

GONZO



COVID CONSPIRACIES

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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 the magazine, which—if it were published in hard copy—would probably end up on the bottom of the thinking man’s budgerigar cage.

Writing that, I went off onto a weird tangent wondering what a thinking man’s budgie would be like. What would it be called? What would it be taught to “say”? Even what toys would it have to provide enrichment?

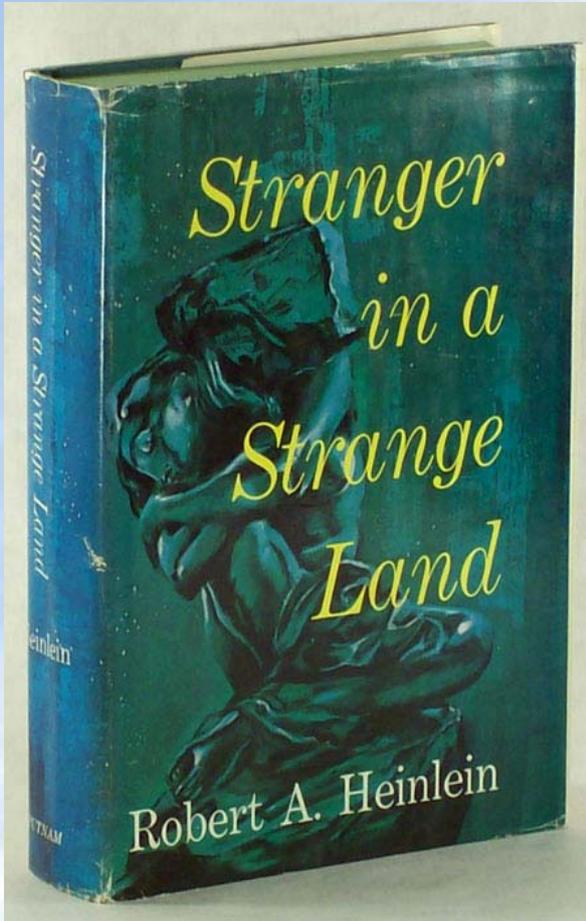
I had got as far as imagining a specimen of *Melopsittacus undulatus* called Friedrich Wilhelm Nietzsche, which is—after all—what Jubal Harshaw called his cat (until Mike explained to him that the cat already had a perfectly serviceable name of its own, but then the telephone rang, and I got distracted onto a completely different course entirely.

Whereas having a butterfly mind like mine would be a terrible drawback if I were to be the editor of a technical journal of some sort, it is a positive boon when one is editing a magazine like this, which is a sort of hippy version of *National Geographic*



SHARING WATER

I had got as far as imagining a specimen of *Melopsittacus undulatus* called Friedrich Wilhelm Nietzsche, which is—after all—what Jubal Harshaw called his cat



(as someone or other, maybe me, noted an issue or two ago).

But one thing that I can tell you is that this issue is not going to just be me blathering on about *A Stranger in a Strange Land* and hypothetical budgerigars.

Although it does—very tangentially (although tangential is good) have something to do with the former.

A Stranger in a Strange Land by Robert Heinlein in probably my favourite novel. And when I say this to people, one of three things happens. Firstly, they just look blankly at me, secondly they accuse me of being some degree of nasty neofascist, or thirdly (and you would be surprised to find out how often this happens), their eyes light up and we end up discussing this remarkable novel for the duration of however long we have together in the same space, and often continues online afterwards.

اللّٰعنة لهم إذا كانوا لا تأخذ نكتة

I have never understood the accusations of fascism. Some of his other novels, yeah—especially *Starship Troopers*— which has very little to do with the movie that they supposedly made of it, but even then the accusations are usually made by people who don't have a real grip of what fascism actually is.

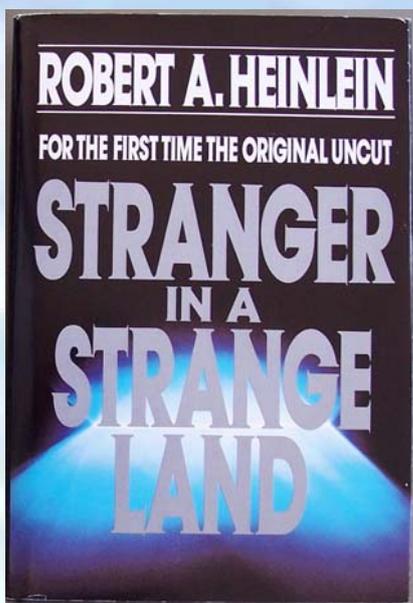
Over to those jolly nice people at Wikipedia:

“Stranger in a Strange Land is a 1961 science fiction novel by American author Robert A. Heinlein. It tells the story of Valentine Michael Smith, a human who comes to Earth in early adulthood after being born on the planet Mars and raised by Martians, and explores his interaction with and eventual transformation of Terran culture.

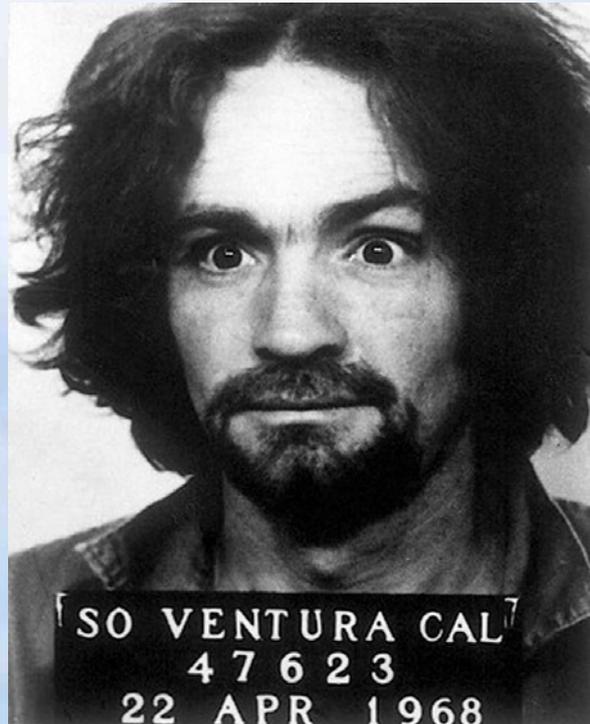
The title "Stranger in a Strange Land" is a direct quotation from the King James Bible (taken from Exodus 2:22). The working title for the book was "A Martian Named Smith", which was also the name of the screenplay started by a character at the end of the novel.

Heinlein's widow Virginia arranged to have the original unedited manuscript published in 1991, three years after Heinlein's death. Critics disagree about which version is superior, but Heinlein preferred the original manuscript and described the heavily edited version as "telegraphese".

In 2012, the Library of Congress named it one of 88 "Books that Shaped America".



But I have a sneaking suspicion that one of the main reasons that people are wary of this book is because as well as being my favourite novel, it was also the favourite novel of another influencer with facial hair and a bad attitude—Charles Milles Manson. And Charlie even named his son aka 'Poo Bear', Valentine Michael Manson.



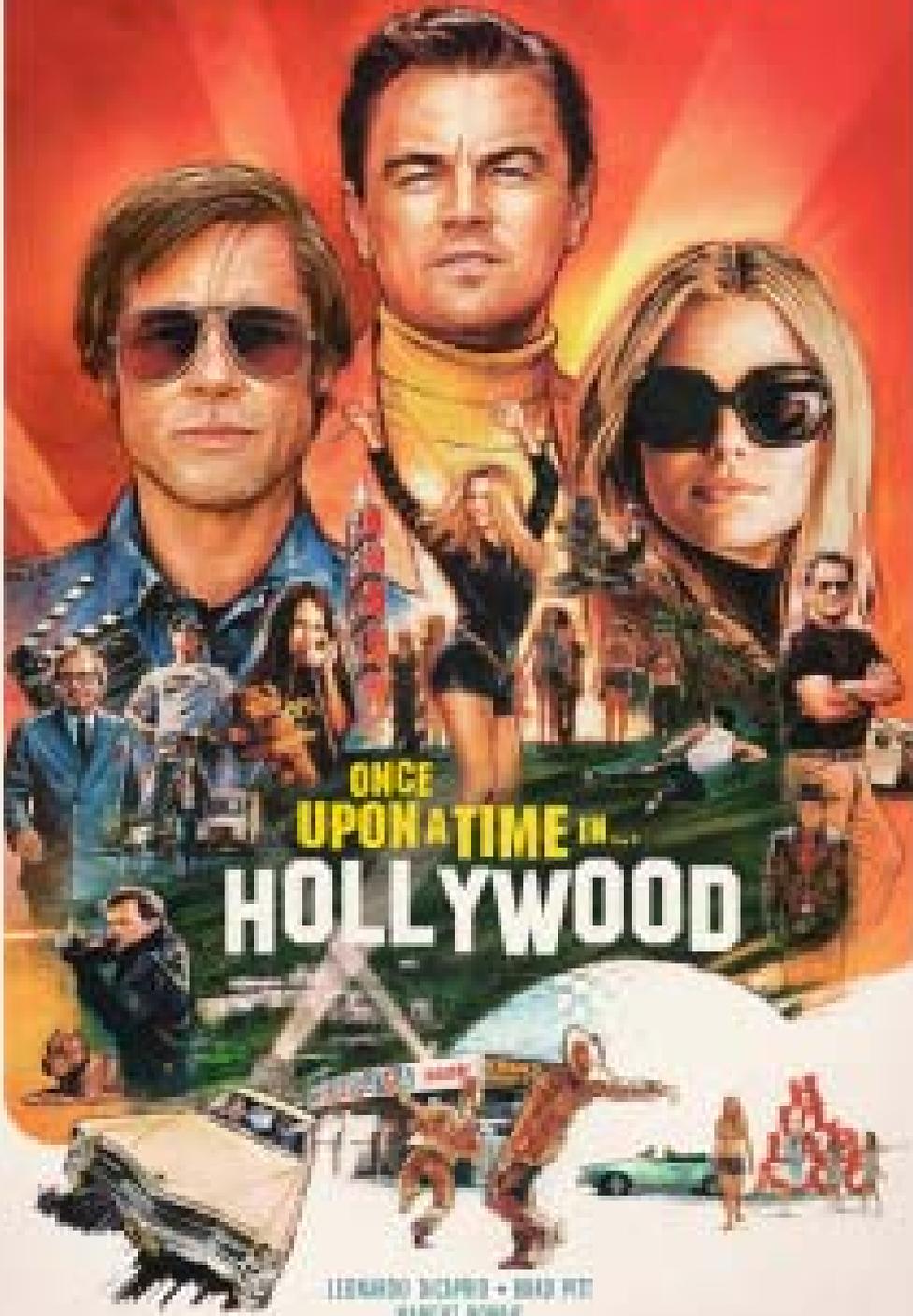
And if my loins had ever been blessed with a son, I might well have done similar. But Valentine Michael Downes has never been called into existence, and as I am at the age of 61 in a couple of weeks, I think it is highly unlikely that he ever will be.

The other day a regular contributor to this magazine, who shall remain nameless was working in his garden and wearing a T Shirt with Charlie M on it. His next door neighbour, an avowed born again Christian stared at him and asked whether his T Shirt picture was of Jesus Christ.

“Kinda” he said.

Well, this contributor who shall not be named was staying with me a few days back, lockdown restrictions having been relaxed so

THE 9TH FILM FROM QUENTIN TARANTINO



ONCE
UPON A TIME IN...
HOLLYWOOD

LEONARDO DICAPRIO • BRAD PITT
MARGOT ROBBIE

"ONCE UPON A TIME... IN HOLLYWOOD"

EMILY BLUNT • MARGARET QUALLEY • TROYE SIVAN • JOHN WOOD • GARY BUSTON • BRUCE CAMPBELL • A. TRAVIS BOPPA
COLUMBIA PICTURES Presents An American and Italian Film BRAD PITT • LEONARDO DICAPRIO • MARGOT ROBBIE • EMILY BLUNT • MARGARET QUALLEY
Starring BRAD PITT • LEONARDO DICAPRIO • MARGOT ROBBIE • EMILY BLUNT • MARGARET QUALLEY • TROYE SIVAN • JOHN WOOD • GARY BUSTON • BRUCE CAMPBELL • A. TRAVIS BOPPA
Produced by DAVID LEVIEN • Screenplay by QUENTIN TARANTINO • Directed by QUENTIN TARANTINO

JULY

LEONARDO DiCAPRIO BRAD PITT MARGOT ROBBIE



ONCE UPON A TIME IN...
HOLLYWOOD

THE 9TH FILM BY QUENTIN TARANTINO

LEONARDO DiCAPRIO • BRAD PITT
MARGOT ROBBIE

IN
"ONCE UPON A TIME...IN HOLLYWOOD"

CO-STARRING

EMILE HIRSCH • MARGARET QUALLEY • TIMOTHY OLYPHANT • AUSTIN BUTLER • DAKOTA FANNING • BRUCE DERN and AL PACINO
COLUMBIA PICTURES Presents • In Association with BONA FILM GROUP CO., LTD. • A HEYDAY FILMS Production • A Film by QUENTIN TARANTINO
Casting by VICTORIA THOMAS, CSA • Costume Designer ARIANNE PHILLIPS • Film Editor FRED RASKIN, ACE • Production Designer BARBARA LING
Director of Photography ROBERT RICHARDSON, ASC • Executive Producers GEORGIA KACANDES • YU DONG • JEFFREY CHAN
Produced by DAVID HEYMAN • SHANNON McINTOSH • QUENTIN TARANTINO • Written and Directed by QUENTIN TARANTINO

Watch it here first



@OnceUponATime



OnceUponATimeHollywood

COMING SOON

Watch it here first



SONY



that he could finally come down ad fix the hole in my roof which has been overdue since February. And so, we decided to watch Quentin tarrantino's *Once upon a time in Hollywood*.

It is a 2019 comedy-drama film written and directed by Quentin Tarantino, and features "multiple storylines in a modern fairy tale tribute to the final moments of Hollywood's golden age."

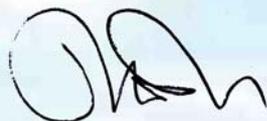
In February 1969, veteran Hollywood actor Rick Dalton, star of 1950s Western television series *Bounty Law*, fears his career is fading. Actress Sharon Tate and her husband, director Roman Polanski, have moved next door to Dalton, who dreams of befriending them to revive his declining acting career. That night, Tate and Polanski attend a celebrity-filled party at the Playboy Mansion.

The next day, while repairing Dalton's TV antenna, Booth reminisces about a sparring contest he had with Bruce Lee on the set of *The Green Hornet* which resulted in Booth being fired. Meanwhile, Charles Manson stops by the Polanski residence looking for producer Terry Melcher, who used to live there, but is turned away by Jay Sebring.

And the rest is history. Except that it isn't. And I am not going to tell you anything more about it, except that it is one of the only Manson movies that isn't a gore fest, and anyway, Charlie isn't in it for more than a few minutes, although Clem, Sadie and other family members (real and fictional) are very much front and centre.

I enjoyed it far more than I ever thought that I would, and have no compunction in recommending it to everyone who is reading this particular piece of grasshopper mindery.

Enjoy this issue,
Hare bol



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

Alan Dearing,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)

Dave McMann,
(Sorely missed)

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

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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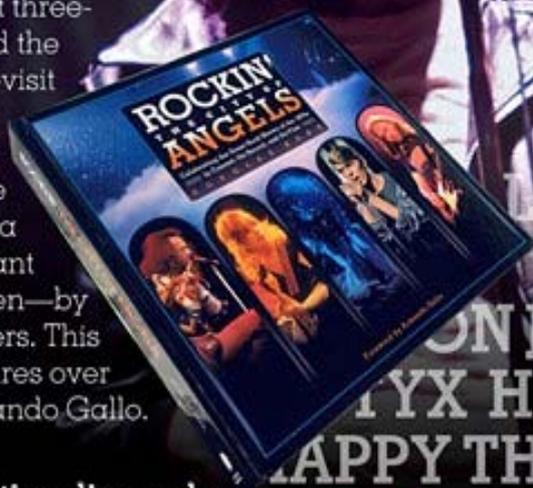
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LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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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HOUSE CARPENTER
<https://www.music-news.com/news/UK/133421/Deep-Purple-s-Ian-Gillan-a-private-carpenter>

Ian Gillan has confessed he makes his own furniture, including an oak table and mahogany desk.

He told Mojo magazine: "I've built quite a bit of furniture. I once made a mahogany desk for my daughter, and an oak table when I was ill with hepatitis and had three months off. I did it with planks of Japanese oak, a handsaw, sandpaper and glue."

It comes after Deep Purple announced a new album 'Whoosh!', which was released on June 12.



The rock legends teamed up with studio wizard Bob Ezrin on their recent 21st LP, once again, and following his work on 2017's acclaimed 'InFinite' and 2013's 'Now What?!'.

On working with Bob for a third time, guitarist Steve Morse said: "We've included everything that made the whole band smile, including Bob Ezrin. We've always enjoyed making music and having the incredible luxury of a loyal audience."

The Gospel According to
BART

I'm not adding this
year 2020 to my age.
I did not use it.

Word Porn

SOMETHING THAT BART
LANCIA SENT ME THAT
MAKES MORE SENSE THAN
MUCH ELSE I HAVE READ
THIS WEEK.....



and I can be there all the time
there's no reason for me not to
knock out an old cover between
6 and 7 in the evening.

"I would do a good 'This Guy's
In Love With You' by Burt
Bacharach, 'There Is A Light
That Never Goes Out' by The
Smiths and a song by a band
from Liverpool called Shack."
Last month, Noel revealed to his
pal Matt Morgan on his 'Funny How?'
podcast that he's been back in the studio.
The 53-year-old rocker's idea for a covers
project comes after he recently admitted he
wouldn't care if he never wrote another
song.

STEALING THOSE WHEELS

<https://www.music-news.com/news/Underground/133325/The-Rolling-Stones-Steel-Wheels-Live-previously-unreleased-concert-film>

The Rolling Stones announced details of

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Shelter". This was a statement - The Rolling Stones revisiting their vast body of work while confidently showcasing where they were going and the broad spectrums of music they've explored over their career.

"I would hate to come out with something that's not startling" Mick Jagger stated about the launch of the 1989/90 Steel Wheels Tour. The Rolling Stones delivered on that promise in this Atlantic City Convention Center tour stop in December '89.

KILLER QUEEN

<https://www.music-news.com/news/UK/133454/The-Killers-have-found-no-corroboration-in-sexual-assault-claims-by-road-crew-members>

The Killers have found "no corroboration" in claims of sexual assault by members of their road crew in 2009. Brandon Flowers and cos legal team, Reynolds & Associates, launched an investigation last month after sound engineer, Chez Cherrie, alleged part of their crew had boasted about assaulting an unconscious woman backstage in a dressing room in Milwaukee. However, after contacting her, the venue and alleged victim, there was no evidence to suggest this was the case. However, the 'Caution'



rockers would still like anyone with any other details to get in touch, whilst they are working to make sure further reports of assault or inappropriate behaviour are reported immediately.

In a harrowing blog post, Cherrie had claimed she overheard a front of house engineer allegedly tell the crew members that there was "a girl set up in Dressing Room A," and that they could put their name down "when it's [their] turn". In a lengthy statement, the legal team for the Las Vegas band stated that they were "unable to find any corroboration" in the claims, but Cherrie said she had "conflicted feelings" about the response.

However, she praised the 'Somebody Told Me' band for carrying out the internal investigation and admitted she hopes it will be a starting point for future cases like this



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in the industry.

QUEEN OF FOREST FIRES

<https://www.music-news.com/news/UK/133613/Brian-May-forced-out-of-home-by-British-forest-fire>

Brian May was forced to evacuate his home in Surrey due to a nearby forest fire. Firefighters scrambled to contain the blaze on Chobham Common over the weekend and by Sunday they had successfully halted the inferno. However, Brian detailed in a post on Instagram that when the fire was at its height, he was forced to flee his home near Sunningdale Golf Course.

Next to pictures of himself and Anne Brummer of his Save Me Trust wildlife



THE ^{gonzo} NEWSROOM

charity viewing the torched landscape, May wrote that seeing the fire was 'shocking and traumatic'. "These pictures show Anne Brummer and I this afternoon, surveying the forest fire which is still smouldering less than a mile from my own house and studio, and the fond relics of my entire life," he explained. "Today Se (sic) were able to begin to thank the amazing firefighters who risked their lives to contain this huge and treacherous wild furnace on the heath land of Sunningdale Golf Course - which actually adjoins my property," he added.

"THE ONLY THING YOU DONE WAS YESTERDAY"

<https://www.music-news.com/news/UK/133487/Paul-McCartney-admits->

John-Lennon-s-How-Do-You-Sleep-song -was-hurtful

Sir Paul McCartney has admitted he found his late Beatles bandmate John Lennon's song 'How Do You Sleep?' "hurtful". The track from Lennon's 1971 solo album, 'Imagine', was penned after McCartney successfully dissolved the Beatles partnership in a High Court lawsuit, and after the iconic Liverpool group's frontman slammed his bandmates - Macca, Sir Ringo Starr and the late George Harrison - in an interview with Rolling Stone magazine in 1970, the year they split.

McCartney and his then-wife Linda reacted by having ads published mocking Lennon and his now-widow Yoko Ono, which saw



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Worcester, Jan 18

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Worcester.
Feb 24, 1877.

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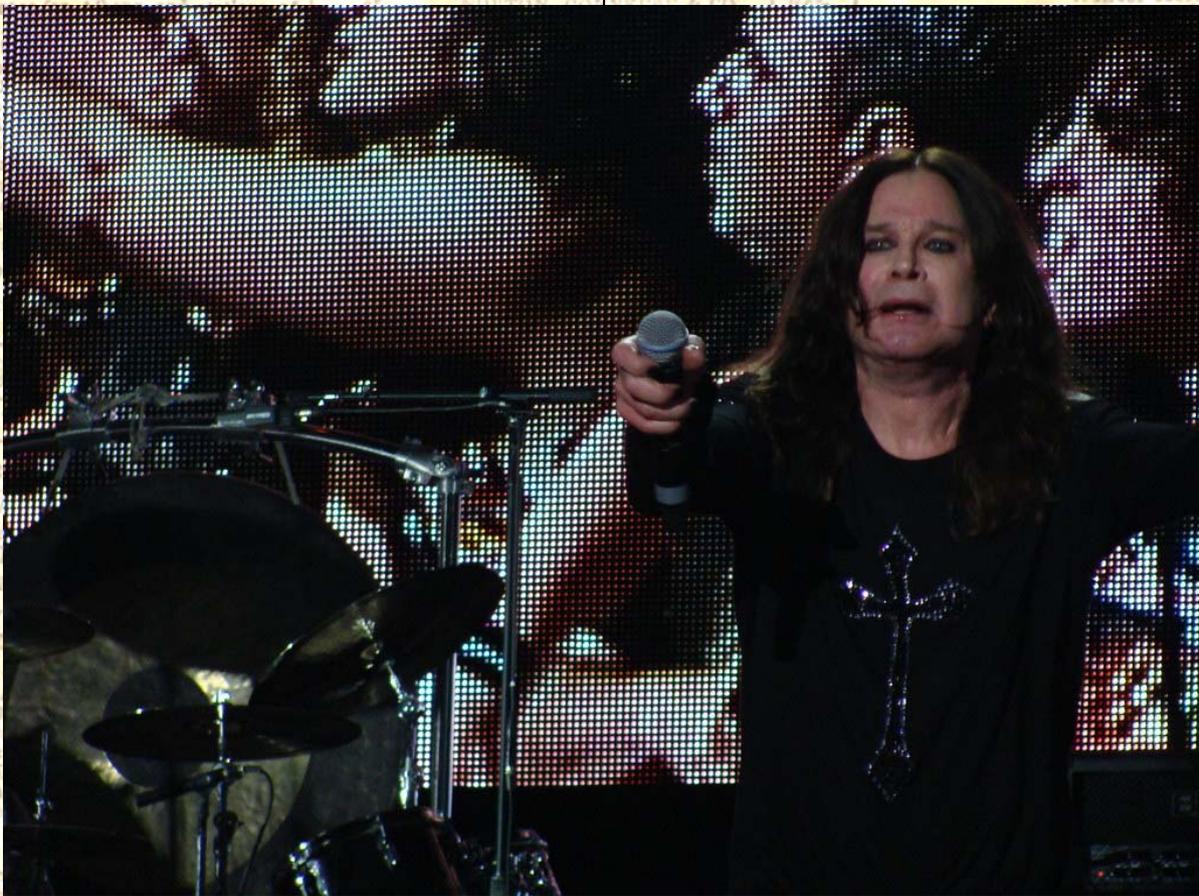
them dressed up as clowns. 'How Do You Sleep?' was penned in response to McCartney's solo LP 'Ram', which featured the track 'Too Many People', which he later admitted intended to slam Lennon.

On his track, Lennon brought up the conspiracy theory that McCartney died, on the line: "Those freaks was right when they said you was dead."

A "DISGUSTING TROLL" SHOULD HAVE STAYED UNDER A BRIDGE
<https://www.music-news.com/news/UK/133472/Kelly-Osbourne-slams-disgusting-troll-following-attack-on-dad>

Kelly Osbourne has called out a 'disgusting' troll who applauded her father's Parkinson's disease diagnosis. Taking to her Instagram stories, The TV personality showed her 2.1 million followers a message from an anonymous Instagram user, who described Ozzy Osbourne as just "another a***hole" to "get rid of."

"Heard your father is dying thats great now we can get ridden of another a**hole (sic)," the callous user wrote. The star captioned the shot: "Seems like you need some attention???" adding, "So here you go you



H. E. HUTCHINGS,
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MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, COACH, GIGS and DRUM COILS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Boston, J. H. KNIGHTS HAT STORE, 155 Main St.
Worcester, Feb 25, 1877.

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

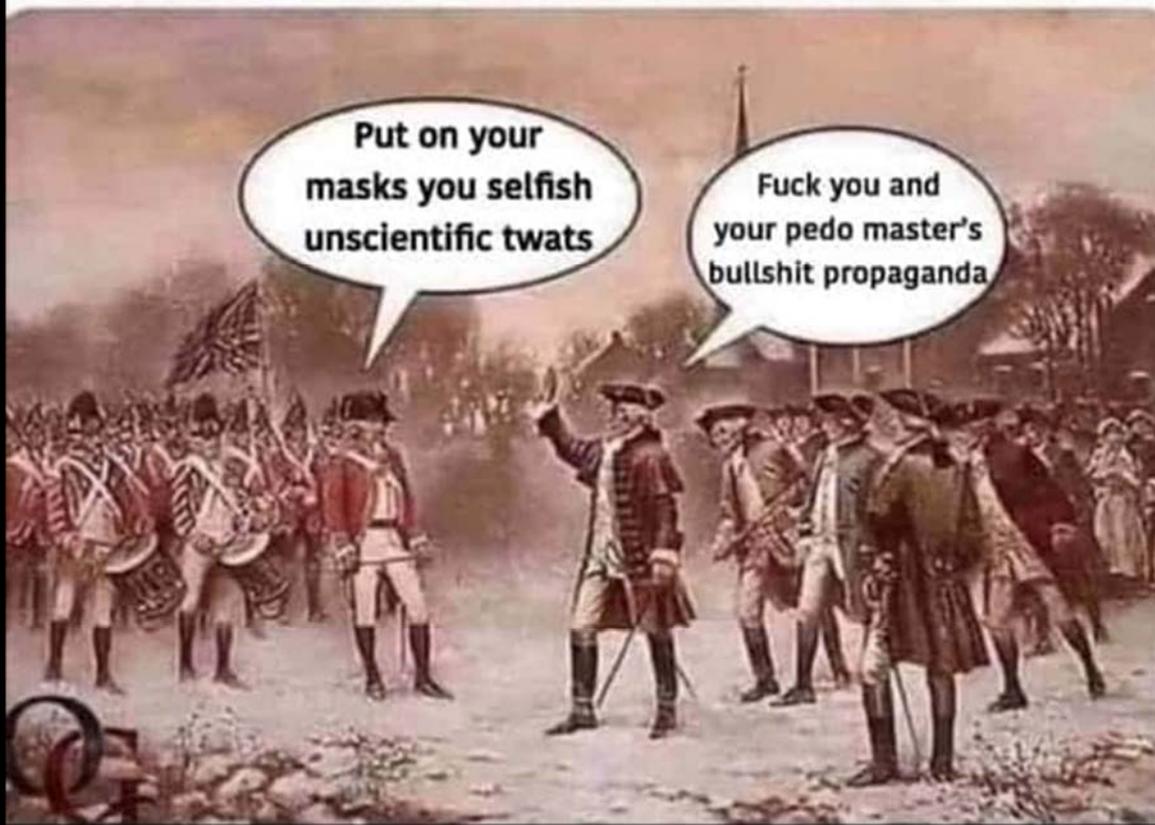
L O N D O N :

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.

HOW MY FACEBOOK FEED LOOKS RIGHT NOW



Covid Conspiracies

Alan Dearling

In the last ten years I've lived in many places around the world. Across Europe in Lithuania, the Netherlands, Portugal, Denmark, Hungary and more. At festivals, gigs and arts and music events. Plus having more permanent places to lay my head down –

my base camps – in both Southern Scotland and West Yorkshire. Two stunningly, naturally, beautiful places – the Berwickshire Coast and the Pennines. Todmorden in Calderdale is now in Local Lockdown 2 for the northern area of England. A ‘local’ lockdown for more than 4 million people. This feels, and is, incredibly divisive. To many in the area it appears to be an Orwellian ‘blame game’ – targeting areas where there are larger Muslim populations and/or poorer people. Many who live in multi-generational households and work in factories, shops, garages, bars and cafes where social distancing is incredibly difficult. However, the real impact of the secondary local lockdown will be in people’s responses to it, and in the ability of the local and national authorities to enforce it. The new regulations do not seem to be being obeyed much, as far as I can see in Calderdale. Folk have tasted some freedom. A step backwards is resented,

and places like boozers and restaurants need customers from more than one household at their tables in order to survive commercially.

Perversely, it has also coincided with the month-long roll-out of the UK government ‘Eat Out to Help Out’ scheme to encourage the exact opposite to ‘staying at home’! Forget social distancing and support your local businesses! It will be interesting to see if this ‘Eat Out’ programme is closed down in Lockdown areas.

In pubs and eating places, on the streets, out on country and coastal walks, in shops – I’ve met dozens of people who have their own personal theories of how and why the Corona virus has originated, how it has been spread, issues about wearing face-coverings, personal restrictions on movement, the effects on holiday plans,



and, for a growing number, whether Covid-19 exists at all.

Personally, I live and work amongst an amazingly diverse range of people. I consciously like to talk to a wide range of people. This includes plenty of folk who have totally different belief-systems than me. I know half a dozen Flat-Earthers; Survivalists; Illuminati-followers and opponents; disciples of David Icke and his fight against the Babylonian Brotherhood; UFO believers; Vegans, Vegetarians and Meat-eaters; Climate change activists and those who deny it. I'm mates with fervent nationalists and staunch Europeans; Internationalists; Anarchists; Monarchists; Land-owners and Communards. But, down in the pubs and amongst the folk working in factories and the shoppers, amidst the watchers of TV soaps – the realities of life are ripe for the spread of conspiracies, nationalism, localism, vigilante-ism, and sadly racism, fear and loathing.

With these thoughts in mind, I started collating this 'Conspiracy theory' piece which involves some comments on Trump, who seems to be a one-man conspiracy-theorist, comments from the new Freedom Fighters of the world, from the Awakening Movement, QAnon and from scientists, fact-checkers and more...
President Donald Trump, 15th July 2020:

“Make no mistake. We hold China fully responsible for concealing the virus and unleashing it upon the world.

They could have stopped it, they should have stopped it.

It would have been very easy to do at the source, when it happened.”

Here are some of the popular beliefs

I've heard all of the following comments in the past few weeks:

- *Covid-19 is no more dangerous than flu and is not a major killer. We don't need the lockdowns and restrictions.*
- *It's a man-made disease – probably originating from China, or, from a powerful world organisation.*
- *It's a part of an international (or national) government/world organisational plan to cull the world population and increase control of the populace.*
- *It's being spread by Muslims and other foreigners.*
- *Lockdowns and other restrictions are not legal and are completely contrary to our personal freedom.*
- *In areas and sectors of the population where more tests are done, there will inevitably be more positive cases identified.*
- *Vaccinations against the Coronavirus and other diseases are an infringement of personal freedom, potentially harmful to health, and should be opposed.*
- *There are already treatments for the Covid-19 disease but they are being withheld.*
- *Going on holiday is a personal right.*

The World Health Organisation (WHO) is one of the most celebrated international organisations advising both governments and the public on the most effective responses to the Covid-19 pandemic, and the myths and misinformation surrounding the spread of the disease. Especially through social networks:

https://www.who.int/emergencies/diseases/novel-coronavirus-2019/advice-for-public/myth-busters?gclid=Cj0KCQjwyJn5BRDrARIsADZ9ykHsD6upZ-hg-dUjpHo3gwUzFe0xekm_T1OkrVUrP4GEny1IFWskTcMaAsUwEALw_wcB

Here are some of the 'Facts' from the WHO:

“FACT: There are currently no drugs licensed for the treatment or prevention of COVID-19

While several drug trials are ongoing, there is currently no proof that hydroxychloroquine or any other drug can cure or prevent COVID-19. The misuse of hydroxychloroquine can cause serious side effects and illness and even lead to death. WHO is coordinating efforts to develop and evaluate medicines to treat COVID-19.

FACT: 5G mobile networks DO NOT

spread COVID-19

Viruses cannot travel on radio waves/mobile networks. COVID-19 is spreading in many countries that do not have 5G mobile networks.

COVID-19 is spread through respiratory droplets when an infected person coughs, sneezes or speaks. People can also be infected by touching a contaminated surface and then their eyes, mouth or nose.



**#STAYTHEFUCKHOME
OR REAL PEOPLE WILL DIE**



World Health Organization

FACT: *The prolonged use of medical masks* when properly worn, DOES NOT cause CO2 intoxication nor oxygen deficiency*

The prolonged use of medical masks can be uncomfortable. However, it does not lead to CO2 intoxication nor oxygen deficiency. While wearing a medical mask, make sure it fits properly and that it is tight enough to allow you to breathe normally. Do not re-use a disposable mask and always change it as soon as it gets damp.

FACT: *Spraying and introducing bleach or another disinfectant into your body WILL NOT protect you against COVID-19 and can be dangerous*

Do not under any circumstance spray or introduce bleach or any other disinfectant into your body. These substances can be poisonous if ingested and cause irritation and damage to your skin and eyes. Bleach and disinfectant should be used carefully to disinfect surfaces only. Remember to keep chlorine (bleach) and other disinfectants out of reach of children."

Thinking Globally and Speaking Out Locally

I've found myself receiving increasingly impassioned and angry Facebook and other messages from people I am acquainted with, and in some cases, whom I know quite well. I've anonymised these 'voices' in the following on-line debates. But they are a pretty good indication of the power of the social media to spread truths, opinions, lies, science, disinformation and 'conspiracies':

Jane: *"It's upsetting that close friends are so willing to dismiss me as a deluded 'conspiracy theorist' instead of actually listening to what I'm saying & attempting to understand where I'm coming from. The Awakening is an interesting process. It involves a lot of research & new knowledge, spiritual activation & inner revelations. Big*

love to everyone ❤️ we're all at different stages of the awakening path. Am enjoying the new connections tho x"

Rachel: *"Yes but do you listen?"*

The rabbit hole of conspiracy theories is very interesting but there's more subterfuge than actual truth in most of it.

I was as involved and as believing as you about 20 years ago but when I realised that there was an anti-Jewish thread through nearly every theory I began to realise I'd

** Medical masks (also known as surgical masks) are flat or pleated; they are affixed to the head with straps or have ear loops."*



been duped. The theories have become ever more ridiculous over the last 20 years and the tiny vein of truth ever harder to untangle. I prefer my sanity and positivity thanks chick but good luck to you."

Jane: *"I'm perfectly sane & positive thanks 😊 & yes the 13 families at the top of the pyramid are indeed Jewish. That doesn't mean I'm against all Jew's. Just the ones that are enslaving humanity for their own gains & raping, torturing & sacrificing children. Of course I listen! I listen to my intuition big time. This is the implementation of the New World Order*

as a smokescreen to bring in ridiculous Orwellian laws. Question everything you are being told & don't trust the government or media. They're lying! Think for yourself xxx"

"Great to see so many people shopping without masks on!!! 😊 Freedom! To all those who want to wear a mask for the rest of their lives to 'protect the vulnerable' and completely mess up their own health in the process. Go right ahead! All the evidence is out there. I'm done with the passive aggressive emotional blackmail x"



Trev: *“Print these out. Please share.”*

Regarding the compulsory wearing of face masks

TO WHOM IT MAY CONCERN

Please be aware that the overwhelming scientific and medical opinion is not only that masks do nothing to stop the spread of SARs-COV-2, but that they may endanger the wearer, and are, therefore, in contravention of **Article 2 of the Human Rights Act 1998: Right to life.**

For medical and safety reasons I will, therefore, not be complying with any demand to wear a face mask as this may endanger my health.

I ask, and require, therefore, that you choose to respect my legal rights under the aforementioned **Human Rights Act 1998**, which has legal precedence over UK Law.

Should you be in any doubt over the validity of the information supplied here, I would encourage you to seek a professional legal opinion.

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Dave:

“Trev, I work for a clinical trials research unit. Believe me, the amount of regulation, external audits and peer reviews that researchers are beholden to means that falsifying anything isn't really possible. It's a very serious business with very serious penalties for faking results or even accidentally failing to document things properly. What does happen, however, is that the media, pressure groups and conspiracy theorists who don't have single bit of oversight or accountability regularly misunderstand or deliberately distort research findings to fit their own agenda or prejudice.

I hate wearing a mask, especially with my Gandalf beard (took me ages to find one that even does the job), but it's a small inconvenience to wear for a few minutes in a shop if there's a remote chance that it'll help keep someone alive down the line.”

The Storm and The Great Awakening – conspiracy theories at the heart of QAnon:

“Generally they all believe that Donald Trump is fighting against a secretive and evil global cabal, members of which include former Democratic presidential candidate Hillary Clinton and the billionaire liberal philanthropist George Soros, who both have been hate figures for the American political right for many years.

The supporters believe that a person or group inside the administration - the eponymous "Q" - is posting coded messages online to inform Mr Trump's supporters about this secret war, and preparing them for an imminent event in which the president overthrows the evil cabal and imprisons its members.”

<https://news.sky.com/story/what-is-qanon-the-bizarre-pro-trump-conspiracy-theory-growing-ahead-of-the-us-election-12033874>

According to **Travis View**, who has studied the QAnon phenomenon and written about it extensively for *The Washington Post*, the essence of the conspiracy theory is that:

“There is a worldwide cabal of Satan-worshipping paedophiles who rule the world, essentially, and they control every-



thing. They control politicians, and they control the media. They control Hollywood, and they cover up their existence, essentially. And they would have continued ruling the world, were it not for the election of President Donald Trump. Now, Donald Trump in this conspiracy theory knows all about this evil cabal's wrongdoing. But one of the reasons that Donald Trump was elected was to put an end to them, basically. And now we would be ignorant of this behind-the-scenes battle of Donald Trump and the U.S. military—that everyone backs him and the evil cabal—were it not for 'Q.' And what 'Q' is—is basically a poster on 4chan, who later

moved to 8chan, who reveals details about this secret behind-the-scenes battle, and also secrets about what the cabal is doing and also the mass sort of upcoming arrest events through these posts."

<https://en.wikipedia.org/wiki/QAnon>

Anna McLaughlin, King's College, University of London:

<https://www.kcl.ac.uk/investigating-the-most-convincing-covid-19-conspiracy-theories>

"We are all prone to believing infor-

Me and my friends ignoring every dumbass Orwellian Rona rule they invent



mination when it is repeated, easy to process and when it aligns with our prior attitudes and world views.”

Full Fact - the UK's independent fact checking organisation

Anna: “Where do conspiracies come from?”

Ultimately, people get caught up in conspiracy theories for a multitude of reasons.

It might simply be that the theory aligns with their pre-existing beliefs and opinions, giving their feelings of anxiety an outlet to focus on. For others, placing the blame on a specific person, country, or organisation, may give a face to the invisible threat of the virus. They may even simply just provide a form of escapism that distracts from the bleak reality of the situation.”

Matt Laslo:

“Shut your windows, lock your doors and unplug your Wi-Fi: Conspiracy theories are coming for you. Unlike in the past, though, they’re emanating from the president of the United States himself in the midst of a raging global and disproportionately American pandemic.”

<https://www.nbcnews.com/think/opinion/covid-19-conspiracies-get-embraced-trump-right-wing-media-because-ncna1235238>

Anna McLaughlin:

“And, if you need a trustworthy alternative to mainstream media, do look at reputable and independent science websites, such as Science News (which is also non-profit), Nature News, or Science Mag. These websites cover the latest scientific research and events, summarised in everyday language, by writers who are quali-

fied to interpret the results of studies.

We need to recognise that conspiracy theories are flourishing due to a climate of fear, mistrust, and lack of knowledge about the virus.”

<https://www.sciencenews.org/>
<https://www.nature.com/news>
<https://science.sciencemag.org/>

My friend **Angus Cockburn** posted on my Facebook:

“It’s got to work (the Lockdowns in the UK and restrictions and other actions world-wide) - this pandemic should have been billed like Ebola not flu - the daft British public might then have taken it seriously - if allowed to run out of control it would take 10-12% of the population - about 6,000,000 people - is that serious enough?”

A Final Note from Alan:

I’m no longer that optimistic about the likely success of the various UK government responses to the Covid pandemic. At a global level, ye gods only know! I sense growing exasperation and confusion amongst the local people where I have been living in West Yorkshire and to a slightly lesser extent back in the Scottish borderlands. Where there was once some semblance of community spirit, co-operation and shared ownership of the challenges posed by the Coronavirus and the most efficacious responses, there’s now ‘disunity’, ‘fear’, increasing mental-health problems, social and economic disintegration. There’s also an ever-growing level of ‘civil disobedience’, which could easily escalate, as has been seen in the second lockdown in the Australian State of Victoria with the rise of ‘Sovereign Citizens’ fighting with police. Maybe I’m now becoming part of the problem. For example, at a completely personal level, I may well ignore some of the Scottish de-

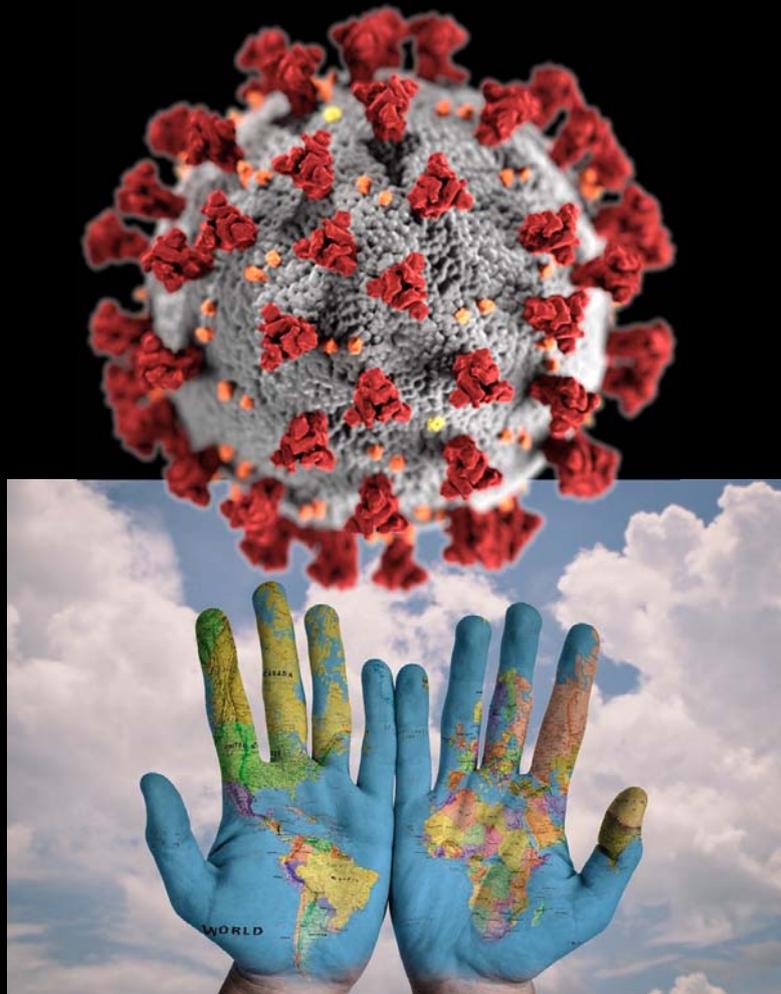
involved government travel advice, when I get the trains back from Todmorden to Berwick-upon-Tweed and up into Scotland. First Minister in Scotland, Nicola Sturgeon, has said:

"I strongly advise anyone planning to travel to areas affected in the north of England, or anyone planning to travel to Scotland from those same areas, to cancel their plans."

I think that allowing and to some extent encouraging international travelling, whilst (at least temporarily ignoring climate change), and most of all, the totally ineffective local and national enforcement of regulations will see the edifice of the 'mandatory and compulsory' restrictions and laws erode and crumble.

Once a critical mass believe that public order is no longer functioning...the whole world, not just in the UK...the result will see us in the midst of a dysfunctional meltdown...we stand on that precipice... Weirid Shit is getting Weirder and Shittier!

https://www.facebook.com/coronavirus_info/



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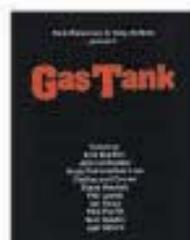
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Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

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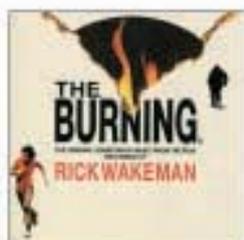
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The original recording, with two new tracks

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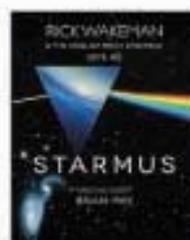
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With Adam Wakeman. Entirely instrumental

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STARMUS

With Brian May and The English Rock Ensemble. DVD

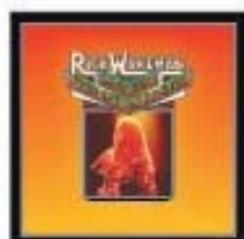
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Double CD set. The expanded 2016 version

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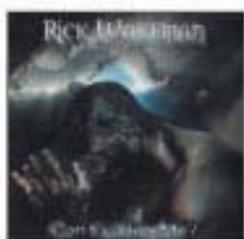
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THE PHANTOM OF THE OPERA

Double CD + DVD

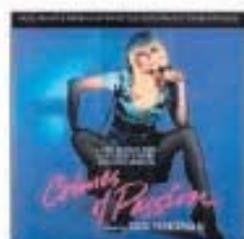
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Featuring The English Chamber Choir

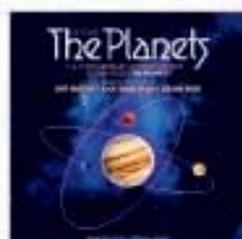
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A wicked and erotic soundtrack!

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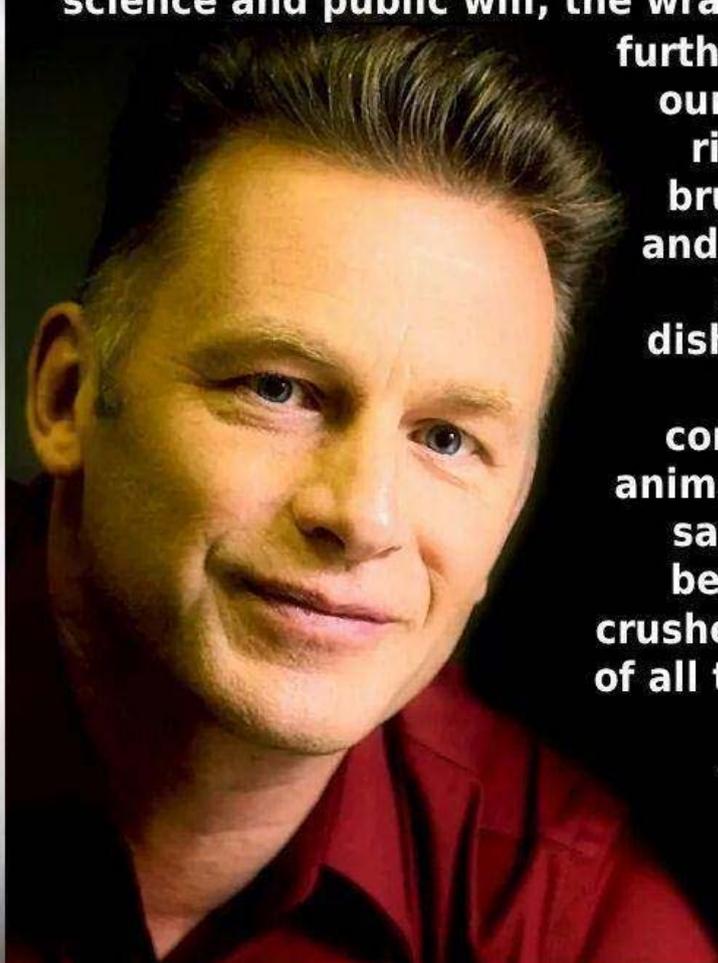


Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

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

NORWICH & W...
The above vessels are
commanded by experienced
Freight from Norwich
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. M.
Leave Worcester at 6
Fares 175-180, with
the care.
Norwich, July 21.

Providence & W...
The Grafton and New
Worcester at 10
Booke kept at the
Boe, N. E. Village, C
the General Stage Of
THE
Leave Worcester at 7
Providence at 7
morning and evening
support boats.
morning and evening
Worcester 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
the 5:40 P.M. train from
Worcester with train from
on class tickets sold
stop at Millbury, Westborough, Orange, Fair
ville, Northbridge, Waltham, Uxbridge, Millville,
Stoughton, Waterford, Worcester, Hamlet, Mendon,
Worcester, Leominster, Valley Falls, Central Falls and
Pawtucket.
BRIGHT NOTICE--Goods remaining at depot 48
hours after they are ready for delivery will be charged stor-
age. No freight received after 5 P.M. of March 23.

SEEDS. Together with a general assortment of Warden
Flour, 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. 1857. TYLER HARRINGTON.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St.,
WORCESTER.
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest possible price.
AMONG ARRANGEMENT 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.
At 11 A. M. train will take up on one east of Framingham
passengers will leave Millbury at 11 A. M. and 2 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
At 7 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 11 P. M.
At 7 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way Stations west of Fram-
ingham.
At 11 A. M. train will take up one east of Framingham.
At 2 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
At 4 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 Sturbridge will take the 2 P. M.
train.

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

NEW STORE!
(Warden Block,) No. 44 Front St.,
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Passengers for Millbury and Sturbridge will take the 2 P. 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. 1857. 15 Washington Square.

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
MANUFACTURERS and Dealers in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Repairing done at short notice.
Worcester, Jan 15



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?**

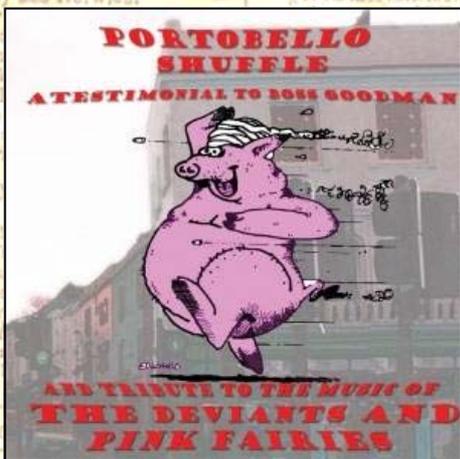
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



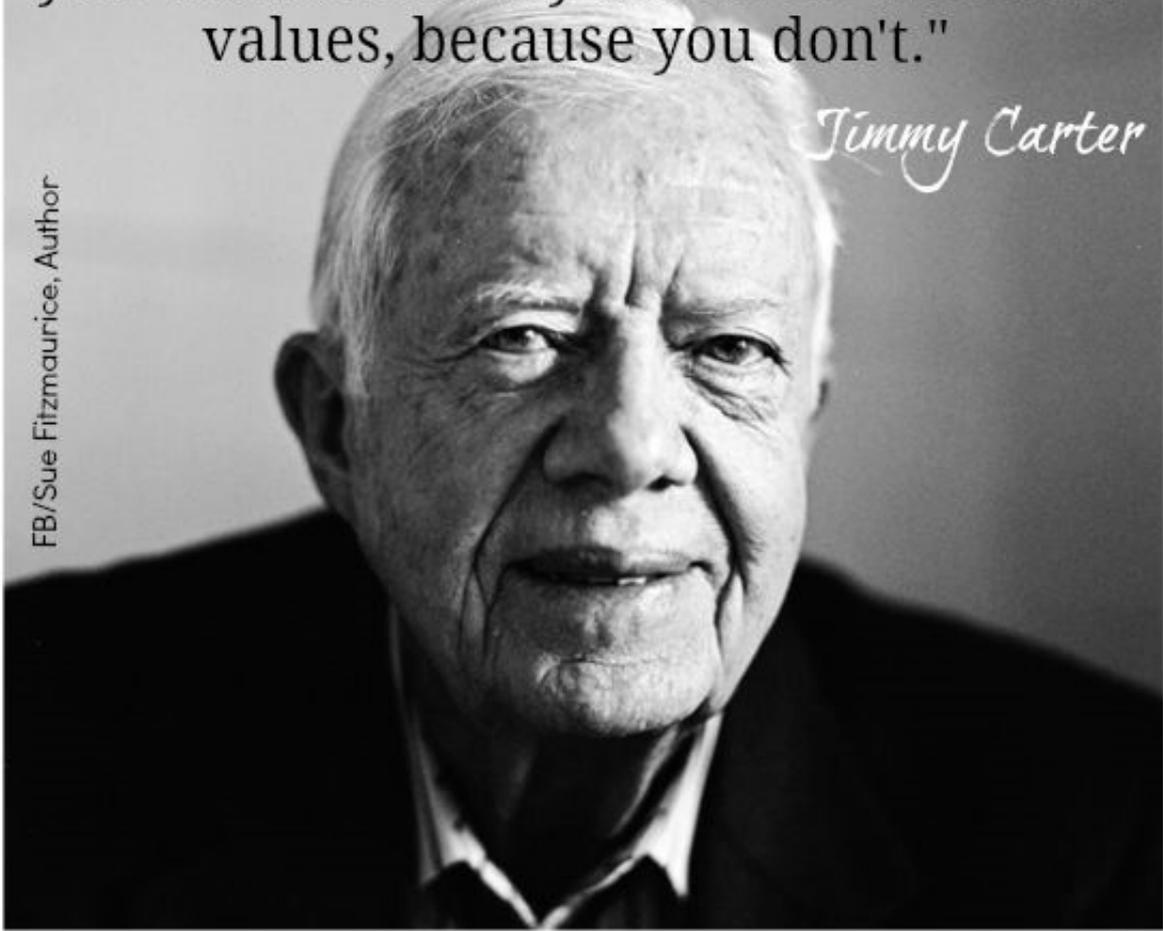
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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LITTLE STEVEN'S UNDERGROUND GARAGE
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"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.

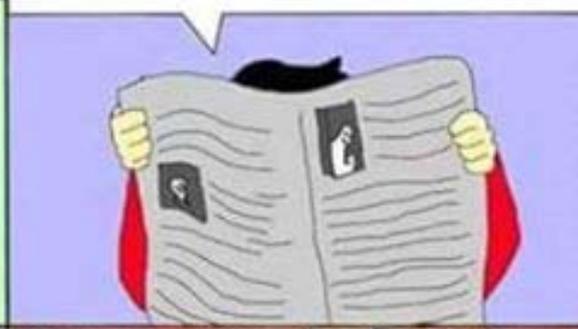
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

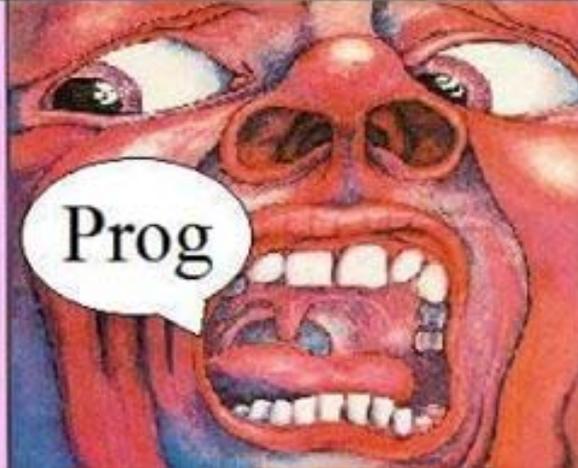


Sex?



No...

Prog



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





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



**KEEP
CALM**

Normal service

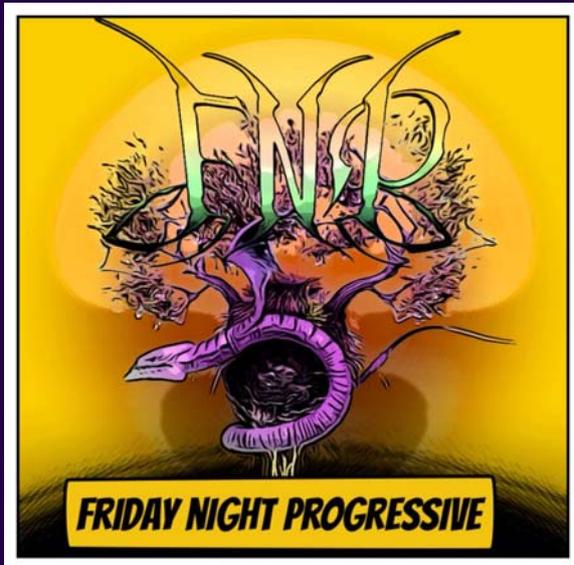
**Will resume
Shortly**

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

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

between [Here](#) tracks).

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



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

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

[https://
www.mixcloud.com/
ronald-marquiss/fnp-379-
ss-07-19-2019/](https://www.mixcloud.com/ronald-marquiss/fnp-379-ss-07-19-2019/)



Andrew Roussak
<https://www.facebook.com/Andrew-Roussak-100717118169/>
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Andrew N Project
<https://soundcloud.com/anproject?fbclid=IwAR2wfQhgDiTpYTGeovPGz6Dudar-I4dL7HOkcUwE1c7BdmMPC71ishlUy2g>
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Anders Buaas - artist
<https://www.facebook.com/andersbuaasartist/>

**Listen
Here**

Friday Night Progressive



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

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

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

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

**Listen
Here**



CANTERBURY SANS FRONTIÈRES: Episode Eighty-Five

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves , a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

THIS EPISODE FEATURES:

Hillage getting cosmic on BBC TV in '76, Pip Pyle's (and Hatfield's) last ever gig, a '71 song sketch from Dave Sinclair, an incredible Henry Cow fragment from a mysterious cassette, another Kevin Ayers/Bridget St. John collaboration, Bridget singing with Kevin's daughter Galen, Soft Machine on French TV in early '73 and Italy's Artchipel Orchestra playing Soft Machine much more recently. Also, more from the new Kaitlyn Aurelia Smith album, something from Bristol's Tezeta, a deeply Cantuarian miniature from Nottingham's Zopp and tributes to Miller brothers/Lol Coxhill collaborator Judy Dyble and Canterbury-inspired genius Tim Smith, both recently passed. From the Canterbury of now, newish jazz from Frances Knight, electronica from Koloto, blistering psych jams from Anderida, and an unexpected outdoor recital from the Cathedral Choir.

<https://canterburywithoutborders.blogspot.com/2020/08/episode-85.html>

Listen
Here

THE REAL MUSIC CLUB



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

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

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

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

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

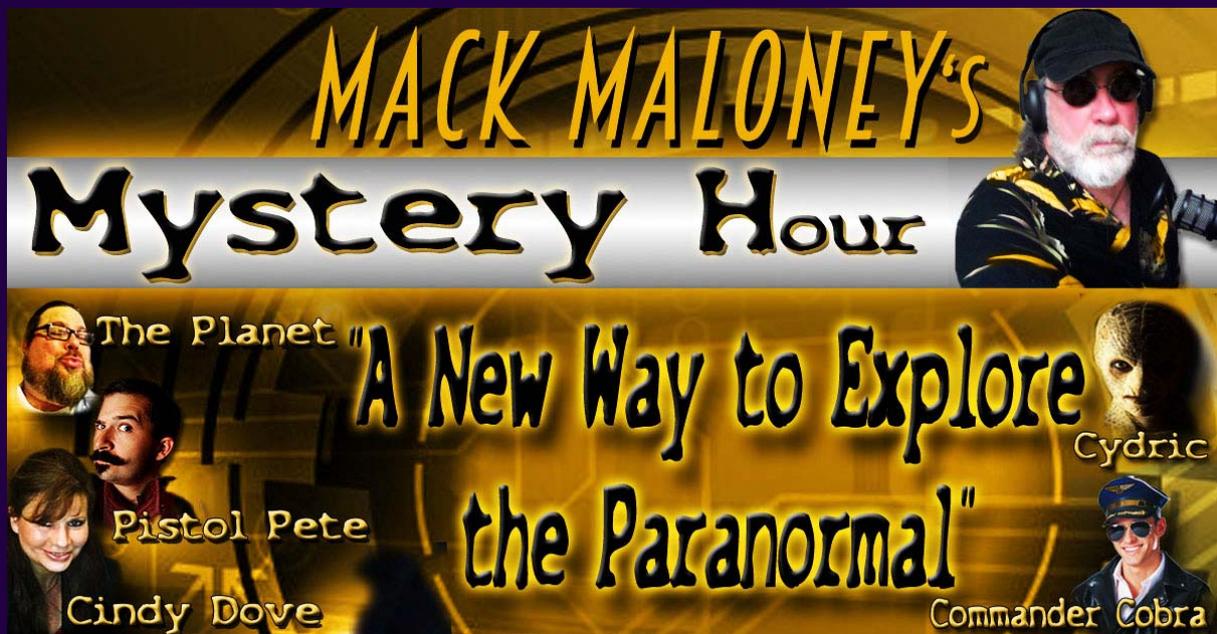
<http://therealmusicclub.com/radio-archive/>

With an index here:

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

Do have a listen.

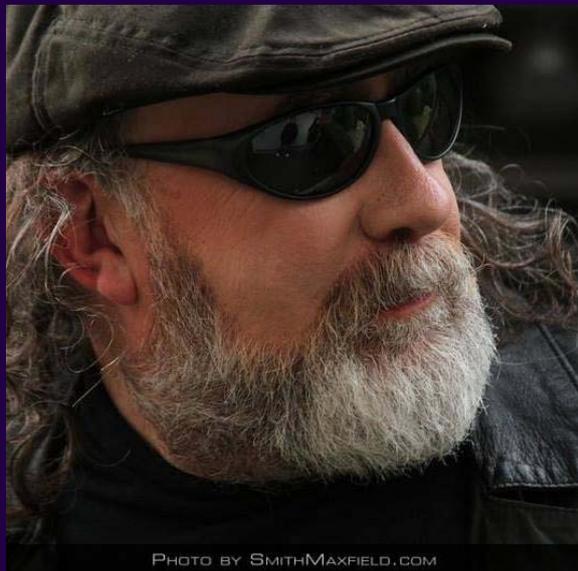
**Listen
Here**



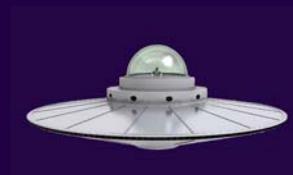
Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"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."

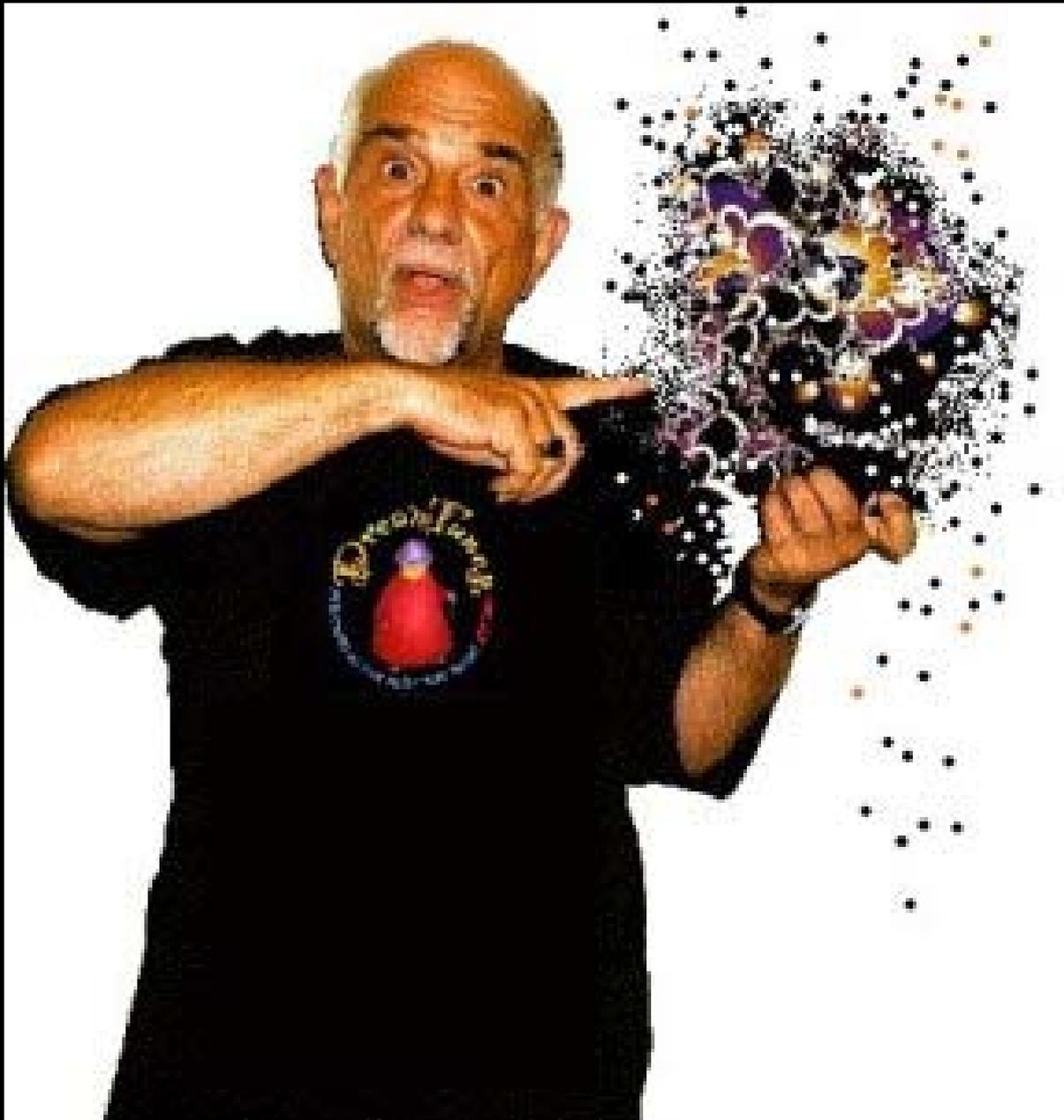


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK



Listen
Here

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



Mark Philipp Wirtz
(1943 – 2020)

Wirtz was an Alsatian pop music record producer, composer, singer, musician, author, and comedian. Wirtz is best known for the never-completed *A Teenage Opera* concept album, a project he devised while working under contract to EMI at Abbey Road Studios with Beatles engineer Geoff Emerick. The

THOSE WE HAVE LOST

COLLATED BY THE GIN REAPER

first single from the planned album, "Excerpt from A Teenage Opera" by Keith West, was a number 2 hit on the UK Singles Chart in September 1967 and encapsulates Wirtz's signature style, described by Mojo magazine as "Phil Spector scoring Camberwick Green". Another track produced and arranged by Wirtz, the 1966 single "A Touch of Velvet - A Sting of Brass" credited to The Mood-Mosaic featuring The Ladybirds, became well known in Germany as the theme tune for the Radio Bremen show Musikladen and was used by some radio stations and DJs in the United Kingdom as an ident, notably Dave Lee Travis on Radio Caroline.

In 1970, Wirtz moved to Los Angeles, California, to accept an invitation by his fellow expatriate producer and friend Denny Cordell to work with him at Hollywood's Shelter Records. In 1973, Wirtz signed a writer/artist/producer contract with Capitol Records for whom he recorded two albums, Balloon and Hothouse Smiles. Both were released under the name "Marc Wirtz". In 1979, signed by Russ Regan to Interworld Music/CBS Records as writer and producer, Wirtz produced his third solo album, Lost Pets, sequentially joined by ace guitarists Richard Bennett and John Beland, keyboard players Alan Lindgren and Tom Hensley, drummers Billy Thomas and Denny Seiwell, and bassists David Hungate and Les Hurdle. However, the production was never finished due to Wirtz's decision to concentrate on his family, leading to a 20-year hiatus from the music business.

In 2004, giving in to the plea from his by-now Spain-residing daughter Nicole to produce her rock-band leader boyfriend's debut album,

Wirtz flew to Barcelona and returned to the studio for the first time in many years to produce Les Philippes' Philharmonic Philanthropy. Before year's end, the band's album was No. 1 in the independent label charts. Wirtz continued his rebounded studio activities by subsequently producing his own Mark Wirtz Eartheatre solo album Love Is Eggshaped, Spyderbaby UK's Glassblower CD, and Anthony Rivers' Marked Confidential. Wirtz died on the morning of 7 August 2020 from Pick's disease.



Alauddin Ali
(1952 – 2020)

Ali was a Bangladeshi composer, He won the Bangladesh National Film Award for Best Music Director five times for the films Golapi Ekhon Trainee (1978), Sundori (1979), Koshai (1980), Jogajog (1988) and Lakhe Ekta

THOSE WE HAVE LOST

(1990). He won the Best Music Composer award for the film Laal Doriya (2002) and the Best Lyrics award for Premik (1985). He directed music for more than 300 films.

Ali's father, Jadob Ali, was a staff artiste at the Dhaka radio station. His uncle, Sadek Ali, and cousins Dhir Ali Miah, Mansur Ali, Yunus Ali and Momotaz Uddin, were music directors and composers there during the 1960s. Ali's first film as a music director was Shondhikkhon in 1975. Ali was married to Salma Sultana (d. 2016). Their daughter, Alif Alauddin, is a musician. Alauddin Ali died on 9 August 2020 at a private hospital in Dhaka.

Michael Peter Smith (1941 – 2020)

Smith was an American, Chicago-based singer-songwriter. Rolling Stone once called him "The greatest songwriter in the English language". He sang and composed from the 1960s, and his rich and challenging songs have been recorded by more than 30 performers. He is best known for writing "The Dutchman", which was popularized by Steve Goodman and also recorded by Brendan Grace, Suzy Bogguss, Celtic Thunder,[1] Liam Clancy, Norm Hacking, Anne Hills, Mara Levine and Si Khan, John McDermott, the New Kingston Trio, Gamble Rogers, Tom Russell, Jerry Jeff Walker, Robert James Waller, Josh White Jr., and Bernard Wrigley.



THOSE WE HAVE LOST

In 2009, Smith won the International Hans Christian Andersen Prize (Copenhagen) for The Snow Queen. The honor is awarded to people who promote and interpret Hans Christian Andersen and his works. He died from colon cancer on August 3, 2020.

Lawrence R. Novak (1933 – 2020)

Larry was an American jazz pianist. He was the father of drummer Gary Novak. He was born in Chicago. He learned piano from age five and began playing jazz at 14. He studied

at Loyola University Chicago and the University of Minnesota, followed by a stint playing in a military band in 1959-60. Novak led a trio ensemble at the London House in Chicago from 1961 to 1963 and then at Mr. Kelly's from 1963 to 1975, a gig he inherited from Marty Rubenstein. He was the musical director there for 12 years. During this time, he released the album Larry Novak Plays! on Dot Records, issued in 1964 with Count Basie bassist, Cleveland Eaton. Novak accompanied on piano, conducted, and arranged for Peggy Lee and worked extensively with Pearl Bailey; he also accompanied on piano, conducted, and arranged for Mel Tormé, Frank Sinatra, Joe Williams, Sarah Vaughan, Tony Bennett, Natalie Cole, and Carmen McRae. Among



THOSE WE HAVE LOST

the instrumentalists he played with are Dizzy Gillespie, Louie Bellson, Herb Ellis, Butch Miles, Rufus Reid, Ray Brown, Carl Fontana, Kenny Burrell, Chick Corea, Al Hirt, Charlie Shavers, Barney Kessel, Scott LaFaro, Sonny Stitt, Terry Gibbs, Buddy DeFranco, Phil Woods, and Scott Hamilton. From 1984, Novak taught at DePaul University. Novak's Invitation album featuring bassist Eric Hochberg and drummer Rusty Jones was released by Delmark Records in November 2015. He died a week or so back.



Leon Fleisher (1928 – 2020)

Leon was an American classical pianist, conductor and pedagogue. He was one of the most renowned pianists and pedagogues in

the world. Music correspondent Elijah Ho called him "one of the most refined and transcendent musicians the United States has ever produced". Born in San Francisco, Fleisher began playing piano at the age of four, and began studying with Artur Schnabel at age nine. He was particularly well known for his interpretations of the two piano concertos of Brahms and the five concertos of Beethoven, which he recorded with George Szell and the Cleveland Orchestra. With Szell, he also recorded concertos by Mozart, Grieg, Schumann, Franck, and Rachmaninoff.

In 1964, he lost the use of his right hand due to a neurological condition eventually diagnosed as focal dystonia, forcing him to focus on the repertoire for the left hand, such as Ravel's Piano Concerto for the Left Hand and many compositions written for him. In 2004, he played the world premiere of Paul Hindemith's Klaviermusik, a piano concerto for the left hand completed in 1923, with the Berlin Philharmonic. He regained some control of his right hand then, and played and recorded two-hand repertoire. He was also notable as a conductor, and especially as a teacher for over 60 years at the Peabody Institute at Johns Hopkins University, the Curtis Institute of Music and others. He was a Kennedy Center Honors awardee in 2007, among many distinctions.

Fleisher died of cancer in Baltimore, Maryland, on August 2, 2020, at age 92

THOSE WE HAVE LOST



Malik Abdul Basit (1972 – 2020)

Basit, who performed under the name Malik B., was an American rapper and singer who was a founding member of the Roots.[1][2] He appeared on the first four albums released by the Roots, before departing the group. He returned as a featured artist for some later albums. He released one EP, entitled Psychological, on emcee Haak Blast's publishing company Future Blast Publishing. He also released two studio albums, Street Assault (2005) and Unpredictable (2015) with Mr. Green.

Basit died on July 29, 2020 at the age of 47. His cause of death has yet to be released.



Rajko Dujmić (1954 – 2020)

Dujmić was a Croatian songwriter, composer and music producer, best known as a member of the pop group Novi fosili. He composed the winner entry of Eurovision Song Contest 1989, "Rock me", along with Stevo Cvikić. They also composed the two previous Yugoslavian entries, "Ja sam za ples", sung by Novi fosili, and "Mangup", sung by Srebrna Krila. He received Croatian music award Porin for lifetime achievement in 2013. After he was involved in a traffic accident in the village of Stari Laz on 29 July 2020, Dujmić died six days later, on 4 August, at the Rijeka Clinical Hospital at age 65.

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Tony Costanza (1968 – 2020)

Costanza was an American drummer, known for being the first drummer for the American heavy metal band Machine Head, playing in the band from 1992 to 1993. Costanza received jazz lessons from Buddy Rich's best friend, Irv Kluger. Influenced by such drummers as Dave Lombardo, Gene Hoglan and Terry Bozzio, whom Tony considered his favorite drummer. Costanza did two shows with Machine Head. A kegger/house party in Oakland and the first "official" Machine Head

show in Las Vegas, NV on August 29, 1992. In 1993, he decided to leave the band, stating, "I left the band, because I was very young and new at playing drums, especially double bass. The band called for a lot of double bass. Basically, out of my own insecurities, I self-destructed. I've suffered a lot from the loss and will never forget not playing in my favorite band ever, but I had to do what was healthy for me and the band. I was even asked to rejoin, if I had certain parts very solid on the double bass aspect of it all, but I still felt I couldn't give the band what they needed."

He wrote the drums for seven songs from their debut album *Burn My Eyes: A Thousand Lies*, *The Rage to Overcome*, *Death Church*, *A Nation on Fire*, *Blood for Blood*, *I'm Your God Now*, and *Block* (originally titled *Fuck it All*). Costanza died on 4 August 2020, aged 52.



Agathonas Iakovidis (1955 – 2020)

Agathonas Iakovidis was a Greek folk singer of rebetiko style. He represented Greece in

THOSE WE HAVE LOST

the Eurovision Song Contest 2013 with Koza Mostra and the song "Alcohol Is Free".[1][2] Agathonas Iakovidis was born in Evangelismos in 1955. His parents were refugees from Asia Minor. He was a self-educated student. Agathonas has been involved professionally in music since 1973. After a few years, he released his first album in 1977. Since then, many new albums have been released by Iakovidis.

On 5 August 2020, Iakovidis was found dead in his bed from a heart attack, aged 65.

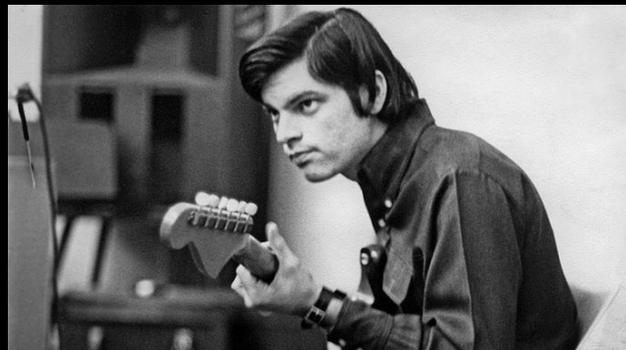


William Peter Hamill Jr.
(1935 – 2020)

Hamill was an American journalist, novelist, essayist and editor. During his career as a New York City journalist, he was described as "the author of columns that sought to capture the particular flavors of New York City's politics and sports and the particular pathos of its crime." Hamill was a columnist and editor for the New York Post and The New York Daily News.

A friend of Robert F. Kennedy, Hamill helped persuade the senator to run for the United States presidency. He subsequently worked for Kennedy's campaign and covered it as a journalist. He was one of four men who disarmed Sirhan Sirhan of his gun in the immediate aftermath of the senator's assassination.

Hamill died on August 5, 2020, at New York–Presbyterian Brooklyn Methodist Hospital. He was 85, and suffered from heart and kidney failure at the time of his death, in addition to having fractured his right hip in a fall.



Jan Savage
(1944 - 2020)

The Seeds were an American rock band formed in Los Angeles, California in 1965. The group became known for psychedelic rock music and is considered a prototype for garage punk rock bands. The guitarist Jan Savage has died, but no more information is available at this time.

THOSE WE HAVE LOST

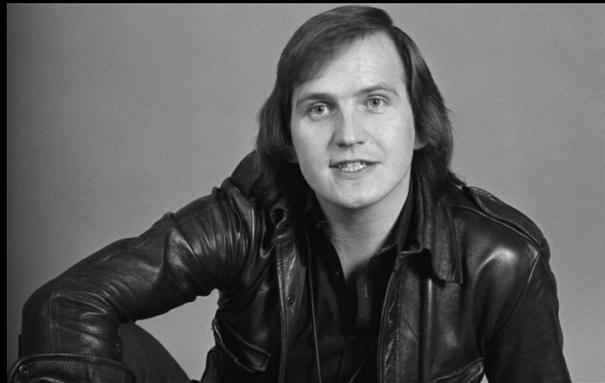


Carlton Dequan Weekly (1993 – 2020)

Weekly, known professionally as FBG Duck, was an American rapper and songwriter. He was best known for his 2018 breakout single "Slide". He was signed to Barry Weiss' and Sony Music Entertainment label RECORDS. FBG Duck released his earliest music in 2011 at the beginning of the drill music movement, mostly as a response to rappers like Chief Keef from rival neighborhoods. He

remained active until his death. His most popular song was "Slide", which received over 53 million views on YouTube. A remix of the song featuring 21 Savage was released subsequently. He was shortly thereafter signed to RECORDS.

On August 4, 2020, Weekly was shot and killed in the Gold Coast district of Chicago as he was shopping. He was 26



Wayne Fontana
(born Glyn Geoffrey Ellis)
1945 – 2020)

Fontana was an English rock and pop singer, best known for the 1965 hit "The Game of Love" with the Mindbenders. Fontana was born in Levenshulme, Manchester, Lancashire, and took his stage name from Elvis Presley's drummer, D. J. Fontana. In June 1963 he formed his backing group, the Mindbenders, and secured a recording contract with, coincidentally, Fontana Records. With the band, Fontana released his biggest single "The Game of Love" and after several less successful singles he left the band in October 1965. He reportedly quit during a

THOSE WE HAVE LOST

concert performance. Fontana remained under contract to the label after parting with the Mindbenders and soldiered on alone, using musicians working under the name of the Opposition, notably Frank Renshaw (lead guitar) (born 22 June 1943, Wythenshawe, Manchester), Bernie Burns (drums), Stuart Sirret (bass), and Phil Keen (drums), among others. Sometimes the band was billed as the Mindbenders, sometimes just as the Wayne Fontana Band. Struggling to achieve chart success, Fontana recorded a number of songs by outside writers with B-sides being mostly his own compositions. Fontana's biggest solo single, "Pamela, Pamela", written by Graham Gouldman, reached No. 5 in Australia's Kent Music Report and No. 11 on the UK Singles Chart in early 1967. It was his last single to chart in the UK. The later singles included another Gouldman composition, "The Impossible Years". In 1970 he was one of the first performers at the Glastonbury Festival. After a streak of flopped releases, Fontana took a break in 1970.

In 1973, trying to re-launch his career, Fontana recorded yet another Gouldman song, "Together". It was backed with an original song, "One-Man Woman", that was co-produced with Eric Stewart, an ex-bandmate from the Mindbenders. The single failed to chart. After his last single, "The Last Bus Home", released by Polydor in 1976, he largely left the music business. He told the Daily Express in 2017, "I went into self-retirement, drank too much and didn't know where I was half the time." After giving up drinking he joined the 60s revival circuit. Fontana died from cancer on 6 August 2020 at the age of 74. His long-term partner was by his side. He had a daughter and two sons.



Martin Birch
(1948 – 2020)

Birch was a British music producer and sound engineer. He became renowned for engineering and producing albums recorded predominantly by British rock bands, including Deep Purple, Rainbow, Fleetwood Mac, Whitesnake, Black Sabbath, Blue Öyster Cult, and Iron Maiden.

Birch retired in 1992, after producing Iron Maiden's *Fear of the Dark* album. It was the last of the ten records he produced with the group. He appeared in Iron Maiden's music video "Holy Smoke" two years before his retirement.

Birch died on 9 August 2020, at age 71. The cause of death was undisclosed. Initial tributes were paid by David Coverdale, Geezer Butler and Wendy Dio. Members of Iron Maiden offered a lengthy tribute to Birch on their official website, with Steve Harris, Bruce Dickinson & Rod Smallwood reflecting on his personality and his time working with the band.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

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



Plastic constitutes approximately

90%

of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50%

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

Facts found on ecowatch.com

SAVE

Stonehenge World Heritage Site

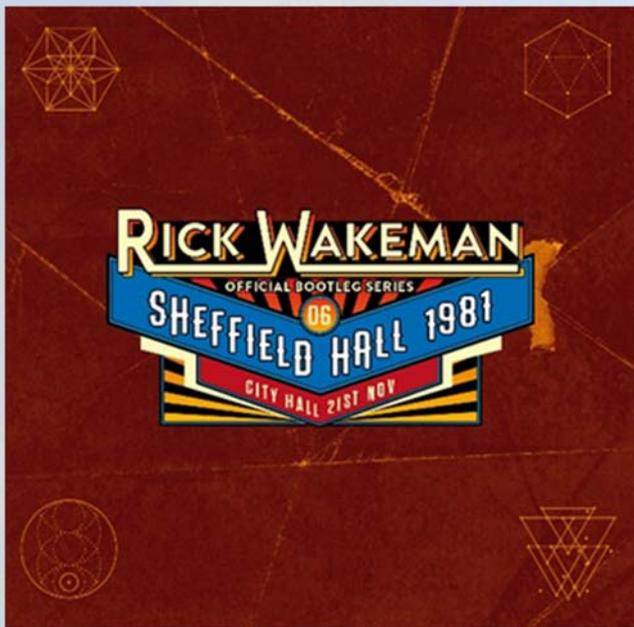
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details



Rick Wakeman
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”

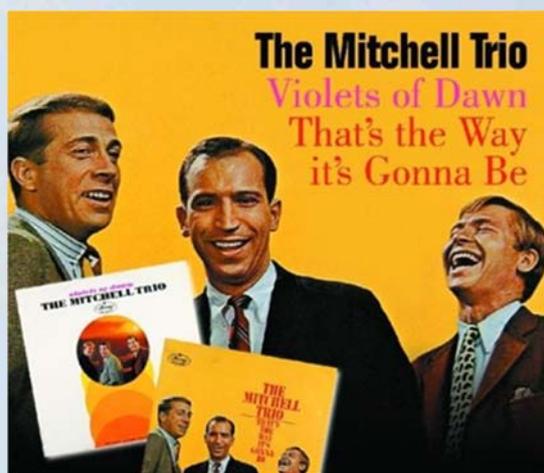
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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



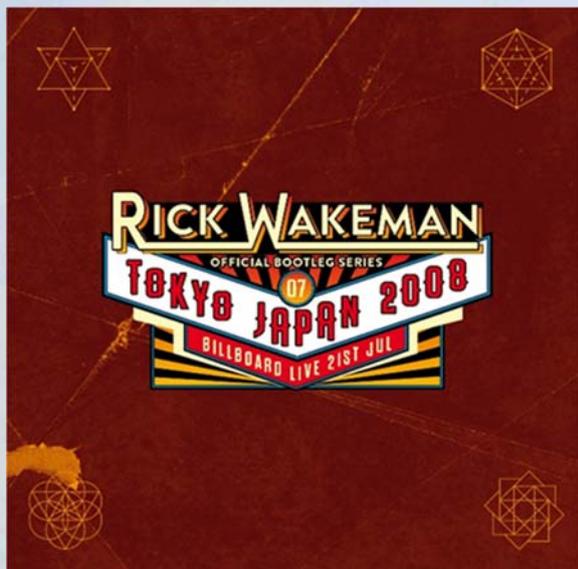
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

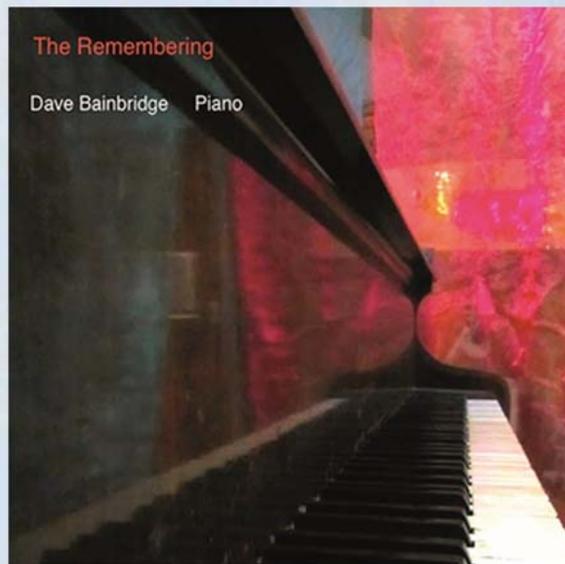
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

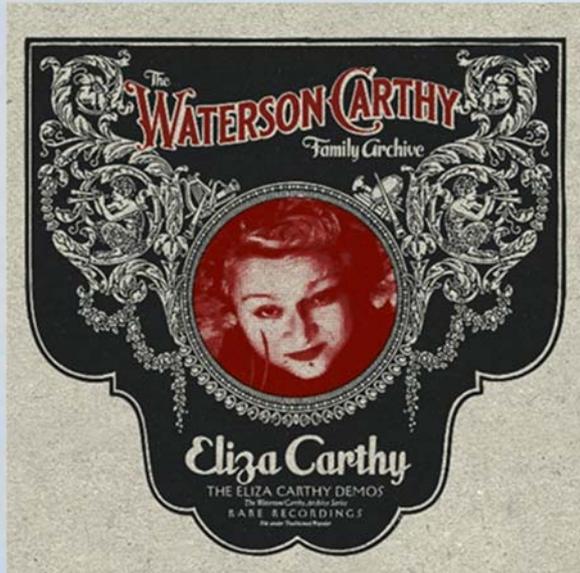
Dave Bainbridge - December 2015

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"

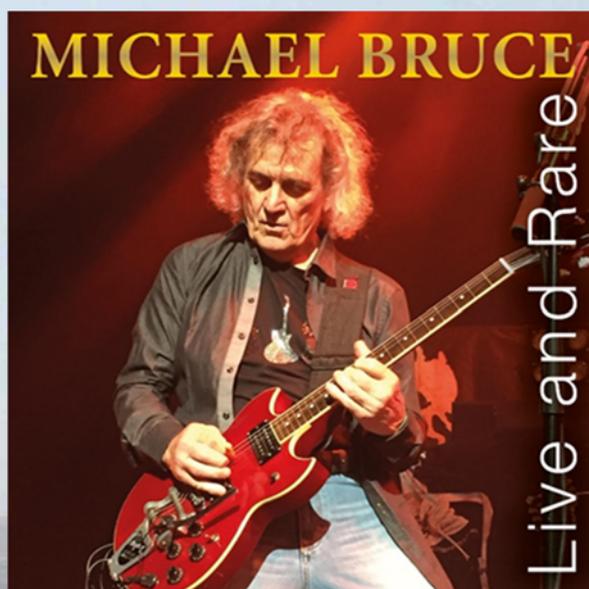
Label: Cog Sinister
 Distribution: Plastichead
 Release Date: 10th July 2020
 Catalogue Number: COGGZ134CD
 Barcode: 5056083206049
 Format: CD Album

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 Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



The Mangrove demo bust 50th anniversary

'The Mangrove Restaurant in All Saints Road was raided yet again this weekend and the police succeeded in charging a number of people with possession of cannabis. Since the Mangrove opened a

year ago it has become as well known to the police as to the black community, but another sort of pressure is being brought against them now. A petition is going around asking to have the place closed.' Mangrove Busted People's News no 23 June 30 1969

By the end of the 60s Frank Crichlow's Mangrove restaurant on All Saints Road was on its way to becoming the single most recurring cause for legal advice on drug related matters of the next couple of decades. In 1968 the Hustler black underground paper, edited by Courtney Tulloch, contained the first 'Turn on West Indian and English feasts' advert for the new venture of El Rio Frank Crichlow, the Mangrove restaurant at 8 All Saints Road, the black community centre of the 70s and 80s. In 'Days in the Life' Courtney Tulloch recalls the move from the Rio at 127 Westbourne Park Road (after he found the new premises in the Kensington Post) as the turning point

TOM VAGUE

ONE STEP NEARER TO SUEING JUDGE

Mike Sirros, who was very active in Notting Hill over the last few years in the Claimants Union, in play schemes and Crest Press, got one step nearer on Monday May 1st to successfully sueing a judge, a policeman and the Commissioner of Police, for false imprisonment and assault.

It all began last year when on March 7th Mike was swooped on and arrested just as he was leaving the Crown Court just after Judge MacLeay had declared that he had no power to judge Mike's appeal against deportation. The same afternoon the judge changed his mind, said he could judge the case and dismissed Mike's appeal. Mike was imprisoned for a few days till he got bail and then on March 17th the Divisional Court declared the judge had made a wrong order and must have been 'confused'.

Though Mike spent from May to September in Pentonville Prison on Home Office orders, and was then deported to Algeria, he did not forget his treatment by Judge MacLeay and the policeman who swooped on him in the Court. With the help of the Law Centre, Mike has been fighting a case ever since, to sue the judge, the policeman and the Commissioner of Police.

The Judge and police got really worried and have tried to appeal and get the case struck out. But on May 1st the case came up in the High Court and the Master refused to strike out Mike's case, so refusing the appeal by police and judge. He reckoned the case was strong enough to go to trial.

PUBLIC HEALTH INSPECTORS MOVE

The Public Health Department has recently moved from 25a Kensington Sq. to Chelsea Old Town Hall, Kings Rd. 352 8101 - even further away from the bad housing in the north of the borough where most of their work must lie. Move further away and hope the problems will vanish. Is that what the Council hopes?

LAW CENTRE JOB

North Kensington Neighbourhood Law Centre



"THIS PLACE IS A HAUNT OF CRIMINALS, PROSTITUTES, PONCES AND THE LIKE"

-PULLEY
ON THE MANGROVE

THE NOTORIOUS PC PULLEY IS BACK IN NOTTING HILL and the management committee of the Mangrove in All Saints Road has put out the following statement.

"PC pulley has returned to Notting Hill. Within days we have had complaints from four different sources about the officer's behaviour. In response, we have written an open letter to the Home Secretary and the Commissioner of Police stating our demand - that PC Pulley be immediately removed from the area.

This demand is not new. In fact Pulley was removed from the area following the black community's confrontation with the local police on the 9th August 1970. At the trial which followed, the Mangrove Trial, Pulley appeared as a major prosecution witness. His evidence was challenged on the basis that he was dishonest, that he was a liar. The jury acquitted five defendants and intimidated in discussions following the trial that Pulley's evidence was not believed. It has been stated that he was transferred to Scotland Yard. We are not aware on what basis he has returned to the area, neither do we care. WE SIMPLY WANT HIM OUT!"

The final sentence of their letter to the Home Secretary sums up the position.

"We demand his immediate removal from the area. THE RESPONSIBILITY FOR WHATEVER HAPPENS AS A CONSEQUENCE OF HIS PROWLING AROUND THE AREA NOW RESTS SQUARELY ON YOUR SHOULDERS. YOU KNOW THE FACTS, THE RESPONSIBILITY IS YOURS, YOU IGNORE IT AT YOUR OWN PERIL."



from the 50s hustling scene to 60s Black Power activism. If anything, this made the new venue of more interest to the police. As the Mangrove became the hippest Notting Hill restaurant of them all, 'turn on West Indian and English feasts' were served to Sammy Davis Junior, Marvin Gaye, Jimi Hendrix, Nina Simone, Sarah Vaughan, Diana Ross and the Supremes, the Four Tops, CLR James, Vanessa Redgrave and the original cast of The Avengers. Frank Crichlow reminisced in the

Kensington Source magazine: "People would be waiting outside in cars until tables were free. The place was out of this world - in just a couple of months it was pop-u-lar... The place would be packed and we'd see the police peeping through the windows..."

As the Westway flyover opened to traffic on August 9 1970 there was a re-housing protest on the hard shoulder, and on the same day there was a protest march under the flyover.





In the late 60s and early 70s there seems to have been a demo in Notting Hill virtually every other day, while All Saints hall hosted at least one community action meeting a night. The march was protesting about police persecution of the Mangrove Caribbean restaurant on All Saints Road, outside of each of the 3 local police stations; the Notting Hill station on Ladbrooke Road, Sirdar Road in Notting Dale, and the plan was to finish at Harrow Road. But, as the march went up Great Western Road, under the newly opened Westway, police attempts to divert it away from the Harrow Road station resulted in a mini-riot on Portnall Road, the arrest of 17 demonstrators, and the infamous trial of the Mangrove 9 - including the restaurant owner Frank Crichlow and the Black Power activist-future TV personality Darcus Howe.

Michael Storey's 'Days in the Life' recollection of All Saints Road, when he was working with the film-maker Horace Ove, included Michael X

coming round at the height of his notoriety, boasting that "with 6 good guys" he could start a Black Power revolution: "Stokeley Carmichael came over to meet him... There were all these heavy black dudes everywhere... They were glamorous. They had something that I felt I hadn't; it was going into another world. We used to go to each other's houses and dance and play music all afternoon. Then I lived in St Luke's Mews. The Mangrove was round the corner and I slipped into this whole lifestyle of not really doing anything. You had shebeens, the right music, open houses... Horace told me when I came with my pink cheeks that I wouldn't last a year; I lasted less... I was busted outside the Mangrove, I got burgled by a junkie who I had staying in the flat, and then I left."

'The police case arising out of the Mangrove demonstration was shown up for what it was at Marylebone Court this week. The magistrate threw out charges of incitement to riot and

BATTLE FOR FREEDOM AT OLD BAILEY



BROTHERS & SISTERS ON TRIAL FOR DEFENDING THE RIGHTS OF BLACK PEOPLE

The trial of the Mangrove Nine grinds into its tenth week at the Old Bailey. The trial arises out of the struggle of the black community of Britain for freedom from the growing oppression of this government, its police, its courts, its laws old and new. The defence of the nine brothers and sisters, who are charged with conspiracy to riot, affray and assault on police, is an important part of that struggle.

The Immigration Bill and the Industrial Relations Bill that this government has passed, the twenty bomb attacks on the homes of black people in the last year, the murder of David Oluwale by the Leeds police and the events in and around the Mangrove trial itself show us quite clearly how Britain intends to deal with its people. Our response is equally clear. We are not willing to be dealt with in this way.

As sister Althea Lecointe, one of the three defending themselves in this trial, pointed out, the demonstration in Notting Hill on Aug. 9th. 1970 out of which the charges arise, "should never have been necessary". The police of that area in London had for years harassed and brutalised the people of Notting Hill. The Mangrove restaurant, one of the nerve centres of the community, had been raided without reason several times. Evidence in the trial showed how high the resentment of the brothers and sisters, both defendants and witnesses, against this constant unchecked brutality

was. An Action Committee of concerned people called and organised the demonstration to bring this feeling, in a perfectly legal way, onto the streets. As witness after witness said, when the demonstration, 300 strong, reached Portnall and Marban Road, the police cordoned off the demonstration, attacked it viciously and attempted to break it up. In the confusion that followed, the police arrested 30 people. Of the nine who face charges at the Bailey only four were arrested on that day. The five others were rounded up up to a year later.

At the preliminary hearing the police case of 'incitement to riot' collapsed. The police tried to change the charge to 'riot'. Magistrate David Wachter refused to have it on the grounds that police witnesses themselves had said that the demo broke up in a 'spontaneous melee'. On Oct. 5th., when the case began at the Old Bailey, the brothers and sisters found that this charge of 'conspiracy to riot' had been brought back.

The trial began with the unanimous demand from the defendants for an all black jury, a jury drawn from a community which is aware of the background and position of black people in this country. Judge Edward Clark, working with the Clerk of the Court and the prosecution, denied this demand which the law of Britain is supposed to guarantee. As the jury was being selected, a black brother was taking the oath when the prosecution objected and had him removed.

The case has been a systematic exposure of police lies, the way in which the prosecution, having no evidence, tries to play on the prejudices of the jury, of the way in which the judge plays the part of chief prosecutor, attacking and obstructing the defence. The trial has brought out the reality of the oppression we face from police and courts and the determination of black people to answer it, point by point.

The defendants say they have no case to answer. Bro. Rhodan, defending himself, asked the jury to wash its hands off the charges, to have no part in the police conspiracy or the legal frame up.





only after evidence had shown that the fighting was spontaneous. The prosecution attempted to say that banners with 'Kill the Pigs' on them were evidence of an incitement to riot (this seemed to be the only evidence) but the magistrate said this could not be taken literally. The prosecution had to agree that if the slogans had been 'Fuck the Pigs' or 'Bugger the Pigs' that would not have been taken literally so the same should apply in this case. 6 were still sent to the Old Bailey on charges of making an affray but at least the police fabrication of incitement and riot were rejected. A bad day for the pigs.' Charges Quashed People's News vol 3 no 3 January 18 1971

'The trial of the Mangrove 9 began at the Old Bailey on October 6 in a way that makes it obvious to the most naïve observer the repressive role of the courts. The clerk of the court, upheld by the judge on the first day, has refused to allow relatives of defendants to sit in the well of the court. They are only allowed in by personal ticket to the public gallery. Friends have queued for hours

outside to get a seat although there have been empty places inside. No reason has been given for these new restrictions. Obviously they do not even want justice to be seen to be done. Defendants and supporters have good reason to doubt whether it will be done. The first 3 days were spent contesting the all-white jury. There were not even 12 black people on the list of 150 jurors.

'The charges of riot, affray and assaulting police arise out of a demonstration against police harassment of the black community on August 9 last year. Of the 17 people arrested during the conflict between police and marchers in Portnall Road, 10 were fined and 7 acquitted. But 2 months later new charges of incitement were brought against Frank Crichlow of the Mangrove restaurant (where the march began from), Roddy Kentish and Rhodan Gordon. When new incitement charges were also heard against Althea Leconte, Barbara Beese and Radford Houve the prosecution could bring no evidence. The next day they substituted a riot



charge. This charge was rejected by the magistrate but has been reimposed by the Director of Public Prosecutions when the defendants were committed to the Old Bailey on the charge of affray. The other defendants are Rupert Boyce, Anthony Innis and Godfrey Millett. The trial will take about 6 weeks and what happens and how it happens is important to all of us who are struggling against the increasing repressing in this area and throughout



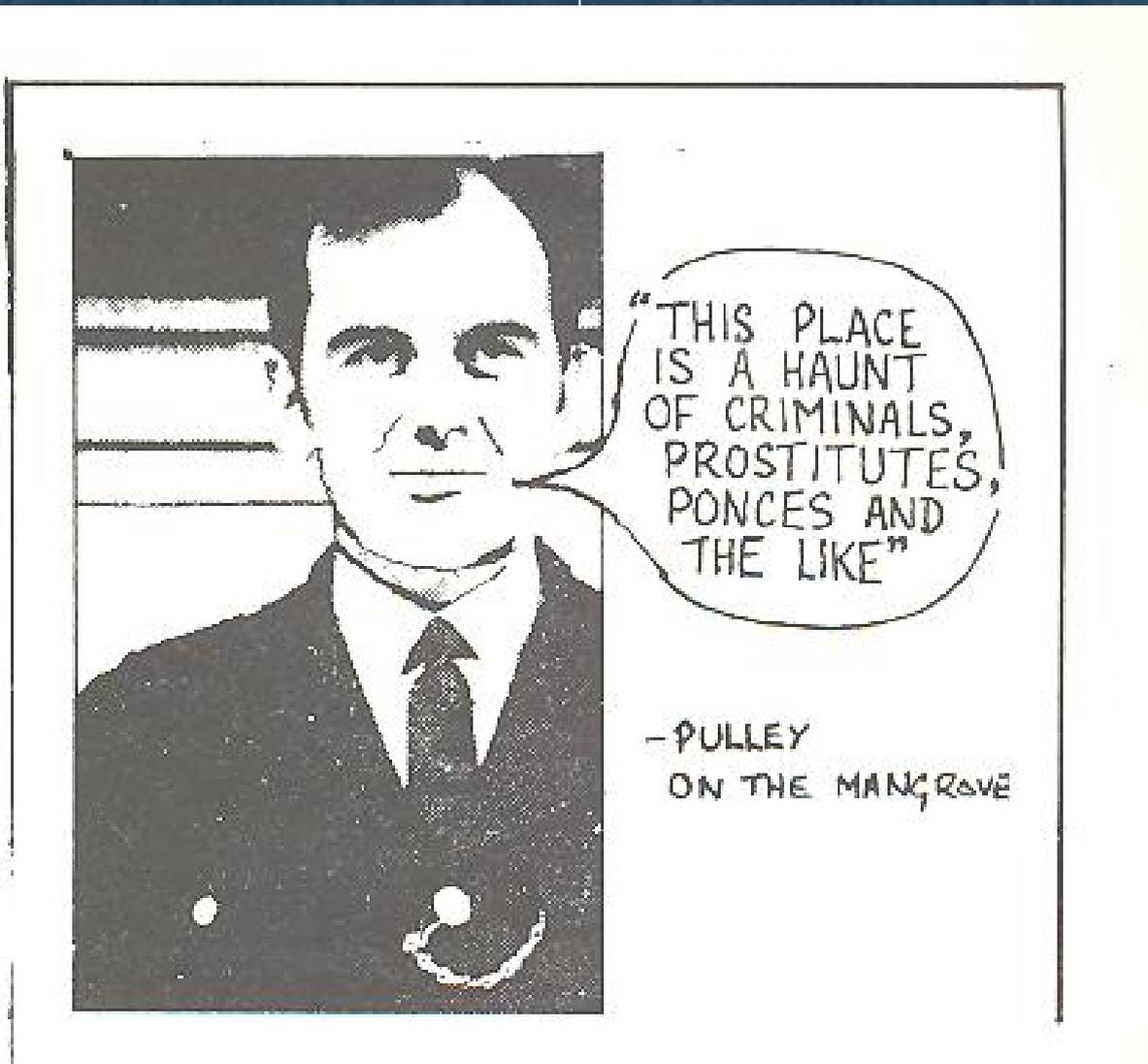
the country. A background paper on the trial and very good weekly court reports can be got from the Information Centre, 301 Portobello Road W10 969 4123.' Closed Trial People's News vol 3 no 36 October 11 1971

'There is to be a benefit concert for the Mangrove 9 on Wednesday November 17 from 8-12 at Imperial College Union, Prince Consort Road. Tickets cost 50p and can be got from 120 Talbot Road or 17a Rendle



Street. Music by Third World War, Ginger Johnson, Ojah and the People Band. "This place is a haunt of criminals, prostitutes, ponces and the like" Pulley on the Mangrove People's News vol 5 no 17 May 8 1973 The notorious PC Pulley is back in Notting Hill and the management committee of the Mangrove in All Saints Road has put out the following statement. 'PC Pulley has returned to Notting Hill. Within days we have had complaints from 4 different sources about the officer's behaviour. In response, we have written an open letter to the Home Secretary and the Commissioner of Police stating our demand - that PC Pulley be immediately removed from the area. This demand is not new. In fact Pulley

was removed from the area following the black community's confrontation with the local police on August 9 1970. At the trial which followed, the Mangrove trial, Pulley appeared as a major prosecution witness. His evidence was challenged on the basis that he was dishonest, that he was a liar. The jury acquitted 5 defendants and intimated in discussions following the trial that Pulley's evidence was not believed. It has since been stated that he was transferred to Scotland Yard. We are not aware on what basis he has returned to the area, neither do we care. We simply want him out.' The final sentence of their letter sums up the position. 'We demand his immediate removal from the area. The responsibility for whatever happens as





a consequence of his prowling around the area now rests squarely on your shoulders. You know the facts, the responsibility is yours, you ignore it at your peril.' Mangrove Benefit People's News vol 3 no 41 November 8 1971

1971 ended with 2 Notting Hill trials at the Old Bailey, the Mangrove in Court 1 and the first of the Angry Brigade in Court 2. In the latter Jake Prescott was found guilty of conspiracy to cause explosions and sentenced to 15 years imprisonment; but the Mangrove 9 were acquitted of conspiracy to cause riot and affray. As reported in the Mangrove trial special International Times 120, 'in the pub afterwards, the jurors explained why they went against Judge Clarke's biased conduct of the trial and told defendants they were astonished at police methods and thought they often lied. The trial also revealed the pigs' prejudice against and their over-reaction to the demo.' In the constabulary's football analogy the verdict was seen as Mangrove 1 Police 0. Even though the charges were thrown out of court, the

notorious PC Pulley remained adamant that 8 All Saints Road was a legitimate object of frequent police investigation, as it was "a haunt of criminals, prostitutes and the like." The North Kensington Labour MP Bruce Douglas-Mann said in the trial that the mere presence of Pulley constituted "a provocation to the black population." Pulley's boss Gilbert Kelland cited him in 'Crime in London' as 'one of the most outstanding operational officers the force has ever known.' David May of Friends and the Kensington News concurred, calling him "a superstar" as he looked back on a time of better race relations (from the 80s), when Pulley's line was, "I am in no way racist, but these blacks are breaking the law with Marijuana."

In Miles's radical restaurant review in 'Days in the Life', the IT and Indica founder visited the Mangrove with the cover artwork for Teamwork, the magazine of the West Indian Standing Conference: "First of all there was a lot of rustling and 'What is this white boy doing in here?' sort of thing. Then they all had a lot of design theories,

gave it a lot of criticism. The Mangrove used to be insane; the smell of dope coming out of the kitchen was enough to wipe you out just sitting at a table.” Jenneba Sie Jalloh evokes the restaurant’s distinctive vibe in her ‘All Saints and Sinners’ black history book with: ‘Mangrove, smell of hashish, swirling clouds of ashen smoke, weave in, around, away, palms like giant fingers, sounds of laughing, belly deep and penetrating, wise words and indiscretions, deep canary yellows, matted reds and browns, a tropical tapestry of colour, light and sounds.’ In ‘Days in the Life’ Courtney Tulloch of IT and Hustler cites the Mangrove as the spiritual home of the Carnival: “That was a good example of using the skills, abilities and crafts of all those people who were condemned as pimps and so on... It was those same people, the ones who were called pimps and prostitutes and drug pushers, who created Carnival and keep creating it. We demonstrated that those people could come out of

those basements and create their art and their music, which is what they’d always wanted to do. On that level the establishment did not suppress the black movement. We won; we more than won. We created a community.”

As the police inadvertently brought about Courtney Tulloch’s black British revolution, the Mangrove was transformed from a regular Caribbean café into the Black Power restaurant-community association-working men’s club-revolutionary talking shop. The Met’s reefer madness (originally directed at hippies, rather than black people), and PC Pulley’s early efforts to curtail the Notting Hill restaurant craze, began a couple of decades of Mangrove raids, busts, trials, demos, riots and general antagonism between the police and black community, which made All Saints Road the epicentre of young black London seeking legal assistance, the capital’s main reggae artery and the Carnival backstage area.



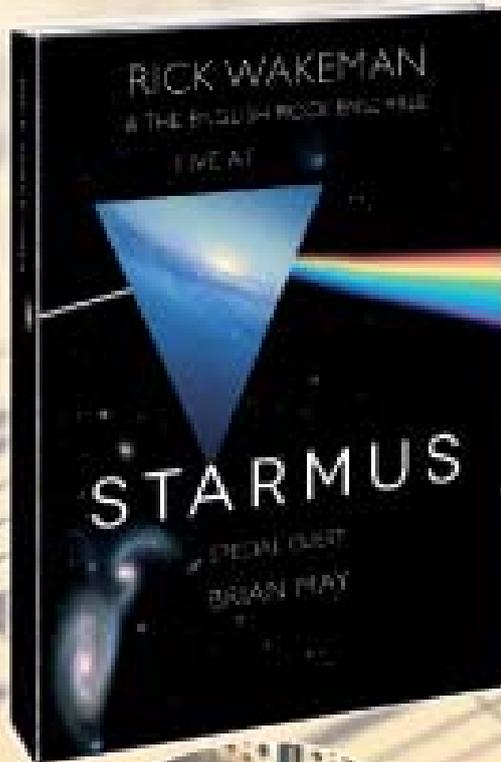
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

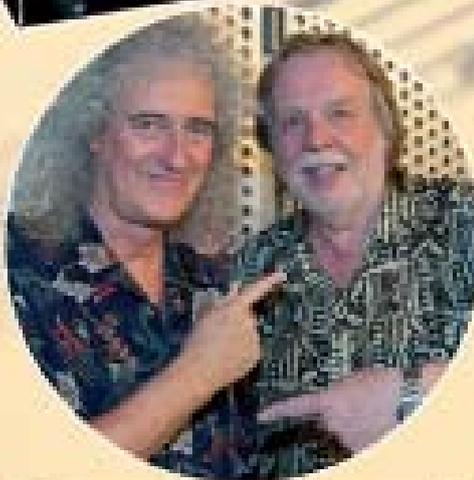
Rick Wakeman & Brian May

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



At the End of the Rainbow...

By Jonathan Plesset | July 14th, 2020

It was a long journey from Kentucky to Pittsburgh, but Landpilots Mark and Sue arrived home to a beautiful sign in the sky: a



new forever home for this little pup at the end of the rainbow!

She and her 14 friends came all the way from Kentucky to Pittsburgh. Gabe was found as an emaciated stray, weak, with his ear half torn off. Bryce is missing part of his front leg and his elderly owners couldn't care for him anymore. Mason was found lying in a ditch scared to death after the



PAART[™]
*pittsburgh aviation
animal rescue team*



fourth of July and all the fireworks. Tank was surrendered because he was “too big”. Carlo has been in the shelter since November and has gone through the dog obedience training at the local prison. He has been in the prison program since March and is a great dog.

Taking the skies for a 500 mile round trip

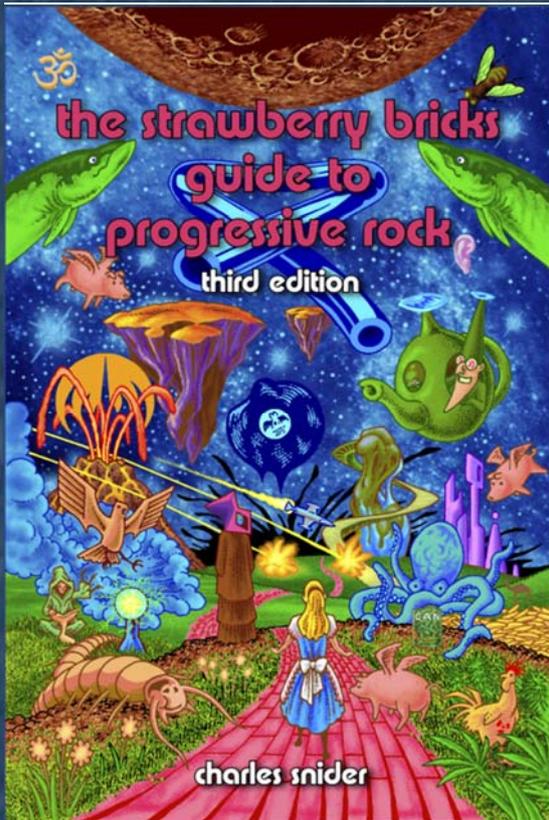
flight

By Jonathan Plesset July 7th, 2020

With time running out and animal lives at risk, Pilot Pete Lehmann took to the skies for a 500 mile round trip flight to bring 10 animals from danger to safety. Fresh off a seven-and-a-half hour journey the day before, Pete suited up and departed as the sun began to rise. A flight to North Carolina over the mountains meant added risk as the hot air pushed the clouds upward, making it difficult for him to navigate. Pushing through, Pete knew that getting these animals to a second chance was worth the risk.

Each one of these animals had the same problem in common. As they spent more and more time in a shelter, their odds of finding their furever home began to wane. We knew we had to get these dogs to Pittsburgh, where there is a desperate need for adoptable animals. Their day began with uncertainty but ended with a chance to become someone’s new best friend.





Chas Sniding – The Strawberry Bricks Guide to Progressive Rock

Back at the end of 2011, my family and I were in Orlando on holiday and I had

taken a book with me to read while I was there. I enjoyed the book immensely, and covered it in notes, but was frustrated this tome on progressive rock music finished long before “my” scene. This started an idea in my mind which would not go away, like an itch I couldn’t scratch, which was that someone needed to put out reviews of albums from the Nineties, and three years later I mentioned the idea to Jon Downes of Gonzo. He told me if I wrote it, he would publish it, and 2019 saw the release of The Progressive Underground (Vols 1 and 2, Vol 3 currently at the printers but held up by Covid 19). Not long after it started to get some publicity, Chas contacted me and asked if we could swap books, and he sent me a copy of the second edition of Strawberry Bricks. It was only at this point that I realised he was the person responsible for the years of sweat and toil, collating and proofing, as the book which started it all was the first edition!

These days we speak often, and with the release of the third edition, it is only right and proper to have a full catch up. Some magazines such as Record Collector have described my books as a Bible, but in truth my books are the New Testament, and The Strawberry Bricks Guide To Progressive Rock is the Old Testament, and no proghead should be without it.

Who, what and when is Chas Sniding?

It is all Charles Snider. When I got inundated with “friend” requests from presumably good folks I never met, I did not want to mix personal life with the rest of the world. Thus, I created a Facebook account “Chas Sniding” for progressive rock and the book. There is, however, a story in the term “Sniding”. About ten years ago I befriended Chicago new-prog band

District 97. (That story is in Will Romano's Prog Rock FAQ). Shortly thereafter Jonathan Schang and his father Vic became regular visitors to my "man cave" for prog fuelled evenings. Some of the band made appearances, but as they always called me by my last name, Snider, the events were eventually dubbed "Snidings". I liked it and it stuck. But to answer the question, it's all in the Prologue of the book.

What are your earliest musical memories, and how did you first become involved with progressive rock?

I grew up during the golden era of rock music. My dad was an immigrant who changed his last name to Snider during the McCarthy era. (Yes, decades after his death we managed to get the FBI files from that time - I could write a movie script with it). My

mother was a trained singer, but ultimately chose a "June Cleaver" lifestyle. Nonetheless, there was music in the house. My mom played piano and sang in the church choir, but loved all sorts of music - jazz, classical, pop, etc. My dad - when he did listen to music - played "gypsy music" from Yugoslavia. One album in particular I remember was Switched On Bach by Walter Carlos, and the general fascination with the Moog synthesizer that went with it. But it was piles of 45rpm records that were some of my early listenings and, of course, radio. I write about this in the Preface of my book, but radio - first the poppier AM dial, and then the rockier FM dial - was how music was discovered during the 1960s and 1970s. When you turned the radio on, you listened to whatever was playing! When a song came on that you really loved... you jumped and screamed



and turned it up! If you did not like something, you'd turn the dial to find another station. But radio was where it all began. As I hit the teen years in the 70s, it was onto my sisters' and other friends' older siblings' record albums. Cream, Jimi Hendrix, Uriah Heep, Elton John, Chicago - pretty much standard early 70s rock music. The guitar heroes such as Page, Clapton and Beck were prominent, as we were budding musicians; as young boys I think we were instinctively drawn towards the heavier end of the music spectrum - Jethro Tull, Led Zeppelin, Black Sabbath, Humble Pie, etc. All British, btw, and that's thanks to The Beatles. Sure, I liked some American bands, but mostly it was the British. A funny anecdote: This was the era of Columbia House record club, who had these deals where you could sign up and get a dozen records for a penny, with a contract that you would then buy one a month (or something). We were all in - instant record collections! But when the first month's record came at full price, our parents would write and say, "No, the kid is a minor, this is not valid" and we would be scot-free! Anyway, my first two records were Yes Fragile and Close to the Edge. By the time I was 16, I got my first (and only) retail job working at a record store. Lots of fun stories there, but mostly, being with music all the time was the best education a kid could have.

What is the story behind Strawberry Bricks, and where did the name come from?

"Strawberry Bricks" is a quote from Jon Anderson; again, it is all in the book. But in the late 80s and early 90s - back when PCs had modems and everyone added a second phone line to prevent their main telephone line from being busy, there were a few nascent on-line dialup services, like CompuServ, AOL and Prodigy. The latter had bulletin boards, including

one dedicated to music. This was similar to newsgroups like rec.music.progressive or whatever, but with a lot less spam. Anyway, there was a group of "prog heads" on Prodigy and all things progressive were discussed. I remember this idea of a timeline was presented by Yes superfan Roy DeRousse, aka "Roylayer". You must remember that this was all pre-internet, pre-search engines, pre-everything available instantly. If you wanted to know about an obscure record, you would really have to work at it and find someone who had it, or at least knew about it. I was very fortunate at the time to have a job where I traveled all over the US. Anyway, with my trusty IBM 55SX computer, I got a drawing package and put together a timeline poster which I titled "Strawberry Bricks". It had years on the X axis - 1968-1992 - and bands on the Y axis - all the major "progressive art rock" bands. Then, I mapped out each groups' albums by title, which gave a great perspective on who was doing what, when, and in relation to what others were doing. Even managed to sell a few of them! Years later, around 1998 when the internet happened, I was able to register the domain progressiverock.com. It took a couple years, but I eventually translated the poster into a website, writing up each album in the timeline. By 2006, I realized I had written a book of sorts.

But you have to rewind first. Back in the 70s, there was no internet, no online, etc. There were magazines, like Rolling Stone, Circus, Cream, Goldmine, etc. I don't remember the British magazines in the US. Another great magazine of that era was Ira Robbin's Trouser Press. It was kind of unique in that it had one hand in the "prog" cookie jar and the other in the so-called "new wave". In the late 80s, Robbins released the first Trouser Press Record Guide. It was a bible of

“new wave” music. So, having this book in the back of my mind, I knew there was a need for something similar for progressive rock. I set out in earnest and began putting the book together while on paternity leave. Again, this is all home computer stuff - a copy of Adobe InDesign and by that time what was a substantial start to the internet. Another big catalyst was getting Matt Howarth to do the cover. It came together almost instantly, a match made in heaven! I was able to publish the book via a company called Lulu.com, which very much checked the “because I could” box. I mean, I had no idea how to get a book published.

Anyway, that first edition was very much made in a vacuum, without much outside help, and is on the amateur side of the fence. But despite some errors, it was very well received. All the while, I kept doing the research, collecting records, discovering what needed to be discovered. By the time of the second edition in 2007, I had formulated a different idea of what we mean when we say, “progressive rock”.

What is that idea?

Foremost the book is a record guide. It’s there to help the reader find music to enjoy. But as I continued to research the music from that era, I found a deeper meaning behind the book: to propose a historical definition and standard discography of “progressive rock”. (I mean, we gotta stop calling everything progressive rock LOL!) What is it that links the music from that era together? Foremost, it is the age of the musicians. Via the website, I had a database of many of the musicians who were in the book. The data tells a story: Their median birth year was 1947, with a standard definition of +/- 3 years. That’s a very discrete fact, and a lot can be interpolated from

that. Being of similar age, the musicians in the timeline had very similar life experiences. They grew up listening to the same music, were influenced by the cultural changes of the 60s, and ultimately when they came into their own, they took rock music in completely new directions. What happened when punk and new wave arrived in the mid to late 70s, was really the arrival of a new generation, one that stood up and then took rock somewhere else.

Thus, I offer progressive rock as an era of music, one that originated in the United Kingdom, then crossed the channel and infected Europe. It had a lot of similarities - though maybe not always musically - but in the sense of “let’s take a three-minute pop song and see how far we can go with it”. That is really what progressive rock is all about. And using a temporal definition isn’t circular logic - progressive rock had a time and a place. Does it exist now? Sure, because we have musicians that are taking cues and influences from that previous era, for the music they create today. So, if there’s a reason why a band like Yes and a band like Porcupine Tree are both considered progressive rock, it’s because Yes came first.

Is it the final word on progressive rock? Of course not. But it is one that must be considered.

I definitely relate to your timeline, I used to scribe rock band family trees on my school exercise books. How did you decide who to include and who to leave out?

My logic is laid out in the preface to the timeline in the book. When you start with the so-called big six of prog, then the Canterbury bands, the Italians, the Germans, Scandinavians etc., you get a critical mass of records - the first edition. From there, I looked

for the connections that link these artists together - other bands, label mates, side projects, solo albums, etc. I never wanted to get too obscure. It is very typical of a prog fan to pull out the “what, you don’t know about this obscure album from whenever?” but honestly, does that change the overall story? Not really. In the end, I have to admit, did I really miss that many? No! So please judge it for what it is, not what it isn’t! Sure, I added a few personal favourites, and a few albums on the fringe, but if you take the time to read those entries, you’ll see why I included them.

The first published piece I ever wrote was on Carmen, and until I read your books, I had never seen anything else about them at all. How did you go about the research?

I work in academia, so I guess I am just a prog geek. But it kinda comes with the territory, right? Collecting records, scouring the internet, reading reissue booklets, magazines, talking to fellow prog heads, maybe even a little magic and good luck. And feedback - after the first edition, some very good people reached out, and their help made the book a much better book.

Why did you decide to stop the timeline when you did, and not continue any further?

The story ends there, or at least, a chapter in the history of progressive rock. Even though some of the musicians continued their careers - with very few exceptions - the music changed! Remember, progressive rock was mainstream music in the early to mid-70s. But by the time you got to the late 70s, it certainly started to fade. For those that remained, the music changed. No one’s gonna compare Genesis Foxtrot to Genesis Abacab. C’mon, Hogweeds vs Dukes? As I write, there is something

about the “formidable twenty-old” and the creativity he conjures up during those years of their life. Anyway, Asia is a fitting end because here you had three of the most iconic “prog” musicians - Steve Howe, Carl Palmer and John Wetton - making pop music.

You have just released the third edition, but it has been quite some years since the second. Why did you feel the need to revisit it, and what are the differences between editions 2 and 3?

The first edition came out in 2007, while the second was 2017. In those ten years, the book went from being amateur to professional. Everything was fact-checked, peer-reviewed, fully indexed and professionally edited. The timeline was greatly expanded, and I formulated the story which makes up the Prologue and Epilogue - the story of a generation of men that created “progressive rock”. The second edition included interviews with a dozen plus musicians from the timeline about their experiences growing up as baby boomers and what put them on the path to “progressive rock”. I called them “Portraits” and had local artist and friend Steve Krakow draw caricatures of each. I definitely see this as a further project for the future; I want to document these artists before it’s too late! Anyway, the company that I published the second edition with was absorbed into Amazon, and it went out of print. For the third edition, I decided to fill in a few holes in the timeline, remove the Portrait section, and go back to Matt Howarth’s original (but slightly revised) cover. If you have the first edition, you really owe it to yourself to get the third edition. It’s almost double the book!

That’s it however, I’ve told the story as well as I can, so it’s on to someone else from here.

What are some of the “must have” albums that you would recommend?

In the back of the book, I have a list of 67 “Essential” albums, which I put a lot of thought into why each record should be there. But of the thousands of records mentioned in the book, I’ll offer the following. For German progressive rock, there is the triumvirate of Grobschnitt, Hoelderlin and Novalis. Of those groups, I would run and get Hoelderlin’s “Clowns and Clouds” album if you don’t have it already. Finland’s Tasavallan Presidentii is known for guitarist Jukka Tolonen, but their “Lambert Land” album is another favourite. Japan’s Far East Family Band is a psychedelic fav, and “Nipponjin” is always a great listen. I’ve got to throw in a plug in for Gong’s “Gazeuse!” It’s probably my favorite album from the fusion side of the fence. Sure, Holdsworth slays, but Moze and Moerlen are just so tight. Finally, in honour of Phil May who just passed away, I’ve been playing The Pretty Things’ “Parachute” album, a much overlooked album in their catalogue.

Since I first discovered the first edition many years ago these have been my personal “go to” guides to the scene, and I have learned a great deal, but what has been the general reaction from progheads?

On a positive note, there are also so many people that have thanked me for helping them discover new music, or rediscover old music, that’s really rewarding. I’ve always tried to be as even as possible with my reviews so the reader can come to the ultimate conclusion on a particular record. My role is just to guide them there. And for those that read the book and understand the point I’m trying to make - creating a historical context for the term “progressive rock” - well, that’s as good as it gets. I’ve had a

few fellow “prog scholars” come forward and applaud the work: that’s very humbling. Leonardo Pavkovic of MoonJune Records, Ken Golden of Laser’s Edge, Phil Howitt of Facelift, author Mike Barnes - who’s excellent book “A New Day Yesterday” was also just released, the Prog Magazine gang, and others. Again, there’s an insane amount of work that went into the book and having people recognize it is what makes it all worthwhile.

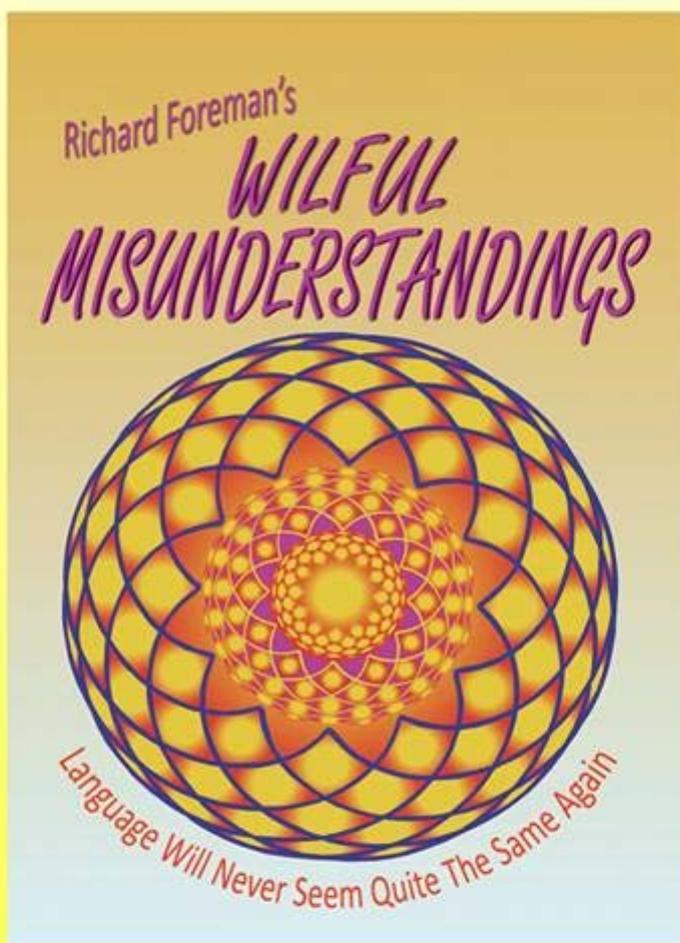
But I can’t tell you how disappointing it is when someone pulls the “oh, I already know about all these albums” or “this is for beginners”. It’s kind of a shame, but there seems to be some kind of “competition” with prog fans, this whole “I’ve seen this band more times than you”, or “I know more about this group than you”, or whatever. Who cares! We all love the same music! Criticism is one thing if it’s constructive, but with prog fans it just tends to be for criticism’s sake. That’s a shame. For anyone who’s written a book or penned a review, having someone nit-pick every missing umlaut or comma is just missing the point. Please rise above and see the forest for the trees! I have nothing but love for all the music in The Strawberry Bricks Guide to Progressive Rock, and hopefully that’s what shows.

Expect the Unexpected!

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

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

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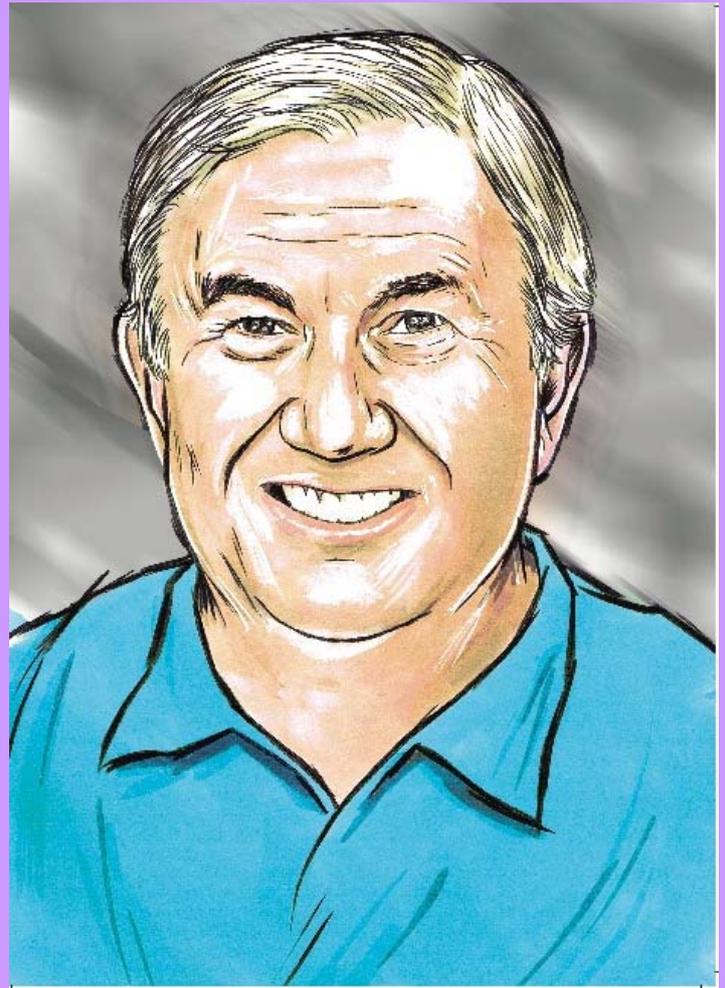
Tony Klinger

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:**

[https://
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I interviewed Peter Ustinov in my film "The Festival Game." He was magnificent, funny and was answering questions fired at him in four or five languages with complete fluency in each of those languages. I don't know how many he spoke but he was clearly funny and charming in each and every one. He was a special man, a terrific actor and so multi talented. I loved his ability as a raconteur and his obvious relish in sharing his wealth of great stories. Lovely man.

I worked with Twiggy when she sang a sweet song for

us at the Albert Hall when we made the film "The Butterfly Ball". She was a delightful surprise more than holding her own on stage with a huge array of musical super talents. I needed her to do a dance in a lyrical imagination scene with a frog (a chap in a frog outfit- don't ask) but she was unavailable so we found a terrific dancing double and everyone assumed that was also Twiggy.

Deep Purple I met when making two films with and for them called Deep Purple Rises Over Japan and The Butterfly Ball which will be worth many anecdotes and a chapter or two in my memoirs. But the making of our film, "The Kids are Alright" with The Who was the subject of my whole book - "The Who and I".

I encountered Yul Brenner when making my second ever documentary The Festival Game about the 1969 Cannes Film Festival. We were a team of just three and I was the youngest at 19. We were filming day and night on 16mm and it was clear we were going to run out of our 7254 Kodak stock if memory serves.

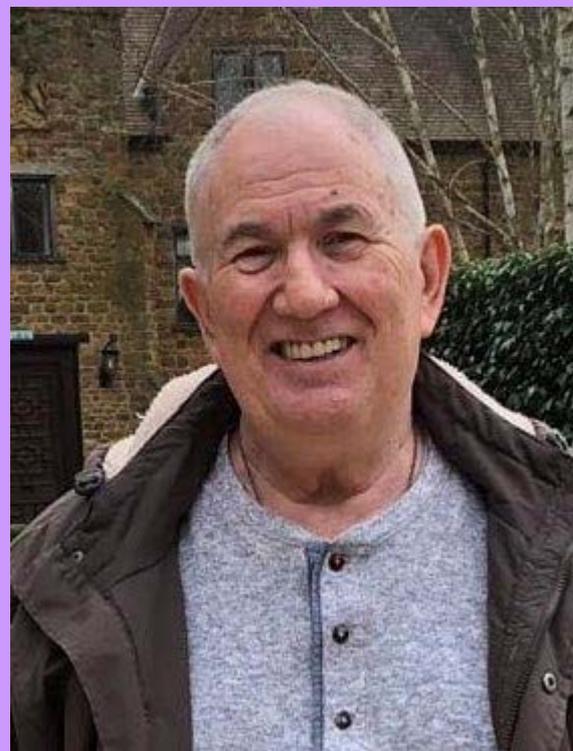
We ordered further film from their Paris HQ. It arrived with one day to spare. We opened the first box to discover they'd incorrectly sent us 5254 stock which was 35mm and obviously too big for our two 16mm camera. There was nothing for it but for me and my visiting brother in law Jonas to drive to Paris and back in 24 hours. I think it's about 1,200 kilometres or 700 miles and we stopped for nothing except petrol and a rolling. Stop to pick up the stock.

We got back to Cannes and I rejoined Mike Lytton and cameraman Austen Parkinson straight into that evening's shoot at a club with Omar Sharif followed by an attempt to film an interview with Yul Brenner I. As great as Omar Sharif was Brenner was a total opposite and he was menacing towards my team. I think he'd had a drink or two too many. I had a Sun Gun light in my hand and I threatened to dent his head if he persisted with his attitude and we managed to extricate ourselves with some decent footage. I should add that after that

night my team let me sleep through the entire next day.

Peter Finch starred in my dad's film Something to Hide with Shelley Winters and Linda Hayden. I went down to the set with my then fiancée and we all had dinner together. He was a sweet man and an obviously terrific actor who was a little in his cups but nevertheless gracious and polite. He brought us a wonderful silver framed mirror for our wedding gift and told me that when I looked into the mirror I would see the real me. I think he meant that you shouldn't be blinded by the BS, advice I have always followed.

Ringo Starr was great fun when we were filming the Keith Moon section of our film, "The Kids are Alright" We worked with him for a few days and he was polite, fun and interesting. He had a dinner with us years before with his delightful wife, Barbara Bach. Ringo and Keith Moon together was quite a combustible combination in those days but the memory is mostly one of fun and they were more like mischievous school boys rather than nasty in any way.



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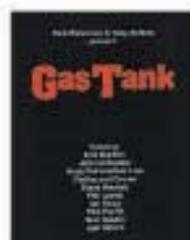
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TIME MACHINE

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

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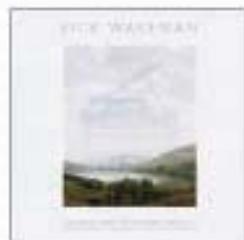
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GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

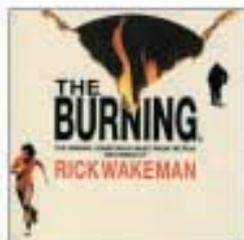
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COUNTRY AIRS

The original recording, with two new tracks

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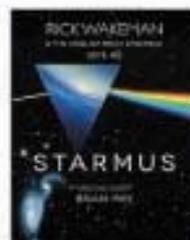
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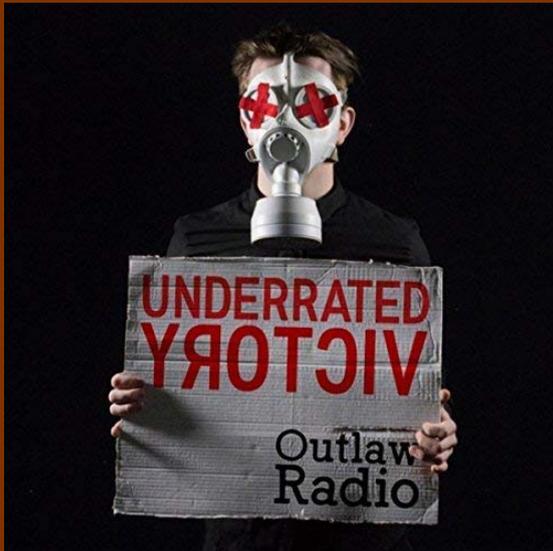
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KEV'S WORLD



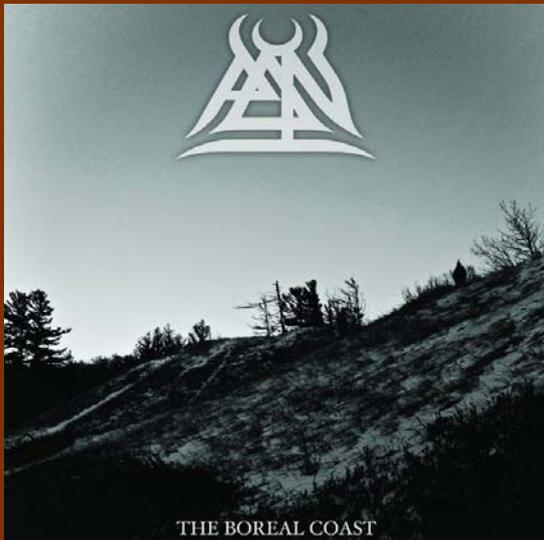
OUTLAW RADIO
UNDERRATED VICTORY
INDEPENDENT

OK, this is weird. I've long known about white metal, and was buying Stryper albums nearly 30 years ago, but punk worship? This is the debut album from Swiss pop punk outfit Outlaw Radio and while musically they have been influenced by the likes of Green Day and Sum 41, lyrically this is very different indeed, as they are Christian. The three musicians name Green Day, Sum 41, ITCHY or Blackout Problems as their

musical inspiration. The sound of Outlaw Radio is strongly influenced by these bands and by the Christian lyrics, which is why they call their genre "punk worship". What is the goal of Outlaw Radio? "World dominion!", drummer Hüscher says with a smile, and then gives a more serious answer: "We just want to make music, have a good time with the audience and possibly have some casual conversations about God and the world over a cup of coffee or a beer."

It is a Ronsseal album in that it does exactly what it says it is going to do, namely sounds like the high octane numbers one would expect from punk, but all the lyrics are directly Christian – so much so that unless one is definitely a follower of that faith then I don't think it is possible to even listen to this album. It is an interesting approach to be sure, and I wonder how they go down at the normal Christian music events which won't have seen or heard anything quite like these guys before. One has to admire them for their approach, but it's not really for me.

KEV ROWLAND



PAN
THE BOREAL COAST
INDEPENDENT

Pan was formed in northern Michigan (USA) as collaboration between Ken Kline and Chris Boris in 2008. Initially an instrumental drum and bass duo, friend John Carey joins in 2010 as full-time bass player with Chris moving to guitar and vocals. The original drum and bass arrangements were reworked into a more traditional heavy metal format, resulting in their debut album 'Advent' being released in 2012. In 2014, their second LP 'Driftwoods' was released, featuring longer and more exploratory song arrangements, and they have now returned with their third, 'The Boreal Coast'.

I was finding it hard to really come up with an apt description for the band, so went off to the bible of all things heavy (Encyclopaedia Metallum), who describe Pan as "Progressive Doom/ Stoner Metal". I see where they are coming from with the latter, but to my ears they are much more of the former, with a drummer who is obviously using tree trunks as sticks, and a sound which is very much at the bass end. They bring in some obvious doom references such as Gregorian style vocals with stacks of reverb on "Alive In Lowlight", but for the

most part they are fundamentally more aggressive and in your face than one might expect from the often navel-gazing aspects of some of the genre. There is a black metal feel to some of the music, as well as some interesting acoustic elements (and is that a triangle?) and a feeling very much of times past with some nuanced sound effects. With the use of rim shots and a breadth of ideas, here is a band that deserves to be signed to a major and far more widely known and heard.

<https://pannorth.bandcamp.com/album/the-boreal-coast>

PANIC FIRE
CHRYSALIS
PALISADE RECORDS



Singer/guitarist Gary Schutt has released 12 solo albums under his own name, but last year he decided to rebrand himself as a band, and this is the second release under the Panic Fire name, following on from last year's 'Evolve' (there is definitely a theme there). Gary made his name when he was working with Jeff Scott Soto, but he is yet another graduate of Berklee and has been recording his own material since he was just 15. What is really good about this album is that there is a freshness from a trio that are

also incredibly tight. Schutt is joined by Tracy Ferrell (bass) and Dan Martin (drums) who have both been involved with him for years, and are also the backbone in Schutt's Ozzy tribute band, Diary of an Ozzman. Sometimes Panic Fire open for DOAO, twice the fun.

On this album there is a re-recording of the song the band have taken their name from, which originally appeared on Gary's 2002 solo album 'Excruciating Pleasures'. But for me the highlight has to be the second song, "Call In Dead". Musically this is tight, 90's style melodic rock with more than a hint of power pop, while lyrically it has a wonderful tongue in cheek humour which really appeals to me. If ever a song was to be lifted as a single, it has to be this one. The only downside on the whole album for me is that the drums are slightly too high in the mix, and can be a little distracting at times, and I would have preferred that they were more in the background. But, that minor element aside this is a wonderful little melodic rock album which doesn't take itself too seriously, and is a load of fun. www.garyschutt.com



PARASITE INC.
DEAD AND ALIVE
REAPER ENTERTAINMENT

Formed in 2007, this German melodic

death metal band made quite a name for themselves with the release of their debut album in 2013. But, with their label then folding no-one was quite sure what the future held for a band that was seen as being incredibly promising. Some five years later they are back with their second, and now signed to Reaper Entertainment both the label and band were overjoyed when it entered the official German album charts at #33. That is quite an achievement for a small label like Reaper and of course for the band themselves, who are certainly putting themselves back in the very middle of what is going on.

They have taken time to reflect, and although the music is still melodic death at its core, they have also brought in synths and a very modern approach to the music. They haven't undertaken a full Opeth and moved away from the scene, but rather have embraced more elements and have brought them into what they are doing. The result is a dynamic, powerful, intense and massively over the top album that is also melodic with a production that provides a gloss but never over sanitises what is going on. Way too heavy for fans of melodic rock, and possible slightly too melodic for those that want their music to be rough and raw, this is in incredible album that is taking the force of industrial bands like Rammstein and moving that into the melodic death mainstream. Punishing and modern, these guys are making a huge statement, and they could become the next big thing in metal.



PAVEMENT PRINCESS
FIRST NIGHT OUT
INDEPENDENT

Although they already knew each other somewhat vaguely, it was during a jam session they both joined that Dutchmen Erwin Arbon (lead and rhythm guitars, bass, keyboards) and Rene de Bie (vocals, rhythm guitar, drums) discovered their mutual passion for melodic hard rock and glam metal. Both had been - and still are - in bands playing different rock genres, nevertheless soon a collaboration was in the making. A bass player in many other bands (MindBeacon, to name one), Erwin has extended what he has been doing in Pavement Princess, while Rene earned his fifteen minutes (well, it was actually a few years) of fame being rhythm guitar player for Dutch metal band Goddess of Desire, and has also been the lead singer in Nomansland for more than 20 years. So both these guys have been around the scene for quite some time, and to be honest this doesn't really sound like a project, and certainly doesn't come across as a duo recording all the instruments and vocals. This is a melodic rock "band" that are influenced by the glam scene as well, and state their influences are Kiss, Mötley Crüe, Poison, Tyketto, Bon Jovi, Europe, Stryper and Danger Danger. I can't disagree with any of that, as it is possible to hear elements

of all these bands in this album, the only real issue is with the quality of the songs. They are all okay, not bad, possible even good, but none of them contain the hooks and punchy elements that have helped to make their influences such major stars. It's not a bad album by any stretch, it's just that at when it finishes none of the songs or melodies are easily remembered as nothing here is memorable. It's certainly not something I would think of choosing to play when there is so much else available out there.

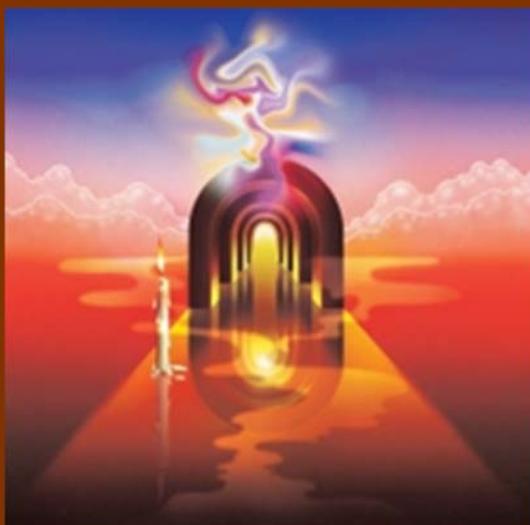


POWDERHEAD
DON'T LET THEM WIN
INDEPENDENT

One doesn't automatically think of Cambridge as being a bastion of stoner/70's rock, but I am guessing that Powderhead are causing some of the spires to shake off the dust. This is incredibly raw, with lead singer Hels Johnson taking her lead from the likes of Janis Joplin. It is interesting to know that her vocals sound incredibly raw and unadulterated with little in the way of reverb, this is a woman spitting venom into the microphone and no-one is standing in her way (I don't think they dare to be honest). This is dirty, sweaty rock 'n' roll as subtle as a bulldozer. In some ways I'm not sure that the almost

demo feel to production helps, but against that it also shows the band for exactly what they are, a hard working band who exist to hit the road.

This certainly doesn't sound as if it has come from a world that has given us X Factor and 'UK's Got Talent', but as if it has come from a time when bands lived in a transit van and plied their craft up and down the A1. If this album had been put out as a reissue and it was stated that it was originally from 1974, no-one would have batted an eyelid. It reminds me of Stone The Crows in so many ways, and I can only hope and trust that this honest rock attack will father nearly as much attention as they did back in the day. If you want something fancy and over produced then look elsewhere, but if you want real balls n all rock then here it is.



PRIVATE LIFE
SILENT PARTNER
DARK OPERATIVE DIGITAL

Private Life is the collaborative project between Christopher Royal King (This Will Destroy You) and drummer/multi-instrumentalist Sam Chown (Shmu). The impetus stemmed from King's desire to start a high BPM, futuristic cyber-synth group comprised of him on modular synths with the accompaniment of

drums. In many ways it is a blend of cyberpunk, dream pop, psych, prog, and kraut vibes from the '70s, bits of thrash, and modern modular electronic synths. And I hate it. This does nothing for me apart from give me a headache and a desire to go and play some Tangerine Dream who knew what they were doing when it came to music like this. I note that it is only being released digitally, which is no surprise to me at all. Next.



PSYCHOSTICK
DO
INDEPENDENT

Psychostick are back. Buy the album.

In case you want a little more, and you haven't previously come across this incredibly warped outfit, then imagine Weird Al Yankovic and Tenacious D joining forces with The Axis Of Awesome, Bloodhound Gang and nu metal. It has taken five years for them to come back with their fifth album, but it is definitely more than worth the wait. From the very first song I had a smile on my face and it stayed there until the end, so immediately played it again, as what else could I do? I have had some issues trying to work out what is the best song, as while the awesome

wonderful eulogy to the most important day of the week, "Tuesday", is simply epic, I think it is hard to move past "From The Heart". This delicate, acoustic, Barenaked Ladies-style pop classic with wonderful orchestration just needs to be heard to be believed. I suggest you watch the video and all will become clear.

What makes this album so powerful is not that they include multiple styles, mostly metal based, but that they have the skills to be get away with it. They know how to develop a song so that everyone is expecting a bombastic epic chorus, but then putting in a simple spoken word totally changes the feeling of what has gone before. It jars, it is wrong, and hence is really funny. They are taking the piss out of themselves, out of the music scene, and out of us the listener. Why on earth would we all join in on the chorus of the title song, which is incredibly inane, pointless, and yes, funny.

Apparently they have been undertaking a big tour of Canada and the States, and I really wish they would tour down here. A few of us at work discovered the band a couple of years ago with their classic video "Obey The Beard", but this is the first time I have heard a full album. Now I have go back and buy the others. Psychostick are back, and there puerile and infantile sense of humour definitely suits me. Superb.



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



Gonzo CURRENTLY IN STOCK
AT GONZO (UK)

Gonzo CURRENTLY IN STOCK
AT GONZO (USA)

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

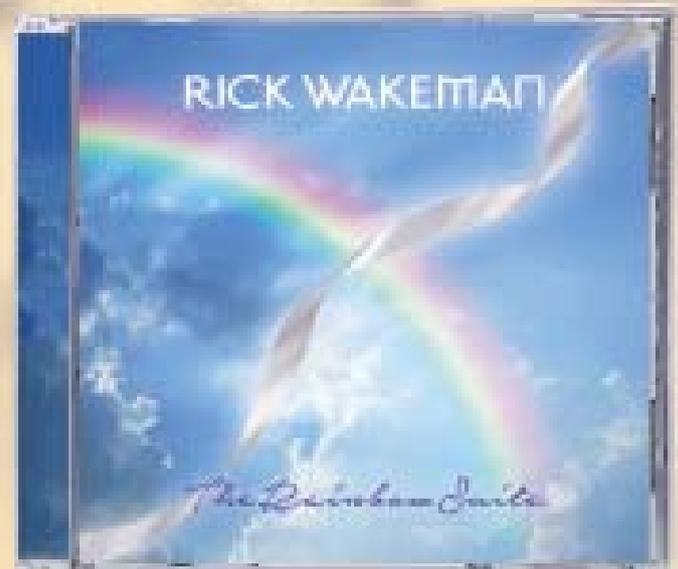
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

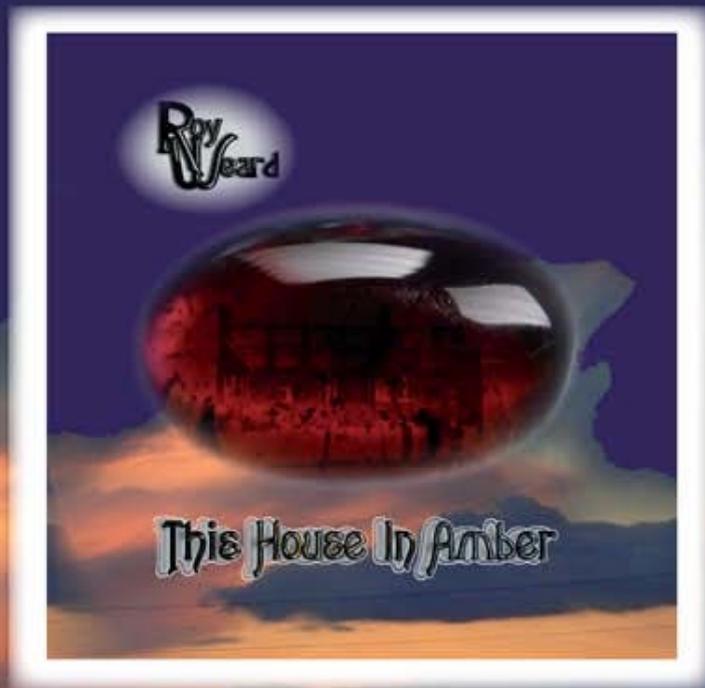
The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

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





c.j.stone

Consciousness is King



<https://christopherjamesstone.wordpress.com/2020/06/25/consciousness-is-king-2/>

A MANIFESTO

Art is Magic. Work is Magic. Breath is Magic. Consciousness is Magic. Mind is Magic. Awareness is Magic. Time is Magic. Imagination is Magic. Application is Magic. Attention is Magic. Words are Magic. Language is Magic.

Language is the carrier of thought through signs. Magic is the carrier of imagination through symbols. Art is the carrier of emotion through effect. Language, art and magic are three aspects of the same substance. The substance is Mind.

Although we all appear to be separate beings isolated in separate bodies we are, in fact, all aspects of the same originating being which is consciousness. Consciousness is the beginning of all things. Without consciousness nothing can exist.

We don't only share a world, we share a Mind-Space. Mind is like an energy field

that radiates out from the core of consciousness. We can call this "the Mind-Field".

In the beginning, before time and space, there was consciousness. In order to discover the mystery of its own being consciousness required perspective. So consciousness shattered into pieces, into time and space, becoming all that we see, hear, smell, taste and know.

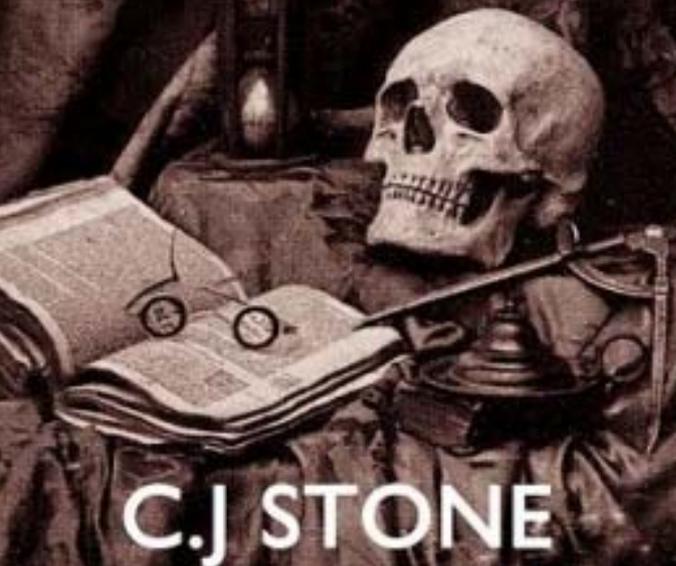
Consciousness is like a mirror. It reflects what it sees. Thus it forgot what it was, thinking it was outside itself.

Although consciousness appears to be separate from itself, though a process akin to quantum entanglement, it remains one, indivisible.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

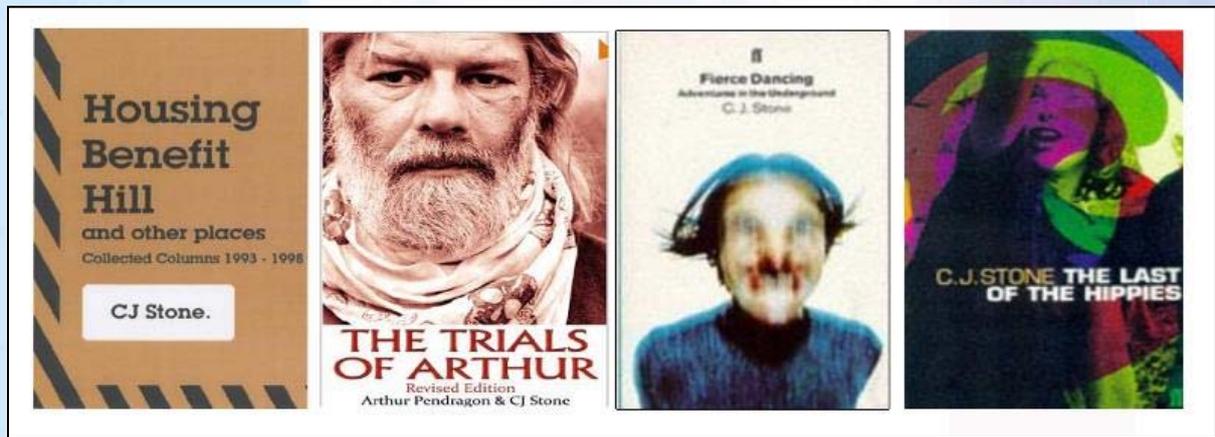
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

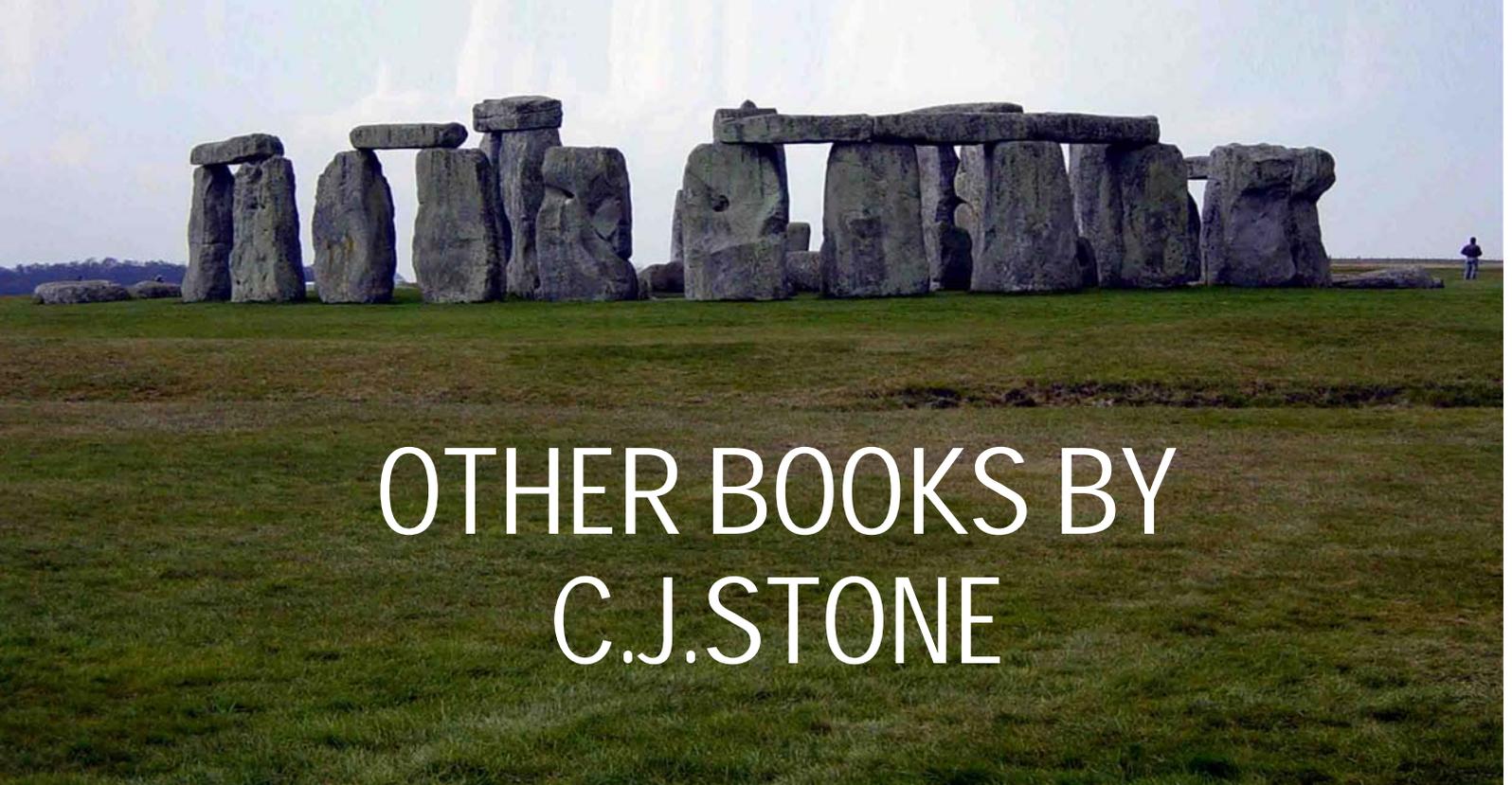
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

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

The Last of the Hippies:

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



OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

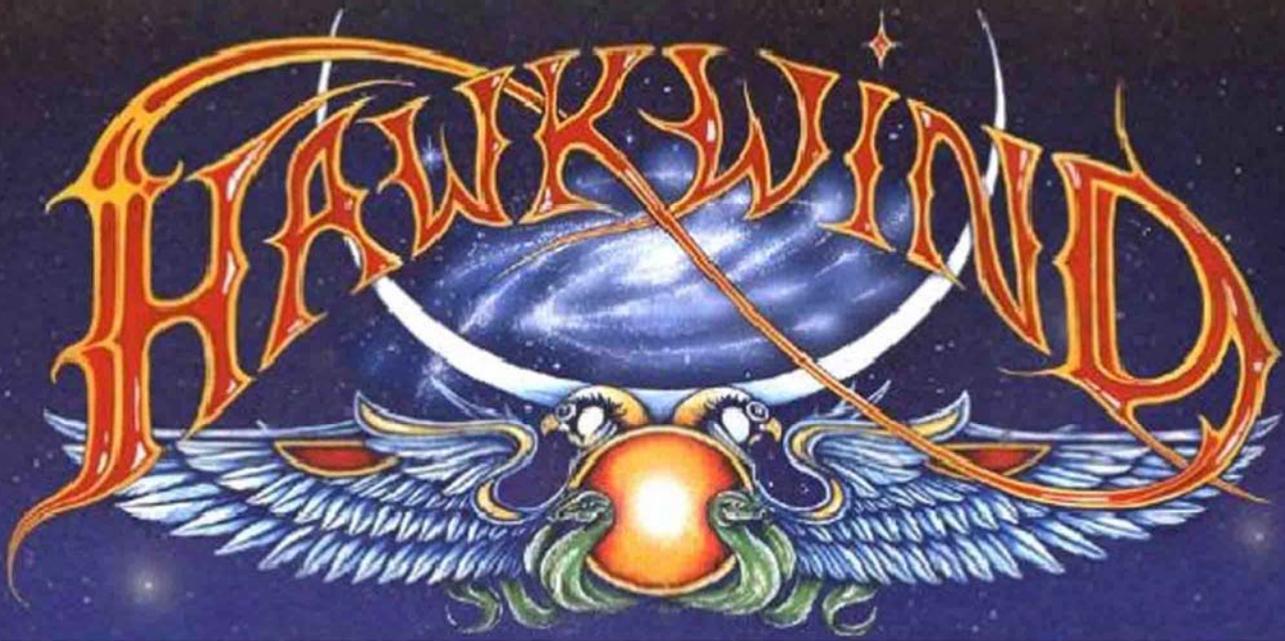
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

After the announcement that Hawkfest 2020 was to be postponed until 2021, and a miniature festival would take place instead, Hawkwind have published the flyer for the 2020 event.

It's important to remember that the 2020 event is open to 200 people only, for compatibility with Covid-19 restrictions, and those 200 applicants need to be existing Hawkfest ticket holders.

Those 200 ticket holders can

then use their tickets for the 2021 event as well, so the 2020 bash is, in effect, a freebie bonus.

There'll be an outdoor stage, live



bands for at least one of the days, (including Hawkwind), bars, food, caravan / camper camping and some tent camping. Hawkwind did say that hotel rooms would be available to rent on site, but it's not currently evident what this means - unless, of course, it's tipi rental.

Incidentally, I rented one of those tipis at a Hawkeaster some years ago, and found it interesting, albeit somewhat damp - but that's the nature of tipi dwelling.

Hawkwind summarised the options for Hawkfest ticket holders as follows:

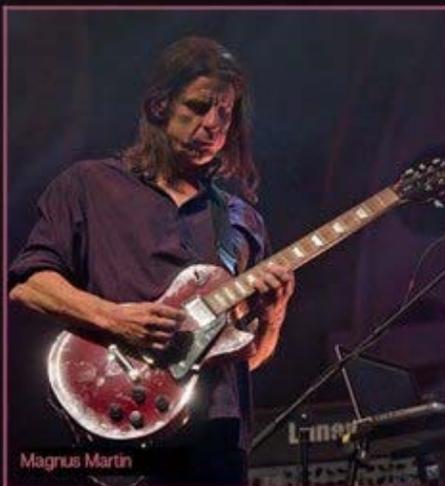
a) Do nothing and carry your tickets over till next year.

HAWKWIND

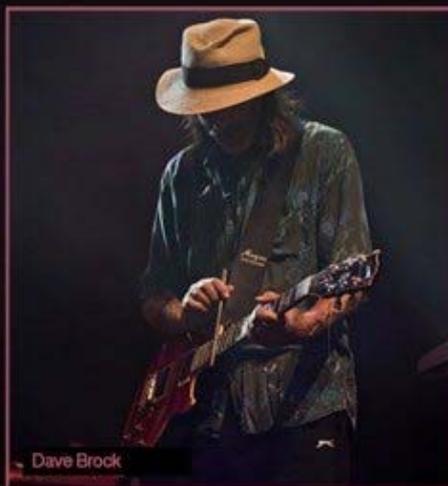
LIGHT

ORCHESTRA

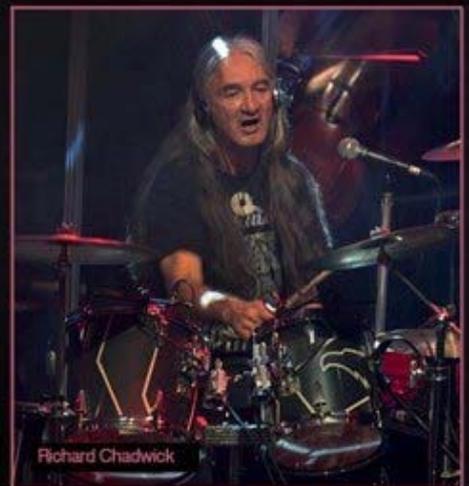
Enter Full Screen



Magnus Martin



Dave Brock



Richard Chadwick

Dave Brock



Join Audio



Stop Video



Security



Manage Participants



Chat



Share Screen



Record



Reactions

End Meeting

CARNIVOROUS

MINIFEST



29
30
AUGUST

EAST
DEU
PO

Manifest

TOSH TARANTISM EBB
CYBERNETIC WITCH CULT
THE BLACKHEART ORCHESTRA

SPIRITS BURNING & MICHAEL MOORCOCK

An Alien Heat

An Alien Heat at the End of a Multiverse
re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

with Blue Öyster Cult family members Joe Bouchard,
Richie Castellano, & Donald "Buck Dharma" Roeser

Hawkwind family members Harvey Bainbridge, Adrian Shaw,
Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),
Monty Oxymoron (The Damned),
Ken Pustelnik (The Groundhogs),
Jonathan Segel (Camper Van Beethoven),
Andy Shernoff (The Dictators),
Lux Vibratus (Nektar),
Steve York (Arthur Brown)
and more...



gonzomultimedia.co.uk
spiritsburning.com



b) If you cannot attend the new dates, apply for a refund.

c) Carry your tickets over until next year and also attend the mini event for free this year.

And now a reminder that the release of a new Hawkwind Light Orchestra studio album, "Carnivorous", is slated for release in mid-October.

The record company (Cherry Red) said this:

The album was recorded entirely in lockdown during the coronavirus pandemic, having started life as a solo project by Dave Brock during the winter of 2019, with contributions added

by the band in January and February, before the lockdown began. Musically the stalwart trio of Dave Brock (vocals, lead guitar, keyboards and synths), Richard Chadwick (drums) and Magnus Martin (guitar, vocal and keyboards) have created a tight, futuristic but classic sounding record that emphasises Dave's exemplary song writing.

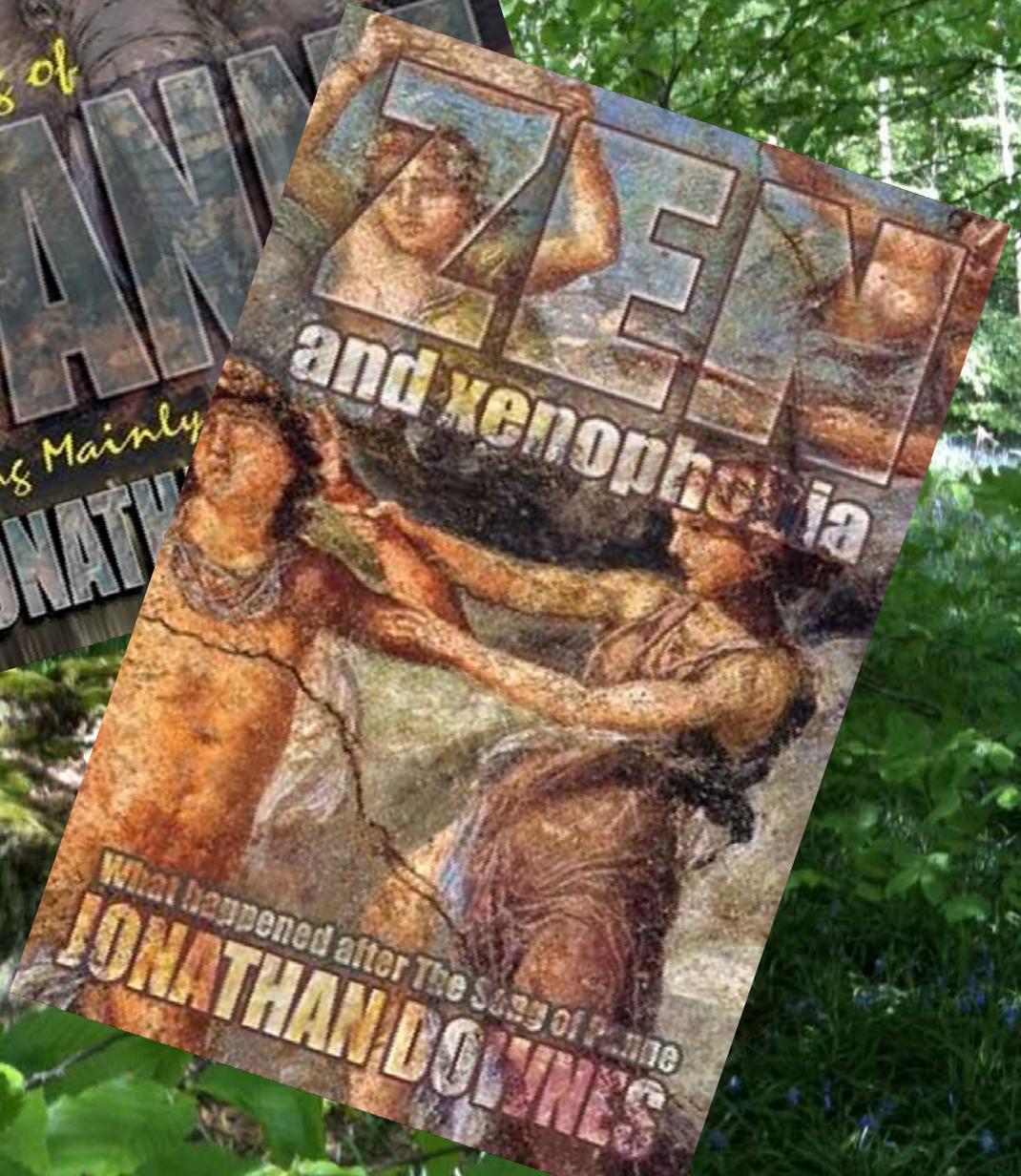
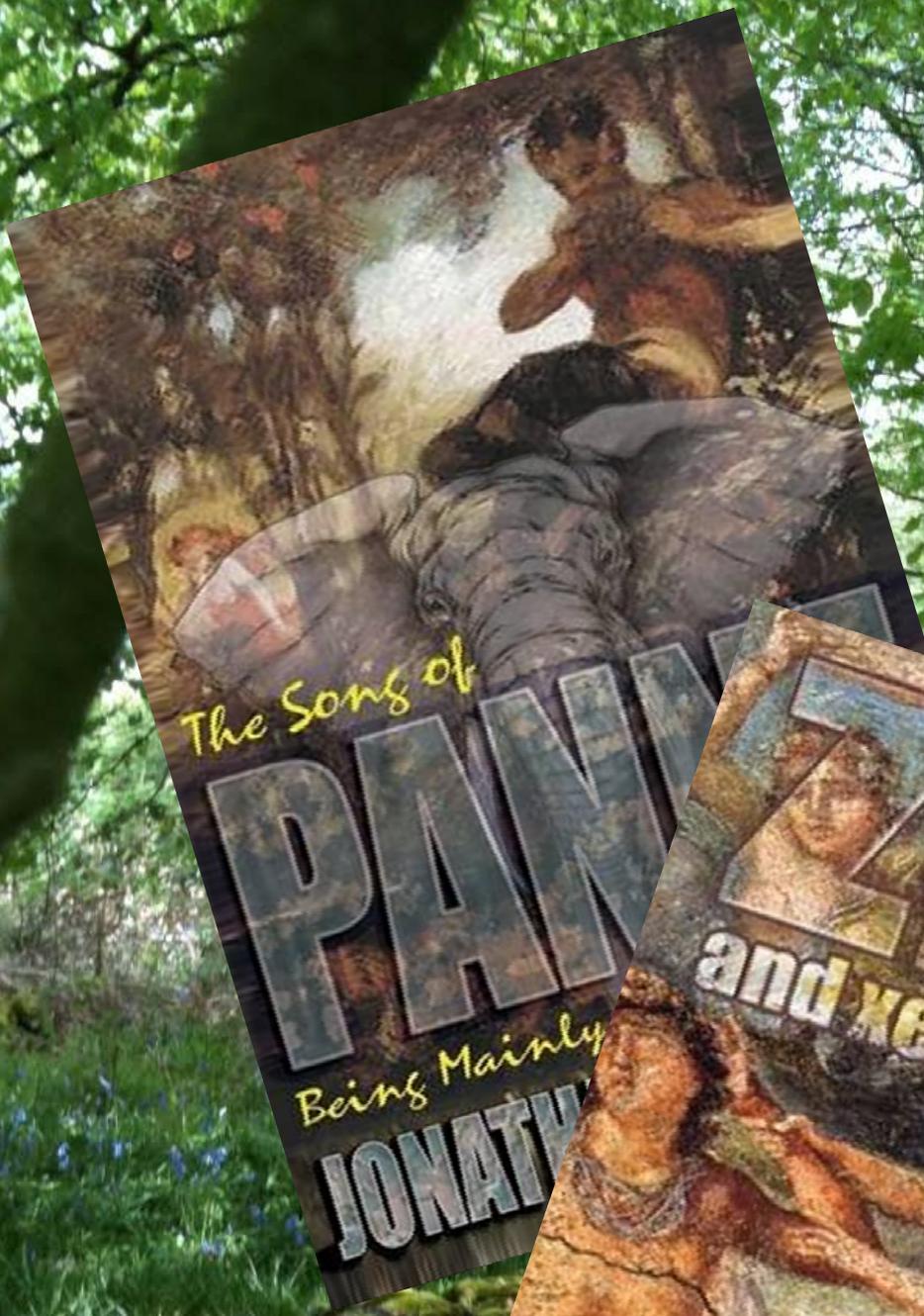




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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.

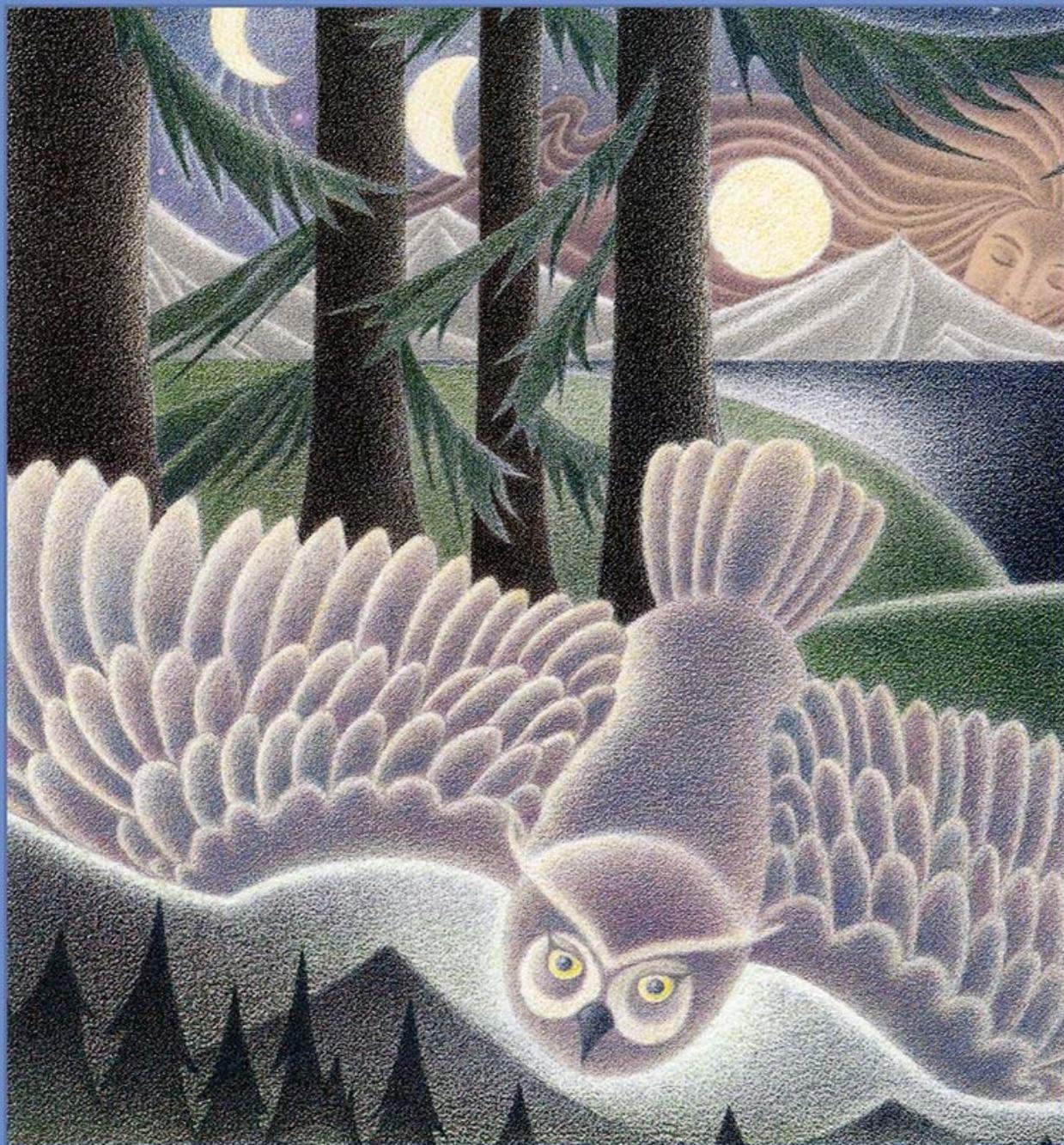
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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>

THE GARDENING CLUB



s t r a n g e k i n g d o m

THE GARDENING CLUB



STRANGE KINGDOM



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!!!"

WE ARE ALREADY THERE

HOW MANY MOVIES ON MOON & MARS

One of the very first French films had a bullet in the eye of the moon
and moon creatures looking much like silvan faeries
but that was science fiction special effects
and now the race is on for real-3 rockets to Mars
and promises of a moon base.!Chinese and Pink Floyd
on the Dark Side of the Moon.Hawkwind and Gong sharing IN SEARCH OF
SPACE
and millions watching every rocket launch and UFO sighting.WE ARE
THERE!
Flag and space junk on moon surface.Cameras on Mars and in orbits.ISS
still spinning .
Our robo-crafts still voyaging into Deep Space-while we watch STAR TREK
and STAR WARS
and make a fledgling STAR FORCE .Billions blown up,as rockets fail.
Human being son Moon and Mars?Only in our mind's eyes.
Our fantasies project upon old dead planets,trusting in water sources.
We destroy our beautiful blue planet,polluting all water supplies
Green turns to gray.Economy in decay.Leave those stars in your eyes
Watch from a Hubble distance.So much safer.

A night scene of a riot. In the foreground, a line of riot police in helmets and shields stands with their backs to the camera. In the background, a large fire burns brightly, illuminating the scene. The overall atmosphere is chaotic and dangerous.

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

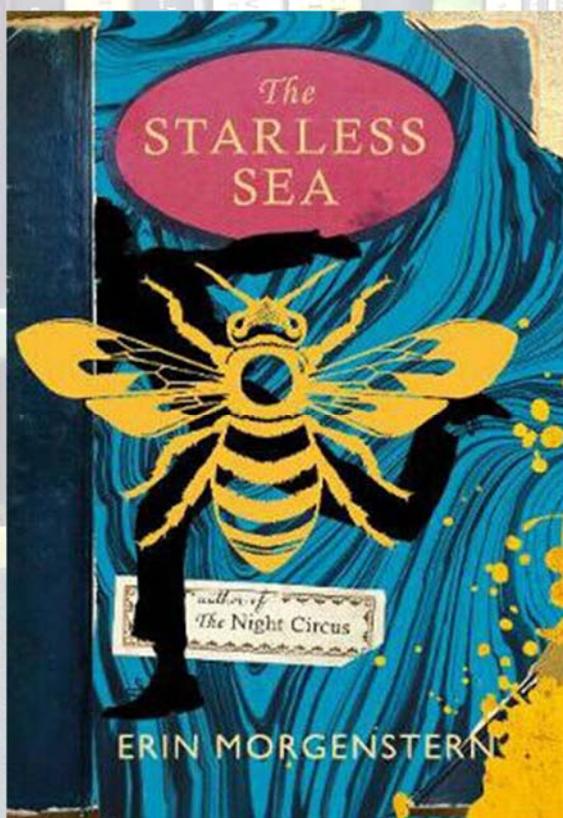
[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

A close-up, black and white photograph of a guitar's body. The focus is on the strings and the bridge area. The guitar is resting on a surface with a circular, perforated pattern, possibly a metal grate or a speaker. The lighting creates strong highlights and shadows, emphasizing the textures of the wood and metal.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

Yer Gonzo Bookshelf



Hardcover: 512 pages
Publisher: Harvill Secker (5 Nov. 2019)
Language: English
ISBN-10: 1910701459
ISBN-13: 978-1910701454
Product Dimensions: 16.2 x 4.4 x 24 cm

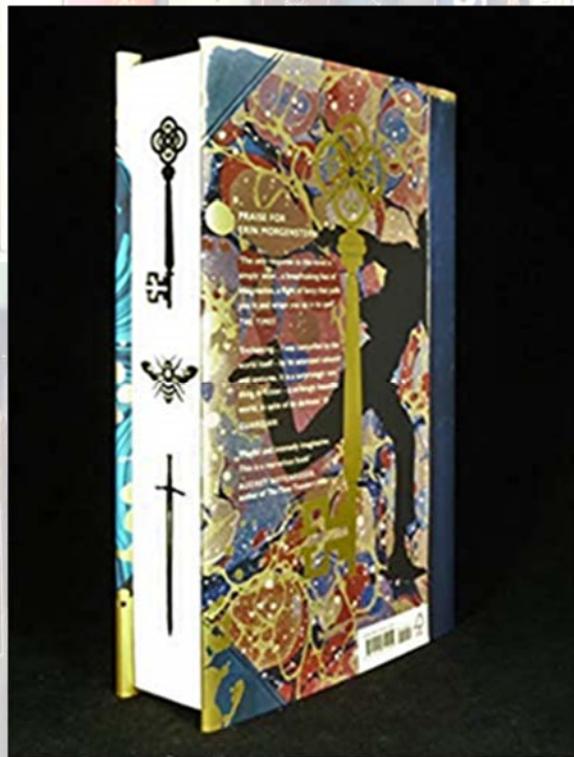
The Story-Teller: Erin Morgenstern

‘The Starless Sea’: her second novel. The follow up to ‘Night Circus’.

Alan Dearling considers the effect that the Enchantress Lady Erin has had on his brain-cells.

Back in my sixth form days at a grammar-gone-comprehensive school down in Deepest Bognor Regis, I was awarded the School Prize for English, or, summat similar. Supposedly, we could choose the book we wanted to be handed over at the school prize giving ceremony. I chose the paperback compendium edition of ‘Lord of the Rings’. Those in Power, the high-ups, the ‘high heid yins’ in the School were not amused. I was told that this was not a ‘proper’ book, worthy of being a school prize. But I got the book, anyways or anyhow. This geezer, JRR Tolkien, seems to be quite rated these days. I was suitably enthralled by story-telling of Tolkien. The complexities; the other-worldliness; stories within stories; time-shifts...

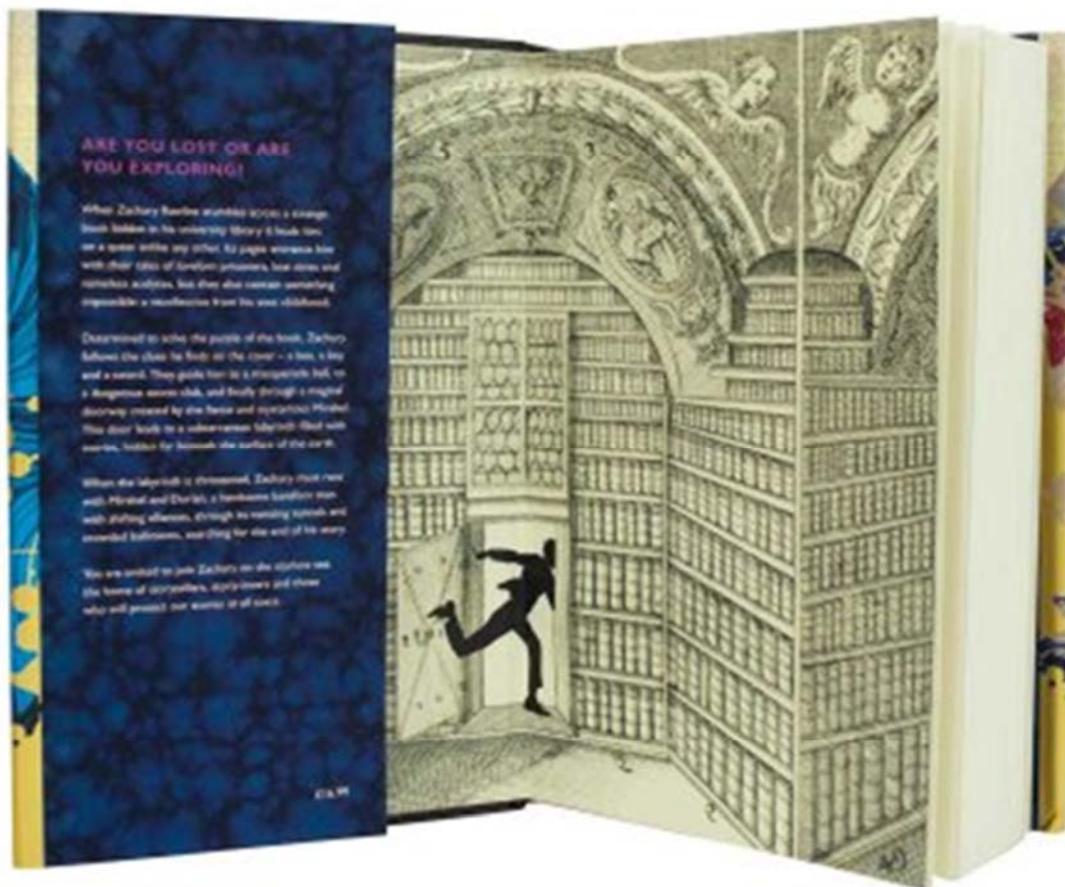
And so it is with Erin Morgenstern. I devoured ‘The Night Circus’ avidly. It seemed to be the ultimate escape vehicle into worlds that metamorphosed, shape-shifted, mystified and enchanted. All that, and more,

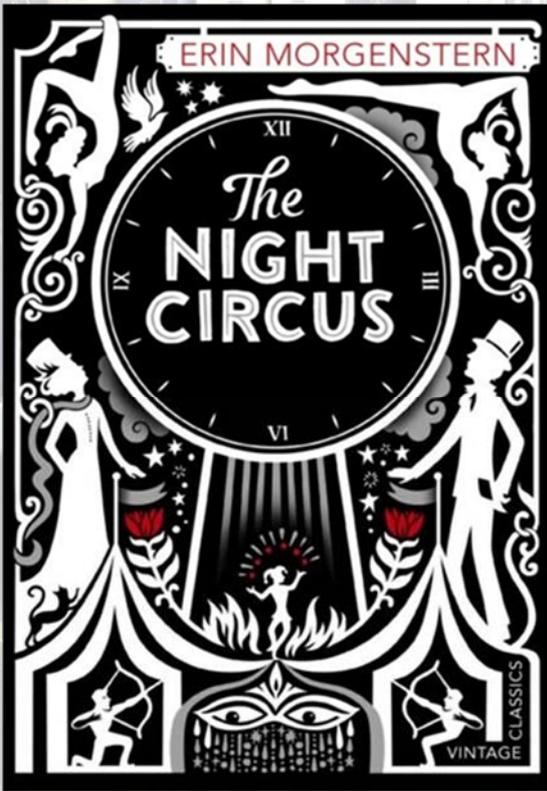


is true of Erin's second book, 2019's 'The Starless Sea'. It's all about books, libraries of them. It has elements of Alice's Adventures, including an underworld reached through painted doors. Secret Societies. Gate-keepers. Acolytes. Enchantments. Rituals. Oodles of symbolism, metaphors, parables, fairy-stories, pirates, a fortune-teller and her tarot, myths, legends, sigil-like keys, honey-bees, swords, owls, cats, starless-crossed lovers with varying names and even gender. Curious and still curiouser. I'm not offering

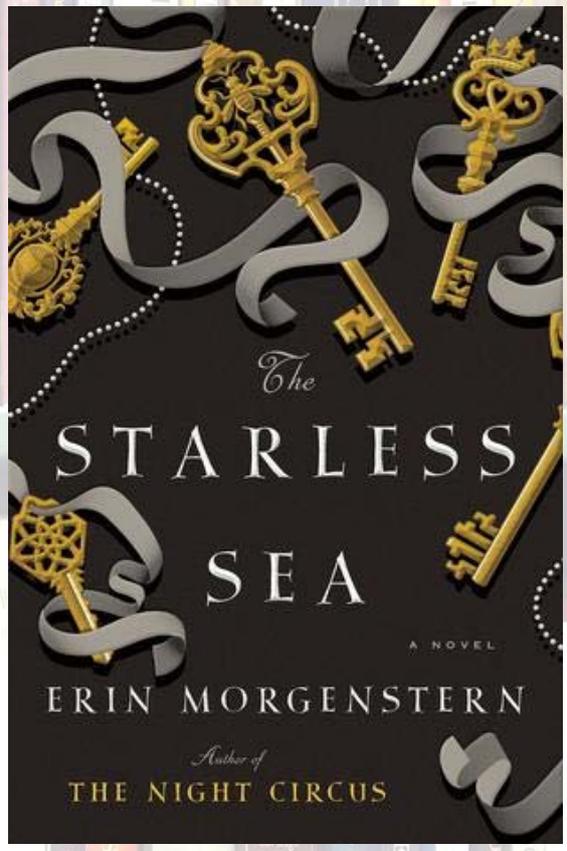
any 'spoilers'. This is a genuinely, and uniquely, 'wyrd' set of worlds, morphing through time and spaces.

Dark. Complex. A tanglewood of narratives, weaving like tendrils around the reader's psyche. I have ended up feeling battered and bruised by the experience of reading this book. It's not for those looking for an 'easy read'. It is for the 'Seekers' in life. Those drawn to the Dark-side. The reader, much like the players of fantasy games, is magically super-glued into the slowly unfolding pages, stuck-firmly in the webs of





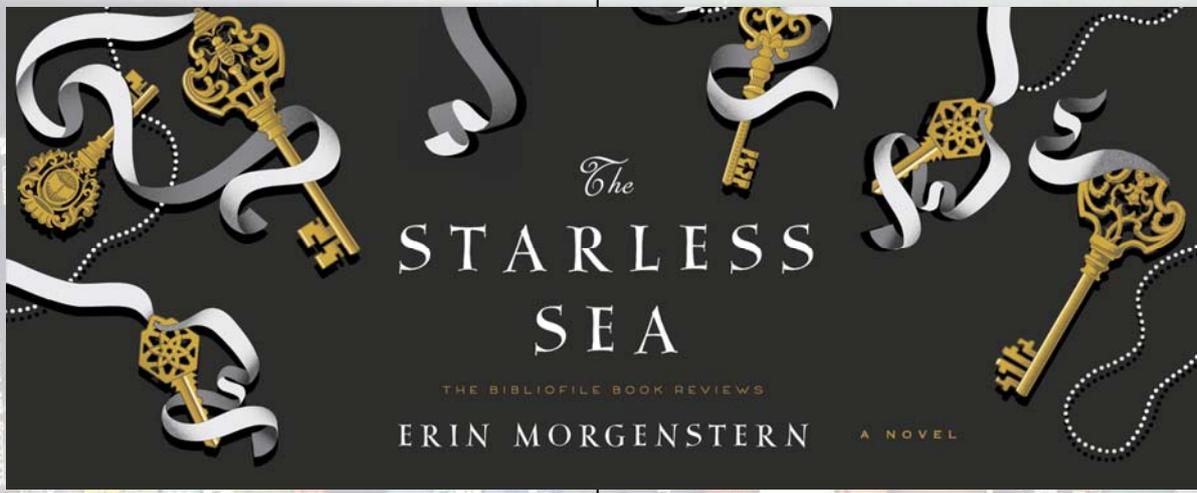
Erin's spells. I gave up all resistance and was entranced. Almost literally spell-bound by the imagery, the artistry, Erin's masterful use of words and visions. Sucked in, a reader imprisoned in an almost impenetrable Russian Doll, stories-within-stories of enthralling, puzzling, and ever person-shifting narratives. I remain mesmerised – I need to re-enter, re-read and again try to find my rightful place in the 'Starless Sea'. Starless and Bible Black indeed (to quote King Crimson).



Pick up your key and 'Enter in' to Erin's worlds at your peril. Perhaps you will never return....You have been warned!

Hear Erin talk about 'The Starless Sea': <https://www.youtube.com/watch?v=opSRkcxMJII>

ALAN DEARLING



RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

“Music from both the mind and heart...”



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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/>

So, here we are at the end of another week. Corinna is still very ill, and large amounts of my day are spent going to Barnstaple with Graham to sit at her bedside, and then coming home again at the beginning of the rush hour

Yesterday's visit was compounded by another fairly massive thunderstorm, and the torrential rain and the tropical heat and humidity as well as the delicious smell of fresh rain on dry ground reminded me of an afternoon in Puerto Rico sixteen years ago, when Nick Redfern and I sat in a shack by the roadside in Canovenas, drinking cold *Medella* and watching the road turning into a torrential stream almost instantaneously.



This issue, once again, mirrors some of the stranger shit that is going on in the world today. I am afraid that the utopian future that so many of us imagined only a few short months ago has vanished like that road in Canovenas all those years ago, as various sides and vested interests are facing up opposite each other ready for the conflicts which will inevitably ensue.

But it is the job of this magazine to chronicle this stuff as and when it happens, and although I am feeling understandably melancholy today, I will be fascinated to see what happens next.

Hare bol

Jon



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

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