



GONZO

And in this first issue of the new decade we say goodbye to **Mother**, and to **Paul Whitrow**. Alan hikes the **Pennine Way**, Doug eulogises **Terry Hall**, and Jon remembers a night with **Dr Strangely Strange**, while Graham looks at the last 12 months of activity on Planet **Hawkwind**.

#371/2

FAREWELL TO PAUL

ISSN 2516-1946

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

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, and often epistolary, publication.

Regular readers will remember that the last issue of this magazine came out both late and under very peculiar circumstances. Corinna was unexpectedly and urgently admitted to hospital about a week before

Christmas, as both her kidneys were failing. She had urgent, if not quite emergency, surgery and they appear to be working much better, although they are still not functional at 100% of what should be expected for a woman of her age. She came out of hospital on the day before Christmas Eve, but on the day after Boxing Day, her mother, known to everyone simply as "mother" died in the nursing home where she had been having respite care during Corinna's illness. She was 90 years old.

It was not unexpected, but it was still a severe shock and – as a result – a whole string of things that we had hoped to have accomplished in the weeks coming up to Christmas remain undone.

There are all sorts of clichés about how men are not supposed to get on with their mothers-in-law, but I adored Mother from the first time we met, and even though her health declined rapidly due to vascular dementia, she and I still enjoyed each other's



she gave me a second chance to explore feelings that I never thought I would ever get the chance to experience again.

company up to a few days before the end. It was a privilege to have known her, and because I was estranged from my own Mother when she died, she gave me a second chance to explore feelings that I never thought I would ever get the chance to experience again.

"All is well.
Nothing is hurt; nothing is lost.
One brief moment and all will be as it was before.
How we shall laugh at the trouble of parting when we meet again!

Henry Scott Holland"

But Mother was not the only death of someone that I cared about this Yuletide.

As many of you will know, I have existed on the fringes of the music business for most of my life. And although my activities have been more or less legitimate for the past thirty years, there was a time in the late 1980s,

when my first wife and I were dealers in bootleg tapes. This is neither the time, nor the place, to enter into a discussion about the morals of such activities, however I will admit that I feel that they are considerably more morally reprehensible than I once did. Anyway, they're nearly all available for free on YouTube now, so such discussion is basically irrelevant.

Our trading activities were more to do with increasing our own collections of music that interested us than making money to eke out our meagre wages as nurses for what were then known as 'the Mentally Handicapped'. But our careers as bootleggers got off to a particularly ropery start.

The first time that we ever tried selling illicit recordings on cassette tape was in the autumn of 1987, when – with high hopes and a cardboard box containing about fifty audiocassettes with hand-lettered covers in

اللجنة لهم إذا كانوا لا تأخذ نكتة



the boot of our bright red and rather battered Datsun – we drove up the M5 to the Regency resort town of Cheltenham Spa, where they were holding a record fair. Why we decided to travel such a long way from our home in Exeter, I cannot remember, and with hindsight (good old hindsight) it seems like an absolutely ludicrous thing to do, particularly as in subsequent months we found there were far more easily accessible events in Exeter, Plymouth, Taunton and other towns conveniently located for us. But we drove up the M5 with high hopes, and cheerfully paid our twenty-five quid entrance fee.

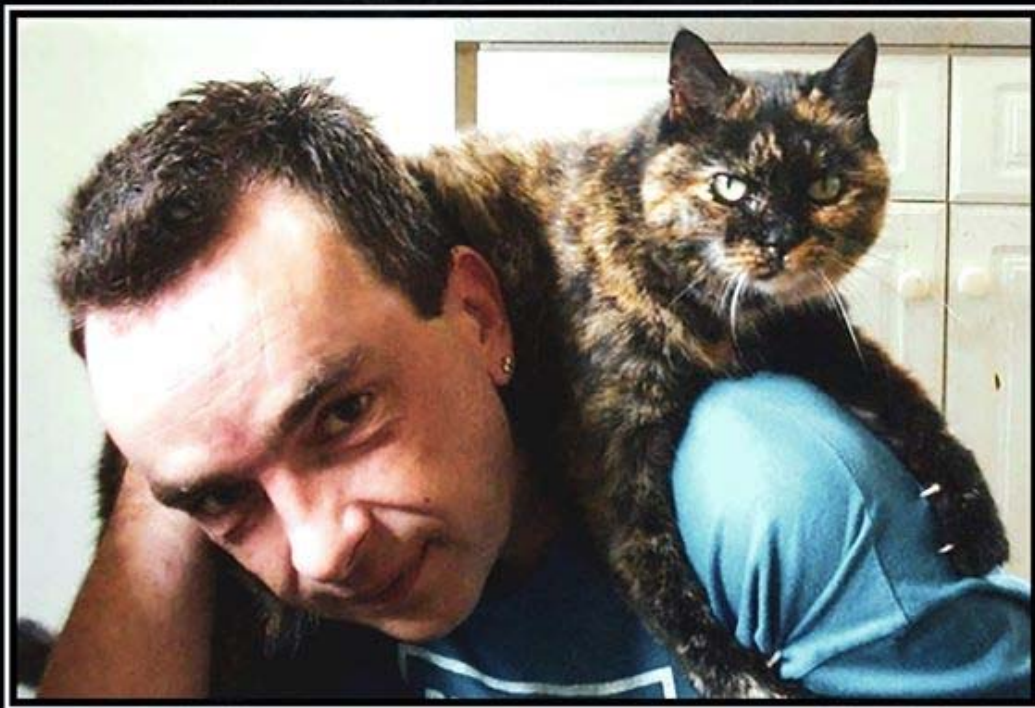
As the basis for a sound commercial venture, it was a remarkable failure. We only sold one tape all day; a copy of a Beatles bootleg called 'Sweet Apple Trax' which had been recorded during the second half of the band's tortuous and unhappy sessions for the album which eventually became 'Let it Be'. It was (and is) one of the better quality of these recordings, and is notable for containing an early version of 'Get Back', in which Paul McCartney extemporises some remarkably racist lyrics about how British right-wing politician, Enoch Powell, was telling "Pakistanis" to "get back to where they once belonged". This is a mildly amusing and vaguely interesting artefact

In Memory of

Paul Whitrow



9th Nov 1967 - 23rd Dec 2019



Funeral Ceremony at
The Fleece Bristol

Thurs 9TH Jan 2pm - 3pm

Interval 3pm - 4.30pm (catering provided)

An evening of music and anecdotes from 4.30pm until late



which – in terms of shock value – pales into insignificance beside the version of ‘How Do You Sleep?’ during which John Lennon calls his erstwhile song writing partner a “cunt”.

However, I digress.

It was late in the afternoon, by which time we realised we were never going to make our fortune selling bootleg tapes of The Beatles, and were about to pack up when two young men sauntered across to us. The younger of the two asked me whether I was aware that these tapes were bootlegs.

I began to feel nervous. Surely we weren’t going to get busted on our first excursion out into the wide world and murky waters of bootlegging? But I answered as bravely and as non-committedly as I could, whereupon he shouted over to his companion (who, by this time wandered off to one of the nearby tables)...

“Hey! Agent Pring! It looks like we’ve caught ourselves today’s first bootleg dealers!”

My heart sunk. What had originally seemed like a harmless incursion into mildly shady areas, now looked as if it was going to get us into serious trouble; trouble that might even count as one of those crimes of ‘Moral Turpitude’ which could cost us our jobs.

Agent Pring came rushing over with a slightly bemused look on his face.

I said nothing, mainly because I couldn’t think of anything to say. To have said “you stitched me up like a kipper, guv” would have been too much of a cliché, but it appeared to have been true.

Then the younger of the two burst out laughing. “Fucking hell man, your face!” he said, and introduced himself as Paul Whitrow and his friend as Les Pring, and from that moment on we were all firm friends.

My first wife didn’t like Paul very much because of his slightly shady antecedents and taste for narcotics. But our friendship continued, lasting far longer than did my

relationship with my first wife.

A few days before Christmas, while Corinna was in hospital, I received a message on Facebook Messenger from Les Pring. Paul had died that morning, and Les was distraught. Paul had lung cancer, and although he had not admitted as much to anyone, claiming only to have slight emphysema, he only told anyone that it was terminal the day before he left us. Whilst Paul was not one of the people that one ever expected to make old bones, his passing came out of the blue and was a great shock. Paul was a very talented musician and record producer, having worked with various members of The Stranglers family, Killing Joke, and Portishead. He even produced an album for me, as well as various unreleased tracks over the years which range from the sublime to the ridiculous.

He was a dear, sweet, man, and one whom I was privileged to call a friend for over thirty years, and my life is considerably poorer for no longer having him in it.

In the year which I lost Mother, John Brodie-Good, Neil Innes, Lee Walker and my dear old dog Prudence, losing Paul is just another notable example of why I am heartily glad to see the back of 2019.

Best wishes for the new decade.

Hare bol,

Love,

Jon



Joan James, Paul Whitrow, Lee Pring, Rick Wakeman, Hawkwind, The Beatles, Elton John, Marillion, Pet Shop Boys, Ronnie Wood, Keith Richards, Dr. Strangely Strange, Richard Freeman, Friday Night Progressive, Canterbury San Frontieres, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Amelia Cabeza de Pelayo Patterson (also known as Amy Patterson), Garrett List, Art Sullivan (born Marc Liénart van Lidth de Jeude), Thomas Paulsley LaBeff, Kelly Fraser, David Michael Riley, Alta Sherral "Allee" Willis, Ubirajara Penacho dos Reis, Ram Dass (born Richard Alpert), Robert Edward Creech, Francisco "Patxi" Andi6n Gonz6lez, Kenneth Lynch, OBE, Arty McGlynn, Neil James Innes, Norma Cecilia Tanega, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Icarus Ruoff, Doug Harr, Terry Hall, PAART, Alan Dearing, Pennine Way, Calderdale Valley, Kev Rowland, Disen Gage, Dvne, Entering Polaris, Eunomia, Back From Zero, Fomalhaut, Fuchsia, Tony Klinger, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, Goodreads, The Internet Archive, Agatha Christie, Joan Aiken

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator
and all round good egg)

John Brodie-Good

(Staff writer)

Jeremy Smith

(Staff Writer)

Alan Dearling,

(Staff writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

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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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THE ^{gonzo} NEWSROOM



HRH: RICK AND THE HEAD HAWK <https://www.hrhprog.com/news/>

As HRH Prog launches its 9th voyage, there is no better way to do it than haul in the legends in this double header!

HRH Prog IX is all about legends. And legends don't come any bigger than Yes keyboard wizard – songwriter – producer – TV and radio presenter and author Rick Wakeman. With 90 solo albums to his name, Rick continues to lead the way in British prog, having released his latest creation “Piano Odyssey” in 2018.

We are humbly honoured to welcome a genuine rock icon to HRH Prog IX and Rick is bringing his full band to the two venues next March – the O2 Academy in Sheffield and the prestigious Shepherd's Bush Empire in London – so expect a set brim full of music from a career spanning 6 decades plus perhaps progressive takes on a rock classic or two. We honestly can't wait for this.

The second headliner is none other than Mr Hawkwind himself – Dave Brock. This “Audience With” set delves into a vault of music and stories we can only describe as “Brockworld”. From the busking and

"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



RICK AT GONZO

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

HAWKWIND AT GONZO

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

A HARD DAY'S UMMMM

<https://www.manchestereveningnews.co.uk/trips-and-breaks/budget-beatles-theme-hotel-warm-16989522>

After a Hard Day's Night in Liverpool where can Day Trippers rest their heads



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...

"We are going to Court, Andrew. We are champions! We will crush them like cheap roaches! TODAY'S PIG IS TOMORROW'S BACON!"

Hunter S. Thompson



without breaking the bank?

It's only an hour-long drive away, but bearing in mind everything Manchester's rival city has to offer it's difficult to cram all your sight-seeing into just a day and then hit the town at night.

So the answer lies with the Ibis Styles Hotel on Dale Street, which is located in the heart of the city in the Cavern Quarter - and best of all for music fans and tourists it has a Beatles theme.

Each Ibis Styles hotel has its own unique theme and this one celebrates the Fab Four on every floor.

REG RANTS
<http://www.music-news.com/news/UK/127499/Elton-John-gets-government-apology>

Sir Elton John has received an apology from the UK government after it accidentally published his address online.

The 72-year-old singer's address was published as part of a leak following the announcement of the New Year Honours list, with the privacy campaign group Big Brother Watch describing the data breach as "farcical and inexcusable".

Silkie Carlo, the organisation's director, said: "It's extremely worrying to see that

The Gospel According to **BART**

Another interesting snippet from my favourite roving reporter this week:

"Marillion have released their reworked orchestral version of Fantastic Place.

The original version appeared on the band's 2004 album Marbles, with the new take on the song included on With Friends From The Orchestra, which Steve Hogarth and co recently recorded with string quartet In Praise Of Folly.

The album, which features a selection of Marillion's best-loved tracks, will be released on CD, 2LP gatefold on heavyweight vinyl, limited and coloured 2LP and on digital and streaming platforms on November 29 through earMusic. Announcing the album with a video for Estonia, Marillion said: "Since this year's conventions we have directed our energies to the early part of our creative process which will lead, at some point, to our next studio album."

<https://www.loudersound.com/news/listen-to-marillions-reworked-orchestral-version-of-fantastic-place>

the government doesn't have a basic grip on data protection, and that people receiving some of the highest honours have been put at risk because of this.

"It's a farcical and inexcusable mistake, especially given the new Data Protection Act passed by the government last year. It clearly can't stick by its rules."



(SOUTH)WEST END MEN
<http://www.music-news.com/news/UK/127575/Neil-Tennant-has-hinted-The-Pet-Shop-Boys-could-play-Glastonbury-this-summer>

Neil Tennant has hinted The Pet Shop Boys could play Glastonbury this summer. The 65-year-old star - who is one half of the synth-pop duo with Chris Lowe - refused to say whether or not the 'West End Girls' hitmakers are playing the Somerset music extravaganza's 50th anniversary in June.

During an interview with Nicki Chapman on 'The Zoe Ball Breakfast Show' on Thursday morning (02.01.20), the presenter said: "Talking of live work, you're going to

THE ^{gonzo} NEWSROOM

be touring the UK later this year ... I can't see Somerset down there ... you know I'm thinking perhaps Glastonbury."

He then replied: "Somerset, um of course Glastonbury is in Somerset..."

To which she probed: "It is..."

Determined not to give a definite answer, Neil said: "Well um ... I'm um... (sic)"

WEAKLING



<http://www.music-news.com/news/UK/127554/Ronnie-Wood-Keith-Richards-called-me-a-weakling-for-going-to-rehab>

Ronnie Wood was branded a "weakling" by Rolling Stones bandmate Keith Richards when he went to rehab for the first time.

The 72-year-old guitarist has been sober for the past decade, but recalled the first time he tried to quit alcohol and drugs back in 2005 during an interview with Mojo magazine.

Remembering his bandmates' reactions to his attempts to get clean, Ronnie said: "I do remember going on stage clean for the first time, it was at this club in Canada for the start of a tour (in August 2005). I was like this, (terrified), and Mick (Jagger) whispered, 'It's alright, you can do it, don't worry.'"

"And Keith's going, 'Rehab's for quitters!' Trying to make out I was the weakling. But it takes a lot of strength to do this if indeed I'm gonna be able to do it at all because there's no guarantees."

It was only after an intervention in 2009 that the "penny dropped" and Ronnie got the help he needed to get and stay sober. And instead of going back to rehab, the musician committed to a programme.

"You sometimes wonder if they want you to go out and drink again... It's big money for them," he explained. "Do they want you to fall off the wagon and come back and pay them another huge amount of money?"

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The line is composed of the following Packets:
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" Mary H. Chappell, Capt. Griffin.

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manufactures to be patented, or deposited there, which
will be sent free of expense and risk and will disposed
He prepares Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and receive notices of opposition.

Boots—Boots—Boots,
By appointment of
BOOTS
The 72-year-old guitarist has been sober for the past decade, but recalled the first time he tried to quit alcohol and drugs back in 2005 during an interview with Mojo magazine.

Steam Propeller Freight Line.
Norwich and New York.
The 72-year-old guitarist has been sober for the past decade, but recalled the first time he tried to quit alcohol and drugs back in 2005 during an interview with Mojo magazine.

WHOLESALE AND RETAIL
Western Produce Store.
The 72-year-old guitarist has been sober for the past decade, but recalled the first time he tried to quit alcohol and drugs back in 2005 during an interview with Mojo magazine.

PRATT, DOWNES & SCOTT,
Manufacturers of T. W. & O. P. HAZARD'S
The 72-year-old guitarist has been sober for the past decade, but recalled the first time he tried to quit alcohol and drugs back in 2005 during an interview with Mojo magazine.



EYEWITNESS

Many years ago, I attained (illicitly, but that's another story) a copy of an Island Records sampler from 1969. It was called 'Nice Enough to Eat' and was the record which introduced me to the music of such luminaries as Traffic, Nick Drake, and Dr Strangely Strange. This latter band became particularly dear to me, and over the years their song 'Strangely Strange but Oddly Normal' became somewhat of a signature song for me; I occasionally sang it live and it became the theme song for the first however many years it was of my original run of our webTV show, On The Track. Then, ten years ago, my old mate Andy

Roberts told me that Dr Strangely Strange were reuniting for a one-off show at a tiny club in London. Even then my mobility was getting increasingly dodgy, and I (probably) correctly assumed that in a few more years I would be unable make it to such shows. So, with an evening of peerless acid folk in my gun sights, together with Corinna and my adopted nephew Max (now Dr Max Blake), who took these photographs, we went to London and a splendid time was had by all.



Dr Strangely Strange

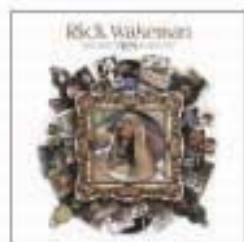








MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

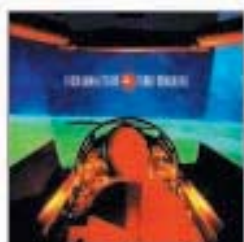
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

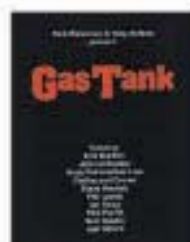
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

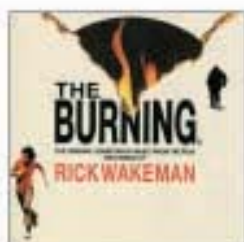
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

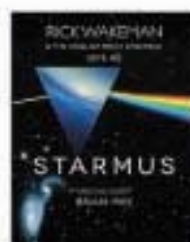
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

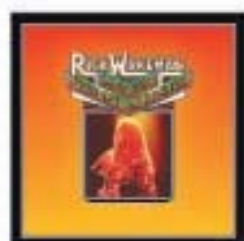
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

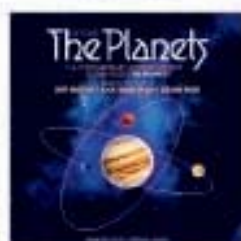
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and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



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

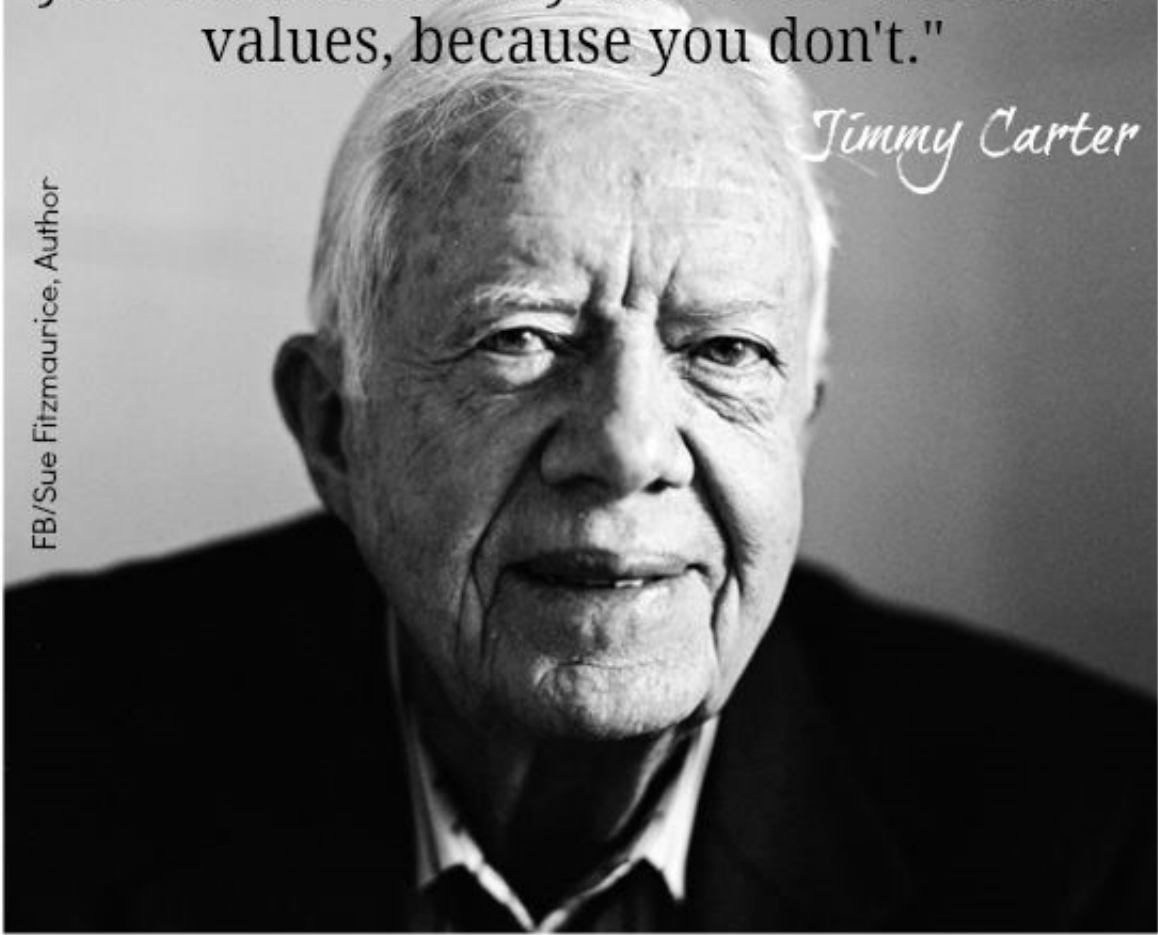
arsydeedee@yahoo.co.uk

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



*Ho Ho Ho !
And what do you two
want for Xmas ?*

*Just the right
to live
Please !*



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

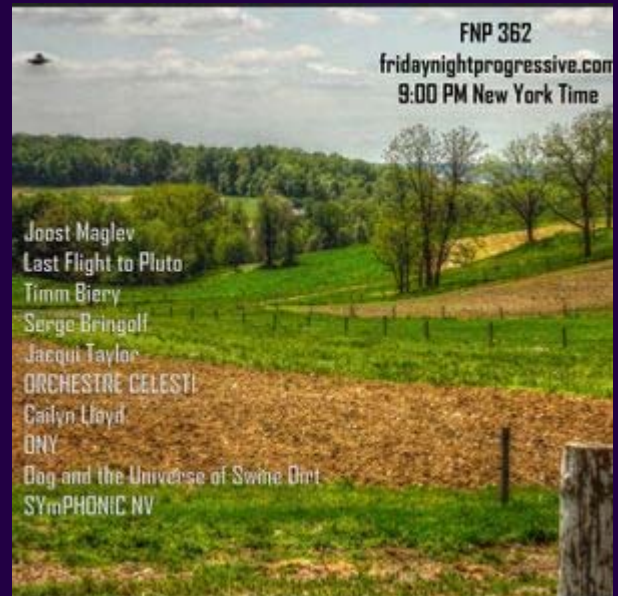
Will resume

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.



Joost Maglev
<https://www.facebook.com/joostmaglevofficial/>
Last Flight to Pluto
<https://www.facebook.com/Last-flight-to-Pluto-1524667531102974/>
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Cailyn Lloyd
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ONY
<https://www.facebook.com/Ony-128343966123/>
Dog and the Universe of Swine Dirt
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**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Seventy—eight

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:

A couple of tracks from Hatfield and the North's classic '74 debut album, Soft Machine in '72, Kevin Ayers in '74, Steve Hillage in '76, Daavid Allen guesting on some highbrow musique concrète in late 60's Paris, his old friend Terry Riley improvising with son Gyan in Lithuania, Didier Malherbe's Hadouk Trio live in Paris, the "other" Lindsay Cooper alongside Keith Tippett and Trevor Watts, Henry Cow with Robert Wyatt guest vocalising and an acoustic Caravan cover. From the Canterbury area of today, tracks from Hello Gecko and Anderida, plus the Canterbury Gregorian Music Society live at St. Mildred's Church. The middle hour of this episode features a mix of tasteful techno and progressive electronica, 1992-2019.

Listen
Here



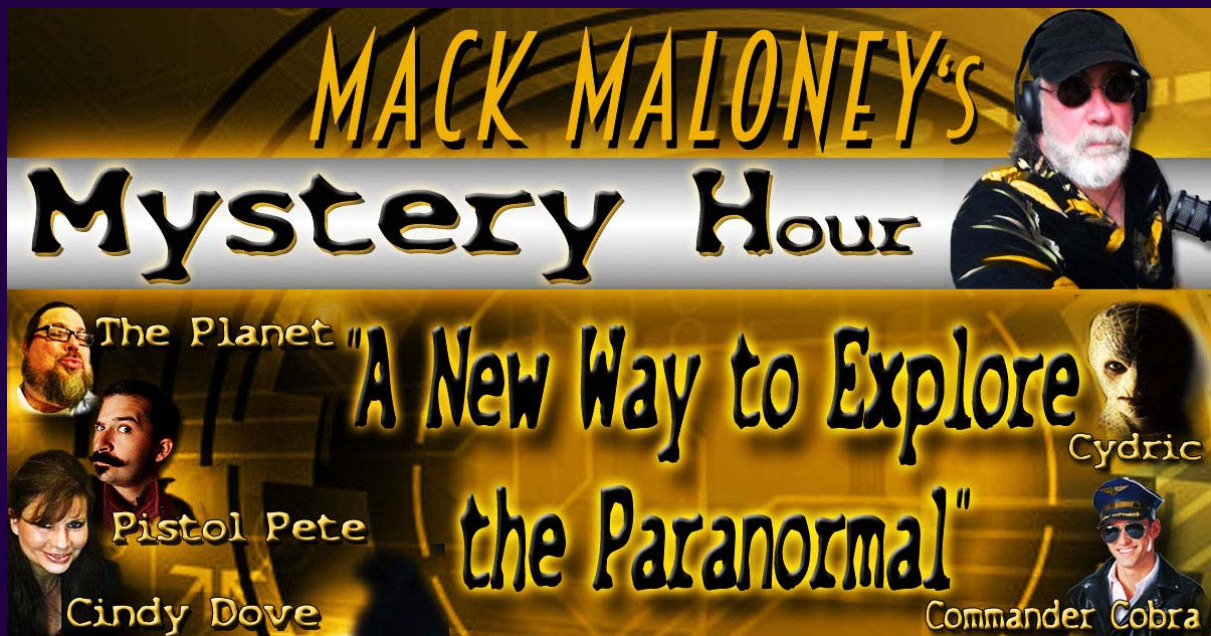
The Merrell Fankhauser Show - Dr Fankhauser Album featuring Guitarist John Cipollina

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=wiHWtvvd9Ds>

Listen
Here



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Did NASA Fake the Moon Landings Because the Earth is Flat?

Mack, Juan-Juan, Cobra & Switch talk to Lee Austin about his controversial theories on NASA. Exeter UFO Festival honcho Brian Wahl stops by to talk about the gang's upcoming appearance at the festival. Plus UK Correspondent Ross Sharp on the fastest airplane in World War Two. Special guest: Agent X.



Listen
Here

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



**Amelia Cabeza de Pelayo Patterson
(also known as Amy Patterson)
(1912 –2019)**

Patterson was an Argentine composer, singer, poet, and teacher responsible for writing the anthem of the Province of Salta. She was very popular in Argentina, and much of her music received state approval from the Ministry of Education of Argentina.

Her family moved to Buenos Aires, and it was there where she learned how to play the violin and the piano, through private lessons.

After finishing high school, Patterson attended the Clementi Music School and graduated three years later as a music teacher specializing in the violin, according to the diploma awarded her by Argentina's

Ministry of Education. She went on to study classical singing with a private tutor for seven years. In 1946, Patterson found work as a music teacher at the Zorrilla, Alberdi and Peter Pan music schools, but resigned for personal reasons four years later. Over the next decade, she would herself become a private tutor for the piano, violin, guitar, and singing. She was also the Director of the Polyphonic Choir of Salta.

Patterson died on 28th December, at the age of 107.



**Garrett List
(1943 –2019)**

List was an American trombonist, vocalist, and composer.

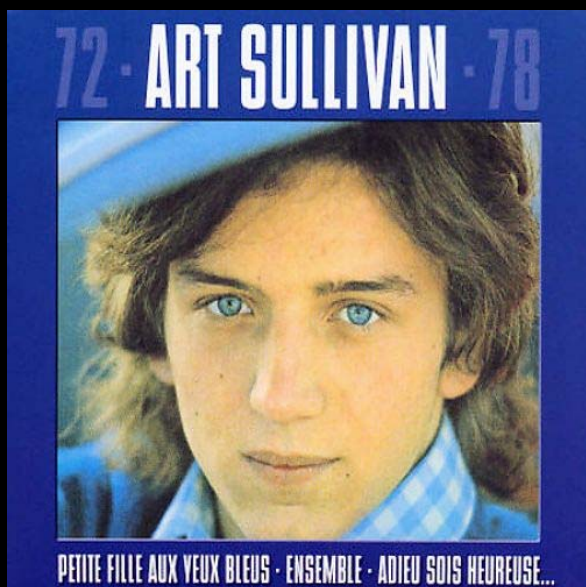
In 1950, he moved with his family to southern California, and at the age of 18, was teaching, playing, and composing classical, jazz, and pop music. In 1965 he left California and settled in New York City, where he attended the Juilliard School of Music. He encountered the Italian composer Luciano Berio and the conductor Dennis Russell Davies, with whom he formed the Juilliard Ensemble. This ensemble permitted him to meet Henri Pousseur and Pierre Boulez.

In the 1970s, he developed an interest in free jazz and met John Cage, Frederic Rzewski, Steve Lacy, and LaMonte Young. He was a member of Italian band Musica Elettronica Viva. In 1981, Henri Pousseur invited him to establish

THOSE WE HAVE LOST

the improvisation class at the Conservatoire Royal de Musique de Liège, where his students included Fabrizio Cassol, Michel Massot and Aston Keaton alias Acétone. He wrote pieces for Man Ray movies as well as for Fernand Léger, Hans Richter, and Paul Gonze.

List died on 27th December, aged 76.



Art Sullivan
(born Marc Liénart van Lidth de
Jeude)
(1950 – 2019)

Sullivan was a Belgian singer. He was successful in many countries, including Belgium, France, Portugal and Germany, and sold ten million records between 1972 and 1978. Compilations of his hits are still released.

He died on 27th December, aged 69.



Thomas Paulsley LaBeff
(1935 – 2019)

LaBeff known as Sleepy LaBeef, was an American singer, musician and actor, whose nickname “Sleepy” was given him due to him having a lazy eye.

LaBeff became a fan of George Jones, Bill Monroe, and Sister Rosetta Tharpe, and he learned guitar, and moved to Houston when he was 18, where he sang gospel music on local radio and put together a bar band to play venues as well as radio programs such as the *Houston Jamboree* and *Louisiana Hayride*. LaBeff stood 6 ft 6 in (1.98 m) tall.

In the 1950s, as the rockabilly component of rock and roll became evident, LaBeff began recording singles in the genre, initially credited as Sleepy LaBeff or Tommy LaBeff. His first, "I'm Through", was issued on Starday Records in 1957.

In 1964, he moved to Nashville and moved to a more solidly country style, recording singles for Columbia Records. His first genuine hit was 1968's "Every Day", which peaked at No. 73 on the U.S. Billboard Country chart. After moving to Plantation Records in 1969, he scored a second hit in 1971 with "Blackland Farmer", which charted at No. 67. He also played the role of the Swamp Thing in Ron Ormond's 1968 B-movie, *The Exotic Ones* (also known as *The Monster and the Stripper*). LaBeff transferred to Sun Records in the 1970s and

THOSE WE HAVE LOST

continued releasing albums and touring widely; his popularity faded in the United States but rose in Europe. The 1980s saw him sign to Rounder Records, where he released albums into the 1990s. He died on December 26th, at the age of 84.



**Kelly Fraser
(1993 –2019)**

Fraser was a Canadian Inuk (cfr.Inuit) pop singer and songwriter, whose second album, *Sedna*, received a Juno Award nomination for Indigenous Music Album of the Year at the Juno Awards of 2018.

She first attracted widespread attention in 2013 with a series of Inuktitut-language covers of pop songs, most notably Rihanna's "Diamonds", on YouTube.

She released her debut album, *Isuma*, in 2014, and *Sedna* followed in 2017. The title of the latter refers to the story of Sedna, the Inuit goddess of the sea, which Fraser decided to modernize in this album. She said, "The goal of the album is to help heal those suffering from the effects of colonization, including the damaging effects of residential school and forced relocation. There is a great need for Inuit artists to directly speak to those affected from the past."

Her songs included Inuktitut and English language, and musically, combined contemporary pop with traditional Inuit sounds. Her producer reported that she was working on another album, to be called *Decolonize*, when she died.

She died on December 24th, aged 26.



**David Michael Riley
(1960 – 2019)**

Riley was an American musician, who originally worked an assistant audio engineer for George Clinton's stable of Parliament-Funkadelic bands. He is credited on albums *Trombipulation* and *The Electric Spanking of War Babies*. He also occasionally served as a session musician for his friends.

In the early 1980s he relocated to Chicago where he played various musical instruments in several bands including *Savage Beliefs*. He joined *Big Black* playing bass guitar in 1984. The following year, he produced and played saxophone on the *Ward* EP by *End Result*. In 1990, he played bass, piano, and percussion on the *Algebra Suicide* album *Alpha Cue*.

He died on 24th December, at the age of 59.

THOSE WE HAVE LOST



Alta Sherral "Allee" Willis (1947 – 2019)

Willis was an American songwriter, artist and art director. Willis co-wrote hit songs including "September" and "Boogie Wonderland" by Earth, Wind & Fire. She was nominated for an Emmy Award for "I'll Be There For You", which was used as the theme song for the sitcom *Friends*, and won two Grammy Awards for *Beverly Hills Cop* and *The Color Purple*, the latter of which was also nominated for a Tony Award. Her compositions sold over 60 million records. As a multimedia artist, she was one half of Bubbles & Cheesecake.

Willis's love of black music and culture developed early. As a teenager, Willis said she liked to hang out outside Motown Records to listen to the music coming through the walls.

Her first and only album, *Childstar*, in 1974, did not sell well, and she stopped performing because she did not enjoy it. However, the album attracted the interest of Bonnie Raitt, who became the first musician to cover one of her songs. After moving to Los Angeles, she worked as a songwriter at A&M Records from 1977, and also wrote songs with, and for, Patti LaBelle and Herbie Hancock.

A mutual friend introduced her to Verdine White, and in turn to Maurice White of Earth, Wind & Fire. In the late 1970s she worked with Maurice White on

the lyrics for her first big hit, "September", among other songs, and then co-wrote "Boogie Wonderland" with Jon Lind and "In the Stone" with Maurice White and David Foster.

Allee Willis also wrote songs for artists including Debby Boone, Rita Coolidge, Crystal Gayle, Sister Sledge, Jennifer Holliday, Gladys Knight and the Pips, Cyndi Lauper, Crystal Waters, and Taylor Dayne.

In the 1980s, after starting to paint and make motorized sculptures, she became an art director for music videos, and worked on videos for such musicians as Debbie Harry and The Cars. She also co-wrote the Tony-nominated and Grammy-winning Broadway musical *The Color Purple*, first performed in 2005. As of 2018, a major motion picture based on the musical was in the early stages of development, being produced by Steven Spielberg, Oprah Winfrey, Quincy Jones, and Scott Sanders.

She was the only woman to be inducted into the Songwriters Hall of Fame in 2018. Her compositions are reported to have sold over 60 million records.

Willis died on December 24th, at the age of 72.



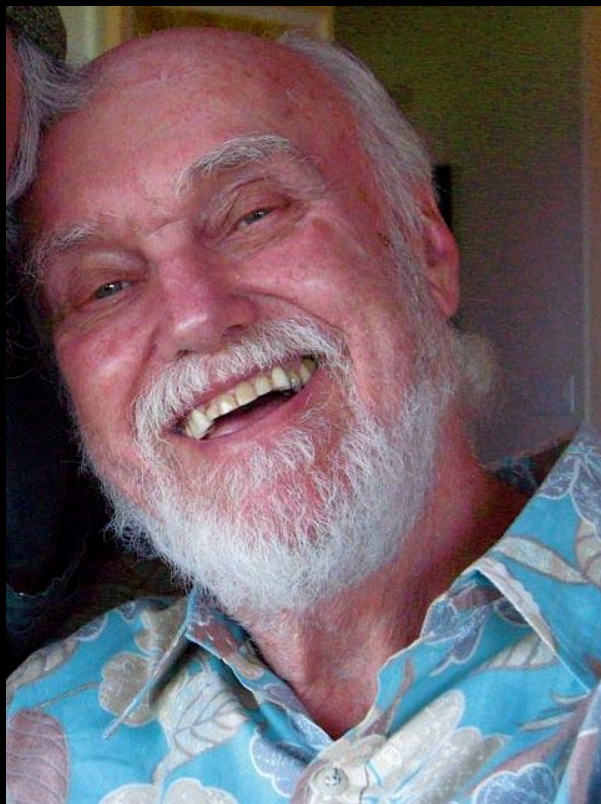
Ubirajara Penacho dos Reis (1934 – 2019)

Dos Reis, better known as Bira, was a Brazilian musician and bassist. He was best known for being a member of the house band of the talk shows *Jô Soares Onze e Meia*, broadcast on SBT,

THOSE WE HAVE LOST

and Programa do Jô, broadcast on Rede Globo, both presented by Jô Soares.

Bira died on 22nd December., aged 85.



**Ram Dass
(born Richard Alpert)
(1931 – 2019)**

Alpert also known as Baba Ram Dass, was an American spiritual teacher, psychologist, and author. His best known book, *Be Here Now* (1971), has been described as "seminal," and helped popularize Eastern spirituality and yoga with the baby boomer generation in the West. He authored or co-authored 12 more books on spirituality over the next four decades, including *Grist for the Mill* (1977) and *How Can I Help?* (1985), and *Polishing the*

Mirror (2013).

Ram Dass was personally and professionally associated with Timothy Leary at Harvard University in the early 1960s. Then known as Richard Alpert, he conducted research with Leary on the therapeutic effects of psychedelic drugs. In addition, Alpert assisted Harvard Divinity School graduate student Walter Pahnke in his 1962 "Good Friday Experiment" with theology students, the first controlled, double-blind study of drugs and the mystical experience. While not illegal at the time, their research was controversial and led to Leary and Alpert's dismissal from Harvard in 1963. In 1967, Alpert travelled to India and became a disciple of Hindu guru Neem Karoli Baba who gave him the name Ram Dass, meaning "Servant of God."

In the coming years, he founded the charitable organizations Seva Foundation and Hanuman Foundation. He travelled extensively giving talks and retreats and holding fundraisers for charitable causes in the 1970s, 80s, and 90s. In 1997, he had a stroke which left him with paralysis and expressive aphasia. He eventually grew to interpret this event as an act of grace, learning to speak again and continuing to teach and author books. After becoming seriously ill during a trip to India in 2004, he gave up travelling and moved to Maui, Hawaii. He continued to teach via his website, podcasts, and annual retreats on Maui with Krishna Das, Jack Kornfield, Surya Das and others until his death. The Be Here Now Network and the Love, Serve, Remember Foundation continue to share his teachings for free via the internet.

It was while in India that he met American spiritual seeker Bhagavan Das, and later met Neem Karoli Baba who became his guru at Kainchi ashram, whom Alpert called "Maharaj-ji". It was Maharaj-ji who gave Alpert the name "Ram Dass", which means "servant of God", referring to the incarnation of God as Ram or Lord Rama. Alpert also corresponded with Indian spiritual teacher Meher Baba and mentioned Baba in several of his books.

After Alpert returned to America as Ram Dass, he stayed at the Lama Foundation in Taos, New Mexico, as a guest. During the 1970s, Ram Dass was focused on teaching, writing, and working with foundations. He founded the Hanuman Foundation,

THOSE WE HAVE LOST

a nonprofit educational and service organization that initiated the Prison-Ashram Project (now known as the Human Kindness Foundation), in 1974. The Hanuman Foundation is focused on the spiritual well-being of society through education, media and community service programs. He co-founded the Seva Foundation by joining with health-care workers to treat the blind in India, Nepal, and developing countries. Co-founded in 1978 with public health leader Larry Brilliant and humanitarian activist Wavy Gravy, it has become an international health organization.

Over the course of his life since the inception of his Hanuman Foundation, Ram Dass gave all of his book royalties and profits from teaching to his foundation and other charitable causes. The estimated amount of earnings he gave away annually ranges from \$100,000 to \$800,000.

In 2013, Ram Dass released a memoir and summary of his teaching, *Polishing the Mirror: How to Live from Your Spiritual Heart*.

He died on December 22nd, at the age of 88.

"WE ARE ALL JUST WALKING EACH OTHER HOME"

LOSS OF SIGNIFICANT SOULS
RESONATES

One remembers what they shared-"BE
HERE NOW"

And their life pre- and post-stroke
And those lucky enough to meet them face
to face

I read his book and saw the film and liked
his attitude

and joined the millions who adopted that
existential maxim-

to be fully present in each moment for
every body

His three lives were many lives-as Richard
Alpert

then as Ram Dass pre-stroke and then post..

Friends have met him-they enjoyed the
experience

Apparently he loved Ric's mum's pecan pie
So Ric shared that precious recipe with us
And, for that, you just have to thank-Ram Dass!

Thom Woodruff



**Robert Edward Creech
(1928 – 2019)**

Creech was a Canadian french hornist, music educator, and arts administrator. He served as Director of the Canadian Music Council from 1975–1979 and Chairman of the Arts Advisory Council of the Canada Council from 1976-1978. In 1991, he was appointed the Chief Executive of the Royal Liverpool Philharmonic Society.

Creech was Principal French Horn with numerous orchestras during his career, including the Victoria Symphony (1944–1946),

THOSE WE HAVE LOST

the Winnipeg Symphony Orchestra (1949–1952), the Vancouver Symphony Orchestra (1946–1948 and 1958–1974), the CBC Vancouver Chamber Orchestra (1958–1976), and the Stratford Festival Orchestra (1964–1969). He also played with the Toronto Symphony Orchestra (1952–1955) and the CBC Symphony Orchestra (1955–1958). An active chamber musician, he notably performed and recorded with the Vancouver Woodwind Quintet from 1968–1976 and made recordings with the Baroque Strings and the Purcell String Quartet.

He died on 20th December 2019, at the age of 91.



Kenneth Lynch, OBE (1938 – 2019)

Lynch was an English singer, songwriter, entertainer and actor. He appeared in many variety shows in the 1960s. At the time, he was among the few black singers in British pop music.

Lynch had several UK hit singles in the early 1960s, including the two Top Ten hits, "Up on the Roof" in January 1963, and "You Can Never Stop Me Loving You" in August 1963. He is also known for a single release of "Misery", the first cover version of a Beatles song to be released. In early 1963, Lynch had been on the same bill as the Beatles on the group's first British tour; John Lennon and Paul McCartney wrote "Misery" in January 1963, in the hopes that the artist on top of the bill, Helen Shapiro, would record it. Shapiro's record producer turned it down, but Lynch took the composition and gave it a much more pop-oriented arrangement than the Beatles would use when they recorded "Misery" themselves on their debut album, *Please Please Me*. Whilst on a coach with the Beatles (on tour with Helen Shapiro), Lynch reportedly offered to help them write a song, but quickly became frustrated and criticised their ability to compose music – at the time Lennon and McCartney were writing "From Me to You". Years later he appeared on the album cover of Wings' 1973 album *Band on the Run*, along with other celebrities.

Much of Lynch's material was self-written, but he also covered songs by writers of the Brill Building. Lynch also wrote songs for others including actress Linda Thorson, Small Faces' No. 3 UK hit "Sha-La-La-La-Lee" and Cilla Black's No. 5 UK hit



Francisco "Patxi" Andión González (1947 – 2019)

González was a Spanish singer songwriter, musician and actor. His political beliefs led him to seek exile in Paris, where he took part in the May 68 protests and where he subsequently embarked on his musical career.

Andión died in a car accident in the Spanish province of Soria on 18th December, aged 72.

THOSE WE HAVE LOST

"Love's Just A Broken Heart", in collaboration with American songwriter Mort Shuman. "You'd Better Believe It" (co-written with Jerry Ragavoy) and "Sorry She's Mine", which also appeared on the Small Faces' 1966 debut album, were both Lynch works.

Lynch oversaw the production for Hylda Baker and Arthur Mullard's comedy version of "You're the One That I Want" which reached 22 in the UK Singles Chart in September 1978. In the early 1980s, Lynch formed a songwriting partnership with former tennis player Buster Mottram, a long-time white nationalist political activist.

Lynch appeared on television programmes including *Celebrity Squares*, *Mooncat & Co.*, *Room at the Bottom*, *Bullseye* and *Curry and Chips*. He also appeared on *Z-Cars*, *The Sweeney*, *Till Death Us Do Part* and *Treasure Hunt*.

Lynch died on 18th December, aged 81.



Arty McGlynn
(1944 – 2019)

McGlynn was an Irish guitarist born in Omagh, County Tyrone. In addition to his solo work, he collaborated with different notable groups such as Patrick Street, Planxty, Four Men and a Dog, De Dannan and the Van Morrison Band. He

played guitar on the critically acclaimed 1989 Van Morrison album, *Avalon Sunset*. He also played duo performances and recordings with uilleann piper Liam O'Flynn, and his wife, fiddle player Nollaig Casey.

He died on 18th December, aged 75.



Neil James Innes
(1944 – 2019)

Innes was an English writer, comedian and musician. He collaborated with Monty Python and played in *The Rutles* and the *Bonzo Dog Doo-Dah Band*.

Innes took piano lessons from age 7 to 14 and taught himself to play guitar. His parents were supportive of their children's artistic. Innes graduated with a Bachelor of Arts in Fine Art from Goldsmiths in 1966.

While at Goldsmiths Innes started a band with other students that was originally named *The Bonzo Dog*

THOSE WE HAVE LOST

Dada Band after the art movement Dada, which they renamed the Bonzo Dog Doo-Dah Band (later shortened to The Bonzo Dog Band). Innes had met Vivian Stanshall at the Central School of Art, where both studied drawing. Together they wrote most of the band's songs, including "I'm the Urban Spaceman", their sole hit (produced by Apollo C. Vermouth, otherwise known as Paul McCartney and Gus Dudgeon), and "Death Cab for Cutie" (which inspired an American musical group of the same name), which was featured in The Beatles' film *Magical Mystery Tour* (1967). Innes won an Ivor Novello Award for Best Novel(ty) Song in 1968 for "I'm the Urban Spaceman".

In the late 1960s, Innes appeared with the Bonzo Dog Band on both seasons of the British children's television series *Do Not Adjust Your Set* which also featured some future members of the Monty Python comedy team.

After the break-up of the Bonzo Dog Band, Innes joined with former Dog Band bassist Dennis Cowan, drummer Ian Wallace and guitarist Roger McKew to form The World, a band hoping for "more commercial" success with music ranging from rock to pure pop, yet still retaining some Doo-Dah flavour and even some of the humour. Unfortunately for them, by the time their sole album *Lucky Planet* was released in 1970, the members had already disbanded and were moving on to other projects.

In 1973, Innes worked with Andy Roberts, Adrian Henri, Roger McGough, Mike McGear, Brian Patten, John Gorman, David Richards, John Megginson, Ollie Halsall and Gerry Conway in the band GRIMMS, which released its self-titled album and *Rocking Duck* in 1973 followed by their last album *Sleepers* in 1976.

In the mid-1970s, Innes became closely associated with the Monty Python team. Having contributed music to their albums *Monty Python's Previous Record* (1972) and *The Monty Python Matching Tie and Handkerchief* (1973), he played a major role in performing and writing songs and sketches for their final TV series in 1974, after John Cleese temporarily left.

He appeared on stage with the Pythons in the UK and Canada in 1973, in London in 1974 and in New

York City in 1976, performing the Bob Dylanesque "Protest Song" (complete with harmonica) on the album *Monty Python Live at City Center*. He was introduced as Raymond Scum.

Innes wrote original songs for the film *Monty Python and the Holy Grail* (1975), such as "Knights of the Round Table" and "Brave Sir Robin". He appeared in the film as a head-bashing monk, the serf crushed by the giant wooden rabbit, and the leader of Sir Robin's minstrels. He also had small roles in Terry Gilliam's *Jabberwocky* (1977) and *Monty Python's Life of Brian* (1979). His collaborations with Monty Python and other artists were documented in the musical film *The Seventh Python* (2008).

After Python finished its original run on UK television, Innes joined with Python's Eric Idle on the series *Rutland Weekend Television*. This show spawned The Rutles (the "prefab four"), an affectionate pastiche of The Beatles. In it Innes played the character of Ron Nasty, who was based on John Lennon. Innes played Nasty in an American-made spin-off TV movie *All You Need Is Cash*, with Idle. The project also yielded the commercially successful soundtrack album *The Rutles*, released by Warner Bros.

After *Rutland Weekend Television*, Idle moved to the United States, and Innes went on to make a solo series in 1979 on BBC television, *The Innes Book of Records*, which ran for three series and contained a few of Innes' previous music compositions along with new ones written for the show.

In late 2010, Innes announced the formation of The Idiot Bastard Band, a comedy musical collective featuring himself, Adrian Edmondson, Phill Jupitus, Simon Brint and Rowland Rivron. The band debuted at *The Wilmington Arms* in London in December, playing a range of comedy songs old and new, with deliberately little rehearsal.

Innes died on 29th December, at the age of 75.

**"FRIEND @THE
END OF THE LINE"
I LAUGHED WITH NEIL INNES**

THOSE WE HAVE LOST

from Bonzo Dog Doo--Dah Band
 through "I'm the Urban Spacemen"
 "DO NOT ADJUST YOUR SET"
 "Brave Sir Robin" for Monty Python
 and the wonderful RUTLES-"All You Need
 is Cash:"
 supplying the whistling for "Always Look
 On The Bright Side of Life"
 and DEATH CAB FOR CUTIE in
 "Magical Mystery Tour"
 LOVED the satire of CHEESE & ONIONS
 and the wit, joy and panache of his lyrics
 which always were as fresh and charming
 as Neil himself.
 Master of songs in modern media-and
 LIVE!
 Neil himself wrote "Friend @the End of the
 Line"
 But as Michael McKean shared "I wanted
 Neil Innes to live forever-
 A wise, funny and beautiful man..RIP"

Thom Woodruff

Norma Cecilia Tanega (1939 – 2019)



Tanega was an American folk and pop singer-songwriter, painter, and experimental musician. In the 1960s she had a hit with the single "Walkin' My Cat Named Dog" and wrote songs for Dusty Springfield and other prominent musicians. In later decades Tanega worked mostly as a percussionist, playing various styles of music in the bands Baboonz, hybridVigor, and Ceramic Ensemble.

Tanega began classical piano lessons at age nine. By age 16 she was exhibiting her paintings at both Long Beach's Public Library and its Municipal Art Center, playing Beethoven and Bartók at piano recitals, and writing poetry. Tanega spent a summer backpacking around Europe and moved to New York City to pursue her artistic career. Living in Greenwich Village she became involved in the folk music scene and political activism, including early opposition to United States involvement in the Vietnam War.

Tanega worked for a short time at a mental hospital, where she sang and played songs for patients. She spent her summers working as a camp counselor upstate in the Catskill Mountains, where one summer Brooklyn-based record producer Herb Bernstein happened to be visiting the camp and saw Tanega performing some of her songs. Impressed by what he saw, Bernstein took her to meet Four Seasons songwriter Bob Crewe and in 1966 the two men produced a number of recordings that comprised Tanega's first album and singles to be released on Crewe's New Voice Records label.

Her first single, "Walkin' My Cat Named Dog", went on to be an international hit in 1966. Tanega's impetus for the song came from living in a New York City apartment building that didn't allow dogs, so she kept a cat instead, named the cat "dog" and took the cat out for walks. The single's success landed her appearances on *American Bandstand* and *Where the Action Is*, and also a slot as the only woman on a North American tour with Gene Pitney, Bobby Goldsboro, Chad and Jeremy and The McCoys. On that tour Tanega was initially backed up by members of The Outsiders, who ended up not being able to follow Tanega's more idiosyncratic music and she had to take on session musicians to accompany her onstage.

In 1966 Tanega traveled to England to promote her music. Her tour included a performance on the ITV program *Ready Steady Go!*, where she met British

THOSE WE HAVE LOST

pop singer Dusty Springfield. After Tanega returned to the U.S. Springfield made many transatlantic calls to talk to her regularly, and Springfield accrued a large phone bill. On a visit to New York, Springfield entered a romantic relationship with Tanega, and the two went back to England and lived together for five years.

She contributed guitar tracks to Springfield's 1967 album *Where Am I Going?* and Springfield recorded many of Tanega's songs. In 1970 Tanega teamed up with jazz pianist Blossom Dearie to write a song about Springfield for Dearie's album *That's Just the Way I Want to Be*.

In the 1990s Tanega founded the group hybridVigor, starting as a duo with Mike Henderson for their first album, then expanding to a trio with the addition of Rebecca Jamm for their second album. In 1998 Tanega formed the Latin Lizards with Robert Grajeda, and the duo released the album *Dangerous* in 2003. Her next band was called Baboonz with guitarist Tom Skelly and bassist Mario Verlangieri. The trio released a self-titled CD in 2008, the album *HA!* in 2009, and a third called *8 Songs Ate Brains* in 2010.

Tanega died on December 29th, aged 80.

YOU DON'T STOP LOVING SOMEONE (Just because they're not there anymore)

When I was just a little boy of five
my Godmother gave to me
a book about a river
that flowed slowly to the sea
I didn't realise then it was a deft allegory
upon the stages of our life and our mortality
it started in the mountains
with a tiny silver spring
the sacred fount of sustenance
for every living thing
but even at the age of five

the magical thing for me
was it was secure within itself
and never ceased to be

and you don't stop loving some
you won't stop loving someone
you never stop loving someone
because somebody closed the door
and you don't stop loving some
you won't stop loving someone
you never stop loving someone
just because they're not there anymore

The river was portrayed as self aware,
and as its waters flowed
on its journey from the source down
to the mouth its painted pages showed
fields and factories, and hills and houses,
all the journeys on life's road
until it dissipated in the sea
and then it shed its heavy load
the last page of the book
portrayed the river sad and wan
as its story was now over
and its journey had been done
then the river realised
it could revisit any part
of itself whenever it wanted
and it went back to the start

and you don't stop loving some
you won't stop loving someone
you never stop loving someone
because somebody closed the door
and you don't stop loving some
you won't stop loving someone
you never stop loving someone
just because they're not there anymore

I have loved and lost and been bereaved,
many that I've loved are gone
leaving nothing now but memories
of days when the sun shone
and I remember the book about the river

THOSE WE HAVE LOST

in that dark before the dawn
and I realise if you remember them
then you never truly lose someone
because you cannot ever destroy energy,
only have it change its form
and we are all just massed electrons
like the lightning in a storm
and if those organised electrons are
augmented with our love
its an energy that can never end no matter
what your thinking of

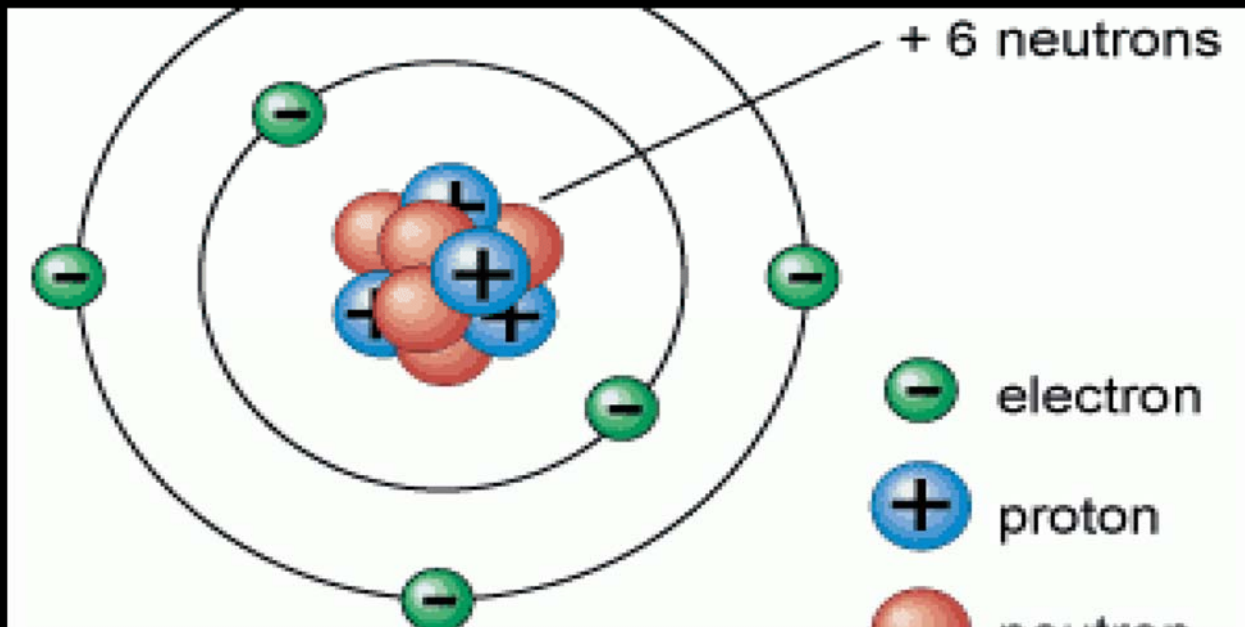
and you don't stop loving some
you won't stop loving someone
you never stop loving someone
because somebody closed the door
and you don't stop loving some
you won't stop loving someone
you never stop loving someone
just because they're not there anymore

and love and life and death itself
are not a mystery
when you know that they're just phases of
the way things have to be

standing naked in front of the universe
who knows what they will see
but consciousness and love are energy
and we know that will always be
the laws of physics intimate
that what I say is true
that energy is pure and clean
like the way that I love you
and though the universe is infinite,
it's intimate as well
and we occupy the spaces there
where once the angels fell

and you don't stop loving some
you won't stop loving someone
you never stop loving someone
because somebody closed the door
and you don't stop loving some
you won't stop loving someone
you never stop loving someone
just because they're not there anymore

Jon Downes



THOSE WE HAVE LOST

SAVE

Stonehenge World Heritage Site

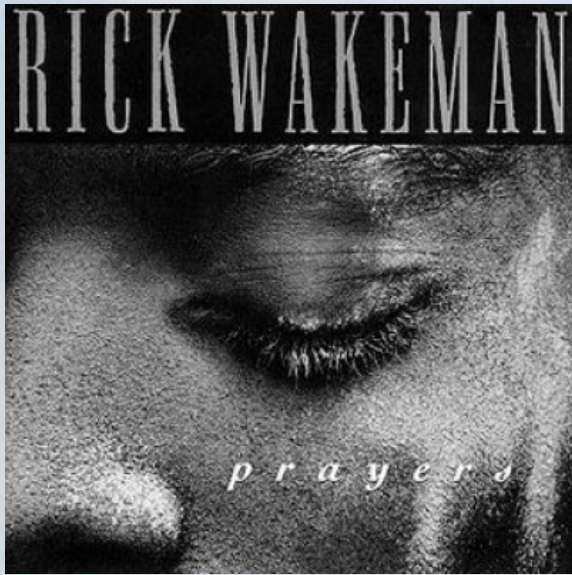
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

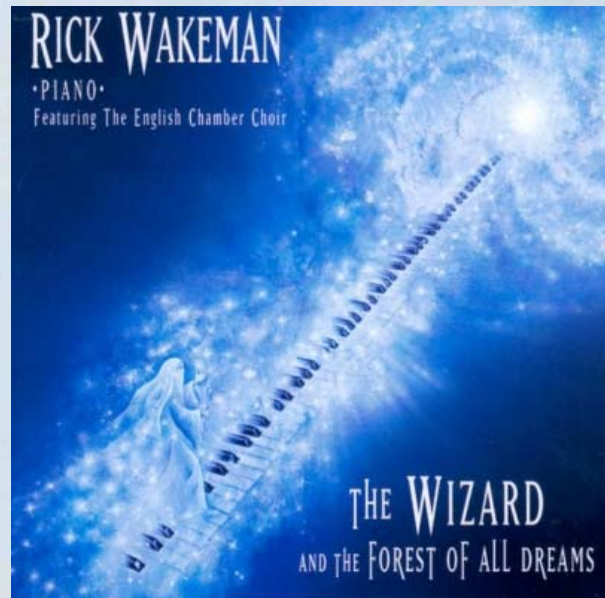
visit stonehengealliance.org.uk for further details



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.



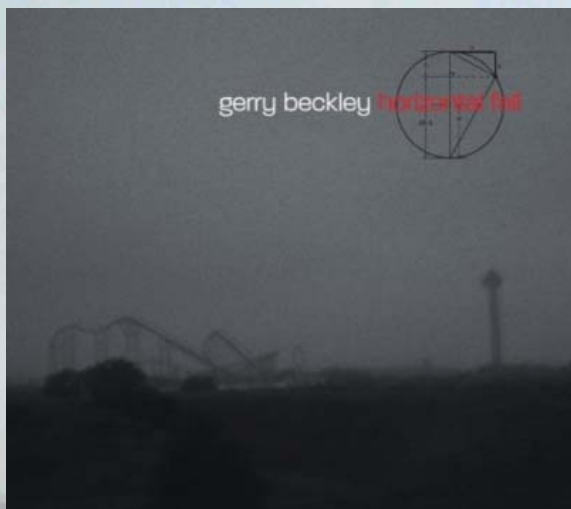
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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 Vanduards, 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.

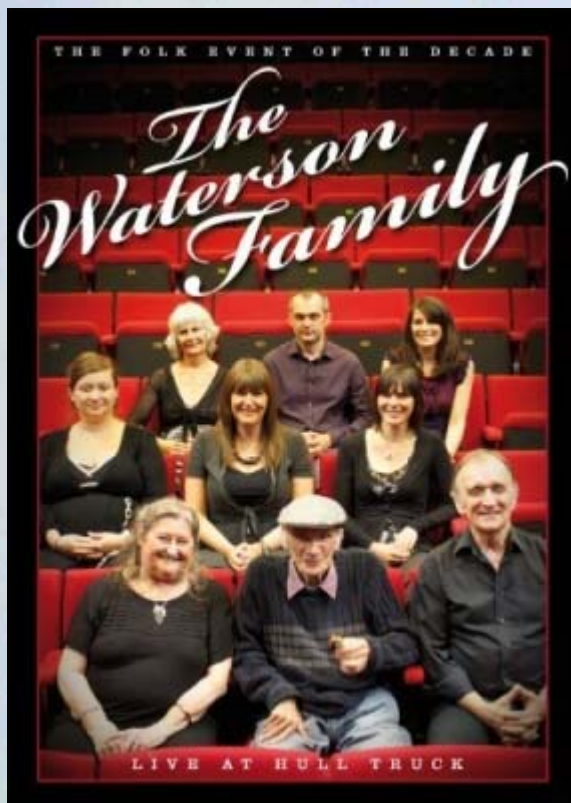
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

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 Watersons 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.

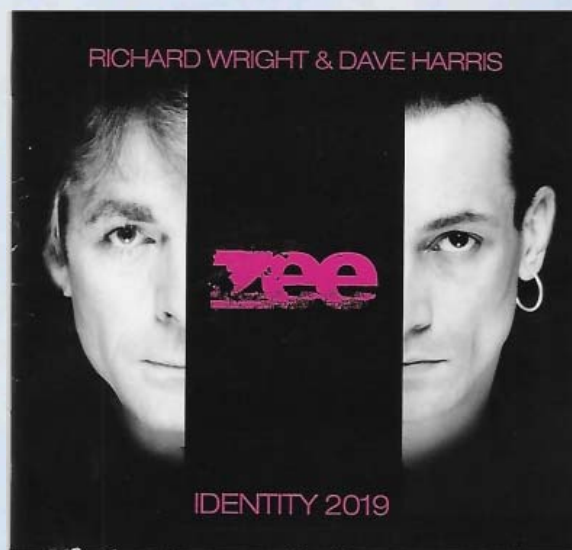




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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/gonzoweekly>

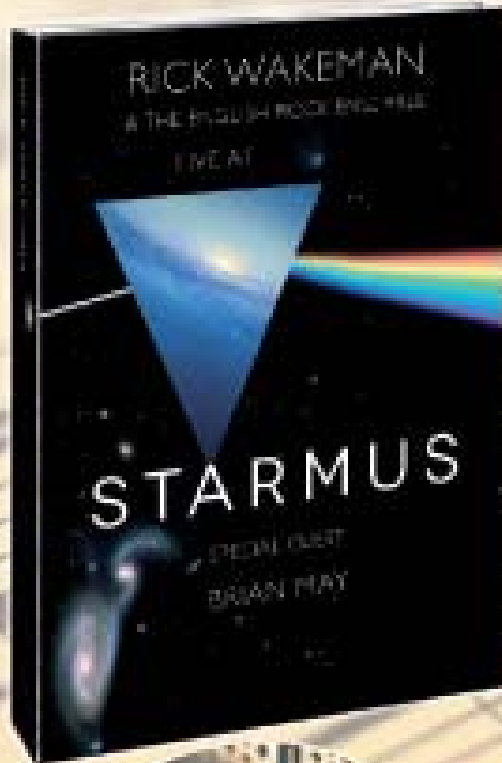
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

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...



Although 2019 seems to have been overshadowed by politics, racism and all manner of other Little Britain related stuff... I have found some other stuff to be ecstatic about...

Coldplay announced they are not touring this year vs Climate Change is obviously a bad thing but Coldplay not touring surely goes some way to offset it?

Prince Andrew stood down from public duties but Epstein didn't spill the beans before he.. #didntkillhimself



ICARUS RUOFF



It looks like Gavin and Stacey may return to TV,

I can't understand how James Corden, a man with less charisma than that of an annoying potato was able to spend time in gun toting America and return unharmed.

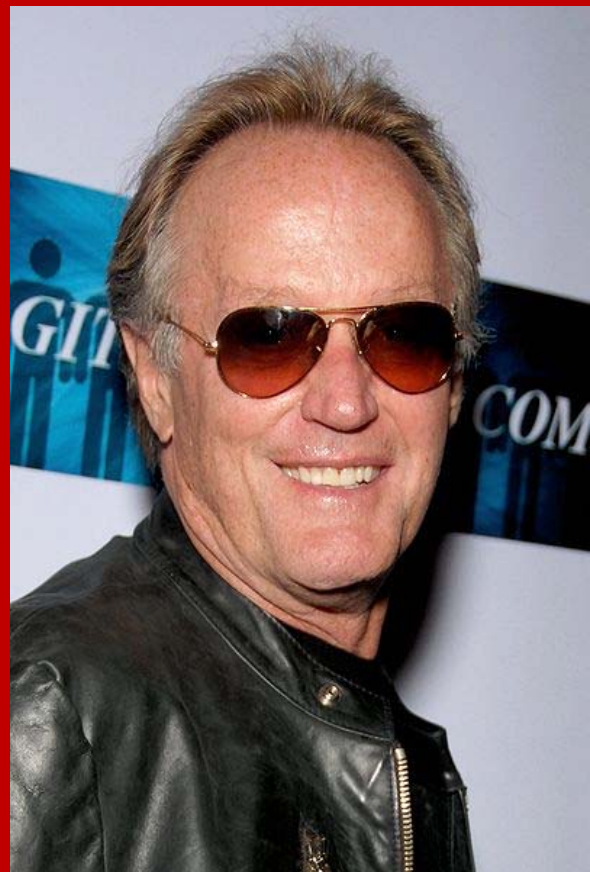
We Lost Ranking Roger

I got to see Johnny Vegas playing the last ever gig at the venue that kick started his career.



Greta Thunberg upsets stupid white men more than removing their human rights.

We Lost Peter Fonda





Brexit and at least another five years
of Tory rule means
WE GOT R CUNTRY BACK
(To be honest though, I was quite
happy sharing it)

Artist: Cold War Steve has made this
year a bit more fun
(and was literally my inspiration for
this article).

The Rupert Murdoch / Jerry Hall
Sex Tape hasn't surfaced
(I dread to think how awful it would
have been though)

We Lost Keith Flint

The Right Dishonourable Gentleman
Boris Johnson got caught lying again
(at the time of going to press this
was just many times but may have
since increased).

I missed Toxteth Day of the Dead
(due to laziness)

Ed Sheeran appeared on Ketchup
Bottles.
(which is of course less irritating
than hearing him singing half baked
pop folk rubbish)



My Favourite Gigs of 2019:

Stray Cats: Manchester / Sub
Humans: Exeter / Lil' Jimmy Reed:
Southport
Dos Hombres de Cortes: Cortes de
Baza (Spain) / Johnny Vegas: St
Helens

Oh and Lastly..... Stormzy, much as
I don't do Grime (coz I can't do the

time)

I have the utmost respect for a bloke
who can throw a spanner at the
system then tell the system to suck
his dick when the system twist his
words.

**Anyway, onwards and
upwards..... Have a great 2020**

xx

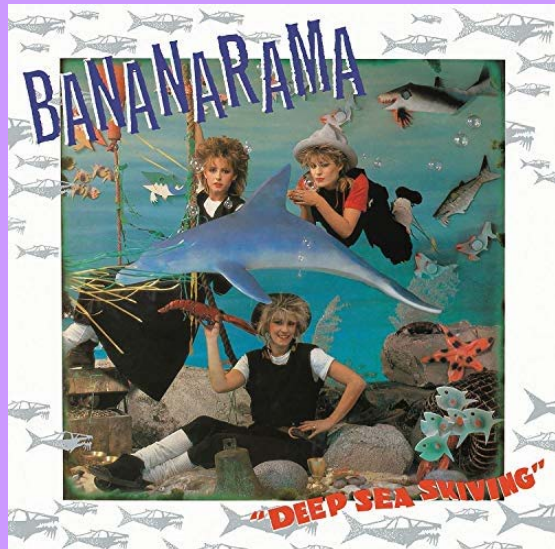


Douglas Harr Ear Candy for the Hungry Audiophile



Terry Hall, Britain's Frank Sinatra

Terry Hall's artistry is one of Britain's well-kept secrets. Sure, the average music fan who knows a bit about punk and new wave music from the late 70's through the 90's will know of ska sensation The Specials, and might have known about Fun Boy



Three – at least their song “Our Lips Are Sealed” (a much bigger hit for co-writer Jane Wiedlin’s The Go-Go’s.) But fewer yet will know about the bands The Colourfield



<http://diegospadeproductions.com/>



or Vegas (with Eurythmics founder David A. Stewart), or in fact any of Hall's rich and varied solo work. Terry Hall lent his compositions, his smooth expressive voice, and his at times political, satirical, or dryly-humorous lyrics to many bands and projects over the years, delivering them in his distant yet passionate style, improving everything he touched. He is the Frank Sinatra of Britain in this writer's opinion. Read on.

Hall first came to be known with ska revival band The Specials in the late 1970s. Keyboardist and political activist Jerry Dammers formed the Specials. The lineup shifted for a couple of years, gelling into the most known lineup of Hall, Dammers, vocalist Neville Staple, guitarist Roddy Byers and Lynval Golding, bassist Horace Panter and rock steady beat drummer John Bradbury. Dammers started the *2 Tone Records* label in 1979, released the band's first single "Gangsters" and then their self-titled debut album. The Specials music combines the primarily joyful sound of ska music with often politically charged and socially conscience lyrical commentary, peppered with the energy

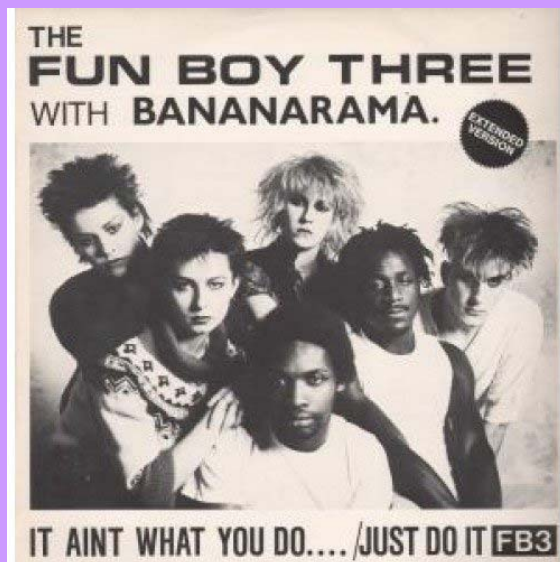
and attitude of punk.

After their second album *More Specials* and subsequent non-album single "Ghost Town," three members of the band left, effectively stalling additional work for The Specials. The last gasp of the original group released the single "Ghost Town" in June, which was billed with two excellent "b side" tracks on the then popular EP vinyl format. The highlight was one of my favorite Hall compositions "Friday Night Saturday Morning," with its instant-ear-worm chorus "I go out on Friday night and I come home on Saturday morning." Another track "Why?" leads us to ponder the sad state of race relations in America:

*I'm proud of my black skin and you
are proud of your white, so
Why do you try to hurt me?
Do you really want to kill me?*

Hall, Golding, and Staple left the group that same year in 1981 to form Fun Boy Three, who were active for just two years, two albums – their self-titled debut in 1982 and follow up "Waiting" in 1983.

The rest of the musicians in The Specials



soldiered on in various forms and bands including Special AKA, Special Beat (with members of the Beat), Sunday Best, and others. Dammers disbanded The Specials in 1984. There have been reunion shows, four album releases and various lineups of the band since that demise, but all without Dammers and most missing one or two other key members including Hall. Interest peaked beginning on the band's 30th anniversary in 2009, which led to several tours, including one of North America in 2013 and another 10 years later in 2019 that stopped in Oakland at the Fox Theater. Importantly, the latest tour included cuts from the first new Specials album in quite a time, *Encore* with its outstanding opener "Black Skin Blue Eyed Boy." The Specials formula continues throughout – smooth or craggy ska beats, compelling rhythms and melodies bringing joy along with the bit of political content. Also included was a remake of the song "The Lunatics," the original first appearing in The Fun Boy Three's debut album and the one that hooked this listener on the sound of ska and reggae steeped in Jamaican island beats.

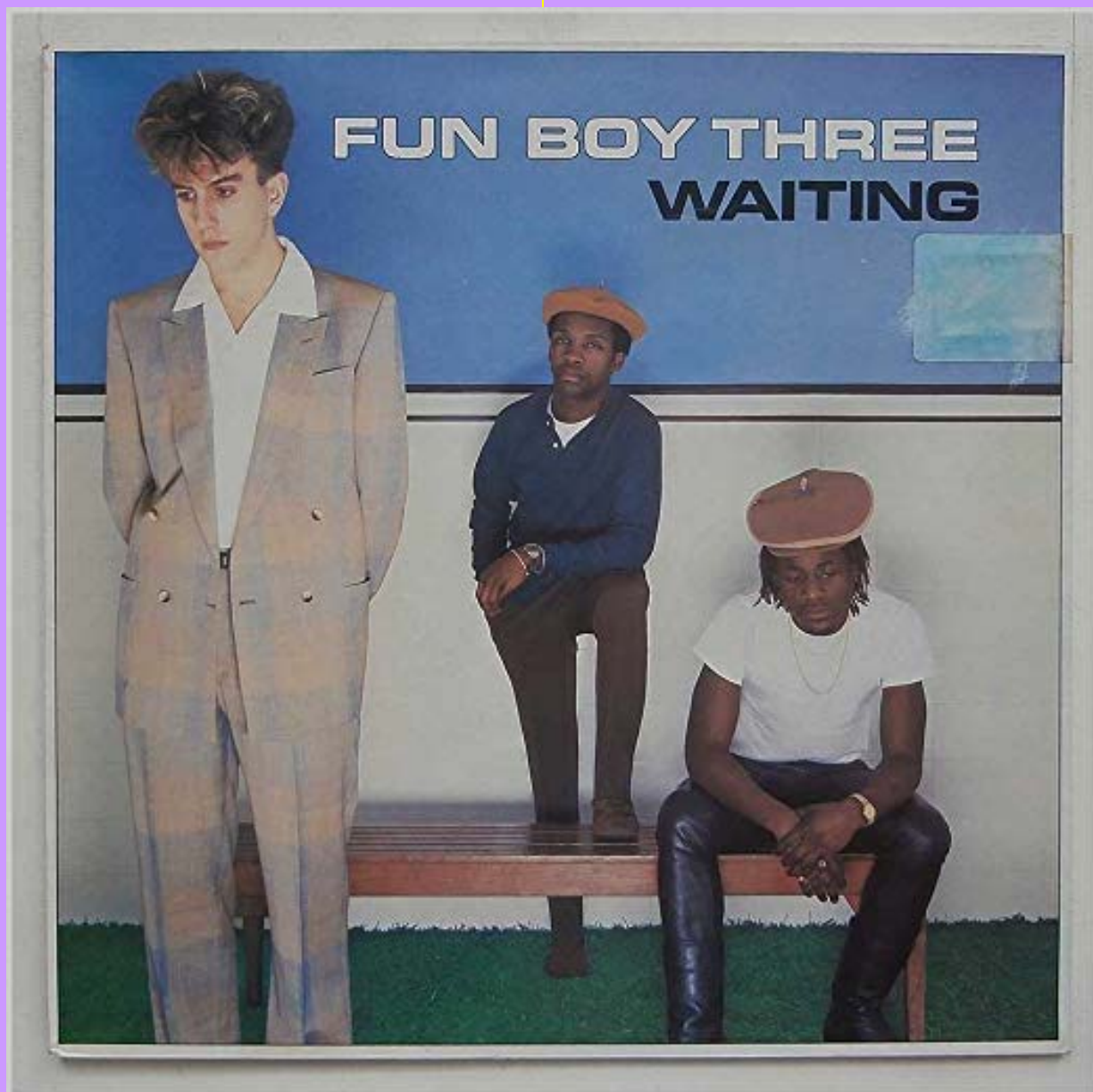
Back to the day, from 1981 to 1983, Fun Boy Three were a fantastic band, buoyed on their debut by the women from Bananarama on the single "It Ain't What You Do..." and who the boys also aided for their first album *Deep Sea Skivvying* (1983) with "Really Saying Something." In 1983 the much more somber album

"Waiting" was released with Bananarama lending vocals to "Our Lips Are Sealed" and ending with the heart breaker "Well Fancy That!" about sexual abuse of a minor on a school trip to France, said to be autobiographical at least topically for Hall.

Terry went on to another two-fer band The Colourfield then to Vegas with Dave Stewart, and several solo albums that will be part of another chapter here.

More to come on this crooner, but we must pause and ponder an important question. What makes Terry Hall so special? Well, the answer may differ by periodic fan group, who may prefer one of his projects to another, but there is an objective constant. Terry Hall writes absolutely fantastic, meaningful lyrics –many of which are heart-rending or politically charged masterworks. And that voice! Something about a Coventry accent, so exceedingly gentle and polite and so intelligent sounding when combined with "the Queen's English." And Terry is both gentle and poised, while of course at times angrily forceful, acerbic in his wit or expression of fury. His vocal capabilities range across emotions – his light vibrato, deployed at just the right times and his strong sustain are unmatched in this writer's opinion. If one thinks about what makes Tony Bennet or Frank Sinatra the top crooners in America, you could apply the same evaluation to Terry Hall. I often call





him the Frank Sinatra of Britain and that sometimes draws stares from people I meet there. Then I play them something like "Alone" or any number of Colourfield or solo songs. Case closed. Physically as to presence, Terry himself doesn't move a lot, and other than slight facial gestures and tightly controlled swaying dance, expresses himself infrequently visually. In concert he may say a few things between songs, such as (paraphrased) "hey what's this picture of Santa doing on my can of Coca-Cola? Pepsi is the anti-Christ!" belie his continuing observant wit, while his real focus is on faithful delivery of the vocals, a treat for any long time fan of Hall's many wares.

Dammers once said that when a new innovative music comes to the fore, it can be embedded with political lyrics – he intended that The Specials be able to address the issues of racism, something every fan of the band knows well from their lyrics and between-song banter. Hall continued in this vein with Fun Boy Three, Colourfield, Vegas and his later solo work. It's a successful brew – one that cemented the group's reputation and importance for their fans, and lasted across many Terry Hall led projects that came after. My musical hero.



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*

Saving thousands of animals each year would not be possible without our incredible PAART volunteers. We celebrated their heroic efforts at our holiday party. □

No PAART party would be complete without a life-saving mission. You can see the 21 dogs we brought from danger to safety being loved on by our volunteers.

PAART land pilots Carolyn Jochymek and Caitlyn Carroll traveled to Cookeville, Tennessee to pick up our furry friends from the Safe Haven Puppy Sanctuary, Inc. All 21 dogs are now safe at Bridge To Home Animal Rescue if you are interested in bringing one home for the holidays!

One very special PAART family member, David Stash, was missing from the holiday party because he decided to go on a last minute mission! David's incredible dedication to PAART and saving animals is why he is our PAART volunteer of the year.

100 Missions In One Year. It's a milestone that we want to dedicate to every Pilot, Land Pilot, Volunteer, Staff, Administrator, and Board Member of PAART. Most importantly it's to YOU,

our supporters, who cheered us on, donated to our cause, shared our posts, and shared in the joy with us of seeing animals go from Danger to Safety. It never gets old and the feeling of hope we have felt on each 100 of these missions keep us yearning for more.

PAART Pilots Jonathan Plesset and Pete Lehmann flew the PAART Plane yesterday on our 100th rescue of 2019. 21 dogs who had run out of time met us along with some of our favorite partners, Wags To Riches – Helping Animals In Need, Morgan County, West Virginia, and Love of Paws Rescue. After loading the animals up for the 100th time this year we were left with a sense of love for everyone who participates in these rescues. It's an emotional experience that we share with people like Pat, Russ, Victoria, Michele, and Bruce that forever bonds us all.

We flew back to Pittsburgh with a huge group of people waiting for us in the hanger from Cross Your Paws Rescue and newcomer East Coast Bulldog Rescue, who are taking all 21 of these animals into their care. If you want to adopt one of these special dogs please contact them for details and when you do please drop us a note and let us know how their story ended.

Thank you to Mary Kennedy Withrow and Brittany Lewkowicz for your tireless work

making sure these missions go off without a hitch. Thank you to our Pilots, our Land Pilots, and our volunteers for donating your time to each and every one of these missions. We sincerely can't thank each of you enough.





Weavers' Answers:

*Around and about the Pennine Way in the upper
Calderdale Valley*

With Gonzo's Alan Dearling

*"Weaver of life, let me look and see
The pattern of my life gone by
Shown on your tapestry"*

*'The Weaver's Answer', Family,
Roger Chapman and John 'Charlie'
Whitney, 1968*

The concept of a 'Weaver of Life' from the sometimes esoteric and apocryphal, Roger Chapman, was always bound up in my muddled brain with myths of creation and death AND the real, historic, weavers of Yorkshire and Lancashire. It also symbolises (perhaps) our increasingly less and less tangible links with the Earth – places of power and connectivity. The upper Calderdale Valley possesses an Aboriginal sense of connections between places, people; times past, events...events from long gone when Britain's industrial powerhouse really was the 'dark, Satanic mills' that punctuated the north of England. The Valley is surrounded by moorlands, peat bogs, heather and a potentially

alan dearling



harsh, forbidding terrain.

I'm something of a 'newbie' in the Upper Calderdale Valley – just over a year of visiting, consulting maps, walking on my own and with a variety of friends, and joining in with the walking group organised from the co-operative

Fox and Goose pub on the outskirts of Hebden Bridge.

I've amassed some lovely memories and a rather nice portfolio of photographs in both colour and monochrome. Stoodley Pike is the dominant landmark, a 121 foot high obelisk, perched on the summit of a 1,300 foot hilltop. It was originally erected to

En route to Stoodley Pike



Gaddings Dam



commemorate Wellington's success at the Battle of Waterloo defeating Napoleon Bonaparte. Great views on a fine day, and a real wind-tunnel experience in wild weather. Then there's the reservoirs on the moors. Gaddings Dam, built in 1833, even provides a natural beach, depending on the amount of rainwater. Like many local amenities, the dam is maintained by a group of local people who bought the dam in 2001 after it was threatened with demolition. Originally, the reservoir had been a source of water to power the local mills.

Many of these places can be reached by a variety of hard and easier routes. There are few access points for cars for some, so beware of the frequent changes in the weather!

But, old rock formations like the Bridestones above Todmorden and the villages of Lydgate, Cornholme and Portsmouth seem linked to much earlier, mystic pre-history. Sometimes, the sort of history that makes the hairs stand up on the back of your neck! Tales of the supernatural. Old tales, half-remembered

The Bridestones





and half-forgotten. The moors can be bleak, dark places...

The natural ethereal 'strangeness' of the Bridestones and other stone outcrops on the moors are well worth visiting. Nearby is a much more modern but

rather grand Easter Island-look-alike. And plenty of great views across

But, there are easier options too. The old Gibson Mill and river at the Hardcastle Crags, and the meandering beauty of the Rochdale Canal which links Sowerby





Bridge to Mytholmroyd, Hebden Bridge, Todmorden and Littleborough provide some much easier walks, and equally atmospheric photographic opportunities. Personally, it offers me a nice balance with taking photos of musicians and djs on poorly lit stages and in muddy fields. And some physical challenges and plenty of bracing, very fresh air! Different times of year and weather conditions also add

new ingredients into the mix...places change in different lighting, cloud patterns, summer sun and rolling mists in the Valley.

Rising up out of the Valley at Hebden Bridge, the steep road and paths up to Heptonstall village can take your breath away. This is on the Calderdale Way which is a local, circular 50-mile path that links into the Pennine Way. But hey, it's worth the climb! This is a special place, steeped



The view from above Hebden Bridge



in its own unique history and the ‘stories’ of the local area. It feels like stepping back in time. Superb views too. Here you will find an interesting museum located in the old grammar school building – which has many of the school artefacts left in situ. There are also very interesting exhibits and information boards recounting the history of the Crag Vale Coiners (counterfeiters who produced fake gold coins, out of ‘shavings’ from real coins, in order to

supplement their meagre incomes from weaving); the co-operative movement; information about the weavers/mills and local battles in the English Civil War.

Organised resistance to oppression from undemocratic government, industrialisation and capitalism is a prominent feature. Remember, it was many people from this area who were in the forefront of the 80,000 protestors who marched to Manchester’s St Peter’s Fields in 1819 to fight for democratic political reform, plus,



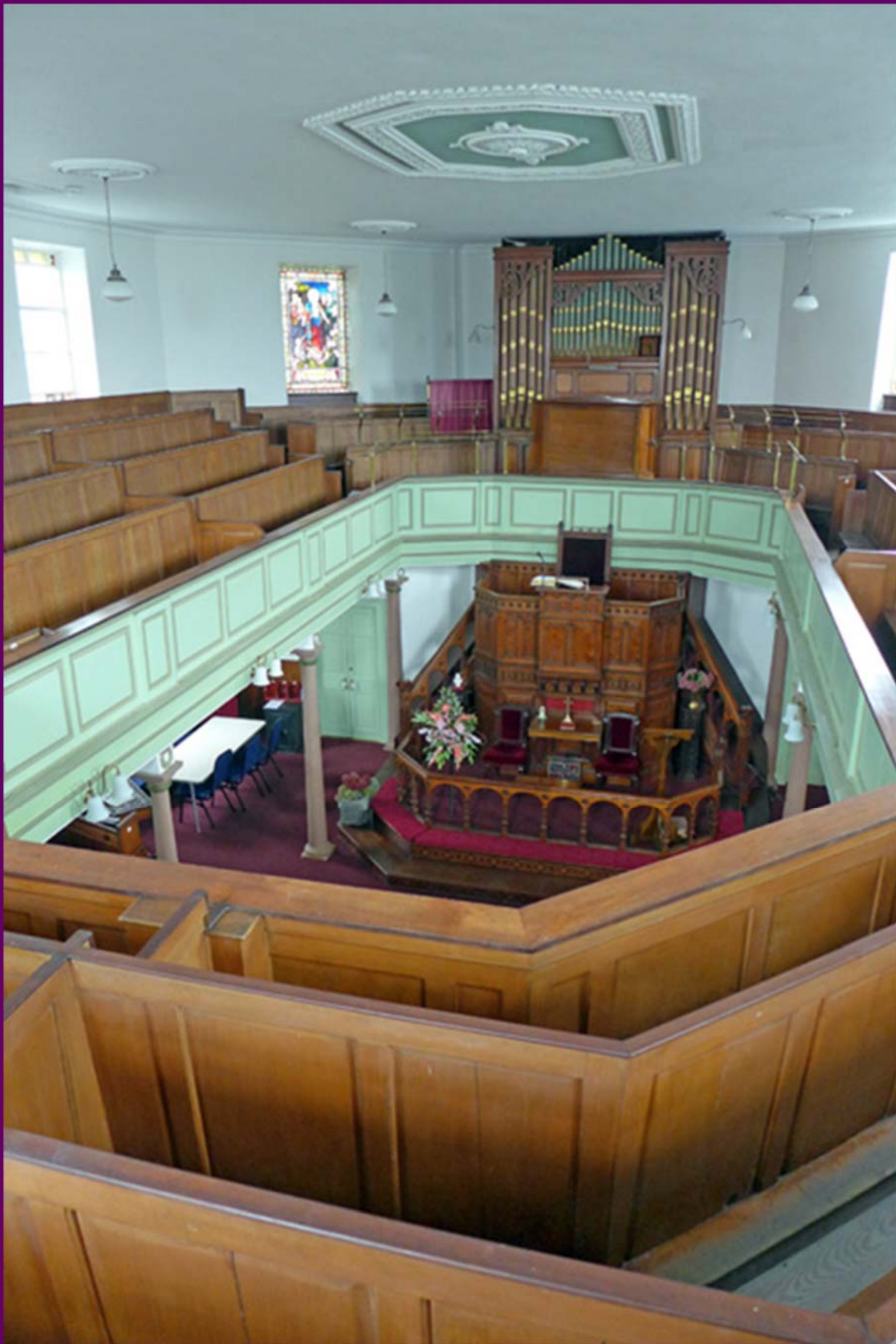


resist cuts to wages and sackings in the mills – action that led to the infamous Peterloo massacre. Mike Leigh's recent film, 'Peterloo', features many scenes filmed in locations around the upper Calderdale Valley. It was fun to sit alongside many locals in the Hebden Bridge independent cinema watching the film depicting scenes from what is 'local history'. I found the film a bit too much a caricature of the people and issues, yet, it is a portrayal of 'history' that contains many echoes of the current demonstrations and protests taking place in the UK and beyond.

Opposite the museum are the ruins of the old St Thomas a Becket church adjacent to the newer church of St Thomas the Apostle. When I last visited it was being used as the backdrop for a photographic 'shoot'. Not far from the centre of the village is a rather fascinating octagonal, Wesleyan chapel. Built in 1764, it is the oldest such chapel that has remained in continuous use.

Well worth a look inside.







A typical stony path



Here are a few more photos to whet your appetite for a visit to the area. Enjoy!





MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

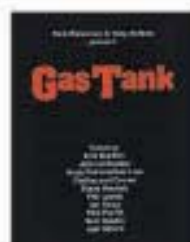
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Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

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GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

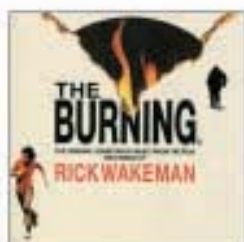
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

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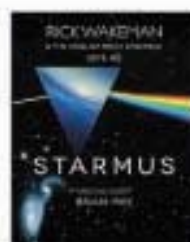
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

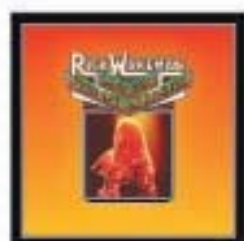
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MYTHS AND LEGENDS

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

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Featuring The English Chamber Choir

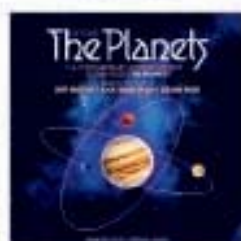
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With Jeff Wayne and Kevin Peek

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KEV'S WORLD



**DISEN GAGE
HYBRID
INDEPENDENT**

Disen Gage continue to be, at least for me, one of the most exciting bands coming out of Russia at the moment. They are determined to push the boundaries of music, and this is very much the case again with their 2017 release, 'Hybrid'. Here, the music itself has been created in a rather unusual manner, with this album actually being the soundtrack to a self-titled

documentary where scientists make music in the course of an experimental procedure, and directly in the lab. Disen Gage feel that it requires from the participants a specific hybrid state of mind, and the result is hybridization of the two rather wide-apart aesthetics of art and science. The artwork is a QR code, which when scanned takes the listener/viewer to the documentary on YouTube.

This is Art Zoyd combined with Can, RIO and Krautrock being thrown together and then taken into new directions, eclectic in the extreme. But, there is also a New Age and Space Rock feel to proceedings, with a delicacy and other worldliness which is incredibly compelling and engaging. Disen Gage continue to make music that I find drawn to, even though I don't really have the words to describe it, with a strange music of electronics, guitar and bass. I find it completely enthralling, being taken on a journey in space and time, to a destination unknown. This release is currently available on their Bandcamp page for just \$3 USD, and I urge anyone who wants to discover

KEV ROWLAND

music at the cutting edge to discover more about the strange and unusual world of Disen Gage.

<https://disengage.bandcamp.com/album/hybrid-state>



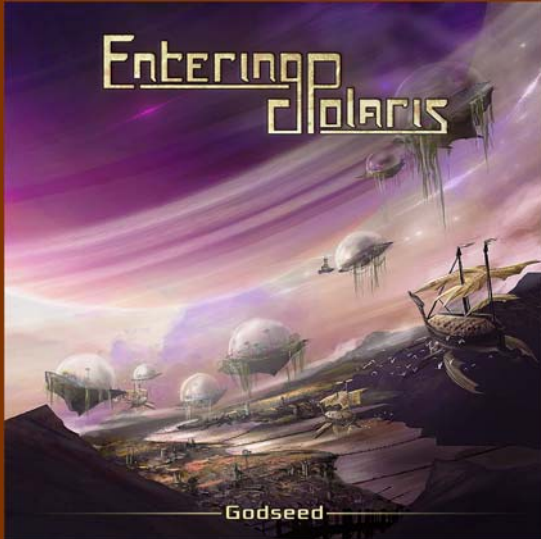
**DVNE
ASHERAN
WASTED STATE RECORDS**

Scottish band Dvne (apparently it is pronounced “Dune” as opposed to “Divine” which is what I had guessed it was) have just released their debut album, following on from some EP’s through the same label. Formed in 2013, they have built a reputation on the live circuit, and have been touring with the likes of Crowbar and Eyehategod, and are just about to head to the States. They describe themselves as progressive metal/doom proponents, but they could also add groove metal into the mix, as they go through a myriad of styles and levels. Depending on which song one is listening to depends how they may be described, with, as an example, the initial verse of the picked “Viridian Bloom” being quite different indeed to opener “The Crimson Path”.

They certainly capture the doom feel and heaviness in their playing, even though they rarely play at that speed, and there is a great deal of atmosphere in the music, so that it feels like a soundscape wall of sound approach that is all encompassing and Huge. They also move between clean and rough vocals, and while the latter is strong and forceful, the former often seems to be just slightly off key and is definitely the weak point for the band. It doesn’t show so much when the band are in full flight, but when they are being more moody and delicate then they don’t come across as well as they should. Eight songs, with just one being less than six minutes in length, here is a band that definitely veer towards the epic, allowing themselves enough time to extend and build on themes.

It is certainly an interesting album, with very strong production, with a poignant use of keyboards when the time is right, allowing the band to come back into the attack with even more force and presence than before. Worth investigating

<https://songs-of-arrakis.bandcamp.com>



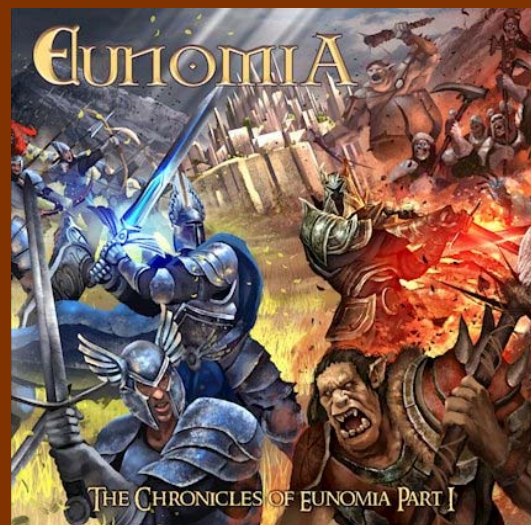
ENTERING POLARIS
GODSEED
FREYA RECORDS

This is a project that has been put together by Belgian guitarist Tom 'Tee' Tas under the pseudonym Entering Polaris, with the only other permanent musician being drummer Vincent Van Kerckhove, plus loads of guests. To be honest, it sounds like a project, as this is extremely fragmented with little in the way of continuity, and not much more in the way of solid songs. There is no doubt that Tas is a strong guitarist, and that Van Kerckhove is a very good drummer indeed, but with songs fading out as they have no real ending to them and a lack of direction within them it is hard to understand where this album is heading. It appears that Tas in himself is also somewhat conflicted as he wrote and recorded so many songs that the decision has been made to release them under two different band names, as the other album is heavier. So, as well as the Entering Polaris album there will also be one by In Motion later this year.

Some songs stop when it sounds as if there is more in them, while others continue and fade when they should have been stopped far earlier, and the result is

a disjointed power metal album, with some great performances that are let down by the overall quality of the songs, the use of multiple singers, and the lack of a firm hand on the controls. If ever an album was crying out for an external producer to rein it in and provide some conciseness then this was it. Not one to which I will be quickly returning.

www.freya-records.com



EUNOMIA
THE CHRONICLES OF EUNOMIA PART
PRIDE & JOY MUSIC

Having finished listening to Entering Polaris I moved onto Eunomia and wondered who I had been upsetting to go from one fairly poor Power Metal album to another. I mean, what are the odds? At least this time we do have an actual band, although with loads of guests, and I have to say that the performances are far more solid, but again led down by some songs that shouldn't have made it to the album. There are times within the second song, "The Crystal Sword", where I actually groaned out loud as I couldn't believe either the lyrics or the transitions. The album commences with a spoken introduction, and I was incredibly worried

by the end of it as it sounded like a very poor fantasy novel indeed, and that is exactly what it turned out to be.

When they get it right, these guys channel Stratovarius and come up with something which is both exciting and invigorating, but too often they get it wrong and the exact opposite takes place and the listener not only winces but starts to wonder how long until the album ends (not soon enough). I guess from the album title that there is another to follow on from this, oh the joy.



BACK FROM ZERO
OPPOSITE, IN FACT
INDEPENDENT

This five-track EP is the debut official release from New York band Back From Zero, which actually came together back in 2006, although the current line-up didn't form until 2012. Musically these guys sound like a more melodic version of Soundgarden, with some Pearl Jam and modern indie rock throw in as well. Lots of hooks and riffs, and no real singular style as they keep shifting it around, and end up sitting between alternative and rock. It sounds self-produced as well as self-released, especially with the drums

as not only is the sound too much to the fore but any producer would surely have replaced some of the snare hits. I am sure that fans of the band in NYC are going to be pleased that they finally have some product available that can be purchased, but I can't see anyone picking this up unless they want a memento of how the band sounded at a gig.



FOMALGAUT
KRAY VSELENNY
IOSIS

It is true to say that I am not intimately familiar with the rock scene in Uzbekistan, and I don't understand the Cyrillic alphabet either, which means that I am at a total loss when looking at Fomalgaut's website and trying to understand what it all means. I believe they were formed about 15 years ago, and that this is their fifth studio album. The reason I have come across this, is because the lead singer is Dmitriy Menshikov, whose father, Vitaliy, set up the famous Progressor website. Vitaliy sadly passed away a year ago, but Dmitriy and Olav Martin Bjørnsen still keep the site running and up to date, and it was Olav who felt that I would be interested in hearing this.

All the lyrics are in Russian, which means of course that to me they are totally incomprehensible, so instead I have to concentrate on the music. What we have here is an almost naïve take on rock, which moves into multiple other areas. While firmly based on the classic style of the Seventies, there are quite a few such as “Tancuem Do Utra”, that sound as if they have come out of the early Eighties power pop and rock scene with a heavy focus on commerciality and pop hooks. It follows the standard verse/chorus/verse/chorus/bridge/solo set up, and I found it incredibly refreshing. Songs like this just bounce along, while others are more emotional and reflective, and the independent scene has had an impact on the overall sound and feel. I did find the snare drum incredibly annoying for the most part, as it is too high in the mix, and the overall production of the drums is easily the weakest part of the mix as they sound quite boxy with little in terms of power and impact.

It is a solid as opposed to essential album, and I feel that many would say that this is sort of what they would expect a Western-influenced band from Uzbekistan to sound like. Lyrics are important in this style of music, and possibly if they had been in English there would be better cut through, but this isn't really for me.



FUCHSIA
FUCHSIA
FRUITS DE MER RECORDS

Here we have an album that has received almost mythic status since its initial release on the Pegasus label back in 1971. The band was the brainchild of Tony Durant, who provided vocals and both acoustic and electric guitars, and he was joined by bassist Michael Day and drummer Michael Gregory. But what really makes this the album it is, that he also brought in the trio of Janet Rogers (violin, backing vocals), Madeleine Bland (cello, piano, harmonium, backing vocals) and Vanessa Hall-Smith (violin, backing vocals). The two trios combine together to form glorious whole of progressive folk rock, and one can only wonder if Jeff Lynne and/or Roy Wood had come across these guys before deciding to take The Move in a very different direction as ELO. There is a whimsy about this album, an Englishness, which is hard to describe. At times they remind me of ISB, at others it is more Gryphon, while then they mix in psychedelia to create something that is incredibly atmospheric and immediate. It is the type of album I can listen to all day, with Tony's vocals often to the fore, with ethereal backing vocals creating a

backdrop for the music to play against. Sometimes it is the bass leading the way, while at others it is the cello, so that although one trio supports the others it is often the other way around. I hadn't come across this album prior to this reissue, but FDM are really showing the way in grabbing classic albums and then making them available with the true thought and care they deserve.

Firstly, they are keen to point out that this is a fully licenced reissue, nothing dodgy here. Also, being on FDM it is available on vinyl, but also being FDM they have extended it to a full double album with additional songs.

The full package comprises the original album, which was released on the Pegasus label in the UK and Kingdom in France, plus a second disc of early demos and new recordings of old songs, including a 15 minute demo recorded by the band before they signed to Pegasus that only exists on a slightly-worn acetate. There is a 15 minute DVD with Tony Durant talking about the album and what happened to him and Fuchsia after the initial release, along with a 60" square fold-out poster of the original album cover, which was drawn by Anne Marie Anderson (who also designed Caravan's 'Land Of Grey And Pink'), a 24pp A4 magazine, with Richard Morton Jack's comprehensive 'Flashback' feature and a reproduction of Tony's handwritten lyrics from the time, all in a gatefold sleeve, with new sleeve notes written by Tony, including his description of each track on the bonus album on heavyweight colour vinyl. There is something incredibly magical about this album, one that I can easily play time and again. Majestic, wonderful, indispensable, essential, this is music from a time gone by brought back to life with care.

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



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



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



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

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

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 and follow us on Instagram, Facebook or Twitter to get action alerts.





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..

At the start of 2019, as

Hawkwind continued with their 50th year of operations, the gig diary in January had only three entries in it: Hard Rock Roadtrip, Ibiza, in May; Graspop Metal, Belgium, in July; and the 5,000 capacity *Royal Albert Hall* (RAH), London, in late November, and Hawkwind HQ didn't make any announcements for several weeks. The "fixture list" was soon to swell, however.

2019

YEAR IN REVIEW

The basic Hawkwind line-up in 2019 was Dave Brock, Richard Chadwick, Niall Hone, and Magnus Martin - with Tim Blake as an orbiting auxiliary that sometimes made planetfall. Their 31st studio album, *Road to Utopia*, had been released by Cherry Red records in September 2018,

A 2018 interview with Dave Brock appeared on the website RealClearLife (a lifestyle magazine offshoot of RealClearPolitics) in January, where he spoke about the 'Road to Utopia' album, and

how it evolved from when Hawkwind did a tour where the support band was them doing their acoustic set. The tour was 16 dates in May 2017. Hawkwind later started making an acoustic album and then the concept changed when they got string arranger Mike Batt on board.

Brock also indirectly addressed the criticism of the album that burst forth in some areas of social media. Much of the album was reworked Calvert-era material, and Brock commented: "Bob liked to do things different and I'm sure he would appreciate doing these songs different from the way

mjr THE MJR GROUP PRESENTS

HAWKWIND

50

50TH ANNIVERSARY CONCERT

TUESDAY 26TH NOVEMBER 2019

ROYAL ALBERT HALL, LONDON

TICKETS AVAILABLE FROM: EVENTBRITE.CO.UK
WWW.HAWKWIND.COM

they were then, if you see what I mean."

In February, Hawkwind added a string of tour dates to the so-far-isolated RAH gig, ranging from Glasgow down to the M4 (Cardiff and Bristol), and taking in York and Manchester in the north of England, and some in the midlands too.

The non-London venues were basically around 1,000 to 1,500 capacity places, so the Royal Albert Hall gig was rather different in scope to the others.

February also saw the demise of another ex-Hawk: Andy Anderson, who was the band's drummer on the 1983 tour after Martyn Griffin was taken ill. He was 68, and had terminal cancer.

Hawkwind announced they'd be playing at Belladrum Tartan Heart Festival (1-3 August) but flyers for

the event showed them some way down the pecking order, with the likes of stadium rock band Elbow near the top of the bill. Actually, this was because the Hawks just did a short acoustic set, but more about that later.

Who still has one of these?

- That was the question HawkwindHQ put to their followers on Facebook, on March 4, saying they were planning a special event as part of the band's 50th Anniversary celebrations. A 50th Anniversary party, called "Psychedelic Sundae", was announced a week later: a free event scheduled for Easter Sunday in late April. The venue was *The Cheese and Grain*, in Frome, Somerset.

Hawkwind's performance was preceded by Matthew Wright giving an account of a homeless person (Tony) who walked from London to Bristol to raise awareness of the



50th BIRTHDAY
CELEBRATIONS

SUNDAY
21st APRIL
RAISING AWARENESS
FOR ANIMAL CAUSES

PSYCHEDELIC SUNDAY

STALLS INCLUDE
VIVA, HUNT SABS,
SEA SHEPHERD UK
VEGAN FOOD

RAWK WIND
TARANTISM
THE BLACKHEART ORCHESTRA
SONIC TRIP PROJECT
INVISIBLE EYES
UNIT X

CHEESE & GRAIN
FROME • SOMERSET
2pm-10pm

BENEFIT SHOW
ALL MONIES RAISED
GO TO ANIMAL
CHARITIES/CAUSES

U.S. NEWS

Beto O'Rourke wins the endorsement of the original 'Psychedelic Warlord,' David Brock

The rock band Hawkwind's leader wished Beto O'Rourke luck 'From one Psychedelic Warlord to another.'



homelessness issue. Hawkwind then kicked off their part of the evening with an appropriate track: Gimme Shelter, which isn't a customary part of their set. Samantha Fox famously sang the lyrics when Hawkwind covered it in the 1990s, but tonight Mel Rogers, lead singer with Tarantism, did those vocals.

Have You Seen Them (from the Woods album) followed, then Orgone Accumulator, and then Magnus Martin's instrumental piece Hymn to the Sun. Probably because this was a free gig, there was no light

show as such - just a few house lights. Psychedelic Warlords, Spirit of the Age, Born to Go, and Silver Machine were also included in the set.

It's not often that America's NBC News website has a story about Hawkwind, but late March saw an exception, with the headline: Beto O'Rourke wins the endorsement of the original 'Psychedelic Warlord,' David Brock.

"Punk rocker turned presidential candidate Beto O'Rourke has won the endorsement of the leader of the venerable British



space rock band Hawkwind," explained NBC News.

The message from the Hawkwind camp wasn't precisely an endorsement, but it was the next best thing: "From one Psychedelic Warlord to another, Dave sends Beto his best wishes and hopes he finds Utopia for the American people."

In a crowded field of Democrat candidates, O'Rourke mostly struggled to break out of the midfield pack, and he withdrew from the race in November.

In May, it was announced that Hawkwind would headline on the acoustic stage at Glastonbury Festival, but with a "full electric set". Also in May, a "secret gig" for TOSH (Technicians of Spaceship Hawkwind) was





👍❤️😱 97

25 Comments 84 Shares



spoken about, and it later emerged that this took place at Kilmington Beer festival in east Devon, with Richard Chadwick (drums) and Magnus Martin

(baritone guitar, vox) were, I gather, joined by James Anderson on keyboards, Dave Law (guitar), and Keith Barton (who I think first played with



Hawkwind in 2003) on rhythm guitar - and it was Barton who pressganged Brock onto stage for one track.

Hawkwind also announced they'd be playing at the Doune The Rabbit Hole Festival,

roughly 20 miles north of Glasgow.

In June, Hawkwind appeared on two very different-sounding stages. One was at Graspop heavy metal festival, and the other was the acoustic stage at



Glastonbury Festival.

"Hawkwind management should be shut down..."

The era of turbulent social media has shown that quite a few Hawkwind fans are what one might call "hard left" - Marxists, and similar. Whatever Marxist theory might proclaim, world history demonstrates that Marxism in actual practice requires the suppression of "thought crime" and the use of a semi-secret police force to control the masses. It's very probable that 1969's Hawkwind

Zoo could never have flourished under such a regime. Indeed, Group X would probably have been whisked away to a correctional gulag on the first day of September, had Britain been under the control of the hard left in 1969.

Nonetheless, Marxist doctrine has flourished at times on Hawkwind-related social media pages, with the result that new (but thankfully uneven) divisions in the fanbase have emerged. To illustrate this point, consider these posts, made on Facebook:



"Brexit is inherently racist Dave Brock spoke out against Europe in a recent awards acceptance speech. Recent collaborations with Clapton and Batt were obviously not enough of a red flag regarding right wing leanings ... The Hawkwind management should be shut down. The dream has ended."

Of course, the "shutting down" of unauthorised views is dear to the hard left's hearts. Their mindset is that opponents need to be "deplatformed" or

"crushed" or even "destroyed", and anyone associating with the opposition is "collaborating". And the double meaning of "red flag" carries with it its own irony.

Perhaps coincidentally, in July, a new page called "HAWKWIND Official Group" appeared on Facebook, and was warmly greeted by much of the fanbase.

It would be interesting to see an opinion poll of Hawkwind fans as to their political views, but of

Hawkwind



course an informal online one would be about as valuable as the regular fan polls for Album of the Year, where it all depends on how many fans even get to hear that the poll exists in the first place.

By way of an amusingly-extreme example: around 10 years ago, a website (now defunct) called OldRockShirts came to the attention of Motorhead fans, who swamped it with uploads of Motorhead t-shirts. This was brought to the

attention of Hawkwind Forum users, who cheerfully mounted a similar campaign for Hawkwind t-shirts. We soon had a peculiar situation where, going by raw numbers - that is, counting the rock shirts - it seemed Hawkwind were ten times as popular as Pink Floyd or AC/DC or Queen, but Motorhead had more support than every other rock band put together!

Later in July, a track called 'All Aboard the Skylark' was released on the Hawkwind

Facebook page, in advance of the release of the new album - an as yet unnamed album, so far as the general fanbase were aware.

In August, Marion Lloyd Langton expressed dismay over a so-called Hawkwind Super Group album release on Cleopatra Records that included guitar work by Huw Lloyd Langton, saying: "Huw would never have had anything to do with this album because he regarded Dave Brock as a friend and the greatest musician he had worked with and would never have given permission for his legacy to have been used to undermine Hawkwind's 50th year celebrations!"

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

It therefore appeared that the probable wishes of a dead musician, or the stated wishes of his wife, aren't actually relevant. Not legally, anyway.

It will be recalled, by the way, that Cleopatra Records were firmly in the Nik Turner corner during the 2013 adversarial trademark dispute.

Later in August, the band's 32nd studio album was announced by Cherry Red - "All Aboard the Skylark" - and the preorder webpage described it, firstly, as "a storming return to their space rock roots" - perhaps prompting some fans to think of Doremi or Space Ritual! However, Cherry Red also said that the album "picks up effortlessly from ... The Machine Stops (2016) and Into The Woods (2017)."

And Hawkwind's official gigging anniversary day, the 29th of August, prompted a flurry of congratulations and reminisces from fans. The 50th anniversary tour still lay in the future, however.

On Wednesday night, 26 September, news filtered through that ex-Hawk Ginger Baker, 80, was critically ill. He died in early October. Apart from his 1980 stint with Hawkwind, he's probably best-known for his involvement with Cream, Baker-Gurvitz Army, and PIL.

November: the new Hawkwind album 'All Aboard the Skylark' charted for one week at number 34 in the Official UK Charts, and making peak position 34 the jointly most common chart position, along with 75 - both positions having been attained three times by Hawkwind.

Classic Rock magazine said:

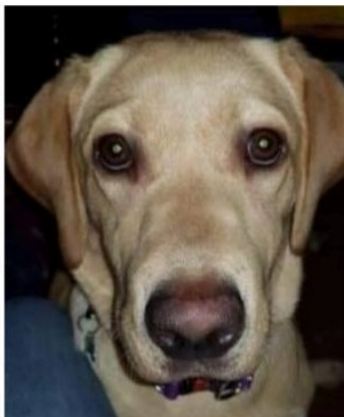
"This is no means a case of

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



by [Kirsty McIntosh](#)

🕒 November 15 2019, 9.04am



Brock and co serving up space rock comfort food to the faithful. But at the same time the final, nine-minute *The Fantasy Of Faldum* would be welcomed onto any Hawkwind album of the last 40 years."

November was also the month of the 50th Anniversary Tour. In between gigs, Hawkwind played three tracks for the Marc Riley show on *BBC Radio 6*, and the radio programme was available to UK ISP addresses later, via the BBC website, where two tracks from the new album - *Last Man On Earth*, and *65 Million Years Ago* - preceded *Spirit of the Age*.

The tour included Ipswich, Manchester and Edinburgh, and Eric Clapton joined Hawkwind on stage in

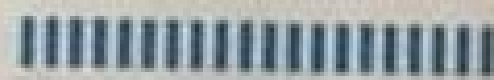
Guildford. The tour culminated in a show at the *Royal Albert Hall* in London on Tues 26th. Phil Campbell (ex-Motorhead) joined Hawkwind on stage for some of the time at that gig.

The band included Tim Blake again, alongside Dave Brock, Richard Chadwick, Nial Hone, and Magnus Martin.

The setlist 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 said the band are all

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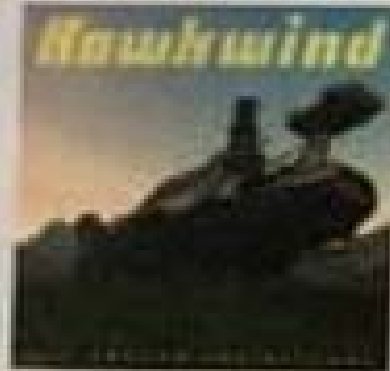
Hawkwind



All Aboard The Skylark

CHERRY RED CD/DL/LP

Quartet celebrate 50th anniversary with a 32nd LP. CD has bonus live disc.



"Everything passes away in time, everything grows old," Dave Brock sings on

The Fantasy Of Faldum, the closing track here, a nine-minute lysergic wall of sound comprising crashing cymbals and intense febrile distortion. After 50 years it would seem that founder Brock and his current band – Richard Chadwick (drums), Niall Hone (bass, keyboards), Magnus Martin (guitar, vocals) – have, conversely, not grown old.

ED/DL/LP

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mjr THE MJR GROUP PRESENTS

HAWKWIND 50

50TH ANNIVERSARY TOUR

PLUS GUESTS
THE
BLACK HEART
ORCHESTRA

SUNDAY 10TH NOVEMBER

THEATRE ROYAL, BRIGHTON

MONDAY 11TH NOVEMBER

GRAND OPERA HOUSE, YORK

TUESDAY 12TH NOVEMBER

CORN EXCHANGE, IPSWICH

WEDNESDAY 13TH NOVEMBER

ANVIL ARTS, BASINGSTOKE

FRIDAY 15TH NOVEMBER

ALBERT HALL, MANCHESTER

SATURDAY 16TH NOVEMBER

THE QUEEN'S HALL, EDINBURGH

SUNDAY 17TH NOVEMBER

O₂ ACADEMY, GLASGOW

MONDAY 18TH NOVEMBER

CORN EXCHANGE, CAMBRIDGE

TUESDAY 19TH NOVEMBER

ANSON ROOMS, BRISTOL

WEDNESDAY 20TH NOVEMBER

THE TRAMSHED, CARDIFF

FRIDAY 22ND NOVEMBER

ROCK CITY, NOTTINGHAM

SATURDAY 23RD NOVEMBER

TOWN HALL, BIRMINGHAM

SUNDAY 24TH NOVEMBER

EMPIRE, COVENTRY

MONDAY 25TH NOVEMBER

G LIVE, GUILDFORD

TUESDAY 26TH NOVEMBER

ROYAL ALBERT HALL, LONDON

TICKETS AVAILABLE FROM: EVENTBRITE.CO.UK
WWW.HAWKWIND.COM

SPIRITS BURNING & MICHAEL MOORCOCK

An Alien Heat

An Alien Heat at the End of a Multiverse
re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

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

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

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



gonzomultimedia.co.uk
spiritsburning.com



animal lovers and keen to raise the profile of missing pets, by showing pictures of them in the interval between the support band and Hawkwind.

Taghadh den chuid as fheàrr de Fhèis Chiùil Belladrum san Lùnastail 2019.

-That's how the *BBC Alba* video item was described, when it became available to watch online on 11 December. The translation from the Scottish Gaelic is "Highlights from the Belladrum Music festival in August 2019," where Hawkwind did a short acoustic set in the summer. A few minutes of the gig was aired in the TV show.

And in mid-December, Hawkwind announced that Hawkfest 2020 tickets are now on sale, for the East Devon event in August 2020 - an indication that the Hawkwind story has a while to run, yet, before the final chapter is written.

CHECK OUT HAWKWIND AT GONZO

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

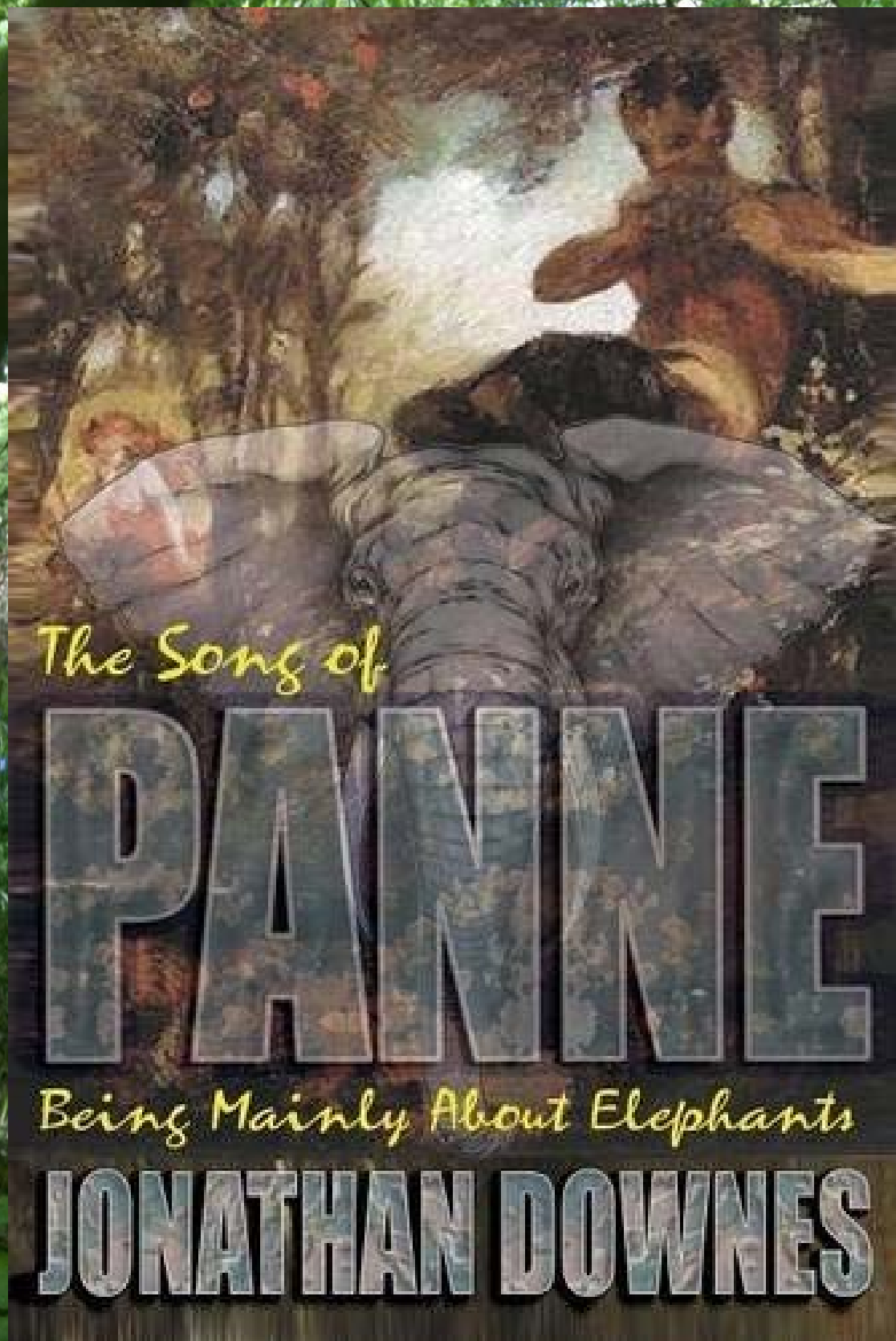
GONZO CURRENTLY IN STOCK
AT GONZO (USA)



Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

The application form is available via Hawkwind.com 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!

It's strange how, after a gap of nearly half a century, certain things stick in your mind. I don't remember my last day at school, for example, and I don't actually remember much about my last month in Hong Kong. But I do remember our last Christmas in the colony.

For reasons which are lost to the mist of time, my father's secretary and her family, who had recently returned to the colony, came and spent Christmas with us. My brother and I had always been quite friendly with her children, and so having another family join ours for Christmas day was by no means an imposition.

What I do remember, however, is that, unlike my family who were stolidly Anglican, Mrs Everett and her family were Roman Catholics. This made no difference to me, because my father had a pleasingly ecumenical attitude towards his faith, and indeed towards people of other faiths, racial and religious prejudice were something completely alien to me. However, as I have noted elsewhere in this narrative, over the closing years of

the 1960s I became more and more aware of events on the world stage that didn't directly impact upon my own life, and during 1969 and 1970 I had become aware of the 'troubles' in Northern Ireland. But I was horrified to discover that, while my friends' father – a high ranking army officer - had been on a short posting to Belfast and his family had gone with him, whilst attending a local catholic school my friends had been severely bullied. Why? Because, having attended a school for army officers' children in Hong Kong, the exercise books they took with them to their new seat of learning were emblazoned with the Union flag and a Royal crown. Although I only heard about this second-hand, it was my first real experience of racial prejudice, and it upset me greatly.

A month or so before receiving the news that he was about to be invalided out of Her Majesty's Overseas Civil Service, for reasons which I never did understand because both of my parents were 'cat people' rather than 'dog people' and unlike many young boys neither my brother or I had ever begged for a dog, my father came back from work one day brandishing a small Dachshund puppy whom he named 'Frankie'. She was very small, very neurotic, and so highly strung that the phrase truly seemed to lose its meaning. Whilst my parents had been stationed in Nigeria they had owned several Dachshunds, because this was a breed of dog that was particularly good at divesting whatever compound they were living in at the time of its resident members of the serpent tribe. Whilst, as already described elsewhere in this narrative, there were species of poisonous snake in Hong Kong, many of them potentially deadly and Augustus had, on one occasion, proudly brought in a young cobra, except in my mother's paranoia we could not truly be described as having a snake problem, but I guess that my parents both truly liked Dachshunds. And I imagine, a couple of years after the sad disappearance of Augustus, it was time that we had a house pet again.

Even on the cusp of the 1970s, purebred dogs were liable to be far more neurotic and needy than their crossbred analogues, and she was an excessively needy creature. Unlike a cat, she had to be taken for long walks





twice a day and for some reason it fell to me, as the eldest son, to take her out each morning before I went to school. I didn't actually object to this, and, indeed, I quite enjoyed seeing the places which were so familiar to me from my day to day existence over the previous few years in a completely different aspect. The people who frequented these otherwise familiar places were completely different in those hours before the 'foreign devils' ventured out to go to work or school. In those days there were still a few Victorian-era gas lamps in parts of Harlech Road, and I was always fascinated to see the Municipal Lamplighter going about his business. Though I had seen him, on occasion, lighting the lamps of an evening, the process of snuffing the flame out using a long pole with a peculiar brass implement on the end of it for some reason fascinated me, and I never tired of watching it. The

lamplighter himself was a peculiarly wizened little man, with a chestnut brown face carunculated like a walnut and several fingers missing off his left hand. With the innocence of childhood, it never occurred to me to wonder about the mishap which must have caused his disability, but now I recognise, with half a century's hindsight, the markings on his face to be scar tissue and his missing fingers to be corroborative evidence that, at some time during his life, he must have been the victim of some violent incident, and as it was only three decades after the brutal occupation of the British Colony by the invading Imperial Japanese army, it is a fair guess that my friend the lamplighter had been a victim of these horrific times.

I call him my friend, because, although he appeared not to speak a word of English and my Cantonese was rudimentary, although far less rudimentary than it is

now, he would always acknowledge Frankie's and my appearance on the scene with a cheery wave and a muttered "cho san" [good morning] and I always made sure that I had a bar of chocolate in my pocket which I could share with him. My parents had always impressed upon me that I should not 'talk to strangers' but, like so many other things which they impressed upon me, I ignored them with impunity and no great harm ever came to me.

Another incident which remains fresh in

my mind for some reason, although it was of no more than tangential importance then or now, was what happened when Ah Tam one day presented me and my brother with a cage of white mice. As you will have gathered by now, much of my menagerie over the years had come as a gift from Ah Tam, and I was thrilled with the white mice until I realised, with a start, that we were leaving Hong Kong in just over a month, and that there was no way I would be able to take this kindly meant but ill-judged gift with me. I immediately burst into tears, but through my sobs I

counselled my mother that she should not tell my brother about the inconvenient rodents because he would also be equally upset. My mother, showing one of the earliest examples of the syndrome which they were to exhibit for the rest of their lives; that my brother was far more sensible than me, foolishly ignored my advice and Richard immediately burst into tears as well. What happened to the mice, I do not recall.



NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB

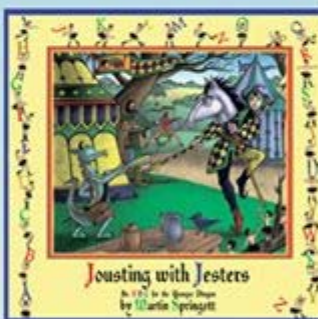
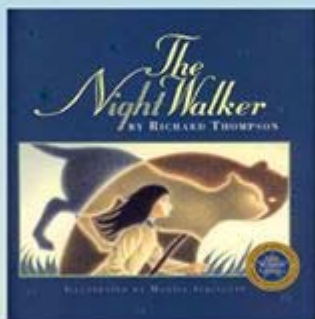
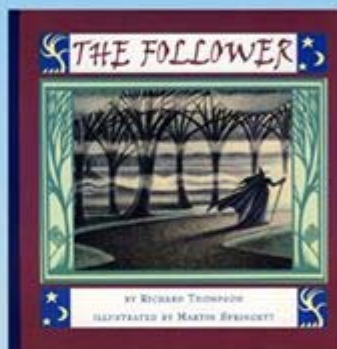
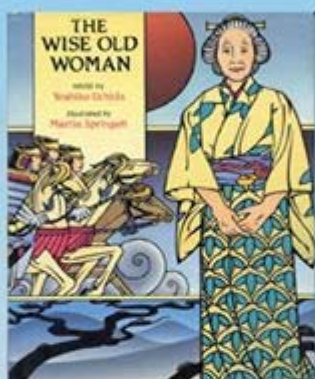
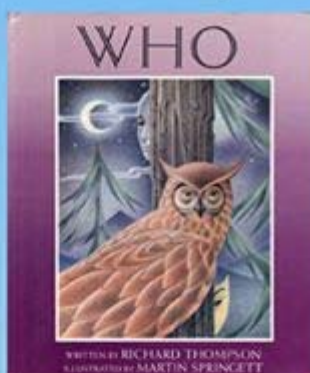
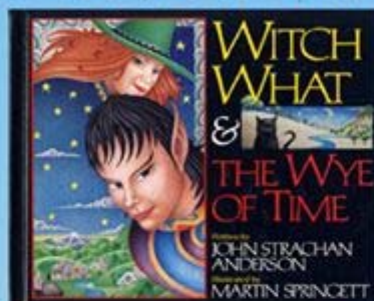


BOY ON A BIKE

25 YEARS



OF BOOKS FOR CHILDREN



MARTIN SPRINGETT
www.martinspringett.com





Thom the World Poet

Rob Ayling writes:

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

!THE MERE ACT OF THINKING CAUSES STRESS

The mere act of speech causes responses(not all of which are positive)

Happily,many give up halfway through Paradise

The Pilgrims Progress is full of self-reflection

And if you judge yourself,it is often harshly and too often

We are cruel to ourselves and all who travel with us

Instead of healing,writing causes trauma

having to look at that which has been hidden till now

EXPOSE YOUR DRAGONS!and find them fiery and full of bite

"The unexamined life is not worth living"But living alone requires documentation

Ask the Khymer Rouge-or ICE.Keeping records is for music lovers...

Living is for lovers!

Yer Gonzo Bookshelf

goodreads

Meet your next favorite book.

As I think I mentioned in these pages sometime within the last year or so, although I have somewhat belatedly become a consumer of eBooks, mostly because I have so much “stuff” that my dwelling continually threatens to implode in upon itself as a result of all the stuff in it, and also because they’re cheaper, I find myself missing much of the camaraderie of analogue book consumption. No longer are there such things as second-hand book shops, because as eBooks are naught more than electronic fabrications, they cannot be bought, sold, re-sold, traded or borrowed, which I find detracts quite significantly from the reading process. However, a few years ago, I joined ‘Goodreads’, an online community of book lovers, and whilst I will be the first to admit that I haven’t taken as much advantage of its various options as I

could have done, to a certain extent at least I have replaced my more traditional ancillary options of book consumption with what Goodreads has to offer.

The beginning of each year, I join up to what is called the Goodreads reading challenge, and I pledge to read a certain number of books in a year. As I am a voracious reader, I usually pledge to read far more than many other people.



For example, in 2017, I pledged to read sixty books and in 2018 and 2019 I pledged to read sixty five. I met this challenge reasonably easily in 2018, but, because of all the other crap which I have had to deal with over the past twelve months, this year I am afraid I have been found wanting. I have only managed fifty six of my pledged volumes during the last twelve months, and, although if I am going to be really anally compulsive about

goodreads.com/challenges/11621-2020-reading-challenge


goodreads Home My Books Browse Community Search books

2020 READING CHALLENGE


Participants: 1,095,272
Books Pledged: 49,762,546
Avg. Books Pledged: 45
Time Left: 363 days, 22 hours

You have read 0 of 65 books. Edit

 You're on track! Edit
 Like · Comment · Share: 


FRIENDS **COMMUNITY**

 Tania Poole wants to read 50 books in 2020.

 Like · Comment

 Gary Taylor wants to read 32 books in 2020.

 2 Likes · Like · Comment

 Andy Paciorek has read 1 of 20 books.

 View all »

2018 Reading Challenge
 Completed! Congrats! You read 65 books of your goal of 65!
 100%

2017 Reading Challenge
 Completed! Congrats! You read 66 books of your goal of 60!
 110%

2019 Reading Challenge
 2016 Reading Challenge
 2015 Reading Challenge
 2014 Reading Challenge
 2013 Reading Challenge
 2012 Reading Challenge
 2011 Reading Challenge

Waiting for www.goodreads.com...

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09:04 03/01/2020

it and rush to finish my Agatha Christie eBook that I am currently engaged upon I might be able to make it fifty seven if I finish by midnight (I'm dictating this to the lovely Olivia on New Year's Eve), I don't think I shall bother.

Much of my reading this year has been thanks to a remarkable online repository called The Internet Archive, which acts as a sort of free lending library, and I have enjoyed myself immensely, working my way through books by authors such as Joan Aiken who were remarkably prolific in their lifetime and – for one reason or another – the vast majority of whose books I have never read.

I have always been remarkably obsessive compulsive about my consumption of

both books and music. I still remember that glorious weekend in the late 1970s when I inherited a small sum from a dead relative and spent the vast majority of it on every record that had ever been released by The Who, bearing them home in triumph on the bus, I spent the whole weekend (my parents were away, luckily) listening to them in release order. And I have done things like that regularly ever since. With my newly discovered membership of The Internet Archive I found myself able to do much the same – and it is interesting to follow the career of Joan Aiken, whom until now I had only known for her children's books – reading her adult titles (and by this I mean books aimed at grown ups rather than any hint that Ms Aiken was writing some sort of



nothing, certainly not whodunnit. Agatha Christie was a far more popular writer than Joan Aiken, but it could be argued (indeed, I am arguing it) a far less accomplished one either in terms of literary skill or social commentary.

Her post-war books were all set in a sort of shabby, genteel 1940s and 1950s when people still had domestic help who showed a certain amount of deference towards them and Britain still had some semblance of an empire. Although I find these books as entertaining now as I did when I was fifteen, I am under no

barely concealed smut). Her books in this genre start at the beginning of the 1960s and carry on until just before her death in 2004, and it interesting to see that not only did she become a more accomplished wordsmith with the passage of years, but her books mirror the social changes in both Britain and America over those four and a bit decades, changes of which there were many.

illusion that they are great literature, but I am too old and battered to have to pretend anymore that the music I listen to or the books that I read have to be of any great social or artistic significance.

So, what am I going to do next year (this year, as you are reading this)? Although the sensible part of me knows that, in view of this year's failure to complete my reading challenge, I should change it slightly for 2020, I truly don't know.

I've also been working my way through the mystery novels of Agatha Christie, many of which I read in my mid teens when my mate David and I had somewhat of an obsession with them. However, it wasn't until now that I realised quite how many of them I had never read and how many more I read back in the years before marijuana and alcohol addled my synapses, and about which I could remember practically

I usually enter my pledge for the following year late on New Year's Night, when I have a snoot full of brandy, but since Corinna has been ill, we go to bed early and I go to bed sober, so this may not happen. Am I going to be sensible? Or am I going to make another reckless pledge that I will struggle to complete? Don't ask me, I only work here!



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.

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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/>

And so, dear friends, we come to the end of another issue, another year, and another decade.

So much seems to have happened in the last ten years. The fresh-faced and enthusiastic man who greeted the dawn of 2010 has at least partially vanished beneath a shit-storm of events on the personal and world stages. And, if I'm going to be honest about it, it doesn't look like it's going to get any better any time soon. We are still living in massively interesting times, and it remains to be seen whether the hopeful workings of the various people whose lives I have done my best to chronicle in these pages since we started in 2012, will actually make a difference to this increasingly beleaguered planet, or whether we are all going to vanish beneath a morass of selfishness, stupidity, climate change and unbridled capitalism.

But I am in a particularly sombre mood today, so you probably shouldn't pay too much attention to me. There are all sorts of good things to look forward to as well as the bad. And the future is, as yet, unwritten. So, we need to hope for the best and keep our powder dry.

I would like to thank all the people who have worked so hard on this magazine over the past eight years, especially my dear wife Corinna. She works hardest of anyone on this magazine and never gets the approbation of her peers that she so richly deserves. If I have any wish for the coming decade, it is for the health problems which have dogged her for the last few years to go away, vanquished by all the medical work that she has had done recently.

I would also like to pay tribute to three erstwhile contributors to these pages who can no longer be counted amongst the living: John Brodie-Good, Dave McMann and the legendary Mick Farren. If you can read this in whatever afterlife you find yourselves, please



be aware that my life has been enriched by knowing all three of you.

Fuck this, I'm getting maudlin!

And finally, I would like to say a big thank you to my lovely stepdaughter and secretary, Olivia. Without you, my dear, I would not have managed to achieve anything like as much as I have done during the past twelve months. I am very grateful; just know that I love you.

See? I'm getting maudlin again... the new year has that effect on me.

My love to you all and best wishes for a Peaceful and Prosperous New Year to all of you reading this.

Hare bol,

Jon



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