

GONZO

A
weekend
with a
Guy
called
Gerald



#387/8

RAVE ON

ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

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,

I have been writing that we have been living in 'interesting times' for some years, but – at least in my lifetime – the world has never been as peculiar as it is now. We have been self-isolating diligently, and apart from Graham and Corinna, the only person that has entered the house in the

last three weeks has been the district nurse, who changes the dressings on Corinna's nephrostomy tubes and the dressings on the wound on my right foot, which is taking longer to heal than I would have liked.

But hey ho! I could bellyache for hours about our health problems, but compared to so many other people, they are a mere bagatelle!

Because of my foot problems, I can't go out in the garden at the moment, as I need to lean on Graham or Carl, my assistant, in order to walk on uneven ground, and even within the house we are practicing social distancing as best we can. And anyway, Carl is stuck in Warwickshire with his family, which is very right and proper, but it means that a whole chunk of things I wanted to have done this springtime have remained undone.

My main window on the world outside is, of course, the internet, and it is an even



Shirley Knott? Surely not!

more difficult task than usual to delineate between “real” news and its fake equivalent. On the day that Boris Johnson came out of hospital, for example, a “news” story did the rounds, quoting Dr Shirley Knott, saying that the PM had faked his illness to get public sympathy. Shirley Knott? Surely not!

There is no Dr Shirley Knott to be found anywhere on the internet, except referencing this highly dubious news story, which appears to have originated in a satirical website based in Dorset.

Unsurprisingly, it is the environmental stories that are of most interest to me. And even there, the seeds of doubt have been sown. On Easter Monday, the BBC News site reported that nitrogen dioxide pollution levels are down almost 40% from what they were last year. This is almost certainly because of the dramatic

reduction in motor vehicles on the road due to people staying at home during the enforced lockdown. BBC also reported some weeks ago that the nitrogen dioxide pollution levels in China had almost disappeared because of the lockdown, and that – for the first time in living memory – the canals of Venice are clear and that one could see fish swimming in them. It’s been fifty years since I was in Venice, but even then the canals were revoltingly murky.

But here is where it gets strange. Various news reports around the world have shown photographs of what are purported to be dolphins swimming and playing in Venice’s Grand Canal, and other photographs purporting to show swans floating majestically over the surface of the newly clear water.

Various online sources have claimed that, although dolphins are being seen closer to

اللجنة لهم إذا كانوا لا تأخذ نكتة



LOCKDOWN

the shore off the coast of Italy in various places, the pictures supposedly from Venice are faked.

Another news story, which Corinna found, claimed that because a huge cross-country run had been cancelled in the north of England, that hundreds of toads avoided being trampled to death by the runners. Although that sort of exercise was anathema to me even when I could walk unaided, the idea that people would be so intent on their physical exercise that they would trample on toads in their hundreds does seem more than slightly dubious. But what do I know?

So, truly, it is difficult for one to discriminate between real and fake news.

But, although, undoubtedly, some people are manipulating the news for their own ends, it does seem as if, even taking humans beings largely out of the equation for a few weeks, is having remarkable knock on effects to the world about us. Mother Nature has always been able to repair herself, but I had no idea that she would do it quite this quickly, or spectacularly.

And this has got me thinking.

This lockdown is not going to last forever. The government has consistently refused to give a definitive date when the emergency measures will be relaxed, but I would hope that by the middle to late summer, things will slowly start returning to normal, although I think that this “new normal” will be different in many ways to what we have become used to. But, as we have seen, even a few weeks of reduced motorcar usage appears to have had remarkable results. And this shows that mother nature is far more resilient than some of us had feared. So, when this nightmare is finished, I would like to think that people in these villages, and – indeed – around the world, will do their best to be a little more considerate to the fragile ecosystem in which we all live.

But, as I said a few sentences ago, we’re all going to have to get used to a dramatically different world. Everything is going to change. I cannot see how it can be otherwise. ‘Switching off’ the world’s economy for however many weeks or months this is going to take is going to

have enormous ramifications. As I think I said last issue, I harbour fond thoughts that this might be the final nail in the coffin of contemporary capitalism. The mindless striving for continual economic growth has forced the 'developed' economies of the world into a Gadarene rush towards a precipice of unknown, and – indeed – unknowable, height. People like me have been saying that this cannot continue, for years, but now we have a global situation where – for completely different reasons – those in charge of the vast majority of the world's economies have had to press the pause button. At the very least, I hope that people realise that a few weeks and months without indulging in rampant consumerism will not have killed them, and it would not overly surprise me if these people find that their new lifestyles are actually somehow better than they were before.

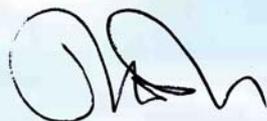
The homeless have been rehoused, for example, and if it can be done this easily because of the advent of coronavirus, why can it not be done permanently?

Whatever happens to the world's economies, I would like to think that we are living through a period of social change which will have immense effects upon the world of the future. And I really, truly, hope that this brave new world in which we all shall soon be living is one in which we are kinder to each other, more considerate to our environment, and more aware of the finite nature of the world's resources.

"You may say I'm a dreamer, but I'm not the only one, blah blah blah"

Love,

Jon



Lockdown, fake news, Sam Wilkinson, Undying Heads, The Rolling Stones, Elton John, Phil Collins, Genesis, Marianne Faithfull, Robert Plant, Paul McCartney, Bob Dylan, Alan Dearling, Gerald Simpson, The Golden Lion, Pete Duggal, Matt Hum, Russ Marland Todmorden, Exhalers, Tinfoils, Solar, Bev, Richard Muirhead, Lee Martin, Kev Rowland, Richard Freeman, Friday Night Progressive, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Chynna Marie Rogers, Edward Dobkins Jr., Richard Lowe Teitelbaum, Andy González, Jymie Merritt, (James Raleigh Merritt), George Brock, Liu Dehai, Timothy Julian Brooke-Taylor OBE, Antônio Carlos Moreira Pires (aka Moraes Moreira), Ryo Kawasaki, Olatunji Akin Euba, Terry Doran, Guiseppi Logan, Arlene Saunders, Matthew Seligman, Gene Shay (born Ivan Shaner), Daniel Bevilacqua, Edward James Cooley, Henry Grimes, Leon Konitz, Sir Stirling Craufurd Moss, OBE, Derek Jones, Ronan O'Rahilly, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, PAART, Andy Worthington, A Life in Activism, Addyction, The Ardarna, Alexander Nakarada, The Already Dead, Gunpowder Gray, Into the Cave, Mob Rules, Blight House, Richard Freeman, JoJo Rabbit, Tony Klinger, C.J. Stone, Martin Springett, Julia Jones, A Ravelled Flat, The Salt-Stained Book, Ghosting Home

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:

Corinna Downes,
(Sub Editor, and my lovely wife)

Alan Dearing,
(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)

Dave McMann,
(Sorely missed)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
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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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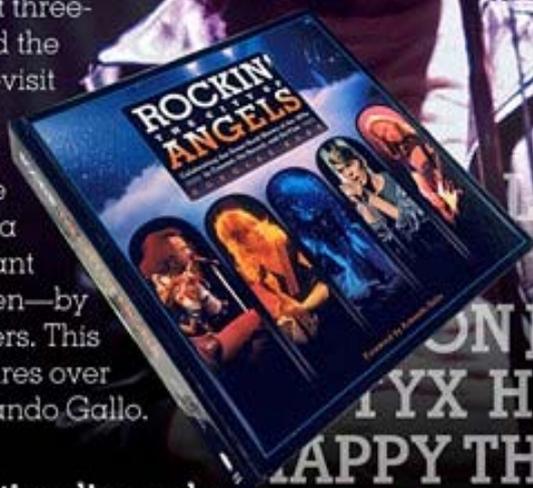
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ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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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"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

week, I got hold of their latest album. And golly, they are good! Undying Heads are Frank Ryder, Sam Wilkinson and part-time member Kev Saunders, they play an eclectic mix of original music as well as the occasional cover. Their music takes influences from many sources and is impossible to pin down to one genre.

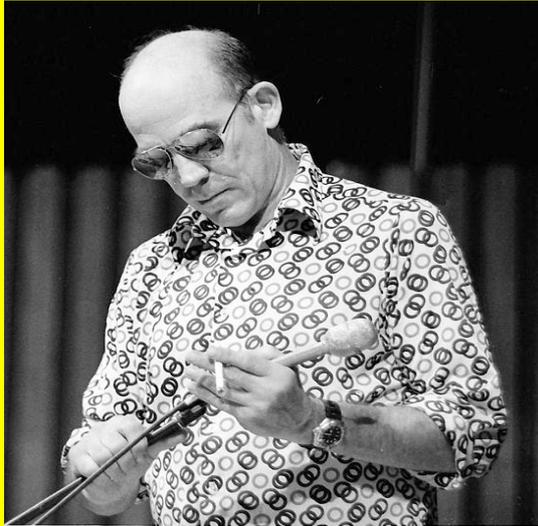
Frank, Sam and Kev met in January 2018 and Undying Heads was born from the travelling and busking scene in Lagos, Portugal. Frank is a prolific songwriter and singer who plays guitar and mandola. Originally Sam was behind the scenes as manager while Kev Saunders was the other permanent member playing double bass, harmonica and cajon. Kev decided not to carry on into 2019 and so Sam took over on stage playing bodhran and singing. In 2020 the three have played together and hope to continue as a trio for some gigs.

Their album 'Can't Be Late' recorded in 2019 is available now on their website and Bandcamp as a digital download and hard copy CD. Their EP 'Live at the Horsedrawn' recorded in 2018 is also available along with the last few 2018

'Undying Heads' T-shirts. Their very popular, although some would say obscene, 'Anti-Social, Social Media' T-shirts will soon be back on sale.

Frank, Sam and Kev all live in vans, they travel a lot of the time for gigs and busking as well as for the love of travelling. Living on the road is their way of life and making music is their life! They love to get people smiling, dancing and enjoying themselves. They especially like it when people take notice of their lyrics. They are mainly based in Portugal and Spain but they also visit the UK and Ireland regularly. They visit many other countries on their travels and are always keen to travel to new places for gigs. Sometimes guest artists join them for occasional songs, recordings or whole gigs. Coming from the same brave artistic tradition the boat to bands like The Levellers, Undying Heads is a fine band reflecting a lifestyle that is no longer as common as it once was. Check them out.

<https://undyingheads.wixsite.com/undyingheads>



WHO GONZO? WHY GONZO? WHAT GONZO?

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

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

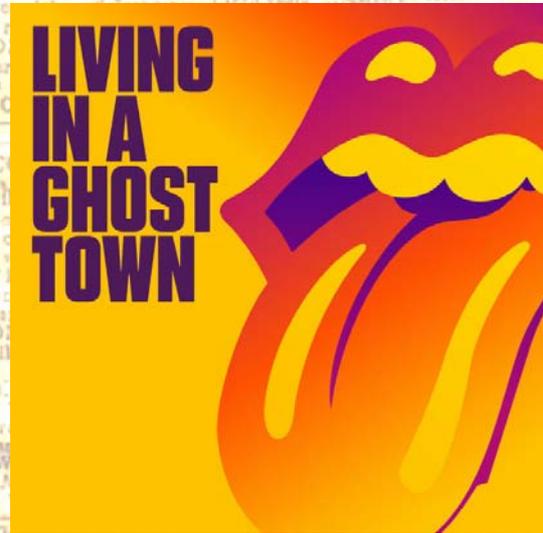
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

We disagree so violently on almost everything that it's a real [pleasure](#) to drink with him. If nothing else, he's absolutely [honest](#) in his lunacy — and I've found, during my admittedly limited experience in political reporting, that power & honesty very rarely coincide.

Hunter S. Thompson

STONES ALONE

The Rolling Stones have released their first new single in eight years, Living In A Ghost Town.



The sparse blues track references the coronavirus crisis, with Sir Mick Jagger singing: "Life was so beautiful, now we all got locked down / Feel like a ghost, living in a ghost town."

In a statement, the band said the track was initially recorded a year ago in LA but was "finished in lockdown".

"We thought would resonate through the times we're living in," Sir Mick said.

<https://www.bbc.co.uk/news/entertainment-arts-52402376>

ROCKET MAN REG RECALLED

The North American leg of Elton John's Farewell Yellow Brick Road Tour has been postponed amid the Covid-19 health crisis.

The jaunt was previously postponed from 26 March through 2 May due to coronavirus concerns, and the latest delay affects the following set of dates from 22 May to 8 July, affecting a total of 25 shows.

"It is with deep regret that Elton John must postpone the remainder of his

The Gospel According to BART

My favourite roving reporter is a wise chap. He wrote to me this week: "Lots of looking back now Mate, since it's hard to look forward ..." and sent me this rather nifty story about his first ever show with Genesis...

"Thirty six years on, after a stellar, record-breaking career, Phil Collins, now 61 and retired from music due to injury, still vividly remembers his first show as lead singer for Genesis.



Canada – "because it was always strong for us" – had been chosen as the location: London, Ontario first, then Kitchener. A thousand thoughts were rushing through his head on March 25, 1976. "What do I wear? What do I do? I had big shoes to fill. I could sing, but could I talk? I had the goodwill of the audience, but not the security blanket of my drums. Once we'd got a couple of songs out of the way, though, I felt: I can do this."

<https://www.loudersound.com/features/phil-collins-first-show-as-the-lead-singer-of-genesis>

ELTON JOHN

Farewell **YELLOW BRICK ROAD**

GOOD BYE

AUSTRALIA + NEW ZEALAND

*** TICKETS ON SALE 9AM, THURSDAY 14 FEBRUARY ***

30 NOV 2019	PERTH HBF PARK	21 DEC 2019	SYDNEY ICC SYDNEY THEATRE
01 DEC 2019	ADELAIDE BOTANIC PARK	07 JAN 2020	SYDNEY QUODS BANK ARENA
10 DEC 2019	MELBOURNE ROD LAVER ARENA	08 FEB 2020	DUNEDIN FOURTH CORNER STADIUM
11 DEC 2019	MELBOURNE ROD LAVER ARENA	08 FEB 2020	HAMER'S BAY MISSION ESTATE
18 DEC 2019	BRISBANE ENTERTAINMENT CENTRE	09 FEB 2020	AUCKLAND MT SMART STADIUM

*** TICKETS ON SALE 9AM, FRIDAY 15 FEBRUARY ***

11 JAN 2020	HUNTER VALLEY HOPE ESTATE	25 JAN 2020	WOOLBEND HANGING ROCK
18 JAN 2020	MOUNT COTTON SIRROMET WINES GRILL	29 JAN 2020	RUTHERGLEN ALL SAINTS ESTATE GRILL
22 JAN 2020	BATHURST CARRINGTON PARK	31 JAN 2020	TARRA VALLEY ROCKFORD WINES GRILL

OZN.ELTONJOHN.COM CRUISE! E ROCKET AEG

upcoming North American 2020 dates on his Farewell Yellow Brick Road tour," the singer's team tweeted on Thursday.

"This tough decision has been made with the continued safety and well-being of his fans at a time when health services are under increased pressure and with the concern that these gatherings continue to risk accelerating the spread of the coronavirus."

The postponed dates will be rescheduled for 2021 and original tickets will be valid for the new shows.

<https://www.music-news.com/news/UK/131142/Elton-John-s-tour-hit-with-further-delays-due-to-coronavirus>

21st CENTURY BLUES
Marianne Faithfull is recovering at home after spending three weeks in hospital battling the coronavirus.

The 73-year-old singer was admitted to a London hospital with coronavirus symptoms, and she subsequently tested

THE ^{gonzo} NEWSROOM

positive for the virus and later contracted pneumonia.

On Wednesday, her representatives posted a statement on her social media accounts in which they announced the As Tears Go By singer had left the hospital and was now resting at home.

"We are really happy to say that Marianne has been discharged from hospital today, 22 days after being admitted suffering from the symptoms of Covid-19," the statement reads. "She will continue to recuperate in London."



"Marianne thanks you all for your kind messages of concern, which have meant a great deal through what is a such a difficult time for so many (sic). She is also very grateful to all the NHS (National Health Service) staff who cared for her at the hospital and, without doubt, saved her life."

<https://www.music-news.com/news/UK/131125/Marianne-Faithfull-released-from-hospital-after-three-week-coronavirus-battle>

PROUD OF PERCY

Robert Plant has made a "generous" donation towards frontline medical supplies during the coronavirus pandemic.

The 71-year-old music star has donated money to the Gofundme page of a small



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MANUFACTURER and Dealer in HARNESSES, SADDLES,
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Gigs and Tally WHIPS, &c. Repairing done at short
notice.
Worcester, Jan 15

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100 N. MAIN ST. WORCESTER, MASS.
Feb 24, 1877.

THE ^{gonzo} NEWSROOM

clothing manufacturer in Kidderminster, England, that makes scrubs for local hospitals. Kim Calder, M.G. Sportswear's Gofundme organiser, explained: "We have just received a generous donation from Robert Plant, that ensures we can continue to get fabric."

Kim explained that Robert's donation was much-needed amid the ongoing health crisis. She said: "We thought it was outrageous that these frontline workers should have to give financially as well as risking their lives every day to protect and preserve us all against coronavirus."

Robert also revealed he felt it was important for him to join the fight against the pandemic. He told The Shuttle newspaper: "We're all in our own vacuums within our own homes feeling relatively safe. "I'm pleased to be able to support the work that these good people are doing for our frontline nurses, doctors, carers, in providing much-needed scrubs and masks."

<https://www.music-news.com/news/UK/131040/Robert-Plant-makes-generous-donation-to-frontline-supplies-during-pandemic>



MOTHER MARY COMES TO ME

Paul McCartney remembered his late mum Mary as he thanked healthcare workers on the front lines amid the global Covid-19 crisis.

The Beatles rocker appeared on Lady Gaga's One World: Together At Home special on Saturday, and revealed he had a "lot of time" for hospital frontline staff - as his mother was a nurse and midwife.

Speaking before his performance of Lady Madonna at his home, Paul said: "I'm very honoured to be part of this programme that celebrates healthcare workers."

"As this Covid-19 pandemic is a global

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" Mary H. Chappell, Capt. Griffin.

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Leave Philadelphia for Worcester on Wednesday at 10 A.M.

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PROVIDENCE
Leave Worcester for Providence on Monday at 10 P.M.
Leave Providence for Worcester on Wednesday at 10 A.M.

BRISTOL
Leave Worcester for Bristol on Monday at 10 P.M.
Leave Bristol for Worcester on Wednesday at 10 A.M.

Worcester, South
Leave Worcester for South on Monday at 10 P.M.
Leave South for Worcester on Wednesday at 10 A.M.

HE subscriber having No. 44 Front Street, Worcester, Mass., is prepared to furnish all the necessary Papers and Drawings, and to receive notices of opposition, and defend the same.

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Worcester, Mass., 1870.

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The subscriber has a large stock of Boots, which are of the best quality, and are sold at a low price. He also has a large stock of Shoes, which are of the best quality, and are sold at a low price.

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Worcester, May 10, 1870.
OTIS CONVERSE.

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Worcester, Jan 15

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155 Main St. Worcester, Mass.



EYEWITNESS

Rave On!

Alan Dearling takes us down on the dancefloor (once again) for two nights of thumpin', bouncing, swaying, jumping and even a bit of head-banging upstairs on the Saturday night





Friday: A Guy called Gerald and friends

Enjoy and feel free to share my pics... thanks to Gig and Waka for the invite... I was fascinated to witness at least some of Gerald Simpson's sold-out set at the Golden Lion, in a post-flooded Todmorden in the Calderdale Valley.

You may know Gerald Simpson as 'A Guy called Gerald', one of the great dj/mixer producers to evolve out of the Acid House and Jungle music scenes. He is still perhaps best known for 'Voodoo Ray'. I was able to meet him briefly early on in the evening and despite the high volume in the bar area, we managed a few words about him being mostly based in Berlin.

We talked a bit about djs we liked and the more alternative free cultural spaces in Europe that transcend music.

Unusually, Gerald is interested in live soundscapes. To me, he came over as a lovely, very human and warm guy called Gerald. Much respect. Before his late-nite set, Pete Duggal, Matt Hum and Russ Marland kept the Lion Crowd jumping. And, by the time Gerald hit the stage, the place was really buzzing, darkly bathed in red light, sweaty, loud...banging... Also much luv 'n respect to Louis (with Gerald in the pic), who kept the huge sound system pumping, Gerald laughing and joking, and thanks too, to all the Lion staff...a special Family. A Family that has faced floods and many other challenges



A promotional graphic for DJ Gerald. It features a black and white profile of a man wearing sunglasses and a white jacket, set against a bright yellow background. To the right, there is a circular logo with a lion silhouette, followed by the text "GOLDEN LION PRESENTS..... A GUY CALLED GERALD (DJ SET)". The right edge of the graphic has a black and white diagonal striped pattern.

GOLDEN LION PRESENTS.....
**A GUY CALLED
GERALD**
(DJ SET).

Matt and Russ and the GL Crew Rave On:

[https://vimeo.com/391674680?
fbclid=IwAR1-QlWJQflgUSzjNqPZ-
fC5s9yFd68H4cnFdnvI1-
VilmhMeOfLXgFsFDo](https://vimeo.com/391674680?fbclid=IwAR1-QlWJQflgUSzjNqPZ-fC5s9yFd68H4cnFdnvI1-VilmhMeOfLXgFsFDo)

Landlady Gig adds:

*“What’s a great job and party has been
We are so proud. Gerald is happy 🍷🍷
Thank you Louis S for stage managing and
being Gig and Waka , the whole Lion’s
team, you lovely souls and trustworthy
All DJs, Peter Duggal, Matthew Humphreys
and Russell Marland
Alan Dearling for lovely photos
All punters , I hope u all got a more good
energy to deal with what we gone through
now (with the floods)
Be the Lion, we’ll survive
Love to you all 🍷”*

**Saturday: Downstairs: Lost in
Space dj sets Upstairs: Live: The
Exhalers, Tinfoils and Solar**



LOST IN SPACE
A NIGHT OF UNDERGROUND ELECTRONIC MUSIC

15.02.2020
Saturday
8PM - 2AM

The Golden Lion
Fielden Square
Todmorden
OL14 6LZ



Two contrasting worlds. One building. With more flooding feared in the Calderdale Valley, it was not as busy as some of the totally wedged nights.... 'Lost

in Space' underground world psy-trance beats downstairs at the Golden Lion. Without the flood fears...this would have been jam-packed... but it was enjoyed by



those who braved the elements and the transport hassles.



Meanwhile, upstairs was a mosh-pit. And one in increasing darkness, featuring three punkish indie bands. It kicked off with a short set from the Exhalers (above).



Then, the Tinfoils (above), and finally, Solar, in a near black-out on stage. Loud, arrogant, but popular with some of the young Tod



Overall, real hard for photography....

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.



Pink Floyd ✓
@pinkfloyd



Starting today at 5pm UK (12pm EST) is the @YouTube Film Festival. Over the next 4 Fridays, we're posting full concert performances on YouTube: PULSE, the Floyd's and @DavidGilmour's Pompeii gigs, and the 1970 KQED TV broadcast. Hopefully something to enjoy while we #StayHome 🏠!



I am not the only social commentator who has noted that the people of our generation (and I use that term much more loosely than would any social economist) have been waiting for a global crisis like the one predicted in the worlds of science fiction and fantasy of this nature for all of our lives. And remember that, when I, at least, was in my early to mid twenties, I and everyone I knew was convinced that the world was going to end in a thermonuclear fireball. So it could be argued that we have actually escaped quite lightly, touch wood, crossing fingers and any other extremities that can be crossed.

There are no killer bees, no zombie apocalypse, and no lonely figures in radiation suits staggering drunkenly across a radioactive landscape.

I think the main reason that this apocalypse is so different from the one that we had all been expecting for so much of our lives, is global mass communication and social media. Social media is a double-edged sword, especially in these dark days. On one hand, it is a wonderful way to stay in touch with loved ones, and on the other hand it is an egregious source of the most ridiculous fake news. For example, who would have

ONE WORLD
TOGETHER
AT
HOME

GLOBAL CITIZEN  World Health Organization

THE ROLLING STONES



thought that the World Health Organisation itself would be forced to release a statement confirming that: “viruses cannot travel on radio waves/mobile networks. COVID-19 is spreading in many countries that do not have 5G mobile networks”, and sadly that “drinking alcohol does not protect you against COVID-19 and can be dangerous”. These are only two of over twenty fallacious rumours, which are countered on a page of their website:

<https://www.who.int/emergencies/diseases/novel-coronavirus-2019/advice-for-public/myth-busters>

The World Health Organisation has had it in the neck in recent weeks, with President Trump and others insinuating that they have acted in a dreadfully corrupt manner, suppressing early information about the virus, in return for a backhander from an Oriental person or persons unknown.

A transparent enquiry has been promised, and we await the results with interest.

And whilst most of the members of the

magazine team are self-isolating, I would like to give a big shout out to Icarus Ruoff aka Mad Iccy, who is delivering vital foodstuffs to those who need them. And to darling Olivia, who is a key worker behind the scenes with her local council.

Of all my global contacts, it is those in New Zealand that seem to be safest as the result of early and decisive action on behalf of their government. We heard from Kev last issue, but this issue, Bev (a friend of Alan’s) writes:

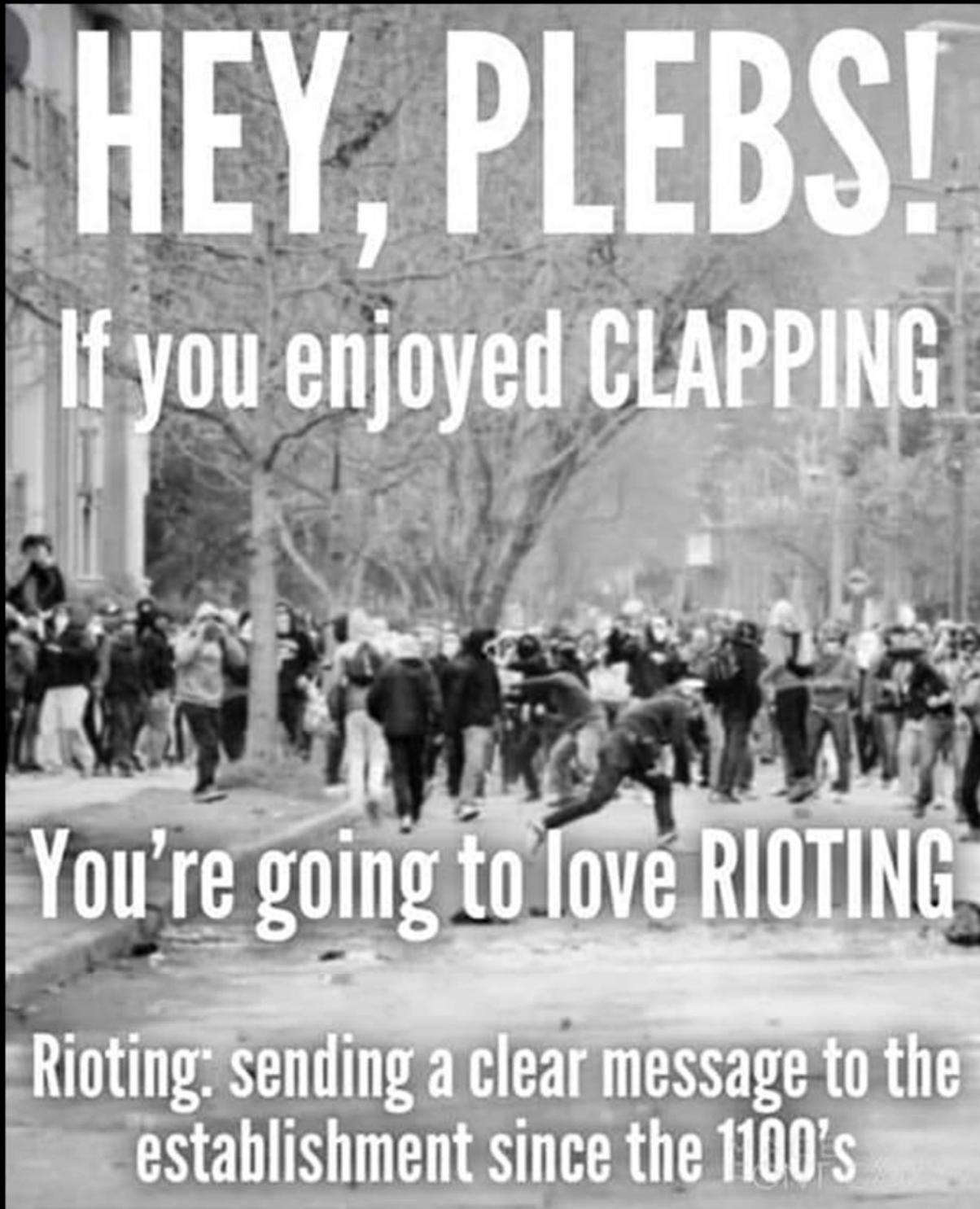
“The level four lockdown has been stressful and difficult for so many people. What’s important now is that we don’t lose the advantage we’ve gained from doing it. If we exit too early and too quickly, any cases of the virus will begin to grow exponentially again. We can’t let that happen. Instead we need to be confident that we can stop the virus using the tools we currently have – testing, contact tracing, and isolation. Because everyone living in New Zealand has the right to a meaningful quality of life, not just those who are young and healthy.”

The rhyming nature of the two given

names is purely coincidental, although if in the next issue these pages contain a message from a Kiwi called 'Nev', you have my permission to suspect a conspiracy of some kind.

The art and music worlds have reacted to these current strange times as well as one

would have hoped. Lady Gaga curated a festival called 'One World: Together at Home', but because I was feeling particularly ropey that day, and there was practically nobody on the bill that I had heard of (don't get me wrong, this is a young person's thing and I am far from being a young person, and so it is right



and proper that it did not appeal to a grumpy old git with a bad attitude) I didn't bother to watch it. However, the bill that I saw published on the BBC News pages the day after it had all gone down was far more interesting, and I wrote:

"Yesterday was the big pan-global pop concert in aid of the health and social workers. I didn't bother to watch it because I've never heard of 90% of the people on the bill, although this morning I discovered that the Rolling Stones had appeared. And so I watched them singing 'You can't always get what you want' on the BBC News website, and despite the fact that Charlie was almost certainly miming to a drum track *, I found the whole thing rather moving.

A song about Mick Jagger collecting Marianne Faithfull's methadone prescription, somehow seemed to sum-up these peculiar times rather well.

Do I sound cynical? Well, for once I am not being. At least I don't think so."

Our Gonzo colleague, Phil, did watch the concert 'live' and commented:

"Last night and this evening we've been watching the 'One World Staying at Home' concerts. There were people who were brilliant, like the Stones and the Killers, others who put on interesting performances and those like Elton John and Paul McCartney who really ought to restrict their performances to the shower. But then I'm sure everyone has a different view."

* Here I should point out that my mate Louis, a drummer, who is far more au fait with electronic drum kits than me, said that in his opinion Charlie had trigger pads on the flight cases and furniture, so he was not miming at all.

But that is not all by any means. Alan is quite deeply involved with the Amsterdam squatting scene, and he sent me this:

"SOTU 2020 will be ONLINE: A CYBERFUNK FEST - THE FIRST ONLINE FESTIVAL IN THE GALAXY LISTEN 5 DAY OFF NON STOP FROM 15 / 19 APRIL: 24/7, with more than 80 artists out of 30 countries ...

<https://www.sotufestival.com>

and

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

Fundraising & solidarity during the corona-crisis for their most effected victims

An underground collaboration between noise, music and art lovers from around the globe.

Hosted by: #radiopatapoe #dfmrtvint #livevideostreams #sotu #socialmedia #greentribe #occi #O.A

TURN ON, TUNE IN, DROP OUT"

My old friend, Richard Muirhead, whom – this summer – I will have known for half a century, wrote to tell me that his hometown of Macclesfield is like a "ghost-town", and he is by far from being the only person who has used that term in the last few weeks. Graham says it pretty well every time that he comes back from a shopping trip to Bideford. I wonder if there is some colonial zeitgeist doing the rounds so that the journalists can make sure that Terry Hall (of *The Specials*) has a considerably larger royalty check at the end of the next quarter.

I have been lucky so far. None of the people that I know have yet contracted a serious form of the disease (that is, except

STAY AT HOME 

**PROTECT
THE NHS**

 **save
lives**

- Only go outside for food, health reasons or work (where this absolutely cannot be done from home)
- Stay 2 metres (6ft) away from other people
- Wash your hands as soon as you get home

for one bloke, who I don't like anyway), but it is far from over, and it is hard not to be deeply touched and upset when you hear the daily horror stories. It seems that every time I go on Twitter, somebody that I have never met is letting forth a torrent of digital keening for their dead.

I am reminded of this passage from *The Jungle Book*:

"Very carefully and gently Mowgli lifted the bodies aside, and raised Akela to his feet, both arms round him, and the Lone Wolf drew a long breath, and began the Death Song that a leader of the Pack should sing when he dies. It gathered strength as he went on, lifting and lifting, and ringing far across the river, till it came to the last "Good hunting!" and Akela shook himself clear of Mowgli for an instant, and, leaping into the air, fell backward dead upon his last and most terrible kill."

Reading Kipling's peerless prose reminds me, as if any reminder were necessary, why I have always hated that fucking cartoon and those stupid fucking songs.

Other members of the magazine editorial

team have been less lucky.

This week, Martin wrote:

"Just to let you know, that my friend John Cheesman, the drummer in the original Gardening Club band that I put together in 1983 after the release of the original LP, died yesterday. Looks like it was the virus. He was in a nursing home poor guy. I posted links on my timeline. He plays on UPSIDE DOWN BLACKBIRD and AFTER THE GLOW, on the Gonzo C D version."

And so, the drama drags on. When reading about great events in history (and the global coronavirus pandemic of 2020 will undoubtedly go down in history as a 'great event') one has a tendency to forget that all these events are like a huge embroidery or tapestry, made up of hundreds of thousands of tiny stitches, each of which is a single human event with attendant sorrow, terror, love or joy.

If you want to tell me about your own particular experiences during this great lockdown, please email me at jon@eclipse.co.uk.



Lee Martin **At home, 10th April** **2020** **Kev Rowland**

I have been writing gig reviews for more than 30 years, but always from notes taken at the time which act as memory joggers, so this is the first time I have ever written a full review while the concert itself is still taking place! With the current restrictions in New Zealand, and in many other places in the world, live music has stopped overnight as gatherings are not allowed. Originally on this date South African-born Lee Martin was supposed to be playing a gig with her full band, and as that wasn't possible, she decided instead to host a gig from her house. It felt intimate, and very special, yet she also ensured the sound was going to be as good as possible, utilising her normal PA and mix so her vocals had just a touch of reverb and bounce. I soon realised I needed to find some way of capturing what was taking place so out came the laptop and I am watching the gig on my

TV, writing the review as it goes.

By the time it started there were already more people viewing than she expected to attend, and with the help of a glass of red wine she took us on a journey. We started with "Thinking About You", the lead track from her 'Lost Girl' EP which came out last year, which really set the mood. This was followed by a new song, "When I Was Still At Home", which talks about her emotions at being away from her family as she now lives in New Zealand, and about a lucid dream where she thought her recently departed grandfather was in her room talking to her. As with all her songs, there is a backstory and she made a point of telling us these which adds so much to the experience.

"What If I Die?" is about living your life to the fullest, and not having regrets. Lee has always wanted to see Van Gogh's "Starry Night" and visiting Italy and the Greek Islands, and she started to think she might never achieve those things if she didn't organise them. So earlier this year she actually booked the flights to make her dream a reality. Of course, they have now been cancelled but at least she tried.

Lee has a very warm and welcoming



style, and her friendly and engaging manner combined with her clear and strong vocals means she is a singer-songwriter who the audience warm to immediately, even if they don't know the material.

"That's How It Goes" is far slower, sung in a lower register, much darker and I was immediately reminded of Johnny Cash. "Brave Train" is more upbeat, all about doing the right thing when the time comes. Given the only feedback she was getting were from comments on the Facebook page, Lee was performing as if there was a live crowd in front of her, interacting with comments between songs but without losing the flow of the performance itself. It really did feel like Lee was performing just for each viewer, but without any of the awkwardness which comes when you are sat in the front row of a plane and unable to see the safety video to the stewardess does a presentation just for those three people.

"Whiskey and Red Wine" is another song from the EP and is about a very personal experience from Lee when she was attacked at night and is how she got through it with the love and support of her family and friends. Another slowie, quite country in many ways, it moves around in tempo and feel, as Lee shares yet more emotion. "I Miss You" is her latest song, literally only finished the day of the gig. This is quite different in approach, almost a rock number played on acoustic, with vocals quite breathy and quiet, packed with emotion, just coming to the fore during the bridge and chorus.

"I Can't Wait Forever" apparently works better when everyone is drinking and swaying, and works much better with a full band, and is another Cash-inspired slow number full of emotion and heartbreak. This was one of the highlights for me, as it really takes the listener into

different world, where the guitar and voice, especially the voice, are all that matters.

"Finally Going My Way" is about balancing dreams and personal life, and how friends can be lost while dreams are pursued. Another slower number, with Lee singing in a lower register, she somehow comes across with an American accent, which given she is from SA is not what one expects. But this number soon wakes up, and we get some Joplin-style power. Americana rock, all performed with just vocals and an acoustic. "Kiss My Lips" was originally supposed to be the final number and is a love song as one would expect from the title, but again feels very personal and that Lee is singing to each individual. She then started taking requests, and first up was "Head On My Shoulders", one of her older numbers and one I hadn't heard before. This one is upbeat and bouncy, and given she hadn't played it in years and certainly not rehearsed, sounded mighty fine indeed.

"Lost Girl" was the title of last year's excellent six-track EP and is probably the slowest number performed tonight. Packed full of emotion it contains many long-held notes and there is no room to hide if a singer can't maintain pitch, but there is never a problem for Lee who really shines when she gives her voice the room to swell. "I Know You're Sleeping" is another old one I hadn't previously come across, a love song written when she was living in New York and her boyfriend was back in South Arica. There were loads of comments coming into the thread, with more and more requests, so Lee kept extending the set, with the next song being "Thunderstorm", one which Lee wasn't convinced she would be able to remember more than a verse and chorus as it was so long since she had played it. All about finding the right man to dance with her in the rain, it is more upbeat than many, and yet again once she got into it

the memories kicked in and she made it all the way through with no issues. We even got a snippet of a song she wrote in Afrikaans which originally appeared on the Southern Soul 'Package' album in 2006, before finally getting to the end of the set with "A Way Out Of Here", again from the 'Lost Girl' EP.

There were many requests for "Hallelujah", a song she plays in her covers sets, which she very much makes her own with sumptuous vocals. She finally finished what was supposed to be an hour-long set, with a repeat of her very latest song, "I Miss You". 100 minutes just swept past, and lockdown all of a sudden didn't seem so bad

For more information check out

www.leemartinmusician.com
<http://www.aaarecords.com>

And to see the gig yourself,

<https://www.facebook.com/leemartinmusician/videos/1145816102460241/>



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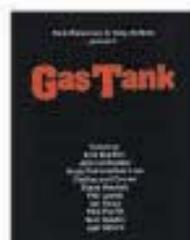
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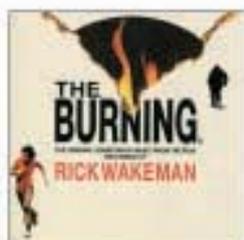
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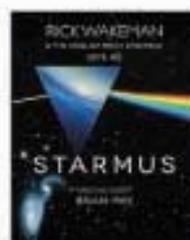
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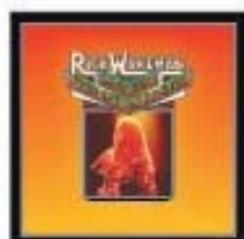
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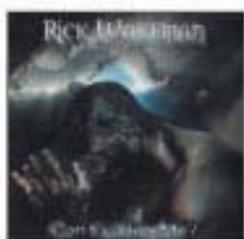
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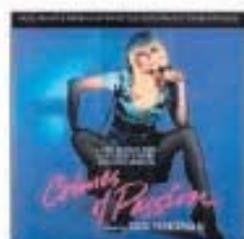
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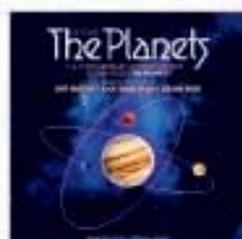
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With Jeff Wayne and Kevin Peek

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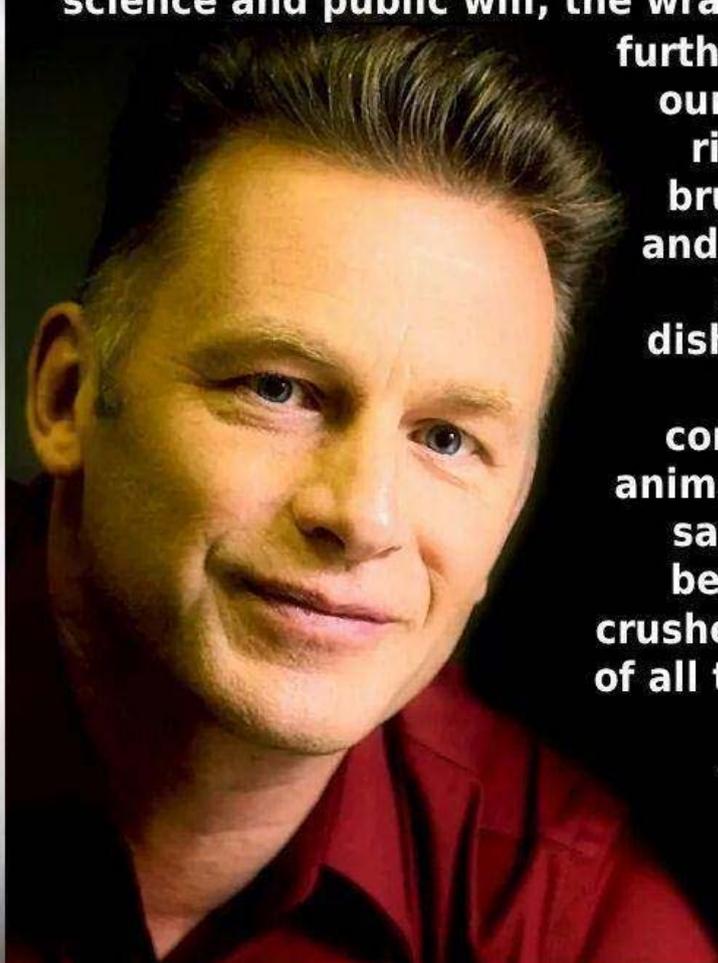


Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

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THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

NORWICH & W...
The above vessels are
commanded by experienced
Freight from Norwich
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line over the N. York
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 6 P. M.
Leave Allyn's Point
except Monday) at 10
F. A. S.
Leave Worcester at 6
Fares 175-180, with
the care.
Norwich, July 22.

Providence & W...
The Grafton and W...
Worcester at 10
Booke kept at the
Boe, N. E. Village, C...
the General Stage O...
THE
Leave Worcester at 7
leave Providence at 7
morning and evening
support boats.
morning and evening
connector with trains
tickets sold at Providence
Worcester and Worcester
BRIGHT TRAIN
recondite Depot, Glouce
BRIGHT
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 sold
stop at Millbury, Westborough, Orange, Fairville, Northbridge, Waltham, Uxbridge, Millville, Abington, Waterford, Woonsocket, Hamlet, Merrill, Co. Ashton, Leominster, Valley Falls, Central Falls and Pawtucket.
BRIGHT NOTICE-- Goods remaining at depot 48 hours after they are ready for delivery will be charged storage. No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St., WORCESTER.
THE subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article at the lowest possible price.
AMONG ARRANGEMENTS COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
A 1/2 P. M. train will take up on the east of Framingham passengers will leave Millbury at 5 1/2 A. M. and 2 1/2 P. M. Passengers will leave Holliston at 7 A. M. and 4 1/2 P. M. 4 1/2 P. M. train will not stop at Way Stations to take up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M. 7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
A 1/2 P. M. train will take up on the east of Framingham. A 4 1/2 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
A 1/2 P. M. train is the New York Steamboat Train, to New York, to run as heretofore, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 6 1/2 A. M. train.

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

Worcester, Feb 11. OTIS GRAMM,
13 Washington Square.

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. 13 Washington Square.

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. & Y
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Repairing done at short notice.
Worcester, Jan 15

THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

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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 possible price.
AMONG ARRANGEMENTS COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
A 1/2 P. M. train will take up on the east of Framingham passengers will leave Millbury at 5 1/2 A. M. and 2 1/2 P. M. Passengers will leave Holliston at 7 A. M. and 4 1/2 P. M. 4 1/2 P. M. train will not stop at Way Stations to take up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M. 7 1/2 A. M. train will stop only to take up passengers at Way Stations for Springfield or beyond, or to take up passengers for Worcester at Way Stations west of Framingham.
A 1/2 P. M. train will take up on the east of Framingham. A 4 1/2 P. M. train will not stop east of Framingham, except to take up Western Railroad passengers at Brighton on Sunday.
A 1/2 P. M. train is the New York Steamboat Train, to New York, to run as heretofore, without stops, except at Framingham.
Passengers for Millbury and Holliston will take the 6 1/2 A. M. train.

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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?**

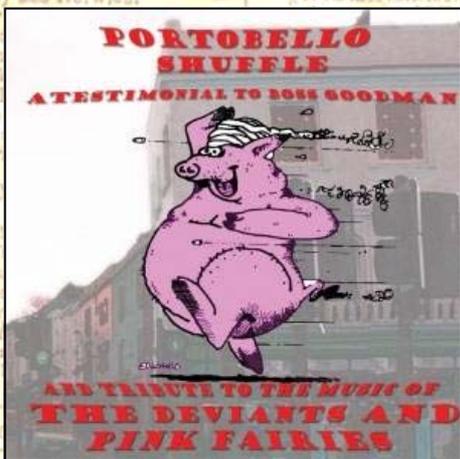
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



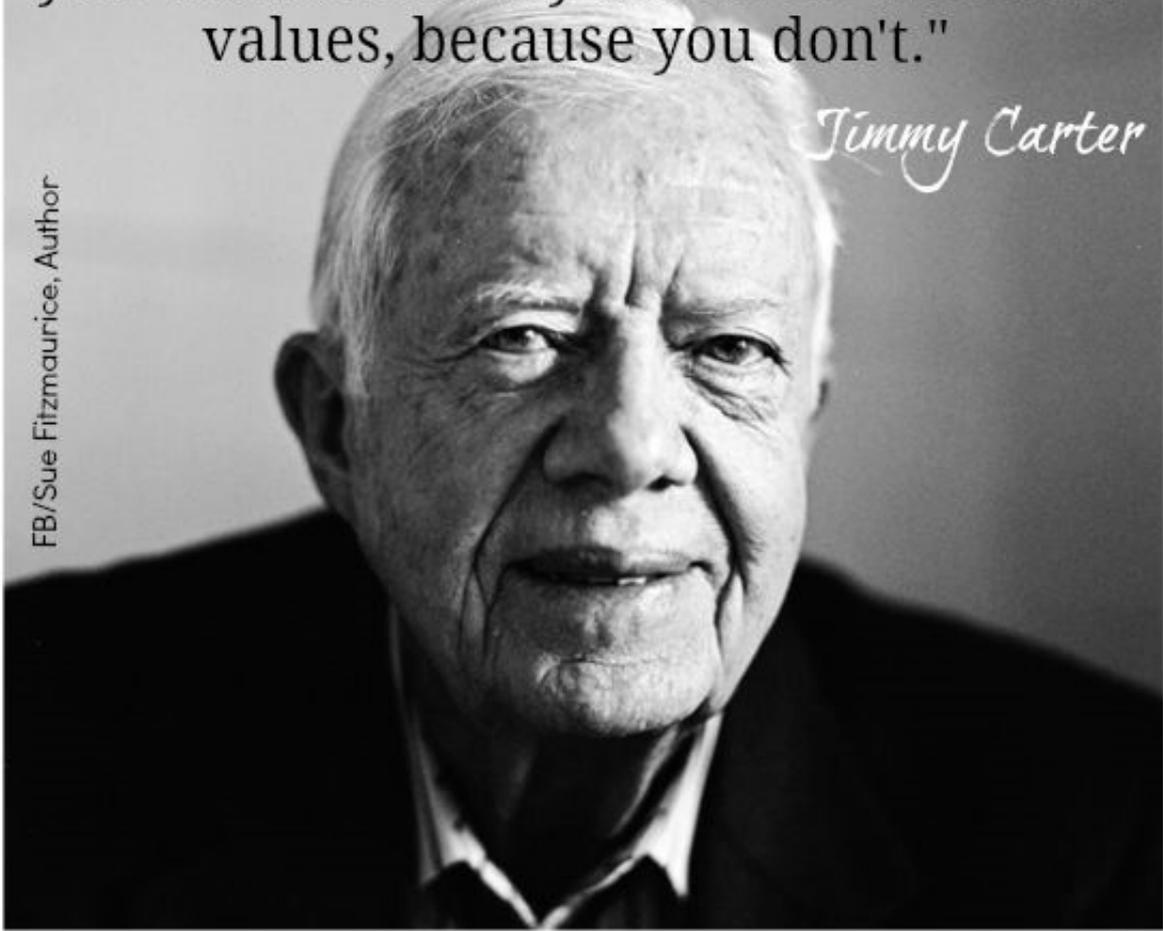
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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 OLDFHAM)

"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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Peculiar News of the Week



<https://www.goodnewsnetwork.org/wales-is-building-national-forest-to-span-the-length-of-the-country/?fbclid=IwAR1sCZ-BkESv7EQdFuT2xwKtWaIUKZWN-BgDwI9ztILXjMr0QqJTkPyc4lbo#.XnvD0bofQY2.facebook>

Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press.





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.

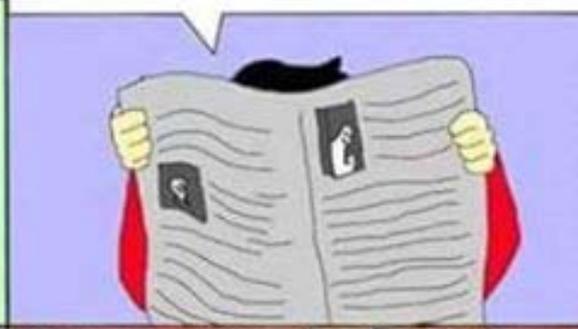
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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





DUE TO TECHNICAL PROBLEMS BEYOND OUR CONTROL THESE SHOWS ARE TEMPORARILY UNAVAILABLE



KEEP

CALM

Normal service

**Will resume
Shortly**

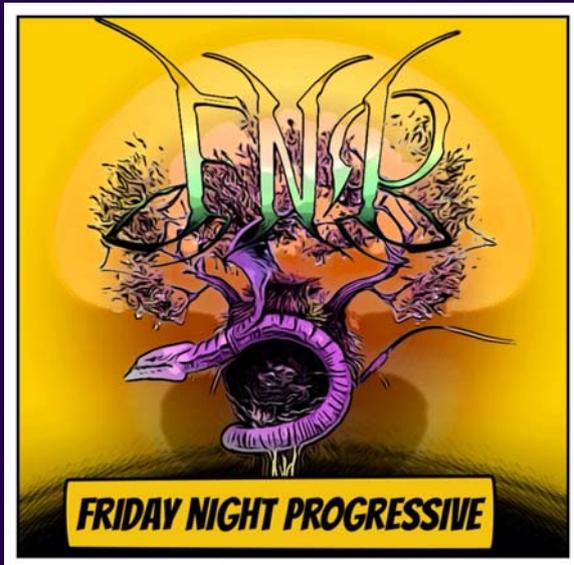
Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

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.

**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.



The Far Meadow

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

Spyral Jones

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

Magic Elf

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

The Biology of Plants

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

Kaoll

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

Bruno Moscatiello

Anders Buaas

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

Grenwa

[https://www.facebook.com/Grenwa-](https://www.facebook.com/Grenwa-682143578661594/)

[682143578661594/](https://www.facebook.com/Grenwa-682143578661594/)

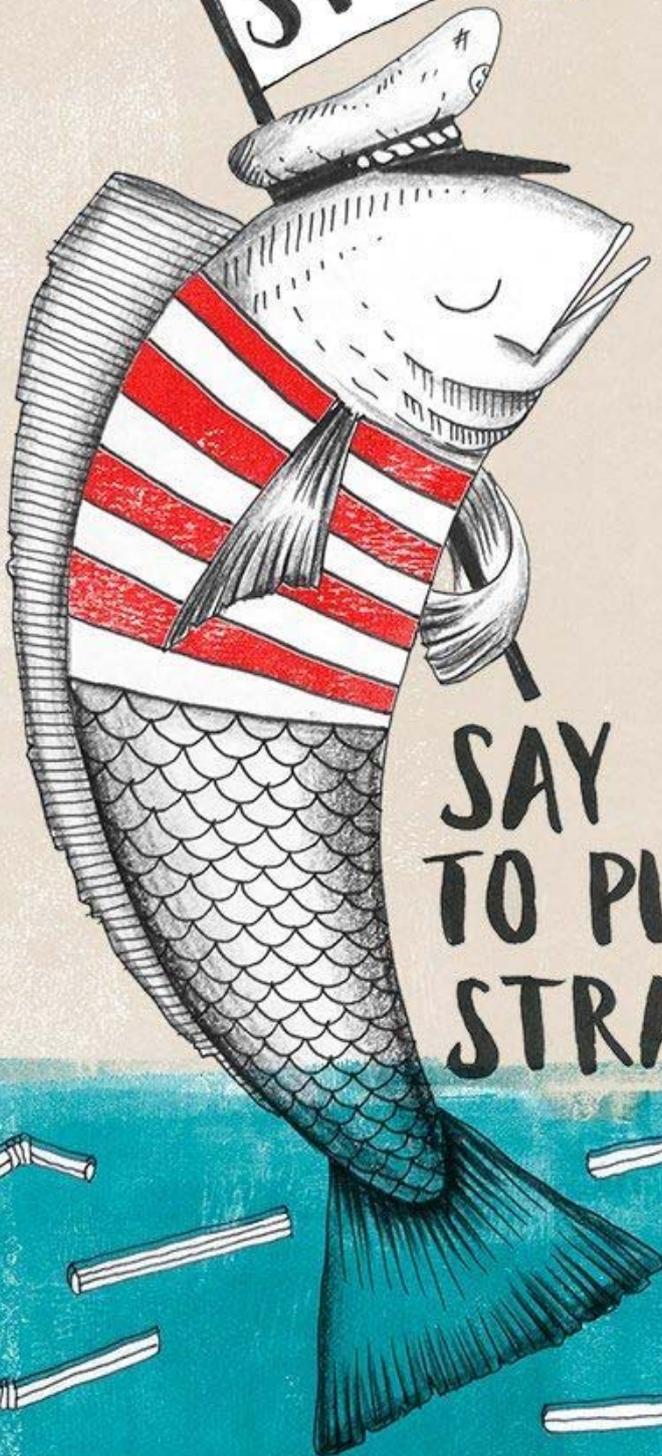
Mark Cook & Michael Jobborn

Listen

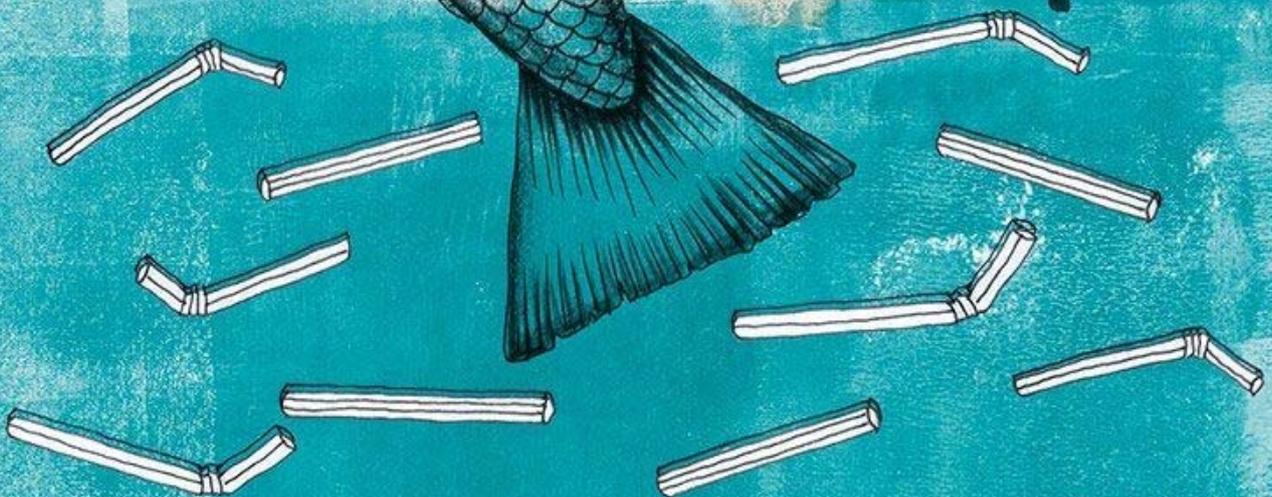
Here

Friday Night Progressive

STOP SUCKING!



**SAY NO
TO PLASTIC
STRAWS!**





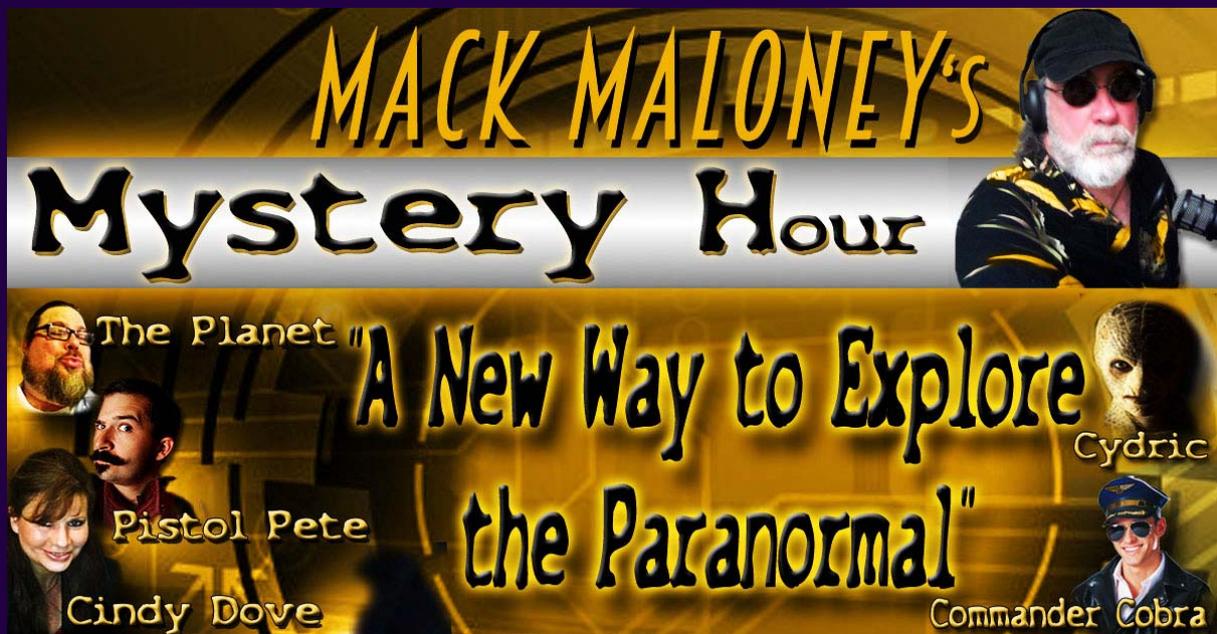
The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists

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>

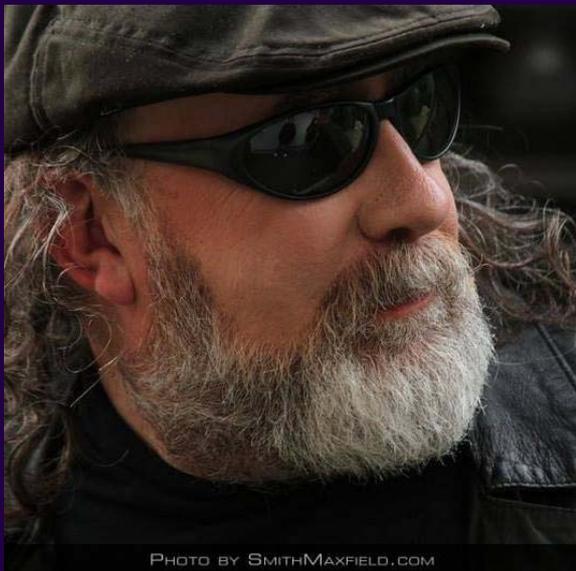
**Listen
Here**



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

How to Party in Jurassic Park

Mack, Juan-Juan and Switch report on the recent party at Commander Cobra's compound. Cobra presents a special encore segment on the mysteries of the International Space Station. Also, a talk with famous Hollywood author, Gary Olsen. Special Guest: Meaghan Reagan.



Listen
Here

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



Chynna Marie Rogers (1994 – 2020)

Rogers, known mononymously as Chynna, was an American rapper, disc jockey, and model who was signed by Ford Modeling Agency at the age of 14 and affiliated with the ASAP Mob.

Her association with ASAP Mob began through ASAP Yams. After hanging outside music studios she became his intern.

Rogers released the singles "Selfie" (2013) and "Glen Coco" (2014). These were followed by her first EP 'I'm not Here. This isn't happening' (2015), Music 2 die 2 (2016). Her final EP 'In case I die first' was released in 2019.

She was in a relationship with New Jersey rapper Dash from H'z Global. Rogers was found dead on April 8th, of an accidental drug overdose. She was 25.

"I see a lot of artists decide they want to go through s— with their fans, and that's cool because it gives your fans something to hold onto. But I need to handle it myself first, and then, when I've figured out how I want to word it, we can talk about it — y'all not about to go through it with me."



Edward Dobkins Jr. (1941 – 2020)

Dobkins was an American singer and songwriter, best known for his 1959 hit, "My Heart Is an Open Book".

He was from a musical family, and learned the ukulele and guitar as a child. He started writing songs in his teens, and began singing at local events. The Seniors, Dobkins' backup group, included Keith Ross, Paul Powers, Harry Clifton and Bill Smith. The Seniors first met with a common interest in singing at Nast Memorial Methodist Church in Cincinnati. The group sang together for approximately eight years. Dobkins and the Seniors were promoted by Gil Sheppard, a local Cincinnati radio disc jockey, who noted the young singer's early high school compositions and a two-song demo record. This led to a recording contract with Fraternity Records, who released their first record.

After recording "If You Don't Want My Lovin'" at King Records studios, Sheppard sold the master

THOSE WE HAVE LOST

COMPILED BY CORINNA DOWNES

recording to Decca Records. Dobkins then recorded sessions for Decca in Nashville, Tennessee, which included "My Heart is an Open Book" in 1959. Dobkins was featured frequently at Castle Farms, and on television for the Bob Braun Show. He appeared fourteen times as a guest on Dick Clark's *American Bandstand*, and toured with such singers as Bobby Vee, Frankie Avalon, and Jan & Dean. He continued to perform at oldies festivals for some years.

He died 8th April, at the age of 79.



**Richard Lowe Teitelbaum
(1939 – 2020)**

Teitelbaum was an American composer, keyboardist, and improviser. A student of Allen Forte, Mel Powell, and Luigi Nono, he was known for his live electronic music and synthesizer performances. He was a pioneer of brain-wave music, and was also involved with world music and used Japanese, Indian, and western classical instruments and notation in both composition and improvisational settings.

Teitelbaum continued keyboard studies at Mannes School of Music, then pursued his Masters in Music at Yale. He won a Fulbright to study in Italy in 1964 with Goffredo Petrassi, then in 1965 with Luigi Nono. While at Haverford, Teitelbaum met the composer Henry Cowell, and, following Cowell's death, became an executor of the Cowell estate.

While in Italy, he became a founding member of Musica Elettronica Viva with Alvin Curran and Frederic Rzewski. In the mid-1960s he began researching the use of brain-waves to control

musical events and, as a result, he brought the first Moog synthesizer to Europe in 1967. His piece *In Tune* was first performed with Barbara Mayfield in late 1967.

In 1976 and 1977, another Fulbright fellowship allowed Teitelbaum to travel to Japan, where he studied gagaku (learning hichiriki from Masataro Togi, the chief court musician of Japan's Imperial Household music department), as well as shakuhachi with Katsuya Yokoyama.

He died of a stroke on April 9th, at the age of 80.



**Andy González
(1951 – 2020)**

González was a jazz double bassist. He and his brother Jerry Gonzalez were founding members of Conjunto Libre and Grupo Folklórico y Experimental Nuevayorquino, with whom he produced three albums: *Concepts in Unity* (1975), *Lo Dice Todo* (1976), and *Homenaje a Arsenio* (2011).

González died from pneumonia and complications of diabetes on April 9th. He was 69.

THOSE WE HAVE LOST



Jymie Merritt
(ne James Raleigh Merritt)
(1926 – 2020)

Merritt was an American jazz double-bassist, electric-bass pioneer, band leader and composer. He was a member of Art Blakey's Jazz Messengers group from 1957 until 1962. The same year he left Blakey's band, Merritt formed his own group, The Forerunners, which he led sporadically until his death in 2020. Merritt also worked as a sideman for blues and jazz musicians such as Bullmoose Jackson, B.B. King, Chet Baker, Max Roach, Dizzy Gillespie, and Lee Morgan.

After serving in the U.S. Army during WWII from

1944 to 1946 Jymie returned home to work for a short time in his father's real estate business, and after a brief flirtation with the clarinet he was inspired by a Duke Ellington recording featuring bassist Jimmy Blanton. Encouraged by his mother he studied with Carl Torello, double bassist for the Philadelphia Orchestra, and at the Ornstein School of Music in Philadelphia.

Merritt worked in jazz, R&B, and blues. In the early 1950s he toured with rock and roll musicians Bullmoose Jackson and Chris Powell moving on to work with bluesman BB King from 1955 to 1957.

In 1957, Merritt moved to Manhattan, New York, to work with Art Blakey and the Jazz Messengers.

By 1964, Merritt was working with the trumpeter and vocalist Chet Baker, and is featured prominently in Baker's unfinished autobiography published under the title *As Though I Had Wings: The Lost Memoir*.

One of Jymie Merritt's most productive showcases as a composer was when he reunited with his former Jazz Messenger colleague gifted trumpeter Lee Morgan. Morgan's Blue Note album *Live at the Lighthouse* (1970) featuring Merritt's composition "Absolutions" (recorded earlier by Max Roach).

In 1962, Jymie Merritt formed and fronted the Forerunners. The band, which evolved into a music cooperative exploring Merritt's own system of chord inversions, harmonics, and unique approaches to composition and rehearsals, produced a lexicon of its own known as the Forerunner system or concept. The Forerunner concept in its early days culminated in Merritt's expansive composition "Visions of the Ghost Dance".

He died on April 10th, 2020, aged 93.

THOSE WE HAVE LOST



**George Brock
(1932 – 2020)**

Brock, billed as Big George Brock, was an American blues musician. A native of Mississippi, he moved to Missouri in the 1950s and operated a series of nightclubs. He played alongside Muddy Waters, Howlin' Wolf, Jimmy Reed, and Albert King. Brock starred in the 2006 film *Hard Times*, a documentary about his life.

His father taught him and his brothers how to play harmonica as a child. As a teenager he moved to Mattson, Mississippi, where he met Muddy Waters, and they performed together on weekends. While working as a pipeliner on Highway 61, Brock met Howlin' Wolf, and he became his roadie and performed with him. Brock also met Memphis Minnie in Walls and jammed with her at house parties.

Brock moved to St. Louis in 1950 where he was an amateur boxer for a while but he focused on his music career because it was more lucrative, forming his own band Big George & the Houserockers. Blues guitarist Albert King played in Brock's band before

forming his own.

In 1952, Brock opened his own nightclub, Club Caravan, near North Garrison and Franklin avenues. Brock worked as a bouncer and performed there with his band which at times featured King, Big Baddy Smitty, or Riley Coatie on lead guitar. The club hosted acts such as Howlin' Wolf, Muddy Waters, Ike & Tina Turner, and Jimmy Reed.

In the early 1960s, Muddy Waters arranged for him to meet with the executives of Chess Records. Brock turned down the record deal because although he was offered a tour bus and proceeds from the shows, he wouldn't have received any royalties from his recordings. He continued playing the club circuit, at one point he owned as many as three nightclubs at once. In 2005, Brock signed to the label Cat Head Delta Blues & Folk Art, and released the album *Club Caravan*. In 2006 he released the album *Round Two*. In 2006, Brock was featured in a documentary about his life titled *Hard Times*.

He died on April 10th, at the age of 87.



**Liu Dehai
(1937 – 2020)**

Dehai was a Chinese pipa player, an instrument he learned under Lin Shicheng's guidance, entering the Central Conservatory of Music in 1957. After graduating in 1962, Liu stayed at the conservatory, serving as a professor. In 1964 he was transferred to the China Conservatory of Music.

Liu inherited the traditional playing skills, developing new techniques such as "manually roulade", and created new performance techniques like "double shake" and "three shake". Since 1977,

THOSE WE HAVE LOST

he cooperated with the Boston Symphony Orchestra numerous times under the conducting of Seiji Ozawa.

Liu Dehai died on April 11th, at the age of 82.

**Timothy Julian Brooke-
Taylor OBE
(1940 – 2020)**

Brooke-Taylor was an English comedian and actor. He became active in performing in comedy sketches while at the University of Cambridge, and became president of the Footlights, touring internationally with its revue in 1964. Becoming more widely known to the public for his work on BBC Radio with *I'm Sorry, I'll Read That Again*, he moved into television with *At Last the 1948 Show*, working together with old Cambridge

friends John Cleese and Graham Chapman. He was best known as a member of The Goodies, starring in the television series throughout the 1970s and picking up international recognition in Australia, Canada and New Zealand. He also appeared as an actor in various sitcoms, and was a panellist on *I'm Sorry I Haven't a Clue* for almost 50 years.

After teaching for a year at a preparatory school in Hemel Hempstead and a term at Holm Leigh School as a teacher, he studied at Pembroke College, Cambridge. There he read economics and politics before changing to read law, and mixed with other budding comedians, including John Cleese, Graham Chapman, Bill Oddie, Graeme Garden and Jonathan Lynn in the Cambridge University Footlights Club.

The Footlights Club revue, *A Clump of Plinths*, was so successful during its Edinburgh Festival Fringe run that



THOSE WE HAVE LOST

the show was renamed as Cambridge Circus and transferred to the West End in London before being taken to both New Zealand and Broadway in the United States in September 1964. Brooke-Taylor was also active in the Pembroke College drama society, the Pembroke Players.

Brooke-Taylor moved swiftly into BBC Radio with the fast-paced comedy show *I'm Sorry, I'll Read That Again* which he performed in and co-wrote. In the mid-1960s Brooke-Taylor performed in the television series *On the Braden Beat* with Canadian Bernard Braden, taking over the slot recently vacated by Peter Cook in his guise as E. L. Wisty. Brooke-Taylor played a reactionary City gent who believed he was the soul of tolerance.

In 1967 Brooke-Taylor became a writer/performer on the television comedy series *At Last the 1948 Show*. Brooke-Taylor also took part in David Frost's pilot programme *How to Irritate People* in 1968, designed to sell what would later be recognised as the Monty Python style of comedy to the American market.

Brooke-Taylor died of complications from COVID-19 on 12th April, aged 79. In tribute to him, the flag of his alma mater, Pembroke College, Cambridge, was flown at half-mast the following day.



**Antônio Carlos Moreira Pires
(aka Moraes Moreira)
(1947 – 2020)**

Pires, was a Brazilian musician and singer. During the 1970s he played guitar and sang in the band *Novos Baianos*, after which he embarked on a

solo career recording 29 albums. Moreira was involved in recording 40 full-length albums with *Os Novos Baianos* and *Trio Elétrico Dodô e Osmar*, and two more albums with guitarist *Pepeu Gomes*. Moreira was one of the most versatile composers of Brazil, mixing the genres of rock, choro, frevo, baião, and classical. Moreira began playing accordion in festivals at São João and other events in Ituaçu, Brazil such as "Portal da Chapada Diamantina". In his youth he learned to play the classical guitar while taking a science class in Caculé, Bahia, Brazil. He moved to Salvador and there met Tom Zé, and was also introduced to rock music. On meeting Baby Consuelo, *Pepeu Gomes*, *Paulinho Boca de Cantor*, and *Luiz Galvão*, they formed the band *os Novos Baianos*, and were active from 1969 until 1975.

Moraes began his solo career in 1975, and has since then recorded more than 20 albums. In his solo career, he was the lead singer in the trio *Trio de Dodô e Osmar*, and recorded many popular songs associated with Brazilian Carnival, in what was conventionally called "frevo trieletrizado". In 2000, he released *Bahião com H*, playing baião with characteristic Bahian rhythms. In 2003, with the release of *Meu Nome é Brasil* (2003), he completed his Brazil's themed trilogy, which, also, included *Lá Vem o Brasil Descendo a Ladeira* (1979) and *O Brasil Tem Concerto* (1994).

Moreira died on April 13th, at age 72.



**Ryo Kawasaki
(1947 – 2020)**

Kawasaki was a Japanese jazz fusion guitarist, composer and band leader, best known as one of the first musicians to develop and popularise the fusion genre and for helping to develop the guitar

THOSE WE HAVE LOST

synthesizer in collaboration with Roland Corporation and Korg. His album *Ryo Kawasaki and the Golden Dragon Live* was one of the first all-digital recordings and he created the Kawasaki Synthesizer for the Commodore 64. During the 1960s, he played with various Japanese jazz groups and also formed his own bands. In the early 1970s, he moved to New York City, where he settled and worked with Gil Evans, Elvin Jones, Chico Hamilton, Ted Curson, Joanne Brackeen amongst others. In the mid-1980s, Kawasaki drifted out of performing music in favour of writing music software for computers. He also produced several techno dance singles, formed his own record company called Satellites Records, and later returned to jazz-fusion in 1991.

Kawasaki's mother encouraged him to take piano and ballet lessons, and he took voice lessons and solfege at age four and violin lessons at five, and was reading music before elementary school. As a grade scholar, he began a lifelong fascination with astronomy and electronics (he built his own radios, TVs and audio systems including amplifiers and speakers as well as telescopes). When Ryo was 10, he bought a ukulele and, at 14, he got his first acoustic guitar.

In high school, he began hanging out at coffee-houses that featured live music, formed a jazz ensemble and built an electronic organ that served as a primitive synthesizer. By the time he was 16, his band was playing professionally in cabarets and strip joints. Although he continued to play music regularly, he attended Nippon University, majored in quantum physics and earned his Bachelor of Science Degree. He also did some teaching and contest judging at the Yamaha musical instrument manufacturer's jazz school.

He recorded his first solo album when he was 22. Although he continued to perform with his jazz group, and at a young age was voted the No. 3 jazz guitarist in a Japanese jazz poll, Kawasaki spent most of the next three years working as studio musician on everything from advertising jingles to pop songs including countless radio and TV appearances. He recorded his second album when he was 24, and played with B.B. King at a blues festival and also met George Benson (they jammed for five hours at Kawasaki's house).

In 1973, Kawasaki arrived in New York, and was soon jamming regularly as part of the jazz community's "loft scene", and was invited to play with Bobbi Humphrey. A few months later, Kawasaki walked up to his apartment and found a stranger waiting for him at his front door. It was Gil Evans and he invited Kawasaki to join The Gil Evans Orchestra which was then working on a jazz recording of Jimi Hendrix compositions, *The Gil Evans Orchestra Plays the Music of Jimi Hendrix*.

He also explored Music of India, learned ragas and recorded an Audio Fidelity album, *Ring Toss*, that combined eastern and western music.

Kawasaki died on 13th April at the age of 73.



Olatunji Akin Euba
(1935 - 2020)

Euba, was a Nigerian composer, musicologist, and pianist.

Euba studied composition with Arnold Cooke at

THOSE WE HAVE LOST

the Trinity College of Music, London, obtaining the diplomas of fellow of the Trinity College London (Composition) and fellow of the Trinity College London (Piano). He was awarded a Rockefeller Foundation Fellowship in 1962. He received B.A. and M.A. degrees from the University of California, Los Angeles. He held a Ph.D. in ethnomusicology from the University of Ghana, Legon (1974). While at Legon, Euba's doctoral work was supervised by Professor Nketia, and his dissertation is entitled "Dundun Music of the Yoruba".

Euba's scholarly interests included the musicology and ethnomusicology of modern interculturalism. His compositions involve a synthesis of African traditional material (often from his own ethnic group, the Yoruba people) and contemporary classical music. His most ambitious composition is

the opera *Chaka: An Opera in Two Chants* (1970), which blends West African percussion and atenteben flutes with twelve tone technique.

He died on 14th April, aged 84.

Terry Doran (1936 – 2020)

Doran was an English pop band manager, known for managing the band Grapefruit, as well as having a business association with The Beatles. With the Beatles' own manager, Brian Epstein, he co-owned Brydor Cars, which supplied sportscars to many figures in the Swinging London era, including members of the Beatles and the Rolling Stones. Doran managed the Beatles' company Apple



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Publishing in the late 1960s. Following the band's break-up in 1970, he worked as the estate manager at George Harrison's Friar Park property and managed Harrison's London office of Dark Horse Records. He is often cited as the inspiration behind the line "Meeting a man from the motor trade" in the Beatles' 1967 song "She's Leaving Home", although Paul McCartney himself denied the story.

Doran suggested the verb fill in the line "Now they know how many holes it takes to fill the Albert Hall", from A Day in the Life, the final track of The Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band*.

Doran met Brian Epstein, who was then managing the Epstein family's NEMS record stores, in a Liverpool pub in 1959 and the pair became immediate friends. Doran met the Beatles in the early 1960s, shortly after Epstein had become the band's manager.

Having joined Epstein and the Beatles in London, Doran worked as manager of Apple Publishing in 1967 and later managed the band Grapefruit. He also enjoyed success as the manager of Apple Records artist Mary Hopkin, although Hopkin later said she was highly dissatisfied with his management.

He died on 19th April, aged 83/84.



Giuseppe Logan
(1935 – 2020)

Logan was a jazz musician, who taught himself to play piano and drums before switching to reeds at the age of 12. At the age of 15 he began playing with Earl Bostic and later studied at the New England Conservatory. In 1964 he relocated to New York and became embroiled in the free jazz scene. Logan played alto and tenor saxophone, bass clarinet, flute, piano

and oboe. He collaborated with Archie Shepp, Pharoah Sanders and Bill Dixon before forming his own quartet made up of pianist Don Pullen, bassist Eddie Gómez and percussionist Milford Graves.

Logan was a member of Byard Lancaster's band and toured with and appeared on records by Patty Waters. He recorded two albums for the ESP-Disk record label and later appeared on an album by Roswell Rudd on the Impulse! label.

Beset with personal problems, Logan vanished from the music scene in the early 1970s and for over three decades his whereabouts were unknown; however, in 2008 he was filmed by a Christian mission group just after he had returned to New York after years in and out of institutions in the Carolinas. Around this same time filmmaker Suzannah Troy made the first of many short films of Logan practicing in his preferred hangout, Tompkins Square Park. Subsequently he was the subject of a major piece by Pete Gershon in the spring 2009 edition of *Signal to Noise Magazine*, which detailed the events surrounding Logan's "comeback" gig at the Bowery Poetry Club in February 2009.

Logan died on April 17th, from COVID-19. He was 84.



Arlene Saunders
(1930 – 2020)

Saunders was an American spinto soprano opera singer. After making her operatic debut as Rosalinde von Eisenstein, in *Die Fledermaus*, with the National Opera Company in 1958, she made her first appearance with the New York City Opera in

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1961, as Giorgetta in *Il tabarro* (conducted by Julius Rudel). With that company, she soon sang in *Carmen* (as Micaëla), *La bohème* (as Mimì), *Louise* (opposite Norman Treigle as the Père), *Die lustige Witwe* and *Don Giovanni* (as Donna Elvira).

In 1964, Saunders began a relationship with the Hamburg State Opera, with whom she made films of *Le nozze di Figaro* (as the Contessa, 1967), *Der Freischütz* (1968), and *Die Meistersinger*.

She died on April 17th, at the age of 89 from COVID-19.



Matthew Seligman
(1955 – 2020)

Seligman was an English bass guitarist, best known for his association with the new wave music scene of the 1980s. Seligman was a member of The Soft Boys and the Thompson Twins, and was a sideman

for Thomas Dolby. Seligman was also a member of Bruce Woolley & The Camera Club and The Dolphin Brothers, and backed David Bowie at his performance at Live Aid in 1985.

Influenced by Paul McCartney, Free's Andy Fraser, and Tina Weymouth of Talking Heads, he learned bass.

Seligman was a founding member of Bruce Woolley and the Camera Club, which also included his friend Thomas Dolby. He played on the band's 1979 debut album *English Garden*, which featured a version of "Video Killed the Radio Star", which Woolley had co-written with The Buggles. After leaving The Camera Club in 1979, Seligman joined The Soft Boys, and performed on their second album *Underwater Moonlight*. The Soft Boys broke up in 1980, and Seligman next formed the short-lived band The Fallout Club, which also included Dolby. After The Fallout Club disbanded after two singles, Seligman joined the Thompson Twins, and appeared on their 1982 album *Set* and its American counterpart *In the Name of Love*. Seligman was fired from the Thompson Twins later that year when the band decided to reduce itself to a trio. Seligman then joined Dolby's solo group, and played bass on his albums *The Golden Age of Wireless* (1982) and *The Flat Earth* (1984) and the hit single "She Blinded Me With Science".

Seligman died on 17th April, aged 64.



Gene Shay
(born Ivan Shaner)
(1935 – 2020)

Shay was an American radio personality and was a representative of Philadelphia folk music scene. He

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produced weekly folk radio shows since 1962 (now on WXPN and his final show on WXPN was on February 1, 2015; previously heard on WDAS-FM, WMMR, WIOQ and WHYY-FM). He was a founder of the annual Philadelphia Folk Festival.

Some of his early recorded interviews with Joni Mitchell, Jackson Browne, John Denver, Tom Waits, Phil Ochs, Bonnie Raitt and Judy Collins were bootlegged.

Shay was the first to bring Bob Dylan to Philadelphia in 1963 for his debut concert. As an advertising writer and producer, he wrote the original radio commercials for Woodstock. He helped design the famous "smiling banjo" logo for the Philadelphia Folk Festival and years later came up with the name World Cafe for the nationally syndicated series produced by WXPN and distributed by National Public Radio.

Shay died at the age of 85, on April 17th, from COVID-19.



**Daniel Bevilacqua
(1945 – 2020)**

Bevilacqua, better known by the stage name Christophe, was a French singer and songwriter.

He started leading a pop group when in his mid-teens. His first single, "Reviens Sophie" in 1963, was unsuccessful, but after changing his name to Christophe, his second single, "Aline", in 1965, rose to the top of the French pop music charts.

He continued to have success in France through the 1960s and early 1970s. His hits include the songs

"Marionettes", "J'ai entendu la mer", "Excusez-moi Monsieur le Professeur", and "Oh!... Mon Amour" which he sang in French and Italian.

He died, age 74, after being in critical condition due to COVID-19 associated with a previous comorbidity (COPD) on 16 April 2020.



**Edward James Cooley
(1933 – 2020)**

Cooley was an American R&B singer and songwriter, who co-wrote the much-recorded song "Fever". He also had a US pop hit in 1956 with "Priscilla", credited to Eddie Cooley and the Dimples.

Cooley was born in Atlanta, Georgia, later moving to New York City, where he befriended singer and songwriter Otis Blackwell. Around 1955 he

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contacted Blackwell with an idea for a song he had written, "Fever." Blackwell finished writing the song, and it was recorded by Little Willie John, becoming an R&B #1 hit in 1956, and later being recorded by Peggy Lee, Elvis Presley, Madonna, Beyoncé, and many others.

Cooley and Blackwell continued to collaborate on songs for musicians on the King label, including The 5 Royales and Joe Tex.

Eddie Cooley and the Dimples recorded several further singles for the Royal Roost label, but none were successful. He then returned to songwriting, and his songs were recorded by the female R&B singer Tiny Topsy ("Aw! Shucks, Baby"), and by Buzz Clifford and Conway Twitty.

He died on April 15, his 87th birthday.

Henry Grimes (1935 – 2020)

Grimes was an American jazz double bassist, violinist, and poet.

After more than a decade of activity and performance, notably as a leading bassist in free

jazz, Grimes completely disappeared from the music scene by 1970. Grimes was often presumed to have died, but he was rediscovered in 2002 and returned to performing.

He took up the violin at the age of 12, then began playing tuba, English horn, percussion, and finally the double bass in high school. He furthered his musical studies at Juilliard and established a reputation as a versatile bassist by the mid-1950s. He recorded or performed with saxophonists Gerry Mulligan, Sonny Rollins, pianist Thelonious Monk, singer Anita O'Day, clarinetist Benny Goodman and many others. Gradually growing interested in the burgeoning free jazz movement, Grimes performed with most of the music's important names, and released one album, *The Call*, as a trio leader for the ESP-Disk record label in 1965.

In his last years, Grimes also held a number of residencies and offered workshops and master classes on major campuses.

Mr. Grimes has released or played on a dozen new recordings, made his professional debut on a second instrument (the violin) at Cecil Taylor's side at Lincoln Center at the age of 70, and has been creating illustrations to accompany his new recordings and publications.



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Grimes died on April 15th, at the age of 84 from complications of COVID-19.



**Leon Konitz
(1927 – 2020)**

Konitz was an American composer and alto saxophonist.

He performed successfully in a wide range of jazz styles, including bebop, cool jazz, and avant-garde jazz. Konitz's association with the cool jazz movement of the 1940s and 1950s includes participation in Miles Davis's Birth of the Cool sessions and his work with pianist Lennie Tristano. He was one of relatively few alto saxophonists of this era to retain a distinctive style,

when Charlie Parker exerted a massive influence. He died on 15th April, during the 2019–20 coronavirus pandemic due to complications brought on by COVID-19. He was 92.



**Sir Stirling Craufurd Moss, OBE
(1929 – 2020)**

Moss was a British Formula One racing driver. An inductee into the International Motorsports Hall of Fame, he won 212 of the 529 races he entered across several categories of competition and has been described as "the greatest driver never to win the World Championship". In a seven-year span between 1955 and 1961 Moss finished as championship runner-up four times and in third place the other three times.

Moss died on 12th April at the age of 90.

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**Derek Jones
(1984 – 2020)**

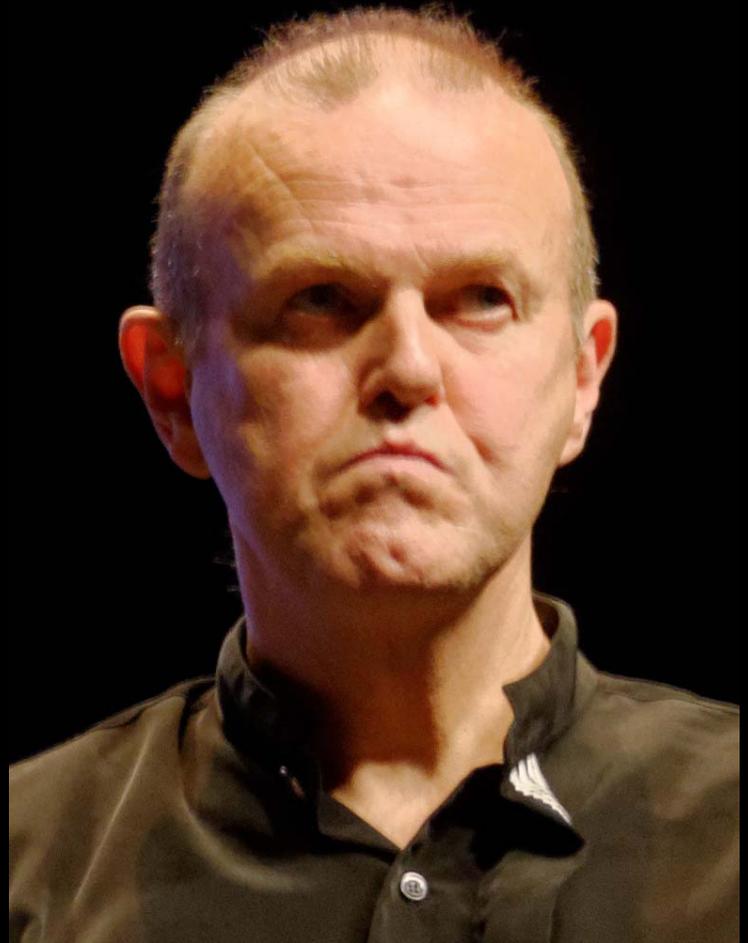
Jones was an American guitarist, best known as the rhythm and lead guitarist and often co-lead vocalist for the American post-hardcore band Falling in Reverse. He was also previously the guitarist of the American band A Smile From the Trenches until his departure in 2010.

Jones was born June 5, 1984 in Lake Forest, California. He started playing the saxophone but switched to the guitar. He started listening to bands like Manowar, Blink-182 and Slipknot. In his adolescence he formed several local bands, which only had small presentations until when he turned 19 and he had his first tour. In 2007 he joined the band A Smile From The Trenches. On June 29, 2007, they released their first self-titled EP, That same year, the band was invited to the Vans Warped Tour. On October 13, 2009, they released their first studio album entitled Leave the Gambling for Vegas, on which they covered the song "Bad Romance" by Lady Gaga. In May 2010, Derek left the band to join Falling in Reverse, but the band split in September 2010.

In 2008 Jones was part of the original lineup of Falling in Reverse while still part of A Smile From The Trenches.

Jones died on April 21st, aged 35.

Jacques Pellen,



**Jacques Pellen
(1957 - 2020)**

Pellen was a French jazz guitarist. He worked with many musicians over the years such as Peter Gritz, Kenny Wheeler, Bruno Nevez, Henri Texier, Riccardo Del Fra, and violinist Didier Lockwood. He died on 21st April, aged 63/64, of COVID-19.

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Ronan O'Rahilly (1940 – 2020)

O'Rahilly was an Irish businessman best known for the creation of the offshore radio station, Radio Caroline, and as manager of George Lazenby, who played James Bond in one film.

Before he founded Radio Caroline, O'Rahilly started training in method acting in London, frequented nightclubs and became acquainted with such entertainment industry figures as Giorgio Gomelsky and Simon Dee. He then ran a night club, the Scene, in Soho, London, where in 1963 the Rolling Stones played, amongst others including Zoot Money and Chris Farlowe. He became the manager of a number of musicians, including Alexis Korner, and was involved in persuading the Animals to move to London.

He tried to persuade radio stations to play an acetate record by Georgie Fame, a practice that was almost unheard of at the time. He took the record to the BBC to try to get it played, and discovered that the record industry was dominated by EMI and Decca.

He then tried to get it played on Radio Luxembourg and again found that the shows were "owned" by major labels EMI, Decca, Pye and Philips. They were essentially "payola" shows, featuring only music from labels willing and able to pay for them to be played.

He then set about creating the pirate radio station Radio Caroline, which broadcast from a ship, the MV *Caroline* anchored in international waters off the coast of Essex.

In practice, the idea of Radio Caroline was based partly on a plan by Australian music publisher Allan Crawford (who had spent almost two years planning the launch of Radio Atlanta) and also on Radio Veronica which had been broadcasting off the Netherlands since 1960. Radio Caroline was largely funded by financier John Sheffield and Carl Ross (creator of the Ross fishery frozen food business and grandfather of David Ross, the co-founder of Carphone Warehouse) and publisher Jocelyn Stevens.

He died, aged 79 on 20th April, from vascular dementia.

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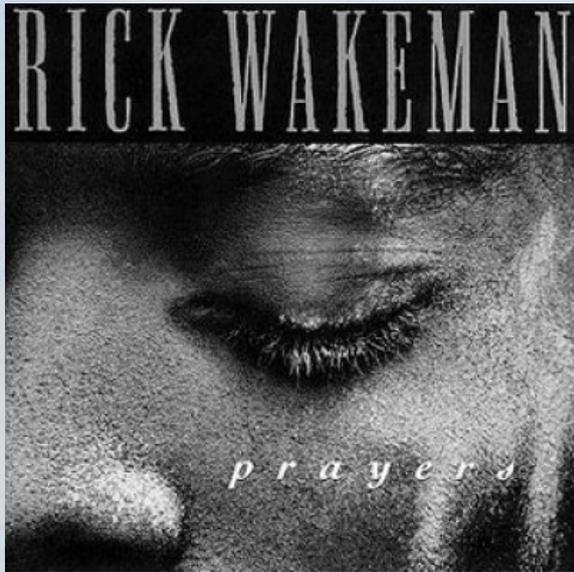
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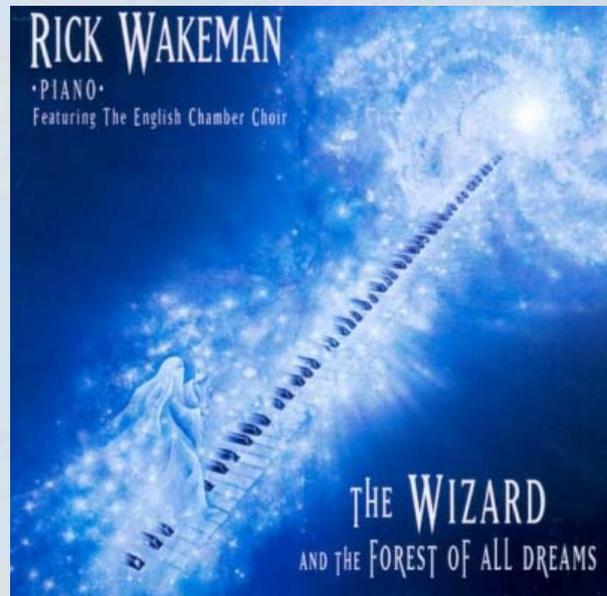
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Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

Prayers is a Christian liturgical album released for the first time in 1993 and more of the rare of the Wakeman albums. A contemplative piece of work and as much a meditation as a musical piece. A lot of energy can be felt throughout this album and lead vocalist Chrissie Hammond has a strong presence, supported by Rick's synthesizer and backing choir singers. Wakeman had previously written a religious album, The Gospels, and this is generally considered his follow-up. It appeared on Hope Records, a small label that

also cut production. According to his own words, only 5000 copies would be pressed, but Rick feels that there were probably more. Recordings took place in the private studio Bajonor Studio on the Isle of Man during the months of February to July 1992.



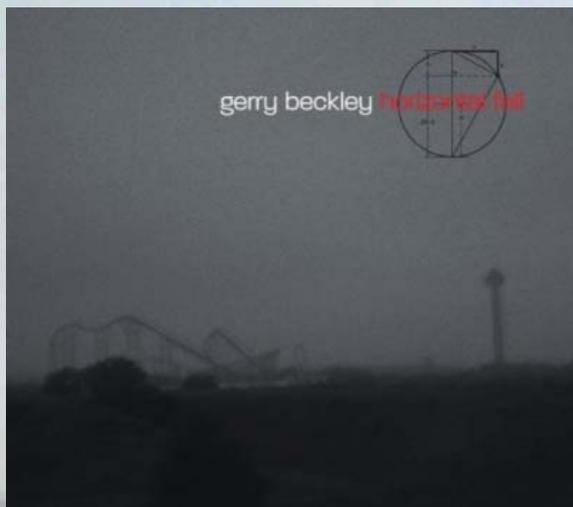
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

The Wizard and the Forest of All Dreams is a studio album by Rick Wakeman and the English Chamber Choir. The album contains modern



classical choral music, with Wakeman accompanying on the piano. Wakeman composed the whole in April 2002 during stays in Milan and Tenerife. It was recorded in the Music Fusion Studio (private studio of Wakeman) and the Phoenix Studio in Wembley. Christian Loebenstein writes:

"The Wizard And The Forest Of All Dreams" is a beautiful set of modern classical pieces for piano & choir (with a little keyboard added here and there). The lengthy tracks are prime examples of Rick's unique compositorial and arranging gift & ability - still you can hear influences from Bach or Haydn to Gershwin and Philip Glass, if you like. In times of "Crossover", Bocellis, Brightmans, ERA and Bonds or even Kennedys, this album could easily reach (want it or not) a large audience - then again it's of course by no means "pop". So if you like modern classical music or you're simply looking for a new way to relax (it works!) you should definitely give this album a try.



Artist Gerry Beckley
Title Horizontal Fall
Cat No. USGZ110CD
Label America

Gerald Linford Beckley (born September 12, 1952) is an American singer, songwriter and musician, and a founding member of the band America. Beckley was born to an American father and an English mother. He began playing the piano at the age of three and the guitar a few years later. By 1962, Beckley was playing guitar in The Vanduards, an instrumental surf music band in Virginia. He spent every summer in England and soon discovered 'British invasion' music.

This solo album was first released in 2006, and Albert J Mora writes: "There is an imaginary scale of perfect music from pure artistic to pure commercial, where everything is genius. On the extreme left there is perfect pure art. Think Beethoven. In the middle there is a perfect balance between pure art and pure commercialism. Think The Beatles. On the extreme right there is perfect pure commercialism. Think Madonna.

Gerry Beckley's Horizontal Fall CD is on this Genius scale. It is just to the left of the Beatles. That is, it leans more toward being pure art than toward being commercial. It is creative. It is thoughtful. It is simple. It is light. It is dark. It is haunting. Above all, it is beautiful. If this CD were not in English, it would remain fascinating to English-speaking listeners. If it had no vocals, it would remain beautiful as a pure instrumental album. The lyrics by themselves are magnificent poems. For connoisseurs, the production quality of the CD is fantastic - no shortcuts. It will bring out the best in the finest sound systems or studio headphones.

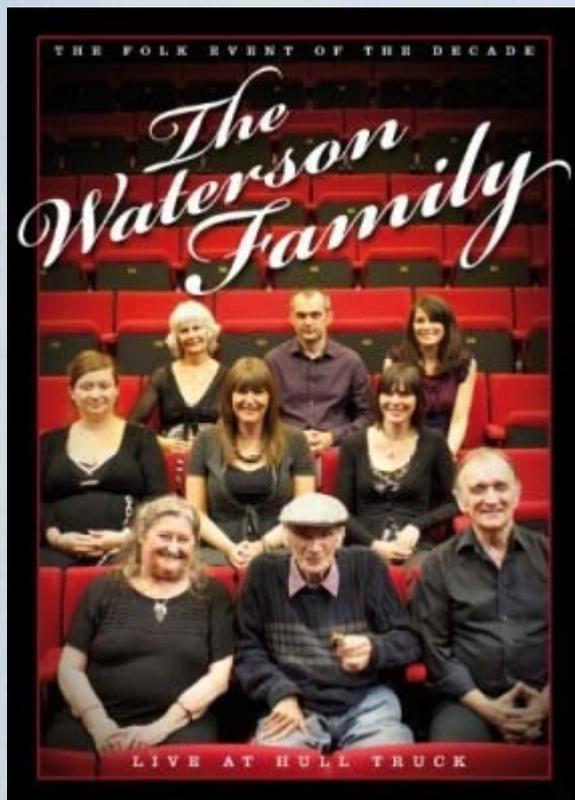
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

Artist The Waterson Family
Title Live at Hull Truck
Cat No. SCARGZ105DVD-CD
Label Scarlet Records

The Waterson Family celebrates 50 years as Britain's 'First Family of Folk' with this homecoming concert at Hull Truck Theatre. Norma and Mike Waterson from the original quartet are joined on stage by Norma's husband Martin Carthy and their daughter Eliza as well as various other talented members of the family.

Tony D writes: "This DVD was recorded shortly before the sad death of Mike Waterson and is a very fitting tribute to him. My wife and I have followed the Watersons for many years and attended Liverpool Philharmonic Hall for a concert last year which took the same form as this one - the whole family on

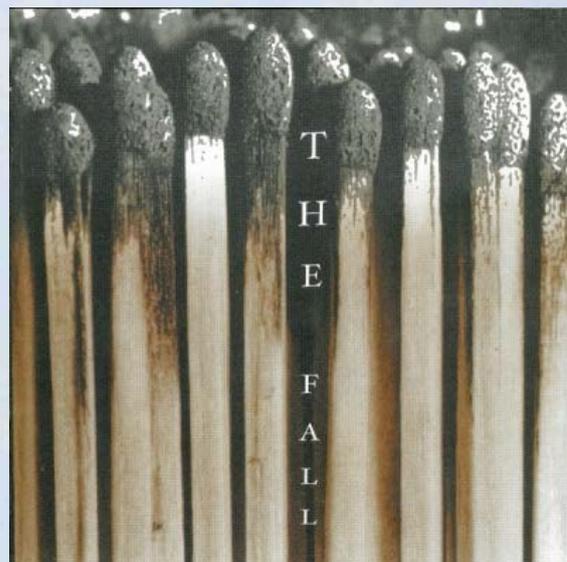


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of their harmonies."

Artist The Fall
Title The Idiot Joy Show
Cat No. COGGZ112CD
Label Cog Sinister

Mercurial performer, Mark E Smith, auditioned for a number of heavy metal bands but finding his musical tastes far more eclectic, formed The Fall in 1977. The Fall provided Mark with a far better base from which to utilise his talents and of course the other major plus was that it was his band. The line up of The Fall has constantly been in fluctuation around Mark, but the band has successfully weathered the storms of all these changes.

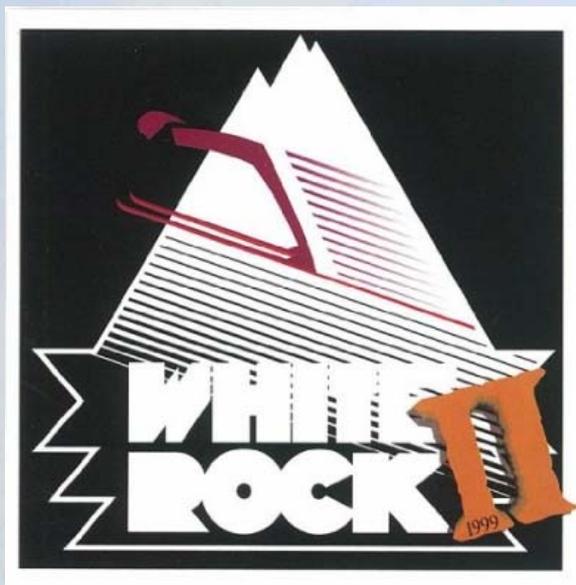
The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



Peel had welcomed to his show over the years, the session recordings of Mark E Smith and The Fall are allegedly the only ones he kept in his personal archive.

Disc one recorded live at The Junction, Cambridge, October 24th 1995. Disc two recorded live at The Phoenix Festival, Reading, July 21st, 1996 except tracks 2-2 and 2-10 recorded at The Roskilde Festival, Denmark, June 30th, 1996.

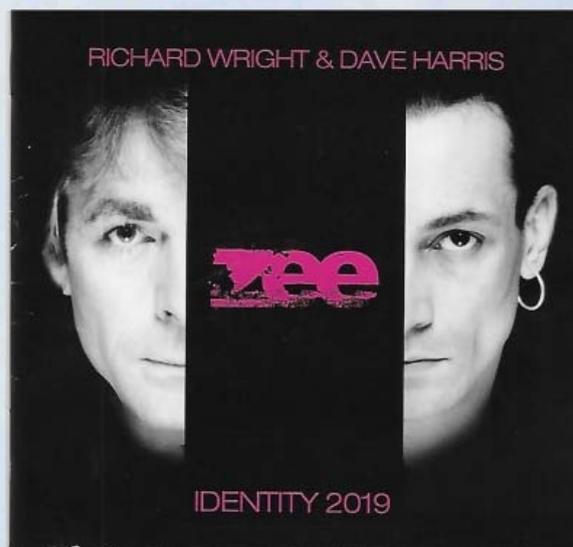




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

Richard Christopher 'Rick' Wakeman is an English keyboard player and songwriter best known for being the former keyboardist in the progressive rock band Yes. He is also known for his solo albums, contributing to the BBC comedy series Grumpy Old Men and for Rick's Place, his former radio show on Planet Rock that aired until December 2010.

Of this album, Rick writes: "When asked to write new scores for all the early Winter Olympic sports films I pieced together the best of all the music and made this album, which I personally think is a nice and genuine follow up to the original. One day I would like to enhance the original and put these two out together but the current owners of White Rock are uncommunicative and so it has about as much chance as happening as I have of ever getting married again!"



Artist Richard Wright and Dave Harris - Zee
Title Identity 2019
Cat No. HST490CD
Label Gonzo

Relationships within Pink Floyd had been getting ever more strained as the 1970s dragged on, and by the time that the band convened to record the Roger Waters masterwork, The Wall, keyboard player Rick Wright had reached a head. For tax reasons, the band were recording in France, New York and Los Angeles, and for various reasons that are outside the remit of this article, soon became badly behind schedule. Rick Wright had recorded a solo album in France almost immediately before sessions for The Wall convened, and was also going through a bitter divorce, and so – unlike other members of the band – was not able to bring his children abroad with him.

As a result of all this, he was unable to see his children for quite a while, and the accumulative effect of this, his unhappiness within the band, his struggles with Waters, his artistic frustrations at playing music in which he had not had a hand in creating, and various other things, was that he fell into a deep depression. Wright's contributions to The Wall were later described as "minimal" and, according to drummer Nick Mason, Waters was "stunned and furious" with Wright's intransigence and felt that Wright was not doing enough to help complete the album, started to lobby for his dismissal, and eventually presented the rest of the band with an impasse; either Wright leaves

or he would block the release of the album. Several days later, according to Wikipedia, "worried about their financial situation, and the failing interpersonal relationships within the band, Wright quit".

Newly divorced from his previous life and previous musical activities, Rick Wright was at somewhat of a loose end and was vaguely thinking about putting a new band together, when Raphael Ravenscroft, who is best known for the saxophone break on Gerry Rafferty's "Baker Street" (and is the son of the bloke who wrote *The Spear of Destiny* (1972), whom I knew a little bit in passing) introduced him to a 'New Romantic' musician called Dave 'Dee' Harris. The two of them hit it off, and – after various misadventures – decided to team up as a duo, which they called Zee. The two unlikely bedfellows produced a strange synergy, and the resulting album, *Identity*, worked much better than anyone could have guessed, and as a fan of both the harder edge of New Romantic music and Pink Floyd, I lapped it up. However, it had remained horribly obscure, and is probably the least known record of anything that has come out from the Pink Floyd 'family'.

And, for reasons which remain mysterious and don't really matter anyway, the record was soon deleted and never received an official release on CD.

... until now.

Artist Chasing the Monsoon
Title No Ordinary World
Cat No. CTMCD001
Label Immrama

Ian Jones is, of course, best known as the main driving force behind neo proggy band Karnataka. This album was started by Ian Jones



and named after a book of the same name by Alexander Frater in which the author writes about his life changing experiences following the monsoon across India. The band name also continues Jones interest in India which is where the Karnataka band name came from.

An article on The Progmeister website reads: "The idea behind the project was to do something progressive incorporating strong rhythmic elements, world music and Celtic influence. As well as Ian Jones playing bass, acoustic guitar and programming there are some talented folk on here who were totally unknown to me, though i am pleased to say that they aren't now. Steve Evans plays some rather tasty keys and some great vocals. Lisa Fury who is definitely a singer I will be keeping an eye on and no stranger to Karnataka fans having loaned her singing talent to the bands *The Gathering Light* album, and Ian Simmons playing some sumptuous guitar licks. OK, let's get the obvious comparisons over with and out of the way shall we? *Lovers of Magenta*, Karnataka, *Mostly Autumn*, Rob Reed etc and all subsidiaries thereof may well fall in love with *Chasing The Monsoon*. The bloodlines are there so to speak."





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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...

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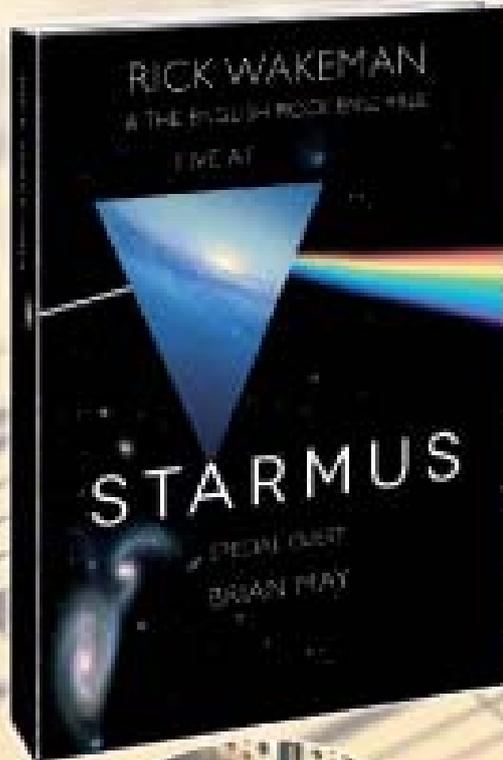
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

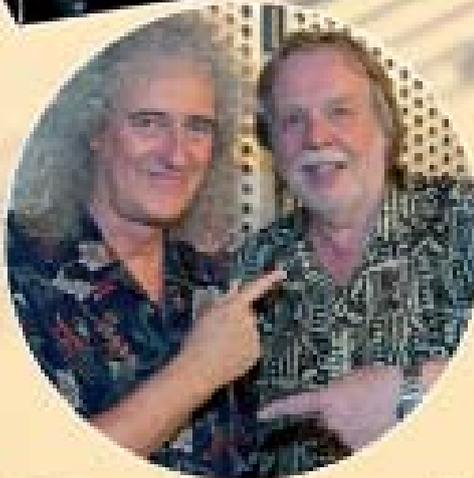
Rick Wakeman & Brian May

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!



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What began as one dog on an airplane several years ago has evolved into a team of over 100 volunteers who fly or drive animals from danger to safety. Founded in 2009 by pilots and friends Brad Childs and Jonathan Plesset, the organization became a recognized 501c(3) entity in 2012. Since then our teams have conducted a wide range of missions including hoarding cases, saving animals from dog fighting rings and natural disasters, and helping overcrowded shelters. We now have the capability to respond to a huge variety of rescue needs both near and far. During the devastating hurricanes in 2017, PAART made its first international journey, heading to the storm-ravaged island of Tortola in the British Virgin Islands to rescue not only 42 animals, but two rescuers who had found themselves stranded on the island for weeks. Our reach stretches from Texas to Florida and all the way up the East Coast to Massachusetts. We have conducted rescue missions as far inland as the Mississippi River. While Pittsburgh is in our name, it actually makes up less than 10% of the area

we cover.

Our rescue partners are many, ranging in size from large organizations like The American Society for the Prevention of Cruelty to Animals (ASPCA), and North Shore Animal League America, as well as small shelters in remote areas of West Virginia, Kentucky, Virginia and beyond. One of our newer partners is St. Hubert's Animal Welfare Center in Madison, New Jersey. With an increasing population disparity in the northern states, St. Hubert's serves as a hub for animals heading into New England where rescue dogs are scarce but people still want to have the fulfilling opportunity to rescue a beautiful, healthy animal who otherwise would have met a devastating fate.

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Change the World!

A Life in Activism: Andy Worthington

Stonehenge – Battle of the Beanfield – Guantanamo Bay – Environmental issues +++

Andy Worthington shares tales from the Frontline with Alan Dearling

Andy Worthington: <https://www.andyworthington.co.uk/>

Alan: Always good to share some time with you, Andy. Our paths have kept on criss-crossing since back in the 1990s, possibly the late '80s... Firstly, it was around your research for your Stonehenge book. I'd been working with a number of new Travellers on the 'A Time to Travel?' book, especially Fiona Earle and folk involved with the School Bus – the Travellers' School Charity. What do you remember from those times?

Andy: I'd first come across the traveller community via the Stonehenge Free Festival, which I visited in 1983 and '84, when I was a student. At the end of 1985 I moved to London – to Brixton, to be exact – and while I retained my interest in free festivals and the travellers' movement, I was more generally caught up in living in Brixton in the Thatcher

alan dearling

A Time to Travel?

An Introduction to Britain's newer Travellers

**Fiona Earle, Alan Dearling, Helen Whittle,
Roddy Glasse and Gabby**

This is not an academic book, or a research study. It is the words and opinions of Travellers themselves, punctuated by photographs, pen and ink drawings, poems and songs from the 'road.'



era – lots of squats, great local bands. However, in 1987/88, when I was living on the hard-to-let Loughborough Estate, the first move towards the privatisation of social housing took place, via Housing Actions Trusts (HATs). At six locations across the UK, including the Loughborough Estate and the neighbouring Angell Town Estate, Thatcher proposed taking estates out of council control, handing them over to her cronies to do up, and then renting them back to tenants – presumably, of course, at hugely inflated prices. The struggle against HATs came to dominate my life at that time, but I'm pleased to report that the Brixton HAT was seen off, particularly via the largely black community of Angell Town, led by a formidable organiser, Dora Boatmah.

Alan: What about your life before your Stonehenge book? Had you been much involved with the squatting and protest scene, particularly the anti-roads movement?

Andy: Yes, there was a pretty big squatting scene in Brixton when I moved

there, and protest was also a part of life under Thatcher – I'm thinking the anti-apartheid protests, when Thatcher massively mobilised the police to protect the South African Embassy in Trafalgar Square, and, of course, the Poll Tax Riot in 1990. In 1991, I became involved in the rave scene, and was at the Castlemorton Free Festival in May 1992, and I also got involved in Reclaim the Streets, when it started in Camden, and also at subsequent events, like the occupation of the M41. I also got involved in protests against the Criminal Justice Act, the clampdown on our freedoms that followed Castlemorton, just as there had been a clampdown on our freedoms in the Public Order Act of 1986 that followed the Battle of the Beanfield in June 1985, when 1,400 police from six counties and the MoD had violently decommissioned a convoy of travellers en route to Stonehenge to set up what would have been the 12th annual Stonehenge Free

STONEHENGE Celebration and Subversion

Andy Worthington



THE BATTLE OF THE BEANFIELD



Edited by Andy Worthington

With photos and contributions by Alan Lodge, Tim Malyn, Neil Goodwin, Gareth Morris, Alan Deailling and others

Festival.

Alan: Your Stonehenge book brought together many examples of the importance of Stonehenge in 'celebrations and rituals' right through to the anarchic festies and parties of the '70s and '80s. Can you describe some of the lasting highlights of that book?

Andy: I love the British counter-culture, Alan, which was much more a thing of the '70s than the '60s, as pranksters like Bill 'Ubi' Dwyer and Wally Hope, who set up the Windsor and Stonehenge Free Festivals, sought to undermine 'straight' materialistic society, and to create alternative lifestyles, and it was great to chronicle these developments, and the development of traveller culture, from the early '70s to the Battle of the Beanfield. Then, of course, just when Thatcher thought she had won, the rave scene and the road protest movement

came out of nowhere to undermine her, and it was also exhilarating to chronicle those more recent events. Sadly, though, I have to say that, although I was pleased to also write about the long legal struggle to secure access to Stonehenge, in terms of a sustained counter-culture, the 21st century is far too readily recognisable as a period in which dull materialism has been dominant.

Alan: I actually discovered the counter-culture through the underground press of the '60s, particularly 'international times' and 'Oz'. And the early festies like Isle of Wight and bands such as Floyd, Edgar Broughton and Hawkwind...Did the Stonehenge book directly lead you onto the 'Battle of the Beanfield' book, which I helped contribute to, and published through Enabler Publications?

Andy: Yes, I had become friends with Neil Goodwin, who co-directed the Beanfield documentary 'Operation Solstice', and in fact had launched my Stonehenge book in June 2004 at the 491 Gallery in Leytonstone, where he lived, which was the last surviving outpost of the concerted resistance to the expansion of the M11 Link Road in the '90s. In discussion with Neil, it transpired that there were videos of full-length interviews with a cross-section of people involved in the Beanfield, and also that the police log of the day's events existed, which had been 'liberated' from the 1991 trial, and so I thought that a follow-up to 'Stonehenge: Celebration and Subversion', looking in detail at the Beanfield via transcripts of the interviews, reproducing the police log, and linking it all together with original essays (some of which we ended up working on together), would be a good idea – as indeed it has been, as the book continues to attract interest for chronicling a defining example of state oppression in modern British history.

Alan: Like me, you seem to relish working with, and fighting alongside, society's underdogs, the dispossessed, the

marginalised 'targets' of governmental purges. For me it began with the early '60s CND protests, the anti-Vietnam War movement, the anti-apartheid movement, the pro-legalisation of drugs crews...and for you?

Andy: I was always interested in underdogs, Alan – something to do with a working class, Methodist upbringing, and, presumably, it also involves something fundamental about who I am. I became a lifelong pacifist after watching 'The World At War' when I was 10, and I always liked the idea of those on the margins who didn't want to play by society's rules. The state's violent suppression of travellers at the Beanfield, and subsequently, really struck a chord with me, and, of course, for the last 14 years, I've been devoting most of my energies to some of the most maligned people on earth – the men held at the US prison at Guantanamo Bay.

Alan: So, what are the lessons-learned from the tragic government and police action at Savernake Forest in the so-called 'beanfield'?

Andy: Sadly, I think, that the kind of dissent that was so widespread in that period was absolutely hated and detested by those in power, who were – and still are – determined to eradicate it. The irony, of course, is that in the short term, although Thatcher did huge damage to the travelling community, she failed to kill the spirit of dissent generally, with the rave scene and the road protest movement representing a massive counter-cultural explosion of energy and dissent into the John Major years, when, I think, the government's control was at its weakest. Sadly, however, a major change occurred under Tony Blair and New Labour, when, I genuinely believe, wealth became the only indicator of value in society, a housing bubble started that has been artificially sustained ever since, and which is crippling for the less well-off in society, and a cynical 'climate of fear' was introduced after the 9/11

attacks, which involved both a direct curtailment of some aspects of civil liberties, and a more general notion that any kind of public unruliness could be regarded as terrorism.

Alan: In many of my books, I've very much pro-actively tried to let Travellers, festival goers, eco-warriors and more, tell their own, his and her-stories. Not played the historian or journalist. Is that part of your approach too, as an author?

Andy: I'd have to say that it's not, Alan – which is not to say that I don't have massive respect for verbatim accounts, but more an acknowledgment that, as a journalist and historian, I am compelled to create my own narratives that, of course, draw on eye-witness accounts, but that are, perhaps above all, driven by my own need to understand and explain the significance of historical events.

Alan: The Battle of the Beanfield and the aftermath changed the Traveller and festival scene for many years. What's your take on that?

Andy: It was a grim period for those involved, Alan. So many lives were ruined, and no one should ever forget that, or ever forgive those responsible. However, the fallout would have unanimously been much bleaker had it not been for the completely unexpected arrival of the rave scene, which in some cases then overlapped with the travellers' movement, and the road protest movement, which, it should be noted, was a direct response to the clampdown on travelling after the Beanfield in the 1986 Public Order Act. Prevented from travelling and gathering freely, environmentally-minded activists took the logical next step – rooting themselves to the landscape when particular places like Twyford Down were facing destruction, and embarking on a whole new approach to dissent, locking on to heavy industrial machinery, and occupying trees.

Alan: From my personal perspective, from

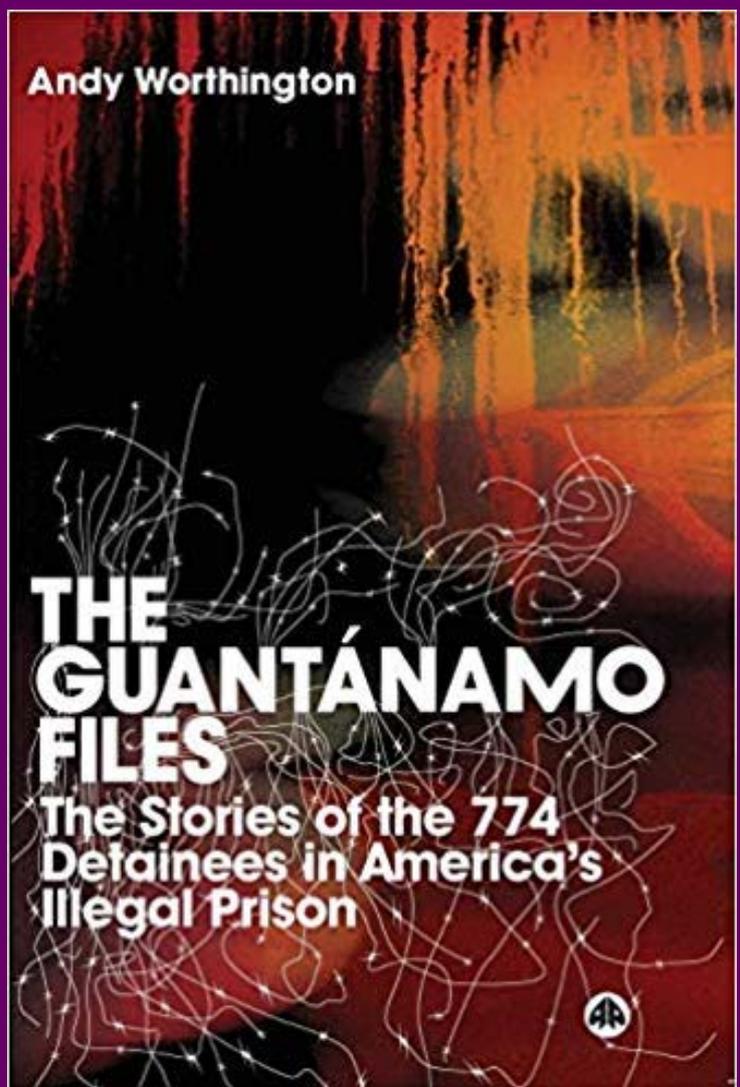
the late 1990s, I found myself looking outside of the UK for new and old enclaves of festivals and what some of us call 'free cultural spaces'. I spent quite a lot of time in Australia, following the likes of Daavid Allen from Gong and the original Nimbin and Terrannia/Daintree Forest protestors – that led to contacting all sorts of alternative and mainstream folk around the world who wanted to 'live differently', especially in more sustainable ways. Your focus was different, methinks. How and why did your involvement with the Guantanamo Bay detainees occur?

Andy: My interest in Guantanamo came about primarily because of my sympathy for underdogs, Alan, but a particular trigger was the research I did for my Stonehenge book looking at how, in 1999, the Law Lords had brought the 15-year summer solstice exclusion zone around Stonehenge to an end, after the police had arrested peaceful protestors on the roadside by the monument, and the Lords had ruled that, if protestors believe there is no other way for their complaints to be heard, and are not violent, the authorities have no right to arrest them. From looking so closely at the law, I felt empowered to examine another situation in which a legal position had been taken that needed examining, which was Guantanamo, and via my Stonehenge work I also felt empowered to shift my focus from civil liberties to full-blown human rights issues. So I began researching and writing about Guantanamo in 2006, coinciding with the release, for the first time, of the names and nationalities of the prisoners, and several thousand pages of supporting documentation, and I brought all this information together over the course of 14 months of pretty much non-stop research and writing, to create a book, 'The Guantanamo Files', in which I attempted, for the first time, to tell the stories of the men held. That undertaking essentially made me a custodian of the men's stories, and, ever since, I have continued to write about the prisoners,

and to call for the prison's closure, via thousands of articles I've written (mostly on my own website, but also, on occasion, for the Guardian, the New York Times and Al-Jazeera), as well as working with various organisations including the United Nations, WikiLeaks, Reprieve and Cageprisoners, co-directing a documentary film, and co-founding two campaigning groups.

Alan: I guess 'civil liberties' are at the heart of much of your writings, talks and activities...

Andy: Civil liberties and human rights, yes. The thing is, only eternal vigilance and resistance by people who care stops our leaders from oppressing us, although far



too many people seem to have forgotten this. People died over the course of hundreds of years to secure everything that we take for granted as rights, and yet our fellow citizens seem, for the most part, to be completely unaware or uninterested. And yet, within our lifetime, we've not only seen the violent suppression of unauthorised gatherings of thousands of people, we've also had to endure governments imprisoning foreign nationals without charge or trial on the basis of secret evidence, and holding British citizens and foreign nationals under a form of house arrest (also on the basis of secret evidence), and in recent years we've been stuck with governments who claim that they can strip us of our citizenship if they regard us a threat to the common good. And let's not even get started on Brexit, and the bonfire of our rights that our current leaders have in mind. To be honest, I can't really imagine a life that doesn't involve resistance and dissent, and I fear for our future unless more people wake up to that reality.

Alan: Guantanamo Bay detention centre – and its closing was a central plank in Obama's campaign for the presidency in America. Now we have Trump, and it's still there. Is it really stupid to ask 'why'?

Andy: Not really, no. The simple answer, of course, is that it's still there because Obama didn't want to expend political capital closing it, which he could have done, even though it's worth reflecting on the fact that he faced unprecedented opposition from Republicans, who, for most of his presidency, controlled both houses of Congress. Trump, obviously, is a nightmare, and there can't be any movement towards the closure of Guantanamo until he's gone – and I'd say, until the Republicans lose power –

but we should never forget that there are dark forces in the US establishment, not just Trump, who like having a prison where they can hold people without having to justify why – no federal court trials, no Geneva Conventions – which is exactly why it needs to be closed, because, while it currently holds only Muslims, its existence provides a precedent for any other group of “unpeople” to be held there in future.

Alan: Your personal investment in this cause must have taken its toll on you and your family. I've always expected you to move into a media or academic career... thoughts?

Andy: To be honest, the opportunities never arose, Alan. I never managed to find a way into academia, and the mainstream media was already a shrinking world when I finished writing 'The Guantanamo Files.' No one, outside of the Miami Herald, for whom Guantanamo was local, was interested in relentless reporting on Guantanamo, so I took a very modern journalist/activist route, publishing via my own website, and, eventually, asking my readers to support me financially, and that has enabled me to survive as a writer and activist.

Alan: You've been spending a lot of time in the United States speaking about the Guantanamo Bay issues...

Andy: I have supporters who get me out there every January, to mark the anniversary of the prison's opening, which was on January 11, 2002. So every year I'm part of a rally outside the White House on the 11th, calling out the president for his inaction, along with representatives of other rights groups, including Amnesty International USA, and a particular group that is close to my heart, Witness Against Torture, who dress in orange jumpsuits with hoods, and stage actions at various locations in the capital in the run-up to the anniversary, all while fasting. I tend to stay



Andy Worthington outside of the White House, January 11th 2020

in the US for about a week and a half, undertaking a number of other speaking events, and also doing TV and radio interviews. Socially it's always a wonderful experience, as I get to hang out with the people who should really be running the US, but politically it's challenging, as the US is so vast, and nationalist mind control is so prevalent, but there's no way that I can give up this struggle until Guantanamo is closed, as that would be accepting defeat, and that simply mustn't happen. When it comes to 'generational' injustices, you have to be in it for the long haul. Those looking for quick fixes might not be temperamentally suited to the fight against institutional lawlessness.

Alan: Inevitably, climate change and Extinction Rebellion are in my mind a lot these days, and a future that should be determined by young people. After all, they are the ones who are inheriting the mess. How are you involved?

Andy: I've been aware of the environmental crisis for many years. Reading Bill McKibben's 'The End of Nature', around 30 years ago, actually threw me into something of a depression at the time. And of course most of the protest movements of the last 30 years – the road protest movement, obviously, but also the anti-globalisation movement, and the Occupy movement – have involved environmental issues to some extent, although no one found a way to make the global environmental crisis the focal point of a massive protest movement until Greta

Thunberg and Extinction Rebellion arrived on the scene in 2018. And the reason both have been so successful is because we're so clearly running out of time, as is reflected in the bleak assessments of so many scientists and NGOs. That said, it's also a testament to Greta Thunberg's captivating seriousness and single-mindedness that the school-

children's climate strikes have become so big, and it's a testament to XR that their branding and their insistence on non-violence have also been so attractive to so many people. I was intrigued by XR when they first occupied several bridges in central London in October 2018, but it wasn't until the occupation of several central London sites last Easter – and



especially Waterloo Bridge – that I thought it might work; not, primarily, because of the organisers' aims of getting over a million people to be arrested for non-violent direct action, but because, by bringing so many of London's roads to a standstill, we showed what an alternative would actually look like, and it was wonderful. Everyone could breathe, and those paying attention were able to realise that most of the traffic that chokes up our roads so incessantly and that is so polluting is unnecessary. While we had free food kitchens on Waterloo Bridge, much of the traffic we stopped consisted of nothing more than vehicles delivering billions of soft drinks and pre-prepared corporate sandwiches from logistics warehouses to retail outlets across the capital, all of which is environmentally insane. Another example of the transformational nature of the occupation involved bringing to a temporary end the absurd number of lorries servicing London's deranged corporate building industry, with its huge enthusiasm for demolishing structurally sound buildings (office blocks, council estates) for profit. So during the occupation, another world not only seemed possible; it also briefly flickered to life, enabling people to glimpse an alternative future free of the corporate tyranny that is destroying us.

Alan: What's your best guess at the 'what happens next, globally and in the UK', say, in the next five years? So many issues around the environment, nationalism, fascism, racism, war...?

Andy: That's very difficult to forecast. My big hope is with young people, because the generations above have been so greedy that the youth are realising that every aspect of their lives involves being ripped off, and when that happens, of course, our leaders have lost, because you have to give people something to hang on to or you lose them – and who knows what will happen when people believe they have nothing to lose? And also, as we've been discussing, the unprecedented, man-made environmental

crisis that is already upon us is only adding to young people's mobilisation – although it's not just the young who are responding to it. However, I think it's significant that when you measure young people's concerns against those of old people, there is almost no common ground anymore. The older people are, the more they voted for Brexit, while young people are almost overwhelmingly pro-EU, and when it comes to our current leaders, they – Donald Trump and Boris Johnson - have absolutely nothing to offer the young. So my hope is that the youth will rise up and we will follow, because otherwise I'm struggling to find hope in a climate change-denying ageing white western world that is shifting noticeably towards the far right.

Alan: 'Think globally – Act locally' was the old environmental rallying cry. You've been very involved in many actions in London to help sustain the good bits and oppose rampant and destructive developments. I think that environmentalism, and creative responses to the housing crisis, and support for the Grenfell survivors are three of your heartfelt 'causes'. I only know a little about what you've been getting up to. Can you describe some of your activities? I believe that the fight to preserve the Old Tidemill Wildlife Gardens in Deptford has been a major campaign for you...

Andy: Well, I live in social housing, Alan, so its survival has always been of major concern to me. I want more of it, and I want it to be available to as many people as possible – secure and genuinely affordable housing, fundamentally created and managed on a not-for-profit basis. So this cynical council estate demolition programme, introduced by Tony Blair and New Labour, championed by the Tories, and also enthusiastically embraced by far too many Labour councils, absolutely enrages me. It's a land grab, and it's social cleansing, dispossessing existing social tenants by demolishing their homes, and creating new developments that consist largely of homes for private sale, but also

all kinds of allegedly “affordable” rented properties that are no such thing. This war on social housing has been going on for two decades now, and while I had spent some time writing about it when I could, it wasn't until the Grenfell Tower fire in June 2017 that I realised that the contempt in which social tenants are held by the entire bureaucracy of social housing meant that our very lives are at risk. That was a turning point for me. I then became acutely aware of housing issues in the Borough of Lewisham, where I live, and soon came across campaigners for the Old Tidemill Wildlife Garden in Deptford, which I knew about, but had not previously been involved with. This was a magical green space, formerly the garden for a primary school that had been moved, which the council and developers wanted to destroy as part of a development that also involved turning the old Victorian school into homes for private sale, and knocking down a structurally sound block of council flats – to build “affordable” flats

on the site of the council homes, and also on the ruins of the garden. We'd been given “meanwhile use” of the garden while the plans were finalised, and had been opening it up as much as possible to the local community as an autonomous space – for people to get away from urban pressures, and to hold events – and when, in August 2018, the council asked for the keys back, we occupied it instead, and attracted widespread support both locally, and London-wide, and internationally. We were violently evicted by bailiffs hired by the council two months later, but it was an extraordinary experience, and I believe it played a major part in highlighting how corrupt the entire 'regeneration' programme is.

Alan: Does it ever feel like you keep on being on the ‘losing side’ in your campaigns? Particularly after the recent General Election?

Andy: Well, I was just 16 when Margaret Thatcher was elected, so I wasn't even old





enough to vote, and when, at the age of 34, the Tories were finally ousted, their New Labour replacements largely consisted of more of the same. So my entire life, since the age of 16, has been under the yoke of neo-liberalism, but obviously I can't give up on fighting for a better and fairer world. It's just a pity that

such unmitigatedly horrible policies have been dominating political life for so long.

Alan: You and your family have also found yourselves becoming very active on the musical front. You with the band 'The Four Fathers', which I gather is pretty political, and your son, Tyler, with his mates in the BAC Beatbox Academy and their hugely successful hip-hop, rap take on the 'Frankenstein' story. Tell me more.

Andy: Well, I got together with some mates to fulfil our unfulfilled musical fantasies about six years ago, and then found myself inspired to write new songs, most of which, unsurprisingly, reflected my very political view of the world.

Our recordings can be found on Bandcamp (<https://thefourfathers.bandcamp.com>), and we'll be releasing some great new songs very soon.

My son, Tyler, meanwhile (photographed by Beatbox Academy director Conrad Murray), is currently out in Adelaide with his colleagues in the BAC Beatbox



Academy, based at Battersea Arts Centre. He and five other young people, working with two directors, a choreographer, and great sound and lighting people, have created an extraordinary 'gig performance' piece derived from 'Frankenstein' – updating its themes for the social media, smartphone generation – and mixing singing, rapping and beatboxing in a way that, genuinely, hasn't ever been heard before. They were the top rated show at the Edinburgh Festival Fringe last summer, where they were also a featured British Council show, and so Adelaide Festival Fringe, where they're performing for a month, is just the start of a global adventure for these talented performers. I'm very proud!

Links:

Beatbox Academy:
<https://youtu.be/YYghg-INNuQ>

Four Fathers:
<https://youtu.be/B5p0VtgdvDw>

Alan: That's been fun. Good to catch up. We need to do it more often. So, what's next on your current, and future, itinerary?

Andy: I'm currently involved in trying to prevent WikiLeaks founder Julian Assange's extradition to the US, and also, of course, still involved in Guantanamo activism and housing activism, and still cycling around London on a daily basis taking photos for my ongoing photo-journalism project 'The State of London'

(<https://www.facebook.com/thestateoflondon/>),

which I started nearly eight years ago, and which I hope to turn into a book this year.

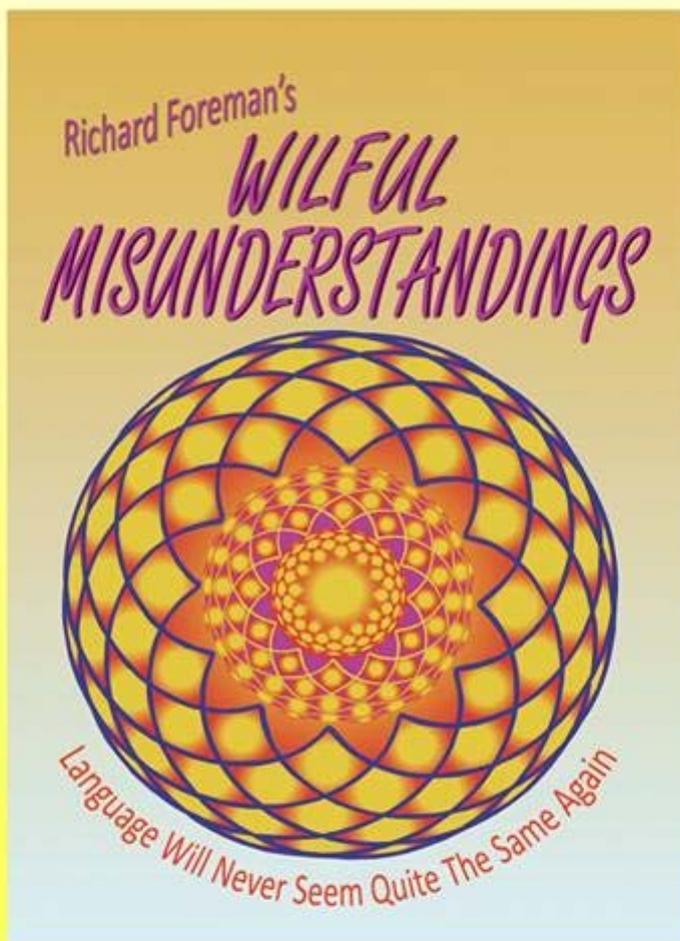


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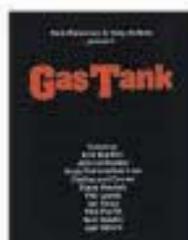
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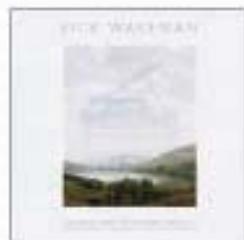
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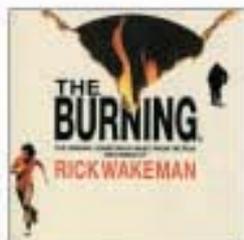
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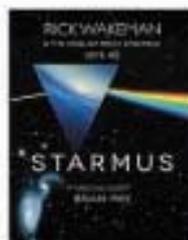
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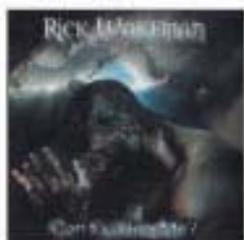
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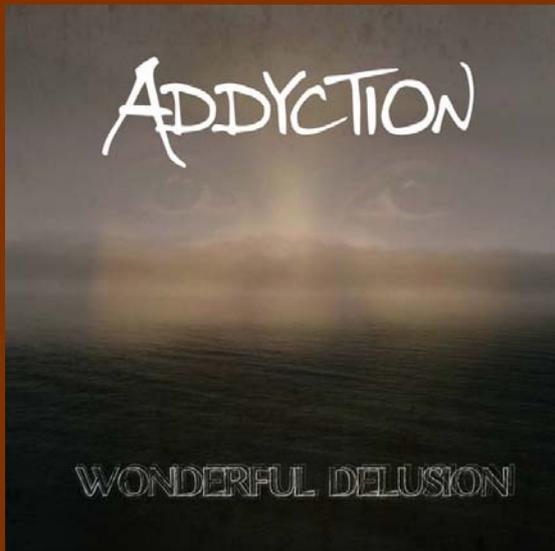


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KEV'S WORLD



ADDYCTION
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This 2014 album is pretty much a solo effort from Adam Muszyński, whose nickname is 'Addy', and says he is addicted to music so hence the title. On this release he provides acoustic, rhythm and lead guitars, drums and drum programming, bass guitar, synthesizers and virtual instruments. Adam has been in a few bands, most notably prog rock outfit Keep Rockin', whose 2013 album I

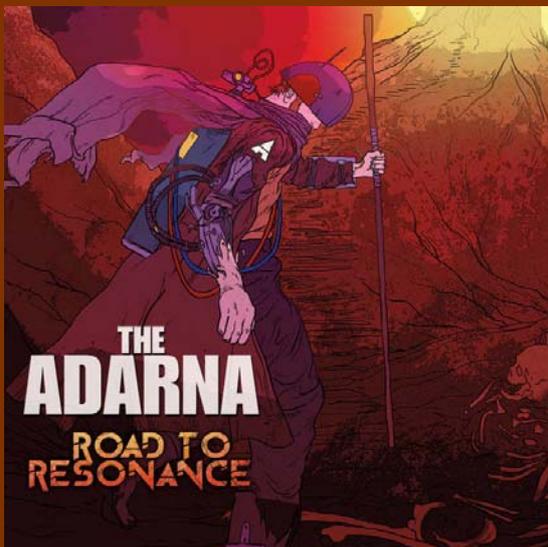
reviewed when it was released, but having heard this it is obvious that he should stick with this style of music. He is a fan of Steve Vai, and that shows in some of his runs and shreds, but where this album really comes to life is the way that he often plays quite slowly, building the emotion and atmosphere, and showing that there is more to music than just five thousand notes to the bar, although he can probably do that as well.

I have played a great many guitar-led instrumental albums over the years, but few really manage to capture the imagination quite like this one. This really is all about the music and allows the listener to feel involved, as opposed to yet another "look at me I'm so clever" guitarist. It is delicate when it needs to be, and there is no doubt that this is an album that takes the listener on a journey of musical realisation as opposed to being blasted to death. There are a few keyboards here and there, but they add to and don't detract from the guitars, while the drums are actually quite good – they certainly don't seem as programmed

KEV ROWLAND

as normal and much more like the real thing.

I don't think that Adam has released another solo album since this one, which is a real shame as I would like to hear more, but he is still involved with Keep Rockin' who released a new album last year. Overall, this is a really enjoyable guitar instrumental album – for more details visit www.lynxmusic.pl



**THE ADARNA
ROAD TO RESONANCE
INDEPENDENT**

This is the third album from Seattle-based The Adarna, who state that they are influenced by old school rock-n-roll such as The Cult and Guns 'n' Roses to modern rock such as Foo Fighters, Sick Puppies, Halestorm, Queens of the Stone Age, and Muse. They certainly wear their love of The Cult on their sleeve, yet also bring in other influences they haven't mentioned such as My Chemical Romance, Panic! At The Disco and Fields of the Nephilim. Musically this is all over the place, as they mix and meld the sounds, bringing certain influences to the fore and then dropping them back again. The result is

an album that in some ways sounds like a mixture of bands as opposed to one band with a mixture of styles.

The one thing in common with all of them is that all the numbers contain plenty of hooks and styles, with strong anthem-like choruses and an invitation to sing along with the band. It has been mixed to maximise the pop element, and although there are plenty of guitars they aren't as heavy as I am sure the band is in a live environment. They take their name from a mythical phoenix-like songbird in Filipino folklore, and describe their music as "Jet City Rock," due to their proximity to Seattle's Boeing Field. Although musically this isn't for me, it has been well produced, has catchy songs, and I can see many alternative rockers wanting to get hold of this. Also available at <https://theadarna.bandcamp.com/album/road-to-resonance>



**THE ALREADY DEAD
THE WAR OF YOU AND ME
INDEPENDENT**

There are times when I struggle to listen to an album all the way through even once, and if it wasn't for my own policy of reviewing everything I am sent to review, then this wouldn't have made it through

the first song. But I persevered, and I definitely suffered for my art, as I disliked it more by the end than I had at the beginning. The band was put together to combine sounds from long time rock and commercial music producer Steve “Stevv” Green, twice Grammy nominated artist Rob “Fresh IE” Wilson, and classically trained singer out of University of Winnipeg and MBCI, Ann Katherine “AK” Green. So we have a mix of classical, metal, rock, hip hop and rap all taking place at the same time in the same song. There are death metal vocals growling at the bass while Green is singing sweetly over the top, and yes it does sound as bad as it seems. Their version of “Amazing Grace” should be played just to demonstrate what not to do when undertaking a cover version.

I really don’t know who this is aimed at, as metalheads like me are going to run a mile, while at times there is surely too much guitar and metal emphasis for those into hip hop. The only real positive for me, is that now I have written about it I don’t have to play it again and my ears thank me for that.



ALEXANDER NAKARADA
DEVIL'S HYMN
INDEPENDENT

This is the third album from Norwegian

multi-instrumentalist Alexander Nakarada, although he has also been releasing many other tracks for use in films etc. That makes a lot of sense to me, as this instrumental guitar-led melodic symphonic album is incredibly cinematic in its approach, with a large sound that definitely works in that context. Each time I play this I get something new from it, and although it is possible to hear the impact that the frozen north and classic Norwegian Black Metal has had on Nakarada, that is very much a starting point which he has moved a long way from. According to his own bio he says that he doesn’t like to sit in a particular genre for too long, and works on whatever type of music he wants to, which could be techno or reggae if the mood takes him. In some ways that approach should be applauded, but in others it could well be a concern if someone really likes this album only to be disappointed if there isn’t another in a similar vein, and finds that Nakarada is then producing music that they would never want to listen to, so may not return.

But that may, or may not, be an issue for the future. All I have heard to date is this release (although there are copious other material available through his Bandcamp pages), and although it can be a little repetitive at times, for anyone into symphonic music being approached from the viewpoint of metallic guitar, then is definitely worthy of further investigation.

<https://alexandernakarada.bandcamp.com>



GUNPOWDER GRAY
LETHAL ROCK AND ROLL
MIDNIGHT CRUISER RECORDS

This four-track EP is an interesting insight into the world of Atlanta-based quartet Gunpowder Gray. What this reminds me very much of is the Eighties metal scene post-glam but pre-grunge. The attitude pours out of every note, with Guns 'n' Roses an obvious influence, as is Mötley Crüe and Faster Pussycat. It is solid and heavy, and is a load of fun, exactly what this type of music is supposed to be about. This is their third release in five years, but do appear to be very active on the live scene – according to their FB page they opened for BOC recently, which would have been interesting as I would have thought these guys have way more energy. Overall this is solid, will have to wait and see what an album brings.



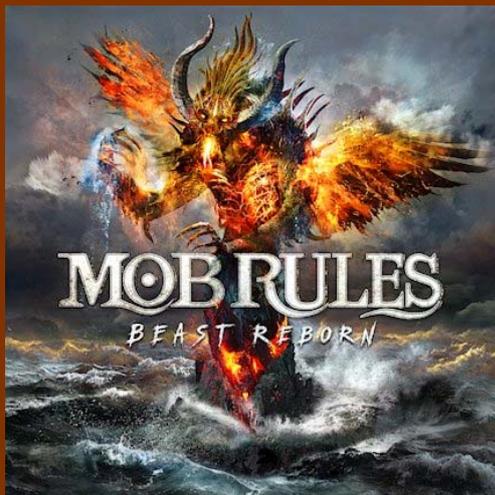
INTO THE CAVE
INSULTERS OF JESUS CHRIST
INDEPENDENT

Into The Cave are a blackened death metal band from Rio de Janeiro, comprising A. Bestial Vomitor (vocals), Bitch Hunter (guitars), Dyd Bastard (bass) and Erick Fryer (drums). They have obviously been influenced by the likes of Sodom, Destruction, Sarcófago, Blasphemy and Beherit, and this is their second album, following on from 2014's 'Sex and Lust'. What I like about this album is that they are mixing death and black metal with NWOBHM, to create something that is really primitive, yet somehow is also quite familiar and interesting. They obviously need to somehow get themselves signed to a label to move the production away from the wall of mud approach that is there at present, and allow the rhythm section to be heard, but although this appears incredibly naïve in many ways, it is also something I also enjoyed playing.

It isn't nearly as abrasive as the album title, song titles or artwork would lead the listener to believe before playing it. New singer A. Bestial Vomitor (I mean,

with a name like that his only choice is to play this type of music, right?) has a really deep raw approach that I really like, and the whole band gel together to create an album that is powerful and interesting throughout. It's not perfect, but I believe most of that is down to lack of big label support as opposed to anything inherently wrong with the songs or performance. I'm looking forward to hearing more from these guys, as this definitely shows promise, and bags of attitude.

<https://www.facebook.com/intothecave666/>

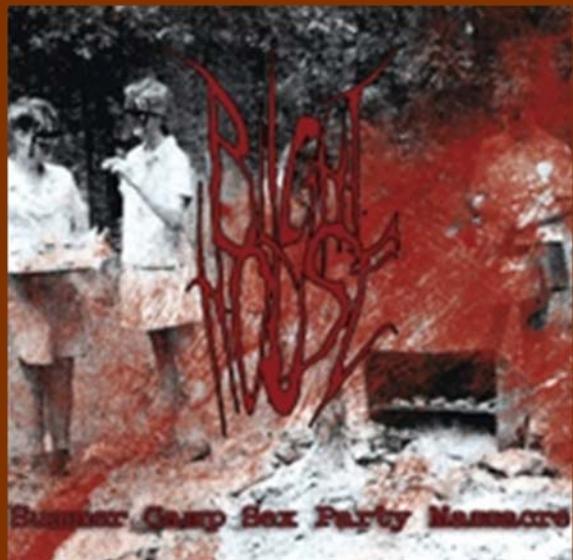


MOB RULES
BEAST REBORN
SPV/STEAMHAMMER

German power metal band Mob Rules have built an incredibly strong reputation over the last 24 years, and their ninth studio album is just going to cement that. Singer Klaus Dirks may be the only person still there from the beginning, but around him there is a strong group of musicians who know what needs to be done to keep driving forward the band's reputation. Newest recruit is guitarist Sönke Janssen, who for many years was a

pupil of lead guitarist Sven Lüdke, who proposed him to the band. They know the way each other play, and it has allowed them to immediately perform as if they have been working together for years, which outside the band they have been.

When I see the name Mob Rules on the cover I know exactly what to expect, a huge power metal sound with symphonic influences and great vocals, combined with strong guitar interplay, blistering solos, and a metal band at full power, and yet again I haven't been disappointed. It has actually been some years since I last heard a new album of theirs, and in that time they have grown in power, passion and ability, and it is no surprise that they will soon be celebrating a quarter of a century at the top of the game. This is not a group of guys who are deigned to grow old gracefully and rest on their laurels, but instead are still putting out albums that any fan of the genre will be snapping up immediately. Superb.



BLIGHT HOUSE
SUMMER CAMP SEX PARTY MASSACRE
NEFARIOUS INDUSTRIES

The two guys behind this release, Frank Lloyd Blight and Frank Owen Gorey are very sick individuals indeed. Grind and Death Metal combine with snippets of speech that makes one think that instead of an album, instead there is a lo-fi gore movie being shown with buckets of blood. As is stated at the beginning of "Mom's Away", "Yesterday was mother's day, that's a day to honour your mother, not a day to cut her head off!". Ten songs, nearly 25 minutes long, this combines the likes of Agoraphobic Nosebleed, Pig Destroyer and Napalm Death into something that is intense, massively over the top, surreal, dark and twisted. Have you worked out yet that I think it's awesome?

This really won't be for everyone, and actually will only be of interest to a very small minority, but for those who want their music to be massively over the top and filled with blood then this is essential. The sound is a solid wall of noise, with little in the way of clarity, totally unintelligible vocals, and production that took place in a dungeon somewhere. It's extreme, over the top, and although it probably isn't the reaction the band expected, it makes me smile as it is just so much fun.



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



Gonzo CURRENTLY IN STOCK
AT GONZO (UK)

Gonzo CURRENTLY IN STOCK
AT GONZO (USA)

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

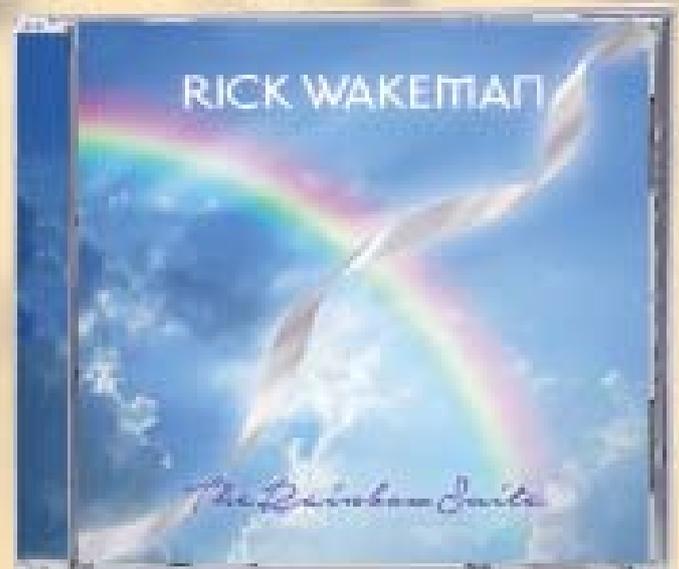
DVD / CD of The Gospels performed live in California – never seen before.

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The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

Jojo Rabbit Director Tiaka Watiti 2019 Fox Searchlight Pictures

In the past there have been a few films that parodied Hitler and the Nazis; *The Great Dictator* and *The Producers* spring to mind. But Tiaka Watiti takes this to an all new level with *Jojo Rabbit*, a film about a ten year old boy whose imaginary best friend is Adolf Hitler.

Jojo Betzler (Roman Griffin Davis) is a ten year old member of the Hitler Youth. Fiercely patriotic he swallows Nazi propaganda and hero worships Hitler like a teenage girl struck with Beatlemania . His bedroom is a shrine to Adolf with posters, books and pictures. His father is said to be away fighting in the war and he obviously lacks a father figure. His long suffering mother Rosie (Scarlett Johansson) wearily puts up with his jingoistic antics.

Jojo joins a camp run by a disgraced Wehrmacht officer Captain Klenzendorf (Sam Rockwell) who is apparently being punished for his disastrous war efforts by being put in charge of the kids. The camp is supposed to teach them how to become soldiers, using knives, grenades and such like. Sort of a homicidal scouts. Older children bully Jojo after he refuses to break a rabbit's neck to show he can kill for the Nazi cause. Giving him the name of Jojo rabbit and forcing him to run off into the wood, here he is comforted by the imaginary Hitler and given a pep-talk on how great rabbits are. Inspired by Der Fuhrer he charges back into camp screaming like a barbarian, grabs a grenade and lobs it. The explosive bounces off a tree, lands at

his feet and blows up.

Jojo is hospitalized but once again cheered up by Hitler. After he recovers (left with a limp and a few scars) Jojo helps by spreading propaganda posters and collecting scrap metal. It is at this point he discovers that his mother is secretly harbouring a Jewish girl called Elsa (Thomasin McKenzie) who warns Jojo that if he tells the authorities his mother will be arrested. Forced into keeping silent he gets to know the girl and from then on his relationship with the imaginary Hitler begins to falter.

Jojo Rabbit is a film that can turn on a dime, being Monty Python level funny one moment and heartbreaking the next. It's well acted but it's the child actors that really shine here. There are some great one liners too. At one point a camp instructor points out that they need someone to walk the clones, cut to a shot of several young Hitler clones around a table.

Director Tiaka Watiti plays Hitler himself with gleeful abandon like a psychopathic 'Just William' and is utterly hysterical. Stephen Merchant is an eerily grinning Gestapo officer and Rebel Wilson an insane Hitler Youth camp officer. But the show is stolen by Archie Yates as Yorkki, Jojo's best friend. A bespectacled, Billy Bunter-esque kid of eternal optimism (who in one scene accidentally blows up a shop when he drops a bazooka to wave at Jojo).

Various virtue signalling snowflakes have bleated about the subject matter in pc temper tantrums (many without actually seeing the film) but the film never crosses the line into bad taste and is in fact quite uplifting. In the final analysis *Jojo Rabbit* is a film about love defeating hate and doing it with a sense of humour: the one thing hate is powerless against.

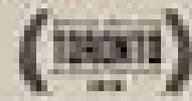
10 /10

ROMAN GRIFFIN DAVIS THOMASIN MCKENZIE TAIKA WAIITI
BEBEL WILSON STEPHEN MERCHANT AIFIE ALLEN
... SAM ROCKWELL ... SCARLETT JOHANSSON



JOJO RABBIT

IN SELECT THEATERS OCTOBER 19



AN AMBLIN ENTERTAINMENT PRESENTATION A TAUNUS COLLETT PRODUCTION A JOJO WHILDEN FILM
"JOJO RABBIT" STARRING ROMAN GRIFFIN DAVIS, THOMASIN MCKENZIE, TAIKA WAIITI, BEBEL WILSON, STEPHEN MERCHANT, AIFIE ALLEN, SAM ROCKWELL, SCARLETT JOHANSSON, AND JONAS ROBERTSSON
CASTING BY JESSICA WATSON
COSTUME DESIGNER: JESSICA WATSON
HAIR AND MAKEUP: JESSICA WATSON
PRODUCTION DESIGNER: JESSICA WATSON
EXECUTIVE PRODUCERS: JESSICA WATSON, JESSICA WATSON
PRODUCED BY JESSICA WATSON
SCREENPLAY BY JESSICA WATSON
DIRECTED BY JOJO WHILDEN

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

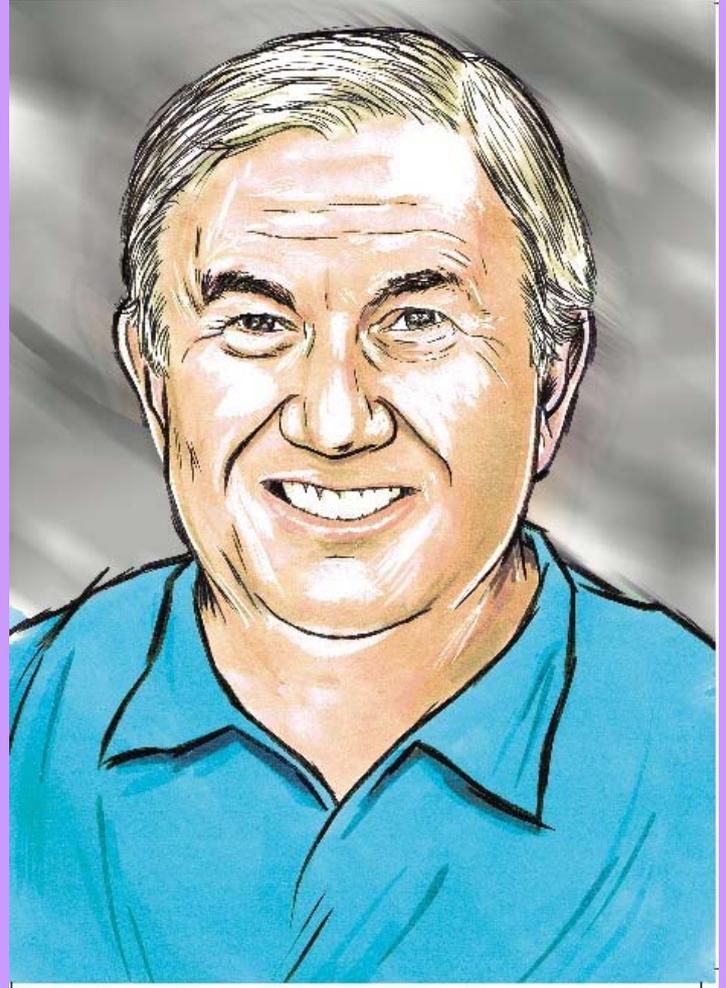


Tony Klinger

Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

He is the son of film producer Michael Klinger, with whom he worked on the film Get Carter (1971) starring Michael Caine. He was awarded The Lifetime Achievement Award at the Romford Film Festival on May 28, 2018. Tony Klinger is now also a public speaker giving talks, speeches or lectures on a variety of themes. And, yes you've guessed it, he is now a regular columnist for this peculiar little magazine.

CHECK OUT TONY KLINGER AT GONZO:



The Gift of Friendship

Before my dad and mum died I had the opportunity to tell them how much I loved them. I think that was hugely important. You should, right now, tell

people that you love them if that's the case, don't wait until it's too late. The subject of this essay, I hope has many years left to live. But this is a brief love letter to a friend called Stevie. Although we're straight, it doesn't stop me loving this special guy.

I have this friend called Stevie. He has a great gift. His is the Gift of Friendship, and it is a rare and wonderful gift we could all use some more of. Stevie makes people happy just being himself. He has a smile and a greeting for everyone. He has his own problems, but rarely talks about them; in fact he doesn't unless you ask.

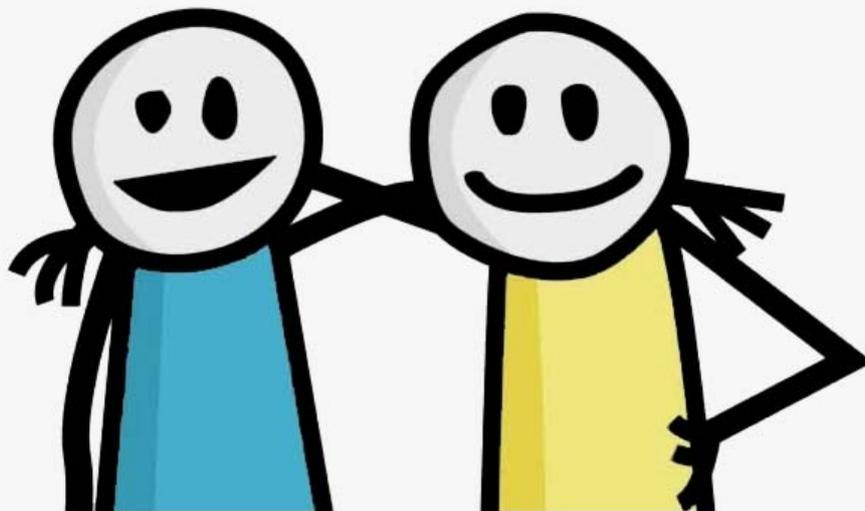
Stevie only wants to share himself and his poetry with the world, and there are far worse things in life than this gentle man and his gift with words. Stevie is truly a gentleman, a man who wants everyone else to be happy and friendly.

Stevie is a friend to everyone he meets. He knows and is known by everyone from the richest to the poorest of the world, from the bus boys in restaurants, to the most powerful men and women. He treats you the same if you are the biggest movie star or the guy who fetches your drinks. It is the most unusual thing

to watch billionaires treasuring their time with this unique man. Some of them have no idea that this guy can give them nothing more than his time and his poetry, and they don't know how to react to him and his happy smile.

A great many people in the sixties called themselves Hippies because they took a lot of dope and made peace signs every place they could. Stevie didn't just make the noises of peace; he has lived his whole life that way. I don't want you to think I am trying to make a saint out of Stevie, in fact I don't know if you can have a Jewish saint, but if the qualification for sainthood is to live a good life making as many people happy as possible, then Stevie is getting near to being Saint Stevie. But I do wish there were more people like Stevie, who want to see the good in this world.

Stevie is not perfect; he comes with the same waft and weave we all have built into our DNA code but in him the faults are far outweighed by the good stuff. I love his poetry and lyrics, his passion and his love for others. I wish you all could have a friend like Stevie in your life. The world would be a better place. Thanks Stephen J. Kalinich, musician of the spoken and painted word for being my friend.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA MAGAZINE

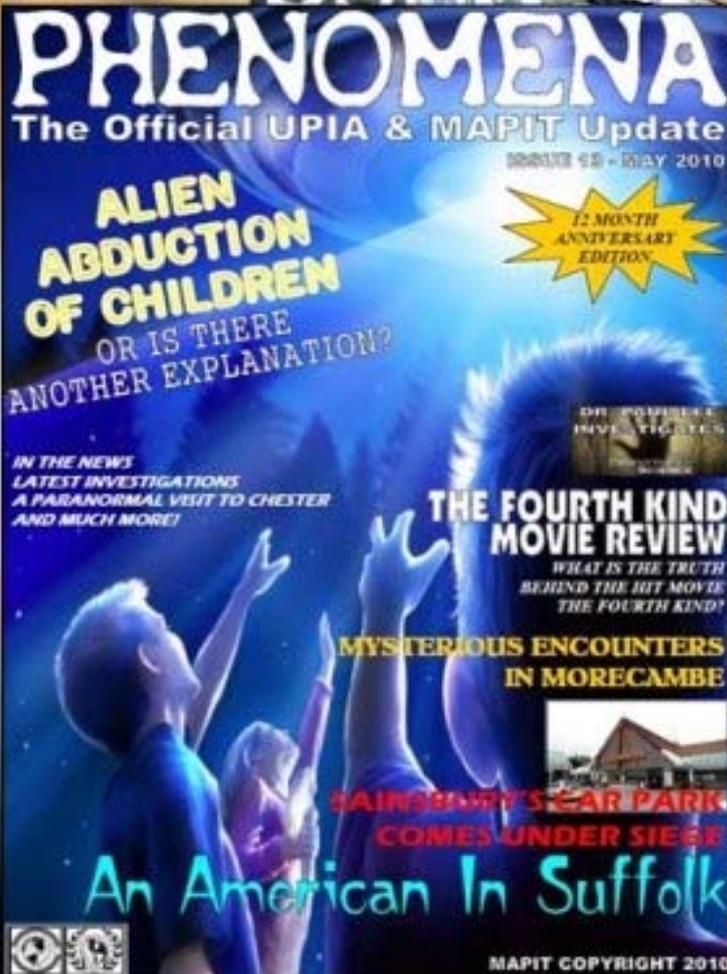
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“I see you neighbour!”

Life in lockdown

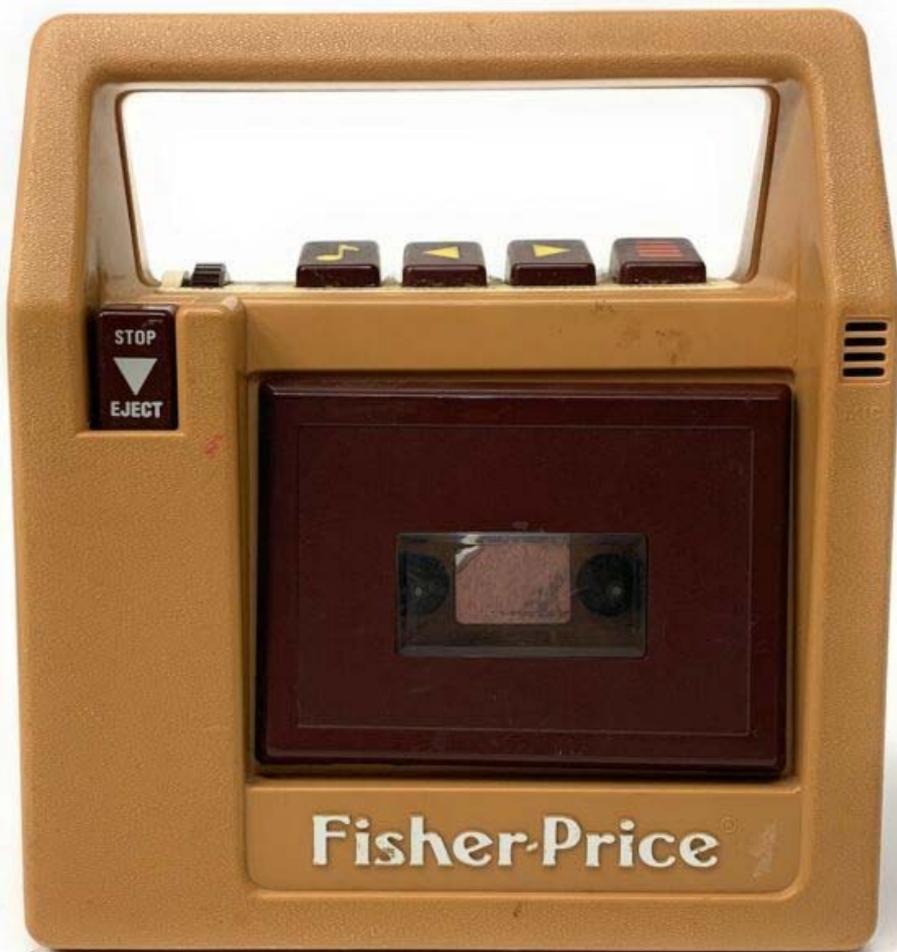
So what are you doing with your time in this period of enforced isolation?

I watch a lot of telly myself. I mainly avoid the news. What more can they tell you? Wash your hands, keep your distance. I don't want to hear about the latest fatalities. I don't think that helps very much.

However, I've been having this peculiar sensation whenever I turn the TV on. It's the weird disconnect between what's happening on the screen and real life.

Like all those scenes of people in crowded places moving way too close to each other. Or adverts for things that we can't do, like going to the movies or on holiday. We won't be able to go out for weeks, maybe months, and who knows when we will feel confident enough to get close to a stranger again?

All of a sudden the TV looks



like some alien being that's invaded my living room. It does its best. It's like a chameleon. It tries to mimic my life and aspirations, but this coronavirus pandemic has blown its cover. It's no longer able to sell us the illusion that it's one of us.

Not that I'm all that bothered. It fills the time and offers cheap entertainment, and now that I can see through it, it can't do me any harm.

Meanwhile there are other things we can be doing with our time.

Currently a friend of mine is dancing to retro electronic children's music on a 1970s Fisher Price toy cassette player. She's drawn a large rectangle on the floor with a marker pen, with diagonal lines across it, from where she does faux Isadora Duncan style expressive dancing: all extravagant arm movements, and winnowing hands.

I recommend it. She's been inviting all her friends to join her. There's a Facebook live streaming group dedicated to it. It's very

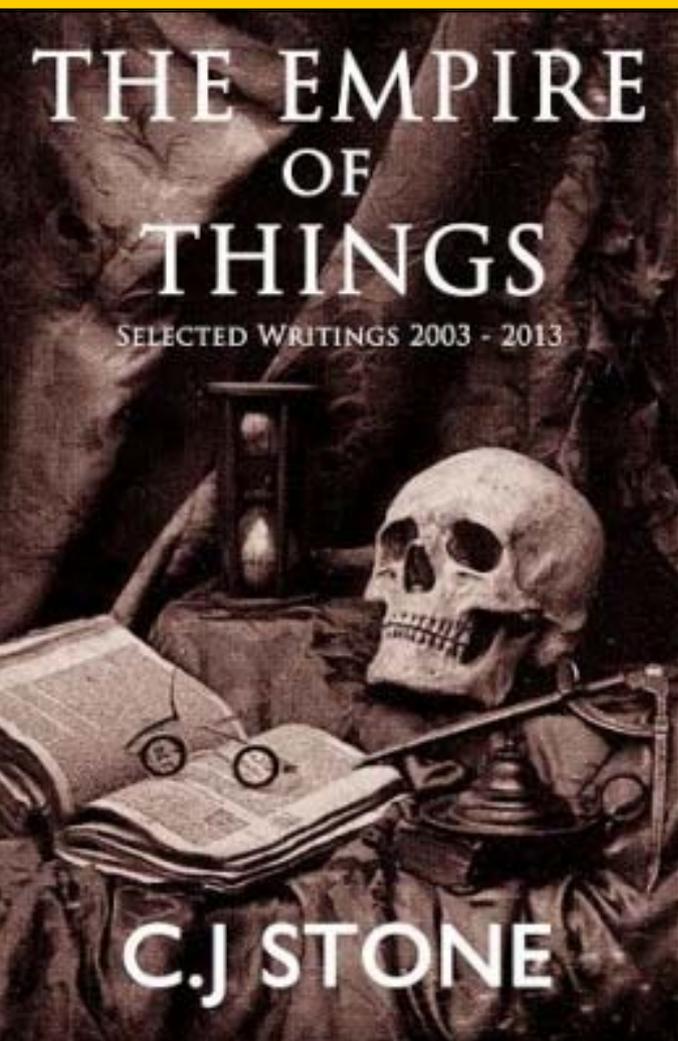
funny, and passes the time nicely, while giving everyone much needed exercise.

Across the way from where she lives there's a student. She often sees him there, doing his exercises, or whatever, in his living room. Normally when the two of them catch sight of each other, they look away politely, in the traditional English manner.

On one recent occasion, however, while she was doing her wacky dancing, and he was doing his, they held eye-contact for a while, and then gave the thumbs up. "Yes neighbour, I see you," she thought. No doubt he was thinking the same thing too.

I had the same feeling the other day, while out for my daily walk. Someone passed me on the other side of the street, another solitary walker.

Read on



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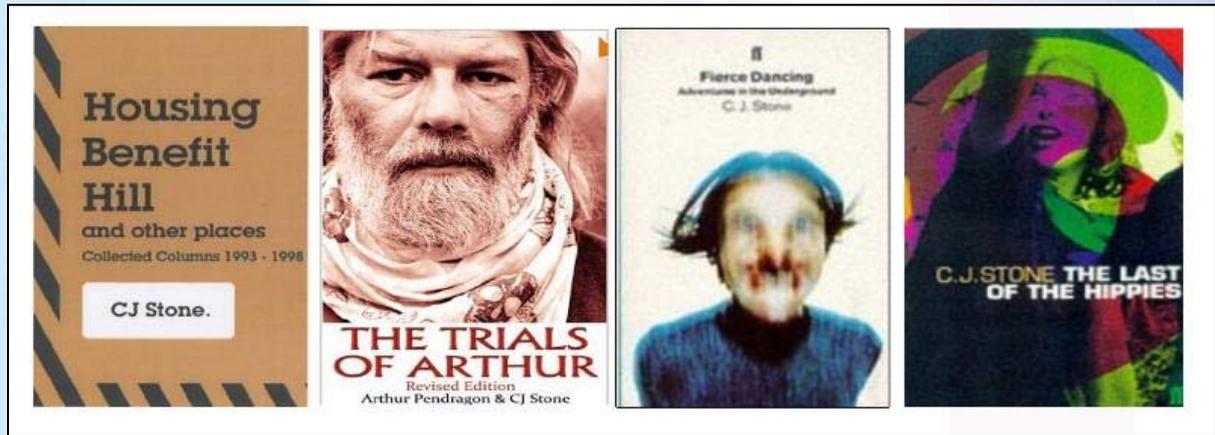
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Independent on Sunday



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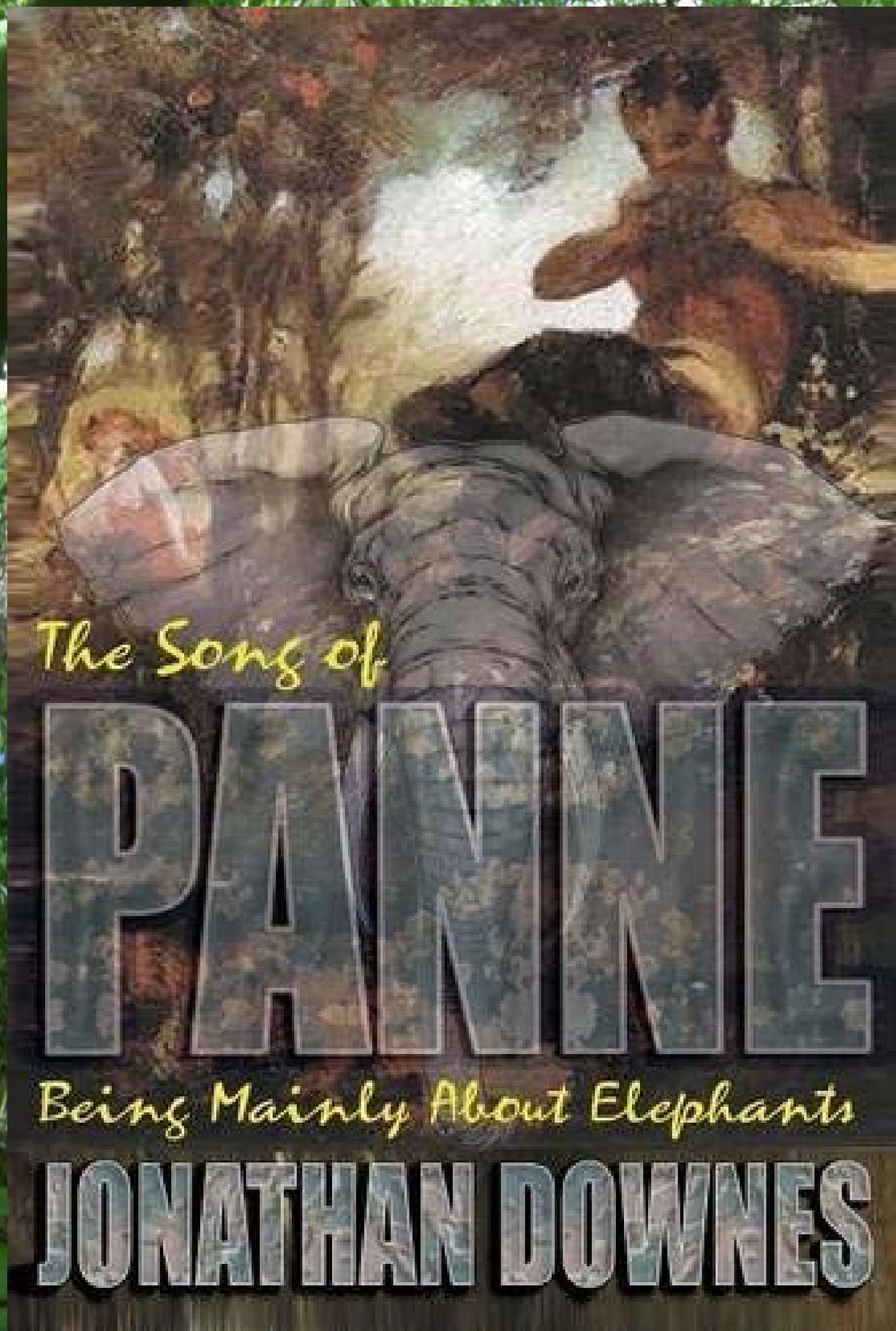
OTHER BOOKS BY
C.J.STONE



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.



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

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

For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

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

About the only other thing that I can remember about our time in South Africa was that at one of the brace of ports we visited, the family of a swarthy boy about my age, with whom I had exchanged the sort of pleasantries that eleven year old boys do, came on deck with his family, all of them in the highly ornate formal dress of Arab princelings. The whole family marched down the gangplank with an undeniably regal air, their robes and burnouses flowing behind them in the breeze. Their decorative keffiyeh held in place with an agal circlet, which sparkled with golden threads and precious stones. I have never seen anything like it before or since, and for about half an hour, as the boy’s entire family disembarked slowly and were greeted by equally ornately dressed Arab men and women on the quay, we felt that we were witnessing something out of Lawrence of Arabia; a social interaction to which people like us were usually never privy.

That was probably the most memorable part of our visit to what was still then a state viciously divided upon racial lines. Even at the age of eleven, I found this



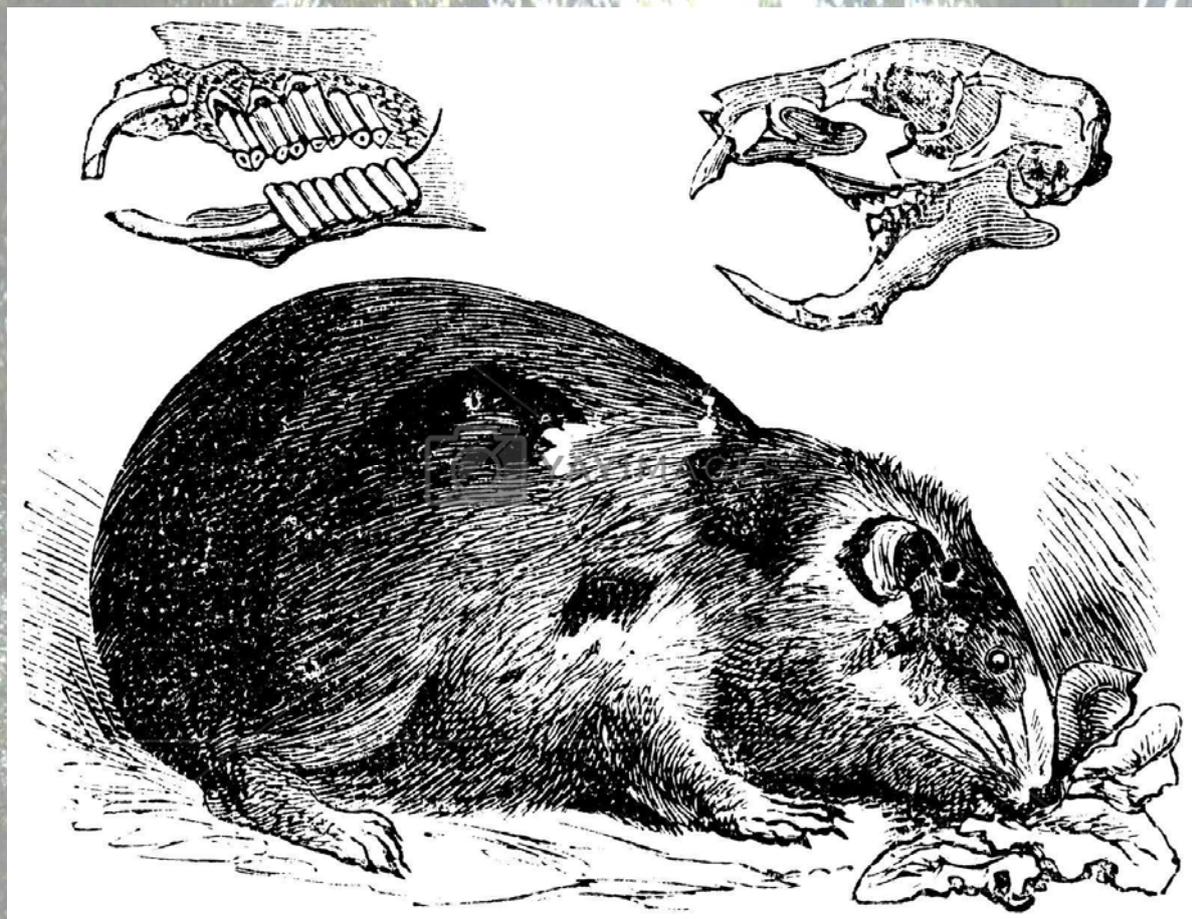
institutionalised segregation deeply disturbing, and it upset me for many years that my parents seemed to feel so at home there that they visited regularly and made many friends among the minority white community.

Soon, we were back at sea, heading northwards and leaving the land of apartheid behind us for good. I would love to tell you that I had adventures on that leg of the trip, but – truthfully (and I have always endeavoured to be truthful in this narrative) – I can't remember anything about it. Some days, or maybe a week, I don't know, later, we arrived in the Canary Islands. My only knowledge of the place was from one of Hugh Lofting's Dr Dolittle books, in which he said that the islands were distinguished by the huge flocks of bright yellow birds, which could be seen flying everywhere. And I was massively disappointed when I found that this

was not the case.

The Atlantic canary (*Serinus canaria*), known worldwide simply as the wild canary and also called the island canary, canary, or common canary, is a small passerine bird belonging to the genus *Serinus* in the finch family, Fringillidae. It is native to the Canary Islands, the Azores, and Madeira. Wild birds are mostly yellow-green, with brownish streaking on the back. The species is common in captivity and a number of colour varieties have been bred.

The name *Islas Canarias* is most probably derived from the Latin "*Canariae Insulae*", meaning "Islands of the Dogs". According to Pliny the Elder, the Mauretanian King Juba II named the island *Canaria* because it contained "vast multitudes of dogs of very large size".



The Canary Islands are particularly interesting because, like many other of the Atlantic archipelagos, they are politically part of Europe, though geographically part of the continent of Africa. They are also very interesting from a cryptozoological point of view. In the late 1990s, or the early years of this century, a species of large lizard which had only been known from fossil records was found to be living quite happily on the islands. But there are other less well-known cryptozoological aspects to the Canary Islands.

An old friend of mine, who has family on La Gomera, tells of a local belief that there are small, brown, rodents looking very much like guinea pigs, that were to be found in the wilder parts of the island when he was a boy. As he is roughly the same age as me, these animals would have been seen at about the same time that I visited Tenerife, back in

1971. The island, which is about fourteen miles in diameter, is of volcanic origin and is very mountainous. It has been described as being rather in the shape of an orange that has been cut in half and then split into segments, leaving deep ravines called barrancos. The upper most slopes of these barrancos are covered by a laurel rainforest which has up to fifty inches of rain a year. The upper reaches of these densely wooded regions are almost permanently shrouded in clouds and mist, and for complicated meteorological reasons, there are a whole string of fascinating microclimates, and so, the idea of there being unknown species of small mammal living there is a perfectly cogent one.

But what could these creatures be?

I have always had a theory that they might be exactly what they seem to be – guinea pigs.

The cavy family is composed of rodents native to South America, and six species – although they have never been found in Guinea, and are certainly not porcine - are known as guinea pigs; the best known species being of a domestic guinea pig (*Cavia porcellus*) which is an important meat animal in South America and a common household pet in the rest of the world. I wonder, although I have never investigated it properly, whether cavies were commonly taken from South America on board Spanish trading ships as a food source, and could possibly have escaped and become naturalised in parts of La Gomera.

In my book, 'The Island of Paradise' (2007), I use a similar theory to explain some of the sightings of what has become known as the chupacabras, positing that the trade ships from Africa carrying slaves or other tradable goods, may have taken West African porcupine species to the new world as food, and that they, in turn, may have escaped into the porcupine-friendly habitat of Puerto Rico.

This is not anything that I have done any serious work on, but I think that it, or at least a derived version of it, is a relatively cogent

explanation for how, and why, unknown species of guinea pig-like small mammals might be found in the almost unexplored forest slopes of La Gomera.

But, I knew nothing about this then. And, quite apart from my disappointment at not seeing huge flocks of bright yellow canaries, the day and a half that we spent on Tenerife was massively underwhelming. It was raining continually, and most of the island was shrouded in mist. We went in a minibus up to one of the higher peaks of the island, where it was raining too hard for us to get out, but I noted the strange black sands and rocks which were everywhere in this peculiar volcanic island. But, I am afraid, after our extraordinary time in Kenya, most of the other ports of call on our voyage 'home' were a disappointment.



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>



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THE WIXLETREE

AN ILLUSTRATED NOVEL BY
MARTIN SPRINGETT & REBECCA FIELDER

THE WIXLETREE

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THE WIXLETREE

MARTIN SPRINGETT & REBECCA FIELDER

WIXLETREE

MARTIN SPRINGETT & REBECCA FIELDER

THE WIXLETREE. This is one of the projects that has to get going again. Written with my daughter Rebecca Springett.



MARTIN SPRINGETT



THE WISLETT

MARTIN SPRINGETT



THE WISLETT



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 Daavid 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!!!"

POETRY IN A TIME OF ZOOM

SO WE START with at least one open mic each night-all open,living,free.

Then the virus.At first,we meet.Until the lockdown is complete.

Turn to ZOOM.Turn to SKYPE.Zoom for FORREST FEST in West Texas

For CORROBOREE(late of Full English cafe Wednesdays 1-3pm)

For DRINK n INK(Monthly pot luck at host Genevieve's house)

For POETRY ALOUD!(Georgetown Poets Saturdays noon)

For GREEN MAN COFFEE HOUSE (Fridays 7.09pm)

SKYPE for SPOKEN N HEARD (Sundays 7-10 with 3 hosts)

Our physical gathering spaces are locked down.No gathering allowed

So we connect and communicate poetically-virtually.

Birdman 313 from Houston,Trev The Road Poet from Yorkshire

We are on a steep learning curve-learning as we glow-
about screenshots and chat rooms and muted microphones.

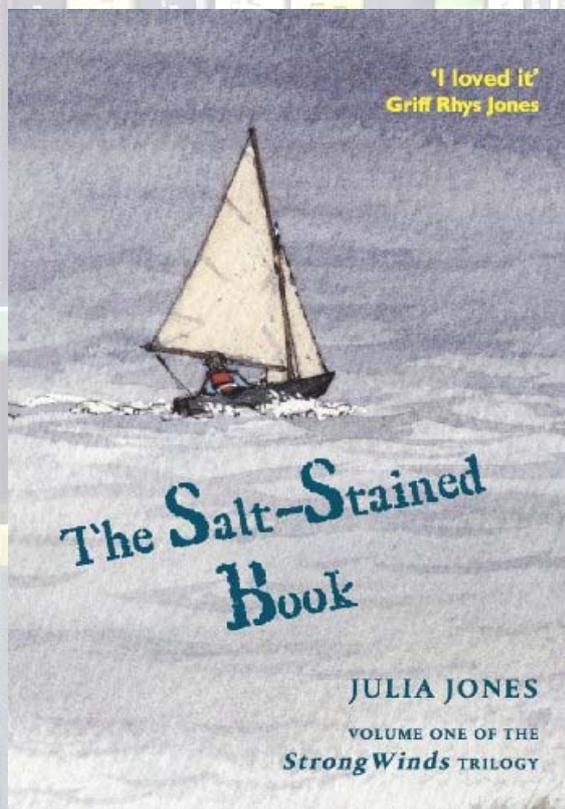
Young are adepts with their Smartphones-they text,they Tweet-

we still email,blog,webcam,Im to meet our needs.Also use

USPS to send POETRY POSTCARDS-and phone each other

to keep connection.Young baristas /musicians set up home shows
with PAYPAL and VENMO added.We stay open,living,free!That's poetry
in an Age of Zoom

Yer Gonzo Bookshelf



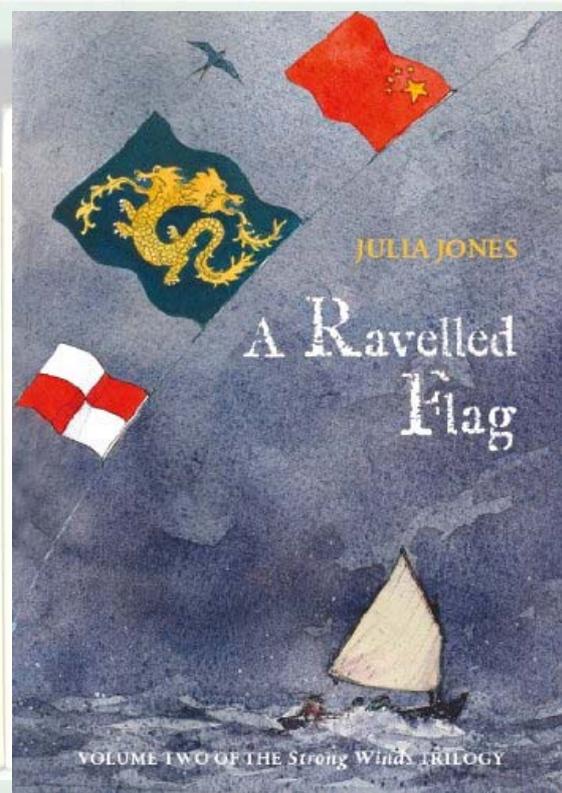
(Book 1)

- **Paperback:** 272 pages
- **Publisher:** Golden Duck (UK) Ltd (16 Jun. 2011)
- **Language:** English
- **ISBN-10:** 1899262040
- **ISBN-13:** 978-1899262045

In 1945 two brothers die in the icy Barents sea and a book is all that survives of them. More than sixty years later Donny and his mother set out for Suffolk to meet his mysterious great aunt.

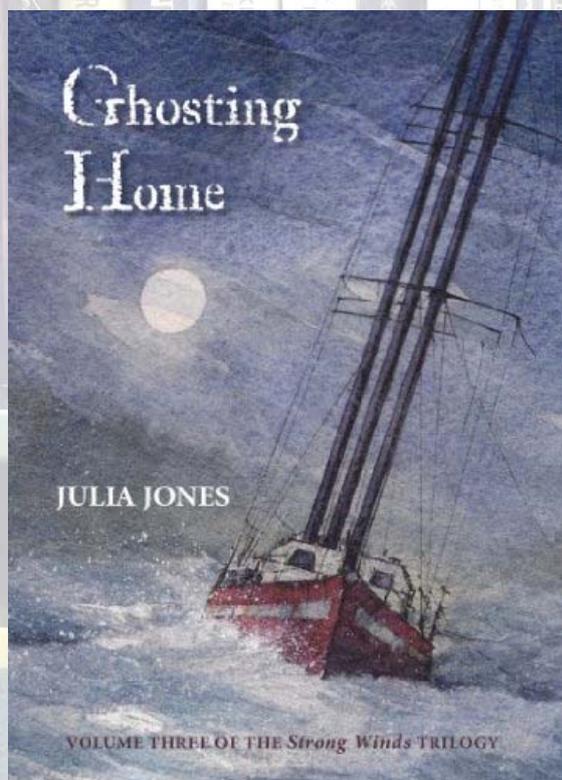
There is an accident and Donny is taken into care. But are the officials all that they seem and why won't they believe

Donny's story? Soon he discovers that his life has been built on a lie. Only the new friendship he makes and an unsuspected talent for sailing help him steer his way through dangers that he cannot understand towards a knowledge of his own identity -- and the secrets of a salt-stained book.



(Book 2)

- **Paperback:** 304 pages
- **Publisher:** Golden Duck (UK) Ltd (24 Nov. 2011)
- **Language:** English
- **ISBN-10:** 1899262059
- **ISBN-13:** 978-1899262052



(Book 3)

- **Paperback:** 272 pages
- **Publisher:** Golden Duck (UK) Ltd (2 July 2012)
- **Language:** English
- **ISBN-10:** 1899262067
- **ISBN-13:** 978-1899262069

As regular readers of my burlings, here and elsewhere, will be aware, although the current social lockdown doesn't really affect me because I never go anywhere anyway, if I can help it, it does mean that I have a little bit more time to myself than is the norm. I am spending most of that time reading. At the beginning of every year, I set myself a massive target of 65 books on the increasingly addictive GoodReads app, and last year, for the first time, I failed to meet it. I had just been so busy with my various endeavours and trying to look

after my poor, ailing wife, that I only managed fifty-something books; which, if you remember that I have to review a book nearly every issue in this column of the magazine, was a fairly shameful failure. So, this year, I intend to do better. A few weeks ago, I wrote about the recent (2016) adaptation of Arthur Ransome's 1930 book, *Swallows and Amazons*. And this sparked me to revisit some of these 'Young Adult' books (as they would no doubt be marketed today) for the first time in some years. And whilst I was re-reading my favourite, *Pigeon Post* (which was just as good as I had remembered it and with extra nuances which only come from reading it when one is rapidly approaching one's dotage), I discovered a mildly useful online resource called the Arthur Ransome Wiki. And so, I spent a happy evening pottering about there, and it was there that I discovered that a contemporary author had written a number of books which were 'inspired' by the original novel.

I did a bit more digging, and discovered that the author in question, Julia Jones, was the long-time partner of Francis Wheen, a man whom I have admired ever since, in 1982, he wrote:

"In a famous British play of the 1950s, *Look Back in Anger*, the hero complained that 'there aren't any good, brave causes to fight for anymore'. Mrs Thatcher apparently agrees with this view, so she went to war over a small, ignoble cause." It's not quite "fuck off to The Falklands" but it is about as close as one is going to get from an old Harrovian.

So, having a few quid put aside in my

Amazon account, I bought the first of these books. I then romped through it, and over the weekend I bought volumes two and three. And the only reason I haven't bought the other three books, featuring many of the characters in the first three, is that, being that we are living in such uncertain times, I don't want to spend money unwisely.

When I wrote about the 2016 movie, I described it as being almost a "remix" of the original book; taking bits and bobs that are relevant to the backstory of both the author and characters, and presenting them in new and interesting ways. This book does this even more.

I am not a fan of modernising classic texts in order to produce a 'right on' version of a timeless story. So it's probably a good thing that I didn't read anything saying that the analogues of the Amazon 'pirates' in these books were black, and that the underlying subtext of the narrative was about the intransigency of social services, and the almost Kafkaesque struggle of a teenage boy and his mother with learning difficulties, against the casual cruelty of the establishment. It sounds bloody awful, doesn't it? Well, it isn't!

These books are one of the few things that I have read in recent years that I truly couldn't put down. The characters (black and white, good and evil) are irresistible, and the plot both believable and enthralling.

When I was about ten years old, I fancied myself 'in love' with Captain Nancy of the original series, and if there are any

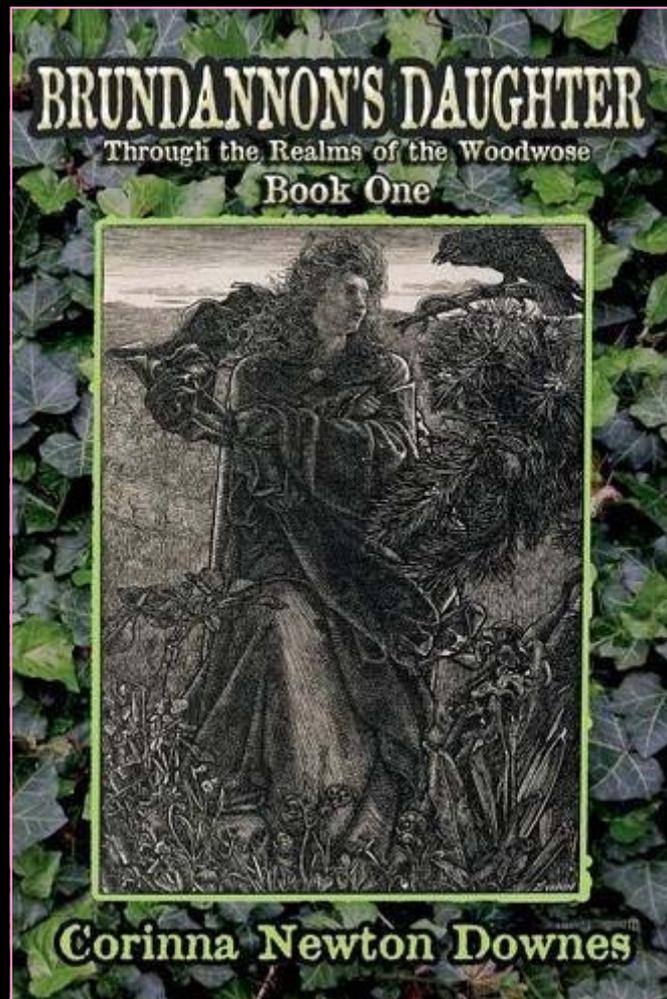
adolescent or pubescent boys who are not 'in love' with Captain Xanthe of these books, I will be massively surprised, although – of course – there is no way for me to test my hypothesis, nor should there be.

The books are full of delightful 'Easter eggs' for fans of the original series, and also contain numerous allusions to all sorts of other things, from 'Hia Watha' to 'Star Wars' (the mother of the main protagonist is called 'Skye Walker'. But, unlike other books that are full of such pan-literary cleverness, this series is blessed with such an enthralling plot and story arcs that I am certain that I missed most of them, and very much look forward to re-reading them at the earliest possible opportunity, in order to find some of the nuances that I have missed.

It is seldom that I find a book, or a series of books, with which I am so captivated. The last one was probably John Higgs's biography of the Justified Ancients of Mu Mu (see, Olivia, I managed to sneak them into this issue, as well!). In fact, the more that I think about it, it has been many years since I was this awestruck by the sheer scope of a piece of contemporary fiction.

Whether you are a *Swallows and Amazons* buff or not, I strongly suggest that you have a look at these books. You will probably enjoy them slightly more if you are, but I suspect that even if you have no idea who Arthur Ransome was, and care less, that you will still massively enjoy these three remarkable novels.

Well done, Julia!
Three Million Cheers!



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

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

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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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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 and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

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

And so, ladies and gentlemen, we come to the end of another issue. I won't say that it is another 'non-standard' issue, because although I used that terminology last time, looking back over the last nearly four hundred issues, I realised - with some pride - that there doesn't seem to be any such thing as a 'standard' issue. I set this magazine up to be one of a kind, and - by God - I have succeeded in my endeavour.

One of the things that I find most heartening about being ringmaster of this little circus is the way that there is truly a community built up around us. When John Brodie Good died at the end of last year, we all felt the pain. And in these peculiarly frightening times, I don't think a day ever goes past without me hearing from Alan, Martin and Kev, at the very least.

I think that everything that I have done over my adult life has been about building community, and I truly feel like the editorial team for this magazine is a family (that is even ignoring the fact that Olivia and Corinna, without whom I would not be able to put these pages together each time, actually are family!). But whoever heard of a disreputable-looking hippy with wild, staring eyes claiming that the people with whom he associates are a family?

And so, our mighty voyage into the stormy and uncertain waters which lie immediately ahead continues. The Good Ship Gonzo bobs up and down over the surface of this uncharted ocean; videos are edited, letters dictated, articles written, books



constructed, and magazines edited. None of us know what is awaiting us ahead, but I think that it is a fairly sure bet that in two weeks' time I shall be writing these pages for you once again. And I hope that you, and yours, will be there to read them.

Stay safe.

Hare bol,

Jon



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