



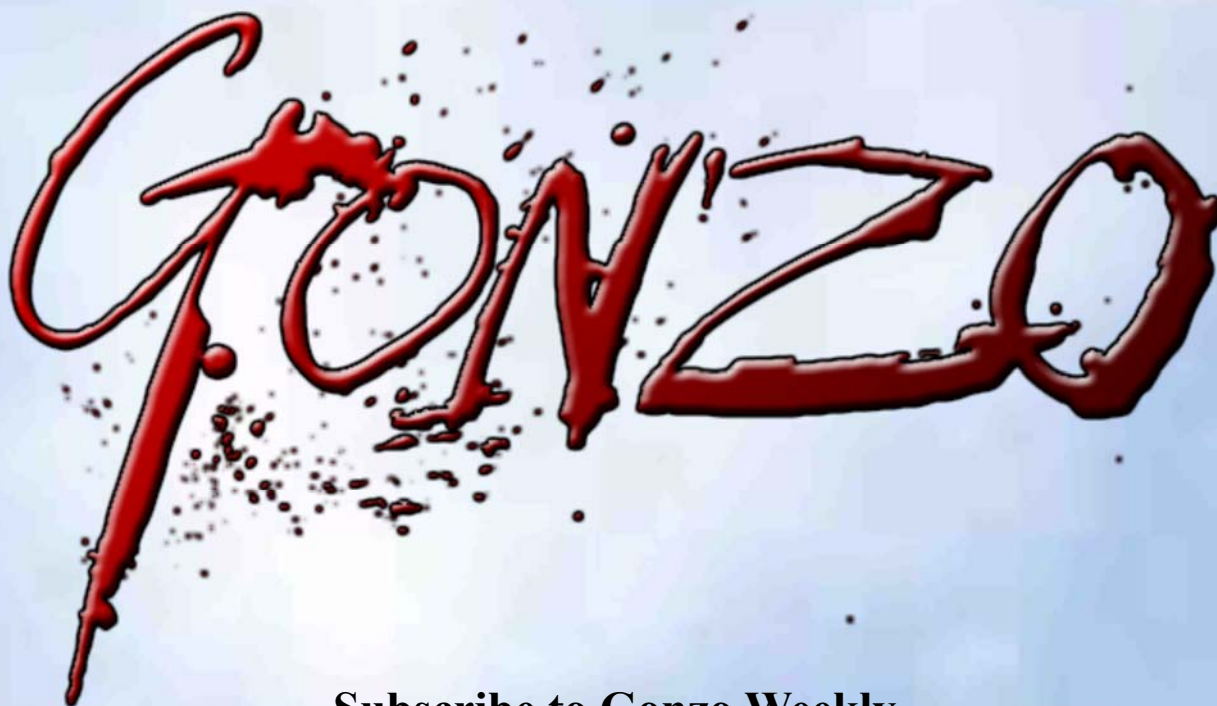
GONZO

This progressively proggy issue features a love letter to Rick Wakeman from Doug, Alan goes to the 8th Futurological Free Cultural Spaces Symposium (FCS) in Amsterdam, Mad Iccy talks to Tony Beesley (about his new book on The Clash, we play Desert Island Wassnames with Tony Klinger, Graham brings us up to date with Hawkwind news, there is animal rescue with PAART, and we prove that Alan Moore knows the score even when he has taken his name off the credits.

#365/6

LOVE LETTER TO RICK

ISSN 2516-1946



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LEST WE FORGET



THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar, but generally satisfying, publication. I have gone through the origin story of it on many occasions in these pages and – no doubt – will do so again when the time is right. But the time isn't right at the moment,

because – as I intimated in the 'end bit' in the last issue (MEMO TO SELF: we must find a better name for it than the 'end bit') – I want to talk about *Watchmen*.

Alan Moore first impacted upon my cultural consciousness back when I was a student during 1982/3. I'm not sure how it happened, but – for some reason – I became interested in Marvel Comics. There was a surprisingly eclectic, though tumbledown, newsagent in the seaside town of Dawlish, which is where I spent three years studying to be (what was then called) a nurse for the mentally handicapped. The story of why I first became a student nurse is a long, complicated, and painful one, and – furthermore – is one with which I am not going to burden you, today at least. And, I allowed myself to be diverted from the more disagreeable aspects of my life with whatever diversions came along. These were mostly chemical in nature, but sometimes cultural, and my first forays



There was a surprisingly eclectic, though tumbledown, newsagent in the seaside town of Dawlish, which is where I spent three years studying to be (what was then called) a nurse for the mentally handicapped.

into the world of Marvel Comics are a good example of the latter.

There was a publication called 'The Mighty World of Marvel', of which I was an avid reader. The stories I liked most were tales of a British superhero called Captain Britain. I later found out that the head of Marvel UK was none other than Neil Tennant, soon to attain global superstardom as the lead singer of the Pet Shop Boys. Captain Britain was set in a chilling dystopian UK, governed by a charismatic yet barking mad Prime Minister with a silly haircut. Sound familiar? This particular PM was called Sir James Jaspers, and the forces of righteousness were led by the aforementioned Captain Britain. I was totally engrossed by this alternate universe, and it wasn't until many years later that I discovered that it had been coordinated and masterminded by a bloke

from Northampton with a huge mane of hair and an inquisitive nature as far as the way that the universe functions is concerned.

Roll on a few years, and a mate of mine called Richard Dawe (who sadly killed himself a few years ago) gave me a graphic novel of 'Swamp Thing' as a Christmas present. Again, it was written by Alan Moore, although I still didn't put the pieces of the jigsaw together. Then, towards the end of the 1980s, I discovered a band called 'Pop Will Eat Itself'; one of their songs (a litany of everything they liked and found culturally valuable) included the immortal words 'Alan Moore knows the score'.

The penny dropped.

He most certainly did. To digress slightly, when I became part of the complex social network that surrounds the world of

اللجنة لهم إذا كانوا لا تأخذ نكتة



Fortean, I became friends with a bloke called Steve Moore, who, despite being no relation of Alan, was one of his best friends and collaborators. And to digress even further, there are even more (pun intended) social links with him that can be found in regular contributors to this magazine, such as Richard Foreman and Chris Stone.

But even at the end of the 1980s, when I was still desperately trying to fool the world that I was a successful member of the nursing profession, it became obvious that these cultural and Fortean links with the amazing Mr Moore were not going to go away, and that I should really try and investigate them for myself. And so, I got hold of a copy of Moore's masterpiece, 'Watchmen'. At the time, I was on night duty in a small Group Home for adults with learning disabilities in the town of Crediton, just outside Exeter, and once I had finished doing my professional duties for the night, I settled down to read it. And

bloody hell.

As I have eluded to already, I was already a devotee of comic books, but I was never one of those people who believed that comic books were ever going to be other than light entertainment. Indeed, over the years, I had encountered various people who claimed to me vociferously that comic books were great works of art, but I felt (and reacted) in much the same way as had the late Judge Argyll, when similar claims had been made about a cartoon of Rupert Bear brandishing his erection in the notorious school kid's issue of 'Oz'.

"Bollocks!" I said.

But 'Watchmen' was different. I thought then, and I think now, that this gargantuan graphic novel is one of the greatest works of non-fiction that I have ever read. Multi-layered, it is so complex and emotionally resonating that, even now – thirty years since I first read it – I get something new

from it every time I read it.

Over the years, various attempts have been made to film various books by Alan Moore. And most of these attempts have been truly dreadful. 'The League of Extraordinary Gentlemen' is truly horrid, and the cinematic version of Moore's Jack the Ripper exposition, 'From Hell', is equally as bad. For various reasons, the people responsible for the film took two entirely different historical characters who had been two completely different characters in the book, and lumped them together as one and the same, having him played, rather unconvincingly, by Johnny Depp. When – after decades of shilly-shallying about – the movie of 'Watchmen' finally arrived some years ago, it was very much a breath of fresh air, but even that changed the ending to suit the script rather than the book, and I felt that an otherwise excellent movie had been spoiled at the ninth hurdle.

And then, last year, it was announced that a 'Watchmen' TV series was in the works, and that it:

- Had no involvement with Alan Moore
- Was set thirty four years after the original book
- Was set in Oklahoma rather than New York City
- Had only a few of the original characters in it
- Was already being accused of 'virtue signalling' because most of the new characters were black, and the whole thing was being presented against a background of racial and sexual prejudice

The thought of all this made my heart drop. This sounded utterly awful, and I made a mental note that I probably wouldn't bother to have anything to do with it.

But, then again, when it turned up on British NowTV a couple of weeks ago, I was in a terrible mood, and felt like picking holes in something, and so Corinna and I sat down to watch the first episode of the TV series of 'Watchmen'.

AND FUCK ME! WHAT THE ACTUAL FUCK? IT WAS AWESOMELY GOOD!

One of the things that has always amused and intrigued me about Alan Moore's work is that it is full of visual and socio-cultural puns. There are lots of tiny little references to other characters in the mythos, and to cultural works





by other artists and authors. It is only upon watching the first few episodes of the TV show that I realised that this cultural mischievousness was something that was almost entirely missing from the movie. Now, don't get me wrong, I don't want to badmouth the movie in any shape or form, especially as I'm dictating this to my lovely stepdaughter Olivia, who was kind enough to give me a copy of the deluxe edition of the movie for a Christmas present some years back, and it is something that I watch regularly with great enjoyment. But, upon seeing the TV series, one realises how much of the intellectual resonance of the book is missing in the film. It is nowhere nearly as noticeable as it is in the movie of *V for Vendetta*, which takes Moore's original dystopian allegory, and makes it into a fairly one-dimensional thriller, albeit a thriller than launched a million anonymous Guy Fawkes masks.

But the TV series, at least the first few episodes, are a complete delight. The plot (and I'm not going to spoil it for anybody by giving any details) is meticulously and lovingly created by people who are obviously fans of the original graphic novel. Just to give a small example, the second Silk Spectre who – in the book – went by her mother's unpronounceable Polish name, has, in the TV series, adopted both the surname and many of the attributes of her brutal rapist father, and the moral ambiguity of hero and villain alike, which has always been the underlying subtext of the original work is beautifully explored in a remarkably subtle way. All these little touches which delight the 'expert' viewer are just there. Whereas in most works of this kind, the director or script writer couldn't resist the temptation to put out how clever they are being, the team responsible for this new show not only do nothing of the sort, but are

MOORE
GIBBONS

WATCHMEN



remarkably self-effacing about it.

It would be so easy for me to rant on and on about this with my fan boy hat on, but this is something that I truly do not want to do. Anyone who has read anything that I have had to say over the last few years will know that I have been on an intellectual and emotional quest, triggered off by the return of the Justified Ancients of Mu Mu, in Liverpool during the summer of 2017. This led me to all sorts of highways and byways of the mind, occupied by people such as Robert Anton Wilson and John Higgs. Yes, Alan Moore is a pivotal part of this as well, and I don't want to trivialise his position as a veritable giant of 21st Century cultural thinking by dismissing his input in a few paragraphs of this editorial. So I am going to do nothing of the kind.

Whether or not he has had anything directly to do with this current televisual project, truly doesn't matter, because his fingerprints are all over it, writ as large as large can be. So, I will leave this editorial with a recommendation and a reminder.

The recommendation is that you take out a subscription to NowTV and watch the first few episodes of this new show. I will be very surprised if you are disappointed. And whilst I'm on the subject of recommendations, check out the 'Watchmen' graphic novel, and the graphic novels 'V for Vendetta' and 'From Hell', if you have not already done so.

And the reminder? Alan Moore does, indeed, know the score!

Hare bol,

Jon



Marvel Comics, Watchmen, Alan Moore, Paul McCartney, Graham Coxon, Blur, Sharon Osbourne, Peter Gabriel, Elton John, Pet Shop Boys, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sann Frontieres, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, RM djaduk ferianto Gregory, Jamarr Antonio Stamps (Bad Azz), Jan A. Byrczek, Gilles Bertin, Ivan 'Ivica' Maksimović, Jan Erik Kongshaug, Michael Sherwood, Kehinde Lijadu, Vaughn Benejamin, Andrew Martinez (aka Wake Self), Robert Freeman, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Icarus Rouff, Tony Beesley, 'Ignore Alien Orders - On Parole with the Clash', Doug Harr, PAART, Alan Dearling, Amsterdam, Madam Bruno, Marco de Goede, Aja Waalwijk, Kev Rowland, Bob Mintzer Big Band - New York Voices, Bobby Sanabria Multiverse, Bullet for my Valentine, Canaan, Carptree, Centauro, Tony Klinger, C J Stone, Hawkwind, The Wild Colonial Boy, Jon Downes, Martin Springett

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)
Icarus Rouff
(Staff writer)
Jeremy Smith
(Staff writer)
Alan Dearling,
(Staff writer)
Richard Foreman
(Staff writer)
Mr Biffo
(Columnist)
Kev Rowland
(Columnist)

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

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

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

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
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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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ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston, Michael Putland, Jim Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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MCCARTNEY DRIVEN

<http://www.music-news.com/news/UK/126326/Sir-Paul-McCartney-is-incredibly-competitive-when-it-comes-to-his-music>

Paul McCartney has always wanted to succeed, even before he became famous as part of The Beatles. He shared: "I'm competitive with anything. We started off in my auntie's back parlour, banging away on three guitars - me, John [Lennon] and George [Harrison] - and we managed to get gigs in Liverpool, and then play the Cavern Club. We were always trying to succeed - I think everyone is."

And the 77-year-old singer refers to The Beatles as "they" as he insists he "wasn't the group". Speaking about how the Beatles are the highest-charting act in Billboard history, he said: "That's fantastic. They were a great group ... You know, I wasn't the group."

"We were a great group, though. The more I listen, the more I'm amazed, because a lot of that stuff was live. You listen to the Ed Sullivan performances and you think, 'Wow.'"

And the Beatles legend believes the secret to their long term chart success was constantly reinventing their music.

"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

He added to Billboard magazine: "You could have said when we got our first No. 1, 'Well, you've done it, boys,' or when we got our 10th. But those were like unexpected bonuses. They were the bonuses we wanted, but we were just trying to get better and develop. That was the force behind The Beatles: We'd do one song, and it'd be a hit, and instead of doing another with the same formula, we'd say, 'OK, we've done that.' You listen to The Beatles' output and no two songs are alike."

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

A BIT OF A BLUR

<http://www.music-news.com/news/UK/126318/Graham-Coxon-has-teased-there-will-be-new-music-coming-from-Blur>



Blur reunited in 2009 for a host concerts and they went on to record and release eighth studio album 'The Magic Whip' in



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...

"If you're going to be crazy, you have to get paid for it or else you're going to be locked up."

Hunter S. Thompson

2015. Since touring their last LP Blur have been on hiatus, but Graham has cryptically claimed that fans of the Britpop band should "stick around" to see what is coming.

When asked about Blur's future plans, Graham said: "Well, we are reunited. Will Blur be productive anytime soon? Stick around. You never know."

Graham's latest project has been to provide the soundtrack to dark-comedy series 'The End of the F***ing World' - which airs on Channel 4 and Netflix - and he admits he loves the challenge of creating music to fit with the scenes shown on screen.

The 'Parklife' hitmaker forced himself to write in a different way to create the music, working "nine to five" days.

He explained: "The soundtrack work has forced me into a routine of working nine to five, whether I feel like it or not, whether I feel inspired or not. I've learned that if you just do it, good things come. "It has improved me as a musician and a songwriter. Deadlines have made me work faster, so now I am able to work fast more naturally. I found I like working to a brief. It's like the difference between joining the dots and being presented with with a blank piece of paper. It's a lot of fun."

BLACK IS BLACK

<http://www.music-news.com/news/UK/126370/Sharon-OSbourne-slams-music-blogger-in-leaked-email>

Sharon Osbourne lashed out at music blogger Bob Lefsetz over his coverage of husband Ozzy Osbourne's latest single and career. The feisty music mogul, who is also the Black Sabbath rocker's manager, slammed Bob, author of the Lefsetz Letter and a former Variety columnist, as a "typical L.A. brown nose", after he wrote a less-than-favourable review of Ozzy's new track, Under the Graveyard.

The Gospel According to *BART*

This week my favourite roving reporter sent me this:

"Peter Gabriel has released an early live version of his debut solo single "Solsbury Hill," which appears on a new digital collection of rarities. The track was recorded at the Bottom Line in New York on Oct. 4, 1978, a year after it appeared on his self-titled first album. It's now part of Flotsam and Jetsam, which is available now.

You can listen to "Solsbury Hill" at the link below.

"Over 60 tracks are featured, mostly all of which have been previously released physically, either on 7", 12" or CD singles, soundtrack or tribute albums, but, with a few exceptions, are being released digitally for the first time," said a statement on Gabriel's website, which noted that the collection is split into three eras.

"The first, 1976-1985, covers the period from Peter first going solo to the end of his run of four self-titled solo albums. ... The second, 1986-1993, are Peter's pop-star years with music released around the albums So and Us. The third era is 1994-2016 and features remixes from the Up album, plus tracks used in various films and notable cover versions. It ends with Peter's song 'The Veil', written especially for the Oliver Stone movie Snowden."

<https://ultimateclassicrock.com/peter-gabriel-solsbury-hill-early-live/>
utm_source=tsmclip&utm_medium=referral

"You've been pretty disrespectful whenever you've mentioned (Ozzy) in the past," Sharon penned. "In the past when you have tried to write about British music from the 70s, 80s & 90s you've always got it wrong... As for Ozzy and Black Sabbath, you don't understand the music, you don't understand the culture and now are only writing about Ozzy now to try and be hip because you've heard his new album is going to be a landmark album for him."

ELTON REMAINS SHTUM

<http://www.music-news.com/news/UK/126346/Sir-Elton-John-refuses-to-play-Candle-in-the-Wind-in-front-of-Prince-William-and-Prince-Harry>

The 72-year-old star and his songwriting partner Bernie Taupin updated the 1973 tribute song to Marilyn Monroe in 1997 after Princess Diana's death but Elton admitted that the only time her sons have ever heard him play it live was at the late royal's funeral.

He told Billboard: "I would have preferred not to have made the record and for her to still be alive, but it was what it was. It raised 37 million pounds for her foundation because Bernie and I gave up [our] writing credits. We sold 60,000 in India in one day, and I had never sold a record in India before. It was a memento of grief and love



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for her. I didn't play that song for a couple of years on the road because it was too close to home. Other than at Princess Diana's funeral, I've never, ever played it in front of Prince William or Prince Harry. Even the Marilyn Monroe version, I wouldn't play it in front of them."

Elton also revealed that he has been surprised many times in his career by the success of his music.

OPPORTUNITIES

<http://www.music-news.com/news/UK/126329/Pet-Shop-Boys-will-release-new-album-Hotspot-early-next-year>



The Pet Shop Boys - comprised of Neil Tennant and Chris Lowe - worked on the follow-up to 2016's 'Super' with long-time collaborator, Stuart Price, who is known for his work with the likes of Kylie Minogue and Take That.

The 'West End Girls' hitmakers made the tracks at the iconic Hansa studios in Berlin, Germany, where the likes of the late David Bowie, U2, Depeche Mode and Brian Eno have recorded.

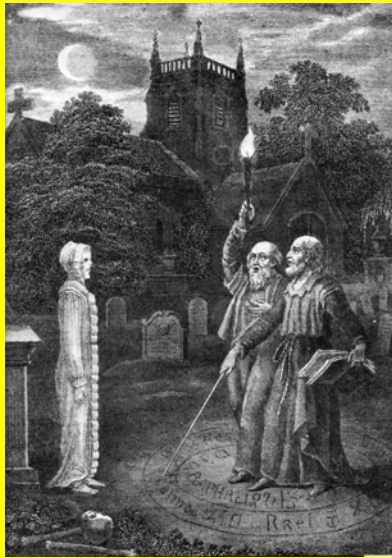
The pair said: "We've written much of our music over the last 10 years in Berlin and it was an exciting experience to work on this album in the legendary Hansa studios there and add a new dimension to our sound."

The 10-track LP, which will be released on January 24, 2020, features the lead single 'Dreamland' featuring the vocals of Years & Years star Olly Alexander, and latest track 'Burning The Heather' with guitars from Suede's Bernard Butle.

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.



COOL AS FUCK

<https://www.theguardian.com/us-news/2019/nov/13/cows-outer-banks-hurricane-dorian-swept-away>

Cows missing for two months were located on North Carolina's Outer Banks after 'mini tsunami' carried wildlife away. Three cows swept off an island during the raging storm of Hurricane Dorian have been located on North Carolina's Outer Banks after apparently swimming four miles



during the storm.

The extraordinary swimming bovines were grazing on their home of Cedar Island when the giant storm hit on 6 September, generating an 8ft "mini tsunami" that swept away wildlife, including 28 wild horses and about 17 cows from the island's herd.

They were presumed dead, but Cape Lookout National Seashore staff spotted one of the cows on another barrier island a month after the storm. That sighting was followed by two more, apparently grazing peacefully. A picture of the rangy-looking trio is now on Facebook. Cows are recognized as adept swimmers comfortable with covering a few hundred yards. But swimming miles of open water in a hurricane is outside their general range of expertise.

MACK THE KNIFE

<https://www.theguardian.com/world/2019/nov/07/hand-of-missing-scottish-tourist-found-in-shark-off-coast-of-reunion>

Wife identifies wedding ring of man who disappeared while snorkelling at the weekend The hand of a missing Scottish tourist has been discovered in the stomach of a tiger shark caught off the coast of

Réunion, according to local media.

The 44-year-old man, who has not been named, disappeared on Saturday while snorkelling off the coast of the Indian Ocean island. His wife identified his wedding ring recovered during an autopsy of the shark, the local TV channel Réunion La 1ère reported. The shark was one of five caught for research purposes in the Indian Ocean on Monday and Tuesday. It was found about four miles from the lagoon where the victim was last seen.

It is not known whether the man may have drowned and subsequently been eaten by the shark, or may have been attacked by it.

ICE EGGS

<https://www.theguardian.com/world/2019/nov/07/couple-rare-ice-eggs-finnish-beach>

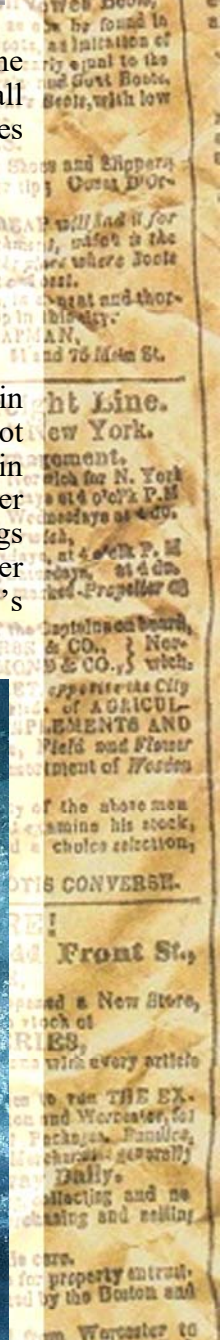
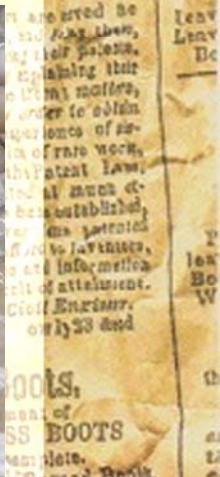
Couple stumble upon unusual occurrence that is result of very particular weather conditions A rare collection of "ice eggs" has been spotted in Finland, a phenomenon experts say only occurs in highly particular conditions. Risto Mattila, who photographed the eggs, said he and his wife were walking along Marjaniemi beach on Hailuoto island on Sunday when they came across the icy balls covering a 30-metre



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Worcester, Mass.
Feb 24, 1877.

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tions, and render service to legal and scientific persons
respecting the same. *Patent secured in Europe and*



the swell moves it along the
d and back. A small ball
wet, freezes and becomes
ter.”

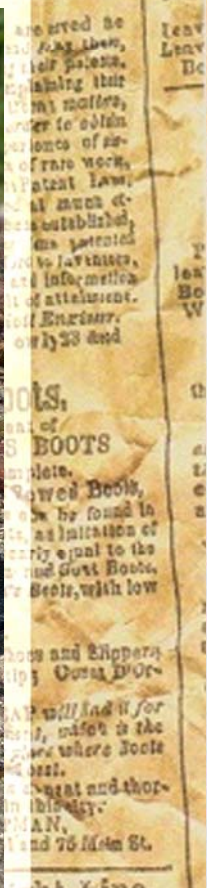
A BOTTLE
theGuardian.com/us-
[/11/message-in-bottle-](http://11/message-in-bottle-)
ce

burgh says he put letter in
of Boston in 2010 – and got
n G Dubois, who found it in
endenburgh’s original letter
ne of his favorite things
les, the beach and outer
o asked that the letter’s
e write back’.

Boston, Newbury Port, Wrentham, and New Bedford; also, for agents to be retained by this Express.
 OFFICES:—HARDEN & CO. Opp. S Court Street
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tions, and provide advice to inventors and others, in relation to
the nature and extent of their rights, and the mode of securing the same.



A taxidermied largemouth bass is mounted on a dark, polished wooden plaque with a decorative, slightly irregular shape. The fish is shown in profile, facing left. It has a yellowish-green body with dark, vertical stripes along its side. The head is dark with a prominent black stripe running from the eye to the mouth. The plaque is mounted on a light-colored wall. Below the fish, a small, rectangular plaque with a dark background and white text reads "BIG MOUTH BILLY BASS".

PRATT, DOWNES & SCOTT,
(INCORPORATED IN THE U. S. PATENT OFFICE.)



CAREFUL WITH THAT AXE

https://www.eurekalert.org/pub_releases/2019-11/uadb-ara111419.php

Axeheads made out of Alpine rocks had strong social and economic symbolic meaning in the Neolithic, given their production and use value. Their resistance to friction and breakage, which permitted intense polishing and a re-elaboration of the rocks, gave these artefacts an elevated exchange value, key to the formation of long-distance exchange networks among communities of Western Europe. Communities who had already begun to set the value of exchange of a product according to the time and effort invested in producing them. This is what a study led by a research group at the Universitat Autònoma de Barcelona (UAB) indicates in regards to the mechanical and physical parameters characterising the production, circulation and use of a series of rock types used in the manufacturing of sharp-edged polished artefacts in Europe during the Neolithic (5600-2200 BCE).

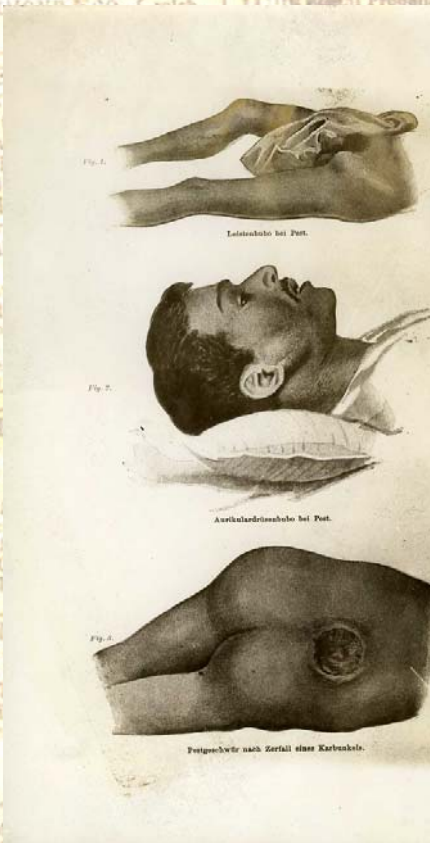
IT STARTED UNDER THE ARMPITS AND SPREAD ACROSS EUROPE

<https://bgr.com/2019/11/14/plague-news-china-black-death/>

At least two people in China are under close observation and are receiving treatment for infections of the same plague that devastated Europe in the mid-1300s. The two confirmed cases originated in north China and were confirmed by doctors in Beijing earlier this week.

The pneumonic variant of the plague, which affects the lungs, can easily spread to others through the air. It is one of the three main forms of plague infection, alongside bubonic and septicemic, but it's believed that the pneumonic form was largely responsible for the rapid spread of plague during the Black Death pandemic that wiped out as much as half of Europe's population centuries ago.

While it hasn't led to a full-scale pandemic for some time, plague — a bacterial infection that is treated with antibiotics — is known to



PRATT, DOWNES & SCOTT,
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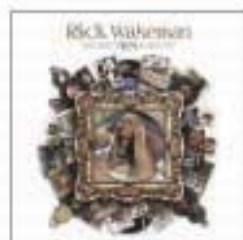
**PROBABLY GIVEN THE POOR
BLOODY THING A DEATH
SENTENCE**
<[https://www.theguardian.com/
world/2019/nov/14/three-antlered-deer-
photo-michigan](https://www.theguardian.com/world/2019/nov/14/three-antlered-deer-photo-michigan)>

Veterinarian Steve Edwards told the Detroit Free Press it was a “one-in-a-million” find. Others said the animal could be even rarer than that, and attributed the extra growth to damage to the pedicels, the structures in the skull that support antlers.



PRATT, DOWNES & SCOTT,
NEW YORK.

MORE MASTERPIECES from RICK WAKEMAN



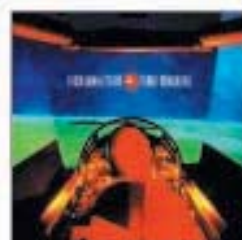
TWO SIDES OF YES

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



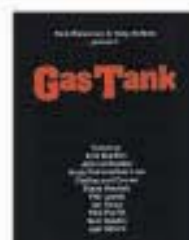
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



GASTANK

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



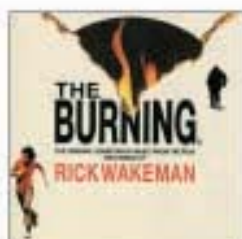
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



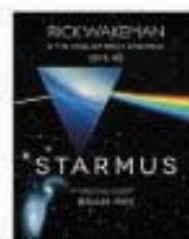
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



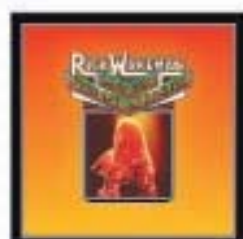
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



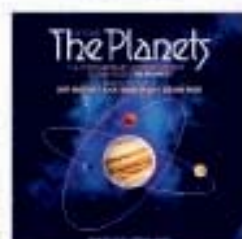
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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and all other good music retailers



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se, prepare Claims, Specifications, & assignments, and all
the necessary Papers and Drawings; will make enquiries
into American and foreign laws, to test the validity of claims
taken, and render advice to inventors and solicitors of patents.

TURAL and HORTICULTURAL IMPLEMENTS AND
 MACHINES. Also, Grass, Garden, Field and Flower
 SEEDS. Together with a general assortment of Wooden
 Ware, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned 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. 1874 OTIS CONVERSE.

NEW STORE!
 (Warden Block,) No. 44 Front St.,
 WORCESTER,

THE subscriber having recently opened a New Store,
 No. 44 Front Street, with a fresh stock of
WHOLESALE AND RETAIL GROCERIES,
 and a general assortment of the choicest wine, every article

THE subscriber continues to run THE EX-
 PRESS between Boston and Worcester, for
 the safe transmission of Packages, Families,
 Bank Notes, Specie, and Merchandise generally.
 Three Times each way daily.

Particular attention given to paying, collecting and re-
 gulating notes, drafts, bills, and purchasing and selling
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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 his line forwarded from Worcester to
 Salem, Newbury Port, Taunton, Fall River, and New Bedford;
 also, to Portland, and all parts of Maine.

Charges free for goods to be returned by this Express.
 OFFICE—HARDEN & CO.'S, COR. 2d Court Street
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Feb 6, 1877.

PRATT, DOWNES & SCOTT,
 (CORN AND FLOUR)



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.

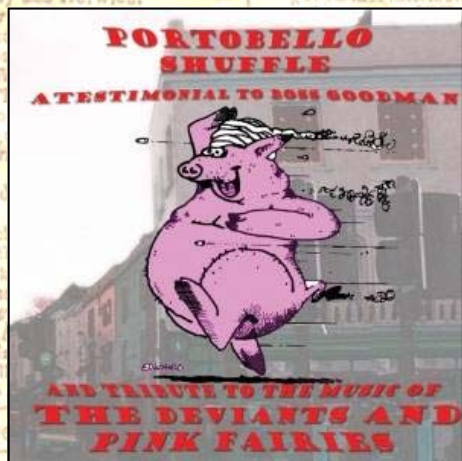




#THECROSSING
GREENPEACE

I'M ON BOARD!

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



Portobello Shuffle CDs still at special
low price of £5.00 each, 1 x CD inc.
p&p = UK £6.80; Mainland Europe
£8.90; USA £9.95; Rest of the World,
contact Rich
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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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Peculiar News of the Week



General election: Boris Johnson calls protesters 'crusty' as he cancels bakery visit The under-fire PM had been due to visit a bakery in the Somerset town, but large groups of protesters who gathered outside brandishing placards and chanting prompted a rethink

<https://www.mirror.co.uk/news/uk-news/general-election-boris-johnson-cancels-20880758?fbclid=IwAR0KdlH1-pujBt1ihpkeyzIXKlkGcsr6QV4hy-B9tYnGP0NsyHmjnw9A1HRA>

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.

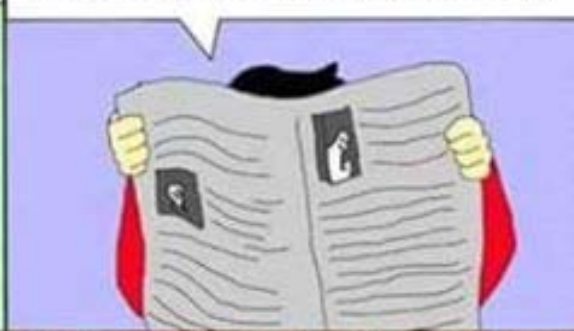
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THEESE SHOWS ARE TEMPORARILY
UNAVAILABLE**



**KEEP
CALM**

Normal service

**Will resume
Shortly**



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.



The Emerald Dawn
<https://www.facebook.com/TheEmeraldDawn/>
 Benny Braun
<https://www.facebook.com/BennyBraunElectronicMusic/>
 Bob Holz
<https://www.facebook.com/drummerbobholz/>
 Joe Geiger
 Faint Signal
<https://www.facebook.com/FaintSignalBand/>
 The Swan Chorus
<https://www.facebook.com/TheSwanChorus/>
 Surreal
<https://www.facebook.com/surrealtheband/>
 Telergy
<https://www.facebook.com/telergymusic/>

Listen
Here

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Seventy Seven

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

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

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

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

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

THIS EPISODE FEATURES:

"Gong in '73, Lindsay Cooper with Hugh Hopper and friends live in 1990, Hugh solo in '76, another Robert Wyatt cover from North Sea Radio Orchestra, a stripped-down National Health live in '77, a slab of Egg's first album, some neo-Canterbury sounds from the San Francisco Bay area, neo-krautrock from Tokyo and a French perfume advert featuring Daevid, Gilli and Kevin! From the Canterbury area of today, new stuff from Paisley Mess and Hello Gecko. The middle hour of this episode features a mix of experimental sounds from Season 8 of the weekly Free Range series of avant garde events held locally."

Listen
Here

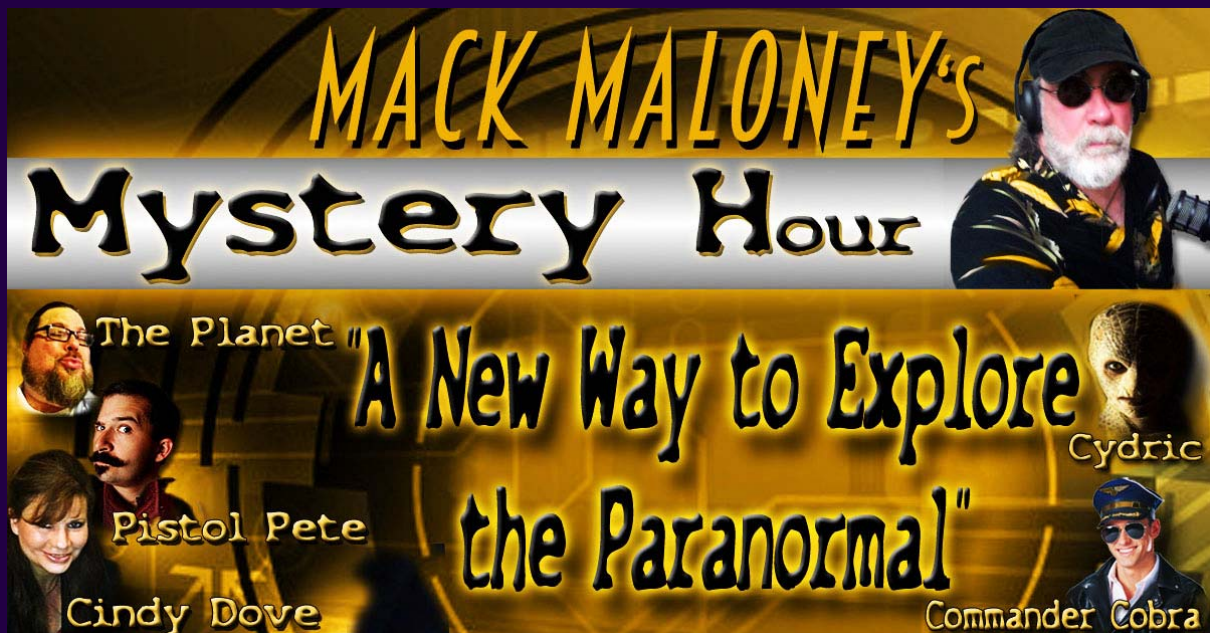


The Merrell Fankhauser Radio Show Featuring the 2 "Mu" Albums

Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu> And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=CLEF8vkjIRQ&t=112s>

**Listen
Here**



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

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

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

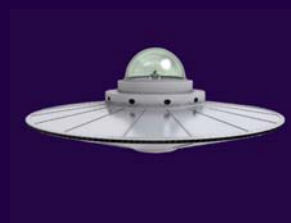


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Once Again...NOTHING Happened at Roswell

Mack, Juan-Juan and Switchblade Steve talk to UFO researcher Dr. Bob Gross about how it was impossible that a UFO crashed at Roswell. Switch reports on The Vegetable Man. Plus, Ten Questions for Juan-Juan and the Big Mack Trivia Contest continues. Special Guest: Meaghan Reagan.



Listen
Here

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



**RM djaduk ferianto Gregory
(1964 - 2019)**

Djaduk was an actor, director, and musician from Indonesia. He was the youngest son of Bagong Kussudiardja, a senior Indonesian choreographer and painter, and brother of Butet Kartaredjasa, actor and theatre performer from Indonesia. In music, he concentrated more on traditional music, and was a member of the Kua Etnika music group, Sinten Remen's humorous music, and Gandrik Theater. In addition to music, he also directed several theatre performances and worked on musical illustrations for soap operas on television.

Djaduk once founded the Rheze Group which in 1978 was once named the First Champion of Music Humor at the National level, founded the Wathathitha Creative Music Group. In 1995, together with his older brother, Butet Kertaradjasa and Purwanto, founded the Kua Etnika Art Group, which was an excavation of ethnic music with a modern approach. In 1997, Djaduk processed keroncong music by establishing the Sinten Remen Orchestra.

He died on 13th November, aged 55.



**Jamarr Antonio Stamps
(1975 – 2019)**

Stamps, better known by the stage name Bad Azz, was an American rapper and member of Tha Dogg Pound Gangsta Crips.

He began his career rapping at house parties and joined the LBC Crew. After having a guest verse on the Tupac song "Krazy" in 1996 he was set to sign to Tupac's proposed record label, Makaveli Records. After being briefly signed to Snoop Dogg's label Doggystyle Records, Bad Azz made various guest performances before debuting on Priority Records in 1998 with *Word on the Streets*.

In 2001, he followed up with Personal Business whose single "Wrong Idea"

THOSE WE HAVE LOST

(featuring Snoop Dogg, Kokane, and Lil' ½ Dead) reached #75 on the Hot R&B/Hip-Hop Songs chart.

In 2009, he released an album with Bizzy Bone, *Thug Pound*, and in mid-2010, he recorded and released a new single "For As Long As I Can". In March 2013, Bad Azz got into a fight with Snoop Dogg's cousin Ray J; Bad Azz said it was revenge for getting jumped by Suge Knight and his entourage a decade earlier.

Stamps died on November 11th, at age 43. He had been arrested and jailed on domestic violence charges four days earlier.



**Jan A. Byrczek
(1936 – 2019)**

Byrczek was a jazz musician (double bass), jazz critic, and jazz magazine editor. Until the age of 41, he worked as a musician in Poland, performing with artists that included the Trio

Komeda Quartet Kurylewicz. Due to illness, Byrczek stopped playing. He then managed the Kraków Jazz Club and Polish Jazz Federation. He was a co-founder of the European Jazz Federation in 1956 and founded Jazz Forum in 1946.

He died on 10th November, aged 83.



**Gilles Bertin
(1961 – 2019)**

Bertin was a French musician and singer, and a member of the punk band Camera Silens from 1981 to 1986.

Bertin moved to Bordeaux with his parents as a teenager, where he founded the punk band Camera Silens as a bassist and a singer. The band enjoyed significant success in the French punk rock scene. After he became a drug addict and tested HIV positive, he fell into delinquency.

THOSE WE HAVE LOST

On 27 April 1988, Bertin participated in a robbery on the Toulouse department of Brink's along with a dozen other robbers, after two years of preparation. The group stole 11,571,316 francs, despite never firing a shot. To this day, most of the loot has never been found. After police launched "Operation Sangria", all participants of the robbery were arrested within two years, except for Bertin, who fled to Spain, and then later, Portugal while running a record shop dedicated to alternative rock.

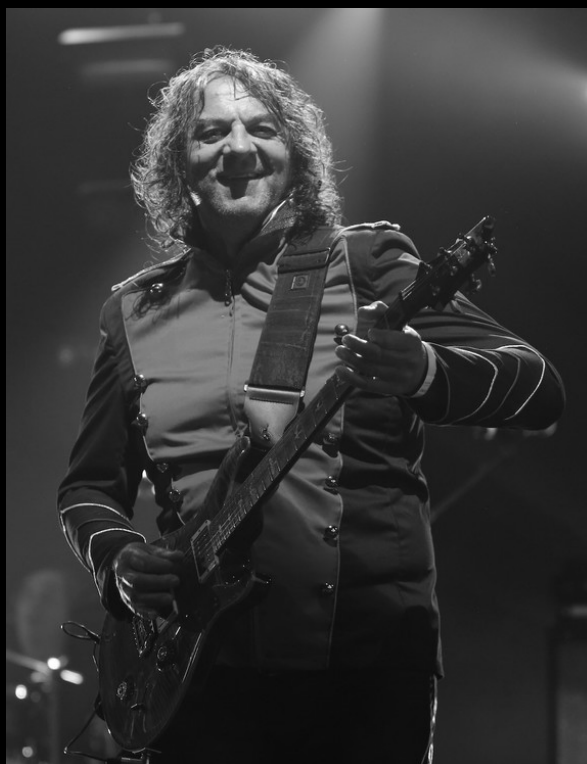
On 26 November 2016, Bertin returned to France to face justice. His trial began on 6 June 2018, and he faced 20 years imprisonment. However, Bertin was only sentenced to five years with suspension, after the prosecution cited "good conduct."

In February 2019, Bertin published an autobiography, titled *Trente ans de cavale, ma vie de punk* with the publisher Éditions Robert Laffont.

Bertin died on 7th November, aged 58, from AIDS.

Ivan 'Ivica' Maksimović (1962 – 2019)

Maksimović was a Serbian rock, Balkan ethnic, folk and pop guitarist. He was also a composer, arranger songwriter and actor. He played in the Yugoslavian heavy metal band Metro, pop-folk band 'Ljute papričice' and was a member of The No Smoking Orchestra. He was also active in several other side projects with pop singers.



Maksimović started to play guitar on 1971, and his first band was formed on 1972. He played with a lot of musicians, from the smallest clubs to the largest halls and stadiums. As a studio musician he recorded around 1500 records, tapes and CD's. Maksimović also played other string instruments, such as bouzouki, tzuras, baglamas, saz and oud.

In 2003, he met the film director, guitar player and composer Emir Kusturica and started to play with him and Dr Nele Karajlić in their band The No Smoking Orchestra. He played guitar on the soundtrack for the movie *Life is a Miracle* (as a member of TNSO) and *Promise me this* (with Stribor Kusturica's band The Poisoners). Maksimović also portrayed the role of inspector Maksimovic in Emir Kusturica's film *Promise me this*. He also took part in

THOSE WE HAVE LOST

a punk-opera called *Time of Gypsies*, made by Emir Kusturica, which he accompanied successfully in several cities in the world.

Maksimović died on 7th November, aged 57.



Jan Erik Kongshaug
(1944 – 2019)

Kongshaug was a Norwegian sound engineer, jazz guitarist, and composer.

Kongshaug began to play the accordion during his childhood and adolescence (1950), guitar (1958) and bass (1964). Kongshaug got his examen artium in 1963 and trained in electronics at the Trondheim Technical School in 1967. Then he worked for Arne Bendiksen Studio (1967–1974) and Talent Studio (1974–79) in Oslo and undertook some jobs in New York. In 1984, he founded his own recording studio, Rainbow Studio in Oslo and evolved into being one of the grand masters of Sound engineering. Altogether, he produced over 4,000 records, and was particularly known for some 700 recordings

for ECM Records made from 1970 onwards.

Kongshaug played with Åse Kleveland winning the Norsk Melodi Grand Prix in 1966 and was third in the Eurovision Song Contest (1966). He has also played on dozens of recordings, including with Asmund Bjørken, Frode Thingnæs, Sven Nyhus, Arild Andersen and Frode Alnæs.



Michael Sherwood
(1959 – 2019)

Sherwood was an American keyboardist and singer who came from a musical family which included his father Bobby Sherwood, who was an actor, musician, and big band leader; his mother Phyllis, a drummer and singer; and younger brother Billy. His father gave him his first keyboard when he was four years old.

Sherwood (keys, vocals) formed the band Lodgic with Jimmy Haun on guitar in 1977, while growing up in Las Vegas. Also in the band were Mark and Tom Fletcher, and Gary Starns on drums. The band would later include Guy Allison on keyboards (from 1979) and brother Billy (bass, later also vocals). Billy was originally recruited to play

THOSE WE HAVE LOST

less "busy" bass parts than their then bass player.

The band covered Return to Forever, Peter Frampton, Frank Zappa and Yes. They eventually moved the band to Los Angeles in 1980, managed by Barry Morgan, and around the same time began writing their own material. The band met Jeff Porcaro, who mentored them, and other members of Toto.

They recorded their debut album *Nomadic Sands*, which was released in 1986, produced by Paich and Steve Porcaro. Sherwood worked with Toto keyboardist Steve Porcaro during this period; one of their co-writes was considered for Michael Jackson's *Thriller* album.

It was not used at the time but was then finished for inclusion on *Thriller 25*.

Michael Sherwood and Jimmy Haun then worked with Air Supply. Sherwood did session work, including backing vocals on the Anderson/Bruford/Wakeman/Howe songs on Yes's *Union* album (on which brother Billy also performed, but on a different track).

A solo album, *Tangletown*, was released in 1998, largely written with Julius Robinson, and included artists Steve McCormick (guitars and vocals), the late Jamie Chez (drums and vocals), Tom Felicetta (long-haired bass), and Dorian Crozier (drums on "Angry as I Am" and "The Censor"). Guests included Christian Nesmith, who co-produced with drummer Jamie Chez and bassist Tom Felicetta, brother Billy, Jimmy Haun, Greg Ellis, and Yes engineer Tom Fletcher.

In 2004, he joined Conspiracy, Billy's band with Yes bassist Chris Squire, to record a live-in-the-studio DVD, released in 2006.

Sherwood co-wrote, co-produced and sings

on Steve Porcaro's debut solo album *Someday/Somehow*, released 2016, as well as co-writing material for *Toto XIV*. He died on 5th November, at the age of 60.



**Kehinde Lijadu
(1948 – 2019)**

Lijadu and her twin, Taiwo, made up the duo the Lijadu Sisters, who were mainly active from the mid-60s to the 80s at a time when it was rare to find frontwomen in Nigeria's pop music scene. Between 1969 and 1979, they released four albums of acid-fried funk, soul, Afrobeat, reggae licks, psychedelic organ jams and irresistible disco-laced grooves. Iya Mi Jowo ("Mother, Please"), Danger, Sunshine and Horizon Unlimited were on Decca's subsidiary label Afrodisia, but for years they flew under the radar and were only repressed officially in 2012.

They sang together from aged 10, pulling influences from the western jazz, rock and soul thanks to their mother, who brought them whatever records she could find by artists such as Elvis Presley, Ella Fitzgerald, the Beatles and Cliff Richard. As a result, they said, when it came to genre, "we did not limit ourselves". They began working as

THOSE WE HAVE LOST

session vocalists, then released *Iya Mi Jowo* after they had gone into the studio and demanded a session of their own. Their subsequent albums were recorded with the help and distinctive organ sound of multi-instrumentalist Biddy Wright.

In the early 70s, they caught the ear of the drummer Ginger Baker (who died last month) during one of his many trips to Lagos, and he invited them to perform with his band Salt at the 1972 Munich Olympics. (Taiwo had reportedly dated Baker for a time and said he was “very protective of us”.) In the UK, the Lijadu Sisters were featured in Jeremy Marre’s 1979 documentary *Konkombé: The Nigerian Pop Music Scene* – which, it’s been said, helped ignite the world music explosion of the 80s – and they made a well-received appearance on music television show, *The Tube*, too.

By the mid-80s, however, the sisters’ experience of the music industry had soured and they parted ways with their label, Afrodisia.

A few of their tracks surfaced on Nigerian music compilations from British reissue labels Soundway and Strut in 2009 and 2010, but somewhere in among all this, the writer and documentarian Wills Glasspiegel tracked down the sisters to Harlem and brought them to the attention of Knitting Factory Records, who had at the same time successfully reissued Fela Kuti’s catalogue. According to the LA Times, Glasspiegel had heard *Danger* via a music blog and was taken with the timeless quality of their songs. The master tapes nowhere to be found, Knitting Factory restored and rereleased all four of their albums in 2012, just as Afrodisia was releasing its own compilation of these recordings, *The Lijadu Sisters: Afro-Beat Soul Sisters*.

Taiwo and Kehinde continued working into the 2010s, appearing on the *Tonight Show With Jimmy Fallon* in 2014 as part of the Atomic! Bomb Band tribute to the elusive Nigerian artist William Onyeabor. They toured several American cities with the band during this time.

Kehinde suffered a stroke and died on 9th November, at the age of 71.



Vaughn Benjamin
(c1969 – 2019)

Benjamin, along with his brother Ronnie, was a founding member of roots reggae band, Midnite, which is a band from St. Croix, U.S. Virgin Islands that started playing in 1989. The band's music follows in tradition with the roots reggae bands of 1970s Jamaica. The lyrical portions of Midnite's compositions are characterized as the "chant and call" style which gives their music a spiritually intense and an overtly Rastafari movement feel. The lyrics are centrally focused on the plights of the oppressed, the inherent faults of the current political, economic and social settings on a global scale, and the redemption available to mankind through a life dedicated to Jah.

Vaughn also played many instruments, though he

THOSE WE HAVE LOST

never advertised it and listeners may never have known when they might hear him playing keys or strumming a guitar on a record. The band released more than 55 albums in 25 years of playing their signature sound. They garnered fans all across the globe and toured North and South America, Australia, the Caribbean, Asia, Africa and Europe.

In 2014, Midnite played its final show, at the Crucian Christmas Carnival. Shortly afterwards, they announced a split to pursue solo work. Vaughn continued under the name Akae Beka, citing it as, “a name that came from the Book of Enoch.” Akae Beka would go on to release 11 albums, with the last one

being “Mek a Menshun,” released on the Zion High Productions label.

He continued studying Rastafari, working to live his life in as mindful and simple way as possible. He often spoke of “being endowed with the responsibility to be a conduit for the bigger message.” He strived to know himself and to encourage others to do the same.

He died on November 4th, at the age of 50.

Andrew Martinez
(aka Wake Self)
(c1989 – 2019)



THOSE WE HAVE LOST

Self was a hip-hop artist and activist from Albuquerque. The car in which he was driving was hit by a suspected drink driver and he died a few days later from his injuries. His death comes just two days before his new album "Ready to Live" was expected to be released at a Meow Wolf show, which has been cancelled.

Martinez had spent the last three years performing around the world. He died on 5th November, at the age of 30.



Robert Freeman
(1936 – 2019)

Freeman was an English photographer and graphics designer best known for his work with The Beatles, shooting some of the band's most recognizable images featured on several of their album covers. From 1963 to 1966, he

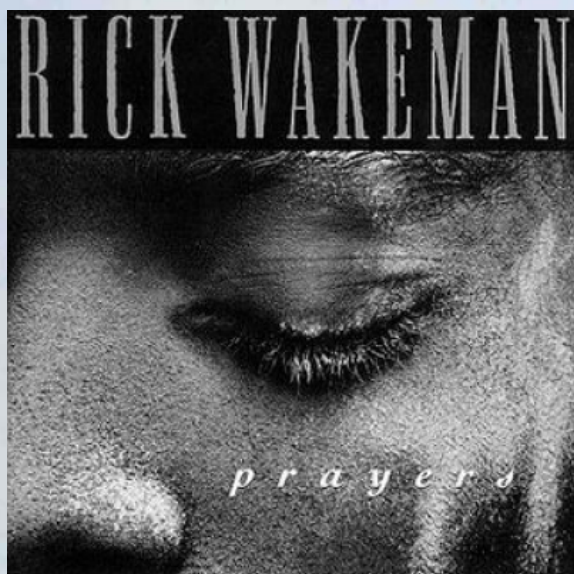
worked extensively with the group and did the photography and design on five of their album sleeves released consecutively on the Parlophone label in the UK, as well as on several albums on Capitol Records in the US and on various labels in other countries. Freeman designed the end credit sequences for their first two films and some of the graphics and photography displayed on the films' posters and promotional materials.

He worked as a film director on the rarely-seen Swinging London cult film *The Touchables* in 1968, which starred Judy Huxtable and David Anthony, and featured music by the original Nirvana.

Freeman first came to prominence as a photo journalist working for the British newspaper *The Sunday Times*, for which he photographed a variety of subjects, including Nikita Khrushchev in the Kremlin. He had also become noted for his black-and-white photographs of several jazz musicians including John Coltrane. It was these photographs which impressed the Beatles' manager Brian Epstein and the Beatles themselves and led to his first commission in August 1963 to photograph the group. He was selected to photograph the entirety of the first ever Pirelli Calendar, shot in 1963 for the year 1964.

Freeman died on 7th November, aged 83, from pneumonia.

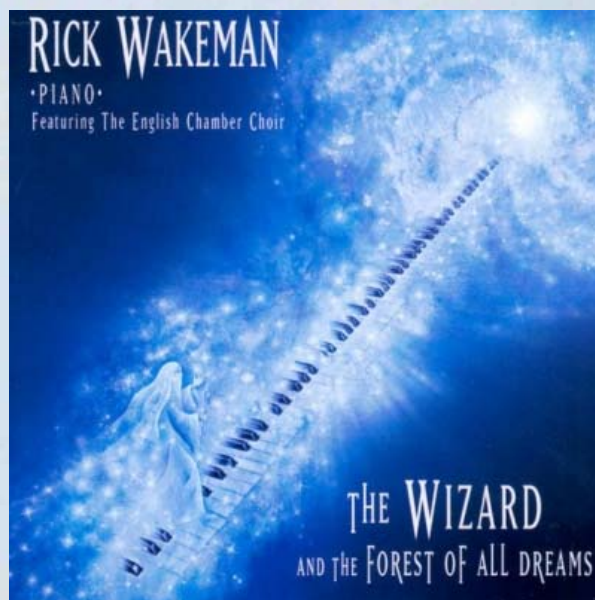
THOSE WE HAVE LOST



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.



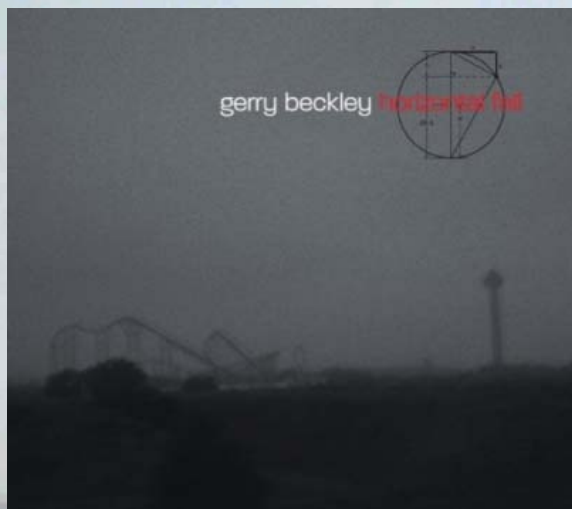
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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 Vandues, 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.

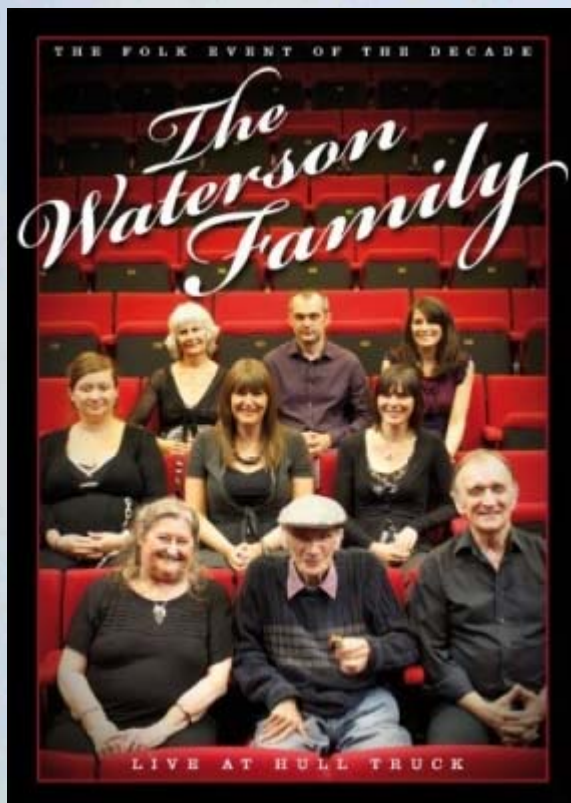
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

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.

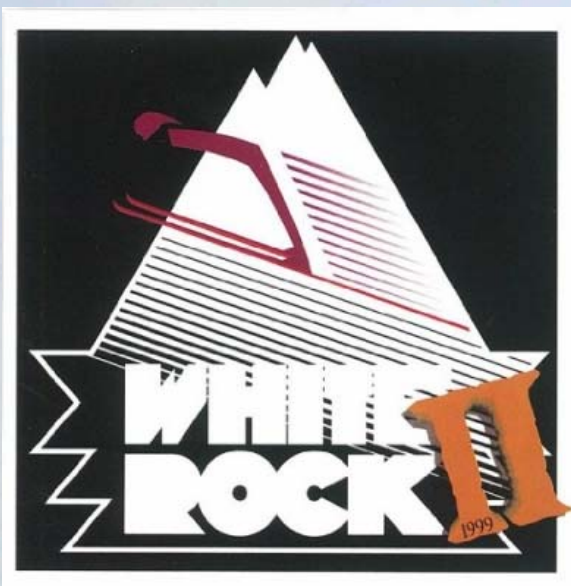
The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



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.

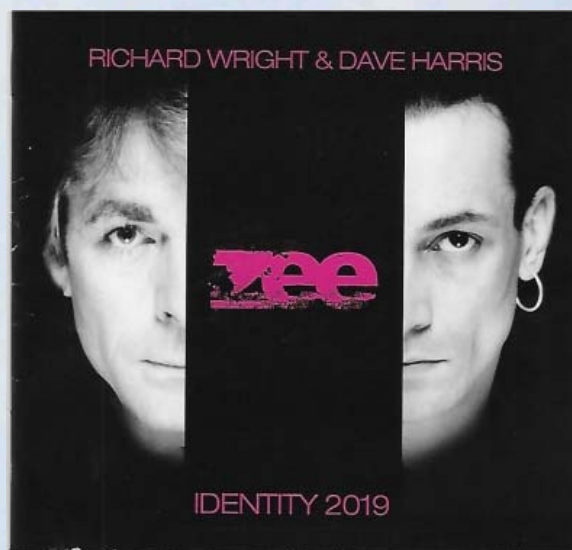




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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."





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

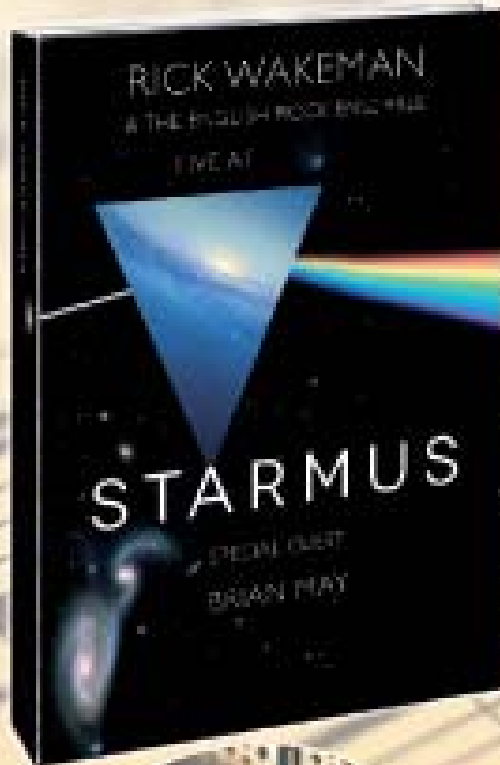
BRAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

Q&A with Mad Iccy

Years and years ago, in a universe far, far away – well, actually, about thirty five years ago, in a hospital about fifty miles away from where I'm sitting, dictating this to the lovely Olivia – there was an overweight staff nurse with a bad attitude. He didn't really want to be a nurse, and had dreams of being a music journalist. Elsewhere in the hospital, there was a young man called Icarus Ruoff, who worked with the hospital ancillary services. He was younger than the aforementioned staff nurse by five or six years, he had a Mohican haircut, a very pretty girlfriend, and – like the staff nurse – had a particularly bad attitude. Three and a half decades later, these two social malcontents have been reunited in the pages of this magazine.

Let me introduce you to my old mate, Mad Iccy...

Having just received my copy of 'Ignore Alien Orders – On Parole with the Clash' and being really rather impressed with it, I thought I'd have a word with the author.....

Mad Iccy has a little chat with author and independent book publisher Tony Beesley (Days Like Tomorrow Books)

Hi Tony I'd like to start off by saying I Love the Book and it's great to come across some related Clash stuff I'd not seen or read before.

So can I start off by asking you for a little background information please?

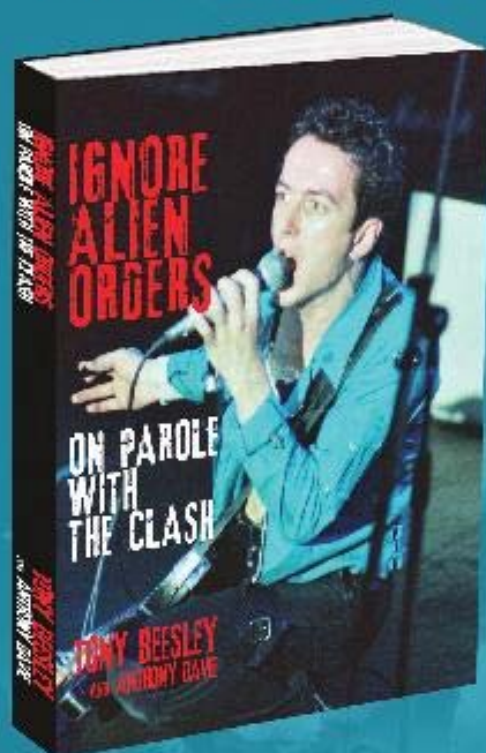
Favourite Movie:

I am a big film fan, so there are many



ICARUS RUOFF

IGNORE ALIEN ORDERS ON PAROLE WITH THE CLASH



TONY BEESLEY
AND **ANTHONY DAVIE**

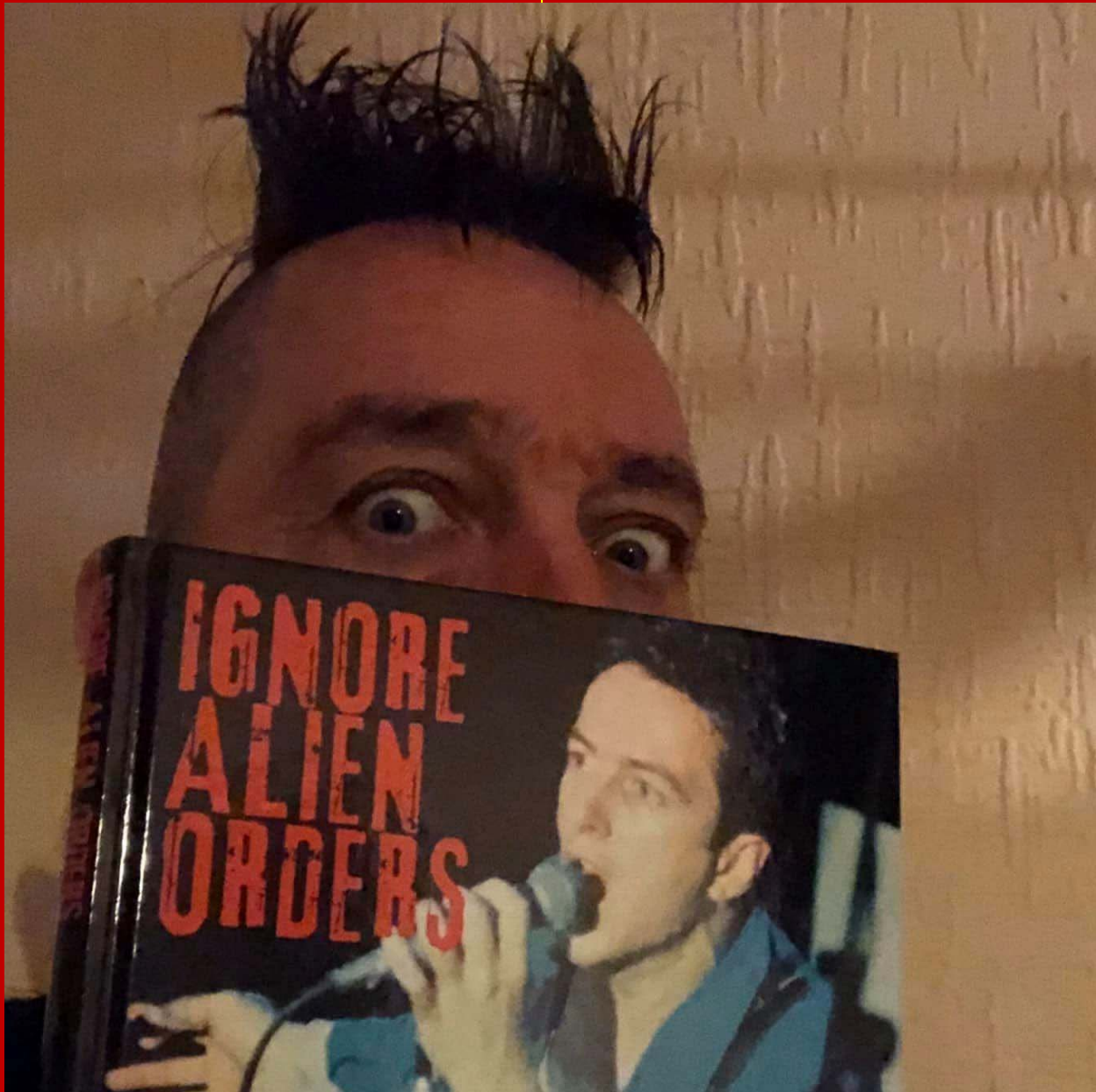
WITH FOREWORD BY
RAY GANGE

WITH CONTRIBUTIONS FROM...

KRIS NEEDS, JONK INGHAM, ROBIN BANKS, ANDY BLADE (EATER),
DUNCAN REID (THE BOYS), NEIL SHEASBY (STONE FOUNDATION),
BRIAN YOUNG (RUDI), CHRIS POPE (THE CHORDS), STEVE CARVER,
MICHELLE BRIGANDAGE ... AND MANY MORE

CONTAINS OVER 100 RARE AND PREVIOUSLY UNPUBLISHED
PHOTOGRAPHS OF THE ONLY BAND THAT MATTERS

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favourites to choose from... ranging from the 1956 original of 'Invasion of the Bodysnatchers' to 'Up the Junction' (1967), 'Fright' and lots of vintage Hammer films, westerns, war films and more. I also (no surprises here) love music based biographies: 'Ray', 'Elvis the Movie', 'Good Vibrations', 'Backbeat' and so on. If I am pushed for an ultimate fave film I will happily go for Sergio Leone's epic 'Once Upon a Time in America' (1983); superb cinematography, acting and an outstanding Ennio Morricone soundtrack.

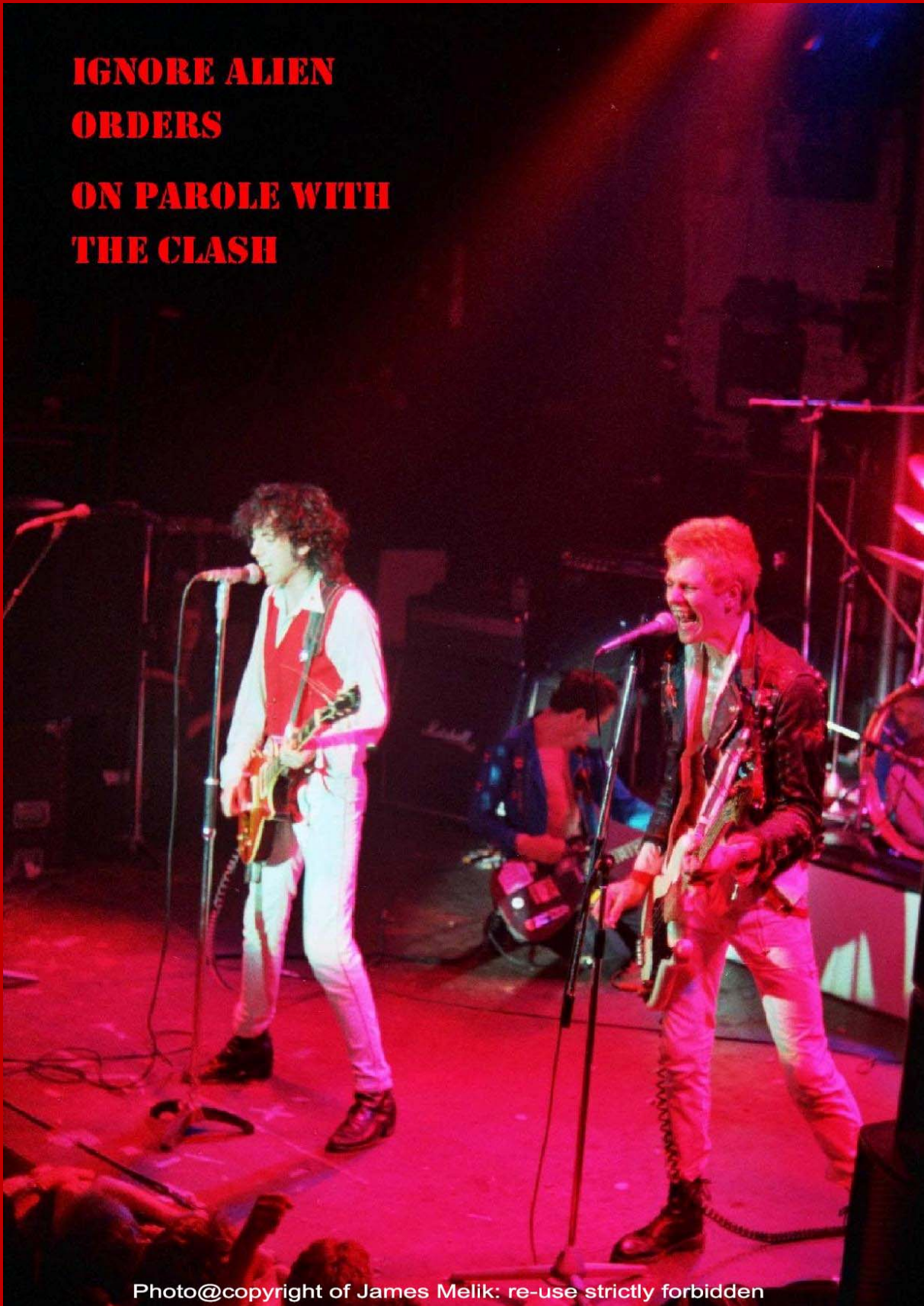
Favourite Food:

Pizza!

Favourite Book:

Again, so many to choose, but I much prefer non-fiction. I enjoy history, music biographies etc. A fave? I particularly enjoyed 'Redemption Song' by Chris Salewicz, a superb and in-depth study of Joe Strummer, before, during and after The Clash. I also loved Kris Needs book 'Joe Strummer and the Legend of The Clash.'

**IGNORE ALIEN
ORDERS
ON PAROLE WITH
THE CLASH**



Photo@copyright of James Melik: re-use strictly forbidden

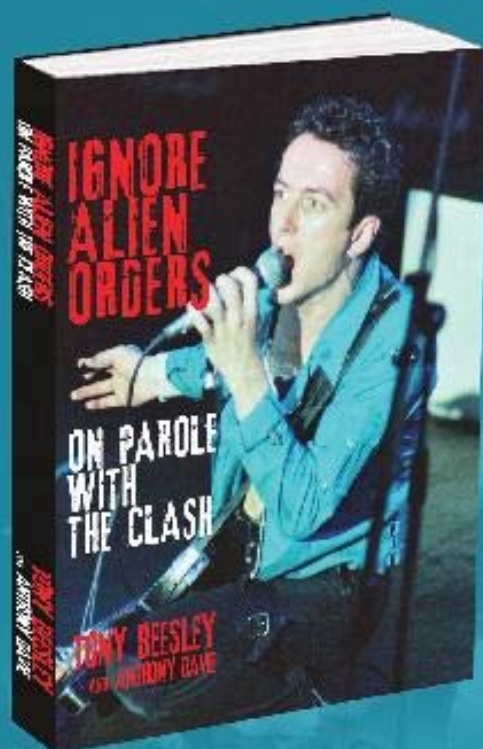
Top 5 Favourite Musicians or Bands:

The Clash, The Jam, Curtis Mayfield and The Impressions (and Curtis solo), David Bowie, Paul Weller.

First Gig you went to?

My older brother, who was into Bowie, Bolan, Glam etc. took me in 1975 as a kid to see a hard rock band, Bitter Suite, who played a lot of working men's clubs. He had been raving about them for ages and

IGNORE ALIEN ORDERS ON PAROLE WITH THE CLASH



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would follow them around. He took me along to one of their local club gigs and I remember I had to stay away from the bar area and stand right at the back not to be noticed too much. I can remember standing there and in awe at how loud the band were; not so much my style of music, but their power as a live band made an impact on me.

Who and Where was the most influential Gig you have attended?

The Clash London Calling 16 Tons tour gig at Sheffield Top Rank. I was already a huge fan, but being young, had never seen them live. The [then] new double album, along with this monumental gig completely changed my viewpoint and attitude towards music, opening me up to many more music genres than the full-on punk/new wave I was so fond of at the time: a hugely influential gig for me on so many levels, as is clearly indicated in our book, *Ignore Alien Orders*’. A set of photos from that night - which a friend took and are included in the book - help to keep the memory of that memorable gig alive for me too.

Who or what are your main musical influences?

Obviously The Clash, especially as they embraced so many styles of music, but I am also a huge soul fan, ranging back to the origins of soul from important artists like Sam Cooke, Curtis Mayfield and James Brown etc. through to 70s soul and right up to the present day.

If you could create a Superband who would it consist of ?

Absolutely no idea, soz! If such a thing existed, I would probably give it a swerve anyway ha ha!

It's quite obvious that you are still a music fan but do you ever get Starstruck? and if so then by whom?

I dunno? When I met Joe [Strummer], it was virtually impossible to be star-struck by him too much as he was so down-to-earth and just like any one of us. I suppose I was in awe as I sat chatting away with him as though we were old buddies from way back, but he made you feel completely at ease and was as interested in what I had to say about me as I was vice versa. I spoke with Paul Weller a few times backstage at gigs and I was a kinda nervous talking with him, but, again, he was friendly and accommodating. I wouldn't say I was so much star-struck as full of respect for these musicians I held in such high esteem.

Do you have a Favourite Venue, Past or Present (or indeed both) and if so Where and Why?

Sheffield Top Rank. It had some superb bands play there: it was not a small venue, but still had that intimate and exciting atmosphere so crucial to enjoy watching a band play. Plus, it was very liberal with us under-age punk kids getting in.

I hear you play Guitar but do you play any other instruments and are you any good at them?

I did play guitar. I started ramshackle punk/post-punk band ventures, none adding up to much at all. These eventually led to me playing in a mod styled band, The Way. We were influenced by soul, rhythm and blues, 60s beat and punk – certainly The Clash and the attitude of punk.

Since the 1980s, I have never played in a band and my writing and book design gradually began to take up all of my time, so much that the guitar rarely got a look in. I actually sold my guitar and amp to a friend earlier this year. I'm now a guitar orphan.

I guess you are generally busy doing publication related stuff all over the place but when you have time off do you have any other interesting

interests?

Mostly music, records. But, as mentioned I enjoy reading and watching films.

Who do you think might be a FUN person to go to the pub with?

(ahem...) Me in a good mood.

and of course, who do think might be a total pain in the arse to go to the pub with?

Me in a bad mood.

Before music writing did you have "normal" jobs? and if so what was the shittiest?

Yeah, I had quite a few, from painter/decorator to briefly working at the Post Office for Royal Mail: also storeman, retail work and I also ran my own market stall for a while. I found there was good and bad in 'em all at some point, but the last year or two working in Retail made me damn miserable. Thankfully, by that time, I was already writing and publishing my books, so when I left, myself and my wife set-up our own small publishing business full-time.

and on that note, who or what made you think:

fuck day jobs.... I'm gonna do this?

I guess I was always thinking this, but never had something substantial to 'jack it in... forever tonight' as a back-up, until I started doing my books.

If murder for crimes against music was legal, who would get it?

I dunno, you tell me?

What is the stupidest question you have ever been asked?

Do I like Cauliflower cheese?

Do you like Cauliflower Cheese?

Not in the slightest! Yuk!

Briefly, your thoughts on:

James Blunt?

He'd never make a living selling pencils!

Morrissey?

He was great in 'Men Behaving Badly.'

Coldplay?

A soundtrack to fall asleep to...

Britain's got Talent?

Leave 'em to it, I never watch it, each to their own.

Marmite?

Its quite nice now and again...

Paul Weller's Hairstyle?

Depends which one, he's had some pretty cool hairstyles...

Tony's latest book '*Ignore Alien Orders – On Parole with the Clash*' is available NOW from www.tonybeesleymodworld.co.uk (as are several other interesting & independent offerings) packed full of previously unpublished photos and writings from fans, a must for any Clash fan.

Douglas Harr Ear Candy for the Hungry Audiophile



From Doug to Rick A Love Letter

Okay let's get this out of the way, when I say as I will quite a number of times below,

that I LOVE Rick Wakeman, in NO way should that make anyone (including Rick) uncomfortable. We are not taking about physical love (although I'm sure he has soft hands and a ready smile) but instead we are talking respectful love of an artist so talented he draws comparison to the likes of classical composers and performers such as Mozart, being so exceptional at composition,



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<http://diegospadeproductions.com/>

RICK WAKEMAN

GRUMPY OLD ROCK STAR TOUR 2019
PROGRAMME



GRUMPY OLD ROCK STAR

<http://diegospadeproductions.com/>



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execution, and in both his and Amadeus' cases, wit to boot.

I've known Rick's work since about age 11 when I heard the beautiful song by Cat Stevens (my spirit animal) "Morning Has Broken." The piano parts are so inspired here that Rick never wrote them down, and says he actually for a bit of fun withheld

the request to write the notes down for an orchestra for reasons that seemed right to him. The point? They could not quite figure out what he played!

To this young church-going mind, this song was better than any gospel or choral hymn. This was it seemed, my generation's musical hero in the making. But I did not think that



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way then, and missed knowing about Rick's other studio work with David Bowie, Black Sabbath (who are now taken care by Rick's talented son Adam) Strawbs and several others.

But you can believe that I heard the Yes hit "Roundabout." Later when I got that Yes *Fragile* album I heard "South Side of the Sky" and my mind was blown. Then the Yes epic *Close To The Edge* came and I nearly lost a kitten (yes that is the right word here, not lost I know). But nonetheless the best was yet to come from my favorite keyboard wizard.

When Rick released *The Six Wives of Henry the 8th* in 1973 I missed the plot frankly. It would become my favorite way to show people who Rick is, and also inspire a trip to London to see his special performance in front of King Henry's Tudor castle (yes –spectacular), but it inspired me to start writing about rock n' roll and find a magazine to carry me. That magazine is the one you are now reading, 10 years hence and I have a book now which celebrates Rick's work on *Journey* and *Arthur* (on ice of course).

So, what blew my whole world apart first

was his 1974 live album *Journey to the Centre of the Earth*. It was and remains to me the greatest ever combination of orchestra, choir and rock n' roll ever created. And A&M refused at first to release it. Can you believe the gall? They certainly saw the error and I hope someone got fired when the album went straight to number 1 in the US. I was one of those first customers and this cemented my love for a musical hero for life. Even my son feels this way, as I carefully cultivated his love of film and music – and he and I flew to London to Cheltenham when Rick agreed to perform *Journey* and *Arthur* at the race track theater. And that they did, with orchestra and choir – shows I had missed in the 1970's and finally was able to see. And my son and I bore witness and cried tears of joy together. And I met Rick's current guitarist David Calquhoun, someone I would call my friend today as I admire his work from way over this pond between us.

But the best bit – that part that made me not just love but adore Rick was being there the prior night at Blackfriar's club for his sort of "family album" show. This was an intimate setting; though there is film on Youtube of it, with Rick joining three of his six children on stage for a night of mostly

Diego

many thanks

RICK WAKEMAN

GRUMPY OLD ROCK STAR TOUR

Diego

REMEMBERING 'GASTANK'

The year is 1982. Popular music has gone through several tumultuous years, an understatement for artists of the time. Classic and progressive rock musicians are at that moment reimagining themselves, their sound, and their stagecraft, in light of new influences, and the tremendous impact of music videos via the juggernaut called MTV. Punk has come and mostly gone, but continues to influence a host of bands, all plying slightly different musical territory, be it goth, ska, "new wave" dance or one of any number of increasingly eclectic musical styles.

In the face of these events, Rick Wakeman and Tony Ashton established a new television show called *GasTank*. Produced by Paul Knight with associate Ralph Tobert, Directed by Gerry Mill and recorded at Ewart Studios with a stage and a small studio audience, the show aired in the UK on Channel 4 in 1982-1983. It featured Wakeman and Ashton chatting to a host of musical artists as diverse as **STEVE HACKETT** (Genesis), **IAN PAICE** (Deep Purple), **ANDY FAIRWEATHER LOW** (Roger Waters / Eric Clapton), **JOHN ENTWISTLE** (The Who), **ERIC BURDON** (The Animals), **SUZI QUATRO**, **GODLEY AND CREME** (10cc), but to name a few. Then joining these musicians for a few live numbers.

The show was beloved by fans of rock and progressive music who had the chance to see some well established rock 'n' roll heroes, along with a few overlooked artists of the era, playing classic and new songs live in an intimate setting.

As an example, *GasTank* #1 kicks off with a couple of pieces by Ashton and Wakeman, then features friends **RICK PARFITT** from Status Quo, reggae heroes **THE CIMARONS**, then legends **ALVIN LEE** and **ERIC BURDON**. Ashton brings a sense of humour, blues piano and gritty vocals to his featured songs. Wakeman is, well, the man and musician we've come to know over so many years in the business - funny, disarming even, and as always brilliant on the keys.

The house band includes long-time Wakeman drummer Tony Fernandez with Chas Cronk and Jerome Rimson on bass. The rest of the crew play their parts whether an original tune from their catalog, or a suitable cover, such as when Eric Burdon introduces a long time Elvis Presley favorite. It's intimate and thoroughly enjoyable for any fan or interested viewer.

Three cameramen, Richard Dellow, Andy Watt, and Mike Hand Bowman capture the action primarily from positions just in front of the small stage, or on it, affording us an upfront view of fingers, frets, and performances. The sound by Mike Erander and enduring quality of the footage itself is exceptional.

GASTANK has, as far as we are aware, never been repeated or shown in any markets outside of the UK. It was never available on home video in any format and was only recently released on DVD and was enthusiastically snapped up by fans world-wide.

The complete *Gas Tank* is now available from www.rickwakemansmusicemporium.com

THE SHOW WAS
BELOVED BY FANS
OF ROCK AND
PROGRESSIVE
MUSIC WHO HAD
THE CHANCE TO
SEE SOME WELL
ESTABLISHED ROCK
'N' ROLL HEROES



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comedy and some music to boot. They all told maybe a dozen or so jokes about Dad's 5 marriages (he said he was going for 6 to make his own album!). And they told dozens more about the kids and their exploits over the years.

But I cried like a baby when the best moment came and Rick showed how much love and affection his talented daughter held for him and he for her. Rick arranged to have a bedtime story book, with wit at the ready, and something soft for Jemma to hold, and told the story of the song "Jemma" which appears without vocals on his *Family Album*. The song was a ditty written in the moment when the kids were young and Jemma had trouble going to bed. They had to start on her early. So the first verse is about Jemma jumping and dancing (which apparently she had to do to shake off the day) then ending with "Jemma go to sleep." The bedtime story was hilarious, and I think the moment he read it to her the entire audience fell in love with Rick, and his family all over again.

Anyway, will I EVER get to the end of this story, or the new beginning actually? Rick came to San Francisco my hometown a few weeks ago and did one of his solo piano shows. In these he plays a piece then tells a funny story or a heartwarming story and then plays the next one. He keeps this up for well over an hour, at close to 69 years of age (maybe 28 years in his own mind,

like me, like I suppose many of us). We attended the pre show where we had an intimate moment to shoot a photo with Rick, tell him how we feel and ask questions. I came at the ready to ask "what would it take to get you to give the lavish treatment to a live performance of all of *No Earthly Connection* (1976) your best and final PROG masterwork?" He paused for quite a moment, said it did sell over 4M copies and was successful but no one has ever asked him to stage it. No One? Incredulous I pushed the issue because NEC has some of Rick's best playing particularly as a unit member of a band, the ERE and it sports the best vocals from Ashley ever recorded bar none. And it's a Moog fest – it was fantastic raining Moog on that one.

So in Rick's classic fashion he tells a story about the recording of NEC. He says the band made the sound of water that appears on the album. Says that they did not like the pre-recorded sounds of water at the studio. The band got "pissed" as they say over the pond, obtained a container and all urinated in it at the same time. That is the "water sound" that appears on NEC. I will never listen to it the same way again, and he of course warned of that.

As always, right Rick... always spot on.

I love you, man.

Time to jump and dance.

<http://diegospadeproductions.com/>



<http://diegospadeproductions.com/>



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



PAART™
*pittsburgh aviation
 animal rescue team*



Sick Mom and 14 Puppies Rescued By Plane

November 5, 2019 by Katie Love
<https://nodogleftbehind.org/sick-mom-and-14-puppies-rescued-by-plane/>

Animals show compassion for each other as Mommy Dog nurses another Mom's puppies after being found in life threatening shape in an abandoned house.

28 animals boarded the PAART Plane with Pilots Jonathan Plesset and Brad Childs during an emergency mission to help get a sick mom and her 14 puppies to medical help in Pittsburgh. With strong

headwinds, and the potential for icing along the route of flight, it was critical that we planned this flight with little room for error.

Watch the story to see how one animals natural instinct to help another inspires us to do the same.

Special thanks to the amazing folks at the Morgan County Animal Shelter -West Liberty,Kentucky, Love of Paws Rescue , and Wags To Riches – Helping Animals In Need for their incredible work on this rescue!

All of the animals seen in this video will be available for adoption at Kitty Queen Cat Rescue, Action For Animals Humane Society, and Cross Your Paws Rescue. Please contact them if you are interested in adoption.





Creative Amsterdam (and beyond) under threat

*Join Alan Dearling in the underbelly of Amsterdam's
squats and free cultural spaces*

This was a three-day event taking place in three squats (and ex-squats) across Amsterdam – a different venue each day. I was there as a presenter – one of the ‘talking heads’ with my

alan dearling

photo show of eco-spaces around the globe. The theme of the programme for the 8th Futurological Free Cultural Spaces Symposium (FCS) was: Reframing Environmentalism. The FCS Symposium was originally founded in Amsterdam by artist and animateur, Aja Waalwijk, but has also taken place in Christiania in Copenhagen, Boom Festival in Portugal and Uzupis Free Republic in Lithuania. Underlying the 'official' Symposium theme was the more immediate agenda – protecting and promoting free cultural spaces, in all their many-coloured, diverse, splendour. Each FCS is unique, but linked through an international web of contacts and shared issues like climate change, environmentalism, spaces and places for creative arts and music, fun and freedom, the need for cheap, affordable housing, and a more unified opposition to gentrification (and rampant consumerism).

But, hey, here we are in Amsterdam, the birthplace of the radical green anarchists, street-fighters against consumerism, the Provos and the Kabouters. These two movements at the time were considered to have 'politicised' Amsterdam's

'delinquent' youth through an often humorous, and frequently aggressive series of 'Happenings', coupled with many clashes with the police. Even 50 years on from the founding of the Kabouters, the Netherlands, and Amsterdam, in particular, are considered by many as 'Squat Centraal'. Certainly it was the birthing-place of what has become something of a 'freespace' movement. The reality is rather more complex. More muddled and confusing. This event – this FCS Symposium – was crammed full of colourful, alternative, political, social and cultural activists. The 'diggers and the dreamers'. But, over three days, we were bombarded by almost too many inputs and ideas. Sometimes an overly rich concoction of disparate inputs. This was coupled with relatively little time for discussion and debate. The three different venues also made it harder to guarantee continuity between the three days' inputs. But, there was some time in the programme for music, including the impressive Madam Bruno and her leather-helmeted accomplice,

<https://www.madambruno.com/experiences>





and a final demo, a veritable ‘Happening’, celebrating 50 years of the Kabouter gnomes, out on the Amsterdam streets, in and around the icon Lieverdje (the beloved little one) statue, which had been originally donated by the Hunter Tobacco Company to the city. Once and

always a place of theatre and controversy!

The FCS Symposium event mostly took place in the English language. Well, mostly ‘sort of’ English. I’ve included a brief extract from the programme ‘blurb’ below, and, you’ll perhaps see what I mean. At





times it comes over as a mix of politico-anarchist-quasi-academic philosophical rant. ‘Gobbledygook’, perhaps, to you and many more. A shame, because the speakers and the participants are a great bunch of free spirits, with many groundbreaking, radical AND practical ideas and information.

“Decentralisation is of general importance for free cultural spaces and an important aspect of development of cooperation. This symposium can be viewed as a follow-up to the 7th Symposium on FCS (on degentrification) and the manifestation “Priceless Capital (Onbetaalbaar Kapitaal)” presented by the Cultural Defense Line of Amsterdam (de Culturele Stelling van Amsterdam, C.S.A.) at De Zwijger in Amsterdam in June this year.

The symposium theme will be Reframing Environmentalism.

We expand our usual definition of “environment” to include those places we call “home”: our streets, neighborhoods, communities. At the

three locations we will focus on three subthemes; respectively: Hybrid Space (Nieuw en Meer), Space and Time (Ruigoord) and Recentralisation (Vrij Paleis).

The final day of the Symposium is intended to present a statement to the city of Amsterdam in word and deed by having a demonstration leading to the old Provo-Totem, Het Lieverdje. The parade will commemorate 50 years of Kabouterbeweging.”

I was not alone in finding the programme rather confused and confusing. Our colleague, Tatiana Ginzburg, from the Shiram FCS in Russia, wrote to the organisers in response to the invitation to the FCS Symposium:

*“Hi Guys!
If you want me to read your letter, please:*

- 1. use proper English*
- 2. be short*
- 3. put your info concretely - what you want to say.”*

Ummmm...food for thought for the organisation of future events, one hopes.

Some of the ideas, issues and themes

In true Gonzo-journalism tradition, I’ll attempt to share a few of the stories that impressed and/or intrigued me during the three days. At a personal level, this entailed me in walking and cycling something like 150 kilometres from my temporary home in a garden (tuin park) wooden cabin in Amsterdam Noord. This meant that I missed a few inputs and was pretty knackered by the sheer busy-ness of the city, the hubbub and bustle of the streets, crazy drugged-up and drunk tourists, the crammed-full ferries and cycle-tracks, in and around Netherland’s capital.

A key issue across the more ‘alternative’ world of FCS places, from Nieuw en Meer

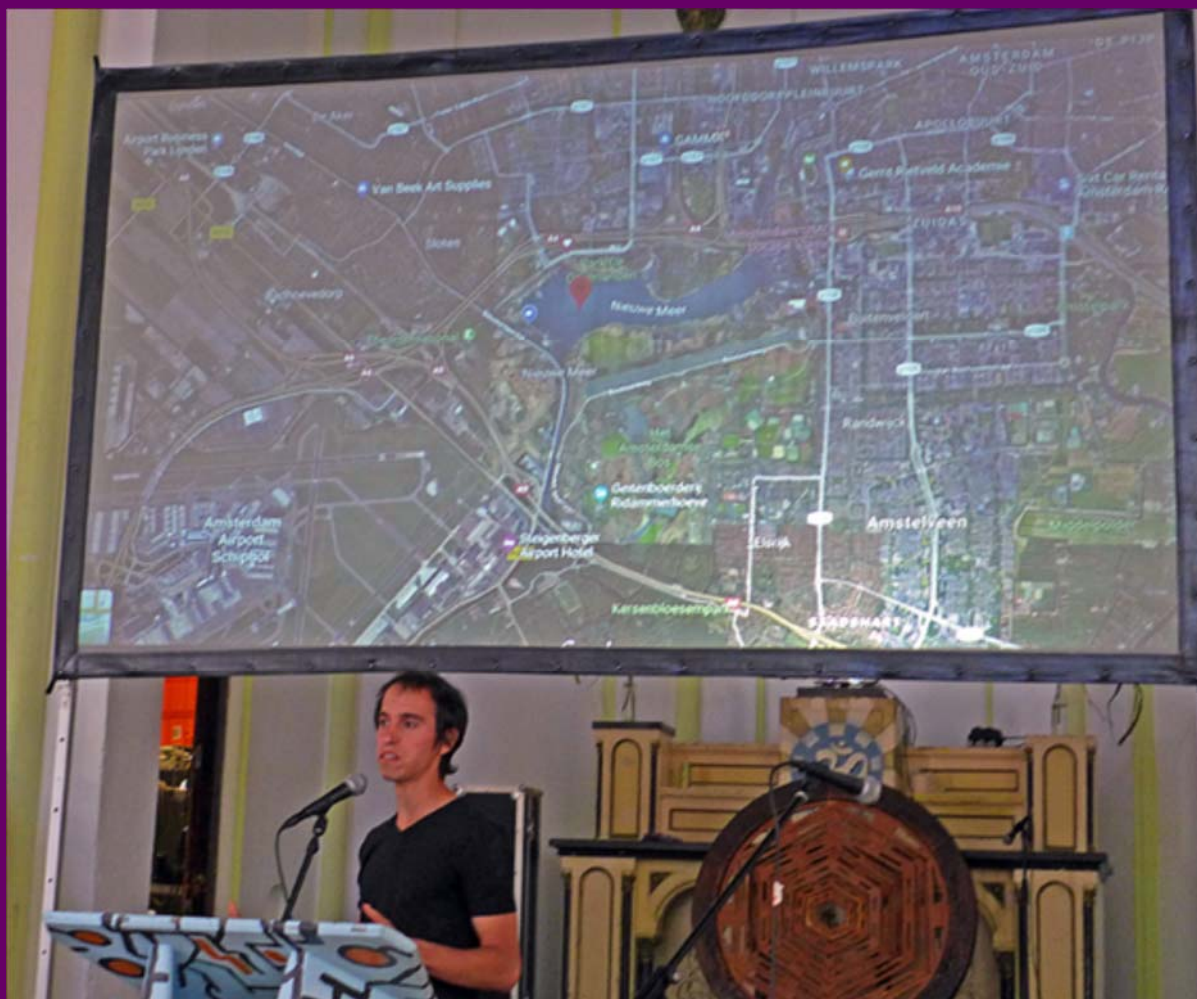
and Ruigoord to Christiania, and way beyond to Russia and North America, is how to keep the spirit of the squats, collective action and cultural creativity 'alive'. This is frequently very challenging and tricky, as they become established, more permanent, and inevitably 'gentrified' to some extent. It poses uncomfortable questions regarding – how to enable free spaces to balance their eclectic characters and dynamic energy, with the realities of collective 'ownership', financial management, capitalism, local, regional and national governments, negotiating with land-owners, plus balancing the views and energies of new and old residents. Free Cultural Spaces also share a global agenda to offer examples of 'alternative ways of living and organisation'. Hay Schoolmeesters, a political and social activist, and previously a long-term resident of ADM, sees the creation of a Manifesto for Free Cultural Spaces on a worldwide basis as a major platform to increase global information about and support for the FCS movement. 'Tis all rather complex, and in reality, a very hard 'call'.

The big, and incredibly important squat community of ADM, the 'Cultural Freehaven', on the Freeport of Amsterdam has been evicted during 2019, after over 20 years in existence. This has caused anger, frustration and sadness, both in Amsterdam and beyond. For many, this has also provided a call to action. Meanwhile, Ruigoord, home of the Landjuweel and other music and arts festivals and events remains the oldest Dutch ex-squat, the 'free-haven' originally squatted in 1972. <https://www.ruigoord.nl/> You will need to hit the 'translate' button.

Ruigoord sits on a reclaimed, man-made island, with an old church at its creative heart. It lies on the very edge of the industrial harbour and the Port of Amsterdam. And, unsurprisingly, its creative colony continues to worry about its future, especially with a new local municipal council in charge in Amsterdam. Two separate presentations by two key 'players' (representatives) from Ruigoord, Marco de Goede, current Chairman, and artist/activist, Aja Waalwijk seemed to reflect different views of the current situation and the future, not just of Ruigoord, but squats throughout Amsterdam. More about this in a wee while.



ADM's entrance gate



We listened to Marco and Aja, at the Nieuw en Meer (NM) free space (below). However, to set the scene, let's find out about the venue for the first night of Symposium. This is an ex-military site on the very edge of the boundaries of the massive Schiphol airport.

We had been told by Erik Hobijn from NM, that the NM artists and residents had taken the risk to buy their site – *“The street is ours”*, we were told. Erik added that the residents and artists wanted, *“to get rid of temporality”...“it should be permanent”, “it’s not just a building... the road is nature too...it’s in the DNA of the area...all nature in the Netherlands is fake!”... “It’s a Noise-landscape with 60-70 decibels, from roads, trains, airplanes and festivals!”... “City centres are beautiful in their ugliness.”* Erik,

and a young colleague and artist from NM, both shared a variety of NM plans with the Symposium.

These are intended to make the area holistically linked with area’s bio-diversity, using art installations and innovative ways to counter pollution and improve water quality and accessibility. Intriguingly, the people involved with developments in and around Nieuw en Meer hope to continue working with Schiphol authorities as well as potential supporters and funders from the Amsterdam City. And to make it more fun, engaging, and attractive for visitors.

“We offer a riot every year!”

Returning to the double-presentation from Rugigoord, first up, Chairman of Rugigoord, Marco de Goede stressed the need for the Rugigoord arts community to: *“make sure*



that they are on the agenda for decision-makers, the media, and public opinion”...adding that, “Ruigoord is seen as ‘cuddly’; ADM was seen as ‘hard’ and had less public support.” Challengingly, Marco added that Ruigoord needs a 50-year plan, in order to be rejuvenated with new ideas, creative new people, fresh ideas and, perhaps, 150 new ateliers. He explained that the annual Landjuweel Festival creates enormous publicity and said that we, “offer a riot every year.” This appeared to echo the notion that all publicity is good publicity. But, Marco stressed that public support was based on Ruigoord operating a ‘Do it Together’ ethos as compared with ADM’s ‘DiY – Do it yourself’ approach. Here’s a second link to information about Ruigoord which contains more from Marco:

<https://www.nporadio1.nl/cultuur-media/12186-de-amsterdamse-vrijhaven-ruigoord>

Provocative stuff, given that ADM has

been evicted and closed down, even if some of the ex-ADM residents are now operating from a new site. <https://adm.amsterdam/news>

The second input on Ruigoord’s future came from long-term arts activist, Aja Waalwijk, who talked of the need for Ruigoord’s “*organic growth...with Open Pathways.*” Aja explained that it was important to keep plans fluid and to use new pathways to connect the Ruigoord with green areas.”

Action not words...

With inputs from Greenpeace, Extinction Rebellion and the 42 hectare squatted organic farm at Lutkemeerpolder (which is about 100 years old) – which faces eviction – debate about civil disobedience, protest, demonstrations and action was high on the Symposium agenda. So, the ‘tactics’ of the Symposiotes (strange name, but that’s what they called themselves!) on environmental, social and political action were never exactly agreed. Plenty of debate, though. It ranged from proposals for direct confrontation, through careful negotiations

and consultations with local, regional and national authorities, partnership-working, and seeking organic change. Quite a range!

I was interested also on the dynamics of the recent evictions within Amsterdam which never really got discussed. Another email from one of the FCS sites before the event seemed to suggest that the 'problems' (and evictions) faced by the Free Cultural Spaces in Amsterdam were not shared across the whole of the Europe and the Netherlands.

Institut for [X] in Århus, Denmark wrote to Symposium:

“(This) bring us to the following bold (and simplyfied) observation:

Humanity is slowly starting to panick (Roel van Duijn at last got it right!). Most civilized politicians only try to keep populations calm.

The ‘active’ part of the government are the civil servants (harbour authorities, ‘Rijkswaterstraat’, officials from town hall). Their action consists mainly in obstructing FCS’s as little as possible (amazing dialectics) and let things happen, facilitating.

An exception seems to be the funny establishment of Amsterdam, which still appears not recovered from the shock of the sixties.

Good luck.”



Marco (left) inviting a question from an FCS participant



Institut for (x)

There were many more inputs, current and historic examples from Mongolia, Berlin, Amsterdam, Vilnius and

Hamburg. Sadly, just too many to recount here. Here are some brief examples:





Three representatives from ROG in Ljubljana, Slovenia, and Morton from

Christiania in Copenhagen offered examples from their recent experiences.



ROG seems to be a very interesting free cultural space – an old factory site where, we were told, *“Today, there are around 15 organized collectives and around 200 individuals active in the factory in 30 spaces that are relatively self-sufficient and autonomous. The community is bound together through the Assembly, which is the main political body following the principle of direct democratic decision-making and consultation.”* The residents and creators at ROG are still facing potential eviction and legal attacks from the municipality...like in many other instances, the histories continue to unfold...

<http://atrog.org/en/>

Morton spoke of *“...good and bad police and good and bad criminals”* in Christiania. It's a major free cultural space site in the heartland of Copenhagen and includes the controversial 'Pusher Street', where cannabis (and possibly other drugs) are sold, but not by the residents. It has always been a 'problem' for the

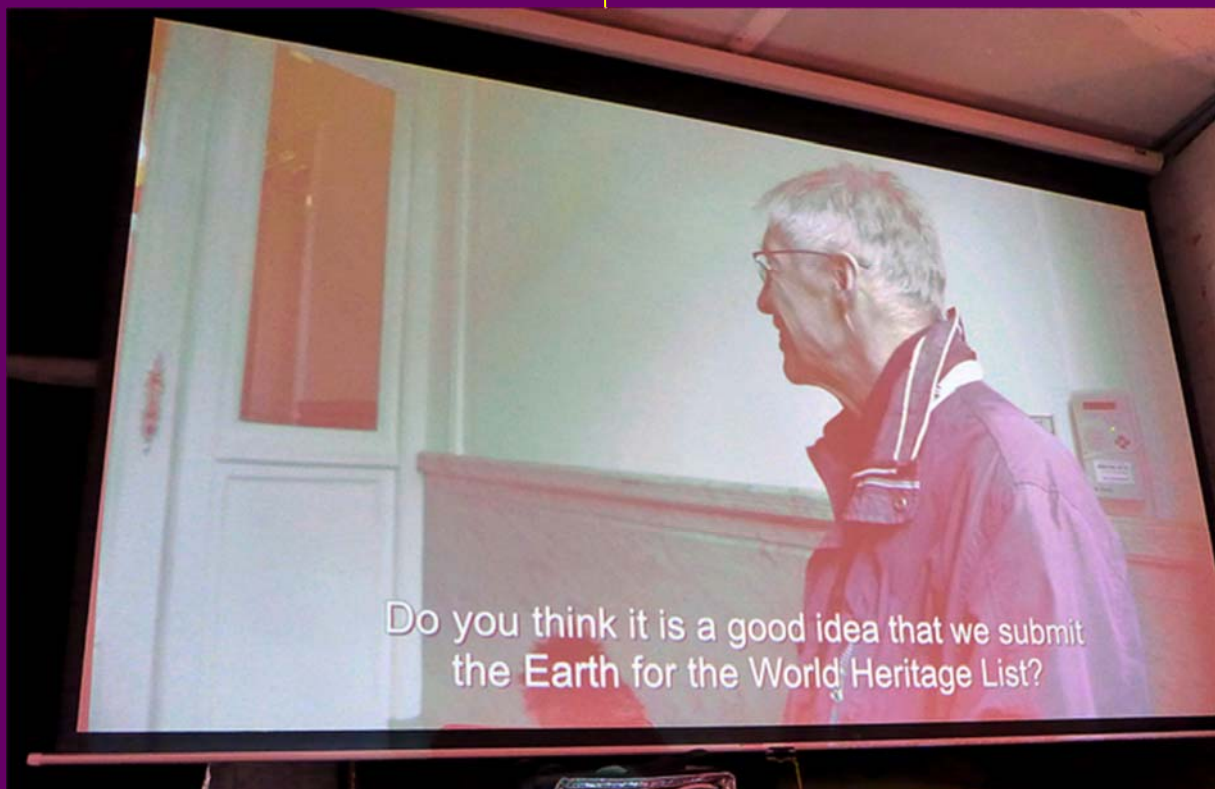
residents. Morton suggested that the recent aggressive police arrests in his home may ultimately prove to be, *“...a good thing... we can harvest the fruit of the aggression... we use Vision Groups to plan for the future.”*

Christiania evolves, but has always been a 'contested', but ultimately, creative, space.

<https://www.christiania.org/>

Definitely the wackiest, off-the-wall, presentation, came from Henry Mentink, a founder of the Veerhuis Foundation. He showed a short film which supposedly depicted his submission to UNESCO of the EARTH for World Heritage status. Indeed, Henry arrived with a wheelbarrow of earth... His argument is that *“money must go back into the soil.”* He told us that his Foundation conducts its business along indigenous principles of trading in *“Love and Trust.”*

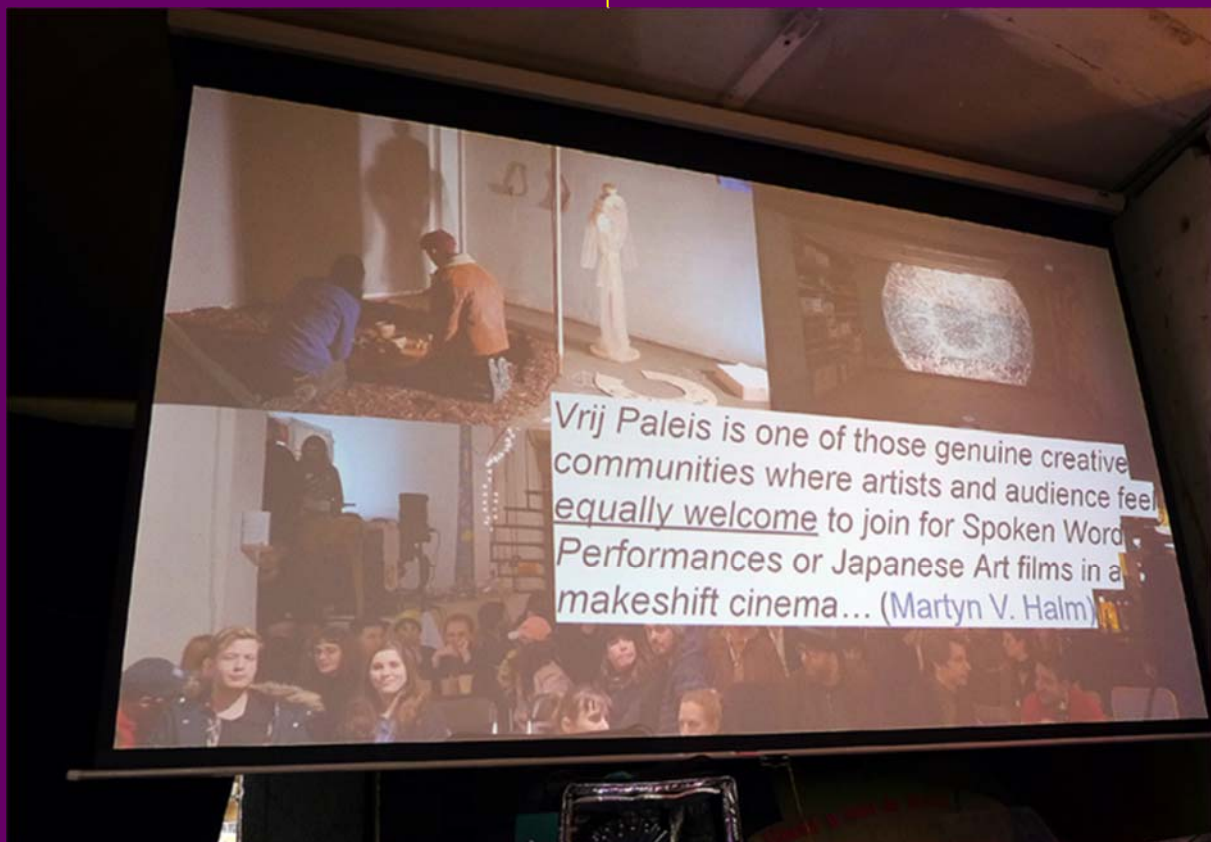
<https://www.veerhuis.nl/over/>





In fact, new ideas and innovations, have been a major feature of alternative free spaces and the Green movements in Amsterdam since the 1960s. Both the

‘white bicycles’ scheme for offering free transport and opposing the spread of cars, and the cheap rental, ‘Bit electric cars’ of the 1970s – which long pre-dated the



Vrij Paleis is one of those genuine creative communities where artists and audience feel equally welcome to join for Spoken Word Performances or Japanese Art films in a makeshift cinema... (Martyn V. Halm)

communal transport programmes now common in city centres across the world. Back in 1960s, the Provos even campaigned under the banner-slogan of: "Vote Provo for Better Weather." Anarchists with a wry sense of humour! In 1970, 40,000 Amsterdammers voted for the Kabouters and their promise of a more communal society.

The third venue for the 8th Free Cultural Spaces Symposium, Virj Paleis, deep in the city centre of Amsterdam, appears to be reinvigorated and full of a dynamic optimism. Gert-Jan introduced the current plans for the future. It seemed incredibly flexible, allowing and encouraging new people to come in and enjoy the freedom to experiment in the arts, music and culture. Gert suggested that they wanted to keep it 'open' and 'unplanned' within a situation of security that they could continue to evolve and develop their programme. That even



includes a couple of months with a planned 'Tourist-land' event over Christmas 2019 and into 2020. An event offering a variety of opportunities for tourists to come into Vrij Paleis and 'experience' the offerings of the free cultural space.

<https://www.vrijpaleis.nl/>

Aja talked of the need to support 'White Spots' in the city centres, where they truly become, "...mythical spaces...free spaces...places where nothing is planned... places of permanent temporality." It felt as though the Vrij Paleis might just provide one of those White Spots.

I don't understand Dutch, and all the speeches at the final, 50 years of the Kabouteur 'Happening' demo, were in that language. But even to me, it was evident that I was involved in an event that would be destined to become a small part of a bit of alternative Netherlands' history.



8th Futurologic Symposium

Free Cultural Spaces

13-15 sept. 2019



There were many passionate speeches including from Roel van Duijn. Back in 1965 he was one of the founders of the anarchist counter-culture Provo movement. Then, in 1969 he was elected into the Amsterdam municipal council for the movement. In 1969 he founded the Green counter-culture Kabouter movement and was involved in the Oranjevrijstaat. Obviously, a most

important Kabouteur Gnome indeed! The 8th Free Cultural Spaces Symposium website:

<https://fcsamsterdam.nl/>

General info about FCS: Free Cultural Spaces Web of hubs:

<http://freeculturalspaces.net/>

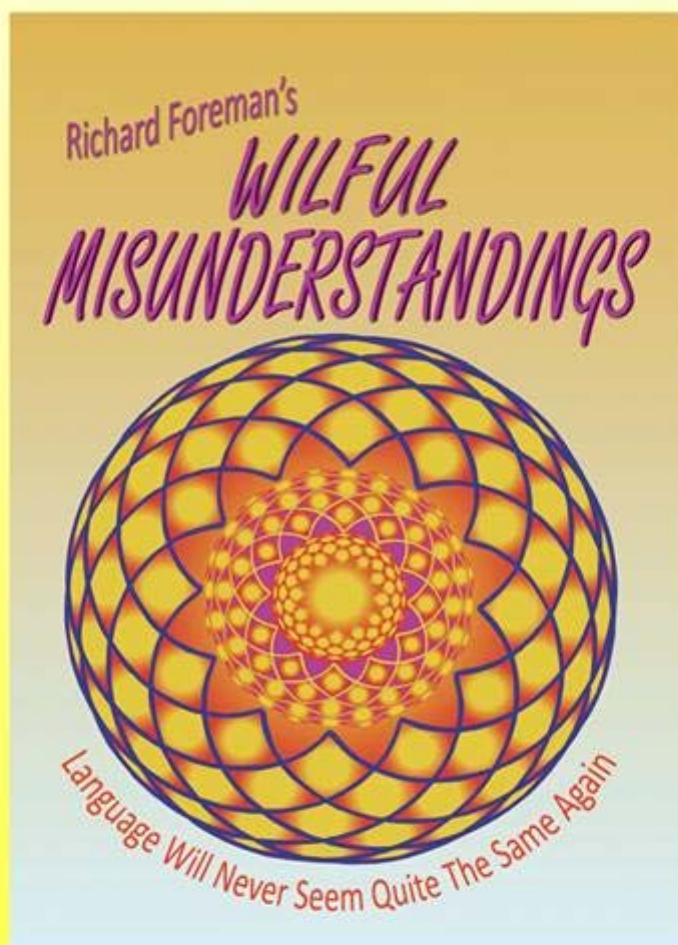


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

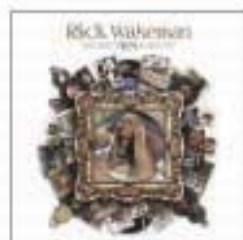
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MORE MASTERPIECES from RICK WAKEMAN



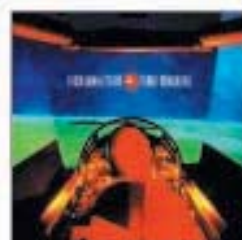
TWO SIDES OF YES

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



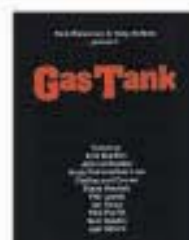
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



GASTANK

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



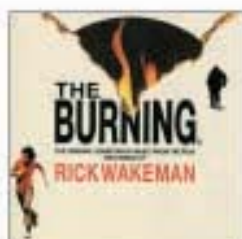
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG241-CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



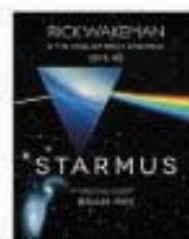
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



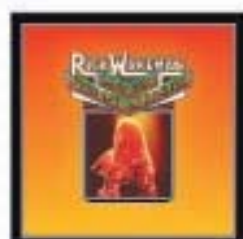
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



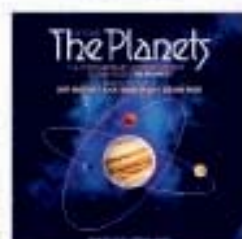
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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KEV'S WORLD



BOB MINTZER BIG BAND – NEW YORK VOICES
MEETING OF MINDS
MCG JAZZ

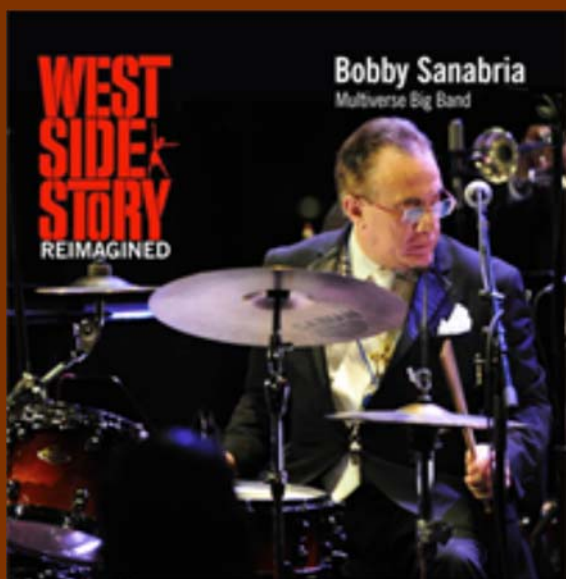
As may be deduced from the title, this is a collaboration between the big band of saxophonist and arranger Bob Mintzer, and Darmon Meader's New York Voices. Between them they have managed to bring together new arrangements of classic American Songbook numbers that somehow combine big band with four

part harmonies. This isn't the first time that New York Voices have worked with other outfits, as they won a Grammy in 1996 for their album with the Count Basie Orchestra, but it is the first time they have worked alongside Mintzer. Recorded in just two days, it is strange to realise that Mintzer undertook most of the arrangements for the band while Meader undertook all of the arrangements for the vocals, and then they brought it all together.

It is seamless, so much so that it sounds as if they always work together, and that just one person had worked on the charts. This is old school classic big band sounds combined with wonderful vocals, with it all grooving and moving together as if it was the Thirties or Forties all over again. The CD contains details of each of the musicians, and notes who solos on what songs, and the total package is indispensable for anyone who enjoys this style of music. This is old school, just how it should be, but taken to the next level with amazing vocals.

<http://mcgjazz.org/wp/>

KEV ROWLAND



BOBBY SANABRIA MULTIVERSE BIG BAND
WEST SIDE STORY REIMAGINED
JAZZHEADS

What we have here is a reimagining of West Side Story from the viewpoint of a drummer/singer/band leader who is from the Bronx, yet is also proudly Puerto Rican. Recorded live at Dizzy's Club Coca-Cola in NYC on November 19th 2017, it celebrates 60 years since it was premiered, as well as being released 100 years since the birth of Bernstein himself. Captured over two CD's, in a four page digipak and accompanying 16 page booklet (containing loads of information on each song), this is quite something. West Side Story is a classic musical with its story of the Jets and the Sharks, but here it has been given a Latin twist that takes numbers into quite different directions.

As well as Bobby himself, there are another three musicians providing different forms of percussion, and this heavy rhythmic element transforms the album. "Jet Song" is so vital and alive that one almost expects the dancers to somehow appear out of the speakers,

with 21 musicians swinging and driving as one. But Sanabria is always in control, and he slows it down and twists and drives it, so that one can never get too complacent. If ever you have enjoyed the original, or love Big Band, or you love Latin music, then here is an album that is bringing together all three in a manner that is just incredible.

www.jazzheads.com



BULLET FOR MY VALENTINE
GRAVITY
SPINEFARM RECORDS

It is some ten years since I first came across the Welsh metalcore band, and the incredible 'Scream Aim Fire', so I went backwards and grabbed 'Fever', and realised that here was a potentially huge British act. Since then they have sold millions of albums, become loved by everyone in the scene, and here they are now back with their fifth album. Touring drummer Jason Bowld has now joined forces with founding singer/ guitarist Matt Tuck, fellow axeman Michael 'Padge' Paget and bassist Jamie Mathias. Bowld has previously worked with Tuck BFMV/Cancer Bats offshoot Axewound, and the insight from a musician who made his name playing in Pitchshifter,

Killing Joke and Pop Will Itself was not to be ignored – bringing something very different to the classic heavy metal influences at play between the long-lasting Tuck/Paget guitar partnership.

But for me this is an album where the band hits massive heights on songs such as “Don’t Need You” when they lock in and pound away like the old days, yet there are other numbers where the guitars appear to be taking backseat to loops and electronica. “Over the last 12 months, I’ve been thinking about the word contemporary a lot,” reveals Matt, in the run-up to release. “And I feel this is a contemporary record. It’s not an old school, heart-on-your-sleeve influences thing. We’ve done that so let’s move forward and make the band more interesting. We don’t want to alienate anyone... but we don’t want to write the same shit anymore. Metalheads will enjoy this, I actually feel the softer electronic parts make the heavy moments even more crushing. It’s about engaging the listener and taking them on a journey, messing with their heads a bit...”

Maybe, possibly. There are indeed times when this sounds like the BFMV that I have always loved, and there are others when it just doesn’t sit right with me. This may be a grower, but I don’t know if I actually want to spend the time for that to happen. When they lock in and get it right then it is awesome, and they still know how to produce a power ballad as the acoustic/ orchestral “Breathe Underwater” demonstrates, but songs like opener “Leap Of Faith” are just not for me – I want more guitar and less keyboards, sorry.



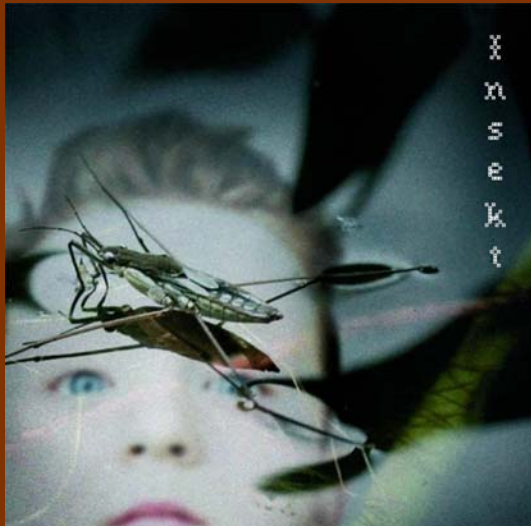
CANAAN
IMAGES FROM A BROKEN SELF
EIBON RECORDS

Canaan were formed in January 1996 after the split of Ras Algethi, one of the forefathers of funeral doom. The new project's musical approach was directed towards a contamination of dark, wave and experimental music, something nobody tried before, using samplers and keyboards together with guitars, bass and drums. I have only heard one other album from Canaan, 2012's 'Of Prisoners, Wandering Souls And Cruel Fears', which I enjoyed yet also felt that it was quite unlike anything else I had come across. Fast forward to 2018 and their ninth album, and I am saying exactly the same thing! This time around I don't even know who is involved, although band leader Mauro Berchi is obviously still at the helm.

This is Gothic, Field of the Nephilim, with some lightness in the vocals at times, but for the most part this is a very much a dark place, an album full of atmospheric deep ambience. The 52 minutes is full of shadows, depressing yet also compelling, powerful and threatening yet without

ever raising its voice. In many ways this is electronic ambient gothic doom for a new generation, music that feels very modern and uncompromising, progressive without ever being regressive. It is breaking musical genres and doing something that is quite different, being progressive in its truest sense. However, whether your average Genesis or Gentle Giant fan could listen to this all the way through without wanting to slit their wrists is another matter altogether. Mysterious and compelling.

<http://www.eibonrecords.com>



CARPTREE
INSEKT
FOSFOR CREATION

Although I really enjoyed Carptree's second and third albums, I somehow lost touch with what happened after that, and it is only now that I have heard their third album, 'Insekt', which was released in 2007. As with their earlier albums, the band is still a duo of singer Niclas Flinck together with keyboard player Carl Westholm, plus a few guests. Ulf Edelönn (guitars, bass), Stefan Fandén (guitars, bass) and drummer

Jejo Perkovic were all involved with the previous few albums as well, while Edelönn goes all the way back to the debut, so although these three may not be seen as being full members there is no doubting their impact on the overall sound and the knowledge of what is required.

The No Future Orchestra, which first appeared on 2003's 'Superhero', and continued through 'Man Made Machine' is still here on 'Insekt', while the use of the Trollhättan Chamber Choir on a couple of songs is inspired. This all assists in providing Carptree with a sound that really is quite unlike many others around. There will always be some who feel that the guys belong in neo-prog, but in reality they mixing the likes of Pink Floyd and Peter Gabriel together, while interestingly one can hear later period Big Big Train in what they are providing here, but of course 'Insekt' was released more than ten years ago so who influenced who? It may have taken me way too long to finally hear this album, but I am so glad that I have, as this is yet another great release from the Swedish duo.

www.carptree.com

CARPTREE
NYMF
FOSFOR CREATION

The first four albums were all released two years apart, but it took three years for the fifth to see the light of day, and what wasn't understood at the time was that this would be the last album until a return some seven years later with 2017's 'Emerger'. Edelönn, Fandén and Perkovic were all still involved alongside the duo of Flinck and Westholm, but



there had been a musical shift between this album and the previous ones. There is now a bleakness, almost a desperation, while the music has also become heavier and more symphonic. There is definitely the feeling that the band has become much more of a quintet than just a duo, and while the orchestral feel from the earlier albums is still here, this is a band starting to move away from what they had been doing.

Between this album and the previous one, Westholm had released a couple of albums under the name of Jupiter Society, which were musically very different to Carptree and there is no doubt that at this point this band were moving into a much rockier direction than they had previously. Carl was to become heavily involved in HM acts, including the mighty Candlemass, and although this could never be thought of as a heavy album, it is indeed a step change from what had happened before. Niclas has a voice that I have seen compared to Hogarth, but in fairness to both of them he is much more like Gabriel, and while he has always seemed at home in the gentler material, when given the opportunity to put himself more to the fore, as on the dynamically changing and challenging "Land of

Plenty" he relishes the opportunity. Of the four albums I have heard from Carptree this is definitely the most diverse in its approach, while also the most interesting. I may be behind the times, but I am so glad that this 2010 album has finally come my way.

www.carptree.com



CENTAURO DAÑO COLATERAL INDEPENDENT

In 2009, Mexican thrash metal band Centauro was born. Hailing from Culiacán, Sinaloa, they took their name from Mexican revolutionary fighter Doroteo Arango (Pancho Villa) a.k.a. "El Centauro del Norte". Mario Rivera (drums) delves into the origin of the band's name. "We were tired of a majority bands in our country having names mainly in English with some of them not even translating correctly. Coming from Mexico we really wanted our band's name in our mother tongue to represent our culture and history. We wanted truly Mexican inspired metal, not everything to be about Vikings, runes, occultism and demons." Staying true to

their roots, they write lyrics exclusively in Spanish broaching themes including politics, religion, lust, laziness, misery, death, joy and criticism of society. Their sound is well worked classic thrash intertwined with a hearty sample of elements from several metal subgenres, most notably, black and death, creating a recognizable, deep and unique sound.

“Daño Colateral” is their third full-length release, and somewhat unusually for a band that is normally portrayed as thrash, this is actually a concept album. It tells the story of someone born into a bad situation, and throughout their life continues to experience numerous setbacks. What I personally found so intriguing with this release is the way that they move musically through so many different styles, with Iron Maiden’s diversity obviously having an impact. Hecris Estrada has obviously spent time listening to Steve Harris, and there are times (such as on instrumental “En Decadencia”) where his gentle bass combines with twin lead guitars in a way that could have come from an album such as ‘Seventh Son’. This ability to mix and match styles, yet also come out as full on Death Angel when the time is right, makes this an incredibly intriguing and interesting album, much more so than one may expect from thrash. For fans of Vektor, Warbringer, Death, Havok, Kreator, Sodom and many more outside the genre, this is well worth hearing,

<https://centauro.bandcamp.com>



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.



Tony Klinger

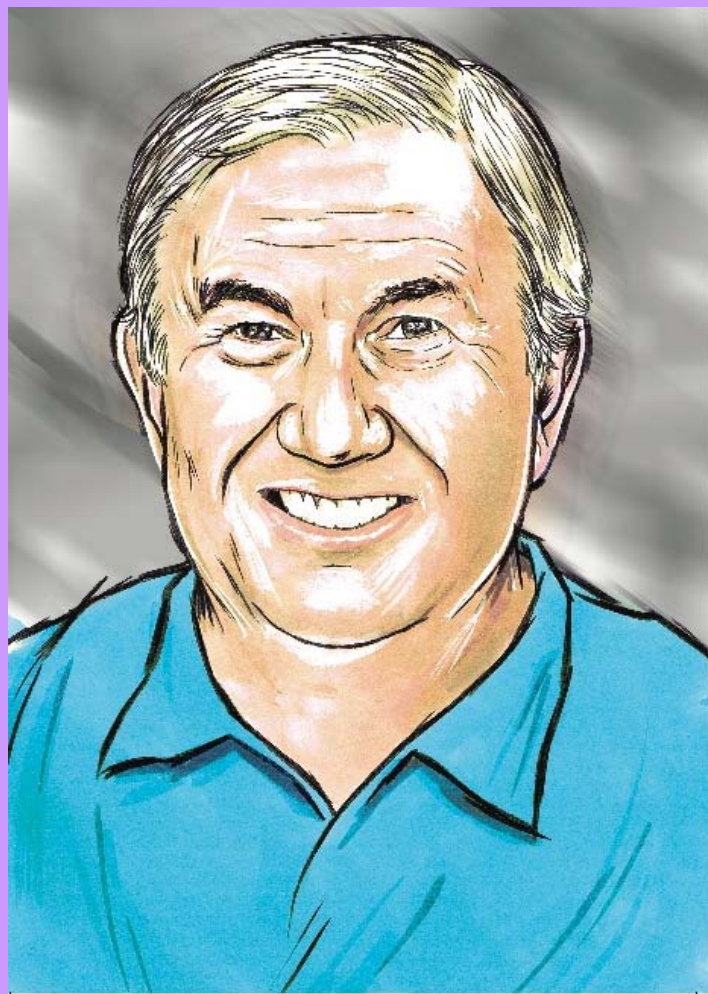
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

CHECK OUT TONY KLINGER AT GONZO:

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



Cast away on an Island without a paddle.

I often listen to the choice of music of guests on the British radio show, "Desert Island Discs". I often wonder if their mostly poncey choices of classical music were in any way a real reflection on their actual musical taste. I suspect not. I think they want to appear more sophisticated than they really are.

I don't have that conceit since many people know from my career that my choices of music are more eclectic and in any event I always liked a tune I could hum. Therefore my musical selection is going to be a real journey back in time of music I have been directly involved in one-way or another. I figure if I chose a track for something I was producing or directing it really meant a great deal to me.

OK, so you know my guidelines and here goes. Of course there is no particular order of preference and I have not counted the number, so it might be above or below the threshold of ten tracks but why stop when you're having fun. The first track was one I used on my first film, "Mister J". It was a pretty amateur film and I don't believe many people other than me and my then filmmaking partner, Mike Lytton have seen it. It was "Those were the days" sung by Mary Hopkin. I listened to it again before writing this and it stands up because Mary beautifully sings the lyrics and the tune is excellently orchestrated. Every time I hear this song I remember being young, excited by every day and full of the future and the possibilities every day would bring.

I then quit my day job working as an assistant director on *The Avengers* and made a film called "The Festival Game" about the Cannes Film Festival of 1969, yes I really am that ancient. I originally found some great soft rock tracks which we put on the rough cut but was then told that the chief booker for the big cinema chain, Rank, at the time, only liked jazz and hated modern music. My dad gave me the address of Ronnie Scott's club and off I went. He was a pretty acerbic fellow and gave me a pretty hard time. Mind you I deserved it having asked for an entire jazz score for the one-hour film, including his entire band for the princely sum of less than six hundred pounds. I well remember standing in the booth of the recording studio in Wembley as they played my second choice, "The theme for the Festival Game" making it clear I wanted them to play quicker. Ronnie stopped the recording and said the classic words, "If you want to say something Tony you'd best come out here and conduct!" As a nineteen year old and not realizing he was extracting the piss I did as he

suggested. Not my finest moment but the resulting music is pretty terrific!

My filmmaking journey continued on its erratic course when I made the film "Extremes". I was now nearly twenty so I knew that this time we were going to get a proper music score that we really wanted. Of course by the time we got to select our music we didn't have much money left. We scoured the famous Tin Pan Alley in London's Denmark St. calling on random music publishers. "What have you got for our film?" was our cry, and the answer was "Not a lot if you've got no money." Among the chaps making us tea in one of these music publishers called Dick James were two young chaps we got talking with. I remember their names, Bernie and Elton, who was then called Reg, I wonder whatever happened to them. The tea was nice. We heard many tracks and were told we couldn't have the tracks for nothing. We eventually realized that if we could get the bands to agree to our using their tracks we might get them to persuade their publishers etc. to let us have the tracks on mates rates.

We particularly liked some tracks by a new band that were unknown. They were touring in an old bashed up van and apparently couldn't meet the payments for it or their drum kit. There was talk of a potential financier but he hadn't come through as yet. We tried several times to get the band in the viewing room to see our rough cut but they were always otherwise occupied and we were getting desperate. Eventually they all attended and one of them, through the haze of some special cigarettes announced, "Now we're getting the buzz. Yes, you can have the tracks." We did a deal for three hundred pounds to use the three pieces, which meant we were now over budget. Then their manager called us up and said they were under real financial pressure and if we could give him a further six hundred pounds we could share half of the publishing rights on the three tracks. We said yes subject to our getting the cash out of our film financier, Barry. He threw us out of his office after hearing the idea and wouldn't even listen to the tracks. The group was called Supertramp and the tracks are "Surely", "Am I not like other birds of prey" and "Words

Unspoken". I am glad to say they all feature on the film and are now on release with the film that Gonzo is handling along with "The Festival Game".

Coming in at the same time was the music by Roy Budd for my dad's film classic, "Get Carter." At the time no one knew just how iconic that film would become but we all knew the music by Roy was terrific. Roy could be a problematic man, and as talented as he was as a musician and composer he actually really wanted to be a major entrepreneur. He died too young and frustrated in his ambitions but his music lives forever.

Shortly after this I was hired to do some filming of the Beach Boy's *Holland* album in Holland. I was paid some money and flown to that country. I was then put in a nice hotel and told to wait as the band were not yet ready to discuss the filming. Every day for about a week someone would pop an envelope of cash and another with strange smoking substances under my door. Every time there would be a note telling me to be patient, the boys weren't ready yet. Eventually I got a bit bored and decided to leave for England. I never heard another word about this abortive effort. Year later I was approached while in the States to have a meeting with Mike Love of the Beach Boys to have a conversation about my making a movie with the band. I reminded him about the previous non-encounter and he clearly knew nothing about it!

After the feature film work and the more or less conventional film scores I was asked if I wanted to work with elements of the band, Deep Purple. Of course I said a quick yes since they were populated with some of the best rock musicians in the world. This evolved into my making the film, "The Butterfly Ball". I could go on and write a book about all of this, in fact I am going to do so but not for now. Suffice it to say they cut my budget by two thirds but still expected exactly the same results. Let's draw a veil over all my suffering, and it was genuine and talks music. Here were some great tracks but the one that really stick in my mind is "Love is all". At pretty much the same time they asked me to put together the production of

Deep Purple playing the Budokan stadium in Tokyo. Suffice it to say that would be at least a chapter or two in anyone's book but if we're picking tracks that night's rendition of their classic, "Smoke on the Water" was never better.

My next musical foray was to get invited to make the pop promo, now it would be a rock video, for Roger Daltrey's first solo album's title track, "One of the boys". It went so well that I was invited to make "The Kids are Alright" with and for The Who. I can name several tracks that would find their way with me on to my far off beach, most notably, "Won't get fooled again" "Who are you?" "See me, feel me". Do you see a theme I had here?

I worked on a bunch of feature films all over the world during this period and encountered many composers such as Elmer Bernstein and Maurice Jarre each with their unique talents and scores. When I went to pick Elmer up from Heathrow I was waiting for him to come through when another passenger saw me standing there with a little sign saying Bernstein. He walked over to me and said, "I wish you luck, the whole score for your movie is on the back of a single cigarette pack." It turned out to be true. Elmer had banked the cheque but not yet written the score despite the fact that, for the film *Gold* we had a huge studio and a big orchestra waiting for him, the music and all the parts to start recording the next morning. We rushed him over to our musical supremo and fixer, the late Jack Fishman. He in turn brought in a very clever fellow who somehow, overnight coaxed an entire score and all the orchestrations out of our composer.

Perversely Peters and Lee sang one of the tracks Elmer composed. This was made very difficult by the film's director, Peter Hunt, who decided to throw a hissy fit at the film's music fixer, accusing him of sabotage, "Why else would you send me a blind singer to do a song for a film?" Nevertheless he was overruled and it was then nominated for an Academy Award as best song. It wasn't great and it didn't win but how it was ever nominated I shall never understand. For the "Shout at the Devil" music we hired Maurice Jarre. He arrived and I noticed that in

front of the huge orchestra we had half a dozen pianos lined up next to each other. I asked him why and he pointed out that as the battleship approached he wanted a rich and deep sound of impending danger using the bass notes from the pianos all playing the same couple of notes. I enquired had he not heard of multi tracking and he turned on his heel in disgust at my ignorance. At lunchtime, as was the studio custom when a big movie score was starting its recording sessions we were invited to a lush boardroom lunch. Peter Hunt, yes, he was directing another film for us, whispered that he had to go to a meeting and would be back later. In fact the next time I saw Peter was about twenty years later because he'd apparently gone straight to Rome to see if he could get another film to direct, this time from Carlo Ponti. What Peter didn't know was that Carlo had telephoned us to check out what we thought of the missing director. We were very polite, I informed Carlo that the only thing wrong with Peter was the first letter of his surname; otherwise I would make no comment. There were a ton of tracks that we worked on but the most enjoyable days of all were those special moments. First came the first day of filming in Shepperton Film Studios behind closed doors. The band played some Beach Boys tracks just for our cameras and it was special. They hadn't played anywhere together for a couple of years and it was dynamite. Somehow, and I don't know how, people turned up outside the studio to try and get in and listen to our private little and very special concert.

The other day that was totally special happened when we booked a private concert for filming purposes at the Kilburn State cinema. Someone in our team decided that the band would need a full audience to get them up for a performance and secretly called the London radio stations to inform the general population that there would be a free Who concert that afternoon. Thousands of people dropped whatever they were doing and made their way down the Edgware Road. Pete was furious realizing we had not kept to our word for it to be just a film shoot. He shouted at the audience and I thought he might attack me when I called for him to play his favourite guru's tune, "Begin the Beguine". Their play that afternoon was raw

and powerful and as good as it gets. We then made a film called "Riding High" which starred the motorbike-riding superstar, Eddie Kidd. I have never been more nervous than when I was in charge of producing the huge jumps in our film while Eddie was totally nerveless. Sadly his bravery might have been his downfall since he sadly had a terrible accident years later and has spent many years handicapped and proving what a hero he is to the world. But I should get back to the music. I had vivid memories of some great tracks I had always wanted to use in a film and went out to get them for the film. I particularly loved the tracks by the Police, "Walking on the Moon" and the Pretenders, "Brass in Pocket" but there were some great tracks in the rest of that album particularly my secret favourite, "One Step Beyond" by Madness.

I could carry on being endlessly self indulgent in my film / music connections but I guess its time to go back to the future. I do this by signalling my new musical theatre piece, "The Show Must Go On" which features the music and life of my old, very old, pal David Courtney. We shall be featuring some of his great hits, all of which I love. Other than the title track my special picks are "One Man Band", "Giving it all away" and "Long Tall Glasses".

As for being cast away I think I could handle that as long as there's some food to get and clothes to wear. In fact I wouldn't mind some laying around since I very rarely do nothing and although I am well past retirement age I won't ever retire so if I'm stuck somewhere I would be forced to relax. I'd miss my family enormously, especially seeing my grandchildren grow into the wonderful adults I am confident they will be. I don't know how many tracks that is but I have a career that could supply a great many more than ten tracks with which I have a close personal relationship. So I should explain the reason for my picking these choices other than my nostalgia. It has its roots in my choice, as a young man, to only work on projects I was passionate about, with people who could make magic. All of these songs meet that criteria and I love all these songs and all the people that made them. I am, as my late mother used to say, "A very lucky boy!"

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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MAGAZINE

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Tarot: How To Re-Create Yourself With a Deck of Cards

by Philippe St. Genoux

A game which you play

Tarot: How To Re-Create Yourself With a Deck of Cards

by Philippe St. Genoux
A game which you play

This is a really interesting book.

It's not like a normal "How To" tarot book.

There's no lists of meanings telling you how to interpret the cards.

Instead it offers you various ways you can approach the cards to discover the meaning for yourself.

It ditches a lot of the old tropes of tarot reading – the Fool's journey, synchronicity, archetypes, psychic powers and the like – and offers in their



place a new understanding of the process, as an art-form.

Well I say "new". In fact he delves into the tarot's past to rediscover its roots—as a game, which you play—and introduces us to a long-forgotten form, originating in the Renaissance period in Italy, known as Tarocchi Appropriati.

The idea of the game was to select one of the trumps (the major arcana) and to assign it to an opponent in a witty, clever or poetic way, in order to amuse the other players.

This may have been a separate game from the game of trumps, or it may have been incorporated into it, so that a game of cards became an exercise in artistic or poetic license.

Whatever the method, this was a game which continued for many centuries,

right up until the 19th century, and shows the cards in a new light: as tools for the imagination, as launchpads for flights of fancy, as catalysts for inspiration.

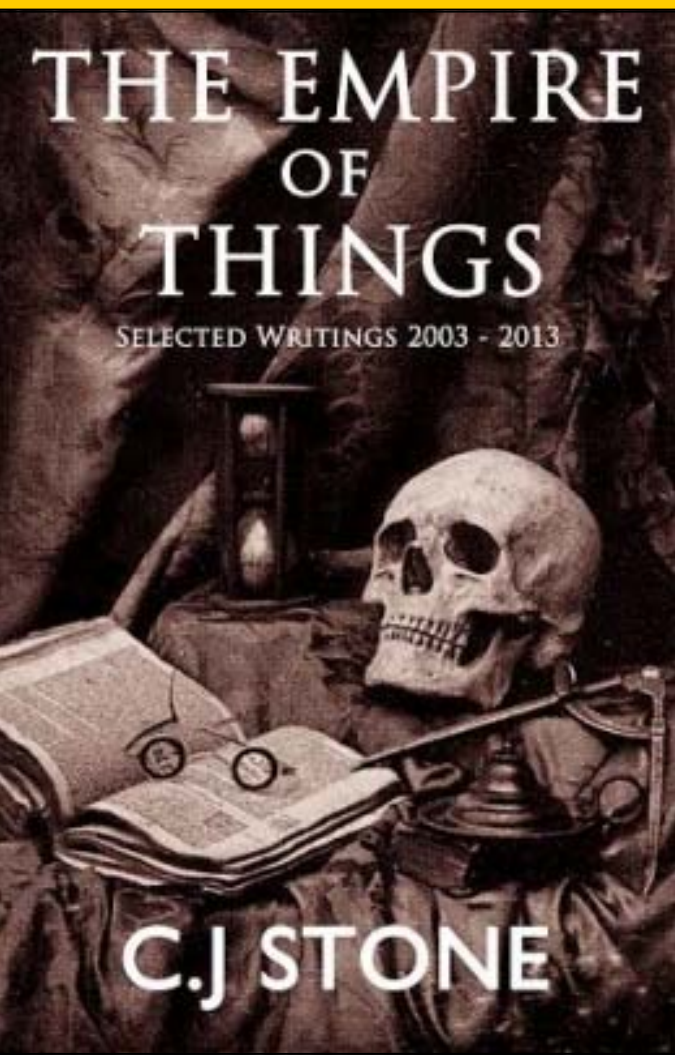
This seems to me a genuinely new approach to our understanding of the cards.

As the author says: "the tarot game can be played by all."

And that is the secret of this book's approach: playfulness.

This is no po-faced occultism.

Read on



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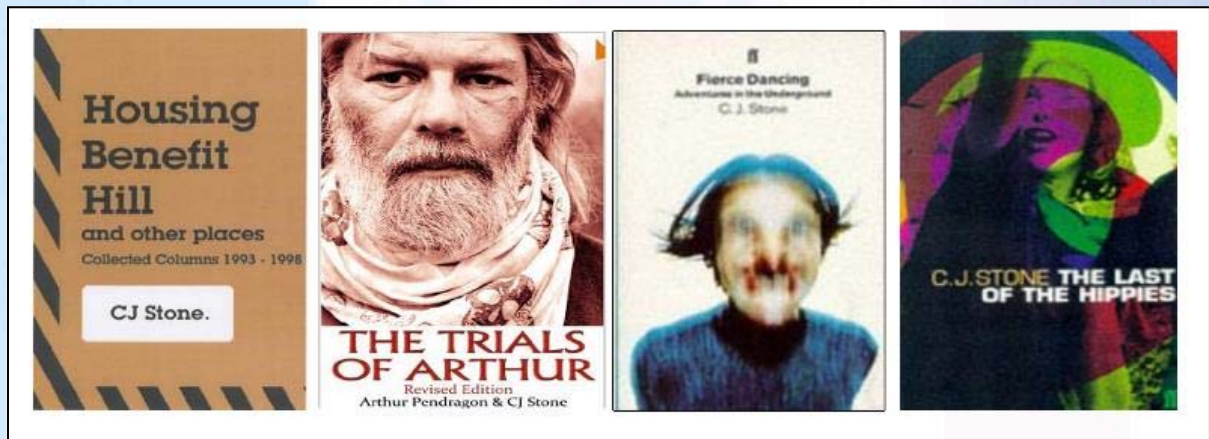
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OTHER BOOKS BY
C.J.STONE



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

Hawkwind have been having a busy time of late, on tour and also in a BBC radio studio. Hawkwind played three tracks for the Marc Riley show on BBC Radio 6, the broadcast time clashing with England's football game against Montenegro on Thursday 14th. However, the radio program was available later, via the BBC website, where two tracks from the new album - Last Man On Earth, and 65 Million



Marc Riley - Hawkwind Live In Session

Released On: 14 Nov 2019 Available for 29 days

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Tracklist

1 The Cramps You Got Good Taste	5 Hawkwind Last Man on Earth (6 Music session 14 Nov 2019)	9 Hawkwind 65 Million Years Ago - In the Beginning (6 Music...	13 The Monks Throne is Gold
2 The Lovely Eggs This Decision	6 Lene Lovich Lucky Number (Radio 1 Session, 21 Nov 1978)	10 Hawkwind Spirit of the Age (6 Music session 14 Nov 2019)	14 The Balam Fairplay in 12
3 Parsnip Rip It Off	7 Daniel Rossen Silent Song	11 Squeeze Another Nail in My Heart	15 Ears Chain To See the

Years Ago - preceded Spirit of the Age.

Either side of this radio studio date, they've done gigs in such places as Ipswich, Manchester and Edinburgh,

and the tour continues throughout November, culminating in a show at the Royal Albert Hall in London on Tues 26th. The band includes Tim Blake again, alongside Dave Brock, Richard Chadwick, Nial Hone, and Magnus Martin.

Saturday, November 16th 2019

THE COURIER.CO.UK

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Rock band Hawkwind to make appeal for missing Perthshire Labrador Rossi during 50th anniversary tour

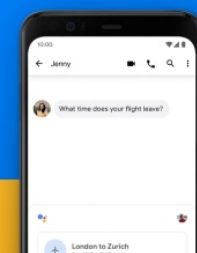


by Kirsty McIntosh

November 15 2019, 9:04am



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Although there have been some variations to the setlist so far, it's generally included Motorway City, Flesh Fondue (aka Star Cannibal), Last Man On Earth, The Song of the Gremlin, Born to Go / Shoudn't Do That / Born to Go, 65 Million Years Ago, Spirit of the Age, The Fantasy of Faldum, Silver Machine, Assault and Battery, and Master of the Universe.

Hawkwind tour manager Kris Brock has said the band are all animal lovers and keen to raise the profile of missing pets during the tour.

The story of lost Rossi was highlighted in the Scottish newspaper The Courier a few days ago, and Rossi will take centre stage at gigs in Edinburgh and

Glasgow this weekend. The yellow labrador fell into a river near Dunkeld, on February 24. While several sightings have been made in the months since, with drones being deployed in the search, the hunt for her has been ultimately unsuccessful.

Kris told The Courier: "Hawkwind support a lot of animal charities, including DogLost, and we all love dogs.

"In the past they have come to us with leaflets and we have handed them out at shows but this time we though we have a big 20x30 projection screen that we use for shows so why don't we use that?

Hawkwind



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An Alien Heat

An Alien Heat at the End of a Multiverse
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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



"We show them in the interval between the support band and Hawkwind – so there's a captive audience of sorts. It is heart-breaking looking at it every night but if we can even help find one dog that would be brilliant."

Rossi's owner Marie Anderson said she was delighted that the band was keeping her pet in the public eye.

She said: "We were contacted by DogLost to ask if we would be happy for them to put Rossi forward for this.

"I am happy that she is still being thought of and I'm really humbled by the response we've had to her going missing. I wish it didn't have to come to this – I thought we'd have her back by now.

"My husband and I can't get over how people we don't even know are

going out to look for her and we certainly didn't expect anything like this to happen."

She added that she still believes Rossi is waiting to be found.

"We are still hopeful of getting her back," she said. "I wish we had more information and something more concrete to go on. Nothing has ever turned up in the river so she has to be somewhere."

CHECK OUT HAWKWIND AT GONZO



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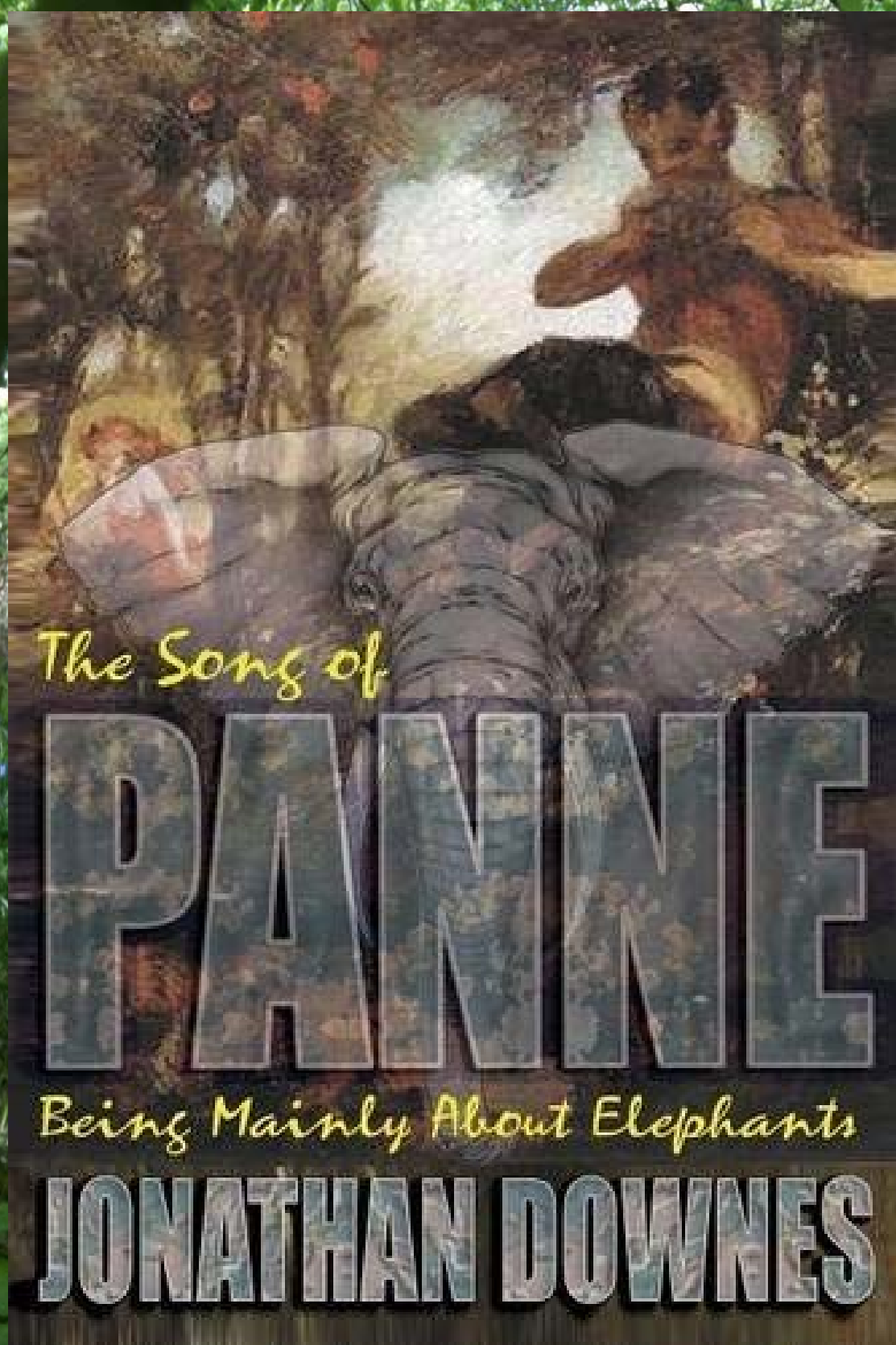
**CURRENTLY IN STOCK
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Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

When you are eleven years old, five months is an absolute lifetime. And so, it was that, although I knew at the back of my mind that my life in Hong Kong had a fixed time limit, it was September, and we wouldn't be leaving the colony until February, and so I put the entire matter aside to be dealt with when it finally became necessary.

I was much more interested in my ongoing obsession with the Battle of Britain, and when the movie finally arrived in the Orient, I bullied my parents into taking me twice. My father was typically scathing about the whole thing, but he had always been scathing about my various interests even when they were relatively harmless, and this was something which carried on up until the last few months of his life. So, I ignored him, and carried on my daydreams of making a film on the subject which would put the Guy Hamilton movie of 1969 completely in the shade. I had ambitious plans for filming most of it in our back yard, using my collection of Airfix model aeroplanes suspended on lines of cotton

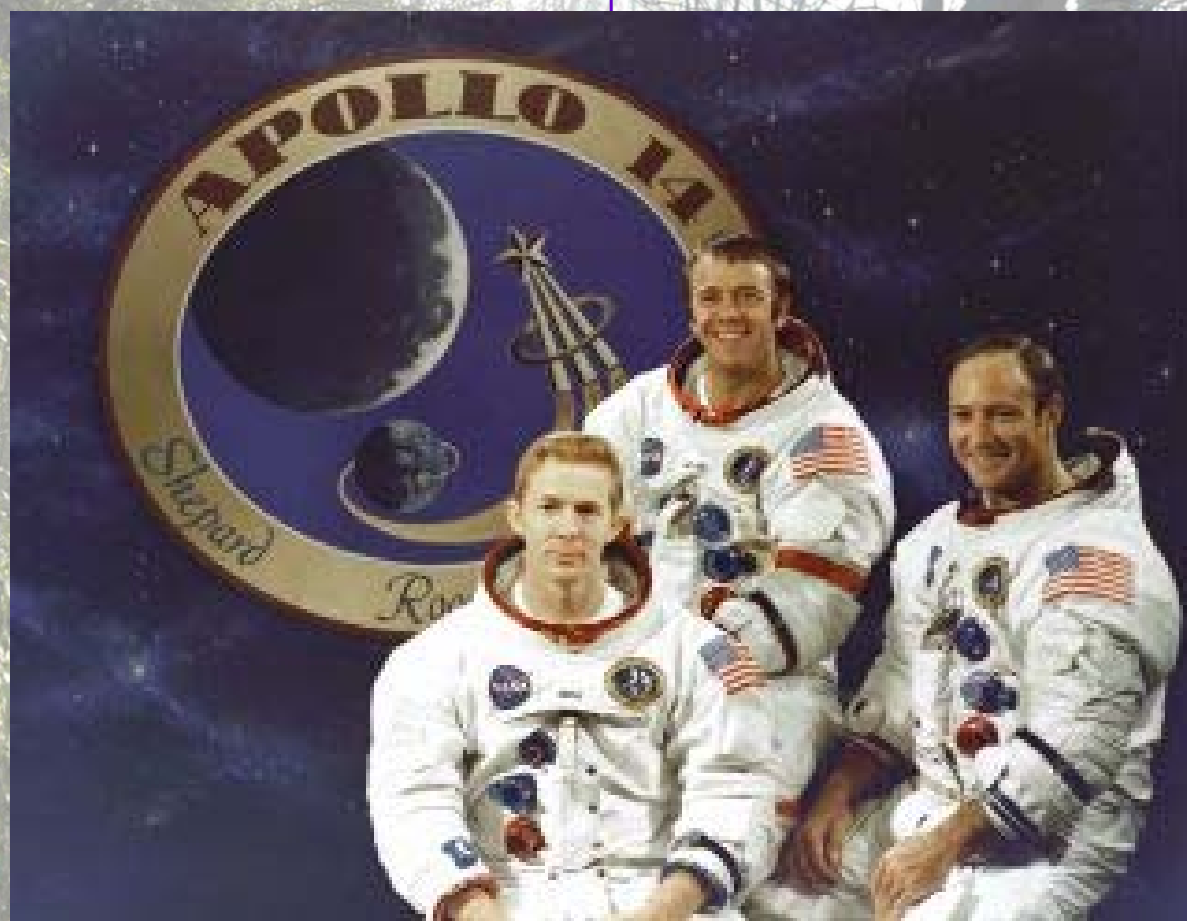
purloined from my mother's work basket. These fantasies kept me happily employed for months - when I should have been busily concentrating on my education - and would rear their head again on and off for the next two years.

As anybody who has followed my subsequent career (if you can call it that) will know, I have been involved in film making quite a lot over the past two and a half decades, both in front of and behind the camera. And it was, I believe, my grand cinematic plans for a World War II *tour de force*, hampered only by the fact that I had no funding, no cine camera, and that my plans were - on the whole - unworkable, that set me off on one of my current career trajectories. I would spend hours trying to work out in my head how one could fabricate a scene featuring plastic toy aeroplanes on string and make it look

half believable. At the upper terminus of the Peak Tram, which was, you may remember, only a few hundred yards away from my home, there was a tourist kiosk which sold - amongst many other things - 35mm transparencies of many of the more touristy parts of the colony. I bought copies of all the ones which purely showed jungle or sea without any trappings of humanity, and carefully (or as carefully as a cack-handed eleven year old could be) drew pictures of fighter 'planes from various angles, and tried to persuade myself that I had achieved a stunning technical breakthrough.

I hadn't.

As well as this, my other main non-natural history obsession of the time was the forthcoming third man mission to the moon. Actually, it was the fourth, but as



we all know, the astronauts on Apollo 13 told Houston that they had a problem and the whole thing went tits up, although not as tits up as it could have done.

Apollo 14 was scheduled to take place in January 1971, considerably over a year after the previous successful excursion in November 1969. Despite the fact that my entire family were scheduled to be leaving Hong Kong a couple of weeks after Alan Shepherd, Edgar Mitchell and Stuart Roosa were scheduled to return to Earth, my obsession was at a fever pitch. I was convinced that it was my bounden duty as a young man who still wanted to be a scientist to chronicle every inch of the mission, from the preparations to their triumphant return. I religiously watched every television programme on the subject that I could, and whenever I could get away with it, I was to be seen wandering around with my tiny transistor radio held



intently against my ear, and with an earnest look on my face. Many teenagers, and what are now known as pre-teens, of that period were seen doing likewise, but I was listening to the minutiae of the exploration of the 'final frontier', rather than the latest from the ex-Beatles or the Rolling Stones.

That long autumn, however, did see the first of my capitulations in the face of pop culture's inexorable assault upon my senses.

Whenever my parents were at home, they would always watch the RTV evening news at 6 o'clock. They encouraged me, as a young man on the cusp of teenagerhood, to do likewise, and – because, believe it or not, I didn't like to annoy my parents, and I couldn't think of any reason why I shouldn't watch the news – it became part of my daily routine to sit down just before six o'clock to see what horrors had been

happening in the world about me.

Back in the autumn of 1970, the Rediffusion TV people always put on something that they believed was of cultural significance just before the news. Usually, it was something like a pair of ballet dancers doing their thing to the accompaniment of some pre-recorded Tchaikovsky. Sometimes it was a string quartet, sometimes a sad looking man playing Greensleeves on a lute. Once, it was Simon and Garfunkel. I remember nothing about their performance apart from the fact that I sniggered all the way through it, thinking that 'Garfunkel' sounded like it was a rude word. But I usually paid very little attention, except on one glorious occasion, when the guest star was Basil Brush.

But then, one night in November 1970, the announcer said that the cultural significant offering which we were just about to enjoy was something called 'Deep Purple'. What a stupid name, I thought to myself. How

can a performer also be a colour? Five hirsute young men stood in the middle of the stage. My parents had always told me that people like this were 'long haired twits', and so I paid very little attention.

They took their places behind their various instruments. And it started:

Dum dum de-dum dum-de, dum dum de
dum-dum-dum DA-DUM DA-DUM

It was the first time that rock music had ever drilled its way into my consciousness. It was like a mainlined shot of every endorphin in the world squirting deep into my vena cava. I was immediately hooked. The song was 'Black Night' and it was absofuckinglutely marvellous. Even now, very nearly half a century later, I still get that visceral rush of excitement when I hear that riff.

My life was never going to be the same again.



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).

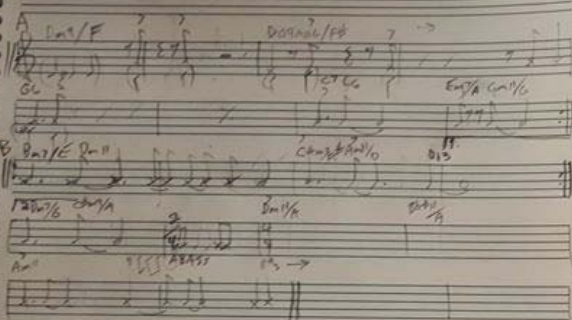
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



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 OF FEAR AND DECAY
 IT FILLS OUR LUNGS IT FILLS THE AIR
 DESIRE WILL FIND US
 AND WE WILL DIVE
 TOO DEEP

WE LIVE IN A STRANGE KINGDOM
 FULL OF CLOUDY SKIES AND PALE ANTHEMS

ON THE ROAD WITH STEPPENWOLF
 TAPPING IN THE SCENE
 AS WE PLAY THE GOLDEN HALLS
 IT FILLS OUR LUNGS IT FILLS THE AIR
 FOLLOWING ON OUR HEROES PATH
 DREAMING OF THE DAY
 WHEN WE CREATE A JOYFUL NOISE
 IT FILLS OUR HOPES
 IT FILLS THE AIR
 THE FIRE WILL FIND US
 AND WE WILL BURN TOO BRIGHT

WE LISTEN TO STRANGE WEATHER
 FULL OF SPINNING YARNS AND PALE PHANTOMS





Thom the World Poet

Rob Ayling writes:

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

"LIFE IS THEATER!" (so says Shirley MacLaine-

So said Shakespeare 400 years ago
and every actor,actress,producer,director
sustains the illusion /that we are performing
and the script is in our hands.Sometimes we flop.
Sometimes we die on stage.Sometimes nobody shows up.
Occasionally,a HIT!The Broadway of our life(ad past lives..
opens up to a vista of connections all bright and positive,
thrilling audiences,gaining golden reviews,winning the respect of all..
Then come the empty houses,loss of health,hungry years
when we forget the roles we play,and stick with only one mask
That becomes stuck.And the role becomes stale,unconvincing..
Perhaps you thought you were Canadian..or French
You still have many roles to play.All your characters call
Your past lives collide ..A Happy Accident!

!



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



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

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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

I very much doubt whether anybody who reads my scribbblings here, or indeed elsewhere, could fail to have realised that I was brought up in Hong Kong, as one of the last generations of children brought up in the Empire on which the sun once was said never to have set.

I am still immensely interested in the wildlife, politics and – indeed – pretty well everything else about the place, and I read widely on the subject. I also follow a number of blogs dealing with Hong Kong, its animals and its people, and one of these is authored by a young lady called Yvonne Leung. She is a very entertaining and insightful writer, and whilst I first started following her blog because of her beautifully crafted photo essays about hiking in the wilder parts of the former British Colony, in recent years I have also been avidly reading her first-hand descriptions of the political and social problems which have been taking place there.

When Mrs Thatcher signed the iniquitous Sino-British joint agreement on the future of Hong Kong, both parties agreed that Hong Kong's historical position as a bastion of *laissez-faire* capitalism and its associated freedoms of speech and association would continue untrammelled for at least the first fifty years after the British relinquished control of the colony in July 1997.

Less than half that time has elapsed, and it seems to many of us Hong Kong-watchers overseas that the Chinese government is doing its best to renege on this agreement as fast as it can. The violence which has taken place during so many of the recent demonstrations against the edicts of Hong Kong Chief Executive Carrie Lam look very much, from where I'm sitting, at least, like classic false flag operations, whereas agents provocateur have been employed to infiltrate the protest movement and stir up as much trouble as they can so as the Red Army will be 'forced' to march across the border, flags waving, in order to 'restore peace'. In fact, I would be remarkably surprised if this doesn't happen.



But Ms Leung has surprised me even more recently. During a wide ranging series of posts on literature, she revealed that her favourite authors included Louisa May Alcott, author of 'Little Women' and its sequels and Enid Blyton, who is – after all – somebody whose reputation is often vilified in the United Kingdom of today. The fact that an intelligent and literate young lady, growing up in Malaysia, not only discovered these books as a child but still reads them on occasion today, and continues to get something positive from them, is - I think - fascinating, and in a political climate where the inhabitants of South East Asia are supposed to hate and resent the Americans and British, I found the nuances of this really rather interesting.

See you next issue.

Hare bol,

Jon



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We'll be adding more twin titles over the coming months, check the sites below for details

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