

GONZO

In a specially **green issue** we bring you the adventures of **Charlie X**, **Steve Andrews** tells of the awful **fires in Colombia**, and **Jon and Charlotte** go on **climate strike**.

John goes to see **Steely Dan** and **Steve Winwood**, we interview **Martin Gordon** about his **Brexit inspired single**, Alan writes about **Chrysalis**, we review the new book by **Stephen Clarke 1980**, and Jon is amused by the **Queen** biopic **Bohemian Rhapsody**.



#329/30

A RIGHT CHARLIE

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GONZO

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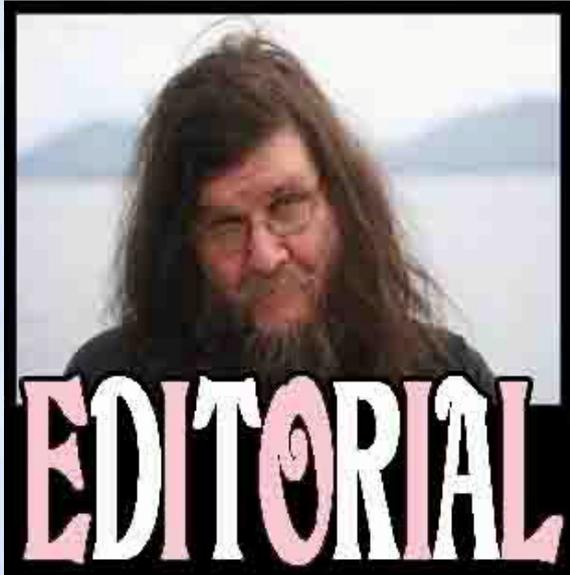
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<https://gonzo-multimedia.blogspot.com/>

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 archaic little publication, which I started on a whim five years ago, and which has grown beyond my wildest imaginings. In this issue, we have an increasingly diverse range of articles, and although sometimes it feels like we are part of the Tea Room Orchestra on the

RMS *Titanic*, playing merrily on as the largest iceberg in the known universe looms terrifyingly before us.

There should be a good joke here about “the *Titanic* sails at dawn”, but I am feeling too woozy from the effects of my antibiotics to channel dear old Mick Farren and say anything remotely witty or subversive, so I shall pass on that one.

This last week, I saw a movie, which actually provoked some fairly interesting moral responses in my psyche. The movie was *Bohemian Rhapsody*, which purports to be a biopic of the Once and Future Queen, Freddie Mercury, but is actually nothing of the sort. It raised a very interesting moral and artistic conundrum for me.

The film is surprisingly well done, and many of the actors look surprisingly similar to the famous people whom they are depicting. The actor playing John Deacon, especially so. Rami Malek is particularly good in the role of Freddie, and the producers have done an excellent job of





recreating the cultural zeitgeist of the times. The film covers a period from the very early 1970s onwards fifteen years to Live Aid, in July 1985.

My initial problem with this film is that it plays fast and loose with historical accuracy in a most egregious manner. I was sitting up in bed watching it, and my poor long suffering wife Corinna was laughing at the way I would stop the film every few minutes to check facts. There are so many factual inaccuracies that I will not even attempt to list them. Songs from one period are being shown being played many years before they were actually written, for example, and the timeline of events, particularly those appertaining to Freddie Mercury's struggle with HIV/AIDS are particularly out of kilter. I am not claiming, in any shape or form, that these are mistakes. It is obvious that the production team knew exactly what they were doing, and – indeed – *Queen* guitarist Brian May said as much recently, and I paraphrase: the surviving members of the band were

perfectly aware of the historical inaccuracies, that it was a biopic of Freddie Mercury rather than a straight documentary about the band *Queen*, and that the reasons that the production team, which included Brian May and Roger Taylor as consultants, had decided to play fast and loose with the timeline was that it made the story more effective.

I have to admit that once I had decided to stop being so anally compulsive about the whole thing, and to just sit back and enjoy the movie, I found it far more enjoyable (I can feel Corinna laughing at me from the next room as I dictate this). The fact is that this film is not even a true biopic. It is a sort of impressionist version of events that presents a stylised story which is about as historically accurate as the back story of a Dan Brown novel.

It works perfectly as entertainment. The emotional trigger mechanisms work fine, inducing happiness, sadness, pride and shock in equal measures. But for someone

اللجنة لهم إذا كانوا لا تأخذ نكتة



like me who is a card carrying rock and roll archaeologist, getting over the fact that characters on a screen who have the same names as real life people whose careers one has followed, who look like, sound like, and even *act* like these characters, are not these characters, is an enormous paradigm shift. Once one *has* got over this (and I have to admit that I'm not sure if I have or not), there is no doubt whatsoever that this is one of the most sumptuous and expansive rock and roll films that I have ever seen.

There are lots of nice touches, of which most people would not be aware. For example, before *Queen*, May and Taylor were in a three piece band, called *Smile*, with a bloke called Tim Staffell. When May and Taylor re-recorded a song from

Queen's first album – 'Doing Alright' – which had been co-written by Staffell, they invited him into the studio with them for the first time in nearly half a century, and the re-recorded 'Doing Alright' was credited to *Smile*. Another amusing touch is that, during the section where young Freddie is beginning his sexual orientation, the disturbing looking bloke that he sees outside a public lavatory is played by none other than Adam Lambert, currently best known as vocalist with the 21st century version of *Queen*.

The lengthy sequence at the end of the movie, which depicts Queen's triumphant appearance at Live Aid, is nothing short of magnificent, and reminds us, as if any reminder was necessary, what an

extraordinary live band they were. And the depiction of Mercury's first gig with *Queen* right at the beginning of the film is – if anything – even more exciting, as well as showcasing the institutionalised racism that was endemic in British society at the time.

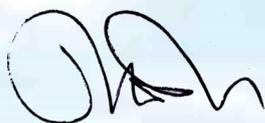
But none of this negates the fact that this is a fictionalised account to a far greater degree than most people, certainly the casual viewer, will recognise. And, it does make one ask a lot of questions about the appropriateness of using 'real' characters to tell a broadly fictionalised morality tale. Because, it is hard not to see the moral subtext of the movie, being that "if only Fred had stuck with his pretty girlfriend and ignored all those nasty homosexuals, everything would have been hunky dory". Although it portrays people within the gay community often in a very positive light, it – to me at least – does come over as a disturbingly one-dimensional recounting of events.

At some stage, I am going to have to sit down and watch the movie again, resisting the temptation – all the way through – to put it on pause so I can check the historical veracity of events portrayed on the screen. Because, that – as I have discovered – really does not add anything to the entertainment value of this movie. Only then will I be able to work out in my mind whether this particular approach to story telling is justified or not.

At the moment, my own internal jury is still out.

Enjoy this issue.

Hare bol,
Jon



Bohemian Rhapsody, John Lennon, Yoko Ono, Michael Epstein, Queen, Michael Jackson, Jon Anderson, Yes, Martin Gordon, Shakti Fest, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Douglas Sandom, Stephan Ellis, Edward Isaac Bickert, CM, Paul Williams (ne Paul William Yarlett), André George Previn, KBE (ne Andreas Ludwig Priwin), Leo de Castro (ne Kiwi Leo de Castro Kino), Keith Charles Flint, Magenta Devine (nee Kim Taylor), Sara Romweber, Mike Grose, Edward Taylor (Eddie Taylor Jr.), James Dapogny, Asa Brebner, Hal Blaine (ne Harold Simon Belsky), John Kilzer, The Fall, Rick Wakeman, The RAZ Band, America, Alan Dearing, Neil Goodwin, Charlie X, Chrysalis, John Brodie-Good, Steely Dan Band, Steve Winwood, Kev Rowland, Hallux, Hartmann, Infintee, Infrared, Issa, James Christian, Jared Gold, Jupiter Society, Gregg McKella, Dr Sardonicus Midwinter Nights Dream Psychedelic Festival #2, Paradise 9, Broken Lines, Lost Tuesday Society, Sendelica, Twink, Tony Klinger, Steve Andrews, Colombia, Kogi Mamos, Sierra Nevada de Santa Marta, climate change, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, Stephen Clarke

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 kitten on the verge of adulthood) ably assisted by:

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(Staff writer)
Jeremy Smith
(Staff Writer)
Alan Dearling,
(Staff writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(columnist)

Richard Freeman,
(Scary stuff)
Dave McMann,
(Sorely missed)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
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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).

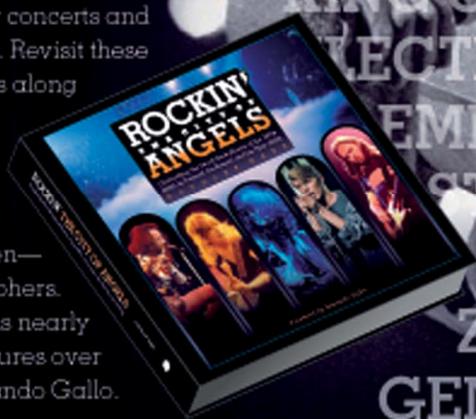
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

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 is nearly the size of an LP cover and features over 600 images. Foreword by Armando Gallo.

Available at Amazon and GonzoMultimedia.com
Preorder begins December 2016; wide release January 2017



AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
NICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE BREGS PAUL
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



ANOTHER EPSTEIN? IMAGINE NO SYNCHRONICITIES, I WONDER IF YOU CAN: Filmmaker Michael Epstein couldn't believe his luck when Yoko Ono gave him access to hours of forgotten footage of her life with John Lennon.

The singer and performance artist decided it was time to show fans the home videos shot at the couple's Tittenhurst Park home in England and in New York in 1970 and 1971, and called in Epstein to sort through it. The result is *John & Yoko: Above Us Only Sky*, which will air on America's A&E network next week (11Mar19).

The thrilled director is still pinching himself after realising he had his hands on Lennon's mythical Clock movie and unseen

footage of George Harrison performing with John.

"Yoko realised there was all this material that had been shot that nobody had ever seen," he tells WENN. "I thought I had seen everything and I thought I knew the story, but I remember seeing this footage for the first time and just being blown away..."

"I open the film with John at an upright piano playing out the chords to How, which is on the *Imagine* album, and the camera pulls back and you see it's George Harrison who is playing. George is not credited on the album for playing How. Nobody has ever seen this material before.

"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

"There's also footage of John and Yoko in 1971, holed up at the St. Regis Hotel in New York. John made an experimental film called Clock, which is him sticking the camera in front of the mirror and hanging out. He's just sitting on the couch with his guitar, singing songs. You see the real John as a fly on the wall.

"That footage of Clock had only been rumoured to exist. I don't think anybody had ever physically seen it."

<http://www.music-news.com/news/UK/120188/Lost-John-Lennon-footage-comes-to-life-in-filmmaker-s-new-Imagine-documentary>

GOD SAVE THE. SEQUEL, WE MEAN IT MAAAN.: Queen could be planning a sequel to their blockbuster biopic Bohemian Rhapsody, according to a longtime confidant of the band.

The movie was a box office and awards season hit, earning more than \$875 million (£662 million) worldwide and four Oscars, including a Best Actor gong for Rami Malek, who played Queen's iconic frontman Freddie Mercury.

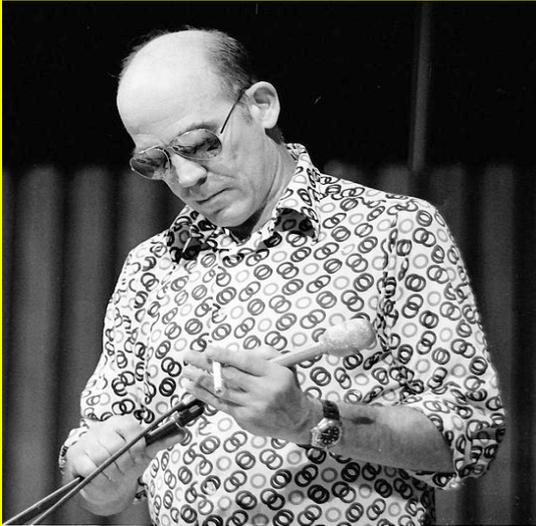
Rudi Dolezal, who directed videos for the band, including for their 1985 hit One Vision, and was close to Freddie, says their legendary manager Jim Beach and others around the band are discussing how to proceed with a follow-up.

"I'm sure he plans a sequel that starts with Live Aid," Rudi tells the New York Post's Page Six gossip column, adding that the project is "being heavily discussed in the Queen family".

<http://www.music-news.com/news/UK/120278/Bohemian-Rhapsody-sequel-being-discussed>

GOZGO CURRENTLY IN STOCK AT GOZGO (UK)

GOZGO CURRENTLY IN STOCK AT GOZGO (USA)



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

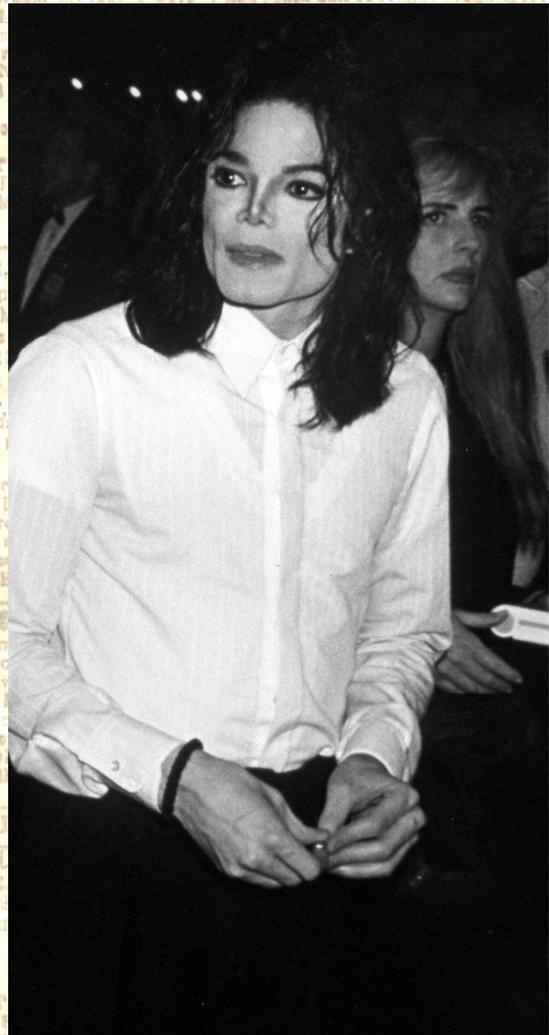
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

"We are going to Court, Andrew. We are champions! We will crush them like cheap roaches! TODAY'S PIG IS TOMORROW'S BACON!"

Hunter S. Thompson

SELLING THE FAMILY SILVER WHILE THEY STILL CAN: A heartfelt letter Michael Jackson sent to a father-figure security guard has hit the auction block. The handwritten note addressed to his personal security guard, Bill Bray, is expected to fetch as much as \$18,000 (£13,700). The letter, written in the early 1990s, went on sale on Thursday (07Mar19) via RR Auctions and bidding will continue until 14 March.

In it, Michael tells Bill he loves him and admits, "I don't know what would have happened to me if you were not around", thanking his longtime security guard for "being a father" to him. Bray started working security for the Jackson 5 in the 1970s and stayed by Michael's side until his retirement in the mid-1990s, according to RR Auction bosses.



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 186 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Shako and Drift COOLERS. Also, Trunks, Portmanteaus and Carpet Bags. Coach Cigs and Tidy WHIPS, &c. 157 Reaping done at short notice.
Worcester, Jan 18

Pratt, Downes & Scott,
(Successors to T. W. & O. P. BARRETT.)
157 Washington Square.
Feb 24, 1877.

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)

THE ^{gonzo} NEWSROOM

Join the Shakti Community at
Their New Location Come
Celebrate the Divine
Feminine in All of Us!

Shakti Fest 2019: Yoga and
Sacred Music
Festival Mother's Day
Weekend May 9 - 13

Joshua Tree, CA - February 20, 2019 - The [Shakti Fest](#) community of yogis, meditators, conscious parents, and spiritual seekers comes back together for its ninth season, this year on Mother's Day weekend - May 9 - 13. The 2019 Shakti Fest is at a new location, on the southern edge of the Mojave Desert - offering panoramic views of the North face of Joshua Tree National Park, exceptional desert vistas, and spectacular night skies at the Joshua Tree Lake RV & Campground, in Joshua Tree, CA.

Organized by Bhakti Fest, recently surpassing 10 years of producing conscious events, Shakti Fest is a unique springtime celebration. Driven by the divine feminine spirit, described in Eastern philosophy as the 'dynamic force which moves the universe' Shakti Fest features world famous yoga teachers, sacred music stars, spiritual and emotional growth workshops, sound baths, a healing sanctuary, and much, much more.

"We are so fortunate to be staying in the sacred vibration of Joshua Tree. Shakti and Bhakti Fest are all about heart centered community, a conscious and uplifting experience and the amazing line-up of artists, teachers and presenters in a family friendly drug and alcohol-free environment. We expect to offer the same amazing experience our events have always been known for," noted Sridhar Silberfein, founder of Bhakti Fest.

The Shakti Fest 2019 music lineup inspires attendees to sing, dance and open their hearts. This year's line up once again includes the best Kirtan (a.k.a. chanting) artists on the sacred music scene: **Jai Uttal, Donna De Lory, MC Yogi, Saul David Raye, Amritakripa, Gina Sala, Bhagavan Das, Larisa Stowe & the Shakti Tribe, Govind Das & Radha, Girish, Jaya Lakshmi and Ananda, Gina Sala, Fannah Fi Allah, Kavita Kat MacMillan, Krishna's Kirtan, David Newman, Sirgun Kaur, and Wicked Hanging Chads**, with more to be announced. The centuries-old practice of devotional chanting is considered to connect humans with themselves, the universe, and spirit.

World-class yoga teachers are the heart of Shakti Fest, and spring in Joshua Tree is a beautiful time to practice in nature. With a multitude of yoga venues with classes from sun up to sundown, there really is something for everyone! 2019 Shakti Fest teachers include; **Shiva Rea, Mark Whitwell, Mas Vidal, Kia Miller, Georgina Meister, Leeza Villagomez, Carmen Curtis, Hemalayaa Behl, Nubia Teixeira, Dr. Haridass Kaur Khalsa, Lisa Gniady, Dharma Shakti, Hannah Muse, Saul David Raye, Govind Das & Radha** and local desert favorite **Kristin Olson**. Anyone can find their inner Shakti through energy invoking sessions in a wide variety of yoga styles.

Shakti Fest 2019 Workshops will cover a plethora of wellness and conscious topics including Ayurveda, spiritual nutrition, tantric energy, breathwork, Sanskrit, conscious relationships, women's sexuality, bhakti art, and hoop dance, with internationally known speakers such as **Michael Brian Baker, Mirabai Devi, Dawn Cartwright, Siva Mohan, Zoë Kors, Lorin Roche and Camille Maurine, Manoj Chalam, Peace Guardians, Sharanam, Josie Keyes, Meghan Mahealani Morris, Rana Nader, Sarah Marshank, Syamarani, Zach Leary, Bianca & Michael Alexander, and Dharma Devi**. Shakti Fest also offers gender specific workshops for Women and Men, creating dedicated sacred spaces, which allow for a deeper connection and expression with sisters and brothers in a safe space.



EYEWITNESS

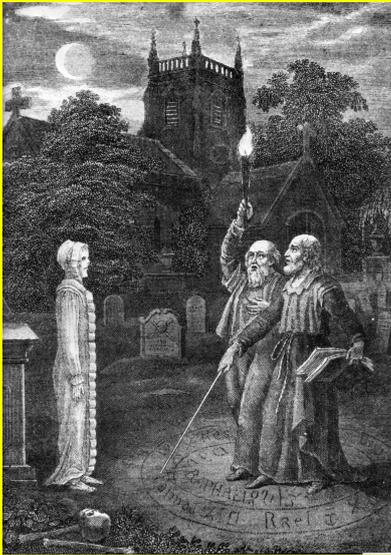
Another gem from the collection of Rob Ayling, the *Gonzo Grande fromage*. He says: "Another day at the office looking for unreleased gems"



WEIRD SHIT IS HAPPENING

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

Enjoy.



VOYNICH MANUSCRIPT DECODED?

<http://www.openculture.com/2019/02/has-the-voynich-manuscript-finally-been-decoded.html>

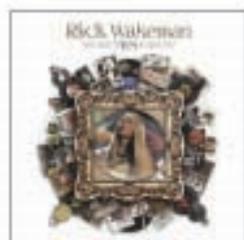
There are still several ancient languages modern scholars cannot decipher, like



Worcester, Feb 11. 41
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LANS. Also, Trunks, Valises and Carpet Bags. Coach
Gigs and Tally WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 18

PRATT, DOWNES & SCOTT,
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Worcester, Feb 24, 1877.

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2004CD



TIME MACHINE

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

HFG2012CD



GASTANK

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

HFG2022DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

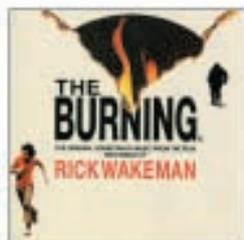
8C241-60



COUNTRY AIRS

The original recording, with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2009CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-42005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
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. arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

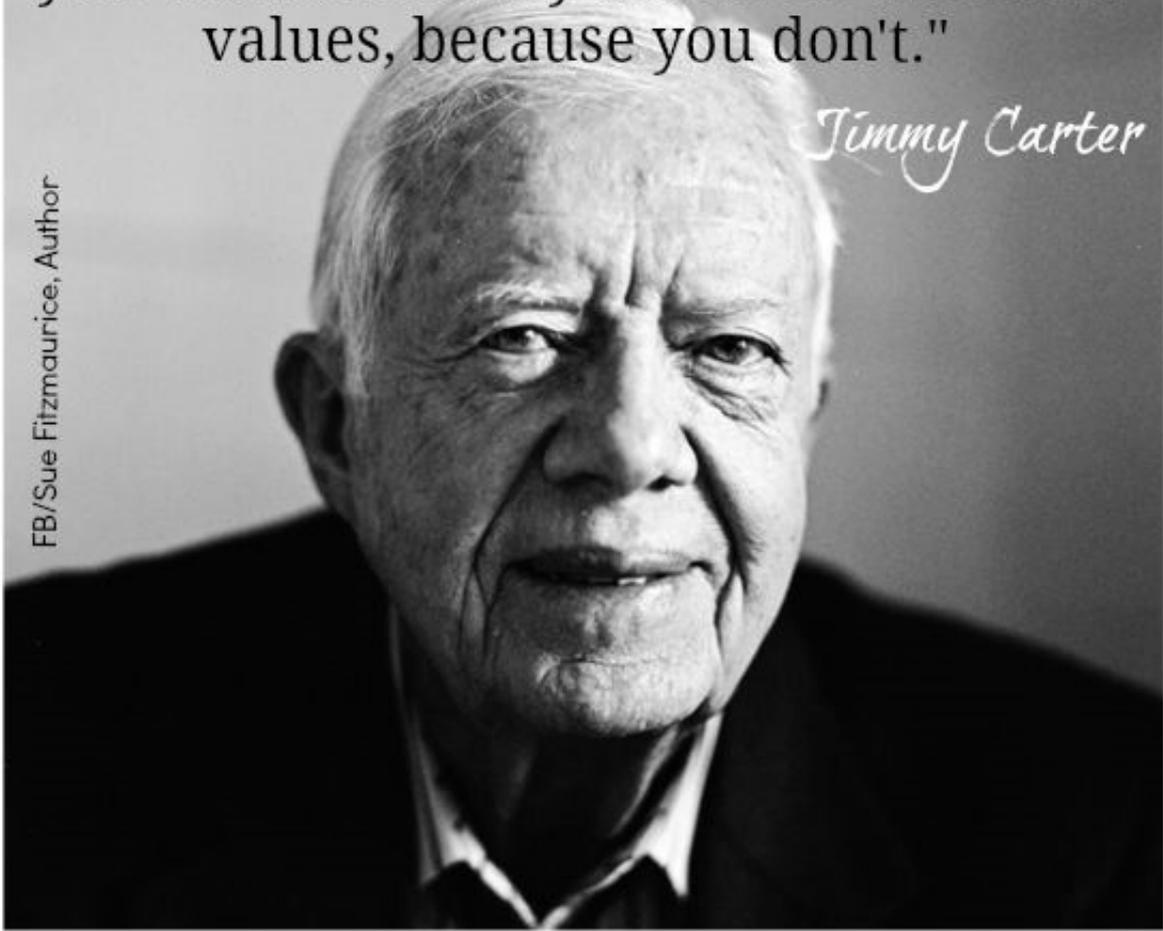
MORNINGS 8AM - 11AM ET CH. 21 SIRIUS | ((XM)) SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDTAM)

"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.

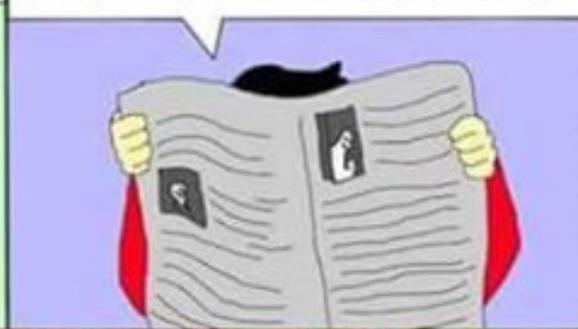
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

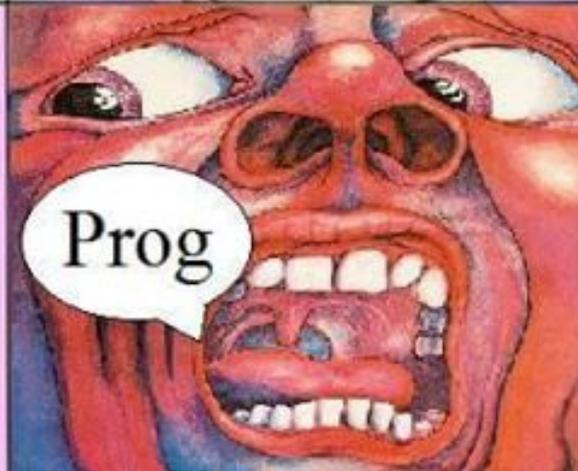


Sex?



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.

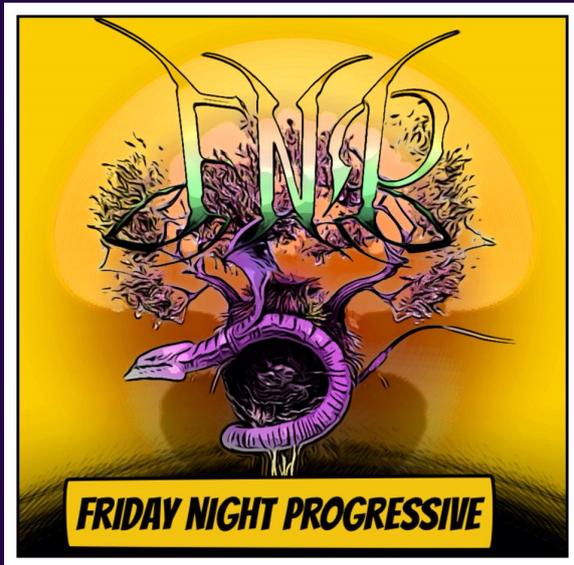
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



11 -11-2018 – SHOW 284– England Made Me

Unknown Mortal Orchestra: Not in Love
Egg: I Will be Absorbed
Cabaret Voltaire: Don't Argue
Black Box Recorder: Being Number One
The Acklerleys: The Boat we Made
Cab Calloway: The Man from Harlem
Boukader Coulibaly: Taka Kadi
Bert Jansch: Downunder
The Aphex Twin: Acrid Avid Jam Shred
Edgar Broughton Band: Death of an Electric Citizen
Doves: Winter Hill
Black Box Recorder: When Britain Refused to Sing
Luke Hains: She was as Ripe as a Meadow
El Vez: El Groover
Sadistic Mika Band: Hi Jack (I'm Just Dying)
The Joint: Freak Street
The Evil Usses: Grouse
Mary Lattimore: Never Saw Him Again
Pink Floyd: Dogs
Telstar Ponies: Brewery of Eggheads
Black Box Recorder: The School Song
Black Box Recorder: Andrew Ridgeley
Buzzy Linhart: End Song

**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.



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Old Rock City Orchestra
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Listen
Here

Friday Night Progressive



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

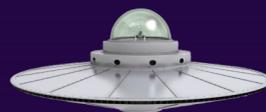
"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Underlying Pattern of Paranormal Events
 Mack, Juan-Juan & Commander Cobra talk with Switchblade Steve Ward about the theory that paranormal events may not be random but might happen in a precise, orderly fashion. Cobra on the mystery of why England gave Communist Russia the best jet fighter of the Cold War. Also, 10 More Questions for Juan-Juan. Guests include Dr. Lira, Emily M & the Black Eyed Kid.



Listen
Here

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



**Douglas Sandom
(often misspelled Sanden)
(1930 – 2019)**

Sandom was an English drummer who was the first drummer for the rock band The Who.

During the infancy of the band's career, while they were playing as the Detours (around mid-1962), Sandom joined as drummer. However, while the other members of the band were in their late teens, Sandom was already in his early thirties, and the difference in age caused problems in the band. In February 1964, the band discovered that there was another group called the Detours, and on Valentine's Day 1964, they changed their name to the Who.

When the band secured, but failed, an

audition with Fontana Records in early 1964, the label's producer, Chris Parmeinter, said he didn't like Sandom's drumming. The band's then manager, Helmut Gordon, and lead guitarist Pete Townshend agreed, and Townshend suggested to the other members of the band, Roger Daltrey and John Entwistle, that Sandom leave the band. Sandom gave a month's notice, and left in April.

No recordings with Sandom playing with the band were ever released. According to Townshend's book *Who I Am*, Sandom was hurt by Townshend's comments that he should leave as a few months earlier, when the Who had failed an audition because a record executive thought Pete Townshend was "gangly, noisy, and ugly", Sandom had defended Townshend. Sandom died on 27th February, one day after his 89th birthday.

THOSE WE HAVE LOST



Stephan Ellis
(c. 1949 – 2019)

Ellis was an American bass guitarist.

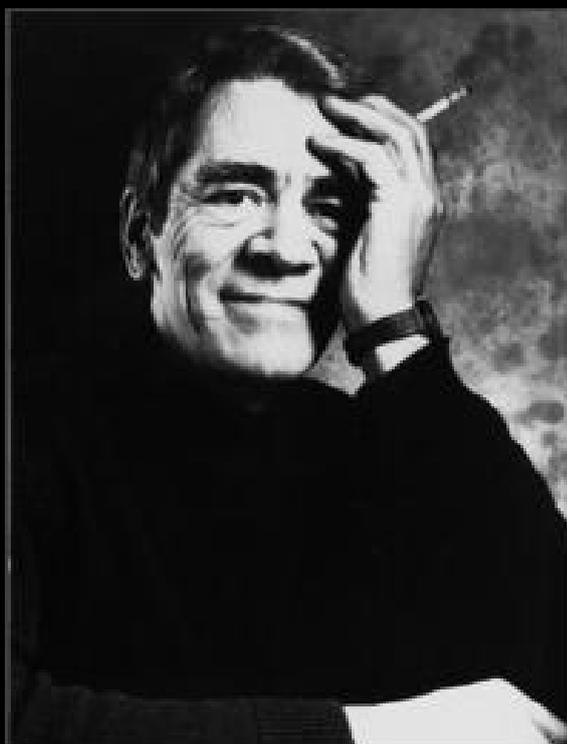
He joined the hard rock band Survivor in 1981, before leaving in 1987. He rejoined in 1996 and left for the second and final time in 1999. Ellis did however fill in once for the band in 2005.

Ellis died on February 28th, at the age of 69.

Edward Isaac Bickert, CM
(1932 – 2019)

Bickert was a Canadian jazz guitarist.

When he was eight years old, he started playing guitar, and performed at country dances with his parents, who were musicians, his mother on piano, his father on fiddle. During the early 1950s he worked as a radio engineer in Toronto, and after that, he became a studio musician, recording as a sideman for Ron Collier, Moe Koffman, Phil Nimmons,



and Rob McConnell.

He was in a duo with Don Thompson and a trio with Thompson and Terry Clarke. He also worked with American musicians when they toured in Toronto such as Ruby Braff, Paul Desmond, and Frank Rosolino. After playing in Japan with Milt Jackson, he recorded with Oscar Peterson, then Buddy Tate. He went on tour during the 1980s with McConnell, Koffman, and Peter Appleyard.

He later signed with Concord and recorded with Ernestine Anderson, Benny Carter, Rosemary Clooney, Lorne Lofsky, Dave McKenna, Ken Peplowski, and Neil Swainson. Lofsky was a member of his quartet in the 1980s and '90s.

He died on February 28th, at the age of 86.

THOSE WE HAVE LOST



Paul Williams
(born Paul William Yarlett)
(1940 – 2019)

Williams was an English blues and rock singer and musician.

During his early career he joined Zoot Money's Big Roll Band on bass and vocals, alongside the guitarist Andy Summers, and then replaced John McVie in John Mayall & the Bluesbreakers, while also recording with Aynsley Dunbar and Dick Heckstall-Smith. In 1970 he joined the band Juicy Lucy as lead vocalist and recorded the album *Lie Back and Enjoy It*. This band included future Whitesnake guitarist Micky Moody and featured in the 1971 film *Bread*. Williams later collaborated with Moody on the album *Smokestacks, Broomdusters and Hoochie Coochie Men* in 2002.

In 1973 he joined the progressive rock group Tempest, led by Jon Hiseman on drums with Mark Clarke on bass and Allan Holdsworth on guitar, and after relocating to the United States, he joined Holdsworth in the group known as I.O.U. and recorded the three critically acclaimed albums *I.O.U.*, *Road Games* and *Metal Fatigue*. His most recent touring band had been Blue Thunder.

He died on 1st March, aged 78.



André George Previn, KBE
(born Andreas Ludwig Priwin)
(1929 – 2019)

Previn was a German-American pianist,

THOSE WE HAVE LOST

composer, arranger, and conductor. His career began by arranging and composing Hollywood film scores for MGM, and was involved in the music for over 50 films over his entire career. He was also the music director of the Houston Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Los Angeles Philharmonic, and the Oslo Philharmonic, as well as the principal conductor of the London Symphony Orchestra and the Royal Philharmonic Orchestra. In jazz, Previn was a pianist-interpreter and arranger of songs from the Great American Songbook, was piano-accompanist to singers of jazz standards, and was trio pianist. All along the way, his efforts were recorded; much of the way, they garnered acclaim and awards.

Along with his siblings, he received piano lessons and Previn was the one who enjoyed them from the start and displayed the most talent. At six, he enrolled at the Berlin Conservatory. In 1938, Previn's father was told that his son was no longer welcome at the conservatory, despite André receiving a full scholarship in recognition of his abilities, on the grounds that he was Jewish. During the nine-month wait to obtain American visas, Previn's family left Berlin for Paris, and he was enrolled into the Paris Conservatory where André learned music theory, and in 1946 Previn's career began.

He was called for military service in 1950, and while stationed with the Sixth Army Band at the Presidio of San Francisco, Previn took private conducting lessons from Pierre Monteux, then conductor of the San Francisco Symphony Orchestra, which he valued highly, for two years from 1951.

Previn described himself as a musician who

played jazz, not a jazz musician. He separately worked as piano-accompanist to singers of jazz standards, from Ella Fitzgerald to Doris Day, recording prolifically. He also worked

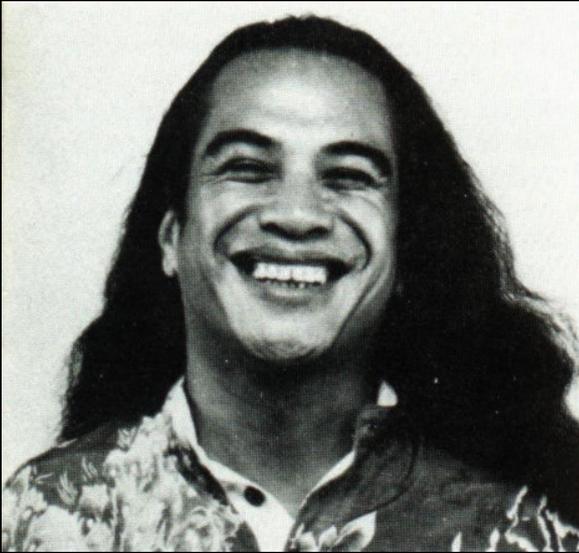
André Previn left two concert overtures, several tone poems, 14 concertos, a symphony for strings, incidental music to a British play; a rich trove of chamber music (six violin sonatas, other scores for violin and piano; sonatas for bassoon, cello, clarinet, flute and oboe, each with piano; a waltz for two oboes and piano, three other trios, a string quartet with soprano, a clarinet quintet, a quintet for horn and strings, a nonet, a so-called Octet for Eleven, and three works for brass ensemble); several works for solo piano; dozens of songs (in English and German); a monodrama for soprano, string quartet and piano (Penelope, completed just before he died); a musical each for New York and London (Coco and The Good Companions); and two successful operas.

Previn died on February 28th, at the age of 89.

**Leo de Castro
(born Kiwi Leo de Castro Kino)
(c. 1948 – 2019)**

De Castro was a New Zealander funk and soul singer-guitarist. In 1966, with his family, he moved to Auckland where he started his career in the local club scene. During 1968, for six months, he was the lead singer of Dallas Four and provided a "soul style about his singing". From 1969 to 1995 he worked in Australia in a variety of bands before returning to Auckland. He

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contributed to *Rocco* (1976), as a member of Johnny Rocco Band; *Voodoo Soul – Live at The Basement* (October 1987), by Leo de Castro and Friends; a live album, *Long White Clouds* (2007), which had been recorded in January 1988 using two separate backing bands, The Dancehall Racketeers and Roger Janes Band.

In September 1970 de Castro, on vocals and guitar, formed King Harvest as a progressive rock group with Jimmy Doyle on guitar (Silhouettes, Aesop's Fables, Moonstone), Mark Kennedy on drums (Spectrum), Duncan McGuire on bass guitar (Phantoms, Epics, Questions, Doug Parkinson in Focus, Rush) and Steve Yates on keyboards (Rush, Expression).

In December 1971 de Castro formed Leo de Castro and Friends, also billed as Friends, as a progressive rock group in Melbourne, and in August 1972 Friends released a single, "B-B-Boogie". Leo de Castro and Friends disbanded in June. De Castro established the New King Harvest in mid-

1973 and by the end of that year he formed the group, De Castro, which played "a mix of funk, soul, rock and blues" and were composed of de Castro on vocals and guitar, with Webb on drums joined by Rob Grey on keyboards, Ian Winter on guitar (Carson, Daddy Cool) and John Young on bass guitar.

Late in 1974 de Castro, on vocals, joined the Sydney-based group, Johnny Rocco Band. In January 1976 Johnny Rocco Band released their debut album, *Rocco*, and the band toured the United States east coast in 1976 to promote their album. Over the next few years de Castro formed a variety of groups: Cahoots (1976), Leo de Castro and Rocco (from May 1977), Leo de Castro Band, Heavy Division (1978) and Leo de Castro and Babylon from December 1978. De Castro died on 3rd March, aged 70.

Keith Charles Flint (1969 – 2019)

Flint was an English singer, musician and dancer, best known as a vocalist and dancer for the electronic music band The Prodigy. Flint performed vocals on both of The Prodigy's UK number one singles – "Firestarter" and "Breathe" – which were released in 1996. He was also the lead singer of his own band Flint.

In the late 1980s, Flint met DJ Liam Howlett at local rave club the *Barn* in Braintree, and expressed his appreciation of Howlett's taste in music. After receiving a mixtape from Howlett, Flint came back with great enthusiasm, insisting that Howlett should be playing his tracks up on

THOSE WE HAVE LOST



stage, and that Flint, along with friend Leeroy Thornhill, would dance to them.

Originally Flint was the band's dancer, but in 1996 he featured as the vocalist on the hit single "Firestarter", the accompanying video showcasing Flint's new punk look. This trend continued with the next Prodigy single "Breathe", on which Flint performed the lead vocals, whilst Maxim performed backup.

The 1997 album *The Fat of the Land* featured Flint's vocal contributions to several tracks, namely "Breathe", "Serial Thrilla", "Fuel My Fire" and "Firestarter". On the next Prodigy album, *Always Outnumbered, Never*

The ultimate Hooligan-Showman, Keith Flint RIP 4th March 2019.

It was 1995 – Something like my seventh or eighth Glastonbury. Mostly as a worker. Over the many years of Festival going, I'd been an incredibly lucky bunny. I saw the Beatles live in Brighton – mostly girls screaming. Captain Beefheart – theatrical and menacing. Frank Zappa – a musical icon. A Lord of the Satiric Dance. The Doors three times – Jim Morrison was the Leonine god; the Who with the razor-blade tension between Daltrey and Townshend; the transcendent Robert Plant fronting Led Zep; and a strangely uncertain Jimi Hendrix at the Isle of Wight.

But, when I saw The Prodigy at Glastonbury 1995 on the NME stage, it was Loud. Indeed, probably the loudest speaker system I'd heard at that time. It was Awesome. It was the apex of Theatrical Horror-Show. Punk meets Clockwork Orange. And Keith Flint was just the most frightening live Front-man I've ever witnessed.

It was certainly not a gig for the faint of heart. This was 110 per cent adrenalin-fuelled nastiness. Evil personified, but in Keith, far more than in Johnny Rotten, the UK had an actor cum singer who could probably cause a riot at a Sunday School picnic.

He will be sorely missed. And, I for one, will remember him as the Ultimate Firestarter, the ultimate Hooligan-showman – at one of my personal Top Ten live gigs ever!

<https://www.youtube.com/watch?v=etK0IX3LiAg>

Alan Darling.

THOSE WE HAVE LOST

Outgunned (2004), Flint did not perform any vocals, although he did appear on the "Hotride – El Batori Mix", on the "Hotride" single.

The Prodigy album, *Invaders Must Die*, was released on 23 February 2009 and featured vocals by Flint on multiple tracks. Flint released a single titled "War" with dubstep artist Caspa in 2012.

Flint has experimented with several solo/side projects, including the bands Flint and Clever Brains Fryin'. Only one single, "Aim4" by Flint, was released commercially, with Flint's debut album, *Device #1*, being cancelled before release.

More recently he had success as a motorcycle race team owner and manager – with his Team Traction Control winning three Isle of Man TT races in 2015 and competing in the British Supersport Championship running Yamaha YZF-R6 motorcycles.

Flint's final public performance with the Prodigy was on 5 February 2019 at the Trusts Arena in Auckland, New Zealand. On Saturday 2 March 2019 Flint took part in the Chelmsford Parkrun, for the third consecutive week, in which he achieved his personal best time. He was found dead at his home on 4th March. He was 49.



**Magenta Devine
(born Kim Taylor)
(1957 – 2019)**

Devine was a British TV presenter, journalist and music promoter best known for presenting the youth programmes *Rough Guide* and *Reportage* on BBC2 in the 1990s. She later presented *Young, Gifted and Broke* for ITV.

Devine originally worked for Tony Brainsby, a publicist for Queen, Thin Lizzy and Whitesnake. While still living with boyfriend Tony James, she became the music promoter for James's new band Sigue Sigue Sputnik. Her first television exposure was as a presenter of BBC Wales's pop music show *Juice*, produced in and around the BBC studios in Cardiff. Following her breakup with James, producer Janet Street-Porter booked Devine to be a presenter on Channel 4's youth programme *Network 7*. She then followed Street-Porter to BBC2 to present *DEF II*, of which *Rough Guide* was a feature before it became a separate programme.

Devine also did voice-over work and wrote for *The Guardian* and *The Mail on Sunday*. She presented the film programme *On*

THOSE WE HAVE LOST

Screen for the BBC World Service. In 2006, Devine fronted an Office of Fair-Trading campaign that urged consumers in the travel market to book with a member of ABTA. In 2015, she narrated a BBC Four programme on the New Romantic movement. Devine died on 6th March, aged 61.

**Sara Romweber
(c.1964 - 2019)**

Sara Romweber was the original drummer for North Carolina jangle-pop band Let's Active, which she joined at the age of 17.



Their first performance found them opening for R.E.M. in Atlanta, Georgia in 1981. Romweber quit the band in 1984 after the release of the *Afoot* EP and their debut full-length, *Cypress*. Later, she co-founded the group Snatches of Pink and performed with her brother as the Dex Romweber Duo, which released four albums between 2009 and 2014 and collaborated with Jack White on “The Wind Did Move” single in 2009. In 2014, she reunited with Mitch Easter as Let's Active for a benefit show

She died on 5th March, at the age of 55.



**Mike Grose
(? – 2019)**

Grose was the first bassist with Queen for a brief period 1970, because he already

THOSE WE HAVE LOST

played often with the group when they were still the band Smile. Then the group was formed by Brian May and Roger Taylor with Tim Staffell. He played with them during the first three concerts and was present when Freddie Mercury suggested that the band rename themselves to Queen.

Grose died on 6th March.



**Edward Taylor
(better known as Eddie Taylor Jr.)
(1972 – 2019)**

Taylor was an American Chicago blues and electric blues guitarist, singer and songwriter. He released six studio albums, and a compilation album of his better known tracks, all on the European-based label, Wolf Records. Among the musicians who worked in Taylor's backing band was his fellow guitar player Johnny B. Moore. Taylor also supported other musicians including Moore, Little Arthur

Duncan, Willie Kent and Hubert Sumlin, plus Buddy Guy, Keith Richards, Eric Clapton, and Billy Gibbons.

His father was Eddie Taylor, another Chicago blues musician, and his step-brother, Larry Taylor, is a blues drummer and vocalist, and his sister Demetria is a blues vocalist in Chicago.

Taylor originally wanted to be a rapper, but and although the young Eddie heard the Chicago blues, the family initially bought him some DJ equipment and a set of drums. It was not until after his father's death that Taylor started to play the guitar and learned to play on one of his father's old instruments, a Gibson ES-335. By the age of 18, Taylor started to associate with other blues performers such as Hubert Sumlin, Sam Lay, and Eddie Shaw, and gradually built up his own name and reputation, incorporating the building blocks of the Chicago blues.

By 1998, Wolf Records persuaded Taylor to record a tribute album for his father. *Lookin' for Trouble* featured his mother singing on one track. After having to take time off due to high blood pressure and kidney failure he resumed his live schedule, and his next album release was 2004's *Worried About My Baby*. Both of Taylor's albums to that point had contributions from his brothers, Larry and Tim, on drums. Five of Taylor's siblings performed on his next release, *Mind Game* (2006).

Taylor's reputation as one of the few guitarists who could still play in the original Chicago blues style, was further enhanced by his next two releases, *I Got to Make This Money, Baby* (2009) and *From*

THOSE WE HAVE LOST

the Country to the City (2010). He had also become a regular performer at the Chicago Blues Festival.

Taylor died of heart failure on March 8th, at the age of 46.



James Dapogny
(1940 – 2019)

Dapogny was an American jazz musicologist, pianist and bandleader, active principally in the traditional jazz revival scene.

Dapogny led an ensemble called the Chicago Jazz Band, founded in 1975, which played with Sippie Wallace and the Chenille Sisters and made many appearances on *Prairie Home Companion*. He earned a Ph.D in composition, and taught at the University of Michigan beginning in 1966.

Dapogny wrote extensively about Jelly Roll Morton, including liner notes for the release of his Library of Congress recordings. He also edited *Jazz Masterworks Editions*, a series initiated by Oberlin College and the Smithsonian Institution.

He died on 6th March, aged 78.



Asa Brebner
(c1965 - 2019)

Brebner was an American guitarist who was most know in the 80s for playing with Robin Lane & the Chartbusters. He was also as a singer, songwriter, cartoonist, author, and producer, and in addition to The Chartbusters and his own solo efforts, during which time he released six solo CDs, also played in bands like The Modern Lovers, Mickey Clean & the Mezz, The Grey Boys, The Family Jewels, The Naked I's, and Asa Brebner's Idle Hands.

Brebner was a prolific force in the Boston

THOSE WE HAVE LOST

music scene, particularly the city's early punk era, and only the weekend before had played a pair of reunion shows Robin Lane & The Chartbusters. He was currently working on new music, various art installations involving guitars.

He died on March 10th, at the age of 65.

Hal Blaine
(born Harold Simon Belsky)
(1929 – 2019)

Blaine was an American drummer and session musician. He is most remembered for his work with the Wrecking Crew, a group of Los Angeles-based musicians who recorded prolifically

in the 1960s and 1970s. Blaine was one of the most prolific studio drummers in the history of the music industry and his drumming is featured on six thousand songs, many by popular artists such as the Monkees, the 5th Dimension, and the Byrds, as well as on film and television soundtracks.

From 1949 to 1952, Blaine learned drums from Roy Knapp, who had also taught jazz drummer Gene Krupa, and began his professional career playing overnight sessions in Chicago strip clubs, which allowed him to practice and perfect his sight reading skills. He subsequently played as part of Count Basie's big band and toured with Patti Page and Tommy Sands before taking up session work.



THOSE WE HAVE LOST

He began playing jazz and big band music before taking up session work, specialising in rock 'n' roll. He became one of the key players in Phil Spector's de facto house band, later known as "The Wrecking Crew" after Blaine's 1990 memoirs of the group. Some critically acclaimed hits he played on include the Ronettes' single "Be My Baby" (1963) and the Beach Boys' album *Pet Sounds* (1966). Blaine gradually reduced his workload from the 1980s onwards.

Blaine is credited with popularising the "disco beat" after he recorded a "pshh-shup" sound by opening and closing the hi-hat at appropriate intervals on Johnny Rivers' "Poor Side of Town". The effect had been widely used in jazz, but professional recording engineers disliked it because of its resemblance to white noise. The sound subsequently became sought-after by producers in the 1970s.

He died on 11th March, at the age of 90.



John Kilzer
(1956/7 - 2019)

Kilzer was a former Memphis Tigers basketball player and singer/songwriter-turned-pastor.

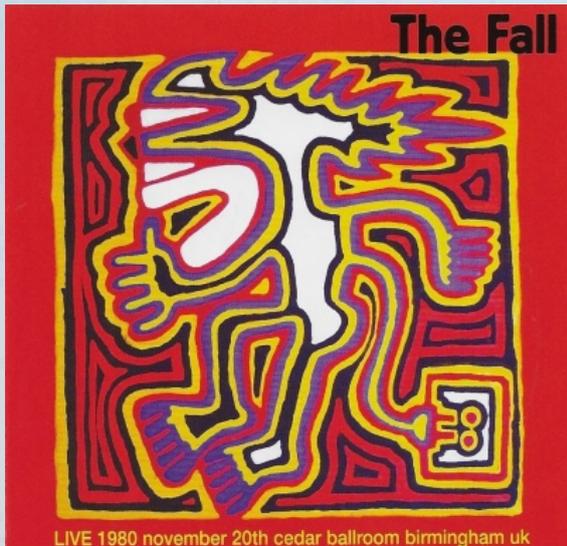
Originally from Jackson, Tennessee, the University of Memphis basketball player and English literature major-turned-English literature teacher landed a record deal with Geffen Records toward the end of the MTV era. He offered a mix of literate rockers and ballads bearing titles like "Memory in the Making" and "Marilyn Dean and James Monroe."

Kilzer recorded two albums for Geffen, "Memory in the Making" in 1988 and "Busman's Holiday" in 1991. Rosanne Cash, Trace Adkins and Maria Muldaur recorded his songs. It was on a European tour at the start of the 1990s in Paris that Kilzer said he decided to walk away from the record deal and the music business, and when he got back to the States, Kilzer negotiated an end to his music business contracts.

After several attempts at becoming a minister, Kilzer's recording and songwriting career was revived through a series of albums he made starting in 2000 with Archer Records. Kilzer's most recent release, "Scars," came out in January.

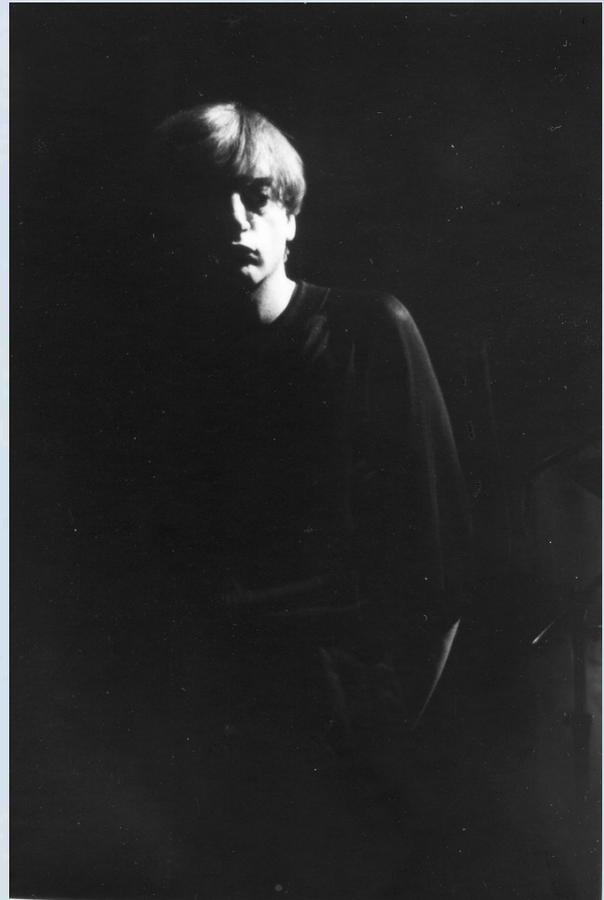
He died on 12th March, aged 62.

THOSE WE HAVE LOST



Artist The Fall
Title Live at the Cedar Ballroom,
Birmingham 1980
Cat No. COGGZ108CD
Label Cog Sinister

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,

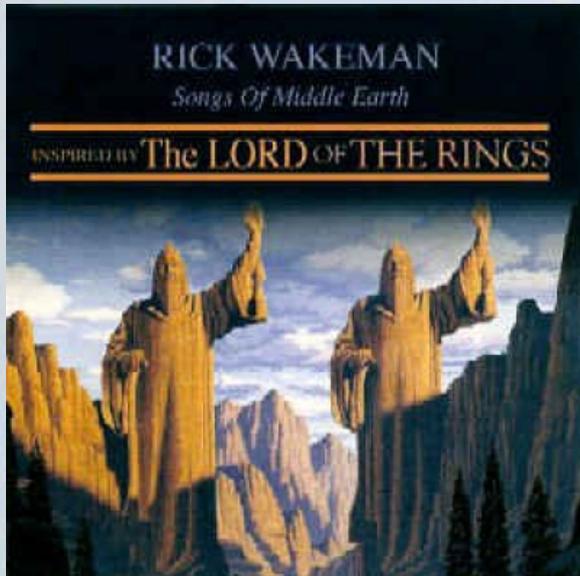


tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled



yarn." They were always at their best on stage, and this collection captures them in full flow.

Fantastic!



Artist Rick Wakeman
Title Songs of Middle Earth
Cat No. MFGZ030CD
Label RRAW

Richard Christopher Wakeman is an English keyboardist, songwriter, television and radio presenter, and author. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. He is a current member of Yes Featuring Jon Anderson, Trevor Rabin, Rick Wakeman. This is an especially curated selection of music inspired by the J R R Tolkein Lord of the Rings books.

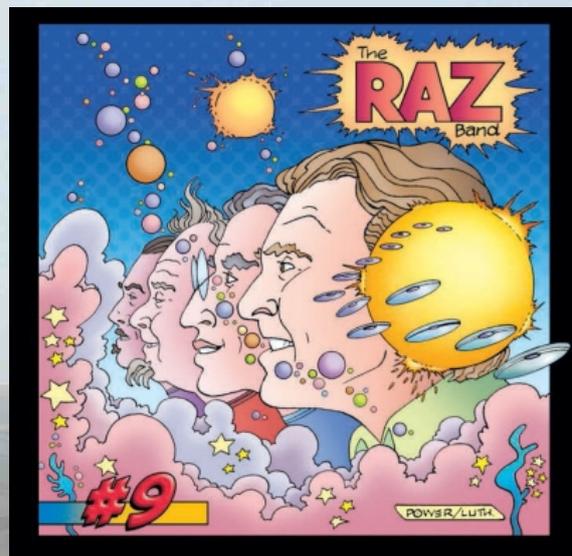
Artist The Fall
Title Interim
Cat No. COGGZ125CD
Label Cog Sinister

Interim is an album by English post-punk band The Fall, compiled from live and studio material and released in 2004 by record label Hip Priest. Interim features the first officially released versions of "Clasp



Hands", "Blindness" and "What About Us?" – all of which were later included on the band's next studio album Fall Heads Roll (2005) – as well as the instrumental "I'm Ronnie the Oney". The remaining tracks are all new versions of previously released songs, mostly from studio rehearsal recordings.

Interim was originally to be titled Cocked -



the alternate title was given on a promotional CD for "Blindness", which also gave the track's title as "Blind Man".

Artist The RAZ Band
Title No. 9
Cat No. HST507CD
Label Gonzo

Los Angeles - For the last thirty-five years, The RAZ Band has been recording and performing their own brand of original songs, entertaining audiences across the US and globally.

On March 30, 2019 Gonzo Multimedia will release the much anticipated new RAZ Band studio album "#9". Produced by Joey Molland, "#9" features eleven new RAZ Band songs. This past December 2018 The RAZ Band recorded their first live album performing songs from the upcoming "#9" album as well as their most recent albums "Madison Park" (2015 Roadie Crew magazine album of the year) & "The Best of RAZ 1985-2015". The live performance will be included as a bonus disc with the release of their new studio album "#9".

As Michael Raz Rescigno states: "I'm excited that our first live album will be released with our new studio album. Our "#9" album was a great recording experience and was recorded, mixed and mastered in ten months from the end of 2017 through Sept 2018". Featuring tremendous production by band member Joey Molland, The RAZ Band is looking forward to sharing "#9" with the world.

The RAZ Band members are Michael 'Raz' Rescigno on guitar & vocals, Jeff 'Hutch' Hutchinson on drums & vocals, Jim Manzo on bass & vocals, and Joey Molland on guitar vocals & production.

In 2019 The RAZ Band will be performing in the United States as well as abroad. Tour dates are being booked.

In November of 2015 Gonzo Multimedia released The RAZ Band's award-winning album "Madison Park", then in May of 2016 released "The Best of RAZ 1985-2015"; both receiving rave reviews all around the world.

The RAZ Band has opened for Badfinger, Missing Persons, Berlin, Marky Ramone, Bill Ward, Iron Butterfly and others.



Artist America
Title Live in Central Park 1979
Cat No. HST508CD-DVD
Label Gonzo

America is a British-American rock band formed in England in 1970 by Dewey Bunnell, Dan Peek, and Gerry Beckley. The trio met as sons of US Air Force personnel stationed in London, where they began performing live.

Achieving significant popularity in the 1970s, the trio was famous for their close vocal harmonies and light acoustic folk rock sound. The band released a string of hit albums and singles, many of which found airplay on pop/soft rock stations. At the end of the summer of 1979, renowned Australian documentary film maker Peter Clifton traveled to New York to film the final concert of Americas world tour. Chronicling the only time that America has been captured on film, Live in Central Park not only provides essential viewing of arguably one of the greatest hit songwriting teams performing at their best, it also captures quintessential scenes of New York and California in the late 70s, taking you on an extraordinary journey.





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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

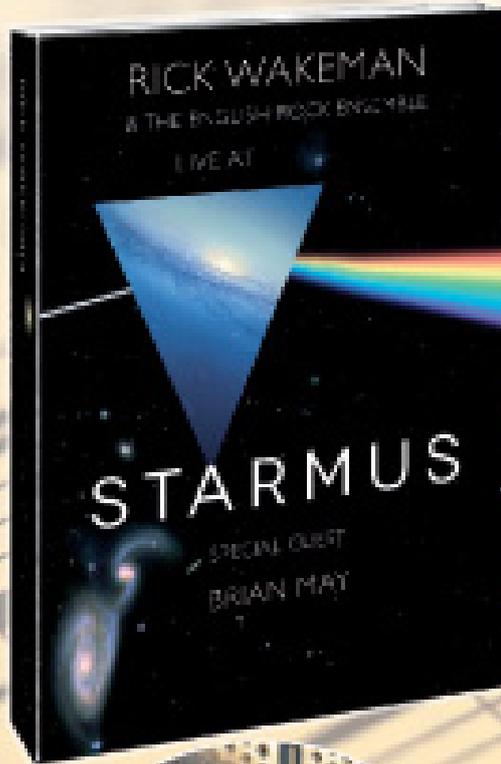
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Charlie X – By any mimes necessary By Neil Goodwin

Gonzo's Alan Dearling has been a long-time associate and supporter of activist and documentary film-maker/writer, Neil Goodwin. Alan invited Neil to share with us his adventures in Protest-Land as Charlie X.

Neil tells us: They say that thirteen is lucky for some. That's now the number of years that I have been dressing up as a Charlie Chaplin mime and pulling funny faces outside all the wrong places. So, I guess it's been a lucky number for me too.

It's been thirteen years since I opened a film club in Kennington called 'The Little Tramp', just around the corner from where Chaplin was born.

How appropriate, I thought, to greet the audience, dressed like the Little Tramp. So, I had trawled the charity shops in the Walworth Road looking for the right penguin suit and experimented with permanent marker and white face paint to do it all in Black and White. I would act as if I'd just escaped the wide screen to wander around London in the 21st Century – waiting for a bus on Waterloo Bridge, struggling to understand an Oyster card, or hobbling into the Charlie Chaplin pub in the Elephant for a quick shot.

At the same time, I enrolled in a short course at Birkbeck College called Body Politic and spent six weeks studying Art Activism, and this just so happened to coincide with Tony Blair setting up his one-mile protest exclusion zone around Brian Haw's peace camp in Parliament Square. The perfect space for a character like Charlie Chaplin to blunder into and fall foul of the law.

So, in January 2006 I found myself wandering black and white through the Exclusion Zone dressed as Charlie Chaplin, holding a placard that said, 'No Comment'. I was promptly arrested under Section 132 of the Serious and Organised Crime and Police Act 2005 (SOCPA), and taken to Charing Cross police station, where all the officers refer to each other by the call sign 'Charlie X-ray'. So, I decided to call my character Charlie X, and so set about launching a mini-mime wave in Westminster, adding a bit of tickle to the State's increasingly paranoid slap.

<https://www.youtube.com/watch?v=yCoJWKghT0M&t=9s>

Thirteen years on and I have now made over 100 appearances in both South Africa and the UK.

South Africa was (and still is) going through a very dangerous time. Mandela's ANC sold out the people big time. First through Mbeki's presidency, buying ridiculously expensive war planes from Tony Blair, instead of investing in housing, hospitals and schools,



plus turning his back on the Aids pandemic that was decimating the country.

Then Jacob Zuma, who set out to bleed the country dry through corruption and cronyism, draconian laws such as the dreaded Secrecy Bill, vast and unnecessary nuclear tenders, and the state capture of public utilities. Recent calculations show that a third of SA's R4.9-trillion GDP were wiped out during his presidency, while millions still lived in shacks.

Into this mix strolled Charlie X.

Despite an early incident where a guy screamed and jumped into a bush, it is testament to the universal nature of the character that I was soon widely recognised, accepted and understood. I firstly campaigned for cultural diversity and unity against a backdrop of deadly Xenophobic attacks with the 'Unite as One – One Africa' Campaign, working alongside an amazing Refugee Centre in Cape Town called Scalabrini:

<https://www.youtube.com/watch?v=imyWZ-ugHE0>

Then, I appeared regularly with the Right 2 Know campaign in support of free speech and government transparency :

<https://www.iol.co.za/news/right2know-campaign-voted-newsmaker-1436715>

I campaigned against a R3 trillion dodgy nuclear deal that the government were trying to swing with Russian influence, and the backing of a highly dubious family cartel known as the Guptas. One day, we managed to put the entire country on Red Alert at Koeburg, Africa's only nuclear power station, while they held us at the local police station and flew in two special agents to check us out. They kept asking us, "Are you Greenpeace?"

<https://www.youtube.com/watch?v=2tWzw7bMaV8>

Also, I'm proud to say, Charlie X helped to set up and promote South Africa's first ever Anarchist





Book Fair:

<https://www.youtube.com/watch?v=DyblQoF0c88>

So many huge and key issues. A real learning curve for any activist. From the Marikana massacre to fracking to Monsanto to LGBTI rights, I approached them all, managing to help elevate key issues to the front pages where they belonged. My South African journey through mime sealed by the discovery that Chaplin's much-loved half-brother Sydney was apparently born in Cape Town.

I fully explored the possibilities of art activism through the medium of large cardboard cut-outs. Cheap and available materials. High resolution images that look almost 3D. I built a huge rainbow Africa and encouraged 1000 people to 'face-up' to the statement 'LGBTI rights are Human Rights'. The Archbishop Desmond Tutu provided the 1000th face.

<https://www.youtube.com/watch?v=4jw6YM3gcS8&t=62s>

I designed a Monopoly-style board game called 'Corruption' where players navigate through a landscape of massive corruption scandals, playing for debt and picking up 'Community Cheat' cards. This day in the life video really captures both those props in action - <https://www.youtube.com/watch?v=ILmRI-kRrZQ&t=23s>

I consider myself to be quite severely disabled. I have a fused back and neck, I walk with a stick and my metal hip often sets off alarms. Being a Charlie Chaplin mime camouflages my condition, making every day awkward stiff motions somehow more natural within the make-up of the character. Out of costume, people wonder why I still walk like the Little Tramp. In costume, people have tried to pick me up, push me over, jump on my lap and slap me around like a play thing. But the fragility makes me stronger, and I tend to lose sight of my aches and pains when I'm doing a 'show'.

Throughout my time in South Africa, I pretty much had to behave myself and stick within the law. So, when I did finally return to the UK in 2016, I couldn't wait to do what the little tramp does best –



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and get busted.

Like extras in a piece of slap stick, any cop presence seems to validate the character and fulfil expectations. The character is expected to get into trouble. It makes the tourists smile and sends the press photographers into over-drive. The police always check me out, sometimes just search me, and have arrested me several times since my return from Cape Town. And one of the nice things about getting arrested is that the cops then provide you with video evidence and CCTV footage of the action for free.

<https://www.youtube.com/watch?v=IWPyaCcO6a4&t=79s>

All activists have what I like to call 'Protest DNA' in their blood, inspired and influenced by the actions of past campaigns and movements. Women's Suffrage and the US civil rights movement being two often cited examples. The Twyford Down road protest in the early 90s, was inspired by the anti Narita airport protests in Japan in the late 60s. The anti-globalisation movement and the Battle in Seattle in 1999, was influenced by the UK's Reclaim the Streets (RTS) in the mid to late 90s, and they in turn were inspired by the Stop the City protests of the 1980s.

My Charlie Chaplin dress-up protests drew inspiration from the Fathers' 4 Justice Campaign, whose dads dressed as super heroes made nightly headlines occupying Westminster and the roofs of



prominent ministers. A decade before them, the No M11 Link Road Campaign employed similar tactics, only without the dress-up.

So, just like conventional DNA, the strands of our protest DNA instruct the very nature of our activities. The more you delve into the way past activists did things, the more you realise that few, if any of today's actions, are completely brand new. I've seen 'Die-ins', where campaigners litter the ground with 'corpses' (fake blood optional), against Hawk sales to Indonesia in 2006, the DSEi arms fair in London in 2017, and most recently, as a warning of today's current climate emergency with Extinction Rebellion (XR) in shopping centres and high streets across the UK.

Obviously, with each new take on a tried and tested action, there's room for modification. Take 'swarming', XR's temporary occupation of key traffic junctions in London – the practical embodiment of 'business as usual is not an option'. These 'flash mobs' only last for 7 minutes at a time. Apparently, it's a way to avoid getting mass arrested for obstruction. It could be described as bite-sized 'Stop the City'.

One important (R)evolutionary shift that I do see around XR that I find new and refreshing, and potentially very dangerous to the status quo, is its decentralised structure. XR is more of an idea, a shared value, around which autonomous actions can and do manifest. It doesn't have a core campaign office with key players, and therefore cannot easily be infiltrated by spy cops. Without sounding too cult-like – we are all XR or can be XR if we wish.

Me and Charlie X have been XR on a few occasions now. The last time, I took a cardboard cut out of an African Jackass penguin called Pengi, a clear marine animal candidate for extinction under the climate crisis that is upon us. We both laid down in the road in front of Parliament as Theresa May's convoy was due to leave and got nicked for obstruction.

Here's the moment on Twitter:

<https://twitter.com/Terrenc61119127/status/1063081306526019584>

At the station, one of the cops proudly told me that





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he'd learnt all the words from the Great Dictator's Speech, one of the greatest speeches ever written, and proceeded to recite them to me as I took a leak in one of the cells, the cell door ajar. One of many surreal moments from the past 13 years. Like the time a cop challenged me dressed as the Great Dictator, saying, "I may be aware of the films of Charlie Chaplin from the 1940s, but these people [the tourists] probably aren't. If you salute like that again, I will arrest you for breach of the peace."

Back in 2006, I'd encouraged the peace activist Brian Haw to read the speech out in Parliament Square just after the Queen's opening of parliament:

https://www.youtube.com/watch?v=kC7EOt_5RII&t=279s.

Throughout that video, I kept thinking, dressed as Adenoid Hynkel, and covered with 'Double Cross' insignia, "I really need to learn these words". It eventually took me 12 years and several weeks of reciting the speech over and over as I went to the shop or waited for a bus to finally nail it. The line, "In the 17th Chapter of Luke it is written – the Kingdom of God is in men", often making me sound like a babbling Christian fundamentalist. I have now performed the speech at a number of festivals and protests, and even at an anti-fascist demo in Whitehall, its message of peace and unity, even more significant today.

But I leave you with my arrest outside Downing Street in early 2017 (my first action upon returning from South Africa), locking on to the main gates with crutches and a fake broken leg and a placard that said, 'Save the NHS'. In the scuffle to try and attach my bike lock, one of the cops grazed his hand against a little music box that was fixed to the back of the placard. When you turn the handle it plays, 'Hey Jude'. And after I'd managed to lock on, one of the cops pointed to his colleague who had blood running down his hand. Would you believe it? I was arrested for assaulting a police officer whilst campaigning to Save the NHS. How weird is that?! In the video you can see me miming, "I didn't mean to", to one of the cops." I was totally thrown and didn't know how I was going to explain this to a magistrate. But after four hours staring up at the ceiling of a cell, they simply released me without charge. Maybe because my offensive weapon was a little music box that plays, 'Hey Jude'. Or maybe because they agreed with me. I don't know. I like

to think they did.

<https://www.youtube.com/watch?v=n6m9npNh1G0>

Neil also asks us to check out his book: 'Mime Wave'. He tells us that, "...it covers my Charlie X adventures in 2006...and says a lot about the Bush and Blair times."

The product link page is on the [Lulu.com](http://www.lulu.com) site at

<http://www.lulu.com/shop/neil-goodwin/mime-wave/paperback/product-24006723.html>





**BANDS THAT TIME
FORGOT:
Frank's favourites –
Chrysalis**

Frank Zappa told the world that they were, "...a group that has yet to destroy your mind". Alan Dearling tells us that their one album:

alan dearling

‘Definition’ – is full of ethereal strangeness – much ado about insects and butterflies. Here’s a link for you to sample, ‘What will become of the morning’, the album’s opening track. Awesomely strange piano rhythm patterns: <https://www.youtube.com/watch?v=AKRk1qW7TLw>

This is prog-psych-folk of a certain US of A vintage from Ithaca, New York. And their main man, J Spider Barbour is well weird. In his original liner notes for the album he offers nine paragraphs starting with. “Nobody talks about tubercles anymore.” It gets stranger. Much detail about the semi-secret life of *Philosamia cynthia* (apparently *walkeri* in Yiddish). J Spider Barbour ends by informing us that, “*Philosamia Cynthia is the Working Man’s Moth*” (...think it is maybe the Silk Moth). In 1967 Chysalis were in throes of setting up a record deal with MGM records when

they met Mister Zappa, in Greenwich Village. Frank was keen to produce this young bunch of university students. However, it was not to be. Frank was himself busy extricating his Mothers of Invention from a deal with MGM/Verve. But the album is very creatively mixed by Jim Friedman (who later worked with Buffalo Springfield and the Lovin’ Spoonful) – lots of odd instrumentation and orchestration somewhat reminiscent of the Beatles circa ‘The White Album’. All very Baroque ‘n’ Roll. Flutes, screeching guitars, folksy-whimsy, staccato bass and innocent sounding (but in reality very dodgy indeed) hippy vocals, supposedly from the gardens and the hedgerows of life.

An album of its era – produced in the same year as ‘Sgt Pepper’s Lonely Hearts Band’ – and Spider went on to perform with Frank on ‘Lumpy Gravy’, ‘We’re Only in it for the Money’ and ‘Frank Zappa meets the Mothers of Prevention’. But it is

CR REV 94

"The term Chrysalis more especially applies to such of them as are spotted or splashed with metallic colour... green with yellow-tinted white markings on the edge of the wing covers and ridges; the spots on the body are yellowish or sometimes white. The scientific term for the chrysalis is pupa which in the Latin tongue means 'a doll or puppet'."
- Richard South, The Butterflies Of The British Isles

- 1 What Will Become of the Morning
- 2 Lacewing
- 3 Cynthia Gerome
- 4 April Grove
- 5 Father's Getting Old
- 6 30 Poplar
- 7 Baby, Let Me Show You Where I Live
- 8 Fitzpatrick Swanson
- 9 Lake Hope
- 10 Piece of Sun
- 11 Summer In Your Savage Eyes
- 12 Dr Root's Garden

Previously unreleased bonus tracks:

- 13 The Dues Are Hard
- 14 Gimme Your Love
- 15 Sink In Deeper
- 16 Window Shopping
- 17 Wheel I Can Ride
- 18 Cold And Windy City
- 19 Cynthia Gerome
- 20 Dr Root's Garden

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CHRYSALIS DEFINITION

Rev-Ola

extremely perverse, containing lots of Zappa-esque moments, especially in the vocal deliveries – and humorous comments about vegetables! Check out ‘Dr Root’s Garden’ and especially what is going on in his back shed, “*Raising bottles of disease/To destroy the world that made him.*” Mad. Bonkers. Check it out:

<https://www.youtube.com/watch?v=bpIJehnxBt0>

If you hunt this little gem out, you’ll understand why Frank Zappa in 1991, a couple of years before his sad demise,

told ‘Mojo’ interviewer, Pete Frame, about bands he ‘respected’: “I liked Captain Beefheart and there was a group called Chrysalis which was very good. Every once in a while I hear a record, even today, where I say that’s a good group or a good song. But usually not.”

The ‘Definition’ album was re-released in 2005 by Rev-Ola Records a division of Cherry Red in the UK. It includes the original 12 tracks plus 8 extras:

<https://www.cherryred.co.uk/shop/>



For the record, the original line-up of **Chrysalis**, was:

- Paul Album (RIP) -- bass
- James Spider Barbour - vocals, guitar, song-writer;
- Ralph Kotkov, keyboards;
- Nancy Nairn, vocals;
- Jon Sabin (RIP), guitar;
- Dahaud Shaar (aka David Shaw), drums, percussion.

Barbour moved to Saugerties, New York where he eventually made a living working as a biologist.

J Spider has taught, worked as a consultant, and with his wife Anita, they have written a couple of books including 'Wild Flora of the Northeast'. He's apparently written and recorded hundreds of songs over the years. Some of those songs saw a release on a 1980 EP with the band Imago, 'Especially for you to play'. He also released a 1997 album credited to The Curmudgenons, 'I Hear a Dog'.

Last heard of, J Spider (left) and Anita, were residing at 3000 Fishcreek Rd, Saugerties NY 12477. Online they tell us how the band members have ended up (but I'm not sure of the date of these comments):

"- After joining Ellen McIlwaine's band, 'Fear itself', Album was killed in 1969 by a drunk driver.

- Kotkov got a doctorate in art therapy.

- Nairn became a Florida-based marine biologist.

- Sabin went into teaching and died of cancer.

- Shaar changed his name to David Shaw and became an in-demand drummer, working for everyone from the Breckmeier Brothers to Van Morrison. He also became a regular member of the 'Saturday Night Live' TV programme band."

Based in Israel, **Jeff Meshel** is a great source of information regarding obscure and ignored talents. Check out his blog:

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

For more quark, strangeness and possibly charm, take a visit to the 'Rolling Stone' magazine's Cabinet of 20 Curiosities:

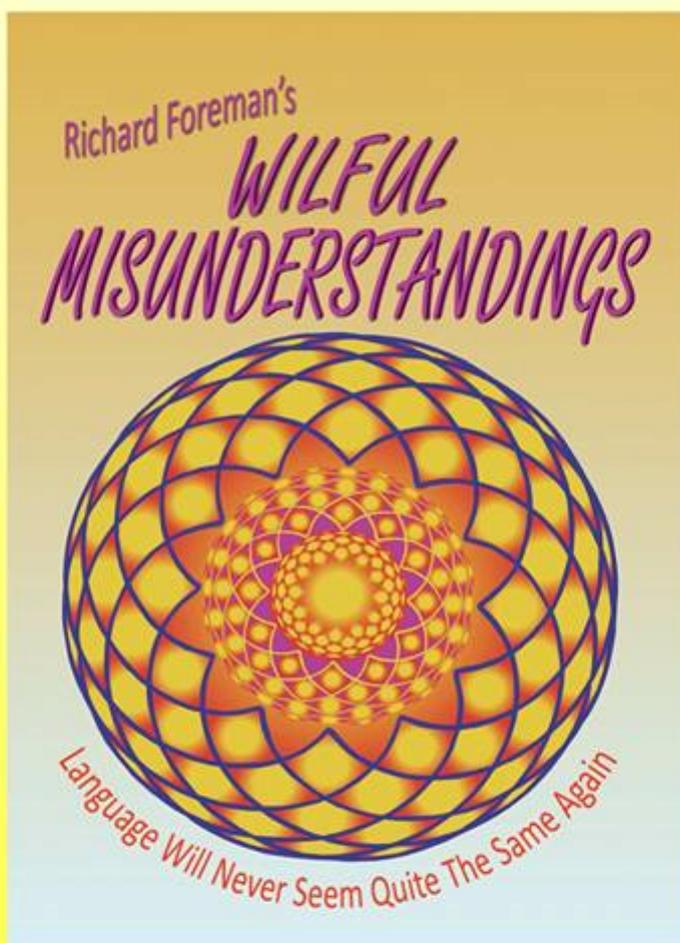
<https://www.rollingstone.com/music/music-lists/20-albums-rolling-stone-loved-in-the-sixties-that-youve-never-heard-27652/chrysalis-definition-92828/>

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Aja in Brum

Steely Dan – Still Very Alive!

plus Steve Winwood
Birmingham, UK 23rd Feb 2019

Yeah I know, another friggin arena gig. Hate them, but sadly in the 21st century, our remaining needs must, on occasion, prevail. Not knowing what the weather might be like (16 degrees rather than snow and ice as it happened) we even did the whole package, and stayed at the Genting Hotel for the night. A pit stop at

the rather funky, farm shop services on the M5 at Gloucester yielded some nice Turkish Delight Chocolate Brownies on the drive up. The gig was at the Genting Arena when we booked last autumn, but it's now.....wait for it.....Birmingham Resorts World! Only unlike Disneyworld et al, it's a bit shit. The 'outlet' shopping centre (yuk) was about the size of an average supermarket, with sod all in it; five minutes and it's over thankfully. The downstairs bar was so loud at night, you couldn't possibly have thought, never mind communicated with anyone else (perhaps the idea on a Saturday night?). Weirdly the hotel's restaurant, Sky by the Water, with stunning views of the car parks and Birmingham airport, does a really good afternoon tea (not my idea either, but it was nice) and the other plates which passed our table looked pretty tasty too. The room and all the staff in the hotel were fantastic so not all bad. Plenty of fresh air outside to expand one's horizons too.

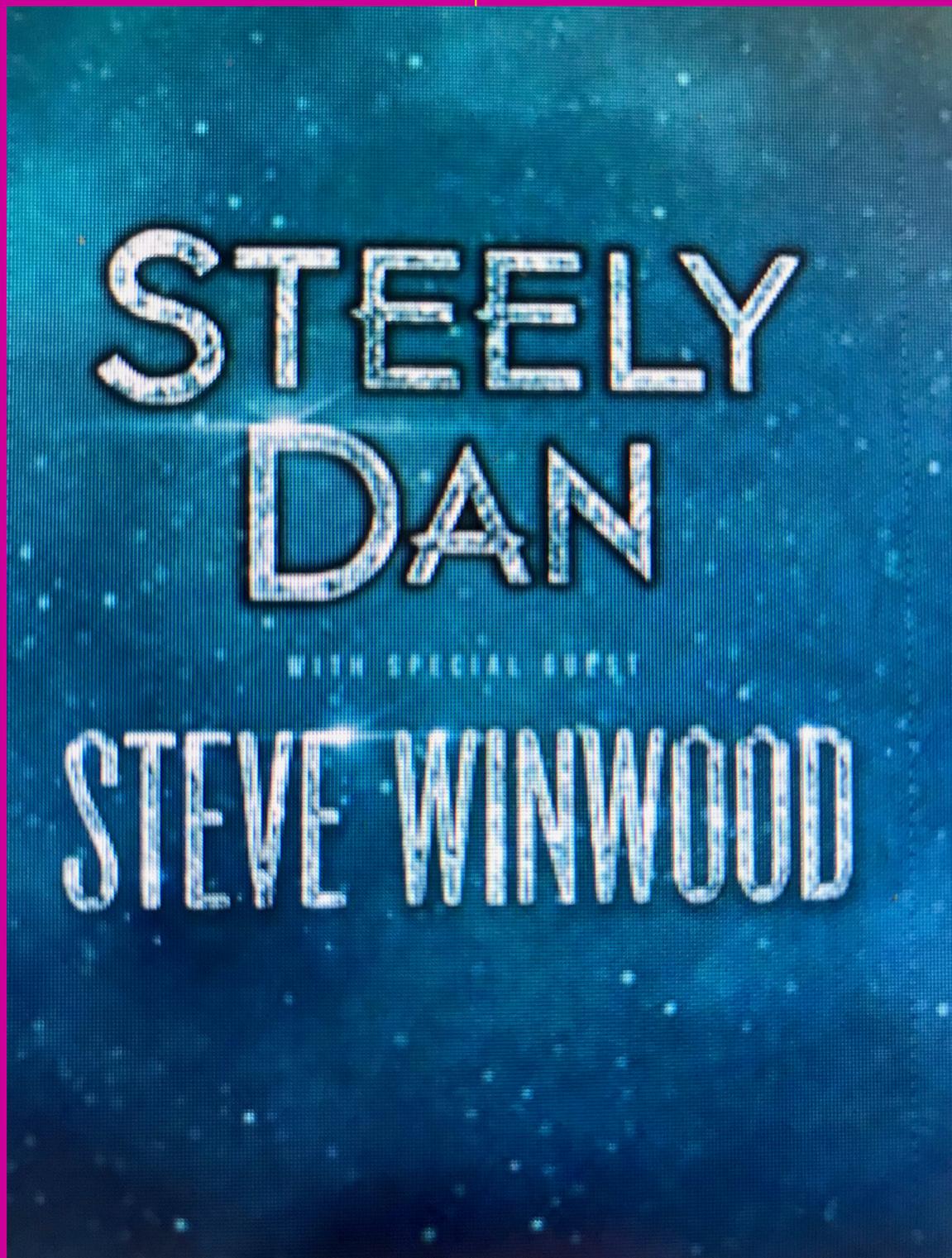
John Brodie-Good



I thought I had booked half decent seats and was a bit dismayed to seemingly be about half a mile from the stage, £95 a pop. Streaming's making live gigs very expensive.....tonight's 'support' wasn't shabby at all either, the legendary Mr Steve Winwood, in his home town

even, with some psychedelia in his distant past, and owner of that very distinctive voice.

The hanger lights went down and without any ado he was on. Initially, he looked



and sounded miles away, the sound improved a bit, the views didn't. I had 'forgotten' his organ, that classic swirling sound firing out in all directions during many songs. Oh and he still has the voice,

he sounded good. On other numbers he picked up a Fender Strat and let rip with some pretty tasty playing, I had no idea he played 'lead' guitar. He seemed to have a younger band of course and they were

nice and tight; lead guitar, sax and keys plus drums. One seemed missing, so it was some kind of bass tapes/pedals being used by someone. This led to a slightly peculiar sound, the usual disengaged line array with most of the sound coming from above and then this weird 'bass' noise underneath. In spite of the venue having them (we saw Fleetwood Mac here a few years back), cameras and big screens were not being used. The people at the back must literally just have been looking at a distant glow! Although, for Winwood, there wasn't even that, the light show, er, didn't turn up either it would have seemed. The occasional beam down from above was for him. Perhaps his choice.

But that was fine, so you could only listen to the music, or walk in and out with drinks, hot dogs etc etc, the usual arena audience 'artist respect', not. With 50 years of being on a stage, Winwood had a vast source of material to draw from, and largely went for the hits, from the 60s to the 90s especially, with Spencer Davis Group, Blind Faith and Traffic numbers all thrown in. 'Higher Love' got a big reaction from the fans, which reminds me, must play the *Arc of a Diver* album again.

He pretty much flashed by and was gone, in what seemed like only an hour or so, but all good.

Afternoon tea isn't really food but neither was the cheeseburger I consumed in the interval before a quick little number outside, and then back into our seats. The other bummer about this place is that all the floor seats are on the floor, no surprises there, but no slope. During the break, an enormous guy sat in the empty seat next to me, the folk behind were screwed. Their problem I guess, although we all had to keep moving our heads anyway. How do so many people seem to end up in the wrong seats, when they have so many staff?

Hey, the lights have gone done for the second time. Chew my green cud, here we go, I just hope it's not a friggin cabaret.....Weirdly, from the word go, this huge cavern suddenly seemed much more intimate. The 'second' band were still miles away, but maybe because they had proper lights, maybe because they really kicked ass tonight, and maybe because they are one of the best bands in the world, it didn't quite seem like an arena after all.

The players came out, and started playing a jazz cover, just to limber up and set the scene. 'Coloured' lights were now being used, with bright white spots, and occasional soft shapes projected onto the hanging curtain behind them. It looked like a 1960s US TV show set I guess, the band played on. Finally, The Danettes and then The Donald entered stage right (not the uber twat one), to tumultuous applause of course. After a few opening words from our hero, the real music began....Keith Carlock started hitting the opening beats, Jon Herrington's guitar was set on stun, Bodhisattva. Just like Steve Miller last autumn in London, you knew within seconds that this was gonna be good. Steely Dan are a rock and roll band, with jazz and other good influences, but essentially, a hard hitting r n r band. This opener set the musical trend for the night, Carlock and Herrington just propelled them through a powerhouse of a set, which they took their sweet time over, and didn't rush anything to get more songs into the set (unlike Dublin 2017, which started well for half an hour, and then turned into a greatest hits stampede). Herrington has the job of replicating some of the most famous, and firey guitar solos in modern music. Donald and Walter didn't often use the same musicians twice in their heyday after all. Carlock has the same issues, didn't the boys try 22 drummers for one track on Aja? Which is pretty mental, I have to agree. Carlock however, is almost being overblown in his

pro prowess nowadays; he had a short, second, superfluous solo right at the end of the set (even the *Guardian* agreed!). His huge white Gretsch kit sits above the band behind, many fans complained on the FB group that all they could hear at some of the other gigs was Carlock. He is an amazing drummer but.....not the only one. Herrington, to give him his due, does his own take on everyone else's solos but ultimately I find each guitarist has their own sonic signature so he's never going to get that close to the originals. However, he did let rip on a more free basis on several occasions, pretty special stuff indeed. My previous comment is well echoed by what happened at the next gig of the tour, London, where NY guitarist Elliot Randall came out on stage for Reelin' in the Years. He played lead on the original album and even via the crappy You Tube clips you can really hear his 'fire' over Herrington's version on our night.

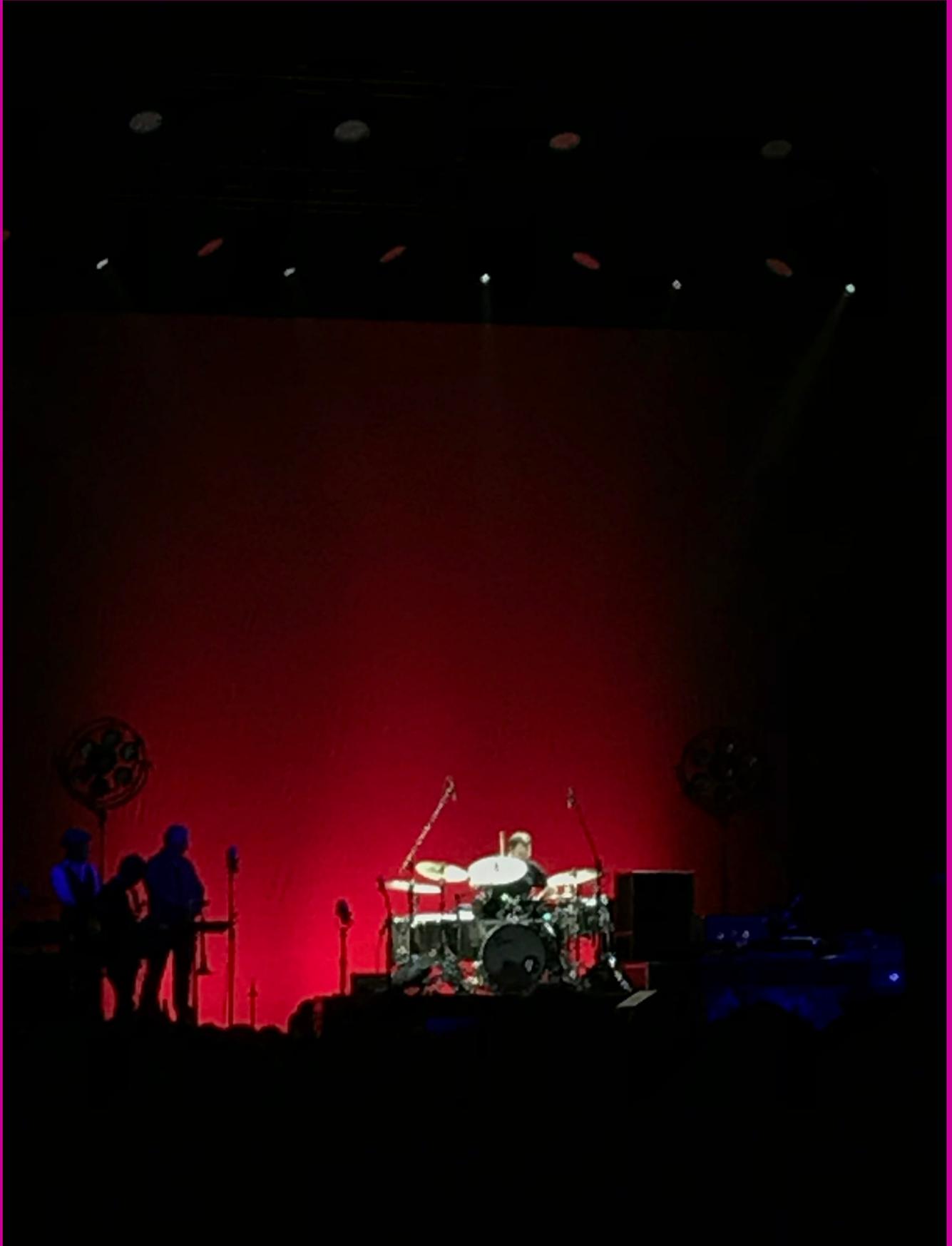
I thought Mr Fagen kept a somewhat low key profile this evening, on the singing front which was a slight surprise. He seemed in good form for sure, keeping us entertained between songs, his voice was slightly back in the mix throughout, even when singing solo. Perhaps he had a sore throat or something.

The now long running horn players delivered some exquisite solos during the set, some very nice trumpet (saxes sound a bit samey?) and I recall a great trombone solo in particular. They step forward to solo at a mic towards stage front, the same mic the *Guardian* and others still refer to as 'Walter's mic', bless them. The three glamorously slinky Danettes were really to the fore this time, which was great to hear them properly in the mix. They took lead vocals for Dirty Work, each taking a verse and were sublime. Another dude plays keys behind and above Donald, mainly piano and organ, whilst bassist Freddy Washington

was outta sight most of the time. You could just seem his head occasionally, he often sits to play I remembered. Until his name was mentioned about a third of the way through, when the band self-introduce themselves (Donald goes off for a little bit, just like a real show!), I hadn't really 'heard' him either, knowingly. From that point on you could hear him a bit, I'd forgotten how good he is too.

Yeah, the sound wasn't great, the PA too small for the venue again. Couldn't see any subs on the ground around the stage. Perhaps there weren't any, hence the lack of bass apart from Winwood's odd low noises. I wasn't even sure Carlock had been put through the system, but that may have been a good thing to a degree. Herrington could have been turned up too, although the richness of tone did manage to cut through on occasion. All that tech, all that money.....I can understand poor sound in the old days. Funny, I've just been reading about the amazing sounding Door/Airplane gigs at *The Roundhouse* in 1968, and looking at photos and 'reviews'. The Doors sounded great (an upcoming Record Shop Day 2019 release is from this gig) but the Airplane's sets, who flew a real, San Francisco light show over and blew everyone away with that, were marred by the fact you couldn't hear the vocals over the instruments. A common problem back in the day, no excuses for it now.

But for my little niggles, they played a fantastic set, drawn mainly from the first half of the 1970s, with only one song from Gaucho, Hey Nineteen. No DF solo stuff I've just realised, and no WB song either. No mention of him, but we all know, why go on about it on social media? Interesting to note, they introduced themselves as the Steely Dan Band, which is technically correct, they ain't Steely Dan no more, Walter is gone. (I'm still chuffed about reading last year that Spirit's Randy California showed





Walter Becker the basics of playing blues guitar way back when, now that is a cosmic connection)

Steve (and his organ) were wheeled back out onstage with Donald citing him as a musical hero from his youth, and he took lead vocal for Pretzel Logic. I must admit to being slightly gutted, I love DF's vocals on that one,;c'est la vie. Fagen was quickly joking with the roadies (probably called Assistant Stage Technicians or similar nowadays) to 'get that thing off' after Winwood exited stage left.

Towards the end of the hour and three quarters set, DF told us we didn't need for them to go off, and us to clap for an encore, they would play Reelin' in the Years anyway, which worked for us, the audience too. They didn't even trash that, a great trainride of a song, spurred on by Carlock with Herrington flying over the top. Then Donald was gone. I hope I see him and his cohorts again on a stage.

This was the second best I remember, out of about ten now. Nothing can ever top *The Beacon City* in New York, 2016, with Walter. But this was great, a very pleasant and rocking surprise indeed. Sweet.

Being 200 yards from your front door did have it's advantages. We were inside our quiet, comfortable room in literally three minutes from vacating our seats, away from the crowds in an instant. But it was almost an immediate disconnect too in a way. Normally, we would have driven home, arriving 1am or later. I would sit here and write a few notes and see if any gig videos were up on YT or posts and pics on FB yet, still buzzing before sleep kicks in, some of the music still a distant echo in my head. Still, the rest of the evening was very pleasant too.

Sunday morning brought thick, white fog to Birmingham. We sat at our window table at the *Skybar*, having breakfast, the

lovely staff making jokes about the lack of view. It seemed OK to us. We soon hit the road south, back onto the M5, the sun coming back out. Are you still Reelin in the Years.....we are.

Setlist

Bodhisattva

Hey Nineteen

Black Friday

Aja

Green Earrings

Black Cow

Time Out of Mind

Pretzel Logic

Kid Charlemagne

Dirty Work

Peg

Home at Last

Josie

My Old School

Reelin' in the Years

<https://steelydan.com/>

[https://www.facebook.com/
DonaldFagenMusic/](https://www.facebook.com/DonaldFagenMusic/)

<http://www.walterbecker.com/>

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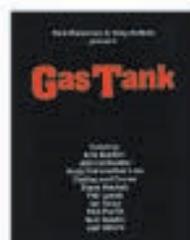
HFG2020CD



TIME MACHINE

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

HFG2013CD



GASTANK

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HFG2022DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

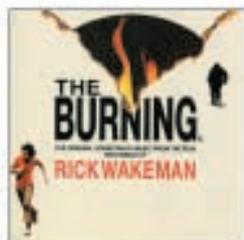
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COUNTRY AIRS

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HFG2014CD



THE BURNING

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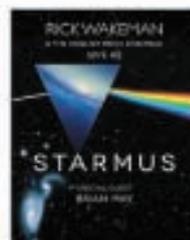
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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MYTHS AND LEGENDS

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HFG2016CD



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HFG2015CD



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KEV'S WORLD



HALLUX
HALLUX
INDEPENDENT

Inspired by Toxic Holocaust, Satan's Wrath, S.O.D, Celtic Frost, and Power Trip, drummer Ian Demian-Pérez describes Hallux's sound as "encrusted anti-authoritarian deathened thrash!", while he describes their debut release as "a thrash album with influences that draw from Death, Black, Crossover and D-

Beat, we are a band that deals with the deception, lies, and oppression enforced by the powers that be!" As for the band's name, "Hallux means 'big toe' in Latin, and is representative of what keeps us human and connected to this realm. No matter how much a person tries to transcend spiritually, their big toe remains buried in the mud."

The line-up is completed by Miles Morrison (bass/vocals) and Mike Paulson (guitar/vocals), and as one would imagine by the statements above, this is a band that has set their eyes very much on a particular style of music and are going to do just that. There are definite elements of both death metal and thrash in what they do, and I am a little surprised that they didn't mention Bolt Thrower as a major influence as well, as I am convinced that they had a major part to play in the overall sound. Musically this is straight between the eyes stuff, high energy riffs with the band locked together. Is it complex enough and continuously interesting to see them break out of the Vancouver scene? Only

KEV ROWLAND

time will tell, but if these guys could get onto an American tour with a more well-known act then things could well happen for them. They have set out a musical path, and have definitely achieved their aim with this release, as this is solid thrash with other influences, and something that is to be played at the max.



HARTMANN
HANS ON THE WHEEL
SONIC 11/PRIDE & JOY MUSIC

I was a little surprised to realise that this is the fifth Hartmann album I have in my collection, and yet again Oliver has done exactly what I expect of him by now, namely producing an album containing immaculate vocals, with a depth and breadth that is often sadly missing from this style of music, while there is still that edge to every song. They are commercial and radio friendly yet still maintain the power and authenticity that one demands from music without it being overtaken by the sappiness that some melodic rockers feel that they need. The guys have built a reputation as an outstanding live band and has been called to tour with rock legends as Toto,

The Hooters, Uriah Heep, Edguy, Mother's Finest, Y&T and others, and this comes through in the music which definitely sounds as if it is ready for the band to take on to the stage.

This is hard melodic rock, no room here for over the top sugariness, but commerciality that is grounded in a band that can trace its influences from bands such as Bad Company, and then bringing that right up to date. The production is strong, musicianship spot on, hooks aplenty, the vocals are full of depth and breadth, while the guitars haven't been sanitised out of existence. This is yet another incredibly solid and enjoyable album from Hartmann, well worth investigation if this is your style of music.



INFINITEE
THE POSSIBILITIES ARE ENDLESS EP
INDEPENDENT

This is the debut release by Edmonton's Infinitee, a solo effort from Tres Thomas (also guitarist in death metallers Tales of The Tomb). This certainly doesn't sound like a solo effort, but much more as a tight instrumental group who are mixing together some rather different and

strange influences. Djent is obviously a major influence, especially the likes of Mastodon and Meshuggah, but that that is tempered with some keyboards that are definitely more from the electronic or even electro scene. It is all put together with guitars as the binding force, and I can see where he is coming from when Tres describes it as “djenty, heavy, dynamic, melodic, progressive”.

The six songs are twenty-four minutes in length, and definitely show that this project could go much further. Tres is first and foremost a death metal style guitarist, and he is combining his skills in this area with lots of other influences. But what makes this work so well is that not only is he a master of guitar and bass, but he apparently also knows his way around a drum kit (I honestly don't think it is sequenced, but if it is then it is the best sound I have heard), and while the keyboard playing is basic, the use of different sounds and nuances really makes quite an impact. The nerdiness of the keyboard sounds makes the guitars seem even heavier, and he moves and swirls through different styles to make this an EP that is not only worth investigating, but also playing repeatedly.

<https://infiniteband.bandcamp.com/releases>



**INFRARED
SAVIOURS
INDEPENDENT**

Ontario thrash band Infrared formed in 1985, but five years later with just one demo to their name, the band called it a day. But, in 2014 three of the original members Alain Groulx (drums, backing vocals), Armin Kamal (vocals, guitar) and Kirk Gidley (guitar, backing vocals) got together with bassist Mike Forbes to resurrect the band. In 2016 they released an album of newly recorded songs from their original period, 'No Peace', and now in 2018 they are back with an album of all new material. Due to their history they have very similar influences to the original thrash bands, as opposed to having been influenced directly by the Big Four, and they feel the bands that had the most impact on them are actually Accept, Scorpions, Black Sabbath, Iron Maiden, and Judas Priest. Certainly, although there are a lot of thrash elements in what they do, there is also plenty of power metal, and they have more in common with the Eighties scene than what followed later: one can imagine the band sitting well on the Metal Massacre compilations from that period.

There are times when they are very good at what they do, and there is no doubt that the guys all lock in well together, but some of the songs just don't work as well as they should, and no soloing can take away from the fact that the backing vocals on the title track are just naff. Apparently they had a major impact on the metal scene in Canada the first time around, but I doubt whether this release will have the same effect.

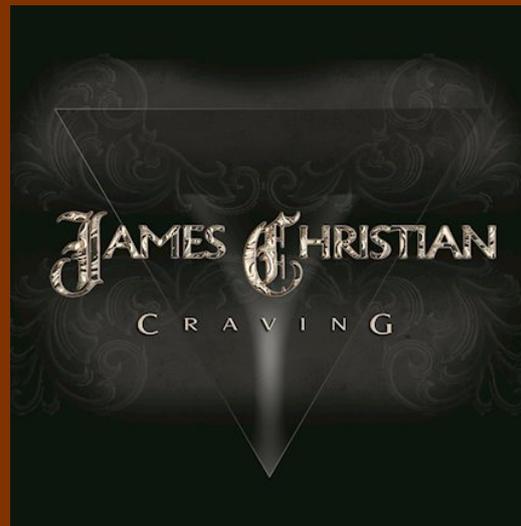


ISSA
RUN WITH THE PACK
FRONTIERS MUSIC

Norwegian singer Issa is back with her fifth album, bringing in keyboard player Alessandro Del Vecchio, guitarist Simone Mularoni (DGM), bassist Andrea ToWer Torricini (Vision Divine) and drummer Marco Di Salvia (Kee of Hearts). Revolution Saints frontman/drummer, Deen Castronovo (ex-Journey) was also involved and duets with Issa on the track "Sacrifice Me". Issa has a good voice, and is performing in a more melodic area than Doro, less symphonic than Floor Jansen, but doesn't really seem to push herself out of her comfort zone. The result is an album that at times is very

good indeed, especially in the more up tempo numbers, but often it feels just way too relaxed as if everyone is going through the motions. When musicians are brought together for a particular recording there is always the risk that they will miss out on the band feel and interaction, and that is very much the case here.

It is a middle of the road album, and one that certainly doesn't inspire me to look for the earlier album to see how they compare to this one. There is nothing inherently bad here, just nothing that makes it stand out from the rest. She may well be running with the pack, but in this case it would be far better if she had marked herself out as the lone wolf.



JAMES CHRISTIAN
CRAVING
FRONTIERS MUSIC

House of Lords frontman James Christian is back with his fourth solo album, and he has brought some of his old mates such as Tommy Denander and Jimi Bell to come and help him out. The result is an album that feels incredibly together, warm, relaxed while also kicking some serious butt! Christian's vocal skills are

well-known, with power, breadth, depth and range, and when in front of a rocking band with great songs he knows exactly how to put his talents to best use. He can bring it down on ballads, with a slight rasp to his voice to bring the listener in, or he is able to ride the rock horse when he needs to, always in total control.

The result is an album that will immediately appeal to fans of House Of Lords, Robin Beck, Night Ranger, Ted Poley, Revolution Saints, Eclipse, Sunstorm, Hardline and Mr Big. Big guitars, great vocals, strong hooks, it is almost as if grunge never happened as this takes us back to the melodic rock heydays of the Seventies and Eighties, but with more up to date production and guitars. It has taken nearly twenty five years for Christian to release four solo albums, as he is a little busy with HoL, let's hope that it's not too long until the next one.



**JARED GOLD
REEMERGENCE
STRIKEZONE RECORDS**

Joining Hammond B3 Organist Jared Gold on this recording is guitarist Dave Stryker and drummer Billy Hart, a working trio

whose interaction and communication has bene built by many gigs together. Jeremy Pelt (trumpet and flugelhorn) makes key contributions to the numbers he is involved with, but it is only three out of the nine on show. There is something about the Hammond B3 and the way that it has such a warm sound which makes it so perfect for jazz, and here we have a collection of songs that allows Jared to shine, although Dave also has plenty of time to show why he has been so highly regarded as a jazz guitarist for so long. Their interplay on the Beatles classic "She's Leaving Home" is a very different interpretation, yet clearly recognisable, with both of them taking turns to provide support to each other and take leads when the time is right. There is even a Stevie Wonder song, "Lookin' For Another Pure Love", which has been carefully arranged and dramatically reconstructed.

But, if you want to hear what this album is really all about then go no further then Ornette Coleman's "Blues Connotation", where Hart keeps pushing the guys along from the back, and Gold and Stryker play around the music in a way that Coleman would definitely have approved of. The band finishes the album by revisiting "Nomad", a song written by Stryker which appeared on his debut album some thirty years earlier, when Billy Hart was also in attendance. Overall, this album shows why Gold is being acclaimed as one of the brightest organ players in the scene, but his relationship with Stryker means that this is a band album and not just an organfest. Well worth investigating.



**JUPITER SOCIETY
FROM ENDANGERED TO EXTINCT
FOSFOR CREATION**

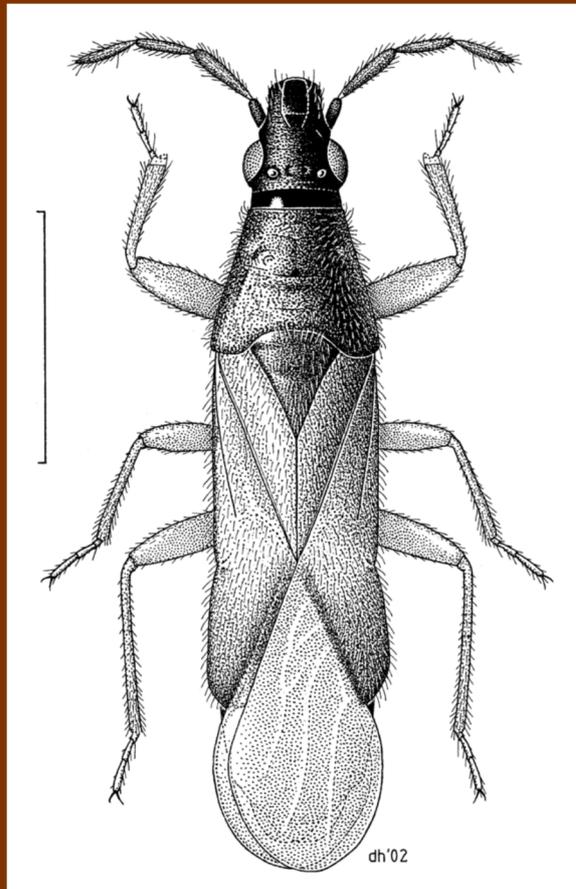
I have only recently come across this 2013 album, the third from this Swedish project led by Carl Westholm (Carptree). This is very much in the progressive metal area, coming across as being fairly similar to Ayreon in many ways.

It is bombastic, over the top, with the guitars providing a grinding bottom edge for the keyboards to lift over, and there will be many progheads who will find the intensity, energy and sheer heaviness just too much for them. But, given that I listen to extreme metal as much as I do to prog then I find it absolutely fine.



There are times when it is symphonic, and during "Invasion" the intensity levels just keep growing and one wonders if they are going to be able to hold it all together. The layers of sound just keep coming, like a wall of music, in a way that I normally associate with Devin Townsend but here with more variety and dynamics. There is a clear understanding from Westholm that music needs to be soft to also be hard, delicate to also be robust, and at times there is the impression that there is an orchestra of metal all being conducted to pull it all together.

Those into symphonic metal and/or prog metal should seek this out.





Dr Sardonicus Midwinter Nights Dream Psychedelic Festival

Not often I get to do a review, but following a request from Gonzo Jon, I was happy to recall the events of February's Dr Sardonicus Midwinter Nights Dream Psychedelic Festival #2.

So we were really made up that Paradise 9 were to be a part of another Dr Sardonicus Dream Psychedelic Festival. This was a one day event, at the renowned Cellar Bar in Cardigan, West Wales. This is a fabulous little venue, tucked away on the corner of Cardigan High Street, which has a real vibe about the place, in a moody cellar bar downstairs from the café bar, the festival put on by the guvnor Steve Greenhalgh and Pete Bingham from local psyche

band Sendelica.

Opening the festival, were local Pembrokeshire psyche dynamos BROKEN LINES, consisting of David Wellan on guitar and vocals, Jack Jackson on drums, loops and samples, and Mark Briscoe on bass. They describe themselves as upbeat, energetic music with punk, rock, and psychedelia, and their multi-faceted sound crosses the likes of The Clash, New Model Army, The Stranglers, to appropriately the Pink Fairies, to Pink Floyd which certainly came to mind as they kicked their set off with solid psychedelic instrumental rock opener 'Running Free' followed by equally rocking 'Mannequin Heaven'. The set then moved into more psyche-krautrock numbers with 'I Wonder', 'Darkest Hour' and then their 10 minute dark moody track 'Black Space'. Loads of light and shade, dark and moody with dynamics on this epic number. They finished up playing tracks from their newly-released live demo EP: pulsing psyche rock-out number 'Sweet Lips' and then ending with a long teasing ambient track, 'Indian Summer', that finally broke out in full psychedelic jam out, nicely ending their set. This band is new to me and I can draw parallels to my

GREGG McKELLA

THE CELLAR BAR
CARDIGAN
SAT FEB 23RD 2019

DR. SARDONICUS'S
MIDWINTER
NIGHT'S DREAM
PSYCHEDELIC
FESTIVAL #2

Twink

THE MAN OF PINK FAIRIES.
PRETTY THINGS. THE RINGS.
THE FAIRIES AND
THINK PINK FAME

SENDELICA

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TUESDAY
SOCIETY

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sendelica.bandcamp.com thecellarcardigan.bandcamp.com



own band Paradise 9. I hope we'll be seeing more of them on the festival circuit.

Next up were folk-psyche-rock outfit LOST TUESDAY SOCIETY, normally a 6 piece band from Swansea but tonight a 5 piece as guitarist/flautist, Alfie Scheinman, was unable to attend. They are Sarah Birch on vocals/guitar, Darran Browning on guitar/vocals, Jay Browning on bass, Simon Jones on drums, and Kate Ronconi on violin and harmonies. It's easy to draw comparisons to Fleetwood Mac, with their lush vocal harmonies and song arrangements, but they also cross over others in that genre such as Pentangle, Fairport Convention, and newer bands on the scene, like the Moulettes, Flutacious, and Bonfire Radicalsand not forgetting their psychedelia moments in many of their songs, brings a wholly rounded sound fusing many styles and genres, while keeping their folk direction as the centre ground..

They immediately displayed their lush vocal harmonies with the toe tapping 'Lights'. They followed with 'Constant State of Happiness', a pulsing number that has a real Stevie Nicks Fleetwood Mac feel about it; I hope I am not stereotyping them here, as the arrangements of this song really move well. Then came a few melancholy songs, with 'Spaniard', and, keeping the moodiness was 'Propane', pulsing with a psyche bassline and Kate Ronconi's sailing violin sweeping across the music. Then 'Gargoyles', and taking things right down for 'Universe'. At this point they took the set back up to the pacey 'Merry Dance', and kept the dancing vibe with 'Fire', 'Spinning Wheels' and ending on their 10 minute Celtic folk rock-out track 'I Love Camping'. Yes, it can be said that Lost Tuesday Society are a firm family festival favourite type band that gets folks up and dancing, at the same time delivering strong thoughtful songs.

Up next was my own band PARADISE9. Hard to do a review of ourselves, really, but myself, with ex local boy Tyrone Thomas on lead guitar, Neil Matthars on bass, and Wayne Collyer on drums, loops and samples thoroughly enjoyed our set. We opened with 'Nothing For Tomorrow' from our 'Take Me To The Future' album, then glided to our psyche-ethereal number 'Into The Ethers' from our debut



album 'Showtime'. Then back to 'Crystalized Moments' from 'Futures'. We then fleshed out some newer tracks that we'll be recording in April, 'Deconstruct, Divide and Rule', (our topical political numero), then the title track of our forthcoming album 'Science Fiction Reality' and 'Shine On'. We then returned to more familiar tracks from our

'Take Me to the Future' album, when we invited living legend Nik Turner, playing flute on 'Distant Dreams', and sax on our closing number 'Points of View'. This was our first show of 2019 and a great way to start our gigging year. We had a great sound from Steve on the desk, plus Dimlo Sighs providing some outstanding psychedelic lights and a fabulous response from the audience.







Following us, were the irrepressible Welsh psychedelic rockers SENDELICA. With Pete Bingham on guitar, Glenda Pescado on bass, Lee Relfe on sax and debuting Mark Smart on drums. Sendelica have been mainstay stalwarts on the festival scene since their inception in 2006, and they have carved their way and honed their art in their world of psychedelic, prog, spacerock and krautrock soundscapes. They began their set with 'Lightstar' a somewhat interesting opener, jaggedly jazzy yet with a reggae feel, a nod to Grateful Dead's 'Dark Star'.

Next came a heavy rock groove track called 'BS' that can be found on their 'Cromlech Chronicles III' album with Lee's fabulous sax winding in and out of Pete's lead guitar and heavy chord riffs. This was followed by the moody and atmospheric '12 Shades' from their 'Entering the Rainbow Light' album, and then an equally moody cover of Funkadelic's 'Maggot Brain', displaying Pete's subtle slowhand lead guitar riffs and more of Lee's soaring sweeps on sax, all held together with new drummer Mark, and Glenda's bass. They closed the set with the upbeat 'Nine Miles High', a homage to The Byrds '8 Miles

High' with Lee opening the lead on sax then Pete following the lead then rocking out playing twin leads.

Heading the night, was former Tomorrow, Pretty Things, Pink Fairies, Stars with Syd Barrett and Pinkwind legend TWINK. I originally thought Twink would appear with a band, but for this gig he was to give us an intimate acoustic set, interspersed with nuggets of his past from those early days in London.

He kicked off with the rocking 'Psychedelic Punkeroo' dedicated to his friend Syd Barrett. He then played two tracks from his 2018 album, 'Think Pink III', with the bouncy 60s psyche sounding 'Lydia Ladybird', and followed with the heartfelt song about the homeless 'You Can't Fool An Angel'. Following that was a lovely rendition of 'Heavenly Man' from the Pink Fairies' first album 'Neverneverland'. Next was 'Black Queen', dedicated to his late actress and model friend Anita Pallenberg (the Black Queen in 60's cult film 'Barbarella'), followed by 'Gandalf's Garden', and 'Ya Mamma' from his 'Think Pink II' album, then the



melancholy 'Suicide' from the original 'Think Pink'.

Between each song, Twink recounted his early days (daze) in the Ladbroke Groove scene, where he hung out with Hawkwind, Pretty Things, Syd Barrett and of course the Pink Fairies. I loved his story where he recounted how the Pink Fairies and friends had spent a nice summer afternoon getting stoned in the park that unfortunately was filled with undercover police, where they promptly got busted! And this was how the legendary psychedelic jam of 'Uncle Harry's Last Freak Out' came about. He suitably ended the set with the last track on 'Neverneverland', 'The Dream is just Beginning'.

It was lovely to hear these songs played acoustically, and with Twink's anecdotes between numbers. In the audience listening attentively was Nik Turner, who with Twink, formed Pinkwind. After the gig it was great to see Twink and Nik catching up on those heady times.

The next Dr Sardonicus Dream Festival

will be the 17th Dream Of Dr. Sardonicus Psyche Festival on 2 – 4 August with another cool psyche feast with line-up is now confirmed - Ken Pustelnik's Groundhogs will be headlining on the Saturday night, plus The Bevis Frond, Sendelica, a rare UK appearance by Nick Nicely, an even rarer one by The Chemistry Set, Alain Pire, Elfin Bow, Mark McDowell, I Am Voyager 1 and Babal, Red Sun plus flying in from Italy and new bands Moon Goose, Three Dimensional Tanx and The Ego Ritual plus legendary muso journo and DJ Kris Needs.

https://sendelica.bandcamp.com/merch/early-bird-ticket-for-fruits-de-mer-sendelica-17th-dream-of-dr-sardonicus-psychedelic-festival?fbclid=IwAR001R00_x1BoFPJx4tqkRRIg6PXJWxmk_NHzO-G8ksQaEG5hyOYOECjkc

PICS: Lyn Paul

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 certificate.

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

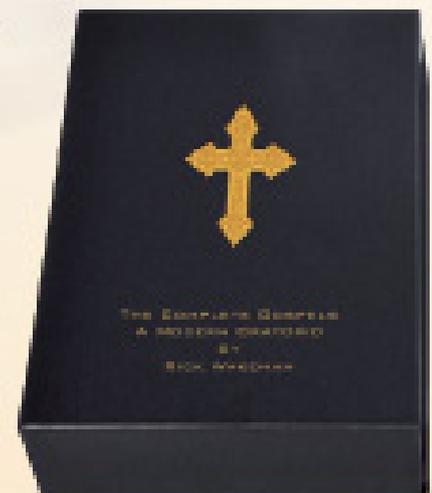
DVD / CD of The Gospels performed live in California – never seen before.

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 !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



Tony Klinger

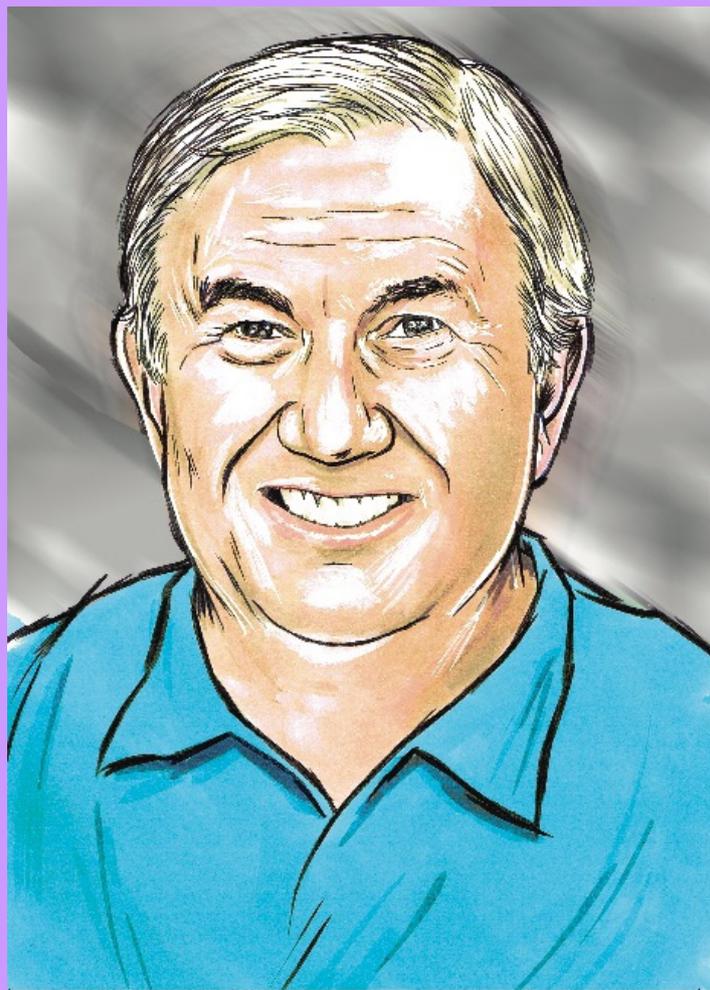
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

CHECK OUT TONY KLINGER AT GONZO:

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



CHANGING THE PLACE

“...If we are to reach real peace in this world and if we are to carry on a real war against war, we shall have to begin with children” – M.K. Gandhi

A woman named Jessica Hale, who makes documentary films, made me open my eyes to the fact

that the future changes the world will need to undertake will rest heavily or lightly on the shoulders of the world's youth. How many people know or care what the differences are between an illegal alien, a legal alien, an economic migrant from the newly expanded European Union territories that are allowed entry, or someone from Rumania or Bulgaria, who are not allowed entry to our fair shores. I could go on but you get the picture. We don't have a true number of the people in the UK, and we're drowning in our own ignorance.

As Jessica correctly said, if you ask these young people what an asylum seeker is or what organizations like the UNHCR does, most look at you with blank stares or they would more likely look away to avoid the question. As world crisis spreads it seems more and more important to educate the very age being most effected by social persecution. In thirty years our children will be running the world. If children are sheltered from the wrong doing of today how can they prepare to turn things around for the millions who already suffer?

It is our responsibility to make future generations aware of social and political issues that will directly affect them throughout their lives. Our children must be educated so that we enable them to recognize similarities between themselves and the refugee children, as well as show global concern, social responsibility, empathy and respect for others.

I attended a meeting that was addressed by Ron Lauder, the President of the American Jewish Congress and he said much the same thing. We won't get anywhere without the kids knowing where they come from and where they're aiming to go.

In Los Angeles I met with Rabbi David Wolpe, who was recognized by *Newsweek* magazine as the leading pulpit rabbi in America. We agreed that the future lay in educating the young. However therein is a dichotomy. If we, the liberals of the West, do our best to educate as many of our children as we can, what protects them from the haters in our world's midst?

How do we get these horsemen of the apocalypse to stop poisoning the minds of their young? I honestly don't think you can. I believe that there is nothing we can say or do to stop them hating us and wanting us dead. By us I mean the liberals, the West, the Jews, America, Great Britain and Israel, and not necessarily in that order. By them I mean the leadership of Iran and the terrorist organizations such as Hizballah, Hamas, Al Qaeda and the Taliban plus quite a large number of radical, fundamentalist Muslims. As everyone knows the leadership in Iran has called for the total elimination of the State of Israel and is developing the means to achieve this.

Therefore, and I say this with great reluctance, I feel the time has come to recognize that these are our implacable enemies and to stop trying to appease them and to stop talking with them unless and until they stop their campaigns against the world at large, and everyone I have listed in particular, renounced violence and declared this irrevocable. Then and only then, should we think about talking with them. I would impose a five-year waiting period before we did so, to prove they were serious in their intent.

In the meantime I would hit them time and again wherever they can be found and whenever the opportunity arises. This is a war, and they must be made to understand that they cannot continue to hit us with impunity. If we wait their attacks will proliferate, grow in size and be more spectacularly destructive, as threatened, the consequences will be apocalyptic.

What do you think would happen if Iran staged a strategic nuclear attack on Israel?

Iran must be stopped before the clock chimes midnight.

If we can stop this disaster happening then perhaps, we can start to educate all the children, as this is so clearly vital.

As John Lennon sang, Imagine?



Fires in The Heart of the World

Steve Andrews (aka "The Bard of Ely"), was born in Canton, Cardiff in 1953 and lived in Ely for 25 years, a suburb on the outskirts of Cardiff in South Wales. He is a singer-songwriter, writer and Journalist with a strong interest in botany and conservation. Andrews is known for having a brightly coloured beard and being a Welsh icon. I have known him for some years, and we were chatting digitally the other night when he said - in passing - that he'd had no luck in placing an article about the current devastation in Colombia with any British periodicals. "I'll publish it", I piped up, and so here we are and here we go.



As the world increasingly suffers from the extreme weather caused by Climate Change, wildfires are becoming a new 'norm,' but I never expected the Sierra Nevada de Santa Marta in Colombia to suffer this way. Because the Kogi Mamos or Mamas, who are the spiritual leaders of the indigenous people living there, believe they are the Guardians of the Earth, it is perhaps a sign of how serious Climate Breakdown has become when a large part of this sacred mountain that they look after has been devastated by fires.

Thought of as the "Heart of the World" by the Kogi, Arhuaco, Wiwa and Kankuamo people who call this massive mountain range their home, the area has just been ravaged by wildfires that have destroyed at least 800 hectares and the livelihoods of those living there. Incidentally, the Sierra Nevada de Santa Marta was declared a UNESCO Biosphere Reserve, which gives some idea of what an important mountain this is when it comes to flora and fauna, as well as indigenous people, who have hung on their culture from long ago.

STEVE ANDREWS



More about the Kogi Mamos?

The Kogi Mamos came to the world's attention back in 1990, in a ground-breaking television documentary directed by Alan Ereira. "From The Heart of the World: Elder Brother's Warning" presented the reclusive Kogi leaders explaining how the rest of the world, who they call the "Younger

Brother" is destroying the world. Mining, creating dams, felling the rainforests, and all the other threats to the environment, they said we have to stop or the world will come to an end. They were being perfectly serious! These people, who survived the Spanish invasion hundreds of years ago, and who represent the survivors of the ancient Tairona culture, really do believe they are responsible for the safety of the rest of the planet. They must carry on special spiritual work they were given. However, the Mamos have found it increasingly difficult to make the sort of ritual offerings they are supposed to make, because the Younger Brother has destroyed so much of what should be in the landmass of the Sierra Nevada de Santa Marta. The mountain has a range of micro-climates and habitats, and is like a microcosm with the world as the macrocosm. Seeing the harm that was being done to the ecosystem there had caused them to be so alarmed that they were prepared to talk to a representative from our culture.

They were willing to talk to a filmmaker from the BBC. What had really frightened them was that the





peak of the mountain, which should be covered in snow, was no longer that way. The clouds that bring snow and rain, and which are the source of all the water for the land below had gone. Specially adapted vegetation that grows in freezing tundra conditions in the Sierra Nevada's highlands was dying. Ereira was filmed high on the mountain explaining this. He showed the foliage of plants crumble to dust at his touch. It was my first real understanding of the effects of what was then called Global Warming. Since then I have kept in touch with what the Kogi Mamos have been saying. Because Younger Brother had failed to listen, they made a second film, with this one called *Aluna* in 2012. It had the support of Julian Lennon. But still the mining, deforestation and destruction of the planet has continued! It was also in 2012 that I saw the effects of Climate Change and winter drought on Mt Teide in Tenerife, an island I was living on at the time. There had been no rain, no snow and the low-growing shrubs adapted to the extremes of the high mountain terrain turned to dust in my hands!

An Arhuaco Ambassador and an Urgent Appeal

All of the this brings me to my meeting online with a





real ambassador for the Arhuaco and Kogi people. Because I had tweeted some weeks back about the Kogis, Iku de Gonawindua followed me and sent me a message at Twitter. He is an Arhuaco and could see that I understand what the Mamos are saying and the importance of protecting the natural world from any more harm. He tells me he is an ambassador of the Centro de Comunicaciones Zhigoneshi O.G.T. which is the communication centre of the Organisation Gonawindua Tayrona and the Confederation Indigena Tayrona. It was Iku who recently alerted me to the shocking news of the Sierra Nevada de Santa Marta being on fire. Since then the story has been covered by the Spanish media but the main English language news channels have all been ominously silent. It is almost as if the world media has no interest in Columbia, the indigenous people of the country, and the Heart of the World.

With a lack of interest from world media failing to generate any help, the situation has turned into even more of a disaster. The firefighters battling the blazes had great difficulty due to the location of where the fires were burning, and were hampered by smoke billowing from the vegetation and buildings in flames. As many as 80 families have been

affected by the fires, and 50 houses have been burned to the ground.

A state of Emergency has been declared and the Arhuaco and Kogi people are appealing for help. On 1 March they declared themselves in a state of economic, social, cultural and ecological emergency, with fires still active in several points of the Sierra Nevada.

This is a message I was sent explaining the situation and how people can help: "These families lost everything after saving their lives in fires that took 3 days, requesting support from the relevant entities and required from blankets, cooking utensils, food, work tools to rebuild the town ...In the city of Valledupar-Cesar will be the headquarters of aid to the Carrera 9 # 3-69 barrio los campanos headquarters indigenous house resguardo arhuaco, in Bogotá headquarters Redepaz Carrera 10 # 19-65 office 905."

Can the Younger Brother help the Elder Brother in his hour of need?

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA MAGAZINE

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PHENOMENA
The Official UPIA & MAPIT Update
ISSUE 49 - MAY 2010

ALIEN ABDUCTION OF CHILDREN
OR IS THERE ANOTHER EXPLANATION?

12 MONTH ANNIVERSARY EDITION

THE FOURTH KIND MOVIE REVIEW
WHAT IS THE TRUTH BEHIND THE HIT MOVIE THE FOURTH KIND?

MYSTERIOUS ENCOUNTERS IN MORECAMBE

SAINSBURY'S CAR PARK COMES UNDER SIEGE

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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..

Hawkwind's Facebook feed recently asked readers who still has got their Hawkwind Passport, and to email them accordingly, saying that they are planning some special events as part of the band's 50th Anniversary Celebrations.

After a bit of rummaging around, I finally found mine, complete with its entry stamps for some



Posts



Hawkwind



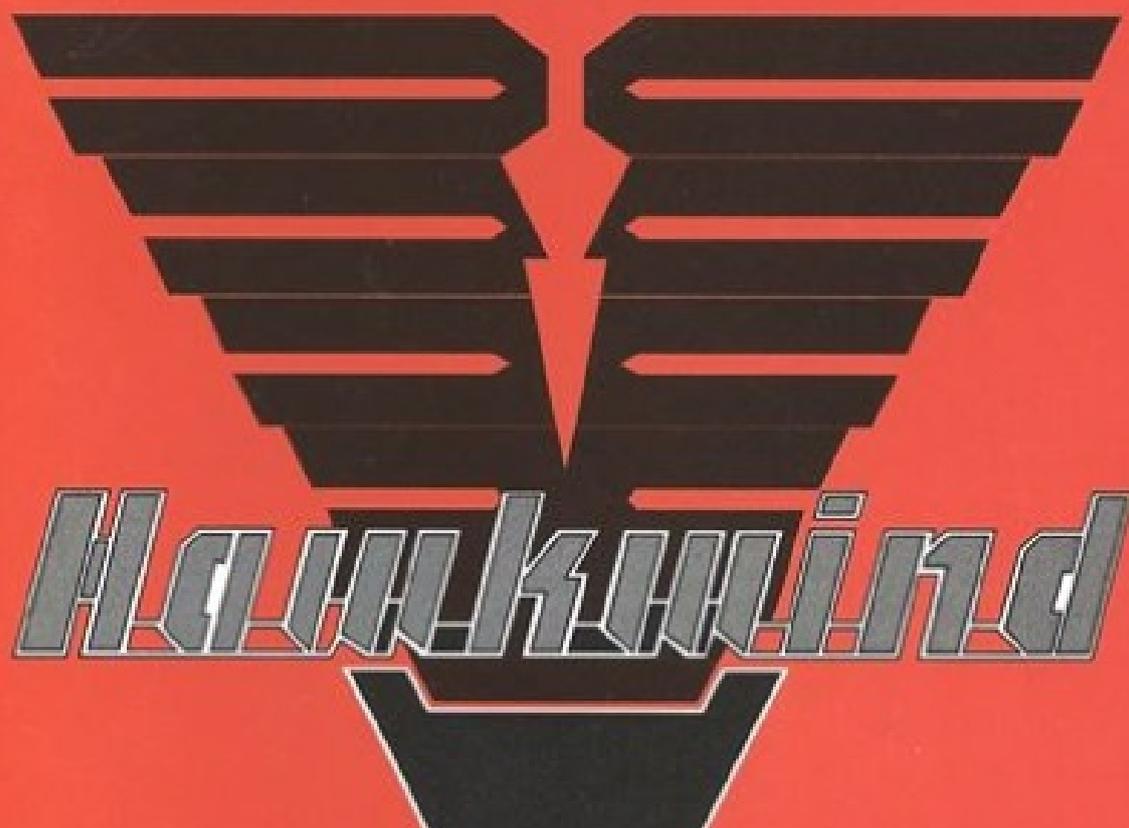
March 4 at 5:25 PM · 🌐

Hello Folks!

Who still has one of these?

Let us know by emailing EarthVisitors@hawkwind.com

We are planning some special events as part of our 50th Anniversary Celebrations! 😊🎉



JESS GLYNNE
CHVRCHES
elbow

JOHNNY MARR LEWIS CAPALDI TOM ODELL
 GLASVEGAS THE CORAL HAWKWIND
 RICHARD THOMPSON JULIE FOWLIS LUCY ROSE
 THE SELECTER DODIE DODGY
 THE CUBAN BROTHERS
 COLONEL MUSTARD & THE DIJON FIVE
 THE REZILLOS ELEPHANT SESSIONS
 SKERRYVORE COCO & THE BUTTERFIELDS ROYAL SOUNDS
 WILDWOOD KIN BIS FERRIS & SYLVESTER PARIS MONSTER
 ROUND MOUNTAIN GIRLS SAM KELLY & THE LOST BOYS
 MY DARLING CLEMENTINE PEAT & DIESEL
 PAWS THE LOCAL HONEYS THE POOZIES ASTRID
 TORRIDON TAMZENE FUN BOX THE DANGLEBERRIES
 BOMBSKARE TOM MCGUIRE & THE BRASSHOLES RHYTHMNREEL
 FAT SUIT SWAMPFOG LIONAL AWKWARD FAMILY PORTRAITS
 THE CAPTAIN'S BEARD THE SENSATIONAL DAVID BOWIE BAND
 MACFLOYD THE CARLOWAYS KIM CARNIE
 DAVY COWAN & THE STORM CHASERS
 ASSYNT GLEADHRAICH HOODJA MOTEH PARROTT & FRIENDS
 KEIR GIBSON CALUM MACKENZIE JONES & THE TRAD PROJECT
 JOSEPHINE SILLARS AND THE MANIC PIXIE DREAM
 KING KOBALT RIONNAGAN ROIS FEIS ROIS CEILIDH TRAIL

• LOTS MORE TO BE ANNOUNCED

Belladrum
 1ST - 3RD
 AUGUST
 2019

BELLADRUM ESTATE, BY BEAULY, INVERNESS-SHIRE
HOMEGROWN IN THE HIGHLANDS
 WWW.TARTANHEARTFESTIVAL.CO.UK

Hawkwind events, although Hawkfest 2008 is absent for some reason I can't recall now.

It'll be interesting to see what events pop up on the calendar for this year, but the only new announcement in the last two

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...

Box set (and CD pre-orders) available from
pledgemusic.com until 23 July, 2018, 10 AM GMT



gonzomultimedia.co.uk
spiritsburning.com



weeks is one that might please the Scottish fans, where Hawkwind said they were "happy to confirm that Hawkwind will be playing at Belladrum Tartan Heart Festival, which takes place 1-3 August this year." However, by the looks of the promo flyer, Hawkwind will be some way down the pecking order, with the likes of stadium rock band Elbow further up the list.

The festival site is some miles east of Inverness, and the event website says coaches are scheduled to leave from major towns and cities across Scotland. The website also appears to be selling out of some categories of ticket, but adult Three Day Tickets are

£159. Interestingly, the site offers a three-month payment plan at £54 per month for that category of ticket. The site currently appears to have no info on who is playing on which day.

CHECK OUT HAWKWIND AT GONZO

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

Please fill it in and return to Mission Control, at PO Box 617, Newcastle Upon Tyne, NE15 7WA, together with two passport sized photographs, signed on the back and a 16cm x 11.5cm stamped addressed envelope.

The idea is for Hawkwind fans to have access to special Hawkwind events such as Hawkfest, obtain limited edition DVDs and CDs of exclusive material and to attend private Hawkwind parties.

Pass. No.....(Leave blank)

Volunteer Crew Register

Name

Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)

.....
.....
.....

Full Earth Address:
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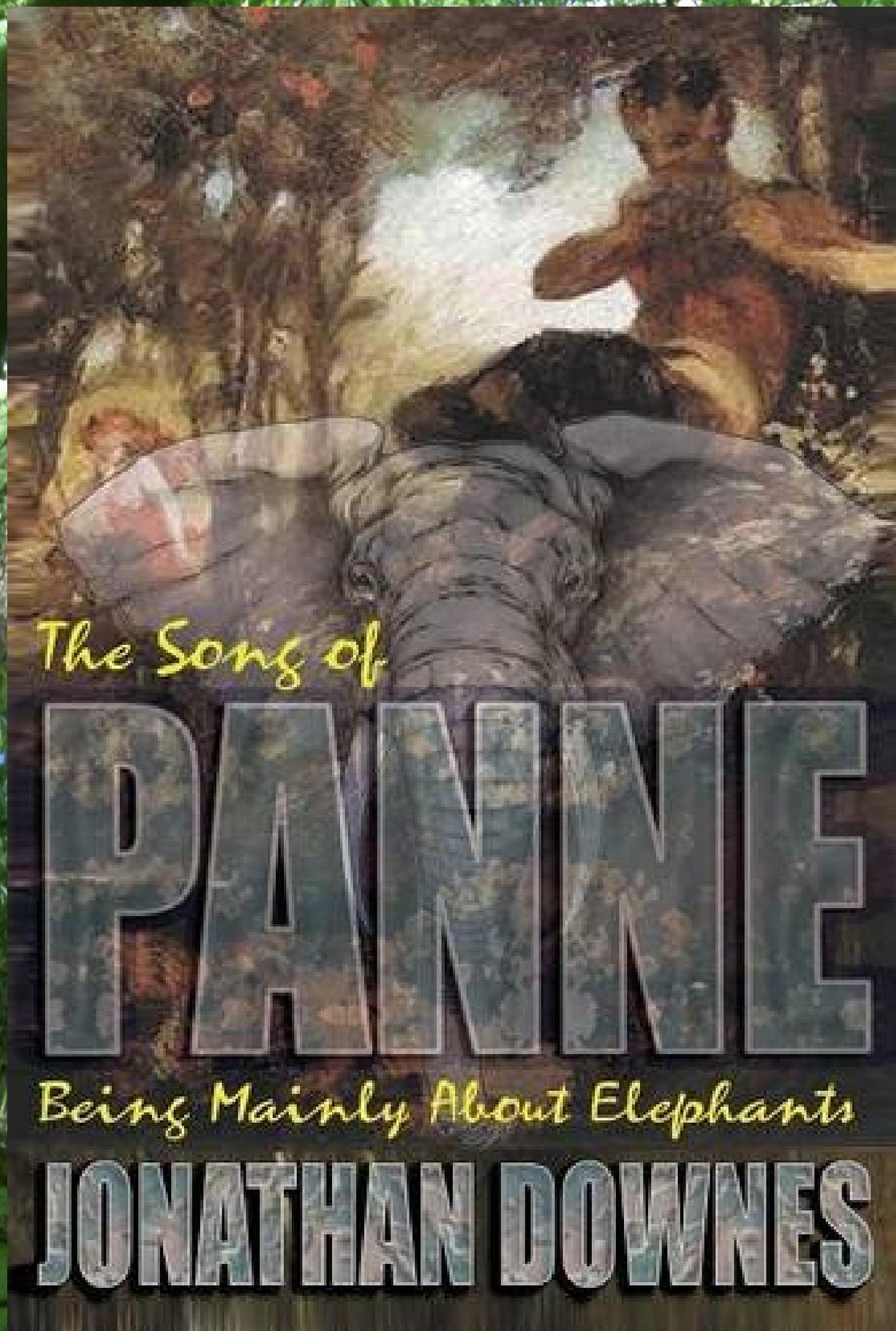
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Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

One of the things that truly helped me in my new endeavour was the fact that there was a little stream that flowed down the far perimeter of the playing field that was situated just above Peak School. In fact, to refer to it as a stream is probably hyperbole, because it was a tiny, slow moving water course no more than a foot across at its widest point. It had probably been originally constructed as a drainage ditch, intended to stop the playing field from getting water logged during the rainy season, and – much to my sorrow – when I tried to look it up both on Google Earth and on the Peak School website, it appears that what was once a slightly shabby, grass playing field has now been covered with AstroTurf, and although it looks all very swish and shiny, I strongly suspect that my little “stream” has gone the way of all flesh. But, during the spring and summer of 1969, the water course still flowed, slowly but surely, and although at its narrowest point it was only a few inches wide, the constriction of the water flow produced a series of little lagoons, none more than a few inches deep, but all containing a rich and varied selection of wildlife.



As fresh water zoology has always been, and remains to this day, the thing that interests me most, I set up a series of three or four inside ponds on my nature table. It so happened that my mother's washing machine had recently exploded; she always insisted that it was Ah Tim who was unable to get her head around the functioning of this huge, noisy and unwieldy item of domestic equipment, but I have always had a sneaking suspicion that it was actually my mother, a lady who had the mechanical acumen of a small newt, who continually managed to break the washing machine, necessitating a regular stream of expensive repairs. Finally, the poor bloody machine gave up the ghost for good in the spring of 1969 and – my father being in a surprisingly good mood that day, despite the imminent necessity of having to purchase another washing machine – gave me two shallow trays of enamelled metal, about three foot square

and three inches deep, which had once been an integral part of the *Quondam* washing machine. I took them to school, and they comprised the centre piece of my exciting new nature table.

As my main 'go-to book' for general natural history information was *The Children of Cherry Tree Farm* by Enid Blyton, I had got into my head that there were two types of batrachian – frogs and toads – and it never really occurred to me until I took over the Class Five nature table that, in a place like Hong Kong where there were dozens of different types of tailless amphibian, that this would necessitate there being a whole range of different types of tadpole. In the little stream alone, there were four.

The most common were, of course, those of the Asian common toad, then known as *Bufo melanostictus*, which has since been moved into the genus *Duttaphrynus*.

This was (and apparently still is) the most widespread of Hong Kong's amphibians. There was also a small, very dark, and remarkably aggressive type of tadpole, which Herklots said was probably the larval form of one of the spadefoot toads. Unfortunately, however, I have done a little research and found that there are no spadefoot toads known from Hong Kong. In fact, they are only found in Europe, northwest Africa and western Asia. I would love to extrapolate from this that Herklots had identified a creature that is now well and truly within the realms of cryptozoology, but I think that it is far more likely that he just totally misidentified one of the more commonly accepted local species. I have found, however, that *Megophrys brachykolos*, which is usually referred to as the 'short-legged toad', has been referred to as the 'Peak Spadefoot Toad', although it is no such thing. The species was first properly described by John Romer in 1952, although the species had first been collected as far back as 1917, but it had been misidentified. The citation by Romer and Robert Inger, from 1961, gives no indication why this creature, which is a fairly standard looking *Megophrys*, or Asian horned frog, should be given a name associated with an entirely different genus. As everybody knows, whilst Wikipedia is a useful reference tool, it is fatally flawed, and although I have found various southeast Asian frogs being described as 'Spadefoot Toads' when they're nothing of the sort, I have not been able to ascertain why. I don't suppose it matters particularly, but this is the sort of minor zoological mystery upon which I thrive, and it is the sort of thing that's going to bug me until I finally find out the answer.

I have the problem that I have always had when trying to rear any of the lissamphibians, in that whilst rearing them from eggs or larvae is relatively easy, persuading the resulting young frog or toad to graduate successfully to

adulthood (especially in the days before I discovered fruit flies and micro-crickets) was a practically impossible task and, as a result, I usually released the tiny frogs back into the wild where they could fend for themselves. So, of the four types of tadpole, I was only able to identify two of them, and only then because I had seen the adults – the aforementioned Asian common toad and the giant spiny frog (*Quasipaa spinosa*).

I set up one of my smart, new enamelled metal 'ponds' to illustrate the wide range of different creatures (at the age of nine, I had never come across the word 'biodiversity' but this is what I meant). It contained all four different types of tadpole, until I realised that the aggressive ones - which I am beginning to be convinced are *Megophrys* of some description - were no respecters of my carefully laid out aquatic diorama and promptly decided to eat all of their fellow exhibits, until I segregated them off with nothing more vulnerable than water weed and pretty stones as companions.

There were also various aquatic insect larvae, and although I found various grotesquely attractive dragonfly larvae, even then I realised that these veritable 'tigers' of my little stream would also eat anything that they were placed with and I was forced to – once again – exhibit them in a mini-aquarium of their own.

Much to my disappointment, the tiny stream didn't have any fish in it; it was far too small, but, after a week or so of diligent netting every break time, I had amassed quite an extraordinary diversity of different creatures, many of whom lived – apparently – quite happily together.

It was about three weeks into my explorations of this tiny stream, when I found a new species of animal, which presented me with a mystery that I was not to solve for many years. In one, and

only one, of the tiny lagoons, I caught a number of what appeared to be transparent tadpoles. I caught them, and transported them proudly to my aquarium, where they bumbled around in the way that tadpoles are wont to do, for several days before they disappeared. I assumed, quite reasonably, that they had been eaten by something else. So, using one of a selection of empty plastic ice-cream boxes that my mother had given me, I set up a small 'mini-pond' for them alone, and went out to capture another exhibit's worth of these peculiar little creatures. This time, it took longer to find them, but eventually find them I did, and I took them back to the classroom, where they lived happily for a week or so before they – too – disappeared. Gutted, because I had – to my mind – done all that I could do provide them with palatial accommodation, even capturing some tiny midge larvae to augment the Tetra Min fish flake, which I have sworn by ever since I started keeping aquatic creatures, and still swear by today, I went through the contents of this ice-cream box with a figurative fine tooth comb, and I found a couple of small lumps of cloudy 'jelly', which I could not explain, and which I assumed were the mortal remains of my prize, translucent tadpoles.

As has been so often the case in my life, it was Gerald Durrell who came to the rescue, although he didn't come to the rescue in this particular case for another thirty three years! On September 11th 2002, the first anniversary of the attack on New York's Twin Towers, I was on Paddington Station with my friend and colleague, Richard Freeman, and Craig Glenday, who was then the editor of the *Guinness Book of Records*. I was feeling pretty ropery and just before Richard and I were due to leave the comfort of the railway bar, to embark on the train to take us back to Exeter, I collapsed. They just about managed to get me onto the train, and – back at Exeter – Graham, my

partner in crime for the last twenty years, met us at the station, somehow got me into my car and took us home, whereupon he and Richard put me to bed. Apart from answering calls of nature, I didn't leave my bedroom for another three months. I was practically catatonic and this was the most severe attack of any condition associated with my bipolar disorder that I have ever had, and I truly hope that nothing like this happens to me again.

As September became October, and October became November, I started to read again, and one of the books that I took great pleasure from in so much that I could take pleasure from anything, was Douglas Botting's biography of Gerald Durrell. I have written elsewhere about how Gerald Durrell has been one of my greatest influences throughout my life, and I was very interested to read a third person account of his life, finding that – to my astonishment – many of the problems that have beset me throughout *my* life had also affected him; but to a much greater degree.

However, in one of the chapters dealing with Durrell's childhood on the Greek island of Corfu, it describes how the young Gerald found some peculiar translucent tadpoles, and how his – too – had disappeared mysteriously. It turned out that Gerry's 'tadpoles' had been nothing of the sort. They had been larvae of the biggest, and nastiest, of the local mosquitoes. Until then, I had no idea that a mosquito larva - rather than looking like peculiar, robotic, comma-shaped creatures like something off a Roger Dean album cover from forty years ago – could actually appear to be tadpoles. And so, over three decades after the event, I had finally discovered an explanation for the disappearance of my 'translucent' tadpoles that I could live with.

NEWS FROM THE POTTING SHED

Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB



Illustration by Martin Springett

The Riddle

THE GARDENING CLUB



The Riddle

Illustration by Martin Springett



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 Daevid 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!!!"

YES! YOU ARE SPECIAL!

No body has your DNA

No body has your fingerprints

You come here. You are unique.

It does not matter what you believe
not even so much what you choose to do

WHO YOU REALLY are is the core of you

Like Malcolm X drug dealer becoming benign before his assassination

Like Martin Luther King(womanizing)with his dreams of liberation

Like Mother Teresa prohibiting all /any /each abortion

Up close,we all embody contradictions

Walt Whitman said"I contradict myself?Fine!I contain multitudes!"

Even the criminal is capable of kindness and compassion

Even the Saint gets tempted down the Road to Perdition.

!

Yer Gonzo Bookshelf



- **Paperback:** 188 pages
- **Publisher:** Independently published (19 Feb. 2019)
- **Language:** English
- **ISBN-10:** 1797540076
- **ISBN-13:** 978-1797540078

"His knowledge seems unending. Plenty of great stories. Many laugh out loud, and a few truly sad, moments. I couldn't put it down." - Lou Lou Whalley / As Nina Kraviz and Aphex Twin generate sounds that mirror a politically bipolar World, Bill Drummond draws up a plan for a poll on an Irish border

crossing. The times they are a-changin' and Stephen Clarke 1980 has more insomnia than Faithless. No Rest For The Listener explores the actions of artists and DJ's in the past and present in order to create a series of links that point towards a possible, brighter, future. With stories about George Best, Brian Eno and J Dilla, interspersed with tales of bombings, kidnapping and murder in Belfast, it's, perhaps, not surprising that Stephen can't sleep. If you'd like to know more about The K Foundation sailing off into the sunset on a raft, how Laurent Garnier once reacted to the rise of right wing politics, or what dance the poet Hollie McNish has mastered, this book is for you. / "There's enough wit and wisdom within these pages to fill a small mobile library." - Andy Gell

I first 'met' Stephen in the wake of the *Justified Ancients of Mu Mu's* Welcome to the Dark Ages event, that was held in Liverpool during the late summer of 2017. Like so many of my more recent contacts, we became friendly on Twitter, and I soon came to appreciate his witty and well-crafted comments on life, the universe, and everything. It turned out that he was quite a well-known electronic composer and musician, but because I had not really kept up with events in this genre of music, I had not heard of him. However, I soon put this right. And when he released his first book, *Deleted Scenes*, I lapped it up appreciatively.

Now, he is on his third book, and he was kind enough to send me a complimentary review copy via the magic of the internet, a few weeks ago.

One of my favourite books is *As Time Goes By*, which was written by the late Derek Taylor, who was best known as having been The Beatles' Press Officer during the heyday of Apple Records and at various other times, both during their career and in the years following their acrimonious split. What I like about it is that it presents a series of disparate vignettes from Taylor's fascinating life (most, but not all, featuring the Fab Four) in a gentle, and unassuming manner. This book is a little bit like that, as well.



Although I am sure that some of the people who are going to read this book will have come to it by way of Messrs, Drummond and Cauty, and although the unfolding relationship between Stephen Clarke and Bill Drummond is one of the subtexts of this lovely little book, it is written so gently and humbly that it is a delight to read.

It is like both Drummond and Clarke are personified as paper boats, floating calmly down a stream, which occasionally gets bizarrely tumultuous. The two paper boats carry on their voyages independently of each other, and occasionally interact whilst both showing an interest in the progress of the other. This is a bit of a clumsy

metaphor, but I think it's the best that I can do.

The opening chapters of the book set out Stephen's stall. He starts by describing how, back in the late 1990s, he decided to stop watching television and how this self-imposed absence of mass-media input gave him more time to develop other parts of his psyche. As well as the aforementioned Bill Drummond, he also describes his relationship with Nina Kraviz, a Russian EDM (and I think I have chosen the right genre here, but I am an old git and I get completely confused with modern musical genres) musician and composer. Clarke's writing is so seductive here that he enthused me to the extent that I decided to check out Ms Kraviz for myself, and I'm very glad that I did. Kraviz employs a wide range of sonic colours in her palette, producing some of the most eloquent music of this type that I have heard in many years.

I'm interested in the way that Stephen Clarke 1980 combines his attitude towards world politics with his attitude towards music.

I get the impression that both these attitudes came about because of his formative years in Northern Ireland during the height of what are euphemistically known as 'The Troubles', which makes them sound like minor social upsets rather than a vicious and bloody war that continued for about three decades. It is interesting to read his descriptions of growing up during this tumultuous time, and remaining with a foot in both camps. He is, I think, the only writer who has described this particular time in modern history (a time that I am personally very interested in) whilst remaining completely impartial. This is a masterful feat of penmanship, and one which should truly make him worthy of literary imagination.

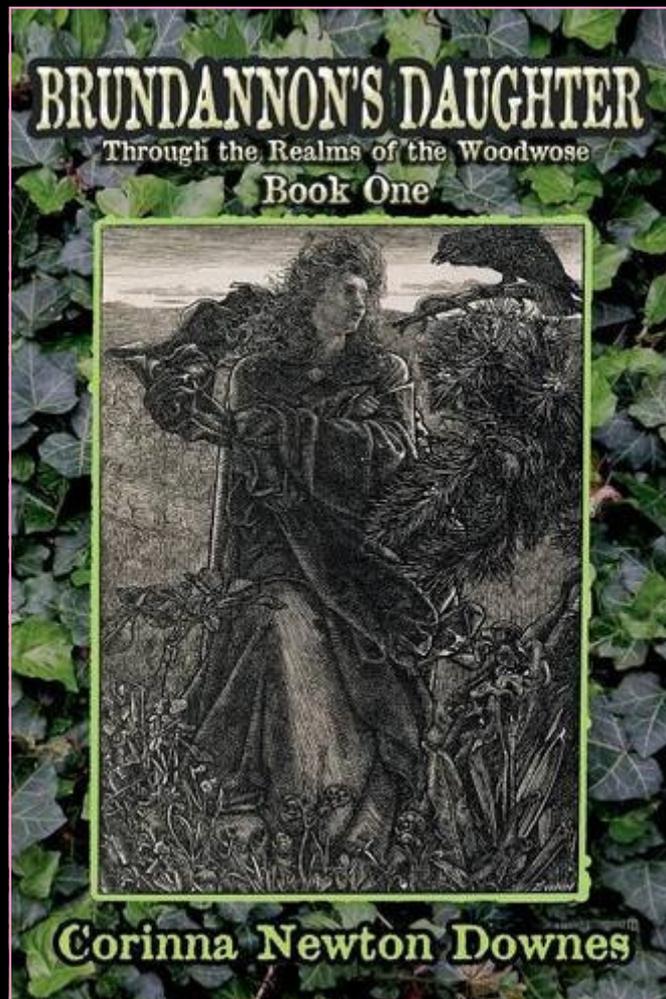


Against the background of his own story, he sometimes talks about events on the world's stage. For example, the tragic tale of Thomas Niedermayer and his family:

“Although I had grown up in the area, I had never heard of the story of Thomas Niedermayer until I listened to an RTE documentary called A Knock On The Door a few years ago. It seems he had been kidnapped with the intention of being used by the IRA to strike a deal with the British Government to have some of its volunteers moved from jails in England to Northern Ireland. The name of the documentary refers to the events that occurred on the night that he had been abducted. It was two days after Christmas and Thomas' wife, Ingeborg, was in hospital with a slipped disc. There was a knock on the door which was answered by his daughters, Gabriella and Renate. Two men asked

the girls to fetch their father, saying that they had accidentally damaged his car with theirs. A neighbour, who worked at the Grundig factory, witnessed a brief struggle between the men before Thomas was bundled into the boot of their car, driven off, and never seen again. Thomas Niedermayer was re-buried in Dunmurry, near Belfast. Ingeborg, Gabriella and Renate committed suicide, in 1990, 1991 and 1994 respectively.”

It is in passages like this that Stephen Clarke shows his humanity and depth of compassion. This is not an isolated occasion during this, his third book, but I have no intention of quoting any further from it. The intention of this book review is to get you to read it for yourselves. It will be well worth the effort, I promise you.



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



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

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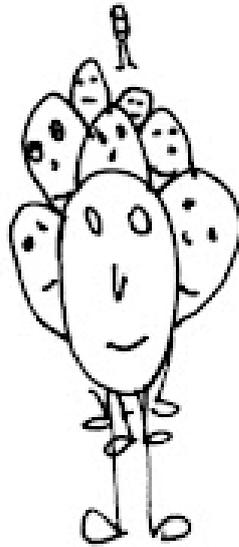
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THE NINE HENRYS



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

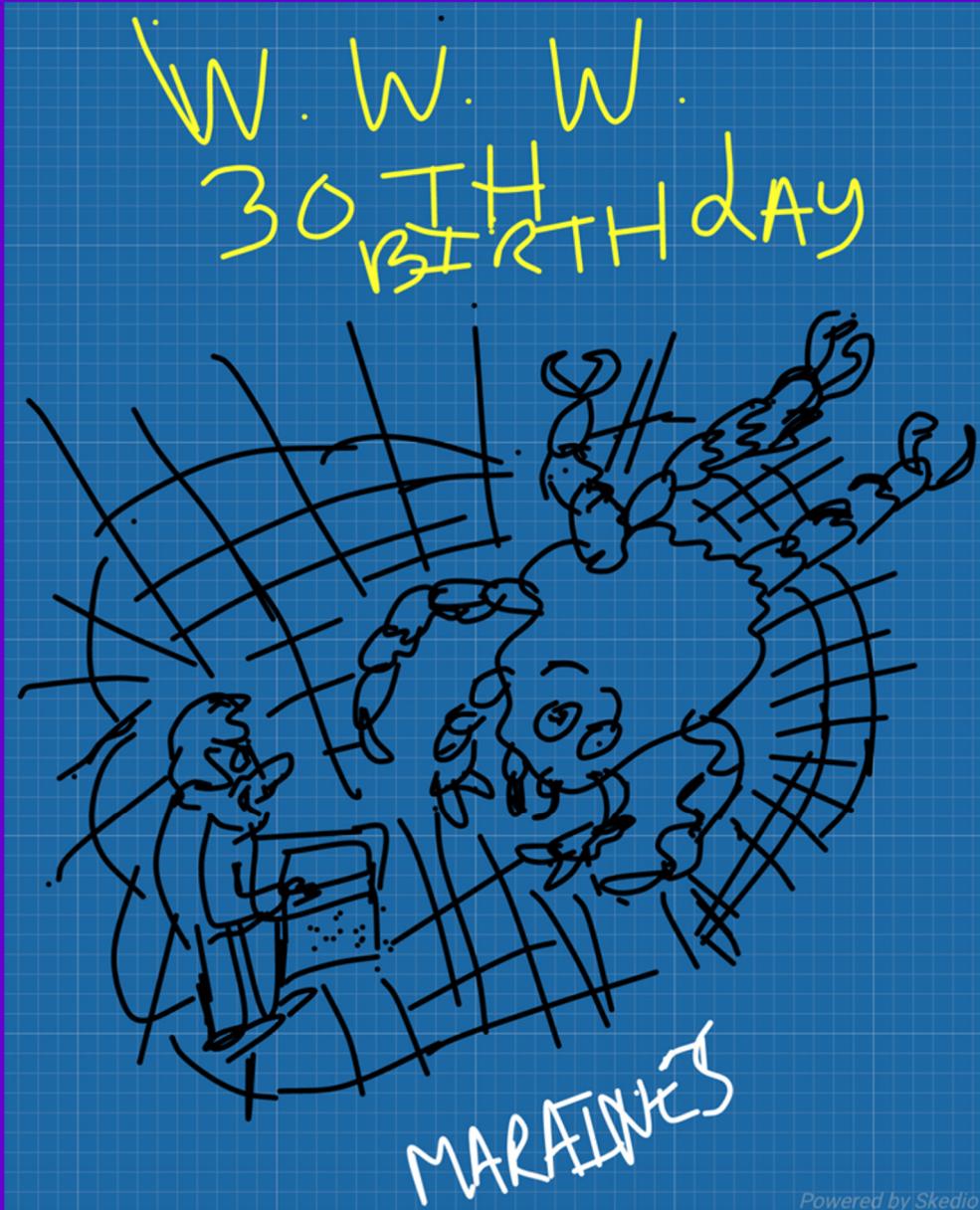
There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically 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...



Henry tried his hand at Distance Learning

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/>

Yesterday I went to Bideford and District Hospital for the fourth time in two weeks. The results were good news; the infection has gone, but they want me to return next week. I cannot thank them enough for their kindness and diligence.

But in the big scheme of things this doesn't matter.

What *does* matter is that the social cohesion of the world is falling apart very fast, and we are being failed by our political masters. The only glimmers of hope come from our young people. Yesterday it was announced that 16 year-old Greta Thunberg has been nominated for the Nobel Peace Prize, which is a momentous achievement. She started the global "School Strike for Climate" movement which will - today - be having its biggest achievement yet - a global school strike which it is claimed will include hundreds of thousands of school age children. Greta herself wrote: "Tomorrow we school strike for the climate in 1769 places in 112 countries around the world. And counting."

I was kicked out of school 42 years ago, and am now a grandfather. But today, Charlotte, her Mum and Dad, Graham and I joined the protestors in Bideford, in order to show solidarity with a movement, which puts most of the actions of its so-called 'elders and betters' to shame. Power to the People!

Sadly there were only four teenagers striking there



today. The mother of one of them explained that there would have been more but that their parents refused them permission to join the action. If this is true then shame on them.

To encourage one's children to have a social and political conscience is one of the most important roles of a parent figure, and to quash such pangs of conscience at such a formative age, might well be described as a form of child abuse.

Hare bol

Jon Downes



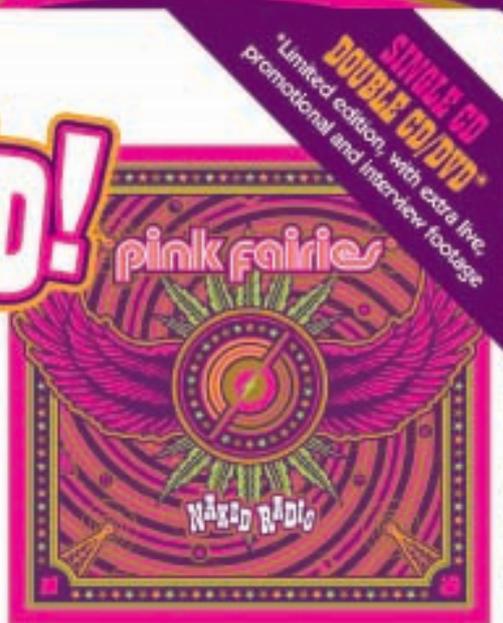
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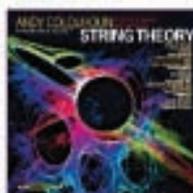
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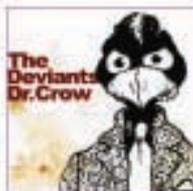
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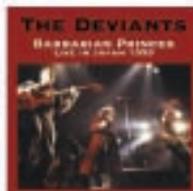
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