

GONZO



#397/8

FOREVER AUBURN

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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,

Welcome to another issue of this really rather unusual little magazine. As I have said over the years, I have been publishing magazines since I was ten years old, and something I have always noted is that a good magazine always establishes its own identity in an almost organic manner. No

matter how one originally intended a magazine to be, over the months and years it always evolves into something else. And I have learnt, over the years, that the job of a good editor is not to bludgeon the magazine into submission, and impose one's own agenda upon it. No, the role is far more laid back than that. A good editor (and I like to think that I am a reasonably good example of that exalted profession) lets the magazine itself decide where it's going to go, only intervening when something absolutely bloody ridiculous is about to happen (sometimes not even then). The aforementioned 'good editor' merely sits back, shrugs his shoulders, and drinks copious cups of coffee, while offering up enormous numbers of fevered prayers to St. John Bosco, who is, apparently, the patron saint of editors. I wasn't actually aware that there was such a thing, and when you look at the photograph of this particular saint on Wikipedia, he looks remarkably calm, for



I like to think that I am a reasonably good example of that exulted profession

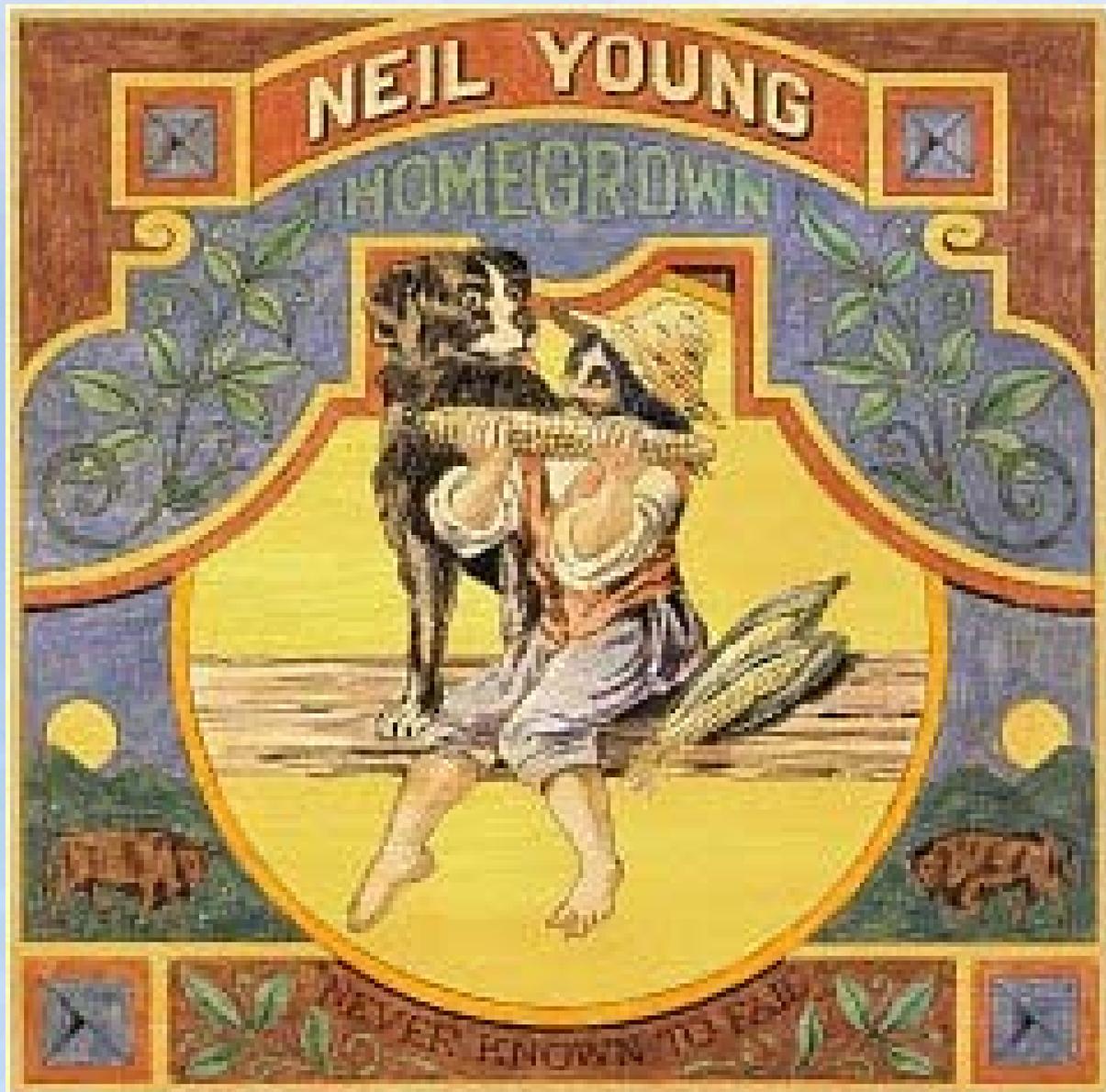
an editor; he's not chain smoking, barking orders to his minions, or shouting abuse at his computer. This last is probably because when St. John Bosco died, in 1888 (a few months before the birth of my grandfather), there were no such things as computers. This means that there no such things as blue screens of death, unwelcome system uploads, app crashes, or broadband outages because the local broadband distribution station had been unfortunately eaten by a bevy of alcoholic badgers. In this picture, St. John Bosco has a beatific expression on his face, such as one would hope for from a venerated saint of Mother Church, although another picture of him further down the page makes him look like the sort of shifty geezer that one would really rather not buy a second hand Ford Sierra from ("only one careful lady owner, geezer").

But I am digressing massively, because

although my brief researches into the life of St. John Bosco (1815-1888) are really quite interesting, and he is one of the first saints that I have ever read about who did not get killed in a spectacularly nasty way -



اللجنة لهم إذا كانوا لا تأخذ نكتة

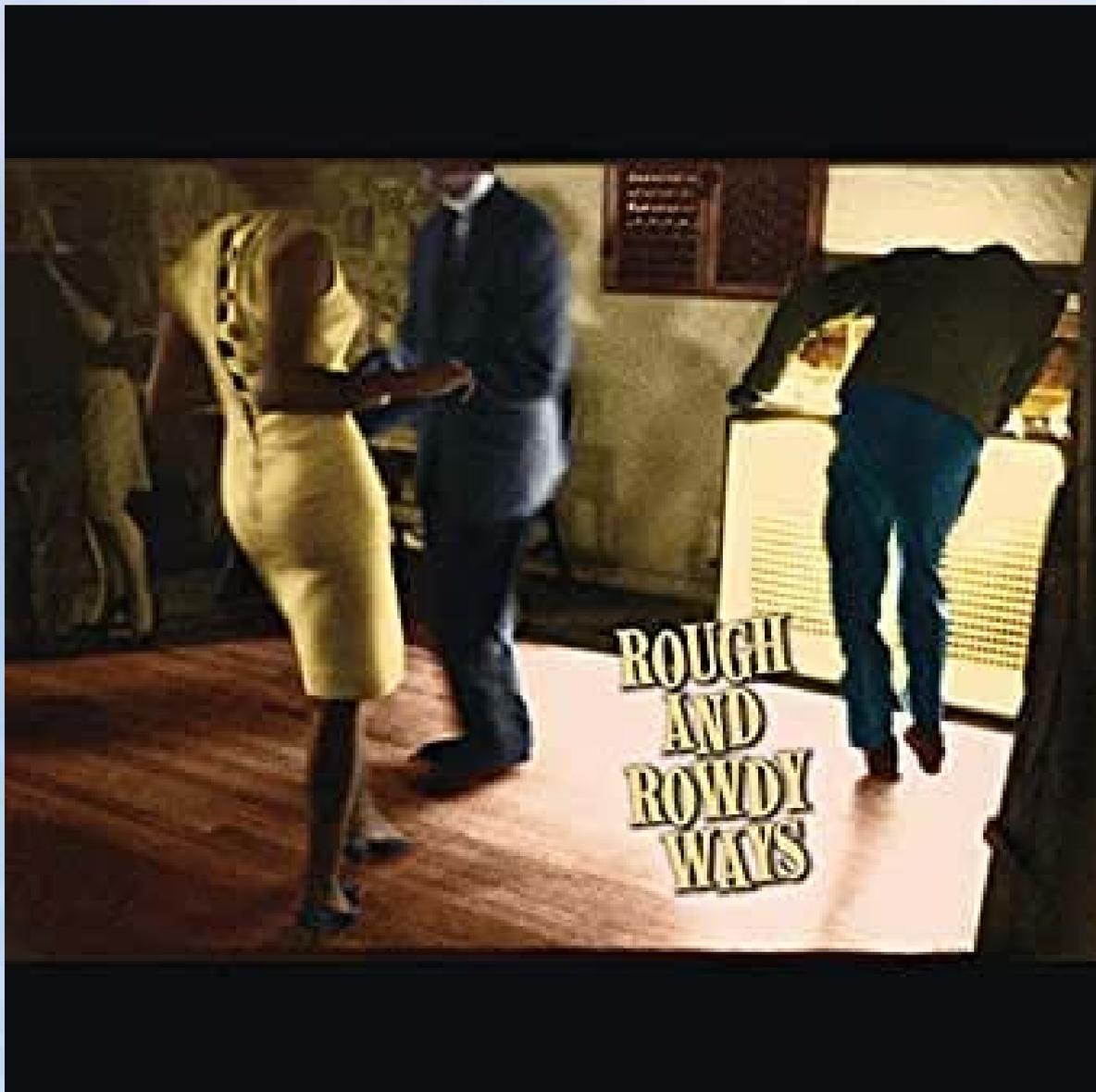


mainly because 19th Century Italy was considerably more civilised than it had been ten or fifteen centuries before – I actually wanted to talk about something far more in keeping with what this magazine was originally supposed to be about. So, for once, I want to talk about music.

Last week, two long awaited albums were released. The first is a record by Neil Young, which was originally recorded in the second half of 1974 and was never released. Bits and pieces of it have come out in various forms over the years, but in

early 1975, for reasons which remain totally obscure, Neil Young (who had an enormous backlog of unreleased material at the time) opted to release 'Tonight's the Night' instead. Although it has always been lauded as being one of Neil Young's most important albums, I have never really liked 'Tonight's the Night'. It is too doomy, too obsessed with death by heroin overdose, and – to me – too self indulgent, for my taste. I much prefer the record that came out last week.

As one would have hoped it contains some



deliciously melancholy songs as good as anything else have a road, but it also contains a few bits of raucous rock and roll pressure quite fun, and two strange spoken word pieces, one of which is about rescuing a baby after the baby 's parents were killed in a freak hang glider accident. Entertaining as these peculiar pieces are, it is hard to see why even Neil Young thought that they would add to the successfulness of the album as a cohesive whole.

But Neil Young is as mad as a bag full of cheese and is nigh on impossible to

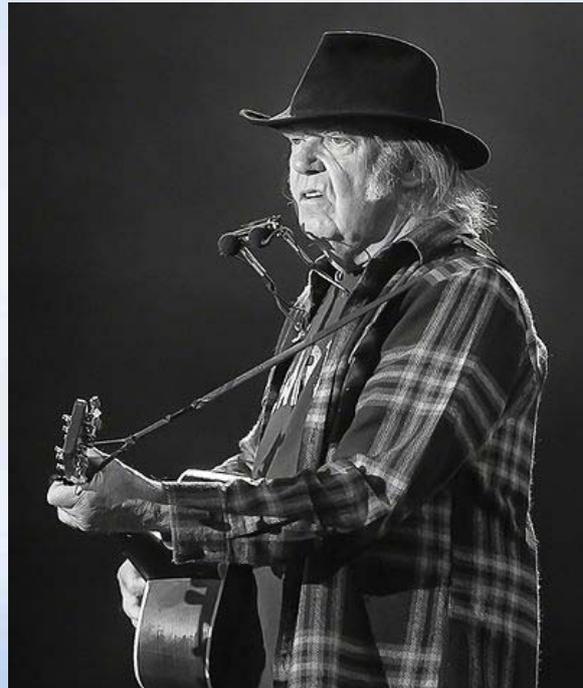
second-guess, and that - I guess - is one of the reasons we all like him.

But, important though it is, 'Homegrown' was not the most ground-breaking album release of the year. No, that accolade undoubtedly goes to 'Rough and Rowdy Ways', the 39th studio album by Nobel Prize winning wordsmith, Bob Dylan. Following three albums (one of them a triple), of traditional pop standards from the American songbook, it is his first album of original songs since his 2012 album, 'Tempest', which was my album of the



year, and if I had done such a thing, would have been my album of the decade.

At the end of March, totally out of the blue, a song called 'Murder Most Foul' was released. At nearly seventeen minutes, it is his longest song ever, and tells the story of the JFK assassination from a variety of viewpoints. Everybody raved about it, and I was a little underwhelmed. Over the next few months another two songs came out, and eventually it was announced, at the beginning of May, a new album was on its way. It was titled 'Rough and Rowdy Ways', which comes from a song by old bluesman, Jimmy Reed (himself name checked in the title of one of the songs on this album), but I am sure that the phrase was also used in one of his earlier original songs. But my investigative faculties are not what they once were, and I can't remember where it first came from. I was very excited to hear the album as a whole, and was not put off by the fact that when I first did so, that I was not as immediately impressed as every other journalist in the



western hemisphere seemed to be.

But I learnt my lesson with Dylan many years ago, and immediately listened to it again. On the second listen through, it was a hundred times better than it was before, and by the third listen it was my favourite record for many years.

When I first heard it, I'm afraid that I thought that the years had finally caught up with our Bob, because his once tight and spot-on timing and verbal phrasing seem to have gone all over the place. And as that is one of the things that I have always admired about Dylan (listen to his delivery on 'Subterranean Home Sick Blues' from 1965, for example, and you will hear him give every speed talking rapper who has come since a run for his money), that was a bit disappointing. But, on subsequent listens, I realised this wasn't the case at all. Dylan has constructed a complex web of polyrhythms, and was performing within them with the deftness of a gibbon doing high-rise acrobatics in the top of a jungle

canopy. His performance on this album is the nearest thing to jazz that I think he has ever done, and owes more rhythmically to Charlie Mingus than it does to anybody else that I can mention. And, not at all to my surprise, the three songs which had originally heralded the album, especially 'Murder Most Foul' sound so much better in context than they do as standalones.

This album is full of mordent humour, insanely deft wordplay, and a third person look at history, which I think is without parallel in the history of popular music. As far as I can tell, he has only carried out one interview to promote the record, and everybody and his aunt re-hashed it. This was, perhaps, the most profound thing he had to say:

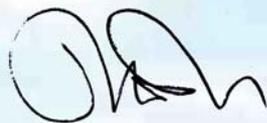
"We have a tendency to live in the past, but that's only us. Youngsters don't have that tendency. They have no past, so all they know is what they see and hear, and they'll believe anything," the bard observed. "In 20 or 30 years from now, they'll be at the forefront. When you see somebody that is 10 years old, he's going to be in control in 20 or 30 years, and he won't have a clue about the world we knew... As far as technology goes, it makes everybody vulnerable. But young people don't think like that. They could care less... Telecommunications and advanced technology is the world they were born into. Our world is already obsolete."

Bob Dylan is 79 years old, and he is still the voice, not only of his, but of many other generations.

See you next issue.

Hare bol,

Jon



St. John Bosco, Neil Young, Bob Dylan, Donald Trump, Rolling Stones, David Bowie, Marillion, Ed Sheeran, Lewis Capaldi, BRIT Awards 2021, The Dixie Chicks, Coronavirus lockdown, Friday Night Progressive, Merrell Fankhauser Radio Show - Rockin and Surfin Instrumental Albums 2 & 3, Mack Maloney's Mystery Hour, The Real Music Club, Ryan Anthony, Margarita Pracatan, Joan Pau Verdier (born Jean-Paul Verdier), Aaron Tokona, Jeet Singh Negi, Lynford "Hux" Brown, Claude Le Péron, Huey (ne Lawrence Franks Jr.), Mats Rådberg, Lionel Frederick Cole, Jesse Willard "Pete" Carr, Hachalu Hundessa, Ruben Armand "Benny" Mardones, Stepa J. Groggs (born Jordan Groggs), Willie Wright (born William C. Gathright), Rick Wakeman, The Fall, The Mitchell Trio inc John Denver, Barrie Guard & David Cunningham, Dave Bainbridge, Michael Bruce, Kev Rowland, Liz Lenten, Auburn, Alan Dearling, "Learning from Statues and Monuments", Ollerup Folk School (Gymnasium), Grūtas Park, Memento Park, Budapest, Hungary, Racist Gandhi, University of Ghana statue, Muzeon (formerly the Fallen Statues Art Park), Moscow, Russi, Tony Klinger, Martin Springett, Kenny Mitchell, La Chinga, Lords of the Trident, Decline of the I, Mythos: The Greek Myths Retold, Stephen Fry, C J Stone, Diary of a Young Naturalist, Dara McAnulty, Space Force

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:

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Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
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Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

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



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



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"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

rights organisation Broadcast Music, Inc. (BMI) sent another warning to Trump's campaign that, if the president continued to use the band's music, he could face a lawsuit.

"The BMI have notified the Trump campaign on behalf of the Stones that the unauthorised use of their songs will constitute a breach of its licensing agreement," the Rolling Stones' rep added, continuing: "If Donald Trump disregards the exclusion and persists then he would face a lawsuit for breaking the embargo and playing music that has not been licensed."

BOWIE'S BACK

<https://www.music-news.com/news/UK/132609/David-Bowie-live-album-on-the-way>

An unreleased David Bowie live album is to hit streaming platforms next Friday (3Jul20).

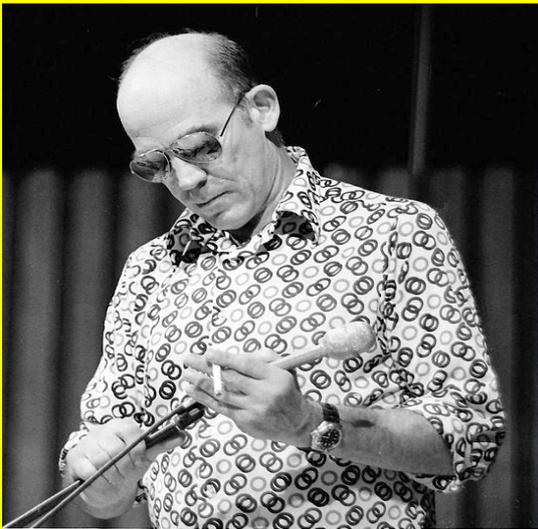
Bosses at Parlophone Records announced the release of the late rocker's Ouvre Le Chien (Live Dallas 95) record on Thursday



(25Jun20) with a post on his website.

Bowie, who passed away after a battle with cancer in 2016, recorded the album at Dallas, Texas' Coca-Cola Starplex Amphitheatre in October 1995 during his Outside Tour with Nine Inch Nails.

The title of the album comes from a French



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...

“With a bit of luck, his life was ruined forever. Always thinking that just behind some narrow door in all of his favorite bars, men in red woolen shirts are getting incredible kicks from things he'll never know.”

Hunter S. Thompson

lyric, meaning open the dog, featured in his 1970 track All The Madmen, as well as in his 1993 song Buddha of Suburbia. Its artwork, featuring Bowie in a tank top against a black background, was shot by his widow Iman.

CONGRATS TO THE BIG ZIM
<https://www.music-news.com/news/UK/132631/Bob-Dylan-breaks-U-K-album-chart-records>

Bob Dylan has become the oldest artist ever to score a U.K. number one album with a record comprising of new original material. The 79-year-old folk rock icon's latest release, Rough and Rowdy Ways, has been met with huge critical acclaim since its release, and it tops Friday's Official Charts Company rundown with 34,000 chart sales. In addition to becoming the oldest ever act to top the chart with an LP of new tracks, he also becomes the oldest male solo artist to land a number one, surpassing Rod Stewart, who was nearly 75 when he reached the summit with an orchestral reworking of his old hits in December.

Vera Lynn, who passed away at the age of 103 this month, still holds the overall



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at 4 P. M., lodge in Springfield, leaves at 8 AM morning
 The trains for Troy leave on the arrival the trains
 at Greatbush.
 The trains for Buffalo leave Albany at 4 P. M. & 7 P. M.
 The trains of the Pittsfield and North Adair Rail Road
 connect at Pittsfield.
 The trains of the Hudson and Berkshire R. Road con-
 nect at Catskill.
 The Hudson and Berkshire R. Road connects at
 Catskill.
 The trains for New
 Springfield, and pass-
 over, Windsor, Bolton,
 Engra run from
 Brookfield to West-
 from Palmer to
 Ware and Montpel.
 Worcester, Nov 30.

NORWICH &
 The above vessels
 commanded by
 Freight from Nor-
 Bole Goods for the
 sea over the North
 Freight de-posed in
 ACCOMMODATION
 Leave Worcester
 Leave Norwich
 connecting with the
 Western, and Provid-
 NEW YORK
 Leave Worcester for
 Boston Sunday, on the
 Boston at 6 P. M.
 Leave Albany's Point
 (except Monday) at
 FARE
 Leave Worcester at
 Fare 75c. First class
 the fare.
 Norwich, July 27.

Providence &
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 Box, N. E. Village, C
 the General Stage O
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 Leave Providence at 7
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 Norwich and Worcester
 BRIGHT TRAIN
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 B.P.O.
 Leave Uxbridge for Pro-
 Leave Providence for
 the 6:20 A.M. train
 ket with train for Bo-
 the 5:40 P.M. train
 ket with train from Bo-
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 rules stop at Mill-
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 stations, Waterford,
 co., Ashton, Leona-
 Pawtucket.
 BRIGHT NOTICE
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 No freight receipt

Worcester, South
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 ngers will leave
 4) p. m. train will
 29 passengers.

Leave BOSTON at 7
 7) a. m. train will
 lay stations for 9
 ngers for Worcester at Way stations west of Pro-
 faden.

10) a. m. train will leave one east of Framingham.
 6) p. m. train will not stop east of Framingham, except
 at Woburn. Western Railroad passengers at Brighton on
 Sunday.
 8) a. m. train is the New York Steamboat Train, to
 Norwich, to run as heretofore, without stops, except at
 Framingham.

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 notice.
 Worcester, Jan 15

Pratt, Downes & Scott,
 (Successors to T. W. & O. P. BARRETT.)
 617

The Gospel According to **BART**

Look what my favourite roving reporter sent this week from those jolly nice guys at Marillion:

“ We are pleased to announce the first (and hopefully only) Marillion Couch Convention 2020.

While the world is slowly opening back up and live concerts seem a long way off, we thought we'd cheer everyone, including ourselves up with a Marillion Weekend in your very own home! On the weekend 4th/5th/6th September 2020, we are inviting you to join us at our online Weekend with all the fun and games of our usual Marillion Weekends, but all virtual and for FREE. On each of the evenings, we will be streaming a full concert film on our YouTube channel, and we are hoping fans around the world will gather and watch together.

The band will be watching along with you while we watch "as one".

We will also be replicating other Marillion Weekend experiences during the day on Saturday and Sunday: hosting quizzes, Instagram chats, Twitter Q & As, "aftershow" parties and lots of other fun stuff. A full schedule will be posted at www.couchconvention.com, which we will be updating between now and the event. There will be a lot of opportunities for you to interact with the band and chances to win some great prizes.

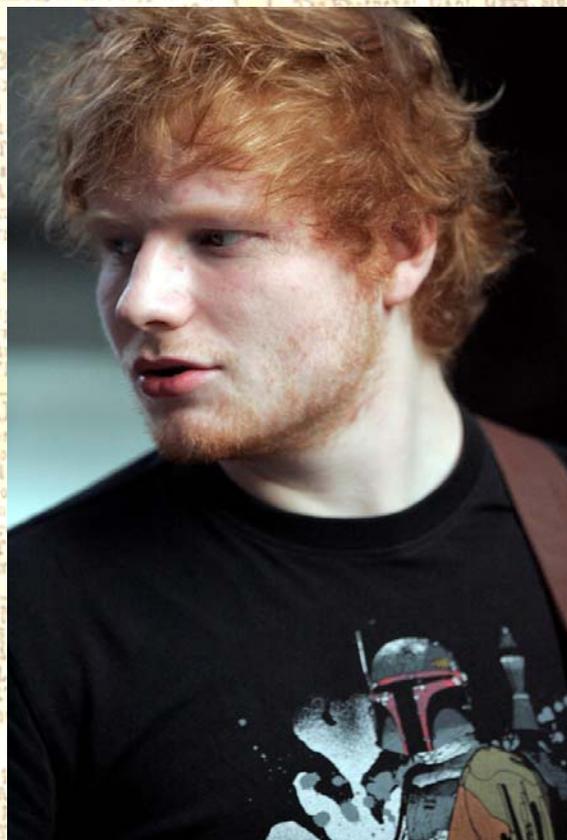
Our worldwide fancubs will also be getting involved and some will be running their own online events - these will be added to the schedule as it evolves. If in your country lockdown regulations have eased, and it safe to do so, you could consider meeting up with friends to share the occasion. We also appreciate that everyone is on different time zones, and our evening shows may well be morning or afternoon for some of you, but we hope there will be chances for everyone to have some fun over the course of the weekend. We have created a range of "at home" merchandise which we will be putting up for pre-order in the next couple of weeks. This includes a t-shirt, event laminate, confetti, beer and wine glasses and even a Marillion BBQ apron!

crown for her 2009 record We'll Meet Again - The Very Best Of. Bob's fellow rock legend, Neil Young, is at two with his 11th Top 10 album, including two with the supergroup Crosby, Stills, Nash and Young - his highest charting collection since 1994's Sleeps with Angels.

I BET THE GOVERNMENT ARE QUAKING IN THEIR BOOKS, AS ED AND LEWIS MAARCH DOWN DOWNING STREET WITH PICKAXE HANDLES [https://www.music-news.com/news/ UK/132702/Ed-Sheeran-and-Lewis- Capaldi-among-stars-demanding- government-helps-live-music-industry](https://www.music-news.com/news/UK/132702/Ed-Sheeran-and-Lewis-Capaldi-among-stars-demanding-government-helps-live-music-industry)

Ed Sheeran, Lewis Capaldi, and Rita Ora are among the stars calling on the U.K. government to assist those working in the live music industry in the wake of the coronavirus crisis.

More than 1,500 artists, including Rod Stewart, Paul McCartney, the Rolling Stones, Coldplay, Dua Lipa, Sam Smith,



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over the North Sea
Freight deducted from
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Leave Worcester at
Leave Norwich at
connecting with the Great
Eastern, and Providence
NEW YORK
Leave Worcester for New
York Sunday, on the
Boston at 6 P. M.
Leave Albany's Point on
except Monday) at about
FABRIG
Leave Worcester at 6 P. M.
Leave New York at 10 P. M.
at the
Norwich, July 22.

Providence & W
FABRIG
The Grafton and Worcester
leave Worcester at 10 P. M.
Books kept at the Grafton
Boe, N. E. Village, Com
the General Stage Office
THROU
Leave Worcester at 7.30
Leave Providence at 7 A.
morning and evening tra
support boats.
morning and evening tra
connector with trains for
tickets sold at Providence
Worcester and Worcester at
RIGHT TRAIN with
reduces Dyer, Green
EPICURIA
Leave Uxbridge for Providence
Leave Providence for Ux
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passengers for Worcester at way stations with
Providence.
at 12 a. m. train will leave one east of Framingham.
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Sunday.
at 12 p. m. with the New York Steamboat Train, to
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connecting the Millbury and Uxbridge will take the
Boston.

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

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. HAZENOFF.)
Boston, J. H. KNIGHTS HAT STORE, 155 Main St.
Worcester.
Feb 24, 1877.

THE ^{gonzo} NEWSROOM

and Liam Gallagher, have signed a joint letter, warning the future is “bleak” for hundreds of thousands of workers in the sector.

Addressed to Culture Secretary Oliver Dowden appealing for sector specific support, the note says: “U.K. live music has been one of the U.K.’s biggest social, cultural, and economic successes of the past decade.

“But, with no end to social distancing in sight or financial support from government yet agreed, the future for concerts and festivals and the hundreds of thousands of people who work in them looks bleak. Until these businesses can operate again, which is likely to be 2021 at the earliest, government support will be crucial to prevent mass insolvencies and the end of this world-leading industry.”

BRITS PUSHED BACK

<https://www.music-news.com/news/UK/132650/BRIT-Awards-pushed-back-to-May-2021>

The 2021 edition of the BRIT Awards has been pushed back from its traditional February date to May due to the Covid-19 pandemic.

Organisers at U.K. music body, the British Phonographic Industry (BPI), announced the move to 11 May on Monday after consulting with top U.K. music figures, sponsors, and broadcasters at the ITV network.

BPI chiefs said that the “safety and logistical considerations” of staging a major awards bash in February would be too tough and that global superstars may not be able to attend should it be held in



THE ^{gonzo} NEWSROOM

February.

Geoff Taylor, the BPI and BRIT Awards' Chief Executive, explained in a statement: "We want to make sure that The BRITs delivers the outstanding production levels, superstar performances and live excitement that make it the biggest night in music."

"We believe that the best way to achieve this in 2021 is to move the show back a few months to May, and we are already at work planning a spectacular event that will remind us how important music has been in getting us all through these difficult times."

AMERICAN TRILOGY NOW A DUET?

<https://www.music-news.com/news/UK/132597/The-Dixie-Chicks-drop-Dixie-from-name>

The Dixie Chicks have removed the 'Dixie' from their name after a top U.S. journalist urged the trio to follow Lady Antebellum's example and make a change. The country music group will now be known as simply 'The Chicks'. In a piece for Variety last week, writer Jeremy Helligar argued the band should rethink its name, explaining: "it conjures a time and a place of bondage."

Delving into the term's history, Helligar wrote that: "Dixie, for the record, is the epitome of white America, a celebration of a Southern tradition that is indivisible from Black slaves and those grand plantations where they were forced to toil for free." Natalie Maines, Emily Strayer, and Martie Maguire agreed and responded by ditching the 'Dixie'. The Chicks changed their website URL and their Instagram handle to reflect the new moniker on Thursday.



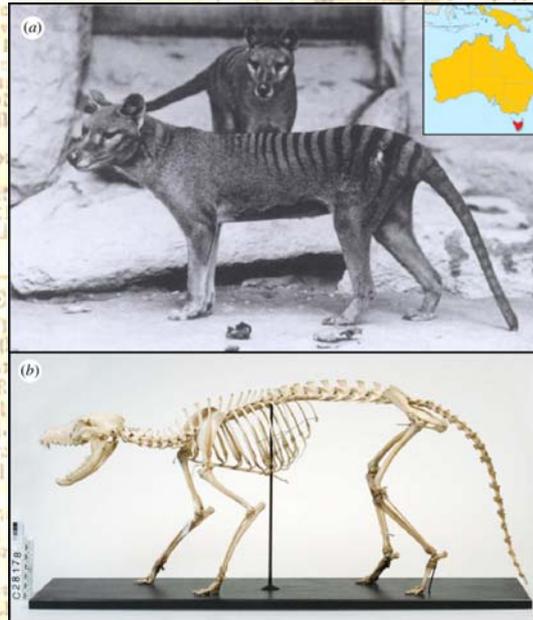
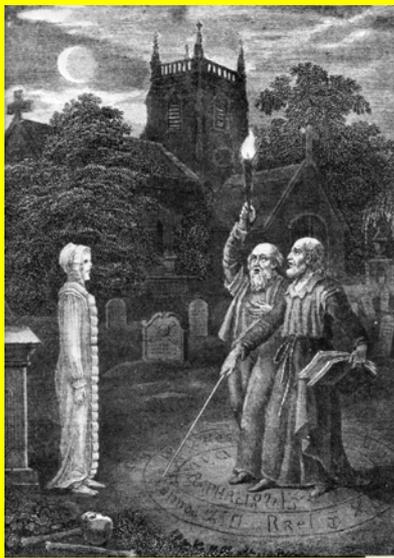
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(Successor to W. M. LEGGATE,) 186 MAIN ST. & 7
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, COACH, Harness and Draft OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

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Boston, J. H. KNIGHTS HAT STORE, 155 Main St.
Worcester, Feb 24, 1877.

WEIRD SHIT IS HAPPENING

For quite a few years now, I've been writing in these pages that we are living in strange and peculiar – not to say, disturbing – times. I continually get reports of strange stories sent to me, and they seem to weirdly compliment some of the other things that appear as if by magick in these pages.

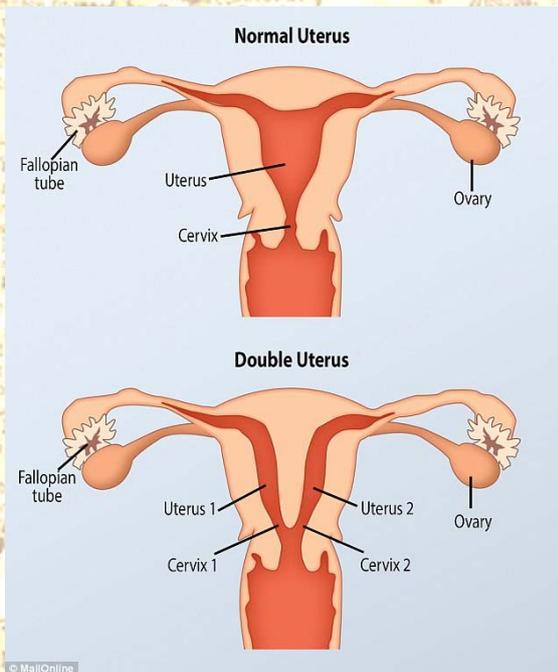
Enjoy.



FEARFUL SYMMETRY

<https://www.theguardian.com/science/video/2020/may/19/tasmanian-tiger-newly-released-footage-captures-last-known-vision-of-thylacine-video>

Newly released footage captures the last known moving images of the elusive thylacine (Tasmanian tiger). Shot in 1935, the footage has been released to the public after it was digitally restored by the National Film and Sound Archive of Australia. Unseen for 85 years, the 21



TWO WOMBS WITH A VIEW
<https://www.theguardian.com/uk-news/2020/jun/26/one-in-a-50m-chance-woman-with-two-wombs-carrying-a-twin-in-each>

Kelly Fairhurst found out about uterus condition when she went for 12-week scan. The case of a woman who discovered she had two wombs and was pregnant with a twin in each has been described as “one in 50m” by doctors. Kelly Fairhurst, 28, only learned she had uterus didelphys, a condition where a woman has two wombs, when she went for her 12-week scan. She was also told she was carrying twins, one in each womb.

“The twins could be identical. The condition itself is quite rare but they went on to tell me that it was a one in a 50m chance for me to conceive twins in each womb,” she told the Sun. Fairhurst, who was also surprised to be told she had two cervixes, already has two daughters, aged three and four. “With my second baby they said that I might have a bicornuate uterus, which means it’s not fully formed. So when I went for this scan, I was really surprised to learn that I have two of them.

“I just thought, ‘God, that’s a shock.’ It makes you feel incredibly grateful that this has happened to you and you get to have two amazing babies.”

Doctors have told Fairhurst, who lives in Braintree, Essex, that she might have two separate labours and the plan is for her to have both of the babies by cesarean section. Prof Asma Khalil, an expert in obstetrics at St George’s hospital in London, said uterus didelphys was very rare. “A lot of women who have abnormalities in the uterus don’t know,” said Khalil. She added this was even the case with women who had had babies because the shape of the womb changed during pregnancy and so the condition could be missed in scans. Khalil said it was possible that Fairhurst was carrying identical twins, each developing in a separate womb. “It can happen. The egg and sperm, at a very early stage, they split into two, so it depends which egg attaches to which uterus.”

SWEDISH MYSTERY SOLVED
<https://www.bbc.com/news/world-europe-52991406>

Swedish prosecutors have named the man who they say killed former Swedish prime minister Olof Palme in 1986, ending years of mystery. They identified the suspect as Stig Engstrom, also known as "Skandia Man", who killed himself in 2000. As a result they are closing the investigation into Palme's death, Chief Prosecutor Krister Petersson said. Palme was shot in the back as he walked home from the cinema with his wife Lisbet in Stockholm.

He had dismissed his security team earlier in the day. The assassination took place on Sweden's busiest road and more than a dozen witnesses saw a man fire the shots before fleeing the scene. Thousands of people have been interviewed over his death. A petty criminal was convicted of the killing but the verdict was later dismissed.

What did the prosecutor say?

of physicists are convinced it exists. The evidence is plastered all over the universe: Clusters of stars spinning far faster than they otherwise should, mysterious distortions of light across the night sky, and even holes punched in our galaxy by an unseen impactor point to something being out there — making up most of the mass of the universe — that we don't yet understand.

Most widely studied theories of dark matter involve whole classes of never-before-seen particles from well outside the Standard Model of physics, the dominant theory describing subatomic particles. Most of these fit into one of two categories: the lightweight axions and the heavyweight WIMPs, or weakly interacting massive particles. There are other, more exotic theories involving as-yet undiscovered species of neutrinos or a theoretical class of microscopic black holes. But rarely does anyone propose that dark matter is made of something we already know exists.

SUBMARINE MYSTERY

https://www.einnews.com/pr_news/517675869/exactly-80-years-after-its-last-voyage-a-quest-begins-to-solve-the-mystery-of-the-wwii-polish-submarine-orzel-eagle

80 years ago, the submarine Orzel sailed on its last voyage, and its fate and the location of its wreck remain a mystery to this day.

On the occasion of this historic anniversary, the Shipwreck Expeditions Association is pleased to announce its cooperation with the Maritime University of Szczecin (Poland) in a joint effort to locate the final resting place of the Orzel. This program is sponsored by the Chancellery of the Prime Minister of the Republic of Poland and the Ministry of Maritime Economy and Inland Navigation. The official partnership began when the Shipwreck Expeditions Association and the Maritime University of Szczecin signed a letter of intent and began preparations for the search for pride of the Polish fleet.



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MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

Articles for goods to be returned by this Express Office—**HARNDEN & CO'S** Office, 8 Court Street
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Worcester.
Feb 24, 1877.

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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.

The pubs are opening next week in England but if you can drink from home, you should. If you can't drink from home you can go to the pub but only for essential drinks. You should stay 2 metres apart unless you're pissed then you can move up to 1 metre so someone can hold you up/chat you up/feel you up. Don't get too pissed though as you need to stay alert but if you do get too pissed, use your drunken aggression to beat the virus.. There will also be a round of applause for all bar staff at 2am every night to make up for the pittance they earn. Stay safe 🙌🍺

This is the way the lockdown ends,
This is the way the lockdown ends,
This is the way the lockdown ends,
Not with a bang but with a whimper!

The aetiology of the last three months has been an interesting progression. I think that I am going to be making myself unpopular amongst the readers and even the writers of this magazine when I say that, at first – at least – I was both surprised and impressed with the way that the British government dealt with the advent of the coronavirus. It could be argued that what we did came too late, but – as recent events have proved – unlike, for example, the Germans, the British people are not very good at doing what they're told, and that I have a horrible suspicion that if the lockdown had started a couple of weeks earlier, it would have all gone tits up a couple of

weeks before it did.

It would be very easy to blame the chaos of the last few weeks on the extraordinary behaviour of Dominic Cummings, or the murderous behaviour of a bunch of Minneapolis policemen, and while they are both easy, and quite possibly legitimate, targets, I think there is no single thing that we can blame for what we have all just seen happen.

The Black Lives Matter protests were not even the earliest incidences of mass contravention of the social distancing rules. As early as the VE Day Bank Holiday on the 8th of May, the cracks were beginning to show. There were accounts of drunken revellers weaving up and down street parties in conga lines. It is ironic that the very Bank Holiday which

was promoted by Boris Johnson as a way of showing that Johnny Foreigner is indeed a Rum Cove, and reminding everyone who actually won World War II, was taken up by a lot of people who were practically all too young to have any memories whatsoever of the conflict, to get pissed, behave like twats, and put the health of the nation at risk from an enemy which is too small to see, and doesn't have a stupid toothbrush moustache.

Then came the BLM protests, and it has to be said that most of them proceeding in an orderly manner, the protestors wearing masks and keeping to social distancing rules. On the first weekend of the protests there were scenes of rioting in London, with various missiles being hurled at police horses and smoke bombs galore. It has to be said that, in the photographs I have seen of these disgusting events, most of the participants were white. Whether they were BLM protestors or whether they were anti-BLM protestors, or whether they were just thugs out for a ruck, I neither know nor care, because what happened next was much worse.

And I'm not talking about the statue being pulled into the dock, or even the fat white bloke pissing on a policeman's memorial stone, because even these pale into insignificance beside the revolting sight of tens of thousands of holiday makers rampaging onto beaches across the south of England and starting mass brawls, and the plethora of illegal raves which sprung up unannounced and left a trail of violence and even deaths behind them.

We have already seen the city of

Leicester have the first localised lockdown imposed upon it, after health secretary, Matt Hancock, said that the city had "10% of all positive cases [of COVID-19] in the country over the past week". Reports of governmental responses, some of them apparently very heavy handed, abound.

Here's some words from Chris Bowsher, frontman, Radical Dance Faction: "Anyway doing that took me past Victoria station. The place was over run with faux policemen with rail enforcement officer written on their waistcoats, worn over their para military clothing. They were everywhere. If they are without the power of policemen it didn't look like anyone had told them so. I asked one what he was there to enforce. In a heavily accented voice(Eastern Europe) he said, push off and the two with him adopted,immediately, the posture of, we got one here, this could be the fun we were hoping for. I walked away. Asked 3 more further on . A female of this team answered saying, its to make people wear masks and keep their distance. I had no mask on and this was not pointed out to me. All the advice on covid has been followed in a sensible way by the majority of the people. No requirement for heavy handed- ness . People who scoff at the notion Boris and his crew are fascists tell me why we need para militaries crowding our streets to enforce things? Cos when it kicks off these people will happily jump on a person mob handed. It won't matter they have no official sanction to lay a hand on anyone...get them off the street.. paying them to walk around preening over their own self importance without any labouring involved...,its a dangerous

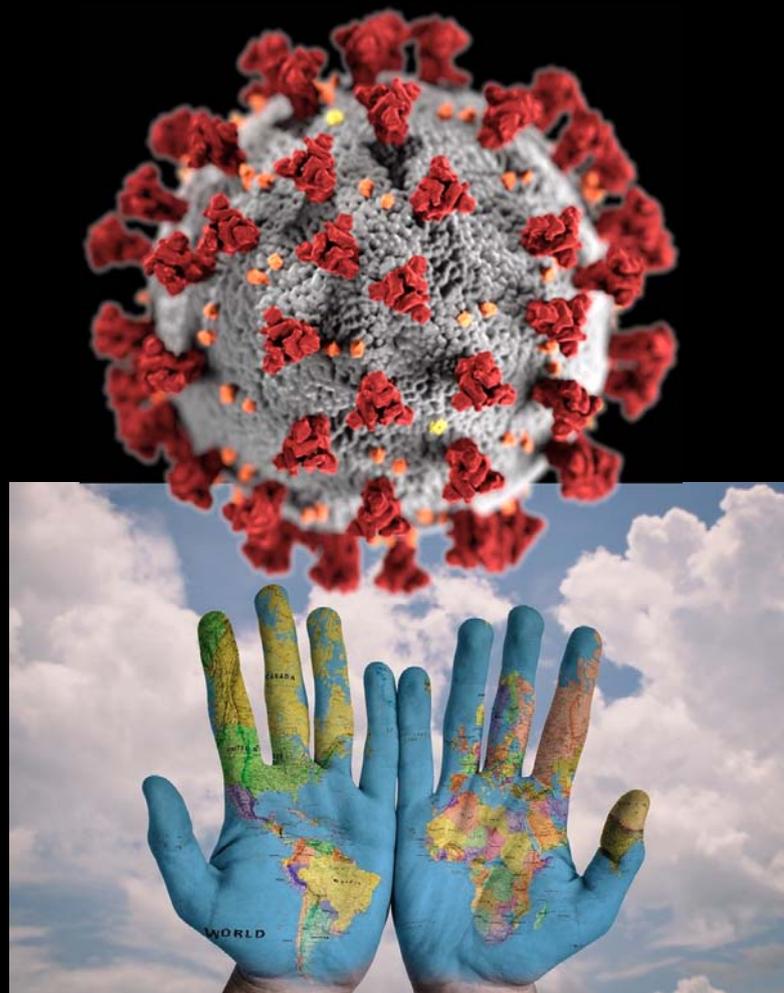
road these politicians are putting us on and I suspect they are prepared to go a long way along it....."

It is at times like this that I am very pleased that I live in a very quiet, not to say isolated, part of North Devon. I don't like cities at the best of times, mostly because I am not too keen on the human race and the noise, smell, pollution and bustle that always seems to accompany people whenever there are more than one or two of them at a time.

I am not sure whether these are straws in the wind, indicating that there is something very nasty around the corner or not. I don't know whether we are on the edge of a fascist takeover, or whether we are on the edge of a breakdown of order across society.

Whatever happens, we are definitely living in interesting times, and they are getting more interesting with every day that goes past. Whilst this is still mostly a music, pop-culture and arts magazine, we would be neglecting in our duty if we didn't cover this stuff. Life in this plague year has suddenly got even more complicated.

Something is happening, but you don't know what it is, do you, Mr. Jones?



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TWO SIDES OF YES

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

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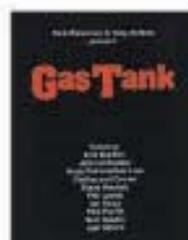
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TIME MACHINE

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Soundtrack album featuring Tony Fernandez and Tactac McAuley

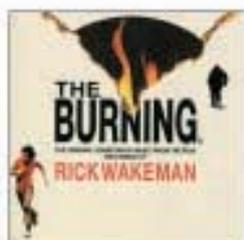
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COUNTRY AIRS

The original recording, with two new tracks

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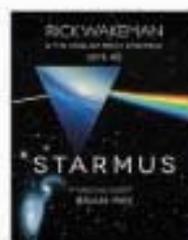
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With Adam Wakeman. Entirely instrumental

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With Brian May and The English Rock Ensemble. DVD

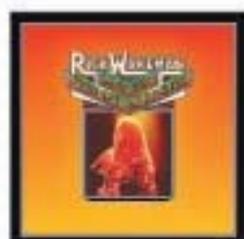
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

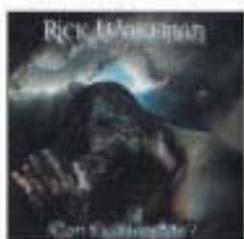
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THE PHANTOM OF THE OPERA

Double CD + DVD

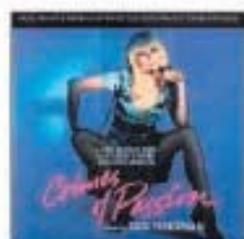
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CAN YOU HEAR ME?

Featuring The English Chamber Choir

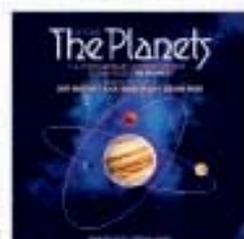
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A wicked and erotic soundtrack!

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With Jeff Wayne and Kevin Peek

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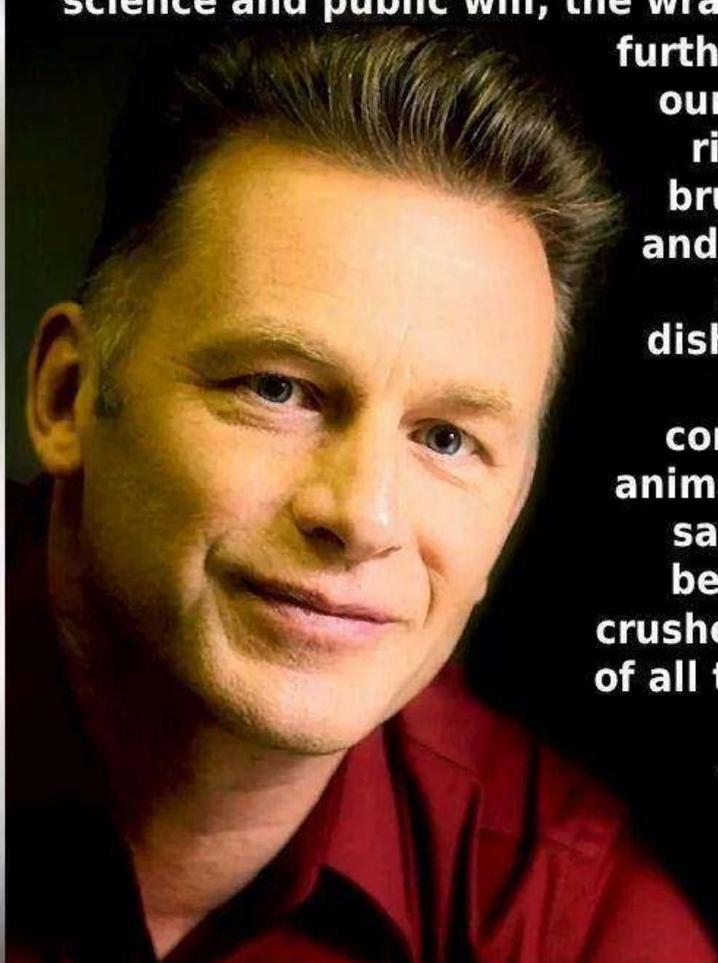


Available from rickwakemansmusicemporium.com
and all other good music retailers



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.

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.

The subscriber, by appointment from the Hon. Secy of Patents, Inventor of the U. S. Patent No. 66, for a certain and forwarding to the said models, whether or manufacturer to be patented, & deposited there, which will be sent free of expense and risk and will disengage the preparer. Contents, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity of inventions, and receive notices to defend and prosecute in Europe and

NORWICH & W...
The above vessels are
commanded by expert
Freight from Norwich
Bale Goods for this
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 N...
Worcester at 10
Booke kept at the
Boe, N. E. Village, C...
the General Stage O...
THE C...
Leave Worcester at 7...
leave Providence at 7...
morning and evening
support boats.
forming 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 from
Worcester with train for Boston
the 5:40 P.M. train from
Boston with train from
Worcester on class tickets
stop at Millbury, Westborough, Orange, Fairville, Northbridge, Waltham, Uxbridge, Millville, Stoughton, Waterford, Woonsocket, Hamlet, Merrill, Wrentham, Acushnet, Yarmouth, 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
Steam Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St., WORCESTER.
The subscriber having recently opened a New Store, No. 44 Front Street, with a fresh stock of FAMILY GROCERIES, now prepared to furnish the citizens with every article 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 8 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, Southbridge, and Sturbridge
Steam Propeller Freight Line.
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Garden Block, No. 44 Front St., WORCESTER.
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Passengers for Millbury and Holliston will take the 8 A. M. train.

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. 417 13 Washington Square.

THE subscriber, by appointment from the Hon. Secy of Patents, Inventor of the U. S. Patent No. 66, for a certain and forwarding to the said models, whether or manufacturer to be patented, & deposited there, which will be sent free of expense and risk and will disengage the preparer. Contents, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity of inventions, and receive notices to defend and prosecute in Europe and

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.

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.

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 8 A. M. train.

Pratt, Downes & Scott,
Manufacturers to T. W. & O. P. Hazard & Co.



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?**

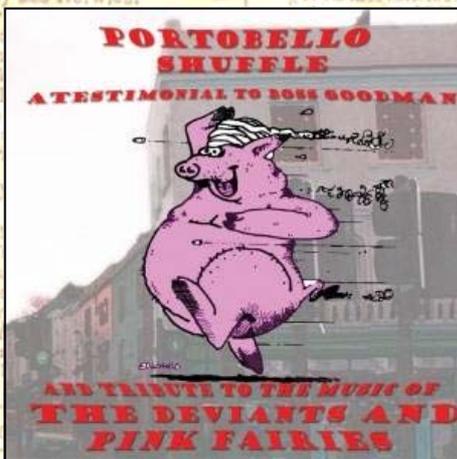
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



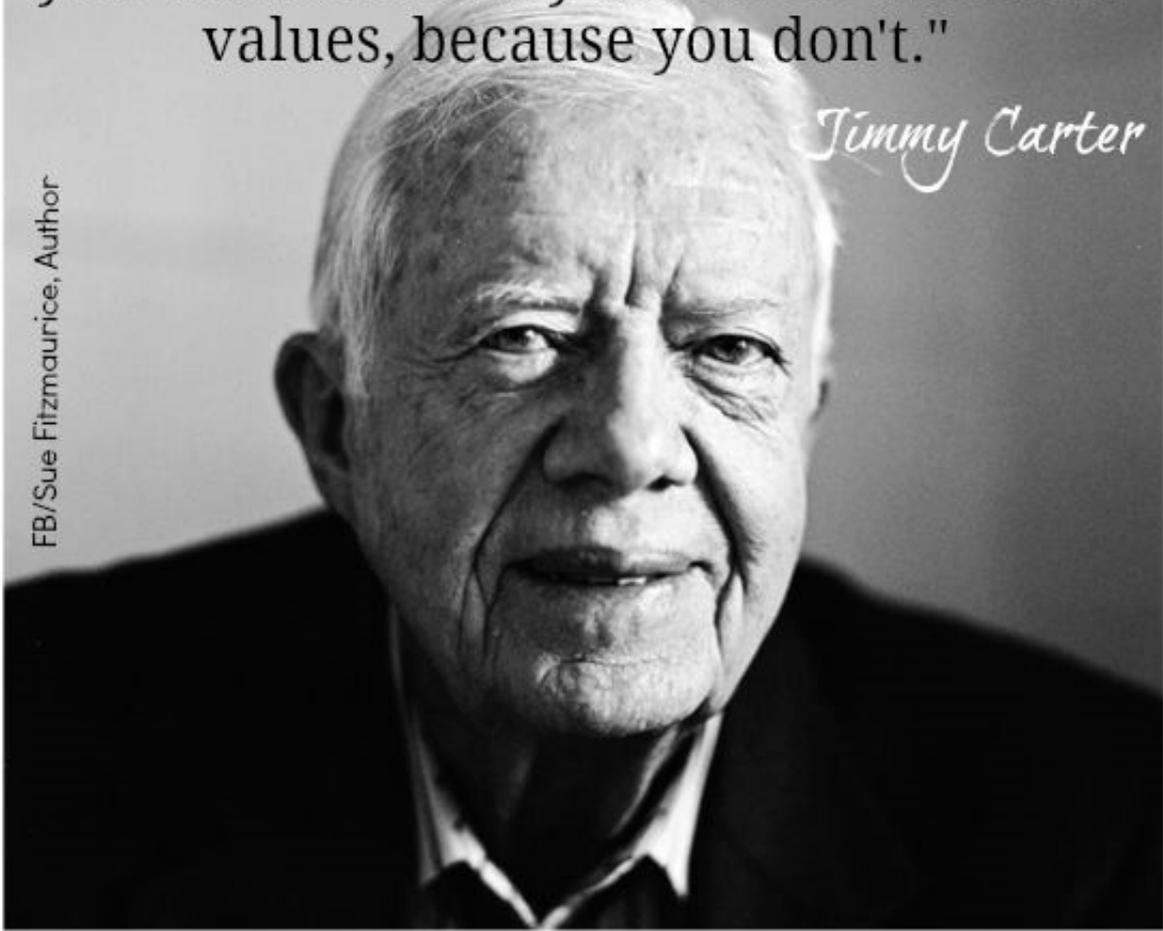
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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 OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

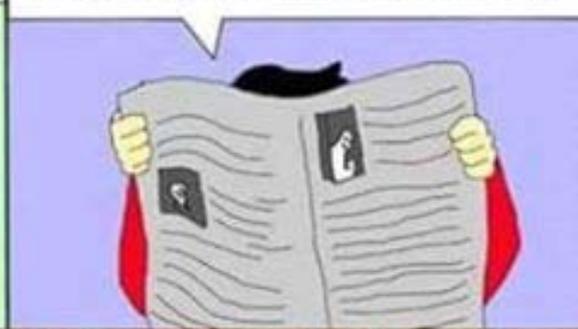
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

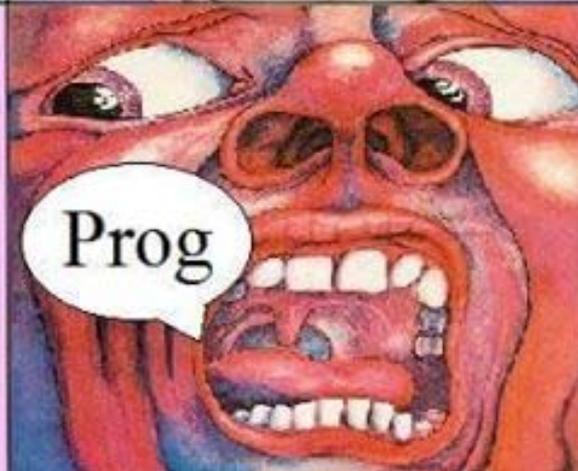


Sex?



No...

Prog



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





Strange Fruit is a unique two-hour radio show exploring the world of

underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing



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



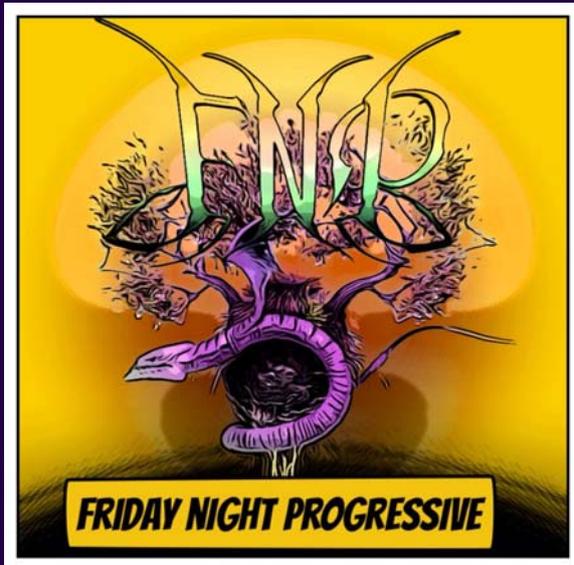
KEEP

CALM

Normal service

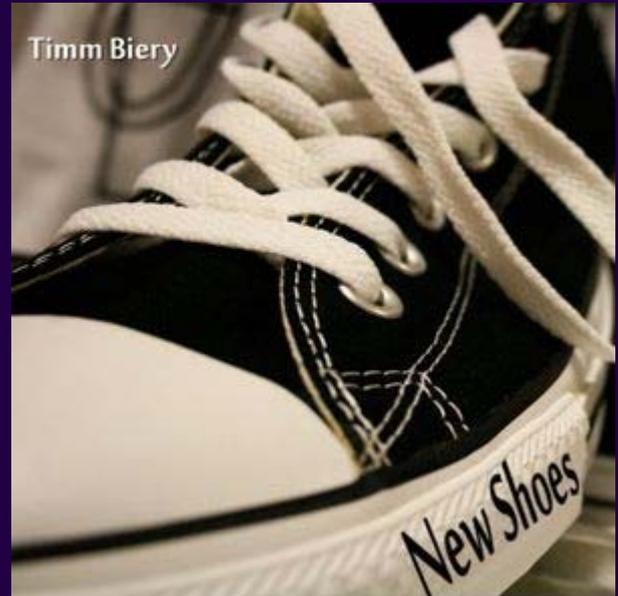
**Will resume
Shortly**

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



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.



Timm Biery Music
[https://
www.facebook.com/
TimmBieryMusic/](https://www.facebook.com/TimmBieryMusic/)
Interview and FNP
exclusive album release

Listen
Here

Friday Night Progressive



Merrell Fankhauser Radio Show - Rockin and Surfin Instrumental Albums 2 & 3

This Show will feature Music by Merrell Fankhauser from his Rockin and Surfin Albums 2 & 3. Also included is Merrell Fankhauser along with Willie Nelson during a Gig in Maui where they perform the song "Wipeout" which Willie plays a solo on a Fender Strat! Here is the Video link for that specific performance. <https://youtu.be/OEezS2hgRO4> 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

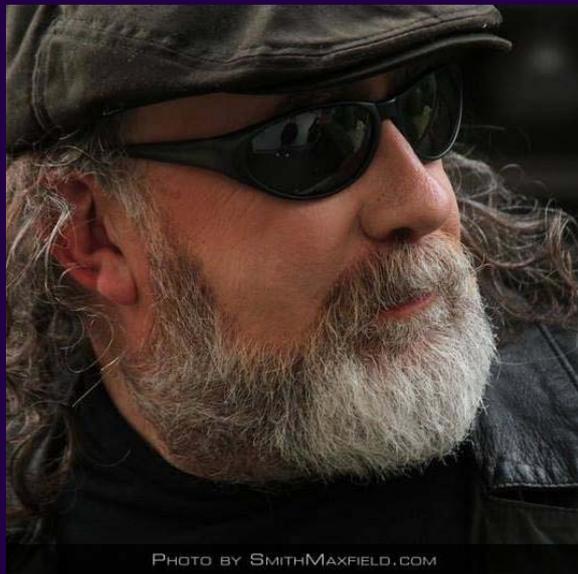
**Listen
Here**



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

The Name-That-Dog Show

Mack, Juan-Juan, Cobra and Switch discuss a variety of subjects including Shadow People, unlikely abductions and Mack's new book, "Codename Starman." Also, 10 Questions for Juan-Juan, movie edition, plus a free book giveaway for listeners who know the name of Meaghan Reagan's dog.



Listen
Here

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

THE REAL MUSIC CLUB



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

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks

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

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

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

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

With an index here:

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

Do have a listen.

Real Music Club 380

Listen
Here



Ryan Anthony (1969 – 2020)

Anthony was an American trumpet player, most notable for his performances as a member of Canadian Brass, and his role as principal trumpet in the Dallas Symphony Orchestra. He died on June 23, 2020.

Anthony's father was a band director, and his mother was a cellist and piano instructor, and he began playing the violin at age nine, but he decided to switch to trumpet at the encouragement of his trumpet-playing grandfather. He won the General Motors/Seventeen magazine concerto competition at the age of 16.

After his education at the Cleveland Institute of

Music (CIM), he was awarded the trumpet professorship at Oberlin Conservatory, where he stayed until 2000.

From 2000 to 2003, Anthony played in the Canadian Brass. In 2004, he joined the trumpet section of the Dallas Symphony Orchestra, becoming principal trumpet in 2006, a post he has held since then. He died on 23rd June.



THOSE WE HAVE LOST

COMPILED BY CORINNA DOWNES



Margarita Pracatan
(1931 – 2020)

Pracatan was a Cuban novelty singer whose family fled to USA at the outbreak of communism. She found success in the 1990s when she was booked on numerous occasions to appear on Clive James's TV show, adopting title 'Pracatan' Radio DJ Martin Kelner also played her frequently on his BBC Night Network and BBC Radio 2 programmes.

She began to sing at home when she was three years old, and eventually worked in a store selling men's underwear while singing at night.

James showed clips of her heavily Hispanic-inflected performances of pop hits (including Lionel Richie's Hello and New York, New York) on his BBC series *Saturday Night Clive*. According to her website, Clive James discovered her Manhattan public-access television cable TV program in 1994 and invited her to the UK to appear on his show. He sweet-talked her into believing he was serious, and she signed up. Pracatan toured in the United Kingdom and Australia, appearing as part of the Sydney Gay and Lesbian Mardi Gras festival, during the mid-1990s. She died on 23rd June.



Joan Pau Verdier
(born Jean-Paul Verdier)
(1947 – 2020)

Verdier was a French singer who performed in both Occitan and French. He was one of the main figures of Nòva chançon musical renewal wave during the 1970s. Verdier died on 21 June 2020.



Jeet Singh Negi
(1925 – 2020)

Negi was a music composer, singer, lyricist, writer

THOSE WE HAVE LOST

and director from the Garhwal region of Uttarakhand, India. He is considered to be the father of modern Garhwali folk music.

Negi began his career in late 1940s. Negi is the first Garhwali singer whose compilation of six Garhwali folk songs was recorded on gramophone by the Young India Gramophone Company of Bombay in 1949. He was the first to give voice to Garhwali language and sentiments as far back as the 1940s and became a Garhwali institution in Dehradun in the post-independence period. Negi also worked as a deputy music director at National Gramophone Company, Mumbai. He died on 21st June.



Lynford "Hux" Brown (1944 – 2020)

Brown was a Jamaican guitarist who featured on many successful rocksteady and reggae records in the 1960s and 1970s, and was later a member of Toots and the Maytals.

When at school he was nicknamed "Fordie", then "Fordux", which became "Hux". He formed a band, the Vikings, before moving to Kingston where he joined the Soul Brothers at Clement Dodd's Studio One label. In 1967, he moved to the rival Treasure Isle studio for producer Duke Reid, and the following year, Brown joined the All Stars, another studio band organised by Gladdy Anderson. He also recorded extensively with Lee "Scratch" Perry.

He played rhythm guitar on many hit rocksteady and reggae records including the influential "Girl I've Got A Date" by Alton Ellis, "Ba Ba Boom" by the Jamaicans, and "Bangarang" by Lester Sterling, which some regard as the first reggae record. He also played on "Rivers of Babylon" by the Melodians and "The Harder They Come" by Jimmy Cliff; and in 1971 was recruited by Paul Simon to play lead guitar on "Mother and Child Reunion".

Brown later joined the touring version of Toots and the Maytals, where he remained for some 35 years.

He died on 18th June, aged 75.



Aaron Tokona (1975 – 2020)

Tokona was a New Zealand guitarist and singer. Tokona was descended from Ngāi Te Rangī and Ngāti Maniapoto. This heritage played a significant role in his upbringing through his grandparents, who were well versed in Māoritanga, and inspired him as a performer after seeing other Māori artists, such as Billy T James and Prince Tui Teke.

He performed as AHoriBuzz and was part of bands Weta, Cairo Knife Fight, Bongmaster and Fly My Pretties, and collaborated with some of New Zealand's most noted musicians.

Tokona died on 21 June.

THOSE WE HAVE LOST



Claude Le Péron (1948 - 2020)

Péron was a French bass guitarist known for his collaboration with Jean-Jacques Goldman among other musicians.

He started playing guitar in 1961, then started the bass guitar in 1964. Not knowing how to read music, he taught himself by listening to records. He was influenced by The Beatles, The Rolling Stones and other rock bands of the 60s. In 1964, he bought his first bass, a replica of Paul McCartney's bass, and in 1967, like many artists, he passed through Club Med as a musician.

He moved to Nantes in 1969, where he played in local bands with musicians such as Jacky Mascarel, and Philippe Grandvoinet (New Direction). While there, he founded the group Nantais Zig-Zag with Jean-Luc Chevalier (Tri Yann). He also played in the Crystal Group. In 1977, along with Mascarel, Le Péron got to know bassists Laurent Voulzy and Alain Souchon.

He went on to record "Cœur Grenadine" and "Bopper en larmes" with Voulzy, in 1979 and 1983. In 1983 he made "Olympia avec Souchon", also with Jacky Mascarel.

It was during that year, 1983, that he crossed paths with Jean-Jacques Goldman, during the "Champs Élysées" show. Following the broadcast, Jean-Jacques Goldman decided to go on tour and needed a bassist who could sing. This led him to add Le Péron to his band. He and other Goldman band members worked with Michael Jones, drummer Jean-François Gautier and the Rhinos.

Le Péron toured with Goldman and collaborated on many of his albums from that time until Goldman's last tour in 2002. Since that time, he has toured with Michael Jones and in groups such as Les Rapalas and After The Rain. He died 24th June.



Huey (ne Lawrence Franks Jr.) (1989 – 2020)

Franks Jr., better known by his stage name Huey, was an American rapper. Originally signed to Jive Records, Franks was best known for his 2006 debut single, "Pop, Lock & Drop It".

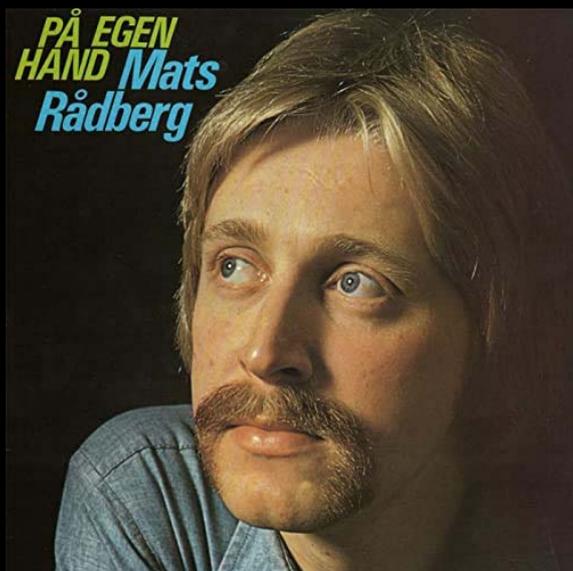
At age 15, Huey began creating hip hop beats. His older brother referred Franks to producer Angela Richardson, who was creating a rap group. Franks began performing as Huey, and his songs "Oh" and "Pop, Lock & Drop It" became local favourites among DJs and promoters. Huey was featured on a

THOSE WE HAVE LOST

series of mixtapes, one of which, *Unsigned Hype*, sold out of its run of 8,000 copies and was noticed by producer TJ Chapman, who introduced the rapper to Vice President of A&R at Jive Records, Mickey "MeMpHiTz" Wright, in 2006. Huey's debut album for the label, *Notebook Paper*, was released in mid-2007, and "Pop, Lock & Drop It", its lead single, peaked at number 6 on the Billboard Hot 100, becoming his biggest hit to date. Nelly's refusal to work with Huey on his debut album prompted two diss tracks "Down, Down, Baby" featuring Tha Camp Boyz and "Back at Cha".

Huey's second album, *Redemption*, was released on September 14, 2010 after many delays.

In 2013 Huey announced that he had officially signed with Waka Flocka Flame's label Brick Squad Monopoly and was working on his third album. On May 14, 2014 Huey released his mixtape entitled Project H. Around 11 PM on June 25, 2020, Huey and an unidentified 21-year old male victim were both shot in front of Huey's home in Kinloch, Missouri. Huey was taken to a hospital where he



died shortly after arriving.

Mats Rådberg
(1948 - 2020)

Rådberg was a Swedish country singer, guitarist, composer and architect scoring several chart successes in Sweden during the 1970s and 80s. He is well known for working together with the country band Rankarna under the name Mats Rådberg & Rankarna. He also participated at Melodifestivalen 1977 with the song *Du och jag och sommaren*, written by Tomas Ledin, which ended up 10th.

Mats Rådberg also acted as a background singer behind Chips at Melodifestivalen 1980. In 1980, he released the album *I'm the Singer, You're the Song* together with Elisabeth Andreasson, and in 1983 he scored a hit with the song *Peta in en pinne i brasan*, a Swedish-language version of Shel Silverstein's *Put Another Log on the Fire*. He died on 27th June.



Lionel Frederick Cole
(1931 – 2020)

Cole was an American jazz singer and pianist whose recording career spanned almost 70 years. He was the brother of musicians Nat King Cole, Eddie Cole,

THOSE WE HAVE LOST

and Ike Cole, father of Lionel Cole, and uncle of Natalie Cole and Carole Cole.

Cole's brothers Nat King Cole (1919–1965), Eddie (1910–1970), and Ike (1927–2001) also each pursued careers in music. He began playing piano at the age of six, and continued his musical education at the Roosevelt Institute in Chicago. He moved to New York in 1951, where he studied at the Juilliard School of Music, before completing a master's degree at the New England Conservatory of Music.

Following the moderate success of "Whispering Grass" on OKeh Records in 1953 Cole spent several months on the road with Johnny Coles and Benny Golson as the Earl Bostic band. During the 1970s, Cole recorded several albums for European and English based labels. He went on to work with Grover Washington, Jr. and to record jingles for various companies, including Turner Classic Movies. He was the subject of the 2006 documentary *The Cole Nobody Knows*. In June of that year, Cole was added to the Steinway Artist roster.

In July 2009, he released a recording featuring his own quartet (guitarist Randy Napoleon, drummer Curtis Boyd, and bassist Elias Bailey), along with alto saxophonist Jerry Weldon and pianist John DiMartino, playing live at Dizzy's jazz club in Lincoln Center. His 2010 album, *Freddy Cole Sings Mr. B*, was nominated for the Grammy in the category Best Jazz Vocal Album.

His 2018 album, *My Mood is You* was also nominated for a Grammy for Best Jazz Vocal Album; the album features Napoleon, Bailey, DiMartino as well as drummer Quentin Baxter and tenor Joel Frahn. Arrangements are by Napoleon and DiMartino.

Cole died on June 27, aged 88.



**Jesse Willard "Pete" Carr
(1950 – 2020)**

Carr was an American guitarist, who contributed to hit recordings by Joan Baez, Luther Ingram, Bob Seger, Joe Cocker, Boz Scaggs, Paul Simon, The Staple Singers, Rod Stewart, Barbra Streisand, Wilson Pickett, Hank Williams, Jr., among many others, over the past four decades.

Carr recorded and produced four solo albums and was half of the duo LeBlanc and Carr. He recorded extensively at FAME Recording Studio in Muscle Shoals, Alabama and Muscle Shoals Sound Studio in Sheffield, Alabama. He was lead guitarist for the famed Muscle Shoals Rhythm Section. Carr was known for versatility, using both electric and acoustic guitars to perform a vast array of musical styles including folk, rock, pop, country, blues and soul.

Carr started to play the guitar at age 13. Carr later became interested in guitar instrumentals such as "Walk, Don't Run" by The Ventures, which he learned note for note by listening to the record.

THOSE WE HAVE LOST

Around this time a guitar player from Memphis, Travis Wammack, released an instrumental guitar record named "Scratchy". The other side of the record was named "Fire Fly". When Carr heard "Scratchy" on the radio he was so impressed he immediately went out and bought the record.

At the age of 15, Carr went to see the Allman Joys play at the Club Martinique in Daytona Beach. Carr, with guitar case in hand, introduced himself when the band took a break and asked Gregg Allman to show him some guitar lines. In 1968, Carr, Gregg Allman, Duane Allman, Paul Hornsby and Johnny Sandlin, in a group named Hour Glass, played together on the *Power of Love* album.

The 1970s were among the most productive of the Muscle Shoals Rhythm Section as the cream of rock, pop and soul found their way to 3614 Jackson Highway in Sheffield, Alabama. Carr played on almost all sessions recorded at the studio for the next 10 years.

Carr continued as the premier session guitarist in the Muscle Shoals area playing on projects for artists recording at the main studios and also produced two guitar instrumental albums himself. This strengthened Carr's reputation as one of the South's best studio session guitarists, as well as an artist in his own right

Carr died on 27th June.



**Manuel "Cowboy" Donley
(1927 – 2020)**

Donley was a Mexican-born pioneer of Tejano music.

In the 1940s, Donley, who had dropped out of school in the 7th grade, took a pioneering role in the orquesta sound, combining Mexican and American popular music elements and inspired by big band. He toured the Midwest and Texas for decades. In 1955, he began playing with his band Las Estrellas. During his career, he recorded over 150 singles. In 2014, he received the National Endowment of the

Arts heritage fellowship, and was inducted into the Tejano Music Hall of Fame in 1986. He died on 28 June.



**Hachalu Hundessa
(1985 – 2020)**

Hundessa was an Ethiopian singer, songwriter and protestor.

In 2003, Hundessa was 17 years old and still in high school when he was arrested for taking part in protests and sentenced to prison for five years, being released in 2008. He composed the melodies and wrote most of the lyrics of his first album while he was in prison, and released *Sanyii Mootii* in 2009. In 2013 he toured the United States and released his second album, *Waa'ee Keenyaa*.

Hundessa's protest songs unified the Oromo people, encouraging them to resist oppression. His songs have been closely linked with the anti-government resistance that started in 2015 and the 2016 Ethiopian protests.

Hundessa was shot while driving on the evening of 29 June in Addis Ababa.

THOSE WE HAVE LOST



**Ruben Armand "Benny"
Mardones
(1946 – 2020)**

Mardones was an American pop singer and songwriter noted for his hit single "Into the Night," which hit the Top 20 on the Billboard Hot 100 chart twice, in 1980 (#11) and again in 1989 (#20).

Mardones' band was the Hurricanes. He began his career as a songwriter. He penned songs for people like Brenda Lee and Chubby Checker. He demoed the songs he wrote and Tommy Mottola suggested that he record his own songs. From that point he wrote and recorded over 100 songs.

He joined the U.S. Navy after high school and served during the Vietnam War. He was briefly married when he was 21 years old, and again in the mid-1980s. After his discharge from the Navy he moved to New York City to pursue his singing and songwriting career. While living in New York, he composed several songs with writing partner Alan Miles. He later wrote songs with fellow singer-

songwriter Bobby Tepper, including the song "Into the Night."

Benny is the subject of a documentary titled *Into the Night: The Benny Mardones Story* that was set to be released on DVD in the fall of 2008. However, it has not been released, and no release date is scheduled.

Mardones died on June 29, at age 73.



**Willie Wright
(born William C. Gathright)
(1939 – 2020)**

Wright was an American soul singer and songwriter, best known for his "rediscovered" 1977 album, *Telling the Truth*. In his teens he sang with friends George Bragg and Harry Jensen in a Harlem, New York City doo-wop group, The Persuaders. Later, the three formed the Willie Wright Trio. Wright then began performing as a

THOSE WE HAVE LOST

solo singer and songwriter in clubs in Greenwich Village, and also played flute with The Three Degrees.

He moved to Boston, Massachusetts, where he continued to sing in clubs, setting up his own label, Hotel Records, in 1969, and releasing a single. In the early 1970s, he released his first album, *Lack of Education* (aka *Too Soon to Know*), which mostly contained cover versions of other musicians' songs, including Curtis Mayfield's "Right On For The Darkness".

He retired from live performance in 2002, after recording and releasing a live album, *Brother Bill*. "Right On For The Darkness" was included on several compilation albums of rare soul music, and was recognized as a highly collectible record, but Wright remained a relatively obscure figure until 2011, when *Telling the Truth* was reissued on CD by the Numero Group.

Wright died on June 4, at the age of 80.

Stepa J. Groggs
(born Jordan Groggs)
(died 2020)

Groggs was a rapper in the Arizona hip-hop trio Injury Reserve. Injury Reserve released their first mixtape, 'Live From The Dentist's Office' – which was recorded in an actual dentist's office – in 2015. Their second mixtape, 'Floss', arrived a year later. 2019 marked the release of their official eponymous debut album, with features from JPEGMAFIA, DRAM, Freddie Gibbs and more.

Groggs met fellow rapper Ritchie With a T at the Vans store where Groggs worked and which Ritchie's mother owned. The pair eventually found a young producer, Parker Corey, whose approach to hip-hop production helped push the group toward their signature sound. The trio formalized themselves as Injury Reserve in 2013. Without much of a rap scene in their hometown, Injury Reserve developed and first attracted a local audience by performing alongside punk and indie acts at shows around the campus of Arizona State University.

Groggs' last recorded appearance as part of Injury Reserve was a feature on London duo Jockstrap's latest single 'Robert', from their EP 'Wicked City'. He died, aged 32, on 29 June.



THOSE WE HAVE LOST

SAVE

Stonehenge World Heritage Site

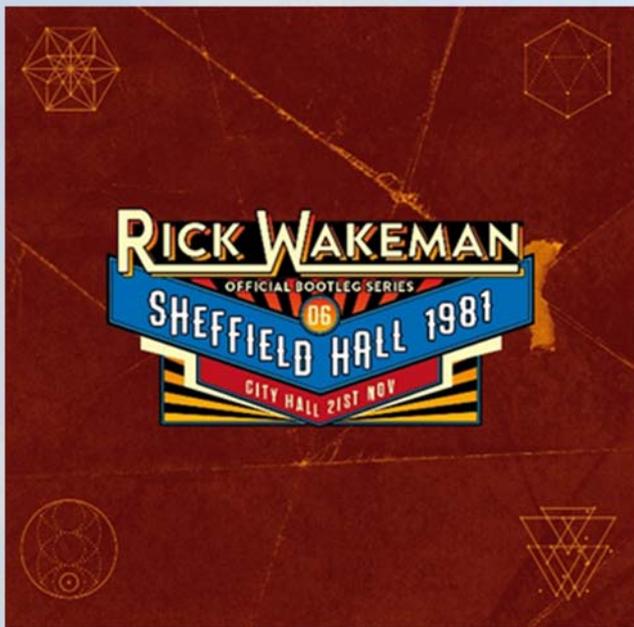
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Rick Wakeman
Official Bootleg Series Vol 6:
Sheffield Hall 21st Nov 1981”

Label: RRAW
Release Date: 3rd April 2020
Catalogue Number: MFGZ039CD
Barcode: 5056083204106
Format: 2CD
Label: RRAW
Catalogue Number: MFGZ039CD
Barcode: 5056083204106
Format: 2CD

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

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

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

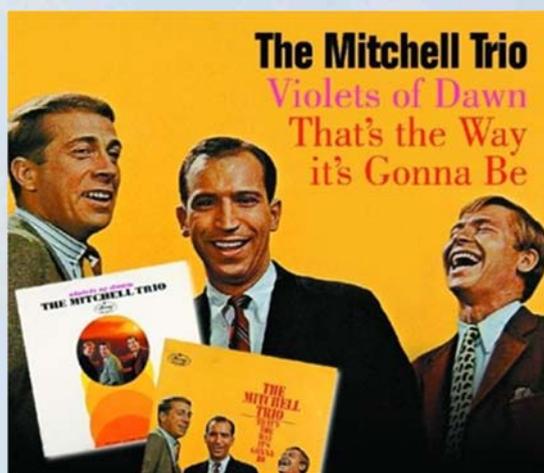
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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

TRACK LISTING

Intro | Houses of Eve | M5 | He Pep | The Mixer | Cheetham Hill | Oleano | Mr

Pharmacist | The Chiselers | Spinetrack | Das Vultur | US 80s 90s | Behind the Counter | The Joke | Big New Prinz



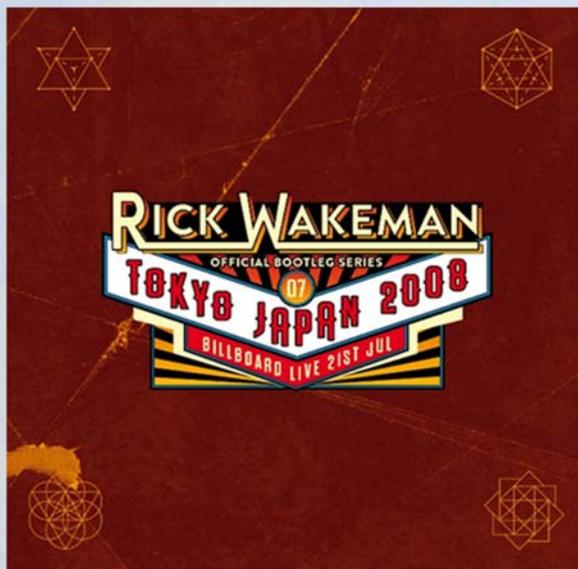
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

Track Listing:

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



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

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

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

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

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

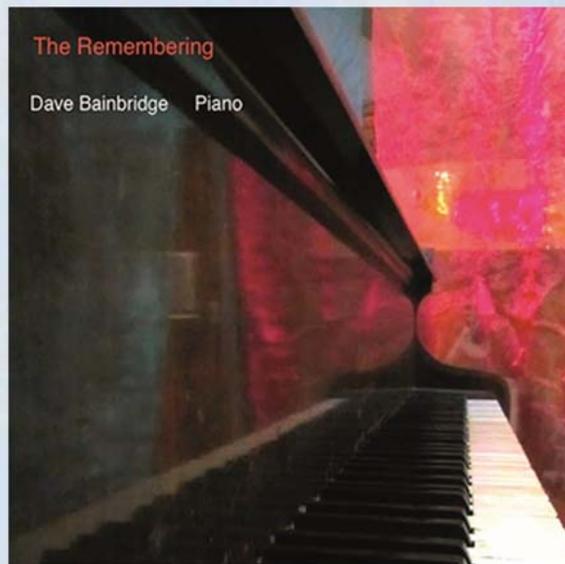
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis, which includes some hypnosis, she recalls incidents both from her own life and that of her father, as a leader of the Russian Revolution, as the holder of state power and later in exile.

David Cunningham is a composer and music producer from Northern Ireland. He is probably

best known to a rock and roll audience for his work with the massively peculiar experimental band 'The Flying Lizards' but from about 1993, Cunningham began to make installations in which sounds within an architectural space were picked up by a microphone and then fed back into the space; the presence of an audience altered both the shape of the space and the sounds within it. A work of this type, The Listening Room, was installed in the Queen's Powder Magazine on Goat Island in Sydney Harbour during the Sydney Biennale of 1998. Barrie Guard however is a British composer known for working in a more conventional medium. What happens when these two composers work together? You will just have to listen to this extraordinarily emotive album to find out.

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life. Most people can link powerful memories to a certain piece of music, a picture, an aroma. Even when my mam was unable to remember words or people's names as Alzheimer's took hold, she was still able to remember how to play tunes on her accordion. In a sense, all the pieces on this album are impressions, a brief moment in time interpreted through the medium of music."

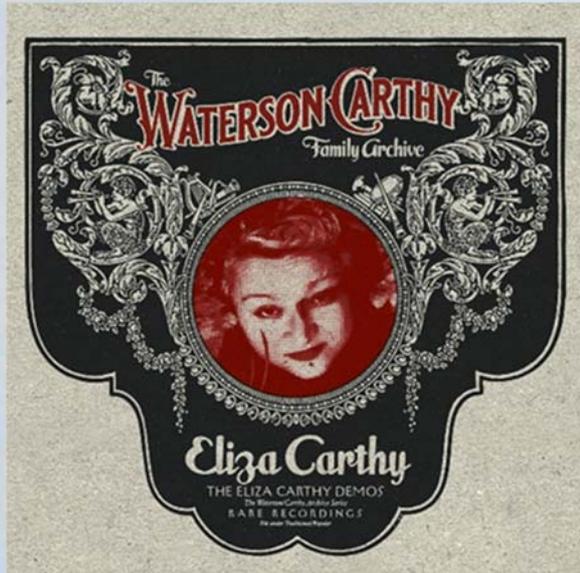
Dave Bainbridge - December 2015

Track Listing:

Collendorn Suite Part 1 | Collendorn Suite Pt 2 | Collendorn Suite Pt 3 | Collendorn Suite Pt 4 | Collendorn Suite Pt 5 (for Jack) | Collendorn



Suite Pt 6 | Incarnation | The Remembering |
Song For Bill | Like A World, Behind the Song
| A View of the Islands | A Prayer for Beachy
Head



Eliza Carthy “The Eliza Carthy Demos”

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

If there is such a thing as British folk music royalty, then Eliza Carthy is undoubtedly the Princess Royal. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson, and started making her own mark on the scene at the age of thirteen. Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson. She has subsequently worked with Nancy Kerr, with her parents as Waterston-Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work. She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for Red Rice, and again in 2003 for Anglicana. Carthy was a guest on the album Mermaid Av-

enue by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song "My Father's Mansions" which appeared on the Pete Seeger tribute album called Where Have All The Flowers Gone (1998). And in 2014, she was awarded the honour of an MBE for services to folk music in the Queen's Birthday Honours.

This very precious collection of her demos provides an exclusive peek behind the scenes at the creative process of this most extraordinary and important artist and composer.

Track Listing:

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



Bad News “F**k Off Bad News”

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

Track Listing:

Disc One: Intro | Banter for the Boyz | Drink Till I Die | Vampire spunk Merchants From Hell | Bitch Hell Mother | Masterbike | Warriors of Ghengis Khan |

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



The Fall "Live in Newcastle 2011"

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

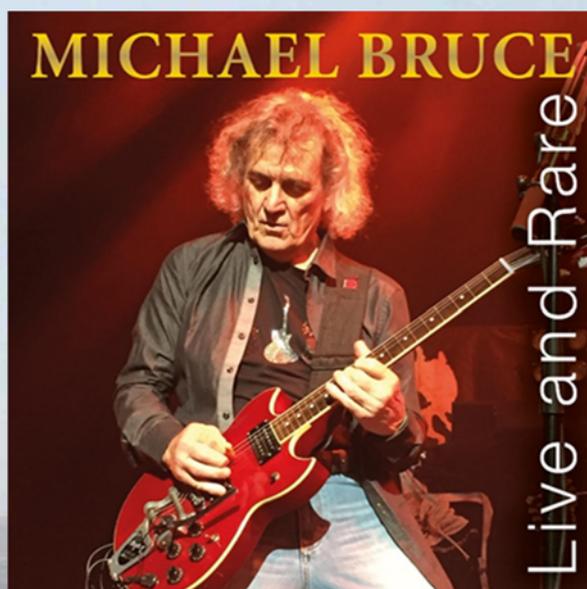
When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic

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

Fantastic!

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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



☐ Gonzo #32 The Dutch Festie c...

actions ▾



☐ Gonzo #30 The Mck Abrahams...

actions ▾



☐ Gonzo #27 The Prog shirt

actions ▾



☐ Gonzo #24 The Daavid Allen shirt

actions ▾



☐ Gonzo #23 The Michael Des B...

actions ▾



☐ Yer original Gonzo Weekly shirt

actions ▾



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

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

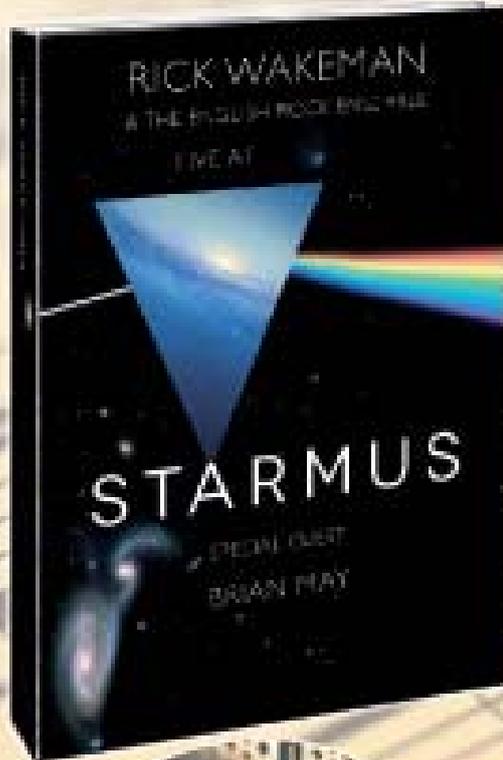
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

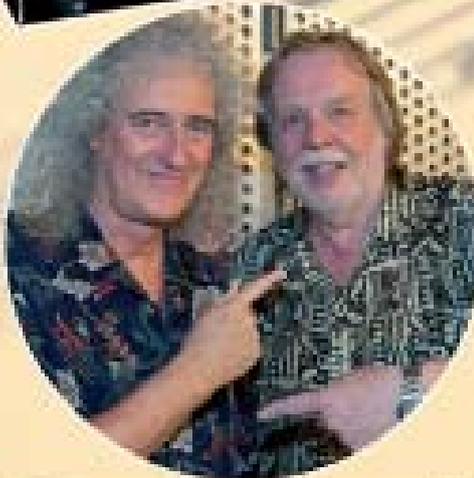
Rick Wakeman & Brian May

live from

STARMUS 2015



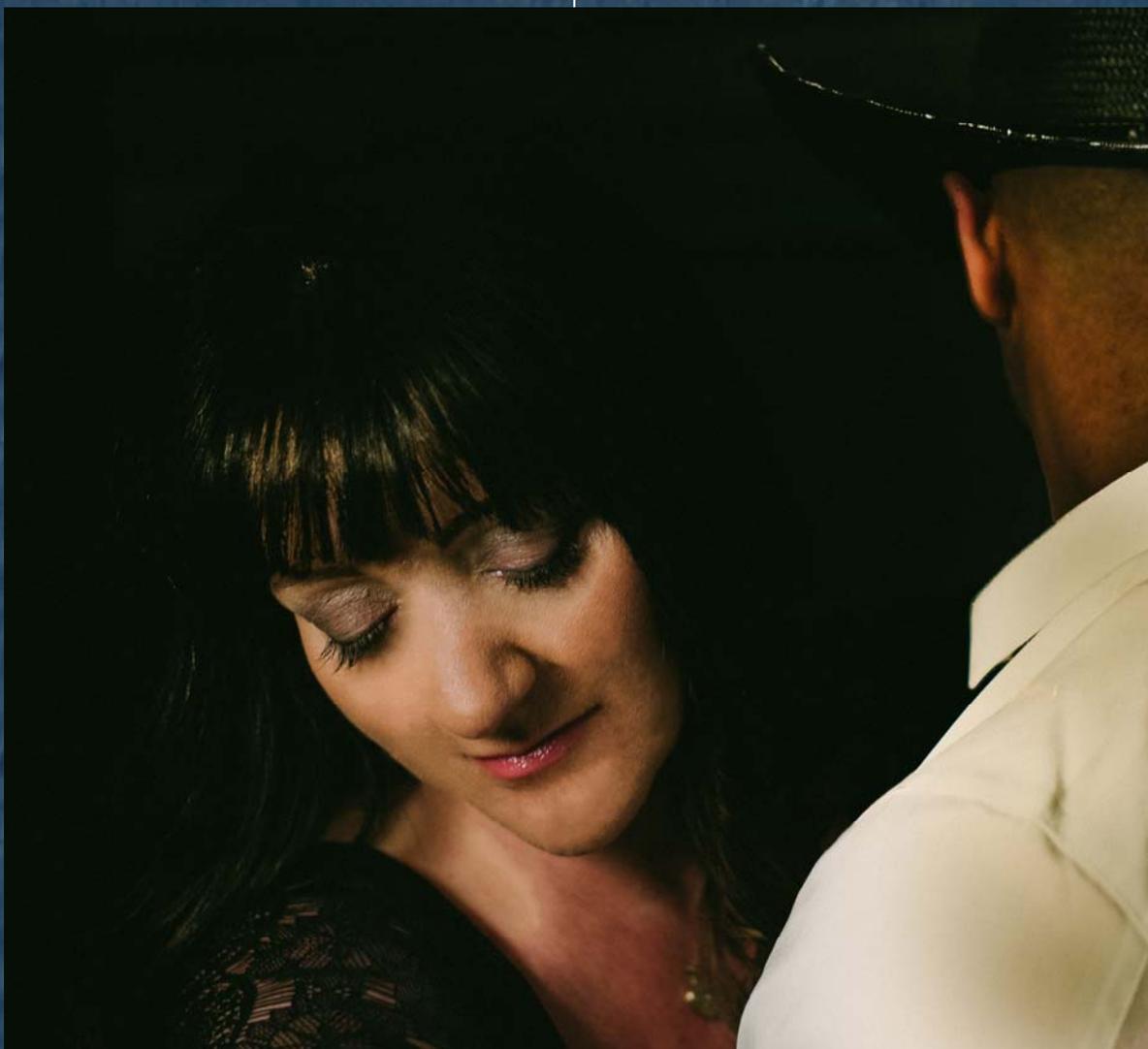
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Liz Lenten – Auburn

Last year I received an album from a band I had previously not come across before, nothing really strange in that as it has happened many thousands of times in the past. What was different about this was

that the CD came in a cardboard box, and when I opened it up, inside was not only a CD but a board game, die etc, all tied in with the music. I was initially incredibly concerned that I wouldn't like the album, which would cause me an issue given the amount of cost involved in putting this all together, but I needn't have worried as I soon fell in love with it. In my review I said "It took a while for me to get my head around the fact that Liz is British and not American (although the album was again recorded in Nashville), as this is Americana to the core. Liz sings in a breathy gentle style, which in many ways reminds me of the delicate side of Janis Joplin (honest, she had one), and the arrangements are all about providing the perfect support for her vocals to be front and centre." So, who on earth are these guys? The only way to find out was ask

KEV ROWLAND

some questions, so settle back, and be entertained by the wonderful Liz Lenten.

Who, what and when is Liz Lenten and Auburn?

Hiya, I'm Liz Lenten – a singer/songwriter/facilitator/manager/teacher/animateur/choir-leader/community musician – and general chief cook and bottle washer!

I live in a small village in rural Lincolnshire, where I have my office and recording studio, where my business Scarlet Music and Scarlet Records is based. I run the band, artist management company, two record labels and teach singing and guitar in my studio here. I am also an active 'artist in education' leading community music projects with children and young people living in 'challenging circumstances' - work that keeps me sane in the craziness of the music business – and was thrilled to be recently nominated for the 'Heritage Inspiration Award' for my community singing work with migrant workers and local residents.

For as long as I can remember music has filled my days, my life, my heart and my head.

At 16 I left school and went on the road with several different jazz, dance and function bands – touring solidly, pretty much, throughout UK and in Europe, until I was 22 when I settled in London – ready to take on the music industry!

After a few years of knocking on doors, and singing with pub bands, functions, sessions, (luckily, I could read music, so that helped!), teaching and arranging - for anyone who would have me.... I set up my first studio (with PYBT funding – I think I am the longest running business for the Princes Trust!) Sync City – soon to become Scarlet Music in Tottenham (for 13 years) – running rehearsal and recording sessions for loads of bands then forming my own band Auburn.

The first line up was me, Gus (Mark Gustavina) – who STILL plays with Auburn and is my main co-writer today, with an old friend on bass and my ex-husband on drums! We played our first ever show in a little pub in Enfield – and it was fab – although scary to be singing my own songs out loud! In the summer of 1999, I launched my own label, Scarlet Records (held at the salubrious, jam-packed and smoky Madame JoJo's in Soho) to a completely packed and enthusiastic house.

We released our first EP 'Sweet Sebastian' a few weeks later and received extensive airplay and sold out of its limited pressing within two weeks. We then teamed up with producer Tim Pettit, (Travis, Sun House and Carlene Carter) and recorded 'For Life', which also got great radio support.

The debut album 'Dreams' was released in 2003 and Auburn toured with Sophie Ellis Bextor in the UK and Europe playing to 40,000 people along the way. In 2005 our single "Cry" reached #5 in the indie video charts after which they took a break ... to concentrate on parenthood – as my son was just starting school!

In the years between 2005 and 2011 I concentrated on writing, teaching, community work that I love – in nurseries, schools, colleges etc. – teaching and facilitating many music projects from early years music, to song writing and composition, from Gamelan to African drums and ukulele – and of course lots of singing. This is also when I set up my Contemporary Community Youth Choir, together with my local AC, and CHOIR VIBE is still running today! – it is still one of the highlights of my week – I love these kids like my own – they sing so sweetly, I drive them crazy with detail – but they always do me proud – I will keep doing this work until either they stop coming – or I keel over! We have been doing online sessions during the current situation with Covid 19 and are writing a group song – called "LOCKDOWN"! I



©philreeve

also became more involved in my management duties during that time – and have been looking after Eliza Carthy (folk singer) for 12 years, as well as working with other artist including Shane MacGowan & The Popes, Galia Arad and others.

Auburn reunited in 2011 to create our first album in years, ‘Indian Summer’, which garnered rave reviews worldwide and saw Auburn back on the road – with the line-up that still works today – me on rhythm acoustic guitar and lead vocals, Gus (who now also plays with Les Binks amongst others) on lead acoustic guitar and harmonies, Jevon Beaumont (Arthur Brown, Laura Vane, Voodoo Lounge) on bass and harmonies, Pat Garvey (BIMM, James, David Cross, Fischer Z) on percussion and various members of my lovely Choir Vibe sometimes coming along to embellish harmony vocals. Although I now record in Nashville with my musicians there – I always tour in UK with Gus, Jevon and Pat - these amazing players are known as Auburn Acoustic UK.

In March 2013 I went back into the studio to write some new songs joined by my original Auburn collaborator Mark ‘Gus’ Gustavina. I was looking for a producer and had been chatting to the lovely Gretchen Peters, who I had been working with through her booking agent and she introduced me to my amazing producer – Thomm Jutz – award winning bluegrass player, singer songwriter, producer, arranger, engineer extraordinaire! Luckily Thomm loved the material and wanted to work with me – I was over the moon!

So, I headed off to Nashville, TN, to work Thomm and his team of Grammy winning musicians – Mark Fain on Bass (Ry Cooder, Ricky Skaggs) ; Lyn Williams (Wild flowers, Del McEnroy) and amazing harmony singer Britt Savage (Garth Brooks, Crystal Gayle) plus Dolly’s own fantastic steel player Terry Crisp and Gretchen’s amazing piano playing husband Barry Walsh – it was a mind-blowing and inspiring time – and I

have never felt more at home anywhere in the world! (I have since done a further three Auburn albums with this team at Thomms in Nashville– and every one is a joyous experience – not just the music, but the people, the music, the vibe and Thomms wonderful wife, and now my good friend Eva, with whom I do Yoga, Pilates and so much more, that Nashville now feels like my second home!)

The initial resulting album, entitled ‘Nashville’, was released in early 2014 to great and much appreciated critical acclaim and Auburn toured UK as special guests of Jefferson Starship (with Paul Kantner and David Freiberg) and then again later that year with Martin Carthy & Dave Swarbrick.

In January 2015 I again returned to Nashville, TN., and with producer/guitarist Jutz and my fantastic Nashville musicians recorded ‘Mixed Feelings’ - which was released in 2015 to more fantastic reviews. Again, touring with Jefferson Starship, and playing other headline dates, the album continued to build Auburn’s loyal fanbase, and I was very grateful.

With so many life changes going on for me, so much to write about and emotions to spill, and not being one to sit around aimlessly for long, in January of 2016, I returned once again to TJ Tunes in Nashville with Thomm Jutz and the guys and recorded 12 new songs for the ‘Love & Promises’ album, which featured a duet with American troubadour Chet O’Keefe, whom I toured with in UK over the summer of 2016. Gathering more great reviews and considerable international airplay I toured again in early 2017 with Auburn Acoustic as guests of US west coast legends LiveDead69.

With family health issues overwhelming life, I took a small break from the band to spend more time with my mum, who had suffered an awful stroke, devastating me and all of us in fact, and then after a frantic song writing splurge at the latter end of 2018, which seemed to be the only

way I could process everything at this point, I returned to Nashville in January 2019 to record 14 songs for my latest album 'Game Of Faith'.

As you noticed in your lovely review, – this album also comes with its own board/ card game – based on the songs, lyrics and 'rules' of the album! It was devised by my son, an avid gamer, who is now at Uni, studying computer science and game development – and it has been a lot of fun to play and develop. A brief explanation: The game of faith is a unique 'take that' card/board game – that heavily features interpersonal 'politics', tactics and social interactions.....you can 'help' or 'hinder' others in the game – a bit like real life!! The game is based on the songs, lyrics and the 'non-rules' as defined on the album:

1. *There is no limit to the non - rules... and all that there are, will be broken*
2. *You can make your own non-rules.....and still break them*
3. *There is no set judge – you can choose*

between:

*A greater divine judge
Your fellow man
Yourself*

4. *There are winners and there are losers throughout the game*
5. *You can control some moves, but most are totally out of your control*

Your start point, gender, sexual orientation, race or creed is random

Aim: To get through the game and remain in one piece

It's a lot of fun to play! It includes elements of all sorts of games – strategy, cyclical board, cards that instruct play, social dynamics, dice rolling... The goal is to move your character one full revolution around the cyclical board, before anyone else. Each player has a random start point but must travel clockwise around the board to reach their starting point as fast as possible. This is accomplished by



playing cards that have a variety of effects, including moving multiple players, stealing cards, switching places with another player, and so on.

In March 2019 we completed a UK tour once again with now old friends LiveDead69 and the album came out summer 2019, once again getting lovely reviews, and making life seem bearable again. The later part of 2019 was busy with PR for the album and Game and more work with my Children's Community Music group, Scarlet Community Music Club, that I have run in the local village hall for the last 14 years.

In February 2020 with Auburn Acoustic

we just toured with The Flying Burritos Brothers' 50th Anniversary tour (Greg Harris, Jeff Pevar) from LA, which was a blast!.....and as the April tour has been rescheduled to the end of this year, I've found that being home has just started my writing juices flowing again.....so I guess I'll be back to Nashville as soon as the world opens up again!

What are your earliest musical memories and who/what inspired you to start playing music and what motivates you now?

Wow, its funny you ask this, because it is something, I have been thinking about a lot recently, as my dad died last month, and he was the first musical influence and



inspiration in my life. In fact, the most recent song I have written is about my Dad, and growing up in a house filled with music, and how it inspired and informed the rest of my life!

All four of my grandparents sang, and my dad played the piano –he could play pretty much any instrument he picked up –a bit! - he was not a guitarist – but he taught me to play the guitar – when I was about 5, he barely read music, but he had a fantastic ear. He wrote songs, and always encouraged me to write myself and experiment with music – I recorded a song he had written in 1958, about my then teenage mum, on the ‘Nashville’ album (2014)– it’s half in French (no idea why – he just liked French!) called “If You Knew”.

My parents always had regular parties , with several live bands, in the house – usually crazy trad jazzers (as kids we used to call them ‘the traffic jam’!) and several of their friends that played piano, or bass or sang – I’d spend hours and hours going through dozens of songbooks singing songs with my dad on the piano, and my mum smiling away and dancing around the room - we’d do house concerts for the Medical Benevolent Society, and I would get so nervous about it and cry for hours the day before saying I couldn’t do it – but always managed to perform on the day! – such a drama queen – even then! I just remember music being central to life as a child – and that never really changed as I grew up, it has continued to be a daily medicine for me.

My grandma was also an amazing pianist – she could transpose by ear – any key you want – but never knew what key she was in! - she just felt her way....I still have her little baby grand piano, we had loads of music at home. My mum loved music and had loads of old records - I was definitely influenced by her tastes – Billie Holiday, Ella Fitzgerald, Karen Dalton, Elvis, Dolly Parton, Dusty Springfield, Sarah Vaughn - I started singing in jazz bands from the age of 16 – and I think she must have come to pretty

much every gig I did – well, more as driver roadie...until I left home and could drive myself! But I also loved Kate Bush, Rickie Lee Jones, Bonnie Raitt, Rod Stewart, I was mad about Reggae, Bob Marley, and soul – Chaka Khan, Rose Royce, Aretha and was utterly and totally obsessed with Blondie.

Now, I am still influenced by the artists that I love to listen to – (I really love the story telling side of songs) – and am motivated by telling my own stories through songs. My friends and family think/ ask if my albums are autobiographical – but that’s not strictly true – its all based on stuff I have experienced, or heard about, or been told about, or read about, or seen on the TV, or in the news, or just a comment or a feeling – but I love to get drawn in by songs, and I think the best advice I ever got regarding song writing was from Gretchen (Peters) , who told me that TRUTH and FACTS are two different things – and that lyrics can be true, to the emotions of the song, without all the facts having to be exact – I think my song-writing went up a gear after that – as I had even more freedom of expression somehow – and my motivation is the same as it always was – Music just makes me feel better – if I am down – I listen, or play, or write – and still the best feeling in the world is being on stage with Auburn Acoustic – on a good night – there is nothing to beat that feeling – even though the nerves still overwhelm me – which always gives me a slight shock, more surprise I suppose, for some reason, as I just feel I should be over stage fright by now after 30+ years of performing!! – but it’s all good!!

Auburn have been around for more than 20 years now, but how did the initial line-up come together and what are your favourite memories of that time?

So, back in 1999, when I started Auburn, I had a rehearsal/recording studio in Tottenham, North London – which I had opened mainly so I had rehearsal and

recording facilities.... but I ran it commercially, so met loads of musicians....

Gus (Mark Gustavina) was one of the very first musicians I met, even before we opened, when I was still building the studios – he used to come in and say hi....and we got on immediately! He started to rehearse in the studios, with his band at the time Kid Gladlove and I loved his playing too – so when I decided to form a band – he was the first person I asked to play guitar!

He was well up for it and together with my ex-husband (Wan) on drums (he used to play with Paul Di'Anno when we first met.... happy to report that to this day, although not together, we are still friends thankfully!) and an old friend called Robin on bass, we started rehearsing and did some live shows – it was very low key, and lots of fun!

Gus and I started to write together, and just seemed to understand each other so well – I just sang live then, I didn't play guitar with the band at that time, well, except for the odd song – as I was pretty rubbish – Gus used to say – he promised not to sing if I promise not to play guitar!! – ha ha....luckily over the years I have got a bit better- and now he actually enjoys playing gigs with me on guitar – apparently!!

We added keyboards sometimes, and backing vocals (I had 2 fantastic girls that sang harmonies throughout the set – we would rehearse parts for hours and hours – we called them the Dodettes....as my original band name was Dodo Spares – I know don't ask!!!) Recently I have always preferred smaller line up live – and as stripped back as possible – I just like the intimacy and the space so much better, and think it works better for the songs too, but back then it was all the rage to have a big band and make as much noise as possible!

We had a lot of fun the first couple of years....I remember one evening, we

were rehearsing the night before an industry showcase in Manchester (I think it was 'In The City') – and somehow one of my band managed to not only lock us in the studio – but then break the key in the door so we couldn't get out! I remember having to call the fire brigade, who turned up with 2 fully manned and fitted fire engines – slightly embarrassing.... but I gave them all CDs to say thank you for rescuing us!

Another show we did back then was supporting Sophie Ellis Bextor on her UK and European tour. That was an absolute blast – she was adorable – and even let me bring my (then) young son on the road with us – and let him share her special tomato sauce – that no one else could touch! My son thought she was a Princess, because she was so beautiful....and if she saw us she would always give him a hug....I taught her to roller skate on that tour, in a venue before the show....not sure why....and she taught me that even if you are the support band, the headline artist can be kind and generous to you – something we never expected – and always appreciated. One of my enduring memories of that tour is my son refusing to take off his Spiderman costume, which he insisted on wearing every day of the tour, until it smelt so bad we had to force him out of it....and him playing with his bucket and spade in the freezing snow in Switzerland – asking when we were going on a proper holiday....

I also remember one night on that tour in Marseille, myself and Justin (my sound engineer – who has been with me forever – I barely play a show without him or his prodigy, and our other engineer Felix – two of my very favourite people in the world I might add) had gone for a walk, before the show, in what we thought was a park – it turned out that it was a private garden, which had since been locked, and we had to run away from the guard dogs – and climb over a fence to get out. I am petrified of dogs, and still giggle when I remember literally climbing on Justin's head to get out of there before those dogs

arrived!!! We just made it!!!

We also got to play Hammersmith Odeon (as it was then) on that tour – a lifetime ambition of Gus’s, and a fabulous experience for us all.....and were given a massive bottle of Champagne from the promoter on that night – it was very special.

I have lots of wonderful memories from that time, from running out of fuel in the van and having to push, to driving through snow storms to get to a show in Cardiff.....as other vehicles were sliding off the road, we just held our breath until we hit a main road, that had been cleared – and was actually safe to drive on hmm, for some reason we still seem to always tour in winterand I have far too many stories about stopping for a ‘comfort break’ on the road somewhere in the middle of nowhere, at 2am in the freezing cold, trying to discreetly pee at the roadside whilst wearing skinny jeans, big boots and a huge coat, (making it impossible to just squat and pee!!) whilst the lads found it all hilarious as it was so easy for them – it never ended well....!

Hearing my own music on the radio for the first time is still one of the wonderful memories I will cherish – driving to a gig and hearing your single being played on the way – and then ringing all the band and family and friends to tune in and hear it play!! – was so exciting at the time – Auburn early days were certainly fun....

How would you describe the music of Auburn to someone who has never come across you before?

This is never an easy one – but will try - from my perspective Auburns music is: Americana / Rootsy / Bluesy / Singer songwritery / Country - ish!

It’s simple, low key and chilled out, never moves very fast – but definitely grooves along, the performance is intimate and confessional – and the voice is like marmite – breathy, edgy, conversational –

people tend to love it – or hate it – never much in-between!! I have been compared to everyone from Janis Joplin (another hero of mine!!), to Norah Jones, to Kate Bush, to Bonnie Raitt, to Eartha Kitt!!!!!!go figure!! It’s all about the story, and the feelings and thoughts and observations, and the production and playing is always sympathetic, classy and emotional....

So, I’m going to use the words of some of my favourite review quotes to help you get a better idea:

‘hushed tones, dramatic delivery and frank lyrics’ - R2 magazine

‘way left, non-art chick, deceptive simplicity” - www.midwestrecord.com (USA)

“JJ Cale meets 70's Bonnie Raitt – confessional and rootsy” - www.the-rocker.co.uk (UK)

“Stunning vocal performance, with strength and fragility, her exceptional and sensitive vocal talent give a vocal richness of emotions, an album with a real musical signature” - Radio ISA (France)

“I find it stunning; it takes you on a journey; the vocal grabs you” - Shindig Shire radio (UK)

“(it) blends blues and Americana in spades with touches of other styles adding to the musical magic” - www.rockwrite.blogspot.com (USA)

“Lenten sings with a unique character and conviction...the playing is superb throughout” - Lonesome highway magazine (Ireland)

“chilled out grooves and catchy yet slightly unusual vocals...sort of reminds me of Kate Bush or perhaps Bjork. It’s all very artful and tastefully executed” - www.seaoftranquility.org (USA)

What's next?

Hopefully, the tour that was just cancelled due to Covid 19, with LIVEDEAD69 will be rescheduled, for either later 2020 or sometime 2021 – and summer festivals that have been cancelled will also be rescheduled soon – but, along with every other musician in the country (world??!) until we know when venues and events can continue, live performances are on hold , which is such a shame as it is so much the best part of the whole process! Playing live is like no other feeling in the world, so fingers crossed we can get back on the road soon. We still have a lot of promotion to do with ‘Game of Faith’ – not just the album but the fabulous board game that goes with it – so really looking forward to picking that up again and getting it all out there!

I would love to take Auburn Acoustic to other places in the world to play live, I'd love to go to China, New Zealand, US, Europe, I think the band would do well in other countries. It's a very intimate and bonding experience playing live: I love the little unplugged, up close and personal shows, so exciting, as much as the festivals and bigger venues. It is all different, but that's what it's about, communicating, connecting, there are no borders with music.

I am always writing songs, so , again, once the travel issues are sorted in the world, once I have a bunch of songs together, I will head back to Thomm in Nashville and record a new album. It is never ending, but I always feel like songs are like babies. It's almost like being pregnant when you write a song, it grows inside you, until it is recorded , which is like giving birth! Sorry, that sounds really weird I know, but honestly, songs are like babies, they need nurturing, and then it can be hard to let them go once they are fully formed, but when they are ready, they really need to be born!! Let out into the world.

And I'm also hoping that I will be able to start up my wonderful youth choir, CHOIR VIBE, in person (we're on zoom at the moment) again, and to be able to deliver the community village music projects that we do every winter. This year we are planning to do ‘Beatsfit’, which is a combination of playing instruments and exercising, a project we developed a couple of years ago and have been delivering to special settings around the region. We have almost finished a resource pack for the project, that we shall distribute to schools, SEN and adult special needs settings – it's a lot of fun – check it out on my site

<https://www.scarletmusicservices.co.uk/community-club>

And we have also very recently set up a screen hand printing studio here at Scarlet, so we are looking forward to working with our artists and bands, to create and make cool merch and clothing....already have a nice range of ‘facemask bandanas’ – which will be launched on the Scarlet site next week.

<https://www.scarletmusicservices.co.uk/scarlet-print>

Of course - everything is so up in the air right now – but fingers crossed we will be back in action soon.

Thanks, so much for your interest! x

For more details on Liz and her wonderful band, Auburn, visit the links below

www.auburn.org.uk
www.facebook.com/weareauburn
www.reverbnation.com/weareauburn



Learning from Statues and Monuments

alan dearling



In the wake of the George Floyd killing by a white police officer in Minneapolis in the USA, Reuters published this on-line:

“Just days after the American Declaration of Independence in 1776, revolutionaries felled a statue of George III. During the French Revolution, Louis XV was torn down.

Josef Stalin fell in Budapest in 1956 during the Hungarian Revolution. Vladimir Lenin was toppled as first the Berlin Wall and then the Soviet Union itself crumbled.

‘Iron Felix’ Dzerzhinsky, who established what became the KGB, was pulled down in 1991 outside KGB headquarters in Moscow. In Baghdad, Iraqi President Saddam Hussein’s statue was felled after the invasion in 2003, with the help of American troops.”

From Reuters newsagency:

<https://uk.reuters.com/article/uk-minneapolis-police-protests-statues/knocked-off-their-perch-protesters-target-empire-builders-confederate-symbols-idUKKBN23J1T8?il=0>

It provides a bit of context for the felling of Colston’s statue in Bristol by UK’s Black Lives Matter protestors because of his involvement in slavery. In London, the statue of Winston Churchill has warranted a new, ultra-secure box as protection, as successive protests and confrontations between various factions have taken place in the heart of the UK’s capital, especially focussed around Parliament Square and Trafalgar Square. Scottish BLM protestors have argued for renaming streets in order to erase the very memory of Scotland’s strong colonial past. But, at least for present, the re-evaluation of what we do with statues and monuments has become a global concern of almost pandemic proportions!

Statues and memorials are polarising symbols of past lives and events. Their significance and ‘meanings’ change over time. History is not static. Opinions change. Famous individuals are never 100% good or bad. They are humans, vulnerable, with weaknesses as well as strengths, they are sometimes misguided, they make mistakes and bad decisions as well as good. They change their minds, and are absolutely capable of extreme acts of good and evil. Our personal and societal response to them changes over time. We

also respond to these statues with both our heads and our hearts – it varies depending upon our level of knowledge of who they are/were, what they did, and often what they ‘represent’ to us as icons, symbolic of power, glory, oppression and love. Very complicated – but thought-provoking. And, I would argue that they provide a kind of ‘gateway’ into discovering more about our histories around the world, and can sometimes help us make some sort of sense of those narratives.

I found this online report thought-provoking enough to include: Scott Sandage, a historian at Carnegie Mellon University, noted that Americans have a long tradition of arguing over monuments and memorials. He recalled the bitter debate over the now-beloved Vietnam Veterans' Memorial in Washington when the design was unveiled.

‘Removing a memorial doesn't erase history. It makes new history,’ Mr Sandage said. *‘And that's always happening, no matter whether statues go up, come down, or not.’*”

Ollerup Folk School (Gymnasium), on the island of Funen, Southern Denmark

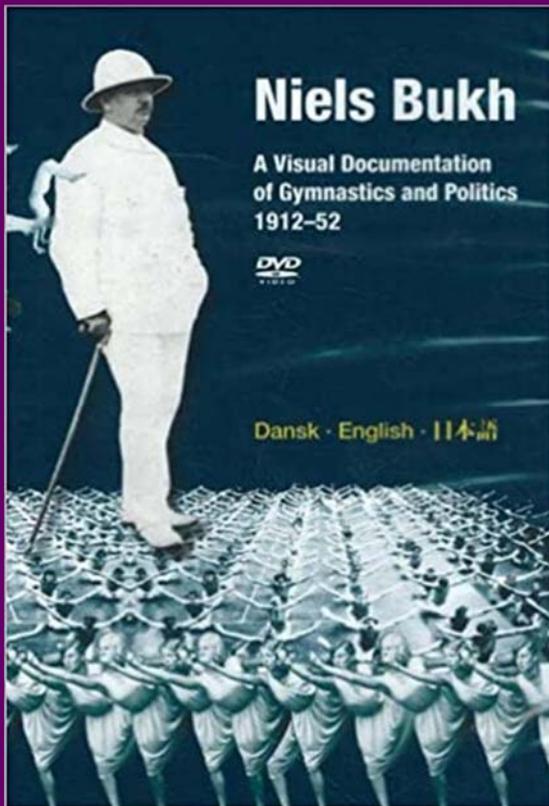
In 2017, I was invited to give some presentations to members of Oko-Net – a green network of activists in Denmark. I stayed with the co-ordinator, Lars Myrthu-Nielsen, at his communal farm home in rural Denmark near Ollerup. The area is very flat and reminded me a lot of the polders in The Netherlands. After work one evening, Lars and myself walked up to Ollerup village and the extensive grounds of Ollerup Gymnasium which contain a large collection of huge sculptures. That visit unnerved me because the school also still houses a significant collection of memorabilia in the form of Nazi-era photos from the 1930s and ‘40s. Nearby

is a German bunker network which has been preserved as a museum featuring the German occupation of Denmark. Lars and the headmaster both seemed reluctant to explain the reasons for the school photos and the preservation of the bunker which I think is also on school land. All that I could glean were phrases like, *“We must remember the past.”*

I was intrigued. So, given the current worldwide obsession with the meaning of sculptures and monuments, I’ve done some digging and delving. With some quite fascinating results, I think!

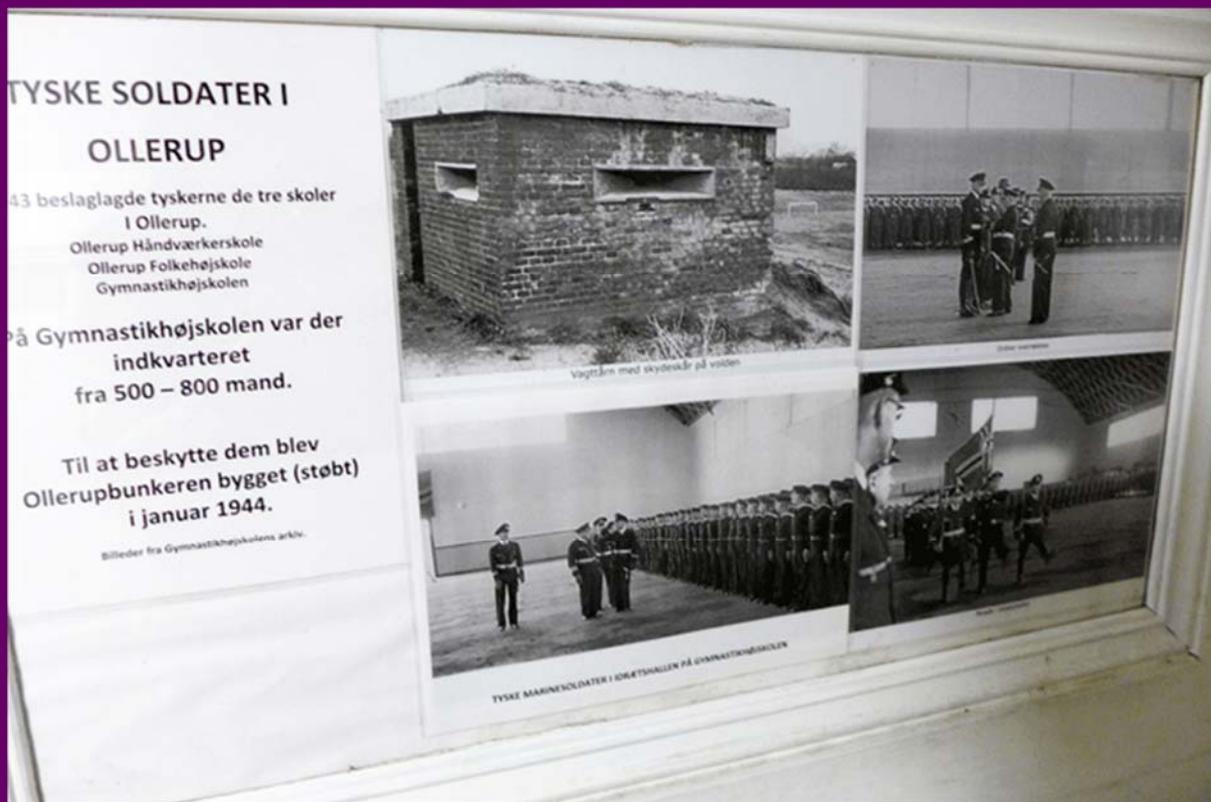
Now titled The International Academy of Physical Education in Ollerup, it is also simply known as Ollerup, and was founded in 1920. It was the first folk high school for gymnastics in Denmark. Folk Schools were the idea and concept originally developed by the Danish writer, poet, philosopher, and pastor N. F. S. Grundtvig (1783–1872). The Folk schools pioneered a curriculum and practice of popular (for the people) Education. Ollerup’s Gymnastics – he called them ‘primitive’ – were developed in the





1920s and '30s by Ollerup school founder, Olympic gymnast, Niels Bukh.

Apparently his concept was of 'folkelighed' (sport for all) Respect for what he called 'youth revolt' – youth was to be cultivated through physical ecstasy, mass co-ordinated movement and singing, plus a dose or two of Norse mythology (girls as well as boys after 1929). The school building and grounds contain much neo-classical art and architecture and it houses the first indoor swimming pool built in Denmark. The gymnastics that took place in the massive sports hall and in the extensive grounds were viewed by school principal Bukh as a 'rite of passage' towards Apollo-like status. Liminal transformation – going through the doorway... think of it as a kind of initiation ceremony. Indeed, it was central to the Nordic ideal that Hitler's Nazi party and the Hitler Youth Movement idolised. Bukh was specifically invited by the Fuhrer to bring his Danish gymnasts to the 1936 Youth Olympics where they impressed Hitler's own newspaper, 'Volkischer Beobachter' with 'synchronisation and uniformity'....and the paper reported that



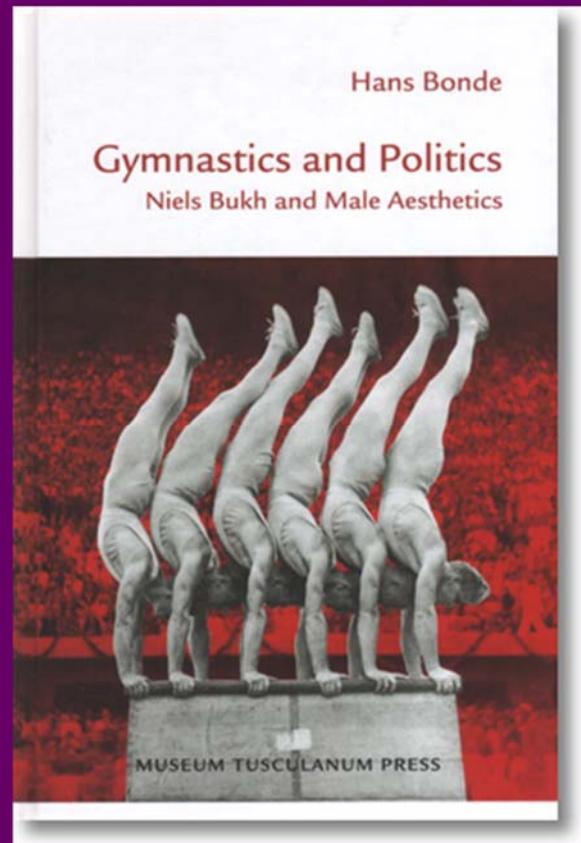
And here's a very striking film clip of Bukh's gymnasts demonstrating 'male aesthetics' on board a liner during a trip to the USA: https://www.youtube.com/watch?v=hQmUhZXM_10



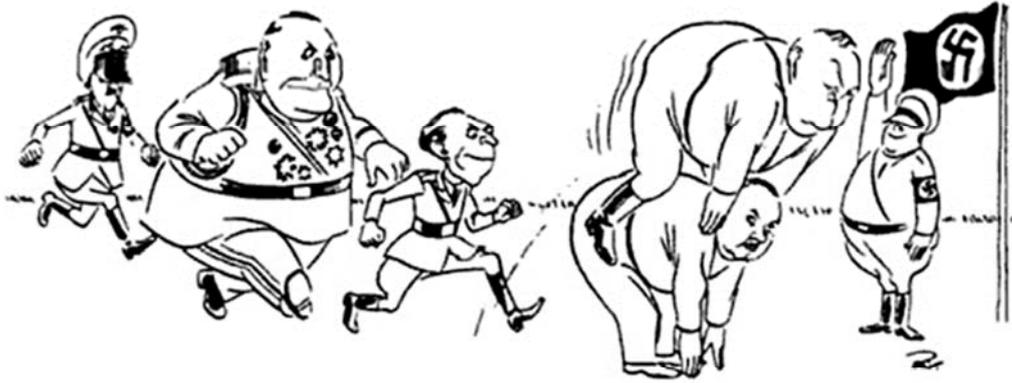
the troupe had provided ‘a fine testimonial’. Here’s a link to video at Ollerup in 1935:

<https://www.youtube.com/watch?v=BHgK9hx0wbc&list=PLHp28dg37cQBsrYVFDP4whTuYNIS9txNt&index=3>

During his visit to Germany, Bukh said, “*There is a great deal in the new Germany that is good and that we can learn from...a country where order and fellowship rules.*” In 1933 Bukh is quoted as stating that, “*Hitler’s power reaches everyone and seizes them at their innermost.*” Bukh’s gymnastics were eagerly incorporated into the German education system in the 1930s (and also in military training in Japan)... based on the submission of the individual’s will to that of the instructor, coupled with rapid physical development. As described by author, Hans Bonde, it directly contributed to the Nazi epitaph: ‘Your body belongs to the Nation.’ In 1936, 10,000 young people participated in a gymnastics camp event at the privately run Folk School (at that time largely for farmers’ children). Denmark was occupied by Germany from 1940 until 1945 and Bukh’s school remained open until 1942 and was oft-visited by senior German representatives. During Bukh’s own visits to Germany, and in Denmark during the occupation,



he met a number of high-ranking German officers including Goebbels, who he described as a friend, and Goring. Post-occupation, Bukh continued to admire the German troops’ ‘sense of order and discipline’. And during the occupation, on his 60th birthday, he said, “*I live almost as if in heaven, here on earth.*” By 1943, the Ollerup private school was a military barracks and Bukh received compensation from the German government which he used to purchase a manor house at Logismose Gods, about 9 miles away. He had hoped to become Danish Minister of Youth, and had already inaugurated the development of ‘Danmarks Ungdomsforbund’ (Youth League of Denmark), which worked in schools and homes and also initiated a planned ‘youth work programme’. But it would seem that Bukh was astute enough to recognise that the tide of the war was turning against the Germans and he began to lessen his overt support for them and the pro-Nazi Danish government. By 1945 the German troops had left and school was used to house 2,400 refugees for the final period of the war.



SPRINGE BUKH

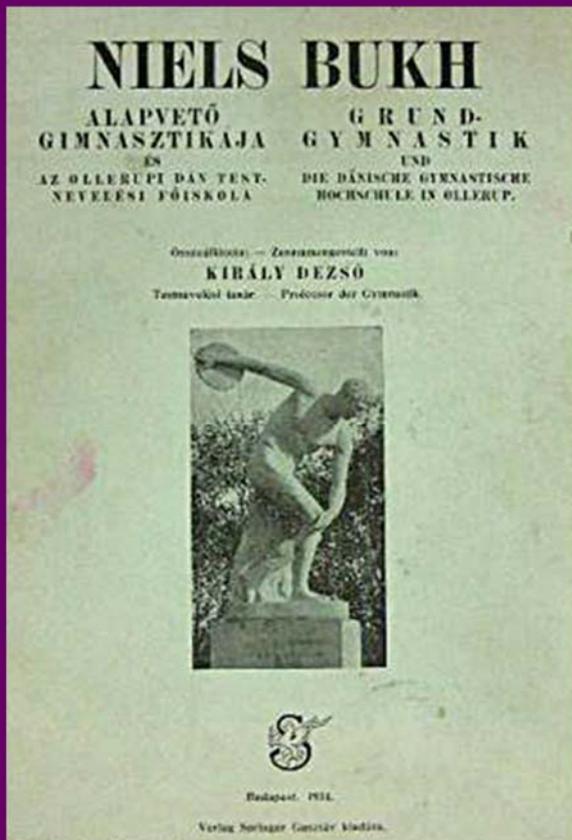
(Frit efter en lille Børnevise)

Probably on 12th May 1945, members of the Danish Resistance arrested Bukh in front of the school pupils at his recently re-opened school pupils, and temporarily held him captive. The post-war nation was deeply suspicious of Bukh's Nazi

sympathies and collaborations, as can be seen in this 1946 satirical cartoon.

Charges of treason were dropped against Bukh in 1946 and he made strenuous efforts to obtain state funding from the new Farmers' government for his Folk School. By May 1947 he achieved his aim and the





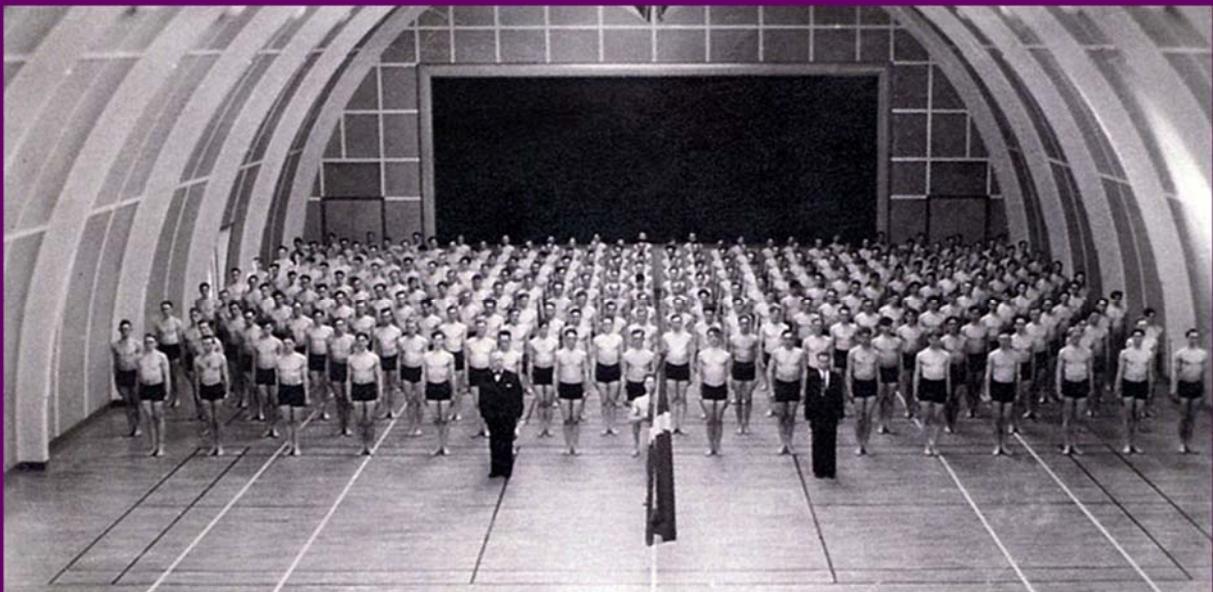
Ollerup Gymnasium reopened with state funding – very necessary after the German occupation. Bukh’s reputation was tarnished but not his wealth and he

remained the owner of the Folk School. And together with the re-opening of the school, the school grounds were developed with the later addition of nine replica Greek sculptures of athletic heroes – six male and three female. Bukh died on 5th July 1950, with the state now running the gymnasium school, and in 1959 a big memorial sculpture was erected in testament to Bukh – mostly one hopes to the positive legacy of his life.

Out on southern perimeter at the edge of the playing fields are a series of massive L-shaped sculptures. Known as the ‘Windrow’, they were built in what I’d call almost Bauhaus-style for the ‘Landsstævne’ (the Danish Festival of Sports and Culture) in 1935. The event was hosted at Ollerup and named ‘The Nordic Olympics’ by Niels Bukh. He was a Danish national Olympic hero, so his gymnastics’ programme with young people has to be seen in that context. The Nordic Olympics at Ollerup was conceived as a location for events, anticipating a capacity of 50,000 spectators.



My friend Lars in front of the Windrow



The Windrow sculpture was the work of painter, Hein Heinsen's. It includes sculptures named, 'The Grand Pointers' and 'The Spectator', each weighing 24 tons. They were designed to remind Ollerup of its cultural heritage by pointing to cities that have influenced Western culture: Jerusalem, Athens, Rome, 'Utopia' (the dream of an ideal city), Paris, New York and Los Angeles. I'm still personally a bit perplexed. These days, all the bad and questionable

aspects of Bukh's life seem to have been airbrushed out of many modern Danish histories of Ollerup. For example:

https://ollerup.dk/application/files/8615/0650/4975/Kunstfolder_GB.pdf

Grūtas Park is unofficially known as Stalin's World; in Lithuanian: *Grūto parkas*. It's a seriously weird place.

Think: Disney Theme Park to the Soviet





Communist Era. I spent about five hours there in winter-time. I found it alternately disturbing, enlightening, creepy and confusing. “*Is this a celebration or a condemnation?*” kept flashing through my mind.

It’s described in Wikipedia as:

“... a sculpture garden of Soviet-era statues and an exposition of other Soviet ideological relics from the times of the Lithuanian SSR. Founded in 2001 by mushroom magnate Viliumas Malinauskas, the park is located near Druskininkai, about 130 kilometres (81 mi) southwest of Vilnius, Lithuania.”

Apparently, Viliumas was awarded the IgNobel Peace Prize in 2001! Over 75 per cent of the information boards describing the statues and the exhibitions in the museums and art gallery are in Russian, Lithuanian and English. It’s easy to see why he was nominated. He even went and personally collected his award. Yet, there is a considerable sense

of humour exhibited at Grutas. Hundreds of Misha Bears from the 1980 Moscow Olympics sit alongside Stalin, Lenin, Marx and Engels – all enclosed in a mock-up of a Gulag prison camp. Viliumas has actually planned to build a railway line out to Grutas Park so that visitors can travel in cattle trucks in order to get the full Grutas Experience! Dark humour, indeed! It is locally and nationally very controversial in Lithuania.

The website, comes complete with some hilarious English! For example: “*see the naked Soviet ideology*”... and... “*the refined execution of the Soviet policy having recourse to military, political, ideological, artistic and other measures, concealment of crimes and worship of criminal principals.*” http://grutoparkas.lt/en_US/

It’s a sizeable woodland park, and takes about three hours to walk around. Here is a selection of the statues I photographed on my walk.





Founders of Communism



Here's a humorous, and rather fab short video from The Lady Travels on a visit to Druskininkai, who suggests it should be called 'Lenin Land'. Well worth watching:

<https://www.youtube.com/watch?v=AFcqnIzy6Q8>

Boris Yeltsin recognised Lithuanian independence in 1991. Hundreds of Soviet statues were pulled down, destroyed or unceremoniously dumped. Viliumas Malinauskas petitioned the Lithuanian authorities to grant him the possession of many of these sculptures, so that he could build a privately financed museum. He succeeded despite public outcry. The park also contains a Soviet-period children's playground, a depressing mini-zoo, and a café-cum-museum which serves old-style food dishes and eulogises about Good Ol' Viliumas. Sometimes actors stage re-enactments at various Soviet-sponsored festivals. In addition to famous Russian

leaders, many of the statues are celebrations of pro-Russian and a few anti-Russian fighters, mostly born in Lithuania. At its heart is the exploration of communism and the fraught relationship between Russia and Lithuania. As well as the 86 major sculptures, there are many smaller ones, large museums and a Soviet Art Gallery. The museums provide plenty of commentary through contemporaneous newspaper articles, photos and memorabilia. It's grimly educational about histories I didn't know or understand.

I didn't realise it during my visit, but Grutas is organised into 'spheres'. The Totalitarian Sphere features sculptures of the main Communist leaders and thinkers, including Vladimir Lenin, Josef Stalin, and Karl Marx. The Terror Sphere is dedicated to sculptures of founders of the Communist Party of Lithuania. The Soviet Sphere includes sculptures of the four leaders of Lithuanian Communists, executed in the aftermath of the 1926





Lithuanian coup d'état, and activists of the Lithuanian-Soviet War of 1918-1919. The Red Sphere is dedicated to Soviet partisans, including Marytė Melnikaitė.

The Occupation and Death Spheres showcase the most brutal side the Soviet regime: mass deportations, suppression of the Lithuanian partisans, torture, death



camp and more.

According to 'The Economist', "As countries grapple with their unsavoury pasts and consider the rightful place of their controversial monuments, the park offers an alternative model to museums or destruction."

I found it illuminating to read what other visitors thought about Grutas Park on **Trip Advisor**:

Jerry, Warsaw, Poland: "In regards to the reason I went, which was the Soviet statue graveyard, I wasn't disappointed. The only other place I'm aware of even remotely similar to this is Memento Park in Budapest.

Basically, you arrive and then follow the path around. The statues are nicely displayed and spread out in a rather large park. I liked how they did it to give each one its own space, considering many are rather enormous. There are

three small buildings housing different items as well, some smaller, some bigger. Included in there are paintings, carpets, books, more statues, and various pieces of propaganda memorabilia from back in the day."

Fritz Kubrick, Sweden: "This collection of statues and monuments collected from all over Lithuania, along with a museum and an art gallery is the best presentation of Soviet art and history I've ever visited."

AdventurePhiles, Dallas, USA: "Somber, but excellent, history lesson with some strange contrasts.

The sculpted pieces once honored those people that the Communist leadership considered heroes, but are now more likely to be vilified for various crimes, degradations and ill-considered actions against independence. As such, this park is an excellent history museum of Communist atrocities in Lithuania. The statues are well



Žuvusiųjų sausio 13-ąją laidojimas. Vilnius, Arkikatedros aikštė, 1991 m. sausio 16 d.
Funeral of the victims of 13 January 1991. Vilnius, the Archcathedral Square, 16 January 1991
Похороны погибших 13 января. Вильнюс, Кафедральная площадь, 16 января 1991 г.



identified; detailed descriptions in Russian, Lithuanian and English accompany most of them. Several buildings offer a sober gallery of propaganda art and objects, each of which is described. The odd thing is that all of this is set in a beautiful, forested landscape with a river running through it. The statues are so well placed, almost lovingly. All of which goes counter to the horror of the crimes committed. It is as if these people are being awed and revered, not treated in the shameful way

they should be. That said, the park presents a sorrowful history we should none of us forget.”

Memento Park, Budapest, Hungary. On the edge of District XXII

<http://www.mementopark.hu/>

I’ve twice visited Budapest after working at OZORA festival. It’s a city with a dark past. But definitely fascinating and full of ‘stories’. Memento Park is perhaps the





final resting place for many fallen Communist statues, including those of Lenin, Marx and Engels, plus lots of memorial plaques that were removed after the downfall of the Communist regime. It includes some very striking Soviet-made gigantic sculptures from the Cold War. As elsewhere in the former Communist-states, statues were built to subjugate the masses – symbols of Total Power. Gigantism, happy, fulfilled, waving and cheering comrades, Stalin’s boots, and the triumphant Red Army soldiers. There’s also some interesting film footage on display including a film about the political secret service. Unfortunately, the current government of Hungary is also exhibiting repressive tendencies and I have had some brushes with the aggressive and authoritarian police and perhaps army on the streets.

Online, VumbaVentures, California:

“Happily transported back in time to the glorious ‘80s and cold war. As someone who grew up during the cold war, and is now fascinated with its history and relics -- and gets a bit

nostalgic about those times, likely a sentimentality aligned to the 80's, in general -- I loved this park. I am so happy they preserved these amazing statues and consolidated them in this park just outside Budapest. It makes it easy to see them all, in a nice setting with other interesting relics and information about those times. One of my favourite things to do in Budapest.”

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Racist Gandhi, University of Ghana statue

In 2018 there were protests across Africa

– in a co-ordinated campaign to tear down Gandhi statues.

Quoted in the ‘Guardian’ (2016)

“Opponents of the statue in Ghana quoted several of Gandhi’s early writings in which



he referred to black South Africans as 'kaffirs' – a highly offensive racist slur – and complained that the South African government wanted to 'drag down' Indians to the same level as people he called 'half-heathen natives'."

Richard Attenborough, whilst researching and planning for his epic film about the life of Gandhi met many of the significant people in Mohandas Gandhi's life. At the conclusion of his last meeting with Pandit Nehru, Nehru told Attenborough:

"Whatever you do, do not deify him - that is what we have done in India and he was too great a man to be deified."

Muzeon (formerly the Fallen Statues Art Park), Moscow, Russi

<http://www.russianmuseums.info/M400>

This one, I haven't visited. It's billed as the largest open-air sculpture park in Russia.

From Trip Advisor: *"Enjoyed having a look through the abandoned Soviet era statues and emblems. Made for some great photo opportunities. Located at the start of Gorky Park and nearby to the Peter the Great statue in the Moscow River, worth a look if you are interested in the former Soviet emblems."*

So, do we learn from statues and memorials, or, do many deserve their fates at the bottom of a river, a lake, or, in landfill? To be discussed (perhaps)...
Alan

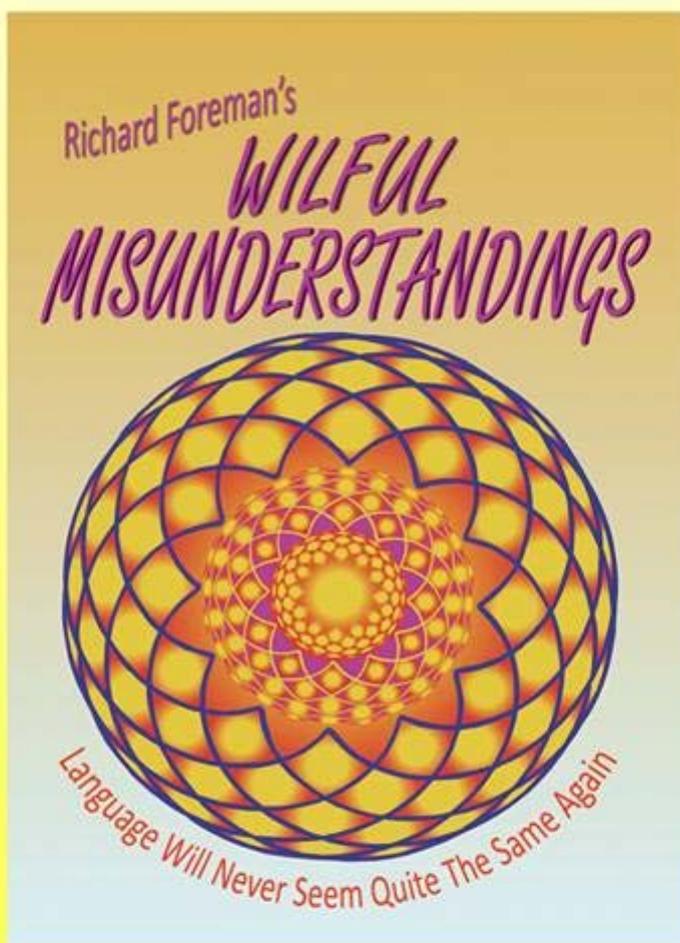


Expect the Unexpected!

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

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Tony Klinger

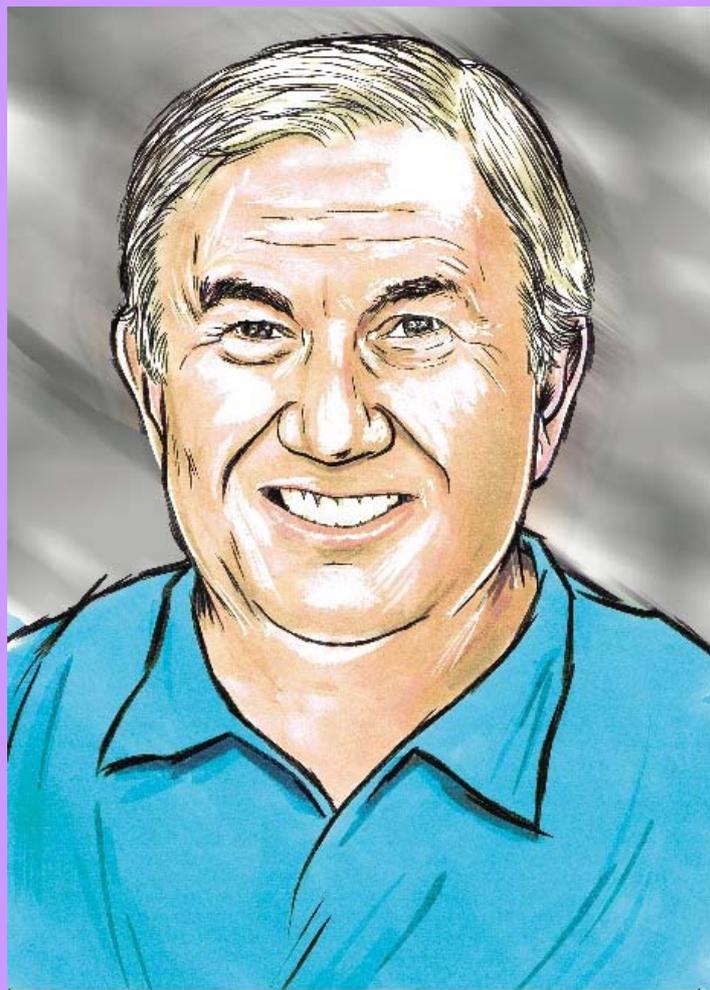
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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:**

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Stories from the Front Line

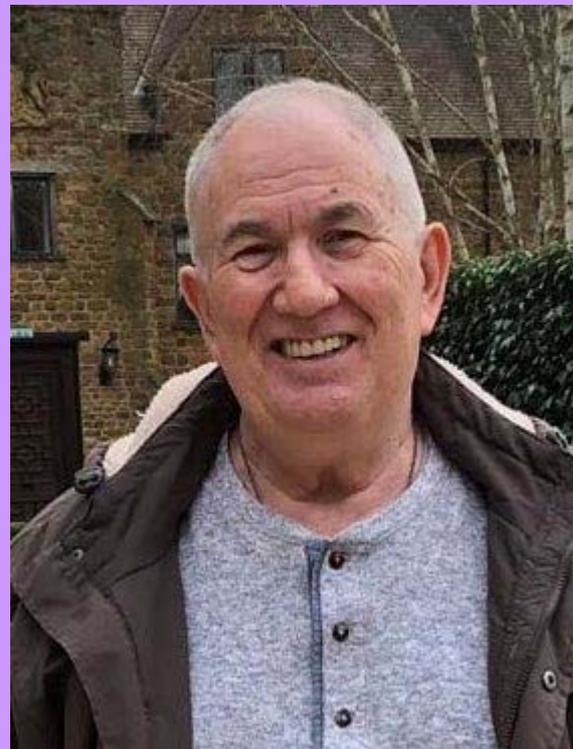
Elmer Bernstein was hired to create the music for our film *Gold* starring Roger Moore. I went to Heathrow to pick him up for the music recording sessions due to start the next morning. Because I'd never met him I was holding up a sign with his name on and while I was standing there another gent walked over and said he wished me luck. I asked him why and he said he'd watched as Bernstein had written a few notes on the back

of a cigarette pack and had told him that was the score for a film he was working on. Of course I didn't believe him because we'd paid Elmer a fortune and booked a big orchestra and De Lane Lea studios in Wembley. It turned out to be true! I rushed him over to an all nighter with the brilliantly talented Jack Fishman, plus an arranger he fixed and together they magically produced an entire and bloody good score which was recorded on schedule.

Maurice Jarre was the man we brought in to compose the music for our film "Shout at the Devil" - it was a bit of an epic set in Africa so we were up for the huge orchestral score. We noticed that there were several grand pianos which I didn't understand. Why would you need a row of several pianos? He informed us that they were all to play the same menacing notes simultaneously- I asked Maurice if he'd thought about multi tracking but he was apparently convinced that this method would not give the same resonance. Ho hum. In those days the studio head provided a special welcoming lunch in their boardroom. We all started and we're having a nice time when the director stood up and came up to me to say, "I'll just be a little while." He left and I didn't see him again for about twenty five years when we ran into each other at Pinewood Studios. I asked him what time he would be back? He laughed. What had happened was that he'd gone to chase up a potential directing job for Carlo Ponti in Italy who had telephoned my father to ask what he thought of that director, my father's response was epic, "I don't have anything at all to say about that man." Mr Ponti clearly understood that message about the director Peter Hunt. My thought was right name except for the first letter of his second name.

Yes I certainly did know Supertramp. I first met them when we were making the film Extremes in 1970. We, that's my then co-creator, Mike Lytton and I needed music and had virtually no budget. We tramped around the music industry then in Tin Pan Alley and met some great and very helpful people who might find their way into another list. But back to this list and Supertramp. A music publisher played us some unreleased tracks and we fell in Love with the then totally unknown Supertramp. We were told we

could have some tracks if the band liked our film and we could pay a few hundred pounds. A screening was arranged but Supertramp didn't turn up. On the third attempt the boys turned up and they said a resounding yes. So we got to use three or four tracks and then their management told us that some money they were hoping for hadn't materialised and if we could pay an extra few hundred pounds we could share some of their income otherwise they would have difficulty meeting their financial commitments. We rushed round to our financier and told him the story. He listened with increasing incredulity and then told us to f... off and threw us out. Those tracks then went on to feature on some huge hit Supertramp albums. Years later we were living in L.A. And together with some pals we formed a Showbiz football team that played every Sunday. In our occasional team were a couple of guys from Supertramp and their then manager. None of whom remembered anything about our previous encounter . I guess too many Happy hazy days had passed but the great music we had shared remains much greater than any of our footballing skills.



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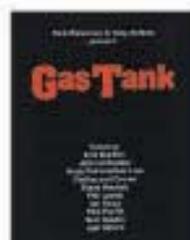
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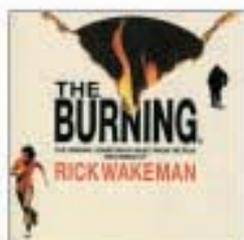
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COUNTRY AIRS

The original recording, with two new tracks

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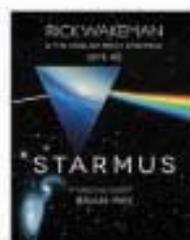
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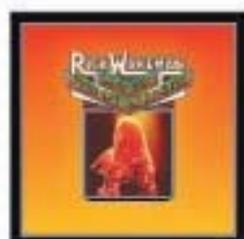
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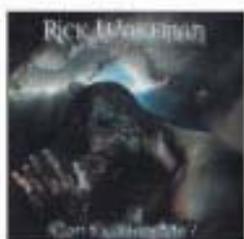
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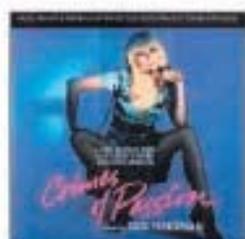
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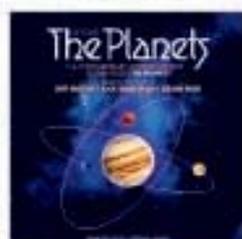
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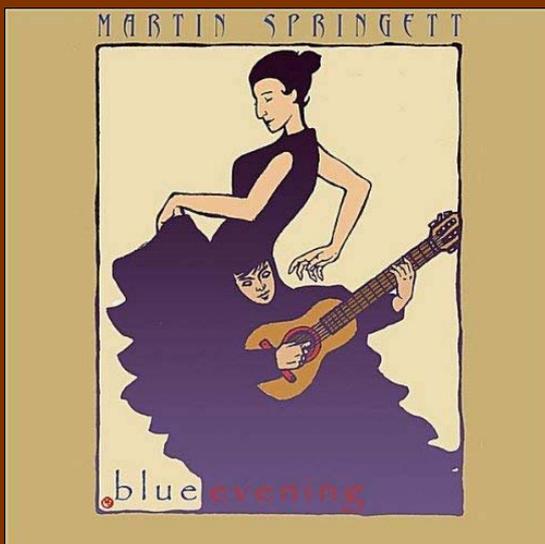
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KEV'S WORLD



MARTIN SPRINGETT
BLUE EVENING
INDEPENDENT

This album was originally released in 2001 under the band name Freefall, and featured Martin Springett (vocals, 12 string and electric guitar), Penner Mackay (drums and percussion), Peter Smith (flute and saxophone) and Rahlen Sullaphen (fretless bass) plus assorted

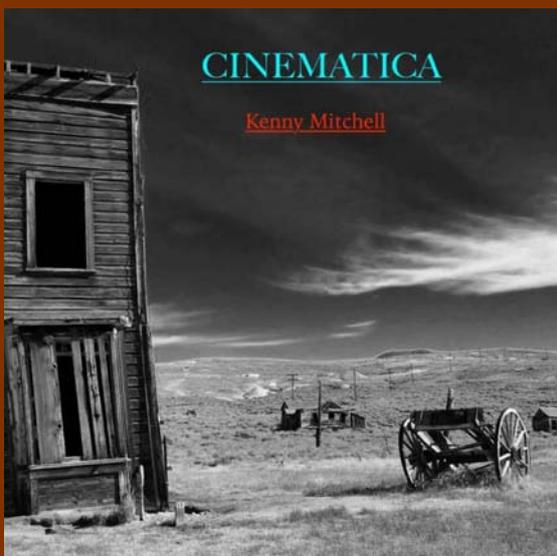
guests. Then when Martin put it up on iTunes he changed it from Freefall to his own name, as he always felt that it was his solo album and of course amended the artwork accordingly as he had provided that as well! It certainly feels like a companion album to 1983's 'The Gardening Club', and Mackay was actually the main drummer on that album as well.

There is a real warmth and vitality with this album, with many styles of percussion being utilised to take the music in one direction, and then brought back down with incredible fretless bass. The slide and timbre of Sullaphen's instrument is quite superb, and it is fascinating how the incredibly different, almost opposite, styles of bass and drums combine to provide such a strong platform. The use of wooden flutes, among the other woodwind, brings an almost native American feeling to some of the songs, and then this different styles are all brought together by Martin's wonderful guitars and vocals. Since writing a review of 'The Gardening

KEV ROWLAND

Club' earlier this year, Martin and I have been in regular contact, which has allowed me the joy of hearing albums like this as well as seeing video of what is taking place in the studio, and I feel incredibly fortunate that due to this connection I have managed to come across material which was released years ago, yet has never gained much attention.

The combination of Roy Harper and Camel is again very much in evidence, along here with a fusion of world music and jazz which all combine to make a very enjoyable album indeed. For more details on this and other albums, visit <http://martinspringett.com/music/>. Your ears will be eternally grateful.



**KENNY MITCHELL
CINEMATICA
BANDCAMP**

After reviewing Kenny's most recent album, 'The Light and The Dark', I am now listening to his 2017 instrumental release, 'Cinematica'. The album title is very much in keeping with the songs on the album, as one can certainly imagine them being used as film soundtracks. The

first and last of the three songs are more than 28 minutes in length, sandwiching a three minute ear cleanser and the time given to these pieces really allows Kenny to stretch his musical wings. When it commences, one is immediately drawn to the music of Jean Michel Jarre, as the music progresses (literally) then it becomes far more similar to Tangerine Dream. Here he allows his ambient keyboard soundscapes to mix with floating guitar lines to create something which really allows the listener to drift away.

This is definitely not an album I would recommend playing in the car, as I find that when listening to this I become incredibly relaxed and am drawn into a different world. It can't be treated as background music, but is an album that does demand close attention and time being spent just to play and enjoy the music for what it is. Headphones, a nice large glass of your favourite spirit, and then allow yourself to drift into a quite magical, atmospheric world that still has plenty of dynamics.

<https://kennymitchell.bandcamp.com>





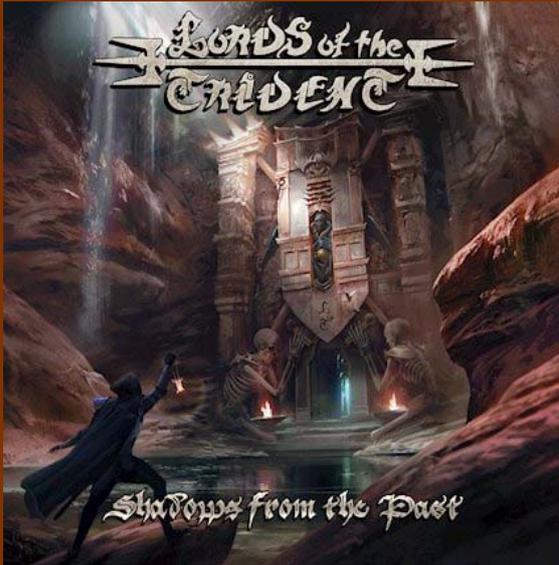
LA CHINGA
BEYOND THE SKY
SMALL STONE

I've just been over to the band's FB site to find out a little more about them so that I could write the review of this their second album, and found this. "It was in the year of the no lord 2012. In the dark wilderness of Vancouver, BC, where lost youths teemed in search of the true power of ROCK, three men chosen by occult forces too sinister to name rose up in answer to that dire and baleful call. With their electric black magic unleashed and in full flight, they bonded with the children of the forest over Cro-Magnon riffage, pounding drums, banshee wails, bell bottoms, boogie vans and the sweet miracle of tequila. Through sheer stoopidity, brutality, violence and volume they honed their primordial craft into a sonic axe of stone, opening skulls with deadly precision for as far as the pterodactyl flew. They would meet regularly, when the moon was full, filling their bellies with intoxicating wild berries, their faces wet with lizard blood as they summoned an unholy frenzy of righteous and orgiastic riffage, bashing out pagan odes to some long forgotten bronze age

GOD. Through their music they travelled back in time to year UR, where they became wild and their manes grew shaggier. And thru this transmogrification their vision became clear, the seas of bullshit parted before them and they were free to shuffle off the chains of modern society and raise a stubby and musk-tinged middle finger to the craven new world. Their war cry became their name, their name... La Chinga! Their mission: to vanquish all foes. Three men. They howl, growl, prowl and stomp upon the terra in a glorious march to free man from his own mortal enemy, HIMSELF!!! La Chinga!! La Chinga!!! La Chinga...!!!! To be continued...?"

Um, I really don't know how to follow that to be honest. Here we have a trio that is bringing together MC5 with Steppenwolf and Ten Years After and a whole load of early Seventies influences, creating songs that should have been written and performed nearly fifty years ago and have no place at all in modern music, but rock like bastards. This is a power trio who are taking us back in time, with incredible music and attitude, and I want more. This is awesome.





**LORDS OF THE TRIDENT
SHADOWS FROM THE PAST
JUNKO JOHNSON**

It had to happen I guess, here is a band that have decided to take Manowar on at their own game. Now, I will be the first to admit that 'Battle Hymns' is a great album, but the whole image was just too much for me. But, if anyone goes to the LOTT website and reads their bio then they will think that Manowar just never went far enough. Singer Fang Von Wrathenstein (I kid you not) was apparently born when a volcano containing metal and steel erupted at the beginning of time, and his mission is to create the most metal band in the world. There is a whole page of this, and while funny in its own way it is also quite childish.

Lords of the Trident are here with their fourth album, all self-released, and it is rather pleasant power metal. I say "pleasant" as that really is the most apt word: they're not doing anything blindingly different or inspiring to anyone else, and while they can all play (and Fang is a reasonable singer) this comes across as the level of professionalism and quality of songs that were around at the

time of NWOBHM. The best bands from that scene flourished, a few others kept to going one way or another with limited success while the others just quickly passed from memory. These guys are currently in the second pack, but unless their songs improve they are going to be in the final group fairly quickly.



**DECLINE OF THE I
ESCAPE
AGONIA RECORDS**

Decline Of The I is a French post-black metal band. Their third studio album, 'Escape', is the final part of a concept trilogy inspired by French surgeon and philosopher Henri Laborit, whose works included brain studies. The lyrics and their hidden message play an important factor in the band's music, which has its roots in black metal, but although it always contains the atmosphere and emotion one expects from that genre, it is also bringing in influences not normally expected including electronic and industrial as well as orchestral elements. The band is led by a multi-instrumentalist, A, who has played in bands such as Vorkreist, Merrimack, Neo Inferno 262, Malhkebre and Diapsiquir.

Decline Of The I is his personal approach on dark music and his spectrum of roles in the band ranges from vocalist, to guitarist, bassist, keyboard player and programmer. A is accompanied by musicians of Merrimack, Anus Mundi, Temple of Baal, Eibon and Drowning fame, all of whom are identified by a single letter.

The band commented: "After a heavy and neurasthenic first chapter, and an epileptic, dirty and violent second one, here's the last part of the Decline of the I's trilogy: Escape. It's now time to leave, to avoid this perpetual aggression of the outside world. All the other reactions led to a dead end. Running away is the only possible move for the subject to preserve its entity. There are many forms of escape: madness, suicide, technology, spirituality. This third album explores all of them. Musically, it's the synthesis of all the previews works; it's contemplative and slow but also very fast, dark and brutal".

This is album that needs to be played repeatedly, as on first hearing there is a jarring nature as it doesn't easily fit within the normal boundaries, and it is only by giving it the attention it deserves that one realises that there is something out of the ordinary going on here. Strange treated voices, black metal guitars, loops and weird sounds create something that sits on a knife edge, bringing together harmony and discord in a way that is both uncomfortable and compelling. This is not an easy thing to listen to, yet it is something which ultimately rewards those who are willing to make the effort. Sometimes music needs to be pulling at the leash, knocking down the doors, and this does that repeatedly. If black metal was being performed by the inmates of an asylum then this is how it would sound.



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



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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.

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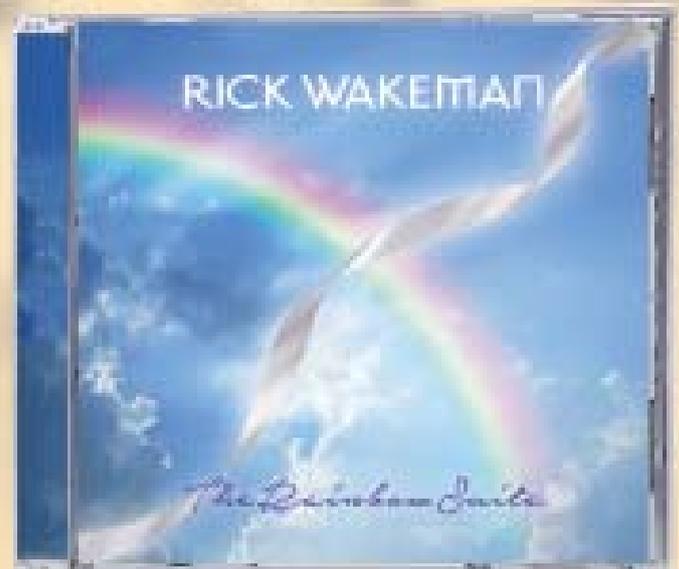
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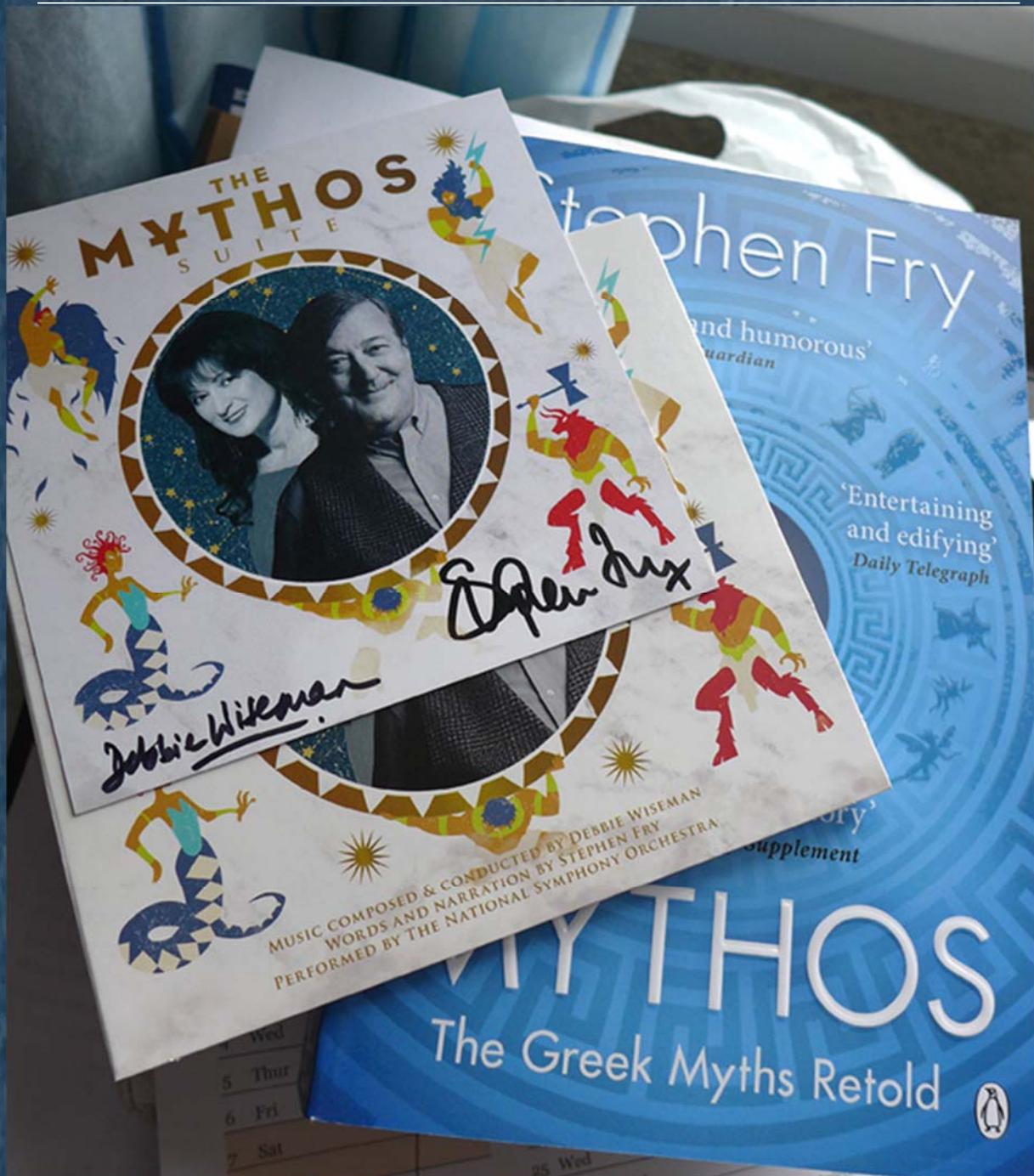
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This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



Mythos: The Greek Myths Retold by Stephen Fry
(Penguin book, 442 pps.)
The Mythos Suite: Music CD 2020, Argo/Decca. Music:
Debbie Wiseman; Words and Narration: Stephen Fry.
Performed with the National Symphony Orchestra.

Alan Dearling muses and reviews.

I took my time to write this review. I read the big book first. Slowly, in digestible, bite-sized chunks. Only then did I listen to the CD, which offers abridged versions of five of the tales, set to music.

And So it Came to Pass, erudite, funny, brilliant egotist, impish, forever-the-naughty-school-boy, Stephen Fry, offers us a tour-de-force. His take on the Greek Myths, creation and destruction. Beginnings and Endings. It all seems very prescient in the midst of the Covid-19 pandemic. With very able and creative assistance from Debbie Wiseman, five of these tales now have a soundtrack too. It's all very Stephen Fry. Intelligent, irreverent and slightly smutty. But, it's a thorough piece of research too. The myths and legends become instantly accessible, and can be explored further through footnotes and an informative array of appendices.

In both the book and the musical suite, our starting point is literally, The Beginning, with the origin of the universe. From Stephen Fry we learn that:

“These days the origin of the universe is explained by proposing a BIG BANG... The ancient Greeks had a different idea. They said that it all started not with a bang, but with CHAOS...”

“Science today agrees that everything is destined to return to Chaos... death, madness and biscuits... So the Chaos that began everything is also the Chaos that will end everything.”

Be warned by those Olympian Greeks (and Mister Fry), prepare for Entropy, the return to chaos, and a nice messy, End of Everything!

Here's a short video about the origin of the Book as it morphed into Musical Suite :

<https://www.youtube.com/watch?v=ljD4xW6JtK4>

And, a short video link to Chaos and more:

<https://www.youtube.com/watch?v=UG0YRzsJADc>

A Greek-centric view of the World

To make sense of the myths, Stephen Fry assembled his book as a chronology and simplified family-tree of incest, murder and Olympian mayhem. It's still a complex, tangled web, but this does help the reader explore the connections and repetitions in the tales. The Second Order of the Gods is headed up by the Earth Mother, Gaia's immaculate conceptions. Ouranos, one of her son's becomes her lover and, as a result, the Sky Father. From there on in, the entire sequence of stories is crammed full with rape, incest, torture, curses, retribution, paedophilia – tempered just occasionally with a love story. Oh yes, lots of shape-shifting too. You never quite know who is immortal, mortal, a muse, a siren, a satyr, nor, whether you are being transported across the river Styx with boatman, Charon, or seized by Hades in his chariot and whisked off to the Underworld!

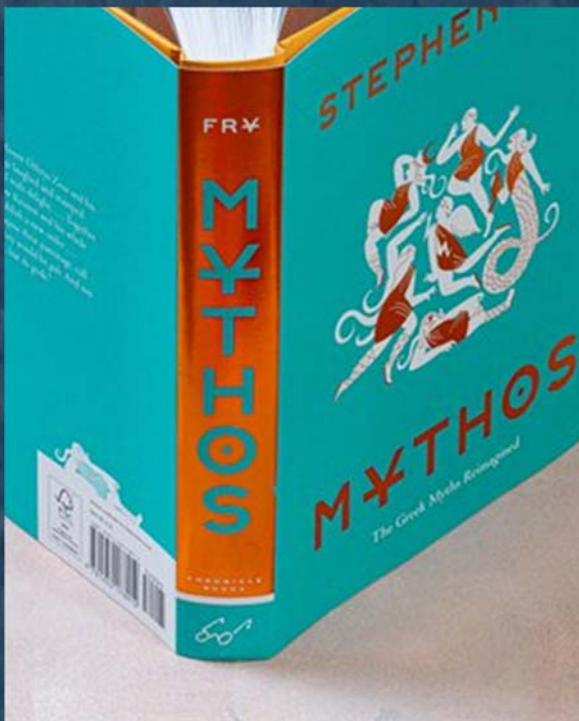
It's a roller-coaster set of rides. The book explores dozens of the myths – the musical suite offers just five. The format of the CD is novel. For each of the five tales, you first get a narration by Stephen Fry, enlivened with a musical backdrop, replete with wisdom, humour and the theatricality for which he is justly famous. After each narration, there is the music on its own. The musical-story of Chaos sounds like a missing segment of Holst's The Planets, whilst the musical duel between satyr, Marsyas on a flute-like instrument called an aulos and the god, Apollo, on lyre, is straight out of Zorba the Greek. But the underlying message is 'Don't mess with the gods!' In this case, the Muses' judge Apollo the winner and nice, forgiving Olympian that he is, he, *“...flays the skin off him (Marsyas).”*

Listening to the musical suite, sans the

words, I found myself imagining dance and ballet. A filmic and theatrical soundtrack. However, it's more than incidental background music, and on stage the musical score would work well as an accompaniment to silent film, or, as I suggest, dance.

Most of us know a mixed mish-mash of the names of the gods, from half-remembered Greek, Roman and Norse mythology. Under Stephen Fry's exemplary guidance we begin to distinguish Zeus from Hermes and Athena from Aphrodite. There's just so much of it! This is a popular and fun-filled retelling of the myths, yet it is also a scholarly work, with detailed footnotes and index and some fascinating notes on Fry's sources.

Some of these tales were perhaps just too gruesome to make it into our early-years' reading. For instance, the tale of Rhea, who is bedded by her brother, Kronos, only to have successive children devoured in acts of what was obviously a warped kind of brotherly love. Kronos is here described as swallowing his first-born daughter, "...without so much as a hiccup." Fry also breathes new life into



the story of Persephone's seizure by Hades and her imprisonment in the Underworld. Demeter's successful search for her daughter, lurches from triumph to partial despair. This is followed by the eventual compromise between Hades and Demeter, after Persephone eats six pomegranate seeds whilst residing in Hades' kingdom of Hell, thereby forcing her to reside for six months in the Underworld (during the 'Deadtime'), and six months above, when, "...the World sprang into bloom...(creating the annual) cycle of birth, renewal and growth." Also featured in the music suite is the tale of Sisyphus, who twice 'tricked death'. But, he in turn, gets his come-uppance when Hermes offers Sisyphus 'immortality'. All he has to do is push a boulder up a 45 degree ramp to reach freedom and that promise of immortality. "*Put his shoulder to the boulder,*" as Stephen Fry describes it. So, Sisyphus labours on, never quite attaining the Upper World, having rejected the offer of an ever-lasting life in the (boring) Elysian Fields!

This concoction is very much my personal cup of chai. I enjoy a rollicking good yarn, and this book and CD provide it par-excellence. Stephen Fry in his 'Afterword', suggests that his task has been, "...doing my bit to keep them (the myths) alive." Yet, perhaps the real achievement of the book in particular, as compared to the CD, is to awaken in the reader new insights and quests for knowledge. For example, the way in which we choose to live our lives is explored by Fry in the Appendices, looking at Prometheus as the father of 'forethought', and Dionysus representing 'passion'. Fry chooses a long quote from Bertrand Russell's 1945, 'History of Western Philosophy' to offer some enlightenment:

"Without the Bacchic element, life would be uninteresting; with it, it is dangerous. Prudence versus passion is a conflict that runs through history. It is not a conflict in which we ought to side wholly with either party."



c.j.stone

COVID-19 Conspiracy

The word “conspire” means to breathe. It’s from the same root as “aspire,” “expire” and “inspire”; from the Latin *Spiritus*, meaning breath. Specifically it means to breathe together, in close proximity with other people, in secret, in order to make plans that outsiders aren’t privy to.

This happens all the time. For instance, last month I conspired with my sister to see if my niece would like my old bike. I thought she’d probably like the bike, but had to find out if she already had one first. So I checked. Turned out her old bike wasn’t very good and she’d love a new bike. It’s only under certain circumstances that a conspiracy will have a negative effect. If the intentions are negative, then the effect will be negative. If the intentions are positive then so will be the outcome.

Everyone is conspiring all the time in some form or another. Every conversation is a conspiracy, as it’ll exclude all those out of earshot. If a decision is made regarding other people, and those other people aren’t informed, then that’s a conspiracy. Mostly harmless. But if the people conspiring are very rich and powerful,

then the conspiracy will have more serious consequences. The rich rule our world, not the politicians. And the greatest conspiracy that’s taking place, all over the globe, is the conspiracy of the very rich to stay very rich.

I’m not sure they think it’s a conspiracy; it’s just the way they operate. They fix things, using their wealth and power, to ensure continued wealth and power, to make sure the world continues to serve them. It’s as natural to them as breathing.

The term “conspiracy theory” has more negative connotations. It refers to notional conspiracies that are usually more exotic than mere power-hungry greed. For example, David Icke claims that the world is run by a race of extra-dimensional reptilian aliens who’ve been interbreeding with humans to preserve their bloodlines from ancient times to the present. Icke is a professional conspiracy theorist. Some of his theories might even be true... but probably not this one. American readers, while they’ll have heard of Icke, may not be aware of what brought him to this unusual belief system. Here in Britain, however, we

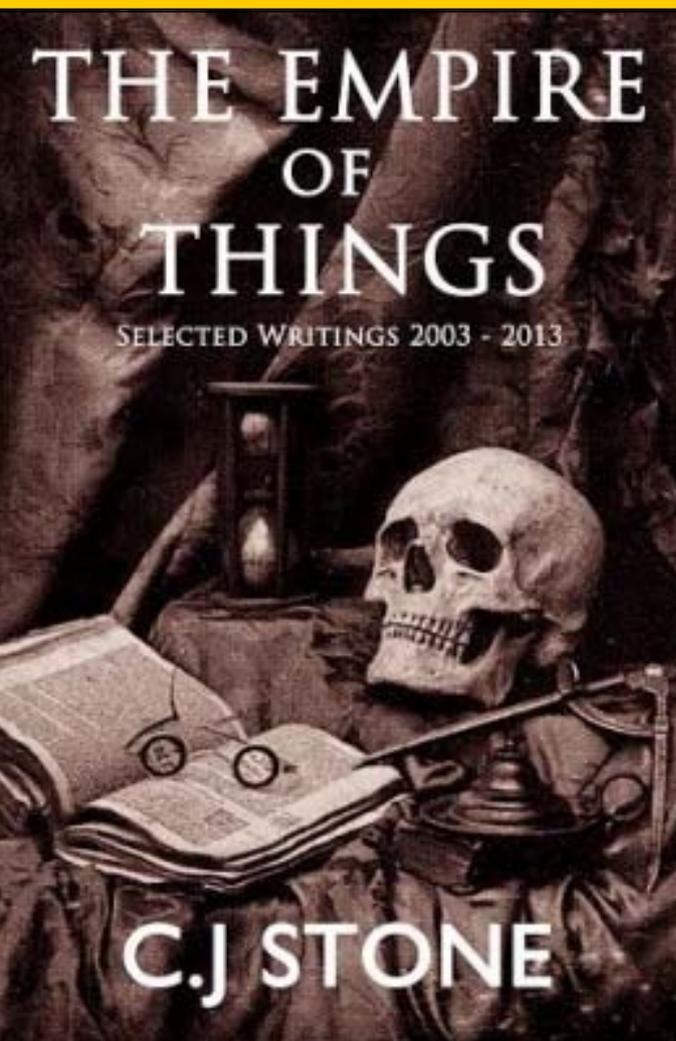
witnessed it.

Icke was a celebrity in the UK long before he became a conspiracy theorist. He was a soccer player, then a journalist, then a BBC sports commentator, and then a spokesman for the Green Party. In 1991 he had a spiritual awakening. He realized that we're all souls trapped in a body. This isn't really a radical view. Unfortunately, Icke decided to use his fame to promote his new perspective. He appeared on a BBC early evening chat show, dressed all in turquoise, where he made a number of alarming predictions about the future—including that the world was going to end in 1997—while proclaiming himself the Son of God. The audience fell about laughing. Icke's run away from that laughter ever since.

Icke says that this was his worst fear come true and that, having gone through the experience, it has made him unafraid to say what he believes.

But you'll notice that he no longer wears turquoise, nor proclaims himself the Son of God. Instead he's conjured up this dark conspiracy about the impending One World fascist state run by human-reptile hybrids. So large is Icke's conspiracy that it doesn't only encompass the world: it takes in the whole solar system as well. The Moon is an inter-dimensional portal, while the rings of Saturn are an artificial construct that sends signals into everyone's brain causing them to imagine the false reality in which we live. It'd make a great science fiction movie. The plot is not unlike *They Live* by John Carpenter.

Read on



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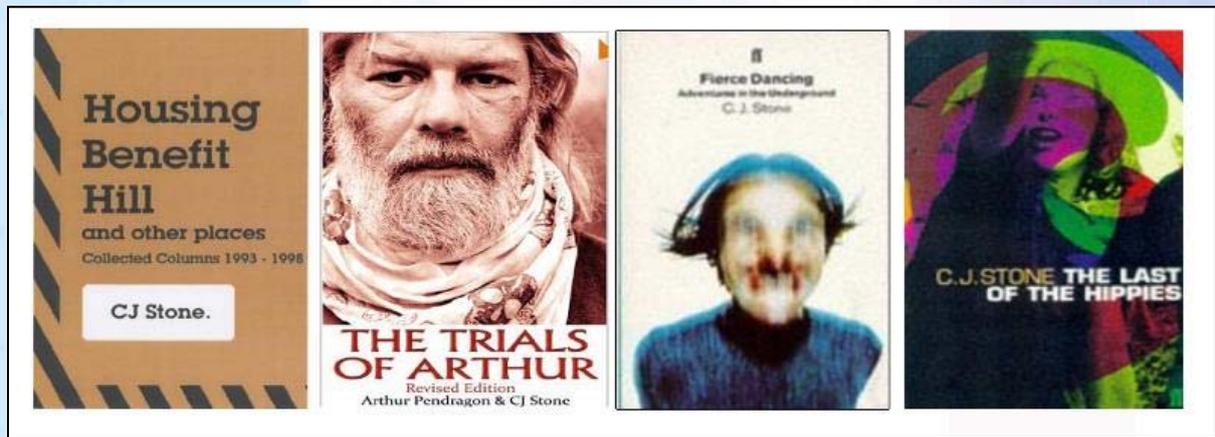
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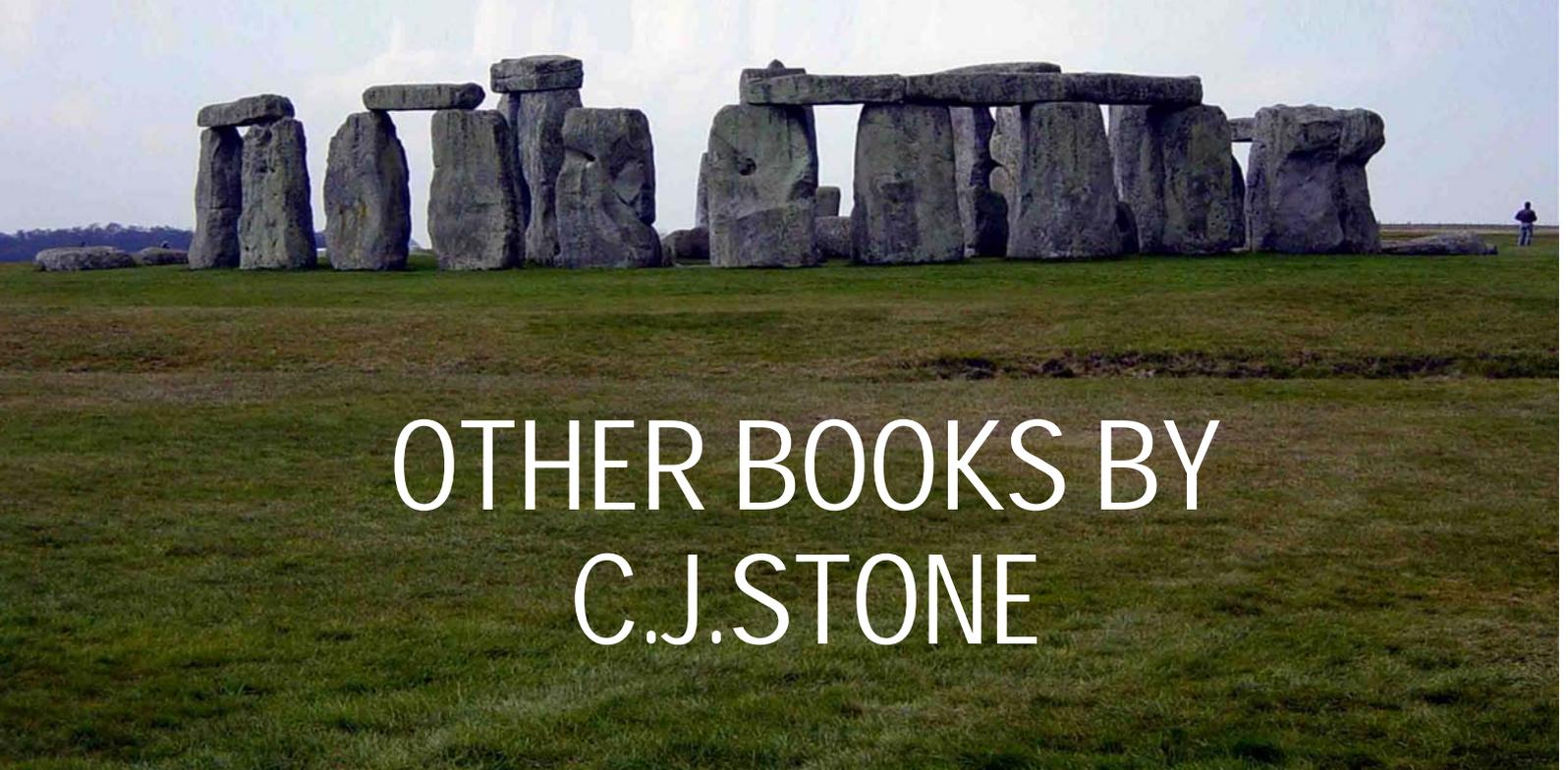
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OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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

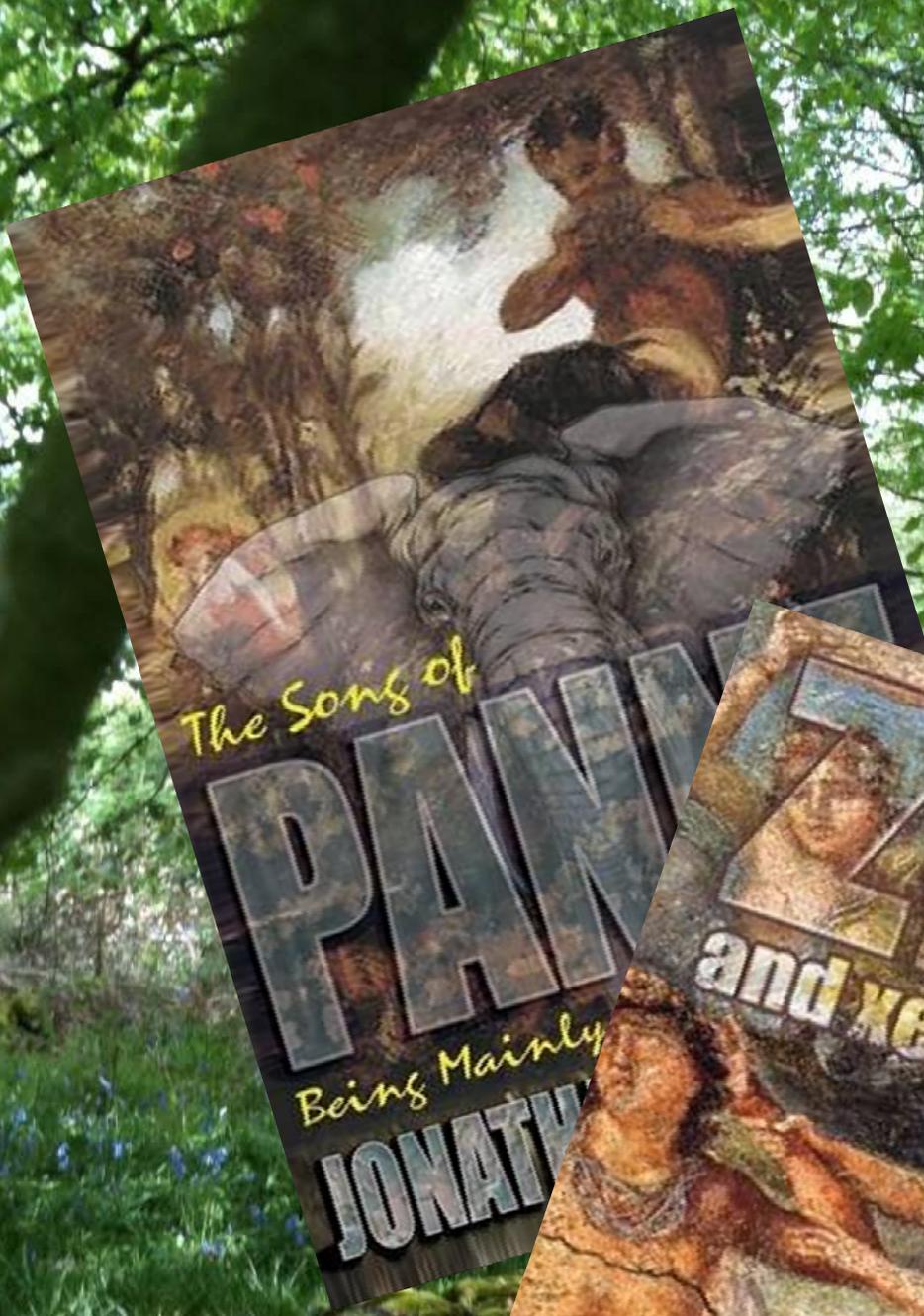




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

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>

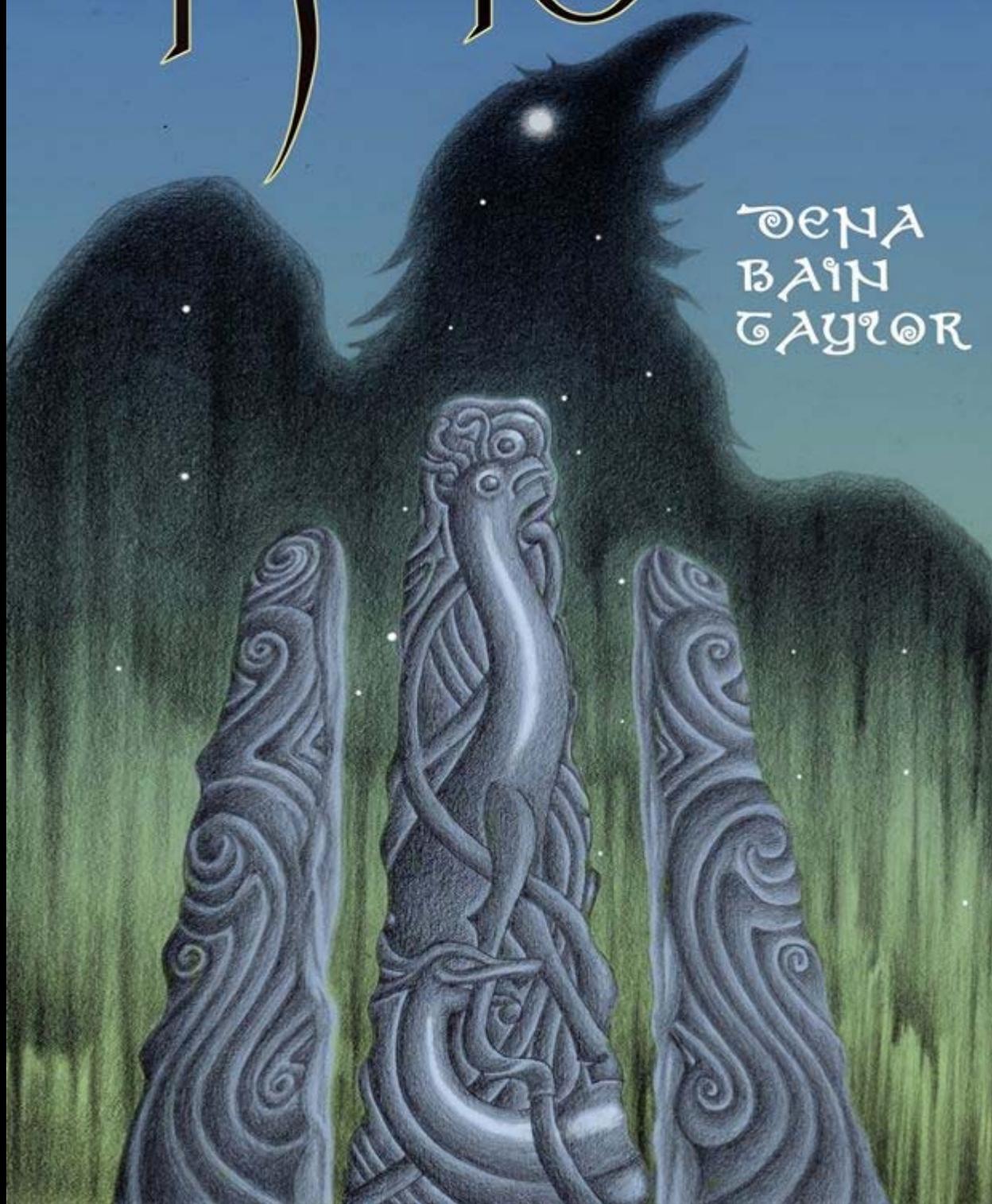


NIGHTS IN THE GNARLY GARDENS

ILLUSTRATION BY MARTIN SPRINGETT

BONES AND KEEPERS

DENA
BAIN
TAYLOR





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!!!"

SO MANY CRUSADES,SO LITTLE TIME

Pick up one plastic bottle from a polluted beach
Fill black plastic sacks with more plastic detritus
Feed those starving in Somalia and Sudan
Sign petitions,walk streets for Causes,Donate generously-
Support every Altruist,Every Environmental Warrior,
Seek to reverse the industrial manufacturing morass
that still sells coal over renewables,with fixed ideas like fixed bayonets
You want Peace,Harmony,Adaptability.Fresh ideas and Folk Remedies.
This Earth started as a Garden.Became a trashed gyre.Unspin the impossi-
ble
Plant seeds for future forests.Pick up that plastic bottle-and charge the
Manufacturer..

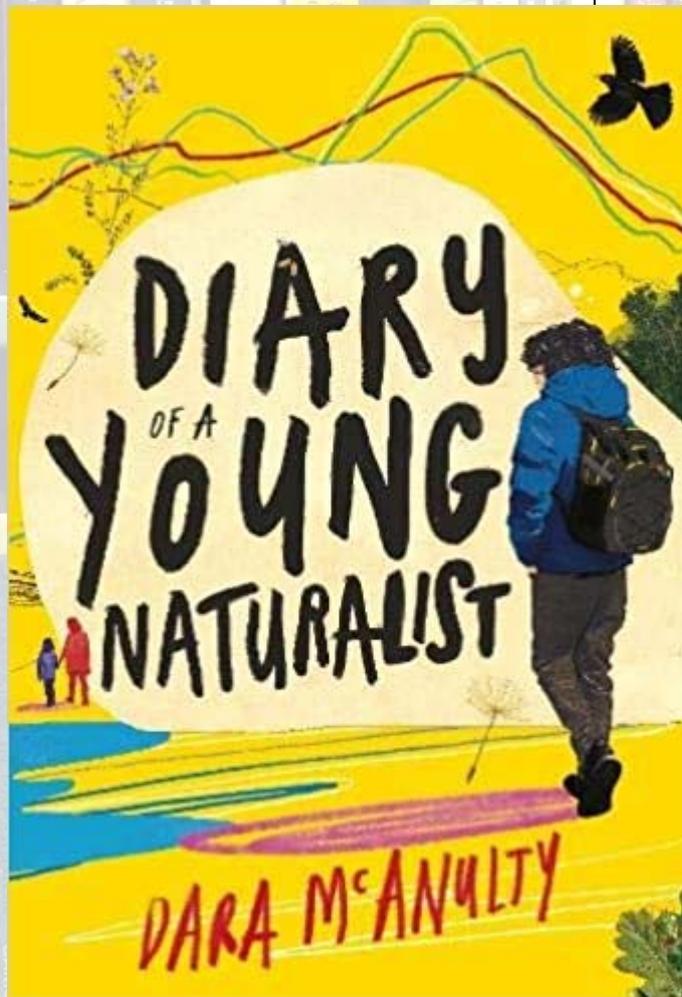
"Ev'rywhere I hear the sound
of marching charging feet, boy"

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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

Yer Gonzo Bookshelf



- **Hardcover:** 224 pages
- **Publisher:** Little Toller Books (21 May 2020)
- **Language:** English
- **ISBN-10:** 1908213795
- **ISBN-13:** 978-1908213792

Diary of a Young Naturalist chronicles the turning of 15-year-old Dara McAnulty's world. From spring and through a year in his home patch in Northern Ireland,

Dara spent the seasons writing. These vivid, evocative and moving diary entries about his connection to wildlife and the way he sees the world are raw in their telling. "I was diagnosed with Asperger's/autism aged five ... By age seven I knew I was very different, I had got used to the isolation, my inability to break through into the world of talking about football or Minecraft was not tolerated. Then came the bullying. Nature became so much more than an escape; it became a life-support system." *Diary of a Young Naturalist* portrays Dara's intense connection to the natural world, and his perspective as a teenager

juggling exams and friendships alongside a life of campaigning. "In writing this book," Dara explains, "I have experienced challenges but also felt incredible joy, wonder, curiosity and excitement. In sharing this journey my hope is that people of all generations will not only understand autism a little more but also appreciate a child's eye view on our delicate and changing biosphere."

This is a lovely book. But, I need to put it in context.

As readers of the various publications I edit will quite possibly be aware, I am a fairly recent convert to Twitter. I always found Facebook to be more than slightly annoying, and apart from using it to publicise my various activities and using Facebook Messenger to talk to collaborators and my nearest and dearest (quite often the same people), I have never used it recreationally.

But, three years ago, largely as a result of the activities of those pesky Justified Ancients of Mu Mu, I became, I won't say 'hooked', on Twitter, but certainly far more impressed with it than I thought I would be.

Then along came Greta Thunberg and the

climate strikes, and I became fascinated with the activities of the young activists, who have done such sterling work in bringing these matters centre stage in the public eye.

So, over the next year or so, I started following first the climate protesters, secondly the kids who spend their spare time cleaning plastic up off beaches, and then all sorts of other young people who are involved in grassroots eco-activism.

And I have no memory as to how I first heard of him, but fairly early on I started following the tweets of a young man from Ireland: Dara McNulty. I was always impressed by his erudition and use of the English language, and by his good taste in music, as he is very much a devotee of the class of '77.



Some months, it may have been the best part of a year, ago, I read that he was writing a book which had been accepted for publication by a small but prestigious publisher. "Well done that lad" I thought to myself, and followed the progress of the book with interest.

I felt so sorry for Dara when all the things that he had planned to do to mark the publication were prevented from happening by COVID-19. However, I inwardly cheered when I saw the launch party he held in his kitchen, and, a day or so after publication, I ordered a copy.

I am reading much more than usual at the moment because Corinna has been in hospital for several weeks, and, so, rather than sit around feeling sorry for myself downstairs, I go to bed early with the dog and a pile of books. And the day that it arrived, I decided that that evening's pile of books would include *Diary of a Young Naturalist*.

But it didn't work out like that. I injured my right foot some months ago, and have been having regular visits from the district nurse, who comes to change my dressings and – when necessary – cut bits of dead tissue off. This, as you can probably imagine, is not very nice and so – on this particular day – at about half past two, after the nurse had come and gone, I sat in my favourite armchair with Archie the Jack Russell curled up on my knee, and a cup of a coffee and some diabetic digestive biscuits. I then picked up Dara's book, and promised myself that I would only read it for half an hour or so before I returned to work.

Therein was my first mistake.

Because I became so entranced by this remarkable book that I read it solidly until about half past ten that evening, and it was only because I had to take my night-time medication that I left off to go to bed. The next day, I rushed through my daily chores (updating various blogs, answering letters, blah blah blah) and, soon after lunch, sat down to continue reading what Dara had to say.

...and I didn't stop until I finished the book.

I was aware that Dara was autistic. I have always been interested in mental health and neurological issues. I was a nurse for people with learning difficulties lifetimes ago, and I have struggled with being both bipolar and schizoaffective for most of my life. I have always claimed that it is the insights that these two conditions have brought me that have helped immeasurably with my writing, but I don't think anyone believed me. So, I was interested to find that Dara said much the same thing, and that – like me – he used his relationship with the natural world to help him deal with other things for which he was not so prepared.

And so, I was not surprised to find that Dara's autism is one of the central aspects to his story. What I didn't know, however, was that Dara's siblings and his mother are also autistic, and that his father is actually the only member of the family not to be. In many ways, this book is as much about what a beautiful and nurturing thing his family is, as it is about any of the other subjects.

The book covers a year in Dara's life, from the spring equinox of one year to the eve

of the spring equinox, and – coincidentally – Dara’s 15th birthday, a year later. It was interesting to see events that I had seen him refer to sketchily on Twitter described in much more detail, and with each page that I turned I became more admiring of both Dara and his family.

The nature writing is as beautiful, maybe more so, than I had hoped, and it is easy to see why his publishers snapped him up.

Comparisons are, as we all know, odious, but the nearest reference point that I can find to the delightfully lyrical way that this young man describes the world around him and how he interacts with it, is the prose of Richard Jeffries, and I do not say this lightly. Dara doesn’t write like a teenager, except for the fact that he has a beautifully childlike joy at all that he sees of the natural world.

But I think the thing that I like most

about this book is the way that he seamlessly skips between his home life, his school life, his life as an activist, and as a poet. It would not be easy to try to delineate between all these activities in some sort of a pie chart, because they all inform and influence each other.

This is, I think, the best natural history book I have read for several years, but it is so much more. It is a work of essential humanity and I cannot recommend it highly enough. The various cultural and spiritual influences upon Dara and his family shine through beautifully; like me, his worldview has been shaped by a mixture of punk rock, Christianity and Paganism, and a dozen other things. I sincerely hope that it won’t be too long before his next book, but even if he doesn’t ever publish another word, he will still have achieved more than most literary naturalists ever dream of.

N.B: Usually, with my journalist hat on, when I have read a book that impresses me as much as this one has, I approach the author for an interview. I do this for various magazines for which I am the editor, and for our regular YouTube channel. But having read, both in the book and on Twitter, how Dara often reacts to unsolicited praise and lionisation, I am not going to add to his stresses and strains in this manner. Instead, Dara, if you are reading this, and you would like to talk, my email address is jon@eclipse.co.uk and my telephone number is 01237431413.



RICK WAKEMAN



*The original
version – Now
expanded
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Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

Gregg Kofi Brown has transcended many genres of music...

Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist **Dominic Miller**, **Bomb da Bass**, **Osibisa**, the cast of the **Who's Tommy**, The Chimes' **Pauline Henry**, the Who's former keyboard guru **John Rabbit Bundrick** and Seal guitarist **Gus Isidore**.

The CD is a companion to Gregg Kofi Brown's **autobiography** of the same name which covers his early career in Los Angeles and London. From his first pro tour with **Joe Cocker** and **Eric Burdon** to close encounters of a third kind in a California desert and his adventures touring the world with African rock pioneers **Osibisa**. His journey includes starring in hit west end productions in London, recording and touring with infamous rock bands like Hanoi Rocks and the Members.

His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

The last few years has seen Kofi perform with **Damon Alban's African Express** and collaborate live with **Amadou & Mariam** featuring **Beth Orton**.

CD and book available soon from Gonzo Multimedia

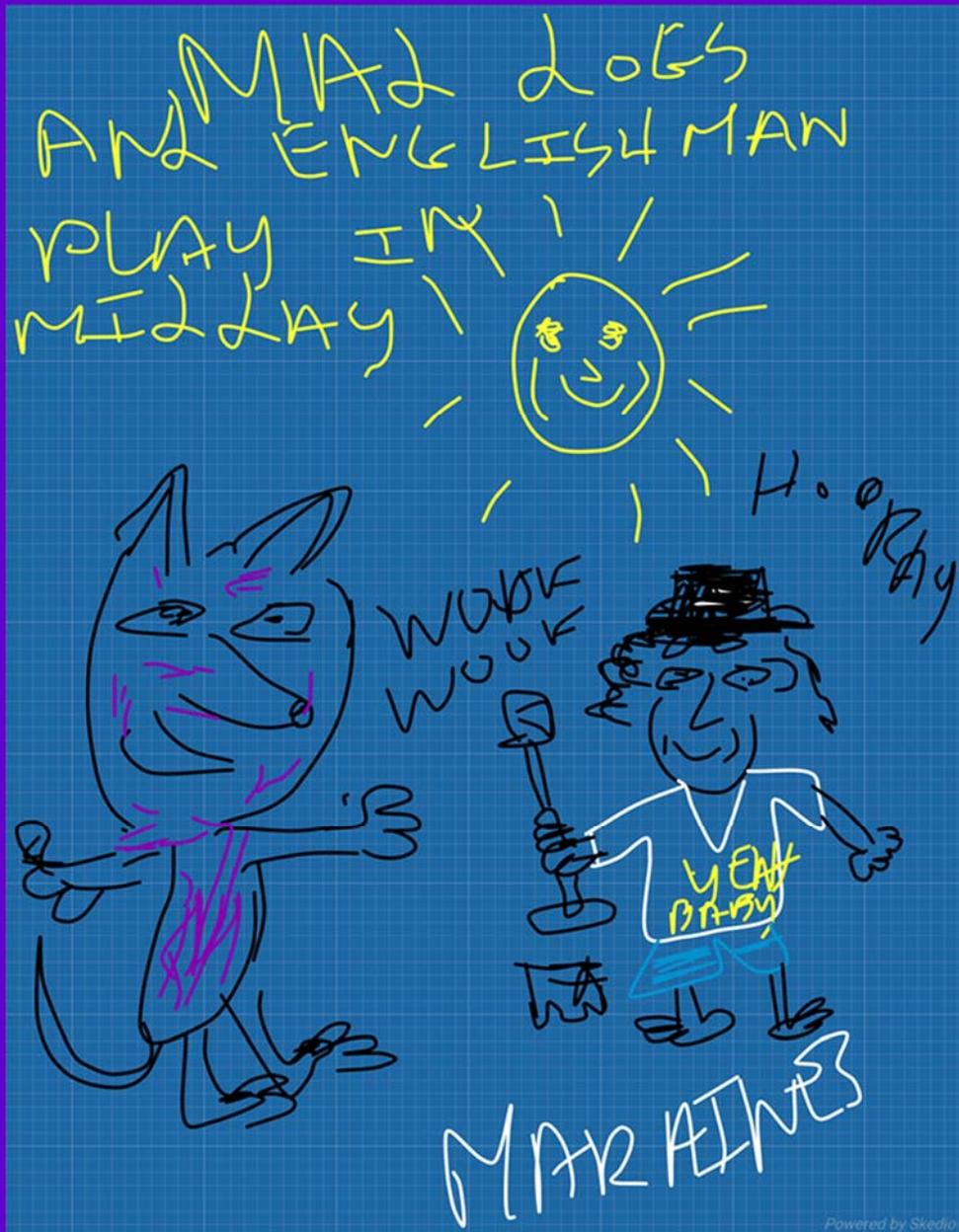


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THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard I just hope people like and support 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, here we are at the end of another issue, and the world continues to get a stranger and more interesting place.

My friend Louis recently recommended me a Netflix comedy series, called *Space Force*, which pokes fun at the newest branch of the United States Armed Services. The review in *The Guardian* was less than enthusiastic, and if it had been purely upon seeing the first episode of the series, I would regretfully have agreed with them. But as the series continues, it has become massively entertaining. At least, it massively entertained me. I, for one, would be the first to admit that I am not necessarily the average punter as regards consumption of TV light entertainment, or anything else, for that matter. But it made me laugh, occasionally out loud, and Corinna and I enjoyed watching it massively.

One of the things that is particularly amusing, however, is that the TV company has managed to out flank the US Defense Department as regards copyrighting the name.

The Hollywood Reporter says:

"The U.S. military has done nothing to stop the streamer's satirical take, nor could it thanks to the First Amendment. But less noticed is how, around the globe, the streaming giant has outmaneuvered the U.S. government to secure trademark rights to "Space Force" in Europe, Australia, Mexico and elsewhere. Meanwhile, the Air Force merely owns a pending application for registration inside the United States based on an intent to use. Meaning that the feds have gotten a place in line but no confirmed



trademark rights thus far."

And finished up by saying:

"At this time, we are not aware of any trademark conflicts with the fictional program *Space Force* produced by Netflix," says an Air Force spokesperson. "We wish Netflix and the show's producers the best in their creative depiction of our nation's newest branch of the military."

As the world becomes more and more like a comic book, one suspects that news stories like this are going to become ever more common. But, as far as I'm concerned, it is the job of magazines like this to report on them and to take the piss whenever possible!

Hare bol,

Jon



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