

GONZO



A HUNT FOR

#411/2

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. I am, as always, dictating it on Tuesday morning, but my life is more confusing and complicated than usual today, as I am expecting visits from my

housekeeper, the plumber, and the district nurse who will be doing something arcane to my feet, and – somehow – I will have to try to hold it all together while dealing with all of these things.

There is a bloody great gale blowing outside, and the noises from the scaffolding on the building site up the road keep on blowing past the house, and make me think that the roof is going to finally fall in at last.

So; it is going to be a very peculiar day.

Let's get on with the editorial.

Last night, my Twitter feed contained a new story about a rather harassed and slightly psychotic looking bloke called Laurence Fox, of whom I had never heard. His face looked vaguely familiar, so I looked him up, and it turns out that he is the son of mildly psycho actor James Fox, who played the part of the gangster Chaz (whose name initially I



WHAT THE DICKENS?



look like he is a few Rizlas short of a spliff.

So, what is this news story? Well, apparently, young Mr Fox is somewhat of an influencer and wannabe politician. Last month, he started a political organisation called the Reclaim Party, of which I had never heard until now, and the main aim of this party seems to be some sort of convoluted protest against political correctness, quite a lot of which I don't really understand and can't be bothered to find out about. It apparently all came together after a fellow actor, Rebecca Front, had an argument with him about 'Black Lives Matter', and someone else described him as a "white privileged male".

He was criticised by the actor's union, Equity, for – amongst other things – saying that the Duchess of Sussex was not a victim of racism, although they later withdrew their criticisms and apologised.

My own views on such matters are not really relevant to this editorial, but I will say that, in my opinion, any negativity that has been garnered by the Duchess of Sussex (or, indeed, her husband, Prince Harry) has been because of their behaviour and attitude, rather than

because of her gender or ethnic background, and that there are actually very few people that do not agree with me. But the interesting thing isn't what I believe, but one of the matters which Fox has made one of his main arguing points.

The story that brought him into my Twitter feed (and I'm still not quite sure how that happened) is that Fox (of whom I had never heard before) has announced that he shall be boycotting Sainsbury's, after they Tweeted their support for Black History Month.

He Tweeted on Sunday: "Dear @Sainsburys, I won't be shopping in your supermarket ever again whilst you promote racial segregation and discrimination". I think that there should probably be a comma in there somewhere, but I am quoting directly from the story in the Metro.

One of the followers of Sainsbury's online, which is – for those of you readers who are from outside the United Kingdom – a well known supermarket, questioned: "Where is white history day?"

Sainsbury's then replied on the importance of Black History Month and explained: "At present there is no



Vice. And Versa.



This film is about madness. And sanity. Fantasy. And reality. Death. And life. Vice. And Versa.

performance.

James Fox/Mick Jagger/Anita Pallenberg/Michele Breton

Written by Donald Cammell / Directed by Donald Cammell & Nicolas Roeg / Produced by Sanford Lieberson in Technicolor.

A Goodtimes Enterprises Production from Warner Bros. THE FILM IS RATED X NO ONE UNDER 18 ADMITTED.

Hear Mick Jagger sing "Memo From Turner" in the original sound track album on Warner Bros. Records and tapes.

nationally recognised day or month called White History Month, and in an ideal world we wouldn't need a specific month to celebrate any group of people, because we would all be celebrated equally and at all times."

I therefore found myself in the peculiar position of agreeing with a supermarket rather than the son of a bloke who appeared in a movie with Mick Jagger.

Having done a bit of boning up on the philosophy of Fox's new political party,

I found myself agreeing with much of what he says, although I disagree profoundly the way that he says it. But I also agree with what Sainsbury's has to say: There is a great tendency, I think, to celebrate things like Black History Month in a way which is in itself in danger of becoming discriminatory. But, I personally think that what we have to do as a society is to find out ways of addressing these issues without inflaming the righteous anger of one or more societal groups.

/re-clāim
REASON / REFORM / PROGRESS

Considering that, in my head, I've never really grown up, it is weird to realise that, at the age of sixty one, I am now close to being a senior citizen, if I am not already. And as a member of such a venerable group of the population, I would like to stress something that is not often talked about. And this is that people of different age groups can draw different implications from things.

The United Nations Declaration of Human Rights declares that everyone is entitled to all the rights and freedoms set forth in this declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status; and I think this is a set of truisms that any decent human being from wherever they are in the world would agree with that and support the aims of it. I abbreviated that to "everyone's lives matter", and whilst everyone I spoke to over the age of forty let this truncation pass without even a raised eyebrow, everyone under the age of forty warned me that, to them, my truncation was considered racist. And the younger they were, the more angry they got at the concept. And whilst I have a sneaking suspicion that Mr Fox is barking up the wrong tree, and that his new political party is bound for an ignominious end, I do – sort of – get where he's coming from.

I believe that more should be done to bring people together and to celebrate what we have in common rather than what makes some of us different. But then, I am an old hippie full of white privilege and I am possibly what one of the younger members of my family referred to as 'a gammon'. Not because I have any dislike of racial integration, but because I think we're going about it the wrong way.

Just sayin'.

Hare bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

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

John Brodie-Good
(in memoriam)

Jeremy Smith
(Staff Writer)

Richard Foreman
(Staff Writer)

Mr Biffo
(Columnist)

Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)
Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Phil Bayliss
(Ace backroom guy on proofing and research)

Dean Phillips
(The House Wally)

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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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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THE ^{gonzo} NEWSROOM



RONNIE WOOD - NIT WIT
<https://www.music-news.com/news/UK/135029/Ronnie-Wood-has-revealed-he-loves-knitting>

The Rolling Stones star has been sober for a decade now, and in the place of getting drunk and high, the 73-year-old rocker stays in and makes his own scarves.

Speaking on the 'Tea with Twiggy' podcast, Wood said: "I do knit. I used to hold the spool of wool for my mum. She taught me the plain stitch and I still do it today. I knit endless scarves now."

The father-of-six - who has four adult children from previous relationships and four-year-old twins Alice and Gracie with



"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

third wife Sally - has long swapped drugs for coffee to get a high.

He added: "I'm an espresso man. But that is an old leftover habit from rehab.

"I couldn't do anything else so coffee was the thing."

Wood revealing his knitting hobby comes after he recently admitted he thinks a valve in his brain stopped him from overdosing.

DOES ANYONE REMEMBER THE LAUGHTER?

<https://www.music-news.com/news/UK/135030/Led-Zeppelin-win-six-year-legal-battle-over-Stairway-To-Heaven>

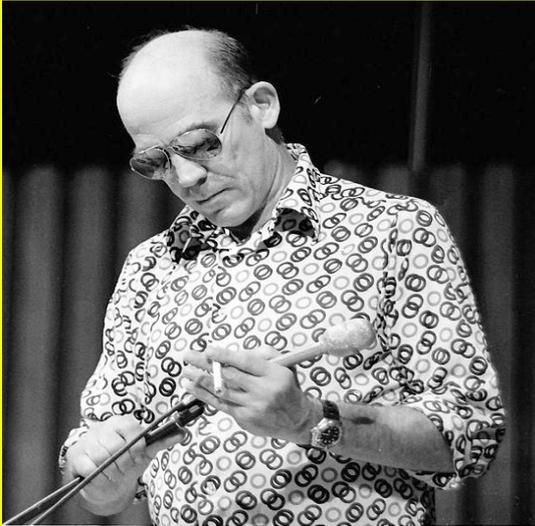
Led Zeppelin's six-year legal battle over 'Stairway To Heaven' is finally over

The US Supreme Court refused to take up the copyright case, which saw the legendary rockers accused of stealing part of their classic 1971 rock song from Spirit's 'Taurus' by Michael Skidmore, a trustee for the band's late guitarist Randy California, in 2014.

The jury found that although Zeppelin did have access to 'Taurus', it was decided that the songs are not substantially similar.

The group - which was comprised of Jimmy Page, Robert Plant, John Paul Jones and the late John Bonham - won the case in 2016, but two years later, it was ruled that





WHO GONZO? WHY GONZO? WHAT GONZO?

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

[A potted history of his life and works](#)

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

“A little bit of this town goes a very long way. After five days in Vegas you feel like you've been here for five years.”

Hunter S. Thompson

the original trial involved "erroneous jury instructions", and a new trial was ordered.

However, the Ninth US Circuit Court of Appeals again ruled that Zeppelin were not guilty of copyright.

The US Supreme Court upheld a March ruling by the 9th US Circuit Court of Appeals in San Francisco, and this was the last opportunity for the case to be appealed.

IMAGINE NO PIANO (YOU DON'T HAVE TO)
<https://www.music-news.com/news/UK/135092/George-Michael-s-estate-loans-John-Lennon-s-Imagine-piano-to-Strawberry-Field-exhibition>

Representatives of the late George Michael's estate have loaned the piano John Lennon used to compose Imagine on to the Strawberry Field exhibition in Liverpool, England.

Strawberry Field is a children's home Lennon visited as a child, the gardens of which inspired him to write one of the Beatles' most famous tracks, Strawberry



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THE ^{gonzo} NEWSROOM

felt at a loss when he was on stage and couldn't do his job properly.

He told Rolling Stone: "I couldn't hear the tone of the guitars at all.

It was a horrible kind of deafness. I was literally getting by on muscle memory and mouth shapes.

"I was starting to really feel bad about the performances in front of the boys, in front of the audience. It was crippling. There's nothing worse than standing there and not being sure."

According to a statement on the exhibition's website, the Faith musician had always intended the piano to be seen by the public, and also allowed it to be used at the 2012 London Olympic Games.

"It's not the type of thing that should be in storage somewhere or being protected, it should be seen by people," he told reporters at the time of its purchase.

The late Wham! musician also composed songs on the piano, which was originally used by Lennon to write the fabled peace anthem, which served as the title track on his 1971 solo album of the same name.

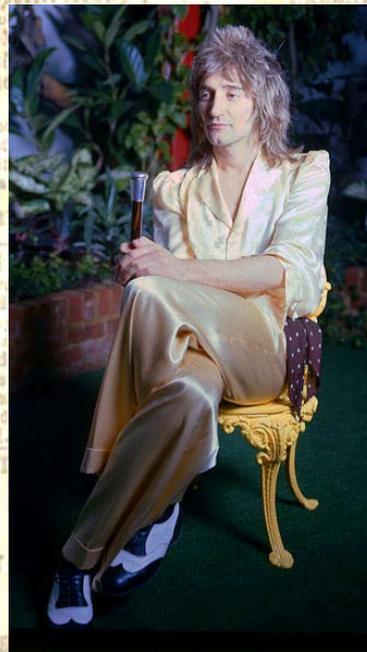
WE'RE DOOMED ACCORDING TO ROD
<https://www.music-news.com/news/UK/135056/Rod-Stewart-The-world-is-doomed>

Sir Rod Stewart has expressed fears the world is doomed because it is too late to

reverse climate change issues. The rocker shared that he is convinced the coronavirus pandemic is God's attempt to wipe out mankind as punishment for what humans have done to the earth.

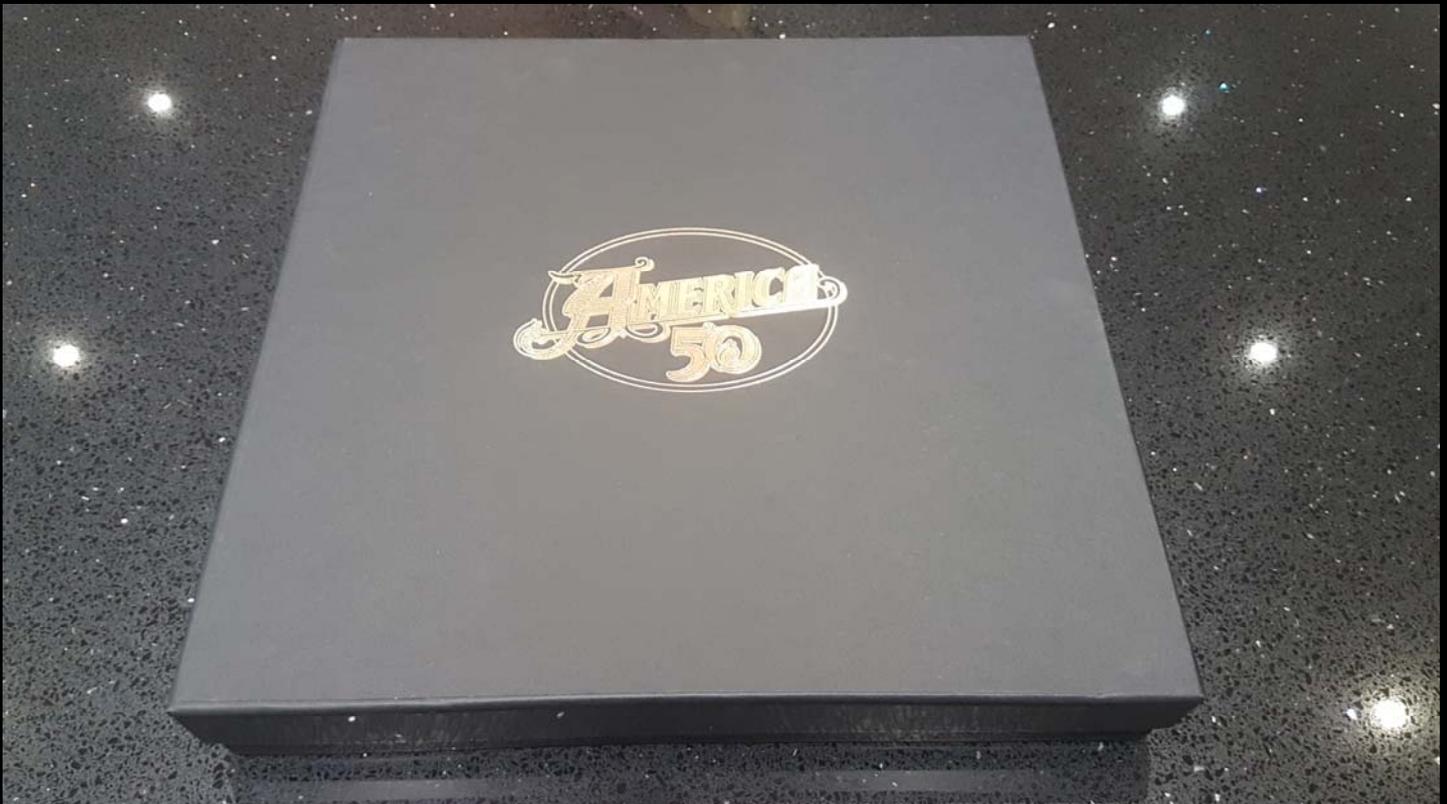
"I think the good Lord is intent on wiping us all out, because we've spoiled the earth," the Tonight's the Night hitmaker told the How to Wow podcast. "We've spoiled it. I think it's too late to turn back now, I think global warming is going to spoil the earth," he insisted. Sir Rod laid a portion of the blame for the world's demise on U.S. leader Donald Trump.

"I believe we're too late. ... And now with that p**** in the White House, pulling out of the Paris Accord, it's terrible," he lamented.



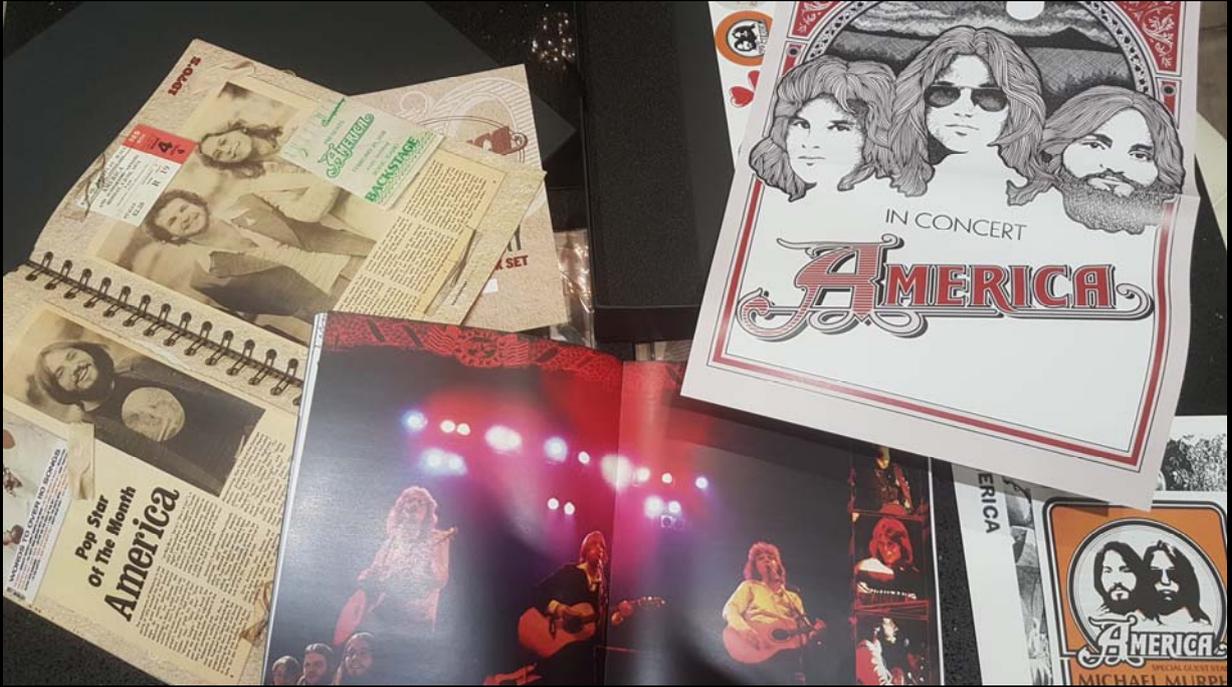


EYEWITNESS











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.

Tory Chancellor Rishi Sunak says musicians, actors and artists should *"adapt to the new reality"* by getting jobs outside of the creative industries.



Before coronavirus the creative industries were worth £112 billion per year to the UK economy, and it's one of the few remaining economic sectors where the UK is still an indisputable world leader.

But the Tories are going to **let the creative industries collapse**, because they despise the arts, and they're too busy handing out public cash to their corporate chums.

Que Dieu ait pitié
de nos âmes

Covid Connections Orryelle Defenestrate on sharing Covid opinions

*Visual & sonic artist, sorcerer,
tattooist, tantric, tarotic.
Director Metamorphic Ritual
Theatre Co. (Orryelle's self-
description)*

Alan Dearling writes: My old friend Orryelle, is based in Australia, but is a true world-traveller. He's a stunning and sometimes frightening performer. But perhaps one of the World's Wise Men! We first met when I was putting the 'Alternative Australia' book together. Then, a few years later I spent an evening





with him in Glastonbury, before and after a Metamorphic Theatre event on and around the famous Glastonbury Tor. Here, **Orryelle** offers his thoughts on people sharing their Covid views via social media. It seems like an important message about 'listening', 'diversity' and 'community':

"When did intelligent people just start screening out or blocking people with different views, opinions or even just info than themselves? How is anyone supposed to grow and learn like that? Lots of people seem to be saying lately, 'I can't be

bothered arguing with someone like that because they are set in their opinions and won't listen' and then also behaving in exactly the same manner, just blocking other views and info. Why the massive polarization of everything, and immediate assumptions that a particular view means a particular political stance, with no shades or nuances?

I feel this is especially dangerous with CV19 (regardless of your 'stance') as we're all collectively working out gradually and progressively what to do about this problem, the information is constantly

shifting as the virus changes and humanity finds out more and adapts to it, and nobody much (in power or not) seems to know for sure the best way to deal with it so we all need to stay a bit open-minded (though not so much our brains fall out) and not just block other views or info.

It is also all very different in different places, both the level of pandemic (according to population density and other conditions), and the reactions by governments, media, populace etc... and especially the sickening way in which it has been politicised. Set and calcified opinions are not helpful at this time, constant enquiry and consideration is vital...

Addition to post in response to some of the comments: I'm not saying people should NEVER block or ignore others, just that other opinions if expressed coherently should be at least read and genuinely considered. Obviously we all have limited time and energy to engage in endless online debates, but we don't have to be closed to other views or new information that challenges what we have already decided. (I don't tolerate ongoing racism, sexism or bigotry either)."

In on-line conversation with Alan, Orryelle made his own personal suggestion regarding Covid strategies, saying:

"Many are using Sweden as THE example of a country that hasn't done lockdowns, but why is nobody looking at Iceland? They've done no lockdowns at all (instead focusing on contact tracing etc.), and have a total of ten CVI9 deaths (they've had plenty of cases (around 2.6k) as their borders are open, and yet one of the best mortality-rates-per-case in the world).

The facts that they have also done more research on the virus than any other country, and that they are a nation renowned for keeping corporate/media

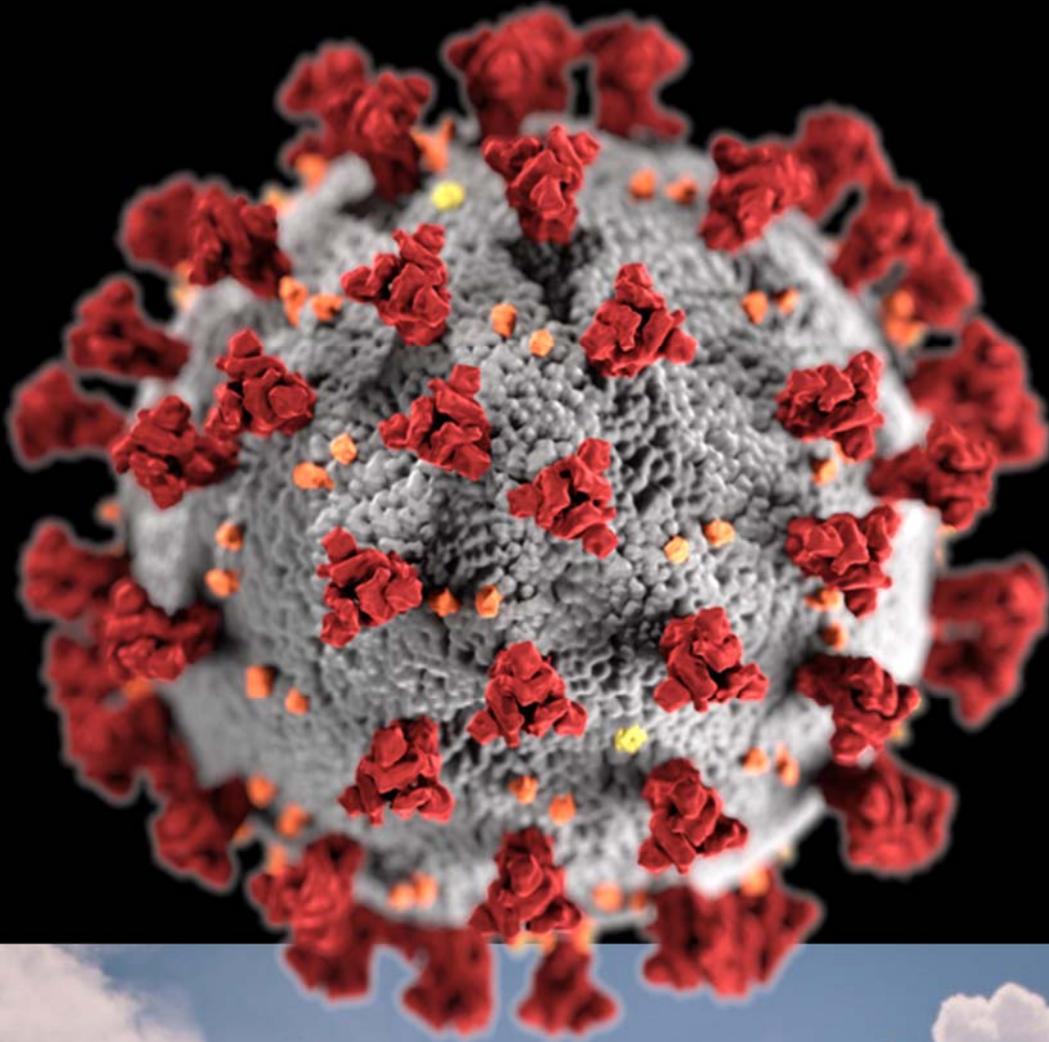
control at bay (they sacked all their rip-off banking tycoons a few years back), it makes the over-control of some other governments look quite suspicious to me (and no I am not a conspiracy nutjob, new-ager or right-winger, just looking at information and thinking critically)..."

Much more musing on 'Covid and the Earth's immune system' from Orryelle in this link to his 'defenestrations'.

Orryelle told Alan, "I did this illustrated blog about Covid back in April. Some of my perceptions have shifted a bit, but the basic gist remains resonant.":

<https://defenestrations150492840.wordpress.com/2020/04/28/covid19-as-the-earths-immune-system/>





MORE MASTERPIECES from RICK WAKEMAN



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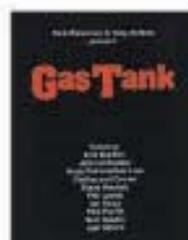
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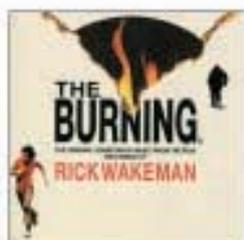
WZ41-40



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HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

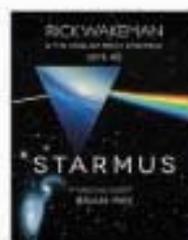
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



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With Brian May and The English Rock Ensemble. DVD

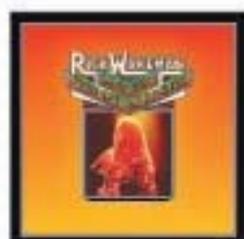
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MYTHS AND LEGENDS

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Live in San Francisco

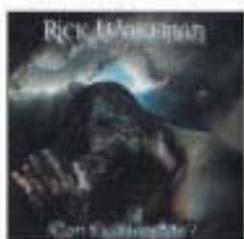
HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

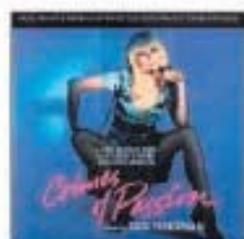
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Featuring The English Chamber Choir

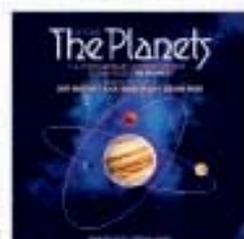
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



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and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

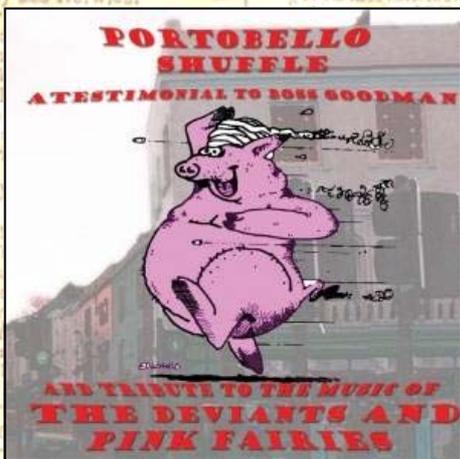
Celebrate wildlife on World Wildlife Day don't shoot it.





I'M ON BOARD!

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



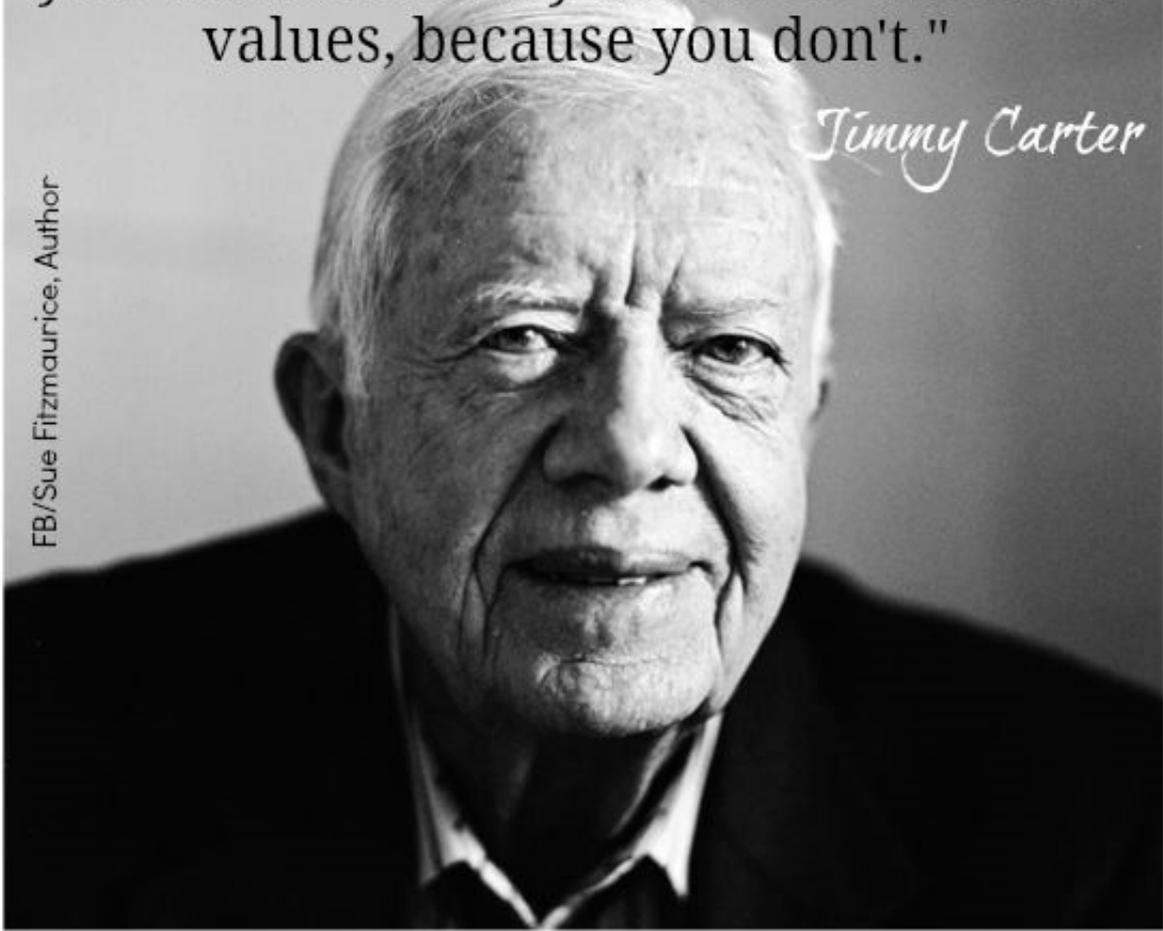
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

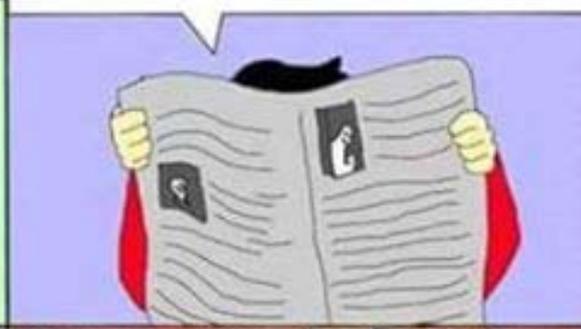
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

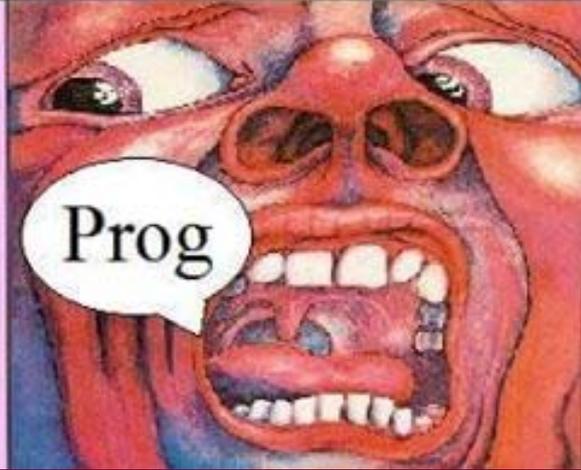


Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

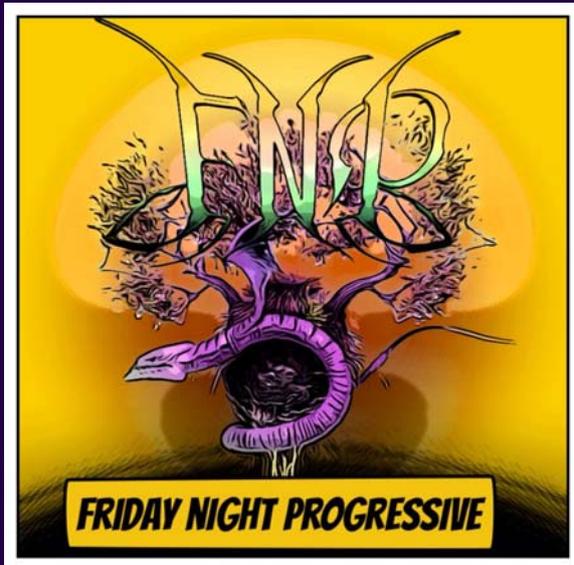
<https://www.mixcloud.com/upload/jonathan-downes3/strange-fruit-show-366-the-revolutionary-army-of-the-infant-jesus-songs-of-yearningnocturnes/complete/>



12-07-2020 – SHOW 366 – The Revolutionary Army of the Infant Jesus – Songs of Yearning/Nocturnes

Delia Derbyshire and Anthony Newley: I Decoded
You
Nick Nicely: DCT Dreams
Goldray: How do you Know
The Revolutionary Army of the Infant Jesus: Belonging/
O Nata Lux
Elisabeth Elektra: Sadie
Lazy Smoke: Under Skys
Bim Sherman: Tribulation
Wendy James: Little Melvin
Razorcuts: The Last Picture Show
Judy McKenzie: New Song
Okay Temiz: Dum Dum Tek
The Revolutionary Army of the Infant Jesus: Falling
C. Diab: Utopia
Captain Planet: Big Man
Iggy Pop: The Passenger
Eartha Kitt: Cha Cha Heels (remix)
Mrs Piss: Knelt
Bill Laswell: Space Time Paradox
Aoife Nessa Francis: Less is More
Lavinia Blackwall: All Seems Better
Pure Reason Revolution: He Tried to Show them
Magic/Ambassadors Return/Arrival/The Intention Craft
Hawkwind: Last Man on Earth
The Revolutionary Army of the Infant Jesus: Avatars:
David Crosby: I'd Swear There was Somebody Here

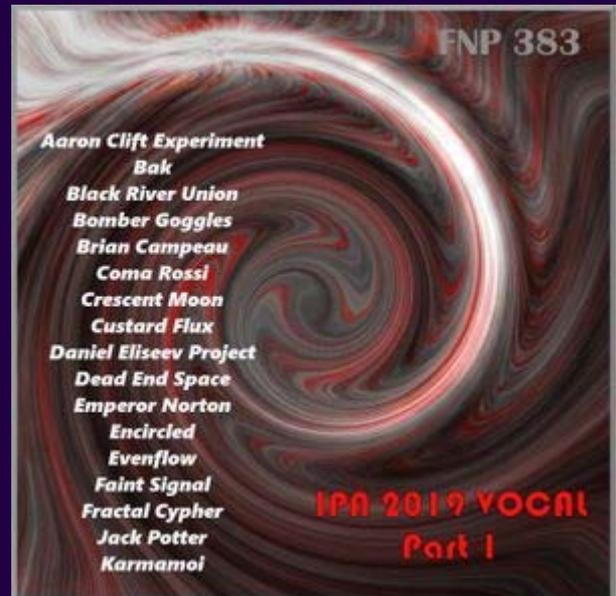
**Listen
Here**



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

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

<https://www.mixcloud.com/ronald-marquiss/fnp-383-ipa-vocal-part-1-08-30-2019/>



ARTIST Nominations:

Aaron Clift Experiment
<https://www.facebook.com/AaronCliftMusic/>
 Bak
<https://www.facebook.com/baklandia/>
 Black River Union
<https://www.facebook.com/blackriverunion/>
 Bomber Goggles
<https://www.facebook.com/BomberGoggles/>
 Brian Campeau
<https://www.facebook.com/briancampeaumusic/>
 Coma Rossi
<https://www.facebook.com/comarossimusic/>
 Crescent Moon
<https://www.facebook.com/CrescentMoonOfficial/>
 Custard Flux
<https://www.facebook.com/custardflux/>
 Daniel Eliseev Project
<https://www.facebook.com/DEPprogmusic/>
 Dead End Space
<https://www.facebook.com/deadendspace/>
 Emperor Norton
<https://www.facebook.com/EmpNortonBand/>
 Encircled
<https://www.facebook.com/Encircletheband/>
 Evenflow
<https://www.facebook.com/EvenFlow.Band.UK/>
 Faint Signal
<https://www.facebook.com/FaintSignalBand/>
 Fractal Cypher

**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**



extinction

rebellion

THE REAL MUSIC CLUB



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

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

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

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

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

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

With an index here:

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

Do have a listen.

**Listen
Here**

BETWEEN YOU & ME



Marillion from Fish to h

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

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

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

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

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

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

Grendel!

Season 1, Ep. 2

Continuing their chronological trawl through Marillion's major releases, Paul and Sanja get stuck into the three Script For A Jester's Tear single b-sides (the studio ones anyway): Three Boats Down From The Candy, Charting The Single, and the mighty, epic, legendary... GRENDEL!

<https://shows.acast.com/between-you-and-me/episodes/episode-2-grendel>

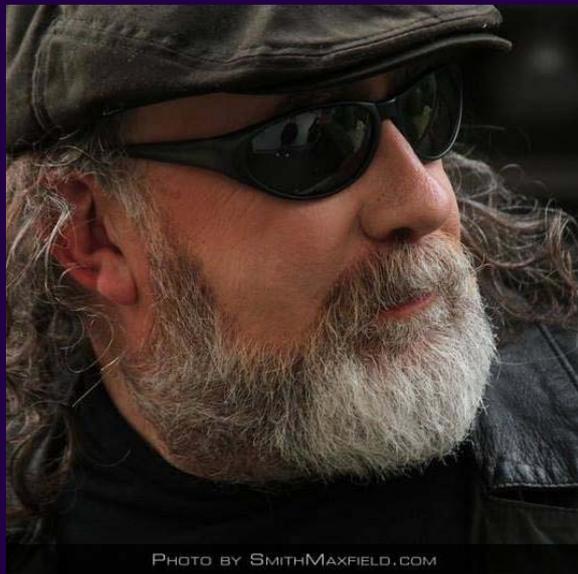
Listen
Here



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).

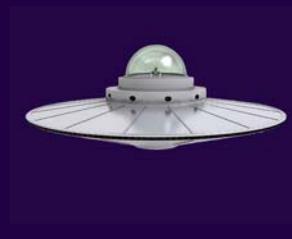
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

In Search of Bad UFO Movies

Hunter, Juan-Juan, Cobra & Switch talk to empath & paranormal researcher Valerie Lofaso about how best to contact a ghost. Also, Top Ten Good & Bad UFO movies. Special Guests: UFO Comedian Phil Yebba & movie star, Christopher Walken.



Listen
Here

<https://www.radioactivebroadcasting.com/military-first-responder-channel/item/4356-in-search-of-bad-ufo-movies>



Sidney Selby (1931 – 2020)

Selby known as "Guitar Crusher" and formerly as "Bone Crusher", was an American blues singer and guitarist, for many years based in Berlin, Germany. Primarily a singer, billed as "The Big Voice from New York", he also played guitar and blues harmonica.

Selby was born at Lake Landing, in Hyde County, North Carolina. He sang gospel in the Mt. Pilgrim Baptist Church and on the radio as a schoolboy. At the age of 15 he went to live with his mother in New York. He started a band The Midnight Rockers

and performed in colleges and clubs in the NY area. In the 1960s he recorded a number of singles on King and other labels. He also toured with artists such as Ben E. King, The Drifters and The Isley Brothers.

In 1982, he went to Berlin, Germany with New York guitarist Nick Katzman, and began to attract an audience. Originally known as "Bone Crusher", Selby's name changed to "Guitar Crusher" after he smashed his guitar over the head of an unruly customer in a club during his show. He was called a "living legend" by the press in Germany several times.

Selby was married to Mara von Hartz-Selby. The rapper Desiigner is his grandson.

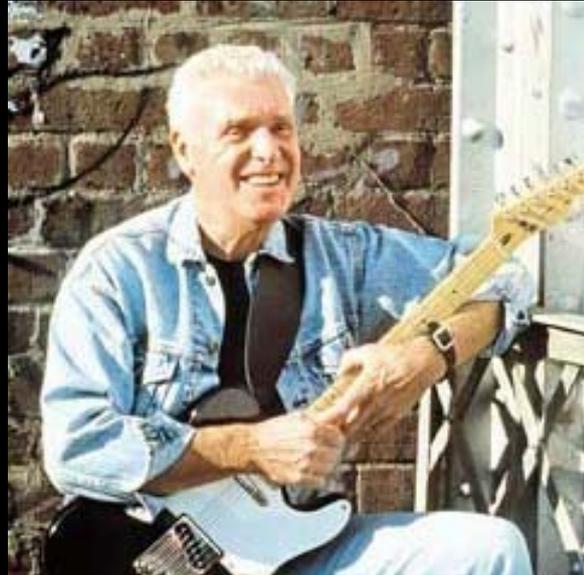
THOSE WE HAVE LOST



W. S. "Fluke" Holland
(1935 – 2020)

Holland was an American drummer who played with Carl Perkins, and later for Johnny Cash in the bands The Tennessee Three, The Great Eighties Eight, and The Johnny Cash Show Band. Holland was born in Saltillo, Tennessee in April 1935 and graduated from J.B. Young High School in Bemis. He played drums on the 1955 Sun Records recording of "Blue Suede Shoes" and performed on the "Million Dollar Quartet" session that featured Elvis Presley, Jerry Lee Lewis, Perkins, and Cash. Holland appeared with the Carl Perkins band in the 1957 rock and roll movie Jamboree, performing "Glad All Over."

In 2014, Holland was honored at the Carl Perkins Center in Jackson, Tennessee for his sixty years of musical contributions. He died at his home in Jackson, Tennessee on September 23, 2020 at the age of 85.



Maxwell James Merritt
(1941 – 2020)

Merritt was a New Zealand-born singer-songwriter and guitarist who was renowned as an interpreter of soul music and R&B. As leader of Max Merritt & The Meteors his best known hits are "Slippin' Away", which reached No. 2 on the 1976 Australian singles charts, and "Hey, Western Union Man" which reached No. 13. Merritt rose to prominence in New Zealand from 1958 and relocated to Sydney, Australia, in December 1964.

THOSE WE HAVE LOST

Merritt was acknowledged as one of the best local performers of the 1960s and 1970s and his influence did much to popularise soul music / R&B and rock in New Zealand and Australia.

Merritt died in Los Angeles, California, on 24 September 2020, at age 79, after a long battle with Goodpasture syndrome.

Sripathi Panditaradhyula Balasubrahmanyam (1946 – 2020),

Sripathi, also referred to as S. P. B. or Balu, was an Indian musician, playback singer, music director, actor, dubbing artist, and

film producer who worked predominantly in Telugu, Tamil, Kannada, Hindi, and Malayalam films.

Widely regarded as one of the greatest singers of India, He won six National Film Awards for Best Male Playback Singer for his works in four different languages; Telugu, Tamil, Kannada, and Hindi; 25 Andhra Pradesh state Nandi Awards for his work in Telugu cinema, and numerous other state awards from Karnataka and Tamil Nadu.

On 25 September 2020, he died in Chennai from post COVID-19 complications



THOSE WE HAVE LOST



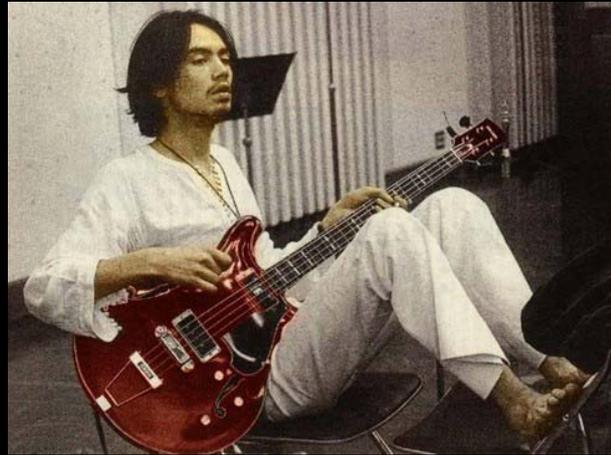
Brent Young (1983 - 2020)

Trivium is an American heavy metal band from Orlando, Florida, formed in 1999.[1] The band comprises vocalist and guitarist Matt Heafy, guitarist Corey Beaulieu, bassist Paolo Gregoletto, and drummer Alex Bent.

The band's debut album *Ember to Inferno* was their only album released through Lifeforce Records in 2003. After getting signed to Roadrunner Records in 2004, the band has released eight studio albums and over twenty singles. Their ninth studio album, *What the Dead Men Say*, was released on April 24, 2020. The band has sold over one million albums worldwide and was nominated for a Grammy for the song "Betrayal" at the 61st Annual Grammy Awards in 2019 for Best Metal Performance.

On September 25, the band's former guitarist and bassist Brent Young died at

the age of 37. At the time of his death, he was in the band BlackNova founded with another former Trivium member, drummer Travis Smith.



Masayoshi Kabe (加部 正義, Kabe Masayoshi) (1949 – 2020)

Kabe most commonly known by his stage name Louise Louis, was a half-French, half-Japanese bassist and guitarist from Yokohama, Japan. He began his career in 1966 as a member of The Golden Cups. He was a studio musician throughout the 1970s and also a member of various bands such as Speed, Glue & Shinki until he permanently joined the supergroup Pink Cloud (a.k.a Johnny, Louis & Char) in 1978. After they

THOSE WE HAVE LOST

disbanded in 1994 he formed the instrumental side-project ZZK while providing support to other musicians as a bassist. He also recorded four albums as bass player with the band Vodka Collins from 1995-1998. He died on 26 September 2020, due to multiple organ failure.



Adele Stolte
(1932 - 2020)

Stolte was a German soprano singer in concert and Lieder, and an academic voice teacher. Born in Sperenberg, Stolte attended schools in Lübeck and Potsdam. She studied voice with Anneliese Buschmann in

Rostock. With the Thomanerchor she started broadcasting in 1958 and recording of Bach cantatas in 1960. In 1958 she sang in the premiere of Te Deum by Ernst Pepping in Dresden. She recorded the oratorio Das Gesicht Jesajas (The Vision of Isaiah) op. 41 of Willy Burkhard, with Kurt Huber, Jakob Stämpfli and the Bern Symphony Orchestra conducted by Martin Flämig. In the recording of Bach's St Matthew Passion conducted by Erhard Mauersberger and Rudolf Mauersberger in 1962 she was the soprano soloist with Peter Schreier as the Evangelist, Theo Adam as the Vox Christi (voice of Jesus), Annelies Burmeister, Hans-Joachim Rotzsch and Günther Leib. She recorded Bach cantatas with Peter Schreier, Theo Adam, the Thomanerchor and the Leipzig Gewandhaus Orchestra conducted by Erhard Mauersberger, such as the cantata for Pentecost Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172 in 1970.



Mark Stone
(- 2020)

THOSE WE HAVE LOST

Van Halen is an American rock band formed in Pasadena, California in 1972. Credited with "restoring hard rock to the forefront of the music scene", Van Halen is known for its energetic live shows. The band was inducted into the Rock and Roll Hall of Fame in 2007. Their first bass player, Mark Stone died of cancer this week, ironically only days before the titular guitarist.



James Edward Winston
Langwith

(1945 – 2020)

Langwith, known professionally as Jimmy Winston, was an English musician and actor. He was the original keyboard player with Small Faces. Winston had apparently previously worked under the stage name

James Moody, before switching to Winston as a possible reference to Winston Churchill.

His acting credits include the 1968 stage musical Hair and the 1972 Doctor Who serial Day of the Daleks. Winston died on 26 September 2020, at the age of 75.



Jackie Dennis

(1942 – 2020)

Dennis was a Scottish singer. He was discovered by the comedians Mike and Bernie Winters in 1958. The brothers brought him to the attention of the show business agent Eve Taylor, and he appeared on the television programme, Six-Five Special, at the age of 15, and in a subsequent film spin-off. Dennis appeared on Perry Como's US television show,

THOSE WE HAVE LOST

where he was introduced as 'Britain's Ricky Nelson' performing the song "Linton Addie".

Dennis latterly worked as a nursing home carer, before retiring and living in Pilton, Edinburgh, with wife Irene, to whom he was married for over 30 years. He died in September 2020 at the age of 77



Scott Mac Davis
(1942 – 2020)

Davis was an American country music singer, songwriter, and actor. A native of Lubbock, Texas, he enjoyed success as a crossover artist, and during his early career wrote for Elvis Presley, providing him with the hits "Memories", "In the Ghetto", "Don't Cry Daddy", and "A Little Less Conversation". A subsequent solo career in the 1970s produced hits such as "Baby, Don't Get Hooked on Me". Davis also starred in his own variety show, a Broadway musical, and various films and TV shows.

In 1980, Davis started to date a young nurse, Lise Gerard. They married in 1982 when she was 24, and they had two children. They remained married until Davis' death at age 78 on September 29, 2020, following heart surgery.



Francis Rocco Prestia Jr.
(1951 – 2020)

Prestia was an American bassist, best known for his work with the funk band Tower of Power. Born in Sonoma, California, Prestia started playing electric guitar as an adolescent. When he auditioned for Emilio Castillo's band, Tower of Power, Castillo persuaded him to switch to electric bass. Prestia worked with the band for the next three decades, before he became seriously ill in 2001. His fans and friends created a foundation in order to help pay the artist's medical costs. On December 5, 2014, Prestia underwent successful liver transplant surgery. Rocco is survived by two children, Julian Francis Rocco Prestia (30) and Alicia-Lyn JoAnn Prestia.

THOSE WE HAVE LOST



Helen Maxine Reddy (1941 – 2020)

Reddy was an Australian-American singer, songwriter, author, actress, and activist. Born in Melbourne, Victoria, to a show-business family, Reddy started her career as an entertainer at age four. She sang on radio and television and won a talent contest on the television program, *Bandstand*[a] in 1966; her prize was a ticket to New York City and a record audition, which was unsuccessful. She pursued her international singing career by moving to Chicago, and subsequently, Los Angeles, where she made her debut singles "One Way Ticket" and "I Believe in Music" in 1968 and 1970, respectively. The B-side of the latter single,

"I Don't Know How to Love Him", reached number eight on the pop chart of Canadian magazine RPM. She was signed to Capitol Records a year later.

During the 1970s, Reddy enjoyed international success, especially in the United States, where she placed 15 singles on the top 40 of the *Billboard* Hot 100. Six made the top 10 and three reached number one, including her signature hit "I Am Woman". She placed 25 songs on the *Billboard* Adult Contemporary chart; 15 made the top 10 and eight reached number one, six consecutively. In 1974, at the inaugural American Music Awards, she won the award for Favorite Pop/Rock Female Artist. On television, she was the first Australian to host a one-hour weekly primetime variety show on an American network, along with specials that were seen in more than 40 countries.

THOSE WE HAVE LOST

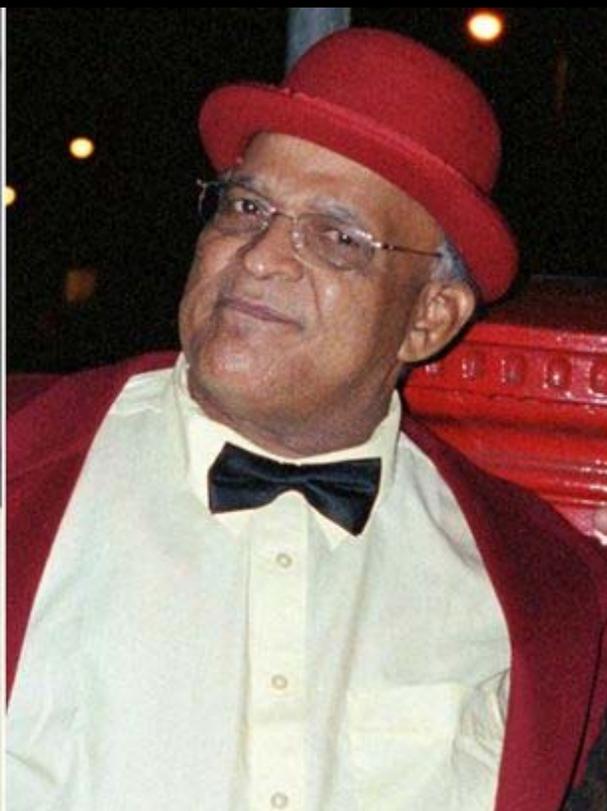
Reddy died on 29 September 2020 in Los Angeles, aged 78. She suffered from Addison's disease and dementia in her later years. No cause was given.

Edward O'Sullivan Lee
OD
(1941 - 2020)

Lee, better known by the name Bunny "Striker" Lee, was a Jamaican record producer.

Bunny Lee grew up in the Greenwich Farm area of Kingston, where his father was a shoemaker. Lee began his career working as a record plugger for Duke Reid's Treasure Isle label in 1962, later performing the same duties for Leslie Kong. He then moved on to work with Ken Lack, initially in an administrative role, before taking on engineering duties. Lee then moved into producing (i.e. financing) records himself, his first hit record coming with Roy Shirley's "Music Field" on WIRL in 1967.

Lee then set up his own Lee's label, the first release being Lloyd Jackson's "Listen to the Beat". He produced further hits during 1967-68 by Lester Sterling and Stranger



THOSE WE HAVE LOST

Cole, Derrick Morgan, Slim Smith and The Uniques ("My Conversation"), Pat Kelly, and The Sensations, establishing him as one of Jamaica's top producers. Between 1969 and 1972 he produced classic hits including Slim Smith's "Everybody Needs Love", Max Romeo's "Wet Dream", Delroy Wilson's "Better Must Come", Eric Donaldson's "Cherry Oh Baby", and John Holt's "Stick By Me".

Lee was a pioneer of the United Kingdom reggae market, licensing his productions to the Palmer Brothers (Pama) and Trojan Records in the early 1970s. Lee's death was reported on 7 October 2020. He had been suffering from kidney problems for some months and died from "respiratory failure" according to Annette Wong-Lee, mother to four of his children. He was 79.

Edward Lodewijk Van Halen (1955 – 2020)

Edie Van Halen was an American musician, songwriter, producer, and inventor. He was the main songwriter and lead guitarist of the American rock band Van Halen, which he co-founded in 1972 with his brother, drummer Alex Van Halen, bassist Mark Stone, and singer David Lee Roth. He was well known for popularizing the tapping guitar solo technique, allowing rapid arpeggios to be played with two



THOSE WE HAVE LOST

hands on the fretboard. In 2012, he was voted number one in a Guitar World magazine reader's poll for "The 100 Greatest Guitarists of All Time".

In 2012, Van Halen underwent an emergency surgery for a severe bout of diverticulitis. Recovery time required due to the surgery led to postponement of Van Halen tour dates scheduled in Japan. Van Halen was later hospitalized in 2019 after battling throat cancer over the previous five years. He died from the illness on October 6, 2020, at the age of 65.

Anthony Galindo, (1979 - 2020)

Galindo, popularly known as El Papi Joe, was a Venezuelan singer, model and entertainer.

Since 1995, Galindo was part of the last stage of Latino boy band Menudo along with his teammates Abel Talamántez, Alexis Grullón, and Didier Hernández. Menudo was a musical phenomenon of the 1980s created in 1977 by producer Edgardo Díaz and from which stars such as Ricky Martin, Johnny Lozada, and Robi Draco Rosa emerged. According to the newspaper El Universal, Galindo was the second Venezuelan to join the ranks of Menudo

Later, in 1997 he joined the ballad-pop group MDO, which emerged after the dissolution of Menudo, there they released albums such as Un poco más (1999) and Subir al cielo. They won 2 gold and one



THOSE WE HAVE LOST

platinum records, and popularized songs in both English and Spanish. He was also part of the groups Kumbia Kings and Proyecto Uno.

Galindo died on October 3, 2020 at age 40 after being hospitalized for injuries suffered in a suicide attempt the previous week. His family described the singer's deep depression from the prolonged shutdown of various entertainment performance venues caused by the COVID-19 pandemic. His organs were donated in accordance with his last will.

Karel Fiala (1925 – 2020)

Fiala was a Czech operatic tenor and film actor. He was known for his work in operettas and musicals, but received worldwide attention for his portrayal of Mozart's Don Giovanni in the film *Amadeus*.

Fiala was born on 3 August 1925 in Hrušov (Ostrava), Czechoslovakia, and initially worked as a chimney sweeper before entering the Prague Conservatory in 1947. After earning his degree in 1952 he pursued further studies at the Academy of Performing Arts in Prague for three years, graduating in 1955. Fiala is chiefly remembered for his numerous appearances in films of Czech operas, operettas, and musicals. His first film was in 1956 where he portrayed the title role in *Dalibor*, a movie version of Smetana's opera of the



same name. A major success for him was the title part in the 1964 musical film *Lemonade Joe*. He notably appeared as Mozart's Don Giovanni in the 1984 Academy Award winning film *Amadeus*. Fiala also appeared as a non-singing actor in a handful of Czech films during his career, mostly in smaller roles. His last film was *Tichý společník* in 1989.

On 3 October 2020, Fiala died after a long illness in Vršovice, Prague, aged 95

THOSE WE HAVE LOST

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Facts found on ecowatch.com

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Stonehenge World Heritage Site

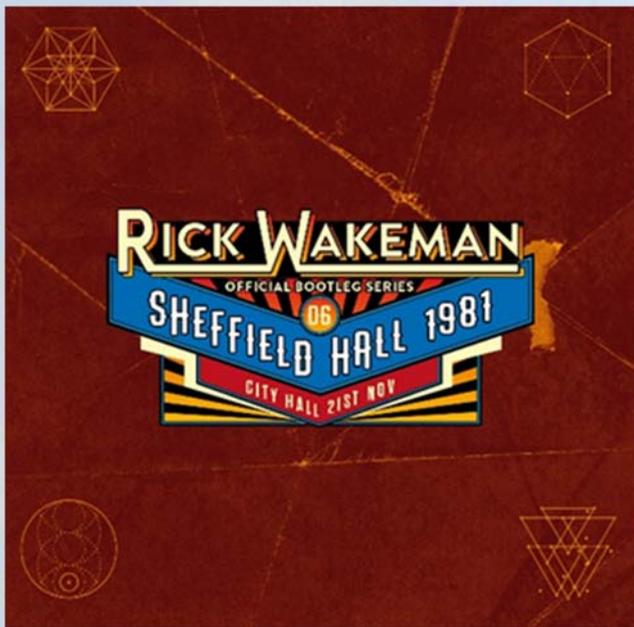
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Rick Wakeman
Official Bootleg Series Vol 6:
Sheffield Hall 21st Nov 1981”

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

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

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

Well done to everyone involved.

Track Listing:

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

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





The Fall Live in Motherwell 1996”

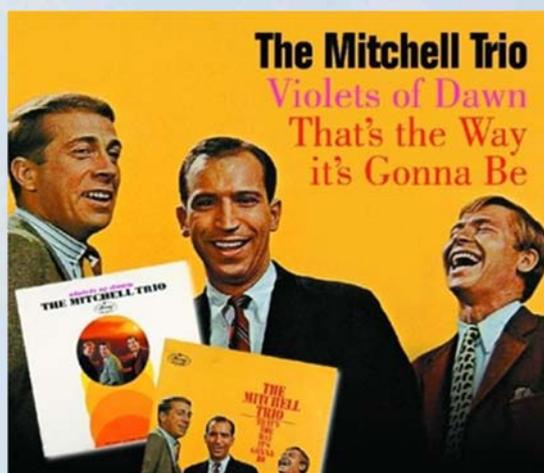
Label: Cog Sinister
Release Date: 3rd April 2020
Catalogue Number: COGGZ132CD
Barcode: 5056083206025
Format: CD Album

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

TRACK LISTING

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

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



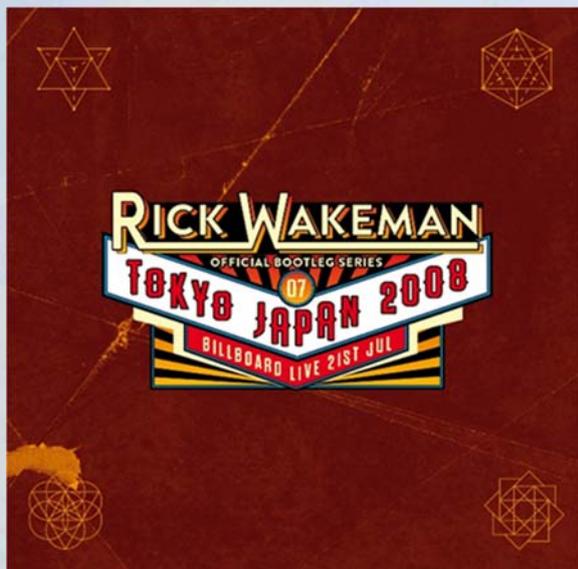
The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

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

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

Track Listing:

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



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

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

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

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

Well done to everyone involved.

Track Listing:

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



Barrie Guard & David Cunningham
"Zina"

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

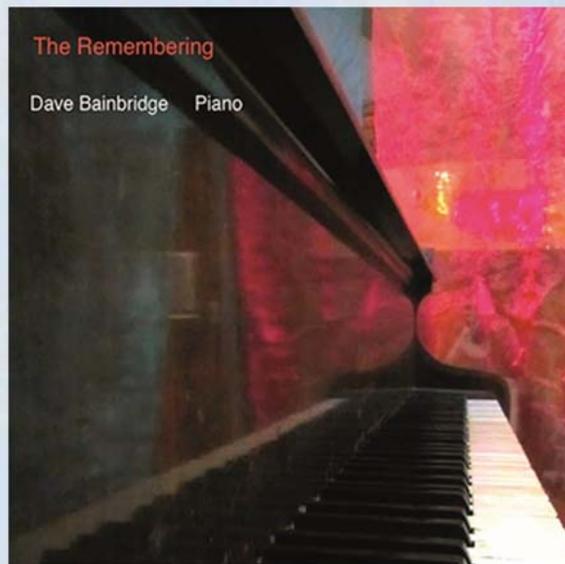
Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis,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

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

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

Track Listing:

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



Dave Bainbridge "The Remembering"

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

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

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

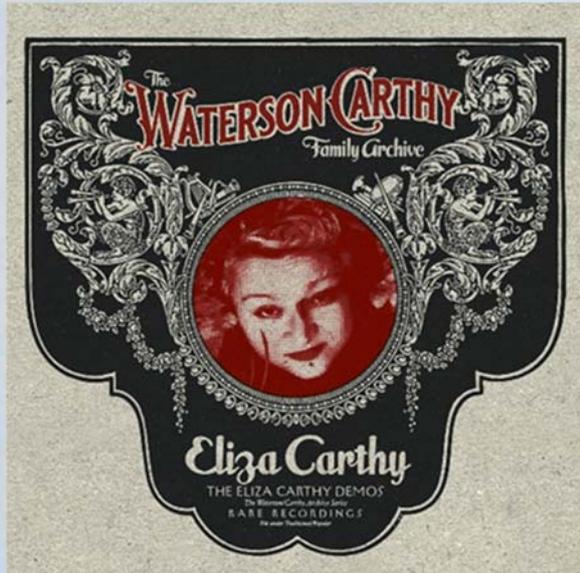
Dave Bainbridge - December 2015

Track Listing:

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



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



Eliza Carthy “The Eliza Carthy Demos”

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

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

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

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

Track Listing:

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



Bad News “F**k Off Bad News”

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

Track Listing:

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

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



The Fall "Live in Newcastle 2011"

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

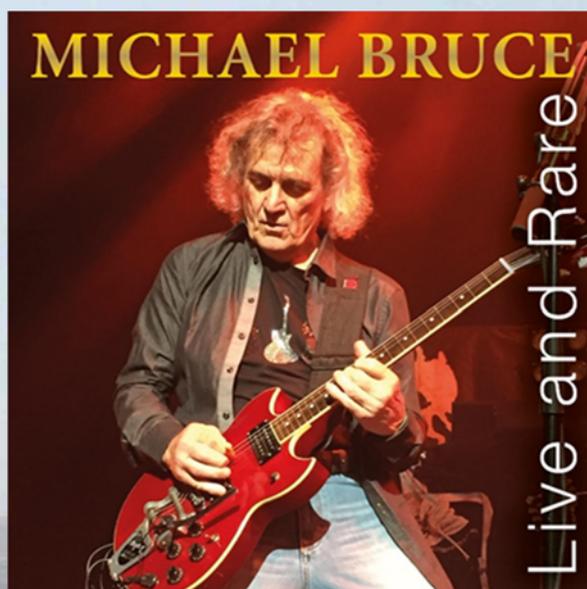
When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement,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

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

Fantastic!

TRACK LISTING

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



Michael Bruce "Live and Rare"

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



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



Help Us Feed Them All

SPECIAL ANNOUNCEMENT! WE ARE PARTNERING WITH 412 FOOD RESCUE FOR A SPECIAL PEOPLE AND PUPS FOOD DONATION EVENT ON FIRDAY MAY 22 FROM 1PM TO 3PM. BOTH DOG FOOD

AND PEOPLE FOOD WILL BE AVAILABLE AT THE SAME EVENT. PLEASE VISIT OUR FACEBOOK PAGE FOR MORE INFORMATION.

Animals are facing an unprecedented feeding epidemic. Over the next few weeks, as the economic devastation takes hold due to the Covid-19 crisis, people will be facing the daunting challenge of choosing to feed their animals or their families. The ripple effect of this could completely bring the shelter system crashing down as people will be forced to dump their animals to feed themselves. Shelters are not prepared for the level of potential intake that could occur if people are forced to make that awful



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g/feed-them-all/](https://nodogleftbehind.org/feed-them-all/)



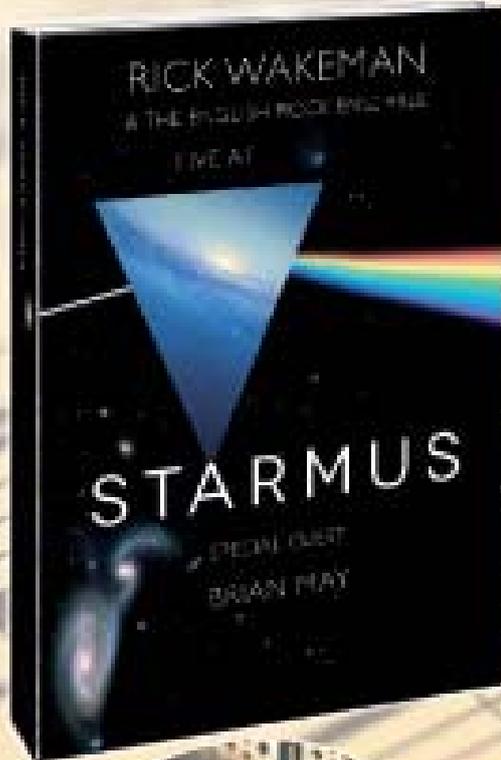
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

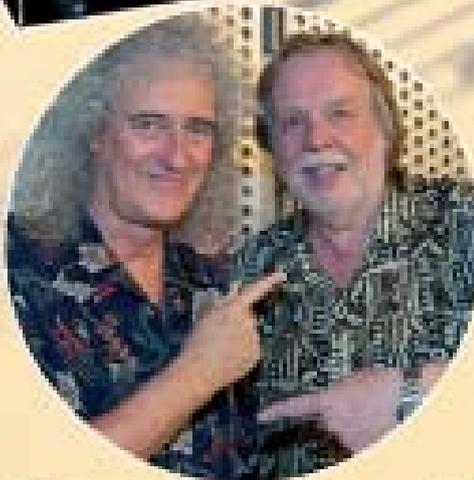
Rick Wakeman & Brian May

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

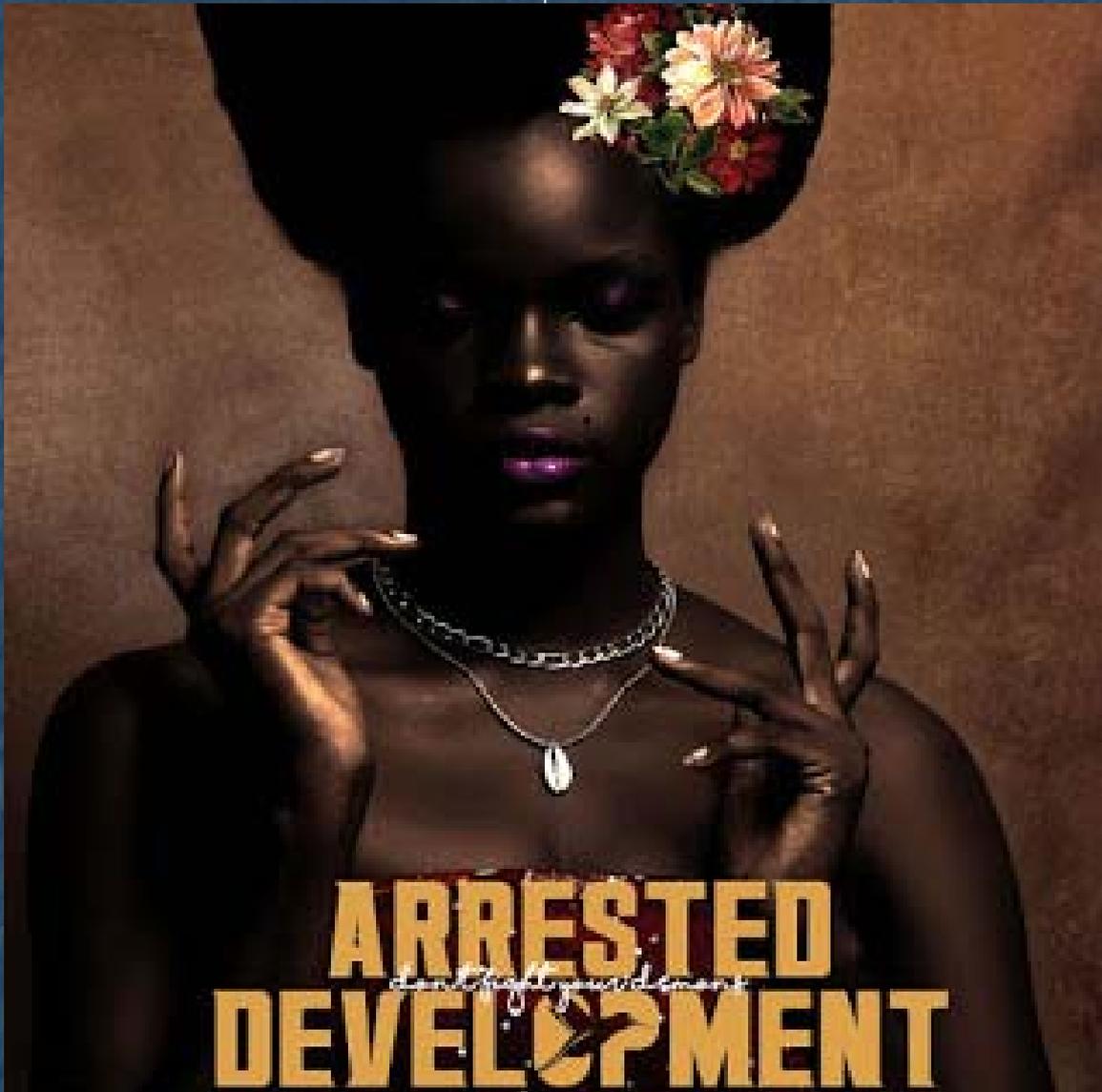
Album Review - Don't Fight Your Demons by Arrested Development

The date of 25th September 2020 was a ground-breaking day for Hip Hop Music and saw the release four huge albums. One of those albums was from 4 x Platinum and two-time Grammy award winning group Arrested Development with their latest release **Don't Fight Your Demons**.

The group have championed empowerment and raised consciousness within the Hip Hop culture since their debut back in 1991. Using a diverse range of sounds and styles from African rhythms, classic Hip Hop beats and tribal vibes has continued to contrast how many see Hip Hop music. Over the years their unique style and sound may well have divided the fans and they might not be as much in the limelight as they once were but, AD and frontman Speech have still been releasing material with that unique vibe and the same conscious



STEVE RIDER



message.

Don't Fight Your Demons, is been executively produced by Speech (Vagabond Productions) and Configa (Configuration Records) and features production from AD's Speech, Configa, Cris Acosta and MRK SX. The album also features a host of guest artists. So, I'd just like to get straight into album track by track and give you my thoughts and feelings.

The album opens with the heavy pounding boombap vibe of **Back Down** produced by AD's own Cris Acosta. One for everyone here that see's Speech look deep at the state of how black people are negatively promoted in the mainstream media and the need for

more conscious thought to be put forward in music. **Moses** takes us on a more soulful vibe with an underlying, almost trap style, cymbal giving it a slightly modern edge to the sound from Cris Acosta. Here we get Speech reminiscing on his life, career and what it is to receive and give respect being free as you walk life's path. Speech takes over the production reigns for **Amazing** to which he brings a jazzy vibe which is soon joined by a banging head nod beat. The message here is the evolution of the mind to combat the racism and disrespect in society. Up next is the first single to be released from the album. **Becoming** is the first track produced by Configa and opens with choral singing and funky mix of bass



guitar, cymbal and tambourine which is joined by a proper head nod beat funk'd out piano. An upbeat vibe that takes us on a trip through visions of growing up with domestic violence, crime, and prison to switching your focus to the positive vibes of family, love and creating your own story on your own journey.

Young Americans eases in with Speech's production bringing a laid-back mariachi guitar vibe, providing a nice backdrop for the track focusing on the struggles faced by many young people from ethnic minorities growing up in America. Configa returns with another head nod vibe on **The Same People**, the guitar vibe running through it brings an almost eastern European feel to the track. **The Same People** explores the role of capitalism in our societies, where money is king and sickness is big business and speech is joined by Skyy High, Kuf Knots and Christine Elise to open your eyes to what is going on. In a society where image is everything the **Do or Die Mantra** explores the fact that times are so tough for so many there is very much a do or die mind state to make ends meet. Configa provides a soulful boombap style groove as the platform for

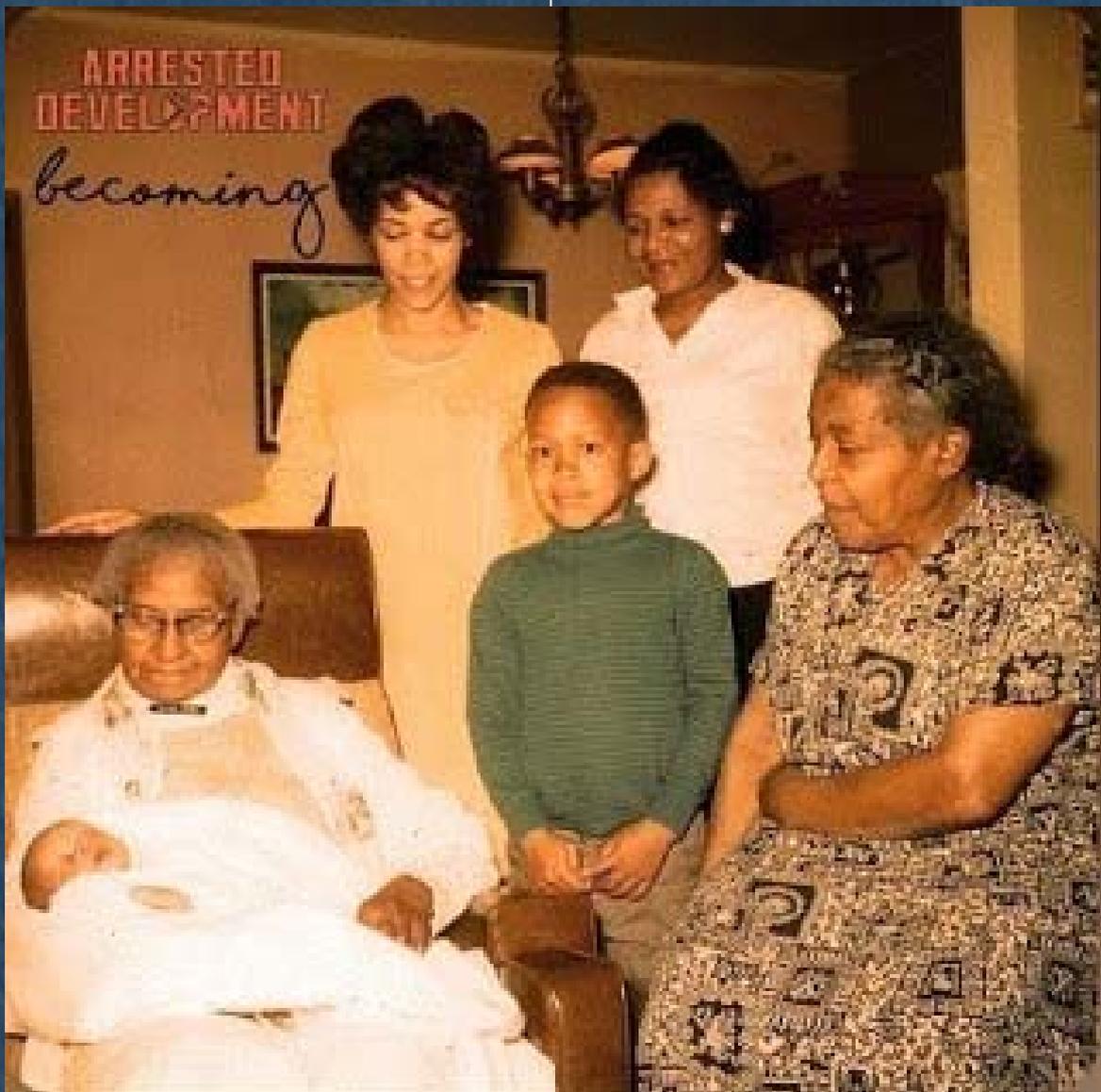
this one. Moving in to **Sunset in Ghana** Configa feels our ears with an easy listening tribal vibe with a soulful guitar that is the perfect canvas for AD to be joined by O'hene Savant and Rambo to paint this aural picture of what it is to have that link between where you are to where your roots lie and that can be your personal roots, your family roots or even your ethnic roots. **Play with Fire** brings a multi-layered production from Speech that fills you with Electronic, Ragga fusion and features Let The Dirt Say Amen and Fro Magnum Man. This one takes us through life experiences and that to learn the lessons we need in life, we do sometimes have to get burned by the risks we take and no matter the outcome we grow and spiritually evolve from all those experiences.

For **Ecclesiastes** Speech brings a more laid back vibe of electronic, percussion and piano elements with a dreamy slide guitar carrying us along on a look at how others, even within our families, will often allow their own narrow minded views to impact how they talk and attempt to lead those around them. The title comes from the Old Testament and has several meanings, one being a book of teachings

and this brought a lot to mind as I listened and considered experiences on life and the opinions of others always have great influence on us as we grow and move through life. There is a far more modern vibe coming through on the production from MRK SX (who also features on the track) for **Pardon You For Disrupting**. A laid-back track this one looks at the deeply personal struggles so many of us go through and something I can personally relate to. So many times, these struggles cause us to miss so many important experiences. Time to take it more upbeat as Cris Acosta returns to bring a more electronic dance vibe with some soulful piano as together we **Journey On**, and life is a journey in so many ways. There are so

walk its path and we are always moving forward and seeking to create a better future. **We'll See** had a vibe that instantly made me think of Prince (R.I.P) it just seemed to have an essence of his musical influence on Cris Acosta's production here. The track speaks of how we look at things as we grow and how things actually turn out as our experiences change. We may think things have not gone the way we expected but, in truth things are exactly how they should be and we just need to be at peace with it.

We now move into two remixes of the track **Amazing**. Both remixes come from Configa and demonstrate the power of how you can take the vocals and



many elements or facets to life as we

produce difference sounds and vibes that can make one track instantly more appealing to a much wider audience whilst still keeping the original message. Producers from many influences have been doing this for years and it is so refreshing to see it demonstrated here. The first is the **Configa Higher Level Remix** and gives us a pounding dance vibe, mixing up influences and cuts to form a highly listenable version that will appeal to many and be at home in the clubs as well as in the car. Next up is the **Configa Gutter Remix** brings a far more street vibe to the track with a more heavy, gritty feel that takes as much inspiration from modern street music as it does from the more traditional Hip Hop vibes.

Time to move into the final track of the album, **The Forsaken**. Here Configa gives us a funk fuelled delight of beats, guitar, and strings so, you gonna be moving to this one for sure. This upbeat track looks at some of those moments where people are overlooked or forsaken for whatever reason. Not getting the recognition you deserve or being thank advantage of can fuel us to do many things, we can go the negative way or let

it become just another rung on the ladder as we climb higher.

Overall, the roots of this album might stand in Hip Hop but, Arrested Development and Configa have crafted something that has multiple levels of appeal. There is a plethora of musical influences here that make this album a pleasure to listen to. Now, I am under no illusions that it might not appeal to everyone but, you could say that about any release from any genre. But I honestly believe Arrested Development deserve a lot of credit for this album.

The subjects that are explored on this album are those that are impacting the lives of all of us on a daily basis. The challenging times we are currently living in have seen the impact of Racism, capitalism, mental health, and many levels of violence touch our lives deeply. We have seen debates rage across the globe on social media it has opened our eyes to how those around us see the world and we have not always liked what we have seen. An album like **Don't Fight Your Demons** speaks on many of these subjects in a way that is universally understood. Music is a universal



language, regardless of the genre you enjoy the words you hear or the energy, vibration and frequency of the music that you feel, we all enjoy music and music can and does carry important messages to everyone. From the age old tribal drums and rhythms to the modern day music that grew from it, if those creating the music have a connection to what they say and that connection fuels emotions, then that emotion can and will be felt by the listener and that comes across perfectly in this album.

The album was a pleasure to listen to start to finish. I'm not always a fan of some of the more modern musical vibes, such as trap or grime but, I would not skip a track on this album. The flow from track to track works exactly as it needs to and allows the listener a perfect flow without too many peaks and troughs creating a rollercoaster effect of energy. The production from all involved is top notch all round and weaves in the various musical influences in such a way as to create a wealth of audible soundscapes for the listener to enjoy, add to that the depth of lyrical content from Speech and the other guest artist's and you have perfectly crafted expression of conscious revolutionary Hip Hop that truly does bring a whole host of social issues to bear and more than hints at the fact that change, on a global scale, is what is needed if we are to truly unite as one people with one understanding.

One last thing I would like to add is this, if you look at the title, **Don't Fight Your Demons**, and really think about it there is so much you can get from those few words. It is not about fighting, it is about learning and spreading the knowledge to reach and teach others. If we pass on what we learn, pay it forward if you will, then real change can be achieved in our lifetime.

I have always enjoyed the music of Arrested Development, even those tracks many felt were not that strong, perhaps I just connected on that deeper vibe? I recommend you check this one out and make up your own mind.

Huge thank you to Configa for sending this to me.

Don't Fight Your Demons is available now to buy and to stream from all platforms, check the links below and don't forget to connect on social media too.

Peace Out,

Steve

LINKS

Buy Don't Fight Your Demons on Bandcamp:

<https://officialarresteddevelopment.bandcamp.com/album/dont-fight-your-demons>

Buy the Single Becoming on Bandcamp:

<https://officialarresteddevelopment.bandcamp.com/album/becoming-single>

Becoming Streaming links:

<https://distrokid.com/hyperfollow/arresteddevelopment/becoming>

Configa and Configuration Records on Bandcamp:

<https://configa.bandcamp.com/>

<https://configuration.bandcamp.com/>

Arrested Development Website:

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

Speech Website:

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

Configa Website:

<http://configa.com/>



Innes Watson

<http://inneswatson.co.uk/>

Alan Dearling spills the beans...

I absolutely love it when I discover a 'new-to-me' artist. In almost any genre. Innes Watson was such a find. A couple of weeks ago down in Todmorden, West Yorkshire, I was introduced to the music of Innes when I bought his album, 'Innes Watson's Guitar Colloquium'.(2018) I thought the cover looked a bit psychedelic, and read in the sleeve notes:

"Glasgow was a mad place for contemporary music between the year 2000 and 2015!...it was a hive of activity for tunes, sessions, gigs, parties and a LOT of fun...it was amazing, we were a community of pals...ferocious friendship! The declaration of 'Waste' was born and stood for, ironically, the immense bond we all felt through getting really fucked up and playing tunes together! It wasn't a waste at all, on the contrary...from this era spawned most of my contemporaries' careers."

I was intrigued. Playing the music I was then rewarded with some drop dead gorgeous guitar playing. It's instrumental, mostly solo, but complemented by some tracks with his erstwhile 'Wasters'. Innes has oodles of talent, and his material has a uniqueness that offers immediacy combined with an edgy freshness that makes one smile with admiration.

Here are some samples:

<https://inneswatson.bandcamp.com/>

<https://youtu.be/rvtSfp23NyA>

<https://www.youtube.com/watch?v=f4Zt3cNQB2I>

alan dearling



Innes is also a fine fiddle player, and, with his mates in the Treacherous Orchestra, can kick up a Mighty Stushie (Noise/Party/Storm)! The Treacherous Orchestra:

<https://youtu.be/4aZO8XDI-4g>

I read some more about him on line:

“Born in Glasgow, brought up in the Borders, Innes has carved himself a deep groove in the face of contemporary and traditional folk music of Scotland. Alumni of the National Centre of Excellence in Traditional Music in Plockton and a graduate of the Bachelor of Arts in Scottish

Music at the Royal Conservatoire of Scotland, Innes is now a leading tutor in instrumental performance at the RCS and the University of the Highlands and Islands. He is also renowned as one of Scotland’s best instrumentalists, being awarded ‘Instrumentalist of the Year’ at the 2009 Scots Trad Music Awards at the age of 24.”

He’s part of a Guitar Legacy. The Colloquium album reminded me of the ground-breaking guitar playing of my 1960s, growing-up days. The innovations of Dav(e)y Graham on string-bending, East meets West, from ‘After Hours’ :

<https://www.youtube.com/watch?v=a9XkWbKBs80>



Shades of Bert Jansch and John Renbourn, before and after they were in folk-jazz fusion band, Pentangle. Here's 'Bells' from 1967:

https://www.youtube.com/watch?v=L6Q_M6aTUbs

Memories of John Fahey's weird tunings and strange timings of 'In Search of Blind Joe Death'. Here's 'Red Pony' from 1969: <https://www.youtube.com/watch?v=YSh-YsyjpXk>

Another guitarist with some fine instrumentals is Al Stewart. Here's his

'Small Fruit Song' :(1970)

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

So - as you do - I contacted Innes online, seeking an interview. A chat about music and creativity. I reminded him, prodded him. And now, this is the result! Enjoy – and especially go listen to his music, meet his musical mates. Make him your New Musical Friend!

Alan and Innes in a musical banter

Alan: Thanks for the chance of chat. First up – I really love the 'Colloquium' album. It

seems a mix of the mellow and exuberant. Fun. It has a buzz about it. Tell me about making it.

Innes: So glad you like it! It was a concept album that I wrote for a Celtic Connections' performance in the New Voices series, 2011. I gathered like-minded players who wouldn't usually play together as we were all accompanists within the scene, mainly. All being close acquaintances in a very friendly music scene in Glasgow helped my idea of a fun 'living-room party protocol' to take to the stage and I've tried to maintain that ever since. I feel that relaxed performances are better for audience and performer and I'm SO glad that comes across in the album as well. Due to availability it was tough to get everyone together to record but small groups helped that feel I guess. Initially Ali and myself played the 'grounds' of the album with Duncan (bass) and Alyn (kit). Barry was at the engineering helm on those sessions but joined Chas and myself in recording a later session with Andrea

engineering. Then strings and guests were added at another later date. So we were all together in a way. The very end of the album has an initial reaction from the strings to a comical false ending by Alyn that spanned the whole project. A joke that started in 2010 and still lives on to this day at the end of the CD! Ten years and counting...

Alan: There's more than a hint of jazz as well as Scottish music in the Colloquium album. Is that still part of your repertoire?

Innes: Yeah, it is. I've always been in awe of jazz musicians and learned a lot from their dedication to spontaneity, in fact all the great trad/folk musicians I've listened to have had their forays into jazz or at least hooked up with musicians from the scene and in many ways our scenes are intertwined, especially now in Scotland. Traditional music has really taken on its role as an evolving art/culture as it always did and we're really no different these days in that respect.

Alan: You seem to be a great collaborator...



what are some of the highlights of those musical conflabs?

Innes: Well, one of the things that got me hooked on music most was listening. I had a natural ability as a kid (so mum says anyway) to copy sounds I heard. That must have helped when picking up instruments after singing and making noises from birth. It's really a continuation of learning how to speak: copying parents and sister and others' noises they made. I like to think that musical communication has stemmed from that. If you listen to others' well enough and can really understand what they're saying (so much so that you can say it for yourself) then you can agree with them and complement their points of view. Something I'll try to do in accompaniment or collaboration. With Ali Hutton, I listened to his guitar playing, piping and whistle playing and he opened up a world of understanding when I had to deputise gigs for him on guitar. Then I spent years filling the shoes of other great musicians on guitar, fiddle and in song: learning new voices all the time, allowing collaboration with so many great musicians.

Alan: Two of your link ups that I'm aware of are with Mike Vass and Jarlath Henderson...

Innes: Just two of the close friends I've been able to work with in duo form. I knew Mike and Jarlath respectively during my early twenties. We'd party and play tunes together and they started performing their own music involving me in a few different ways but mainly on guitar. We've all now spent so much time together it really is a relaxing experience to do gigs with them. We read each other very well. Two other musicians that tends to happen with, are John Somerville and Adam Sutherland. It feels like I can almost guess what they're going to do before any of us know, you know. You don't know what you know until you know what you don't know, you know?

Alan: Your favourite instrument to play? Guitar or fiddle? Or...?

Innes: My favourite instrument is definitely my voice! Although when I sing songs now I try to convey my real voice, the one I speak with, but there is so much of the voice that I don't use in performance yet! Noises and sound effects will creep into my music in future for sure. I started singing with falsetto and because it seems to come across as comedy people laughed. It will take some time for the 'trad world' to be comfortable with 'pop vocals' to blend seamlessly with traditional music. As ever, it's a struggle between respecting the past and moving forward. Like my sister (Dr Lori Watson) says it's very much like a see-saw. Balance is difficult, reach too far into the future and your past is up in the air. Reach too far into the past, where's your future at?

I started guitar at 4 but didn't really learn to play it until I had become competent on the fiddle/violin (years 7-23). Then becoming a notable guitarist among our scene I only then learned how much I had to offer on the fiddle. It's been a back-and-forth until recently where now, I guess, I respect them both as tools with which I can convey everything I really want to, from the noises in my head... blah blah blah zip boing fizzle...

Alan: In my 'Intro' I've mentioned some of the guitarists who helped take folk into new musical dimensions...is that something you are interested in? Are they players you've listened to?

Innes: Absolutely, yeah, every one of them I've at least heard of if not listened to thoroughly! My father taught me guitar chords with songs from an early age (it took a while!) and he has an extremely eclectic taste in guitarists, folk musicians, singer/songwriters and all sorts of other genres. So we were brought up in a household with respect for any music and I have to say that still exists. Seeing the best in even the most 'terrible' of art-forms. There is something for everyone, and all of it is for me!

Alan: I sometimes feel that 'folk' has become a bit of a backwater. Contemporary folk got



a shot of energy from the likes of Fairport Convention, Steeleye Span, the Incredible String Band and Run Rig... and there are always great new singer-songwriters, but somehow in current times, folk seems to mean Traditional Folk. I like it up to a point, but it sometimes seems a bit sterile, and up-itself. Sorry if that's a bit confrontational!

Innes: FIGHT FIGHT FIGHT FIGHT! No, not at all. It's good to be questioning these things. I would say that pigeon-holing has really F'd things up in this time of, almost, observed saturation. There are so many people on the planet that the exponential rise in youths taking up EVERY form of music is swelling so much that there comes a point when we all must eventually dislike the route something has taken. The pathways are motoring ever-outward from a point where we drew our understanding from originally. It's natural for humans to seek out the new, but we are never going to stop feeling warm with nostalgia at the stuff that shaped us. Open-mindedness is harder than it's ever been, and yet, without it, none of the fantastical evolutions in music would ever have been possible.

Alan: I also think that we need another generation of bands like the Pogues and the Levellers who gave contemporary folk a kick up the back-side...

Innes: Punk folk is essential. Breaking moulds, brilliant. However, have you ever thought about fixing the broken mould? It's still different. It's like healing a smashed pot with golden resin so you can see where it has been mended. The journey is written in, respecting where it has come from, what it's been through and what it is now. I got that idea from a potter called Stef Baxter: <http://www.stefbaxterpottery.com/> The shiny new music you hear that sounds perhaps 'sterile' is a true evolution of the likes of Bach. Bach wrote rough around the edges music in a Baroque period and yet it is played now in a tuned-up world with Italian 'sports model' violins with extreme precision. Sterile, but beautiful. It has never

lost its soul and we still respect it. New trad (nu trad) and traditional folk and folk rock and funk soul and pop rock...they are all ways we try to explain things by putting them in understandable sections for our tiny little minds to compute. It's greater than us, though. It is whatever you want it to be. If you don't like it, don't worry because there are hundreds/thousands/millions of people that will. Some things need saved, some things need fixed, some things need mended, some things need to be forgotten. Mistakes are made, evolution itself is frequently mistake by 'design'. By merely talking about it, a kick up the backside is exactly what has happened. Well done us.

Alan: In the last couple of years I've enjoyed seeing Seth Lakeman and Lau live, but again they seem to be stuck on bills that are labelled 'folk', and that too often means a bit of a geriatric and musically conservative audience. Who do you rate at the moment?

Innes: Whipping up storms with younger audiences at the moment are the Elephant Sessions, Talisk, Rura (although they just grew up a whole bunch really quickly there in their last album), Ross Couper & Tom Oakes - I'm not an authority on what's exploding in the youth market just now because, as I said before, there are SO MANY amazing young musicians out there doing it without regard for boundaries or partitions. In fact I think people may not emerge fully until such a time as they take a sharp turn to the diverse once they're bored doing what they've cut their teeth on. Does that make sense? Younger audiences are very much made up of musicians themselves. At a festival gig you are likely to see faces of musicians you've encountered elsewhere and lots of them. We are all faces in crowds somewhere.

Alan: Scotland has always produced some powerful and individual contemporary folk musicians. I'm thinking of people like Dick Gaughan and Jackie Leven. Perhaps never household names, but very influential in musical circles. Do you see yourself as one of the new Scottish Pioneers?



Dick Gaughan, 'Westlin' Winds' :

<https://www.youtube.com/watch?v=vZ7oYCx6tBw>

Jackie Leven, 'Your Winter Days' :

<https://www.youtube.com/watch?v=R4gowq-88SU>

Innes: Well I very much respect Scottish pioneer folk musicians whatever they have done with tradition, and I'd like to say I am a part of the great stream that is ever flowing. It takes a lot of us to bolster an ever-evolving culture through time. I would be honoured to be remembered as one of them, but it's not essential.

Alan: In the last 20 years I've been heavily involved in the festival scene in the UK and particularly in Europe. Dance and

EDM music is a huge part of that. A Scottish artist who died tragically young who was moving in that direction, mixing traditional music and Dj-ing was Martyn Bennett. Are you interested in that sort of mash-up? This is an amazing Danny Macaskill video featuring Martyn's 'Blackbird' track:

<https://realworldrecords.com/videos/danny-macaskill-the-ridge/>

Innes: Funny you should mention him. He is one of my main inspirations. I was very fortunate to study in Glasgow and learned folklore from his mother Dr. Margaret Bennett. I also joined Croft No Five who were idolisers of Martyn and knew him well. So, although I never met him, I know a lot of the people who were close to him and because I devoured his music I feel a great affinity to what he was trying to do. I was very lucky to help Greg Lawson with scoring of some of the sampled sounds for the Grit Orchestra and earned myself a place in the orchestra as a vocalist! We played a live

performance of 'Blackbird' with Danny doing stunts in the SSE Hydro as part of Celtic Connections 2019! That was spectacular.

Alan: I believe you've been recording a new album. Tell me about it.

Innes: During lockdown I was lucky enough to be visiting my girlfriend in Skye and became 'trapped' here. The best thing that could have happened to me at the time. I needed space and time. Skye blended with lockdown to give me everything I needed at that time. I didn't have any of my studio belongings with me as I had just made the decision to move out of Glasgow before lockdown so all I had was my iPhone. I decided to record an album on it. It is now available on Bandcamp and there will be a CD available too for the hardcore folkies who still like something you can hold in your hand!

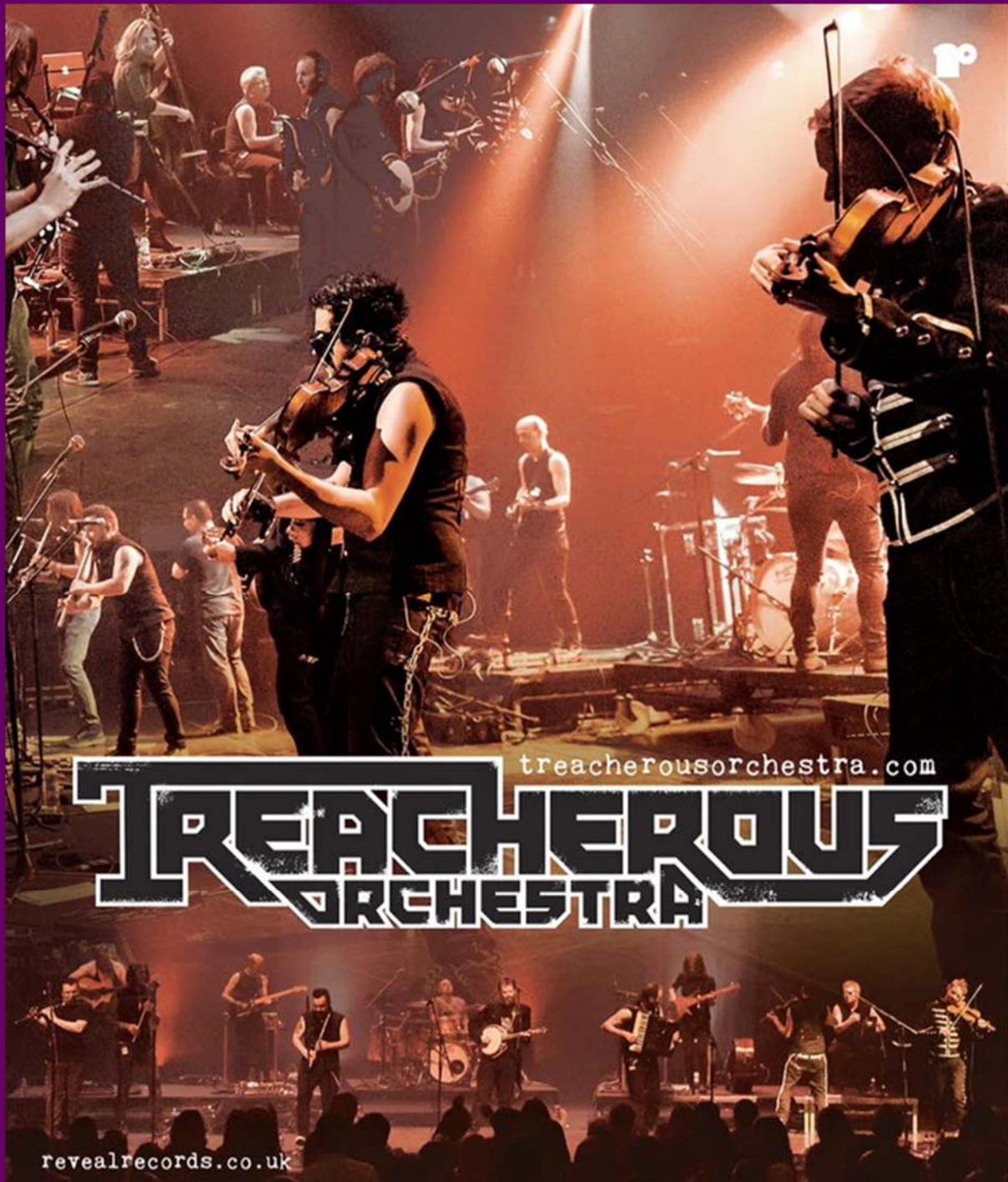
<https://inneswatson.bandcamp.com/album/shhh-im-on-the-phone>

t all seems to have tied together quite nicely with me enacting the voice of Martyn in the Grit Orchestra's live rendition of 'Aye' whilst holding an actual phone lent to me by Gordon Mclean of An Tobar on Mull (where Martyn spent a lot of his time) whilst standing next to his son Sorren on stage at the Hydro where most people will have seen me saying, "aye", holding a phone. So a whole album recorded during lockdown on my 'aye phone' just made me smile and I had to do it.

Alan: I've watched some of the videos of the Treacherous Orchestra. That seems like a whole different ball-game. High octane energy. Fun and Noise. Audience pleasing. Are you still part of that?

Innes: Yes we are. The economy of a 14-piece outfit on the road was getting hard with people settling down and having kids, moving to sensible places, going to the pub less etc! So we are still gigging but few and far between and they have to be made worthwhile. We are happy working on our own respective projects and still doing what





we can to invigorate the scene as much as we can. The 2019 winner of the Scots Young Trad Musician of the Year actually asked me backstage at a festival last year if I thought it would be a good idea if we had a new Treacherous Orchestra for this generation and I told him they should go for it but warned that it's costly, hard work, but A LOT of fun. Still unsure if he was ripping the piss or not but let's say he

wasn't for now!

Alan: Covid and the lockdowns have been hard on all of us involved in the live music scene. How has it been for you?

Innes: As I said before it gave me space and time that was desperately needed. I suffer severe mental health issues exacerbated by the life I've led in the Scottish music scene. I had to take a break from teaching last year.

Since then I've been floating around wondering what my purpose is and unable to fixate some positive energy on my career. I felt lost and privileged and guilty all at once so struggled to maintain focus amidst mental health issues. "The Great Pause", as I have come to know it as, or Covid-19 has really brought some much needed space and time into my existence. I feel a lot more focussed and energised to do what I need to do.

I worried about a lot of people 'stuck' in cities during lockdown but gradually as we've all started to come out the woodwork a little it seems that most have made good use of "The Great Pause" to r&r in preparation for absolutely smashing the living bejeezus out of it when we're all allowed to. I have felt that explosion of energy several times whilst thinking about it, quite worried for what comes next. I'm very excited.

Alan: I came across Duncan Chisholm's Covid musical link-up for 'Highland Cross' – and you feature. Looks like fun...

<https://www.facebook.com/DuncanChisholmFiddle/videos/258712168910238/>

Innes: A close friend, idol, mentor, boss and contemporary - I was very fortunate to become one of Duncan's accompanists and we have played loads of fantastic gigs

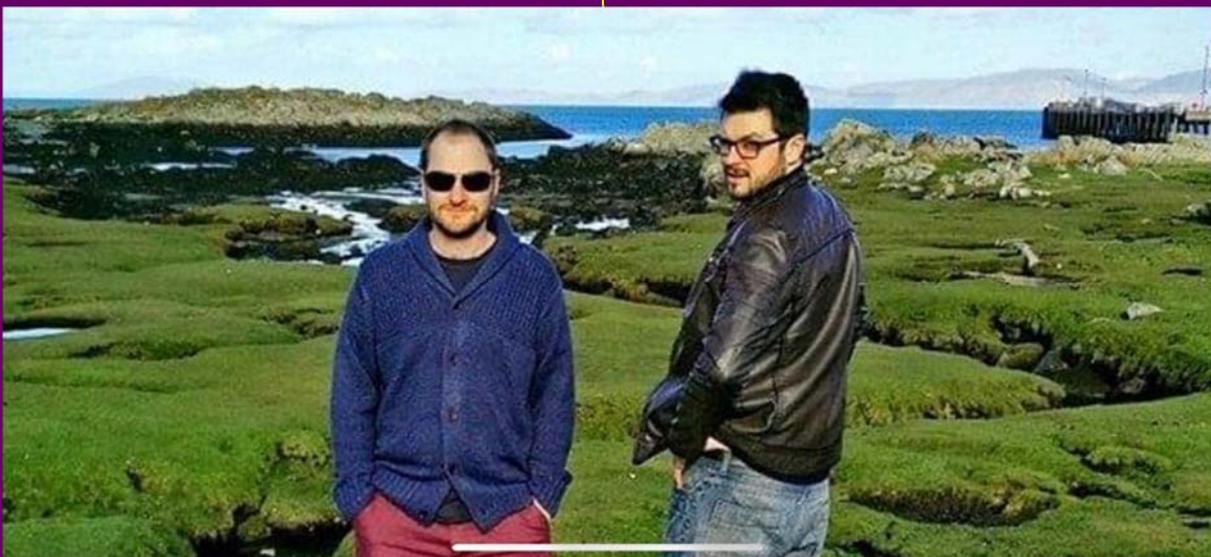
together since. I always loved his fiddle playing and getting to sit next to him on stage is a real treat. Little does he know I've been stealing EVERYTHING for later use whilst accompanying his awesome musicianship on guitar. An absolute joy to work with, and long may that continue.

Alan: A bit of crystal-ball gazing...what direction do you want to musically travel?

Innes: I've had a few concepts in my armoury whilst supporting all the great musicians I've worked with so far. Now I guess it's time to actually do them! I have writing, arranging, strings, orchestras, noises, samples, amazing musicians, wonderful scenery, beautiful instruments and time at my beck and call so I've no excuse. Who knows what is to come. Some loose plans are an album of self-penned songs, a good few albums of old and new fiddle music of Scotland, collaborations with all my favourite people and whatever else rears its head, I guess!

Alan: Many thanks for this chat. Enjoyed it, and getting to know you better. Anything else you want to tell me about?

Innes: Thank YOU for your time. I enjoyed it too. I guess we're friends now. Speak to you soon? I hope so.

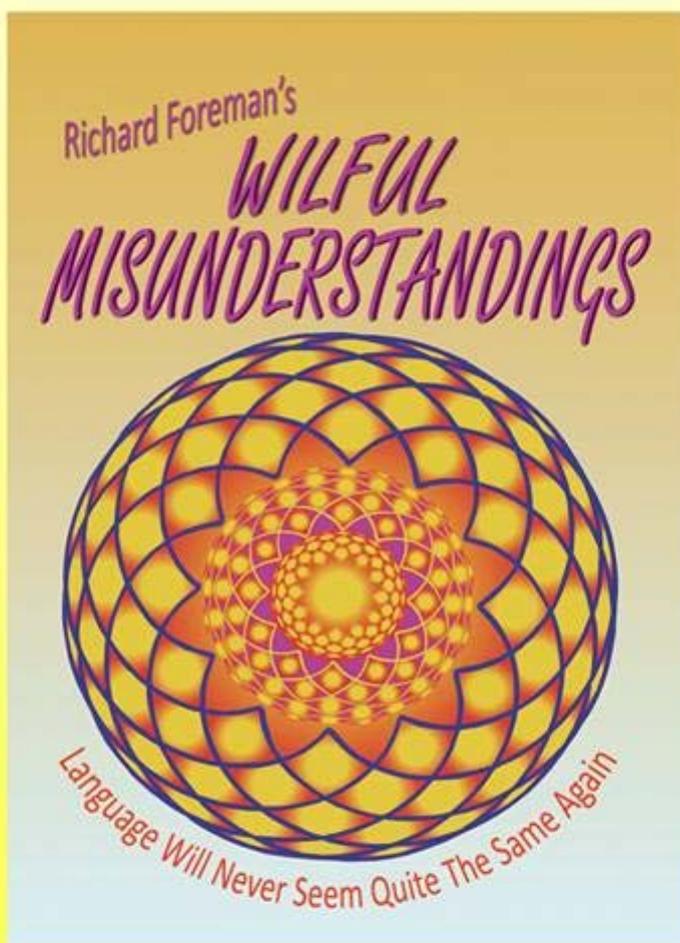


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Red Rebellion in sleepy Dorset hilltop town.

Back in the day when Extinction Rebellion actions were possible in

London without the degree of oppression that the police have been compelled to enforce this September, I got to see at least one team of Red Rebels making their slow promenade in front of the law enforcement lines. I was impressed. Their absolute silence and slowness of movement contrasted intensely with the surrounding hubbub. They conveyed something of the deep seriousness with which we regard impending climate breakdown in a way that complemented the conventional chanting, singing and shouting of the protestors, along with the banners, the slogans, the music and the impassioned speakers at their microphones.

It didn't occur to me then that I might one day find myself rebelling in red. Here's how it happened.

Our local group of activists, like so many, has been hit hard by lockdown. Unable to hold public meetings or, until recently, gatherings of any sort, we've tried to keep things ticking over with regular Zoom meetings. Unsurprisingly, this has whittled us down to a core

RICHARD FOREMAN

group and to actions involving few people, carefully socially distancing and reliant on social media for extended impact (see <https://www.planetshaftesbury.org/xrshaftesbury> for one of these).

By early July this year we were starting to think about how we could contribute to the forthcoming wave of XR activity. Sheltering as most of us are, our offering would have to be for the Bank Holiday weekend of local action, proposed as a prelude to the events in London, Manchester and Cardiff. We planned and took part in fuel station and roadside banner actions, but aimed our most elaborate shot at banks on the Monday. Unusually, Shaftesbury's main thoroughfare still contains the majority of its high street banks. And so it was that one of our number proposed that they should receive a visit from a small, as-yet non-existent group of Red Rebels.

Four volunteers were available and willing to take on this task, one of them me. A few more took on the support roles: carrying banners, distributing leaflets and explaining our silent protest to passers-by. Our proponent ordered the needed materials: twenty metres of crushed velvet stretch, five of chiffon and ten artificial roses. The remaining items – gloves, leggings, face-paint – were up to each of us to find. By then we were into August, time already getting short. The suggestion was to fit in a workshop session for making the headdresses and two rehearsal sessions, at least one of which in full costume. All this to be done outdoors, under the then-current rules, and maintaining that ever-required distancing.

Links were found and distributed to the Red Rebels website and to videos provided on how to make the costumes - the intricate headdresses in particular - then how to do the make-up and form the roughly standardised postures - both when moving and when static in the silent

'tableaux'. These videos were mainly presented, with insouciant charm, by RR founder (and creative director of the Invisible Circus performance group) Doug Francisco - to whom, our thanks.

In the meantime, I drafted a leaflet to be distributed on the day. Though some information later came through from XR, my main source for assembling this was 'Banking on Climate Change - Fossil Fuel Finance Report 2020' produced by the Rainforest Action Network in association with a number of other environmental organisations. The figures are shocking. Since the 2016 Paris Climate Conference, which was supposed to herald a full on international attempt to deal with the threat we are all facing, the established international banks have continued to invest billions and billions into shoring up the fossil fuel industry. Many of the worst offenders are US banks, but this side of the Atlantic, Barclays and HSBC rank highly. RAN's report (downloadable at <https://www.ran.org/bankingonclimatechange2020/>) is an eye-opener. I edited down relevant information on UK banks to one side of A5, and added a few notes on who we were and why we were protesting on the other.

Our first setback. The headdress workshop scheduled for the 19th had to be cancelled, it was raining all day. At our weekly Zoom meetings, meanwhile, it was decided once again to make a video of the event, intercutting footage of the protest and its preparation with documentary material. Our camera person wanted shots of the Reds against the sunset on Shaftesbury's scenic Castle Green and this was to be part of our final rehearsal, in full costume, on the 30th. But all we still had, with just ten days to go, was a package of the material and no one available with the expertise to cut it out into the relevant pieces, or indeed the space in which to do it. Someone had



I attempt to channel Heath Ledger



Socially distanced, uncostumed, but at least we have the gloves.



Cutting the cloth



First time out, photo and video shoot.
Photos: Richard Foreman, Ed Bersey, Robin Walter



earlier volunteered this service but had had to withdraw due to work pressure. Would we be able to get the costumes made in time? Would there be a rain-free day on which we could all meet and get the rehearsals started?

An attempt was made and fortunately favoured with better weather on the afternoon of Sunday 23rd. Still no costumes, we just had to try and get into the spirit of it with our red gloves on and improvise what we would do in the garden where we met. Once again, social distancing proved a limitation. Take a look on the website at some of the Reds' tableaux and you'll see that they cluster together. We'd have to try for a similar effect, yet remain each at least one metre apart. We had a go, imagining we were moving from bank building to bank building as we crossed the lawn and posed by the flower beds – photographed by two of the helpers so we could consider what worked and what didn't later. Next, we walked to the point where we'd agreed to start, and did our slow walk up Shaftesbury's cobbled Gold Hill (the one in the Hovis ad), timing it so we could schedule our arrival at the Town Hall on the Bank Holiday Monday as the nearby church bell chimed midday (another 'that would make a cool shot' type request from our camera person). Finally we did the circuit of the five high

street banks, trying out the tableaux in front of them. More than one bewildered passer-by watched us for a while, scratched their heads and moved swiftly on. That gave us some idea of what we were letting ourselves in for.

There was for me another anxiety. Without thinking it through, I'd ordered a cheap pallet of kids' Hallowe'en face-paint for £2.99 online. It had arrived in the post and the day before the rehearsal I'd tried it out. I've never attempted to do this kind of theatrical face-paint thing before and my inexperience combined with the apparent inadequacy of the stuff in the pallet resulted in the appearance of a ghastly apparition, the Joker on a bad day. I quickly washed it off, realising I had just five working days left to get hold of some pricier but proper face-paint. Ordered on the Monday, but would it turn up in time?

That day brought some good news though. Someone had been found with both the equipment and the skill to do the cutting out. All we needed was somewhere to do it. We managed to locate some community resource space in the town and get access to it the next day. Two of us helped out and by the end of the Tuesday morning we had the various pieces cut from the velvet: the

skirts, togas, scarves, belts and headdress pieces. Our benevolent seamstress took the chiffon with her to cut out the veils and streamers for us later. Over the next two days I made my own headdress, while the others were made up by various volunteers elsewhere.

By the last of our Zoom meetings, immediately prior to the Bank Holiday weekend, the leaflets were printed and one of our number – fluent in front of a microphone – had done an interview to herald our actions on the local daily podcast. We'd looked at the photos of our rehearsal and it was clear that we needed to simplify the tableaux, sort out the order in which we'd move from one spot to another and generally find a sense of consistency to what we were doing. We studied photos of the Reds in action, and limited our choice to a small range of gestures. Given more time, we could probably have broadened it, but that was time we didn't have.

In the early evening, on Sunday 30th, following a more focused rehearsal in yet another garden, we finally got our costumes on. The face-paint I'd ordered had turned up just in time and proved easy and effective to apply. We helped one another with the fiddly bits of the Red rig and ended up in a slight race against time in order to catch the hoped for sunset, so the relevant film and stills could be shot. Veils down, in single file, we exited the garden and began our slow walk across the street to Castle Green.

It was our first, limited taste of what was to come next day. To be within the guise I had observed from without, the previous year in London, was like nothing I'd ever felt before. To be observed by those whose eyes are naturally drawn by the striking, blood-red costume, and yet to be not quite oneself, beneath white face-paint, the velvet and the chiffon proved a strange experience – a kind of peaceful alienation. I'll delve a little further into

those feelings below, suffice to say of this venture that the sunset was suitably spectacular and our camera man – filming us walking and posing – sounded quite ecstatic. In amongst the exclamations of 'cool' and 'great' I heard him say at one point: 'biblical!' I guess it was. Sort of.

The next day we met at 10.30, in the garden of another sympathetic household at the bottom of Gold Hill and transformed ourselves once again. Here is some of what I wrote in my journal, later that day:

...Walking in slow procession up Gold Hill was first challenge. Though the togas were relatively okay for flat walking, going uphill they tended to catch underfoot quite easily. The slow steps required poise and balance, but on the rough cobbles it was quite easy to totter. Under the veil, the sense of being at a remove from everything was strong. We could hear snatches of conversation – our 'minders' talking to people who wanted to know what we were doing. Someone asking one of them: "Where did they come from?"...

...Keeping steady, stopping and starting, required concentration – which made one's perceptions of what was happening around us even more fragmentary. At the top of the hill there was a gathering of people, many taking pictures...

...The sense of being stared at was strong and the stipulation not to respond to it was strange. It was dream-like – walking in this all-red, androgynous and mysterious costume and being seen thus. It wasn't difficult to maintain the sense of solemnity, though by the time we were in front of the Town Hall, we were hearing snatches of conversations around us to which we might have responded or been distracted by...



...As we headed for HSBC, an elderly couple passed us by. "Can't you find anything useful to do?" said one. "Go home," said the other...

...Doing the tableaux was tricky. As we were not close together it was hard at times to even see the other three, once we were in position. Thus hard to know when they changed their pose or moved, without breaking one's own posture. But we managed somehow, even if not always according to plan...

...One felt other-worldly. Outside the human activity there – people shopping, having outside coffees/drinks, sightseeing etc. But there were times when less dream-like sensations prevailed: twinges in my lower back as I changed position; tiredness towards the end (the whole thing took best part of two hours); itches on my nose and elsewhere; occasional boredom; occasional 'what the fuck are we doing?' kinds of feelings – but mostly it had its own weird momentum...

Since that day, quite a few people have kindly said to me that they thought it an effective form of protest. Our role in

Shaftesbury was somewhat different to that of the Reds who appear during major XR actions forming just a part of an ever-interweaving mass of events. Here, we and our helpers with the banners and leaflets, were the event. I think by our unusual appearance and silent walking we might have been saying: 'climate breakdown affects everyone everywhere – even here on a quiet Bank Holiday Monday in a country town'. I hope so. Someone told me it was provocative of thought, more so than a noisy protest would have been. That's good, that's what we're trying to do here in Shaftesbury where there's little point in the big city tactic of disruption. Amongst those in the street who conversed with the leafletters, the majority looked on favourably – though of course one has to remember that 'bankers' have generally fallen out of favour over the last decade or so, so we may have been pandering to prejudice in some cases. I'd like to think that at least some of the people who saw us that day and who read our leaflets might give some thought to contacting their bank and questioning its investment policies. Perhaps even consider moving an account to an ethical bank like

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

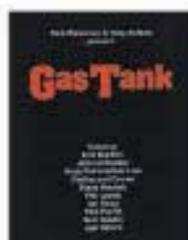
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

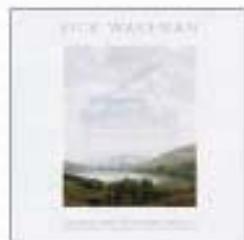
HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactar McAuley

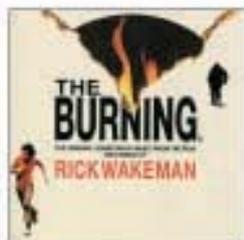
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

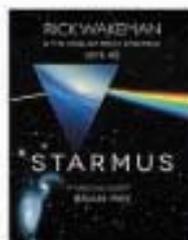
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

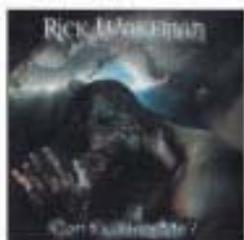
HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG209CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

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KEV'S WORLD



ENUFF Z'NUFF
DIAMOND BOY
FRONTIERS MUSIC

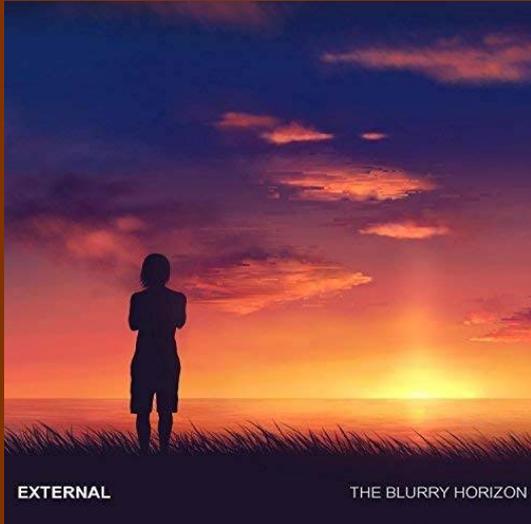
Taking down from the shelf my copy of 2005's '?' I can see that there have been a few changes in the band since their big-time breakthrough, with singer/bassist Chip Z'nuff being the only remaining member from back then. But given that to many he was the band, would there actually be much change to their sound? I am glad to report that the answer to that particular question is a resounding "no",

and Enuff Z'nuff are still pumping out highly commercial Cheap Trick-style power pop/rock, which is a sheer delight.

Opening song "Transcendence" is only just slightly more than a minute long, and is a strong Beatle-esque introduction to the title cut, where the guitars and drums kick in and we are off into the AOR radio-friendly hook-laden numbers that one has grown to expect from these guys over the years. There are times when one might wish for a little more bottom end, and possibly a little more aggression, but somehow the guys always manage to stay on the right side of twee, with just enough counterweight to the sugar pumped through their music. I have always really enjoyed their albums, and just having this one turn up in my email was enough to make me smile even before I played it. With that name on the cover I know what to expect, and as always Chip and the band (featuring long time guitarist Tory Stoffregen, ex-Ultravox singer/guitarist Tony Fennell, and Chicago native Daniel Benjamin Hill on drums) deliver goods. It just isn't

KEV ROWLAND

possible to fall in love with their music, and anyone into AOR will already know who they are and can get this with confidence.



EXTERNAL
THE BLURRY HORIZON
INDEPENDENT

External is an eclectic metal act based in Parkano/Tampere, Finland. Although their roots were in traditional thrash metal, External have since abandoned the idea of genre boundaries and are acting in a truly progressive manner as they mix and blend different styles showing no regard whatsoever for the need for conforming to what people may expect from them. Previously External have released a few notably thrash-influenced demos and singles, but this their debut album is an incredibly diverse musical journey with a relatively wide scale of influences. While having a large gap between the musical extremities and different moods, the album still maintains a certain level of coherency by using repeated motifs throughout. Partially exploring somewhat complex and progressive spheres, the song material still doesn't sacrifice accessibility, making it enjoyable for many kinds of listeners.

Lyricaly the album discusses human nature in the modern digital age - our relationship with phenomena such as social media and artificial intelligence. Despite the obvious benefits of these things, when digging deeper to the subject, some definite ugly sides are revealed. Whereas technology is moving fast forward, that might not be the case for humanity as a species.

There is a real feeling of restraint within the album – that the guys are able to blast out is never in doubt, and there are times when they can no longer resist the urge, but for the most part this is an incredibly mature album that in no way feels like a self-released debut. Aleksi Haukkaluoma has a powerful and emotional voice, but he also understands the limits of his range and the use of Anna Lampela as an additional singer adds additional complexity and lightness. The orchestration follows the guitars, adding another sense of depth and majesty, and solos are often surprisingly slow, again showing great restraint as they channel Gilmour more than Mustaine. There are obvious nods towards Opeth in much of what they are achieving here, but the end result is a really strong debut, which will be of interest to both metalheads and progheads as they merge the genres.



GÉRSON WERLANG
MEMÓRIAS DO TEMPO
PROGSHINE

Brazilian composer and musician Gerson Werlang is probably best known as guitarist with a Poços & Nuvens, but he has also released a couple of solo albums, of which this was the first back in 2008 (it has just been reissued digitally through Progshine). It is an interesting album, as it brings together many different elements, with symphonic getting a look in, as well as some interesting use of classical guitar as well as accordion, and some almost funk elements. There is no doubt that Werlang is a fine guitarist, with some interesting ideas, such as bringing in a violin to combine with Seventies-cinema style keyboards and then putting some harsh electric guitar against it, but there are also times when the album just isn't as strong as it could be.

I am not a fan of his vocal style, it must be said, and I do believe that this would be quite a different album if he had brought in a real singer. Also, the female vocals are a good idea, but again the singers aren't always as strong as they might be, so there are sections where I found myself cringing. Add to that a

snare drum which is just too high in the mix, and there is the feeling of an opportunity lost, as there are some really good songs in here with interesting arrangements. Given that it has been reissued at a really low price it is certainly worth hearing, but I would suggest doing that before purchasing outright. For details on this and the other releases from Diego Camargo, visit

<https://progshinerecords.bandcamp.com>



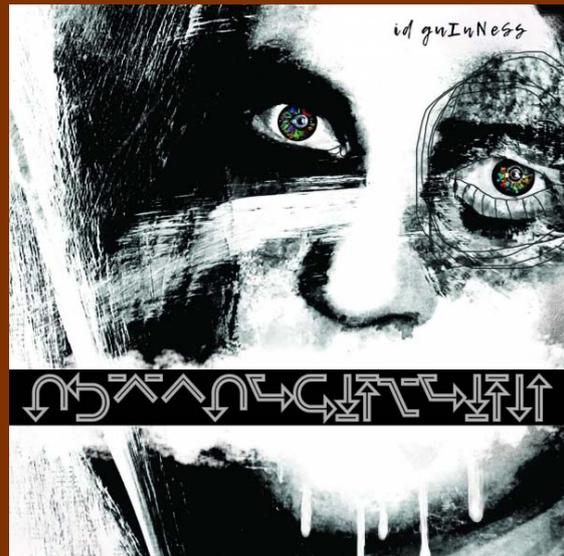
GRIDFAILURE
POWDERMENTIA
BANDCAMP

I was having an email conversation with David Brenner of Gridfailure last year, and he told me that his plans for 2018 included releasing ten (yes, ten) albums. I'm not sure quite how many he has achieved, but he is working through material at such a rate that he has actually released this as a free ten-track EP just to make it available while he is working on so much other stuff. Since I first came across Gridfailure I have found myself drawn to the dystopian world in which David exists, something that is bleak, industrial, and it is always raining

and always the middle of the night with bright white lights here and there and steam venting from pipes. It is music that is at the very edge of the definition. Apparently he uses “uses guitars, bass, drums, keys, several suitcases of effects pedals, nature, garbage, incineration, and more to embody the “powerdementia” descriptor in a gross display of cross-dystopian subhuman scourge, distaste for most things, societal collapse, revenge plots, and generally defective auditory output.”

This is not something that many people will enjoy, as it is as far away from the mainstream as it is possible to imagine, but imagine the world in a post-industrial disaster where Art Zoyd, Can and people who view music as a weapon instead of an artform all come together to create something then you might just get an idea of what this is all about. If I played this to a room full of people then it is quite possible that every single person will leave apart from me, but if anyone stayed then they would have an auditory experience like no other. David continues to release cutting edge material I find compelling, and remember, this is available totally free! So what are you waiting for?

<https://gridfailure.bandcamp.com/album/powerdementia>



**ID GUINNESS
LOST LANGUAGE
RAPID TRANSFORMATION MUSIC**

I was sent this CD by Olav, as he felt that I might well be interested in it, so this Canadian album has made it all the way to New Zealand via Norway, so it is well-travelled, a bit like the music contained within it. This is the first time I have come across Canadian singer-songwriter and keyboard player Id Guinness who apparently is also a member of the Vancouver art rock outfit Red Herring. He released his debut solo album ‘Cure For The Common Crush’ in 2007, followed that up with ‘Soul Envy’ in 2010, with this being released in July this year. Of the ten songs on offer, nine are originals, with the final song on the album being a cover of “I Can’t Stay Long” by Ultravox, which originally appeared on 1978’s ‘Systems of Romance’. It’s interesting in that it doesn’t sound too far removed to Id’s own material, and shows one of his major influences.

Id has a wonderful voice, melodic and emotional, pure and clean, with a strong range, which he places at the forefront of the arrangements, often with strident guitar placed against it. The whole album

reminds me somewhat of the early 80's, and as well as Ultravox one can point to Japan and Spandau Ballet as having a major influence to his work, but then combined with the likes of Cat Stevens or early Chris de Burgh. A picked acoustic guitar is sometimes used to great effect, and the whole album is incredibly polished and inviting. From the cover photo I really wasn't sure what to expect, but it certainly wasn't an album as powerful and dramatic as this. I have really enjoyed playing this album, and highly recommend it to fans of art rock/singer songwriter, as this is sheer class. His second album is soon to be reissued, so I will definitely be keeping my eyes open for that. www.idguinness.com



IQ
EVER – 2018 REMIX
GIANT ELECTRIC PEA

I am finding it a little hard to comprehend that I am looking at the 25th anniversary 3 disc set of 'Ever', as I vividly remember it being released, and then hearing Martin play some of the album solo at Whitchurch. Back then it was an album that few of us ever imagined being made, as IQ's charismatic singer Peter Nicholls had previously left the band, and then a few years later the replacement singer

Paul Menel had departed, taking with him bassist Tim Esau. No-one was really sure what was going to happen with the band, but with Martin stepping up to take lead vocals, Mike still there on guitar and Paul on drums, they brought in Les 'Ledge' Marshall (who had previously been in the pre-IQ band The Lens) and kept gigging. Peter came back to sing as a guest, but none of them expected it to be permanent. It was the sad passing of Marshall that brought the four friends back together as a unit, and the decision to continue. They of course needed a bassist, and looked to John Jowitt from Ark who has supported them in the past.

Recorded in March 1993, the album had a massive impact on the UK underground progressive scene when it was released, and it is still an incredibly important album in their canon (and one that I personally have loaded on my phone at all times). So, given that any IQ fan will already own this album, why would they go out and then purchase this three disc set? Because there is no option as to not to, that's why.

The first disc contains what is supposedly a remix of the original album, but in reality it is far much more than that. When the original recordings took place the band were limited to 24 tracks, but wanted more, so some of the keyboards were run live through MIDI, so they weren't actually on the analogue tape. Martin no longer had the keyboards he had played back then, so current keyboard player Neil Durant not only had to work out what notes were being played, but also what keyboards had created the sounds in the first place, and then recreate Martin's role in a way that it was indistinguishable from the original. Mike also used the opportunity to not only remix the album but to resolve some sounds that he felt weren't correct in the first one. So it is not just a remix, but a freshened up and revitalised version of the original album, 'Ever 2.0' as it were. It certainly sounds quite different to the original, with far more depth, vibrancy and balance, amazing was 25 years of technology

(and experience) can bring to the sound. The second disc is a live performance of the complete album from February this year, which of course features not only Neil but bassist Tim Esau, who returned to replace his replacement John Jowitt.

Then it is onto the third disc, which is a DVD so that it can hold all the data. First off there are 5.1 surround sound mixes of the first two discs, then there are album demos, studio outtakes, unused ideas and rehearsals. For the fan this stuff is absolutely invaluable: the first place I went was to play "Unholy Cow" which was the song which became "Out of Nowhere", and it is fascinating to see how the song started and then progressed to the final version we all know and love.

There is a booklet containing the thoughts of all those involved, loads of photos, all housed in a full digipak. Having long been fan of the original album, all I can say is that it is unlikely that I will be going back to it, as this newer version is so much cleaner. With this release IQ were very much back, and it laid the groundwork for all their success through the Nineties and beyond. I was fortunate enough to see the guys play a few times in this period, and myself and Martin were in contact a great deal, and just putting this on and reading the notes has taken me back to those heady days of 1993.

'Ever' was at the time, and still is, an incredibly important album which any proghead must surely have in their collection already. However, the care that has been placed into this reissue makes this an indispensable release, which 25 years on has gained in power and vibrancy. Absolutely essential.



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



THE COMPLETE GOSPELS

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

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

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

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

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

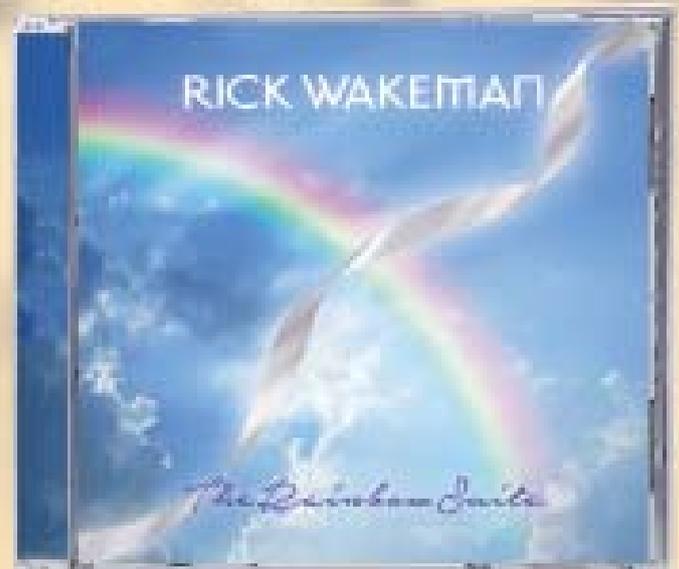
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

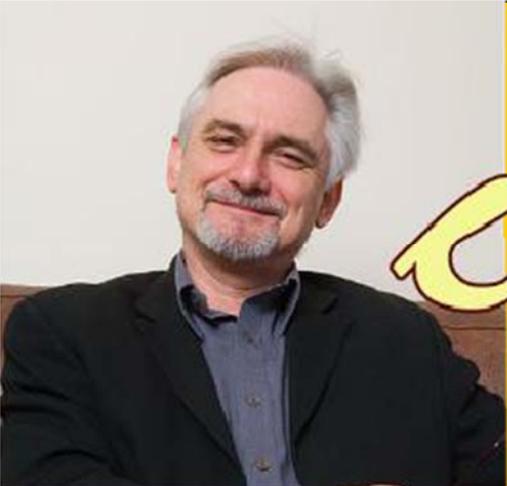
The Rainbow Suite

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



c.j.stone

THE GARDEN OF EARTHLY DELIGHTS

Justin Mitchell's album, *The Garden Of Earthly Delights*, is lovely: funny, quirky, jazzy, funky, surreal and avant-garde all at the same time. It's like the soundtrack to a drive-in science-fiction zombie movie set in a haunted fairground parked up near Swalecliffe. And that's just one of the tracks.

More than anything, it is a meditation on mortality and what it means to be bemusedly alive in this cockamamie world of ours. The first track is called *Rapture for Rupert* and is an ecstatic multilayered fanfare rising to an echoing crescendo. It sets the mood for the rest of the album.

Rupert Hayes. Photo: Lalo Borja. 2008
The Rupert in question is Rupert Hayes, of course, Whitstable's maverick artist who died on July 9 2018. He and Justin were good friends. Rupert's old studio went up in flames recently, so it's fitting that Justin's tribute should be heard not long after that catastrophic event.

Although obviously informed by Rupert's passing, there's a joyous, life-affirming quality to the album, as if Justin is finding ways to stay optimistic despite the ever-present shadow of death.

Pigeons, the third track on the record, is an example of this. It's a celebration of the mysterious ordinariness of the world. Musically it's like a sound painting of what pigeons do when they are gathered, cooing on a rooftop. There's a nodding quality to the rhythm, like a sonic representation of a pigeon's movements. After a while the words of a poem are heard, read by Emily Firmin, Justin's long-term partner in art at Total Pap, the papier-mache studio they run together. The words and the music combined create an evocation of the sight and

Justin Mitchell



The Garden of Earthly Delights

<https://whitstableviews.com/2020/09/22/the-garden-of-earthly-delights-by-justin-mitchell/>

sound of a band of pigeons scattering about, pecking for food.

Lines like “nodding raptors lost in rapture” and “bobbing lovebirds lost in games, clapping wings with self-applause” are precisely fitting for the theme.

At one point Emily laughs aloud, obviously delighted at the words she’s being asked to read.

You’ll be delighted too on hearing it.

The album continues like this. A Cautionary Tale, the fourth track, is like an allegory of the absurdity of our current world: “A dazzling fairground, lights all on, with spinning rides and tempting prizes...” with a mouse atop a unicorn getting his comeuppance.

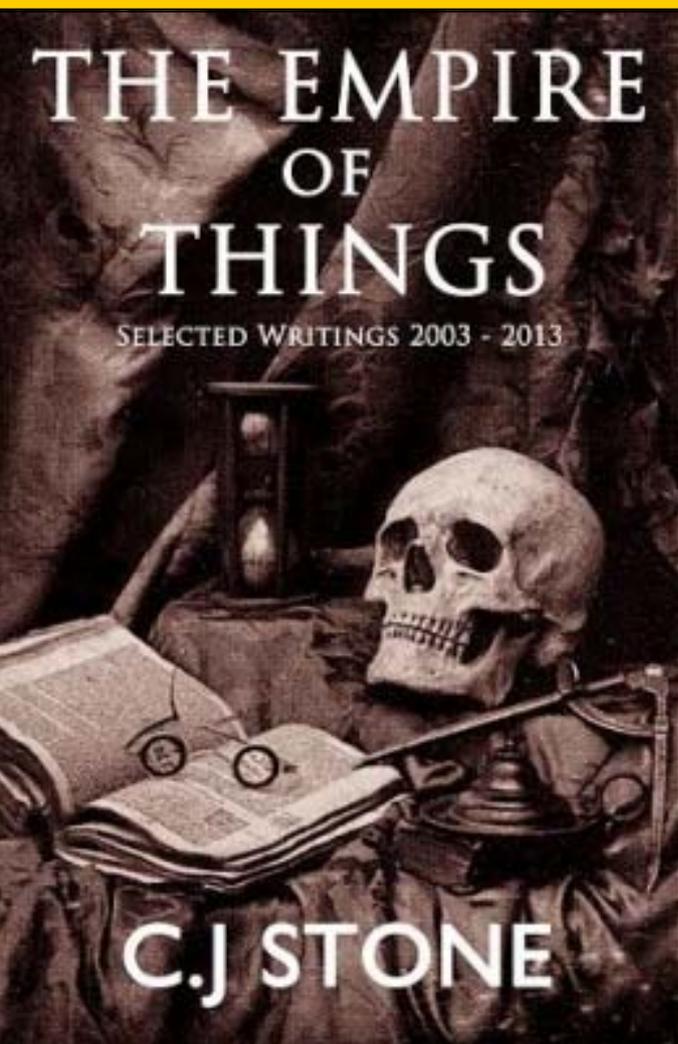
This is something Justin does in his art. He creates characters that come alive. Both the mouse in A Cautionary Tale and the pigeons in the previous track have

that quality. They come alive in the listening, as does the anonymous narrator in Requiem, with his dark observations about life told to a stranger he accosts in a bar, full of chilling ill-humour and grim pessimism:

“Love is dead, they say... A banquet laced with lies, that is eaten on the hoof.”

The tune sounds like something that Bernard Herrmann might have composed for a Hitchcock movie, and the track has all the looming threat of that misanthropic director’s classic period: Strangers on a Train meets Shadow of a Doubt round the back of the Bates Motel.

Read on



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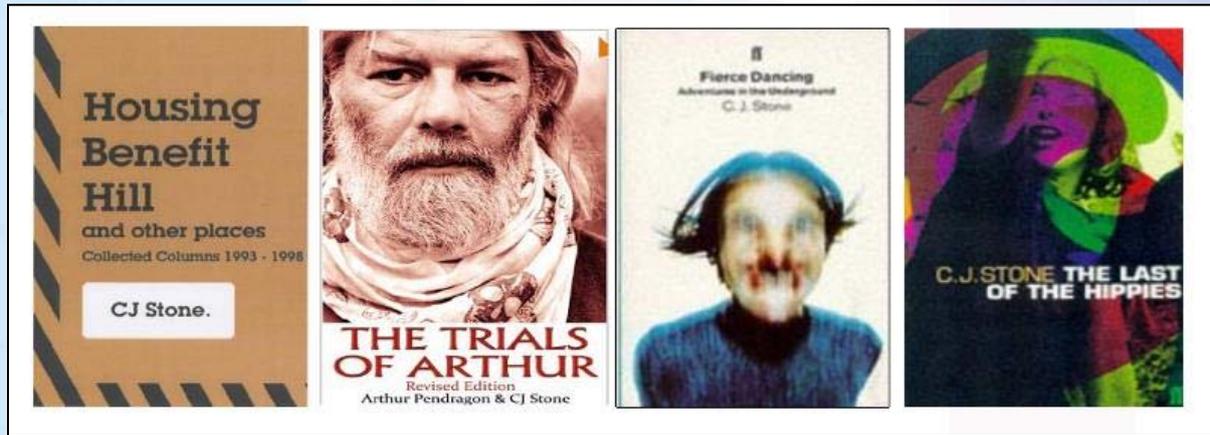
Times Literary Supplement

"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



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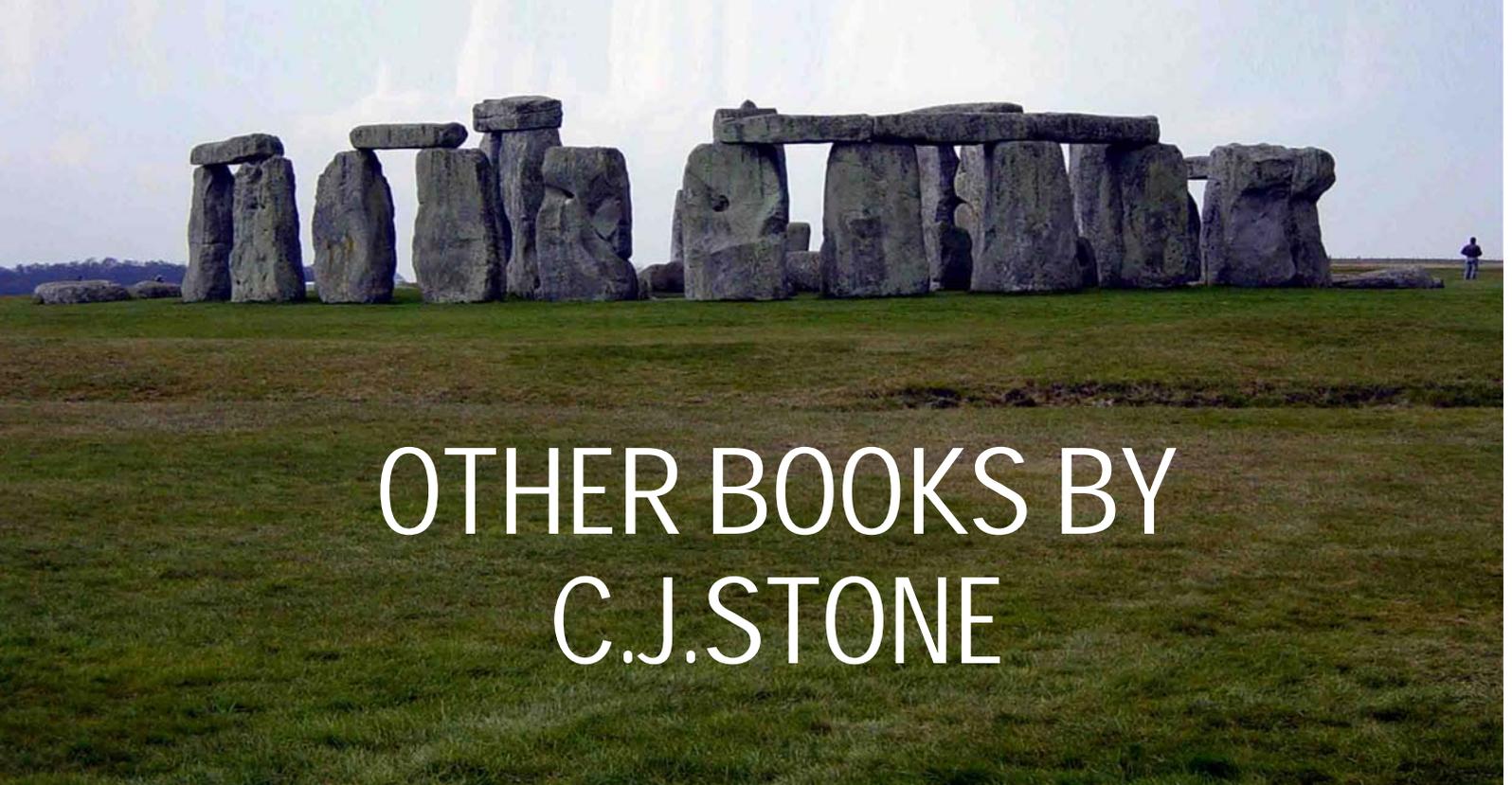
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OTHER BOOKS BY
C.J.STONE

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





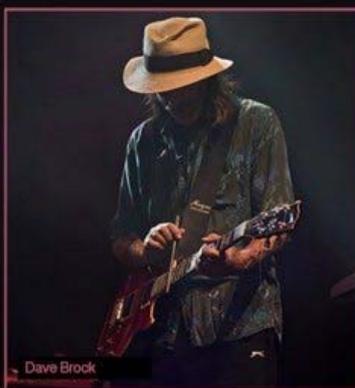
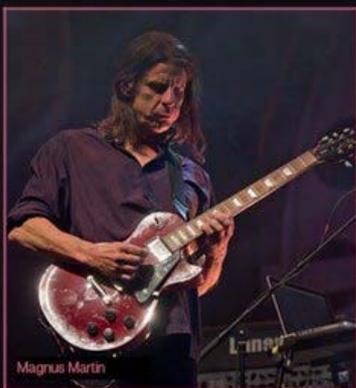
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

"There's not many artists who can credibly claim to have invented a new genre but Hawkwind's guitarist Dave Brock did just that with space rock."

- that's the introduction to LouderThanWar's recent



HAWKWIND LIGHT ORCHESTRA



Dave Brock



End Meeting

CARNIVOROUS

interview with Brock, in which he describes the genesis of the soon-to-be-released *Carnivorous* album, and explains that Niall Hone and Tim Blake were absent due to the Coronavirus lockdown.

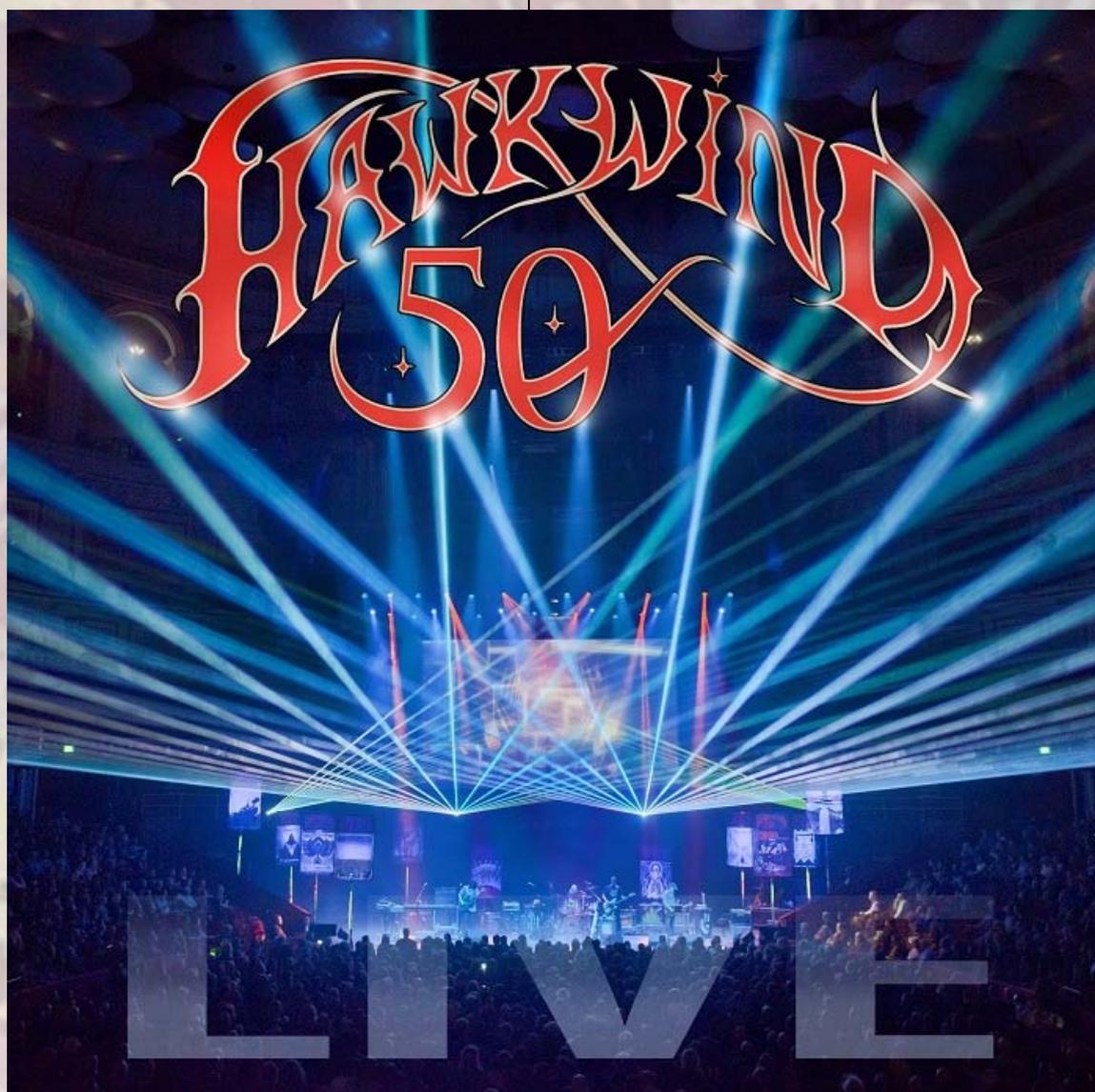
There's two tracks with Chadwick on drums, as he was down at Brock's farmhouse before the lockdown took effect. His kit is kept there, so Brock later did some drum

programming to make the drums sound like Chadwick.

However, Martin and Brock were sharing music online as they worked on the guitar aspects:

"I was sending stuff to Magnus who put some bits and pieces down the line, as it were, that's how we got it all together."

The *Louder* article then says, "Brock will celebrate his eightieth



birthday next year with yet another tour and a huge live celebration of their 50th anniversary being planned ... Brock was doing this interview in between phoning a London studio where a new Hawkwind live album recorded at selected gigs and festivals dates in 2019 is being mixed.

On the perennial subject of Silver Machine, Brock says that

he doesn't regard it as an albatross and adds that Sooty and Sweep were playing it on their show. Sooty was playing a bit of Silver Machine as he was learning to play guitar.

Details are emerging of that live album, which is in 3-disk vinyl or 2-disk CD formats, set for release by Cherry Red in December 2020. Tracks include Assault & Battery, Motorway City, and -

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



interestingly - Side 6 of the vinyl seems to be solely taken up with Master/Welcome. So

far, there's no word on where each of the tracks was recorded.

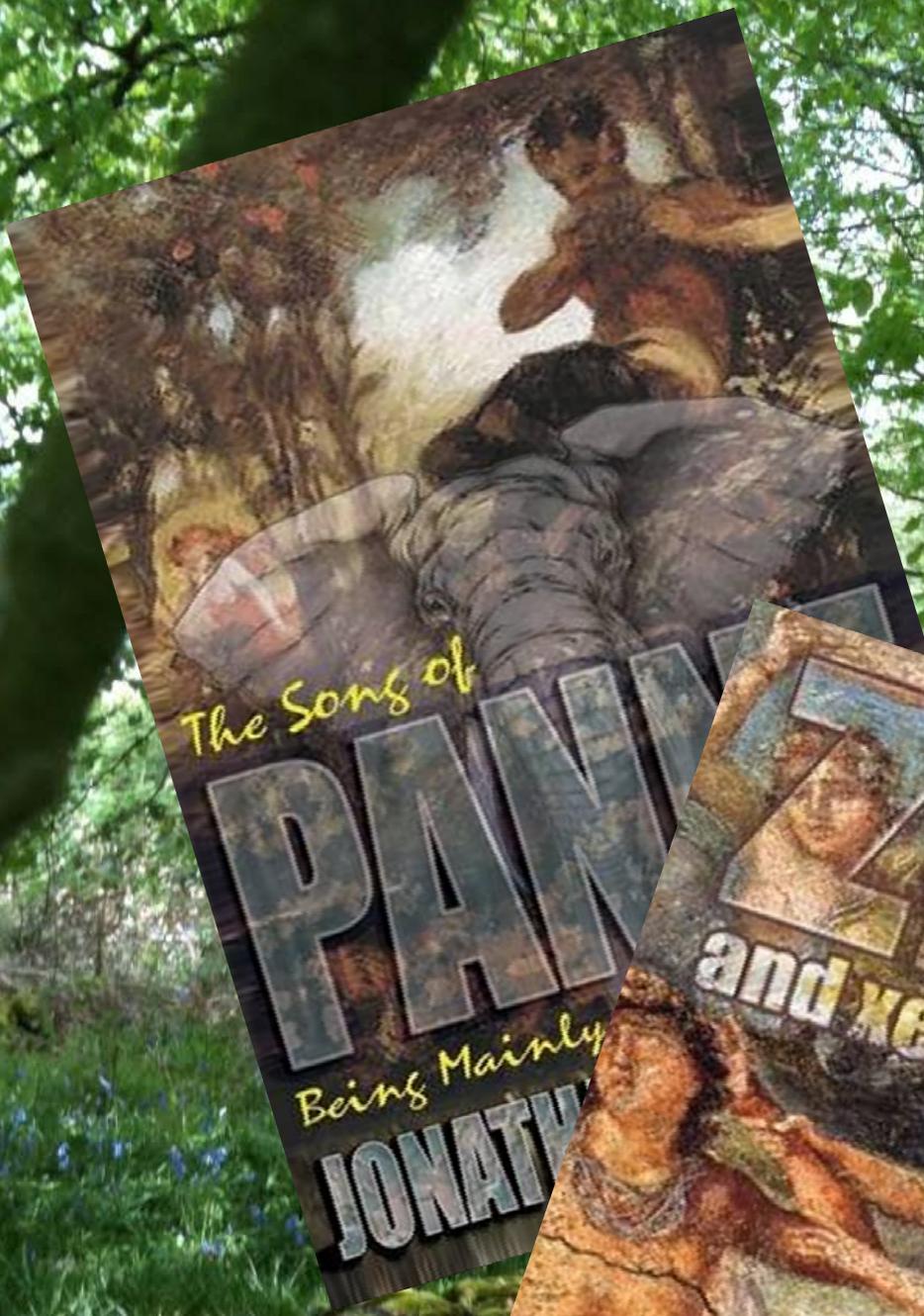




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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>



ILLUSTRATION BY MARTIN SPRINGETT

NIGHTS IN THE GNARLY GARDENS

BONES AND KEEPERS

DENA
BAIN
TAYLOR





Thom the World Poet

Rob Ayling writes:

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

PERSONALITY?=PERSONALITY CULT!

I LIKE SOCRATES & SANANDA
but wish they had a happier ending
Victimhood makes for posthumous heroics
but a crucifix is sado-masochistic
Stonings are sexually selective
Capital punishment happens as soon as you steal life
Karma ,like Kali and Shiva, is perfect accountability
"Live by the lie, die by the theft of life"
All example is good example to me-
Bee over gravity. Salmon up waterfall.
Murderer teaches me perfect peace.
Deviant? How to be straight and true.
I learn from you-all you say and do
Since we live among verbs and participles
And personal pronouns are so limited /limiting
Let us sing our Future in! The Past reveals all Endings!

!



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

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



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THE NINE HENRYS



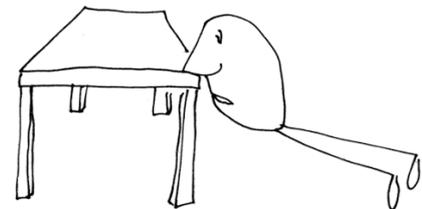
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The Accidental Moustache Part Three

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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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, my friends, we come to the end of another issue. Have I got anything significant to impart? No, not really. After the horrors, and the emotional rollercoaster, of the summer, I am happy to inform you that nothing much is happening. And that is pretty much the way I like it.

I could be described, I expect, as an old dog who has no intention of learning any new tricks. And, I am perfectly happy to leave it at that. But there are all sorts of exciting things in the process of being set up. At the moment, as you have probably noticed, the Gonzo Web Radio website is fairly rudimentary, but Rob Ayling and I both want to change that, and we are hoping that there will be a whole string of exciting new things coming to Gonzo Web Radio in the new year.

And yes, it is coming up to the new year, and I – for one – will be very happy to see the back of 2020; the year I lost my wife, buried my mother-in-law, and dealt with the death or serious illness of a dozen of my friends, some of whom will be quite familiar to readers of this magazine. Judy Dyble, for example; I am very sad to know that I will have no more long, rambling telephone conversations about absolutely everything but her new album. Our conversations used to last hours, and they were very important to me.

But life goes on, and, as the currently accepted truism goes, what doesn't kill us makes us stronger. I've always thought this made no sense at all, as



many diseases may not kill you but leave you in need of serious amounts of convalescence, but for the sake of this 'end bit' (note to self: I must think of a better name than 'end bit'), it will have to do.

I will see you next week, but whether or not there will be anything of note to report upon, you'll just have to wait and see.

Hare bol,

Jon



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 Gregg Kofi Brown
 Man
 Michael Bruce
 Sun Ra
 Albert Lee
 The Selecter
 Art Pepper
 Atomic Rooster
 Billy Cobham
 Hookfoot
 Al Atkins
 The Beach Boys
 Pete Seeger

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

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All titles are available at: www.burningshed.com
 Weekly magazine: www.gonzoweekly.com

