

# GONZO

In this peculiar issue we meet the legendary **America** as they release a box set **Live at the Palladium**, Alan goes **crazy in Lithuania**, John goes to see the **Sun Ra Arkestra** and **Chris Botti**, Jeremy goes to see **Sylfest** and **Peter Perrett**, Jon is concerned about the **Green Party** backlash, and Graham talks **TOSH** (the **Technicians of Spaceship Hawkwind**).



# ONCE UPON A TIME IN

# #341/2

# GONZO

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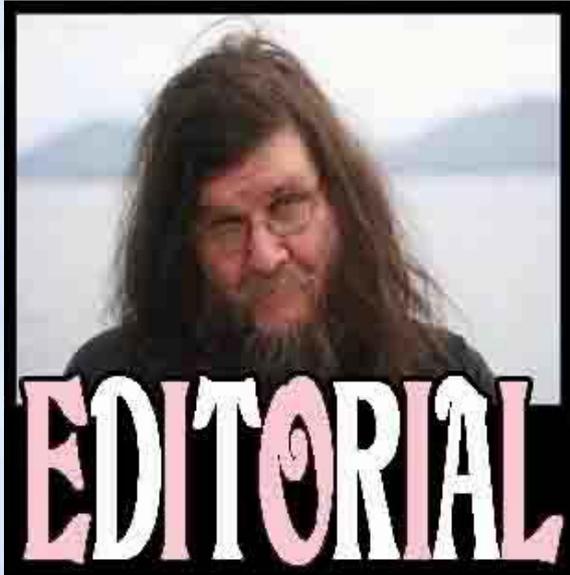
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THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

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 little magazine, which I started for fun, and because I really didn't want to do the ordinary record company newsletter that Rob Ayling, the *grande fromage* of Gonzo Multimedia, wanted me to do. Could I, I asked diffidently, start a music and lifestyle magazine that appealed to the sort of people

who buy records from Gonzo Multimedia? And much to my great pleasure, Rob – who has put up with a lot of my peculiar ideas over the past thirty one years – immediately agreed.

So, Gonzo Weekly was born, and three hundred and forty issues later, here you are reading it.

As anybody who has been reading the magazine reasonably regularly will know, the name 'Gonzo Weekly' is somewhat of a misnomer at the moment, because – since my darling wife was taken ill last year – we have only been coming out once a fortnight. This, interestingly, has impinged upon the self-imposed schedule that I have been following for years, and means that now I have two weeks in which I can write, compose, dictate (delete where applicable) my contributions to this august journal. And, as has become my practice, I find myself – ten days before it is needed – dictating this editorial to my lovely secretary and step-daughter, Olivia. This practice personally relieves the stress of trying to put together a hundred plus page magazine each week, and only occasionally





**Green Party**  
for the common good

turns round and bites me in the bum when I have been overtaken by events.

Last Sunday night, Graham and I drank a fair amount of wine and stayed up late watching the European election results being declared. As I have noted before in these pages, I have been following British politics ever since the twin elections of 1974, and – as always – I find them a completely engrossing spectator sport. For the past twenty seven years I have shared this obsession with my friend and colleague, Graham, who not only writes for this magazine (mostly about Hawkwind) but who also lives in my spare room.

The events leading up to the European election in some ways threatened to overshadow it, in the UK at least. The British Prime Minister, Theresa May, announced her resignation after having refused to do so for months, and – in a completely unrelated set of events – various members of parties perceived by the general population as being ‘Far Right’ were attacked by protestors wielding cups of milkshake.

The election itself took place on the Thursday and Graham and I tried to do what we always do on polling day; to cast our votes wearing silly hats and – illegally – photographing each other as we did so. We have always said that it is our democratic right to ‘dick around’ on polling day, but for the first time ever, we were caught. The officials at the Polling Station, who were terribly polite about it, realised what we were doing and insisted that we delete the pictures off the camera. Not in any mood to argue the toss, I made my excuses and left. It is a pity that we were unable to carry on with the tradition, and even more of a pity that if the same polling officials are in charge of the Polling Station in the next election (which I confidently predict will be within the next eight months) we really can’t get away with trying it again.

As a consolation prize, however, I received this photograph of Loplop, the protagonist of Max Ernst’s novel, *Une Semaine de Bonte* (1934), which will, I hope, do something to

اللجنة لهم إذا كانوا لا تأخذ نكتة



remedy the omission.

Interestingly, Graham and I inhabit totally different areas of the political spectrum; on this occasion, he voted for UKIP, while I voted for the Green Party. We have been friends for thirty years now, and even such a political divide such as this is not going to affect our relationship. But you would be amazed how many people my political preferences have truly upset (I think that is the kindest way of putting it).

Despite the fact that we have a system of a 'secret ballot' in this country (in fact, we don't, because each voting slip is numbered and it would be a reasonably easy undertaking to find out who voted for what if one was minded to do so), I have never had a problem with telling people, who are interested, what I voted. And so, during the week or so that led up to polling day, I posted a couple of news articles about the Green Party that I found interesting, on Facebook and Twitter.

And bloody hell, were there ructions? I was told that, by supporting these "dangerous revolutionaries", I was following a tradition of hard Left Marxism. I was told that I was a dangerous communist. And I was even told that I was a traitor to my country.

Well, boys and girls, I personally don't think any of that is true. I cannot see that the Green Party's suggested programme of progressive

environmentalism is communist, in any shape or form. Sure, it is anti-Capitalist, but I have been openly anti-Capitalist and anti-consumerist for many years without attracting such coals of opprobrium. I replied to all these comments, by saying:

"In my opinion, the climate crisis and the biodiversity crisis are the two most important challenges facing our species at this time. Compared to them, Brexit, the economy, and all the other things that concerned citizens witter on about, are completely unimportant. Because, if we don't do something within the next twelve years, our species – at least as we know it – is doomed, and there is no point in wittering on about political issues if we are not going to have a planet to live on."

I don't mean to be morbid here, but I am not in the best of health, and I think it is fair to say that I have lived many more years than I am going to live in the future. And, living in a remote and beautiful part of North Devon, I think that I am likely to miss the worst aspects of the social and cultural breakdown that our society is facing. But, I have granddaughters, who will only be in their mid-teens when – if the United Nations reports are correct – our society will begin to irrevocably break down. I am not worried for me, but I am terrified for them.

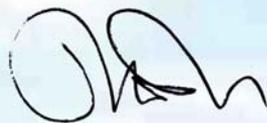
So this is why I support the Green Party, Extinction Rebellion, and the climate strikes,

and this is why I will do anything in my power to facilitate their aims and objectives. And I don't think that this means that I am a totalitarian Stalinist, any more than I believe that following the political programme laid out by the Green Party is going to lead – inevitably – to Gulags in the Lake District.

My last word on these subjects is another word of warning. Some weeks ago, the British government delighted us all by agreeing to the first of Extinction Rebellion's three demands, in support of which they had recently before brought Metropolitan London to a standstill. They declared a "Climate Emergency" and a few weeks later, were followed by the Republic of Ireland. However, in my humble opinion, just declaring such a state of emergency is nowhere near enough. They need to do something about it.

So, the proposed motorway extension, which will cause untold amounts of damage in the Gwent Levels, for example, needs to be immediately cancelled. Legislation making it illegal to import big game hunters' trophies, especially those from endangered species, should be immediately implemented. The current practice of putting nets over hedgerows and trees to stop birds nesting should be banned. And a real effort should be made to make public transport, especially that running partly or wholly on renewable energy, a more attractive prospect than private car ownership. But, so far, we've seen nothing of the sort. We have seen nothing to suggest that the call for a 'Climate Emergency' is anything more than another piece of empty political rhetoric from an increasingly unreliable traditional political class.

God help us all.  
Hare bol,  
Jon



Green Party, Paris Jackson, Paul McCartney, The Beatles, Glastonbury 2019, Marillion, Morrissey, Lincolnshire Time and Tide Bell, Biff Vernon, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, José Gabriel de Souza Diniz, Jaroslav Erik Frič, Jake Black, John Gary Williams, Pier Borha, Roger Kynard "Roky" Erickson, Paddy Fahey (or Fahy), Đelo Jusić (born Đevalhudin Jusić), Tony "Little Sun" Glover (born Dave Glover), Willie Lee Ford Jr., Lawrence "Lo" Leathers, Rick Wakeman, Arthur Brown, Greg Kofi Brown, Norma Waterson feat. Richard Thompson, Martin Carthy, Danny Thompson and Eliza Carthy, Paice, Ashton & Lord, The Mitchell Trio inc John Denver, America, Alan Dearling, Lithuania, Uzupis Independence, Thomas Freer, Munich Pub Choir, Romas Viciauskas, Brayden Drevlow, Lucid Electric Feel, John Brodie-Good, Chris Botti, The Sun Ra Arkestra, Jeremy Smith, Sylfest, Peter Perrett, Kev Rowland, Follow the Cipher, The Glenn Crytzer, Graveyard, Gyre, Hatred Reigns, Ihsahn, Jean Beauvoir, Tony Klinger, Beverly Hills, Hawkwind, Jonathan Downes, The Wild Colonial Boy, Veep, Armando Iannucci

#### 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:

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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).

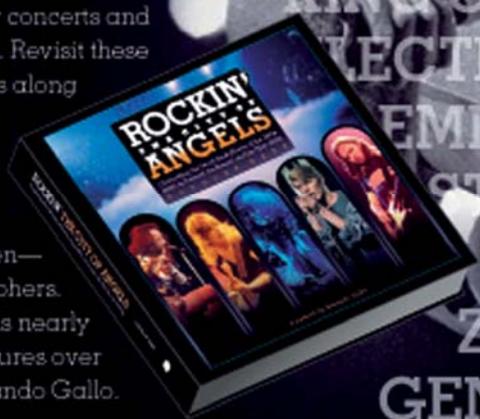
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

# ROCKIN' THE CITY OF ANGELS

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

**I**N 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  
STY DIXIE DREGS 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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## JACKSON FAMILY TWITTERSTORM:

<http://www.music-news.com/news/UK/122327/Paris-Jackson-defends-marijuana-use>

Model and actress Paris Jackson is hitting back at social media trolls after she was branded a "druggie" and a "degenerate" for her marijuana use.

The daughter of the late King of Pop, Michael Jackson, was targeted by Twitter users after coming clean about the origins of an odd snack she had created and boasted about online.

"i make spaghetti grilled cheese sandwiches with mozerella (sic). BOMB (so good)," she posted late on Monday (03Jun19).

After one follower wondered "how the heck" Paris had come up with the recipe idea, she replied, "m a r i j u a n a" - but her answer didn't go down well with one particularly unimpressed follower. "Druggie. I bet you do meth too," the troll tweeted on Tuesday. "Your dad must be ashamed of you. Degenerate."

Paris, who lives in California, decided to repost the rude message on her Twitter timeline and took the opportunity to fire back, responding, "because an organic medicinal plant from mother earth with dozens of healing properties that is legal where i live and used to help suffering people around the world = meth."

The 21 year old then defended her use of cannabis, revealing her doctor suggested she give it a try to treat a variety of ailments. "...instead of taking poisonous addictive pharmaceuticals, this incredible medicine from the earth has been prescribed to me to help with my depression, anxiety, ptsd (post-traumatic stress disorder), and insomnia."

**GOONZO CURRENTLY IN STOCK AT GONZO (UK)**

**GOONZO CURRENTLY IN STOCK AT GONZO (USA)**

"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

**MACCA ADDRESSES PAEDOPHILIA CLAIMS:**

<https://metalheadzone.com/the-beatles-paul-mccartney-answers-pedophilia-accusations-for-the-first-time/>

The Beatles legend Paul McCartney had a new interview with Chris Heath of *GQ* magazine and revealed if he or other The Beatles members ever had a sexual





# The Gospel According to **BART**

Once again my favourite roving reporter has forwarded me another letter from those jolly nice folks in Marillion...

Dear all,

Port Zelande, Lodz, Leicester, Montreal and Lisbon. All we can say is wow and thank you.

We have read all of your emails, Facebook posts, Tweets and Instagram comments and we have been overjoyed to see that you all seem to have had an amazing time.

The reaction to our music (along with the superb sound and visual production), has been astounding.

Dare we say these were our best yet?

Who knows, but thank you to each and everyone one of you who came along to share your love, spend your time and provide us with the money we will use to fund planet Marillion while we work on the next album..

Thanks also for your amazing generosity at our charity raffles for Pace and Hope Flowers where we raised an extraordinary amount of money.

Have a good summer and hopefully we will see some of you on the road in November/December at our 'Marillion With Friends From The Orchestra' shows.

h Steve Mark Pete Ian



moments from Glastonbury.

Whether at home or out and about, viewers and listeners will be able to watch Glastonbury coverage on BBC iPlayer and listen on BBC Sounds. Audiences can also personalise their Glastonbury experience more than ever before as BBC Music presents the very best of the festival across TV, radio, BBC Sounds, BBC iPlayer and online - from headline shows on the Pyramid Stage to emerging artists on the BBC Music Introducing stage.

For the first time ever, BBC Sounds will be the ultimate destination for audio from the festival this year, as listeners will be able to access all broadcasts on BBC Radio Glastonbury, at the touch of a single button.

From Thursday 26 June until Monday 1 July, BBC Sounds will be home to BBC Radio Glastonbury. Listeners can simply select BBC Radio Glastonbury on BBC Sounds to hear live programmes from Radio 1, 1Xtra, Radio 2, 5 Live and 6 Music on site at Worthy Farm, as well as live performances, iconic archive content and special Glastonbury editions of BBC Sounds music mixes, including So 90s, The Morning After Mix and Road Trip Records. Music fans can download the BBC Sounds app to listen to BBC Radio Glastonbury.

## MOZZA IN TROUBLE AGAIN:

<http://www.getintothis.co.uk/2019/05/merseyrail-remove-posters-for-morrisseys-new-album/>

According to an article in *Getintothis*, from which this is precised 'Now Get Posters advertising Morrissey's new album California Son have been removed from all Mersey rail stations. This follows yet more controversy when the singer was seen on American TV wearing a badge with the logo of For Britain, an anti-Islam, far right political party. For Britain have claimed that their membership

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has increased in the time since his appearance and the subsequent publicity and have thanked Morrissey for his support in a video message, saying 'I can tell you that the traffic to our website exploded with the story breaking of you wearing the For Britain button badge.'

In a statement on Morrissey's website, the singer said 'With voice extended to breaking point, I call for the prosperity of free speech; the eradication of totalitarian control; I call for diversity of opinion; I call for the total abolition of the abattoir; I call for peace, above all; I call for civil society.'

There is obviously a debate here about free

speech and censorship. Is removing posters of Morrissey an appropriate response to his political views? If so this could set an alarming precedent, whereby Merseyrail or, by extension any other company, can remove advertising if it doesn't align with their own political views? And who would decide what these views are?

## LINCOLNSHIRE TIDE BELL UPDATE FROM BIFF VERNON

Friday evening 21st June, Midsummer's Day. High tide and sunset are both about half past nine. Everybody is invited.

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

**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & O. P. BARONOFF.)  
Worcester, Feb 24, 1877.

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It's been a long journey but we now have all the required permissions and agreement to allow us to install the Lincolnshire Time and Tide Bell on the beach. The engineering work goes ahead next week and we will meet together for the official inauguration on the evening of Friday 21<sup>st</sup> June. On the longest day of the year high tide coincides with sunset at about half past nine. That will be the finale to our Bell Beach Party, an event open to all and everyone, to celebrate the installation of the seventh Time and Tide Bell on the British coast.

Bring a picnic. Bring Bells, Bring songs and poems, instruments and voices and all things coloured and sparkly. Bring all your friends and relations. We're going to party till the Sun goes down. And maybe think about the climate emergency and sea level rise that global heating are causing.

Nearest road and car-parking is at North End, Mablethorpe by the Ferryboat Inn and Seal Sanctuary. Take the path next to the pub to cross the dunes. On the beach turn left, northwards. The Time and Tide Bell will in sight, about 5 or 10 minutes' walk up the

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beach. Nearest postcode: LN12 1QQ.

## Warming Bells

Our next exhibition at the North Sea Observatory, Chapel St. Leonards, is from Wednesday 21st August to Sunday 1st September. 'Warming Bells' is an art project that seeks to draw on the rich history and cultural heritage of bells in our society and associate them with concern for our future under global warming. Bells are used in joy and celebrations, but also have a darker side, tolling in mourning or sounding a warning. We have asked artists to explore these aspects of bells and of global warming. An ambition is to associate the sound of bells with a



warning of global warming.

More information is available at this webpage: <http://transitiontownlouth.org.uk/bell10.html>

If you would like to take part in this project and have your artwork included in the exhibition please e-mail me.

## Faces of Climate Change

This is a project for a future exhibition, probably in the Spring of 2020 but already developing online. The great and good of society have long been the subject of portraiture. Here we ask artists to honour today's heroes, the climate scientists and activists, by painting their portraits.

More information is available at this webpage: <http://transitiontownlouth.org.uk/bell11.html>

If you would like to take part in this project and have your artwork included in the exhibition please e-mail me.

Biff Vernon



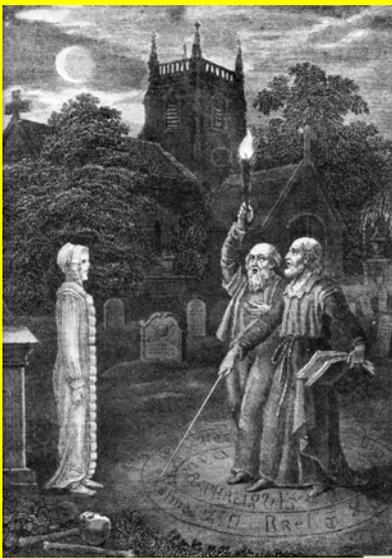
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Worcester, Jan 15

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Worcester, Feb 24, 1877.

# WEIRD SHIT IS HAPPENING

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

Enjoy.

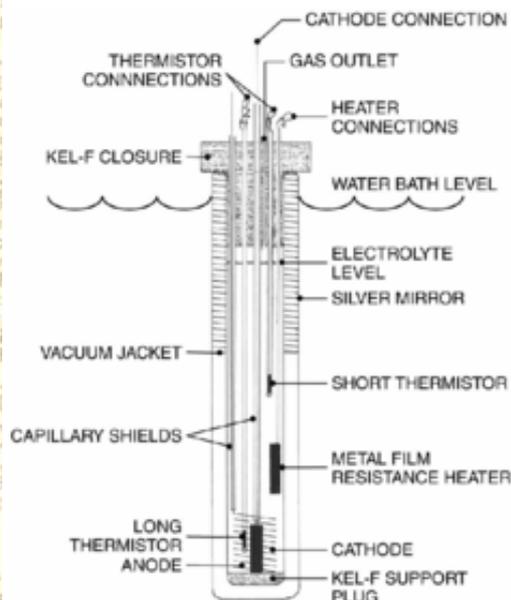


## GOOGLE AND COLD FUSION

<https://phys.org/news/2019-05-scientists-revisit-cold-case-fusion.html>

[More about Google's involvement: <https://www.nature.com/articles/d41586-019-01683-9>]

Scientists from the University of British Columbia (UBC), the Massachusetts Institute of Technology, the University of Maryland, the Lawrence Berkeley National Laboratory, and Google are conducting a



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Worcester, Jan 15

Worcester, Feb 11. ditto 15 Washington Square.  
Packages by this line forwarded from Worcester to Salem, Newburyport, Manchester, Fall River, and New Bedford; also, to Portland, and other places.  
Articles for goods to be returned by this Express, address—HARNDEN & CO'S Office, 8 Court Street, Boston; J. H. KNIGHTS HAT STORE, 155 Main St. Worcester.  
Feb 24, 1877. E. S. LEONARD. ditto

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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

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## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

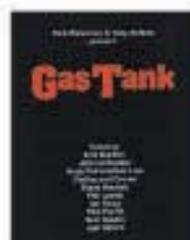
HFG204CD



## TIME MACHINE

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

HFG205CD



## GASTANK

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

HFG206DVD



## GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

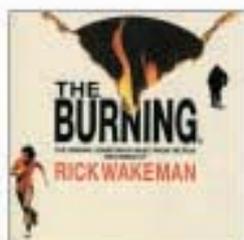
WZ41-40



## COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



## THE BURNING

The original Soundtrack album, back in print at last!

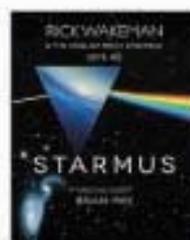
HFG205CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

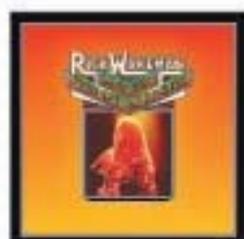
HFG207DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

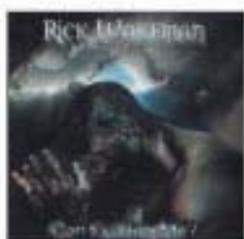
HFG208CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

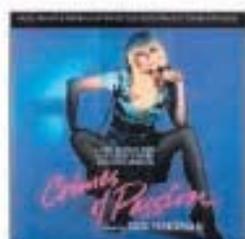
HFG205CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

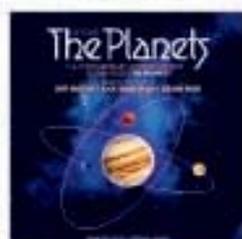
W44-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



Available from [rickwakemansmusicemporium.com](http://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.

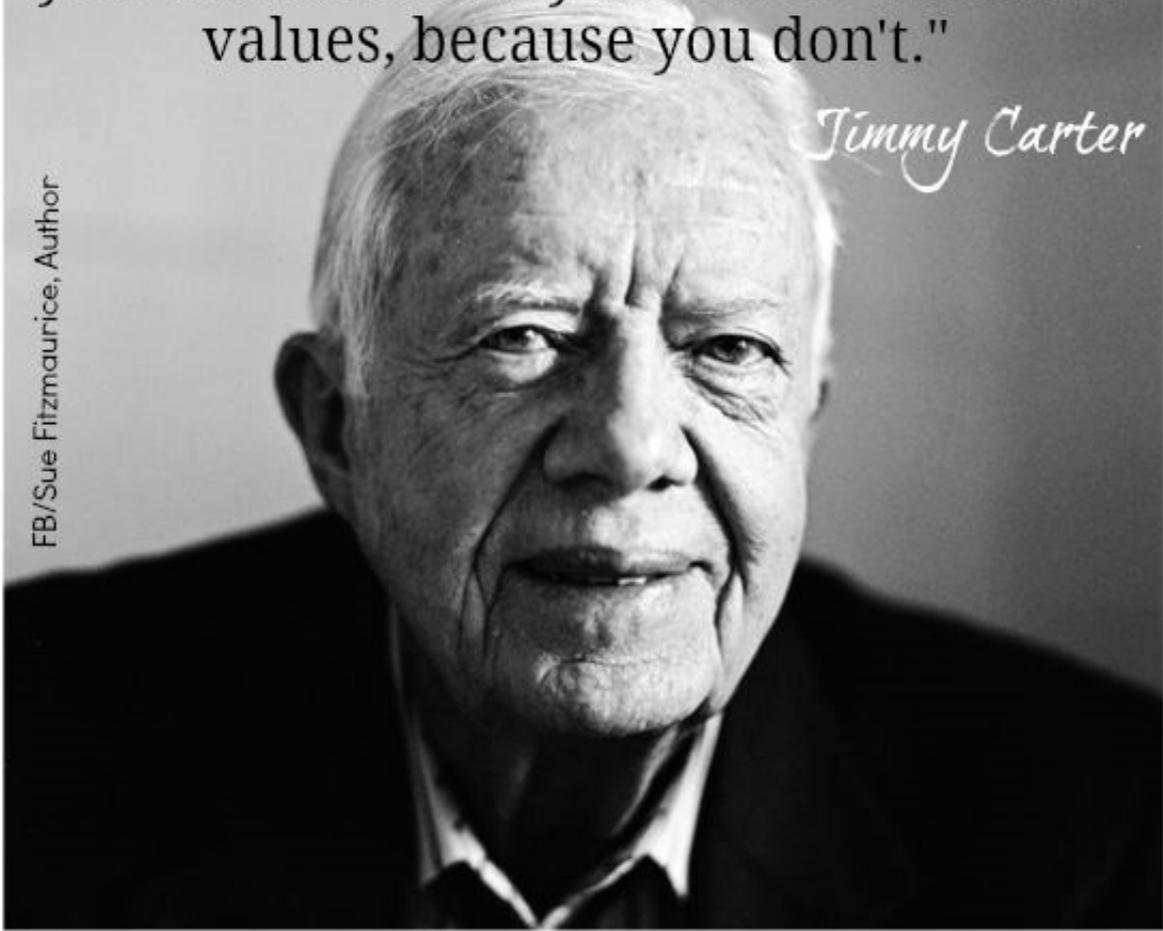
[arsydeede@yahoo.co.uk](mailto:arsydeede@yahoo.co.uk)

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

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

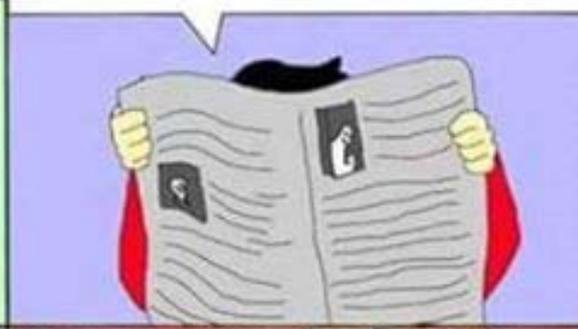
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in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

---

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



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

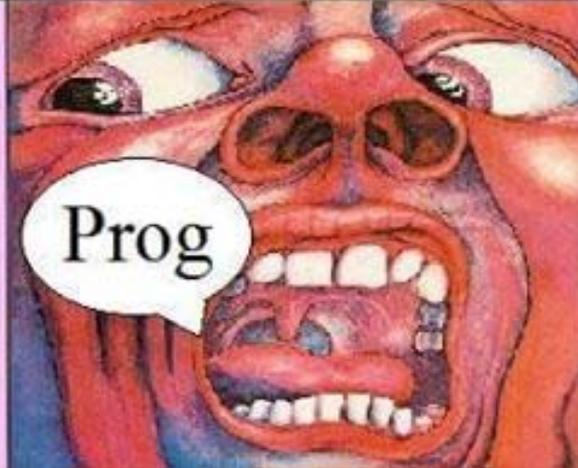


Sex?



No...

Prog



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





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

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

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

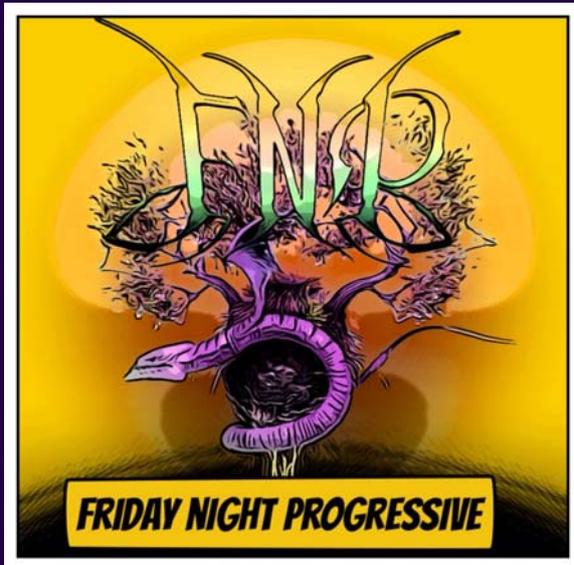
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



#### SHOW 290 – Hillage L

Hank C. Burnette: Spinning Rock Boogie  
Family Fodder: Mine and Billy's Head  
Low: Disarray  
Steve Hillage: Hurdy Gurdy Man  
Don Byrd: Think Twice  
Tropical Espionage: Cocktails with Joey  
Sarah Cracknell: Desert Baby  
John Mayall: Sensitive Kind  
Billy Gibbons: You're What's Happening Baby  
Prefab Sprout: Billy  
Lesley Duncan: Walk in the Sea  
Steve Hillage: Electrick Gypsies  
Serge Franklin: Exister  
Criddof: Low Blood Sugar Level  
Sunshine and the Rain: So Far So Close  
Morrissey: Istanbul  
Abbie: All the Sad Young Men  
Fairport Convention: Meet on the Ledge  
The Shrubs: Edith  
The Myrrors: Biznagas  
Gong: A Sprinkling of Clouds  
Chihei Hatakayma: Starlight and Black Echo  
Steve Hillage: Lunar Musick Suite  
Billy Fury: Don't Leave me This Way  
Rose Kemp: Sing our Last Goodbye

[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.



It's the WORLD PREMIER of the new Bob Holz CD "Silverthorne"

Bob will also be discussing the recording and more with me, and we'll be hearing other works by Bob as well on this very special Friday Night Progressive

[Listen Here](#)

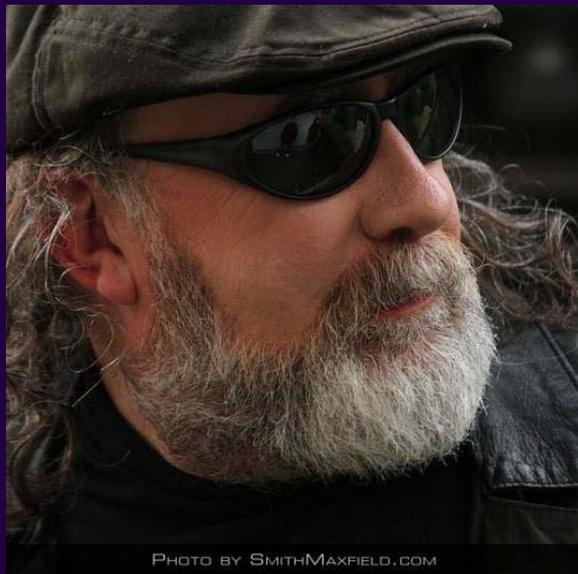
*Friday Night Progressive*



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

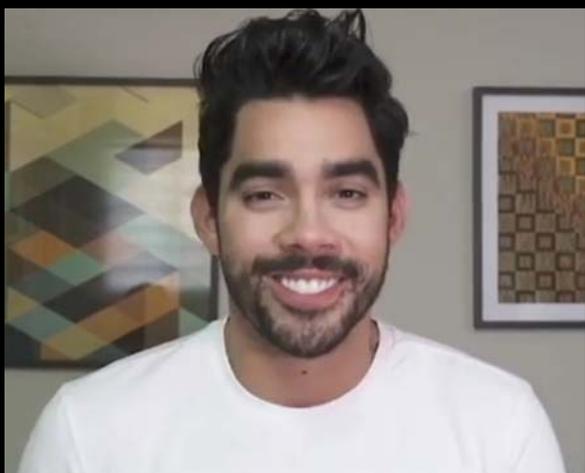
### HOW TO WRITE A SPY NOVEL

In a special show, Mack and Agent X talk to Navy officers-turned-authors Brian Andrews and Jeff Wilson about their action-packed series "Tier One" as well as other literary works. Switchblade Steve Ward with another Report from the Fringe. Plus, national correspondent Emily Mittermaier on her trip to a haunted prison.



Listen  
Here

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



**José Gabriel de Souza Diniz  
(1990 – 2019)**

Diniz, better known as Gabriel Diniz, was a Brazilian singer and composer who released three studio albums during his short career. In 2017, he released the song titled "Acabou Acabou", in a collaboration with Wesley Safadão.

Diniz became nationally known by the single "Jenifer", a song that was the most played on the radio and music streaming sites of Brazil, becoming the hit of the summer of 2019. Diniz died in a plane crash in Estância, Sergipe on 27th May, aged 28



**Jaroslav Erik Frič  
(1949 – 2019)**

Frič was a Czech poet, musician, publisher and also the organizer of underground culture festivals.

After leaving school immediately after the exams, in 1968 he travelled through Western Europe, spending most of the time in England and Scotland. During this time, he earned money for example as a busker. In 1969, Frič started to publish in samizdat, together with fellow poets Petr Mikeš and Eduard Zacha, in Ostrava and then in Olomouc. In 1991 he founded a publishing house Votobia which, after several other people joined in, moved from Vranov to Olomouc. However, he left Votobia after

**THOSE WE HAVE LOST**

two years and founded a publishing house named Vetus Via in Brno. Since 2006 he started to perform as a busker again and then he started to write a daily blog.

He died on 24th May, aged 69.



**Jake Black  
(1960 – 2019)**

Black was a bandmate and founder of English electronic band Alabama 3 founded in 1995. Their track "Woke Up This Morning" was used for the opening credits of the TV series *The Sopranos*. In the United States, the band is known as A3, to avoid legal conflict with the country music band Alabama. Every member of the group has an alias, the band's founding members adopting the personas Larry Love (Rob Spragg) and The Very Reverend Dr. D. Wayne Love (Jake Black). "Woke Up This Morning," which Black wrote with Spragg, appeared on the group's first major-label album, "Exile on Coldharbour Lane" (Geffen Records, 1997). Spragg performed the ominous lead vocal on the song, which features a sample of the blues singer Howlin' Wolf.

He died on May 23<sup>rd</sup>, aged 59.



**John Gary Williams  
(c1946 – 2019)**

Williams was the lead singer for the R&B vocal group The Mad Lads who sung "I Want Someone" and "Don't Have to Shop Around". Williams formed the group with William Brown, Julius Green and Robert Phillips in Memphis and recorded on Stax Record's Volt label. With Williams' high tenor voice and the group's soft soul harmonies, The Mad Lads had several songs on the Billboard R&B chart in the 1960s, including "I Want a Girl" and "By the Time I Get to Phoenix."

In his formative years as a singer, Williams frequently performed at talent shows and was a part of WDIA's Teen Town Singers ensemble. Classmate William Brown invited him and two other friends from Booker T. Washington High School to form a doo-wop group in the early 1960s. As The Emeralds, Williams, Brown, Julius Green and Robert Phillips caught the attention of Estelle Axton, co-founder of Stax Records. When she realized that The Emeralds moniker belonged to an existing band, Stax staffer Deanie Parker suggested the name The Mad Lads, a nod to Reuben "Mad Lad" Washington, a local disc jockey and early supporter of Stax and Volt

**THOSE WE HAVE LOST**

singles. The name also referred to the rambunctious behavior of the young group.

Williams also recorded as a solo artist in the 1970s, his self-titled album being released in 1973..

He was the last surviving member of the original ensemble, and died in May, aged 73.

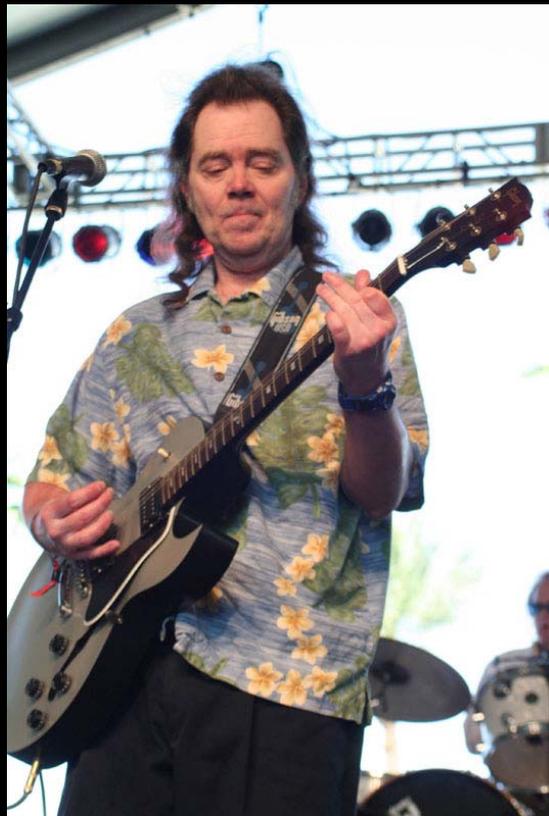


**Piet Botha  
(1955 – 2019)**

Botha was a South African musician and the frontman of the South African rock band Jack Hammer (in which he was known as "The Hammer"), which has been an opening act for bands such as ZZ Top. He also performed solo.

In 2011 Botha appeared in the television series "Wie Lê Waar" (Who Lies Where) on the Afrikaans TV channel kykNET. In the programme he visits the graves of famous Afrikaner icons and tells about their lives. The series led indirectly to the recording and release of "Spookpsalms", Botha's first solo album in 8 years. A documentary about the life of Piet Botha as a musician is currently in production.

He died on 2<sup>nd</sup> June, aged 63.



**Roger Kynard "Roky" Erickson  
(1947 – 2019)**

Erickson, was an American singer-songwriter, harmonica player, and guitarist and a founding member of The 13th Floor Elevators and was a pioneer of the psychedelic rock genre.

He was interested in music from his youth, playing piano from age 5 and taking up guitar at 10. He attended school in Austin and dropped out of Travis High School in 1965, one month before graduating, rather than cut his hair to conform to the school dress code. His first notable group was The Spades, who scored a regional hit with Erickson's "We Sell Soul"; the song is

**THOSE WE HAVE LOST**



included as an unlisted bonus track on Erickson's 1995 *All That May Do My Rhyme* CD and was adapted as "Don't Fall Down" by the 13th Floor Elevators for their first album. The Spades' original version of "You're Gonna Miss Me", later a hit for 13th Floor Elevators, was featured on the compilation album *The Best of Pebbles Volume 1*.

Erickson co-founded the 13th Floor Elevators in late 1965, and he and bandmate Tommy Hall were the main songwriters. Early in her career, singer Janis Joplin considered joining the Elevators, but Family Dog's Chet

Helms persuaded her to go to San Francisco instead, where she found major fame.

In 1966 the band released their debut album *The Psychedelic Sounds of the 13th Floor Elevators*. The album had the band's only charting single, Erickson's "You're Gonna Miss Me". A stinging breakup song, the single remains probably Erickson's best-known work. In 1967, the band followed up with *Easter Everywhere*, perhaps the band's most focused effort, featuring "Slip Inside This House", and a noted cover of Bob Dylan's "It's All Over Now, Baby Blue".

# THOSE WE HAVE LOST

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The album *Live* was put out in 1968 by International Artists and *Bull of the Woods*, released in 1969, was the 13th Floor Elevators' last released album on which they worked as a group and was largely the work of Stacy Sutherland.

Erickson was diagnosed with paranoid schizophrenia in 1968, and later arrested for possession of a single marijuana joint in Austin. Six tracks from the 1999 Erickson collection *Never Say Goodbye* were recorded during his time there at the state hospital.

After having been released in 1974, Erickson formed a new band which he called "Bleib alien," Bleib being an anagram of Bible and/or German for "stay," and "Alien" being a pun on the German word allein ("alone") – the phrase in German, therefore, being "remain alone." His new band exchanged the psychedelic sounds of The 13th Floor Elevators for a more hard rock sound that featured lyrics on old horror film and science fiction themes. The new band was renamed Roky Erickson and the Aliens, and in 1979, after playing with the Reversible Cords,

Beginning in the 1980s, Erickson developed a years-long obsession with the mail, often spending hours poring over random junk mail, writing to solicitors and celebrities (dead or living). He was arrested in 1989 on charges of mail theft. Erickson had picked up mail from neighbors who had moved and taped it to the walls of his room. He insisted that he never opened any of the mail, and the charges were ultimately dropped.

Several live albums of his older material have been released since then, and in

1990 a tribute album, *Where The Pyramid Meets The Eye: A Tribute to Roky Erickson*, produced by WB executive Bill Bentley was released.

Erickson returned to the stage in 2008 to perform songs from the 13th Floor Elevators catalogue that had not been performed in decades with fellow Austinites The Black Angels as his backing band, and in 2010, Erickson released *True Love Cast Out All Evil*, his first album of new material in 14 years.

Erickson died on May 31st, aged 71.

Roky Erickson, Texas psychedelic music legend, has died

## I READ ROKY' ERICKSON'S POETRY

even before i heard his music. Others  
praised his bravery  
in drug and music culture/making songs  
that he revived in our lifetime  
Original as hallucinations. Strong songs and  
anthems for soft Austin.  
He was on the front lines of the hippie vs  
redneck/cowboy divisions  
And he was more than a cosmic cowboy-he  
was a one-man circus.  
Willy Nelson for stoner Texas/Roky  
Erickson for Austin.  
In and out of Austin's State  
Hospital, revived in his lifetime by his  
brother.  
He came back and was remembered by  
those who grew up in his aura.  
Now he can finally be a Local Legend. Now  
his songs can be played on repeat. Repeat.

THOM THE WORLD POET

# THOSE WE HAVE LOST



**Paddy Fahey (or Fahy)  
(1916 – 2019)**

Fahey was an Irish composer and fiddler who was considered one of the finest living composers of tunes that are in the style of traditional Irish music.

His music has a distinctive yearning, magical quality often referred to as "Draíocht", and has been recorded by many of the finest traditional Irish musicians including Martin Hayes, Planxty, John Carty and Kevin Burke. In recent years a few recordings featured Fahey's music prominently including recordings by Liz and Yvonne Kane and Breda Keville.

Fahey never made a commercial recording despite the fact that he was an exceptional fiddler, nor did he publish a book of his compositions. There are some privately made recordings of Fahey which have been distributed amongst musicians since the 1970s, and transcriptions of his tunes are

found in many tune collections and on Internet resources such as [www.thesession.org](http://www.thesession.org). He also never gave his compositions names, instead they tend to be simply named "Paddy Fahey's Reel No.1", "Paddy Fahey's Jig No.2", etc. His known compositions number around 60 tunes, all of which are either jigs, reels or hornpipes.

He died in May, at the age of 102.



**Đelo Jusić  
(born Đevalhudin Jusić)  
(1939 – 2019)**

Jusić was a Croatian composer, arranger, conductor and guitarist. He began composing in the

**THOSE WE HAVE LOST**

1960s, founding the successful band Dubrovački trubaduri. His musical works drew inspiration from his native town and contributed significantly to the Mediterranean circle of Croatian popular music.

His daughter, Dubravka Jusić, is a Croatian pop star.

He died on 31st May, at the age of 80.

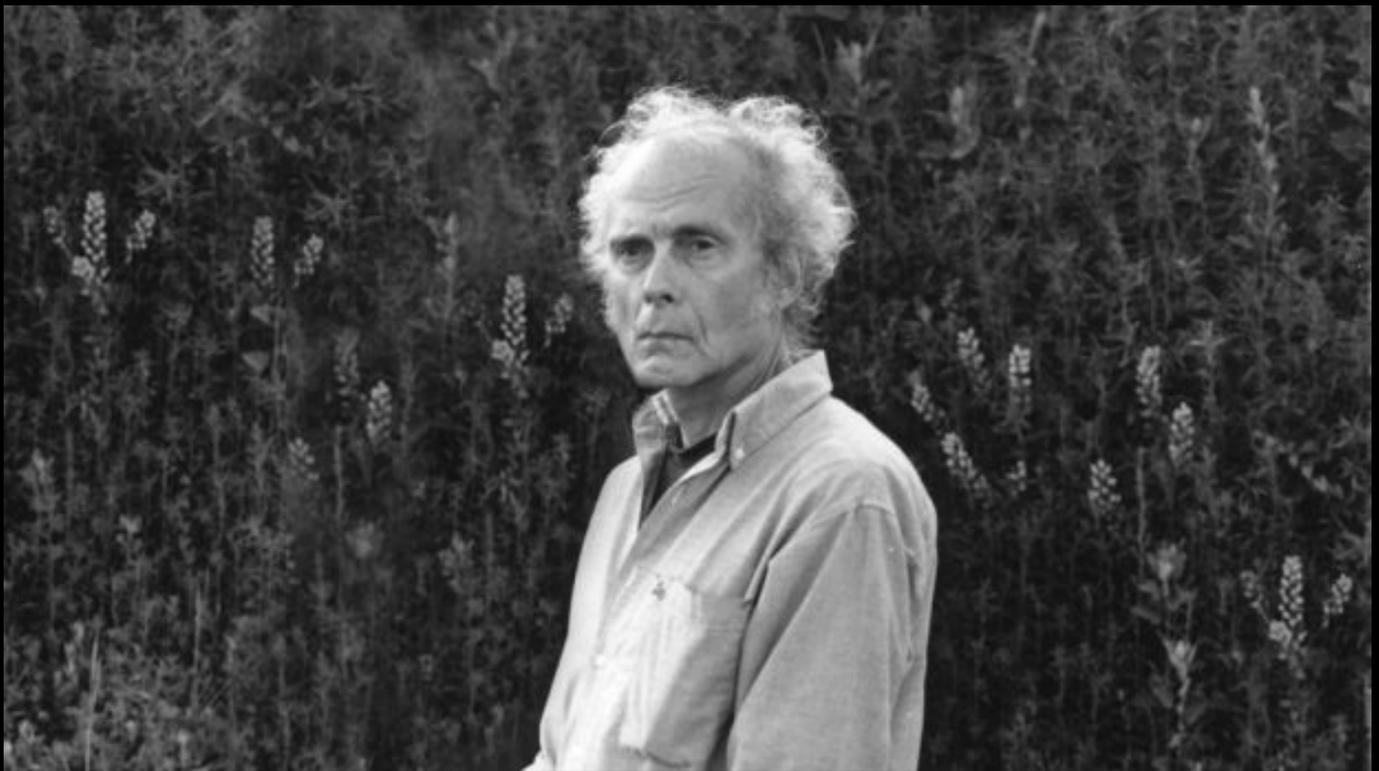
**Tony "Little Sun" Glover  
(born Dave Glover)  
(1939 – 2019)**

Glover was an American blues musician and music critic. He was a harmonica player and singer who was

most notably associated with "Spider" John Koerner and Dave "Snaker" Ray in the early 1960s folk revival. Together, the three released albums under the name Koerner, Ray & Glover. Glover was also the author of diverse "harp" (blues harmonica) songbooks and a co-author, along with Ward Gaines and Scott Dirks, of an award-winning biography of Little Walter, *Blues with a Feeling: The Little Walter Story*.

As a teenager he performed in various local bands, playing guitar before taking up the blues harp. In 1963 he joined John Koerner and Dave Ray to form the blues trio Koerner, Ray & Glover. From 1963 to 1971, either solo or in some combination of the trio, they released at least one album a year. The group never rehearsed together or did much at all together. Ray referred to the group as "Koerner and/or Ray and/or Glover".

In the late sixties, Glover was an all-night underground disc jockey on KDWB-AM in Minneapolis before forming the band Nine Below Zero. He also often performed as a duo with Ray and with Koerner, Ray &



**THOSE WE HAVE LOST**

Glover reunion concerts. In 2007, he produced a documentary video on the trio, titled *Blues, Rags and Hollers: The Koerner, Ray & Glover Story*.

Glover taught harmonica to David Johansen and Mick Jagger.

He died on 29<sup>th</sup> May, aged 79.



**Willie Lee Ford, Jr.,  
(1950 – 2019)**

Ford, whose nickname was Sugar Bear, played saxophone in his school band. He sang with the Capitols prior to joining the Dramatics. He became a Dramatic in 1968, before the group was recognized by Stax Records. When the Dramatics took their hiatus in 1982, Willie did not pursue a solo career.

Due to his voice, he was given a speaking part in so many of the Dramatics' songs such as "Love Is Here", "Don't Go There" from L.J.'s "Love Is About To Start" album, "Let's Make Luv Forever", "Be My Girl", and the beautiful "I'm So Alone" from the "Look Inside" album (2001)

The Dramatics are an American soul music vocal group, formed in 1964. They are best known for their 1970s hit songs "In the Rain" and "Whatcha See Is Whatcha Get", as well as their later 1993 collaboration "Doggy Dogg World" with Snoop Dogg.

Founded by Ron Banks, Willie Lee Ford and Larry Reed, and originally called the Dynamics, formed in 1964, recording as the Dynamics in 1965. Due to a misprint, Wingate changed the name of the group from The Dynamics to The Dramatics in 1966 for the group's second release, "Inky Dinky Wang Dang Doo". After becoming a victim in the July 1967 Algiers Motel incident, including the police killing the group's valet, Fred Temple, Reed left the group.

The Dramatics signed with Stax Records of Memphis, Tennessee in 1968, but moved on after one unsuccessful release.

The band are depicted centrally in the 2017, Kathryn



**THOSE WE HAVE LOST**

Bigelow film *Detroit*, a dramatization of the Algiers Motel incident.

He died on May 28<sup>th</sup>, aged 68.

### Lawrence “Lo” Leathers (c1982 - 2019)

Leathers was a jazz drummer who played on a pair of Grammy Award-winning albums. He attended The Julliard School and began playing professionally at age 15. He won two Grammys with the Aaron Diehl Trio for backing work for jazz vocalist Cecile McLorin Salvant.

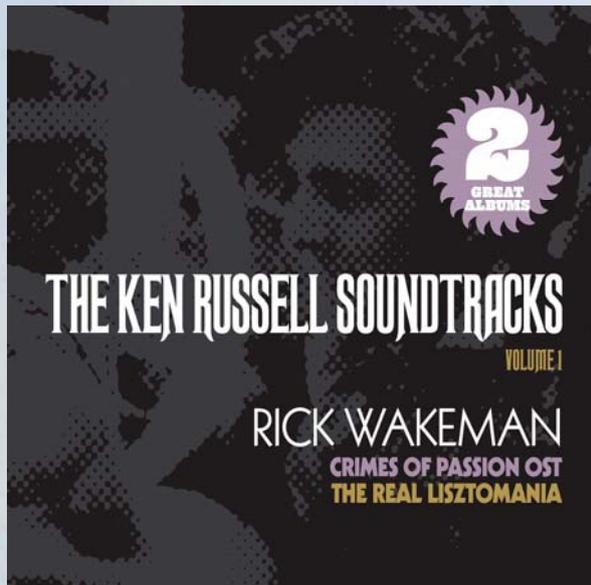
He was found dead in what appeared to be a domestic dispute. His girlfriend and

another person have both been charged with his death. The couple was reportedly in the middle of a physical dispute when Aguilar allegedly placed Leathers in a chokehold as Harris punched him in the head, according to police. Leathers died at the scene.

He died on 2<sup>nd</sup> June, aged 37.



# THOSE WE HAVE LOST



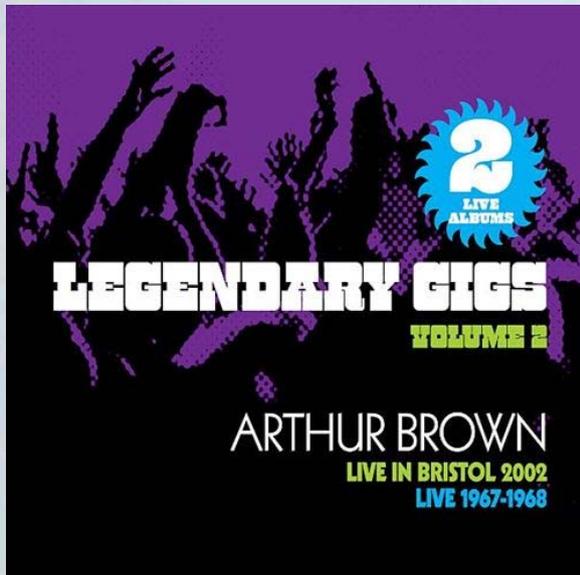
**Rick Wakeman**  
*The Ken Russell Soundtracks*  
MFGZ044CD 5056083205431  
RRAW 2CD

Richard Christopher 'Rick' Wakeman (born 18 May 1949) is an English keyboard player and songwriter best known for being the former keyboardist in the progressive rock band Yes. He is also known for his solo albums, contributing to the BBC comedy series *Grumpy Old Men* and for *Rick's Place*, his former radio show on Planet Rock that aired until December 2010.

Henry Kenneth Alfred Russell (3 July 1927 – 27 November) was a British film director, known for his pioneering work in television and film and for his flamboyant and controversial style. His films in the main were liberal adaptations of existing texts, or biographies, notably of composers of the Romantic era. Russell began directing for the BBC, where he made creative adaptations of composers' lives which were unusual for the time. He also directed many feature films independently and for studios.



Can you imagine what would happen if these two flamboyant and idiosyncratic artists collaborated? Well, you need wonder no longer 'cos this album holds all the answers. Check it out now (you funk soul siblings)...

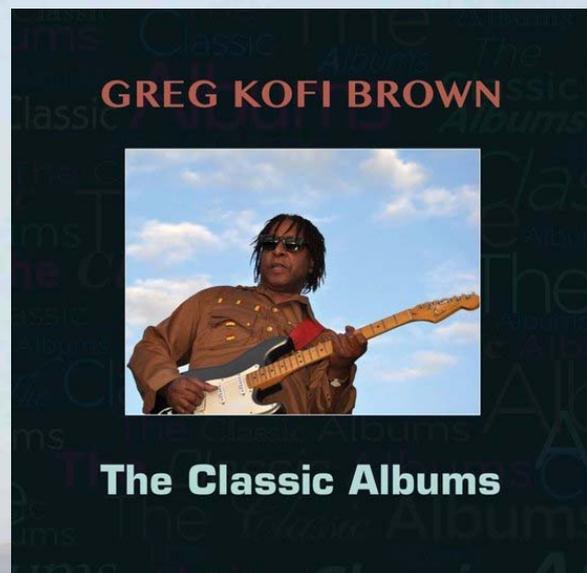


**Arthur Brown**  
*Legendary gigs Vol 2*  
5056083204441 Bat Country 2CD  
BCGZ106CD

Arthur Wilton Brown is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one

hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. This record shows him at his best, live on stage, in front of a rabidly appreciative crowd.



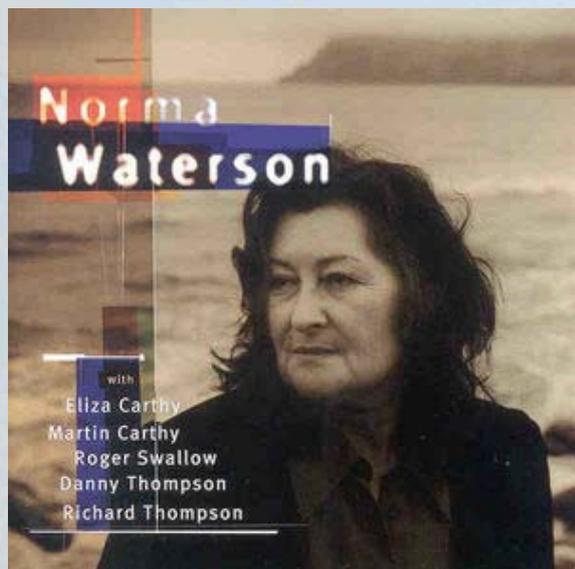
**Gregg Kofi Brown**  
*The Classic Albums*  
5056083204571 Bat Country 2CD  
BCGZ117CD

Gregg Kofi-Brown is, of course best known for his work with seminal African funk rock pioneers Osibisa. they were one of the first, if not THE first African band to achieve popular success in the West. With conscience laden lyrics and funky afro-rhythms Gregg has a created a multi-



national musical platform with his guest artists that speaks to many peoples across the world. Gregg Kofi Brown was executive producer of the 2003 Evening Standard cover-mount CD give away in memory of Damilola Taylor which featured the likes of Robbie Williams, Craig David, Gorillaz, Blue and Ms.Dynamite.

This record brings together some of his most classic records and is a real treat to his many fans across the world

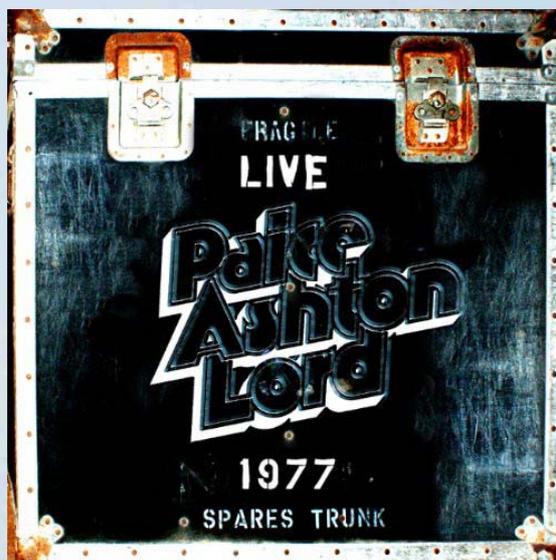


**Norma Waterson feat. Richard Thompson, Martin Carthy, Danny Thompson and Eliza Carthy**  
**Norma Waterson**  
**5056083205493 Scarlet CD**  
**SCARGZ104CD**

Norma Christine Waterson is an English musician, best known as one of the original members of The Watsons, a celebrated English traditional group. Other members of the group included her brother Mike Waterson and sister Lal Waterson, a cousin John Harrison, and in later incarnations of the group her husband Martin Carthy. Waterson was born in Hull, East Riding of Yorkshire and brought up there by her grandmother, who was half-Gypsy. Her eponymously titled solo debut *Norma Waterson* was produced by John Chelew and released by Hannibal Records in 1996,

and was well received in the scene (including a nomination for the Mercury Music Prize), featuring collaborations with her daughter, Eliza Carthy, Martin Carthy and other members of The Watsons, as well as Danny Thompson (Pentangle), Richard Thompson (Fairport Convention) and Roger Swallow (Albion Country Band).

The album was nominated for the 1996 Mercury Music Prize and came a close second to Pulp's *Different Class*.



**Paice, Ashton & Lord**  
**Live 1977**  
**5060230869841 Gonzo CD**  
**HST444CD**

Paice Ashton Lord was a short-lived British rock band featuring Deep Purple band members Ian Paice and Jon Lord with singer Tony Ashton. The band was formed in 1976, released its only album in 1977 and broke up in 1978. After Deep Purple broke up in 1976, drummer Ian Paice and keyboard player Jon Lord created a new band, Paice Ashton Lord, with friend Tony Ashton, a British keyboardist and singer of Ashton, Gardner and Dyke. After extensive auditions they chose Bernie Marsden to play electric guitar and Paul Martinez as the band's bassist.

Tony Ashton had previously played with Lord on the 1974 album *First of the Big Bands* and on Lord's *Gemini Suite* project in 1971, singing lead vocals on one track. He collaborated on Lord's solo work and Deep Purple bassist Roger Glover's solo projects.

Soon after Ashton broke his leg falling off a stage in the dark at a London concert, the group was wound up. Lord, Marsden and later Paice joined David Coverdale's Whitesnake. Martinez joined Stan Webb's Chicken Shack for a short time, before joining John Otway for one album, and going on to play with Robert Plant. Later on, Paice played in Gary Moore's band before he and Lord joined the re-formed Deep Purple in 1984.

P,A&L were a very short lived band, who's candle only burned for a short time. But, goodness me, whilst it still did so, it gave a glorious light.

Tony Ashton died of cancer on 28 May 2001, as did Jon Lord, of pancreatic cancer, on 16 July 2012.



## THE MITCHELL TRIO



*violets of dawn*

**The Mitchell Trio inc John Denver**  
***Violets of Dawn***  
**5056083201594 Gonzo CD**  
**HST478CD**

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

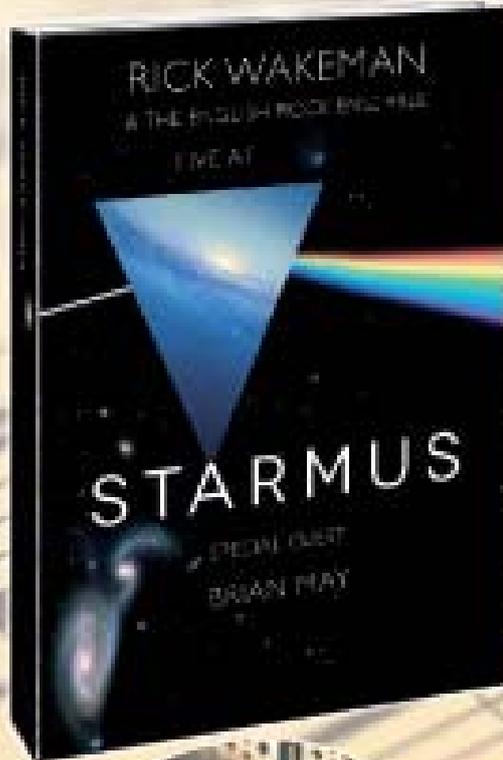
**RAW** presents

Forthcoming releases from **Rick Wakeman & Friends**

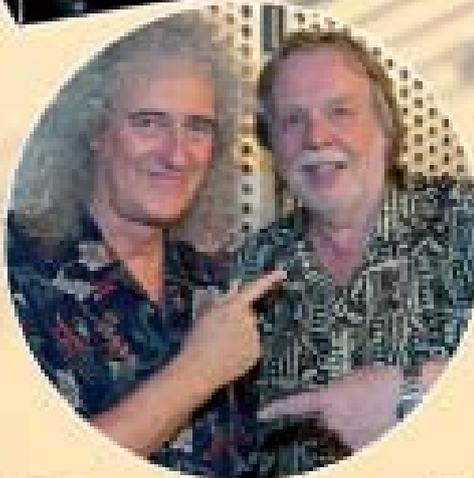
# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

# JON MEETS AMERICA

America, the band that is, will have been together for half a century next year. Dewey Bunnell, Dan Peek, and Gerry Beckley were sons of US Air Force personnel stationed in London, where they began performing live. Their signature song, *A Horse With No Name*, in many ways sums up what the band are all about; close vocal harmonies, acoustic guitars, and – if I may misquote Pete Atkin – a journey through “mythical America” and a vaguely rural ethos.

*A Horse With No Name* was their first international hit, and was taken from their debut album, a self-titled record which came out on Warner Brothers in 1971.

Since then, there have been over thirty more records, but the one that I want to talk about today is a very special live album, recorded on stage at one of London’s most iconic venues. Indeed, it could well be claimed that it is the most famous theatre in the UK.

The story of the London Palladium goes back over a hundred years, to the first decade of the twentieth century. A bloke called Frank Matcham designed a super duper theatre, called the London Hippodrome, named after an archaic word for a venue in which

shows featuring horses were held. This brave new venture kickstarted a race to build evermore imaginative and plush venues in the West End of London. Next, was the London Coliseum, also defined by Frank Matcham, and situated on St Martin’s Lane. This was the first theatre to have lifts to take punters to the upper levels of the house, and was specifically designed as a “family” variety theatre.

Matcham wanted a Theatre of Variety – not a music hall but equally not highbrow entertainment. The resulting programme was a mix of music hall and variety theatre, with one act - a full scale revolving chariot race - requiring the stage to revolve. The theatre’s original slogan was PRO BONO PUBLICO (For the public good). It was opened in 1904 and the inaugural performance was a variety bill on 24 December that year.

And then came arguably the most famous of the three: The London Palladium. This was always intended as a far more upmarket venue than the other two, although – right from its earlier days – it had a tradition of putting on pantomimes each Christmas. It was completed in 1910 but ran out of money in 1928, when it closed for a few months. When it reopened, exactly eleven years before World War II broke out, its new manager, George Black, expanded upon its



original ethos by bringing over huge American stars, such as Duke Ellington and Louis Armstrong. Black died in 1945 and was replaced by Val Parnell, who continued with Black's policy to bring over big name American acts, but also instigated a long running TV show, called *Sunday Night at the London Palladium*, which – from 1955 to 1967 – was amongst the most popular TV programmes in the UK. Notoriously, in 1967, the show featured The Rolling Stones, who left their own particular brand of anarchy on the format:

Part of the format of the show, was that at the end, all the artists who had appeared would stand on a revolving stage and wave goodbye to the audience. The Rolling Stones refused to do this and after a seemingly insurmountable impasse, an alternative ending, featuring the band flouncing off stage, was improvised.

The Palladium became a major rock music venue in the years to come, and - ironically - even the Rolling Stones returned, this time around as a headlining act rather than as an ill-judged inclusion on a family oriented TV variety show.

Last year, this message was plastered across the internet:

“The Multi-platinum and Grammy Award-winning band America will be giving an exclusive performance at the London Palladium on Friday 19th October 2018.

With huge hits including ‘A Horse With No Name’, ‘Tin Man’ and ‘Ventura Highway’, forty plus years later Gerry Beckley and Dewey Bunnell are still making music, touring the world and thrilling audiences with their timeless sound.

The combination of Beckley's melodic pop rock and Bunnell's slinky Latin-leaning rhythms has proven that America's sound can transcend borders with their uplifting music and positive message.”

...and this record serves as an invaluable document of an extraordinarily transcendent evening of peerless music.

Well, it just so happens that America were out and about this week and, through Rob Ayling, I sent a list of questions and waited hopefully for a reply.



A day or so later, I received an email...

1. I know that the band were actually formed in England, but how did you all meet?

Our fathers were in the US Air Force stationed at a base outside of London. We met at the high school for dependents (children of the servicemen). (The Department of Defense

Dependents Schools (DoDDS) are a network of schools, both primary and *secondary*, that serve the dependents of United States military).

2. I think that the music still sounds as exciting now as it ever did. How do you find inspiration after so many years?

Music is the universal language. Writing and





performing it has been more pleasure than work from our earliest days.

3. I have seen some very peculiar interpretations of 'Horse with No Name' over the years. What is it actually about?

Although written by Dewey, I've always seen it as a surrealist's vision of, as it says, a horseback journey through the desert with an abundance of metaphor beautifully woven through.

4 Did you realise what a prestigious venue the London Palladium is? I didn't know that it has a long and exciting history going back to 1910.

I wasn't personally aware of the actual dates of its origin, but The Palladium is one of the truly iconic London venues. We were beyond honored to finally have the opportunity to perform there.

5. Is your London audience different from your audience elsewhere in the world?

Our fans are pretty consistent the world over. We've been incredibly fortunate to have such a

following.

6. Have you got a favourite period from your long and impressive career? And if so, what and why?

Where we are today as a group is truly my favorite time. To think that we're here and still having as much fun as we are is amazing.

7 How has the music business changed from when you were a struggling young band?

The music business has changed in virtually every possible way. What hasn't changed as much is the creative process of writing and arranging that we and other artists have utilized from the start.

8. According to my stepdaughter, your music reached a whole new audience when 'Horse with No Name' was used in an episode of *Friends*. Is this true?

Whenever one of our songs is used in a new context it exposes us and the song to an entirely new audience. Horse being used in the video game *Grand Theft Auto* is another great



example.

**9. Tell me about playing The Palladium.**

Our night at The Palladium was a dream from start to finish. A beautiful iconic venue filled with friends, fans and family! How could we possibly improve on that?

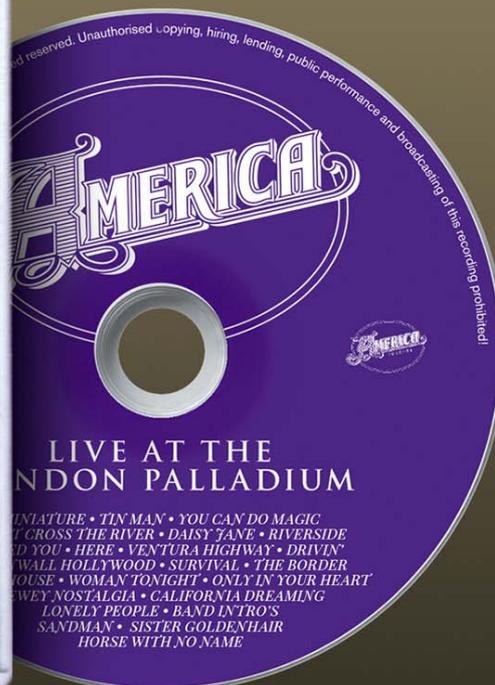
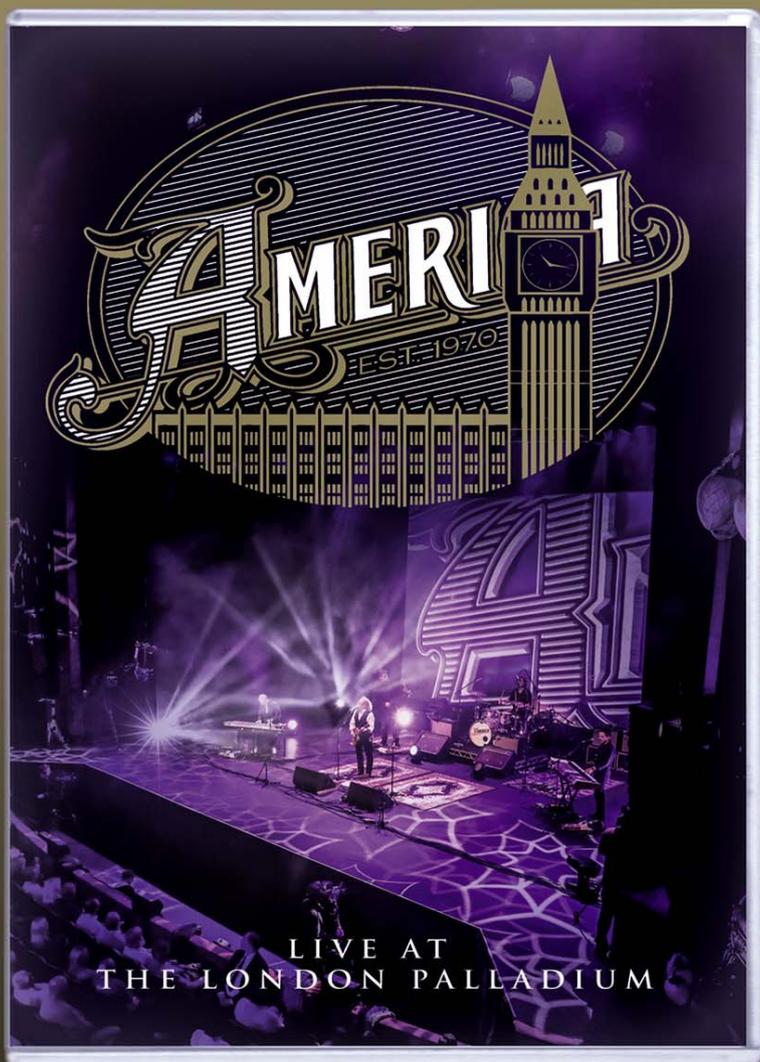
**10. What are you working on next?**

Our entire upcoming year is focused on our approaching 50th Anniversary. An exciting time

for all of team America.

**America “Live At The Palladium” Deluxe Box Set Now Available!**

Deluxe box set celebrating America's performance at the Palladium, with signed and numbered certificate now available at the band's new online store.



A new deluxe box set celebrating classic rock legends America's performance at the Palladium in London, with signed and numbered certificate, is now available at the band's new online store!

Exclusive Box Set contains:

Limited Edition Triple DVD (Region 0, NTSC - this will play worldwide)

Double CD

Signed and Numbered certificate

24 page, full colour book featuring all previously unseen photos taken on the night of the filming.

Replica tour pass

Tracklist:

Miniature

Tin Man

You Can Do Magic

Don't Cross the River

Daisy Jane

Riverside

I Need You

Here

Ventura Highway

Drivin'  
Cornwall Hollywood  
Survival  
The Border  
Green House  
Woman Tonight  
Only In Your Heart  
Dewey Nostalgia  
California Dreaming  
Lonely People  
Band Intro's  
Sandman  
Sister Goldenhair  
Horse With No Name

The year 2019 marks the 50th Anniversary of British-American rock band America. Founding members, Gerry Beckley and Dewey Bunnell (along with former band mate Dan Peek) met in high school in

London in the late 1960s and quickly harmonized their way to the top of the charts on the strength of their signature song "A Horse With No Name." America became a global household name and paved the way with an impressive string of hits following the success of their first #1 single. Forty plus years later, these friends are still making music together, touring the world and thrilling audiences with their timeless sound.

From their formative years, America has been a band capable of transcending borders with its uplifting music and positive message. Embracing a rainbow of divergent cultures, America's audiences continue to grow, comprising a loyal legion of first, second and third generation fans, all bearing testament to the group's enduring appeal. "I think that the ingredients of the America sound are the basic fundamentals that translate internationally," explains Beckley. "The Italians are huge fans of dance music, but they also love a ballad - they're romantic at heart. It's the same in the Far East. A lot of times in these countries, we see people singing along, and they don't really know what the words mean. Music is truly the international language."



To purchase:

<https://www.musicglue.com/america/products/live-at-the-palladium-2018-box-set>

America's official website:

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

America's official web store:

<https://www.musicglue.com/america>



# BIG in Lithuania

*Gonzo's certifiably mad, Alan Dearling's diary of yet more adventures in the Alternative, Uzupis Free Republic, Vilnius in Eastern Europe –*

I start my journey this evening over to Uzupis for the Independence celebrations. Travelling via Edinburgh and Amsterdam. Lots of playful mayhem, music and arts ahead... *Arrived, checked into an extremely odd hostel* (called Rd Hostel – it doesn't really exist and is, instead, a marginally converted travel agents shop). Safe and sound in Vilnius, Lithuania. Long, long journey. 44 hours until sleep. Hostel is clean but very hot. I'm

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alan dearling



entombed in a kind of glass cubicle – no window – glass door – smoked, opaque glass ‘wall’ between me and my neighbour’s glass cubicle. No noise elimination whatsoever. Definitely weird shit.

Feels good to be in Vilnius. Hope to find out the Uzupis Independence programme for the weekend today and put the timberharp back together. I’d had to remove the power-bank to comply with KLM hold luggage regulations. This is the prototype instrument, a wooden laser harp, that Thomas Freer from Worthing in Sussex has designed and I’m testing out in my MSFN (Make Some Fuckin’ Noise) workshops on the street, in bars, cafes, performance areas, to be utilised alongside an array of musical noise-making instruments including a toy trumpet, Madeiran clacking peasants, jaw’s harps from Russia and Vietnam, a RAV (from Mainz) hang drum, a steel-tongued drum and much more... Here’s the first video clip of Alan with the timberharp in Uzupis:

<https://www.facebook.com/events/430227217729882/permalink/430886957663908/>

Thomas Freer link:

<https://www.thomasfreer.co.uk/>

There’s a lot of interest in the timberharp in particular. This is my first day back in the Free Republic of Uzupis. I try to encourage musical experimentation and fun participation, both inside and outside the UMI Gallery (Uzupis Meno Inkubatorius – Arts Incubator), and in the yard outside of Snekutis pub. Plus Martynas at the Baltic Shamen shop.

More videos:

Inside UMI gallery:

<https://vimeo.com/327432857>

And outside:



<https://www.facebook.com/andrius.kvilius/videos/2095900700506055/>

And a rather drunken Russian gentleman, who came and joined me at the outside of the Snekutis bar in Uzupis. He played my hang drum for a bit, then pointed at my camera and demanded that I record

him. I have no idea what he was singing about, but I think he may have been singing something in Russian that was not complimentary of Uzupis or the Lithuanians.

Only a guess, though!

<https://vimeo.com/327658584>





The first day of the Uzupis Independence celebrations featured the pretty awesome **Munich Pub Choir** who sang outside, and then in the Kavine bar. This is well worth playing all the way through as it gets a bit naughty...I think this captures a bit of their magick!

<https://vimeo.com/327530979>

**Romas Viciauskas** is a famous sculptor here in Lithuania. Yesterday in Uzupis, the great, the good and fair few alcohol fuelled folk came to honour him, make speeches





and give him a medal at the UMI Gallery. You can see one of his brass sculptural works here too.





**Sunday in Uzupis Republik, Lithuania.** I spent many hours sharing musical instruments with young and old alike. Locals played marathon chess, and meanwhile, Brayden Drevlow from the USA played electric piano. He's (in) famous for having kept President Trump waiting nearly ten minutes whilst he entertained a crowd of 2,000 with his

virtuoso piano playing. Brayden also attended Konstantin Hadrossek's fire eating workshop and was an able pupil:

<https://www.facebook.com/brayden.drevlow/videos/2179890838765687/>





**Monday, the 1st April was the official annual Uzupis Independence Day.**

This was the 21st or 22nd, depending upon your counting system....We had a long meeting of the Uzupis

Ambassadors. I got a Declaration signed which invites England and Scotland to join Uzupis, accept its constitution, and thereby remain in the EU. It's in the post to Nicola and Theresa! Many artists, photographers and video film-makers were there...but it





was a brunch and a bit of an excuse for vodka-supping, especially by our host, Minister of Foreign Affairs, Tomas Čepaitis.

I was also invited to play on the main stage with my MSFN workshop, but I chose to play in front of it, allowing people to participate in the fun of making musical noise and even some sweet sounds. Good fun. Many really nice people.

<https://vimeo.com/331937047>

As my fellow Uzupis Ambassador, Brayden Drevlow said afterwards: *“It is with a bittersweet departure, this trip to the Republic of Uzupis concludes. A second home to me, with many friends and memories. Piano performances went great. Joined in on many workshops with fellow Ambassadors, and led the final parade. Truly, a place like none other. Until next time. Už!”*

We’d had juggling as well, and then, later was the annual parade. I was in it, so relied on other people's pics, which haven’t really turned up!



And the band, **So Lucid Electric Feel** played in the evening. Possible shades of



Ten Years After, which is no bad thing. A good day in all.

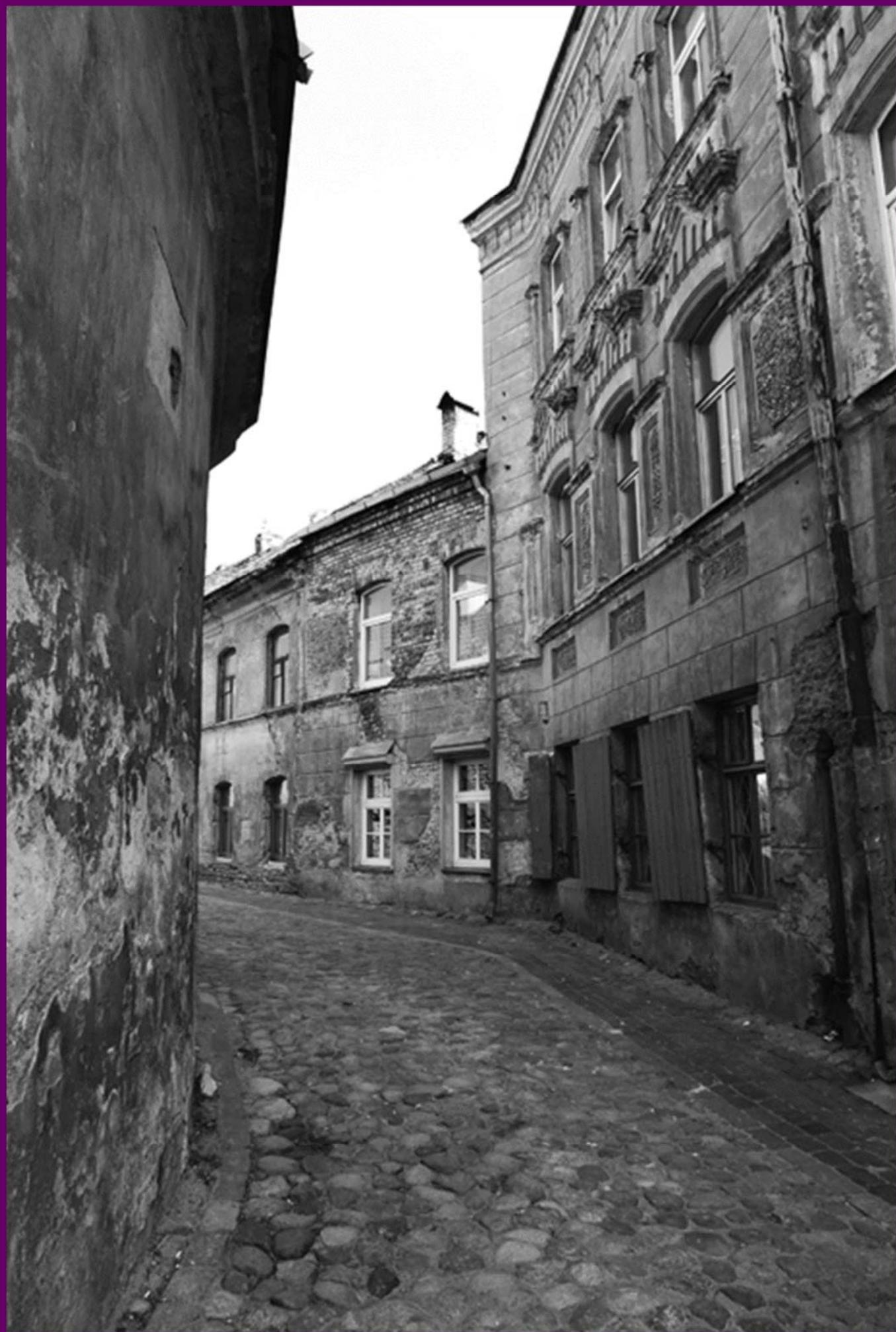
Here you can see and hear all the electric guitar effects. Plenty of long hair shakin' too:

<https://www.youtube.com/watch?v=SbeFtYQHTG0>

**And, after the independence celebrations,** plenty more time to explore Vilnius. Had a 'mostly' recovery day yesterday after four days of almost constant activity and workshop-playing. Walked around the city of Vilnius taking street pics with my pocket camera. I have visited many times before, so took less-









Then played with the steel-tongued drum with Mia's daughter in Snekutis, had a beer and cider in the Uzupis Spunka with a UK diplomat, and later watched some jive dancing and jazz music before my longish walk home to my hostel accommodation.

At its best, this young jam jazz session at the Paviljonas bar/café venue was great:

<https://vimeo.com/328366269>

Thursday and Friday - went on more walkabouts around Vilnius, shopping,





browsing and taking a few pics more. The Vilnius Market is always gobsmacking wonderful. An array of rich smells. Fresh fruits, veg and meats. The Lithuanians especially love salamis.

I have no fridge and the hostel is hot, so, I can only buy small samples of food-stuffs. Lunch - their version of a two

course 'special' for about £3.80 at Ararat Armenian restaurant.

I re-visited the Ragaine Baltic shop and bought some presents and four albums on CD. One reggae/world album by Uprising Tree and three traditional style albums with modern twists. Fabulous lady singers. Obelija have very pure voices.

Enjoyed meeting my friend Aggelos in the big Snekutis in town and then Leandro in Paviljonas and the 'No Trolls' festi organiser at 'The Pub'. Nice place and best cider in town...and more music-making in the mad-cap mayhem of the Devinke Bar in Uzupis:

<https://www.facebook.com/alan.dearling/videos/pcb.10157270939171514/10157270911661514/?type=3&tn=HH-R&eid=ARBpdMdMTKibskWTsy93MaQKcz2Bhffxf2g8G3KZ0DbVBOSsp1CFs-SkgJnfN2JEMf1RJRwsyTrK2Blt>

<https://www.facebook.com/aiste.gureviciute.9/videos/10156454078872695/>





In the evening, Ziggy (right) and Aggelos joined me at Paviljonas and then we visited a couple of other Vilnius city centre bars. The Spunka bar has an unusual men's urinals.



And a rather splendid late night, impromptu folk band – trumpet and fiddle:

<https://vimeo.com/329051787>

you can see!



The late night walk back to the hostel can produce some striking images. I've included one here.

**So, Monday ended up in Vilnius once again**, rather than taking part in the site visit out at Grybai Mushroom Farm to show Gleb around, in preparation for the Woodstock 50 LT magick gathering he suggests he is planning. Unfortunately,

he wasn't able to attend.

More photos. More street art in Vilnius. A toilet to die for...or, in! I love the Lithuanian sheep pic with the reflections of the street. Street bugs. The monumental, long abandoned Soviet Vilnius Palace of Concerts and Sport.









Blues night in Paviljonas. If you are a native English speaker, you may spot something strange about this rendition of Muddy Waters' 'I'm Ready':

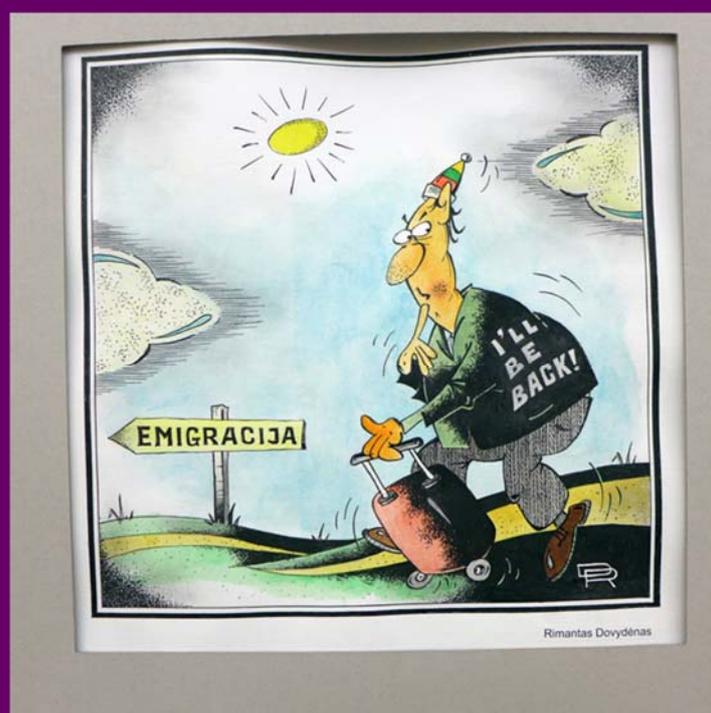
<https://vimeo.com/330197499>

I inadvertently attended a new vinyl album launch by **KAnDIs** - apparently **BIg IN LIthuania!**

<https://www.facebook.com/pg/grupekandis/posts/>

Finally, a cartoon from an exhibition...it has a Brexit feel to it!

Hope you've enjoyed sharing some of my adventures...

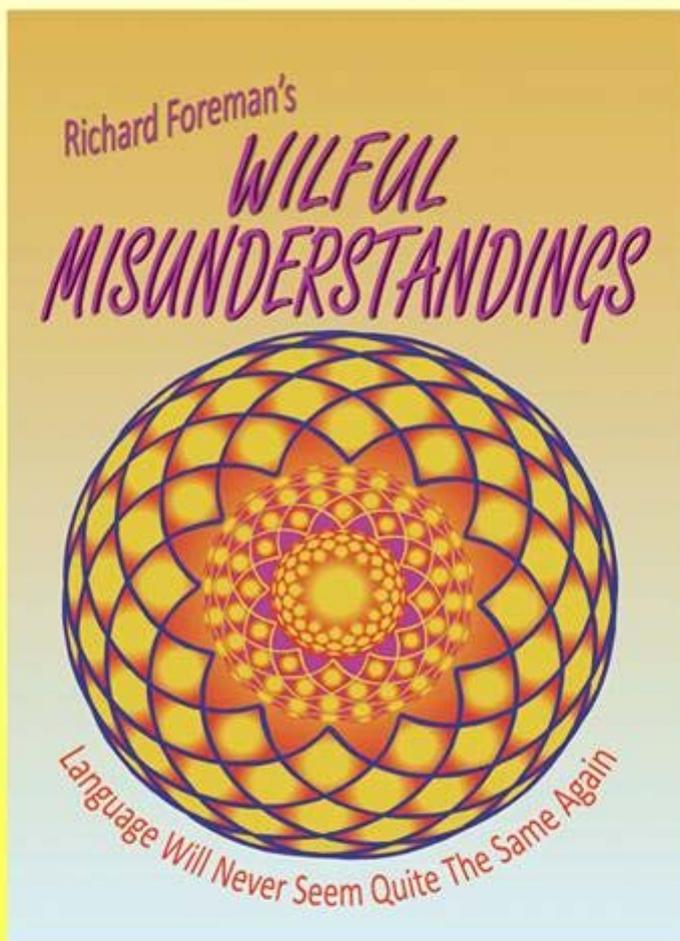


# Expect the Unexpected!

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

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

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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# Extra-terrestrial Jazz and Cannabis Tea in London

Chris Botti (Cadogan Hall, 23<sup>rd</sup> May 2019) and The Sun Ra Arkestra (Union Chapel, 24<sup>th</sup> May 2019)

So I booked one of our usual hotels in London a while back, for our two night jazz weekend, because the first gig was just around the corner, or so this old stoner thought. Sarah twigged Chris Botti wasn't at the Wigmore Hall but at the Cadogan Hall, which was several miles away..... Ho, hum, a pair of rush hour tube rides brought us back into the afternoon sunshine outside Sloane Square, working Londoners rushing around as they do, swelled by visitors to the Chelsea Flower show. We sussed out where the venue was, and wandered around to find somewhere to have a drink and bite to eat. We came across a deli/café place called Partridges and went in, it looked like it had been there for a while and wasn't full of Sloanies and Snowflakes. As we sat perusing the menus, I noticed a big sign on the counter, Cannabis Tea. The two American tourists who had sat down on the adjacent table noticed it too. A pot

## John Brodie-Good

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was ordered by each table as the waiter admitted it was their new best seller. A little later, I noticed behind the counter about six glass jars of various infusions, the Cannabis Tea one was three times the size of the others! As I had twatted my knee a few weeks earlier, I decided its healing properties was just what I needed. It seemed relaxing and I bought a packet as we left, heading to the gig. It smells and seems just like spliff, as I'm out of stock, maybe I should smoke it? When I opened it this morning, it's full of stems and seeds, what a rip (man)!

The Cadogan Hall is largely a Classical Music venue, and has superb stained glass windows throughout. The audience in the bar area was kinda what I expected, white, middle and upwards classes. We sat up the gallery and I was slightly pissed to discover in spite of paying full whack, we

effectively had partial view seats. Botti's *Night Sessions* from 2001 is still one of my favourite albums, but sadly not a track tonight. To be fair, he plays an average of 265 gigs a year which ain't shabby, but in recent years way too much light, poppy stuff, sharing stages with Streisand, Sting and others, his gigs verge on a variety show nowadays but his Trumpet tone still cuts it. The house PA didn't as usual, way too small, it's not about volume but headroom people. His trumpet was spot on at least, the virtuoso musicians less so. Didn't catch a single name sadly, the grand piano had no tone or richness, could barely hear the Brazilian guitarist or the bassist at all. The drummer was audible, his solo including sticks on the floor and the double bass body and strings was a bit different. A lady violin soloist from the Berlin Philharmonic came out a few times and was pretty dazzling but not what I call



jazz.

There were some personal musical highlights including Botti joined by a fantastic sax player, they did two numbers from Mile's Kind of Blue which were haunting and a rather odd version of Zep's Kashmir later in the set. Sarah loved it though and I remember it all being a bit better afterwards than on the night.

Friday dawned warm and sunny again so we hit the streets of Soho, visiting Sister Ray and Reckless Records as well the best chocolate shop in Britain, Paul A Young. Another short rush hour tube ride brought us out into the rather rundown area around Highbury & Islington; chalk and cheese from the previous night. This was more like it, some real character. The gig venue was only a few hundred yards down the road and we walked on past looking for

some food. It reminded me of an American city, within just over a quarter of a mile it completely changed, all clean, tidy and just white folk.

We joined the ever-growing queue outside the totally wonderful Union Chapel. The tickets said 'start from 7'. The very friendly 'bouncer' who was patrolling up and down tried to keep us informed. Nice to see you guys here he said, all we need now is the band! A black guy was also slowly working the q, trying to sell his own CDs, when he got to us I told him I had more CDs and albums than I had life left so no thanks. He thought I said I had three girl friends and offered his girlfriend chaperone services.....

7 came and just went when a silver minibus drew up outside, this year's version of Sun Ra's immortal Archestra



jam-packed inside. Our external host then informed us we would be going in soon and would have to sit through the sound check. What an amazing place, almost square inside, a former church with a mixture of old and modern stained-glass windows (again!). Just inside was like an old school tuck-shop selling teas, hot chocolates, coffees, soft drinks and Tunnock's tea cakes. Of course we did. Upstairs was a bar too. The seats were of course, church pews. You put your drink (& tea cake if applicable), phone etc in front of you, no cushions though which became a little bum-breaking after a while. A real audience too, with lots of youngsters (OK, under 30 but still great to see, hear and watch). Whilst the band were 'late' (they had played in Prague the night before), the stage was basically set up and I spied the completely weedy

looking PA system. For 12 people? Time began to drag, it seemed ages until 830 and then finally the lights dropped, the stage bathed in red light. Another five minutes and finally our friends from another world started filing out, to a standing ovation it has to be said. A gig with real atmosphere too! The guy next to me had seen them a few weeks before in Brighton and said they were amazing so I had a big smile on my face. We had seen them a few years back in Bristol too and were really looking forward to this one.

To quote from the venue's website.....

'Composer, keyboardist, bandleader, philosopher, poet, and self-proclaimed extra-terrestrial from Saturn, Sun Ra led his "Intergalactic Arkestra" of thirty-plus musicians in a career that ranged



from boogie-woogie and swing to bebop, free jazz, fusion, and New Age music until his death in 1993.

The Sun Ra Arkestra still perform today under the direction of long-time Sun Ra collaborator and alto-saxophonist Marshall Allen who is 95 years old this year. The Big Band play fully dressed in intergalactic garb influenced by the spirit of Ancient Egypt and will perform a selection of Sun Ra classics.'

Any thoughts of still being on Planet Earth when these guys (and one gal) are facing you don't last long, they put most musical acts to shame on appearance alone. Marshall Allen, the current band-leader, was actually 95 years old

tonight! Respect and then some. I thought David Freiberg at 81, still gigging with Jefferson Starship was doing well but 95, and still looking very spritely is simply life enhancing. I wonder what kind of tea he drinks? I'm 62 and he was still half a life older.

The whole ensemble looked amazing, from the front row of horn & congo players to the unmissable lady singer with her green lipstick. Space is the Place and it just landed in London!

We were then treated to a nearly two hour ride through Ra's cosmos, although trying to pick through the struggling PA system didn't make it easy at times. The fuckwit doing the sound didn't seem to

---

have the vocals through the PA most of the time, and certainly not for the inter-tune banter which you could clearly hear were coming out of the onstage monitors only, WTF? In fact, for the first ten minutes, one of the Baritone Sax players was clearly indicating they couldn't hear themselves, and was continually gesticulating for the monitors to be turned up. Finally, he put down his instrument and went off stage to speak to the guy 'doing the stage sound'. We've had amplified live music for over 50 years now, there is just no excuse.

With well over 100 albums released (yup, 100+!) they had a large pool of material to draw from. I'm no Sun Ra expert, I have a few in my collection but amongst many other firsts, this outfit was one of the earliest pioneers of synths, the old boy played two different small units plus some spikey alto-sax throughout. The trumpet player stood for his solos, the instrument loud enough to cut over the general melee most of the time. The trombone and French horn players were not so lucky, the piano and drums not even mic'ed as far as I could tell. At times, the ensemble kept a low, walking groove with various members soloing over the top, at others, the music was lighter, more open and accessible. The sound did slowly improve towards the end but was far from ideal. At two points, the front row horn section come off the stage and walk up the aisles and round the other side, playing as they go, which is fun. The lady singer was hard to hear most of the time but again, in the quieter passages, her voice could be fairly clearly heard.

In spite of the SQ issues, Sun Ra is a very immersive experience, and I suspect their influence is far more than

most of us realise. I've got a recording on whilst I write and have just heard what sounds like a dead-ringer for Daevid Allen's Gong for example.

If you have any leanings toward the world of jazz, these guys are not to be missed live, even Marshall Allen isn't going to last forever, although at the moment, he may well do bless him.

Even days later, Space is the Place still echoes around my mind. A special cosmic experience indeed. Time for another cup of green tea I think.

<http://www.sunraarkestra.com>

Sun Ra live (earlier during the same tour)

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

Chris Botti – Night Sessions

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





**Sylfest**  
Sylvain Sylvain Cancer  
Treatment Fundraiser with ....

Frank Secich / Graeme Douglas (Eddie And The Hot Rods)  
Richard Strange (Doctors Of Madness) with Lilybud  
Members Only! • JC Carroll (The Members) with John Perry (The Only Ones)  
Anne Pigalle / Paul - Ronney Angel (The Urban Voodoo Machine)  
Taurus Trakker / Mike Spenser & Patrice Picard (The Cannibals) / The Resistants  
Dave Renegade / Taj & Brady (London SS) / Knox (The Vibrators) & more ...

**Sunday 19<sup>th</sup> May 2019**  
**Dublin Castle, Camden Town**

Presented by **BUSBEAR** BlackDog Musik   **OMNIBUS PRESS**

# Not Only Ones(ce) but twice

**Sylfest at the Windsor  
Castle, 19 May 2019**  
**Peter Perrett at the  
Scala, 29 May 2019**

Two very different gigs but with the slight connection that members of the Only Ones played at both and both did Another Girl Another Planet and one of them remembered the words.

Firstly Sylfest, which was a benefit, convert for Sylvain Sylvain the former New York Dolls guitarist who is

currently suffering from cancer and is trying to raise money to pay his medical bills. (Long live the NHS). He has raised currently over \$60,000 and hopefully some money from this gig would have made its way to him. Otherwise, you can always support him directly on

<https://www.gofundme.com/f/sylvain-sylvain-of-ny-dolls-medical-support-fund>

Sylfest was meant to start at 3:00pm but I was at Wembley watching Leyton Orient lose so I didn't get there till about 7:00. As you can see from the picture below, there was a huge line up and I got to see about half of those listed. Overall however, it was a bit of an unrehearsed dogs breakfast but a couple of people put there all into it so with a few beers and a few chats with old friends like Hugh Gulland and Simon Wright (thanks for the review Simon), it was quite an enjoyable evening

I walked into the end of Graeme Douglas's set which was mainly old Kursaal Flyers and Hot Rods numbers



but that ended quickly and John Perry (Only Ones) and JC Carroll from the Members (calling themselves members Only) came on for a 5 track set that included The Sound of the Suburbs, Delilah, Working Girl (a JC original), Sorrow and Another Girl Another Planet with JC knowing less of the words than the crowd who were singing along. It was surprising good and the few John Perry solos showed how good a guitarist he is and made me wonder if he'll ever play with Peter Perrett again, or any other band as he really can make his guitar sing.

After Members Only it was the "Von Strange Family" show. First came Lilybud, Richard Strange's stepdaughter with a full band rather than just singing

on her own. Solo, she has a magical voice but with a band including two backing singers she seemed lost in the mix a bit. But the songs were good and it was probably the most professional set all evening. Then came Mr Strange himself accompanied by Lilybud and Dylan O'Bates (the new Urban Blitz) for a few songs from the upcoming Doctors of Madness comeback album. While it might have been more enjoyable to hear some familiar songs, it is great to see Richard on such form. He is touring in Japan next month and then going on the road singing the songs of Lou Reed in September. There is a new Doctors of Madness single in July and the album will hopefully be ready by September. There was even time for an encore which had quite a sparse



sound as Richard hadn't plugged his guitar in. Oh Well! it didn't matter in the end as it was a very enjoyable half hour or so.

My memories of the rest of the evening are pretty faded, there was a queue to use the only toilet with a lock, a band of miscreants sung Jet Boy incredibly badly, Anne Pigalle recited some dirty poems and sung a couple of songs which were a bit better and Mike Spenser from the Cannibals played a short set before I staggered off into the night. Probably the messiest evening I've been to in many ways for a long time and I hope that Syl received some benefit from it.

And onto Peter Perrett. His comeback last year was a huge success and "How the West Was Won" was definitely my album of the year. And he's back again with a



# PETER PERRETT

## UK TOUR 2019

TUESDAY 21 MAY  
**EDINBURGH** MASH HOUSE

WEDNESDAY 22 MAY  
**GLASGOW** KING TUTS WAH WAH HUT

THURSDAY 23 MAY  
**MANCHESTER** DEAF INSTITUTE

SATURDAY 25 MAY  
**BIRMINGHAM** ACTRESS & BISHOP

SUNDAY 26 MAY  
**BRIGHTON** CONCORDE 2

TUESDAY 28 MAY  
**BRISTOL** THEKLA

WEDNESDAY 29 MAY  
**LONDON** SCALA

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GIGANTIC.COM - SEETICKETS.COM

ACROSS TOWN CONCERTS & FRIENDS PRESENTS WITH NEVY APPROVED NEXT WITH X. MAY

new album “Humanworld” to be released in June and tours of the UK and Europe set. Last year, I saw him and his band in Brighton but this time I made the London gig at the Scala, which was the last night of the tour.

Like Richard Strange, it really is a family affair with his two sons Jamie and Peter on lead and bass guitar with their girlfriends on keyboards. Jamie and Jenny Maxwell played a short pre-set which include a haunting version of ‘Please don’t let me be misunderstood’

The full band then came on and started with one of Perrett’s 90’s songs, ‘Baby Don’t Talk’ which sounded really great. The Peter Perrett in the One album was so good and it’s a shame that he never capitalised on it at the time. Then came six songs from “How the West was Won”, then two early Only Ones classics, ‘From Here to Eternity’ and ‘The Whole of the Law’ and then seven songs from the new album which were all quite short but rocked more than the first album, I am really looking forward to the new album when it is released next week.



And after a brief rest, they were back with 'I want your dreams', dedicated to Patti Palladin, 'Another Girl Another Planet' and my all-time favourite 'the Beast'. If only John Perry could have

joined then for that, my cup of tea would have overflowed.

Jeremy Smith  
jnismith@gmail.com



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

HFG203CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

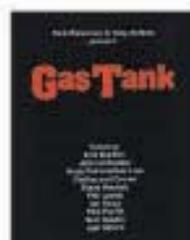
HFG204CD



## TIME MACHINE

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

HFG205CD



## GASTANK

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

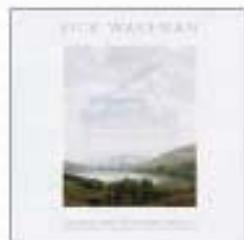
HFG206DVD



## GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

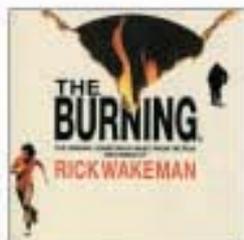
WZ41-40



## COUNTRY AIRS

The original recording, with two new tracks

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## THE BURNING

The original Soundtrack album, back in print at last!

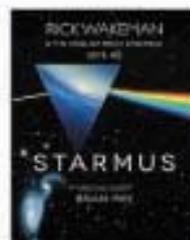
HFG205CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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## STARMUS

With Brian May and The English Rock Ensemble. DVD

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Featuring The English Chamber Choir

W44-CD005



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With Jeff Wayne and Kevin Peek

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and all other good music retailers



# KEV'S WORLD



## **FOLLOW THE CIPHER FOLLOW THE CIPHER NUCLEAR BLAST RECORDS**

When I first started listening to this album, my immediate reaction is that this is how it would sound if Sabaton and Nightwish had joined forces, so I smiled when I discovered that Ken Kängström (guitar) had formed the band in 2014 and that it was a combination of In Flames, Nightwish and Sabaton! (According to Meatloaf, two out of three ain't bad). Kängström has been involved with Sabaton for some time. Co-writing and

producing songs such as “Carolus Rex” (the title track of their sixth album). It was this song that gave him the confidence to start FTC, and the song is so important to him that FTC also recorded a version of it here. The line-up is completed by singer Linda Toni Grahn, Karl Löfgren (drums), Viktor Carlsson (guitar) and Jonas Asplind (bass).

Together they have taken the power and crunch of Sabaton, and have combined it with the symphonic female vocals of Linda to create a hybrid that is both accessible and majestic, taking power metal to a whole new level. It blasts hard when it needs to, soars like a demon, and then brings everything back to earth with a bang. They have a real pedigree, and brought in Joakim Brodén (Sabaton), Nils Patrik Johansson (Astral Doors), Johnny Lindkvist (Nocturnal Rites) and Ronny Hemlin (Tad Morose) to help out with “Starlight”, which pounds and blasts like a good ‘un. They were signed by Nuclear Blast after only two gigs, both of which were festivals, showing the way they are already being treated by their contemporaries. When these guys hit the groove, it is something very special indeed. Fans of modern power metal miss this one at your peril, it is a stunner.

# KEV ROWLAND

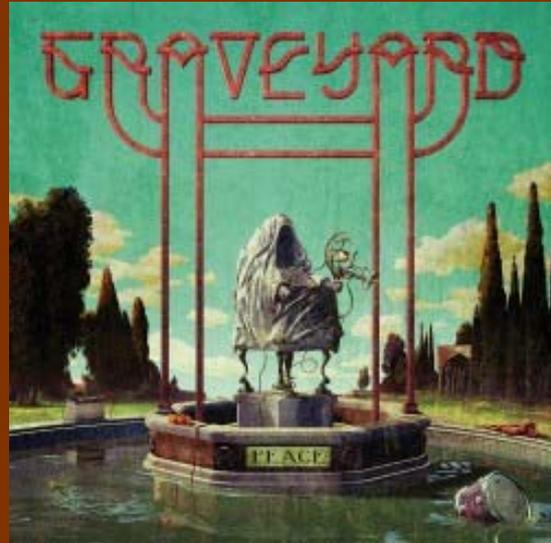


**THE GLENN CRYTZER  
ORCHESTRA  
AIN'T IT GRAND?  
BLUE RHYTHM RECORDS**

Glenn Crytzer is a New York City based bandleader, arranger, composer, guitarist, and vocalist who is in love with the music of the Jazz Age and Swing Era. When I was growing up, my dad used to play jazz on 8-track in the car, and this double CD set took me right back to being a little boy again, asking if we could play the Duke Ellington tape. This just does not sound as if it has been released in 2018, as this is pure Golden Age: the last 70 or 80 years just haven't happened. Everything one would expect from a band of that era is here, from the sound of the trumpets, the cymbals and drum sounds, the arrangements, the vocals, even down to the way the whole album sounds. This could actually be a lost classic, but instead it is an album containing plenty of originals among the 30 songs on offer.

The one that really got to me was "I'm Nuts About Screw Music", a song I hadn't come across before this, but I can imagine any fan of Zappa agreeing with every word about loving strange time signatures, unusual rhythms, minor keys, strange sounds etc. But, to be honest, this whole album made me smile, taking me back to a time when jazz was a far "safer" place to investigate, mellow and restrained but still being played by amazing musicians. I don't know if it is because it reminds me of some of the best

times with my dad, but this album made me smile from the first note to the very end, and took me back to very simpler times. For anyone who loves this style of music, then this is absolutely essential. <https://www.glenncrytzer.com>



**GRAVEYARD  
PEACE  
NUCLEAR BLAST RECORDS**

With a name like Graveyard, one might expect this Swedish quartet to be blasting out either black metal or possibly even death, but what we have here is another band who has taken their influences from the Seventies and then combined that with bands like QOTSA and some great production to create something that is rich, heavy, meaty, beaty big and bouncy (sorry, couldn't resist). There is a strong analogue feeling to the whole album, and it certainly sounds as if they all recorded in the studio at the same time, as opposed to each sat in their own digital studios adding bits and pieces as they see fit.

This is modern heavy rock, permanently tripping over the boundary into metal, but also with plenty of room and time to throw in a number like "See The Day" which sounds as if it could easily have come from a classic Fleetwood Mac album (and I don't mean the American travesty that ruined the name post Peter Green). If ever a song from the 21<sup>st</sup>

Century has been impacted by “Albatross” (which is fifty years old now, can you believe it?) then this is it. The fifth album from Graveyard finds a band revitalised with the introduction of a new drummer, creating sounds that are very much for the day that have been influenced by sounds of the past and sound all the better for it. This is an album that is passionate, bounces along on a groove, and is solid throughout. The final words go to the band ““The world's in a tangle. Maybe more so than ever before, and to be honest we have no idea what to do about it. What can a rock ‘n’ roll band do to improve the state of things? Maybe not much but maybe something. While we figure that out we are just gonna keep on doing what we do best. Play music, put those good vibrations out there and to all you people who listen to us. We just wanna say PEACE!””. Solid.



**GYRE**  
**SHARED VISIONS**  
**INDEPENDENT**

Here we have the debut album from New Jersey-based trio Gyre, and if I was to select just two bands that have obviously been influences on the music it would be Mastodon and Muse. Now, there is no doubt that both bands are incredibly diverse in what they perform and are very distinct from each other, but to my ears (at

least) that is the best comparison I can come up with. There is an intensity in the overall sound, which undoubtedly has been assisted by having the album mixed and mastered by Kevin Antressian (The Dillinger Escape Plan). At times this is quite commercial, and there is a polish throughout, combined with incredible heaviness and a trio that are obviously punching above their weight. Apparently they have released some EP's prior to this, but it certainly doesn't sound like a self-released debut album. The ideas come thick and fast, with each one challenging the others to keep up. The time signatures and tempos twist and change, as do the melodies, and while they can really lock down the riffs they are also quite happy to blast up and down frets.

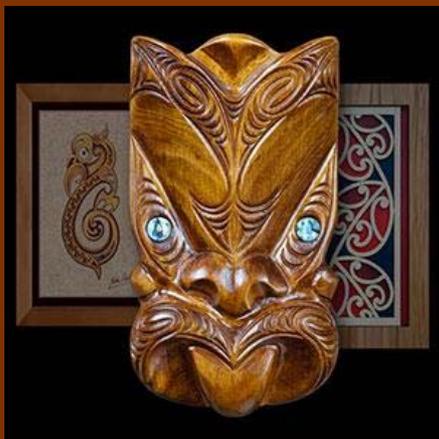
Vocal melodies can be quite laid back and languid, not being forced at all, while the layers of complex brutality taking place add to a contrast and dynamic approach that certainly stands up against more well-known bands. I am sure that we are going to be hearing a great deal more about Gyre, as this is quite a standout release that surely will see them being picked up by a major label. Interesting, complex, intense and incredibly heavy with contrasting lighter passages, combined with a melodic approach, makes this an album to look out for.





**HATRED REIGNS  
REALM: 1 – AFFLICTION (EP)  
INDEPENDENT**

This is the debut EP from Ottawa-based band Hatred Reigns, and contains songs from their future full-length concept album that recants the travels of a damned soul to purgatory where their fate will be determined as they face numerous challenges along the way. Death Metal with more than a smattering of Black Metal, interesting guitars and raw vocals makes this a really interesting release, and it is shame that it is let down quite a lot by the production, which is just too weak and doesn't provide the emphasis it needs. This means that a lot of the power and vitality of the music is somewhat lost. If this isn't rectified before the release of the album, then it may well not get the reviews and attention the music may well deserve.



**IHSAHN  
ÀMR  
CANDLELIGHT/SPINEFARM**

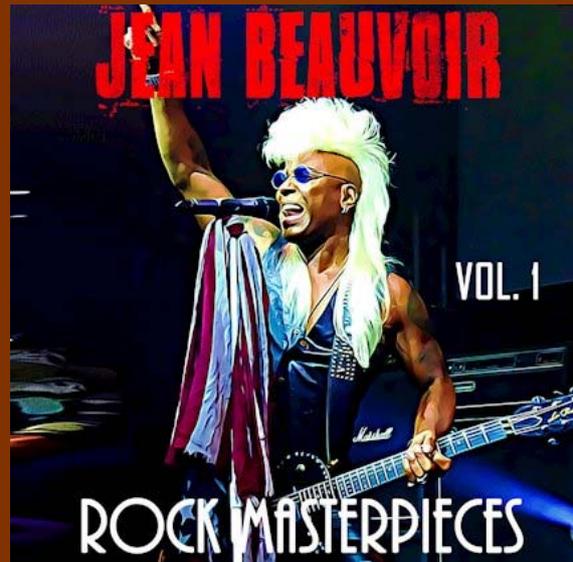
There are some musicians who have had such a major impact on a genre that they have the right to be viewed in a different manner to mere mortals, and Ihsahn is surely one of these. He originally came to prominence as frontman, guitarist and keyboard player with legendary Norwegian black metal pioneers Emperor. They released classic albums like 1995's 'In The Nightside Eclipse' and 1997's 'Anthems To The Welkin At Dusk' before initially calling it a day in 2001, although they have returned a few times since then and are currently active again. However, Ihsahn (Vegard Sverre Tveitan) has gone on to release solo albums that have shown amazing diversity that look back to what he has achieved in the past while also looking ahead into pastures new, creating sounds and songs that captivate anyone who hears them.

With just drummer Tobias Ørnes Andersen, and a guest guitar solo on one number from Opeth's Fredrik Akesson, Ihsahn has created what to my ears is his most diverse and powerful solo release yet. There are songs, and sections of other songs, that could easily be played to a listener and they would have no comprehension that the man behind them has also produced some of the most amazing black metal anthems ever, as it bears no relationship to them at all. But,

there are also times when he lets his past come back into the present, to create something that is taking the essence of Emperor and turning it into something new. Some of the songs may have gruff vocals, while other shown Ihsahn in a few more melodic and contemplative mood. It is this refusal to sit within any implied structure or rigour that makes this such an outstanding piece of work. One just never knows what is going to come next, what twist or turn is going to take place, and the result is a progressive metal album that is true to both words. This is progressive music in its truest sense, attempting to take a genre and twist and meld it as opposed to sitting inside one particular genre or another: the music is a breathing living beast and Ihsahn is sat there guiding it further and further into the dark bleak void. Ihsahn says, "Knowing that the form would be somewhat similar to what I did on the previous album, and given that I write stuff in a certain way,

I wanted to change the wrapping this time. So instead of going with my go-tos of strings and orchestration, I focused on analog synths and more in-your-face sounds. It goes back to the beginning of Emperor, when we brought in strings and horns inspired by orchestral movie scores by John Williams and Jerry Goldsmith, but at the same time we loved all those eerie synth soundtracks of f.ex John Carpenter's Halloween. I've also been listening to some contemporary r'n'b and hip-hop stuff with those deep, deep 80s. It's just somehow darker than a lot of metal or black metal. It has a depth and an energy to it that I find captivating, so I wanted to explore those arrangement styles as well."

Listen to the delicacy of his vocals on "Where You Are Lost And I Belong", contrast that to what is going on musically, which is jagged and sparse, and there is no doubt that this is yet another classic that fans will be talking about for years to come. Ihsahn is undoubtedly one of the most important musical talents to come out of the Norwegian metal scene, and this is an essential release.



**JEAN BEAUVOIR**  
**ROCK MASTERPIECES VOL. 1**  
**AOR HEAVEN**

I remember when I first came across Jean Beauvoir, which was when reading an article about this new shocking punk band coming out of New York, The Plasmatics. While the press were making much of front woman Wendy O Williams, I was actually far more intrigued by the guy playing bass as back then it was unusual to see anyone of colour playing rock music, let alone having a striking white

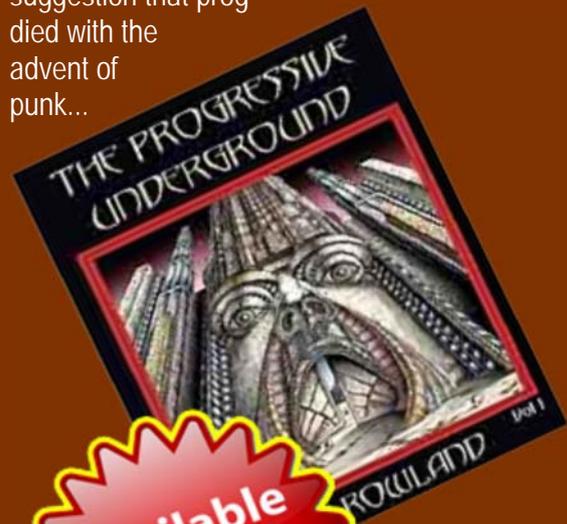


mohawk. Since the demise of that band, Beauvoir has had a great deal of success as a producer, composer and performer, and this is the first of two sets that is bringing together songs from his solo career (including the bands Crown of Thorns and Voodoo X), which have been remastered.

So, I set down to enjoy this, as I have come across some of his solo material in the last 20 or 30 years, and have always thought that it was worth listening to. But, it was only really listening to a compilation like this that made me realise that although it is a good collection of melodic hard rock numbers, it is rare for any of them to really stand out. Even the song that was the featured track on Stallone's movie "Cobra", "Feel The Heat", now seems generic and passé. To say that it hasn't aged well is a kindness. The fourteen songs on the album all seem to be crying out for some energy, something to make them stand out, as too often they are pedestrian and too middle of the road. Now, he has sold millions of records, but we all know that sales don't always equate to musical quality (who mentioned Bieber?). This isn't a bad album, but neither is it something that I will rush to play again.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



**GONZO** CURRENTLY IN STOCK AT GONZO (UK)

**GONZO** CURRENTLY IN STOCK AT GONZO (USA)

# THE COMPLETE GOSPELS

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

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

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

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

## **Special Limited Edition Boxset containing**

Signed by Rick Wakeman and numbered certificates.

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

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

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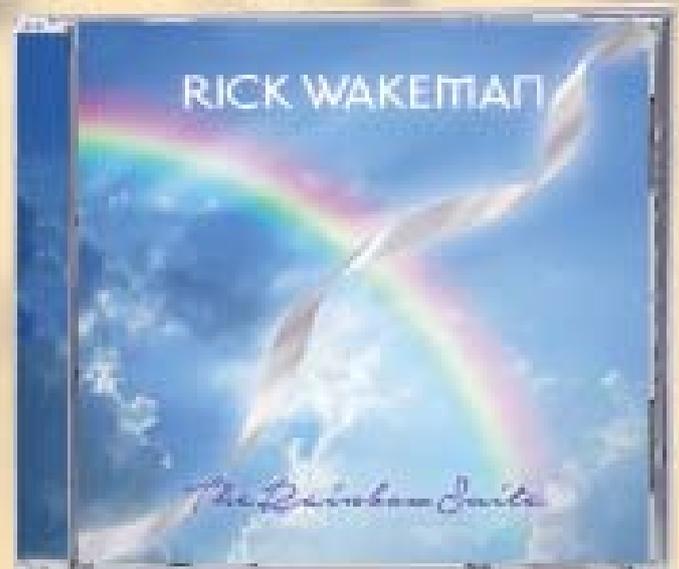
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

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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 !!!



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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](http://nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.



# Tony Klinger

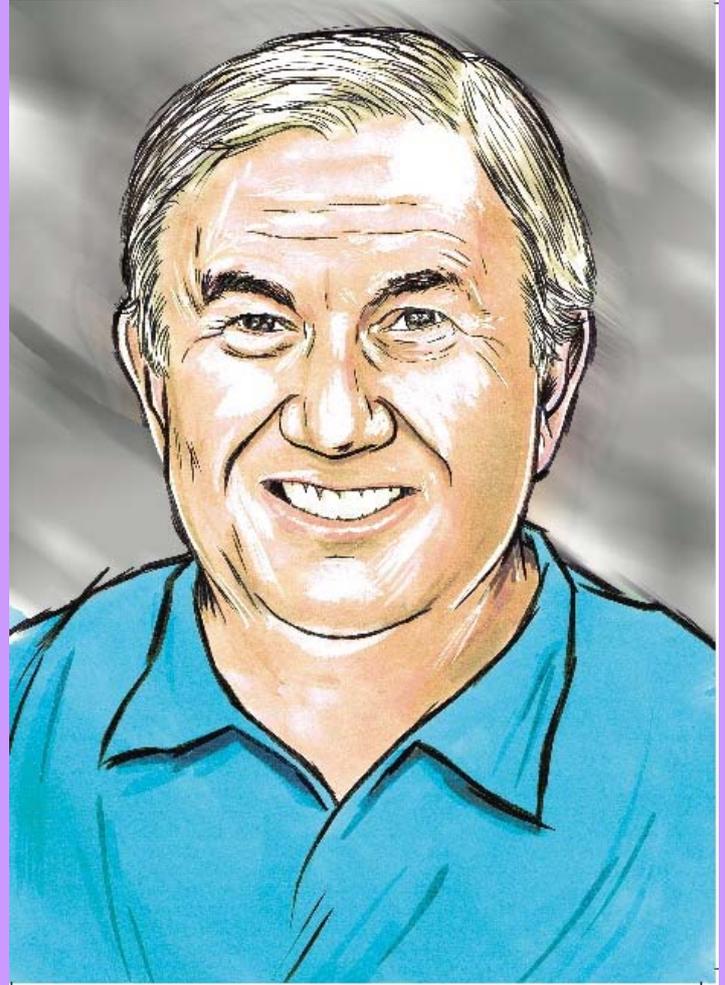
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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:**

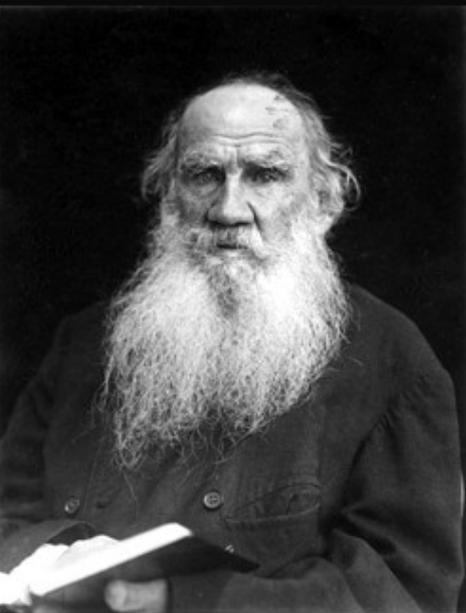
**GONZO** CURRENTLY IN STOCK  
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## ARROGANCE

What happens to very successful people? I think they go a little crazy. I was watching the actor Wesley Snipes after he had been sentenced to a term of three years in prison for failing to file a tax return and non-payment of taxes. Apparently he failed to file over an elongated period. Like the next man I fully understand anyone's desire to minimize the amount of tax they will legitimately pay, but who but an



An arrogant person considers himself perfect. This is the chief harm of arrogance. It interferes with a person's main task in life—becoming a better person.

(Leo Tolstoy)

izquotes.com

egomaniac or just a simple maniac, would think they could simply decide not to pay tax?

I was once traveling in a helicopter, being piloted by a singer from a world famous rock band when he, looking down at the traffic jams on the road below us from his Olympian height, asked me, without irony, "I don't understand why everyone doesn't have one of these do you?"

Have you noticed that the super rich and pampered amongst our number seem to have a smooth shine to their faces as if nothing worries them? This is sheen beyond Botox. I think it comes from believing that you're inherently superior to anyone else. Of course this is spectacularly obvious in Beverly Hills, where I am currently situated. Even the pet dogs are richer than most mere mortals like you and me. I don't think that I'm imagining that they even bark posh.

People who were edgy and interesting, like J.K. Rowling become smoother than the finest cashmere, and they also lose something, call it reality. I was once quite friendly with a very well known novelist, Wilbur Smith. My late father produced two of his books into films, and I worked on them. Wilbur was a lot of fun, and quite a character. After he became a giant success he appeared to grow a carapace that I'm confident he would view as simple self-

protection. I am concerned that it's nearer to Wilbur sharing the belief of the super successful that his poo no longer smells. Rest assured Wilbur, it does.

Another who seemed to suffer from an inflated, misplaced sense of self worth was Roger Moore. I worked on the same two films, *Gold* and *Shout at the Devil*, with Roger that were based on Wilbur Smith books. Roger was a lot of fun when he still had a real sense of his place in the world. Perhaps his then wife, Luisa, who never took Roger or herself too seriously, helped this. The more money and fame that Roger accumulated the less likeable he became. When he had a great deal of fame and money you can guess at the result. I'm sure that Roger genuinely meant well in his commendable work for UNESCO but that doesn't make someone a saint.

This is not always the result and generally it isn't when the person concerned is secure in themselves and their ability. It also helps when the famous person is intelligent. That is not always the case. Roger Moore would have done well to study and emulate his good friend, Michael Caine, who never becomes a caricature of himself. But witty anecdotes aside, Roger couldn't have grown a bigger brain, however hard he might have tried.

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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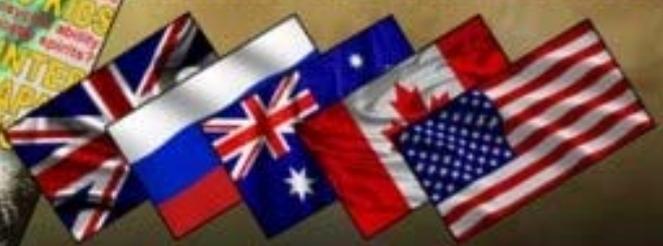
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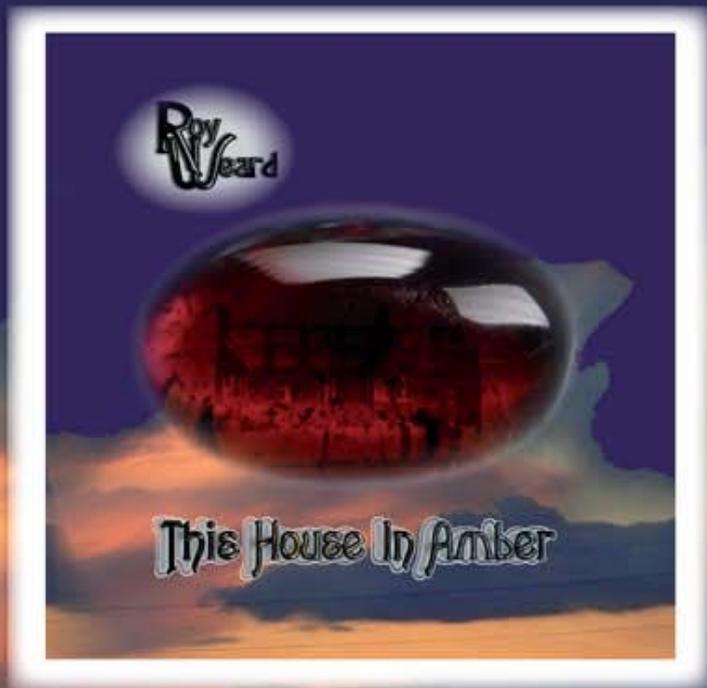
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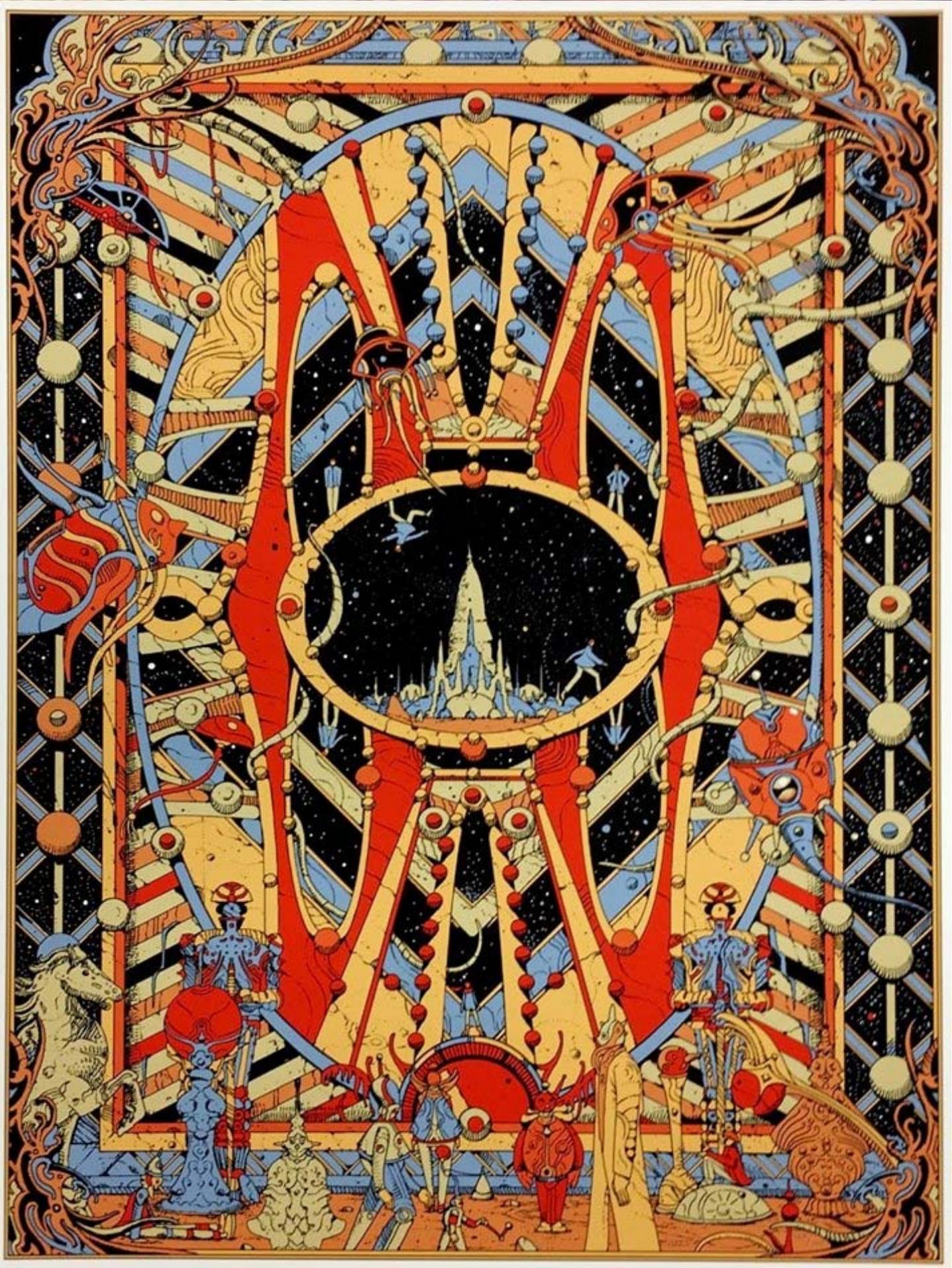


**The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..**

Some more information has emerged about Hawkwind's upcoming performance at Glastonbury Festival. They headline the acoustic stage on Saturday 29th June, and, despite the name of the stage, they'll be doing a full electric set. I gather the performance is scheduled to run from 21:40 to 23:00, and

Posted by Nicky Carroll







reportedly will have lights done by Liquid Len - although I'm not sure if any of the Lensmen will be there as well. And although BBC TV and radio both cover the festival, there'll be over 10 stages there, and how much coverage - if any - Hawkwind will get is impossible to predict at present.

Meanwhile, Hawkwind have announced they'll be playing at the Doune The Rabbit Hole Festival, on the Cardross Estate in Stirlingshire on Sunday 21 July. The festival location is roughly 20 miles north of Glasgow.

A few days ago, TOSH  
(Technicians of Spaceship



# 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),  
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Lux Vibratus (Nektar),  
Steve York (Arthur Brown)  
and more...

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[gonzomultimedia.co.uk](http://gonzomultimedia.co.uk)  
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Hawkwind) played in the New Inn pub's warm and sunny beer garden at Kilminster Beer festival in east Devon, twenty miles east of Exeter. Some video clips have been uploaded to the Internet showing some of their set.

Now, as to the lineup, current Hawks Richard Chadwick (drums) and Magnus Martin (baritone guitar, vox) were, I gather, joined by James Anderson on keyboards, Dave Law with the multi-colour top (and guitar!), and Keith Barton (who I think first played with Hawkwind in 2003) on rhythm guitar. Tracks included Aerospaceage Inferno, Fable of a Failed Race, Master of the Universe, and - for The Watcher - Barton yielded his stage position and his guitar to

Dave Brock, after urging him over to the stage.

And finally, in the Progressive Music Awards, now run by LouderSound, the front cover of Hawkwind's 2018 'Road To Utopia' album is one of this year's nominations for Best Album Cover. Dave Brock earned the Lifetime Achievement award at this prog ceremony in 2014.

## CHECK OUT HAWKWIND AT GONZO

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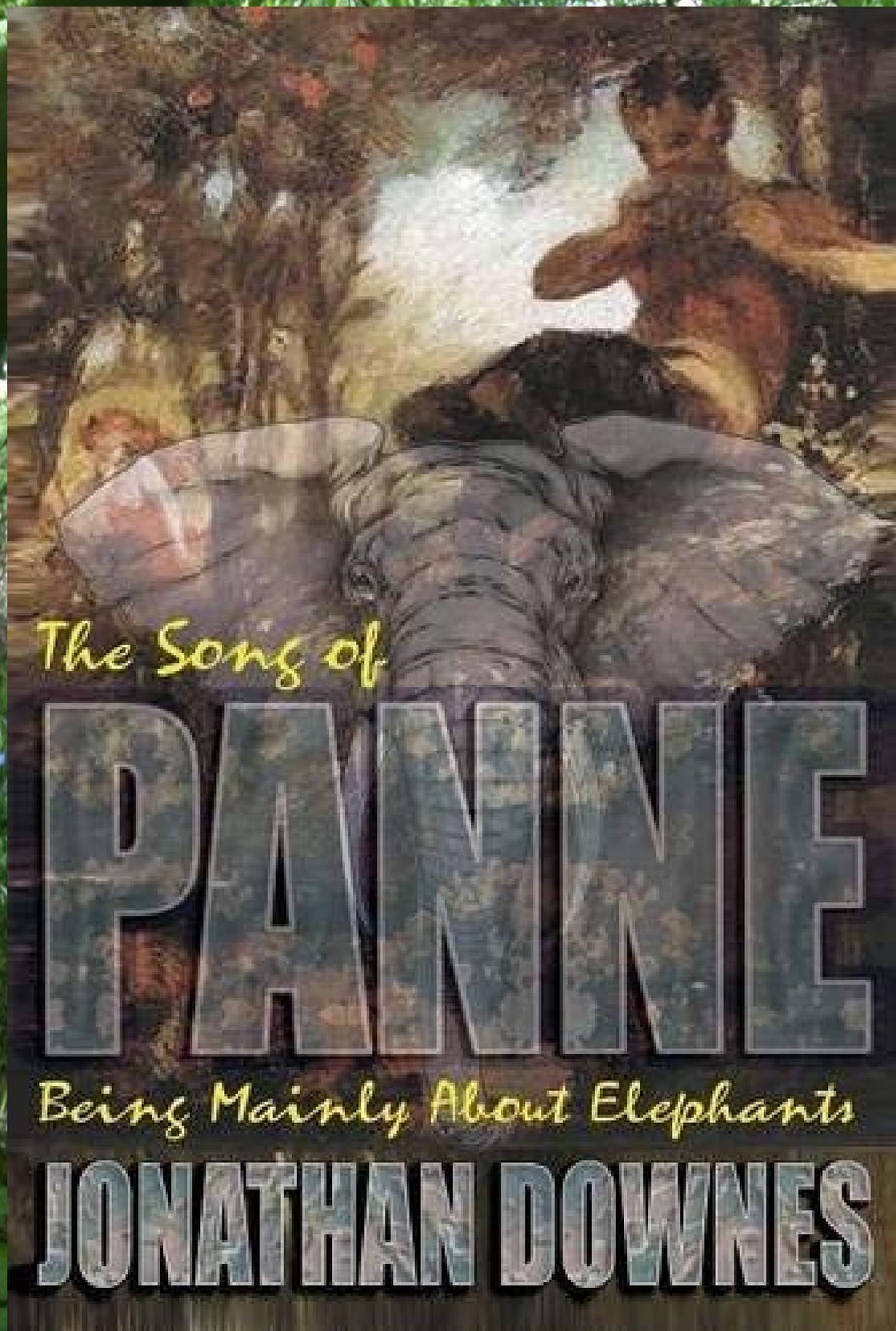
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# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



*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!

In lots of ways, this six week sojourn in the heart of Dartmoor was a real game changer for me. Things that I had always taken for granted, and had not even really thought about, such as history, folklore, and the paranormal, which had always been completely overshadowed by my obsessive interest in natural history, had begun to assert themselves in my sphere of interests, and have stayed with me to the present day.

My father had been happier than I had ever seen him; and as a result, I think I realised – subconsciously at least – that if he couldn't be in his beloved Africa, somehow the rolling hills and ancient landscape of Devonshire were an acceptable substitute. It is probably the only period of time from my childhood of which I have any concerted stretch of memories when I don't remember either of my parents being angry with me, with the almost inevitable physical punishment that this entailed.

On the day that The Beatles came together for the last time to take a series of photographs at John Lennon's then-home of Tittenhurst Park, near Ascot in Berkshire; pictures which were used –

amongst other things – for the cover of the *Hey Jude* compilation LP, I celebrated my tenth birthday. Together with Gran (my father’s mother was always known as ‘grandmother’), my brother, parents and I went out to tea and ate coconut cake at one of the little cafes that still can be found opposite the church in the village of Widecombe-in-the-Moor. Richard and I then had our photographs taken, holding a squirrel monkey wearing a little red velvet jacket, which was touted around the village by a rather unsavoury looking fellow, brandishing a camera. These days, I am completely appalled at the idea of a sentient higher primate being forced into servitude for the amusement of a succession of small children. The poor thing was quite probably terrified, and might even have been drugged to keep it docile enough to be held, but at the time, Richard and I were completely entranced, although it did – I’m afraid – pale into slight insignificance compared to the equally unethical photograph taken in Australia of us holding a koala, the year before.

God alone knows where the photograph is. I haven’t seen it in many years.

After tea, the whole family walked back along the old Devon lane that led out of the village and back to our lodgings at Dunstan House, and as we strode along – on one of the happiest evenings of my childhood – we sang the song for which the village is still best known:

“Tom Pearce, Tom Pearce, lend me your grey mare.  
All along, down along, out along lea.  
For I want for to go to Widecombe Fair,  
With Bill Brewer, Jan Stewer, Peter Gurney,  
Peter Davy, Dan’l Whiddon, Harry Hawke,  
Old Uncle Tom Cobley and all,  
Old Uncle Tom Cobley and all.”

Many years later, my friend the Rev. Lionel Fanthorpe told me that the song had first been collected in 1890 by the legendary Sabine Baring-Gould, a fellow clergyman and collector of cultural and Fortean esoterica, although the song itself

was much, much older. It had a far less salubrious origin than one might have hoped from the – now popular – family favourite folksong, telling the story of a romantic tryst that got severely out of hand. Apparently, the historical ‘Uncle Tom Cobley’ was an amorous bachelor, who, when he had been young, was possessed with a head of a bright red hair. As he continued his carnal journey around the young ladies of the area, there were many claims that he had fathered illegitimate babies. However, when the baby in question did not have red hair, he refused to acknowledge his paternity, and thus his responsibility for financially supporting his child.

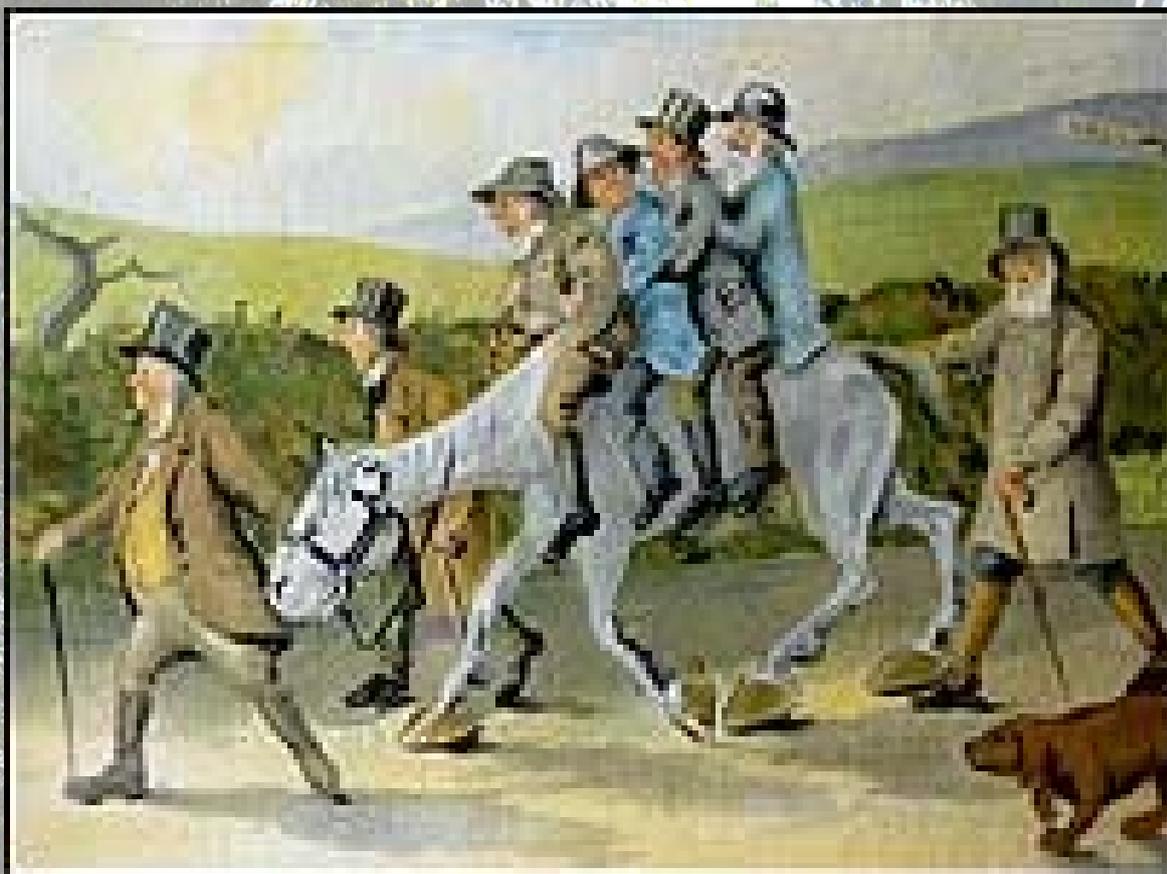
Although the historical ‘Tom Cobley’ was allegedly around in the late 18<sup>th</sup> Century, the final verse in which Tom Pearce’s grey mare - with or without the seven men who rode her to death – still haunts the Devonshire lanes, gives an intriguing insight into the possible origins of the song.

The last verse reads:

“And all the long night be heard skirling and  
groans,  
All along, down along, out along lee,  
From Tom Pearce’s old mare in her rattling bones  
And from Bill Brewer, Jan Stewer, Peter Gurney,  
Peter Davy, Dan’l Whiddon,  
Harry Hawk, old uncle Tom Cobley and all, old  
Uncle Tom Cobley and all.”

Noted Fortean, Paul Devereux, unearthed a paper by the legendary folklorist, Theo Brown, in which she suggested that the ghostly horse was identical to German legends from the Harz mountains of *Der Schimmelreiter*, who was a psychopomp that would lead the souls of the departed from the world of the living to the venerated realms of the dead. She argued, as described by Tim Sandals, that:

“Therefore in the contexts of Tom Pearce’s grey mare, the reason he, “sat down on a stone, and he cried” was because he realised that the grey horse’s death meant



all future spirits were condemned to oblivion as they would have no spirit guide to take them to the Otherworld. The whole concept of the belief was that the grey mare represented an entity which hovered between life and death and acted as a, “boundary figure” without out which no human soul can be led into the life-after. It is this very concept that is a much later and darkly humorous invention that used the theory of the grey horse spirit guide as its motif.”

But I didn't know any of that at the time, and probably wouldn't have cared. For once, I was happy.

This idyll was not to last long. A week or so later, we left Dartmoor, drove to Hampshire to return Gran to Grandad (who had spent a few weeks of respite care at the local cottage hospital) and – after only a few days in Hampshire – returned to London and thence to Hong Kong.

Before we left Devon, however, we went

on a sort of family ‘pilgrimage’ to a part of North Devon that I never thought I would see for myself. At school, we had been learning about the English civil war, and – as part of this – I'd been reading a charming book by North Devon author, Rosemary Sutcliff. The book was called *Simon*, and was largely set in and around Torrington, and as we drove up what is now the A386 and the A3124 between Dartmoor and North Devon, I suppressed little squeals of excitement as I saw places for myself that I had previously only seen in my mind's eye.

Rosemary Sutcliff was a remarkable woman, but she had been stricken with Juvenile Idiopathic Arthritis when she was very young, and spent most of her life in a wheelchair in near constant pain. Many years later, I found out that she spent much of her professional life sitting in a pub called *The Black Horse* in Torrington Square, where she sat at the table in the window, writing her remarkable series of historical novels for children. *The Black*

*Horse* was better known to North Devon malcontents of my generation for being the subject of a song by the notorious punk rockers, The Cult Maniax.

“If you ever go to Torrington  
The old pub in the square  
Don’t you ever go in the door  
‘cos they don’t want you there.  
The Black Horse is a very fine pub  
The building’s what I mean  
The landlord is a bastard though  
He won’t let us be seen...  
In The Black Horse...”

But it was the last verse that caused all the problems, and prompted a high court order to have all the remaining copies of the record destroyed:

“The landlord is a Nazi  
His wife’s a fucking Jew  
Don’t you ever go in the door  
‘cos they’ll be banning you...”

But all of this was over ten years in my future, and on this final jaunt of our memorable Devonshire holiday, I gazed in awe as the ancient sunken lanes revealed places and scenes from the book I had read and loved so many thousands of miles away.

We had afternoon tea with some acquaintances of my parents, who lived in Northam, and about whom I can remember absolutely nothing apart from the fact that they ran a small hotel, and then we went on to a little village called Clovelly, about eight miles down the A39, which featured a steep, cobbled main street, up and down which donkeys and tourists made their way with more than a little difficulty.

My father explained to me that his grandparents, my grandmother’s mum and dad, had moved to Clovelly in the 1870s, and my great grandfather had been the head coastguard of this picturesque but tiny fishing port, which was then, and remained for some years, a place where significant amounts of smuggled goods made their way into the United Kingdom. He told me

another story, which produced a frisson of ghoulish delight down my spine, about how – at some point during the 17<sup>th</sup> century – a family of notorious cannibals had lived in one of the caves that could still be seen in the middle distance along the beach at Clovelly. He told how, after their depredations upon the local populace became too much for the authorities to ignore, dragoons from the local barracks at Hartland raided the bestial encampment, and a pitched battle took place, following which the few survivors of the cannibal family were burned at the stake.

This wasn’t actually true, but my father wasn’t to know this. The mythos of the Cannibals of Clovelly was a very similar story to that of a Scottish legend featuring a certain Sawney Bean and his cannibal family, who allegedly preyed on hapless travellers in a part of the West coast of Scotland, at roughly the same time. It has been suggested, with a great deal of corroborative evidence, that both stories were concocted by local smugglers, who wished to dissuade superstitious locals from investigating a local cave system too hard. The caves at Clovelly bay, which are still named the Devil’s Kitchen, were allegedly linked to the Iron Age hill fort, at Clovelly Dykes by a subterranean passage, and unidentified smugglers preferred that timorous local souls think that shadowy figures and flickering lights seen around the dykes on moonless nights were supernatural in origin.



# 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.

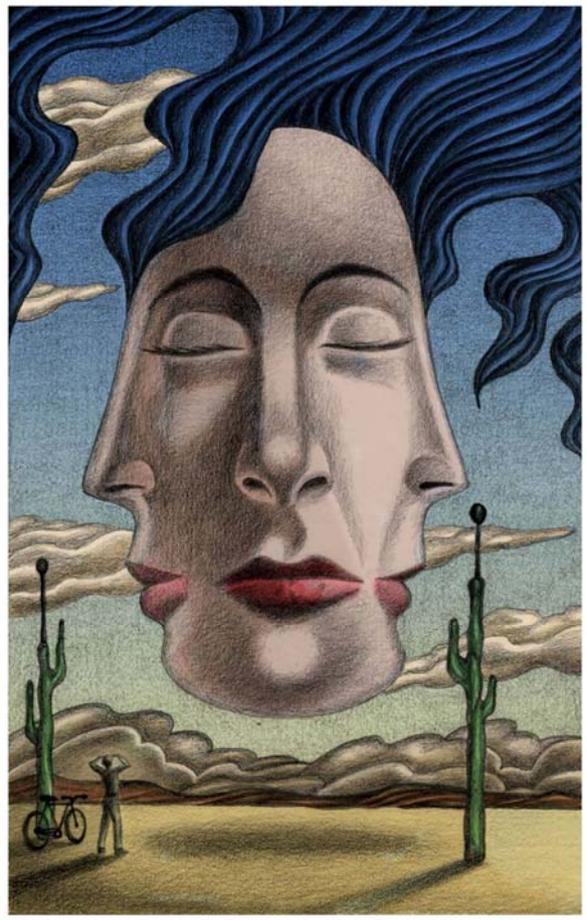
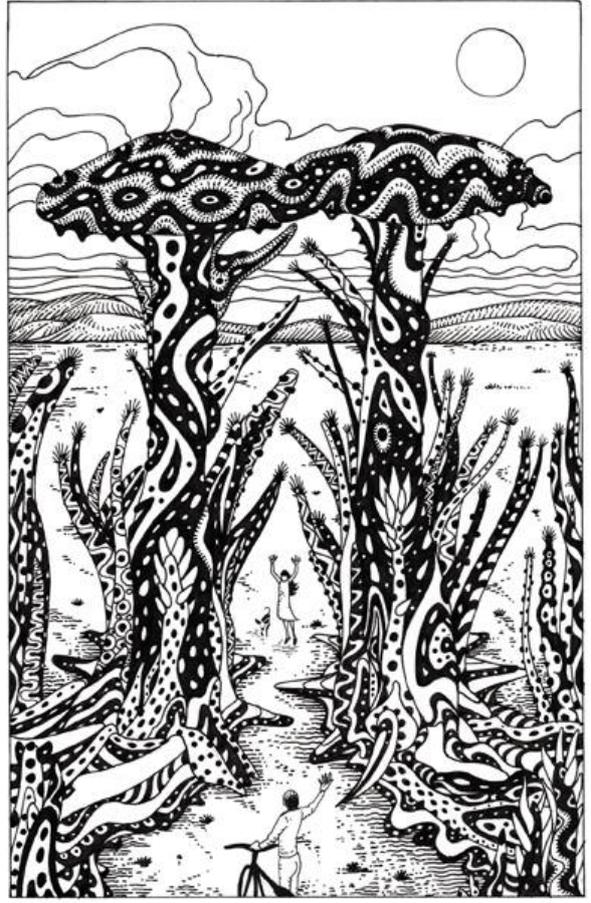
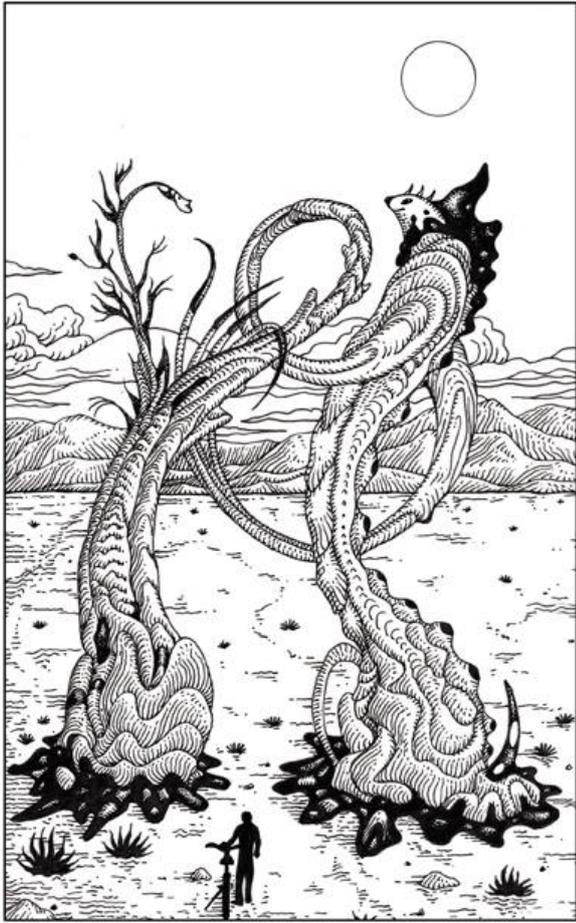
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

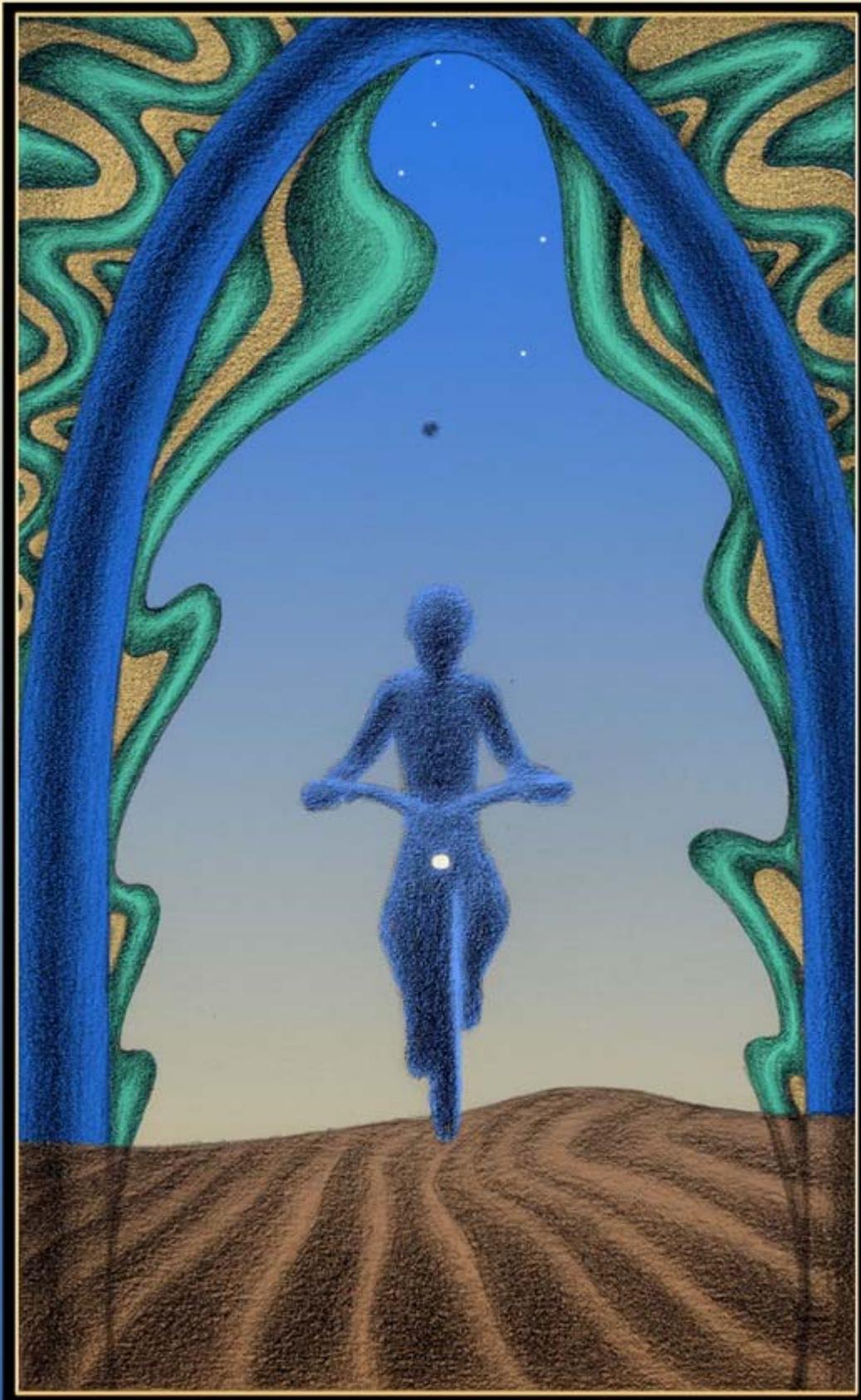
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>



# BOY ON A BIKE



THE GARDENING CLUB



# Thom the World Poet

**Rob Ayling writes:**

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

## SALT AND SUGAR

!DIABETES&HEART DISEASE

Just add corn syrup to every canned food

Don't forget the MSG!

The list of ingredients sounds like MONSANTO

From youth, rewarded with sugar treats

Older, bland horses hooves/ jellies

The problem is not food. It is available choices

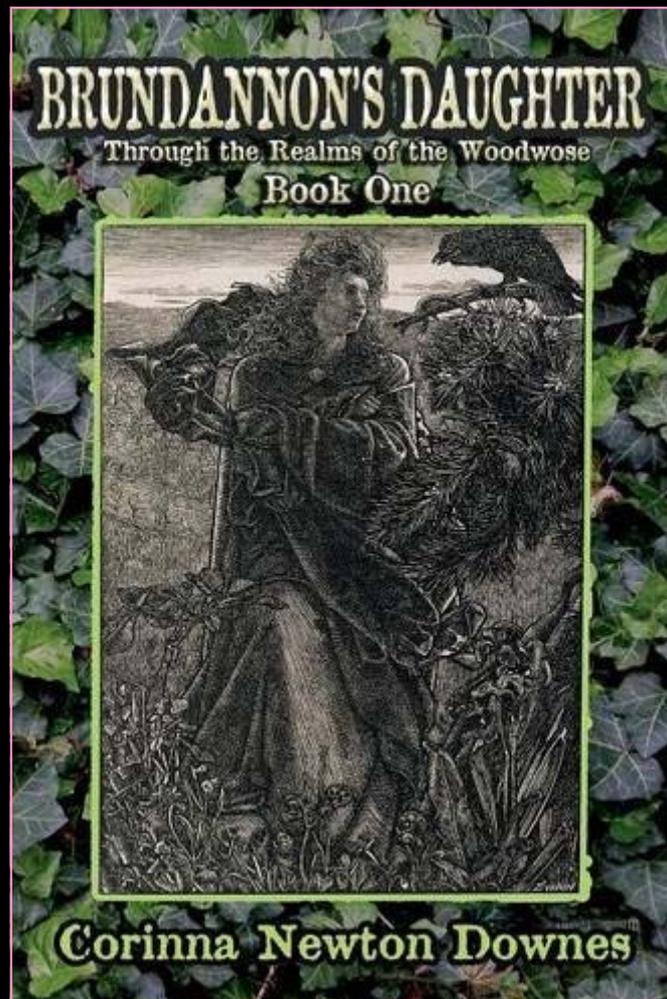
Some live in a "food desert"

where their only options are fast food.

If their life is a fast life/it is also a "take-away" life  
where only now (some) hamburgers are made of vegetables

And a salad means more than lettuce and tomato

Diets abound. Their advice is sound-selective fasting  
coupled with portion control. But "Reward Eating" is a binge  
and bloated, overweight poor Americans  
may never have access to Keto/or Pritikin.



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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# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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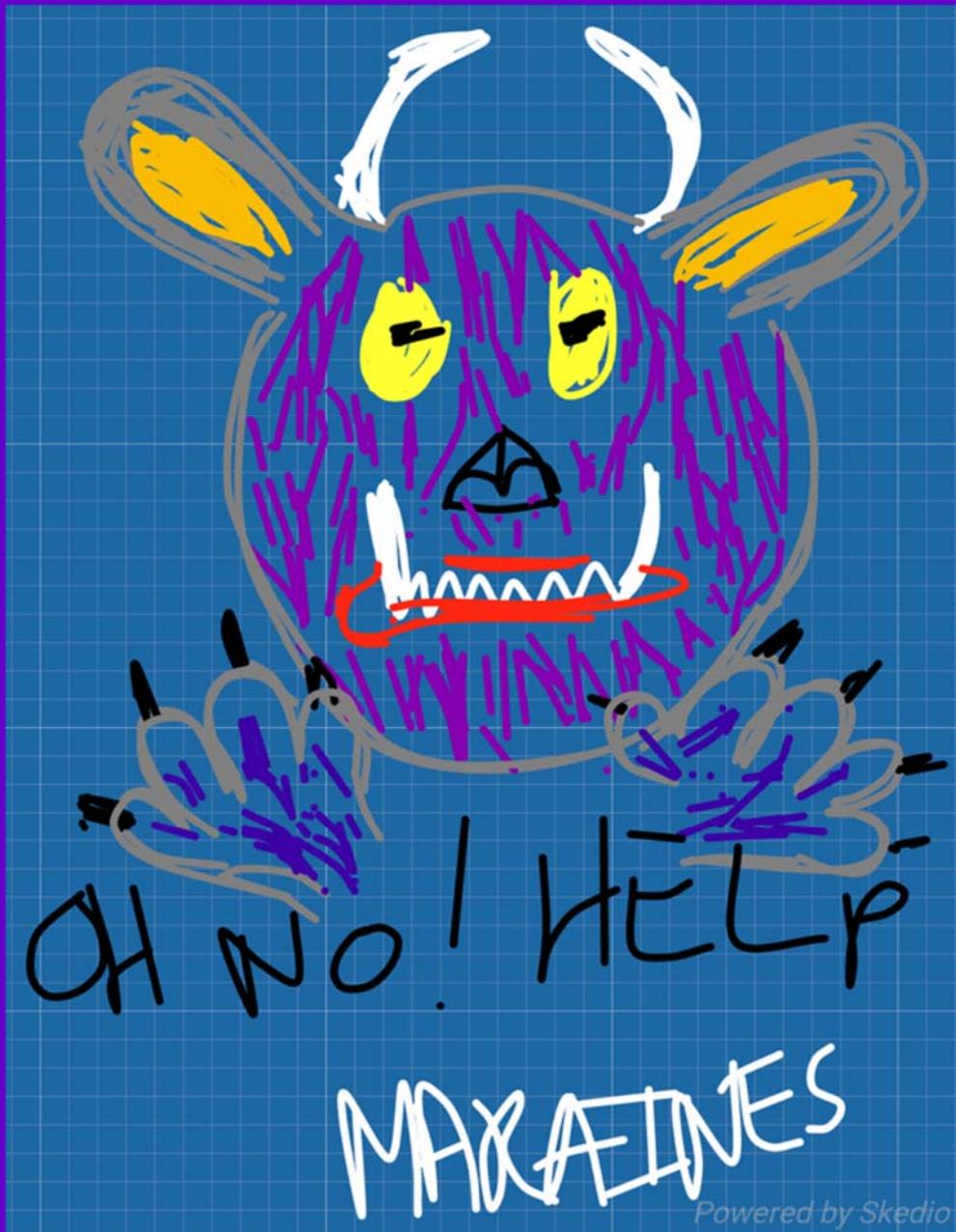


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THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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

Well, a little televisual era ended for me this week when I watched the final episodes of *Veep* on NowTV. It is probably the end of my relationship with that particular streaming service, because I haven't found anything else that entertains me on it, but that is a different kettle of fish entirely.

I don't know when the episodes were originally put up for viewers; this is another example of how streaming has completely changed the way that we consume both music and television, but that is—again—a completely different kettle of fish, and one which I have wittered on about on many occasions during the last decade.

But *Veep*. I am glad to see that they managed to finish telling the story of how a shallow, self-obsessed and selfish person managed to become the most powerful person in the world (twice) without any appreciable loss of quality which is a disappointingly rare thing to be able to say about a show which has lasted for seven



seasons. Originally an American analogue to the British TV series *The Thick of it*, it swiftly veered away and became something else entirely, although with Arnando Iannucci, the originator of the British show at the helm for the first four seasons, the quality and direction of the show was assured.

But with the last two seasons, the parallels between art and real life became even more noticeable, and one found oneself laughing out loud at events on the screen, which had driven you to the brink of despair when they had happened IRL a few weeks or months earlier. Of such is great television made.

See you next issue,

Jon



**THE BEST LAID PLANS**

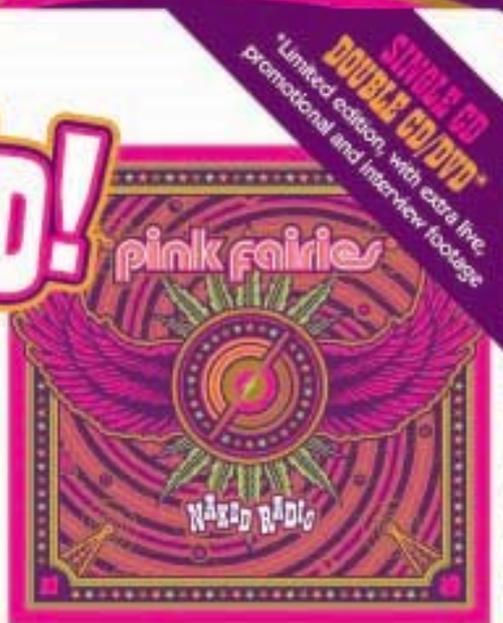
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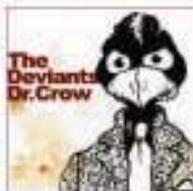
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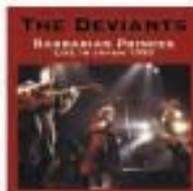
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