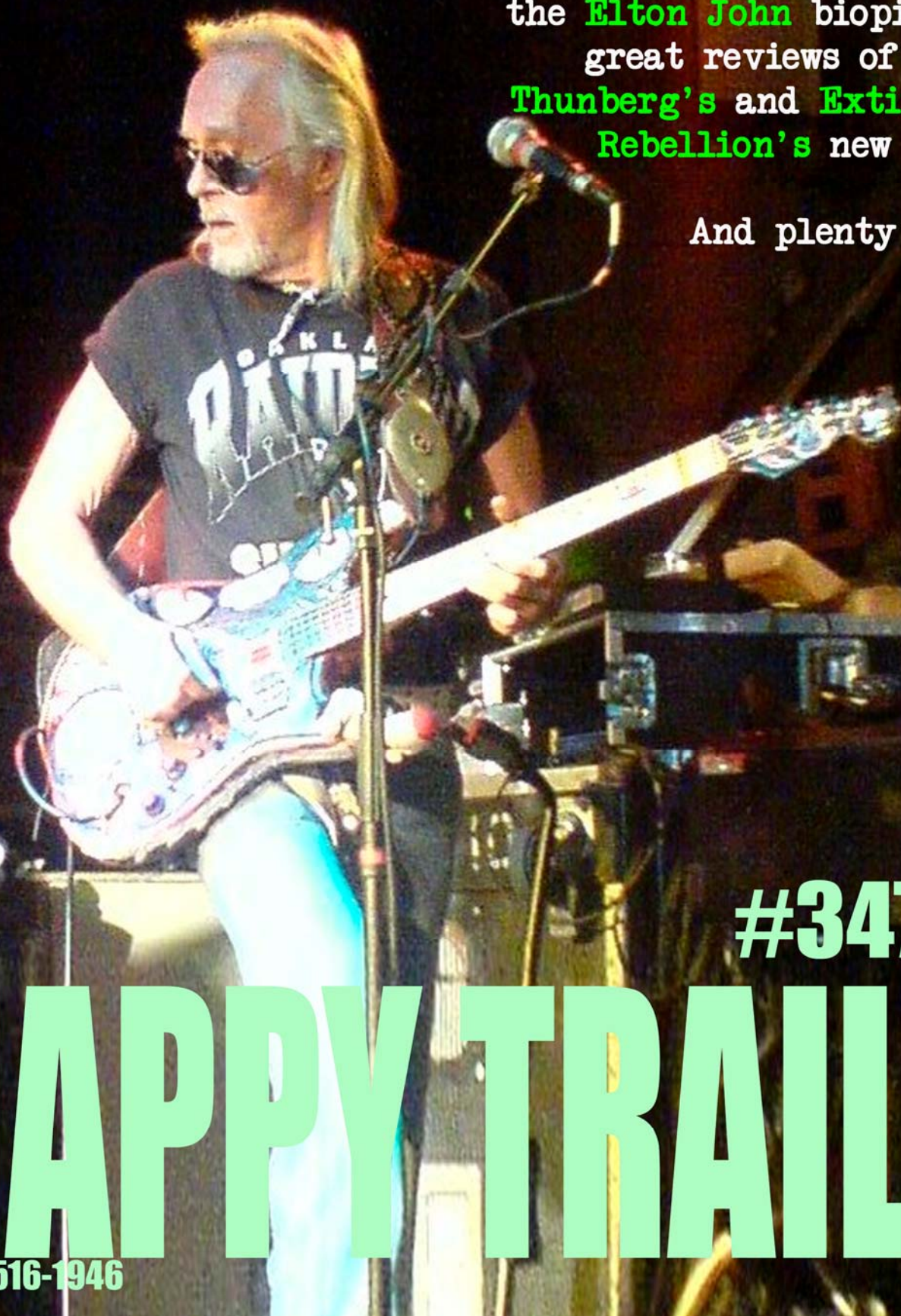


GONZO

John and Thom say goodbye
to Gary Duncan of
Quicksilver Messenger
Service, we have Doug on
U2, Jon meets Timm Bierry,
Alan meets Dean James and
the Black Dogs, we have a
lukewarm appreciation of
the Elton John biopic, and
great reviews of Greta
Thunberg's and Extinction
Rebellion's new books.

And plenty more...



#347/8

HAPPY TRAILS

ISSN 2516-1946



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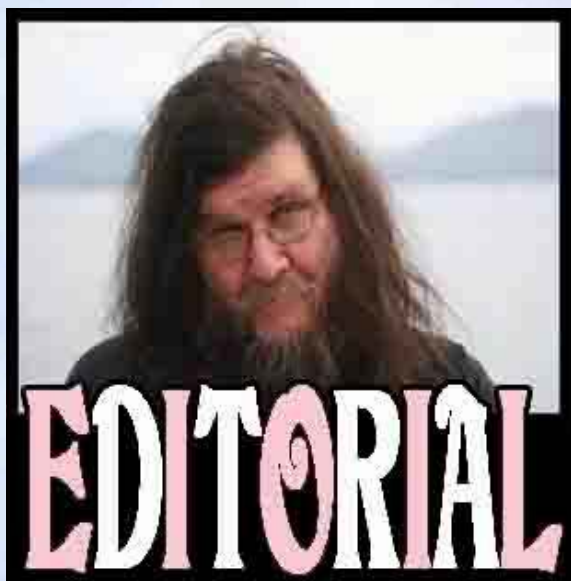
Gonzo Daily Blog

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

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. One of the reasons that it is increasingly peculiar is that my life becomes increasingly peculiar, and this magazine is in many ways a huge mirror held up at the lives of those strange individuals who put

it together each issue. As I said, my life gets quite strange on occasion, and – in recent years, at least – it has not got much stranger than it was last weekend. Although I didn't intend it at the time, when I pulled the plug on our annual Weird Weekend conference in August 2016, I also pulled the plug on my live appearances. I am old, tired and increasingly battered, and do not really want to put myself through the stress of making my way across the country, wheelchair and all, in order to give a fifty or sixty minute talk, whereupon I then come all the way back again. No, those days are behind me, unless there is a bloody good reason.

And on this occasion there was a bloody good reason.

Some months ago, I was approached by the organisers of something called Geekfest, which was being held near Redruth in Cornwall over the weekend of



I am old, tired and increasingly battered,
and do not really want to put myself
through the stress of making my way
across the country, wheelchair and all, in
order to give a fifty or sixty minute talk...

the 6th and 7th of July. Would I like to come and give a lecture? Well, to be the quite honest, the answer would probably have been no if it hadn't been for my co-presenter on my monthly CFZ WebTV show, *On The Track*. Charlotte Philipson is a remarkable young lady who has just turned seventeen (if you know what I mean) and who has also just finished her GCSEs. I am very fond of Charlotte and her family, and knew that Geekfest, which featured all sorts of things relating to various anime, manga, sci-fi, comic books and fantasy fandoms, would be just her kettle of fish. So, after checking with Andy and Amy Phillipson that they could drive me down and that Andy didn't mind being a rickshaw operator, pushing my wheelchair around the campus in what turned out to be swelteringly tropical heat, I agreed to go.

Now, forgive me, but I had an inkling

about what was going to happen. Over the years, I have been approached to appear at various science fiction conventions, the organisers of which were convinced that as their punters were particularly interested in stories of heroes battling monsters, that they would be equally interested in stories of 'real people' (whatever that means) searching for 'real monsters' (whatever that means, as well). And you know what? They ain't. It would be easy for me to cite such things as an example of how "young people today don't have any interest in pushing back the boundaries of science, blah blah blah..." but that would be completely and utterly unfair and rather untrue. The truth, which I have come to realise, and which was driven home to me when – despite there being thousands of people dressed as Star Wars Stormtroopers, anime characters, or Alice in Wonderland on stilts, only six or seven

اللجنة لهم إذا كانوا لا تأخذ نكتة



people actually came and watched my talk (and three of them were the Phillipson family).

The truth is, I suspect, that when people come to events like these, they are coming to reinforce their personal relationship with whatever particular strand of fiction and its ensuing fandom. They do not come to learn about an obscure branch of the natural sciences, no matter how exciting.

They want '101 Facts You Didn't Know about Darth Vader' rather than a fat bloke talking about 'The Mystery Animals of Cornwall'. And that is quite understandable.

It was the first occasion that I had spent any amount of time with people who follow this particular way of life, and I suspect that I may have annoyed Charlotte and her parents by continually whispering to them (especially Charlotte) to ask who that particular blue-skinned alien, or spiky-

haired android was actually depicting. But I find it all absolutely fascinating, and at the end of it, I found myself being tempted to say something which I still believe is utterly profound.

Although there were people of all ages, from young children to some people significantly older than me, in attendance, I think it would be true to say that the vast majority of the attendees were in their late teens, twenties or early thirties. And, I gathered, from overhearing some of the conversations that went on, quite a few of these people go to as many events as they can of this type, and always in character. Before you accuse me of eavesdropping to an unacceptable extent, let me remind you that I was in my wheelchair and that, although I can propel myself around a fairly amenable surface (the smoother the better), my progress is slow, and I am in a perfect position to overhear what people are saying. Usually I wouldn't bother, but on this occasion I was carrying out a piece of investigative anthropology and felt that the end – as it so often does – justified the means.

And that got me thinking.

When I was that age, I used to go to rock festivals, where I would dress in peculiar clothes that would have raised eyebrows if I had worn them in the high street, I would take lots of drugs, listen to lots of strange music, and basically adopt a lifestyle and social role that I would have been unable to do in what passed for my normal life. And so did most of the other people that I knew at the time. We donned the uniform of punks, or hippies, or goths, or whatever tribe or subtribe we felt expressed our identity best.

But there was one big difference.



Although some of us were involved in political activism, and were – in our own little ways – trying to change the world, and we truly believed that it was our status as punks, hippies, goths or whatever that gave us the moral imperative to do so, we were just feeling ourselves. Now, don't get me wrong, I am not trying to belittle the activism that I was involved with as a young man. Not at all. But, with the benefit of hindsight (good old hindsight), it truly wasn't necessary to do any of it while doing fancy dress.

And I have a sneaking suspicion that what I saw last weekend was the current generation's equivalent of one of the more anarchic rock festivals that I went to back in the day. As the big events, like

Glastonbury, become more and more corporate, and less revolutionary than they ever were (if they ever truly were), events like Geekfest do give an opportunity for people of various ages to meet and commune with likeminded souls. Because, the uniform of punk, hippie, goth, etc., were – like all uniforms – only the way for people to recognise someone who was 'on the same side' as them; who liked the same music, had the same outlook on life, and the same set of moral values. Could not the same be said about the people who like to dress as Star Wars characters, Doctor Who villains, or Japanese schoolgirls, for the weekend?

And if we were to extrapolate these sets of similarities to the ultimate degree, then



surely the young people of today who dress up in order to meet like minded people at the weekend do it better than we did. I saw no signs of drugs, no violence whatsoever, and no semi-naked oiks from the 'Brew Crew' covered in mud and urinating in public. This current generation know damn well what they're doing and realise that some of it is a game. And the important thing about games is that it's healthy to stop playing them when one gets on with the rest of one's life.

As I write elsewhere in this issue, there is no doubt whatsoever that the young people of the current generation are a damn sight more politically savvy than they have been for quite a long time. And if they have truly managed to compartmentalise their lives, so they can function better both individually and collectively, then I think that's a bloody good thing.

Just sayin'.

Hare bol,

Jon

Geekfest, Beatles, 'Yesterday', Danny Boyle, Bob Dylan, Black Sabbath, Neil Young, Ve Macrinnon, Greta Thunberg, Yes, Damon Albarn, Stevie Wonder, Stray Cats, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury sans Frontieres, Mack Maloney's Mystery Hour, Elmore Rual "Rip" Torn Jr., Paolo Vinaccia, Vivian Perlis, Costa Cordalis, João Gilberto Prado Pereira de Oliveira (known as João Gilberto), Thommy Gustaf Fredrik Kennet Gustafson, Yannis Spathas, Dick Richards (born Dick Boccelli), Jeremy Eugene Lawson, James "Jim" Henke, Russell Smith, Jonathan Clegg OBE, OIS, Pat Kelly, Robert Elwood Bly, Alan Rogan, Leon Redbone, The Fall, The Fall's Mark E Smith and Ed Blaney, John Denver with the Mitchell Trio, Man, Justin Hayward, Nico, Michael Bruce, Timm Biery, Doug Harr, U2, Alan Dearling, Dean James and the Black Dogs, John Brodie-Good, Gary Duncan, Kev Rowland, Mortuous, Node, Overkill, Phideaux, Praying Mantis, Tony Klinger, Geopolitics, Digitiser, Mr. Biffo, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, Extinction Rebellion, Sir Elton John, Rocketman

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
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Bideford, North Devon
EX39 5QR

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eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

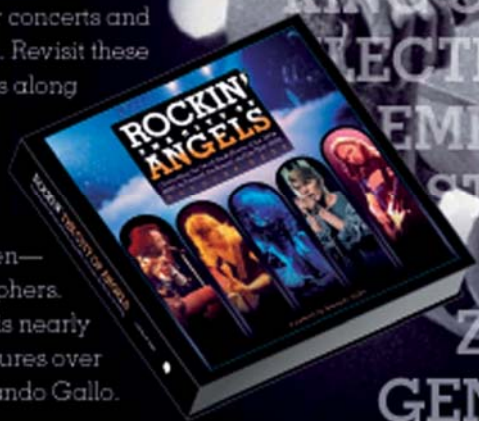
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and SUBSCRIBE TODAY

ROCKIN' THE CITY OF ANGELS

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

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

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



AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE BREGS PAUL
McARTNEY & 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 Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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THE ^{gonzo} NEWSROOM



ALL MY TROUBLES WERE SO FAR AWAY
<http://www.music-news.com/news/UK/123320/Yesterday-almost-featured-all-the-Beatles>

All the Beatles almost showed up in Danny Boyle's new Fab Four film *Yesterday*. In the movie, Robert Carlyle has an uncredited role as John Lennon and now screenwriter Richard Curtis has revealed he toyed with the idea of featuring actors as George Harrison and Ringo Starr and actually asking Paul McCartney to be part of the film, about a struggling singer/songwriter who becomes the only person who remembers the Beatles following a global black-out.

"When he (character Jack) first goes to Liverpool, I'd written a long scene where he just goes to a pub and he bumps into George and Ringo," Curtis tells NME.com. "It was, I hope, a sweet scene, and they were just two delightful, oldish men who'd once been in a band together."

And there was a spot for McCartney at the end of the film: "He (Jack) was going to move to the Isle of Wight, to a cottage, and you were going to hear outside his window someone saying, 'Vera, Chuck, Dave!'" Curtis adds, naming the kids in Macca's song *When I'm 64*. "There were going to be three dogs and Paul was going to be walking them."

gonzo CURRENTLY IN STOCK AT GONZO (UK)

gonzo CURRENTLY IN STOCK AT GONZO (USA)

SO HEAR THIS ROBERT ZIMMERMAN
<http://www.music-news.com/news/Underground/123319/Bob-Dylan-and-Neil-Young-play-stunning-co-headline-in-Hyde-Park>

For the first time in history, two of the world's greatest musicians performed on the same billing - Bob Dylan and Neil Young. It was a day of music that was simply unmissable, with tickets selling out in a matter of minutes. And it's easy to see why, this was a unique moment in music that perhaps may never be repeated.

"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



Bob Dylan's impact on popular music and culture is immeasurable. The recipient of the Presidential Medal of Freedom and the 2016 Nobel Prize in Literature, he is responsible for some of the most influential albums of all time, such as *The Freewheelin' Bob Dylan*, *Highway 61 Revisited* and *Blonde on Blonde*. And here, on the Great Oak Stage, onlookers were treated to one of the park's most special shows.

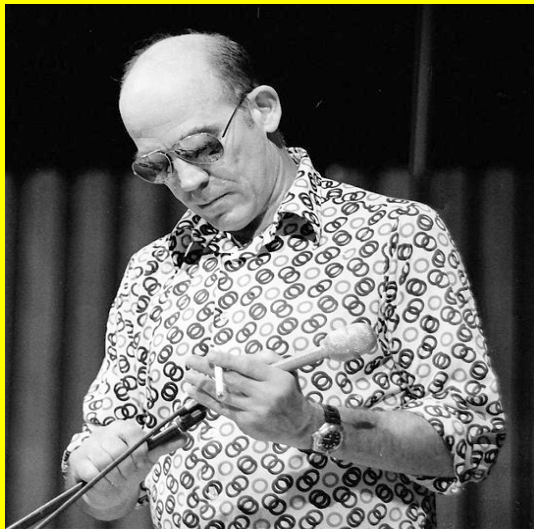
BLACK IS BLACK

<http://www.music-news.com/news/UK/123323/Geezer-Butler-nearly-blinded-when-a-Black-Sabbath-fan-threw-a-giant-cross-on-stage>

Black Sabbath are the subject of an exhibition in their home city of Birmingham, 'Black Sabbath: 50 Years' and the 69-year-old bassist revealed some of the more memorable gifts from fans that they've received over the years are on display. He told *Uncut* magazine: "I'll never forget that. I think it was in San Francisco. Somebody threw this massive bloody brass cross at us, about 18 inches.

"It hit me in the eye. Nearly blinded me. But I kept it. There's also a painting someone gave us in Russia, with us as Samurai warriors. Gloriously hideous. We look like four versions of Ken Dodd. They found the jacket I wore on our 'Vol. 4' album sleeve. And my silver six-inch platform boots, with red crosses up the sides. God knows how I wore them."

The exhibition is taking place at the Birmingham Museum & Art Gallery and the 'Paranoid' rocker used to visit the



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"I blew the horn a few times, hoping to call up an iguana. Get the buggers moving. They were out there, I knew, in that goddamn sea of cactus --hunkered down, barely breathing, and every one of the stinking little bastards was loaded with deadly poison."

Hunter S. Thompson



building as a child. He said: "I'd go there almost every other week. "I remember the big statue of Satan and I loved the Burne-Jones paintings." Geezer's bandmate Tony Iommi is "proud" to have been embraced by his home city.

A CHANGE IN THE WEATHER

My old friend and reader of this magazine, Ve Macrinnon sent me this photo of the huge new Greta Thunberg mural that went up by Aldi on North Street, Bristol, a couple of weeks ago.



The Gospel According to *BART*

This week my favourite roving reporter sent this in:

"Yes have released the documentary *Yesterday, Today, Tomorrow* in celebration of their 50th anniversary.

The Paul Gosling-directed film had a limited release over Christmas last year, but the new video has an additional 15 minutes of performance footage from the band's recent UK and European tour, along with film from Yes' *Cruise To The Edge*.

The documentary features commentary from Steve Howe, Alan White, Trevor Horn, Geoff Downes, Billy Sherwood, Jon Davison, Jay Schellen, Roger Dean, Douglas and Glenn Gottlieb and Tony Kaye.

Gosling says: "As a long-standing fan of the band, following Yes on the road this year and last on their momentous 50th tour was a dream come true.

"Thank you to Steve Howe, Alan White and the band, Roger Dean, Tony Kaye and Trevor Horn for their co-operation in making this film."

<https://www.loudersound.com/news/watch-yes-documentary-yesterday-today-tomorrow>



EXPRESS CAN GO FASTER

<http://www.music-news.com/news/UK/123265/Damon-Albarn-thinks-his-Africa-Express-initiative-can-be-very-powerful-and-is-what-the-world-needs>

Damon Albarn thinks his Africa Express initiative can be "very powerful" and is what the world "needs". The Blur frontman founded the collective - which brings together African, Middle Eastern and Western musicians for recording projects and live shows - in 2006 and admitted the project has been a "dream" because everyone involved has had a "positive" experience.

He said: "It's a dream of a place that people find comfortable, safe and positive. "Communicating with people and making emotional connections is what we need right now. Without sounding like too much of a hippie, it's why Africa Express can be very powerful. [And] we get to have fantastic adventures and do amazing things."

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155 Main St. Worcester, Mass.
Feb 24, 1877.

THE ^{gonzo} NEWSROOM



INNERVISIONS

<http://www.music-news.com/news/Underground/123118/Stevie-Wonder-to-undergo-kidney-transplant>

Stevie Wonder told fans at a recent gig that he's about to undergo a kidney transplant. The iconic *Superstition* hitmaker was headlining the Barclaycard presents British Summer Time festival in Hyde Park in London on Saturday, when he made the unexpected announcement as he finished his set. Wonder said he had found a donor, and would perform three more shows before the operation in September, and then would take a well-earned break to recover.

"I'm all good, I'm all good, all good, I have a donor and it's all good," the 69-year-old said as the audience applauded and cheered. Wanting to prevent any false reports spreading about his health, Wonder explained that he had decided to reveal the news himself. "I want you to know, I came here to give you my love and thank you for your love. I love you and God bless you. I don't want to have any rumours about it, so I'm telling you about it because I like to keep it real with you all the time," he shared.

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



EYEWITNESS

THE STRAY CATS, MANCHESTER, 2019

If I can just set the scene ... August 11th
1976, my 8th Birthday. My parents

bought me a battery powered record
player and a Top of the Pops record,
which I became bored with almost
immediately.

My Dad then gave me a handful of old
singles which included Chuck Berry's





“Promised Land” and “Johnny B Goode”. This started my lifelong love of Rock ‘n’ Roll and all things Rockabilly.

Fast forward a few years to 1981 and I’ve

got The Stray Cats, The Meteors, The Polecats etc., etc. Of course the Cats never came to Devon (as far as I’m aware) so it is in Manchester in 2019, on their 40th Anniversary, that I’m actually





going to finally see the Stray Cats: Manchester Apollo, 5th June 2019; just shy of my 51st birthday. Aussie band, The Living End are the support act this

evening, a really tight 3 piece who, although they are really quite good, I find a little too American Skate Punk sounding.





I have seen them twice before at Beautiful Days Festival and they are the kind of band I'd have been unsurprised to hear on a Toy Hawk's Pro Skater soundtrack a few years ago. I felt they were rather let down by the lack of lighting engineers during their set, which made it hard to fully appreciate their stage antics. After a short interval The Stray Cats arrive on stage and glide straight into "Cat Fight (Over a Dog Like Me)" taken from their new album "40" followed by (and I've probably missed some) "Runaway Boys", "Double Talkin' Baby", "Stray Cat Strut", "Three Time's a Charm".

Non-stop Rockabilly and I'm more smitten than I was nearly 40 years ago. Later in the set we got treated to "Gene & Eddie", "(She's) Sexy & 17", "Blast Off", "Fishnet Stockings", an exceptional

rendition of Dick Dale's "Misirlou", and then way before time "Rock this Town". I was expecting the last to be in the encore but luckily for me I'd forgotten all about "Built for Speed" and "Rumble in Brighton". This was a fantastic gig and well worth the wait, even if it was a 40-year wait, to catch up with my favourite modern-day Rockabilly band.

I loved this gig from the bottom up - an excellent mix of old and new whilst ultimately being Old Skool Kool!

Icarus "Mad Iccy" Ruoff

STRAY CATS



PLUS SPECIAL GUESTS

**THE
LIVING
END**

40TH ANNIVERSARY TOUR

BRIAN SETZER * LEE ROCKER * SLIM JIM PHANTOM

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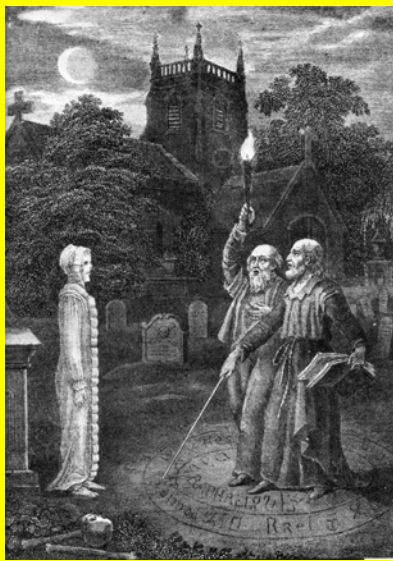
FIRST NEW ALBUM IN 26 YEARS! AVAILABLE 24 MAY 2019



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.



PSYCHICS AND THE GIG ECONOMY

<https://www.salon.com/2019/07/11/app-based-psychics-might-be-the-only-people-who-are-doing-well-in-the-gig-economy/>

Kasamba, is an app where live psychics are available for either chat or voice readings. The former being a text-like chat scenario. So, officially, the app-based gig economy has come for every profession imaginable. I guess that should not come as a surprise since mysticism is no longer fringe; witches have joined the resistance against Donald Trump, and crystal fairs are as

common as farmer's markets — at least in California. But the gig economy, the replacement of a boss with an app for an on-demand service, has not bode well for all who have turned to it. Uber and Lyft have decimated the ranks of Taxi drivers. TaskRabbit workers have awoken and recognized their exploitation by faceless capitalists. The problem is not only the low wages and high percentages these companies take as a cut, but also the lack of benefits. But for psychics, mediums, tarot card readers, and spiritual guides, in the ever-growing world of psychic apps that are taking up space in Apple's app store, digital automation has had a positive impact. Curious, I reached out to mystical workers to see how their business has been affected by the rise in apps. Are they suffering like their fellow gig workers?

OH HOW THEY DANCED WITH LASERBEAMS

<https://www.theguardian.com/uk-news/2019/jul/11/scientists-turn-to-laser-accurate-model-to-test-stonehenge-acoustics>

A diminutive model of Stonehenge could help crack the acoustic secrets of the ancient site, according to scientists who have built a version of the megaliths at a 12th of their size. The team say the 1:12 model, with a stone circle spanning 2.6 metres, has an edge over other replicas of Stonehenge, such as the full-scale one near Maryhill, Washington, for being based on laser scan data. The data

collected by Historic England allowed the team to produce a highly accurate representation. "The problem with the other models we have is that the stones aren't quite the right shape and size, and how the sound interacts with the stones depends critically on the shapes," said Trevor Cox, professor of acoustic engineering at the University of Salford and part of the team.

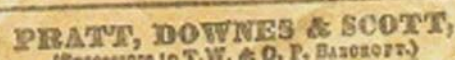
"Those blocks at Maryhill are all very rectangular, whereas real Stonehenge, when you look at it, they are all a bit more amorphous because they are made out of stones that have been hand chiselled."



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE) 180 MAIN ST. &
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Worcester, Jan 15

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Worcester, Feb 24, 1877.

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who died in 1836, and Princess Carlotta Federica of Mecklenburg, who died in 1840, but there was no trace of either. "The result of the search was negative. No human remains or funeral urns were found," the Vatican spokesman Alessandro Gisotti said.

QUAKE QUERY

<https://www.nbcnews.com/news/us-news/earthquake-likely-blame-death-man-found-pinned-under-car-nevada-n1028071>

A 56-year-old man was found dead pinned underneath a vehicle in Nevada, and officials say an earthquake may be to blame. The man was last seen at a gas station July 3 and was likely killed while

working on his car the following day, Nye County, Nevada, sheriff's Sgt. Adam Tippetts said in a video statement. "This death may be the result of the vehicle falling off the jacks on July 4 during the earthquake," Tippetts said in the statement. The 6.4-magnitude quake rattled Southern California and was felt in Nevada. A stronger 7.1-magnitude temblor that hit the same region the following day. The man was not immediately identified, pending notification of next of kin..

EVERYONE'S GONE TO THE MOON

<https://www.theguardian.com/science/2019/jul/10/one-giant-lie-why-so-many-people-still-think-the-moon-landings-were-faked>



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150 Main St. Worcester, Mass.
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It took 400,000 Nasa employees and contractors to put Neil Armstrong and Buzz Aldrin on the moon in 1969 – but only one man to spread the idea that it was all a hoax. His name was Bill Kaysing.

It began as “a hunch, an intuition”, before turning into “a true conviction” – that the US lacked the technical prowess to make it to the moon (or, at least, to the moon and back). Kaysing had actually contributed to the US space programme, albeit tenuously: between 1956 and 1963, he was an employee of Rocketdyne, a company that helped to design the Saturn V rocket engines. In 1976, he self-published a pamphlet called *We Never Went to the Moon: America's Thirty Billion Dollar Swindle*, which sought evidence for his conviction by means of grainy photocopies and ludicrous theories. Yet somehow he established a few perennials that are kept alive to this day in Hollywood movies and Fox News documentaries, Reddit forums and YouTube channels.

NOT IN THE SEWERS?

<https://www.chicagotribune.com/news/breaking/ct-humboldt-park-lagoon-alligator-search-20190709-qv4uavpu6vgtklwnjhnjf34bu-story.html>

Chicago officials confirmed an alligator is living in Humboldt Park Lagoon after several people reported seeing the animal there and others shared photos of it. Chicago police were called to the 1400 block of North Humboldt Drive about 12:15 p.m. after someone called 911

“saying they saw a Facebook post saying there is an alligator in the lagoon area,” said Chicago police spokeswoman Karie James. Police had “independently confirmed the alligator is in the lagoon and state reptile specialists” said it was 4 to 5 feet long, police spokesman Anthony Guglielmi said in a tweet. The animal was expected to be trapped Tuesday night “and relocated to a zoo for veterinary evaluation.”

THE BEST BESTIARIES

<https://hyperallergic.com/507274/interpreting-the-beasts-of-the-middle-ages>

Animals were an important part of the everyday lives of ancient and medieval people, whether they were real or imagined, and their literary use in the Middle Ages formed a moral language. This summer visitors to the Getty Center in Los Angeles can explore *Book of Beasts: The Bestiary in the Medieval World*, an exhibition which looks to a genre of medieval manuscripts called bestiaries. The compendia of animals were particularly popular in Northern Europe from 1180–1300 CE. Bestiary texts point to the symbolism, attitudes, myths, and morals attached to animals during the Middle Ages, as well as the belief in a divine order within nature.

Animals were an important part of the everyday lives of ancient and medieval people, whether they were real or



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Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
HARDEN & CO'S Office, 8 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 155 Main St.
Worcester, Feb 24, 1877.

imagined, seen or unseen. The literary and graphic use of animals — say, a lion for courage or a serpent to represent evil — in the Middle Ages also formed a moral language unto itself.

To trace the development of this language, we must go back to the early formation of Christianity during the period of the Roman Empire. A Christian text written in Greek called the Physiologus, likely written in the second or third centuries CE, provides a predecessor to medieval bestiaries and became a popular text during the Middle Ages and was translated into multiple languages. It told 48 stories about the nature of real and mythical plants and animals, each with a religious interpretation of the figures regarded as allegories. In the late fourth century CE, Saint Augustine also began to address the role of animals in religious doctrine. The bishop and theologian published a number of volumes instructing Christians how to read Christian texts. In his second book, he notes the import of understanding animals:

BORED OF THE RING

<https://ftw.usatoday.com/2019/06/mystery-steelhead-caught-wedding-ring-attached-solved>

In one of the more bizarre fishing stories to surface, a fisherman reeled in a steelhead with a wedding ring attached to its tail, leaving a group of anglers fishing in a tournament on Lake Michigan on Friday scratching their heads. “It was crazy,” Jim Nelligan told USA Today/For The Win Outdoors. “We started wondering who did this, and why?” The answer didn’t take long to emerge.

The Chicago Sun-Times reported Monday that Capt. Jason Rose used a zip tie to attach his wedding band to a steelhead he caught and released on May 4 across the lake near the port of Whitehall, Mich. Rose had been married for nearly a decade when he and his spouse decided to go their separate ways. “I am a fishing guide; she was always against me following my dreams and hated how much I fished,”

Rose told the Sun-Times. “Four years went by since our divorce. I felt I needed to get rid of that ring, but I didn’t want to just toss it to the bottom, pawn it or any of that kind of thing. So I released it the best way I know how. I am convinced that ring is cursed. My life has been nothing less than great since I released it.”

FOR FOX SAKE

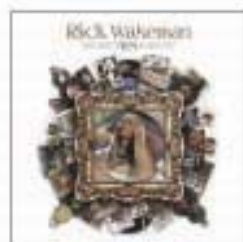
<https://www.theguardian.com/world/2019/jul/02/fantastic-arctic-fox-animal-walks-3500km-from-norway-to-canada>



An arctic fox has walked more than 3,500km (2,000 miles) from Norway to Canada in just 76 days, astonishing researchers at the Norwegian Polar Institute. The animal, known as a coastal or blue fox, was fitted with a tracking device in July 2017. It left Spitsbergen in Norway’s Svalbard archipelago on 26 March 2018. After 21 days and 1,512 km out on the sea ice, it landed in Greenland on 16 April 2018. Its journey continued to Ellesmere Island in Canada, where it arrived on 1 July.

“We first did not believe it was true,” said researcher Eva Fuglei, who tracked the female fox. The institute said in a research paper titled “One female’s long run across sea ice” that the Arctic fox’s journey was among the longest ever recorded. It was so long, in fact, that researchers initially questioned whether the fox’s collar could have been removed and taken on board a boat. “But no, there are no boats that go so far up in the ice. So we just had to keep up with what the fox did,” Fuglei said.

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



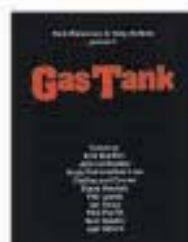
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
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Double DVD set. Rick's classic 1982 music and chat show
HFG2012DVD



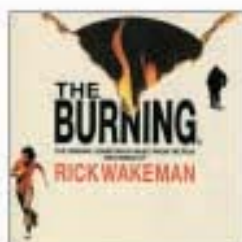
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



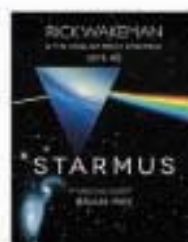
THE BURNING

The original Soundtrack album, back in print at last!
HFG2014CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



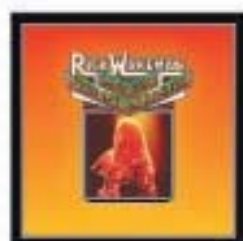
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005CD



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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will be sent free of expense and risk and will dispen-
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the necessary Papers and Drawings; will make enquiries
into American and foreign works, to test validity of in-
ventions, and render advice on legal and scientific matters.



1894, if possible, in the case of all kinds of AGRICULTURAL and HORTICULTURAL IMPLEMENTS and MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of Wooden Ware, Barrels, &c. &c.

All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock with the assurance that they will find a choice selection of good quality, and at fair prices.

Worcester, May 10. 1894

OTIS CONVERSE.

NEW STORE!
(Wardens Block,) No. 44 Front St.
WORCESTER,
THE subscriber having recently opened a New Store
No. 44 Front Street, with a fresh stock of
AND BE **WHOLESALE GROCERIES,**
which the citizens wish every article

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Specie, and Merchandise generally.
Three Times each way Daily.
Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.

All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.

Packages by this line forwarded from Worcester to
Boston, Newbury, Pittsfield, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.

Freight paid for goods to be returned by this Express.

Office:—**HARNDEN & CO'S. OMA'S, & COR. Street**
Boston: J. H. KNIGHTS HAT STORE, 153 Main St.
Worcester: E. S. LEONARD.

Feb 6, 1847.

PRATT, DOWNES & SCOTT,
Worcester.



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

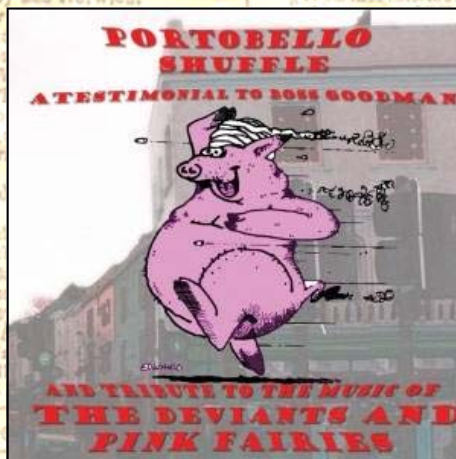
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET 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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Peculiar News of the Week



The 10 Worst Doctor Who Episodes Ever According To IMDb

Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press.

<https://screenrant.com/worst-doctor-who-episodes/>





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.

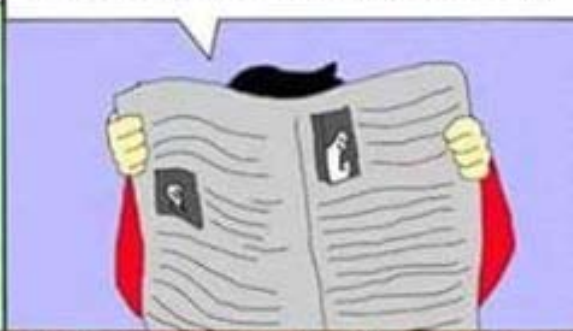
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for 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 297 – Alison Cotton – Bloxham Tapes label

Serge Gainsboro: The Initials B.B.
Bombay Talkie: Charigiye
Rupert's People: Hold On
Alison Cotton: 36 Dramatic Situations
Elbow: Lucky With Disease
Lothar and the Hand People: Today is Only
Yesterday's Tomorrow
Judy Mowatt: King of Kings
Toots and the Maytals: Let Down
The Ravjunk: Hangover Construction
Alison Cotton: All is Quiet in the Ancient Theatre
Le Tigre: On the Verge
Donovan: Isle of Islay
Low: Fly
Autoramas: What you Mean to Me
Bionic Caveman: Pigblood
Big Audio Dynamite: Lucan
Merciful Nuns: Lord Chord of the Sun
King Sunny Ade: Ade Ase
Alison Cotton: A Tragedy in the Tithe Barn
Jackie Wilson: You Don't Know What it Means
After Crying: Life Must Go On
Sarabeth Tucek: Good Night

[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.



Listen
Here

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Seventy-Three

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

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

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

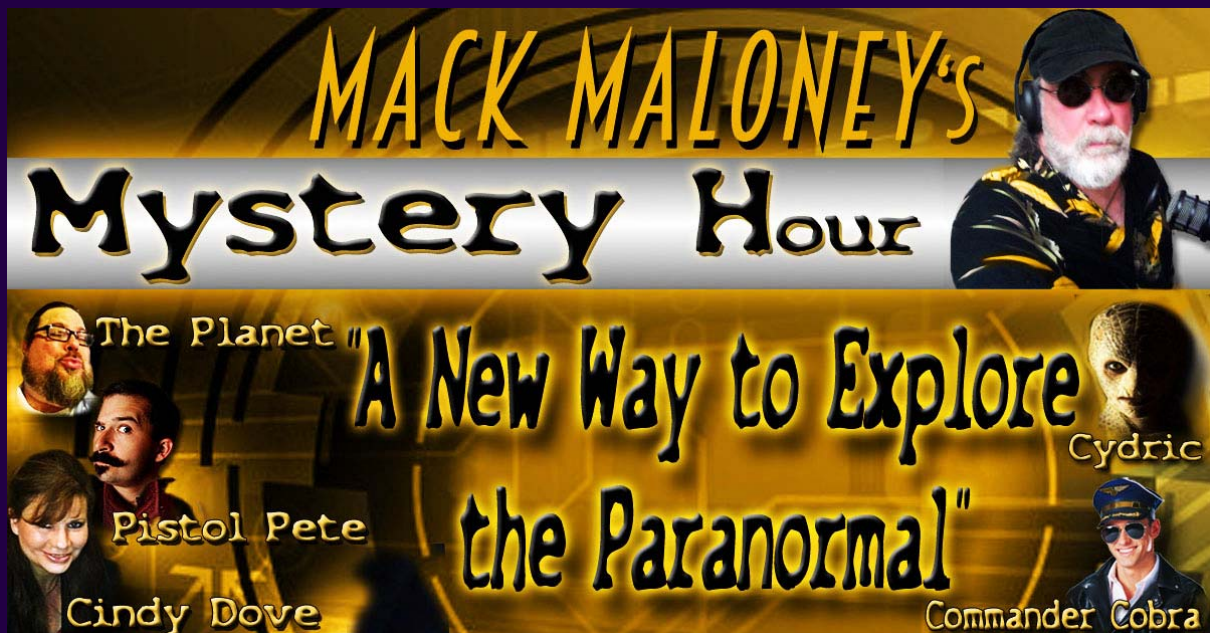
This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness.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

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

THIS EPISODE FEATURES:

Steve Hillage in '79, North Sea Radio Orchestra covering Robert Wyatt, John Greaves impersonating both Ivor Cutler AND William Burroughs (on separate occasions), Henry Cow with Wyatt in Rome '75, a future member of Whitesnake(!) playing bass with National Health live in '77, Robert Fripp with Theo Travis fairly recently, Kevin Ayers getting rather dark in his heyday, an interesting early 90s mutation of Gong playing a classic, some Ethiopique, some Tropicalia, and Mike Ratledge at the piano playing a jazz standard circa 1963. From the Canterbury of today, another composition by Aidan Shepherd as recorded by London fusioners Ruby Rushton and a long free jam from Lapis Lazuli recorded live last winter.

**Listen
Here**



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

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

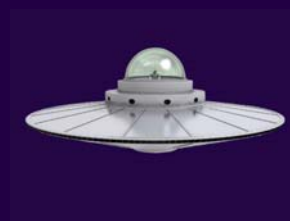
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Psychically Speaking About Frosted Flakes

In a special psychic show, Mack, Juan-Juan and Commander Cobra talk with Military Psychic Dean McMurray. Switchblade Steve Ward and Emily M talk to psychic researchers Joey and Tanya Madia about their book, "Watch Out for the Hallway," the story of a haunted library in North Carolina. Plus, the "Mack Maloney's Haunted Universe" free book giveaway continues.



Listen
Here

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



Elmore Rual "Rip" Torn Jr.
(1931 – 2019)

Torn was an American actor and voice actor.

Torn was nominated for the Academy Award for Best Supporting Actor for his part as Marsh Turner in *Cross Creek* (1984). His work includes the role of Artie the producer on *The Larry Sanders Show*, for which he was nominated for six Emmy Awards, winning in 1996. He also won an American Comedy Award for Funniest Supporting Male in a Series and two CableACE Awards for his work on the show; he was nominated for a Satellite Award in 1997 for his role as Chief Zed in *Men in Black* (1997).

On January 29, 2010, Torn was arrested after breaking into a Litchfield Bancorp branch office in Lakeville, Connecticut, where he maintained a residence. He was charged with carrying a firearm without a permit, carrying a firearm while intoxicated, first-degree burglary, second-degree criminal trespassing and third-degree criminal mischief. The Connecticut State Police said Torn broke into the bank thinking it was his home. Appearing as an interview subject in Studs Terkel's 1974 oral-history book *Working*, Torn confessed, "I have certain flaws in my make-up. Something called irascibility. I get angry easily. I get saddened by things easily." Evidence for this happened while filming *Maidstone* (1970), Torn struck director and star Norman Mailer in the head with a hammer.

Rest in Peace Artie.



Paolo Vinaccia
(1954 – 2019)

Vinaccia was an Italian composer, jazz

THOSE WE HAVE LOST

drummer, and percussionist. He lived in Norway from 1979. He contributed on more than 100 albums and worked with such people as Terie Rypdal, Bendik Hofseth and Jonas Field amongst others. He performed at the London Jazz Festival in 2008.

He died on July 5th, at the age of 65.



Vivian Perlis
(1928 – 2019)

Perlís was an American musicologist and the founder and former director of Yale University's Oral History of American Music. She attended the University of Michigan,

studying classical harp and piano, and in addition to her bachelor's degree, she earned a master's degree in music history at the same university.

While performing as a harpist with the New Haven Symphony Orchestra, she took a job as a reference librarian at Yale University in 1959, and worked with The Charles Ives Papers. While conducting her Ives research, Perlís recognized the value of oral history to document musical figures, and she founded the Oral History of American Music(formerly Oral History, American Music) in 1969. She died on July 4th, at the age of 91.



Costa Cordalis
(1944 – 2019)

Cordalis was a German schlager singer of Greek origin. His 1976 song "Anita" reached the top ten in Germany, Switzerland, and Austria, and in 2004, he took part in, and won,

THOSE WE HAVE LOST

the reality television game show Ich bin ein Star – Holt mich hier raus!. He also competed for Greece in the FIS Nordic World Ski Championships 1985. He died on 2nd July, aged 75.



**João Gilberto Prado Pereira de
Oliveira**
(known as João Gilberto)
(1931 – 2019)

Gilberto was a Brazilian singer, songwriter, and guitarist. He was a pioneer of the musical genre of bossa nova in the late

1950s; as such, he is sometimes known as the "father of bossa nova". In his native Brazil, he was referred to as "O Mito" ("The Legend").

His grandfather gave him his first guitar at the age of 14, despite disapproval from his father. He formed his first band, called "Enamorados do Ritmo", and moved to Salvador, Bahia, in 1947. During his three years in the city, he dropped out of his studies to dedicate himself exclusively to music and at the age of 18 began his artistic career as a crooner at the Rádio Sociedade da Bahia.

Gilberto's first recordings were released in Brazil as two-song 78-rpm singles between 1951 and 1959. Gilberto's style combined traditional elements of samba with more-contemporary jazz.

He died on 6th July, at the age of 88

JOAO GILBERTO PRADO PEREIRADE OLIVEIRA

CHEGA DE SAUDADO(ENOUGH LONGING)-

Soft,sweet,sensuous,swaying,sparse syncopations of samba with jazz- this is the gift of bossa nova via "the last flicker of the old flame"-Joao Gilberto. He recorded "The Girl from Ipanema"with his then-wife Astrud Gilberto, and went on to record with Stan Getz and Charlie Byrd,whose"Jazz Samba" reached into United States Music markets,and gained awards and "hits". His collaborations with Antonio Carlos Jobin are legendary.But fame made Joao into a recluse,and his death at 88 a shock and loss for (most)Brazilians..

THOSE WE HAVE LOST

His first band was "Enamorados do Ritmo". His love of marijuana led to many missed performances.

He lived for a time in America and Mexico, but returned to his beloved Brazil, and left us singing "The Girl From Ipanema" for over fifty years now - and his crisp clear poetic delivery still comes to us - fresh as a bossa nova dance track..

Thom Woodruff



Thommy Gustaf Fredrik Kennet Gustafson
(1948 – 2019)

Thommy Gustafsson played with the orchestra Spelverket before he became a keyboardist in the dance band Sven-

Ingvars 1987. He is the father of the singer Jessica Pilnäs.

He died on 6th July, aged 71.



Yannis Spathas
(1950 – 2019)

Spathas was a Greek guitarist, founding member of the rock band Socrates Drank the Conium (or simply Socrates), and one of the most famous Greek electric guitar players. Spathas came in contact with music through his father and uncles and he learned how to play various instruments. He grew up in Pireas, where he formed the band Persons (1966-1969), with Antonis Tourkogiorgis and Ilias Asvestopoulos, and later on formed the Socrates band, again with Tourkogiorgis.

After the break up of Socrates, in 1983,

THOSE WE HAVE LOST

Spathas collaborated as a guitarist with various artists and orchestras. In 1999 he released his first personal album, in which Haris Alexiou participated. He died on 6th July, aged 68.



Dick Richards
(born Dick Boccelli)
(1924 - 2019)

Richards was an American drummer and actor, who played with Bill Haley & His Comets until September 1955. Then he founded together with Marshall Lytle (bass) and Joey D'Ambrosio (tenor saxophone) the band The Jodimars, which was dissolved in 1959. In addition, since the 1970s he played smaller roles in American films and series. He died on 12th July, aged 95.



Jerome Eugene Lawson
(1944 – 2019)

Lawson was an American singer, producer, musical arranger, performer, best known as the original lead singer, arranger and producer of the cappella group, The Persuations. During the 70s, with Jerry Lawson on lead vocals, the Persuations had five albums in the Billboard Top 100, four of which were in The Billboard 200.

In 2000, The Persuations performed in the Blues Clues film *Blue's Big Musical Movie*.

In 2003 after four decades and 22 albums, Lawson left The Persuations, moved to Arizona with his wife and got his first day job in 40 years, while his wife worked tirelessly to establish Jerry as a solo artist. He began to work

THOSE WE HAVE LOST

with jazz combos and big bands, and eventually made plans to record with The Moscow Philharmonic.

In 2004, Lawson was introduced to 4 of the members of the San Francisco-based a cappella group Talk of the Town (Rayfield Ragler, Stan Lockwood, Paul Carrington and Carl Douglas). As fate would have it Talk of The Town had spent 35 years studying Lawson's recordings and wishing they had a lead singer like Jerry. He finally became lead singer for the group. In 2007 they independently released *Jerry Lawson & Talk of the Town*.

In 2010, Lawson appeared in a documentary titled "A Lesson in A Cappella", by filmmaker/director Keith Lewis, on the art of a cappella music. In this documentary, Jerry discusses the evolution and future of the musical art form, as well as performing several a cappella songs.

In 2013, Lawson teamed up with Arizona hip-hop artist, VaeDaBoi to release a new single entitled, "Deep Love". This single was released July 15, 2013.

Lawson died on July 10th, aged 75.



**James "Jim" Henke
(1955 – 2019)**

Henke was a writer, music editor and eventually managing editor at *Rolling Stone* before becoming the first curator at the Rock and Roll of Fame, where he served for 19 years.

He was one of the principal co-authors of "The Rolling Stone Illustrated History of Rock and Roll," a crucial 1992 update of what was long considered an essential book in any rock fan's library, and co-editor of "The Rolling Stone Album Guide." His other books included "The Rock Pack," "The Jim Morrison Scrapbook," "Marley Legend," "Lennon Legend" and several Rock and Roll Hall of Fame guidebooks.

He died on 8th July, aged 64.

THOSE WE HAVE LOST



**Russell Smith
(1949 – 2019)**

Smith was an American country music singer-songwriter. Formerly the lead singer of the Amazing Rhythm Aces, Smith launched a solo career in 1984, and was signed by Epic Records in 1988, which released his debut album, *This Little Town*, the following year.

Smith also found success as a songwriter, penning Number One songs for Randy Travis ("Look Heart, No Hands"), T. Graham Brown ("Don't Go to Strangers"), Don Williams ("Heartbeat in the Darkness"), and Ricky Van Shelton ("Keep It Between the Lines"). In addition, he wrote "Big Ole Brew" which became a No. 3 country music hit for Mel McDaniel in 1982.

Smith died on 12th July, aged 70.



**Jonathan Clegg OBE, OIS
(1953 – 2019)**

Clegg was a South African musician and anthropologist who recorded and performed with his bands Juluka and Savuka, and as a solo act, occasionally reuniting with his earlier band partners. Sometimes called Le Zoulou Blanc, ("The White Zulu") he was an important figure in South African popular music history, with songs that mix Zulu with English lyrics and African with various Western music styles.

Lancashire born Clegg moved with his Rhodesian mother to Rhodesia (now Zimbabwe) and then, at the age of 6,

THOSE WE HAVE LOST

to South Africa. As an adolescent in Johannesburg's northern suburbs, he encountered the demi-monde of the city's Zulu migrant workers' music and dance. Under the tutelage of Charlie Mzila, a flat cleaner by day and musician by night, Clegg mastered both the Zulu language and the maskandi guitar and the isishameni dance styles of the migrants.

As a young man, Clegg pursued an academic career for four years, lecturing at the University of the Witwatersrand (Wits) and the University of Natal, and writing several seminal scholarly papers on Zulu music and dance. In the early stages of his musical career, Clegg combined his music with the study of anthropology at Wits, where he was influenced, among others, by the work of David Webster, a social anthropologist who was later assassinated in 1989. He preceded each song with snippets of Zulu culture, information, commentary, humour and personal anecdotes relevant and unique to that song. Juluka was an unusual musical partnership for the time in South Africa, with a white man (Clegg) and a black man (Mchunu) performing together. The band, which grew to a six-member group (with three white musicians and three black musicians) by the time it released its first album *Universal Men* in 1979, faced harassment and censorship, with Clegg later remarking that it was "impossible" to perform in public in South Africa.

Together with the black musician and dancer Dudu Zulu, Clegg went on to form his second inter-racial band, Savuka, in 1986, continuing to blend African music with European influences. The group's first album, *Third World Child*, broke international sales records in several

European countries, including France.

Briefly reunited in the mid-1990s, Clegg and Mchunu reformed Juluka, released a new album, and toured throughout the world in 1996 with King Sunny Ade. Since then, Clegg has recorded several solo albums.

He died on 16th July, aged 66.

HAPPY SCATTERLINGS OF AFRICA!

BEFORE OSIBISA

Johnny Clegg married Western music to an Afro-Beat and merged two traditions into a successful alliance. Before Paul Simon engaged us with GRACELAND employing South African singers and musicians and styles

Johnny Clegg featured Africa in all his videos
Before we forget that every influence has origins
May we remember Johnny Clegg-and his band Savuka
HAPPY SCATTERLINGS OF AFRICA!"

Thom Woodruff

Johnny Clegg grew up in Johannesburg, South Africa, and in the '80s, he very successfully brought the music of his continent into western culture. Johnny Clegg, gone today from cancer at age 66. Rest in peace.



THOSE WE HAVE LOST



Pat Kelly
(1949 – 2019)

Kelly was a Jamaican reggae singer, whose career began in the late 1960s.

In 1967, when Slim Smith left The Techniques, Kelly was brought in to replace him, recording for Duke Reid in the rocksteady era when Reid's Treasure Isle studio/label was dominating Jamaican music. Kelly's falsetto voice, strongly influenced by the American soul singer Sam Cooke, in combination with Winston Riley and Bruce Ruffin, maintained the success that The Techniques had enjoyed with Smith. a Gamble", "It's You I Love", and "Run Come Celebrate".

In 1968, Kelly went solo, moving from Reid to Bunny Lee. His "How Long Will It Take" was the biggest-selling Jamaican single of 1969, and was the first Jamaican record to feature a string arrangement, which was overdubbed when it was released in the United Kingdom on

the Palmer Brothers' Gas label. An album followed, the Lee "Scratch" Perry-engineered *Pat Kelley Sings* (sic), and Kelly was offered a £25,000 contract by Apple Records, which he was unable to accept due to existing contractual commitments. Kelly continued to record, having a big hits for producer Phil Pratt in 1972 with "Soulful Love" and "Talk About Love", and returning to record with Duke Reid, having another hit with a cover of John Denver's "Sunshine". He fell back on his earlier training, working as an engineer at Channel One Studios, and also moved into production, producing his own *Youth and Youth* album in 1978, and co-producing (with Holt) John Holt's *The Impressable John Holt (Disco Mix)* album in 1979. The late 1970s and early 1980s saw Kelly recording more regularly again, and he continued to record occasionally in the years that followed.

Kelly died on 16th July, aged c70.



Robert Elwood Bly
(1926 – 2019)

THOSE WE HAVE LOST

Bly was a teacher, translator and performer of poetry, particularly Rumi. He was largely responsible for the Men's Movement in the 1980s-based on his book - *Iron John: A Book About Men*.

He was noted for his rendering of haiku (by repeating them twice, quite deliberately) and wore bright waistcoats at his performances of Rumi, and his style led to many imitators.

NOT FOR HIS WAISTCOATS (BRIGHT&SHINY)

Not for those men's drumming circles and
Iron John

More for his trips to Iran, bringing back
Rumi in translation

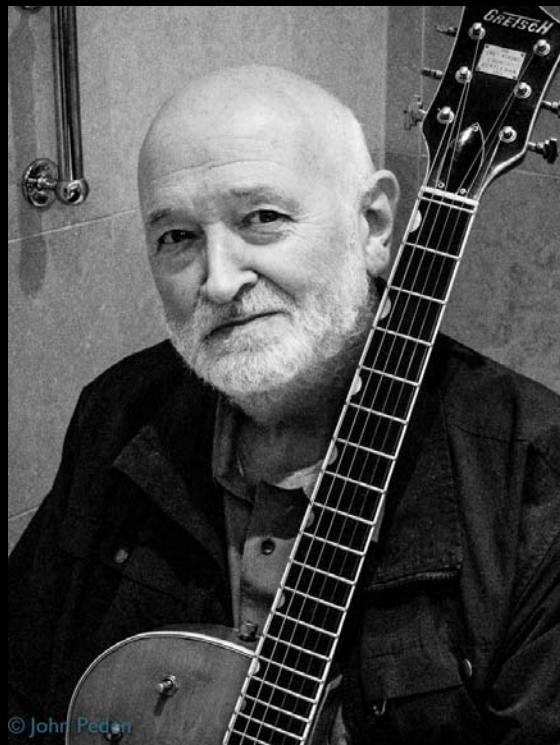
Then Alzheimer's destroying memory
So like deaf Beethoven,he may never know
the full import of his sharings.His own
poetry like snow.

Clear and bright.His readings(twice)
His personae full of joy and Light
Robert Bly has gone.Good Night.

Thom Woodruff

Alan Rogan (1951 – 2019)

Rogan was a guitar tech and player. He worked primarily for Pete Townshend of the Who, starting with the 1975 Townshend and Ronnie Lane sessions for Rough Mix and continuing to 2019, taking care of Townshend and other musicians under The Who umbrella, including Roger Daltrey, Pino Palladino and Simon Townshend. Rogan's clients also included Eric Clapton, George Harrison, Joe Walsh, Eagles, Keith Richards, Ronnie Wood, AC/DC and Tom



Petty. As a performer, he recorded with Aretha Franklin (along with Richards and Wood), Prelude and his own band, Blues Club.

Rogan was a noted expert and collector of guitars and amplifiers, his own instruments and knowledge being used in many books. Alan advised both Gibson and Fender on Artist Editions, innovations, historical accuracy and Artist Endorsements.

Rogan contributed to a number of filmed music performances such as *Hail! Hail! Rock 'n' Roll* with Keith Richards and Chuck Berry, other filmed performances by The Who including Kilburn which was for the film "The Kids are Alright", and concerts and videos for Eagles, AC/DC, Tom Petty and with George Harrison including "The Concert for George".

He died on 3rd July, at the age of 68.

THOSE WE HAVE LOST



PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Talking about Sonny/Mr Charles/Dickran Gobalian/Leon Redbone-
a man "who made small mysteries, and never explained them (Rolling Stone Magazine)

With a new name for every occasion, and an allure of mystery,
he revived the acoustic music of the past and re-invented its cogency.
According to Chris Whiteley, he invented a game called "Bombay Roulette"

He invented the rules and was very good @ it. You may remember him -
from SATURDAY NIGHT LIVE, or jamming with Dr. John, or that 1984 Budweiser Beer
Commercial...

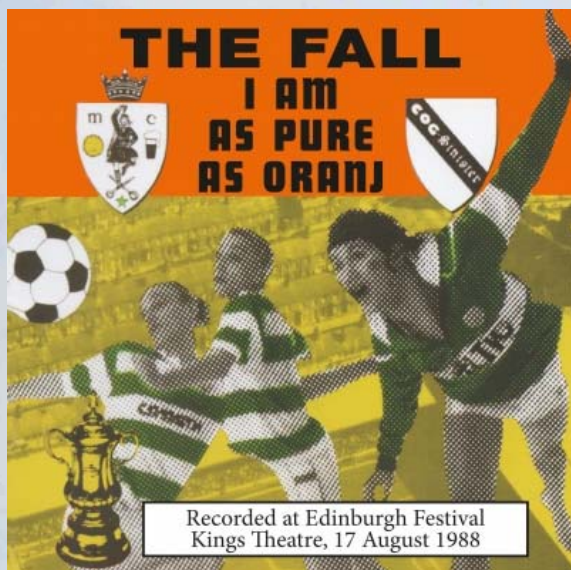
Leon Redbone was an extraordinary player of ordinary songs, to which he added pause and pace
and panache.

Nobody knew he was born in Cyprus of Armenian ancestry. They did recognize his panama
hat, dark glasses and black tie.

Now we can recognize him for his unique style, for his music, and his elegance and mystery.
Leon Redbone is gone-but what happens now-to Sonny, Mr Charles -and Dickran Gobalian..?

Thom the World Poet

THOSE WE HAVE LOST



Artist	The Fall
Title	I Am As Pure As Oranj
Cat No.	COGGZ124CD
Label	Cog Sinister

I Am Kurious Oranj is the eleventh studio album by English post-punk band the Fall. It was released on 10 October 1988 through record label Beggars Banquet.

The album's release came at the end of a relatively successful year for the group,

which had also seen the release of an "accessible" album, The Frenz Experiment, and a handful of singles in the UK charts. However there was internal strife within the band; Smith was increasingly dependent on alcohol and speed, and his marriage to Fall lead guitarist, song writer and vocalist Brix Smith was coming to an end. Although she wrote many of the most acclaimed songs on the album, including "Overture From Kurious Oranj", "Van Plague?" and "Bad News Girl", she was excluded from the writing and publishing credits.

Considered one of the Fall's strongest, if not most cohesive, albums, I Am Kurious Oranj was intended as the soundtrack for the ballet I Am Curious, Orange, a collaboration with the dancer Michael Clark. The music was mostly pre-written by Brix Smith and bassist Steve Hanley. This album is a live version, recorded during an Edinburgh Festival performance of the ballet, and issued in 2000. It is generally considered to be a meatier and more incisive version than its studio counterpart, and is highly recommended.



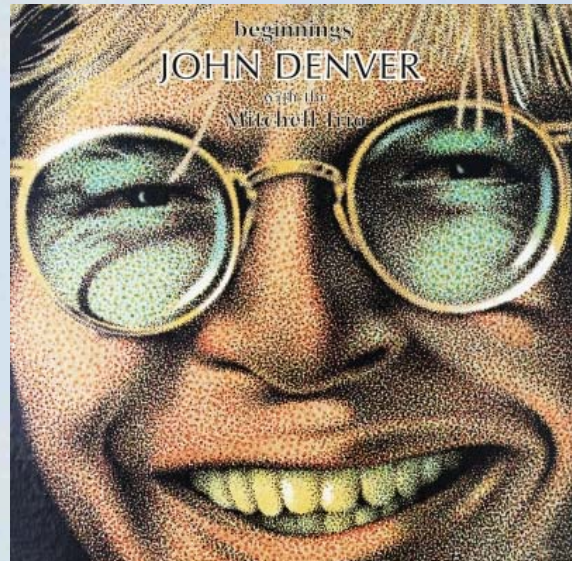


Artist The Fall's Mark E Smith
and Ed Blaney
Title The Train
Cat No. COGGZ126CD
Label Cog Sinister

Approved and initiated by the late Mark E Smith, here is a double CD with six different versions of The Fall classic, The Train. Featuring the voice of Mark E, with long time The Fall collaborator Ed Blaney re-working the hexagon of tracks along with producer Mike Bennett, there's a Disorient Express mix, a Dark Shunter mix, an Extended Shunter mix, Drum 'n Bass mix and a Platform 40 re-mix at forty minutes long, together with the forty minute original. There's also a Gonzo mix on YouTube* that captures the essence of Mark E, with a psychedelically smudged video that takes you on a journey starting at Salford Crescent station and ending up somewhere far out, as an incessant beat and galloping guitars speed the track along.

And within the vocal mash-up going off in the neverlands is the distinctive voice of Mark E, together with a whole carriage of guests who could be John Robb, Dave Simpson, GM Mayor Andy Burnham or any of the others who crop up on the CDs. Ed Blaney has definitely got a ticket to ride... "This all came about when the owner of Cog Sinister asked if I'd be interested in

re-working this alongside some other stuff I've done with Mark over the years along with Mike Bennett" says Ed "Ironically, Mark had insisted we should work together. I'm really pleased with the end result; it's more of an art thing, especially the Platform 40, the forty minute mix...incredible stuff and credit to Mike Bennett who's worked some great magic on this. I'm sure Mark would love it too..."



Artist John Denver with the
Mitchell Trio
Title Beginnings
Cat No. HST501CD
Label Gonzo

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.



Artist	Man
Title	Anachronism Tango
Cat No.	PNTGZ109CD
Label	Point

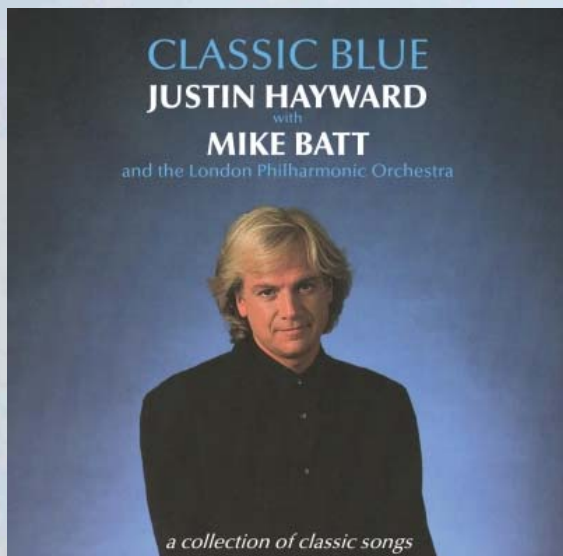
The Man band first came together as The Bystanders in 1964 being one of numerous pop groups in the sixties that were trying to climb the ladder of success, managing to release many singles between 1964 and 1968. When Deke Leonard from another Welsh band (The Dream) joined, The Bystanders became Man band, and were signed to Pye records. The music that the Man band performed was much removed from the pop sensibilities of The Bystanders, being more in keeping with the West Coast sound of American groups such as The Quicksilver Messenger Service. Man would record two albums for Pye records under their progressive rock label, Dawn, namely Revelation and 2001 Of Plastic With A Hole In The Middle. The band then left Pye to sign with the more progressively minded Liberty records in 1970, and were to remain there until 1976 when they signed with MCA. The seventies would be an interesting time for the band, with many comings and goings of

various members. These included the departure and return of key members Clive John, Deke Leonard and Martin Ace at various points. At one time the only original member left in the band was Micky Jones.

The music, of course, never suffered and in a particularly fertile period the band managed to record and release no less than seven studio albums namely Man, Do You Like It Here Now, Are You Settling In, Be Good To Yourself At Least Once A Day, Back Into The Future, Rhinos Winos And Lunatics, Slow Motion and Maximum Darkness, which featured Quicksilver Messenger Service guitarist John Cipollina. In 1983 Man re-formed to head out on the road playing gigs and recording again. The line-up included Deke Leonard, Mickey Jones, Martin Ace and former Gentle Giant drummer John Weathers. One notable gig was a concert at the world-famous Marquee Club to celebrate the twenty-fifth anniversary of the venue. This concert was filmed then subsequently released on video and also in edited form as the album Friday The Thirteenth. Man didn't just concentrate on the live circuit although they were becoming increasingly popular; also recorded a number of excellent studio albums. These included The Twang Dynasty and Call Down The Moon. Man continue to perform both in



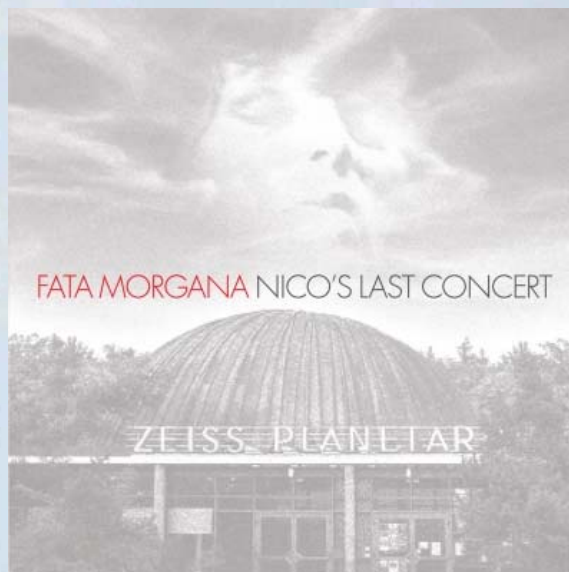
the UK and abroad, and with Martin Ace leading from the front, it is full steam ahead with this extraordinary new album...



Artist	Justin Hayward
Title	Classic Blue
Cat No.	HST517CD
Label	Gonzo

Classic Blue is the fourth solo studio album by The Moody Blues member Justin Hayward. Classic Blue was released in 1989 by Trax Records (later re-released on Castle Music Records in 1994), and features Mike Batt, who also produced the album, and the London Philharmonic Orchestra. The album includes cover versions of many hit songs, such as The Beatles' "Blackbird", and Led Zeppelin's "Stairway to Heaven." It also includes a re-recorded version of "Forever Autumn," a song from Jeff Wayne's Musical Version of

The War of the Worlds, in which Hayward originally sang lead vocals.

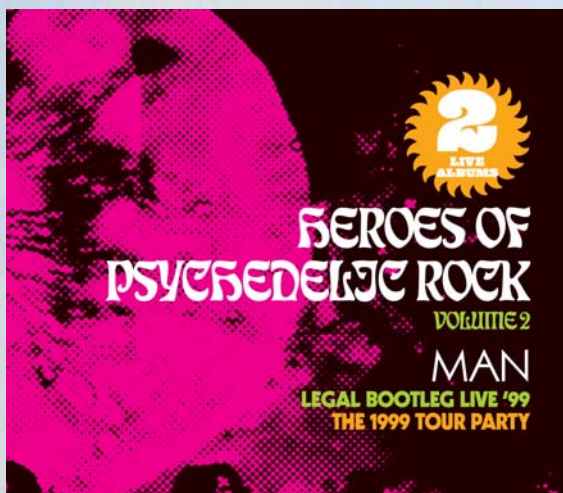


Artist	Nico
Title	Fata Morgana
Cat No.	HST516CD
Label	Gonzo

Nico's Last Concert: Fata Morgana is a DVD/CD set live album documenting Nico's performance at a show called Fata Morgana – Wüstenklänge im Planetarium (Fata Morgana – Desert Sounds in the Planetarium), held on June 6, 1988 in West Berlin as part of the European Capital of Culture festival that year. The concert (organized by musician Lütz Ulbrich) took place at the planetarium of the Wilhelm-Foerster-Sternwarte and consists of remixes and documentary footage including rare new material. Except for the album's closing song (which was previously released on The End...), Nico and her backing band the Faction composed all the pieces specifically for the show, during which they were accompanied by optical effects and Moon-themed projected pictures and films.

As the title of the album indicates, the concert was Nico's last, and the material on the album is among the last she (co-)wrote. Six weeks later, on July 18, she died while on vacation in Ibiza.





Artist: Man
Label: Point
Release Date: 5th July 2019
Catalogue Number: PNTGZ701CD
Barcode: 5056083204687
Format: CD Album

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop bands in the sixties that were trying to climb the ladder of success and managed to release many singles during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records. The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20zs Of Plastic With A Hole In The Middle) before leaving the label to sign with the more progressively minded Liberty records in 1970 and were to remain with the label until 1976 when they signed with MCA. Following the deal with MCA the band released just one more studio album (The Welsh Connection) before announcing

their decision to call it a day following one more tour that would be recorded and finally be released as All's Well That Ends Well. Throughout the seventies the band had undergone a number of changes with members coming and going at an alarming rate with Deke Leonard leaving and joining and Martin Ace leaving and also returning briefly. During the years that followed the split the various members all concentrated on solo projects however in 1983 the band decided to re-form and head out on the road and play gigs and record again. And they were just as good as ever, as you can hear on this extraordinary slice of vintage British head music.

Two albums "Legal Bootleg Live '99" and "The 1999 Tour Party" together in this package for the price of one!

Track Listing:

CD One: 71 71 551 | Romain | It's A Hard Way To Live | C'mon | Spunk Rock

CD Two: 7171 551 | Manillo | Hard Way To Die | Brother Arnold's Red and White Striped Tent | Daughter of the Fireplace | Wings of Mercury | Many are called, but few get up/jam; and in the beginning/the storm/many are called (finale) | Spunk



MICHAEL BRUCE



The Classic Albums

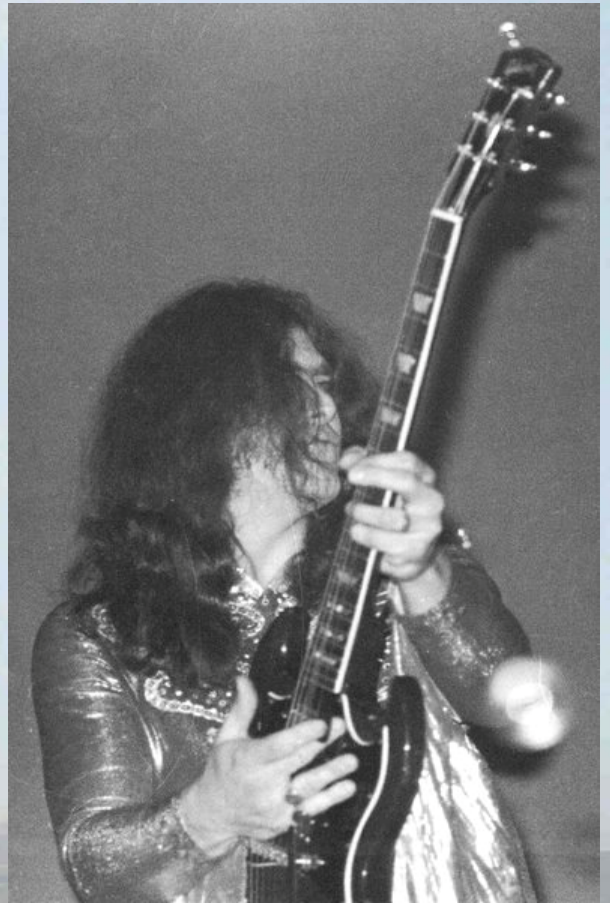
Artist: Michael Bruce
Label: Bat Country
Distribution: Plastichead
Release Date: 5th July 2019
Catalogue Number: BCGZ124CD
Barcode: 5056083204717

Michael Bruce, the guitarist of the original Alice Cooper group is the guy who co-wrote "School's Out" and "No More Mr. Nice Guy," songs that epitomize all that Alice Cooper was and still is about. Having the rhythm section from Bulldog and the Rascals, the always perfect drums of Dino Danelli and bass work of Gene Cornish, along with keyboards by David Foster, make it clear that the music is going to be top notch.

Two classic albums, Rock Rolls On and Halo of Ice, for the price of one!

Track Listing:

CD One: Hello Hooray | Under My Wheels | Is It My Body? | Second Coming | Desperado | Hard Hearted Alice | Be My Lover | No More Mr Nice Guy | Halo of Flies | Caught in a Dream | Muscle of Love | I'm Eighteen | Billion Dollar Babies
CD Two: Rock Rolls On | Gina | Too Young | Friday on my Mind | Lucky Break | In My Own Way | Do You Wanna Know





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 Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

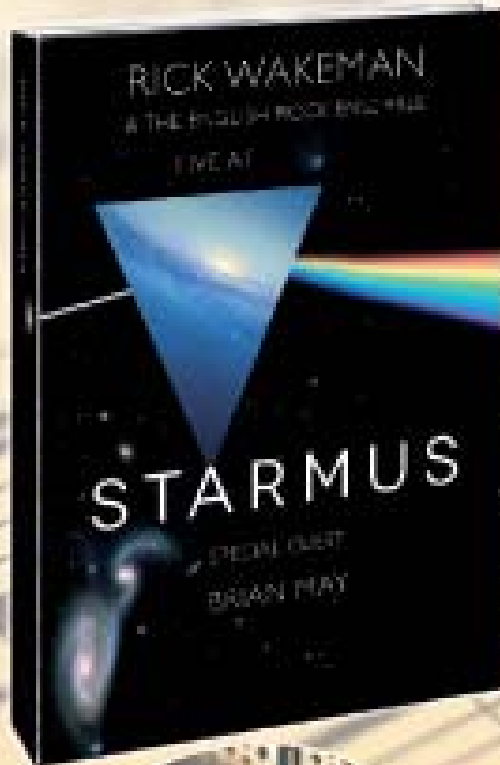
BRAW presents

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

Jon Meets Timm Biery

Timm Biery has an impressive CV. In a career spanning nearly 50 years, drummer Timm Biery has toured and recorded all over the globe with an amazing variety of artists. In the process, he has quietly made a name for himself as one of the most awe-inspiring musicians you'll ever

see. Considered a legend in the Mid-Atlantic region of the U.S., his career has been chronicled in two books: *Capitol Rock* and *Washington Rock and Roll - A Social History*, both by writer Mark Opsasnick.

Drummer for the Nils Lofgren Band from





1996 - 2006, Timm handled touring duties and mostly all recordings during this period. Highlights include drumming, engineering, and mixing music for John Madden's "All-Madden Team" specials for Fox Sports, and the *Nils Lofgren Band Live* album, which features incredible drumming throughout both discs and some amazing guitar/drum exchanges between Timm & Nils.

From 1981 - 1991, he toured and recorded with Frank Marino and Mahogany Rush, playing on the radio hit "Strange Dreams"



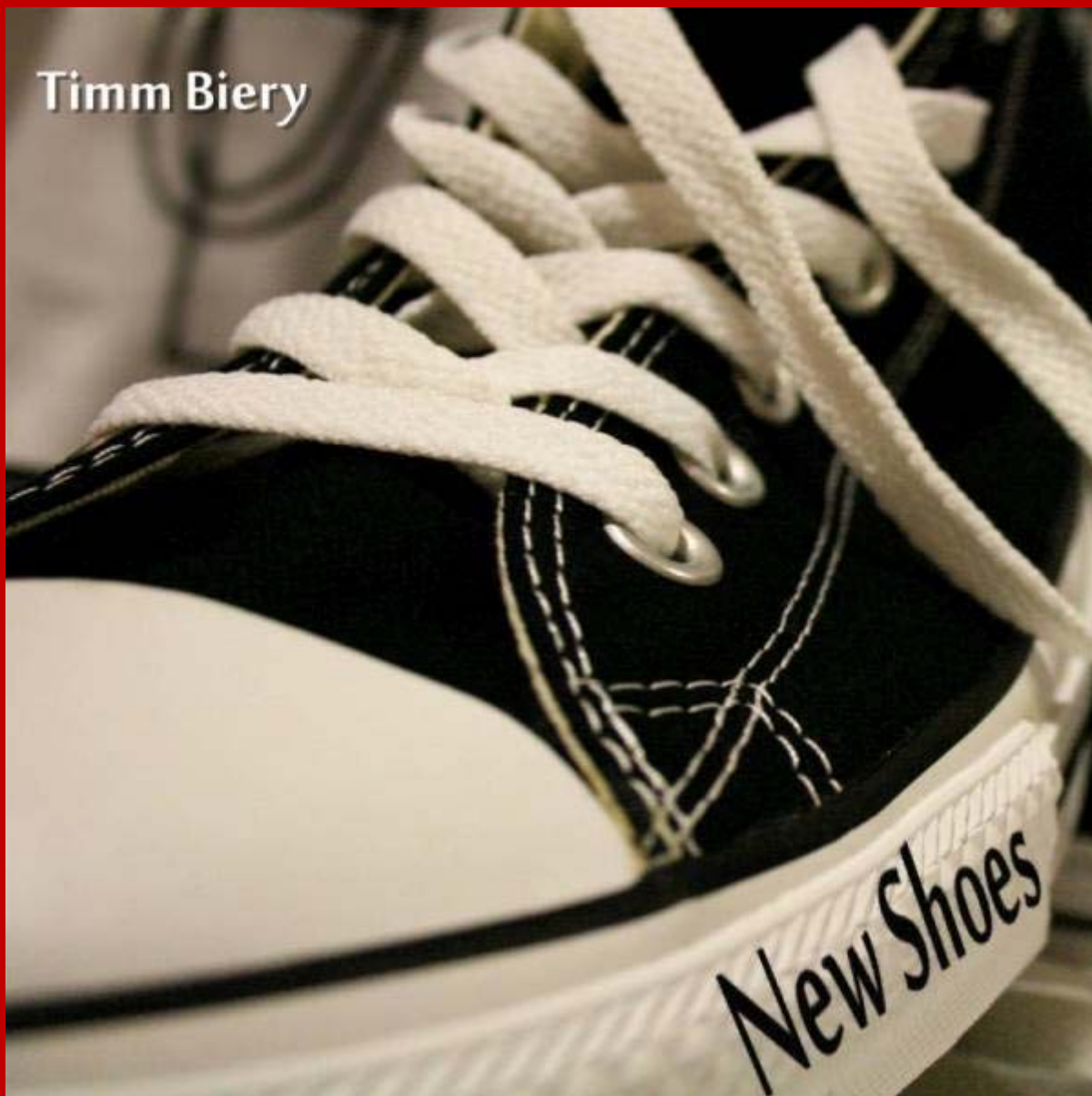
and the albums *Juggernaut*, *Full Circle*, *Double Live* and *From The Hip*. "Joining Frank's band was a major turning point in my career", says Timm. "I went from playing in a bar with 9 people in the audience to a stadium with more than 20,000 in a matter of a few months. That's a lot harder than it would appear to be, and I'm fortunate to have had Frank, Paul, & Vince to show me the ropes."

While working with FM&MR, Timm built his first recording studio and began to be recognized as a talented producer and recording engineer.

In 1991, Timm began an association with guitar hero Danny Gatton that would last until Gatton's untimely death in 1994. His work with Gatton can be heard on the albums *Cruisin' Deuces*, *Relentless*, *9/9/94 - Live* and several compilation recordings. "Timm Biery is the baddest drummer on the planet - bar none!" Gatton once said in an interview. Their work together moved many others to feel the same way. The *Relentless* album - with organ great Joey DeFrancesco - is one of Al Kooper's 100 greatest recordings of all time.

During his time with Gatton, Timm renewed an old partnership with guitar builder Paul Reed Smith, becoming a member of the Dragons, the PRS Guitars clinic band. For a time, the group was also known as the "Hard Rock Café Band", hosting the Tuesday Night Live series at

Timm Biery



the Hard Rock Café in New York City. There, he got to perform with a variety of stellar musicians, including guitarists Warren Haynes, Tommy Shaw, Elliot Easton, and Arlen Roth. Timm also produced and engineered the Dragons' 1st CD, which was critically acclaimed all over the world for its massive guitar and drum sound.

It was my old friend, Ronald Marquiss, of *Friday Night Progressive* who first told me about Timm's new solo album, *New Shoes*. Within a few minutes of starting to listen, I was entranced. He is a very interesting composer, and this album treads the dainty and very peculiar path laid out by Robert Fripp with his Frippertronics projects, which

lie somewhere between jazz, world music, and progressive rock, whilst – in actuality – being none (or all, depending on which way you look at it) of these seemingly disparate genres.

So it seemed like a jolly good idea to telephone Timm for a chat. And that is exactly what I did!

**Listen
Here**

Douglas Harr Ear Candy for the Hungry Audiophile

**The New Wave – Modern Rock, Post-Punk, it's
only Rock 'n Roll!**

U2, Their Unforgettable Work in the 80s

The fertile period between 1977 and 1989 bore many new bands from obscurity to international recognition. To organize my next book, which will cover music from these years, I've

carved off several groups from the era into more specific categories – the Punks (Sex Pistols, Ramones, X, et al), ska and tribal beats (The Specials, Madness, Stray Cats, Bow Wow Wow, Adam and the Ants et al), synth pop (Depeche Mode, Erasure, Yazoo, Kraftwerk, Thomas Dolby, Blancmange et al), Goth (Siouxsie, The Cure, Cocteau Twins et al), and the New Romantics (Japan, Bryan Ferry, Duran Duran, et al). I've resisted the



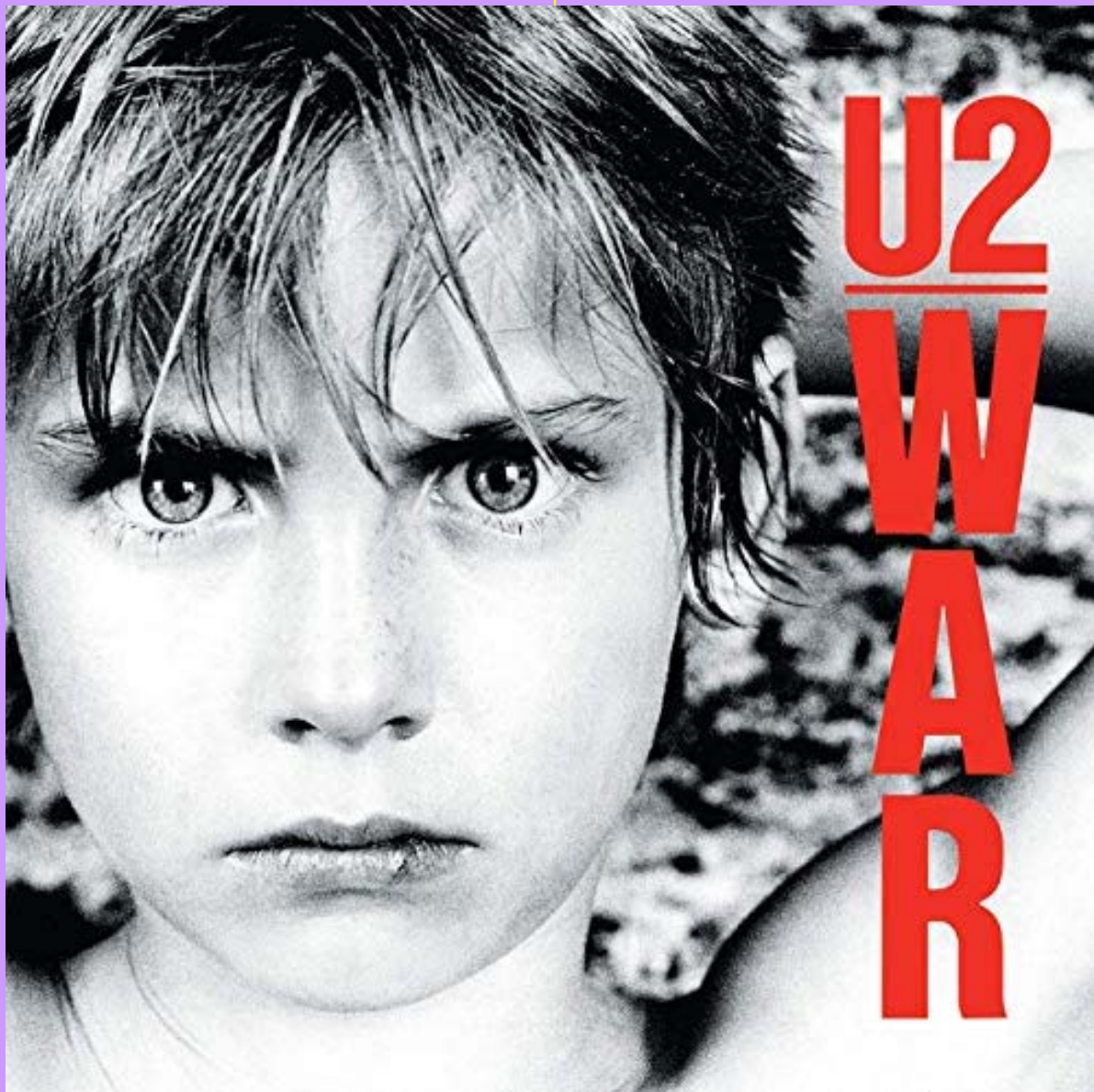
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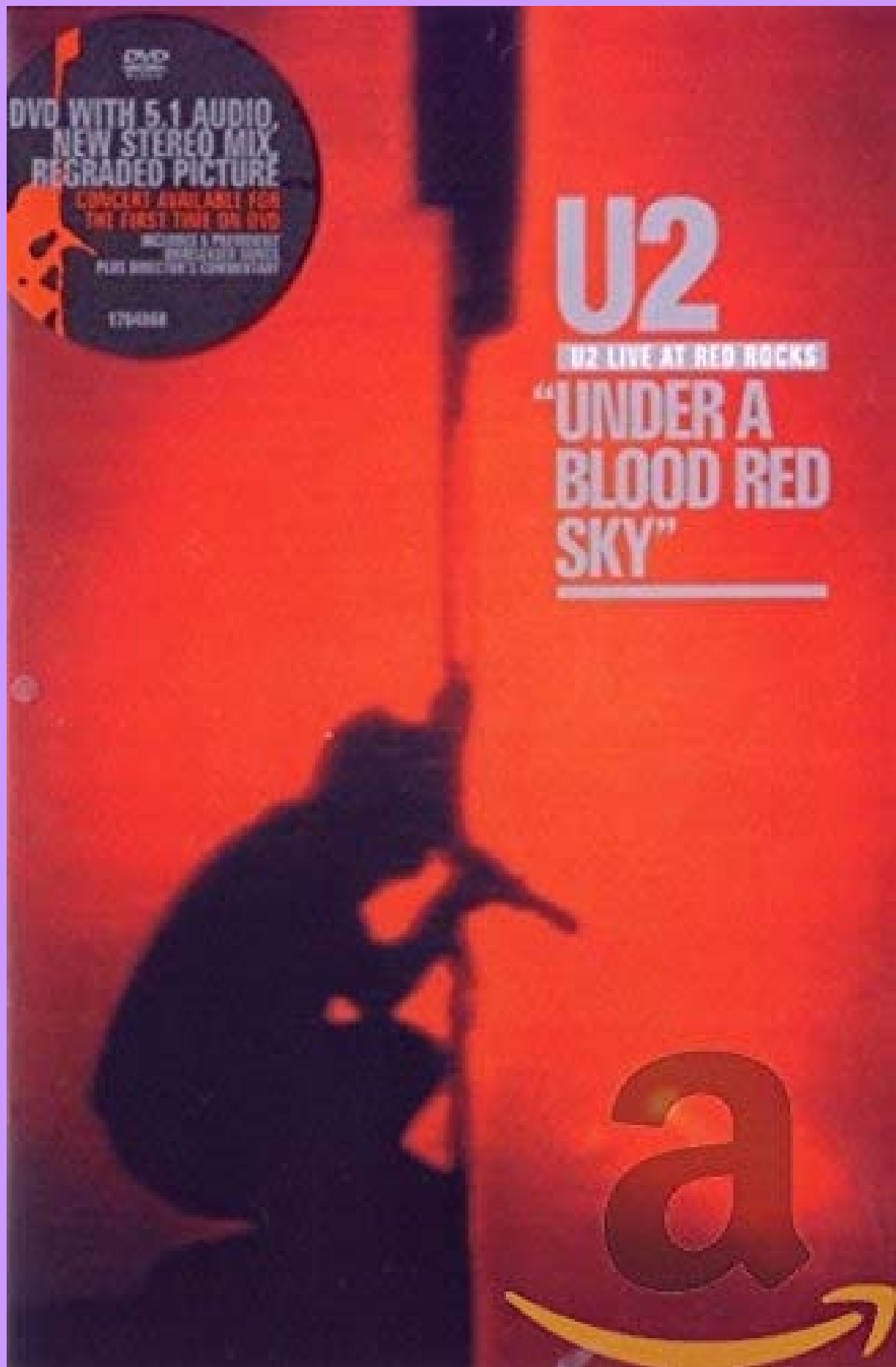
temptation here to separately categorize and cover 70s prog rock bands who maintained or increased their fan base in the 80s, such as Yes, Genesis, and Pink Floyd, as they are well covered in my first book *Rockin' the City of Angels*.

In the 10 chapters I've split bands into these more finite categories, but we still end up with a large number that were difficult to specifically assign to a genre other than the overall "new wave" movement. I've taken a segment of these, which were female-led bands into a chapter focusing on the work of female artists of the day (Madonna, Natalie Merchant, The B-52s, The Pretenders, and others). This leaves us here with a proud group of core bands that were the central

leaders of the new wave movement (U2, Simple Minds, The Police, The Talking Heads, Missing Persons and the "king of pop" Michael Jackson). From a sales and volume perspective, U2 and Madonna led the new wave movement, and with Michael Jackson were three of the most successful acts of the era.

U2 were and remain four talented musicians hailing from Ireland who built their career making heartfelt music both personal and political, early on gaining notoriety for shedding light on the struggles in their native land. After initial albums *Boy* (1981) and *October* (1982), introduced the world to their sound, spawning a couple of hits "Gloria" and "I Will Follow," the third album, *War*





U2 The Unforgettable Fire



(1983) made their defining statement on the subject, captured live in America on *Under a Blood Red Sky* at the beautiful outdoor amphitheater Red Rocks in Colorado. MTV propelled the bands trajectory early on, plucking a live video from this performance of the hit "Sunday, Bloody Sunday" featuring Bono's plaintive cry of "no more!" as the military beat wears to a close. Additional tracks "New Year's Day" and "Two Hearts Beat As One" became staples on radio and MTV.

For the follow up *The Unforgettable Fire*, the band teamed with genius producers Brian Eno and Daniel Lanois, beginning a fruitful collaboration that lasted through the 80s and beyond. It's a meaningful entry in the bands catalog, with anthemic

political and personal content on full display -- the album title is a reference to the atomic bombing at Hiroshima, the central tracks "Pride (in the name of love)" and "MLK" are about the fallen American civil rights hero and live favorite "Bad" is about heroin addiction. Between these are several heavily atmospheric tracks and some ambient music, influenced by the producers. Their spectacular performance at *Live Aid* in 1985 cemented their status as the emotional core among the new wave of rock acts.

U2's defining album *The Joshua Tree* was released in 1987, followed by a massive tour and documentary album and film *Rattle and Hum* (1988). This pair of releases closed the 80's while making

T H E J O S H U A T R E E U 2



clear this band was not bound by the decade or by any limitation in their musical palette. The album kicked off with three hits, “Where The Streets Have No Name,” a concert staple for the next three decades, followed by “I Still Haven’t Found What I’m Looking For” and “With or Without You”. The tour was a serious, focused, magnificent affair,

well captured in the *Rattle and Hum* movie. At this point, singer Bono was fully ensconced as an expressive leader of “cause” issues in the decade while still maintaining his youthful voice and at least a bit of innocence. Interview footage in the movie captures the now mature band members talking about their experience, including several great



U2 The Joshua Tree Tour, 2017 with spectacular projections 200 feet wide and 45 feet tall



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quotes such as bassist Adam Clayton saying just before the band is shown playing the message heavy “Bullet the Blue Sky,” “There are people who would say that you shouldn’t mix music and politics, or sport and politics or

whatever. I think that’s kind of bullshit!” Couldn't agree more.

While the film of the War tour *Under a Blood Red Sky* is beautifully atmospheric



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and shows the band on their ascent, the documentary/concert film *Rattle and Hum* is the one to savor, with it's stellar production values, mix of black and white with color footage, and a whole

that presents a performance light years advanced from just four years prior. At the time of this writing, the band has been out in stadiums performing *The Joshua Tree* in its entirety for its 30 year anniversary. Lucky us, it all wears so very well.





Dean James and the Black Dogs

Alan Dearling from Gonzo caught up with Dean and his Black Dogs in the atmospheric basement bar of the Barrels Alehouse in Berwick-upon-Tweed.

Dean James is a larger-than-life persona. He is also a real nice guy, and likewise his Black Dogs for the night, Trevor Brewis on drums and Mick Humes on bass. They played two long sets with songs from throughout the Dean James accomplished songbook. The current album, 'Truth' contains many wonderful examples of 'blunge', the mash-up of blues and grunge, that Dean uses as his trademark sound. From the powerful opener, 'Hollywood' through the extraordinary, anti-war, anti-hate song, 'Another Way' to 'Truth'. Even a stomping, danceable version of Marley's 'Get up, Stand up'. Powerful, intimate stuff...

A great night in good company. And in a friendly, old-school venue which has featured many blues and musical greats such as the Groundhogs, father and son, Roy and Nick Harper, Michael Chapman and many more. Check out their websites for more info on their

alan dearling

music and up-coming shows.

Dean James and the Black Dogs
Website:

www.deanjamesandtheblackdogs.com

Barrels Alehouse:

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

And here are links to my videos of Dean
James and the Black Dogs live at the
Barrels Alehouse, Berwick-upon-Tweed:

Another Way:

<https://vimeo.com/345282015>

Get up, Stand up!:

<https://vimeo.com/345287327>

Talking to God:

<https://vimeo.com/345286079>

Sleazy:

<https://vimeo.com/345284282>

Dean James in conversation with Alan Dearling

Alan: Good to see you again, Dean. Last time was at Holmesfest. A fair bit of water, music and travelling under the proverbial 'bridge'. Tell me about some of the highlights, particularly in The US of A.

Dean: Hi mate, great to see you again too, when I last saw you we were planning our album launch and trying to cement the line





up of the band as we had all new faces in the Dogs.

Last year was massive for us, we had our second album (TRUTH, right) produced and mastered in Nashville, we had a new Label driving us forward (GEM) and were stepping into a more professional arena. At our launch at the Cluny in Newcastle we had an absolute mega night, packed room, the producer and the label travelled from the US and we had an immense time of it. A film-maker was randomly at the gig and wanted to use the album as a soundtrack for his new film that he was trying to get funded, as time went on this unfortunately did not happen but it was a hell of a possible opportunity.

The producer entered us for consideration for the Grammys and we made it through the first round of voting which blew my mind, again that fell through and we didn't get nominated, but it was a hell of a pat on the back from the

industry. Then, from nowhere, one of our songs was nominated for an HMMA (Hollywood Music and Media Award) and things went a bit crazy.

I flew to LA with my wife and spent a week there living on Sunset Strip in a great little motel. I need to say at this point all my dreams had come true, America is where I've always wanted to be and when the opportunity came, I emptied my savings account and threw myself into the whole experience.

The awards itself was surreal, we walked into a bar on Hollywood Boulevard before the show and got chatting to this guy at the bar that was also a nominee in the Latin category, he instantly gave me his card and a CD and asked me to contact him and sign to his label (the guy literally had never heard any of my music!!!!), we were made to wait for almost 2 hours outside the Avalon Theatre across the road from Capitol Records, I waited another 45

minutes to walk an 8ft long red carpet, got interviewed, then paid \$25 for two glasses of wine. The whole night was a mess, the sound was horrific, they were reading the wrong cards out for the winners, and all the VIPs left, then we left!

Also I didn't bloody win so we went back to that bar and got drunk...haha.

Alan: You seemed to get quite angry about some of your American experiences, tell me a bit more...are these inspiring songs in what will become the third album, 'Ghosts'?

Dean: LA is a really funny place, it's huge and the only people on the street are a few locals, tourists and 100,000 homeless people. I work in mental health and lots of these guys had some serious problems and the Government does nothing about it, it really sickens and

upsets me to even think about these poor people walking up and down the same streets all day going through bins for food and left over coffee with no shoes on their feet and covered in rags.

I've recently been to New York and Vegas on a holiday and both cities have to the same problem but to a lesser extent. I can't forget a guy we passed in Santa Monica who was sitting on the sidewalk rubbing his feet and he was in rags, long beard and no shoes and his feet were black. He asked my wife for a cigarette and we talked to him for a while asking his name (Greg) and how long he had been on the street. I asked him if his feet were hurting and he explained that they did not as they didn't exist, his eyes were wild and staring and I think he was genuinely shocked that other humans were talking to him and extending some common courtesy and taking an interest in his welfare. I wanted to give him



my trainers but my wife wouldn't let me! In LA I saw real horrors, they reminded me of Ghosts walking the streets picking up the litter and selling it on for a few cents. When I got home a reworked an old song called 'Get me out of here', and instead of the song being about the place where I live, I've reworked LA into it.

"LA's tired and it feels like hell, but it cradles me in its fragile shell, I look around and my thoughts ain't pure because dreams die here like a jacked-up whore."

Ghosts walk by like they got no graves and I see it in their eyes they got nothing to say, shattered lives still they roam the streets, waxing the sidewalk with their blistered feet."

Lyrics from 'Ghosts'

Alan: I really rate your anti-war, anti-hate song, 'Another Way'...it seems really heart-felt...how do you feel about it?

Dean: Thanks for that, "the world is a beautiful place but sometimes bad shit happens", that's my mantra but I sometimes get really sick of people's opinions on social media about immigration, politics and the like. I'm really tired of Hatred being shouted from these platforms, I'm really tired of people using freedom of speech as a way to spread hate.

We have world leaders bent on sending our children to war for oil and stupid shit that doesn't make sense, sometimes it feels like we're on the brink of another world war and I fear for my kids and grandkids, I've been hateful myself and found that all it does is create more hatred. I'm going to sound like a 'Proper sap' here, but this world needs more love, more support for each other, more people teaching the kids manners and respect to stop them falling into the hate-fuelled place online. In all honesty, 'People of Hate' are in the minority I find. We shouldn't stamp them people out, they should be used as



examples of how not to live. After all, there would be no light in the world without darkness. It's a balance we need and I'm going to keep writing songs with that message until people listen.

Alan: You're based in South Shields, I think, so you get a lot of gigs around Newcastle, Sunderland and Gateshead. What have been some of your best and worst moments?

Dean: The worst thing about the North-east is being able to get gigs on the original circuit as there are so few venues that will put them on as they don't generate a lot of money unless you in the big venues. Trying to make contacts with promoters is really hard, you have to be either shit hot at what you do or be so out there that your difference to other bands is so big that you're an anomaly. I'm neither, I suppose, so that's why I find it frustrating. This is very controversial but if I had my way, cover bands would be outlawed and if you wanted to be a musician you either had to be in a brilliant tribute band or write your own material and contribute to our culture. I've seen so many amazing bands and artists locally that fall into the trap of playing in covers bands because that's where the money is unless you're on that top level on the original circuit. That's just my opinion and I was that bloke in the corner playing 'Wonderwall' for a long time!

Alan: I like to get folk thinking about futures in music, not just your own. Who and what are you listening to at the moment that's new?

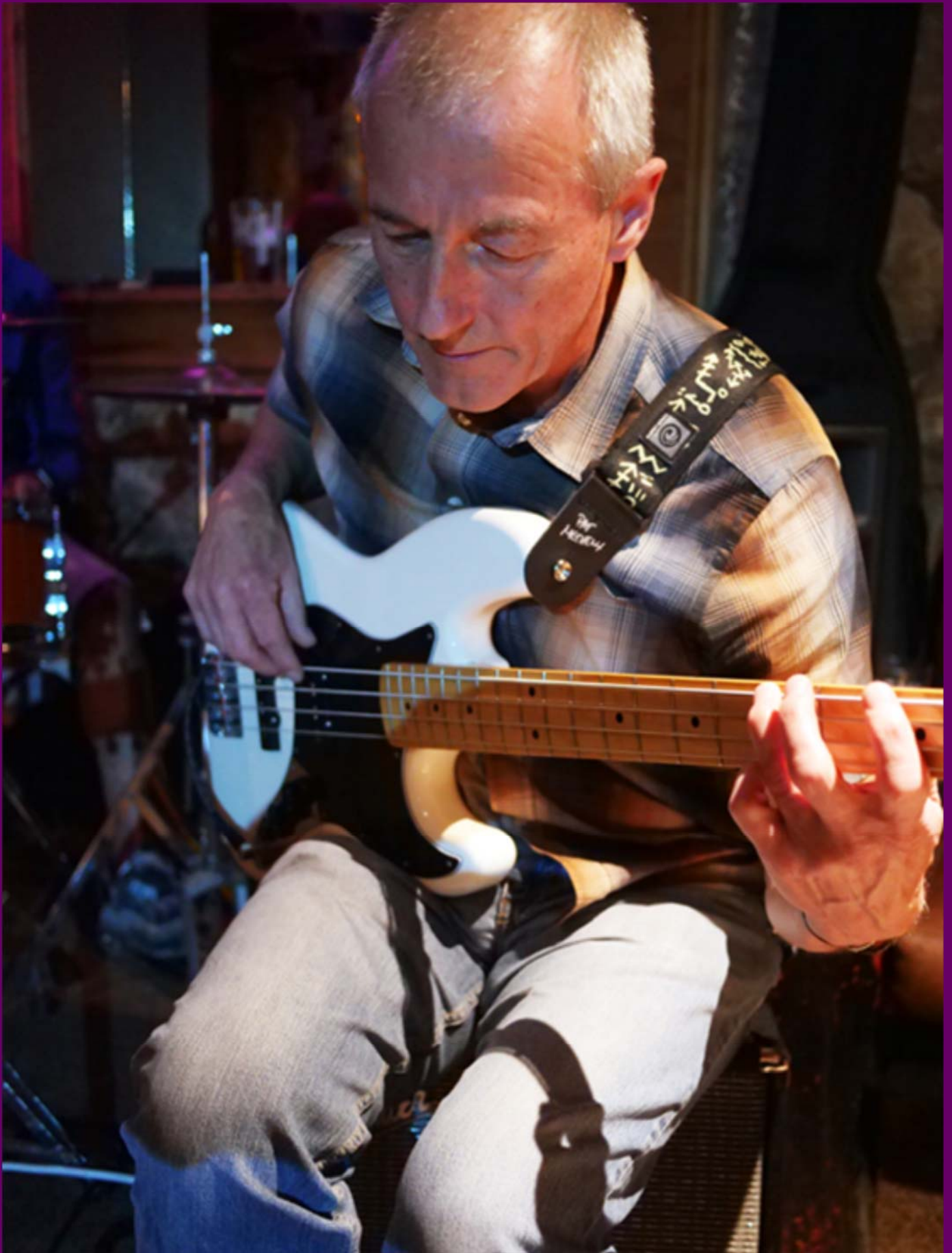
Dean: I'm a bit of a dinosaur and when I'm at home I listen to all my usual stuff like '60s rock and roll, Crowded House, Damien Rice, Queens of the Stone Age, SOAD, Prince etc, but when I get the chance to play with other artists and bands on the same bill I always try to buy a cd from them and play it on the weekend while I'm in the garden with a few beers. I also find new bands that I've

never heard of on Youtube, like Shawn James and Otis Taylor. I'm really getting into grungy blues bands or wildly hypnotic artists like Otis Taylor at the moment. Music is great think don't you think? Even watching Glastonbury this week I saw Lewis Capaldi live and was blown away by his massive voice and genius song writing. I love all music apart from Musicals (I just don't get them) and I hate hardcore rave!

Alan: The Black Dogs seem to be an ever-changing outfit. Tell me about the current line-up tonight with Trevor Brewis on drums and Mick Humes on bass? It's almost as confusing as Hawkwind and Gong! Is this the definitive line-up, or are you still featuring John Timney, who is on the second album, 'Truth'? Or...?

Dean: A year ago, the last lads I had left the band as they had other projects going on, so I was a solo artist again and utterly gutted (I almost quit). The label I was signed to fell apart and I was hanging by a thread, contemplating giving it all up and concentrating on my family. Whilst I was at work I was invited to be part of a music group that work ran and give them a hand for a few months whilst the leader of the group had a double hip operation. Whilst I was doing that Mick Humes who also worked into the group as a guitar player was interested in jamming with me, so we had a few sessions and really clicked,

I then asked John Timney (I had been on the same bill as him a few times) if he would like to play lead guitar and maybe put some gigs together. Meanwhile, I had convinced Mick to play bass. Through some mutual friends I was scouted at a local blues festival whilst playing solo and to cut a massively long story short, a new label had formed and wanted to work with me to produce 'Truth', my second album. John is not only a mega multi-instrumentalist, but has his own studio so the two of us put the demo together with John playing everything on the album apart from my parts. John was a huge part of the band and was instrumental in creating the





sound. So, at this point I have a bass player and a lead guitarist and for the life of me I couldn't get a drummer, then through the contacts at the label I managed to ensnare Trevor Brewis. I must mention here that Trevor is a big deal in the northeast music scene and had toured the world and played with some ridiculously good musicians so I am very humbled to have him as a Dog. As a four piece we played a few gigs together and our big night was last year at the Launch where we got it just right, the label were on about American tours and recording in Nashville etc, we had radio-pluggers and a top level one called Bob Laul who actually contacted us wanting to promote us at the same time as Sheryl Crowe's last album... it's fair to say we were riding a hell of a wave.

Then, unfortunately, John decided that he could not commit to the band as he had other projects. This was a devastating blow and the wave stopped. John is still a good friend and we have a gig in a few weeks where he is depping for us. We approached a Guy called Eddie Miller who is an outstanding guitarist and vocalist and asked him if he was interested in the job of shredder, thankfully he said yes and he's been playing for us about 6 months (he's not able to play tonight as he had another gig booked in as a solo artist). I would not compare John to Eddie as they both have very different skill sets... John brought his vibe to the band and Eddie brings a whole other element. You've only ever heard us as a 3-piece, just wait till you see us as a full band mate!

I see the Black Dogs as a transient group of musicians that I have no control of, I'm just grateful that as one member leaves another turns up.

Alan: I've talked with you before about music, your influences, and a bit with Mick and Trevor...you've mentioned Kurt Cobain, John Lee Hooker and Bob Marley...that's pretty wide...and Trevor and Mick were talking about John

McLaughlin, Evan Parker, punk and free jazz...what would you add?

Dean: Anything that feels good, I love a great melody, a massive guitar riff, a cool and groovy bass line and a technical beat that makes me wanna dance. I listen to anything and everything and try to take the best from all of them. An example would be, Nirvana's power, the Eagles' harmonies, Damien Rice's pain, SOAD's anger and politics, Bill Withers' smoothness and the rebel-ry of rock and roll, Pink Floyd, the Smiths, Billy Joel, Prince, opera, jazz, funk just anything really. The one thing I can't stand is a shit vocal.

Alan: I work at quite a few blues festivals and events, and you seem to be far more individual than many acts I see, take pics of, and report on...is the fact that you are hard to categorise or put in a box, a bit of a problem, as well as being a delight for the likes of me?

Dean: Mate, over the years I've tried to be David Gray, Bruce Dickinson, Richard Ashcroft, Muddy Waters, Kurt Cobain. All I know is, my music comes from a feeling inside that I have to let it out, if it comes out as blues or rock or soul then that's what the song has to be. I've no control over what the song wants to be which means I have no clue what genre I am. I can't get gigs at blues fests because I'm not bluesy enough, I can't get a gig on a heavy rock stage because I'm too bluesy, I can't get on the folk circuit because even when I play solo acoustic, I'm too rocky. I really think it's just a Black Dog sound...you come to one of my shows and you will hear all genres. I suppose it's a curse because promoters are like: 'What the fuck is he!'

What genre is Queen, UB40, Pink Floyd, U2?

They all take influences and created their own sound. I'm not for one minute saying that I'm in the same category as those bands, but when they were starting out,



they would have had the same problem because they did not fit into a box.

Alan: Are you now completely full time with the Black Dogs?

Dean: Well sir, that is the dream. I've told work I want to quit and do music full time, unfortunately music needs to generate a living for me, I'm ready to go, but I need a booker and manager to be professional. I've been doing this almost 20 years and that's always been the dream, just as it is for most musicians. I just don't want to fall into the trap of doing cover gigs to pay the bills. So, if you know anyone, give me a shout. Actually I had an American management company interested in me and I thought wow that's the thing I've been waiting for, after looking closely at the contract they wanted to sign me for 3 years, but then they had the right to keep me signed up to 9 years and it fell apart at the negotiation stage, which I was gutted about, but I keep thinking that every time

something falls through, another opportunity arises. I've just got to tread water and bide my time.

Alan: And what of the future, apart from buying me a few pints of cider apples, next time we meet?

Dean: We are actually writing as a band for the first time which is very exciting as I usually write alone. I've just sent off two demos to my American contact to have a listen to them to see if he wants to work with us on the next record. I'm still booking gigs and rehearsals are a regular thing. The plan is to get the band on the road and try to make a living from this. And you're right, I can see a future where you receive lots of apply-goodness at the next gig

Alan: Many thanks...and I look forward to the next times...

Dean: It has been my pleasure Alan... thank you for supporting our band mate. I really appreciate it.

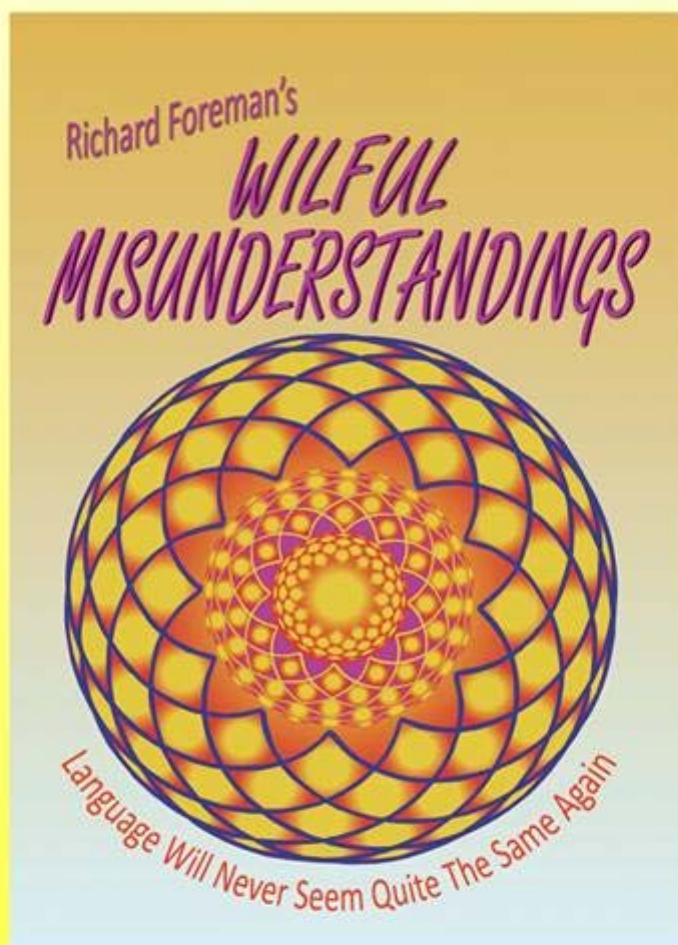
DEAN JAMES
AND THE
BLACK DOGS

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...'

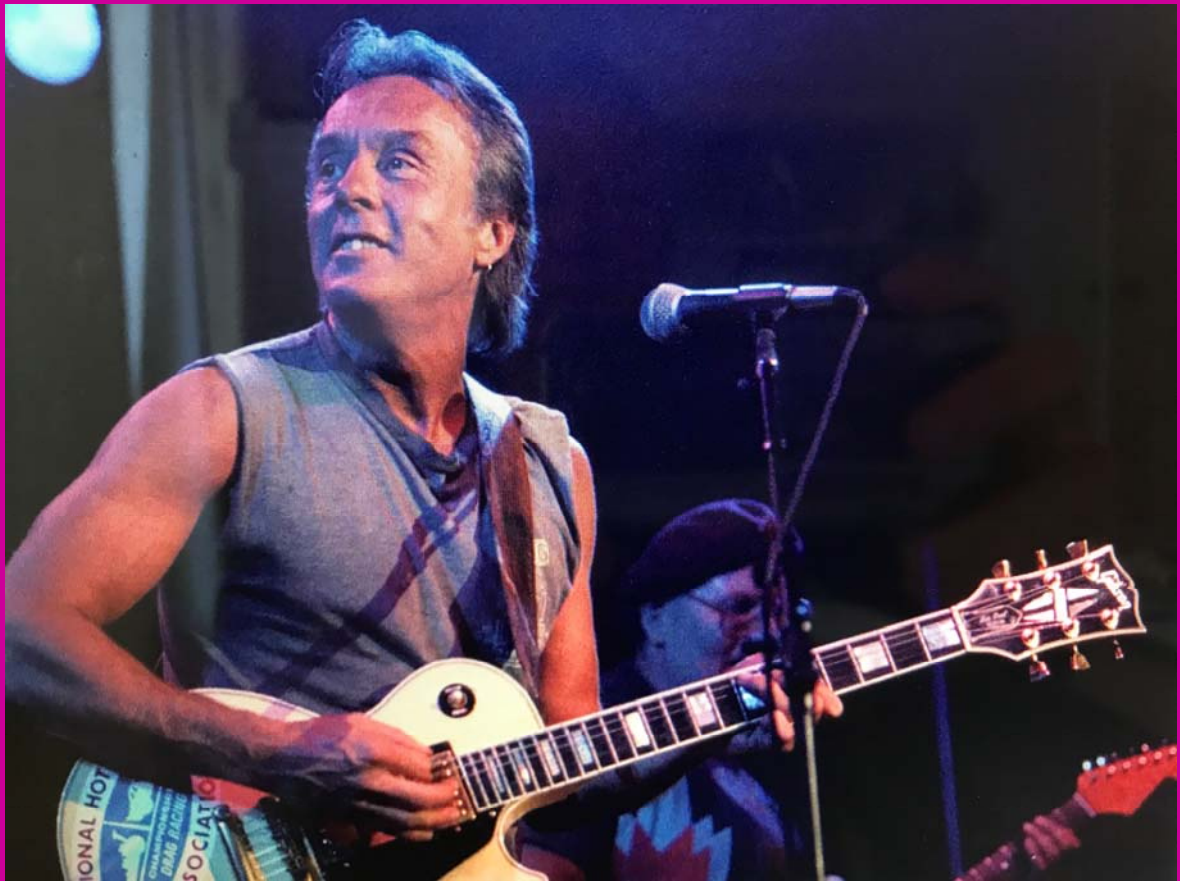
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Gary Duncan

Guitar & Gun Slinger – An American Rebel

1947-2019

Having returned home from a wonderful chilled weekend in Cornwall, our last stop

being The Hurlers, a trio of stones circles on Bodmin Moor, from which you can see for miles (and miles), on a glorious summer's evening, the news on my FB feed was very grim indeed. My most wanted live act has gone and joined the great gig in the sky. I had had a feeling I had missed the boat anyway when Gary Duncan's Quicksilver 'became' David Freiberg's Quicksilver a few years back. Their street gig in the Haight a few years back featured Peter Harris on lead guitar, no sign of Mr D, and no mention of him at all on the web in the last few years. I know, I've been looking very diligently for any sign. Just one more gig and I would have been there, on a plane, in front of the stage but very sadly for me, not to be.

"I've always thought of Gary as the engine of the original four-piece group," David Freiberg told *Rolling Stone*. "He kind of taught me by osmosis, as I was a folkie 12-string guitar finger-picker, how to become a part of the machine. I felt he

John Brodie-Good

was always underrated as a guitarist. His solos with QMS were some of the finest ever. He was an amazingly talented musician – one of the best.”

Like many of us, I’ve listened to a lot of music over the years, rock, pop, jazz, folk, blues, a bit of reggae and lots in between, and I like a few artists hugely. This late in life, I really wasn't expecting to find an artist new to me, that simply puts a dirty great, big stupid grin on my face, because most of his stuff sounds just so right. I just hit play and he carries me away. GD is that man, one of the original pair of guitarists that was the front line of San Francisco’s Quicksilver Messenger Service, which arose from the musical melting pot of the late 1960s. Throughout the 1990s, Duncan produced a string of albums (pretty much all on CD) which as one of his interviewers says, are ‘criminally under-rated’, I couldn't agree more.

Duncan’s rock n roll pedigree was pretty much perfect. Given up for adoption at a young age, three quarters Native American Indian, one quarter Scot, he had left home by the age of 15 and turned ‘pro’, initially playing bass in a big showband, largely R ‘n’ B, a bit of country and western, whilst listening to a lot of jazz before the Fab Four came along. He was already playing electric on the West Coast whilst many of his contemporary’s were just strumming away on their acoustics. He already knew how to play in a band, whilst seemingly pretty much everyone else around were just trying to be folkies. The ‘other’ original QMS guitarist, John Cipollina, seems to get more public praise looking back, but our hero (without malice), and others have pointed out that JC was in fact often out of tune.

During periods of his life when he wasn’t a working muso, Duncan’s list of other ‘career choices’ includes serving in the

US Military (sent to an SE Asian country to kill the Vietcong before there was a war!!), serving in a US penitentiary (for smoking something he shouldn't - later on common to a number of other QMS members including David Freiberg and Dino Valenti), biker (hanging out and riding with Hell’s Angels), docker, diver, fork lift driver, carpenter, boat builder, car and motorcycle mechanic, builder, welder and perhaps unsurprisingly a smuggler too! How much rock and roll badboy do you want! He cites ‘when I was kid...I wanted to play electric guitar, ride bikes, fuck a lot, smoke dope, raise hell, sail boats and be a smuggler’. It sounds like he pretty much succeeded! He’s the subject of an early kiss ‘n tell book by his first wife Shelley.... He also happened to be very good looking (a big problem for the first Mrs D), plays a very mean guitar indeed, writes great ‘tunes’ and has a very fine (American) voice. What he does lack, by his own admittance, is good business acumen, you can’t have it all I guess....He states he was not a hippie, in fact he was growing up at the tail end of the beats if anything.

The history of QMS is well documented for those that want to look, in many ways, they were arguably the real SF jam band, in a ‘jazz style’ of mentality of live improvisation, and before 1967, they just played around the Bay area, no live set being exactly the same as any other. Duncan cites copious LSD and dope use by most of the band at the time, and says they usually couldn’t remember how things were supposed to go anyway. Like all true musicians however, he did not want to just keep touring, playing the same stuff all the time, in the same way. He wanted, and did, hugely develop over the years, hence frequent breaks throughout his musical life (and the money kept running out on occasions too).

He took up the ‘Quicksilver’ mantle back

in 1986, with their original label Capitol, releasing the album *Peace by Piece* in 1986. This was not the original band at all, nearly all the compositions are Duncan's, co-written and produced with percussionist Sammy Piazza, cover art by Rick Griffin. Duncan claims the album 'was starting to move' when the label's boss got fired and 'that was the end of that'. Over a decade later, in 1997, Duncan, along with original band mate, David Freiberg, re-released the album on CD (a 'home production'), from the original two track analogue masters.

Duncan, in fact, had his own recording studio for 20 years, which he sadly took apart shortly after 9/11, when somewhat oddly, he cites 'demand for music just died overnight'. His main studio solo effort however is *Shapeshifter, Vols 1 & 2*, a double CD set. The version I own is actually a UK release, on Voiceprint, which if I am correct is the forerunner to our very own Gonzo Media! Such good taste you see. This is his studio gem, and is jam-packed full of musical goodies. This core goldmine of riches has a number of spin-offs albums, instrumental versions of some of the songs etc. It originally came out on his own label but the version that is still obtainable was released by GRA Records, and it appears again through lack of promotion has not yielded it's creator a fraction of what it should have done. GD in the 90s essentially, and as its name implies, is a potpourri of musical styles, and pretty much all of it is exquisite. Very much song-based, and covering many genres, blues, swamp, jazz, rock, pop even, Latin and country, it's all here. As claimed in the past by the man himself, it very much sounds like a band effort. No tedious virtuosos here, just a fantastic cast of real musical players, and a chorus of backing singers on many tracks, including David Freiberg (QMS & Jefferson Starship) and his wife Linda Imperial. A quick listen might sound a bit bland, play it again

Sam, this is pure class. Some of his lyrics are very cool indeed, sometimes hilarious, in a world-weary, stoner, I've done it all way (and he had). In fact Gary Duncan defines the very word cool in rock n roll terms. He did things his way, and fuck anybody else.

Volume 1 kicks off with a horse riding across the prairie (Happy Trails) and soon turns into an American Civil War type swampy thing. Next up is a pure jazz-type piano-led number. I can't imagine one of greats singing lines like 'there's lots of ass on the boulevard' though. You have to wait until the gorgeous track 6, Angeline, for the Duncan electric to start to sing though, but when his fingers start running around those frets, he's simply up there with the best of them. To me, he has found 'the note', that people like Carlos Santana and John Martyn sought and also both found on a good day. His guitar just floats through the air, sometimes fragile, sometimes heavy, but always out there. In his studio work, he often plays only short bursts but oh so sweet and oh so tasteful. His voice is full range too, he can sound angelic and sweet one minute, and he can sound very down dirty and low the next.

Volume 2 is really stacked full of goodies, including the almost perfect King-O-China. A sinuous but supple drum and bass combo underpin this beauty, it just grooves like a bastard, cool as shit lyrics and vocal delivery, and some mind-melting guitar solos. "Gonna have a party, every boy and girl is gonna be there", chorus" The heartbeat is right on time". It's as good as it gets for this old boy.

Later on, *Shapeshifter 3* was released, some of the songs from the double, but the original home studio demo versions. Some song versions are actually better than the finished product, Buba Jeans bumps and grinds like no other. This album is just shot through with his extraordinary guitar playing again, even



his short solos most guitarists would aspire to just playing once. *Shapeshifter 4* is instrumental versions of the same songs, but with the bonus addition of the opener, Amazonian Wombat Blues, worth the price of admission alone. Duncan clearly believed in this suite of work, and rightly so. The rest of the world needs to now catch up.

There are also thankfully a number of live recordings from the 1990s and early this century period. Because Duncan was the real deal, on a stage, he burned very brightly indeed from what I've heard coming out of my speakers here at home.

Live at Field Stone and *Live at Sweetwater* both feature his extended versions of jazz classics, using his electric guitar instead of brass instruments. Most of the tracks have wonderful grooves underpinning them, with Duncan and his

other musicians soloing on top. Both have some crossover in material but as always, different versions. Sweetwater edges it for me, *Close Enuf 4 Jazz* and *Inner City Blues* are just sublime. Those intense years of practising every day & playing live most nights in San Francisco in the late 60s have given him an edge that few can touch.

The other CD album of major interest is *Six String Voodoo*, seven astonishing originally written guitar excursions, and my choice of listening earlier this year whilst stoned in Nepal, gazing at the High Himalayas one sunny afternoon.

When I first started writing for Gonzo a few years ago, I had no idea how many articles like this I would be penning. There are very few of my true musical heroes left now, with maybe only Jack and Jorma left to see live. Nigel

Williamson writes in his column in this month's *HiFiChoice*....."As we witness the last hurrah of the old gods, there is plenty of great music still being made by young bands and singers today. Yet ultimately they are all tribute acts, for the original architects who built the temple are passing....the sad truth is we shall never see their like again."

Gary Duncan sounds like he lived at least ten different lives in his 70 odd years, his autobiography really would have been worth reading. His musical legacy will continue to live on, hopefully forever. It certainly will in my head and heart.

Gary Duncan's Quicksilver – suggested listening

Shapeshifter Vol 1 & 2

Shapeshifter Vol 3

Six String Voodoo

Live at Sweetwater

Quicksilver Messenger Service – Reunion 2006 (contains selected live songs from

Shapeshifter)

Sample Sounds

Gary Duncan – El Dorado (a gentle groove underneath, smooth vocals and a mind melting guitar solo)

<https://www.youtube.com/watch?v=hGL26GF86lc>

Gary Duncan – Bubba Jeans (*Shapeshifter Vol 1*)

<https://www.youtube.com/watch?v=yoDTa9S4hng>

Gary Duncan – Close Enuf 4 Jazz (Live)

<https://www.youtube.com/watch?v=XUhJcf5Qtm0>

An interview with Gary Duncan.....

<https://www.youtube.com/watch?v=1cGzYMGC9Tk>



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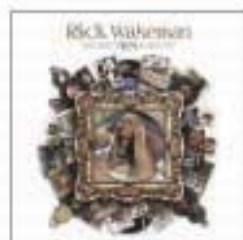


BOUGHT & LOVED QUICKSILVER MESSENGER SERVICE RECORDS

AS SOON AS THEY CAME OUT-THEY WERE MINE!
to play and to replay for their freshness and dueling guitars.
Most remember John Copollina's leads-but they were augmented by Gary Duncan..
If ever there is to be an award for "Second Lead Guitarist"-he would be that man.
WHO DO YOU LOVE ?comes alive with both guitars wailing,
and later on-NICA'S DREAM and FRESH AIR,and collaborations
with the RAZ BAND("Say You Love Me)-and even the Grateful Dead('THE LAST
TIME)
meant that Gary Duncan was not just a one-hit wonder.His solo album (THE HERMIT)
clarified his solo sound riffs,and his jamming remains legendary.
His was a San Francisco sound.His style will be remembered
by those who heard his uniqueness from the beginning,and followed his path
to its end.Vale,Gard Duncan.May your resonance remain..

Thom the World Poet

MORE MASTERPIECES from RICK WAKEMAN



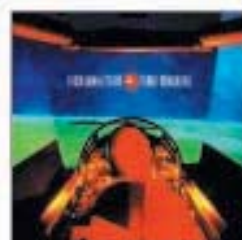
TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



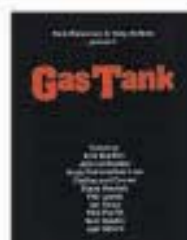
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2003CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2002DVD



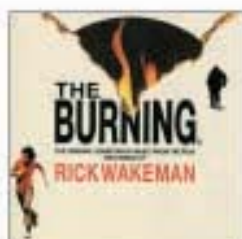
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



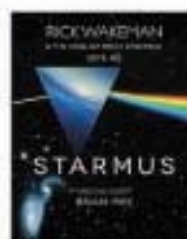
THE BURNING

The original Soundtrack album, back in print at last!
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



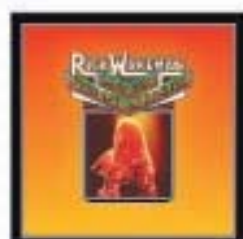
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



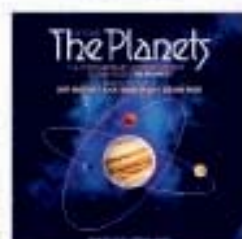
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG40005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



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and all other good music retailers



KEV'S WORLD



MORTUOUS THROUGH WILDERNESS TANKCRIMES/CARBONIZED

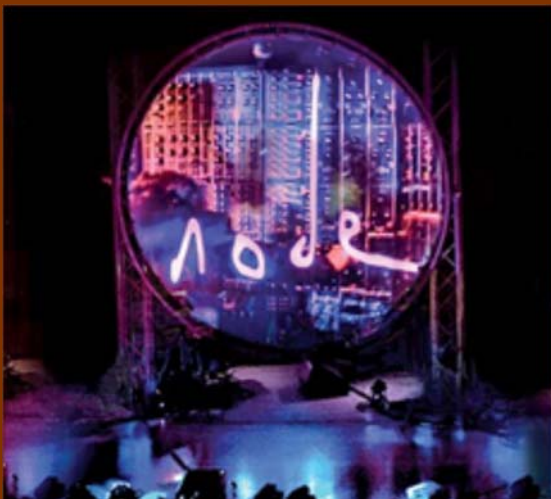
Mortuous was forged in San Jose, California in 2009 from the ashes of guitarist Colin Tarvin's previous project Funerealm. He was writing music inspired by Incantation, Autopsy, and Viogression, and later that year he released the 'Mors Immortalis'. By 2010, it had become a full

band, including former Exhumed members Col Jones and Mike Beams as well as Al Tarvin-Kibler, and Nick Scarboro. The current line-up is Tarvin, Beams (vocals, guitar), Clint Roach (bass) and drummer Chad Gailey of Necrot. Interestingly for a debut album, they have managed to bring in some high-powered guests including both Chris Reifert and Danny Coralles of Autopsy, Derrel Houdashelt, formerly of Exhumed, and Teresa Wallace of Dreaming Dead – the artwork is also from a renowned source, as the artist is none less than Marald Van Haasteren (Bolt Thrower, Baroness, Necrot).

In many ways it isn't really a surprise to see that Reifert is guesting on vocals on two songs, as musically this has a great deal in common with the brutal attack that is Autopsy. We are led in gently with some really pleasant and atmospheric acoustic guitar (this is also how the album closes, so it feels nicely bookended), but there is the feeling that it is all going to change quite quickly, and that is very much the case. From here on in we are

KEV ROWLAND

treated to a lesson in brutal death metal, which interestingly isn't afraid to bring in elements of doom when the time is right. Highlight is "Crysalsis of Sorrow", which features some interesting time changes plus incredible vocals from Beams – he can certainly hold his own when up against the likes of Reifert, which is no mean feat given how important he has been in the scene over the last thirty years (I must confess that I sometimes forget that he started off as a drummer, and played on the classic Death album 'Scream Bloody Gore'). This is one of the best raw death debut albums I have come across in recent years, and if you enjoy the genre then this is a release you can't afford to let pass by.



NODE
NODE LIVE
DIN/7D

They may have only released two albums in more than ten years of existence, but synth supergroup Node have a very strong reputation indeed, so when they decided to perform a rare concert in London in 2015 why not do it at the Royal College of Music? I'm pretty sure I've not come across another live album from those hallowed halls, and have not even

seen a concert advertised, so I doubt if they have ever had so many vintage and modular synthesizers on stage before this! The four members of Node (Flood, Ed Buller, Dave Bessell and Mel Wesson) refuse to use backing tracks, and everything had to be manually tuned and set up, a task that took all those involved (including the crew) a full day to complete.

Then it was just the matter of getting onstage and let the music take them where they wished. The resulting album consists of four edits from the concert, plus a bonus piece from rehearsals. This is very much from the Berlin School style of synthesiser music, heavily influenced indeed by Tangerine Dream, so much so that one could easily believe that this is a recording by that band (particularly if one hasn't really studied their output, such as myself). The music is layered and condensed in such a way that it is hard to hear how many hands are generating the sounds at any particular time, or what is coming from where, it becomes an amorphous mass where the music is a living, breathing being. It is very easy to get lost inside the music, to be taken on new journeys and adventures, and I would imagine that many people at the concert sat there with their eyes closed to ensure that nothing disturbed the aural majesty being played in front of their ears. The album has been released in a limited edition run of just 2000 copies, and if this is your style of music then you really do need to grab this quick.



OVERKILL
LIVE IN OVERHAUSEN
NUCLEAR BLAST RECORDS

It is fair to say that a cynic could have some fun with this album. For starters, did they record it in Overhausen just so that Bobby Blitz could make jokes about the place name being so close to the band name all night? What was the rationale for playing all the songs from two albums back to back (namely 1991's 'Horrorscope' and 1985's 'Feel The Fire'), then coming back with the encore of their 1987 single "Fuck You"? I mean, why? And why play the two albums in the "wrong" order, was that just so that they could finish the main set with "Overkill"? But, putting that all to one side and what we have here is Overkill doing what they have been doing now for well over thirty years, namely heads down and meet you are the end. This is thrash metal guys, nothing fancy, just tight riffing guitars and a singer who knows what he is doing. They have a strong reputation, and although they have released some dodgy albums through the middle period of their career they have been coming back fairly strongly, and I am sure they would have liked to put in some tracks from their last few albums but instead we are

back in the deep past.

All that being put to one side, one always knows what Overkill are all about and what they are going to deliver. They may not have too many catchy and well-known songs, and their most infamous is actually a cover, but they have been treading the boards and releasing albums since the early Eighties and are showing no sign at all of slowing down yet. They are tight, they hit hard, and have great belief in who they are and what they do. Is it as good as their other live albums? Probably not, as this is a contrived setlist, but they are filled with passion, and Overkill can always be relied upon to put on a good show. Not brilliant, but not completely awful either, and the crowd certainly got into the swing of it.



PHIDEAUX
NUMBER SEVEN
BLOODFISH RECORDS

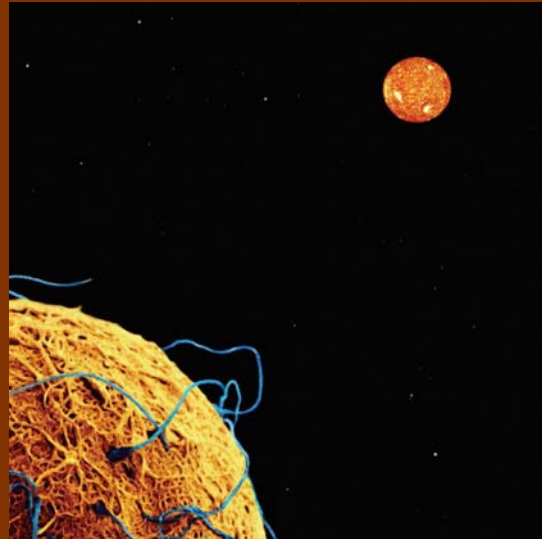
It probably comes as no surprise to anyone, given the title, that is the seventh album from Phideaux Xavier (looks like everyone, Phideaux included, discounts his very first release some 11 years before the next, which was more a series of demos than an album). I have

only just come across his work again, having not heard anything since 2007's 'Doomsday Afternoon', so this 2009 album is for me a "new" release and the first think that went through my mind when playing it was that I had actually forgotten just how damn enjoyable his music is! He has again brought together a cast of musicians and singers to create an album that is incredibly layered, with lots going on, yet at all times is just so very easy to listen to indeed.

The use of different instruments to repeat musical motifs is inspired, while bringing in sax and violin adds a real sense of richness to the palette. In many ways it is hard to work out where to begin with this, as there is just so much going on, and so many different influences being brought to bear in what is an incredibly complex and rich piece of work. Some of the more obvious are Greenslade, Gentle Giant, Pink Floyd, Rick Wakeman and VDGG, but to be honest it is possible to point at lots of different progressive rock bands and say that they have had a part to play in the end result. But, the one thing they all have in common is that they were in their heyday in the Seventies, and in many ways that is where this album belongs. The songs are commercial and catchy, and while there is little in the way of bombastic swathes of music, there is the impression that the sheer refusal to settle into any one particular style or form is taking us back to when it never really used to matter. It is almost as if punk never happened and instead we have highly trained and adept musicians delivering music that can only be played by such, no three chord wonders here, while all the singers have a distinct part, whether they are taking the lead or providing harmonies.

As I write this, I see that according to

ProgArchives this album is currently #22 in the 2009 charts, but to my mind this should be far nearer the top than that. This is a gorgeous well rounded release that has really reminded me of just how strong an artist Phideaux is, and I look forward to hearing more in the very near future!



PHIDEAUX
SNOWTORCH
BLOODFISH RECORDS

2011 saw Phideaux return with his eighth album, consisting of two epics and a couple of smaller numbers. This 45-minute-long album has taken everything that was in 'Number Seven' and has somehow then improved on it, providing music that has a stronger density, power and edge than what was there before. The dynamics and contrast between different elements are even stronger than before, the use of piano is inspired (and you can also never go wrong with a nice Mellotron), and his own vocals are perfect against the female foils. Yet again this is an album that is very dated in many ways, and totally up to date in others. I smiled when I saw that one of the subsections of the epic "Snowtorch – Part One" was called "Fox on the Rocks",

guaranteed to get interest from any classic proghead before they even listen to the music!

Themes come and go, repeated or extended, and there are times when the music moves into the realms of film scores, as is often the case with Karda Estra, and others where it is far more direct. There is a great deal of atmosphere within the music, and he resists the urge to provide punch guitar while long-term musical partner Richard Hutchins (drums) has long passages where his contribution is by not playing anything at all! I would surmise that "Snowtorch" the song was originally created and devised on piano, such is the prevalence of that instrument throughout, with other arrangements and instruments then added on top. I have noticed when reading reviews that somehow this album has polarised a few people who can't see what all the fuss is about, while many others rave about its being one of the best album of that year. I have never been one to fall in with the crowd, and have had my share of comments where people have been diametrically opposed to my opinions, but this time I am actually going to fall in with the consensus as this truly is a wonderful album, one that will be enjoyed the very first time it is played, and only grows in stature the more time that can be spent with it. "Number Seven" is a great album, but somehow this takes Phideaux and his band to a different level. It has stacks of Seventies influences, but this is a modern sounding album which is a sheer delight from beginning to end.

PRAYING MANTIS
GRAVITY
FRONTIERS MUSIC

In 1979, when NWOBHM really started to kick off, I was a tender sixteen years old, living in a small town in the West of England. I devoured every piece of news I could find in Sounds, and even managed to buy records from Neat Records before they did mail order. When I went to



university, living in a city with proper record shops I was buying up every obscure single I could find, from Mythra to Chainsaw, Trespass to Witchfynde (plus of course Maiden, Def Leppard, Saxon, Samson et al), and catching as many gigs as I could. A name I was very aware of back then was Praying Mantis, who appeared on the seminal 'Metal For Muthas' album. I enjoyed the single that appeared on that compilation, 'Captured City', but it felt to me that by the time their debut album 'Time Tells No Lies' was released that they had somewhat missed the boat. I didn't bother buying it, and didn't know anyone who owned a copy, and like many other bands from that period they disappeared. I had no idea that not only had they kept going in one form or another, nor that Dennis Stratton was with them for quite a few years and they have released a series of albums since the early Nineties. So when this arrived I was a little confused – as here was the logo I recognised, and the album had a Rodney Matthews cover, so what was going on? Surely they must have morphed like Tygers of Pan Tang and had become a totally different band to what they used to be? But no, a quick check of the personnel and there were the Troy brothers, (Tino, lead guitar and Chris, bass) who formed the band back in 1973! Stratton was replaced on guitar in 2007 by Andy Burgess, and singer John Cuijpers and drummer Hans in 't Zandt both joined in 2013, and together they recorded 'Legacy' in 2015, and are now back with 'Gravity', so what is it like? I was driving through Christchurch one evening when the previous album finished, and this one started. The

multi-tracked harmony vocals that start "Keep It Alive" came out of the speakers, and then we were off and running with high quality melodic rock, and my initial reaction was one of total shock. I just didn't expect this. Cuijpers is one heck of a singer, with power, edge and great range and then behind him there is this rock band who are providing twin guitar harmonies and great backing vocals, what on earth is going on?! I hear a great deal of music, far more than any normal person (I realised years ago that I had transcended normality and am now either weird, eccentric or strange depending on the day, phase of the moon and the amount of blood in my alcohol stream), and this is one of the most surprising albums I have ever come across.

If I was to pick just one band and timespan to reference, then it would be similar in quite a few ways to the rebirth of Uriah Heep in the early Eighties with the mighty 'Abominog' yet also there are still plenty of similarities to their own sound from all those years ago, just way more polished and vibrant. There is the odd power ballad, and a synth sound that should have been retired decades ago, but somehow everything knits together absolutely brilliantly. When the album finished, 11 songs and nearly an hour later, I actually put it straight back on repeat as I had enjoyed it so much. I haven't thought about Praying Mantis at all since NWOBHM petered out, but having heard this I realise that I have actually been missing out on some great music, and I am sure that this will be a wake-up call to many. Praying Mantis may never actually have been all that far away, but with 'Gravity' they are right back centre stage, and all fans of melodic hard rock really should seek this out.



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 certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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



Tony Klinger

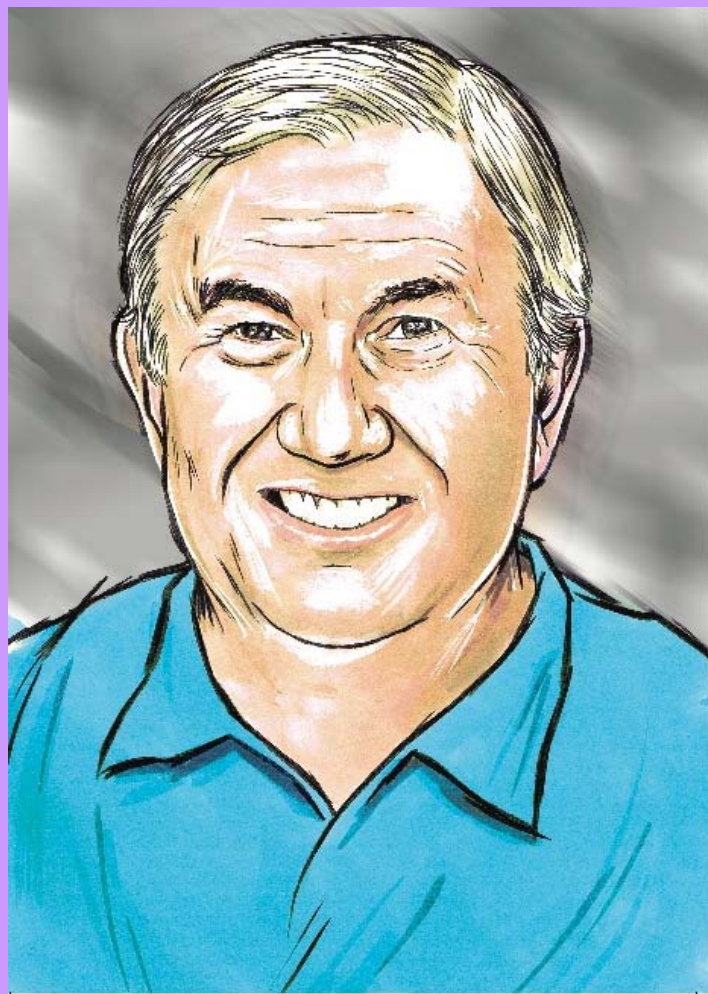
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY
KLINGER AT
GONZO:**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



**SOLO2DARWIN
AND
GEOPOLITICS**

Solo2Darwin to temporarily return to the UK to await

AGENDA

Airport expansion inauguration
Rafic Hariri International Airport, Beirut
June 3, 9 a.m.
Public Works and Transportation Minister Yousef Fattouh will open the first stage of the expansion of Beirut airport's departure area, in the presence of Tourism Minister Areda Gaidan.

Justice minister's meeting
Justice Ministry, Adliyah
June 3, 9:30 a.m.
Justice Minister Albert Serhan will receive Hungarian Ambassador to Lebanon Gergő Mihályi along with the head of the Higher Judicial Council Jean Fahed.

Environment meeting and news conference
Socio-Economic Council, Downtown
June 3, starting 10 a.m.
Environment Minister Fadi Jreissati will meet with the head of Parliament's Environment Committee, MP Marwan Haradeh, and the head of the Socio-Economic Council, Charles Arbid, ahead of a news conference at 11:45 a.m.

Discrimination against women roundtable
Riviera Hotel, Marjara
June 3, 10:30 a.m.
The Euro-Mediterranean Feminist Initiative will hold a roundtable discussion titled "Experts on legislation that is discriminatory against women in Lebanon."

Biplane trip stymied by 'geopolitics'

British female pilot 'gutted' after countries' decision to restrict airspace

By Jacob Rowell
The Daily Star

BEIRUT British pilot Amanda Harrison has been forced to postpone the remainder of her during biplane trip from the U.K. to Australia due to "geopolitics."

"I am gutted, and I have taken a day but due to stop flying," Harrison said in a statement published Saturday on her website. "But I have to face up to reality. I can't go forward right now, so I have to be patient and go again as soon as the geopolitics are sorted out. I shall be back."

Harrison had touched down in Lebanon Wednesday, about a quarter of the way through a journey that was originally set to take 30 days and pass through 21 countries, covering 9,260 nautical miles, or over 17,000 kilometers. The journey aimed to celebrate women in aviation and inspire sufferers of breast cancer, which she survived.

During her stay in Lebanon, the pilot has been hosted by the Lebanese Office of the Minister of State for the Economic Empowerment of Women and Youth and a number of non-profit organizations.

One such organization is Soha WafNews, which provides awareness and education on breast cancer, from which Harrison recovered in 2014.

"I benefited from a similar charity in England which had all the information in one place. ... When you fight breast cancer, people think it is just a physical thing. But it affects everything," she told The Daily Star.

Although Harrison says she has

India as a result of heightened tensions at the Gulf aimed friction between the U.S. and Iran. Harrison, who flies a 1942 Tiger Moth with an open cockpit, has a maximum flying altitude of 2,000 meters - well below the minimum set out in the notices.

"I am a slow-moving target," Harrison told The Daily Star. She added that even at its highest altitude, the Tiger Moth struggled to perform. "She gets a bit whacky -

June 14. The airspace was closed in February following a suicide attack by a Pakistan-based group in Karachi, before being briefly reopened and then closed again.

Because of summer temperatures and India's monsoon season, Harrison can take her vintage craft only on her flight path during two periods: From May to June or September to November.

Although she admits that the "ultimate" commitment would be to fly from Beirut to London

"People are coming to me with quotes of various scenarios. But if you leave the plane here, you have to pay for hangarage," she said, referring to a fee paid to an air base for storage in a hangar.

Leaving the Tiger Moth in Beirut would also deprive Harrison of the ability to pilot pleasure flights in the United Kingdom - one of her main sources of income.

Forging a different route to Dublin is not an option, Harrison explained, because of the restric-

shipping [the plane] from Bahrain to India ... but I think I'd rather have a wait and do a second bite at it."

Currently, Harrison is most in favor of shipping the Tiger Moth back to the U.K., so she can continue using it for pleasure flights before resuming the journey from Beirut during an appropriate weather window, assuming regional tensions ease.

Harrison said she was likely to make a final decision by the middle of this week, after consulting with



Harrison touched down in Lebanon Wednesday, about a quarter of the way through her journey.

permissions and new weather window. Following on from detailed discussions around some of the barriers currently holding up Amanda Harrison in Beirut, it has been decided that Amanda will fly G-AXAN back to the UK temporarily and await the clearing of airspace and the next weather window to fly safely through India, Bangladesh, Myanmar, Thailand and Indonesia. There are two weather windows to get down to Australia, May/June and Sept/Oct. With the delay in opening the Airspace in Pakistan Solo2Darwin has lost the May/June window. Amanda will fly a shorter route back to the UK flying from Beirut to Cyprus then on through Greece, Italy and France. The route is shorter and less problematic as it isn't Amy's route.

Solo2darwin will re-plan a start from Beirut at an achievable weather window. It will also give Amanda an opportunity to be in the UK in time for planned appointments with her oncologist, which were at risk as delays got longer. Solo2Darwin will still

complete and the energy and momentum generated around the adventure will continue and grow.

See the thoughts of Amanda and the team below:

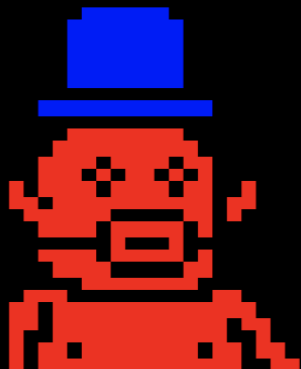
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Digitiser

2000

* VIDEO GAMES!
* FUNNY STUFF!
* OTHER STUFF!



Whaddup? I'm Mr Foetus, the wackiest foetus in the womb! I'm always playing pranks on the other foetuses in here. Like, yesterday I swapped my brother's placenta for a whoopee cushion!

As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

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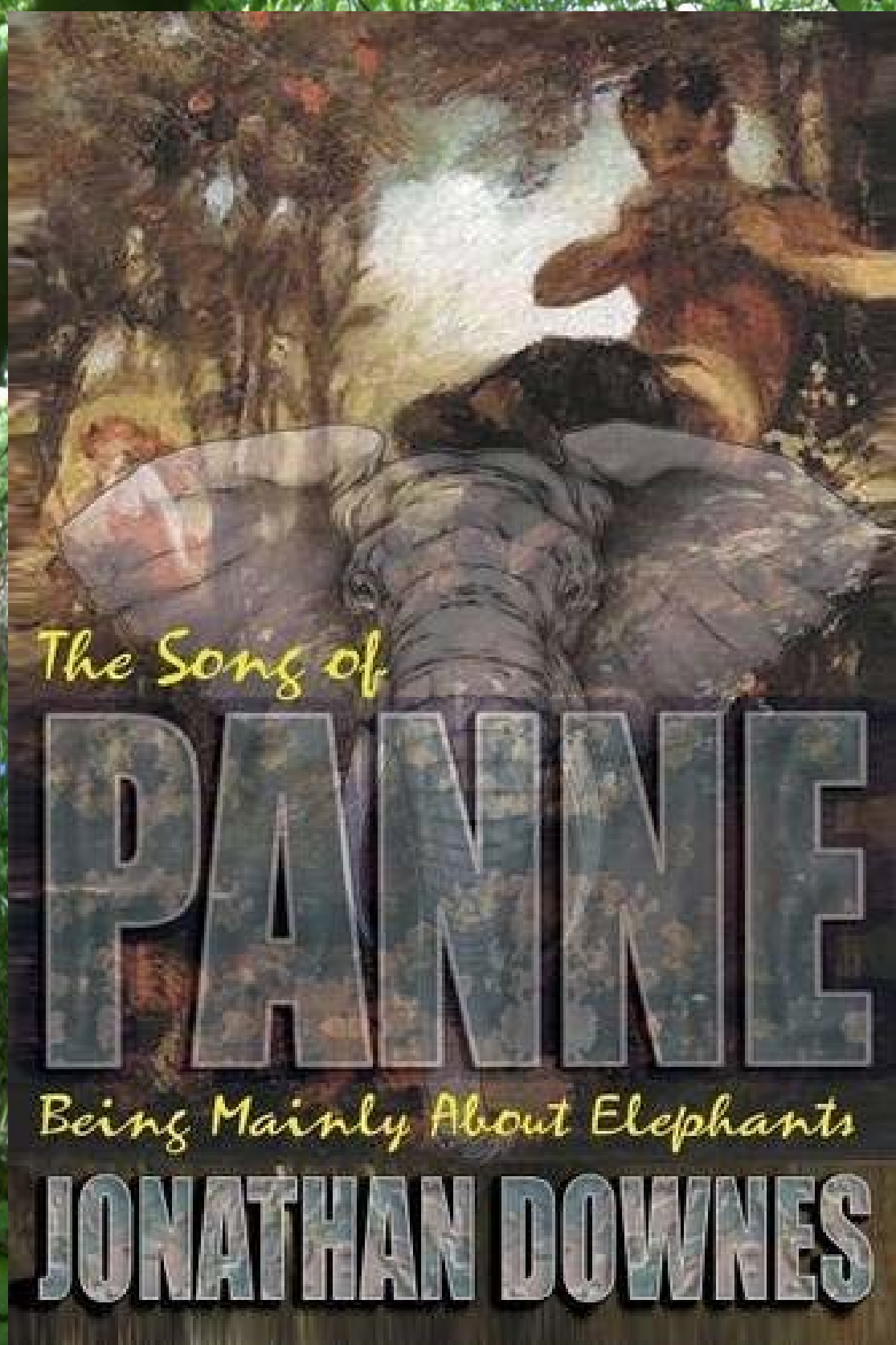
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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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 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

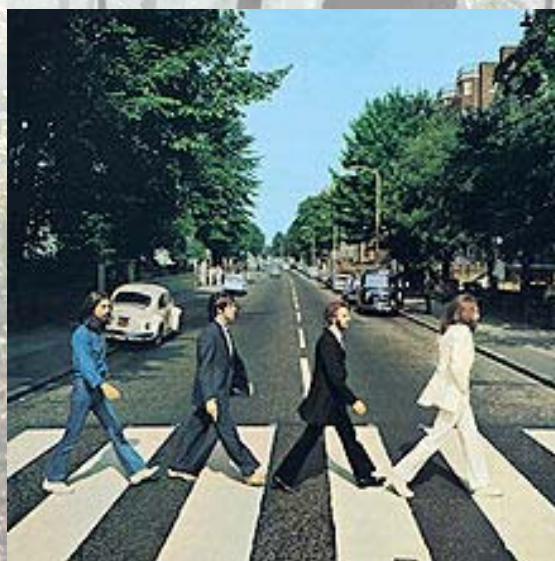
Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at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

This was also my last summer at Peak School, and I remember very little about it. In the spring, various girls in my class came to school in tears because The Beatles had split up. I paid no attention, not only because I wasn't interested in The Beatles (remember, my father had beaten it into me that they were nothing but lower class long-haired twits) but because six months before, the same girls had come to school weeping the same tears because Paul McCartney was allegedly dead. Rumours to this fact had spread across the civilised world, and were only proved to be untrue when an interview with McCartney, liberally





sprinkled with pictures showing him and his young family alive and well in Scotland, was published in *Life* in November 1969. Insomuch that I cared at all, the ten-year-old Jonathan was fairly convinced that the rumours of the band splitting up would turn out to be equally fallacious.

They weren't.

But I didn't care. I was far more worried about the ordeal that I was to face this coming summer.

In the meantime, my collection of the

local freshwater wildlife was increasingly exponentially, and now took up a ramshackle table the whole width of my bedroom windowsill – some eight feet or so.

My father was friends with the Chief Commissioner of the Hong Kong Prison Service, and for my birthday he had commissioned the prison workshop to make me a large aviary, which stood outside the French window in our backyard. In it went William the crested mynah bird, together with three budgies, which I had acquired along the line, and a pair of red vented bulbuls that had been

given to me by Ah Tam.

But I wanted, above anything, to have a seawater aquarium.

My parents were also friends with the Chief Justice of Hong Kong, who lived with his wife and a huge boxer dog in one of the other ground floor flats at Peak Mountains. Most impressively, it was the only one of the apartments in the huge building to actually have a bona fide garden, even though it was triangular in shape, and only about the size of my sitting room here in North Devon. But it was, undoubtedly, a garden.

Mr Justice Morley-John was a keen stamp collector, and encouraged me in my intermittent forays into the hobby. I could never be described as having been in thrall to a hobby, but I was reasonably enthusiastic, and it was kind of the eminent judge to look after me, and encourage me as much as he did. His wife had a marine aquarium, the first in private hands that I had ever seen, and I longed to emulate her.

She had stocked it herself, and it contained all sorts of little fish, hermit crabs, prawns and other tiny animals, and I longed to be able to do the same. I spent many long and happy hours sitting cross legged in front of the 36" fish tank, and discussing the behaviour of its inhabitants with their owner. And, probably because they wanted to do something nice for me, knowing that I was just about to undergo a series of unpleasant operations, my parents finally agreed to let me have a marine fish tank of my own. A few days before my birthday, the tank, filters, and pump arrived, and the day before my birthday, we went down to Tai Tam Harbour with some five gallon jerry cans to collect some sea water, and on my birthday itself, we went back there to catch some fish for my new aquarium.

It was one of those golden days of childhood, which seemed to go past in slow motion as if my psyche was determined to preserve every detail for posterity. And, forty nine years later, as an elderly cripple in North Devon, sitting in my favourite armchair dictating this narrative to my stepdaughter, as I fuss the badly behaved Jack Russell Terrier that is sitting on my knee, I still remember every moment.

A few months earlier, I had carried out what I considered to be an animal collecting expedition on behalf of Mrs Morley-John. I caught various small and interesting crustacea, having – reluctantly – had to release the enormous yellow spider crab that was far too large even to fit in Mrs Morley-John's aquarium. Whether or not it was the same species as the Japanese giant spider crab which is popularly believed to be the largest crab in the world, I don't know. But at the time, I certainly believed it was. I also found some sea anemones, but they perished on the way back to Peak Mansion, and Mrs Morley-John told me how they would have had to be fed individually with tweezers, and that they would not make good additions to her menagerie. So, I knew vaguely what I was doing, and I spent my eleventh birthday happily catching small fish, including two pufferfish, and some small invertebrates – shrimps, hermit crabs and two small sea urchins.

I knew from bitter experience the perils of overstocking an aquarium, and even at the age of eleven, I exercised restraint and common sense.

At the end of this magical day, there was ice cream and cake, and we went back home to introduce my new exhibits to their tank. We had placed the tank next to my bed, and that night I drifted to sleep watching these little creatures bustling about their increasingly complex daily lives.

Despite it being my birthday, I had to go to bed early, because the next day was to be a very important one, and we had an early start. Why? Because I was to go to hospital.

I was terrified. But, I had had the doctrine that an English gentleman always keeps a stiff upper lip and doesn't show emotion, especially in front of foreigners, drummed into me and so – despite all my inclinations on the subject – I marched into the hospital with my parents as bravely and with as much insouciance as an eleven year old boy with severe mental health problems could muster. This hospital was to be my home for the next month. I don't remember any more details of the hospital itself, but I remember my father taking my hand and my mother kissing me goodbye as they left, leaving me alone in the single occupant whitewashed room in Queen Elizabeth Hospital.

A Chinese orderly came in and, in a very

formal manner, told me to get changed into my pyjamas and lie on the bed. Being an obedient child, I did as I was bid, and lay down to await my fate. However, nobody had actually warned me about what was going to happen next, and I was completely unprepared for, what seemed to me like, a series of exquisite tortures and humiliations.

First, the Chinese orderly came in again, and without actually giving me any warning, pulled my pyjama bottoms down and got out a huge cutthroat razor. Being a child possessed of quite a macabre imagination, I naturally thought that he was going to geld me, and I started to cry. The orderly just looked confused, continued to sharpen the razor on a old fashioned leather strop, lathered up a handful of creamy suds from some old fashioned shaving soap, and covered first my left leg then my right leg in slippery foam all the way from my groin down to my calves. He then began to shave me.



Having been told that adults were always right, it didn't occur to me at this stage to ask what was going on and why he was doing all this. Indeed, it wasn't until he had finished shaving both legs and sprayed them with what I believe was chlorhexidine and pulled my pyjama bottoms back up, that I realised that I was not going to be turned into a eunuch. He shuffled out with his paraphernalia and it was only then that I realised that this whole embarrassing and humiliating interchange had taken place without a word having been spoken on either side. My next visitor was a very old, Portuguese nun, presumably from one of the convents in the Portuguese territory of Macao, just across the Pearl River estuary. The Portuguese first arrived in Macao in the 1550s, and therefore had been colonial masters of the territory for three hundred years by the time the British arrived in Hong Kong in the mid 19th Century. Macao had also not been formerly occupied by the Japanese during the Second World War, and it



could well be said that Macao was far more Portuguese than Hong Kong had ever been British. Portugal being a Roman Catholic country, there were more convents and monasteries in their territory than had been in ours, which resulted in the fact that if you were to meet a nun in Hong Kong, she was quite likely to have been of Iberian origin.

This particular nun seemed absolutely ancient to me. She was, I thought at the time, probably the oldest person I had ever seen; bent, shrivelled, and with almost translucent skin through which a network of interlocking blood vessels could be easily seen. And, it appeared that she spoke very little English.

But my father had always taught me that, despite cultural differences, all religions basically worship the same God, and I took comfort from the fact that this tiny, shrivelled old lady, who looked remarkably like one of the semi-transparent prawns back in my marine aquarium at Peak Mansion, wanted to pray for me and with me. Despite the fact that the second Vatican council had been a decade or so before, she prayed in Latin, or at least I think she did. It might have been in Portuguese, but it doesn't matter. We prayed together, she made the sign of the cross on my forehead, and disappeared as swiftly and silently as she had arrived.

During the next month that I was to spend in the hospital, she would arrive to see me most days, always unexpectedly, and always when there was no-one else there and at the most peculiar and erratic times of the day or night. It was as if she was only there to see me, and that her only objective reality coincided with one of the more arcane parts of my reality tunnel. Practically half a century later, I am not convinced that this wasn't, indeed, the case.

NEWS FROM THE POTTING SHED

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

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

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

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

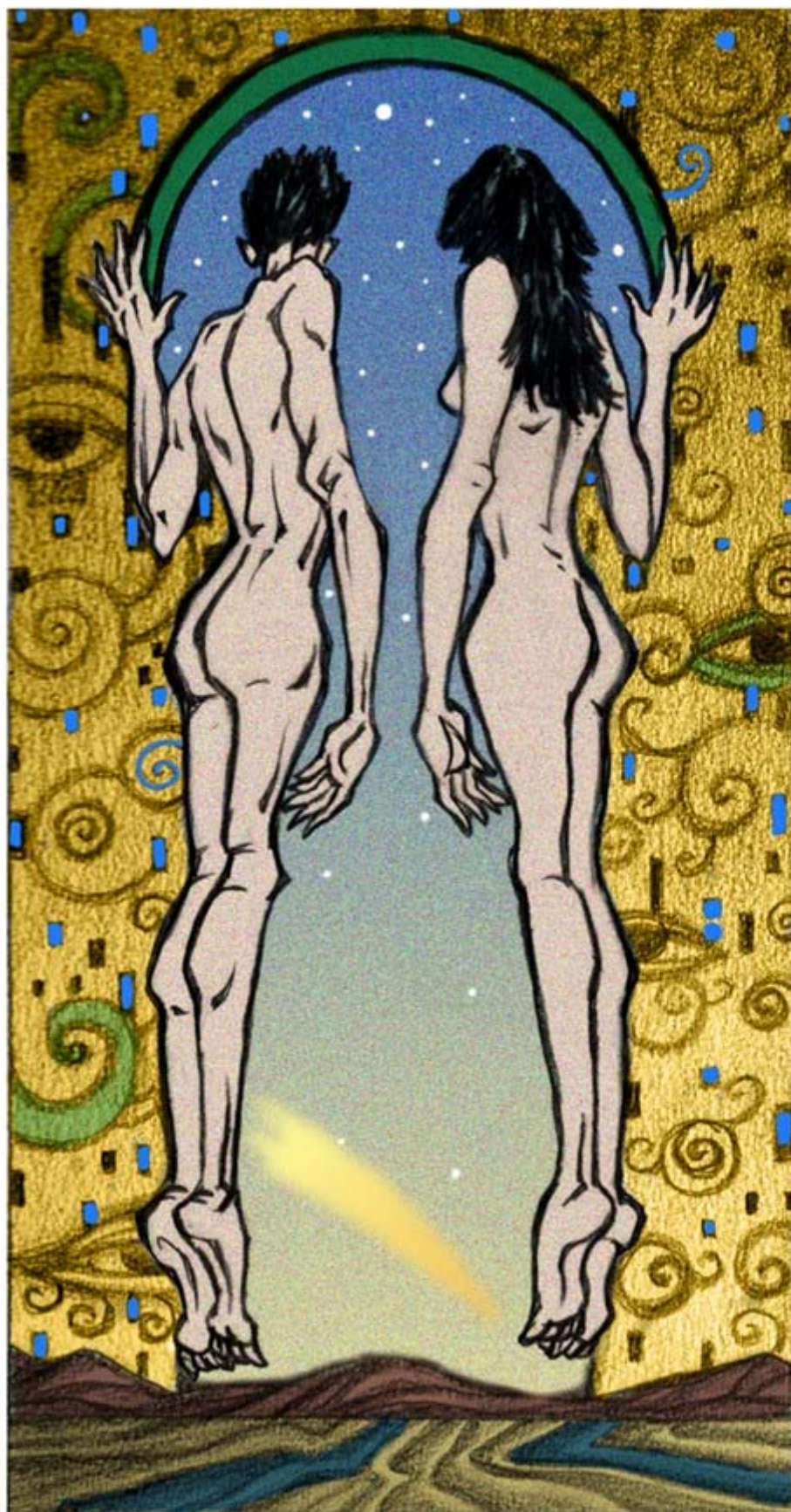
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

RAVENSGATE

*Here at the ravensgate
Time slips in like a flowering thief
Growing wild like the child she is
The woman grows within and without
A murmured word between raven and bird
Between heart and sky
Enter then and give your own sweet delight*







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!!!"

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GRETA THUNBERG

**NO ONE
IS TOO SMALL
TO MAKE
A DIFFERENCE**



- **Paperback:** 80 pages
- **Publisher:** Penguin (30 May 2019)
- **Language:** English
- **ISBN-10:** 0141991747
- **ISBN-13:** 978-0141991740

The history-making, ground-breaking speeches of Greta Thunberg, the young activist who has become the voice of a generation

'Everything needs to change. And it has to start today'

In August 2018 a fifteen-year-old Swedish girl, Greta Thunberg, decided not to go to school one day. Her actions ended up sparking a global movement for action

against the climate crisis, inspiring millions of pupils to go on strike for our planet, forcing governments to listen, and earning her a Nobel Peace Prize nomination.

This book brings you Greta in her own words, for the first time. Collecting her speeches that have made history across Europe, from the UN to mass street protests, *No One Is Too Small to Make A Difference* is a rallying cry for why we must all wake up and fight to protect the living planet, no matter how powerless we feel. Our future depends upon it.

It was no accident that the last major guest speaker that I presented at the final (for now) CFZ Weird Weekend in 2016 was Steve Ignorant, best known as singer with the Anarchopunk group Crass. Because it was this band, and in particular a booklet that was given away free with their 1982 record, *Christ the Album*, that politicised me and set me on the path which I have followed - to a greater or lesser extent - for the rest of my life. It was Crass, and in particular this booklet, that showed me how people like me could control the means of production, take command of and therefore responsibility for, producing artistic, scientific and political statements in whatever medium they chose.

To misquote what Penny Rimbaud said about seeing a concert by The Clash in early 1977, I took Crass's example as a challenge to my creativity, and have been publishing my own books, magazines, records and films for very nearly forty



years.

I am afraid it is the prerogative of every generation, to – as it gets older – turn into miserable curmudgeons who complain about the mindset, culture, and behaviour of those successive generations who have come after them. Although I have tried not to fall into this psychosocial trap, I was guilty of something very much like it when I bemoaned the fact that, unlike me and my compadres, who, fuelled by the polenicism of people like Crass and righteous anger against the activities of people like Thatcher and Reagan, the young people who came in and out of the orbit of the CFZ until very recently, showed no interest in politics. Worse (to my mind) some even supported that egregious little shit, Cameron.

But in the last twelve months, everything

has changed. Last summer, a fifteen year old Swedish schoolgirl called Greta Thunberg unilaterally started to go on what she called a 'Climate Strike', sitting – every Friday – outside the Swedish parliament buildings in Stockholm and – without meaning to – kickstarting a global movement of young people that is now many hundreds of thousands, if not millions, strong. In the last year, this shy, autistic, but fiercely determined young woman has become a global phenomenon, and has been invited to speak at many multinational events, and governmental fora across Europe. She has met the Pope, she has met Bono, and she has met the United Nations. She has even been nominated for a Nobel Peace Prize.

This little book contains transcripts of her selected speeches, and makes stirring, if disturbing, reading. And, together with the other book that I am reviewing, will – I

believe – act as a polemical call to revolution as potent as was the 'Shock Slogans' booklet by Crass all those years ago.

Greta's book is the philosophical sociopolitical rationale behind this call to revolution, whilst the book by Extinction Rebellion, like other publications by Crass back in the day, is an engaging, and thrillingly dangerous manual in how to carry on this revolution out.

THIS IS NOT A DRILL

AN
**extinction
rebellion**
HANDBOOK



- **Paperback:** 208 pages
- **Publisher:** Penguin (13 Jun. 2019)
- **Language:** English
- **ISBN-10:** 0141991445
- **ISBN-13:** 978-0141991443

Extinction Rebellion are inspiring a whole generation to take action on climate breakdown. Now you can become part of the movement - and together, we can make history.

It's time. This is our last chance to do anything about the global climate and ecological emergency. Our last chance to save the world as we know it.

Now or never, we need to be radical. We need to rise up. And we need to rebel.

Extinction Rebellion is a global activist movement of ordinary people, demanding action from Governments. This is a book of truth and action. It has facts to arm you, stories to empower you, pages to fill in and pages to rip out, alongside instructions on how to rebel - from organising a roadblock to facing arrest.

By the time you finish this book you will have become an Extinction Rebellion activist. Act now before it's too late.

This book really should have been called 'Eco Rebellion for Dummies', because in its pages the Extinction Rebellion group, which has not yet been going for a year, has made headlines all around the world, and – most notably over Easter this year – brought large portions of London, the British capital, to a standstill. Furthermore, they did it in a way that has never been done before on such a large scale. They took the concept made famous by revolutionary groups such as the Yippies, Provo and King Mob, in the 1960s and early 1970s; using what Richard

Neville used to call 'Crazy Passionate Street Theatre' to make a serious political point. But they did it on a scale that I don't think has ever been attempted before.

My mate, Mick Farren, who died in 2013, was – together with the late Felix Dennis, who died shortly after him – part of the Yippie invasion of the BBC's *David Frost Show*, during which water pistols were squirted, expletives were recited on air, and a splendid time was had by all concerned. I never knew Felix (apart from exchanging a couple of emails with him) but I knew Mick well enough to know that he would be overjoyed at his streetfighting tactics being recycled and improved upon for a new tactical campaign. Indeed, in one of his last ever interviews, conducted with me in the back room of a pub in Brighton, when we were both slightly worse for wear, he said to me that if we as a society had any hope of continuing, we had to embrace a new 21st century type of Anarcho-Syndicalism, because only if we share together, and grow together as a society, eschewing the greed and sectarianism that has so blighted our species for so long, did we have any chance of survival.

This book lays out in exquisite detail how and why Extinction Rebellion was formed, and what they hope to achieve. And it explains the reasoning behind their methodology, and furthermore it explains how to join in with their actions, and what mind-set one needs to adopt in order to do so. It is an extraordinarily potent book, and one which I will be giving to quite a few of my extended family this Christmas.

In recent years, there have been many

blockbuster movies made about the "final battles in humanity's history". All of them feature superheroes, supernatural figures with awesome powers, and background of end times eschatology. But, if you will forgive me for appearing to be overdramatic, we are facing a battle for the future of our civilisation, if not our entire species. And these two books, which together will cost you less than a tenner, are essential reading for anybody who has even the slightest intention of getting involved.

As Steve Ignorant once said:

"Do they owe us a living?"

I think you all know the answer to that one.

These reviews are appearing in two publications, which I edit: *Animals & Men*, the journal of the Centre for Fortean Zoology, and *Gonzo Weekly*, which is an anarchic music and arts magazine. If you think that because these books have nothing to do with cryptozoology, music or art, they should not be appear in these publications, I would respectfully suggest that you are wrong and that you should approach this review with an open mind and an open heart.





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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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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/>

The other night, I was in bed with my trusty iPad, my lovely wife, my dog, various cats, and about half a litre of gin coursing around my veins. For no particular reason, I decided to go to a certain dodgy website upon which one can stream various films and TV shows and watch *Rocketman*, the much touted biopic of Sir Elton John. Having watched *Bohemian Rhapsody* through the same medium some months ago, I was interested to see how the two films compared.

After all, there were certain similarities between the career trajectories of the two acts; Freddie and Elton were/are both gay, and they both had the same manager, Scottish wheeler-dealer, John Reid. He was also, incidentally, Elton John's lover for five years, and was fired by Elton for financial misdemeanours. Although his parting with Queen was apparently amicable. So what did I think of it? It was okay. Perfectly entertaining in its own way, but it wasn't just the gin that precluded any great bits of it sticking in my memory. It was a fairly dull, but acceptable film.

Unlike *Bohemian Rhapsody*, there were no obvious (or at least, not obvious to me) places where historical facts had been thrown out the door in order to improve the narrative. As far as I could tell, everything that it said happened had happened, and – at the end – although John Reid came over as a bit of a prick, Elton – like most of his albums between 1970 and 1976 – came over as mostly pleasant and reasonably entertaining.

Forgive me for sounding so lukewarm about this film. I think, by the way, that the version I saw was the expurgated version that had been sanitised for the Chinese market, with all the overtly gay sex scenes having been taken out. I am not too sure whether graphic portrayals of bumming would



have improved the entertainment quotient of the movie. It wouldn't have done for me, anyway, not because I am in any way homophobic, but that I find that sex of whatever colour or creed is not really a third party spectator sport, and I don't think that it would have done anything to improve the narrative.

So would I go and see it at 'The Pictures'? No, probably not. Would I recommend it to all you good people in readership land? Yes, as long as you didn't have to pay for it, and you were already someone who quite likes the music of Sir Elton. Otherwise, it would just be a waste of two hours of your life, possibly more if they kept the bumming in, that you would never get back.

Bye bye until next issue.

Hare bol,
Jon



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