

Tim Westwood: Approved Gatekeeper of the UK's Hip-Hop Scene

The Man the Myth, the Legend

His own on-line biography sums it all up: “Westwood is the most recognised urban DJ of the decade. He is regarded as the most influential figure in Hip-Hop in Europe and as a pioneer of the UK scene.”

For more than three decades, he has held a weekly radio show on some of the UK's most listened-to stations, headlined at festivals and club events all over the UK and overseas, and has been the go-to man on the UK Hip-Hop scene for any visiting American artists. At the peak of his 19-year tenure at BBC Radio 1, an appearance on his show could mean the difference between a new artist breaking through to the UK market, or not.

So how *does* one individual gain such a prominent and influential position in a market as competitive and turbulent as the Rap music genre? Is it really possible to achieve these lofty heights randomly, through hard work and good luck? Particularly when one's family background and early years are about as far removed, culturally, from the lifestyle they represent as it's possible to get? In this article, we'll examine many of the anomalies, red flags and warning signs to suggest that, far from having earned his position on his own merits, Westwood has in fact had it gifted to him by certain parties that can make such things happen, and that all along, he has been a man on a mission. A mission very different to the one the public has been entrained to think of.

I'll get my disclaimer out of the way early on, before anyone brings it up themselves. Westwood used to be a personal hero of mine, and was a hugely inspirational figure in the early years of my becoming a radio and club DJ myself. My love of early to mid-90s Hip-Hop was almost entirely down to hearing him play it on his *Capital Rap Show*, and his success within this genre was what spurred me on to adopt this music and play it myself. I saw a middle-class white man having apparently made a success of himself in a music genre and culture primarily dominated by black people, and I naively figured if he could achieve such a feat off his

own back, then so could I. Over the years, as well as attending many of his events, I came to associate with Westwood at club gigs where I was the support DJ on the same bill. All of this was in the days when I knew no better; when, hopelessly naive, I was still under societal mind-control. I was starstruck in a way, it seems, almost everyone is by someone at some point in their lives.

It's painful for anyone to have to grudgingly accept that someone they had previously regarded as a hero is not, in reality, who they thought they were, and it's a difficult task to have to reluctantly expose their true nature. So it is for me here. I would not be doing so if I didn't feel driven to it by the ongoing wrong action and harm being put into the world by this individual and his activities, and if I weren't absolutely certain, beyond any doubt, of the validity of the information here presented (all of which, incidentally, is backed up by primary citations and references, all of which reside in the public domain, and all of which can be independently verified by anyone who cares to. I have included a list of resources at the end of the article.)

Now into his 60s, and at an age by which you might think a man would have matured and started behaving in a manner more befitting a person of their years, Westwood shows no signs of abating in his harmful activities, and as such, his true motives become more transparently obvious with every passing year. Had he bowed out from all of this a few years ago, I might never have felt compelled to compose this article.

By its nature, the following information speaks for itself, and I know the picture that it paints for me. Everyone else will, of course, have to make up their own minds. My responsibilities are absolved the minute I finish presenting the information, Nobody reading this can then legitimately claim that they weren't told.

A Lifetime Actor is Born

Timothy William Westwood was born on 3rd October 1957 in Lowestoft, Suffolk, England. Although he has spent his entire adult life residing in London, (and has lied publicly on occasion about having been born there,) his formative years were spent growing up in East Anglia, a fact given away by the strong Suffolk twang to his accent which he has never been able to lose, making his voice distinctive and instantly

recognisable. He was born the son of the Reverend Bill Westwood of Gloucestershire, but whose positions as a deacon, a curate, an honorary canon, a rector, a vicar, and latterly, an Archbishop within the Anglican church, saw him posted to various regions of England. He was best known as the 38th Bishop of Peterborough, a position he held from 1984 to his retirement in 1995. Bill was a rector in Lowestoft at the time of Timothy's birth. Bill and his wife, Shirley, also had a daughter.

On the surface of it, this seems a most unlikely upbringing for someone who would go on to head up a music genre perceived to be edgy, dangerous, and never without controversy. Westwood's defenders would doubtless argue that his chosen profession was as a direct result of the restrictions his family history brought, and was an act of direct rebellion against it. I used to believe this too. Certainly, we're entrained to accept this notion as valid when it comes to celebrities whose personas fly in the face of their upbringings. Doors frontman Jim Morrison springs to mind, his father having been a high-ranking Navy admiral and a stern authority figure. Bob Marley's half-Jewish father, Norval Sinclair Marley, served in the British Royal Navy and ran a plantation in Jamaica. The father of Jerry Dammers of The Specials was, like Westwood's dad, a religious leader, in his case an Anglican Dean. The father of Joe Strummer of The Clash, was a Foreign Office Diplomat. The number of prominent musicians with fathers in the world of the military, or military-intelligence are so large in number, that it would take an entire book to list them all.

The young Tim attended public school in Norwich, (Norwich School, known formerly as King Edward VI Grammar School,) within the grounds of Norwich Cathedral. This is said to be one of the oldest schools in the UK, its history traceable back to 1096. The school counts among its former pupils the likes of the naval admiral Lord Nelson, the philosopher Samuel Clarke, former Deputy Chairman of the Conservative Party Michael Ashcroft, and the 20th-century Post-Impressionist painter, Edward Seago. Tim reportedly moved from there to a local mixed comprehensive. According to a 2013 *Daily Mail* article, fellow students have said that they remember him as "an unremarkable and rather strait-laced student with short, spiky hair and thick-rimmed National Health glasses." Westwood has stated in interviews that he suffered dyslexia at school, making him a poor student. He also seemed to have trouble telling the time, frequently fluffing his timechecks in his early radio shows. He has said that there were no subjects in which he excelled,

and that he left school at the age of 16 having flunked all his exams.

In an interview with www.shortlist.com in 2016 he stated: "I left Norwich when I was 17." Reverend Bill is reported to have received his consecration as Bishop of Edmonton, in North West London, in June 1975. Assuming Tim was still living with his parents at that time, this posting is, presumably, what facilitated his move from East Anglia into London.

It is at this point that there are several missing years in Tim Westwood's biography. His name first started to appear on flyers for London club events from early 1982.

In the very early days, he played soul, funk, boogie, plus some reggae and electro styles of Hip-Hop - broadly, all the black dance music styles of the day. Countless Westwood biographies, plus comments in his own interviews, have it that he started out as a glass collector at Gossips nightclub in Soho. He quickly graduated, so the story goes, to warm-up DJ, opening for larger-than-life soul spinner Steve Walsh, and reggae supremo David Rodigan. (Walsh remained a high-profile club and radio DJ on the South East's soul circuit until his untimely death at the age of 29 in 1988. Rodigan's background bears some similarities to Westwood's. Also white and middle class, he trained as an actor, appearing in episodes of the BBC's *Dr. Who*, and was the son of a career army officer who was born on a military base in Hanover, Germany. He is now an MBE, (Member of the Order of the British Empire.)

Gossips itself becomes an interesting venue to study at this point. Situated at 69 Dean Street, the building was originally a Georgian-era house, built in the 1730s. It began life as a nightspot in 1925 as The Gargoyle Club, a private members' venue established by the aristocratic socialite David Tennant, and in its early years, attracted a wealthy 'elite' clientele. By the 1970s, the venue's basement, and that of the neighbouring building, had been developed into a music club known as Billy's. According to Graham Smith and Chris Sullivan's book *We Can Be Heroes*, this was "a rather seedy gay club frequented by rough lesbians and even rougher trannies." Billy's was attended by a young pre-fame Boy George and many of the characters who would go on to the fabled Blitz club in Covent Garden, giving birth to the British 'New Romantic' movement. The video for George's breakthrough song with Culture Club,

Do You Really Want To Hurt Me, sees him cavorting with ‘elite’ clientele, with a caption stating that the setting is The Gargoyle Club in 1936. After Billy’s, the basement of the Dean Street venue became Gossips.

Crafting the Construct

By early 1984, Westwood had landed himself a show on the pirate station LWR, (London Weekend Radio,) which appears to be his first stint on the airwaves. LWR 92.5FM, initially broadcasting from a Peckham tower block, was one of a raft of “illegal” black music pirates operating in London in the early to mid-80s, alongside the likes of Solar, Horizon, Invicta Radio and, from 1985, the earliest incarnation of Kiss FM. These were the days before the Radio Authority had granted “legal” licences to any black music stations, the pirates offering Londoners their only opportunity to hear these styles on the airwaves. National Radio 1 was still a long way from adopting such sounds, their only black music programmes being Robbie Vincent’s soul show and the Ranking Miss P’s reggae show, both on Sunday nights.

Many tapes of Westwood’s LWR shows have been posted on-line, and reveal him to have sounded awkward and nervous in his early years, his accent and vocabulary very much giving away his public school background. His first stint was on Wednesday nights from 10pm to 1am, where he became one of the few London pirate DJs to play electro Hip-Hop styles. He went on to host afternoons on LWR six days a week. According to the website mikeallencapitalradio.com, (mainly concerning the activities of the DJ Mike Allen, Westwood’s forerunner on Capital Radio,) “Westwood had a strong bias towards New York Hip-Hop and was adept at obtaining pre-releases, imports, exclusive acetates and recordings of live jams and MC/ DJ battles.”

All of this then, begs the question of what the young Westwood was doing between 1975, when he claims he left Norwich, and the early 1980s when he first crops up in the London nightlife scene, since there are no accounts of him having attended any college or university. The timeline gets rather murky here as the result of some inconsistencies in Westwood’s own account of his activities, and offers our first examples of his tendency towards, at best mis-remembering the past, and at worst, blatantly lying, since examples of his giving false information in interviews are, provably, manifold.

For a period in the late 1990s, when he was into his 40s, he consistently told journalists that he was 29. He has frequently claimed to not drink or do drugs. He told the UK's *Daily Mail* in 2010 "I do not condone the use of drugs and I do not drink or take drugs myself," yet in several of his videos he appears inebriated when interviewing artists, (such as when with the rapper known as Young Thug here - https://noisey.vice.com/en_uk/article/6wqzzn/young-thug-tim-westwood-interview), and in 2018, posted a video of himself celebrating '4/20' day by sparking up a cannabis joint and drinking a measure of Hennessy. (The video can be viewed on this link: <https://www.YouTube.com/watch?v=E1wK35dXQYg>)

During his performance at 2010's Bang Festival, he addressed the crowd of young people by shouting: "Damn, how many people are taking some fucking drugs this weekend? If you're taking some motherfucking drugs this weekend, make some noise! Damn, how many people are getting drunk this afternoon? How many people are going to have sex tonight? Make some noise!" At a 2013 gig for teenage students of Leicester University, when 56 years of age, he was reportedly heard saying over the microphone, "Girl in the front row with the black dress on, I will be fucking you later." Westwood has spoken in interview of the strong "moral code" that his father's influence instilled in him, yet in the 90s, regularly started his microphone links at gigs with the blasphemous phrase "Jesus H. Christ!," which would, presumably, fly in the face of his dad's beliefs, and be far from what he would have considered "moral."

It would seem that Westwood takes care of his own personal health, (and would have to in order to maintain the number of late-night gigs a man of his advanced years is able to handle without consistently falling ill,) having posted Instagram pictures of himself at the gym, and having spoken of consuming 'Tim's green stuff' - freshly juiced vegetables. Yet he doesn't seem to have any qualms about promoting unhealthy lifestyles to his fans, frequently talking favourably of late-night, post-club fast food. He has also promoted soft pornography in many of his YouTube videos.



TimWestwoodTV  @TimWestwood · 9h
Xmas party ready     @JBLAudio UK



He “doesn’t drink,” but seemingly has no problem promoting alcohol consumption to other people’s kids.

In reference to the Bishop, a 2004 article on Westwood in *The Guardian* newspaper states: “Westwood shielded him from the details of his first forays into the London scene when he was 16.” (Despite Westwood stating himself that he didn’t leave Norwich until he was 17.) In a 2016 interview with *XXL Magazine*, Westwood said of this period: “As a young kid, I was just working in clubs, so I started really early in the game. And I was also hanging around sound systems as well, like reggae sound systems and 16, 17, I was always in clubs, man. I used to just live my life at night. From that, I had a love of the music ’cause I was working in, like, reggae clubs and R&B clubs, like, black-owned spots in the West End. And then from that, I got the opportunity to get on the set ’cause I was just checking records, loving the music.”

Precisely what drew Westwood to this world, and sparked his enthusiasm for black styles of music specifically, in light of such a

conservative background, has never been adequately explained in any public interviews.

The *Guardian* article continues: “He was a glass collector at Gossips in Soho, and would earn 30-minute warm-up slots on the record decks by bringing in 50 people from Hammersmith and Ladbroke Grove. He was paid £15, and his earnings increased when a regular DJ quit. Initially he played jazz-funk, but occasionally a new Rap record arrived from New York: *Rappers Delight* by the Sugarhill Gang, *The Message* by Grandmaster Flash & The Furious Five, *The Show* by Doug E Fresh.”

Rappers’ Delight appeared in late 1979, by which point Westwood would have just turned 22. This turns out to be a very revealing period in his past as he seems to have made a cameo appearance in the official music video to The Police’s hit single *Message In A Bottle*, which was filmed in London and released on 21st September, (the Autumn Equinox) 1979. Eight seconds into the video stands a character very much resembling a young Westwood, doled up in a navy blue blazer, with a bowtie. In his early years, he rocked a moustache in a look reminiscent of Freddie Mercury, Tom Selleck or Burt Reynolds. Although there’s nothing on any public record to confirm that this character is actually Westwood, the appearance and the height certainly tally, and match photographs of him from this period. In the video, as in the early pictures, alongside the moustache, he is still rocking the spiky dark hair and thick-rimmed National Health glasses that he is said to have worn in his schooldays.

If it is him, a very pertinent question becomes: how does a complete unknown, (as he was then,) get to feature in the final cut of a video by one of the most famous bands in the world? (The Police were the creation of the Copeland family, as I detail in my book ‘Musical Truth Volume 2.’ Miles Copeland Senior was a high-ranking career CIA officer, and each of his three sons went to work in the music business, running companies with names all hinting at Federal/ Government links, such as Copeland International Artists (CIA,) Frontier Booking International (FBI,) International Records Syndicate, (IRS,) and of course, The Police. With Sting, (as in ‘sting operation.’)



A cameo appearance, for no apparent reason, in the video to The Police's smash hit 'Message In A Bottle.' Just how do you achieve that?

In *XXL Mag's* 2016 article, Westwood stated: "I used to make a lot of trips to the States and had some good connects in those early days over in the States. So I used to go over and go to places like Latin Quarter, Union Square and clubs like that, and I'd roll with people like Harry Fox (former security guard at Union Square,) rest in peace, like some early dudes in the game, and they'd look out for me. And I just got to see Hip-Hop in its essence in the States. So I'd go to things like Run-DMC at Madison Square Garden. I was just there for those early days. So that was like the beginning of my journey."

Again, at this point, Westwood was still a small-time player in the London scene, by his own admission, taking the night bus to and from gigs with his crates of records, and starting out on a nightly fee of just

£15. How were regular flights to New York being funded on such little income, and how was a young unknown able to make such key contacts in New York so easily?

Questionable Alliances

1984 was a key year in Westwood's burgeoning career. As well as his LWR show starting, he began writing a column for *Blues & Soul* magazine in London, named *Zulu Nation*. The title - and much of the content of the articles - was inspired by the Universal Zulu Nation, the collective headed by Afrika Bambaataa, consistently credited as the founding father of Hip-Hop culture, and one three characters whose influence in sparking the genre has long since passed into legend, the others being Kool Herc and Grandmaster Flash.

Bambaataa's heroic public image was intact until Spring 2016, but in March of that month, took a devastating blow when two former members of the Zulu Nation, (which had evolved out of street gangs The Black Spades and the Bronx River Organisation in the Bronx borough of New York,) accused Bambaataa of having sexually molested them over a prolonged period when they were minors. This prompted other names from within the organisation to step forward and back up the claims, stating that Bambaataa's predilection for sex with underage boys was an open secret within the organisation.

Bambaataa himself escaped any legal action as the result of a Statute of Legislation being in place in New York City, which bars child sex abuse victims from pursuing criminal charges after their 23rd birthday. Ronald Savage and Hassan Campbell, Bambaataa's two main accusers, did not come forward until decades after their alleged molestation through, they stated, intimidation and fear of retribution.

This affair has called into question the true nature of the Universal Zulu Nation, which has devoted members all over the world, and which appears to have been run as a quasi-religious organisation since its inception, bearing many of the hallmarks of a cult. Bambaataa's own public image, and that of his performance group, the Soul Sonic Force, are steeped in occult symbolism, much of it depicting solar worship, and some of it similar to that which is found in Freemasonry. Through the decades, Bambaataa has made constant references to UFOs, off-world

entities, 'a Galactic Federation', and has referenced doctrines put forward by the Nation of Gods and Earths, otherwise known as the 5 Per Cent Nation, an occult mystery school established in 1964 as an offshoot of the Nation of Islam. He has appeared regaled in robes similar to those found in degrees of Freemasonry, and has regularly flashed up the hand signal commonly referred to as "the horned hand", and taken by many researchers to be an evocation of the entity known in occult circles as Baphomet, at his live shows. (I cover far more on all of this in my book 'Musical Truth Volume 2.')

Also in 1984, Westwood helped organise a Hip-Hop festival alongside the Greater London Council at the South Bank Arts Centre, which drew in excess of 30,000 people. The same year, Afrika Bambaataa came to the UK on tour and used LWR to popularise his Zulu Nation movement, and to recruit British members. In a photograph dating from around these times, Westwood is seen flashing up the same 'devil horns' hand sign favoured by Bambaataa, which seems to have been something of a greeting for Universal Zulu Nation members and affiliates. It is also a sign used within Freemasonry.



A familiar hand signal of dark occult secret societies and adopted by Afrika Bambaataa's Universal Zulu Nation.

From roughly the same period again, comes this intriguing picture of a young Westwood, (which he posted himself on his Instagram page in 2018,) with his right arm tucked inside his jacket. This is another gesture used within the fraternities of Freemasonry, signifying the 'Hidden Hand' that this network constitutes within society, and as a way of one member of the Brotherhood identifying himself to another.



timwestwoodtv • Follow

timwestwoodtv Went to @gettyimagesgallery for an 80s hip hop exhibition 🤔

View all 31 comments

therealdjmk Spats

that_dam_soul_boy_seb Oh hell yeah
Tim bring on the old skool

calebkayembe <https://youtu.be/wyk3wfgiqXk>

carboncollective Legend since day 1.

gissybookiki I am officially dead 🤔🤔🤔
🤔🤔🤔🤔🤔

raisecashrecords Look like undercover 5
0 🤔🤔🤔🤔

stephen_1827 The tash! You a hero
Westwood. You been killing it for years
mate. Big up Tim. Best dj there is



1,203 likes

1 DAY AGO

Westwood has been completely silent on the subject of Bambaataa's alleged paedophilia since the accusations emerged. Indeed, there seems to have been something of a blanket silence throughout the mainstream media regarding the story. It could be put down to the media's general dis-interest in the art-form of Hip-Hop, which many non-fans prefer to just completely ignore. But even radio stations such as

BBC 1Xtra, Capital Xtra and Kiss FM, which pride themselves on being in touch with youth and 'urban' culture, have sidelined the story. This seems very strange considering Bambaataa's reputation as one of the founders of the genre. It's akin to somebody like Eric Clapton, as an acknowledged Godfather of blues guitar, or Kurt Cobain, a pioneer of Grunge, having been subject to the same accusations, and the media completely neglecting to give it a mention.

At the very end of this 2012 sequence recorded for Westwood's Radio 1 show, Bambaataa ends his monologue with the questions: "Do you trust Westwood? Do you trust me?," before his entourage begin laughing at the apparent in-joke: <https://www.YouTube.com/watch?v=eYe2xGLBNHo>

It's a good question.

If one of its founding fathers has been declared a predatory paedophile by several members of the organisation he reportedly founded, but with so few in the industry and the mainstream media keen to address the subject, what other awkward questions must a truly open-minded and conscientious researcher now ask themselves about the very origin of this culture, and of those key figures who helped get it established in both the US and the UK? Certainly, names of prominent players such as Grandmaster Flash, Grandmaster Melle Mel and Grand Wizard Theodore must raise some curiosity in light of their obvious Freemasonic overtones. In a 2015 video available on YouTube, pioneering rapper KRS One responds to a question about Freemasonry within Hip-Hop by stating: "I'm not a Mason. I've studied Freemasonry, though. I've studied for coming up on 20 years now... I've known Freemasons all my life. They trust me with their secrets, they trust me with their symbols, they trust me with their knowledge. I'm considered a 33rd degree Master Mason, but I'm not a Mason. I'm sort of what you call an 'honorary member', because I understand the truth."

I'm not entirely sure how you can be "considered" a 33rd Degree Master Mason - which is the highest level that can be attained within the Scottish Rite - without actually being one. It's a bit like putting 'OBE' after your name, when you haven't actually been awarded one. Also, Freemasonry - as with all secret societies - is founded on oaths of secrecy, whereby members swear not to divulge the inner workings of the group to anyone who is not a member. KRS One was one of a handful of familiar names who weighed in on the Bambaataa scandal

when it first broke in early 2016. For his part, KRS initially stated: “For me, if you keep it Hip-Hop, nothing can be taken away from Afrika Bambaataa. Nothing. Just keep it Hip-Hop. But if you want to dig into dude’s personal life and accusations that’s being made and so on... personally - me personally - I don’t give a fuck. Personally.”

Connections for Days

As the 1980s wore on, Westwood’s clubland profile increased, with residencies and guest spots at many happening nights across the city, continuing to popularise Hip-Hop’s changing sounds, styles and acts to the capital’s clubgoers. (Among his appearances were gigs at Covent Garden’s Africa Centre, a spot that hosted the legendary Soul II Soul parties fronted by Jazzie B (now an OBE,) in the late 80s, and which had earlier figured in the London counter-culture scene of the LSD-laden 1960s, when it had been the setting for various ‘avant-garde’ art events.)

He remained at LWR until late 1986, at which point he was recruited by DJ Derek Bolland, (better known as British rapper Derek B,) as one of the DJs on his new WBLS pirate radio operation, inspired by the New York station of the same name. WBLS was short-lived, on air for only three weeks before a raid by the Department of Trade and Industry shut it down for good. (Derek B died of a heart attack in 2009, aged 44.) Immediately upon WBLS’s closure, Westwood moved across to Kiss FM, at that point also an “illegal” pirate. He is reported to have become a part-owner of the station in the few months he was there, departing in September 1987 to join London’s Capital Radio, the UK’s original independent commercial radio operation, and his first forays into “legal” radio. Beginning first with an hour late on a Friday night, by the following year he was presenting his *Capital Rap Show* on both late-night Fridays, and from 8 to 10pm Saturdays, a timeslot he held until 1994. He has been on the radio on Saturday nights consistently for over 30 years.

It was through his Capital tenure that Westwood really made a name for himself. His shows inspired legions of loyal followers who would pack out his club nights, and the strong production values, careful track selection, and unique style of presentation of the shows, earned the praise of both Rap enthusiasts, and his radio industry peers. He picked up the Best Specialist Music Programme gong at the Sony Radio Awards, (the Oscars of the British radio industry,) in 1990 and 1991.

Besides big club nights, many of which he staged and promoted himself through his company Justice Entertainment, (which had a record label offshoot through which he released tracks by the likes of General Levy and London Posse,) it was during this period that he became a mainstay at London's Notting Hill Carnival, the huge street festival staged annually over the August Bank Holiday. By 1994, he had secured a commanding position for his sound system under the arches of the Westway flyover, at which tens of thousands gathered. A few years later, Westwood lamented that he had been banned from further appearances by the Carnival committee, due to the violence and disorder that routinely broke out around his stage.

His Carnival set-up allowed him to bring over and present many of the prominent names from the US Hip-Hop scene of the time. He frequently DJed at many of these artists' London shows also, and regularly travelled to New York to present radio shows with pioneering DJs Marley Marl and Funkmaster Flex. The most notorious club event of this time was Sunday nights at The Tunnel in Manhattan, hosted by Flex. The Tunnel attracted many key players from Hip-Hop's royalty; big-name rappers would frequently go there to party. Violence broke out often, and eventually caused the night's demise.)

By this point, the awkwardness of Westwood's early radio style had gone, masked by a well-rehearsed and over-exaggerated persona, heavy on street lingo and all the latest Hip-Hop slang being dropped by his New York counterparts. His apparent attempts to disguise his East Anglia accent resulted in a bizarre, and truly unique vocal style which has been mocked and mimicked, and was reportedly the inspiration for the Ali G character created by comedian Sacha Baron-Cohen, popular in the early 2000s. Baron-Cohen has said: "Once I found out he was actually the son of a bishop, it became even more absurd. He was so keen to be presented as a gangsta." (Ali G is presented as a middle-class youth from a privileged upbringing within the well-to-do stockbroker belt of London, presenting himself as a tough street gangster, complete with rehearsed and over-exaggerated mannerisms and street talk.)

Hip-Hop output itself had changed beyond all recognition from Tim's early days in the game, too, when he played the now very dated electro styles. Westwood had been at the helm of the UK scene for the entire transition, and would remain there for many more.



Who inspired who?

His big breakthrough to household-name exposure came when he was poached from Capital Radio to join the ranks of BBC Radio 1 in late 1994, earning a peak-time, three-hour Saturday night show, and opening up the music, and himself, to a nationwide audience for the first time, (which became a potentially worldwide audience a few years later when Radio 1 began streaming live in the early days of the internet.) He was reportedly hired upon the recommendation of fellow DJ Pete Tong, (now an MBE who will be getting his own article in this series in due course,) who was tasked by BBC bosses with modernising Radio 1's image.

It turns out, however, that his Radio 1 tenure was far from Westwood's first forays into BBC broadcasts.

Tim's father, earning himself the nickname 'Bishop Bill,' had been a regular contributor to the religious *Thought For The Day* show on BBC Radio 4. This may have stood the young Tim in good stead to be called upon by the BBC's World Service to guest on a show called *Meridian*, talking about Hip-Hop culture, way back on 23rd March 1985. The following year, in September 1986, he was given a two-hour Saturday slot on BBC Radio 1 to present highlights of the World DJ Mixing Championships that had occurred as part of that Summer's New Music Seminar event in New York. Then, in August 1987, he got his first shot at

TV when his self-produced documentary on London Hip-Hop culture, titled *Bad Meaning Good*, was screened on BBC2. Many of his latter years at Radio 1 were also spent presenting shows on its sister station, 1Xtra, dedicated to black music styles. For a few years he presented the daily 4-7pm drivetime show. (His other forays into TV were for non-BBC stations - a period presenting late-night Rap videos on ITV's *Night Network* in the late 80s, followed by a stint as presenter of the UK version of *Pimp My Ride* on MTV in the 2000s.)

Emergence of an Agenda

Hip-Hop output began to change noticeably from the time of Westwood's instalment within Radio 1. Many commentators concur that the murders of Tupac Shakur and Notorious BIG were symbolic of the 'death' of the meaningful days of the art form. As the 90s moved into the early 2000s, mainstream output lost any hint of any political or anti-establishment sentiment. By the end of the decade, productions built around samples of old soul and funk tracks, which had been a staple part of Rap output in the 80s and 90s, had all but disappeared. Beats were now being produced digitally and electronically, in line with other changes in society. The period also saw the emergence of Auto-Tune, a production technique which renders a human voice to sounding akin to that of a robot. So-called "Hip-Hop" "R&B" and "Reggae" records were suddenly awash with this treatment.

By this point a pattern had emerged with regard to the lyrical content, too. It was no longer possible to hear any song from within these genres played on the radio, that dealt with anything other than the promotion of partying, drug-taking, excessive alcohol consumption, spending money on material brands, toting guns, or promiscuous sex. Within a few years, American "Hip-Hop" output had moved on to become a vehicle for the promotion of Artificial intelligence/ Transhumanism, and the Transgender/ LGBTQ agenda - all tactics to gradually shape and mould societal attitudes, almost exclusively among young people, in which organisations like the Tavistock Institute of Human Relations, the Frankfurt School, and military Intelligence agencies like MI6 have specialised for decades, all sneaked in below the radar under the guise of "entertainment."

One might reasonably assume that a man advancing in years - by this

point well into his 50s - who had lived through many previous eras in the music and culture, might have grown disillusioned and jaded by what it had now become. Particularly someone who, by virtue of his reputation, would have had many career opportunities available to him other than playing toxic digital “music” every single weekend to young people of an appropriate age to be his grandchildren, and who was already reported to be a millionaire. I personally know many DJs from the same era who, by this point, decided enough was enough, and that they could no longer stand to be around this degenerate and morally repugnant scene. Many left DJing and took on other jobs instead. I did so myself.

In 2009, to mark the 30th anniversary of The Sugarhill Gang’s landmark *Rappers’ Delight*, I recall Westwood being asked by an interviewer what his favourite era in all of that time had been, presumably expecting him to get nostalgic about his early days. His generic and non-committal comment that, “I love them all, man. I think every era has been tremendous,” speaks to his enthusiasm to remain relevant to the younger generation, and the lack of emotional connection he seems to feel towards his roots. Westwood has always been reticent to dwell on too many details of his past in interviews, (and when he does they are frequently embellished with provable lies,) always preferring to talk only about the present.

Making Wars of Occupation ‘Cool’

An extra-curricular role for Westwood became apparent when in 2011, he made two visits to British military bases in occupied Afghanistan, flying out on aircraft from RAF Brize Norton. The first, in February of that year, was seemingly in a personal capacity, during which he pledged to return with BBC 1Xtra later in the year. In late May he did just that, with the station broadcasting his show live for a week from Camp Bastion. During the broadcasts, he mingled with military personnel, and jokes were made around his catchphrase “drop the bomb.” These visits were blatant public relations exercises to encourage public support for “our boys.” The BBC, being a propaganda arm of the British government, has a track record of unquestioningly supporting colonialism and military action.

The cynical nature of this exercise did not go un-noticed by the conscious rapper known as Lowkey. He had earlier turned down an

invitation to appear on Westwood's YouTube channel, and went on to pen a open letter explaining how Westwood's stance on Afghanistan had swayed his decision.

Lowkey wrote:

"This naturally prompts a question: what does 'black music' have to do with the occupation of Afghanistan? And why should BBC Radio 1Xtra listeners be subjected to this propaganda? Indeed, even setting aside the broader fact that as a citizen of this country my taxes were being spent to station an army, supposedly representing my interests, in over twenty countries, I found this entire press release very alarming.

"... The Ministry of Defence are precisely the people who send our young men and women to kill and die in our name. As such, this was clearly a concerted effort to target the very demographic they look to recruit. After all, who do the Ministry of Defence rely on to leave their homes in Britain and sacrifice their humanity thousands of miles away? It is, as Rhys Hughes put it, the 19-year-olds that are "perfect for our audience."

Lowkey went on to highlight the trivial way in which Westwood's catchphrase "drop the bomb" had been adopted by the British soldiers, asking:

"Have the people underneath those bombs ceased to be human? ... Can Tim Westwood imagine for one minute how it feels to have your country violently invaded, occupied against your will, and then see those foreign troops literally treat the corpses of your countrymen as a toilet? No he can't. Can he imagine his country being occupied four times by the same foreign power in less than two centuries? Why do the British keep going back to the Afghans' land? A land almost everyone knows to be the 'graveyard of empires'?"

It was already clear by this point that Lowkey was no fan of Westwood. During a 2012 show at London's Brixton Academy, he berated him for not supporting 'real' Hip-Hop by underground artists like himself and Immortal Technique. It didn't take much reading-between-the-lines to understand what he was hinting at when he added immediately afterwards: "And all I will say right now is, Jimmy Savile isn't the only one who's been up to that type of shenanigans." (Earlier that month,

former BBC radio DJ Savile had been revealed, posthumously, to have been a serial child sex abuser over the course of decades, many of his offences having allegedly taken place on BBC premises.)

Lowkey's comment joins one from UK rapper Plan B in 2007, who told the Gigwise.com website: "The thing is, man, that all Tim Westwood gives a fuck about is money and hoes and rims and fucking crystal, man. That's why he sucks up to these Americans, so that he can get backstage at parties and fuck little girls... little 16-year-old, 17-year-old girls."

The Promotion of Child Molesters

It's not just pornography, gang violence and drug-taking that the bishop's son has enthusiastically pushed during his recent years. He has also used his radio show to promote artists who have either suspected, or provable links to child sexual abuse. Afrika Bambaataa has already been discussed. The R&B singer and producer R Kelly has been the subject of several investigations into allegations of paedophilia over the years; he was illegally married to the late singer Aaliyah when she was just 15 years of age.

Westwood maintained a close relationship with Kelly during the early 2000s. In May 2003, Kelly invited Westwood on a trip to his hometown of Chicago for a radio interview series. Earlier that year, Kelly had been arrested on charges of possessing child pornography, allegedly appearing in sexually explicit photos of a female minor. The previous year, a video tape had been leaked, allegedly showing Kelly having sex with, and urinating on, an underage girl. These charges were later dropped, yet were far from Kelly's only forays into such salacious territory. By 2017, Kelly had been accused by three sets of parents of running a communal sex cult, in which their daughters - along with several other children - had been sexually molested by him. A former partner of Kelly's stated the following year that he had knowingly infected her with a sexually transmitted disease

In Westwood's defence, many would argue that, at the time of his Chicago jolly, no charges had been brought against Kelly, and the later offences had yet to come to public light. Yet all such excuses were absent when, in 2018, Westwood flew out to Amsterdam to attend a

performance by the rapper known as Tekashi69, or 6ix9ine, (real name Daniel Hernandez,) later recording an interview feature with him for his radio show and YouTube channel. Having grown up as a drug dealer and street gang member, with jail time served as a minor on assault and heroin distribution charges, in 2015, Hernandez pled guilty to having used a 13-year-old girl in a sexual performance. In July 2018, only weeks after his Amsterdam show, he was arrested for an outstanding warrant related to his alleged choking of a 16-year-old girl in a separate event. Many other incidents followed linking Hernandez to violent gang activity, racketeering and other crimes. By November 2018, he had been jailed.

61-year-old Westwood's response to this was to post a photo on his Instagram page of himself and Hernandez, with the caption, "Keep your head up. Stay strong my G."



There are multiple Hip-Hop artists promoting positive, uplifting and meaningful messages through their output. These are never the ones championed by the large and powerful record companies or TV and radio stations. Nevertheless, this output *can* be found by anyone who searches hard enough for it. Rather than ever seeking to feature artists or recordings of this ilk, Westwood instead uses his influential position, (and strong "moral code," allegedly,) to push the likes of 6ix9ine.

‘Drill’: Where ‘Art’ and Violent Crime Meet

His friendship with 6ix9ine is far from the only occasion on which Westwood has courted controversy by associating himself with violent

gang culture. As the form of music known as 'Grime' began to flourish in the early 2000s, Westwood was right at the helm of the scene, for a time hosting a two-hour Sunday night showcase on BBC 1Xtra. This led to the creation of his regular 'Crib Sessions,' filmed for his YouTube channel, where he invites both established and upcoming Grime MCs to his home to perform exclusive freestyle sessions.

On 4th August 2018, *The Sun* newspaper published an article titled "How bishop's son Tim Westwood 'profits from warring Drill Rap videos' fuelling gangland warfare in London - and inspired Ali G." The piece highlighted Westwood's promotion of 'Drill' videos, where members of criminal street gangs taunt each other with violent threats. The article highlighted how Moscow 17 crew member Siddique Kamara, known as Incognito, had been stabbed to death on a South London street by a member of one of the opposing gangs promoted by Westwood's YouTube channel. Kamara himself had been cleared of murdering an associate of the Zone 2 Drill mob months earlier. Another of Westwood's videos had featured crew member Rhyhiem Ainsworth Barton, who was shot dead in a gang feud, aged 17.

The Sun posted a photo of a 60-year-old Westwood posing with a toy machine gun fashioned out of a Moët champagne bottle, subsequent to the fatality. It went on to claim that Westwood was worth an estimated £9 million, and that the YouTube channel which hosted the Drill videos, with 724,000 subscribers, had become a significant source of income to him.

Anti-knife crime campaigners publicly blasted Westwood's promotion of criminal gangs. Jen Lock from the Lives Not Knives Ealing group complained about his influence on youngsters, stating afterwards: "He knows exactly what effect it's having. I asked his team how he can justify getting gangs on to promote, glorify and encourage them. They said it's an expression of art. It makes my blood boil that he tries to play innocent. He's making blood money off the hits it's generating on YouTube. He has blood on his hands."

This did little to harm his career, however. His bosses at Capital Xtra seemed unperturbed, and Westwood turned the situation into a PR opportunity later in the year by delivering a talk at a performance of the 'You Choose' knife crime prevention project at the BRIT School, posting on his Instagram page afterwards: "Just seen The Brit School Knife Crime Project. The cast did an amazin (sic) & emotional play. Awareness

is so important. Big up.”

This was not Westwood’s only brush with controversy over the alleged promotion of violence through the music he promotes. Back in 2006, British Prime Minister David Cameron had accused BBC Radio 1 of promoting knife and gun crime, singling out Westwood’s Saturday night show in particular. Cameron had stated: "I would say to Radio 1, do you realise that some of the stuff you play on Saturday nights encourages people to carry guns and knives?"

One day in July

A key event in Westwood’s life in which he himself succumbed to extreme violence, was his reported shooting in South London in July 1999. The story goes that, shortly after performing at an open-air event in Brixton’s Brockwell Park, his jeep was fired at by an unknown assailant on a motorbike while it was stopped at traffic lights.

A bullet apparently passed through Westwood’s right arm. Six people in the car are said to have been injured, including a personal assistant said to have had his kneecap shattered. Westwood himself is said to have been taken to St. Thomas’ Hospital in Lambeth, where he was given a police guard throughout his stay. Speaking to reporters at the time, he stated: “I thank God I’m alive and that everyone has survived. Everybody at the hospital has been great. I feel fine.”

When asked about the shooting in subsequent interviews, he has frequently repeated the remark, “what doesn’t kill you only makes you stronger,” (a line later used in the hook of Kanye West’s record *Power*.) He boasted in later years of having kept one of the bullets which had lodged itself into his car’s bodywork as “a souvenir,” and told one interviewer: “Before the shooting, the only people who knew me were the Hip-Hop crowd. But the truth is that was real gangster shit. It made me big. I wish I had an album out at that time.”

As with Tupac Shakur, the Notorious BIG and many other Rap stars who have succumbed to shootings, the police failed to catch anyone for the incident. Speculation was rife as to the motive, with rumours of Westwood having fallen foul of territorial gangland feuds, having been warned to stay away from South London. Much media fanfare was made

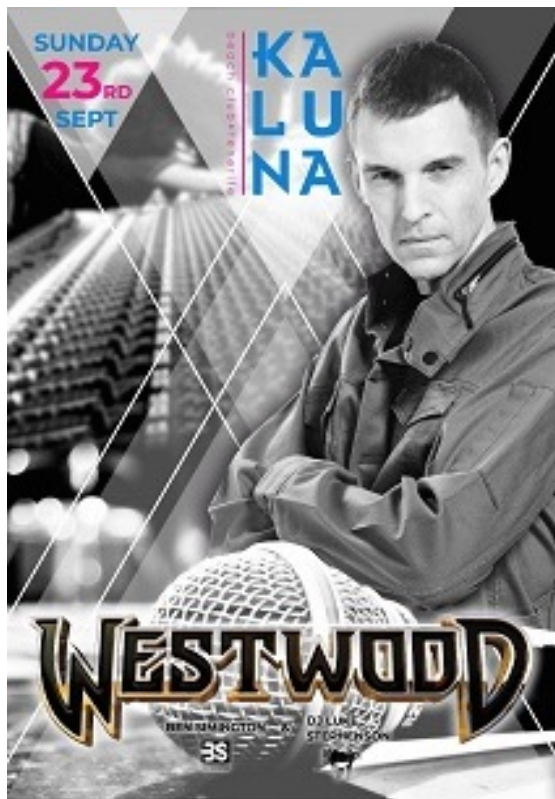
of the event to highlight the increasing lawlessness on London streets, with blame being placed on “Yardie” criminal gangs from Jamaica. The incident certainly increased Westwood’s own “street cred” among many of the American rappers with whom he associated. In his 2016 interview with shortlist.com, he stated: “Looking back on it now, not trying to be flippant or anything, it put me on the front page of the newspapers. So I think it was definitely a shot in the arm for my PR. I would probably pay to have it done again.”

A few weeks after the incident, Tim’s Dad, Bishop Bill, passed away aged 73, following a reported stroke. Tim commented in later years that the stress of dealing with his son’s shooting had contributed to his death.

Revelation of the Method?

In several interviews over the years, and in comments he has made on his radio shows, Westwood has spoken of his own activities using the word “we”, rather than “I” Could he be subconsciously acknowledging his part in a wider agenda controlled by others with such talk? Another possibility is that he is knowingly giving listeners the opportunity to understand that he’s part of a larger community. Within Freemasonry, there is a tenet known as ‘Masterful Speech.’ As subjects move up through the different degrees, they become permitted to divulge certain elements of the Brotherhood’s activities - but only within closely controlled parameters. The idea is to reveal just enough - often in cryptic, coded form that only those well-versed in these areas would be able to understand, and to allow for plausible deniability when needed - but to still keep the important secrets well-hidden. The idea of Westwood being a Mason and employing the Masterful Speech tactic is one which cannot be discounted by anyone seeking to get to the true nature of his persona.

Maybe the same dynamic is at play with some recent club flyers such as these, where Westwood’s image appears interacting with pyramids, a visual calling card of the ‘elite’ power structure often referred to as ‘The Illuminati.’



And is this one all down to some unfortunate and unintentional positioning - or do the 'demon horns' indicate that there's something we should know?



How about this one? Some calculated head-tilting makes Tim appear as if he's wearing Disney/ Mickey Mouse ears. Far from innocent, this is a motif associated with trauma-based mind-control programming, which is endemic throughout the entertainment industry at the hands of the dark controllers who run the show. See the many, many articles residing at www.vigilantcitizen.com for more on this whole subject area. Note also the other guy's covering of his right eye, another common image flashed up by 'Illuminati' control system assets. Innocent and random? Or is there more to know here?



A Speculative Conclusion

Given that the whole point of Lifetime Actors and the agendas which they uphold is to keep their true motives concealed, while giving onlookers just enough cryptic information that the claim cannot be made that they weren't, in some way, given the opportunity to know, I can only speculate by way of a conclusion. But I would suggest that this is a reasonable summary for anyone to arrive at, taking into account all of the information presented above.

Tim Westwood's father, the Bishop, may well have been a high-ranking Freemason, as many Establishment figures of his ilk are. Some

researchers into the workings of secret-society fraternities would maintain that a career as prolific as his is not possible without being well-connected at the upper levels of society. Membership is often retained within families, so Tim may well have been inducted into the ranks early on. The type of 'elite' public school education he received is not available to regular members of the public, and it seems unlikely that anyone having undergone one, when faced with the chance of taking on a well-paid "respectable" profession within society, would instead opt to drop out, turn their back on the family wealth, and work themselves up from the bottom as a glass collector, box boy and warm-up DJ in sleazy nightclubs. However, Westwood himself has admitted that he was a poor student, and he seems to struggle with literacy, so the plan may have been for him to be groomed, with Masonic brotherhood influence, for some other career path, but that the plan was altered at some stage, and the decision was made for him to become a future influencer of culture instead.

The social engineers who manipulate the entertainment industry plan their moves decades in advance, so it's feasible that even back in the 1970s and 80s, it was already known how black music and culture was to be steered and directed in the decades to come, and the controllers would have wanted 'their' personnel to already be in established positions to guide it and act as controlling gatekeepers. Westwood's role involved spending several years *appearing* to struggle to get a foothold on the ladder of DJing success, and making all the right moves, in order to cement his credibility and acceptance in the game - but with it never being an option that he would fail. His years of 'keeping it real' and *appearing* to be an authentic champion of Hip-Hop culture in its golden years, were a necessary component. As the years progressed, and the culture-changing agendas behind Rap music became clearer, so Westwood's sphere of influence increased, ensuring that he was in place on BBC Radio 1, where he would become a household name, during the crucial years of the 1990s and beyond.

The multitude of ways in which "Hip-Hop" music and urban culture have been systematically debased and degraded - in line with many other engineered changes to society - speak for themselves, and Westwood has maintained his position as the most recognisable figurehead and "go-to" man for these "styles" throughout. Even though his Radio 1 tenure came to an abrupt end in 2013, it did little to dent his reputation or recognition. He has been faced with many opportunities to step aside

from peddling toxic influences to children. Yet he has continued on with pushing degenerate behaviour to young people, year after year.

Westwood would have shown himself early on to be someone who was never likely to get married or to have children, to therefore be distracted from his role by family life, and thus to be someone ideal for this type of role. It's easier for someone lacking in morality to push agendas which do harm to other people's children when they have none of their own to worry about.

Is it *really* conceivable that a man into his 60s can find any kind of genuine personal satisfaction immersing himself in all that Westwood still does - emulating the behaviours of people young enough to be his grandchildren, with fake, exaggerated mannerisms more befitting an immature adolescent than a man approaching his pension? Would some dignity and maturity not have kicked in decades ago, as part of the natural process of a normal adult's evolution through life? Can someone of his heritage and track record really be naive enough not to understand the true forces that run the corporate music industry, and the malevolent agendas that they employ to control the thoughts and behaviours of young people? Is the only reasonable conclusion to reach, therefore, that he is a knowing and willing player in what he is a part of, and has no troubling qualms or conscience about what he's doing, possibly out of some oath of allegiance to a secret society brotherhood?

False heroes and role models always let you down in the end. The only solution is to let them all go.

By Mark Devlin

*

Resources:

<http://www.bbc.co.uk/radio1/westwood/biogRaphy.shtml>

https://en.wikipedia.org/wiki/Bill_Westwood

<https://www.dailymail.co.uk/news/article-389880/The-phoney-cynical-world-Ali-Gs-role-model-.html>

[https://en.wikipedia.org/wiki/Steve_Walsh_\(DJ\)](https://en.wikipedia.org/wiki/Steve_Walsh_(DJ))

<http://www.mikeallencapitalradio.com/home/the-competition/the-pirates/lwr>

<https://www.theguardian.com/music/2004/oct/03/popandrock>

<https://www.YouTube.com/watch?v=MbXWrmQW-OE>

<http://www.xxlmag.com/news/2016/08/tim-westwood-interview/>

<https://vigilantcitizen.com/vigilantreport/the-hidden-hand-that-changed-history/>

KRS One - Explains the Illuminati, Freemasons, and if he's a member:
<https://www.YouTube.com/watch?v=IZqghCSEj94>

<http://www.ibiza-voice.com/news/news.php?id=581>

<https://www.thestar.co.uk/lifestyle/features/i-inspired-bruno-not-ali-g-jokes-radio-1-xtra-tim-westwood-video-1-305478>

https://en.wikipedia.org/wiki/Gargoyle_Club

<http://www.urban75.org/london/gossips-club-london.html>

<https://shapersofthe80s.com/clubbing/69-dean-street-and-the-making-of-uk-club-culture/>

<https://www.dailymail.co.uk/tvshowbiz/article-1269929/BBC-Radio-1-DJ-Tim-Westwood-YouTube-video-urging-festival-drug-taking.html>

<https://www.shortlist.com/news/tim-westwood-id-probably-pay-to-be-shot-again/56003>

<https://variety.com/2017/music/news/parents-accusing-r-kelly-of-holding-daughters-in-cult-to-hold-press-conference-1202497833/>

<https://www.thesun.co.uk/news/6938673/tim-westwood-Drill-Rap-profiteering-ali-g/>

http://news.bbc.co.uk/1/hi/uk_politics/5055724.stm

<https://www.thesun.co.uk/news/uknews/6921180/camberwell-stabbing-Rapper-killed-Drill-tim-westwood-latest/>

<https://www.YouTube.com/watch?v=JYsDmebykLs>

<https://www.gigwise.com/news/27593/>