

# GONZO



In this rollicking royal  
issue, Doug goes to see **Yes**,  
**Asia**, **Carl Palmer**, **John**  
**Lodge** from the **Moody Blues**,  
and the inimitable **Arthur**  
**Brown**, **Steve Andrews** (**The**  
**Bard of Ely**) goes to see **Bob**  
**Dylan** and **Neil Young** in  
Hyde Park, **Alan** goes to see  
**Jonathan Wilson**, **Jon** gets  
all **Metaphysical**, and **Graham**  
looks at the latest twists  
and turns in the  
saga of the  
**Hawkwind**  
trademark  
dispute...

#351/2

# ROYAL AFFAIR

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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. I live in hope that we get a steady stream of new readers and therefore, every few issues, I tell the story of how and why this magazine came into being. Basically, I have been self-publishing and editing magazines since I was ten years old,

and from about 1974 onwards, they have tended to have an ever increasing quotient of rock and roll music and allied things nestled within their pages. I published my first purely music magazine (well, music and a smattering of politics) in 1984, and have tried on and off ever since. So, when my old friend, Rob Ayling, the grande fromage of Gonzo Multimedia, asked me to do a record company newsletter, I diffidently asked him whether I could do a regular magazine instead. And, showing an immense amount of trust in me (trust which I hope has been justified), he acquiesced. And here, seven years later, we are. To put it in more detail: I am sitting in what my mother used to call the 'drawing room', dictating deathless prose across the aether via my trusty iPad, while my beloved mother in law, several cats, and a small dog called Archie, look on with interest. And, I forgot to mention, that the person who is taking my dictating, all the way away in Norfolk, is my beloved stepdaughter, Olivia, who – one day a week – doubles as my





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Although I very seldom leave the seclusion of my tumbled down little cottage in rural Devonshire, I can saunter up and down the digital highways and byways, observing what is going on, and occasionally even participating to a certain extent.

amanuensis. There, that brings you up to date. Now, on with the show.

As regular readers of this column will know, two years ago almost to the week, I avidly followed the goings on in Liverpool when the Justified Ancients of Mu Mu held their massively successful 'Welcome to the Dark Ages' event. I have been following the cultural reverberations of those three days here, in these pages, ever since but this week I realised that something quite possibly even more important had taken place on those three days. Because those three days were the first time that I realised that Twitter gives one an eye on the universe that is unparalleled in these decadent days, and allows one to be a sort of virtual flâneur for the digital age. Although I very seldom leave the seclusion of my tumbled down little cottage in rural Devonshire, I can saunter up and down the digital highways and byways, observing what is going on, and occasionally

even participating to a certain extent. This is a privilege which could never have been granted me during previous parts of the human existence, and it may well be that – if the cultural multiverse becomes ever more exponentially complicated or even if the prophets of doom are correct and we all disappear up our own existential sink hole – I may be one of the only generations in human history that is able to do so.

As someone who cut their eye teeth on reading novels from the golden age of science fiction, I have always been rather interested in the concept of 'psychohistory' as defined by its originator, Arthur C. Clarke. For those of you who are not familiar with the concept, Psychohistory depends on the idea that, while one cannot foresee the actions of a particular individual, the laws of statistics as applied to large groups of people could predict the general flow of future events. Asimov used the analogy of a gas: An observer has great

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difficulty in predicting the motion of a single molecule in a gas, but with the kinetic theory can predict the mass action of the gas to a high level of accuracy.

My favourite author, Robert Heinlein, briefly visited a similar concept in his 1982, *Friday*, which is one of his less well regarded and important words. However, my work as a Fortean Zoologist over the last three decades or so has made me very aware of the way that events often happen in loosely connected groups, and that the further back one spans, the more patterns one can perceive amongst what might originally have appeared to be completely disparate events.

A good example of this is when remarkably similar, if geographically distinct, things take place at various locations on the globe at roughly the same time. This is what some Forteans have labelled the 'copycat effect' and is what my old friend and mentor, Tony

'Doc' Shiels, meant when he told me that:

"I don't know what all you fockin' Forteans get so riled about. It's all just stuff. And it's the way the fockin' universe works. So fockin' get used to it!"

I have discovered a very similar mechanism taking place when I use Twitter. The people that I 'follow' on Twitter are involved in a wide selection of disciplines. They come from the worlds of politics, music, art, science, climate protest, entomology, and video games. And they include people who are devotees of the aforementioned Justified Ancients of Mu Mu, of Greta Thunberg, and of my old mate, Mr Biffo, who is a columnist for this very magazine. One would have to look very hard to find any more disparate characters than Messrs. Drummond, Biffo and Thunberg, but I think you will see from





this very partial list that I have given that the people in whose writings I am interested are – indeed – an interesting cross section of various important (?) subsets of digital society.

And, not entirely to my surprise because I long ago decided to acquiesce to my old mentors instructions to “fockin’ get used to it”, I have begun to notice some unexpected patterns of events and ways of thinking, which I assume correspond quite closely to different eddies on the surface of the Noosphere. And I am finding this whole exercise quite fascinating.

In the last issue, I quoted John Higgs’s supposition that even as Alan Moore had suggested in *From Hell*, a combination of events set in motion by the Jack the Ripper murders and the subsequent birth of Adolf

Hitler defined much, if not all, of the twentieth century that the psychogeographical unholy magick kick-started into place when the Justified Ancients of Mu Mu burned a million pounds in a boat house on the Scottish island of Jura, three equally crazy-passionate pieces of magick (Welcome to the Dark Ages, Mr Biffo’s Digitiser Live, and Cerne to CERN, organised by Daisy Eris and John Higgs) may well have interesting effects on the surface of the great Noosphere ocean, and therefore upon the way that reality (whatever that means) is going to operate in the near future. And, whether or not these things are connected, and we will just have to wait and see on that, I have noticed a number of interesting things that I now put before you without any attempt at analysis.





- There are great expanses of forest fires in the Arctic.
- It appears that there may have been a nuclear accident in Russia.
- This is the best year for some incredibly rare visiting species of moth in the UK for many years.
- Some of the most interesting music being made at the moment is by women.
- Whilst some pieces of ecological campaigning are going extraordinarily well, others seem to be going extraordinarily badly.
- Bill Drummond and Stephen Clarke1980 have been doing something strange in Northern Ireland.
- Our new Prime Minister seems to be offering all sorts of things that previously the Government was not able to afford.
- There are concentration camps on the United States border with Mexico.
- Some of the most significant music being made now seems to tip a nod to both Throbbing Gristle and the more apocalyptic end of traditional folk music.

So what does this mean? Does it mean anything? Well, I believe that everything means something but – I'm afraid – we're all just going to have to watch this space.

Hare bol,

Jon

Justified Ancients of Mu Mu, Robert Heinlein, Isaac Asimov, Alan Moore, John Lennon, Yoko Ono, Paul McCartney, Michael Jackson, Yes, Nick Cave, Rod Stewart, Penny Lancaster, Neil Young, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Erling Sachs Wicklund, David Cloud Berman (born David Craig Berman), Danny Doyle, Francesca Sundsten, Nick Wonder (born Nick Walusko), Martine van Hoof, Henri Belolo, Stephen M. Perry (aka Lizzie Grey), Vilen Tokarev, Robert Sage Wilber, Damien Richard Lovelock, Ian Gibbons, Jim Cullum Jr., Paul Grace, The Fall, The Fall's Mark E Smith and Ed Blaney, John Denver with the Mitchell Trio, Man, Justin Hayward, Nico, Michael Bruce, Steve Andrews, Bob Dylan, Neil Young, Sam Fender, Boy Azooga, Laura Marling, Cat Power, Doug Harr, Arthur Brown, Alan Dearling, Jonathan Spencer Wilson, Kev Rowland, Wayfarer, Witchskull, Witchsorrow, Yesternight, Kenny Mitchell, Greenrose Faire, Carl Marshall and Geordie Jackson, Dark Matters, Charles Manson, Tony Klinger, Mr Biffo, Digitiser, Roy Weard, C J Stone, Hawkwind, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet

### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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

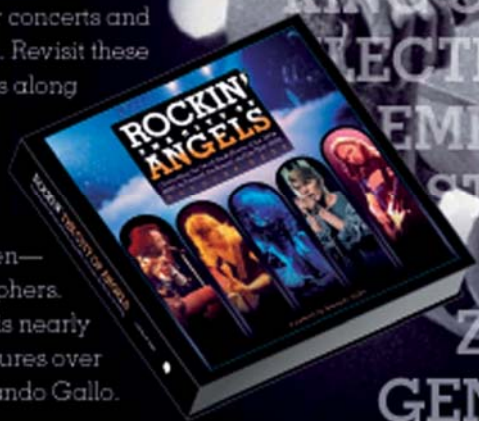


# ROCKIN' THE CITY OF ANGELS

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

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 REGGAE 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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**ABOVE US ONLY A HOME DVD RELEASE**  
<http://www.music-news.com/news/Underground/123859/John-Yoko-Above-Us-Only-Sky-gets-home-entertainment-release>

John & Yoko: ABOVE US ONLY SKY shares the untold story of John Lennon and Yoko Ono's unique relationship, and the artistic journey that culminated in the iconic Imagine album. This feature-length documentary film, directed by Emmy Award Winner and Oscar nominee Michael Epstein, explores how the art, activism, politics and music of the pair lead to the creative and personal collaboration that defined an era.

A compelling new commentary follows the creative journeys John and Yoko took to arrive at Imagine, as well as their paths to the innovative music film Imagine and Yoko's lesser-known but extraordinary album Fly. Through a deep dive into previously unreleased recordings, including the first demo of 'Imagine', and unseen film, as well as both archive and brand-new interviews, ABOVE US ONLY SKY lays bare childhoods scarred by inequality, racism, exploitation and the horrors of war—and later redeemed by love and art.

Yoko said, "Rock/pop songs appeal. They talk to people. And there's nothing like that. Imagine was a result of that. Both of us knew that we were talking in a way that people understand. The fact that 'Imagine'



"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

as a song was written and put out in the world was magical. And I hope you will smell the magic of it. I feel in the big picture the fact that John and I met - was to do this song."

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

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

#### MACCA'S MEMORY

<http://www.music-news.com/news/UK/123716/Paul-McCartney-struggles-to-remember-his-old-The-Beatles-hits>

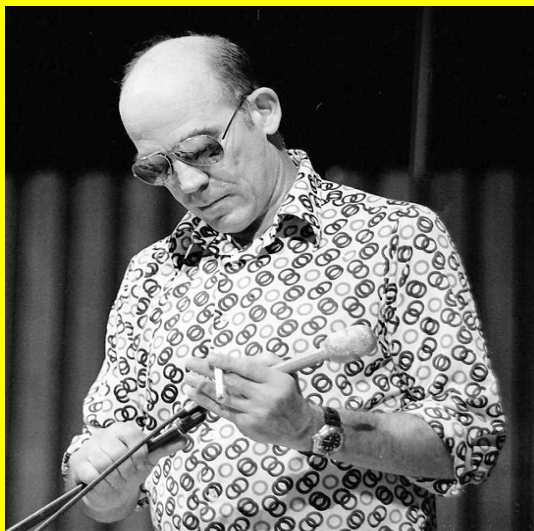
Paul McCartney has to be reminded how to play his old hits with The Beatles - because there are "an awful lot" to remember. Speaking to Britain's Daily Mirror newspaper, the 77-year-old reflected on his extensive back catalogue, which spans the singer-songwriter's six-decade career. And sharing how he deals with memorising the tracks for his live shows, the Let It Be



hitmaker confessed he relies on his bandmembers to help jog his memory.

"I have to re-learn everything. I've written an awful lot, you can't retain them all," he shared. "We go in rehearsal and I'm (like), 'Oh yeah, that's how it goes.'" When asked if he believes the songs are 'pretty good', the Hey Jude hitmaker responded: "I do, I





## 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...

"Which is not really a hell of a lot to ask, Lord, because the final incredible truth is that I am not guilty. All I did was take your gibberish seriously... and you see where it got me? My primitive Christian instincts have made me a criminal."

Hunter S. Thompson

really do. Some of the old songs you say: 'Oh, that's clever, I wouldn't have done that.' "It's exciting to think that still works. We were a little rock and roll group from Liverpool, it just kept going."

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

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



## STILL ON HIS THRONE

<http://www.music-news.com/news/UK/123956/Michael-Jackson-accuser-unhappy-MTV-award-is-still-named-after-King-of-Pop>

Michael Jackson accuser Wade Robson has blasted MTV bosses for refusing to remove the pop star's name from their Video Vanguard honour. Rapper Missy Elliott was named the 2019 recipient of the trophy on Monday, when it became clear she will be receiving the Michael Jackson Video Vanguard Award at the



## The Gospel According to *BART*

My favourite roving reporter sent me a very poignant piece of news this week. It confirms something that I had been told in confidence, but which had not been confirmed...

The version of Yes featuring Jon Anderson, Trevor Rabin and Rick Wakeman will split after a final tour in 2020.

The possibility of new music remains, but the decision will be made based on its quality, Rick Wakeman confirms. Yes ARW initially began working on ideas together back in 2011, but didn't become fully active in 2016. They went on hiatus earlier this year.

"We feel it's sort of come to the end of the road," Wakeman told *Billboard* in a new interview. "None of us are spring chickens anymore, although Trevor still has a '6' in front of his age, whereas Jon and I don't. I think we'll thoroughly enjoy another [tour] and then I think we can sort of proudly close the lid on it, very happy in our belief that we've done it proud."

He confirmed Yes ARW had "a couple of things we've worked on that we think are good enough," but added: "we always said ... we wouldn't just release stuff for the sake of releasing it. I think when we start on the farewell dates, we'll analyze what we've done and go, 'OK, what can we make of this?' I would like to think we can leave one final burst of music that we can be proud of and, perhaps, we'd like to think that Yes fans have been waiting for."

<https://ultimateclassicrock.com/yes-arw-final-tour/>

MTV Video Music Awards later this month.

Choreographer Robson, who was one of the two men to come forward with shocking claims against the late King of Pop in director Dan Reed's *Leaving Neverland* documentary, accepts MTV's decision not to wipe Jackson's name off the award, but insists it's "unfortunate".

"I don't personally need MTV to do one thing or the other, but as child abuse survivors all over the world watch to see whether society will support them or not if they have the courage to come forward, in that regard, it's an unfortunate choice," Robson told *TheWrap*. The award was named after Jackson in 1991.

### FLY AWAY HOME

<http://www.music-news.com/news/UK/123974/Nick-Cave-has-a-special-connection-to-ladybirds-following-son-s-death>

Ladybirds have become very special to rocker Nick Cave following his teenage son's tragic death in 2015. Arthur Cave died after falling from a cliff in East Sussex, England and his dad now reveals his late son's childhood obsession with the red and black insects has become his - because they keep showing up in his life. "Two days after our son died, (my wife) Susie and I went to the cliff where he fell," Cave wrote in response to a fan's query during a question-and-answer session on his website. "Now, when Arthur was a small child, he always, always, had a thing about ladybird beetles. He loved them. He drew them. He identified with them. He constantly talked about them."

"As we sat there, a ladybird landed on Susie's hand. We both saw it, but said nothing, because even though we recognised the sad significance of it, we were not about to belittle the enormity of the tragedy with some sentimental display of magical thinking. But we were new to grief. We were unaware of grief's particular



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appetites. When we returned home, as I was opening the door to our house, another ladybird landed on my hand." Cave went on to explain the insects have been present on several other significant occasions following his son's death.



**PENNY FOR HIS THOUGHTS**  
<http://www.music-news.com/news/UK/123839/Rod-Stewart-s-wife-broke-bus-driver-s-nose-defending-her-husband>

Model Penny Lancaster once "kicked a bus driver in the face and broke his nose" when he tried to start a fight with her husband Rod



Stewart. Penny, 48, married the 74-year-old Maggie May rocker in 2007, and often accompanies the star while he's out on the road. And speaking on British daytime show Loose Women on Wednesday, she revealed she was once forced to intervene during a heated disagreement between Rod and the driver.

"He suggested my partner get out and have fisticuffs in the road," she shared, explaining the driver was ready to engage in a physical fight with the musician. "My other half was on his back with this driver twice his size over him with his fist back. I thought, 'This could be a fatal blow'. In a bid to free her husband, Penny revealed she "grabbed the back of (the driver's) hair and... kicked him in the face" and admitted, while she's

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 Feb 24, 1877.



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"ashamed" of her actions, they were effective.

## YOUNG MAN BLUES

<http://www.music-news.com/news/UK/123733/Neil-Young-too-busy-on-films-for-Crazy-Horse-reunion-tour>

Neil Young has upset fans by announcing he won't be touring on the back of his Crazy Horse reunion. The rocker is gearing up for a new studio project with his most famous backing band, but there won't be any tour dates this year (19), because Neil is too busy making movies. In a post on his Neil Young Archives site, he explains he will be "devoting the rest of this year to Shakey

Pictures projects that deserve our focused attention to complete and deliver at their highest level". He adds, "We will be in the editing suites for the duration of 2019, putting some parts of this together for you. Thanks for coming to our shows! We plan to be back in 2020!" The 15 movies he is working on span almost 50 years of concerts and they include an animated film by Micah Nelson - a member of Young's most recent backing band Promise of the Real. Young reunited with Crazy Horse for their first studio album since 2012's *Psychedellic Pill* earlier this year (19).



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fossilised bones had been misidentified as a peculiar specimen of *Massospondylus*, one of the first named dinosaurs. But a detailed analysis of the 200m-year-old skeleton, which includes an almost complete skull, led researchers to conclude that the remains not only represented a new species but belonged to an entirely new genus too.

Named Ngwevu intloko, which is Xhosa for "grey skull", the creature measured about 4m from the tip of its snout to the end of its tail and may have weighed as much as 300kg (660lb). It walked on its hind legs and had a barrel-shaped body, a long, slender neck and a small, boxy skull. Though predominantly a plant-eater, Ngwevu may have taken small animals too when the opportunity arose. Paul Barrett and his PhD student Kimberley Chapelle at the Natural History Museum in London identified the new species after comparing the bones with a haul of other museum specimens. Details of the discovery are published in the journal *PeerJ*.

**CHIHUAHUA CARRIED AWAY**  
[https://www.theguardian.com/uk-news/2019/jul/22/seagull-carries-](https://www.theguardian.com/uk-news/2019/jul/22/seagull-carries-away-dog-from-garden-devon)



### away-dog-from-garden-devon

Owner appeals for information after Gizmo the chihuahua was taken from house in Paignton. Four-year-old Gizmo has not been seen since he was snatched by the seagull on Sunday afternoon. A dog owner has asked for help to be reunited with her miniature chihuahua after a seagull took it from a garden in Devon. Becca Hill, 24, from Paignton, has appealed for information about four-year-old Gizmo,



**H. E. HUTCHINGS,**  
 (Successor to W. M. LEGGATE) 180 MAIN ST. & 7  
 MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Oil and Tint WHIPS, &c. Repairing done at short notice.  
 Worcester, Jan 15

**PRATT, DOWNES & SCOTT,**  
 (Successors to T. W. & O. P. BARRETT)  
 155 Main St. Worcester, Mass.  
 Feb 24, 1877.



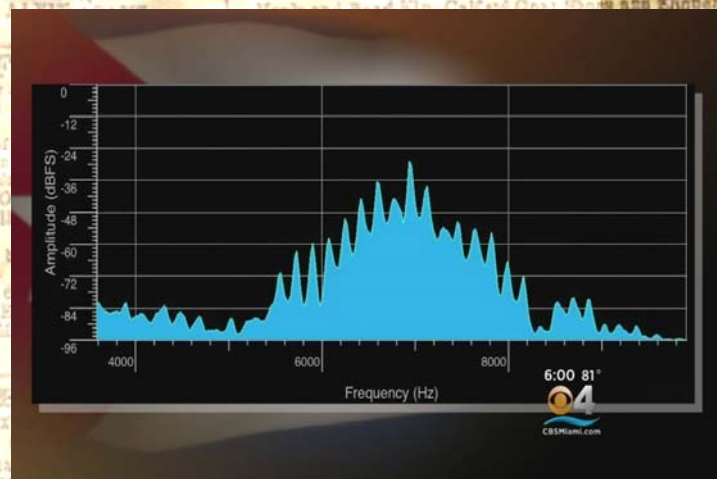
who was carried away on Sunday afternoon.

She told the Devon Live website: "My partner was in the garden putting the washing out at the time and suddenly he saw it swoop down. It carried Gizmo a fair way as we couldn't see him any more. I have no idea if he was dropped or where he is now." Hill also wrote on Facebook: "Please, please, please, anyone finds a chihuahua he's mine, a seagull took him from my garden." She said her six-year-old daughter was upset and missing the dog but did not witness Gizmo being taken away. Hill, who owns three chihuahuas, said she had heard reports of seagulls snatching dogs but never expected it to happen to her.

## USE YOUR WHEELS IT IS WHAT THEY ARE FOR

<https://www.telegraph.co.uk/news/2019/07/23/us-diplomats-brains-shrunk-sonic-attacks-cuban-embassy-scientific>

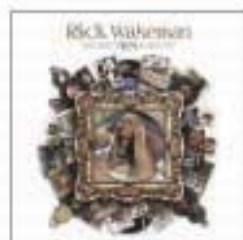
American diplomats' brains shrunk following an alleged sonic attack on the US Embassy in Cuba, according to a new study. State-of-the-art imaging of staff members who suffered headaches, nausea and memory loss after hearing mysterious noises reveals "significant" structural changes, scientists have revealed. Blame for the spate of unusual symptoms that



# SONIC ATTACK



# MORE MASTERPIECES from RICK WAKEMAN



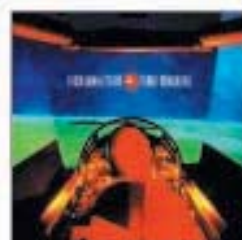
## TWO SIDES OF YES

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



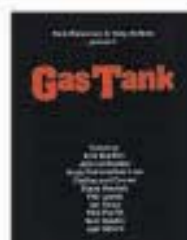
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2012DVD



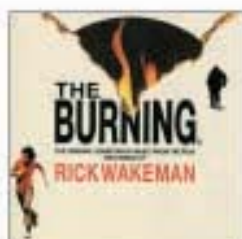
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG241-60



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



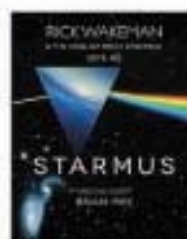
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



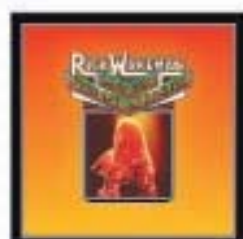
## STARMUS

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



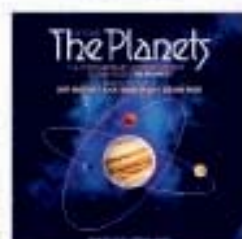
## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG40005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers





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of Patents, in support of the U. S. Patent Office, for re-  
ceiving and forwarding to the said Office, letters or  
manufactures to be patented, or deposited things, which  
will be sent free of expense and risk and will dispen-  
se, prepare, Certificates, Specifications, Assignments, and all  
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, for the sale 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, Baskets, &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** **Y 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 & CO'S Street**  
**Boston: J. H. KNIGHTS HAT STORE, 153 Main St.**  
**Worcester: E. S. LEONARD.**

Feb 24, 1847.

**PRATT, DOWNES & SCOTT,**





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.

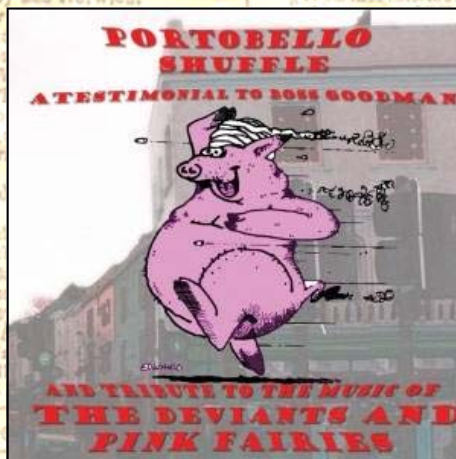






# I'M ON BOARD!

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,  
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MICHAEL DES BARRÉS ON

# LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS  |   
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)



"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 "Just popping into Starbucks, better bring my penis with me" starter pack...



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.







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!

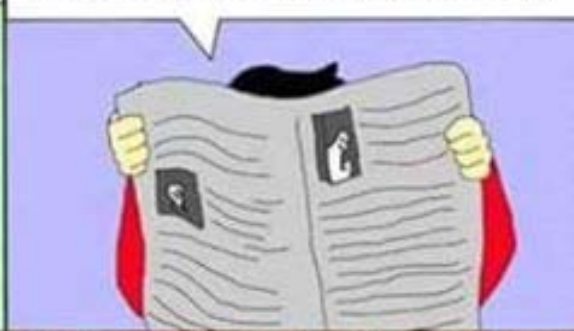
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Bye Daddy! I'm leaving  
for my date tonight!



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 299 – Nine Dreams

John Lennon: #9 Dream  
PJ Harvey: When Under Ether  
Mya PB: Is This Love  
Talk Talk: New Grass  
Isaac Hayes: Hyperbolicsyllablesque  
Gilli Smyth: Taliesin  
Trinity Ward: Invisible Reflections of the Machine God  
The Incredible String Band: Maya  
Julia Holter: Horns Surrounding Me  
Nicky Haslam: Soliloquy  
John Cooper Clark: Beasley Street  
The Infinite Trip: Underworld Dream  
Eat Static: Science of the Gods  
Television: Ain't That Nuthin' (Run Through)  
Baba Zula: Asikalarin Sozu Kalif  
Michael Nesmith: Closing Theme (Lamp <sup>Post</sup>)

[Listen Here](#)





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

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

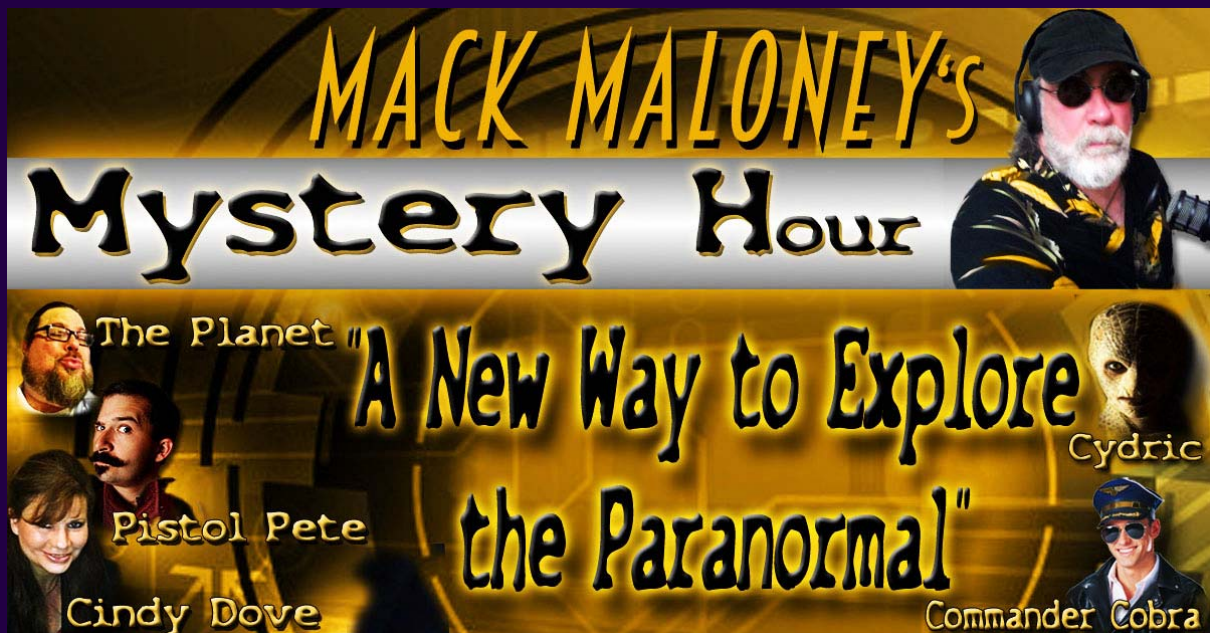


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<https://www.facebook.com/TheEmeraldDawn/>  
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 Telergy  
<https://www.facebook.com/telergymusic/>

Listen  
Here

Friday Night Progressive





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

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

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



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### THE DOUBLE TIME MACHINE SHOW

Mack, Juan-Juan and Commander Cobra talk with Marlene Pardo of the Miami Ghost Chronicles. Switchblade Steve with another "Report from the Fringe." The "Mack Maloney's Haunted Universe" free book giveaway continues. Plus two segments of 10 Questions for Juan-Juan, including a trip back in time to Halloween night.



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



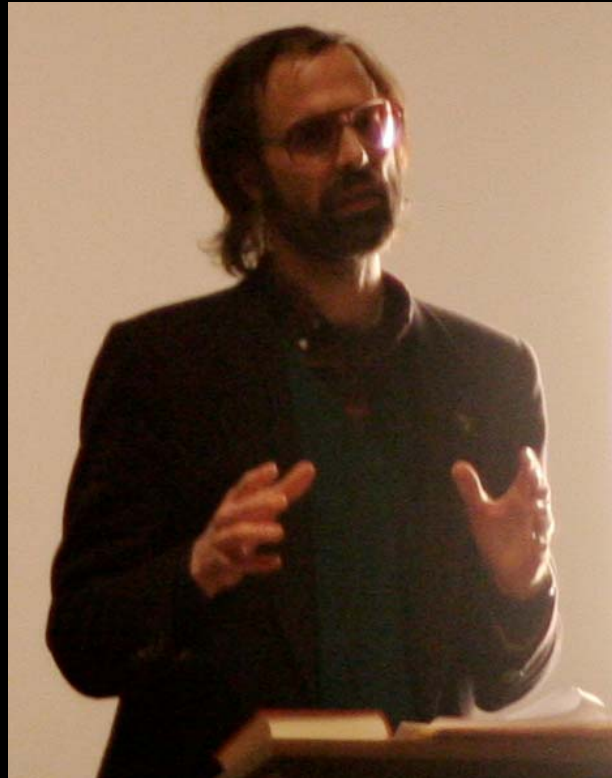


### **Erling Sachs Wicklund** **(1944 - 2019)**

Wicklund was a Norwegian jazz trombonist, composer, arranger and journalist, known for a series of jazz programs on NRK.

Wicklund studied musicology, art history and English at the University of Oslo, composition and arranging at "Dick Grove School of Music" in Los Angeles, and trombone at Musikkonservatoriet in Oslo. From the 1960s he played in "Veitvet Musikkskoles storband", "Universitetet i Oslo Storband", Filharmonisk Selskaps Orkester, orchestras at Chat Noir, Det Norske Teatret, Oslo Nye Teater, Nationaltheatret, "Thorleif Østerengs storband", "Radiostorbandet" as well as at Club 7, bands led by Arild Wikstrøm and Earl Wilson's "Band No Name". From 1968 he has been music producer and journalist at NRK. Radio host at NRK P2 and NRK Jazz. He is also the leader of his own bands "Storeslem", "Streetswingers", "Sixpack", "Take Five", "Trombone for Two". His newest band was the octet "Octopus".

He died on 8<sup>th</sup> August, aged 75.



### **David Cloud Berman** **(born David Craig Berman)** **(1967 – 2019)**

Berman was an American musician, singer, poet and cartoonist best known for his work with indie-rock band the Silver Jews.

In addition to the six full length albums that Berman wrote and recorded with the Silver Jews, he also released two books: *Actual Air* (1999) and *The Portable February* (2009). In early 2019, Berman returned to music under the new band name Purple Mountains, releasing an eponymous debut album in July 2019, which would be the final musical project attributed to him before his death on August 7, 2019.

While at the University of Virginia, Berman began writing and performing songs (often left on friends' voice message machines) with his band, Ectoslovakia, primarily composed of UVA classmates Stephen Malkmus and Bob Nastanovich.

Berman died on August 7th, aged 52.

# THOSE WE HAVE LOST





### **Danny Doyle (1940 – 2019)**

Doyle was an Irish folk singer born in Dublin. During the 1960s and 1970s, he was one of the top Irish singers, regularly featuring in the Irish charts and scoring three No.1 singles. He has recorded 25 albums and is known for top of the Irish chart songs titled, "Whiskey on a Sunday", "A Daisy a Day" and "The Rare Auld Times".

After leaving school at the age of fourteen, Doyle started doing odd jobs, including working as general factotum in Dublin's Pike Theatre, where he began to pick up, from the travelling players, songs from the Irish countryside.

During the 1960s and 1970s, he was one of the top Irish singers, regularly featuring in the Irish charts and scoring three No.1 singles. His song The Rare

Auld Times notably displaced ABBA's "Take a Chance on Me" after just one week at the top. He recorded 25 albums, including *Emigrant Eyes*, a collaboration with his sister Geraldine, a comedian popular in Australia.

Doyle died on 6th August, at the age of 79.

### **DANNY BOYLE & THE IRISH MOON**

#### **LEAVING SCHOOL @SIXTEEN**

Wandering worker wended his way to England  
Released 'STEP IT OUT MARY'

(which charted in Ireland)

Later he would have three top No.1 hits  
(hard for an Irish balladeer!

His most famous song being  
**WHISKEY ON A SUNDAY"**

He had a show band MUSIC BOX.

He moved to Vermont in 1983.

Some like his "A DAISY A DAY"/others "IF YOU

# THOSE WE HAVE LOST



COULD WAIT.." I have always liked his MOON SONGS-  
THE RISING OF THE MOON,  
MOON SHINE ON ME,  
UNDER A CONNEMARA MOON..

His gentle voice  
reminds one of THE GOOD AULD DAYS..  
Always time to STEP IT OUT,MARY!  
So-Sing to me of Irish lassies  
and that Kerry Moon again...

Thom the World Poet



**Francesca Sundsten  
(1960 – 2019)**

Sundsten was a contemporary American artist. She began painting seriously in her early 20s, and enrolled at the San Francisco Art Institute in 1984. Sundsten's interest was in representational painting, a style which was discouraged in her undergraduate programme, and after seeing an Odd Nedrum exhibit at the San Francisco Museum of Modern Art, she travelled to Oslo to study with him.

Sundsten also played bass for the art-punk Seattle band The Beakers, and was married to King

Crimson drummer Bill Rieflin.

She died c. 7<sup>th</sup> August, aged 58-59.



**Nicky Wonder  
(born Nick Walusko)  
(1960 – 2019)**

Wonder was longtime guitarist for Brian Wilson and cofounder of power pop band the Wondermints. has died. He was 59.

He formed the Wondermints with Darian Sahanaja in 1992. The band released their self-titled debut album in 1995, followed by a covers album, *Wonderful World of the Wondermints*, in 1998, 1999's *Bali* and 2002's *Mind if We Make Love to You*.

The band would eventually meet Wilson during a charity tribute show dedicated to the Beach Boys cofounder in Los Angeles, California, when he unexpectedly showed up backstage. The chance meeting led to the band backing Wilson at a couple of radio shows and a few years later they were invited to back Wilson on his tour in support of solo album, *Imagination*. The Wondermints officially became a part of Wilson's touring band in 1999.

Wonder performed on and contributed to several of Wilson's other albums, including 2004's *Gettin' Over My Head*, 2008's *That Lucky Old Sun*, 2010's *Brian Wilson Reimagines Gershwin*, 2011's *In the Key of Disney* and 2015's *No Peer Pressure*, along with his appearances on several live

# THOSE WE HAVE LOST



albums. He also performed on Billy Joel's 2005 LP, *My Lives*, and played guitar on the Beach Boys' 2012 album, *That's Why God Made the Radio*, and 2013's *Made in California*.

He died, aged 59, on 7<sup>th</sup> August.

## SMILE!

WE ALL LOVE BRIAN WILSON  
(Even when Brian Wilson  
does not love Brian Wilson)

But one thing we all agree upon—

SMILE! may be his best album  
which is EXACTLY what Nick Walusko felt  
when he bonded with his WONDERMINTS  
bandmates over bootleg versions of SMILE  
This love ended with Nicky Wonder being in

Brian's touring bands since 1999

and in being part of Brian's records-  
'GETTING IN OVER MY HEAD'

as well as BRIAN WILSON PRESENTS SMILE!

What is most astonishing is Brian's

speech to honor Nicky-

praising both his musical dexterities /as well as his  
good nature

Hard to merge life and art-what a Nicky Wonder

Worthy of his WONDERMINTS!

Thom The World Poet



**Martine Van Hoof**  
(c1971 – 2019)

Together with Ruben Block (later Triggerfinger),  
Belgian van Hoof founded Tiny Tinne & The Texas

Jumpers in 1992, which later had underground  
success as Sin Alley. She then founded AngeliCo,  
an indie band that also included Tom Van Stiphout,  
Axl Peleman and Mario Goossens, before forming  
her new band Dashboard Darling.

She died on 7<sup>th</sup> August, aged 48.



**Henri Belolo**  
(1936 - 2019)

Belolo was a French music producer and songwriter  
active during the disco era. He started his career as a  
club DJ and A&R man. In the 1970s, with his  
friend, composer Jacques Morali, he worked in the  
United States, creating The Ritchie Family as well  
as their most successful group, Village People.

Belolo grew up in Morocco, listening to music  
introduced by US troops as well as that of African  
musicians. He studied business in Casablanca,  
before traveling in 1956 to Paris, France, where he  
met record company owner and producer Eddie  
Barclay. Belolo worked with Barclay, importing and  
promoting records, and started working as a  
club DJ, work which he continued after returning to  
Casablanca.

In 1960, he was recruited by Polydor Records in  
Paris to work in A&R and as a producer, where he  
worked on albums by Georges Moustaki, Serge  
Renée, and Jeanne Moreau. He also organized  
concerts in Paris by James Brown, the Bee Gees and  
others. He then set up his own record label,  
Carabine, and music publishing company, Scorpio  
Music, and in the early 1970s began  
licensing disco records.

# THOSE WE HAVE LOST



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In 1978, he and Morali set up the group Village People, seeing their image of gay stereotypes as a way to embody a certain partying spirit. Belolo and Morali began working with the band and presented their demos to Neil Bogart of Casablanca Records, who agreed to release the band's records. He died on 3rd August, aged 82.

**Stephen M. Perry  
(aka Lizzie Grey)  
(1958 – 2019)**

Perry, who used the stage name Lizzie Grey, was an American professional musician. He is perhaps best known for his membership as a guitarist in the heavy metal band London and for co-writing the Mötley Crüe song "Public Enemy #1". From 1990 until his death in 2019, he performed with the glam rock band Spiders & Snakes.

He was the guitarist for the band Sister with Blackie Lawless and Nikki Sixx in the mid-to-late 1970s. Thereafter he formed the band London with Nikki Sixx, drummer Dane Ruge, keyboardist John St. John, and vocalist Henri Valentine, who was later replaced by Nigel Benjamin, formerly of Mott. Differences arose between Nikki Sixx and Nigel Benjamin, and the band finally broke up. Shortly afterward there was a revision of the band London featuring vocalist Nadir D'Priest, which recorded internationally recognized albums and was featured in the movie *The Decline of Western Civilization Part II: The Metal Years*. This version of London continued until the late 1980s, when Lizzie decided to take over his own lead vocals, forming the band Ultra Pop which was heavily influenced by the band T-Rex, with Vince Votel, Ernie Machado, and Chris Solberg. Ultra Pop changed its name to Spiders & Snakes in 1990 with the addition of drummer Timothy Jay.

Spiders & Snakes made several recordings



THOSE WE HAVE LOST



beginning in the 1990s. In 2000, just after the release of the album *London Daze*, bassist Leigh Lawson died. During this brief split in the band membership, Lizzie explored musical endeavors with various bands in Arizona before returning to Los Angeles to carry on the legacy of Spiders & Snakes where it remains to this day, with current band members Chris Sheridan, Phil St. Vincent and Timothy Jay. Grey died on August 4<sup>th</sup>, nine days shy of his 61st birthday.



**Vilen Tokarev  
(1934 – 2019)**

Tokarev, (known professionally as Willi Tokarev ) was a Russian-American singer-songwriter. In the 1980s, he became famous throughout the Soviet Union for his songs about life as a Russian émigré in New York in Brighton Beach.

After the obligatory military service, in which he served in the signal corps, Tokarev moved to Leningrad, where he pursued a formal education in

music by joining the string department of the music school at the Leningrad Conservatory (double bass class). During his study, Tokarev worked in the Anatoly Kroll Orchestra, in the Jean Tatlian Sympho-Jazz Ensemble, in the Boris Rychkov Ensemble, and later in the ensemble Druzhba, conducted by Aleksandr Bronevitsky with Edita Piekha as vocalist.

In the Soviet Union, his songs about the United States written from the perspective of a Russian émigré also became very popular. They were not broadcast and were de facto forbidden, but they were widely known.

In early 2017, Tokarev performed a new song, "Trumplissimo America!", at a function in Moscow in support of Donald Trump's inauguration as the 45th President of the United States.

Tokarev died on 4th August, at the age of 84.



**Robert Sage Wilber  
(1928 – 2019)**

Wilber was an American jazz clarinetist, saxophonist, and band leader. He became interested in jazz at the age of three when his father brought

# THOSE WE HAVE LOST



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home a recording of Duke Ellington's song "Mood Indigo", and at the age of thirteen Wilber began formal clarinet study under his first teacher, Willard Briggs.

He played jazz in high school and with his friends formed a "hot club", listening and jamming to records. Wilber graduated from high school in 1945. Although his parents wanted him to attend an Ivy League college, he was set on becoming a musician. He attempted to compromise with his parents by attending the Eastman School of Music in Rochester, New York, in the fall of 1945, but after one term at Eastman, he dropped out and moved back to New York City to "hang out on Fifty-second Street and in the Village".

Although his scope covers a wide range of jazz, Wilber was a dedicated advocate of classic styles, working throughout his career to present traditional jazz pieces in a contemporary manner. He played with many distinguished jazz leaders in the 1950s and 1960s, including Bobby Hackett, Benny Goodman, Sidney

Bechet, Jack Teagarden and Eddie Condon. In the late 1960s, he was an original member of the World's Greatest Jazz Band, and in the early 70s of Soprano Summit, a band which gained wide attention. In the late 1970s, he formed the Bechet Legacy Band.

Wilber was active in jazz education, including working as director of the Smithsonian Jazz Repertory Ensemble. He wrote for films, including *The Cotton Club*. In his autobiography, *Music Was Not Enough*, he recounts his childhood, meeting his mentor Sidney Bechet, in 1946, and his struggles as a musician in the 1950s and 1960s.

In 1944, Wilber had become fascinated with Sidney Bechet's sound, and later that year, when Wilber was sixteen, he was introduced to Bechet through Mezz Mezzrow. He found out there was an opening for a pupil out at Bechet's house in Brooklyn, and so he became a Bechet pupil. In the spring of 1945, he began studying both clarinet and soprano saxophone under Bechet and eventually lived with him for several months.

In 1945, Wilber formed the Wildcats, which

included pianist Dick Wellstood and trombonist Ed Hubble.

In 1948, Wilber formed a trio to play at intermissions at the Savoy Café in Boston. The trio featured traditional New Orleans-style jazz (dixieland). Eventually, Wilber expanded the band to a sextet and was booked as the main attraction: Bob Wilber and the Dixieland Band. He died at the age of 91, on 4<sup>th</sup> August.



### **Damien Richard Lovelock (1954 – 2019)**

Lovelock was an Australian musician, sports broadcaster and writer. He fronted the hard rock band The Celibate Rifles from 1980 as their lead singer-songwriter and they released nine studio albums. He also issued two solo albums, *It's a Wig Wig Wig World*, in June 1988; and *Fishgrass* in December 1991. As a sports broadcaster he worked on the SBS show *The World Game* and Sky News Australia covering football.

In June 1988 Lovelock issued the album followed by a single, "Disco Inferno" in April 1990. Lovelock's studio band included Peter Koppes (guitar; from The Church), Rick Grossman (bass; from Hoodoo Gurus), Joe Latty (guitar; ex-Itchy Rat) and Richard Ploog (drums; from The Church). Guitarist Reeves Gabrels, from David Bowie's band Tin Machine, also appeared on "Disco Inferno". Lovelock formed a touring line-up of Damien Lovelock's Wigworld which comprised Joe

# THOSE WE HAVE LOST



Latty, Clyde Bramley (bass; ex-Hoodoo Gurus), Patrick Pollnow (guitar) and Hamish Stuart (drums). During 1991, Lovelock issued the single "The Dalai Lama" (October 1991) and album *Fishgrass* on Festival Records.

Lovelock died on 3rd August, aged 65.



**Ian Gibbons**  
(1952 – 2019)

Gibbons was an English keyboardist, most notable for playing with The Kinks.

Gibbons began playing the accordion at the age of nine, playing in the school band, and solo at music festivals, competitions and charity events. At the age of 14, he started a school rock band, playing guitar and singing. He changed to organ after leaving school and played in local and resident bands until 1972, when he joined Moonstone, which released three singles. Gibbons also worked with Love Affair, The Nashville Teens and various cover bands whilst recording another album for English Assassin, which was shelved.

Gibbons then worked with rock based and new wave bands until an audition for The Kinks in 1979. He was asked to join, and stayed with them until 1989, whilst also working with Dr. Feelgood, The Kursaal Flyers, Blues 'n Trouble, Ken Hensley, Mike Vernon, Samson, Randy California and others, mainly recording. He rejoined the Kinks again in 1993, staying with them until their break-up in 1996.

Gibbons worked with Roger Chapman, Sweet, Suzi Quatro and Ian Hunter (from 1989 onwards), before returning to The Kinks in 1993. He continued to record and perform with Chapman and Hunter, along with Chris Farlowe, Maggie Bell, Andy Scott, The Chicago Blues Brothers and, more recently, on Ray Davies choir and other projects. In 2008, he joined The Kast Off Kinks, a line-up which includes or has included former Kinks members Mick Avory, Jim Rodford, John Dalton and John Gosling, and former Tim Rose sideman, Dave Clarke. Gibbons died on 1st August, at the age of 67.



**Jim Cullum Jr.**  
(1941 – 2019)

Cullum was an American jazz cornetist known for his contributions to Dixieland jazz. His father was Jim Cullum Sr., a clarinetist who led the Happy Jazz Band until 1973. Jim Cullum Jr. led the Jim Cullum Jazz Band as its successor. His band mates included Evan Christopher, Allan Vaché, and John Sheridan.

With his father, Cullum established the San Antonio jazz club The Landing in 1963. From 1993 until

# THOSE WE HAVE LOST



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2005, Cullum and his band were on the faculty of the Stanford Jazz Workshop at Stanford University in California. In 2011, Stanford University Libraries acquired Cullum's "Riverwalk Jazz" archives, comprising over 400 radio show programs. In January 2013, Stanford's Archive of Recorded Sound made the recordings available to listen to on its web site. The Jim Cullum Jazz Band was the successor to the Happy Jazz Band, which was formed in 1962 by Cullum and his father, Jim. The next year, a group of San Antonio investors founded the Landing Jazz Club in the basement of the Nix Hospital building on the San Antonio River Walk. The Landing was the second business established on the Riverwalk after the Casa Rio Mexican restaurant. Cullum took over leadership of the band after his father died in 1973 and changed the name to the Jim Cullum Jazz Band.

He died on August 11<sup>th</sup>, aged 77.

**Paul Grace  
(1956 – 2019)**

Grace, was one-time member of Juno-nominated dance production team and songwriters The Boomtang Boys. Grace was a local DJ who had a small indie label Fun Wow with brother Tony Grace and another partner when they met Rob DeBoer and created Boomtang Records in 1991 and their working name The Boomtang Boys. They did dozens of remixes for such artists as Corey Hart, Bif Naked, The Philosopher Kings, Ashley MacIsaac, Amanda Marshall and Econoline Crush, and were the go-to remixers in Canada, before writing their own material too and becoming recording artists in their own right.

Geoff Kulawick signed The Boomtang Boys to Virgin Music Canada, and put out their debut album, *Greatest Hits Volume One*, in 1999, which went gold in Canada (then 50,000 units), thanks to original hits "Pictures" and "Squeeze Toy," both featuring singer Kim Esty, and a cover of Hot Butter's "Popcorn," which had come out as a 12-inch on Virgin Germany. Grace left The Boomtang Boys in 2000, before their second album, *Wet*, continuing to DJ sporadically.



THOSE WE HAVE LOST



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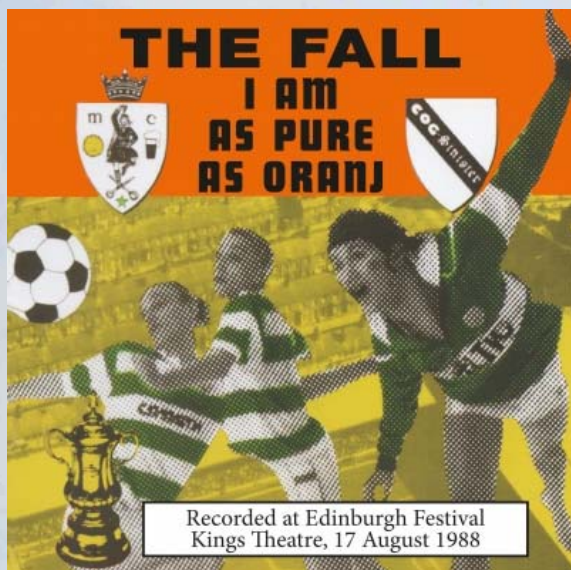
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**Artist** The Fall  
**Title** I Am As Pure As Oranj  
**Cat No.** COGGZ124CD  
**Label** Cog Sinister

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.





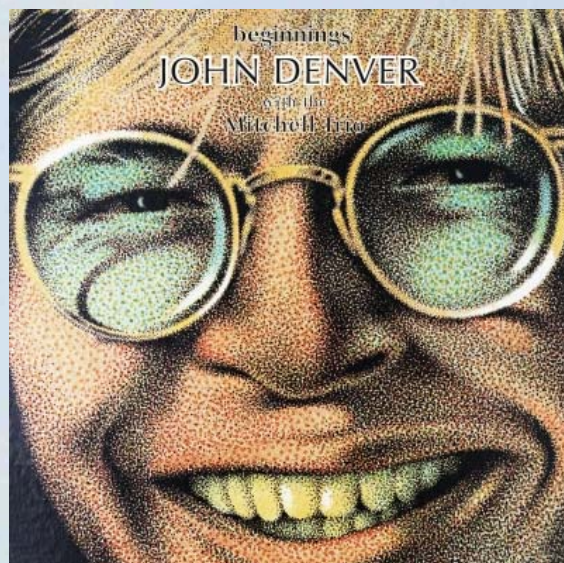


**Artist** The Fall's Mark E Smith and Ed Blaney  
**Title** The Train  
**Cat No.** COGGZ126CD  
**Label** Cog Sinister

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 2ozs 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

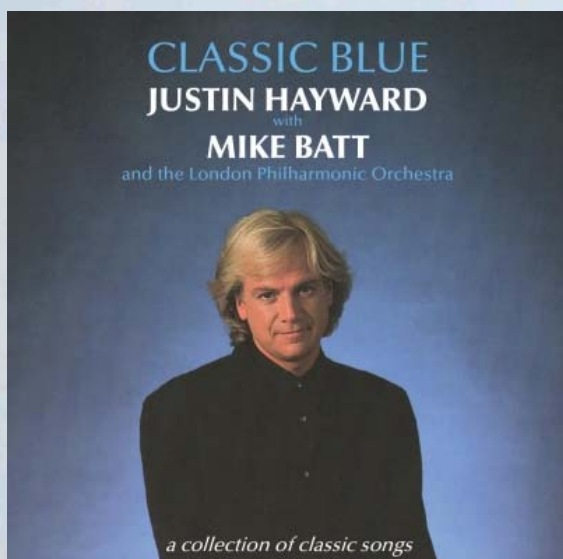
various members. These included the departure and return of key members Clive John, Deke Leonard and Martin Ace at various points. At one time the only original member left in the band was Micky Jones.

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





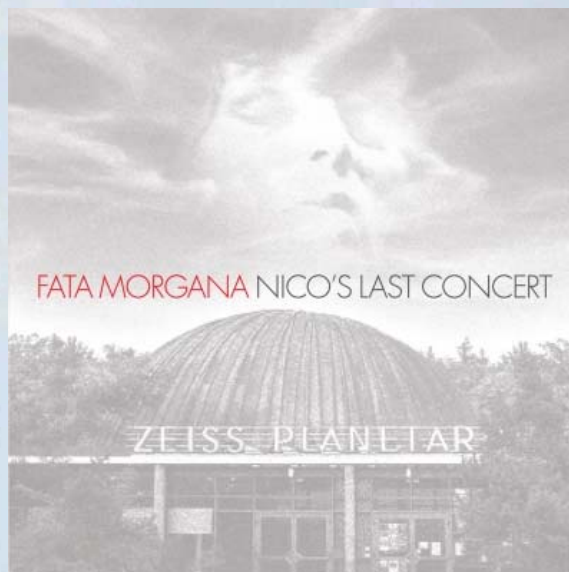
the UK and abroad, and with Martin Ace leading from the front, it is full steam ahead with this extraordinary new album...



**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.





## 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.

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### 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







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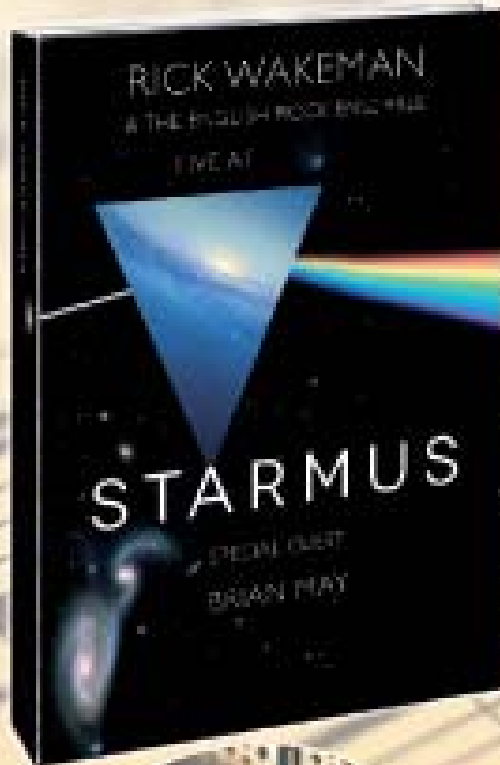
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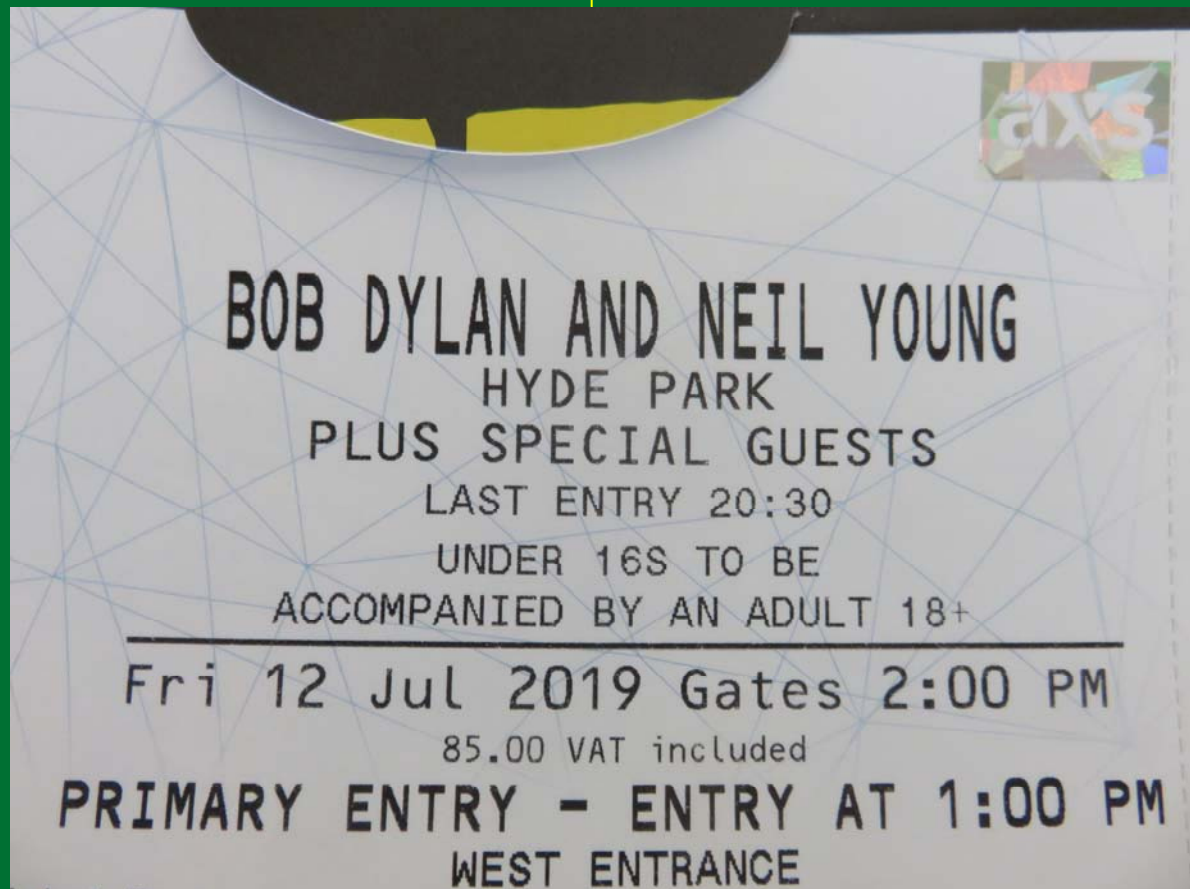
# Bob Dylan and Neil Young at Hyde Park

When I first saw the news that Bob Dylan and Neil Young were going to play at Hyde Park I lost no time in buying a ticket online. There was no way I was going to miss these songwriting heroes of mine headlining on the same stage. So it came about that I travelled from Portugal to the UK just to see these two legends.

I hadn't been to a Hyde Park concert since the late 60s and early 70s. Those were the days of all-day massive free concerts featuring very big names in the

world of music. Nowadays it is very different but the setting was the same, and I have followed Bob and Neil's from all those years back when I was a teenager. It was actually Dylan that inspired me to become a singer-songwriter. Of course, I thought The Beatles and The Stones and many other bands and singers of the time were really great too, but it was Bob's lyrics that grabbed me. No one else was writing songs like Desolation Row, Gates of Eden, Masters of War, and of course, I must include, 'The Times They Are A-Changin',' and they certainly have!

My ticket allowed 1pm entry so I got to Hyde Park early but still had to pass through a security check, not dissimilar to those at airports. You had to put everything in trays. I didn't bring a camera, not just because I'd read that Dylan doesn't like people taking photos of him, but because I was worried it might get confiscated. There were warnings on the website for the concert



STEVE ANDREWS





about “professional photography” not being allowed and cameras being brought at your own risk, or words to that effect. I didn’t bring my smartphone either, though that didn’t stop a security official asking me if I had one. “I do, I said, “but I left it at home.” I have since been told that these security checks are the new norm at gigs like this. It shows how long I have been away. The times are definitely changing!

I had all afternoon to wait before two of my main musical mentors were due to take the stage but I went to check out the support acts in the meantime. Sam Fender reminded me too much of Bruce

Springsteen and I much prefer “The Boss.” I could see why Sam was doing so well but I went to the stage to watch Boy Azooga instead. They hail from Cardiff like me, so that gave them added interest points. They were actually really good, and I could see why they’d been selected for a support slot. I remember the singer saying what an honour it was to have Bob Dylan and his Band and Neil Young and Promise of the Real as their backdrop. What an honour it was indeed! For some reason this second stage had the legendary headline acts promoted there as the backdrop, and it made it look like you were playing on the same stage as your heroes. Laura





Marling and Cat Power gave very strong performances too but it was Neil and Bob I was waiting for, along with some 65,000 other people.

Neil took to the Great Oak Stage around 6.30 pm to much applause from the eager audience, myself included. He launched into Mansion on the Hill, followed by Over and Over. We were still enjoying the sunshine and Neil joked that he had “never played in the daylight before.” Everybody Knows This is Nowhere and Alabama were also on his set-list, as was Words (Between The Lines of Age) but he switched from electric to acoustic guitar and his trademark harmonica playing for Heart of Gold, following this with From Hank To Hendrix and Old Man. This acoustic side of Neil’s is one that the audience applauded loudly for.

He returned to his rock side for Throw Your Hatred Down, Love And Only Love and Rockin’ In The Free World, which many fans sung along with. For his encore Like A Hurricane was a real crowd-pleaser, being one of Neil’s most

popular songs, and one I have heard covered by pub-rock bands, and after I’ve Been Waiting For You and Roll Another Number (For the Road), he finished his brilliant set with Piece of Crap, a song that comments cynically and humorously on the commercial world of today. With that it was all over but Neil had demonstrated that he can still rock like a young man, and Promise of the Real can back him as well as Crazy Horse ever did.

Dylan took to the stage with no big fanfare or anything like that. It was like he just appeared and began his performance. He chose an interesting song to begin his set with. It was Ballad Of A Thin Man. He followed with It Ain’t Me, Babe, Highway 61 Revisited and Simple Twist of Fate.

Unfortunately for me I had some guy next to me who wouldn’t shut up. I told him I came all the way from Portugal because Dylan and Neil Young are my musical heroes but it didn’t register. “What other bands do you like?” he wanted to know. “What’s the best





concert you've been to?" On and on, he went. "Look, I came here to listen to Bob," I responded, "so do you mind if I do so?" By then there were lots of people wandering about and some were leaving, but for me and many of Bob's true fans he could do no wrong. When I Paint My Masterpiece, Honest With Me, Tryin' To Get To Heaven and Make You Feel My Love followed but it was when

he started singing Like A Rolling Stone that you could feel the love. Many of us were singing along and some of us were even dancing. I never thought of Bob Dylan as an act you can dance to but it happened in Hyde Park.

Bob looked like he was enjoying himself, and although he didn't say anything he smiled at times. He played the





keyboards on his songs, and many had new arrangements but if you knew his lyrics you soon knew what the song was.

Other numbers that come to mind now as I write this, are Girl From The North Country, Love Sick, and somewhat surprisingly one from his Christian phase: Gotta Serve Somebody. It was as if he was picking and choosing from all over in his lengthy career. For his encore, Bob treated us to his classic, Blowin' In The Wind before closing with

It Takes A Lot To laugh, It Takes A Train To Cry. Although many of the audience were hoping for more, and many of us were hoping that Neil would come back and join Bob on stage, it was not to be. I was very glad I was there and had made the trip, but then two drunks started complaining to me that Dylan should have played guitar on some of his songs, just like he used to. "For me he will always be the best singer-songwriter ever," I told them, and "Bob can do whatever he likes with his songs. After all, he wrote them!"



# *Douglas Harr* *Ear Candy for the Hungry Audiophile*

## ***YES, NO OR MAYBE?***



### **THE ROYAL AFFAIR TOUR**

I've been a Yes fan and patron going back to my teenage years, and I've seen them more than any other band since. My first chance to see the group was during 1977's *Going for the One* tour at the fabulous Forum in Inglewood, California. It began a lifelong patronage.

**The Revolving Door:** Before and since that first experience, the lineup of musicians who play as part of Yes has been ever changing. Jon Anderson (original vocalist), Steve Howe (guitars), Rick Wakeman and Tony Kaye (keyboards) have come and gone more than once. Guitarist Steve Howe joined after original member Pete Banks left,

and Trevor Rabin replaced him in the 80s. Drummer Alan White joined after original maestro Bill Bruford left just before the *Close to the Edge* tour. In 1980 Jon left for what turned out to be one record, and Trevor Horn sang vocals while Geoff Downes, his partner in the Buggles played keys. Personnel changes only accelerated after that, from 1980 up through today.

I've continued to see the band many times since original singer Jon Anderson's second departure in 2008, due to health issues. When Anderson left for that second time, the band first recruited singer Benoit David, then current singer Jon Davison, who is skilled at covering Anderson's vocal parts. In 2015 we mourned the

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passing of Chris Squire, the exceptional bass player and vocalist for Yes and it's most consistent member. When Squire first announced that his illness would preclude his involvement in the remainder of 2015's Yes tour, he also indicated his support for collaborator

Billy Sherwood, who stepped into the role with grace and reverence, bringing his own skills and style to the stage. Alan White's recent surgery sidelined him, and ex-Hurricane/Conspiracy/Asia drummer Jay Schellen replaces White for most of the show. Last year, and two years prior,



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we were able to catch three other core members of Yes billed as ARW – Jon Anderson, Trevor Rabin and Rick Wakeman for several solid performances that found Jon’s voice completely recovered from prior illness. Whew, so many Yes’s so little time!

**Which Yes is Yes?** Unfortunately, rabid fans carp about “which Yes is Yes” constantly on social media, acting as if they hold the title of band manager, planner, and critic. A common post is “no Yes without Jon” as fans then argue about whether the “official” Yes led by Steve Howe (and Chris Squire before his passing) have any right to play the songs without Jon Anderson. Some of the critics attended the limited ARW tours over the last few years and when they decry the official act, call it a “tribute” or “cover” band. Taste is subjective, but the criticism of particular members gets harsh.

**The Important Point:** In reality, there’s been something to admire in

every Yes tour since the band’s inception and always there have been transcendent moments, no matter what combination of musicians are on stage. Fundamentally, the compositions are amazing and the performances are inspiring as Yes builds their long songs to astral crescendos of power and emotion. They are truly an amazing band, packed with virtuoso musicians whatever the collective, and they are the musicians I’ve seen play live more than any other. This fan catches as many Yes (official), ARW, and Wakeman or Anderson solo tours as possible. Soon, with the passing of time, there will be no more original members of Yes, unfortunately and the baton will be “officially” handed over to tribute bands. If I’m still on this mortal coil I will be there still as this music is meant to be heard in a live setting, and it’s magical when done right.

**Case in Point:** This year the band booked a summer tour of America, the Royal Affair tour with openers Asia, John Lodge (of the Moody Blues) and Carl Palmer (of ELP) opening.

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The show at the Mountain Winery in Saratoga was fantastic. Carl Palmer led his small band through several highlights from the ELP catalog with Arthur Brown covering lead vocals and delivering us his 1960's hit "Fire" as well. I have to admit we skipped the set from The Moody Blues' John Lodge's to go talk to Roger Dean who was showing his work, but he was very well received. We were back inside for Asia, who nailed a rousing set of their best tracks, along with "Lucky Man" from ELP. Ron "Bumblefoot" Thal expertly covered the lead vocal duties formerly helmed by the late John Wetton, and played guitar through the first part of the set, after which Steve Howe did a walk on for the older songs.

Once Yes took the stage, they performed rousing renditions of songs like "Tempus Fugit" and "Siberian Khatru" at the proper pace and with accuracy. The centerpiece moment this time was a piece of music they hadn't played for decades, side one of Relayer (1975) -- "The Gates

of Delirium" and "Soon." This is over 20 minutes of the most challenging progressive rock the band ever wrote, with one-time keyboard player Patrick Moraz. While it cleared a few rows of attendees out of the venue, we were transfixed. Howe sliced thru the staccato guitar riffs that lead into and reach crescendo during "the battle" section of "Gates..." as the long song tells the tale of the development, pursuit, and aftermath of war. Downes hit his leads, Davison nailed the highest notes, and Sherwood gently colored "Soon's" soft tones with care that would have made Squire proud. If the group as rumored will be back to do the whole album with Moraz guesting, it will be spectacular.

Every band that night had experienced the loss of former colleagues who have passed on. We lost Asia's John Wetton, and Keith Emerson and Greg Lake from ELP just over the last few years. Songs were highlighted during those sets as being played for these fallen musical heroes, to somber effect, and some celebration of





Carl Palmer 2019 (c) kimreedphotos.com

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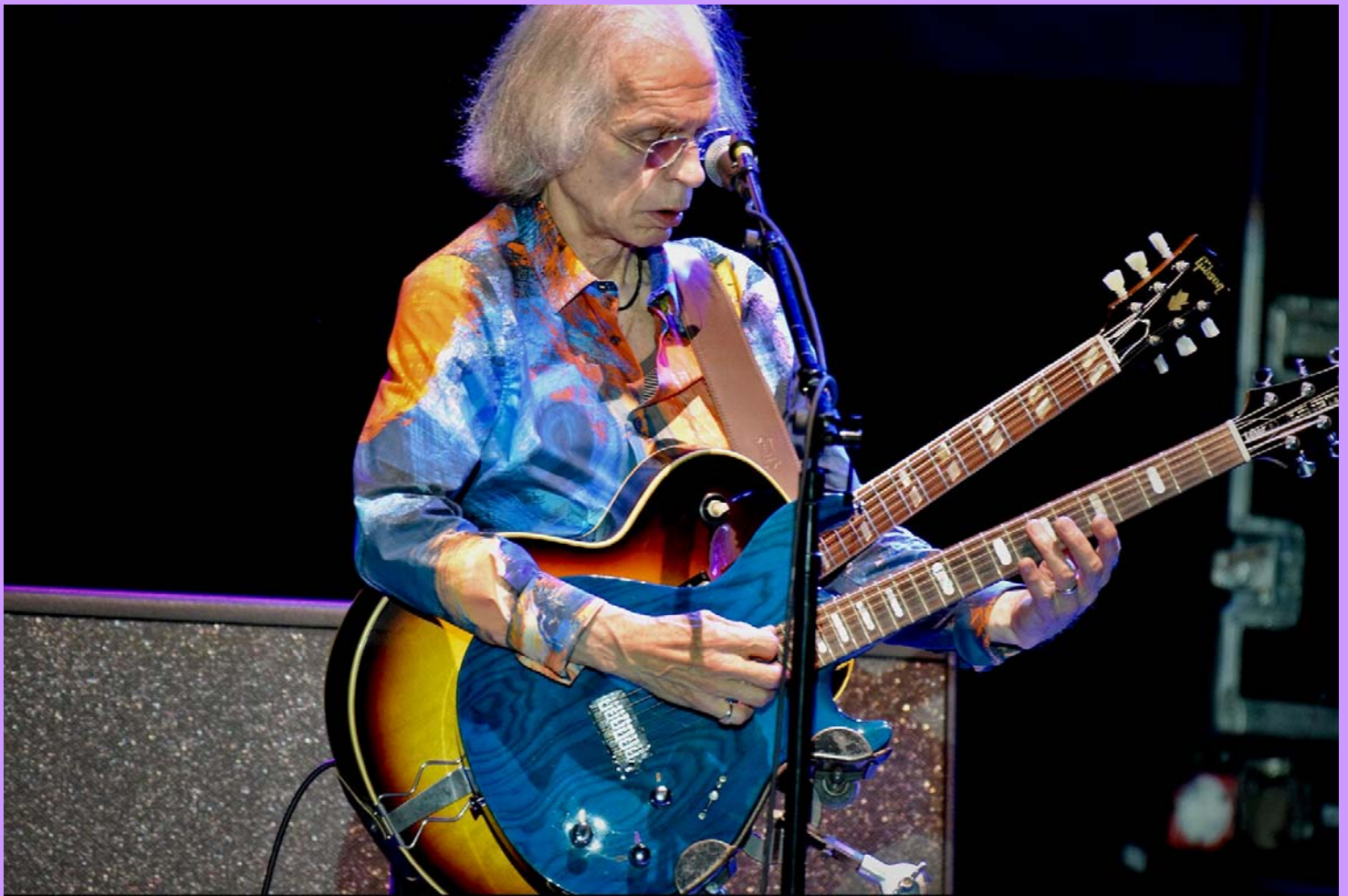
Asia's Ron Thal (c) kimreedphotos.com

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Yes' Steve Howe 2019 (c) kimreedphotos.com

lives well lived and music shared.

All in all a great show – one that left an exclamation mark on the statement that anyone interested in seeing members of Yes ply their most amazing trade live, should be going out to support them. In addition, Rick Wakeman just played *Journey to the Center of the Earth* on two nights in London for what he says is the last time. He is doing a solo tour of the states this fall, as is Jon Anderson. So hey, we get to see almost every key member who've been in Yes over these many years, just on different nights – go for the one!

(A shout out to Kim - Most fabulous photos above © kimreedphotos.com)



Arthur Brown 2019 (c) kimreedphotos.com

<http://diegospadeproductions.com/>





# Jonathan Spencer Wilson — Solo in Concert

*A personal reminiscence from Alan Dearling*

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alan dearling





‘Rare Birds’, Jonathan Wilson’s latest 2018 epic album is full of musical twists, turns, psychedelic imagery, self-indulgence and musical pomp and mastery.

His music is something of a throw-back to the hippy idyll. On one hand, the bare-footed folky-troubadour with long hair, beard and a beaten up guitar. On the other, Jonathan likes to produce somewhat overblown musical pop-symphonies. And perform and play guitar in mega-stadium shows. A bit of an enigma, then...

I’d been wanting to see him live and the opportunity came up in the intimate setting of the upstairs hall belonging to the Socialist Trades Club in the charming ex-mill town of Hebden Bridge. Lovely place. Full of green credentials. Possibly the very heart of the Vegan LGBT UK community. And the Trades Club gets

lots of major acts, despite the relatively small size of the venue, with about 250 maximum capacity. This show was set up cabaret-style, so, only about a hundred in attendance.

Jonathan Wilson from America performing solo is very rare. He told us that he had only ended up at the Trades Club after recommendations from some of his close friends ‘back home’. Jonathan was engaging, with more than a touch of Laurel Canyon in the late 1960s/early '70s. Masterful, almost evangelical, and perhaps a tad distant...the audience a bit too restrained and reverential...but maybe it's just me after a banging, tub-thumping run of recent festies and gigs!

Jonathan told us that his current job for his record company was to promote ‘Rare Birds’. On this night the songs were stripped bare, back to simple musical















settings on acoustic guitar, electric and piano. He has a purity of performance that is beguiling, but it also makes the songs and musical settings performed 'solo', meld into one another. There is much less light and shade and gilded wonder than on his albums. Indeed, 'Rare Birds' is the latest incarnation of his music and it less fey than his much-lauded first album, 'Gentle Spirit' from 2011. The cracks are showing and there are definite hints that the 'hippy dream' is somewhat tarnished if not entirely defunct.

Here is a video of one of his strongest numbers from the solo Hebden set. It finds him 'living with a fear of God' – 'Living with Myself':

<https://vimeo.com/349829620>

His second album, 'Fanfare' from 2013, reached #50 in the main UK album chart, and featured David Crosby, Graham Nash, Father John Misty and more, and included the song, 'New Mexico' written by Roy Harper. Jonathan Wilson, the song-writer and producer is one of the current 'big-

**JULY (SOLO)**

06 Ewijk, NL Down the Rabbit Hole Festival	16 Hebden, UK Bridge Trades Club
07 Arras, FR MainSquare Festival	17 Cardiff, UK Club Ifor Bach (Upstairs)
09 Zurich, CH Rote Fabrik	18 Birmingham, UK Hare & Hounds
10 Cologne, DE Luxor	19 Suffolk, UK Latitude Festival
13 Manchester, UK YES	20 Ribeira Sacra, ES 17º Festival
14 Kendal, UK Brewery Arts Centre	





hitters' at the more whimsical end of Americana. But, he is obviously very commercially astute too, having performed with a roll-call of the great, including Tom Petty, Steve Miller, Jakob Dylan, Van Morrison, Wilco and Chris Robinson. And, of course, recently playing guitar for Roger Waters on the 'Us and Them' tour, deputising (perhaps) for David Gilmour on guitars and even vocals.

As the Trades Club night drifted on, Jonathan said: "This feels like a folky gig. So, I'm going to get all He told us, "This feels like a folk gig. So, I'm going to get all folky, you know, talky. Because I can...obviously I can."

Jonathan ranted a few times, mumbled a fair bit, and smiled a wan smile, saying that, "I'm in the middle of my dream at the moment. Forgive me." A bit like a little boy lost, or, that little boy waking up to find himself on a stage - a strange alien being - in a strange land."

I'd like to see him again with his full band, much more like in this video of 'Over the Midnight' one of his really fine

songs:

<https://www.youtube.com/watch?v=kP5xGFbLT-Y>

and 'Trafalgar Square':

<https://www.youtube.com/watch?v=R2pg8BPQWlc>

At Hebden Bridge, he added, "Been having a lot of fun playing through this particular country, so thank you guys, for coming out." There were times when I wondered if Jonathan was actually one hundred percent with us at all. He frequently seemed ethereal – a floating, somewhat ghostly presence – a will o' the wisp.

'Rare Birds' full album stream:

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

Hebden Bridge Trades Club:

<https://www.facebook.com/tradesclub/>

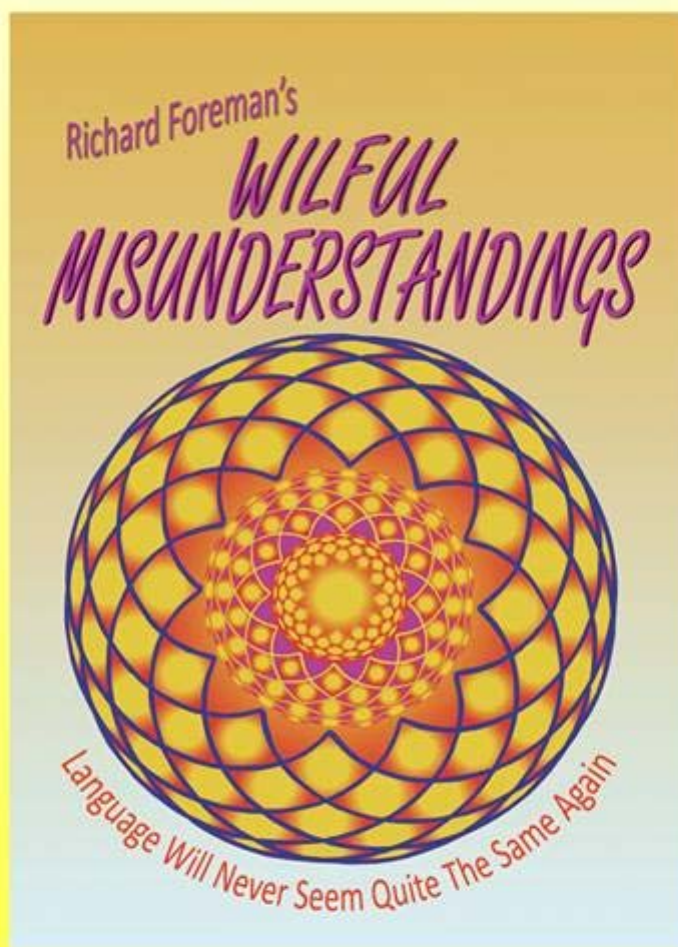


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'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

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

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



Readers' comments:

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

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

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

## Richard Foreman's Wilful Misunderstandings

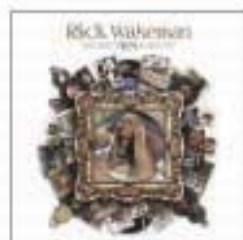
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# MORE MASTERPIECES from RICK WAKEMAN



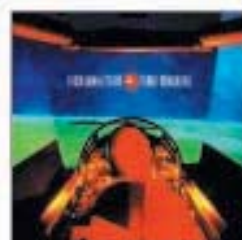
## TWO SIDES OF YES

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



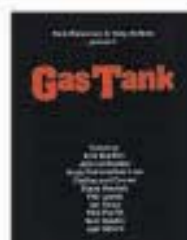
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2012DVD



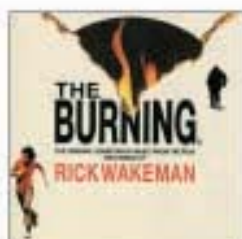
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG241-CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



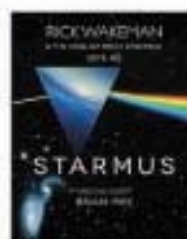
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



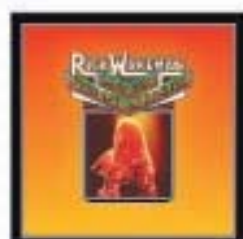
## STARMUS

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



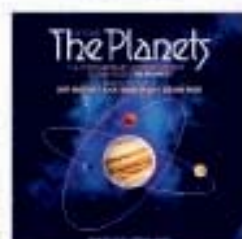
## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
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## CRIMES OF PASSION

A wicked and erotic soundtrack!  
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## BEYOND THE PLANETS

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# KEV'S WORLD



**WAYFARER**  
**WORLD'S BLOOD**  
**PROFOUND LORE RECORDS**

This is the third full-length album from Denver-based Black Metal act Wayfarer. They definitely bring in other elements to their sound, creating something that is rough and raw, and removed from what one would expect to come out of the frozen North. I can see why this might well be appealing to some as there is plenty of energy and aggression, combined with a ferocity and passion

that shows how much this means to them, but if they are going to become more well-known outside a small circle, then there are things that needs looking at. The first is the quality of the production: some bands within this genre feel that it is okay to try to recreate the feeling of early Darkthrone tapes, but that was more of a lack of funding as opposed to any real desire to sound bad. In 2018 that just doesn't stack up as an excuse anymore. But, the larger issue is that three of the five songs here are more than ten minutes in length, and there just isn't enough in terms of ideas to make them interesting for that long. The result is that I found myself switching off, and wondering what was up next. There is promise here, especially with the way that they refuse to stick solidly within the genre but try some more American influences as well, but one would hope that by the third album things would be more clear. By the way, the cover art is an antique photograph by Edward S. Curtis taken in Montana in 1908, but the music didn't really live up to the promise that conveyed.

## KEV ROWLAND





**WITCHSKULL**  
**COVEN'S WILL**  
**RISE ABOVE RECORDS**

This is the second album from Australian trio Witchskull, and I can certainly see why Lee Dorrian wanted them on his label, as what we have here is a metal beast that starts off with doom, brings in psyche, swathes of Seventies influences, and then supercharges the lot to make them a six-legged entity of unstoppable force. The whole album was recorded live to tape on the first or second take, with no click track, just three guys in the studio giving their all. "From the start we only wanted to play primal music from the gut," states drummer Joel Green. "We all have very similar tastes from our youth, so it was easy to focus on what we grew up on... and put our own spin on it. There was no specific direction, just anything that was heavy with a healthy dose of groove and swagger! It all came pretty naturally, we just let the songs evolve over time in rehearsals and they kind of arrange themselves."

This is definitely primal, and it is also raw and honest, and the sweat and passion just drips out of the speakers. For some reason they remind me of The Hamsters,

one of the UK's hardest working trios, who played well in excess of 4,000 gigs by the time they retired after 25 years. There is something about the way they just slot in and play, which only comes with plenty of stage time together, although Witchskull are far more abrasive in their approach. This is a feel good album, it makes me feel good every time I play it! It should be required listening for anyone who has ever felt that auto tune is a good idea, to remind them just what music should be about – musicians plugging in, settling down, and playing from the heart. It rarely gets more vital than this, Seventies metal with balls.



**WITCHSORROW**  
**HEXENHAMMER**  
**CANDLELIGHT/SPINEFARM**

Formed by frontman Necroskull and bassist Emily Witch over a decade ago (later completed by drummer Wilbrahammer), this is the fourth album from the Hampshire trio, and they show no sign at all of changing their musical style. This is doom, boys and girls, often of the style performed by the likes of Black Sabbath, Cathedral, Saint Vitus, Trouble and Candlemass, yet also interspersed with NWOBHM stylings at



time. One thing that definitely adds to this feeling is that while Necroskull is a fine guitarist, he is at best an average singer. Given the power of the music, I would much prefer to hear a stronger vocalist, as for me the end result is just not what I would expect. There is plenty of passion, and that is what really carries him through, but I do believe that they could be at a different level.

Putting that all to one side, this is still a heck of an album, with incredibly powerful hooks and solid slab-like riffs that lets one know that here is not a band to be massed with. Wilbrahammer sounds as if he is going to break through the drum skins, while Emily Witch mixes Geezer's sound with that of Chris Squire to create a bass sound that is more like a weapon of mass destruction while Necroskull moves between providing those dense minor chords into really clean and atmospheric solos.

As for the lyrics, those familiar with the history of witch trials will have heard of the *Malleus Maleficarum*, the dreaded book by fifteenth-century Catholic clergyman Henricus Institoris that detailed and endorsed the torture and extermination of witches by violent means. It also had another name, *Hexenhammer*. "I've always been obsessed with the end of the world," explains Necroskull. "On previous albums I've been wanting it to happen, because I was caught in a very dark place. On *No Light...*, I was almost angry that it hadn't happened. This time, it's a massively confusing time where we're basically staring at it and waiting for it. I have no solutions. There are none to be had." Powerful, emotive, this is music as a force to be reckoned with.



**YESTERNIGHT**  
**THE FALSE AWAKENING**  
**12 SOUNDS PRODUCTION**

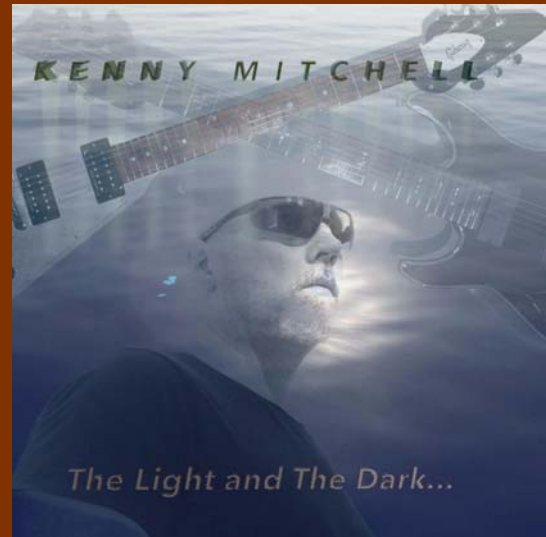
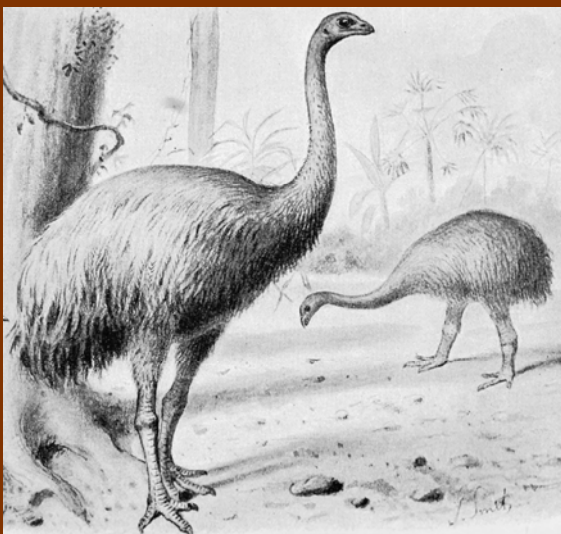
I was contacted a few months ago by record label boss and drummer, Kamil Kluczyński, who sent me two albums he had released, both of which he had also performed on. The first of these was *Art of Illusion*, and this is the second from the other end of the alphabet, *Yesternight*. On this project he is joined by Marcin Boddeman (vocals) and Bartek Woźniak (guitars, keyboards), and the result is an album that is totally modern, yet also looking back into neo-prog to create a progressive sound that is fresh, invigorating and totally enthralling. Although I hadn't heard of the guys before this, I wasn't surprised to see that release won two "Best Album of 2017" awards in their home country of Poland, as well as being nominated for "Debut of the Year" by another magazine.

This is a fresh crossover album that has no boundaries, moving into symphonic and touching on prog metal as well as the aforementioned neo-prog, with outstanding vocals and harmonies, strong and interesting jazz-like drumming, loads of different bass styles being used, and a



guitarist that knows just what is needed in a good guitar solo (and can melodically shred when the time is right). I keep wanting to use the word “fresh”, as that really is the perfect way to sum this up, with each song showing that the band know where the music has its roots but wants to provide it in a brand new manner. Looking at their FaceBook page I note that they were one of the support acts to Galahad and Lizard at ProgRock Fest earlier this year, now that would have been an interesting show indeed, especially as Ryszard Kramarski was also performing. Yesternight’s take on progressive and melodic rock would have sounded right at home among those great bands, yet it is also different, far more modern.

I am sure that if Yesternight were operating out of London instead of Bydgoszcz then we would have heard far more about them. Over the years I have been fortunate enough to hear a great deal of Polish progressive rock bands due to my friends and contacts, and here is a new breed that shows that the country still has a great deal to offer. I concur with others, this is a stunning debut by a band that needs to be heard far more widely.



**KENNY MITCHELL**  
**THE LIGHT AND THE DARK**  
**INDEPENDENT**

This is the latest release from Kenny Mitchell, who has been playing music for well over forty years, but only started recording his own material in 2001. This is his eighth album since then, and while he provides all music, he is joined by Nathan Jon Tillett on vocals from Napier’s Bones. They met by chance a few years ago when Mitchell was going through Soundcloud and came across Tillett’s page. This album contains two lengthy (more than twenty minutes long each) instrumentals, plus two shorter songs with vocals. It was one of these that led to this being a connected album, as when Nathan provided the lyrics for “Where Do I Go” he based them loosely on the story of the Charlotte Dymond murder which occurred on Bodmin Moor in 1844, and for which her spurned lover Matthew Weeks was convicted and hanged in August of that year. There was some controversy and speculation surrounding the conviction which is still discussed and debated today, more than 170 years later. Mitchell says: “Nathan’s lyrics were so powerful and effective for the song that I decided to likewise loosely arrange this entire album around Charlotte and



her story, and especially to try to give her a happy ending of some sort, if only an imaginary one. "Charlotte's Journey" describes her re-awakening after death and her travels through the void towards the shining light in the distance, "Where Do I Go" tells the story of her murder while "Reflections" and "The Waterfall" are given over to her killer who after the trial and conviction is given a short time to reflect on his deeds and his fate.

Given that Mitchell is first and foremost a guitarist, with keyboards being very much a secondary instrument, I was rather surprised to hear them so much to the fore, as there are times during the instrumentals when he comes across as Jean Michel Jarre, which is not what I expected at all. But, it does make sense given that this is a very atmospheric album, and the spoken words that feature in the opening epic works incredibly well with that backing. In some ways the album feels almost like three separate pieces of work, with the areas where synths are to the fore being one, when the guitars are off and running (as they do in "Reflections") is another, while the vocal area is a third. In some ways this means that as a whole the album can feel a little disjointed, and I would personally rather that Mitchell keeps these albums as pure instrumentals, which would allow the flow to be better throughout, and for him and Tillett to set up a separate project for where they record albums together. Overall this is an interesting release, and as with all his other albums they have all been released on Bandcamp so I suggest that progheads should give them a try.



**GREENROSE FAIRE**  
**FEED THE FLAMES**  
**INDEPENDENT**

Some five years ago I came across the second album from this Finnish band, 'My Home Is Where My Heart is', and was just blown away by what I was hearing. I soon tracked down the debut, and again was amazed to hear authentic Celtic/English folk coming from Finland. I loved both albums, and then in 2015 the band kindly sent me their third release, 'Feed The Flames'. This is where it all went pear shaped as I was in the middle of working on writing some books, and stopped reviewing anything for 2 ½ years, and since the beginning of last year am fighting a game of catch-up (which I'm losing). But, with 2018 seeing the release of yet another album, it's finally time to write about both of them.

I am fortunate enough to have physical copies of the first three albums, and the band released them all on digipak with a consistency of artwork, which certainly provides a great theme. They describe their music as "Celtic folk rock with head-bobbing, toe-tapping rock feel. The Finnish sextet meshes mandolins and



violin with rock drums and bass and symphonic synths, and spikes the rollicking attitude with the slightly ominous overtones of Finnish melancholy. Greenrose Faire sounds lively and modern but still tugs at the nostalgia strings for the long-gone days of yore.” There has been a line-up change in that Hanna Heinonen has replaced Anni Latva-Pukkila on violin, but musically the band is very much the same as they were before. Salla Rimmi has a wonderful voice, packed full of emotion as well as plenty of range, and while there is a modern feel to some of the songs, others feel that they could have come out of the tradition. There is real atmosphere within the music that shows that here is a band who are truly in love with what they are doing. They have utilised a few guests in Lajos Oláh (hurdy-gurdy) and Tuuli Rantala (bodhran) while bassist Niilo Sirola has also taken on a larger role with bouzouki.

In some ways this is Steeleye Span, in others Renaissance, while Fairport Convention have obviously been an influence, as have Iona and Blackmore’s Night. The result is yet again an album that to any lovers of folk, such as myself, is absolutely essential. They go from slow and melancholy to rousing jigs and reels, and I am still at a loss to understand just how authentically British a band from Finland can be. They are strongly within the medieval style that has been getting some favour over recent years, and in this case very much deservedly so. This is a great album. [www.greenrosefaire.com](http://www.greenrosefaire.com)



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)





# Charlie is my Darling

Over the decades since the notorious murders in 1969 there have been many movies and TV series portraying fictionalised versions of the real-life Charles Manson - the criminal leader of the cult-like group

of people commonly referred to in the media as the Manson "family".

Influenced by Manson's ideologies, the so called "family" was found responsible for the murders of actress Sharon Tate and six other individuals that occurred in California in 1969. There is some debate concerning Manson's direct involvement in any of the murders, however the criminal was eventually convicted of first-degree murder in 1971 and spent the rest of his life in prison.

In the 50 years since the murders, many films and TV series have attempted to tell dramatic and often fictionalised accounts inspired by these events. While a few of these productions have been critically successful, others are pretty terrible!

*Carl Marshall and Geordie Jackson*  
**DARK MATTERS**



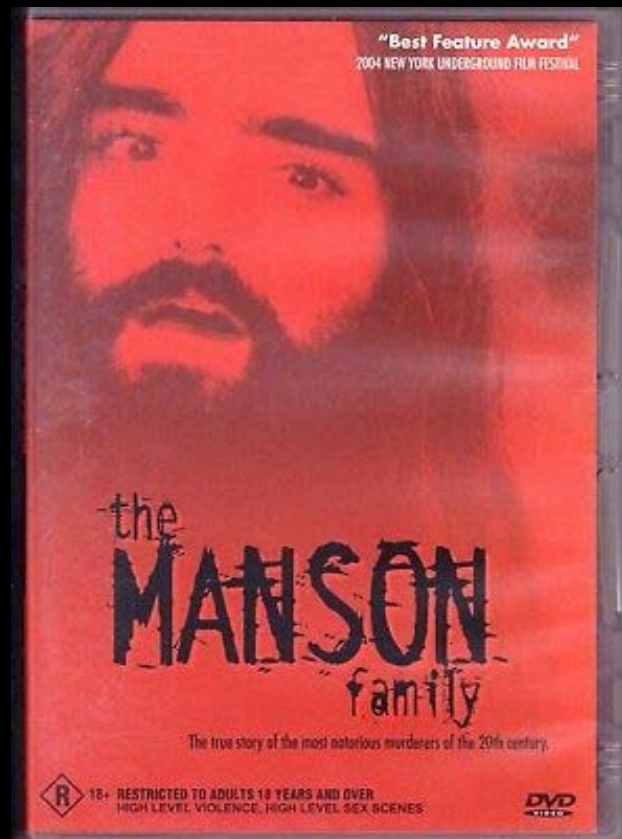
Here is a selected list of Manson movies, some good, so not so... Enjoy.



### “Charlie Says” (2018)

“Charlie Says” depicts a fictionalised version of the Manson “family” murders and the aftermath of them. The story is told through the eyes of a few of the women who committed the killings on Manson’s behest. Central characters are Charles Manson played by British actor Matt Smith, Susan Atkins played by Marianne Rendon, Patricia Krenwinkel played by Sosie Bacon, and Leslie Van Houten played by Hannah Murray.

Most critics disliked the film, coming to the consensus that it treated Manson’s story with a lack of depth (which it does).



### “The Manson Family” (2004)

Directed by Jim Van Bebber “The Manson Family”, is a cross between a documentary and a retelling, covering the lives of Charles Manson and his followers from their early days at Spahn Ranch recording music, to the horrendous murders committed by “the family” in later months. The film is presented in the form of super 8 home movies.

Featuring Marcello Games as Charles Manson, Marc Pitman as Tex Watson, Maureen Allisse as Sadie Atkins, Amy Yates as Leslie Van Houten, and Jim Van Bebber as Bobby Beausoleil. The film had a long and troubled production history. Director Jim Van Bebber personally financed the production starting way back in 1988, and then continued to shoot it sporadically on weekends over the next fifteen or so years. The story had to be altered in order to complete this picture.

Despite support from various people, including members of the band Skinny Puppy, who provided a musical score that was released



separately years before the film itself, the film remained incomplete until 2004, when Dark Sky Films stepped in with the funds to finish the picture, and has since been successfully released theatrically and on home video.

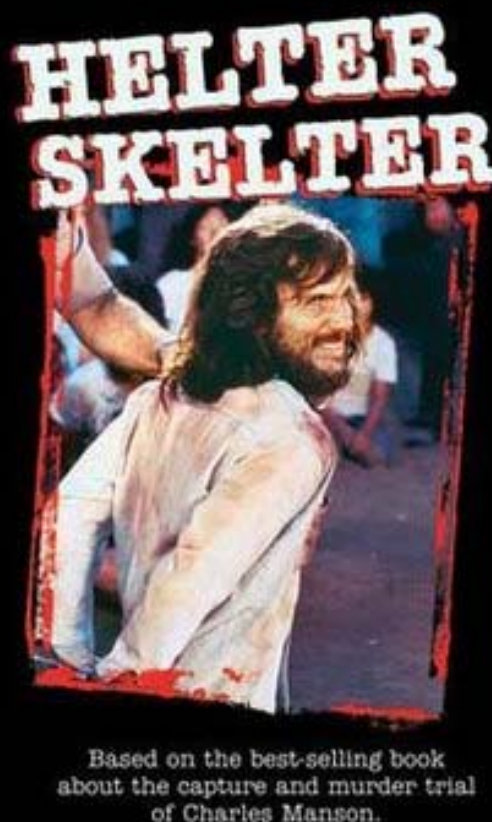


### “Once Upon a Time in Hollywood” (2019)

“Once Upon a Time in Hollywood” isn’t focused on Manson per se, though it does depict him. The movie is set during the era when Manson and his followers were gaining steam, but the character of Manson is more or less unnamed in the movie and he only appears in one scene.

That being said, many critics seemed to enjoy this “unique” angle. As critic Brad Keefe wrote for Columbus Alive, “The fact that ‘Once Upon a Time’ isn’t exactly what you’d expect is a testament to Tarantino’s ability to still shock and surprise audiences, even as he’s up to his familiar tricks.”

It’s all-star cast includes Leonardo DiCaprio, Brad Pitt, Margot Robbie, Emile Hirsch, Margaret Qualley, Timothy Olyphant, Austin Butler, Dakota Fanning, Bruce Dern, and Al Pacino.



### “Helter Skelter” (1976)

This is one of the best of them all!

The TV miniseries “Helter Skelter” came out just five years after Manson was convicted of first degree murder and is firmly based on the 1974 true-crime book of the same name that was penned by Vincent Bugliosi, the attorney who prosecuted Manson’s case.



Critic Rachel Abramowitz from the *Los Angeles Times* wrote retrospectively in 2004, “[Railsbeck gave] the kind of naturalistic performance that threatens to swallow a performer, and the inadvertent documentary nature of the miniseries just heightens the air of realism.”

“Helter Skelter” depicts the murder trial of Charles Manson, and the crimes he allegedly inspired in 1969, and the attempts by Los Angeles District Attorney Vincent Bugliosi to convict him.



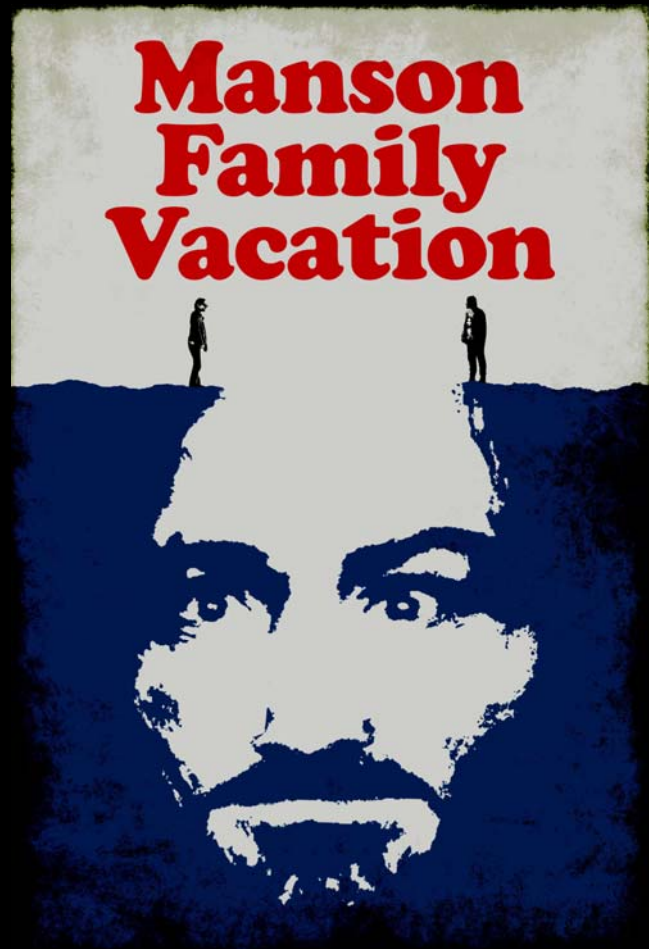
“Leslie, My Name Is Evil” (2009)

This film is about a fictional love story that occurs during the trial of Manson’s female followers. This version of Manson and his cult has been called a “campy pseudo-musical”, by critics like Shelagh Rowen-Legg of *That Shelf*. The film has received

mixed reviews, with some praising Ryan Robbins’ performance as Charles Manson.

Critic Monika Bartyzel of *Collider* wrote:

“It’s Robbins who really brings to life the chills and wild-eyed charisma of Charlie Manson, offering madman qualities with enough vivaciousness to see why the eerie man could command a cult.”



“Manson Family Vacation” (2015)

“Manson Family Vacation” is an American comedy-drama written and directed by J Davis. The movie stars Jay Duplass, Linas Phillips, Leonora Pitts, Adam Chernick and Tobin Bell – best known as Jigsaw of the *Saw* franchise.

The story follows two brothers as they tour



Charles Manson murder sights. One is a devoted family man and the other is a devoted “family” man! It is later revealed that the one brother Conrad (Linas Phillips) is actually a long lost son of Charles Manson and looking to re-unite.

When Jon Downes and I first watched this strange little film we thoroughly enjoyed the story, characters and acting. The dialogue felt real and kept us both interested throughout. Linas Phillips was a entertaining to watch and Jay Duplass as usual brings his own brand of realism.

### **“The Manson Family Massacre” (2019)**

In this unique take on the infamous Manson murders we follow two generations of chilling “real life” events which occur at the Tate residence, 10050 Cielo Drive.

In 1969, we witness the violent exploits of homicidal cult The Manson Family which culminate in the brutal

murder of Sharon Tate, and several of her friends at Cielo Drive. In 1992, rock singer Margot Lavigne moves into the house to record her new album. However things soon become a hellish nightmare as supernatural forces haunt Margot and her band mates with sheer evil intent. As Margot learns more about the events of 1969, and begins to understand the true nature of The Manson Family, she realises she must find a way to lay the ghosts of the past to rest.

This seems to be loosely inspired by the final resident of the original house, Trent Reznor of Nine Inch Nails. Reznor began renting the house in 1992 and set up a recording studio there. The studio, dubbed “Pig” (sometimes “Le Pig”) in reference to murderer Susan Atkins’ writing “Pig” in Tate’s blood on the front door of the house, was the site of recording sessions for most of the Nine Inch Nails album “The Downward Spiral” (1994). The band also recorded the EP “Broken” and filmed the video for “Gave Up” at 10050 Cielo Drive. Marilyn Manson also recorded sections of an album at the property in 1992.







**“Manson, The Dawn of Aquarius” (2009)**

“Manson, The Dawn of Aquarius” follows Charles Manson Family member Linda Kasabian, and her story

as to what went on at Spahn Movie Ranch and the final days leading up to the grisly Tate/La Bianca murders.

This seriously deranged faux doco about the Manson murders is peppered with actual photos of the real victims. This use of real images shocked me more than anything and I personally found the genuine police report black and white photo of eight month pregnant Sharon Tate lying in a pool of her own blood on the floor particularly distressing.

The film tells us that Spahn Ranch was in Benedict Canyon. Actually Sharon Tate’s house on Cielo Drive was in Benedict Canyon, and Spahn Ranch was actually several miles away in Chatsworth.



**This article is dedicated  
to all those who lost  
their lives and also to  
those who blindly  
wasted theirs on those  
terrible nights back in  
August 1969.**



# 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](http://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

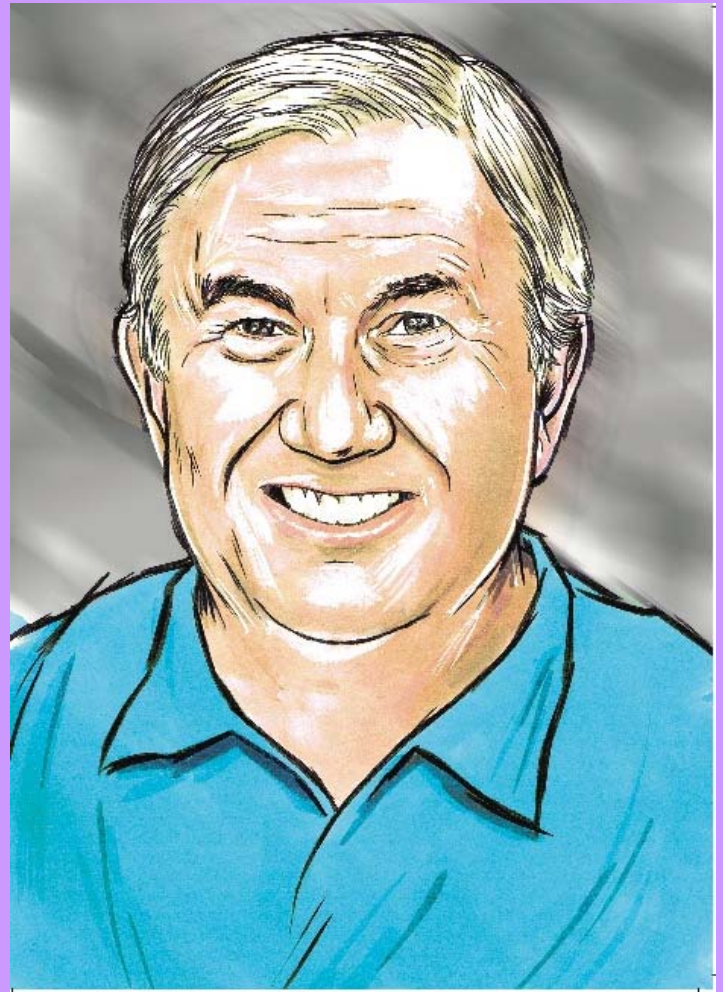
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)



## LOVING AMERICA & BRITAIN

What is it about the Anglo American way of life that makes other people so jealous? I believe its because they know that there is much to be envied. They mock our culture but then buy our films, music, writing, architecture, design and other creativity by the bucket load. Our language dominates the world, and is the commonly accepted big brand for everything from commercial air traffic to finance. If two people from



diverse third countries get together, the accepted common language will almost always be English.

It's that open export of our ideas and our concepts that has made ours the global culture of the world. The internet came out of British and American brains willing to share. Compare this to similarly able French or Italian speakers from largely inward looking cultures and you can see why their countries culture simply is not expanding.

More than this there is a sense of excitement in Britain and the States that is simply missing elsewhere. This comes from more than what some might regard as cultural imperialism. It is what advertising people call buzz marketing. There is a good vibe, a buzz coming out of the Anglo American experience that attracts others to it.

I have been travelling between the two countries for about forty years, and there is something reassuring about being at the nexus of London, New York and Los Angeles. It is where the decisions are made and executed regarding the driving forces of finance, culture and communications and where the prime movers of foreign adventures, both good and bad, are fed from and upon. Perhaps this will change as the BRIC economies of Brazil, Russia, India and China begin to dominate the global economy of the coming century.

I suspect this will not happen for a multitude of reasons. One is that the prime movers of those economies actually seem to want to live in either Britain or America, and while that's the case I believe the levers of power and choice will stay in our countries. It is simply more fun to live here. The other main reason is that not only has the Anglo American culture been exported for a long while, but so has our capital. We have always invested overseas in a much bigger fashion than our natural competitors. For example Germany and France might invest more in their infrastructure than we do, for which I am envious, but they have never matched us for long term international investment. This might sound as if I am primarily interested in the economic benefits of living within the Anglo American context and this wouldn't be the case. We also have more real democracy, within a stable context, for a longer time. Despite our many faults we are also both

inclined to be interventionist countries for what we believe to be the right reasons, to be on the side of the good guys. We are the people who other countries come to for help because we have a track record for helping those that cannot help themselves. We have got some balls, and that's no bad thing.

I love both places because they're terrific and I understand them, and they understand me. My family lives in both places, and so have I. There are more reasons for loving these places and that's where there are some observations on differences between Britain and America that are beginning to become obvious that often go unremarked. The basic shape of America has not changed perceptibly in all the time I have been going there, whereas in the UK everything has changed. There is a consistency to American life, not always a good thing, but largely it is. In the UK we are having to live in what has become perhaps the biggest Western social experiment in modern times. Our laws are evolving so fast no one I know can keep pace. There are so many initiatives supposedly to curtail the ill effects of climate change that they are beginning to change the very fabric of our lives. We now have something approaching five million closed circuit television cameras in place in Britain, photographing the average city dweller up to 400 times a day. We are about to develop biometric identity cards for our people and national data bases dealing with almost every heading. It is ironic that the country who's author George Orwell bought the world the nightmare visions of *1984* and *Animal Farm* is also the place where these are apparently coming to life.

My hope is that there will be a massive realisation and revulsion of the dangers of these drifts toward a police state in the U.K. Hopefully just as there was a Thatcher to beat back the seemingly unmanageable power of the trade unions there will be another political figure to harness this natural democratic and evolutionary trend in our national character. As the emergence of other great leaders in British history has proven we are capable of finding just the right person at the right time. If we don't then America might find itself even more politically isolated in future, just when its economy and therefore its military will be much weaker. We need each other to be strong, and we need each other to be free, and so does the rest of the world.



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.

## OMG! THEY SHAVED HITLER! GERMANY'S WEIRD CENSORSHIP OF GAMES...

Back when I used to babysit my nieces, I'd get them to behave by telling them that Hitler lived in the living room light. I would threaten to turn on the light, which would make "Hitler" and "The Bird" fly out and "get them".

Now in their 30s, they still remind me of the trauma this day. Adolf Hitler, to my generation, was the original boogeyman. When I was growing up, he was a figure of fun - the awful power he wielded awfully was something that, to my parents' generation, who had lived through the war, could only be undermined by making fun of it. It was, as much as anything, a coping mechanism. It diminished his power.

Remember the comedian Freddie Starr? He had a whole routine where he'd dress up as Hitler and goose-step around the stage. This was something that could be seen on primetime TV, pre-watershed. Could you imagine, say, the outrage if Michael McIntyre presented the 2019 Royal Variety Show dressed in an SS uniform? Or if some tatty, low-rent, video game blog wrote an article in which Hitler was portrayed as an idiot?

That's how we used to see Nazis, you see; idiots, who happened to do something unspeakably evil. Those few who still clung to the ideology were diminished by our license to take the piss out of them. Now we're all much more fearful that Nazis aren't quite as mired in the past as they once were.

Of course, Germany has had a very different attitude to all things Nazi, and with good reason. Until last year, any image associated with Nazism - such as the swastika - was banned. Since the German ratings board, the USK, relaxed its rules, Nazi and other extremist imagery is now allowed in a video games, which are finally classed as an artistic product.

Before the change though, games featuring swastikas were either banned outright, or had to be altered for the German market. Here are some of the more notable examples.



<https://www.digitiser2000.com/main-page/omg-they-shaved-hitler-germanys-weird-censorship-of-games>



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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# WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove

**Community Radio. As of now, he also writes a regular column in this august publication..**

The next day we moved on to a small town called Suhl. We were staying in a hotel just off the town square and the gig was the other side of the square so we decided to leave the minibus at the hotel and walk over to the gig. While the lighting was going up, Steve and I went off for a walk and found another music shop. I was getting a bit carried away by it all by this time so I bought a bass recorder, a couple of ordinary recorders, a banjo and a wooden glockenspiel. Steve bought a Hawaiian guitar – yes, you heard me correctly, a Hawaiian guitar in that grey desolate East German town. We took all this back to the gig and that inspired a couple of other guys to go and buy stuff. This meant that, when the show had finished, we had a whole bunch of stuff to carry back to the hotel. I decided to go and get the minibus.

The town was a typical East German hamlet, with that omnipresent grey fog clogging the streets. It had not changed since the end of the war and the streets were all narrow and winding and it was not as easy as I had thought to get back to the rear of the venue. After a few wrong turns and U turns I swung the bus into a yard only to find it was not the entrance to the gig. I spun round the empty car park and was confronted by a couple of East German police in a Trabant. They got out and came over. In situations like this, in foreign towns, it was best to pretend that I did not even have the small amount of German that I did possess. I feigned ignorance, but it was not much of a feign, because, apart from driving into the wrong yard (and I could now see that the gig was just the other side of the fence) I had no idea what I could have done wrong.





Roy  
Weard

# This House In Amber

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CD / digital download :

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The police produced an East German Highway Code, and pointed at a sign – the universal one for a one-way street. It seems I had driven the wrong way down one of these in order to get to the yard. One of the police had a little English, ‘Driving licence,’ he barked.

I produced my English driving licence. That flimsy green paper thing that always used to puzzle so many foreign hire car companies and police. They turned it over in their hands and looked in vain for a photograph.

‘Passport!’ was the next request.

‘In the hotel,’ I responded. East German hotels would always collect and hold onto your passport until you left. They debated the issue between themselves in staccato German. They then turned to me, ‘Dollars’ they requested, rubbing their thumb and first two fingers together in that other universal symbol that accompanies a request for money.

I shook my head, ‘No dollars,’ I said.

‘Deutschmarks,’ was the next choice.

‘East marks,’ I offered pulling some money from my pocket.

It was their turn to shake their heads at this offer. Even the people who lived there did not want their own currency. I was getting bored by this and decided it was time to end it. Impulsively I reached out and shook them both by the hand in turn.

‘Well it has been nice chatting to you chaps,’ I said in my best BBC English, ‘but I have to get on. Things to do you know. Have a good life,’ and I got back into the bus and drove off. I was watching them in the mirror as they stood there in that empty car park, wondering if they would try to chase me in their ‘Trabby’ or pull out their guns and start firing, but they were still standing there watching me disappear into the fog. I came to the conclusion that these people were so used to people being scared of them and doing exactly what they say that they had no idea what to do when they were ignored. Of course this only worked with people at the

bottom of authority’s food chain. Higher up, where the power sizzles like electricity through their veins, I do not think I would have tried the same stunt.

The last show was in Leipzig, and in an attempt to shed a bunch of East marks, Chris Youle took us all for a Japanese meal. Band and crew piled into a restaurant in the centre of town. I found myself sitting beside Roger and we immediately order a couple of flasks of sake.

‘Gotta drink it while it’s hot. Tastes horrid when it gets cold,’ he said, so we downed the first couple of flasks – and ordered two more. This went on through the meal and most of the flasks seemed to be coming to our table. At the end of the meal Chris called for the bill.

‘What’s this?’ he exclaimed when he looked at it. ‘Eighty-seven flasks of sake?’

I thought he was going to come after us to pay for the excessive amount we had drunk that night, but then he said.

‘I am not leaving here until we have drunk the other thirteen!’ which he duly ordered and we happily consumed. I told this story to a backline guy on another tour I did, and the next time we happened to be out on the road together I heard him re-telling it as if it had happened to him. He had clearly forgotten that it was me that told him about it in the first place.

When we got back to the hotel we found there was no bar and we sat around chatting in the reception area. Chris obviously still had a big pile of East marks and went over to the portly concierge who was almost cartoonlike in his suited, moustachioed, stereotypicality.

‘I’ll buy you all hookers,’ Chris shouted back to us, and then, turning to the man, ‘Get me twelve hookers.’

‘There are no prostitutes in East Germany,’ he replied in a flat tone.

‘Of course there are,’ Chris replied, but the man was having none of this. Even if he knew where to get a bunch of hookers he was clearly not going to allow this bunch of drunk





English people to get their hands on them.

I stopped off at Andrea's flat in Amsterdam for a couple of days before going back to the UK and then flew back in to Heathrow. As I was going through the 'Nothing to Declare' zone I was again pulled over. He pointed to the pile of instruments on my trolley, and the conversation went like this:

'What are these?'

'Musical instruments.'

'They look new.'

'Well they are.'

'Where did you buy them?'

'Karl Marx Stadt, East Germany.'

'This is the 'Nothing to Declare' lane. Should you not be paying duty on them?'

By this time he was opening the cases and looking at the shiny new instruments within.

'Do you have receipts?'

I produced the receipts for the items and he added the amounts up totalling a few hundred marks.

'What currency is this?'

'East German marks.'

'And what is the exchange rate?'

'There isn't one. It is a soft currency. You cannot change the East marks back into any western money. The only place you can get anything for them is *Hannover Airport* and there they give you one Deutschemmark for twenty five East marks and that means these are under the value on which I have to pay duty.'

'That can't be right. Wait there.'

He went off into the back room and I waited for him to return. 'I have been here before,' I thought. After a while he came back, closed the cases, slung the receipts on top of them and, in the time honoured parlance of all disgruntled officialdom uttered a dismissive, 'Fuck off.'

I left.

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





c.j.stone

# TOOTHACHE

I've just come back from the doctor's. I'd gone to get some painkillers for my toothache. The receptionist told me that the doctor couldn't see me.

"You need to see your dentist," she said.

Of course I'd already been to see my dentist, who had taken an X-Ray, and told me that the nerve in one of my

molars was dying. "You'll just have to ride it out," she said. "Once the nerve dies, the pain will stop."

I was taking paracetamol and ibuprofen at that point, which barely touched the pain. It came in waves. It would start as a throb, and then build over several hours until it felt like my jaw was being prised apart by red hot pliers.



VS  
NHS





I asked if she could prescribe anything stronger.

"I can't," she said. "You'll have to see your doctor."

So what are you supposed to do? In order to see a dentist out of hours you have to ring 111, where you can be kept on hold for hours.

If you look on line, the advice, then, is to take painkillers. But over-the-counter painkillers don't work, so you have to see your doctor. But doctors won't come out on call out for dental pain. There's a clear gap in the system.

Meanwhile, once you do get to see your dentist, you'll be charged £22.70 merely for walking through the door. What if you're broke or on benefits? The advice is to keep your receipts and claim the

money back.

And if you haven't got the money in the first place? There is no advice for that. I've just come back from the doctor's. I'd gone to get some painkillers for my toothache. The receptionist told me that the doctor couldn't see me.

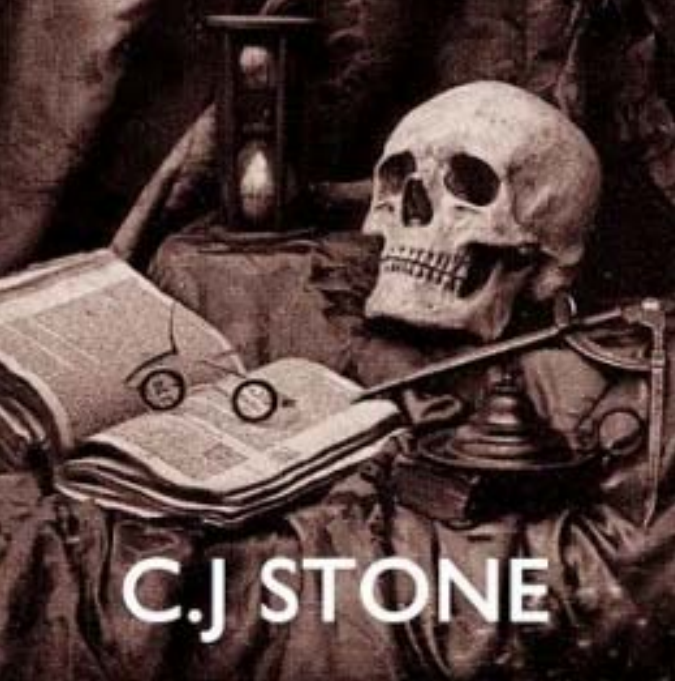
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**Read on**

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SELECTED WRITINGS 2003 - 2013



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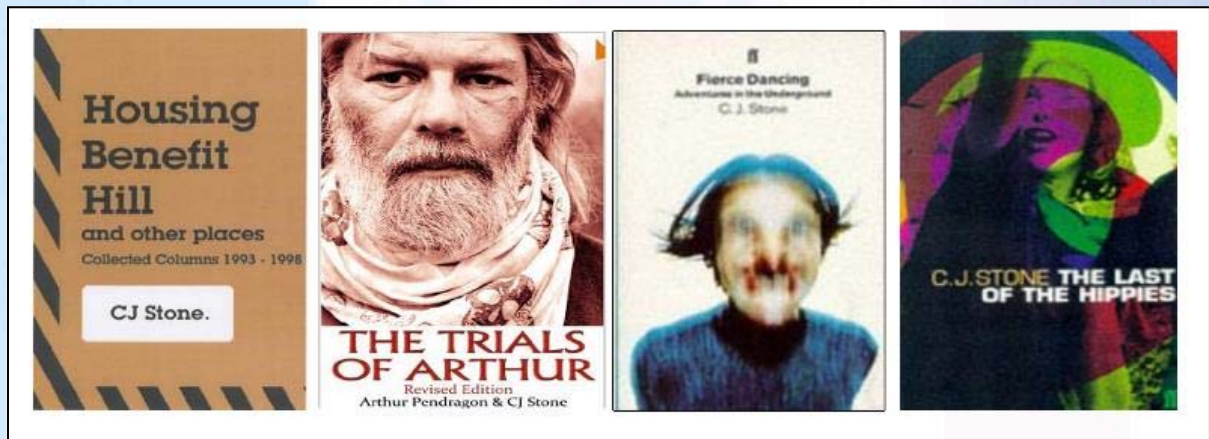
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*Herald*

"The best guide to the Underground since Charon ferried dead souls across the Styx."

*Independent on Sunday*





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<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

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OTHER BOOKS BY  
C.J.STONE





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

Gonzo News hasn't forgotten that there's a new Hawkwind album set for release late in October. Called 'All Aboard the Skylark', we'll have more about this in the weeks and months ahead.

Meanwhile, though, the Hawkwind name battle is a saga that's been running for well over 20 years. Sometimes there's a lull, sometimes

an eruption. Now, smoke and rumbles are once again issuing from the sulphurous outcrop.

First, a brief look back at the context to aspects of the affair.

Imagine an outfit tours in America under the name Hawkwind and garners a







couple of dozen punters at each bar room. And later, if Hawkwind write to promoters, proposing a USA tour, and seeking an advance for travel expenses across the Atlantic, then the promoters will make it their business to look up the attendance figures for the 'previous tour'. Any sane promoter will then likely give a short laugh and just delete the email request.

This, roughly, has been the general climate under which Hawkwind have been operating the last few years. It's one - just one - of the reasons that, in

2013, Dave Brock opposed Nik Turner's attempt to trademark the Hawkwind name. The trademark dispute eventually went to arbitration - not actually a trial, but a hearing - but conducted on adversarial lines nonetheless, complete with lawyer representation.

So, whether we like it or not, there are clear-cut 'sides' in an adversarial proceeding - Turner was supported by Cleopatra Records, and the opposition - Brock - was supported by Cherry Red Records and Plastichead Records. Although Brock's side emphatically won, that unfortunately wasn't





the end of the matter.

For a while, the volcano seemed dormant. Turner continued playing gigs in America, performing some Hawkwind material - as he has a right to do. And he mostly toured under his own name, as he has an obvious right to do. So everyone's happy, right? - Wrong.

This month it's emerged that the Cleopatra / Turner camp plan to release an album of material that includes some guitaring done by now-deceased Hawkwind guitarist Huw Lloyd Langton. The name of the band is a combination of

two bird names - Kestrel and Hawk; and the album art bears the possibly-provocative caption THE FUTURE IS US. The band participants reportedly include Ginger Baker and William Shatner.

Seen by some as an attempt to cash in on Hawkwind's 50th anniversary, and seen by others as a new attempt to seize control of Hawkwind's legacy, Marion (Huw's wife) meanwhile condemned the product, saying "Huw would never have had anything to do with this album because he regarded Dave Brock as a friend and the greatest musician he had worked with



# SPIRITS BURNING & MICHAEL MOORCOCK

## *An Alien Heat*

An Alien Heat at the End of a Multiverse

re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

with Blue Öyster Cult family members Joe Bouchard,  
Richie Castellano, & Donald "Buck Dharma" Roeser

Hawkwind family members Harvey Bainbridge, Adrian Shaw,  
Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),  
Monty Oxymoron (The Damned),  
Ken Pustelnik (The Groundhogs),  
Jonathan Segel (Camper Van Beethoven),  
Andy Shernoff (The Dictators),  
Lux Vibratus (Nektar),  
Steve York (Arthur Brown)  
and more...

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



[gonzomultimedia.co.uk](http://gonzomultimedia.co.uk)  
[spiritsburning.com](http://spiritsburning.com)



and would never have given permission for his legacy to have been used to undermine Hawkwind's 50th year celebrations!"

However, it's been claimed that the Huw portion that was posthumously pasted into the album is actually owned by Cleopatra Records who hold all rights in perpetuity. Alan Davey, one of the people involved, said this meant that "Cleopatra have the right to do whatever they want with the guitar parts."

If this is so, then it seems the probable wishes of a dead musician, or the actual wishes of his wife, aren't actually relevant. Not legally, anyway.

"The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There's also a negative side."

Hunter S. Thompson.

**CHECK OUT  
HAWKWIND AT  
GONZO**



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



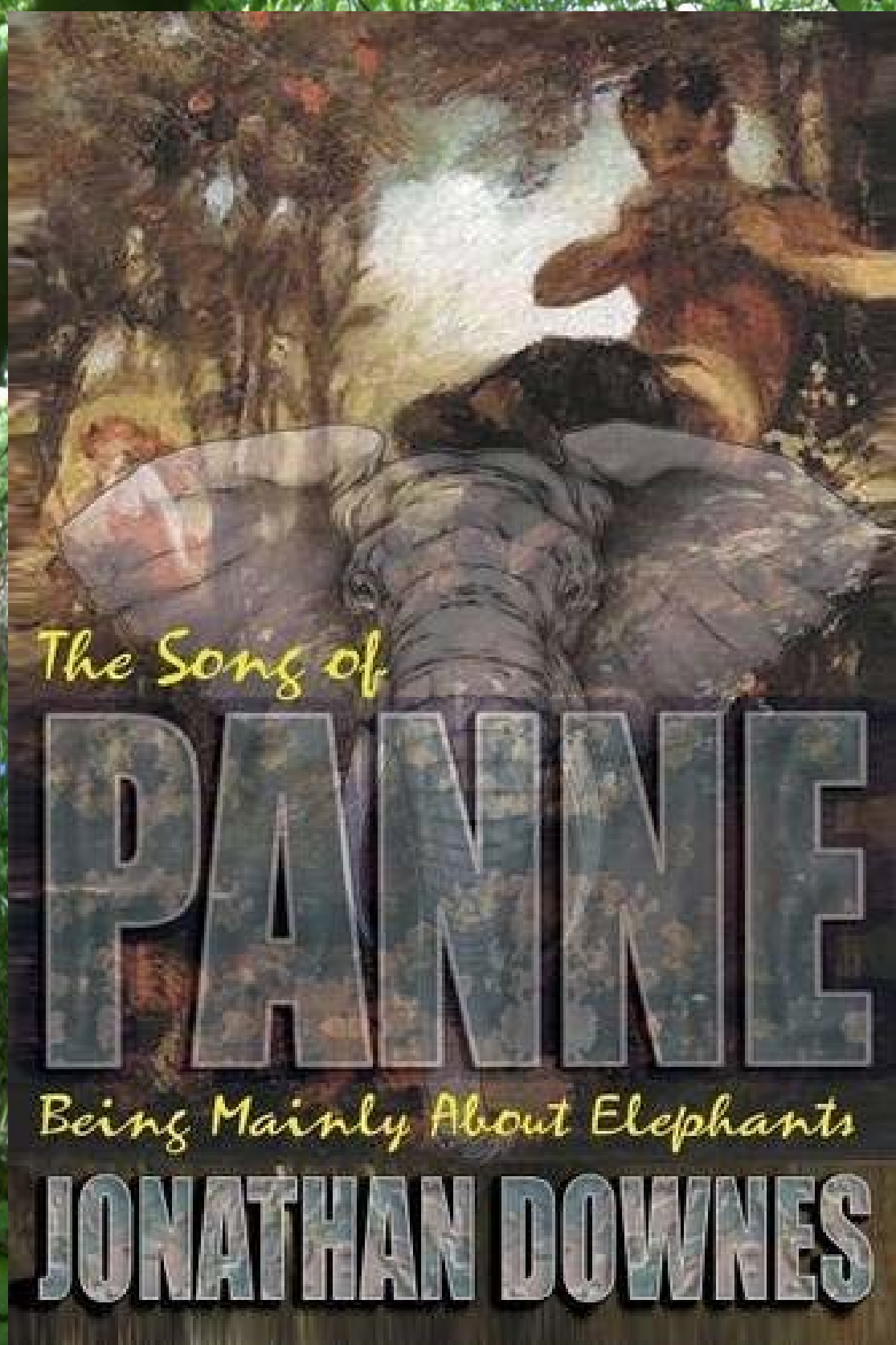


# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# The Wild Colonial Boy

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

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

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

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

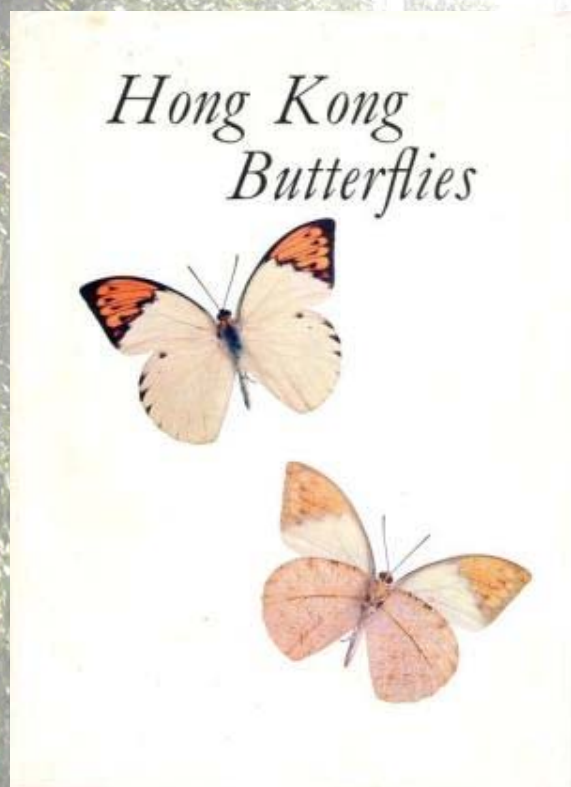
The recovery process was supposed to take something in the region of a month, but – somehow (and I suspect that my father pulled a few strings, and used his position as a senior member of the Colonial Administration to facilitate this) – I was allowed home at weekends. Every Friday evening, my wheeled hospital bed was pushed into an ambulance, and I was driven up Victoria Peak to the service area behind Peak Mansions, whereupon a bevy of burly orderlies would carry me off the ambulance, and Ah Tam would wheel me through the servant's quarters into the part of the flat with which I was more familiar, and thence to my bedroom. I was still in pain, and still bedridden, but I could watch the complex lives of my little fish in my bedside aquarium, and have bedtime stories from my mother. After a week in hospital, this was absolute paradise.

In the daytime, I was often wheeled out through the hallway and the



huge living room to the conservatory, and Ah Tam would open the French windows and let me gaze out upon the heavily forested hillside, which tumbled down for miles to the town (now city) of Pokfulam. This forest was the haunt of leopard cats, pangolins, civets, and porcupines, and within living history had been home to tigers and possibly even leopards. It was a magnificent place, and I spent much of my childhood exploring it, and much of my adulthood dreaming about it, and after a week of surgery and physiotherapy, just to lie in my bed looking through the open French windows at the jungle below was bliss.

Outside the windows, a shallow sloping stretch of lawn led down to the road, and my mother was wont to recline on a sun lounger there and sunbathe. Occasionally she would be joined by her friends, and on this particular occasion a lady called Sheila Muirhead, with an irritating young son aged four, had come



to visit. I was annoyed. Now my mother would not be willing to tell me stories, or make too much of a fuss of me, and what was worse, her son was too young for me to be able to talk to on any meaningful level, and as both my legs were in plaster, and I was wracked with agony every time I moved, I couldn't do anything more boisterous in terms of play.

Then I had an idea.

For my birthday, the day before I went into hospital I had received a copy of *Hong Kong Butterflies* by Major J.C.S. Marsh, and I was desperate to put my newfound book to use. I was at the age when I had just begun to realise that some creatures were more closely related than others, and I wanted to identify the myriad animals that surrounded me. Fluttering along a few inches above the closely mown grass were dozens of small, blue butterflies. Major Marsh listed several dozen members of this family, quite a few of which looked very similar.

So I called to the toddler who was earnestly chuffing up and down the sloping lawn pretending to be a goods train. "Hello" I said. "I'm Jonathan. What's your name?"

"Richard". He said. "What are you doing in bed?"

So I told him, and despite the seven year gap in our ages, he not only seemed to sympathise with me, but – after I explained my predicament re. Major Marsh and the blue butterflies – he expressed – as well as a four-year-old can express anything – a willingness to help me in my investigations. So I told him where my bedroom was, and where I





kept my butterfly net, and where my precious copy of Hong Kong Butterflies was, and he trotted off inside. About ten minutes later, after a few false starts, I was sitting up in bed with Major Marsh's magnum opus on my knee, and a Robinson's marmalade jar in one hand, as my young assistant – still making enthusiastic train noises – rushed up and down in search of butterflies.

When, eventually, he captured one, my quest was at an end. It was a fine male specimen of *Lampides boeticus* otherwise known as the long tailed blue. Having identified the poor little thing, Richard and I liberated it, and I thought nothing much more about the matter for about twenty-four years.

Nearly a quarter of a century later, whilst the nascent Centre for Fortean Zoology was in its infancy, I received a letter from a young man called Richard Muirhead, who was very interested in the stranger aspects of the natural

world. It took months for me to make the connection, but eventually the penny dropped.

This time around, the seven year age gap was of no importance whatsoever, and we soon became firm friends. A quarter of a century later we still are.

*Lampides boeticus* is an interesting little insect; it is one of the most widespread and common butterflies in the world. The wingspan is between 24-32mm for males, with the females sometimes being a little larger. Like many of the lycaenids, it is markedly sexually dimorphic, with the female only having a small amount of blue colour in the centre of the wings, whilst the rest is brown. The males, however, are like gorgeous, tiny, flying jewels, and are a bright violet blue in colour. Both sexes, however, have a thin, long tail at the apex of the hind wing, from which it gets the English name, 'long tailed blue'. Now, it is found across much of Europe,

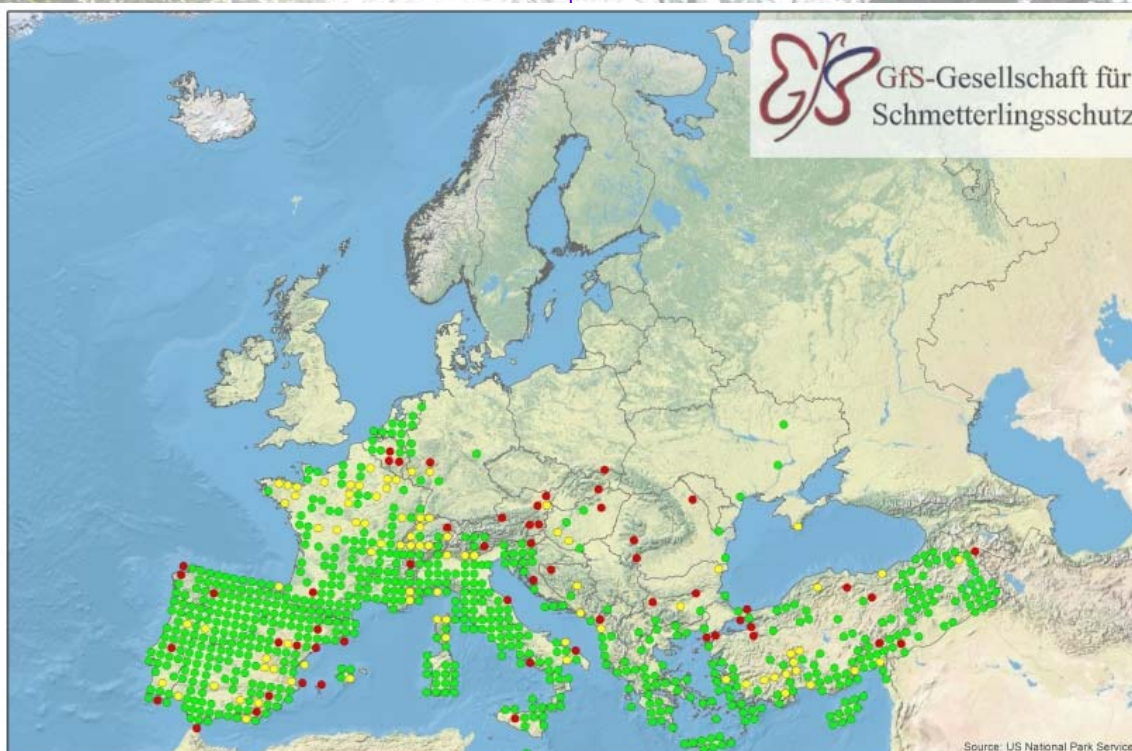


Africa, southern and south east Asia, and even Australia. In parts of the United States, it is classified as an invasive species, and known as the 'bean butterfly' and is considered as a major pest of legumes in agriculture. But whilst they are common over much of the world, and despised in some of it, in England they are a very rare and very welcome visitor.

Because – even after the effects of global warming – the United Kingdom, even the southern half, has comparatively cold winters, all the resident British butterflies either spend the winter as eggs or pupae, or hibernate (either as adults, or caterpillars). *Lampides boeticus*, however, is what they call 'continuously brooded', which means that they can produce three or four generations a year, always on the leaves of plants of the pea family. However, each

generation begets the next generation like something out of Genesis, and neither caterpillars or adults are able to hibernate. They are also very sensitive to temperature fluctuations, and so, even though most years a few intrepid members of this species reach the shores of southern Britain and sometimes even breed, they will never become British residents, at least not until Britain's climate changes beyond all recognition. Although they regularly turn up in the United Kingdom, first having been recorded from Brighton and Christchurch in August 1859, they are not natural migrants and so – unlike painted ladies (*Vanessa cardui*), for example – they will not migrate south again once the autumn chills make southern Britain impossible for them to live in.

Between 1859 and 1939, a mere thirty six sightings have been recorded, and by



***Lampides boeticus***

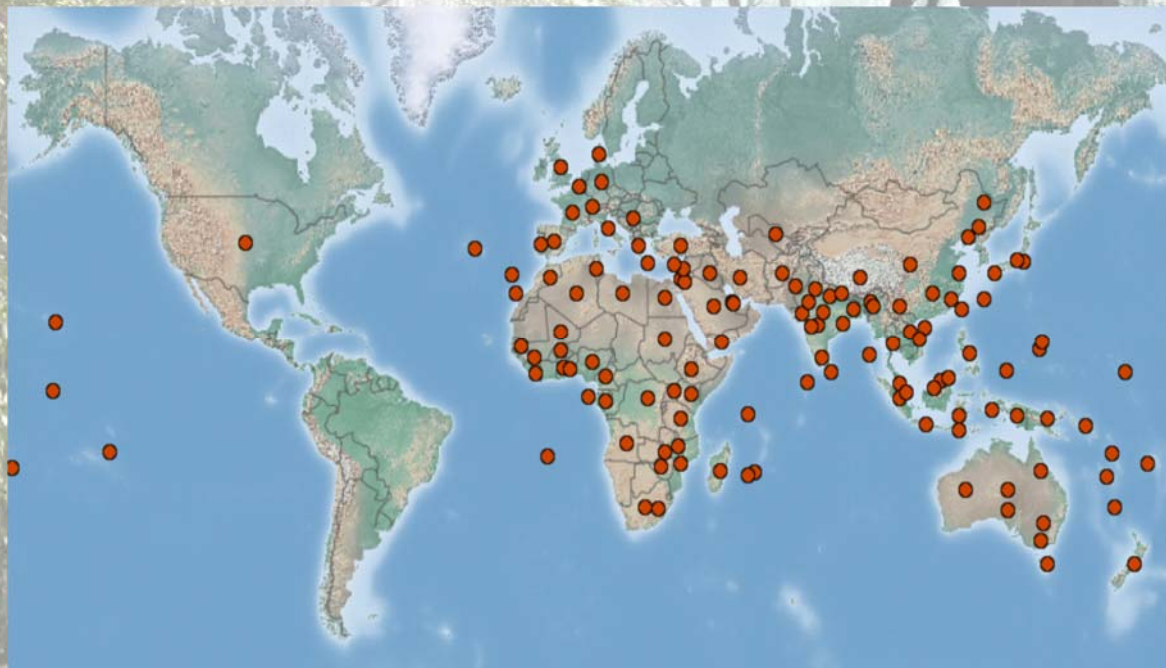
(30.11.2017)  
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1988 only another eighty five sightings were noted, thirty eight of these taking place in 1945. However, in 2013, enormous numbers turned up in southern Britain, with them breeding successfully into October. Much of my research over the past fifteen years has been into the fluctuating nature of biodiversity in areas where once it had been thought that species lists remain static. Events like the *Lampides boeticus* 'invasion' of 2013 are, therefore, a particular interest to me, but even now whenever I read about these delightful little insects, I involuntarily picture Richard Muirhead as a little boy, pretending to be a train, and earnestly catching these little insects for my perusal.

But despite the solace of weekends with my family, every Sunday night, the ambulance would come and take me back to the hospital for another week of horrors. The beginning of the second week was the worst: for reasons that I cannot remember, and which don't really matter nearly fifty years later, I had to have a second operation on my

knees because part of the first operation had not gone according to plan. The only thing I remember about this second operation was that the kindly anaesthetist asked whether I wanted an injection or gas? As I believe I have mentioned elsewhere, I've always been terrified of injections and chose the latter option. I always remember this as one of the worst decisions of my young life, because breathing in whatever noxious chemical was then used to send hapless patients across the Waters of Lethe was a frightening and totally disorientating experience. It probably only took a few seconds, but I found myself terrified, struggling against the heavy rubber mask held over my face as everything changed shape, colour and form with a psychedelic intensity. This is what always comes to mind whenever I read about gas chambers, either during the Third Reich or more recently as a means of execution.





# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>



# THE GARDENING CLUB BOY ON A BIKE



WORDS MUSIC AND ART BY MARTIN SPRINGETT

PRODUCED RECORDED AND MIXED BY NORM MACPHERSON

AT GARY OAK STUDIOS METCHOSIN B C

MUSIC ARRANGED BY NORM AND MARTIN









# 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!!!"

## GRIEF.ANGER.RESOLUTION

Military children trained in digital warfare  
Take their hate out of a box and unleash their dragons  
on soft targets(the bodies of all of us  
This does not happen somewhere else.It happens here.  
Already you say"Second Amendment"  
What about the First Amendment?  
How about our right to live?Not just in the womb  
but in our daily domestic lives-  
at cinemas,shopping centers ,churches,cafes and bars.  
You call us "soft targets"and vent your spleen  
Mostly anonymously.You do not know us.  
You only know your own hate/must be released.  
You will never be released."Even the President  
must wake up naked and afraid"

!





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.



A night scene of a riot. In the foreground, a line of riot police in helmets and shields is silhouetted against a bright, intense fire or explosion in the background. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a guitar headstock. A vintage wristwatch is placed on the headstock, with its face resting on the strings. The watch has a dark face and a metal link bracelet. The background shows the intricate details of the guitar's headstock, including the tuning pegs and the wood grain.

**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**



RICK WAKEMAN



*The original  
version – Now  
expanded  
with bonus  
material*

COUNTRY AIRS

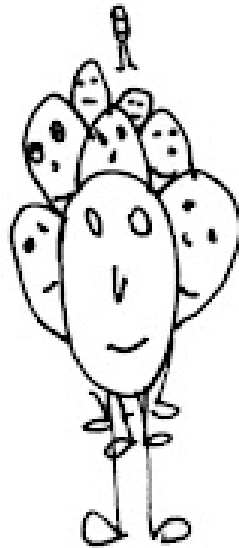
*“Music from both the mind and heart...”*



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



# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The Accidental Moustache Part One



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**



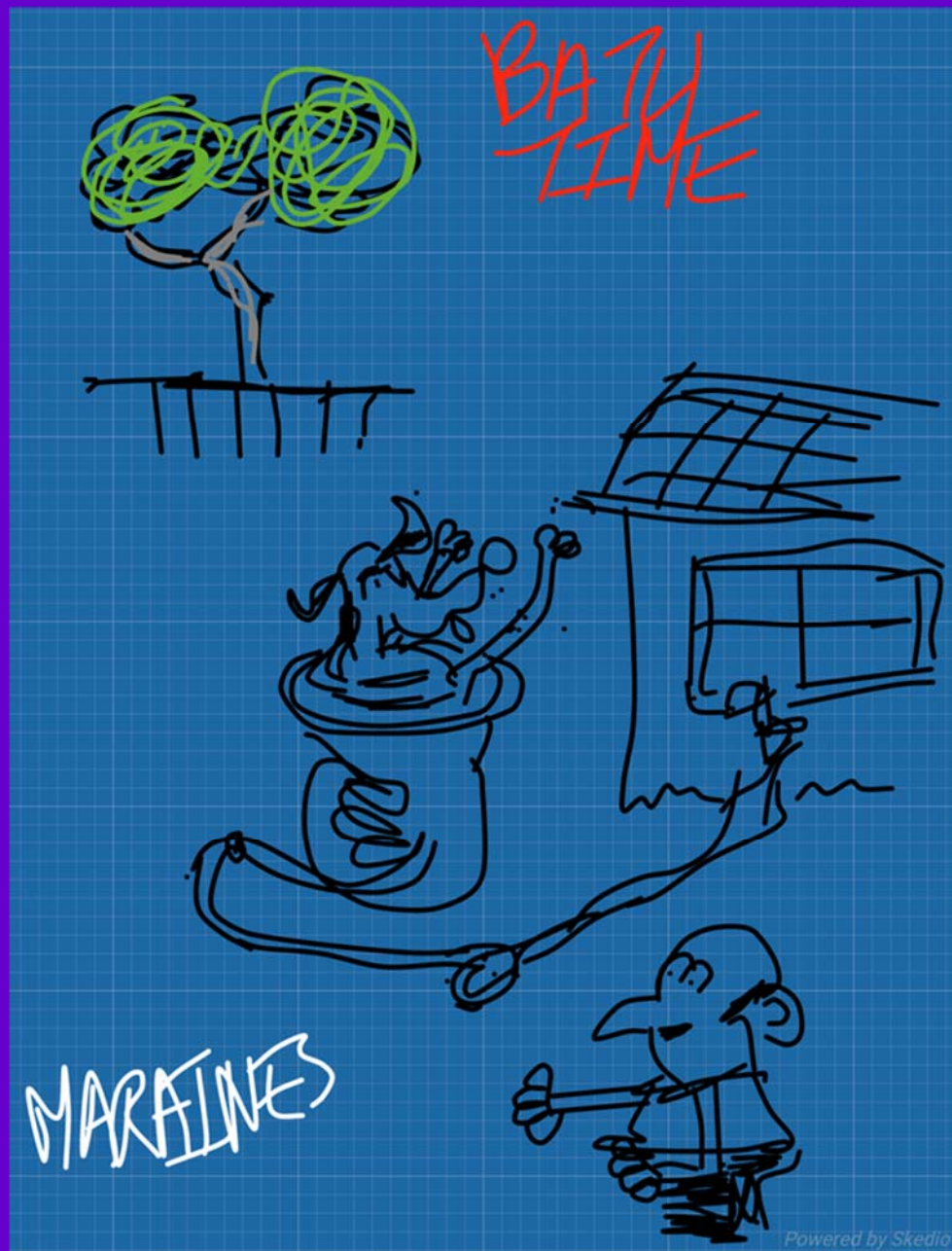
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[www.gonzmultimedia.co.uk](http://www.gonzmultimedia.co.uk)



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



I remember, back in the Spring of 1981, when I was a nursing assistant at a small residential unit for the mentally handicapped. I was living in the nurse's home at Bideford and District Hospital. For some reason that I can't remember, I decided that I really should acquaint myself with the collected works of Bob Dylan, and I got various people that I worked with to record me albums they had in their collection, and I went to the local Woolworths in Bideford High Street and bought as many of the rest as I could.

Whilst I immediately fell in love with the classic records from *Bringing it all Back Home* until *John Wesley Harding*, a set of albums which took just under three years to make, I was less impressed with his earlier material. The first album, in particular, I found very hard to get into. I didn't like the absence of drums and bass, and the fact that this boy of twenty sounded a grizzled old man as he sung just confused me. But, I was nowt but a lad.

A few weeks ago, my friend, colleague and fellow Gonzo contributor, Carl Marshall, was staying for a week and, as I knew that he was a Bob Dylan fan as well, we took the opportunity to watch the recent Martin Scorsese movie, ostensibly about the 1975 Rolling Thunder Review. I critiqued this film a few issues ago in this very column, and shall not repeat myself for fear of boring you, but sufficient to say, things were certainly not all that they originally seemed.

This remarkably entertaining film kick-started a new Bob Dylan phase for yours truly. Any time these thirty eight years, I have gone through phases where I listen to, and quote from, the music of the Big Zim, and in doing so usually manage to irritate my nearest and dearest.

And so it has been these past few weeks. And whilst I started off re-visiting old friends, I also – thanks to those jolly nice fellows at Spotify – investigated records that were partially unfamiliar to me. And these included Bob Dylan's first solo album, from way back in 1962. As I said above, this self-titled debut had originally left me cold, or at least lukewarm. But I was only just about the age that Dylan had been when he recorded it, when I first listened to it.



Now, I am very nearly sixty, and either my ears or the way that my cerebral cortex interprets what my ears hear have changed massively, because – at last – I understand why Bob Dylan's self-titled debut had been such a tumultuous cultural event when it first came out a couple of years before The Beatles became famous in America. His hillbilly stylings reveal a delightful intellectual and emotional depth, which is still there in the music he makes today. It is impressive enough from a man in his seventies, but from a mere stripling of twenty summers, it is utterly extraordinary. Bizarrely, to me at least, it actually overshadows some of his other early work, which for years I have enjoyed much more. The twenty year old Bob Dylan is – thirty nine years later – a complete revelation, and right from the earliest days, one can see why he was eventually given a Nobel Prize for Literature.

Love and peace.

Hare bol,

Jon



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Legendary gigs Vol 1

Jazz Master's Vol 1

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The Early Years Vol 1

American Folk Revival Legends Vol 1

**Arthur Brown**

**Captain Beefheart**

**Gregg Kofi Brown**

**Man**

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**Sun Ra**

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**Art Pepper**

**Atomic Rooster**

**Billy Cobham**

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Weekly magazine: [www.gonzoweekly.com](http://www.gonzoweekly.com)

