

GONZO

This phantasmogorical phairie
issue pheatures: Kev tracks down
Elfin Bow somewhere in phairie-
land, we hear about airborne
animal rescue from **PAART**, Steve
Andrews eulogises **David de
Rothschild**, we go **Crossing the
Tyne** with **Emerald Stone**, Doug
goes to see the legendary **B-52's**,
Alan visits **Surplus People**,
Graham tells us all about the
forthcoming **Hawkwind** album, we
visit **The Netherlands** for the
True Music Guide, and believe it
or not, Jon praises...wait for it...
Taylor Swift.



#355/6

The King of **ELFLAND'S DAUGHTER**

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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 eminently peculiar and always evolving magazine. As I have said occasionally in recent months, I have got in the habit of dictating these editorials to Olivia a week in advance, which does – in it's own little way – present one with the same sort of temporal anomaly grammar discussed by the late Douglas Adams in one of his 'Dirk Gently'

books. He was discussing the way that time travel affected the syntax of the Queen's English, with the particular emphasis on the problem of writing about things that had already happened... in the future. Well, this isn't quite so complicated, but writing something which is not going to be read until ten days time, but still writing it as if it was a conventional editorial, which is – after all – the thing that people read first of all when they open a periodical, is a strange experience, at least, for me.

However, I digress, which is something that regular readers will know that I do a lot.

Three years ago, Corinna and I were visiting my two stepdaughters – Shoshannah in Staffordshire and Olivia in Norfolk. I believe that this was the occasion when I watched the Brit Awards, and felt appallingly out of touch that I had only vaguely heard of most of the celebrants. But I know that this was the occasion when – separately – both the girls enthused about some person that I had hardly heard of called Taylor Swift. I will admit now that I only listened to about half



“Back in my day we had songs with words and melodies that everyone could enjoy. By people like Throbbing Gristle, and Rudimentary Peni”

a song of hers on each occasion, and with only about ten percent of my concentration, doing exactly what I was so angry with my parents for doing a generation before, I saw the blonde hair, perfect stylings and makeup and immediately dismissed her as a manufactured bimbo. Both of my stepdaughters looked at me in disgust, but were kind enough not to argue with the silly old sod whose opinions on such things were firmly entrenched.

“Back in my day we had songs with words and melodies that everyone could enjoy. By people like Throbbing Gristle, and Rudimentary Peni,” I didn’t say.

Fast forward three years:

Whereas once upon a time I used to get all the weekly music press, every week, nowadays there is no weekly music press and, although there are half a dozen or so regularly monthly rock music magazines, I restrict myself to one of them: *Mojo*.

This is because, as I get older, I have less

and less time to do the things I used to enjoy, like sitting down with a cup of tea and reading the music press. I think that, in a bizarre way, giving up smoking has exacerbated this. I don’t enjoy sitting and reading newspapers or magazines half as much when my accompanying cup of tea isn’t itself accompanied by one of Messrs. Benson and Hedges finest. But, each month when *Mojo* comes into the village shop, I read through it and check out the new releases by streaming a bit of them on my iPad. This time, the new releases included the Bon Iver album, which I talked about scathingly in the last issue, and the new album by Taylor Swift. I had gone to bed early with a bit of a tummy bug, so I was not in the mood to sample the more raucous records of the month, but as Taylor Swift’s album *Lover* had such a remarkably good review and, looking around, most of the other reviews were equally good, I decided to swallow my preconceptions and give it a listen. And, you will be surprised to find out that I thought it was really rather good.

اللجنة لهم إذا كانوا لا تأخذ نكتة



This album is a very clever synthesis of many different influences, including country, funk, and RnB. I have noted elsewhere how there seems to be an undefined movement amongst contemporary female singers and songwriters to produce clever and finely crafted electronica. I have been following the music of Penelope Trappes for some years, and was pleasantly surprised to find that – although far less ambient – the new record by Taylor Swift is working vaguely in the same stylistic area.

I had been expecting to find that it contained quite firm country music influences, but as well as the electronica I was very pleased to find that there were the fingerprints of Prince, as well as the harmonies of Emmylou Harris, and even some of the elegant song writing twists that Gram Parsons used nearly half a century ago. Indeed, it seems to me that Ms Swift inhabits the territory that Gram Parsons called ‘Cosmic American Music’;

a synthesis of various strands of American popular music that produces a satisfying and unified whole.

Particularly impressed by the title track and a song called ‘The Archer’, I decided to grit my teeth and check out her earlier records.

And you know what?

My two stepdaughters were bang on, and I had been a silly old git. I have not listened to her entire catalogue, but by God, the bits that I have listened to are more than impressive. She is a consummate songwriter, and from what I can tell from the little bits I have read about her, a pretty decent human being who treats her fans with far more respect than do some of her elders.

The moral of this story is, I think, that those of us who are approaching the status of senior citizens are just as prone to dissing the culture of younger generations



as were my parents, and – I strongly suspect – their parents before them. Perhaps it is a social mechanism, maybe intended to drive a wedge between successive generations in order to encourage some sort of sociocultural diaspora. I am not enjoying this aging lark very much, but it is undeniably interesting. And I find myself finally understanding my parents' behaviour and attitudes towards me thirty or forty years ago. My mother would have been ninety seven now, and my father ninety five, and whilst I do not have any expectation that I will achieve those exulted years, nor do I particularly want to, but I sincerely hope that as I begin to understand better how and why my parents behaved towards me as they did, that I can behave – in turn – better towards my stepdaughters and grandchild.

I hope you enjoy this issue, and I will talk to you again in a few week's time.

Hare bol,

Jon

Taylor Swift, Paul McCartney, Mick Jagger, Sinead O'Connor, Asia, Peter Hook, Jessica Hook, Melanie S Jane, Emerald Stone, Pittsburgh Aviation Animal Rescue Team, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Lavrentis Machairitsas, Camilo Blanes Cortés, Volodymyr Havrylovych Luciv, Jimmy Ray Johnson, Kylie Rae Harris, LaShawn Ameen Daniels, Les Adams, Laurent Sinclair, Adiss Harmandian, Terrance William Dicks, Donald Ray Fritts, Dan Warner, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris-Zee, Chasing the Monsoon, David de Rothschild, Doug Harr, B-52's, Alan Dearling, Surplus People, Nukli, Astralasia, Spacedogs, Dream Machine, Deviant Amps, AOS3, Shom, Sendelica, Captain Starfighter, Lockheeds, Lacertilia, Kev Rowland, Elfin Bow, Tony Klinger, Spock's Beard, Abhorrent Deformity, Omenfilth, Orange Goblin, Ordo Ignis Dei, Violation Wound/Cliterati, Hawkwind, Martin Springett, Christiaan Bruin, Skylake, Hasse Fröberg, HFMC, Jolly, Inventions

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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Editor: Gonzo Daily (Music and More)
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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

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 features over 600 images. Foreword by Armando Gallo.

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TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!



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 Summario, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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THE ^{gonzo} NEWSROOM



DOWN ON JUNIOR'S FARM
<http://www.music-news.com/news/UK/124483/Sir-Paul-McCartney-hints-at-playing-Glastonbury-50th-anniversary>

Sir Paul McCartney has hinted he's playing Glastonbury next year. The Beatles legend last played the Pyramid Stage in 2004 and he has now admitted that he thinks the time has come for him to return to Worthy Farm, especially as his daughters Stella, 47, and Mary, 50, are keen for him to play the festival. Speaking on 'The Zoe Ball Breakfast Show' on BBC Radio 2, he said: "People are saying that it will be good if I did it, so I'm starting to think about whether I can or whether it would be a good thing.

"My kids are saying, 'Dad, we've got to

talk about Glastonbury', and I think I know what they mean."

McCartney, 77, instead that nothing has been set in stone yet, but it's definitely on the cards. He added: "We played there quite a long time ago so maybe it is time to go back. I don't know. I'd have to put a few things in place. It's starting to become some remote kind of possibility. It's definitely not fixed yet but people are starting to talk about it."

McCartney's Glasto hint comes after the festival's founder Michael Eavis dropped a huge teaser that the 'Let it Be' hitmaker will be returning to the music extravaganza for its 50th anniversary.

gonzo CURRENTLY IN STOCK AT GONZO (UK)

gonzo CURRENTLY IN STOCK AT GONZO (USA)

RIGHT ON MICK
<http://www.music-news.com/news/UK/124533/Mick-Jagger-condemns-Trump-administration-over-climate-change-stance>

Mick Jagger has taken aim at U.S. President Donald Trump over his stance on climate change. The Rolling Stones frontman made the comments at the Venice Film Festival on Saturday, after a group of activists spray-painted "Listen to your children" and "Make the red carpet green" on the red carpet. And the rocker, 76, criticised Trump and British Prime Minister Boris Johnson for failing to act on

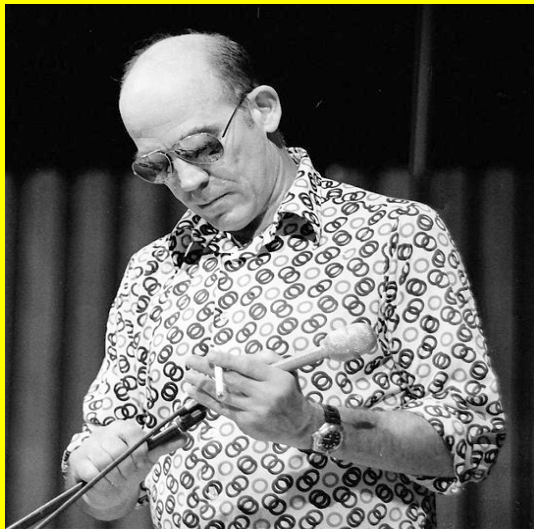
"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

young people's concerns regarding the environment and the effects of climate change.

"We are in a very difficult situation at the moment, especially in the U.S., where all the environmental controls that were put in place — that were just about adequate —





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...

"No doubt they all Got What Was Coming To Them. All those pathetically eager acid freaks who thought they could buy Peace and Understanding for three bucks a hit. But their loss and failure is ours too. What Leary took down with him was the central illusion of a whole life-style that he helped create...a generation of permanent cripples failed seekers who never understood the essential old-mystic fallacy of the Acid Culture: the desperate assumption that somebodyor at least some force is tending that Light at the end of the tunnel. This is the same cruel and paradoxically benevolent bullshit that has kept the Catholic Church going for so many centuries."

Hunter S. Thompson

have been rolled back by the current administration so much that they are being wiped out," the (I Can't Get No) Satisfaction musician shared. "The U.S. should be the world leader in environmental control but now it has decided to go the other way." He continued: "I am so glad that people feel so strongly about that that they want to protest. I'm absolutely behind that. I'm glad they're doing that because they're the ones who are going to inherit the planet."

SINEAD'S SORRY

<http://www.music-news.com/news/UK/124541/Sinead-O-Connor-apologises-for-racist-remarks>

Sinead O'Connor has apologised for race comments she made following her conversion to Islam last year (18). The singer called white people "disgusting" in a divisive Twitter rant in October (18) as she announced she had adopted the name Shuhada' Davitt, and added she didn't want to spend any more time with Caucasians. She tweeted: "I'm terribly sorry. What I'm about to say is something so racist I never thought my soul could ever feel it. But truly I never wanna spend time with white people again (if that's what non-muslims are called). Not for one moment, for any reason. They are disgusting."



The Gospel According to *BART*

This week my favourite roving reporter sent us this interesting factitude about progoppers Asia:

Asia keyboardist Geoff Downes (no relation) recalled how the surprise success of "Heat of the Moment" caused the band some unexpected problems. He also explained why the song – which reached No. 4 in 1982 and became the 40th best-selling single of the year – almost didn't appear on their self-titled debut album.

"It was an afterthought," Downes told Prog in a new interview. "We were going to lead off with 'Only Time Will Tell,' but the label said, 'Do you have anything else?' So John [Wetton] and I came up with 'Heat of the Moment' in one morning. Literally, the bones of the song were written in maybe a couple of hours."

Asked about the single's chart achievement, he noted that "the massive success did offer up some problems. It was a big gravy train for a lot of people – management, the record label. People start to try and pull you in different directions, starting picking people off for their own ends."

<https://ultimateclassicrock.com/asia-heat-of-the-moment-success/>
utm_source=tsmclip&utm_medium=referral

Returning to Twitter on Sunday (08Sep19), the 52-year-old Nothing Compares 2 U singer raved about her new faith, but confessed she went too far with her conversion message, telling fans she was "angry and unwell" when she made the "racist" remarks. She added, "They were not true at the time and are not true now. I was triggered as a result of islamophobia dumped on me. I apologise for hurt caused. That was one of many crazy tweets lord knows."

HOOKY'S DAUGHTER

<http://www.music-news.com/news/UK/124530/Peter-Hook-s-daughter-still-experiences-flashbacks-to-the-Manchester-bombing>

The 63-year-old star - who co-founded the legendary rock groups Joy Division and New Order - has revealed that his 20-year-old daughter Jessica is still having flashbacks to the night in May 2017 when a suicide bomber killed 22 people at an Ariana Grande concert.

Peter shared: "She still suffers from the shock. She still can't close her bedroom door. She got trampled - she was injured."

"Even in Sydney Opera House the other night she had a major wobble at the end of the concert. It's like she's seen that wonderful aura and emotion of finishing a great gig literally destroyed by somebody like that. Some friends of ours' children have been more affected because they had to walk through the carnage. They're still living with it and trying to come to terms with it now."





EYEWITNESS

Regular readers of this magazine will know that I have recently been championing the musical career of a young lady called Melanie S. Jane; she is a remarkable talent, and someone who really deserves to be watched. However, as well as her solo career, she also sings with a band called Emerald Stone.

A couple of weeks back, they appeared at the 'Crossing the Tyne' festival, which – as the name implies – has been held for the last five years in North and South Shields, Tynemouth and on various ferries, and it is apparently the biggest free, multi-venue festival fundraising for charity in the UK!

This year, the monies raised go to the





RNLI, who, as all British readers will know, are the charity which has supported the lifeboat services since

1824.

They say: “Every day of every year,





people of all backgrounds get into danger in the water. It's a problem that we're here to tackle."

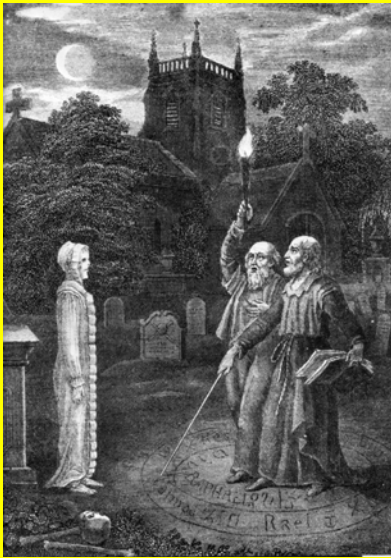
Emerald Stone were particularly excited to be playing this, their first major festival, and they sent me these photographs to show what happened...



WEIRD SHIT IS HAPPENING

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

Enjoy.



BEAR NECESSITIES BLAH BLAH

<https://www.mprnews.org/story/2019/09/04/bear-kills-woman-on-rainy-lake-island>

Canadian police believe a black bear killed a Minnesota woman on a Rainy Lake island when she left her cabin to check on her dogs. Catherine Sweatt-Mueller, 62, of Maple Plain was killed on Red Pine Island,



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Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT)
Worcester, Feb 24, 1877.

a Canadian border island about 10 miles northeast of International Falls, Minn., where her family has a cabin. Ontario Provincial Police say they were called to the island by the woman's parents on Sunday night. They reported she'd heard her dogs barking on the other side of the island, possibly in an encounter with a bear, and gone to check on them.

Sweatt-Mueller didn't return to her family's cabin. Her parents, & believed to be in their 80s, called authorities for help, said provincial constable James Davis. Officers from Fort Frances, Ontario, had to travel about 30 minutes by boat to reach the island, where they launched a search for the missing woman. They found her and three bears in the area, amid heavy undergrowth, Davis said.



SATELLITE SCANDAL

<https://www.mprnews.org/story/2019/09/02/npr-amateurs-identify-u-s-spy-satellite-behind-president-trumps-tweet>

Amateur satellite trackers say they believe an image tweeted by President Trump came from one of America's most advanced spy satellites. The image almost certainly came from a satellite known as USA 224, according to Marco Langbroek, a satellite-tracker based in the Netherlands. The satellite was launched by the National Reconnaissance Office in 2011. Almost everything about it remains highly

classified, but Langbroek says that based on its size and orbit, most observers believe USA 224 is one of America's multibillion-dollar KH-11 reconnaissance satellites.

"It's basically a very large telescope, not unlike the Hubble Space Telescope," Langbroek says. "But instead of looking up to the stars, it looks down to the Earth's surface and makes very detailed images." The image tweeted by Trump on Friday, showing the aftermath of an accident at Iran's Imam Khomeini Space Center, was so detailed that some experts doubted whether it really could have come from a satellite high above the planet.



MEET THE ANCESTORS

<https://www.opb.org/news/article/oregon-state-university-oldest-human-artifacts-idaho-north-america>

Ancient human artifacts found in a remote corner of Northwestern Idaho could deliver a major blow to a long-held theory that North America's first humans arrived by crossing a land bridge connected to Asia before moving south through the center of the continent.

The artifacts have been dated to as far back as 16,500 years ago, making them the oldest radiocarbon dated evidence of humans in North America, according to research published in the journal Science. The artifacts are part of a trove discovered where Cooper's Ferry, Idaho, now stands. They are a thousand years older than what has previously been considered North America's most ancient known human remains. Together with dozens of other

<https://www.theguardian.com/culture/2019/aug/29/volunteers-restore-cerne-abbas-giant-to-former-glory>

The Cerne Abbas giant has loomed large above this Dorset valley for centuries, but 11 years after he was last spruced up, he and his impressive nether region were beginning to look a little faded. So an intrepid bunch of National Trust rangers, volunteers and archaeology experts clambered up the hill to help restore him to his former glory.

Successor to W. M. LE
MANUFACTURER AND
DEALER IN
LARD. Also, Trunks, Val
Gig and Tug WHIPS, &c.
Wholesale.

A detailed engraving of a man in profile, facing right, wearing a military uniform with several medals on his chest. The portrait is framed by an ornate oval border. Below the portrait, there is a decorative scrollwork element featuring a trumpet and a telescope. The background includes a landscape with a sunburst and a building.

<https://www.theguardian.com/world/2019/aug/28/hms-terror-sir-john-franklin-evidence-recovered-arctic-ocean>

PRATT, DOWNES
 Saddlery and Harness Makers
 180 MAIN ST.
 WILMINGTON, DE.
 Repairing done at short
 notice, Jan 18

in one form or another for years. "I don't know exactly for, but I think he may be an ancient tribe that lived here s ago. "It's right that we maintaining him. It's a real re close to him among the the flowers. And you get a than at the gym."

REGULAR LINE OF PACKETS
Between **Norwich** and **Philadelphia**.
Sail on **WEDNESDAY** of each week.
The line is composed of the following Packets:
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The trains for Troy leave on the arrival the train at Greatbush.

The trains for Buffalo leave Albany at 7 P.M. & 7 P.M.

The trains of the Philadelphia and North Adams Railroad connect at Pittsfield.

The trains of the Hudson and Berkshire R.R. connect at Canaan.

The Hudson and Berkshire R.R. connects at Canaan.

The trains for Northampton and Uxbridge connect at Springfield, and passengers en route by the New York, Westchester, and Putnam County R.R. connect at Brewster.

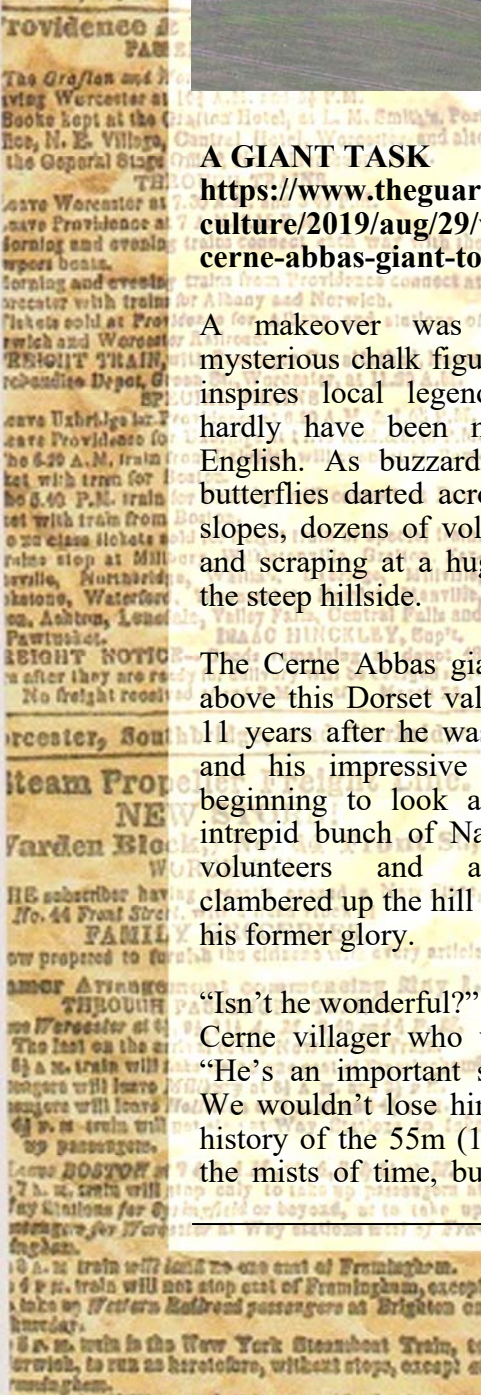
Stages run from Canaan to Greatbush, and from Greatbush to Warrensville, and from Warrensville to Tarrytown, and from Tarrytown to New York, and from New York to Worcester, and from Worcester to New Bedford, and from New Bedford to Boston.

Worcester, Nov 30, 1897.

archaeological sites
continent, it helps d
when, and how, huma

NORWICH & WESTCHESTER
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Norwich, July 22.

An aerial photograph showing a vast green agricultural field. A dark, winding path or stream runs along the top edge. In the center-left, there is a small, irregularly shaped area of darker vegetation. On the right side, a white line drawing of a person is superimposed on the field. The figure is walking towards the left, carrying a large, rounded object (possibly a barrel or a pot) balanced on their head. They are wearing simple clothing, including a tunic and sandals. The overall scene suggests a rural landscape, possibly related to the historical context of the text provided.

rovidence & PAMEL

The Grafton and Worcester at the Grafton Hotel, at L. M. Smith's, Fort

Books kept at the Grafton Hotel, at L. M. Smith's, Fort

Roe, N. E. Village, Canterbury, and also

the General Stage

A GIANT TASK

<https://www.theguardian.com/culture/2019/aug/29/cerne-abbas-giant-task>

A makeover was a mysterious chalk figure that inspires local legend hardly have been mentioned in English. As buzzards and butterflies darted across slopes, dozens of volunteers and scraping at a huge the steep hillside.

The Cerne Abbas giant above this Dorset valley 11 years after he was and his impressive beginning to look a intrepid bunch of National volunteers and a clambered up the hill his former glory.

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of No. 120 MAIN STREET, opposite the City
the sale of all kinds of AGRICUL-
CULTURAL IMPLEMENTS AND
Grass, Garden, Field and Flower
with a general assortment of Western

Persons wishing to purchase any of the above men
with the assurance that they will find a choice selection,
of good quality, and at fair prices.
Worcester, May 10. 1871 OTIS CONVERSE.

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Office:—HARNDEN & CO'S, Opp. S. Court Street
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester.
Feb 6, 1871. R. S. LEONARD. dit

PRATT, DOWNES & SCOTT,
100 N. O. P. B. (Worcester)

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



What began as one dog on an airplane several years ago has evolved into a team of over 100 volunteers who fly or drive animals from danger to safety. Founded in 2009 by pilots and friends Brad Childs and Jonathan Plesset, the organization became a recognized 501c(3) entity in 2012. Since then our teams have conducted a wide range of missions including hoarding cases, saving animals from dog fighting rings and natural disasters, and helping overcrowded shelters. We now have the capability to respond to a huge variety of rescue needs both near and far. During the devastating hurricanes in 2017, PAART made its first international journey, heading to the storm-ravaged island of Tortola in the British Virgin Islands to rescue not only 42 animals, but two rescuers who had found themselves stranded on the island for weeks. Our reach stretches from Texas to Florida and all the way up the East Coast to Massachusetts. We have conducted rescue missions as far inland as the Mississippi River. While Pittsburgh is in our name, it actually makes up less than 10% of the area

we cover.

Our rescue partners are many, ranging in size from large organizations like The American Society for the Prevention of Cruelty to Animals (ASPCA), and North Shore Animal League America, as well as small shelters in remote areas of West Virginia, Kentucky, Virginia and beyond. One of our newer partners is St. Hubert's Animal Welfare Center in Madison, New Jersey. With an increasing population disparity in the northern states, St. Hubert's serves as a hub for animals heading into New England where rescue dogs are scarce but people still want to have the fulfilling opportunity to rescue a beautiful, healthy animal who otherwise would have met a devastating fate.

<https://nodogleftbehind.org/>

26 animals take flight for our 11,000th animal rescued on a special mission in honor of Grounds & Hounds Coffee Co. While our



PAART™
*pittsburgh aviation
 animal rescue team*



full attention has been on helping animals in the path of Hurricane Dorian, other animals are were in critical situations and needed our help.

With shelters over capacity an urgent need became a crisis and our team sprung into action. PAART Pilots Jonathan Plesset and Brad Childs loaded up the PAART Plane with as many crates as they could fit and set off. This would become a special mission on two fronts, one of which we didn't realize until after the pilots had returned.

Around six weeks ago we were honored to be chosen by Grounds and Hounds Coffee to be the recipient of their donations for the sale of a special blend of coffee that they sell called Rescue Roast. All of the profits from the sale of that blend go to animal rescue. We met with their founder Jordan Karcher and he explained the process.

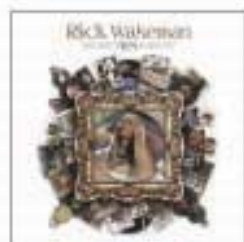
Our first question was what was the record number he had donated during the program? Well we are thrilled to say that

the answer to that is \$5175.00, the amount that Grounds and Hounds sent to PAART. Sales were through the roof and we are honored and thrilled by Ground and Hounds' generosity. This mission is being done in honor of Grounds and Hounds, their staff, and their supporters. Thank you from the entire PAART team! Upon landing we took a look at the rescue count and realized that the big fluffy white dog is our 11,000th rescued animal!

We are so proud of our entire team for this milestone. We could not have done it without all of these special volunteers that you see day in and day out fighting the good fight to bring animals from Danger to Safety. Special thanks to Morgan County Animal Shelter -West Liberty,Kentucky, Wags To Riches - Helping Animals In Need, and Wolfe County Animal Shelter for their patience and help organizing this mission. All of the animals seen here went to New Lease on Life Rescue in Ohio and Cross Your Paws Rescue in Irwin, PA.

<https://www.youtube.com/watch?v=CWG1AdEQ48k&feature=share>

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



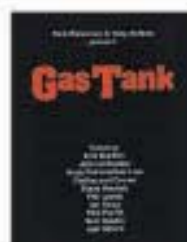
THE STAGE COLLECTION

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



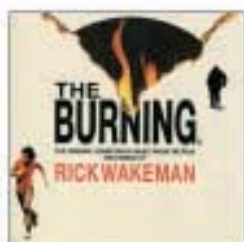
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



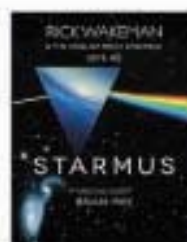
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



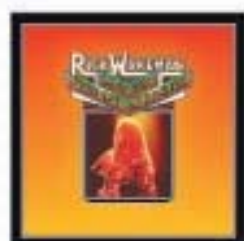
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010DVD



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
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



The subscribers, by appointment from the Commission
of Patents, report of the U. S. Patent Office, for re-
ceiving and forwarding to the said, models, specimens or
manufactures to be patented, & 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 entries
into American and foreign works, to test validity of inven-
tions, and render service to legal and scientific matters.



1894. It includes the latest list of all kinds of AGRICULTURAL and HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of Wooden Ware, Barrels, &c. &c.

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

Worcester, May 10. 1894

OTIS CONVERSE.

NEW STORE!
(Wardens Block,) No. 44 Front St.
WORCESTER,
THE subscriber having recently opened a New Store
No. 44 Front Street, with a fresh stock of
AND BE **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.
For goods to be returned by this Express.
Office:—**HARNDEN & CO'S OMS. & CAR. STROCK**
Boston; **J. H. KNIGHTS HAT STORE, 153 Main St.**
Worcester. **E. S. LEONARD.**
Feb 6, 1847.



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?**

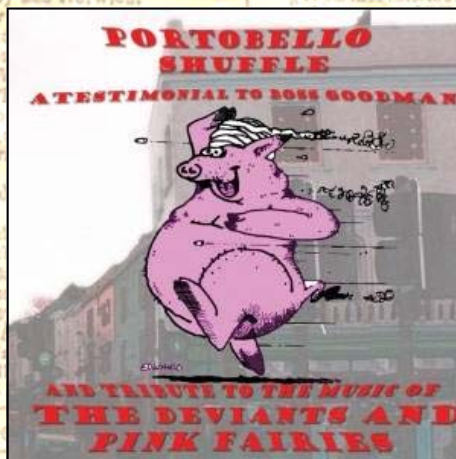
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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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arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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someecards.com

Peculiar News of the Week

The Rodney & Otamatea Times

WAITEMATA & KAIPARA GAZETTE.

PRICE—10s per annum in advance

WARKWORTH, WEDNESDAY, AUGUST 14, 1912.

3d per Copy.

Science Notes and News.

COAL CONSUMPTION AFFECT- ING CLIMATE.

The furnaces of the world are now burning about 2,000,000,000 tons of coal a year. When this is burned, uniting with oxygen, it adds about 7,000,000,000 tons of carbon dioxide to the atmosphere yearly. This tends to make the air a more effective blanket for the earth and to raise its temperature. The effect may be considerable in a few centuries.

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.

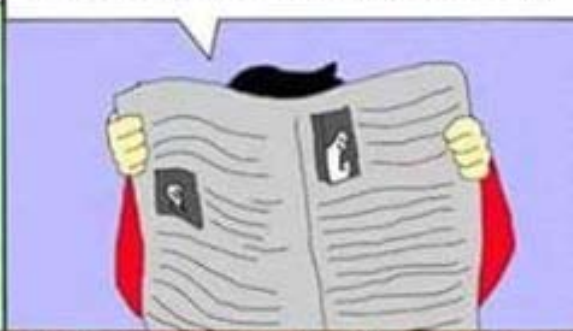
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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.



301 – Spiritual Beggars Eponymous 1st

Jonathan Richman: Since she Started to Ride

Ian Brown: Stellify

Kameleon Beats vs The Carpenters: The World Once was Mine

Spiritual Beggars: Yearly Dying

Sugar: Feeling Better

Strange Moments: Detuned

Mary Hopkin: Lord of the Reedy River

Goldie Hawn: I'll be Your Baby Tonight

Boards of Canada: The Devil is in the Details

Tubby Hayes: Voodoo

Opus Alfa: El Hueco di mi Soledad

Spiritual Beggars: Nowhere to Go

Twinkle: Poor Old Johnny

Stonehenge Men: Big Feet

Pat Boone: Enter Sandman

J Churcher: How it Ends

The Kim Sisters: Try to Remember

The Voluptuous Horror of Karen Black:
You Sley Me

Matt Berry: Music for Insomniacs pt3

Bat for Lashes: Deep Sea Diver

Spiritual Beggars: Magnificent Obsession

Joey Heatherton: Growing up is Learning
to Say Goodbye

**Listen
Here**



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

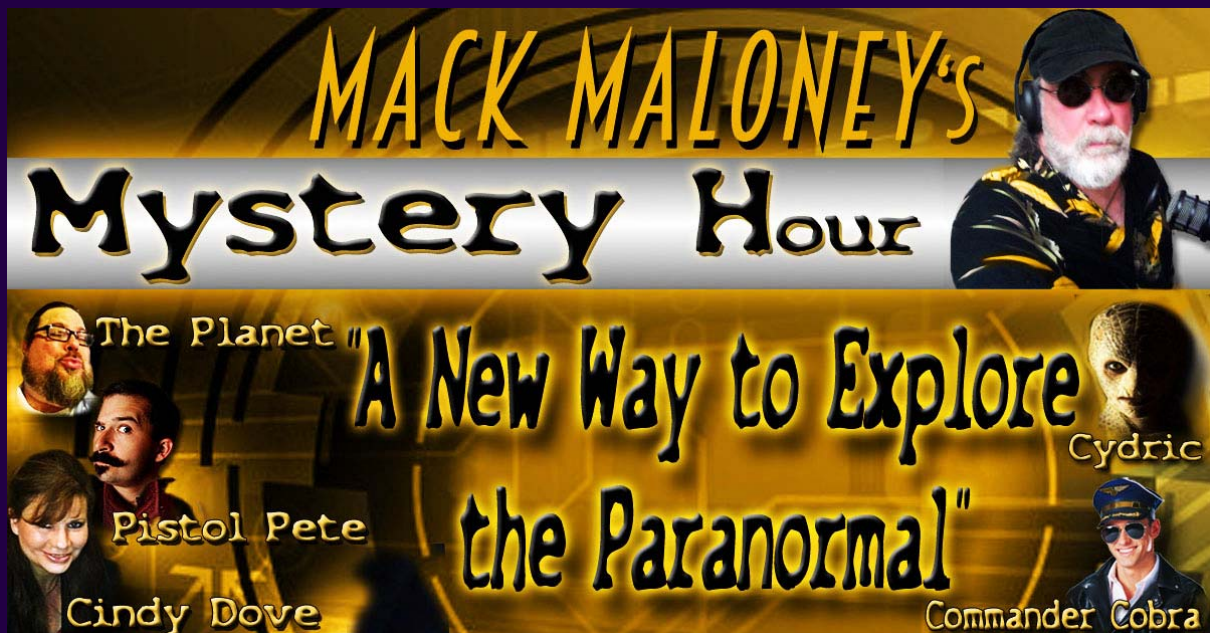
Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We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



It's the WORLD PREMIER of the new Bob Holz CD "Silverthorne"
Bob will also be discussing the recording and more with me, and we'll be hearing other works by Bob as well on this very special Friday Night Progressive

[Listen
Here](#)

Friday Night Progressive



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

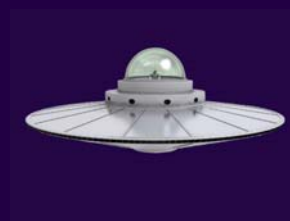
"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL HOLIDAY REPLAY THE
LIVE AUDIENCE SHOW, PART 2
The second half of the first MMMX Files
show broadcast before a live studio
audience.



Listen
Here

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



Lavrentis Machairitsas (1956 - 2019)

Machairitsas was a Greek rock musician from who began taking piano lessons at the age of six, which lasted for a year. At the age of nine he bought his first record, *Help!* by the Beatles, and his first job was at a record store, but because of his lack of punctuality he was fired. He joined the army and when he left he started singing with Panos Tzabelas in Syntrofia. At the age of 20 he (as Larry), Pavlos Kirkilis (Paul), Takis Bassalakis (Jimmy), and Antonis Mitzelos formed a band called P.L.J. They moved to Paris, hoping for a musical career outside Greece. In 1982, their first album, *Armageddon*, produced by Giannis Doulamis, was released by PolyGram.

For their second album, they changed their

name to Termites and started singing in Greek.

Machairitsas began his solo career in 1989 as a writer and performer. His first album was *O Magapas Kai I Sagapo*, released by Minos-EMI, and in 1991 he released *Didymoteicho Blues*.

Machairitsas continued to work in Greek rock music and to compose.

He died on September 9th at the age of 62.



Camilo Blanes Cortés (1946 –2019)

Cortés, known professionally as Camilo Sesto, was a Spanish singer. He was also a songwriter, a music producer and composer of romantic pop and rock ballads. Sesto sang in two pop bands during the 1960s and won a contest in a Madrid TV show. As a composer, he wrote songs for artists such as Ángela Carrasco, Miguel Bosé, Lucía Méndez, Charytín Goyco and José José,

THOSE WE HAVE LOST

among others. Camilo produced and translated the lyrics to Spanish, of an album from the Australian band Air Supply. Throughout his career he remained as one of the most influential pioneer artists of rock/ballad in Spanish.

The Mid sixties marked the beginning of Sesto's career. After editing his first record - with his band Los Dayson, in 1965 they travelled to Madrid to appear on Televisión Española's *Salto a la Fama*. In 1966, Sesto joined another band, Los Botines, whose music was influenced by The Beatles.

After meeting producer, Juan Pardo in 1971, he launched a solo career under the stage name Camilo Sesto. That same year, he released the LP "Solo un Hombre" with songs like: Amor... Amar, Fresa Salvaje, Como Cada Noche, Con Razón o Sin Razón and To Be a Man.

On 6 November 1975, Sesto starred in the role of Jesus on the Spanish version/adaptation by Jaime Azpilicueta of the rock opera *Jesus Christ Superstar* at the Alcalá-Palace Theatre in Madrid (Spain). Sesto continued gaining fame as a singer and composer.

Sesto died on 8th September, eight days shy of his 73rd birthday.



Volodymyr Havrylovych Luciv (1929 - 2019)

Luciv was a Ukrainian bandurist and tenor. He learned to play the bandura from Hryhory Nazarenko in the Leontovych Bandurist Capella in Goslar, Germany. He completed his Conservatory music studies in 1957 in Rome majoring in voice, and resided in London.

In the Ukrainian diaspora community he performed throughout the world as a bandurist and singer and is known for his performance of dumy (sung epic poems). Professionally he performed as a singer on cruise ships in the Mediterranean under the stage name of Tino Valdi.

He was the author of a numerous articles

THOSE WE HAVE LOST

about the history of the bandura.

He died on 7th September, aged 90.



Jimmy Ray Johnson
(1943 – 2019)

Johnson was an American session guitarist and record producer. He was a member of the Muscle Shoals Rhythm Section who was attached to FAME Studios in Muscle Shoals, Alabama, for a period in the 1960s. In 1969, with the backing of Atlantic Records executive Jerry Wexler, Johnson became a co-founder of the Muscle Shoals Sound Studio, along with drummer Roger Hawkins, bassist David Hood, and keyboardist Barry Beckett. Johnson performed with Wilson Pickett and Aretha Franklin. He also engineered three tracks on the Rolling Stones' album *Sticky Fingers*.

He died on 5th September, at the age of 76.



Kylie Rae Harris
(1989 – 2019)

Harris was an American singer-songwriter from Texas. At the age of twelve, Harris was enrolled in a vocal camp and began crafting her own songs and playing guitar. By the time she graduated from high school, Harris earned a music scholarship and a welding scholarship - but took neither and decided to press on with her musical career.

THOSE WE HAVE LOST

Harris released her debut album titled *All the Right Reasons*, on July 1, 2010, followed by an EP in 2013 titled *Taking It Back*. In 2013, Harris began working on material for a second full-length album and toured with fellow Troubadour, TX star Zane Williams throughout the state, and in March, 2019, she released a new self-titled EP.

Harris died on September 4th, 2019, in a car accident, at the age of 30.



**LaShawn Ameen Daniels
(1977 – 2019)**

Daniels was an American songwriter, known for his songwriting credits on songs by Brandy Norwood, Lady Gaga, Beyoncé, Destiny's Child, Michael Jackson, Tamar Braxton, Toni Braxton, Dorinda Clark-Cole, Erica Campbell, Jennifer Lopez, Whitney Houston and more.

Daniels won a Grammy Award for Best R&B Song in 2001 for his songwriting work on "Say My Name" by Destiny's Child, and was nominated in the same category in 2014 for "Love and War" performed by Tamar Braxton.

Daniels died on September 3rd, 2019, at the age of 41, following a car crash.



**Les Adams
(1955 – 2019)**

Adams became known as The Mixdoctor for DMC in the 1980s, and had stints at Radio Jackie, Solar Radio and Radio Luxembourg working with United DJs founder Tony Prince.

Les became a premier producer of club music Mixes which DMC sold exclusively to DJs promoting the record labels and paying a royalty to the industry which it still does to this day under license from the

THOSE WE HAVE LOST

PPL/MCPS in the UK.

In 1987 Les had his big hit 'Don't Stop Jammin' under the name L.A.Mix a track he produced himself featuring his wife Emma. Later came 'Check this Out' and many remixes for other artists.

Adams died on 2nd September, aged 63.



Laurent Sinclair
(1961 – 2019)

Sinclair, stage name Laurent Biehler, was keyboardist, co-composer and founding member of French New-Wave band Taxi

Girl from 1978 to 1983. He was the composer of their greatest hit Seeking the Boy. In 1995, he moved to Vietnam where he founded his own rock band, the Gonzai Zebraz ("zebras of Saigon" in verlan), before returning to France in the 2000s.

He died on 2nd September, aged 58.



Adiss Harmandian
(1945 – 2019)

Harmandian was a Lebanese-Armenian pop singer.

His career began in the 1960s, and his first single was the song "Dzaghigner", which quickly gained popularity among Lebanese and diaspora Armenians. Harmandian is considered a pioneer of the estradayin genre of Armenian music.

Harmandian has released over 30 albums and around 400 songs and has received numerous awards, both abroad and in the Republic of Armenia.

He died on 1st September, at the age of 74.

THOSE WE HAVE LOST



Terrance William Dicks (1935 – 2019)

Dicks was an English author and television screenwriter, script editor and producer. In television, he had a long association with the BBC science-fiction series *Doctor Who*, working as a writer and also serving as the programme's script editor from 1968 to 1974. He later became a script editor and producer of classic serials for the BBC.

Dicks wrote many children's books during the 1970s and 1980s. He also maintained his association with *Doctor Who* by adapting televised stories into novelisations for Target Books.

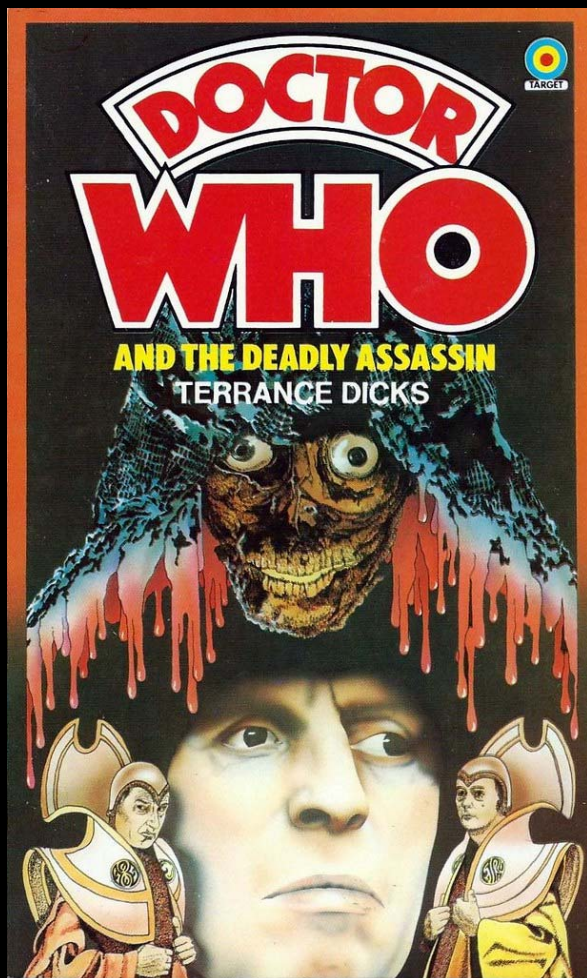
He won a scholarship to study English

at Downing College, Cambridge, and later performed two years of National Service in the British Army with the Royal Fusiliers. Following his discharge from the armed forces, he worked for five years as an advertising copywriter, and started to write radio play scripts for the BBC in his spare time.

His breakthrough into television came when friend Malcolm Hulke, whom he met when he rented a room from him, asked for his help with the scripting of "The Mauritius Penny", an episode of the second series of ABC action-adventure *The Avengers*, for which Dicks was awarded a co-writer's credit. Dicks went on to co-write a further two Avengers episodes with Hulke: the second, "Intercrime", was later re-worked for the sixth and final series.

In 1968, Dicks was hired as assistant script editor on the BBC science-fiction TV

THOSE WE HAVE LOST



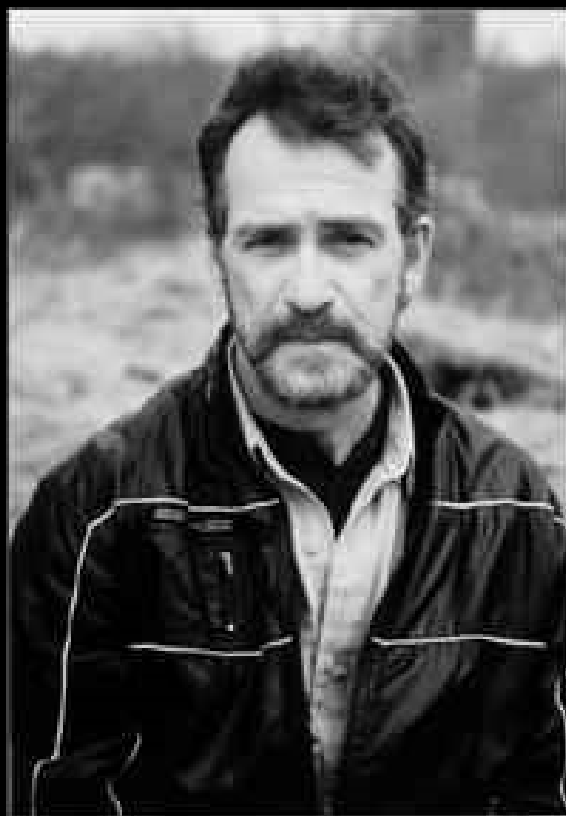
series *Doctor Who*. He was appointed head script editor the following year, and earned his first writing credit for the programme when he and Hulke co-wrote the 10-part serial *The War Games*, which concluded the series' sixth season and the Second Doctor's tenure.

Dicks also wrote for the ATV soap opera *Crossroads*. He co-created and wrote for the short-lived BBC science-fiction TV series *Moonbase 3* (1973), and wrote for the ITC science-fiction series *Space: 1999* (1976). During the early 1980s, Dicks served once more as script editor to producer Barry Letts on the BBC's Sunday

Classics strand of period dramas and literary adaptations.

As well as his numerous fictional works, Dicks also penned several non-fiction books for children, including *Europe United*, *A Riot of Writers*, *Uproar in the House*, *A Right Royal History* and *The Good, the Bad and the Ghastly*.

Dicks died on 29th August, aged 84.



Donald Ray Fritts
(1942 – 2019)

Fritts was an American session musician and songwriter. A recording artist in his own right, he was Kris

THOSE WE HAVE LOST

Kristofferson's keyboardist for over forty years. He began playing drums in local bands such as The Satellites and Hollis Dixon & the Keynotes at age 15, and later developed into a session keyboard player.

Working closely with Rick Hall, Billy Sherrill, Dan Penn, Arthur Alexander, David Briggs, Jerry Carrigan and Norbert Putnam, Fritts was involved in many of the early songs and recordings created in the Muscle Shoals music industry.

In 2014, he appeared on *Country Funk Vol. II*, a compilation album from Light in the Attic.

In 1965, Fritts signed with a Nashville publishing company. Songs which he wrote were recorded by Charlie Rich and Jerry Lee Lewis. He later met Kris Kristofferson who was just beginning a career in songwriting. When forming his band, Kristofferson called on Fritts, who continued as his keyboard player for over two decades, performing live, on recordings and in numerous movies.

Through his association with Kristofferson, Fritts appeared in three of Sam Peckinpah's movies: *Pat Garrett & Billy the Kid*, *Bring Me the Head of Alfredo Garcia*, and *Convoy* as well as other movies including *A Star Is Born* and *Songwriter*. Fritts died on August 27th, at the age of 76.



Dan Warner
(c.1970 - 2019)

Warner was a guitarist, session player, band director and producer. In his career he worked with everyone from Julio Iglesias and Ricky Martin to Michael Jackson, Madonna and Lil' Wayne. Most recently, Warner had worked with Grammy-winning Puerto Rican-American singer Marc Anthony on his 12th studio album, *Opus*, which was released in May 2019.

Warner, who had been a fixture on the Latin music scene since the early 90s and played on hits for some of its biggest artists, collapsed shortly after playing a set at the Shenanigans bar in Hollywood, Florida, just outside Miami. He died on 4th September, aged 49.

THOSE WE HAVE LOST

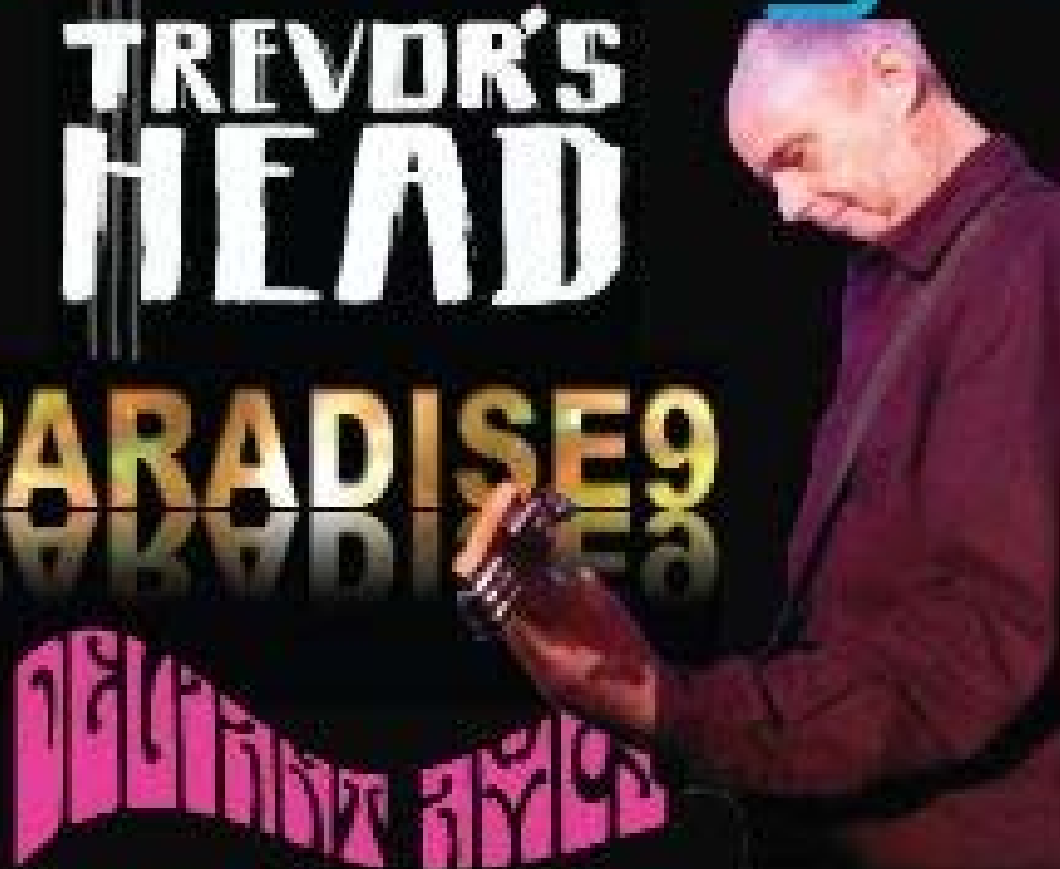
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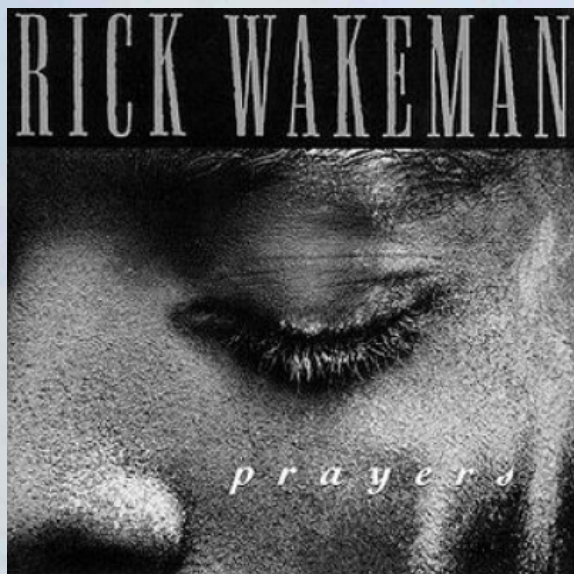
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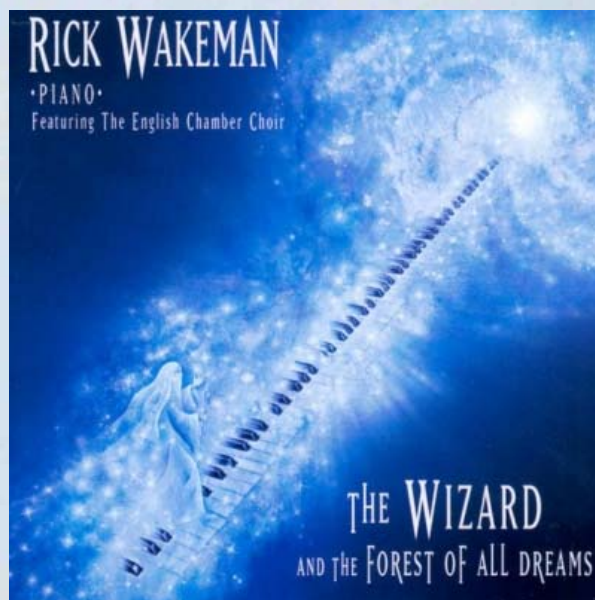
IN AID OF TEENAGE CANCER TRUST



Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

Prayers is a Christian liturgical album released for the first time in 1993 and more of the rare of the Wakeman albums. A contemplative piece of work and as much a meditation as a musical piece. A lot of energy can be felt throughout this album and lead vocalist Chrissie Hammond has a strong presence, supported by Rick's synthesizer and backing choir singers. Wakeman had previously written a religious album, The Gospels, and this is generally considered his follow-up. It appeared on Hope Records, a small label that

also cut production. According to his own words, only 5000 copies would be pressed, but Rick feels that there were probably more. Recordings took place in the private studio Bajonor Studio on the Isle of Man during the months of February to July 1992.



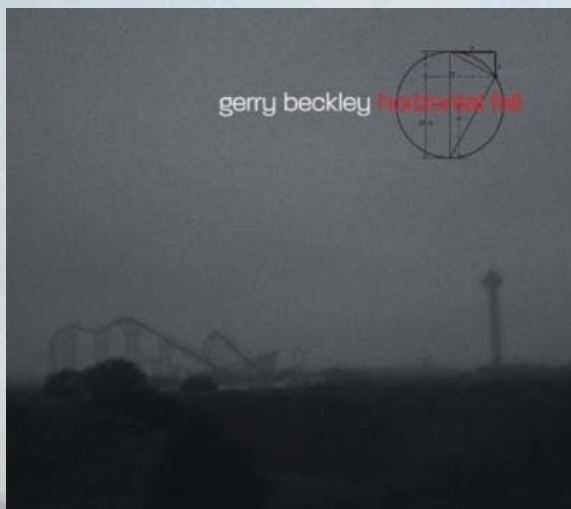
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

The Wizard and the Forest of All Dreams is a studio album by Rick Wakeman and the English Chamber Choir. The album contains modern



classical choral music, with Wakeman accompanying on the piano. Wakeman composed the whole in April 2002 during stays in Milan and Tenerife. It was recorded in the Music Fusion Studio (private studio of Wakeman) and the Phoenix Studio in Wembley. Christian Loebenstein writes:

"The Wizard And The Forest Of All Dreams" is a beautiful set of modern classical pieces for piano & choir (with a little keyboard added here and there). The lengthy tracks are prime examples of Rick's unique compositorial and arranging gift & ability - still you can hear influences from Bach or Haydn to Gershwin and Philip Glass, if you like. In times of "Crossover", Bocellis, Brightmans, ERA and Bonds or even Kennedys, this album could easily reach (want it or not) a large audience - then again it's of course by no means "pop". So if you like modern classical music or you're simply looking for a new way to relax (it works!) you should definitely give this album a try.



Artist Gerry Beckley
Title Horizontal Fall
Cat No. USGZ110CD
Label America

Gerald Linford Beckley (born September 12, 1952) is an American singer, songwriter and musician, and a founding member of the band America. Beckley was born to an American father and an English mother. He began playing the piano at the age of three and the guitar a few years later. By 1962, Beckley was playing guitar in The Vanduques, an instrumental surf music band in Virginia. He spent every summer in England and soon discovered 'British invasion' music.

This solo album was first released in 2006, and Albert J Mora writes: "There is an imaginary scale of perfect music from pure artistic to pure commercial, where everything is genius. On the extreme left there is perfect pure art. Think Beethoven. In the middle there is a perfect balance between pure art and pure commercialism. Think The Beatles. On the extreme right there is perfect pure commercialism. Think Madonna.

Gerry Beckley's Horizontal Fall CD is on this Genius scale. It is just to the left of the Beatles. That is, it leans more toward being pure art than toward being commercial. It is creative. It is thoughtful. It is simple. It is light. It is dark. It is haunting. Above all, it is beautiful. If this CD were not in English, it would remain fascinating to English-speaking listeners. If it had no vocals, it would remain beautiful as a pure instrumental album. The lyrics by themselves are magnificent poems. For connoisseurs, the production quality of the CD is fantastic - no shortcuts. It will bring out the best in the finest sound systems or studio headphones.

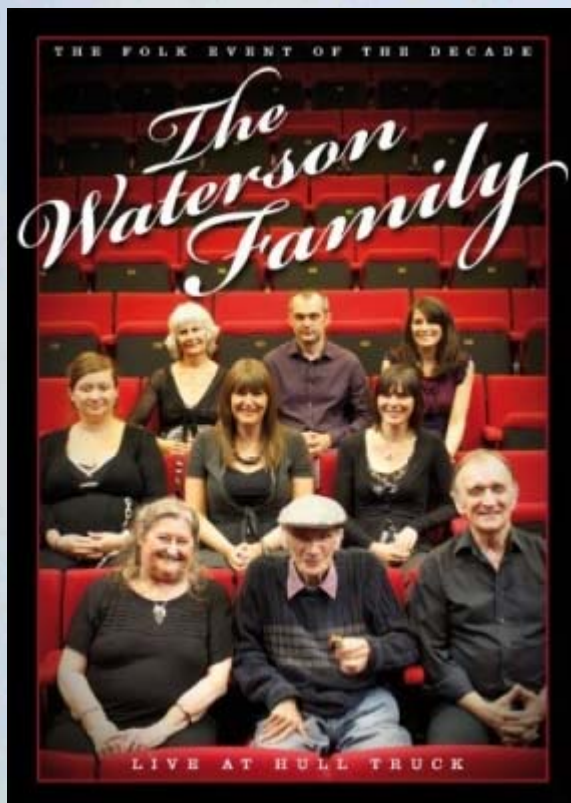
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

Artist The Waterson Family
Title Live at Hull Truck
Cat No. SCARGZ105DVD-CD
Label Scarlet Records

The Waterson Family celebrates 50 years as Britain's 'First Family of Folk' with this homecoming concert at Hull Truck Theatre. Norma and Mike Waterson from the original quartet are joined on stage by Norma's husband Martin Carthy and their daughter Eliza as well as various other talented members of the family.

Tony D writes: "This DVD was recorded shortly before the sad death of Mike Waterson and is a very fitting tribute to him. My wife and I have followed the Watsons for many years and attended Liverpool Philharmonic Hall for a concert last year which took the same form as this one - the whole family on



stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of their harmonies."

Artist The Fall
Title The Idiot Joy Show
Cat No. COGGZ112CD
Label Cog Sinister

Mercurial performer, Mark E Smith, auditioned for a number of heavy metal bands but finding his musical tastes far more eclectic, formed The Fall in 1977. The Fall provided Mark with a far better base from which to utilise his talents and of course the other major plus was that it was his band. The line up of The Fall has constantly been in fluctuation around Mark, but the band has successfully weathered the storms of all these changes.

The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



Peel had welcomed to his show over the years, the session recordings of Mark E Smith and The Fall are allegedly the only ones he kept in his personal archive.

Disc one recorded live at The Junction, Cambridge, October 24th 1995. Disc two recorded live at The Phoenix Festival, Reading, July 21st, 1996 except tracks 2-2 and 2-10 recorded at The Roskilde Festival, Denmark, June 30th, 1996.

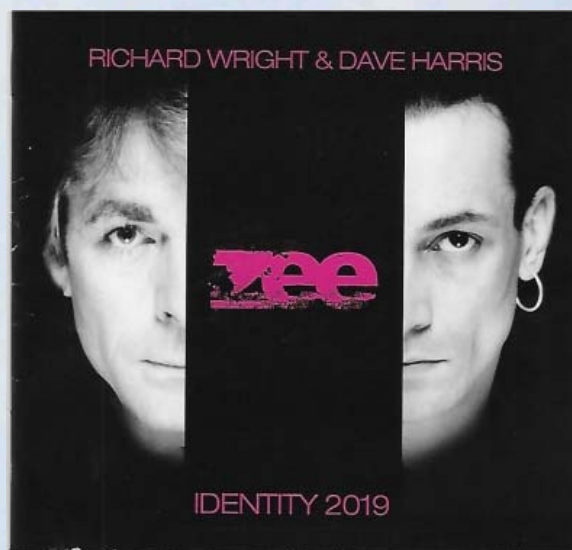




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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

Of this album, Rick writes: "When asked to write new scores for all the early Winter Olympic sports films I pieced together the best of all the music and made this album, which I personally think is a nice and genuine follow up to the original. One day I would like to enhance the original and put these two out together but the current owners of White Rock are uncommunicative and so it has about as much chance as happening as I have of ever getting married again!"



Artist Richard Wright and Dave Harris - Zee
Title Identity 2019
Cat No. HST490CD
Label Gonzo

Relationships within Pink Floyd had been getting ever more strained as the 1970s dragged on, and by the time that the band convened to record the Roger Waters masterwork, The Wall, keyboard player Rick Wright had reached a head. For tax reasons, the band were recording in France, New York and Los Angeles, and for various reasons that are outside the remit of this article, soon became badly behind schedule. Rick Wright had recorded a solo album in France almost immediately before sessions for The Wall convened, and was also going through a bitter divorce, and so – unlike other members of the band – was not able to bring his children abroad with him.

As a result of all this, he was unable to see his children for quite a while, and the accumulative effect of this, his unhappiness within the band, his struggles with Waters, his artistic frustrations at playing music in which he had not had a hand in creating, and various other things, was that he fell into a deep depression. Wright's contributions to The Wall were later described as "minimal" and, according to drummer Nick Mason, Waters was "stunned and furious" with Wright's intransigence and felt that Wright was not doing enough to help complete the album, started to lobby for his dismissal, and eventually presented the rest of the band with an impasse; either Wright leaves

or he would block the release of the album. Several days later, according to Wikipedia, "worried about their financial situation, and the failing interpersonal relationships within the band, Wright quit".

Newly divorced from his previous life and previous musical activities, Rick Wright was at somewhat of a loose end and was vaguely thinking about putting a new band together, when Raphael Ravenscroft, who is best known for the saxophone break on Gerry Rafferty's "Baker Street" (and is the son of the bloke who wrote *The Spear of Destiny* (1972), whom I knew a little bit in passing) introduced him to a 'New Romantic' musician called Dave 'Dee' Harris. The two of them hit it off, and – after various misadventures – decided to team up as a duo, which they called Zee. The two unlikely bedfellows produced a strange synergy, and the resulting album, *Identity*, worked much better than anyone could have guessed, and as a fan of both the harder edge of New Romantic music and Pink Floyd, I lapped it up. However, it had remained horribly obscure, and is probably the least known record of anything that has come out from the Pink Floyd 'family'.

And, for reasons which remain mysterious and don't really matter anyway, the record was soon deleted and never received an official release on CD.

... until now.

Artist Chasing the Monsoon
Title No Ordinary World
Cat No. CTMCD001
Label Immrama

Ian Jones is, of course, best known as the main driving force behind neo proggy band Karnataka. This album was started by Ian Jones



and named after a book of the same name by Alexander Frater in which the author writes about his life changing experiences following the monsoon across India. The band name also continues Jones interest in India which is where the Karnataka band name came from.

An article on The Progmeister website reads: "The idea behind the project was to do something progressive incorporating strong rhythmic elements, world music and Celtic influence. As well as Ian Jones playing bass, acoustic guitar and programming there are some talented folk on here who were totally unknown to me, though i am pleased to say that they aren't now. Steve Evans plays some rather tasty keys and some great vocals. Lisa Fury who is definitely a singer I will be keeping an eye on and no stranger to Karnataka fans having loaned her singing talent to the bands *The Gathering Light* album, and Ian Simmons playing some sumptuous guitar licks. OK, let's get the obvious comparisons over with and out of the way shall we? *Lovers of Magenta*, Karnataka, *Mostly Autumn*, Rob Reed etc and all subsidiaries thereof may well fall in love with *Chasing The Monsoon*. The bloodlines are there so to speak."





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

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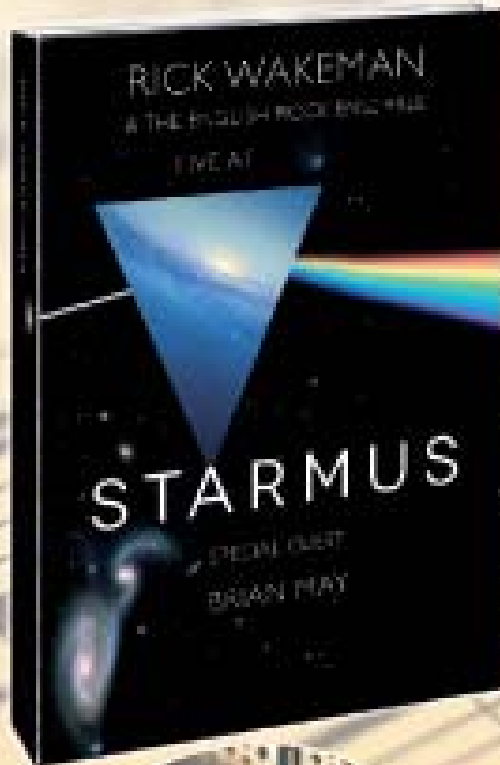
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Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

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



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David de Rothschild tried to warn us

David de Rothschild may be a member of the well-known banking family but instead of following a high profile career in finance, he has struck out on his own pathway and become an adventurer, environmentalist, and author. In his books he has tried to warn us about Global Warming, or the Climate Crisis, as it has now become widely recognised, as well as the very serious problem of plastic pollution.

Back in 2007, *The Live Earth Global Warming Survival Handbook - 77 Essential Skills To Stop Climate Change - Or Live Through It* was published. Part of the Live Earth global environmental movement, it was an SOS to the world, telling us that we are in very real danger and need to change



our ways fast. De Rothschild's book predicted all the scary news issues that are worrying us now worldwide. It talks about the melting of the Greenland Ice Sheet, the ongoing extinction crisis, rising sea-levels, how greenhouse gas emissions are increasing to a dangerous level, water shortages, the planet being on fire, and all the other terrifying effects of Climate Change.

Although the author describes the solution for all these problems being a "monumental" task that we face, he sets out 77 skills we can adopt and suggests what any of us can do to change and help combat Climate Change and environmental destruction. Some of the subjects De Rothschild covers are ones you'd expect like planting trees, cutting down on packaging, saving electricity wherever possible, growing your own food, supporting farmers' markets, and eating vegetarian and vegan foods, but he also talks about more unusual ones, such as putting up a bat box and using worms to create top quality compost. He makes purely practical suggestions too, like putting on a jumper instead of turning up the indoor heating. De Rothschild recommends that we cut down on flying and that we take the train instead. Fast forward to 2019, and this is what 16-year-old environmental activist Greta Thunberg is also suggesting as the way forward. She

STEVE ANDREWS





is walking her talk and has stopped taking flights. At time of writing this, she has just travelled from Europe to America by sea.

De Rothschild's book is not all gloom and doom, however, because he manages to inject plenty of humour into his writings as

well as pointing out how serious the issues he talks about are. In the final section entitled "WARNING: IF ALL ELSE FAILS," which the reader is advised to refer to only if "TOTAL CLIMATE MELTDOWN" occurs, his first suggestion is to "Buy A Camel!"

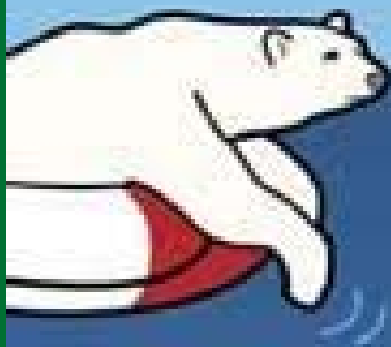


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GLOBAL WARMING SURVIVAL HANDBOOK

DAVID DE ROTHSCHILD



77 Essential Skills to Stop Climate
Change—or Live Through It

The Plastiki

Like Thunberg, De Rothschild isn't afraid to walk his talk either, and as an environmentalist he knows what he is talking about, often because he has had the experience of visiting locations on the planet that are now severely affected by Climate Change. As an explorer and adventurer, he has been to the Arctic, the Antarctic, and to the Amazon. Seeing the wonders of the natural world has been part of his inspiration to do what he can to save it. Not afraid of thinking outside the box either, de Rothschild came up with the idea for a plastic catamaran made from 12,500 reclaimed plastic bottles and PET plastic and calling it The Plastiki. The name makes obvious reference to The Kon-Tiki, the raft which Norwegian explorer Thor Heyerdahl sailed across the Pacific from Peru to Polynesia in 1947. The Plastiki was to pay tribute to this past pioneering voyage but with a different route planned, including passing the Great Pacific Garbage Patch as part of its journey.

De Rothschild was originally inspired by a UNEP report on marine pollution back in 2006, and he was well aware of the suffering and deaths plastic causes to so many marine animals and seabirds. He wanted to raise public awareness and use the publicity resulting from his voyage to do so.

It took a few years to get The Plastiki designed and built, but eventually on 20 March, 2010, it set sail from San Francisco. Accompanying de Rothschild were a carefully selected crew of six: British skipper Jo Royle, co-skipper David Thompson, diver Olav Heyerdahl, and filmmakers Max Jourdan and Vern Moen.

As could be expected the voyage was not without its problems that the crew had to endure. De Rothschild started his journey suffering from seasickness, and the crew's mini-garden, intended to supply some fresh greens, was a failure because they found they needed the water that had been intended for it. Moen's wife gave birth to a baby boy while he was away at



sea, and the best he could do under the circumstances was to keep in touch via Skype. He left when the crew took a break at Christmas Island and was replaced by documentary maker Singeli Agnew. Jourdan and Heyerdahl also said goodbye at this point and photographer Luca Babini and Graham Hill of treehugger.com were their replacements. Eventually after completing their long voyage The Plastiki made it to Sydney on 26 July.

This was the end of the journey but de Rothschild's book *PLASTIKI: Across The Pacific On Plastic: An Adventure To Save Our Oceans* was to be published by Chronicle Books in 2011 and was to tell the story of the voyage in detail. In it there are interesting, though worrying observations that were made on the voyage. For example, it was their intention to supplement their diet with fresh fish caught from the ocean but the fish were simply not there to catch. They were only able to catch three in all the months they were out on the ocean. Marine life, such as whales, dolphins and seabirds were ominously missing too, unlike the wealth of creatures recorded by Heyerdahl in the diary of his Kon-Tiki

voyage. The Norwegian explorer had encountered whale sharks and giant squid but the crew of the Plastiki only saw a single pod of pilot whales, a school of dolphins, and a few wandering frigate birds.

Special guest writers, including Sylvia Earle, who just happens to be one of de Rothschild's heroines, and Philippe Cousteau, grandson of the late Jacques Cousteau, also contribute essays. Dr Earle writes about the destruction of so much marine life and about "dead zones" but she is still hopeful we can turn things around.

De Rothschild has managed to stay optimistic in his writings, despite the ecological nightmare the world currently faces, though like so many of us he is saddened and angered by the daily destruction of the environment and its wildlife. He shares news items on his twitter page @DRexplore, so follow him there where he proclaims in his banner: "GIVE NATURE A VOICE!".



Douglas Harr *Ear Candy for the Hungry Audiophile*

B52's Roam into Cosmic Santa Barba-

"We didn't have a goal of what we wanted to sound like when we started out," says Keith Strickland, the multi-instrumentalist behind some of the **B-52's**' biggest hits. "We just knew we wanted it to be fun." And fun is an understatement when it comes to this Athens, Georgia-based band's music and lively concert performances. Their music is infectious; it compels the audience to dance. It's most often the sound of unbridled joy, yet at times anger and frustration seep through. While the band wore their punk influences, and was labeled "New Wave" in the 1980's and 90's, their sound was different than so many acts

that emerged in the decade, and it has stood the test of time. "We didn't really consider ourselves punk, but we knew that we were going to be a part of that. We didn't really call ourselves "New Wave." I remember we got called that when we started playing the clubs in New York" said Strickland.

This is one of the blessed acts whose perfect debut album established an identity for each member and for the songs that would follow through the next decade. The lineup would not change into the mid 80s – Cindy Wilson & Kate Pierson on lead vocals (Kate adding keyboards) joined Fred



(c) Armando Gallo

<http://diegospadeproductions.com/>



Schneider who was a type of lead vocalist; a raconteur, mascot and all around party starter. Ricky Wilson (guitar) and multi-instrumentalist Keith Strickland rounded out the five-piece band. Every member of the group was unique, each bringing their talents and fresh attitude to their dance extravaganza.

Released in 1979 and simply titled *The B-52s*, the debut album included tracks the band played consistently in concert over the last 40 years, including the demands-you-dance "Rock Lobster" and the slightly sinister "Planet Claire." On the latter, Cindy Wilson established herself as the true lead single of the band. Though mates Fred and Kate both have led many of the B-52s hit songs, it's Cindy whose voice is so joyous, yet at times so haunting. Though the lyrics are often playful and childish, the way Cindy delivers them can break your heart. "Why don't you dance with me, I'm not no Limburger!" indeed.

In 1980, *Wild Planet* continued the party started as night fell on the 70s. It was followed in 1982 by their most experimental, artful album *Mesopotamia*,

made with The Talking Head's genius David Byrne. Though creative differences kept this from being a full-length release, it sports Cindy's absolute greatest vocal work, on the sweet and sour "Loveland." Finally, 1983's *Whammy* firmly established the band as one of the best from the fertile period of the early 80s.

A tragic turn of events unfolded when Cindy's brother, guitarist Ricky Wilson contracted and passed from the then-incurable insidious disease AIDS in 1985. The assembled potpourri *Bouncing off the Satellites* was released in 1986 and the band went on hiatus without a supporting tour.

Their inevitable return to form, *Cosmic Thing* (1989) will be remembered by many as their best effort, closing the 80s with a well-rounded collection of songs that punctuate every aspect of their sound. Songs like the contagious "June Bug," and mature "Dry County" snuck in between mainstays like "Love Shack." "Channel Z," and "Roam." The album was an instant hit, reaching the top 10 in the US & UK and number one in Australia and New Zealand. Strickland sums it up with



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"There was something magical about that album, how it all came together. We sequenced it in a way that we felt told a story. I don't know if anybody's ever noticed it, but one song leads into the other in a nice way. It tells a story from

beginning to end." The album brought the 1980s to an ecstatic close.

The tour for *Cosmic Thing* lasted from July 1989 into 1990, ushering in a new decade that would see Cindy take a second break from the band. The US dates kicked off with



(c) Armando Gallo

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three wild nights at the San Francisco Fillmore the 28th through 30th that July 1989, and ended with several dates "down under."

Somehow I never had the chance to catch the B-52s live until their excellent January 7 1990 performance at the Santa Barbara





Events Center at UCSB. It was everything one would hope. Lacking just a bit of the edge from the band's early days, the rejuvenated band nonetheless gave exceptionally spirited performances,

tearing through a succession of hits, keeping the tempo fairly even with clear, pitch-perfect vocals and Fred's call-response brilliance coloring it all. The near-



<http://diegospadeproductions.com/>



perfect set list was finally captured on a live CD now included with the re-release of *Cosmic Thing*. The tracks played in Santa Barbara were:

Cosmic Thing
 Bushfire
 Give Me Back My Man
 Lava (Private Idaho at Fillmore)
 Dry County
 Dance This Mess Around
 Private Idaho (Lava at Fillmore – so the two switched order)
 Strobe Light
 Mesopotamia
 Junebug
 Summer of Love

Roam
 Love Shack
 Planet Claire (Party Out of Bounds at Fillmore)
 Rock Lobster
 Whammy Kiss (not played at the Fillmore)
 Channel Z

The B-52s continue to tour at the time of this writing, playing list of songs that do not stray far from the *Cosmic Thing* set, the height of their popularity. The B-52s deserve a place at the top rung of 1980s acts, emblematic as they were of the ability of new wave music to bring light colors to salve the darkness.





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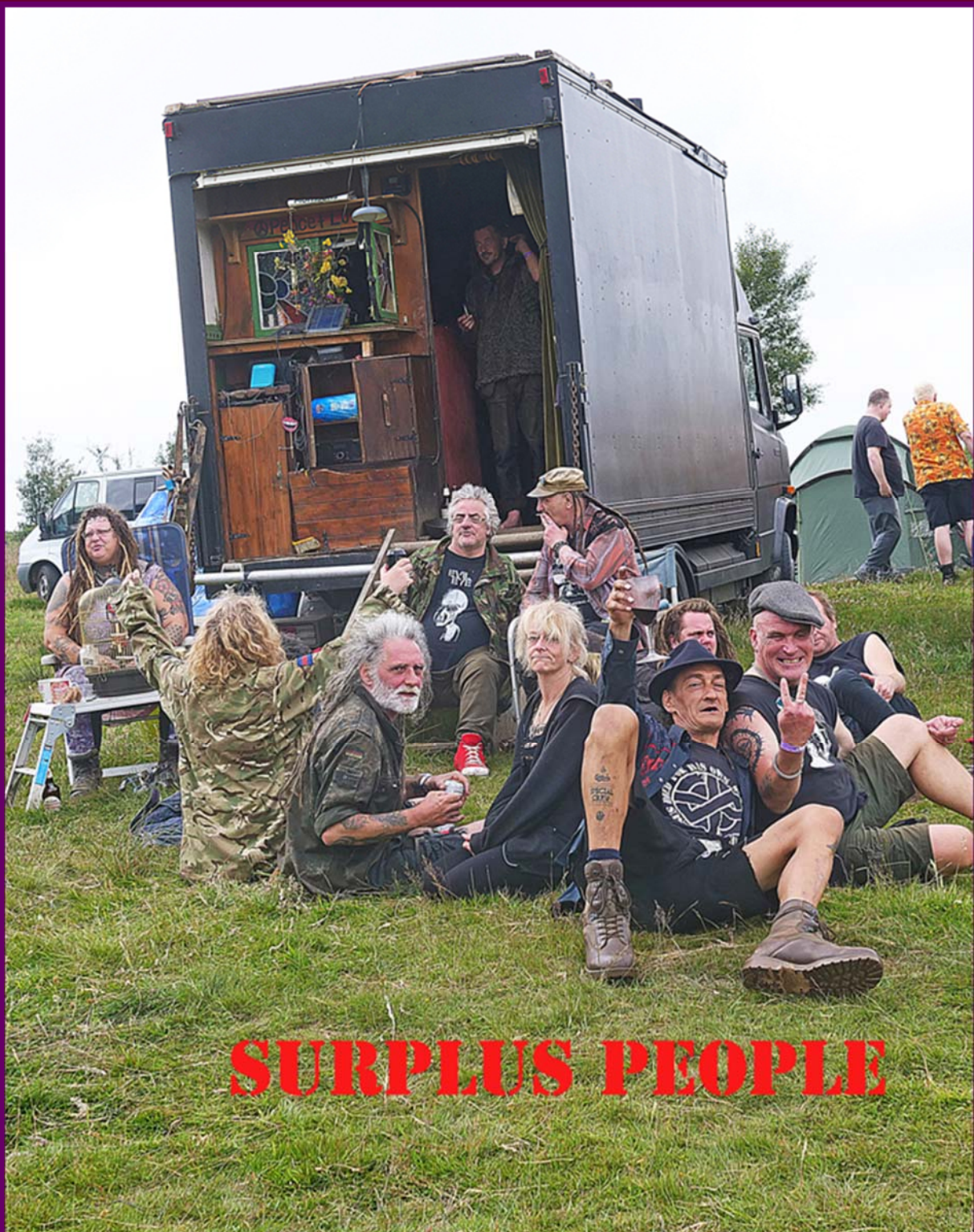
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*Alan Dearling (sort of) returns from this weekend event completely
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I've no idea how many festivals, events, parties, gatherings, gigs and musical miscellanies that I've been to so far in my lifetimes...literally thousands...in Australia, Europe, Africa and the UK. This, however, has left an indelible mark on my psyche.

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 SINCE POWDERED MILK
 THE STIFF JOINTS
 THE BREWER'S DAUGHTER
 PILLARS OF DUB
 DR SPLINK
 THE COSMIC SHMUCKS

SURPLUSFEST 2019
 PRIVATE PARTY

WITH DJ'S
 TENOV, FRY
 AND TORRIE CROW BETWEEN AND
 AFTER BANDS PLUS MORE TBC

MID WALES - JULY 12/13/14 - TICKETS 60 QUID



touches of madness, anarchy and mayhem. It was private party, a long way from the nearest English and Welsh townships. Outside of the organisers, the location was TOP SECRET. All tickets sold to Surplus People in advance.

I was invited along to be an official

photographer by one of the key figures, Matt Fry. Thanks Matt.

The running order on the two stages, **Strange Frequencies** in the barn and the **Crowbar Stage** in the solar-powered tent, varied a bit from the original programme.





Some bands couldn't make it, principally P.A.I.N., whose guitarist broke a finger or somesuch. Hope it repairs. Extra acts and djs joined in. Some folk just pitched up and played. At one point, the sound engineer on the Crowbar stage asked me to go and ask the band who they were. 'Cosmic Smurfs' came the loud answer, who were in turn followed by a wonderful, jaw-dropping, unscheduled set from Duncan and a version of Reality Attack. They were a personal high-point for me...as it reminded me of the real old skool days, of the old traveller sites, the Convoy, trucks, tatting up and down, park-ups, police...brew crew...you get the picture. Surplus People Anarchy 'n' Punk Club. And here's a bit of video from inestimable, Rob Stainer:

Reality Attack:

<https://www.facebook.com/rob.stainer.16/videos/1380492158774638/>

In fact, there were definite musical threads and strands running through the

Surplus Party. Punk, ska, reggae, dub, anarcho-punk, replete with shades of Madness and Ian Dury and the Blockheads, courtesy of Tor Rubble and Dr Splink on the Crowbar stage.

Tor, aka Dr Splink, has some real crowd-pleasing songs such as 'Where's my tent' and 'Cheese', but he needs to get those tracks and others really well professionally recorded, in order to capture the excitement of the live band. I don't have the time and energy to share all the names, but the Sporadics, Skraelings and Dub the Earth and the Majestic were among the lively best. Andy T's band even brought some poetry and anti-capitalist poetry to the proceedings.

I cannot cover it all, and anyway, trying to describe bands in one sentence is pretty pointless! Instead, I'll try and provide something of an album of photographic-memories, as it is also entirely impossible to share all the sounds, smells, laughs and impromptu 'goings-on'!

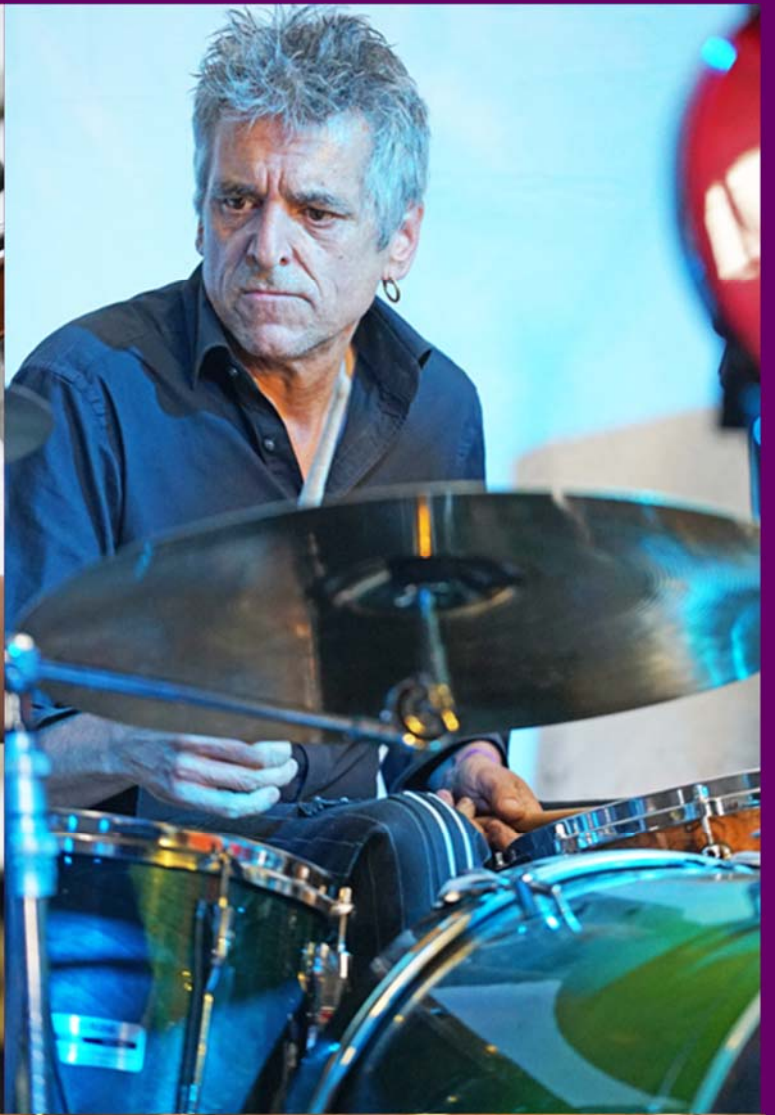




A Surplus Party Scrapbook













This was a three-day party at a most amazing site. Perched down deep in a valley below the ridge, that splinters England from Wales. Friendly, anarchic people, looking after their own extended family. With music. Maybe a spliff or three. With cider, beer, wine and great food lovingly prepared by the great on-site café. Quality sounds. It was a true summit meeting of the Tribes. Many unique individuals who live on the outer-edges of society, but have belief in their own creativity and their tribal wisdom.

Over at the Strange Frequencies stage, the music was mostly pitched somewhere within, and between, the psychedelic and heavy rock/metal camps. Some big names and many individual musicians moving between bands effectively. The cosmic sounds of Hawkwind, Ozric Tentacles, Gong and Radical Dance Faction were evoked, but in their own individualistic ways, by the likes of Nukli, Astralasia, Spacedogs, Dream Machine, AOS3, Deviant Amps, Shom, Sendelica, Captain Starfighter and the Lockheeds. Here and Now produced some nice psych-noodling amidst lots of astral lighting effects, with many in the crowd singing along with their songs. Matt Fry fronted Lacertilia, at their loud and frantic best, baring his torso in sweat-streaked pride.

My little video of Shom:

<https://vimeo.com/349645849>

Apologies and Respect. I know I've missed out some friends and great musicians...but I think it was the fact that this all took place in such a drop-dead gorgeous setting, and in the guise of a 'private party', and not as a 'festival'

... Now...That is the real 'Message'.

I hope to be even more involved with these parties and with all the other superbly, Surplus People, around the world in 2020 and beyond! Enjoy the pics.

Look out for future Surplus members' events, and Convoy Cabaret events online, and to check out more of their pics, videos and more:

<https://www.facebook.com/Surplusfest/>
<https://www.facebook.com/convoycabaret/>

I videoed an improv, electronic jam, in the early hours of Saturday on the Crowbar stage. Rather nice, I think. They may be called Fin, Ren and Dylan...(maybe):
<https://vimeo.com/350054193>

You can also see many more of my Surplus pics at my own FB page:
<https://www.facebook.com/alan.dearling>

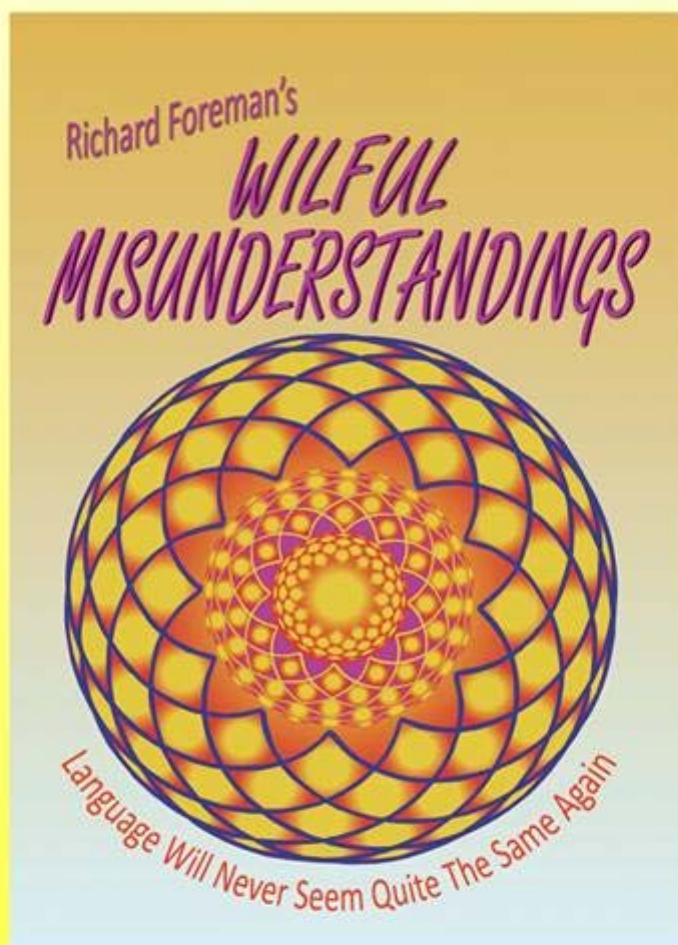


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'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

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Readers' comments:

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Elfin Bow

I recently had the opportunity to catch up with Elfin Bow, whose wonderful debut album I have enjoyed immensely. Many of you will not have previously come across her, but her songs are wistful and simply beautiful, but she is not just a singer, as hopefully the words below will convey.

Who is Elfin Bow, and where did the name come from? Why use a stage name at all?

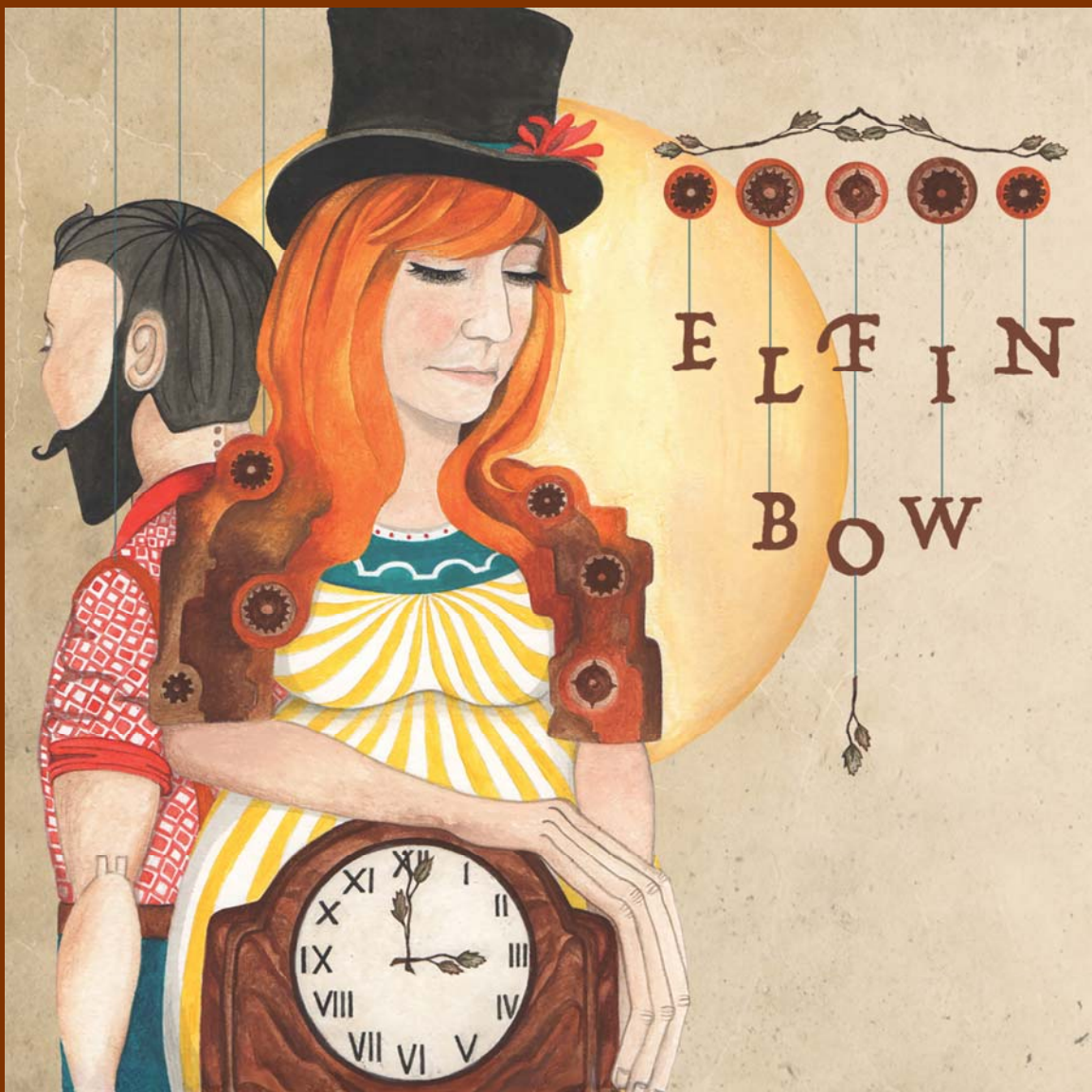
Whenever anyone asks me about Elfin Bow, I know they are thinking that it's the flamboyant stage costumes, the homemade headwear, the top hats, the art, the music, the stories. And in some ways that is what has become associated with the name. But it's definitely not an alter ego or someone who I wish to be, it is who I am. For me, Elfin Bow is the permission to explore my creativity and artistry as fully and unapologetically as possible; permission to ask questions, to take risks and make mistakes. I follow my intuition, my creative urges that come from some 'other' place and I walk through doors of opportunity with confidence, knowing that if I trust the process, more creative adventures await. I recently made a film with my cousin, Victor Pennington, asking, 'Who is Elfin

KEV ROWLAND

Bow?' We filmed me performing songs, creating art, costumes, wearing different outfits and hats, walking in the woods, waxing lyrical in the sunset.... but as we were making the video, I began taking things away in my head: What if I could no longer sing? What if I lost the use of my hands? What if my hair fell out? What if I were forced to leave my home with nothing? These may seem like dramatic questions but each time I asked myself, 'Would I still be Elfin Bow?' And of course the answer was, 'YES!' My creativity may be (and has) been tested but will never leave me. It will always find a way to connect, to find meaning, to enhance my life experience. It always does. And because it is not just a stage name, but the name I use for all my creative endeavours (like working with

schools and community groups), Elfin Bow gives permission for others to be creative, to think a bit differently, to feel inspired, to make mistakes, to be human, to be honest, to be real. If I'm gonna stand for something, I'm quite happy for it to be that.

The name came from an old sketchbook, from a decades-old page with weird sketches and drawings that I have no recollection of doing at all. I was getting married and changing my name from Elizabeth Kearney to Elizabeth Jones - both lovely and respectable names - but not ones that inspired me to step into that creative confidence. I guess once I took on Elfin Bow, it was like I had given myself the green light to not put my own projects on hold anymore. As an art





teacher, mum and wife to an outstanding musician and songwriter, Gary Edward Jones, I had constantly taken on the role of facilitator, helping others explore their creativity and achieve their potential, whilst leaving my own dreams and desires on the bottom of the pile. Elfin Bow symbolises that moment of turning life on its head. To walk to the edge of the cliff and stepping off to see if you can fly. Of stopping worrying what others think. Of being the kind of mum that doesn't feel guilty about dragging her son to the recording studio for another Saturday

recording session, because she is passionately modelling what following your dreams looks like. Elfin Bow stands for not trying to be like anyone else but creating your own space to thrive in, passionately and authentically.

What are your earliest musical memories, and who/what inspired you to start playing music?

My earliest musical memories would have to include the sound of the old pianola piano that took centre stage in our house.



My dad would pick up the perforated rolls in charity shops and bring home all kinds of classics by the old masters; Chopin, Beethoven, Sibelius, as well as popular 1920's tunes like Tea for Two and random finds like The Star-Spangled Banner. It wasn't an automatic pianola. It had heavy pedals that would unfold from the belly of the beast, and we had to pedal like crazy to make the tired bellows (fixed up with sticky plasters) breathe life into the music. You could have the front open and see all

the mechanisms rotating or shut it all up and pretend to our schoolmates that we could play like Rachmaninov. Needless to say, my siblings and I not only developed huge calf muscles, but also a love of the piano.

It will come as no surprise, then, that I started playing and composing little ditties on the piano from a very young age. Despite having lessons, they were always too formal for me. I wanted to feel



the music, not count it. I wanted to hear the soaring romantic chords, not know what they were called. Technical knowledge of music would time and time again fall out of my head and, although I did GCSE music, I couldn't have continued to study it under a system that seemed to favour skill and knowledge over musicality and improvisation. At the fork in the road, I abandoned music, in favour of art. Many twisty-turny years

later, I found that music was quietly knocking at my door, reminding me it was there, patiently waiting for me to let it in.

When I finally started writing songs, after my fine art degree, I had no idea what to do with them. They didn't seem to fit anywhere. No one seemed excited about them, except me. I knew my face and body shape didn't fit into the mainstream music industry, and I didn't want to be



there anyway. I started a musical collective with some other musical fine artists, and we had a studio for a while. We all had different influences and we played a couple of gigs, but I felt like I was wearing the wrong musical clothes, I just didn't fit. I heard a friend talking about how his dad regularly frequented a folk club. I had no idea what that was, but I found one on Facebook and took some friends who I had started jamming with on Friday nights after work and went along. I finally felt like I'd found a place to try out my songs. The best bit was that people listened, like really listened. They were so supportive, and my confidence quickly grew. I cut my teeth in folk clubs, festivals, open mic nights and venues all over the place after that, performing in duos and bands until finally taking full creative control as Elfin Bow when I was forced to leave my job as Head of Art in a secondary school, after a diagnosis of fibromyalgia.

Why did it take so long for you to decide to become a performer?

I was such a quiet, shy child, but I think there was always something there, deep inside, yearning to express myself. I still think I'm discovering it now! I guess, I never identified with the egotistical showman thing, the stage school kid, the loud one. I knew if I was to ever perform, it would need to be about something else. I learnt from my artistic escapades that the work isn't complete until it is experienced by the viewer. I dabbled in some pretty weird performance art at university, where I was reaching for something I couldn't quite fathom, but I hid behind a video camera instead of performing in a live setting. My friend discovered a book of songs here grandmother had written, and no one had ever heard them. I was struck by the tragedy of that. I don't want my songs to fester away in a notebook. I want to breathe life into them, even if it is





with a pair of tired old bellows!

You undertook a fine art degree. What inspired you to follow this path?

I had quite a narrow art education at school (even at 'A' level, I thought all artists were dead as they were the only ones we studied!) However, when I started my foundation course in art and design (after two years of studying for a Bachelor of Education and then giving birth to my first son) I discovered the YBA's; young British artists like Gilliam Wearing, Tracey Emin, Damien Hirst etc, who had been making sensationalist waves (pun intended as their first exhibition was called 'Sensation') and I was introduced to conceptual art. I had had two artists before me in the family, my dad's brother who passed away when I was 4 and my great uncle, who I also never met. They were both very talented painters and left a legacy of incredible work. That is what I had grown up with, but seeing that art could be anything I intended, completely liberated me and my learning curve was incredibly and excitedly steep. My tutor sent us to

private views of artists exhibiting in Liverpool and got us involved in the first ever Liverpool Biennial of Contemporary Art, with which I volunteered for over 6 months, seeing every aspect of making an international exhibition. From curating to building an exhibition in a disused space, from assisting artists from all over the world to install their work, to seeing the inner workings of the office, it was a very seminal moment for me, demystifying the process of being an artist. I could see myself doing that, so I took the path which led to Fine Art.

My degree course was another life experience that taught me how to be resilient, how to stick it to the man, how to keep on creating in adversity and how to stand up for myself in my own way. It was not always pleasant or easy, in fact the philosophy of the teaching seemed to be that we needed something to fight against in order to make good work (as if life isn't hard enough) and to be honest it took a huge amount of effort to get through it. I learnt a lot about myself but I was exhausted by the end of the three





years. I came out of it with a 1st, despite nearly poisoning the examiners with some jam tarts (that's a story for another time!)

You have mentioned the importance of certain people and writers such as Allan Kaprow, Elle Luna, Brene Brown and Tara Mohr being incredibly important as part of your growth. Can you explain what they mean to you for those who may not have come across them?

Allan Kaprow was a New York artist in the 1960's, who hosted 'happenings' in his loft; performance art disguised as real life, with the audience completing the work by being there. He wrote a collection of essays on the 'blurring of art and life,' about how art can come to imitate life so much so that it doesn't even look like art anymore. At the time I was exploring nostalgia of childhood and community, inspired by artists like Rirkrit Tiravanija. I had created a kitchen in the art school gallery, where I invited people to make apple pies with me, from scratch, using apples harvested from the trees in my childhood home. There was no social space in the building and the community was very fragmented. The smell of the pies cooking brought people out from every corner and it was a wonderful way

to interact with the space and the people working there.

On graduating, I approached my work in schools in the same way but gradually became more of a teacher than an artist. I read all kinds of books on radical education, thinking that I could question and challenge the status quo; a peaceful 'agitator' if you like. My own 'blurring of art and life' - and a very poignant dream that showed me why all that I had learned would make me a great teacher - led me into a third stint at uni and a teaching job where I resolved to be a passionate advocate for critical thinking, independent learning and creativity.

You mentioned you had to give up teaching after the diagnosis of fibromyalgia, was it this which made you "walk to the edge of the cliff and stepping off to see if you can fly"

I loved my job. It came at just the right time when the recession hit in 2009 and all my work with schools would have dried up, with drastic cuts in funding. I gave it my all, whilst still trying to be a practicing artist and a budding musician. By my sixth year, and as head of department, the workload trebled, policies

became idiotic and I was fighting daily to keep my department valid and relevant in a political system that was favouring core academic subjects over the arts. It was a fantastic school in many ways, but I was exhausted, and my body finally told me to stop. My life came to a standstill and I spent 6 months in and out of hospital until a final diagnosis of Fibromyalgia was given. I went from being a 100-mph woman, mother, teacher, artist and wife, to being on a truckload of meds and feeling like I'd dropped off the world in a matter of months. Refusing to believe this was it, I decided to come off all the medication and treat myself with yoga, mindfulness, meditation and nutrition. It was a long road. I read every self-help book, surrounded myself with

inspirational people and made a vision board of how I wanted my life to be.

I discovered incredible women like Elle Luna and Brene Brown, whose words spoke directly to me about taking control of your own life. Tara Mohr wrote a brilliant book called 'Playing Big,' which showed me how to step into my fears with confidence and create the life I wanted, before feeling ready. It was just the encouragement I needed to leave my job and create a career in which I could look after myself more. Although I still feel the weight of that diagnosis, it doesn't define me, or stop me. My desire to create is far far greater than the need to give in. Fibromyalgia is not in the mind - there are very real, debilitating symptoms - but the



mind is a very powerful tool that I have learned to harness to keep me living life as fully as possible.

I'm still working in schools. I've been on a circular journey of being an artist, teacher, artist, teacher, artist teacher.... and with every rotation, comes new insight and learning for me. I've learned that you might visualise your dreams, but you can never imagine the twisty turny, exciting roads that will get you there. Doors open in places you'd never expect. Haha! We've come full circle back to stepping through doors and trusting the process. I like circles... and trees.

The music industry - well, any of the creative industries - are not for the thin-

skinned or faint-hearted. I've always known that no experience is wasted. And I know that the fibromyalgia, the battles as a teacher, the inspirational people who have led me to a higher consciousness and the knowledge I have gained, have all led to me being a resilient creative, better able to survive the ups and downs than I ever could have when I was younger. I know I can fly, and I'm excited about all the challenges that are still to come.

How would you describe your songs to someone who has never heard you?

Why is that always the hardest question? I can list some of the words other people have used to describe my music... pastoral psych-folk, twenty-first century folk,



fairytale folk, storytelling that shape shifts between the real and the imaginary, stories that draw you into another world.... I was once told that I needed an 'elevator pitch' so at a push, I would probably sum it up with 'pastoral psych-folk songs and stories, told through mandolin, guitar, banjo, piano and voice. People have likened me to artists such as Kate Bush, Sandy Denny, Tori Amos... sometimes I can see why, but to be honest, I just try to occupy my own creative space. I'm quite happy to jump in and out of boxes that people try to put you into define you.

Your debut album launch included more than just music, and it was also recorded and released as a DVD. Why approach it in that manner?

Once a moment is gone, it is gone, unless you retain a version of it by documenting it. Of course, it is never the same as being there, but I was conscious of creating a more lasting record, especially because I was attempting to recreate the album live in its entirety. When I recorded my debut album, it was important to me that it wasn't so over-produced that it couldn't be performed live. I wanted a real, honest representation of what could be a great live experience. I do love all the different versions of your songs that exist when you play with different musicians, who bring a different flavour to the songs. But on this occasion, I had most of the musicians that recorded my album, with the exception of Saydyko Fedorova and Oscar South, who had both moved to Ireland. The bass was played by David Griffiths and Skeet Williams joined us on banjo. I don't have a regular band but have a raft of extremely talented musicians who I can call on when needed. On this occasion, the only time we were all in the same room together and had an opportunity to rehearse the whole set was during soundcheck on the afternoon of the launch. Now, you might say that's brave, but really, it's a testament to the trust I had in these guys to create an amazing moment.

Feeling ambitious (or was it a moment of

madness?) I hired the Epstein Theatre in Liverpool, a 380-seater venue; historical, magical and beautiful. I felt it was perfect to showcase the album in a grand, yet intimate feeling, setting. The night was carefully crafted with a storyteller, Alice Fernbank, who opened with a story, told through the eyes of Edith Grimshaw, followed by an intriguing set by Bryony Elizabeth and Jonny Darnell on harp and guitar. I had thought of everything from sound, to lighting, to photography, but no video. At the eleventh hour, I reached out to Alex White (SkyFade Media) who filmed and edited the event. It was a labour of love for sure and I am forever grateful to him.

And then as if that wasn't enough, I had moved to Wales and was getting requests from fans to have another launch there. My taste for theatre had been awakened, so I created a multi-sensory, immersive experience at Theatr Clwyd. We raided the prop store to create Edith Grimshaw's living room as an installation, complete with a real, live Edith (played by Karen Campbell) living in the space. Community art workshops I ran on the day produced drawings that were projected during the show and Karen and her ten-year-old daughter also performed a spellbinding dance as Edith and her younger self. What the whole experience taught me was that it is possible to delve much deeper into your songs and stories, uncovering layers of meaning. There doesn't just have to be one reading of a song, an album, a character or an event and that shelf life that we attribute to a 'new' album can be as long as we choose.

How did you get involved with Keith Jones, FdeM, and what was the reasoning behind recording "Who Knows Where The Time Goes"? What was the experience like?

I walked into the smallest record store in the world, VOD Records in Mold, North Wales, and met its wonderful owner, Colin. He started stocking my album and later contacted me to say that someone had bought it and was playing tracks on

their psychedelic radio station. When I checked it out, I saw the FdeM logo on their website and asked Colin about it, he promised to introduce me to Keith, which he did, and we got chatting. Whether you believe in fate, chance, serendipity or whatever, I think of it as threads that you pick up and follow to see where they'll lead. Sometimes they are joined to other threads, sometimes there's that door of opportunity. This thread led me to a wonderful new journey of discovery which I am still very happily traversing. Keith asked me if I did any covers of 69's or 70's songs.

When I mentioned Sandy Denny's "Who Knows Where the Time Goes", he got very excited and asked if I'd like to release it on 7" vinyl. Being the door-walker-through that I am, I jumped at the chance. I had been performing a version of the song with just me on mandolin but knew that I'd love to experiment more with it and put strings on it. When I asked Gary Lloyd to help me with it, he said, 'How do you fancy recording with a symphony orchestra?' Again, I jumped at the chance, booking the session without knowing how in the world I was going to pay the huge costs. Three weeks - and a lot of hard work disguised as fun - later, I had raised £5k with another crowd funding campaign and travelled up to Glasgow with Gary to record at the Royal Concert Hall's New Auditorium. The whole experience was sensational. I loved every minute! On returning home, we got a band to work on other sounds until we were happy with what we call our 'love letter to Sandy,' honouring her prolific talent and pure voice. Talking about revisiting songs and finding new depths, on the B-side was my first ever single, The Wisdom, reworked with the Orchestra. In the same way that performing with different musicians' changes songs, I love how the recording process can present an opportunity to reimagine songs in a new way.

The FdeM fans really got behind me on this, helping with the crowdfunding and supporting me on social media. FdeM build great and lasting relationships with their fans and their loyalty is rewarded with access to a whole array of amazing and exclusive products. I'm honoured to be a part of that.

What's next for Elfin Bow for 2019 and 2020, where can we hear you perform and buy your music?

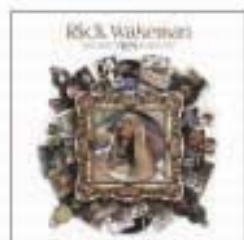
I have written my next album which I'll be showcasing live before starting the recording process. I find it a great way to test out audience reaction to songs. I've written a lot on the piano and I'm still experimenting with different musicians to see how the sounds will develop. So far, it's extremely exciting. In the meantime, I'm heading into the studio to record an EP in September.

If you already have tickets, you will see me live at the 17th Dream of Dr Sardonicus Festival of Psychedelia in Cardigan. If not, you can catch me at Bodfari Woodland Skills Centre on 30th August for an intimate unplugged gig in the woods, The Well Inn Festival, Holywell, on 7th September, The Barn, Ledbury on 4th October (double headliner with Rise) and Thornton Hough Village Club on 5th October. I'm always on the lookout for interesting, quirky places to play with listening audiences. I'm also working on some incredible joint gigs with Little Sparrow and Daria Kulesh.

I hang out a lot on the World Wide Web so I'm easy to find. I love connecting to like minds and kindred creative spirits on my Instagram and Twitter pages (@elfinbow), Facebook (Elfin Bow Music and Art) and my website (www.elfinbow.com). My music is available on CD and DVD from there and it's also on most streaming and digital platforms.



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



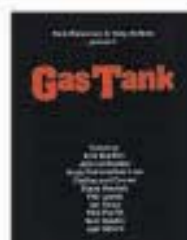
THE STAGE COLLECTION

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



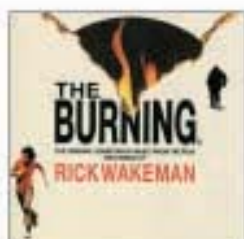
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COUNTRY AIRS

The original recording, with two new tracks
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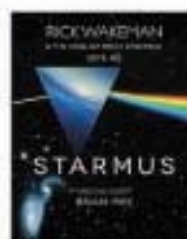
THE BURNING

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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
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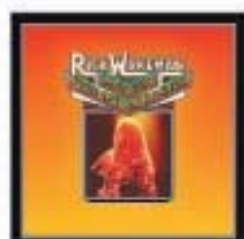
STARMUS

With Brian May and The English Rock Ensemble. DVD
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Tony Klinger

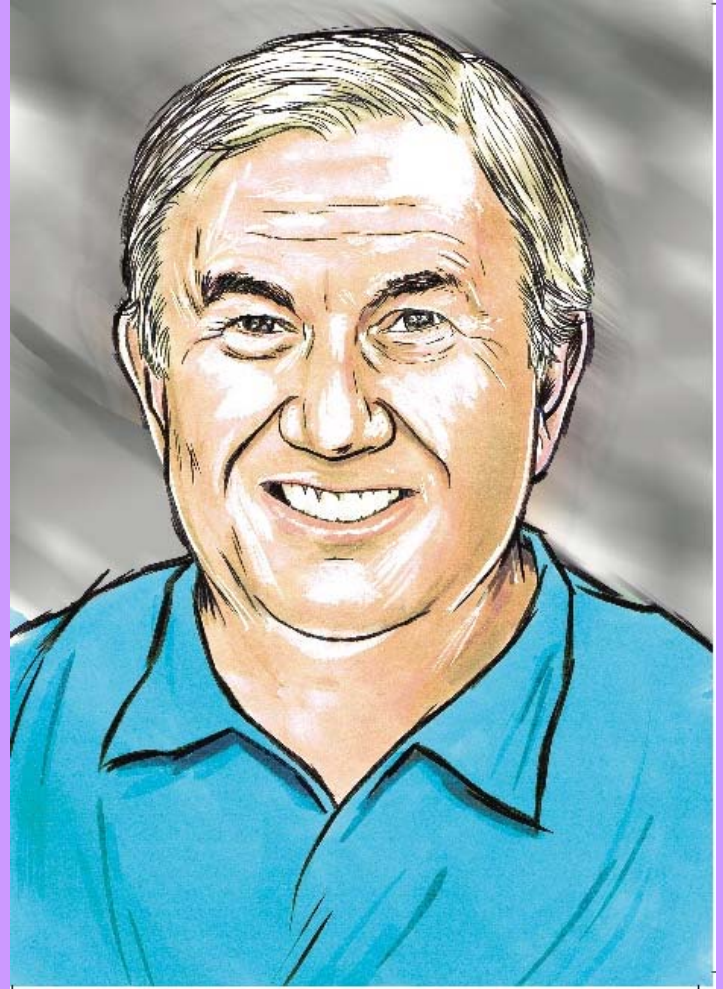
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)



COMMUNICATING

Today there are ever more ways in which we can communicate so why is that we are not communicating? People e-mail, text, Skype, telephone but are we talking with each other, or at each other?

My recent experience makes me believe that we are censoring each other to suit ourselves. How many times have you received an incoming call on your mobile, looked at the name that came up on the screen and pressed the off button? Admit it, we all have. Or



do you respond to the call at all if it states “unknown number” on your screen? Many of us don’t, including, I have to admit on most occasions, myself.

This all seems strange in light of the fact that we have all seen people in cars, buses, trains or simply walking along talking to others on their mobiles as if they were in a small universe of their own. Talking to someone on your mobile who is somewhere else is normal enough as a small part of life we all have to do some of the time, but is it essential most of the time as it seems to be for some, most of the time? What’s even more odd is that many times the person speaking on their handset is walking along with a companion who they are totally ignoring.

I can well understand trying to control our own time and space by using all these modern conveniences to be master of our own small universe, but it can rapidly become obsessive. There are several recent reports of blogaholics, particularly technical bloggers, who have had heart attacks trying to keep abreast of the unending torrent of new technical development relentlessly coming on stream. No one can keep up with this, and it isn’t necessary.

You can take all this to a ridiculous

extreme resulting in your not communicating at all. Instead of using all these wonderful tools to communicate you use them to create a series of ever-higher walls behind which we can cower. It is, ultimately cowardice for us to filter our phone calls and e-mails and to pretend we use them to communicate when what we are really doing is limiting access to ourselves.

Remember when fax machines were the new communication wonder? I was prone to instant response to any fax I received, thinking that the fact that an incoming fax had arrived with urgency I should deal with it in the same way. My late father was a wise old bird and he told me that just because the communications came quicker I didn’t have to respond faster. I suggest the same is true with all our modern methods of electronic communication. Let everyone have access to your public platforms, but think for as long as you need before responding. Sometimes you will not even want to do that, and it’s entirely up to you.

But, and this is the big BUT, when that someone trying to communicate with you is your friend or family, then try and get in the same place with them, and look them in the eye and talk with each other. There is, in the end, no substitute.

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.



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

KEV'S WORLD



SPOCK'S BEARD
SNOW LIVE
RADIANT RECORDS

Back in 1995 a totally unknown quartet released their debut album. This was back in the days before internet existed, and the mainstream hated prog, so it was actually incredibly hard to hear about new bands, especially from America unless they were signed to a label such as Kinesis who were getting publicity. But,

pretty soon everyone involved in the underground scene in the UK knew who they were, and were talking about them. I remember going to a gig at Shepherd's Bush, and afterwards everyone just seemed to be talking about this new band, and had anyone actually heard 'The Light'? Martin Orford was incredibly excited that GEP had secured the European rights and the first time I played that album I was in awe.

From there on Spock's Beard could do no wrong in my eyes or ears, as anyone reading Feedback at the time will attest to, as I was shouting from the rooftops that this was the best band I had ever heard out of America. I saw them every time they came to London, and each gig was better than the last. Then in 2002 they released 'Snow'. At the time I was working on a project which involved me spending many hours in a car visiting different supermarkets each Thursday, which gave me the opportunity to blast this out at the correct volume in its entirety, and I was saying that the best band in the world had just released the

KEV ROWLAND

finest album possible. Then it was announced that Neal Morse had left, and that there would be no tour. I was in shock, and went through all the stages of grief (especially denial), as it just made no sense to me whatsoever. I mean, Gabriel went through with the Lamb tour didn't he? But no, it was all over. The next time I saw Spock's Beard they had California Guitar Trio as the initial support, followed by Enchant. They had long time been a favourite band of mine, so I really enjoyed the set, but the same can't be said to Spock's Beard, and I left halfway through the gig. I was fortunate enough to catch Neal on the 'Testimony' tour, and it was like old times, but I accepted that the finest album released in the past 20 years would never be played at a concert.

Fast forward to Saturday July 2nd, 2016, at New Life Fellowship Church in Cross Plains, and the unthinkable happened. The current line-up of Spock's Beard (Alan Morse, Ryo Okumoto, Dave Meros, Ted Leonard and Jimmy Keegan) were joined by Neal Morse and Nick D'Virgilio for one night only, and they performed 'Snow' in its entirety. Being performed in a church (as part of Morsefest) there was only ever going to be a small audience, so it was also recorded and filmed, and what I have here is the 2 DVD/2 CD set. There was no pressure on the band, all they had to do was perform the album note perfect for an audience that knew the words as well as they did, but also it was very much a one-off, never to be repeated. The first thing I did was play the DVDs, so that I could then listen to the CDs knowing what was going on. I must state that I felt sorry for Ted Leonard through this whole performance, as although he was always onstage, and made valuable contributions, he was very much the third wheel. Having a second

drummer made a lot of sense as it allowed Nick to be at the front when he needed to be, but Ted was raised on a small dais behind Alan and just didn't look comfortable, which is a real shame as he is one of the best singers around, and I have always enjoyed his work.

But, tonight was all about Neal being back where many SB fans feel he totally belongs, front and centre of the Beard, performing his songs. Not only was he the voice, but he also wrote the majority of the songs, and his ability to move between keyboards and guitar gave the band presence and ability they have missed without him there to provide it. Was it a brilliant performance of the album? Pretty much, it has to be said, and with an additional electric guitar from Leonard when the time was right, it added some crunch that would have been missed otherwise.

The DVD filming of the evening is also good, and the interplay between Jimmy and Nick is wonderful to see, especially in the duet on "Falling For Forever", one of the only two non-'Snow' songs from the night (the other of course being "June"). The question and answer section was interesting, especially as Rich Mouser was involved. The "making of" was also really interesting, where they talk about the original recording and what had happened. I hadn't realised that the combination of Nick being incredibly unwell and the falling of the Twin Towers had a major impact on the album, which was basically re-written due to that.

Anyway, if you have no idea what 'Snow' is about then this four disc set isn't the place to start, go and get the original instead. If you are already a fan then this is indispensable. 'Nuff said.



**ABHORRENT DEFORMITY
SLAUGHTER MONOLITH
COMATOSE MUSIC**

The second album from North Carolina quartet Abhorrent Deformity really has me thinking that I ought to seek out the debut 'Entity of Malevolence' from 2015, as this is raw and brutal death metal with a great deal of substance. I am never a great fan of introductory songs being so quiet that one wonders if the speakers are broken, or if the download is corrupt, before everything goes to hell in a handbasket, but I am prepared to overlook that just because the rest of the album is so powerful. They understand the use of dynamics, and Matthew Green has a great understanding of what is needed in a drummer in a band like this, providing plenty of variety in his onslaught. While David Wright locks in with his rhythm partner, providing incredibly complex bass lines that often mirror both the guitar and the drum patterns, Jason Keating is a man possessed. His innate understanding of the requirement of the guitar to be brutally heavy, lightning quick when the time is right, but also providing solos that are quite slow and spaced out, makes his

contribution just perfect for what is going on.

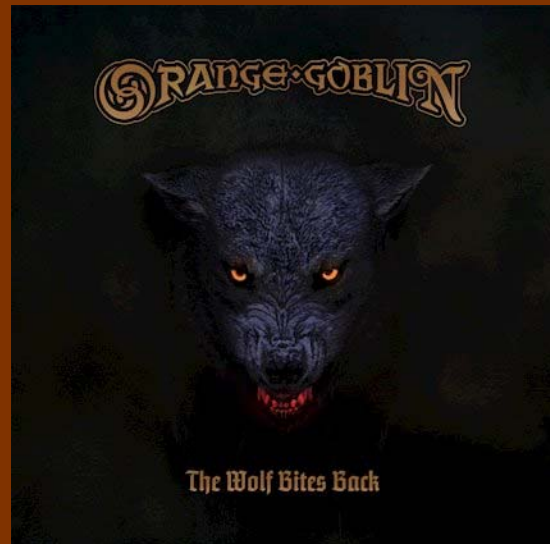
Then at the front there is Mark De Guchy who can undertake a fine George Fisher impersonation when he wishes, but also sings in a slightly more melodic style when it suits, so much so that the lyrics can be quite easily understood! This complex album is quite something, and I am somewhat surprised that this is the first time I have come across them. There are some great metal bands coming out at present, and Abhorrent Deformity are one of the ones that are releasing music that demands to be heard. Plenty of dynamics, loads of aggression, this is a raw brutal death metal album that should not be missed.



**OMENFILTH
HYMNS OF DIABOLICAL TREACHERY
ETERNAL DEATH RECORDS**

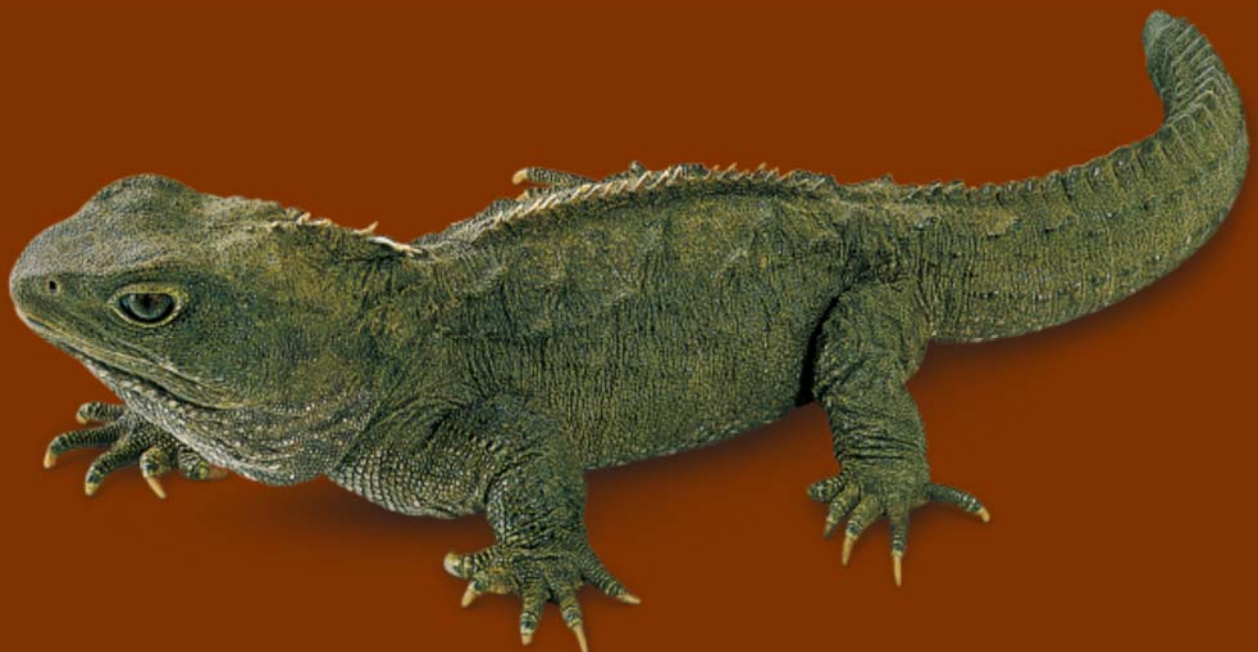
Apparently this album has already been

released on CD, but it is now also being made available on cassette and digitally, and this is the first time I have come across it. The first four songs show the band providing a raw death/black metal hybrid that shows that they are indebted to the mighty Rotting Christ, but at times the drums are too much in your face as the mix isn't either right or consistent. By the time I got to the last song I was thinking that here was an outfit that probably wouldn't be around for much longer. But then I came across "Black Ritual of Demonic Possession", which takes up all of the second side of the tape, and is nearly 27 minutes long. This is black metal in its more ambient sense, but with a real feeling of evil. Here the drums make far more sense, and the haunting guitars create a dramatic backdrop. There is something about this that I find strangely appealing, and while it is obvious that the band still has a long way to go to become indispensable, this shows promise. Definitely one to hear before purchase, this album of two halves may well be of interest to those who enjoy this style of music after all, even with a fairly dodgy production.



ORANGE GOBLIN
THE WOLF BITES BACK
CANDLELIGHT/SPINEFARM

Orange Goblin are one of those bands who seem to have been around forever, but in reality it is only 23 years, and every single member of the band was there at the beginning, building a camaraderie and understanding that only comes about from spending hours on a stage or in a rehearsal room together. They originally came out of the stoner rock explosion of the mid '90s, releasing the classic debut album 'Frequencies From Planet Ten' in



1997, and since then they have continued to blur the lines between stoner, doom, black, crust and southern rock, while always fervently saluting the old school heavy metal flag and the sacred Sabbathian code. "Sometimes you just have to make a statement and I believe that this album is that statement," avows frontman Ben Ward. "'We just wanted a title that represents the feelings we tried to get across with the material on the album and it seemed to fit perfectly. It's vicious, it's dangerous, it's wild and it's unashamedly heavy metal and hard rocking! A lot of bands seem to be ashamed to say that these days, there are too many hipsters and posers that are afraid of the heavy metal tag yet like to revel in the imagery. Fuck that, people should be proud to be heavy metal!"

There is no doubt that this album is metal to the core, and thankfully the production is up to the task of dealing with chords that have been cast in molten lead that sometimes seem to be coming from doom, others from the Southern states of America, and at others they are just straight ahead metal that come into your brain like thunderbolts. This music is not pretending to be something it's not, there is no attempt to satisfy those who feel that music should be nice and easily fit into a pigeonhole. Guess what, music isn't a pigeon, and often times that just doesn't work, and that is exactly what is happening here. It is far easier to say that music is either good or bad, black and white, and when it comes to it this album shines like deeply burnished ebony. There is incredible variety, although the bass and guitar sounds feel as if they have been crafted from polished steel and that it is possible to not only hear them but feel them in the air and ride on them to new heights. The guitars may be distorted, or

not, they may have strong hints of Blue Cheer, or not, and they may be solid Sabbath. Or not. Orange Goblin have been refusing to conform for nearly a quarter of a century, and continue to release music that makes the listener both smile and lose all their dandruff. It doesn't get much more solid than this.



ORDO IGNIS DEI
BIBLIOMYSTIKON
PROGSHINE RECORDS

This 27 minute-long release from German duo Ordo Ignis Dei is a mixture of many different styles, from progressive rock through lounge style jazz and even ambient black metal and alternative. It has lo-fi DIY stamped all over it, especially with the drum sounds, yet I noticed that one site features it in a page dedicated to '6 Albums You May have Missed In 2017'. To be honest, I don't understand why they feel this album is so important, as although I enjoy experimentation and different styles probably more than most people, this just doesn't work for me. Even if the drums weren't as annoying and in your face as they are, I still wouldn't think of this release of being of great import just because it is all over the

place, and not in a good way. Available through Bandcamp, this isn't something to which I will quickly (or ever, to be fair) returning.



**VIOLATION WOUND/CLITERATI
SPLIT
TANKCRIMES**

Here we have ten punk numbers, five each from Portland's Cliterati and Oakland's Violation Wound. Cliterati are in your face traditional punk, with no room for any pop influences, but instead are back to the raw basics. It certainly feels metallic, yet with the punk ethos and attack, and the five songs show a jagged attack. Apparently they have been influenced by L7 and Bolt Thrower, but there just isn't enough bottom end or difference within the music to make it dynamically interesting. The five songs from Violation Wound average less than a minute long each, and are quite different in their approach. Here we have another punk act, but this time it is coming from the bowels of metallic hell, and when one realises that lead singer and guitarist is none other than Chris Reifert (Abscess, Autopsy), then it all makes sense. Very different indeed to the style for which he is most well-known, he can't help but bring to bear many of his influences. Very much a release of two parts, I look forward to hearing much more from Violation Wound, as this is brutal and intense, but the same can't really be said of Cliterati.



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...



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PHENOMENA

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The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham

Inglis keeps us up to date with the latest news from the Hawkverse..

Hawkwind's gigging anniversary day, the 29th of August, has just passed, prompting a flurry of





 **Hawkwind** created a poll.
 Admin · September 8 at 8:33 PM

Good Evening Folks!
 Thank you for your input in the recent vote for songs to include in our set list for our 50th Anniversary Tour.....
 We have taken all of the suggestions of tracks put forward, (and filtered out the ones that are already there.)Here are the most popular suggestions we recieved, which are not already being played, or have recently been played, in the set..We will play the top two or three tracks voted for... Voting will close on Tues 17 Sept 2019...
 We look forward to seeing you all in a couple of months 🤘

<input type="radio"/> Orgon Accumulator	
<input checked="" type="radio"/> Motorway City	
<input type="radio"/> Hurry On Sundownsi	
<input type="radio"/> Psi Power	 +60
<input type="radio"/> Needle Gun	 +58
<input type="radio"/> The Right To Decide	 +50
<input type="radio"/> Choose Your Masques	 +37

congratulations and reminisces from fans. The 50th anniversary tour still lies in the future, however - getting under way in November.

On their Facebook page, Hawkwind invited suggestions for what tracks to include in their set, and Orgone Accumulator currently has 193 votes, Motorway City 170, and Hurry on Sundown 112. Other candidates have much lower numbers of supporters.

Hawkwind



A L L A B O A R D T H E S K Y L A R K

Meanwhile, the upcoming Hawkwind album, *All Aboard The Skylark*, is now listed on Amazon, although in a slightly odd fashion. The CD track listing for disk 1 merely says

All Aboard The Skylark (Vinyl Edition) - Hawkwind

and Disk 2 is described thus:

Irrelevant Too - Artist One

That sounds rather like a strange soccer result, where Irrelevant seemingly used home advantage to good effect.

The Amazon listing is for CD and vinyl formats only, not MP3 format. That means there's

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...



gonzomultimedia.co.uk
spiritsburning.com



currently no 30-second clips available, which, given the idiotic hysteria that erupted in certain quarters after the Road to Utopia clips became available, is maybe just as well.

For those who view Amazon in the same unfavourable light as Google and Facebook, the CD is available at the same price direct from the record company - Cherry Red, as well as a shade cheaper from cd-

services.com (based in Scotland), and presumably other suppliers will be stocking the album too.

The new album is set for release on October 25th by Cherry Red Records.

CHECK OUT HAWKWIND AT GONZO



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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

NEWS FROM THE POTTING SHED

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

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

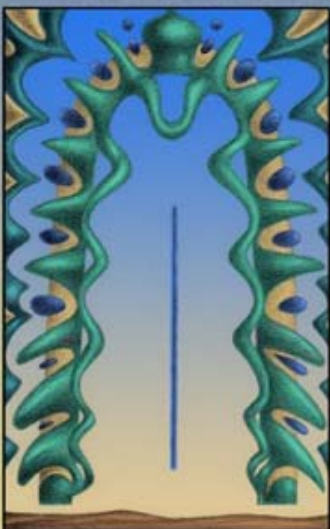
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB



BOY ON A BIKE

the winds that day were mercurial



turbulent



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!!!"

!LIQUIDITIES

FLOWERS BY THE SEA(LIQUIDITIES)

Anemones under water

Lilies of the ocean

Floating like sailors

Waves in tidal motion

Living dancing lovers

of the lilt of waters

Lifted by the movement

of the waters of the moon

Here you can be(de)flowered

by the curving sea side

Dropping blood petals in the ocean

Pilgrimage.Devotion.



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



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

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Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

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/>

One of the nicest things about being the editor of this magazine is that sometimes I get all sorts of things through the post that I truly wasn't expecting. The other day, the postman knocked on the door and brought me – totally unsolicited – five issues of a tidy little magazine called *True Music Guide*, which appears to be published by a record company called JBM Records, or at least their subsidiary promotions arm, who are based in The Netherlands. Each of these little A5 magazines presents a biography, interview, photos, and other information on a continental prog-rock band, and includes a beautifully packaged little CD, containing extracts from the album they are trying to promote.

Christiaan Bruin, for example, presents the title track from his new album, 'Logica', which is released under the pseudonym of 'Inventions'. It is the sort of cerebral orchestral music that I like very much; following logically on from the sounds made by King Crimson half a century ago, but replacing the hippy optimism with a beautifully understated melancholy, which acts as a fitting sound track to the peculiar times in which we are living.

The issue dedicated to Skylake features songs from their 'In Orbit' album, which – from the bits I have heard – is classic hard edge prog-metal which sometimes veers off into exciting glitchy territory. HFMC present some delightfully weird though elegiac music from Hasse Fröberg, who is probably best known for his contribution for more than two decades as a singer and guitarist in The Flower Kings, as well as his work with the Swedish hardrock band Spellbound in the eighties.

And finally, we have excerpts from an album called 'Family', by a band with the wonderful name of Jolly, which is probably the most conventional music contained on these collections. It will



come as no surprise to anybody who knows me that I prefer the weirder and less conventional music on offer here. The songs from Inventions and HFMC are by far my favourites, the latter in particular is, I suspect, just about to land well and truly in the middle of my personal playlist.

There was no covering letter, and therefore I have no idea who to thank for these, but if you are reading, please keep me on your mailing list because I very much look forward to hearing what you have to offer in the future.

I will see you all in the next issue.

Hare bol,

Jon



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