

GONZO



#377/8

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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 singular little publication.

Each issue, I never really know what's going to be in it, and the fact that every other Friday we have managed to put together 120 pages of mildly subversive gubbins never ceases to be a thing of

amazement to me. But this is something I have noticed before in my long and chequered career as a magazine publisher, which has been continuing – man and boy – for just over half a century now. Magazines do tend to take on a life of their own; it is something to do with the synergy which results when a bunch of people from disparate backgrounds, with disparate life experiences, and disparate motivations, all come together to work on a specific project. I am reminded of a book by my favourite author Robert Heinlein. 'The Moon is a Harsh Mistress', which was first published in 1966, although its original serialisation took place a year earlier, tells a stylised story of a revolution on the moon. Based very much on the original 1776 American War of Independence, but with various anarchist and libertarian ideas thrown in for good measure, one of the most intriguing characters in the book is



Magazines do tend to take on a life of their own

'Mike'. Mike is particularly intriguing, because he is a computer. Self-aware computers are nothing new within the annals of science fiction, but the interesting thing about the story given for 'Mike' in this book is that this self-awareness totally accidentally.

Originally, this computer was a fairly normal computer by the standards of the age (here, we should remind you that the age described in the book is an uncertain future for us, and an even more speculative future for Heinlein, who was writing fifty five years ago. But to continue...

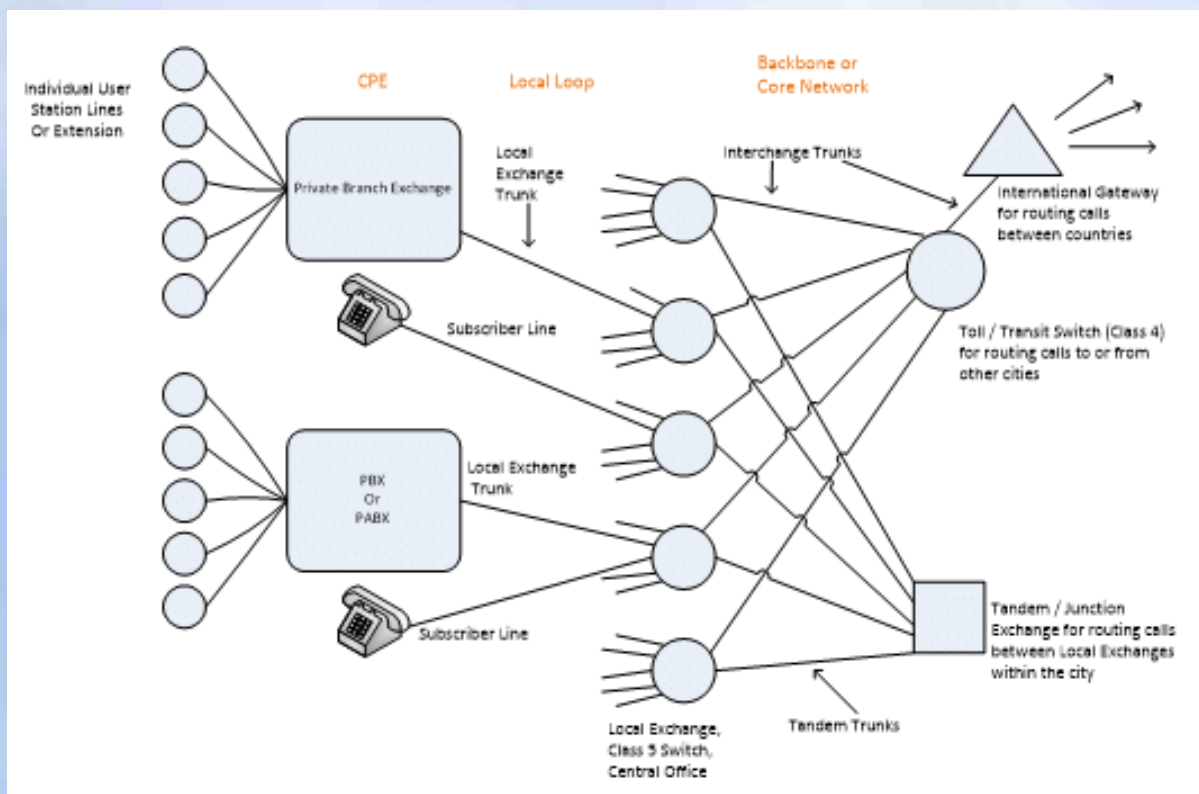
The scenario given for the different lunar colonies in this imaginary timeline implies that they were not only penal colonies (to a certain extent, at least), but that they were treated as ubermensch by the ruling elite on Earth,

and so adopted a culture of 'make do and mend' as much as was humanly possible. So, successive generations of technicians added more and more terminals, add ons, and peripherals, often homemade, to the original spec of the computer until it bore no relation to that which its original designers had intended.

Somehow, Heinlein postulates, adding all the stuff onto the computer allowed it to develop the digital equivalent of 'neural pathways' and become not only self-aware but to develop a personality and even a sense of humour.

I was reminded of this, thirty plus years ago, when I read 'The Hacker Crackdown' by Bruce Stirling, which remains one of my favourite books to this day. It tells about the early – pre-internet – days of cyber-society, when

اللجنة لهم إذا كانوا لا تأخذ نكتة



things really were more like the Wild West than the relatively civilised (note that I say the word 'relatively') society that we know online today. The great-granddaddies of the hacktivists known today as 'Anonymous' were the 'Phone Phreaks', who not only worked out how to subvert the world's telephone systems so they could make telephone calls for free, but also spent so much time studying the great pan-continental telephone systems of North America that they ended up knowing more about telecommunications than the technicians who were supposed to be looking after the megasystem.

It's been a long time since I read it, but if you are interested you can get it for free on Project Gutenberg.

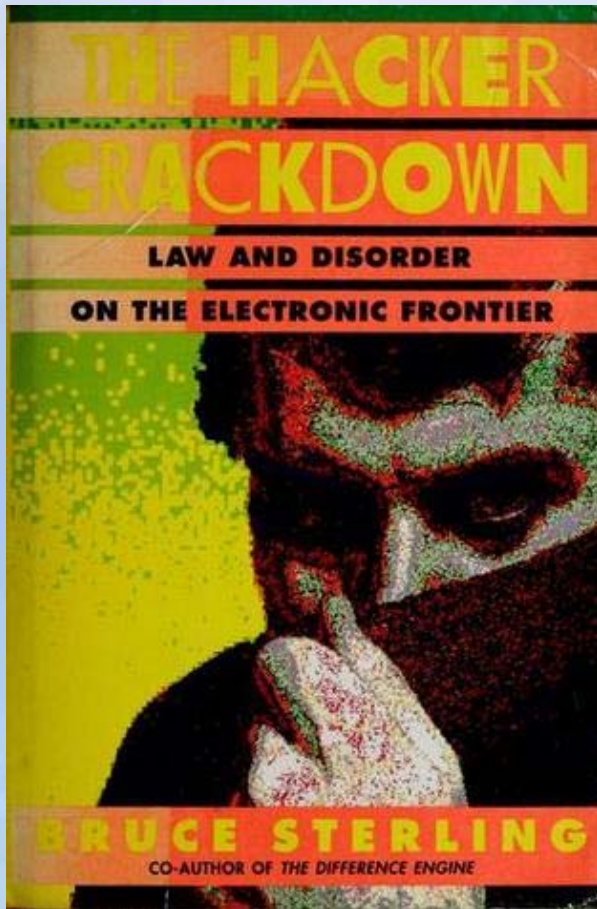
It tells the story of events between 1987 and 1990, one of the most socially important being this:

"On January 15, 1990, AT&T's long-

distance telephone switching system crashed.

This was a strange, dire, huge event. Sixty thousand people lost their telephone service completely. During the nine long hours of frantic effort that it took to restore service, some seventy million telephone calls went uncompleted.

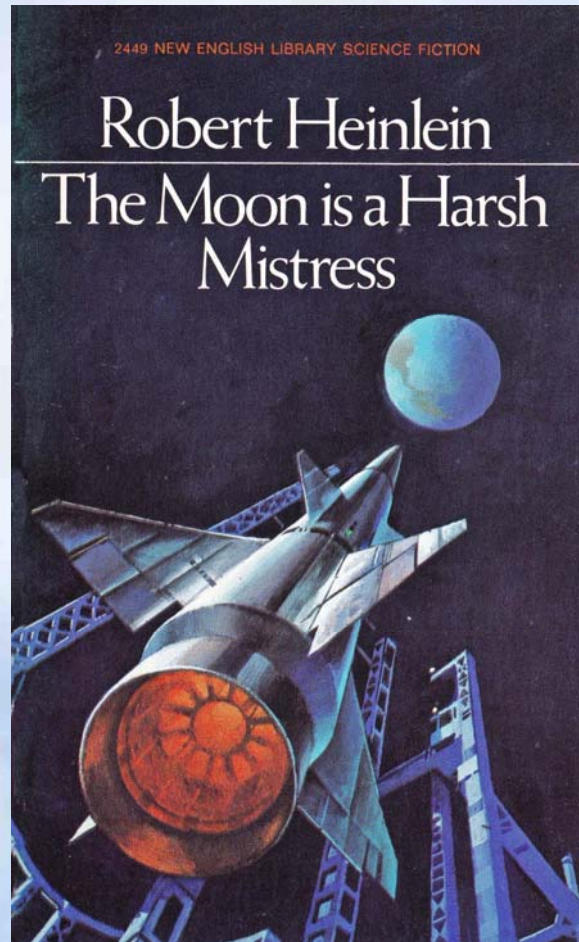
Losses of service, known as "outages" in the telco trade, are a known and accepted hazard of the telephone business. Hurricanes hit, and phone cables get snapped by the thousands. Earthquakes wrench through buried fiber-optic lines. Switching stations catch fire and burn to the ground. These things do happen. There are contingency plans for them, and decades of experience in dealing with them. But the Crash of January 15 was unprecedented.



It was unbelievably huge, and it occurred for no apparent physical reason.

The crash started on a Monday afternoon in a single switching-station in Manhattan. But, unlike any merely physical damage, it spread and spread. Station after station across America collapsed in a chain reaction, until fully half of AT&T's network had gone haywire and the remaining half was hard-put to handle the overflow.

Within nine hours, AT&T software engineers more or less understood what had caused the crash. Replicating the problem exactly, poring over software line by line, took them a couple of weeks. But because it was hard to understand technically, the full truth of the matter and its implications



were not widely and thoroughly aired and explained. The root cause of the crash remained obscure, surrounded by rumor and fear."

I'm sure that you can guess where I'm going with this. There have been several times in my life when I have read a book (both fiction and non-fiction) at a particular time which caused it to affect my thinking and even my world view. One of these times is when I read Arthur C. Clarke's 'The City and the Stars' whilst sitting, smoking a suspiciously long cigarette, on the shores of Loch Ness. This sent me off on one psychogeographical tangent, which was to remain with me for several years. I no longer believe that 'Nessie' is some sort of 'Colonial Hydroid', but it was an interesting exercise in examining my



internal logic.

Reading Bruce Stirling's book very soon after reading 'The Moon is a Harsh Mistress' made me wonder whether something similar to 'Mike' had happened to this enormous trans-continental telephone system. Bruce Stirling described how the AT&T telephone systems and its attendant network of computers had expanded in the ways that the original designers of the system could not have foreseen, with all sorts of unlikely, and often unauthorised, other things having been bolted on over the years.

As 1991 continued, there were strings of successive AT&T breakdowns across the country, and the more that Bruce Stirling described what had gone on, only a year or two before when I first read it, the more I was convinced that the telephone network was something that was likely to develop self-awareness in a scenario similar to what

these days is predicted with artificial intelligence and called the 'Technological Singularity'.

And then I read that both Abbie Hoffman and Jerry Rubin were involved in the early battles against the telephonic establishment, and I fell head over heels in love with this book.

"During the Vietnam War, there was a federal surtax imposed on telephone service; Hoffman and his cohorts could, and did, argue that in systematically stealing phone service they were engaging in civil disobedience: virtuously denying tax funds to an illegal and immoral war.

But this thin veil of decency was soon dropped entirely.

Ripping-off the System found its own justification in deep alienation and a basic outlaw contempt for conventional

bourgeois values. Ingenious, vaguely politicized varieties of rip-off, which might be described as "anarchy by convenience," became very popular in Yippie circles, and because rip-off was so useful, it was to survive the Yippie movement itself."

I don't think that I still believe in self-aware telephone systems, although I'm not 100% sure that I don't either. But as I said at the beginning of this editorial, I have seen every magazine that I've ever worked on develop its own 'personality' and go off in tangents that the original founding editor would never have imagined.

I founded this magazine eight years ago, and it has produced more issues than all the other periodicals upon which I have worked altogether. And so, I suppose it's not at all surprising (if one is going to take my opening statement as read) that it has gone, or rather come, a long way since I first thought it up in answer to Rob Ayling's request that I do a Gonzo Newsletter. And guess what? I could not be prouder of the way that this magazine has developed.

Thank you to everybody who has worked on it over the years. And I hope you will join me in wondering what is going to happen next...

Love and peace,

Jon



Robert Heinlein, Bruce Stirling, Arthur C. Clarke, Robert Smith, The Cure, Janet Jackson, Eminem, Phil Collins, Gene Gallagher, Sonny Starkey, Rod Stewart, Focus, Richard Freeman, Friday Night Progressive, Canterbury sans Frontieres, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Dan Andrei Aldea, Ibert Norman Benedict "Norm" Amadio, Sean Reinert, Joseph "Joe" Payne, Antonia Apodaca, William Reed Mullin, Lucien Barbarin, Robert Castle Schoen, Nils Olaus Lennart Karl Magnell (aka Ola Magnell), Andrew Brough, Buddy Cage, Ljiljana Petrović, Kofi Boakye Yiadom, Ivan Král, Andrew James Dalrymple Gill, Diego Farias, Harold Beane, Abdel Aziz El Mubarakm, Lyle David Mays, Joseph Shabalala, Rick Wakeman, The Fall, Venom, Paice, Ashton & Lord, Michael Bruce, Doug Harr, Tears for Fears, PAART, Alan Dearing, Kim Thompson, Meniscus Hump Records, Harvey Summers, James Wright, Ministry of Echology, Caedmon, Kev Rowland, Teloch Vovin, Grave Gnosis, Intergrity, Krieg, Oyton Ersan, Paradise Lost, Refuge, Tony Klinger, Digitiser, Mr Biffo, C.J. Stone, Brexit, Infinity Forms Of Yellow Remember, Hawkwind, Martin Griffin, Jonathan Downes, The Wild Colonial Boy, Martin Springett, John Higgs, The Future Starts Here: Adventures in the Twenty-First Century

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
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Telephone 01237 431413
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eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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



A CURE IS IMMINENT
<https://www.music-news.com/news/UK/128826/Robert-Smith-says-The-Cure-will-release-a-new-album-in-2020>

Robert Smith has revealed that The Cure - who were said to have been working on three new records - will "definitely" be releasing the long awaited follow-up to 2008's '4:13 Dream' before the end of the year. Speaking at the NME Awards on Wednesday night (12.02.20) - after collecting the prize for best festival headliner - Robert told the publication: "The first one will definitely be out soon, we're wrapping it up now and it's going to

be mixed.

"But until it's completed, no one will believe me. I look forward to it coming out more than anyone else, trust me!" However, the 60-year-old musician stopped short of promising the new album will be out, and encouraged fans to "wait and see". He added: "I'm too old to commit to idiot things like that, wait and see."

And he also shed some light on what the band - completed by Simon Gallup, Roger O'Donnell, Jason Cooper and Reeves Gabrels - have been working on, and insisted there is another album in the

"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

pipeline as well as a potential solo release. Robert said: "There's only two, the third thing is just me, it's just an hour of me."

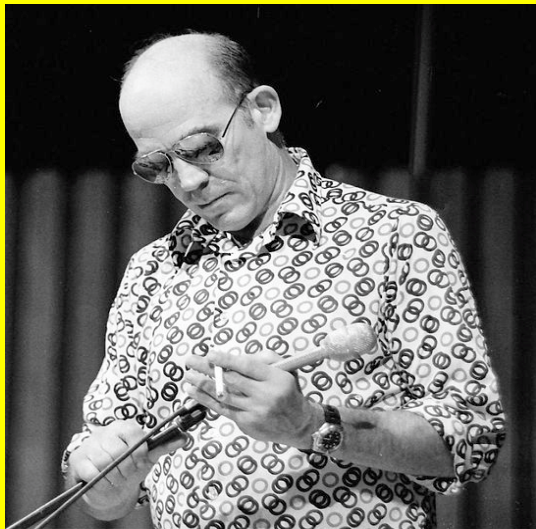
JANET'S GIRAFFE

<https://www.music-news.com/news/UK/128805/Janet-Jackson-used-to-own-a-giraffe>

Janet Jackson has revealed she had a menagerie of animals when she was growing up and it was her job to feed them. Speaking on The Tonight Show with Jimmy Fallon, she said: "We had so many animals growing up. We had fawn, Mouflon sheep, peacocks, a giraffe ... just all kinds of animals. It was my job to feed them, to clean them."



Janet is now a mother herself, to her three-year-old son Eissa, and she previously admitted she finds raising her son "very tiring". She said: "It's very tiring. You



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...

“So much for Objective Journalism. Don't bother to look for it here--not under any byline of mine; or anyone else I can think of. With the possible exception of things like box scores, race results, and stock market tabulations, there is no such thing as Objective Journalism. The phrase itself is a pompous contradiction in terms.”

Hunter S. Thompson

never get enough sleep ... My mother did it [without a nanny], her mother did it, why not? Why can't I? "I'm sure I will need someone in the future for some help here and there, but I don't have anyone, and I love it."

THAT'S A RAP <https://www.music-news.com/news/UK/128760/Eminem-doesn-t-have-another-album-in-the-pipeline-yet>

Eminem scored a UK chart double, topping both the Official Albums and Official Singles Charts with his surprise 11th studio album, 'Music To Be Murdered By', and scored his 10th number one on the Billboard 200 chart - but has admitted that he's currently not thinking beyond promoting and releasing music videos for his latest record.

He told Variety: "I don't really have anything coming up next, to be honest, just working this album and whatever videos come along next."

"But we don't have anything written in



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He has served as a law agent for the past several years, and has been admitted to the bar of the Supreme Court of the United States. He is also a member of the American Bar Association, and of the New York State Bar Association. He is a graduate of the City College of New York, and of the University of Pennsylvania. He is also a member of the New York State Bar Association, and of the American Bar Association. He is a graduate of the City College of New York, and of the University of Pennsylvania. He is also a member of the New York State Bar Association, and of the American Bar Association.

Boots—Boots.
The Government of Great Britain, in the month of May, 1870, issued a decree, which is the result of a long and laborious process, and which is the result of a long and laborious process. The decree is the result of a long and laborious process, and which is the result of a long and laborious process. The decree is the result of a long and laborious process, and which is the result of a long and laborious process.

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The Gospel According to BART

My favourite roving reporter always comes up with interesting and up-to-the-minute stuff. But this week's story, though certainly interesting is about forty two years out of date..

"Phil Collins recalled telling Pete Townshend he'd quit Genesis to replace the late Keith Moon in the Who.

By the time he made the offer, Kenney Jones had already been hired as the Who's new drummer – despite his initial reservations – meaning Collins missed out. In the same interview with Classic Rock magazine from 2017, Collins also recalled how he missed out on appearing on a song with George Harrison, which later resulted in the ex-Beatle playing a complex practical joke on him.

"I played Uncle Ernie in Tommy [in a 1989 concert with the Who], which I loved doing, though it was very politically incorrect – playing a pedophile," Collins said. "But it was great because I was with the Who. I was working with Townshend just after Moon died [in 1978], and I said to him, 'Have you got anybody to play the drums? Because I'd love to do it. I'll leave Genesis.' And Pete said, 'Fuck, we've just asked Kenney Jones.' Because Kenney Jones, unbeknown to most people, played on stuff when Keith was too out of it. He was far too polite for the Who. But I would have done the job. I would have joined them."

Read More: Phil Collins Recalls Offering to Quit Genesis to Join the Who | <https://ultimateclassicrock.com/phil-collins-the-who-genesis/>
utm_source=tsmclip&utm_medium=referral"

stone just yet."

The 47-year-old rapper's UK chart feat meant he extended his record-breaking run of consecutive number one albums, with 'Music To Be Murdered By' marking his 10th on top, as no other act in UK chart history has managed to land as many chart-topping albums in a row.

PUNCH UP FOR OASIS AND BEATLES SPROGS
<https://www.music-news.com/news/UK/128693/Liam-Gallagher-s-son-and-Ringo-Starr-s-grandson-in-court-over-shop-brawl>

Liam Gallagher's son Gene Gallagher and Ringo Starr's grandson Sonny Starkey have pleaded not guilty to charges related to an alleged late night brawl in court on Friday.

The 18-year-olds and model Noah Ponte, 19, are accused of scrapping with a member of staff in a Tesco Express shop in Hampstead, north London, after they were unable to buy beer at midnight in May last year.

According to *The Guardian*, all three pleaded not guilty to affray, using or threatening unlawful violence towards another and conducting themselves in a manner that would cause a person of reasonable firmness present at the scene to fear for his personal safety.

Ponte also denied an additional charge of racially aggravated common assault as he is accused of telling the worker, "You bl**dy Indians. Go back to where you came from. You're not wanted here."

At the hearing at Highbury Corner Magistrates' Court the trio only spoke to give their addresses, dates of birth and nationality.

THE ^{gonzo} NEWSROOM

HE'LL WEAR IT WELL

<https://www.music-news.com/news/UK/128706/Sir-Rod-Stewart-will-close-the-2020-BRIT-Awards>

Sir Rod Stewart will close the 2020 BRIT Awards The 'Maggie May' hitmaker will top the bill at the star-studded ceremony, which takes place on February 18 at London's The O2 arena. Buy tickets below.

In a statement, he said: "Happy to be asked to close out The BRITs on their 40th show celebrations."

The last time the 75-year-old music legend



performed at the bash was in 1993, when he was also honoured with the Outstanding Contribution prize.

The 'Forever Young' singer joins a stellar line-up, which also features Lizzo, Billie Eilish, Celeste, Dave, Harry Styles, Lewis Capaldi, Mabel, Dave, and Stormzy.

'Truth Hurts' hitmaker Lizzo could also be a winner on the night, as she's nominated for the International Female Solo Artist gong, where she will battle it out against Ariana Grande, Billie, Camila Cabello, and Lana Del Rey.

British rapper Dave could be in for a successful evening too, as he is nominated for four awards, making him the most nominated artist at the event, alongside Lewis who equalled his score.

Dave is up for Album of the Year for 'Psychodrama' - which won him the Mercury Prize in September - Song of the Year for 'Location' featuring Burna Boy, Best New Artist, and Male Solo Artist.

Whilst the Scottish star is nominated in the same categories.

The ceremony will once again be hosted by comedian Jack Whitehall, who recently said he will likely "put [his] foot in it" no matter how hard he tries to "behave".

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Providence at
Providence at

Worcester, Feb 11.
E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 100 MAIN ST. Y
MANUFACTURER and Dealer in HARNESSES, SADD
DRESSES, BRIDLES, Coaches, Shaies and Draft OOL
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gly and Tally WHIPS, &c. Repairing done at short
notice.

Pratt, Downes & Scott,
Successors to T. W. & O. P. BAZOROFF,
Office: - HARN DEN & CO'S Office, 2 Court Street
Boston; J. H. KNIGHTS HAT STORE, 155 Main St
Worcester.
Feb 24, 1877.



EYEWITNESS

Focus are one of these bands that I have been very fond of for a very long time. Back when I was thirteen or fourteen, I used to religiously record the Top 20 every Sunday evening and, somewhere along the line, in 1973, I first heard an instrumental called

'Sylvia'. Bloody hell, I thought, this is a bit of alright.

I don't suppose that school kids do this nowadays, but every Monday morning the subject of the week's hit parade was



something of enduring interest to everyone. But when I talked about Focus, one of my school friends looked at me with a very superior expression on his face. Of course he had heard of Focus. Had I not heard their album, 'Moving Waves', which had been released back in October 1971?

No, I hadn't, but my friend lent me a pre-recorded cassette of the album and I was totally overwhelmed.

This was the first time that I realised that pop music didn't have to be three chords and primitivistic in order to be emotionally satisfying.

Over the years, I have bought most of the Focus albums and certainly listened to the rest, and have seen various incarnations of the band on three occasions.

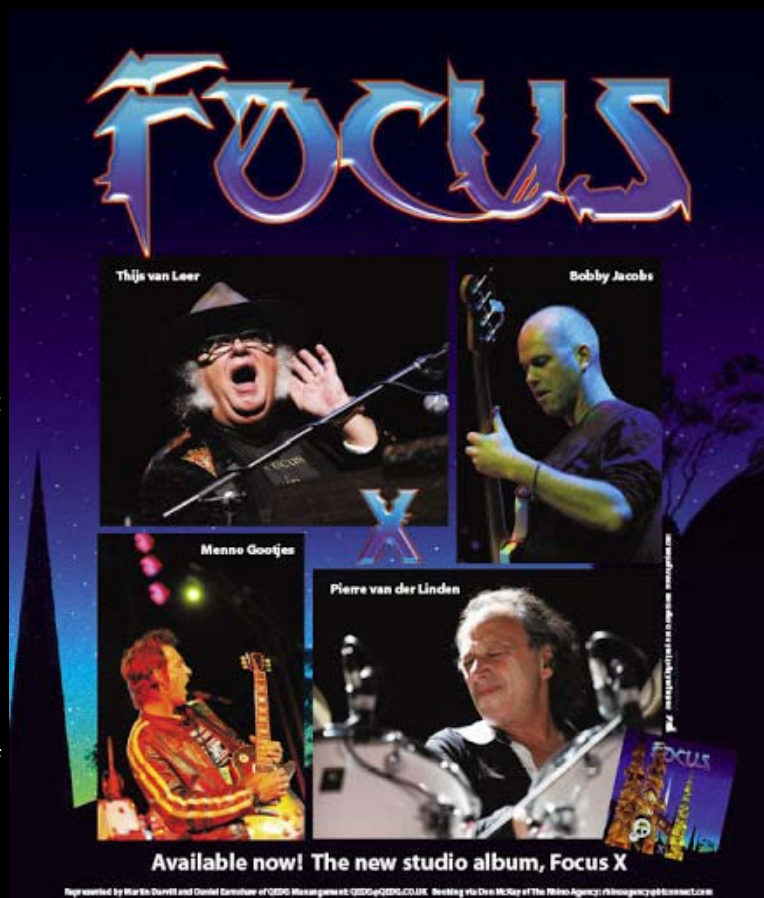
I saw a band fronted by guitarist Jan Akkerman in Tavistock, back in 2000, and two years later in Exeter. To be quite honest, neither of these gigs should really have been counted as Focus shows, because they were really gigs by the Jan Akkerman Band, showcasing his Wes Montgomery style of jazz. However, I suspect that as – even twenty years ago – concert tickets were harder and harder to sell, the crafty promoter decided that it would be easier to sell tickets to Focus than it would have been to sell tickets to their ex-guitarist. And although I was disappointed at the Tavistock gig, to realise that what I was going to see had very little to do with the band advertised on the posters, I was impressed enough to go and see them again two years later, secure in the knowledge of what I was going to see.

But this show, to which Corinna and I went in October 2016, at the

Plough Arts Centre in Torrington, was as near to the real thing as one is ever going to get. Okay, Jan Akkerman had bugged off years before, but it had Pierre van der Linden, the drummer on the classic 1970s lineup, and – most importantly – composer and multi-instrumentalist, Thigs van Leer, the yodelling organist who captivated British audiences nearly half a century ago. I was in my wheelchair by then, and very nearly fucked up the whole gig when I came only a few inches away from running over the yodelling organist's foot.

Luckily, I didn't. And Thigs Van Leer was incredibly gracious about it, as was Wreckless Eric, when I did exactly the same thing to him a few weeks later.

It was a bloody excellent gig, and I am unreasonably happy to have been able to share my memories of it with you.











MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

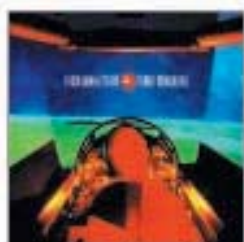
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

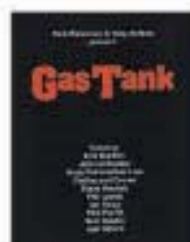
HFG204CD



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

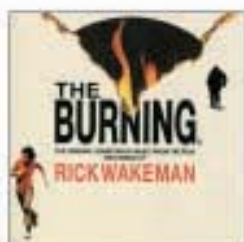
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

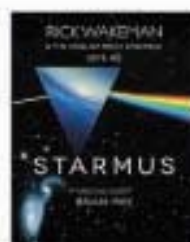
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

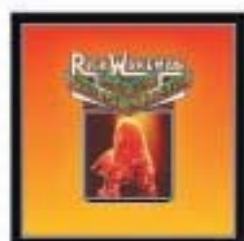
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG218CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM

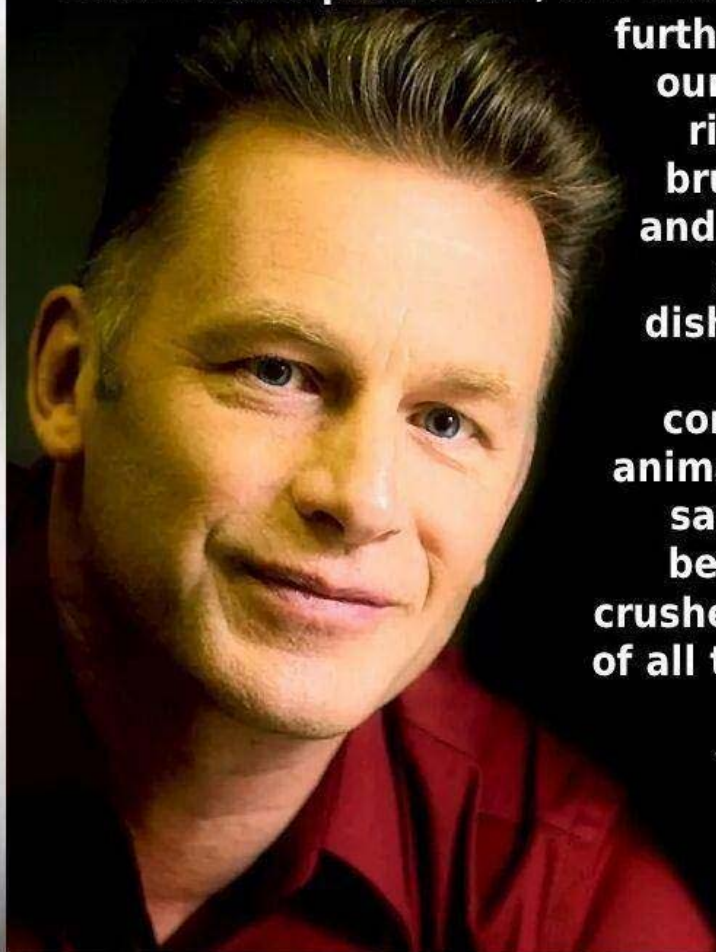


Available from rickwakemansmusicemporium.com
and all other good music retailers



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

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Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
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THE subscriber, by appointment from the Hon. Secy of Patents, inquest of the U. S. Patent Office for receiving and forwarding to the said models, designs or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to be sent to the said parties.

NORWICH & W...
The above vessels are
commanded by exper...
Freight from Norwic...
Bale Goods for this...
load over the N... wh...
Freight de-otated in...
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providen...
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at 10
F. A. B.
Leave Worcester at 6
Fares 175-180, with
the care.
Norwich, July 21.

PROVIDENCE &...
F. A. B.
The Grafton and No...
ving Worcester at 10
Booke kept at the Gr...
Boe, N. E. Village, O...
the General Stage Of...
THE
Leave Worcester at 7...
leave Providence at 7...
morning and evening t...
support boats.
morning and evening t...
connector with trains to
tickets sold at Providence
rich and Worcester.
BRIGHT TRAIN
recondite Depot, Glouce...
B. P. C.
Leave Uxbridge for Pro...
leave Providence for
the 6:20 A.M. train fro...
ket with train for Bo...
the 5:40 P.M. train fo...
ket with train from Bo...
on class tickets sold
rises stop at Millbury, Westborough, Orange, Fair...
ville, Northbridge, Waltham, Uxbridge, Millville,
Stoughton, Waterford, Woonsocket, Hamlet, Mendon,
Worcester, Southbridge, and Sturbridge.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St.,
WORCESTER.
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest prices.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
8 1/2 A. M. train will take up on one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 2 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
4 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M.
7 1/2 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way Stations west of Fram...
10 A. M. train will take up one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
8 A. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
New York.

SEEDS. Together with a general assortment of Garden
Plants, Barkets, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. 50w TYLER HARRINGTON.

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. 50w 13 Washington Square.

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

THE subscriber, by appointment from the Hon. Secy of Patents, inquest of the U. S. Patent Office for receiving and forwarding to the said models, designs or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to be sent to the said parties.

THE subscriber having recently opened a New Store,
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New York, to run as heretofore, without stops, except at
New York.



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?

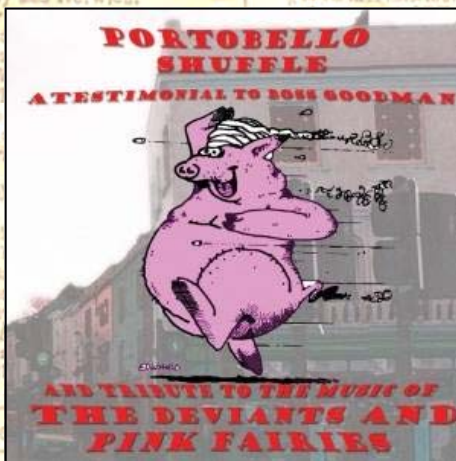
Celebrate wildlife on World Wildlife Day don't shoot it.





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 CH. 21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDFHAM)



Peculiar News of the Week



Free porn offered to quarantined coronavirus cruise passengers

[lid=IwAR1ORf1AbtHpKpDgM9byFePpUzLx3FZUXXAO5st
eKRt9FoPwnKtm0OY6Lfm](#)

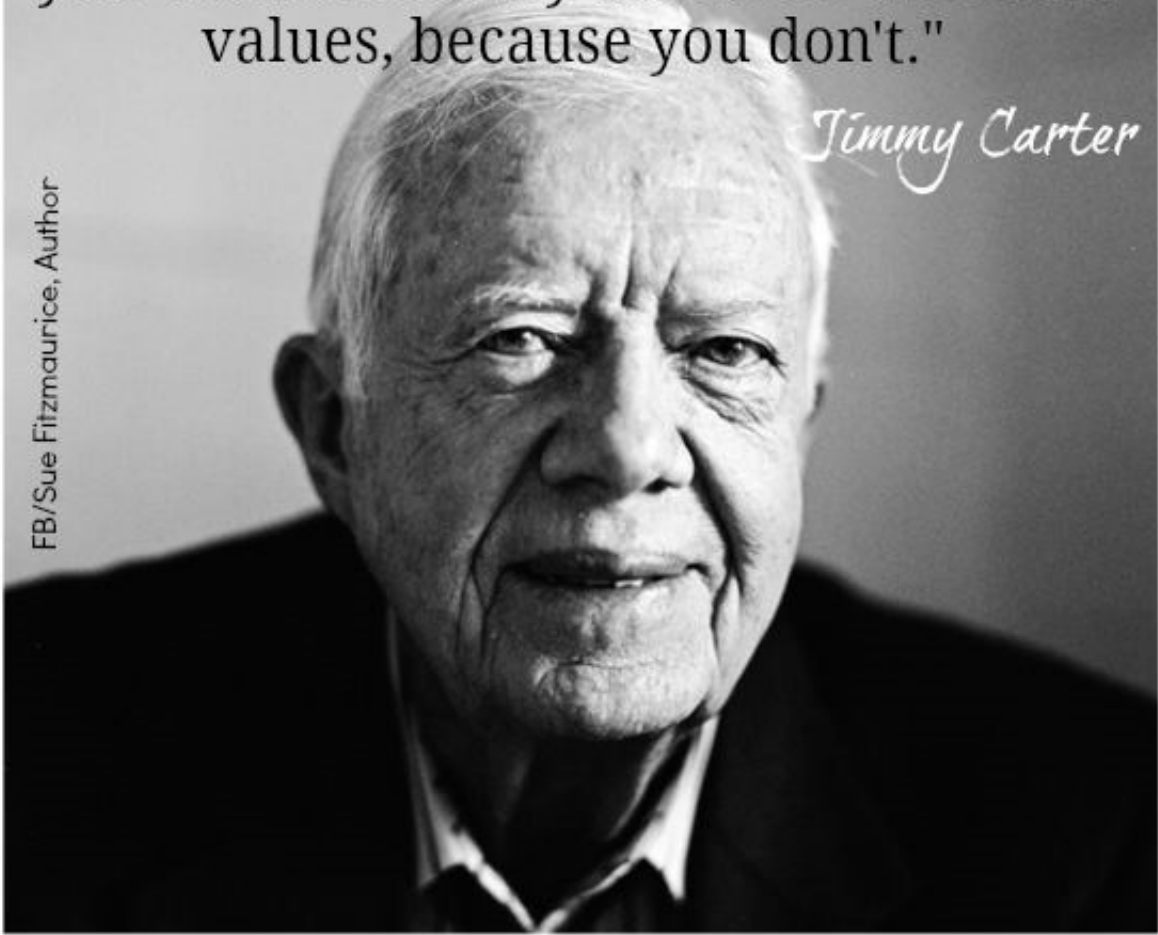
Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press.



"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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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.

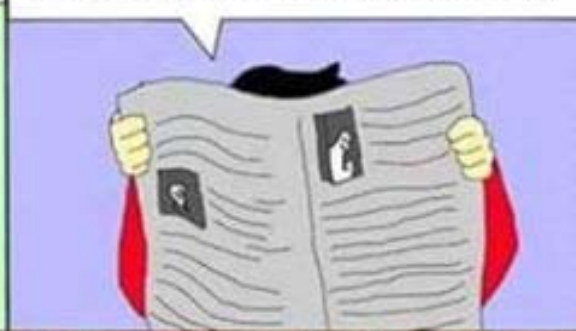
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



Volvox
<https://www.facebook.com/volvoxprog/>
 Onioroshi
<https://www.facebook.com/onioroshi/>
 PENNA
<https://www.facebook.com/pennamusic/>
 Mike Kershaw / Whitewater
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 Mother Turtle
<https://www.facebook.com/MotherTurtleBand>

<https://www.mixcloud.com/ronald-marquiss/fnp-366-ss-04-12-2019/>

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Eighty

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 long lost Henry Cow gem, Daevid, Gilli and New York Gong live in Kansas City '69, National Health in the studio in '78, Kevin Ayers and the Whole World at their most experimental, Caravan live on Bay Area radio in '74 and Soft Machine on German TV in '73. Also, Jane Weaver, Floating Points and Robert Wyatt both guest vocalising with Ultramarine in '93 and playing live (!) with Paul Weller and Danny Thompson a couple of years ago. From the Canterbury of recent times, something new from Lapis Lazuli, Dr. Sarah Gail Brand pushing the trombone well beyond its sensible limits and a guest mix from a mystery maker of mixtapes which have been showing up in nearby Blean Woods.

[https://mega.nz/#!TpwnUKxC!
BbUsyZx9UOq4cGkUHCL0uyYLE2
Yja1ygpqbavLd28Lo](https://mega.nz/#!TpwnUKxC!BbUsyZx9UOq4cGkUHCL0uyYLE2Yja1ygpqbavLd28Lo)



The Merrell Fankhauser Show - Flying to Machu Picchu

Music featuring Merrell's "Flying to Machu Picchu" CD. 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=ScTU0eU9dbs](https://www.youtube.com/watch?v=ScTU0eU9dbs)



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).

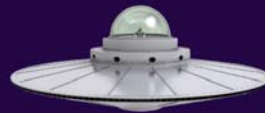
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Quentin & the Cupcakes

Mack, Juan-Juan & Switchblade Steve talk to Navy veteran Matt Silberman about paranormal incidents he witnessed during his time in the military. Switchblade explains how he selects topics for his "Tales from the Fringe" segments. Also, the gang has an update on their appearance at the Exeter UFO Festival, plus Ten Questions for Juan-Juan. Special Guest: Meaghan Reagan.



[https://
www.radioactivebroadcastin
g.com/military-first-
responder-channel/
item/3963-quentin-the-
cupcakes](https://www.radioactivebroadcasting.com/military-first-responder-channel/item/3963-quentin-the-cupcakes)

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



**Dan Andrei Aldea
(1950 –2020)**

Aldea was a Romanian multi-instrumentalist (guitars, violin and keyboards, mainly) and vocalist, best known for his work with the band Sfinx, but also for his solo career. He was known as one of the best electric guitar players from Romania. Aldea lived in Germany from 1981, after defecting, but just before defecting, he had played for several months

Along with Dorin Liviu Zaharia, he composed the music for the movie *Nunta de piatră* ("The Stone Wedding").

He died on 18th January, aged 69.



**Ibert Norman Benedict "Norm"
Amadio
(1928 – 2020)**

Amadio was a Canadian jazz pianist, piano teacher, music coach, composer, arranger, session player, band leader and accompanist. For a span of fifty years he worked for the CBC as an orchestra leader and musical director for many TV series. In 1956, he became the first and only Canadian to play at the original Birdland in New York City and while playing opposite Duke Ellington.

In 1943, he performed at a Victory Bond concert with Gracie Fields, and was asked to travel on a Canadian tour; his parents denied him permission because of his age. Soon after he found inspiration from Be-boppers such as Charlie Parker, Bud Powell and Horace Silver. Norman eventually headed for Toronto when he was 17 to study music with Boris Berlin at the Royal Conservatory for six months. He played jazz after hours, influenced by

THOSE WE HAVE LOST

the be-bop pianists. Amadio was influential in starting the be-bop jazz music scene in Toronto, attracting many jazz notables from Canada and the US to sit in and work with him.

Amadio was a prominent figure in the late 1940s and early 1950s at the House of Hambourg in Toronto and subsequently became one of the city's leading accompanists and one of the most sought-after players in Toronto. In the 1950s and 1960s he worked at the main jazz venues in Toronto; The Towne Tavern, The Colonial, Bourbon Street, George's Spaghetti House from 1959-1963 and the First Floor Club with Don "D.T." Thompson's Be-Bop quintet.

In the 1980s, Norm worked with Chet Baker when he came to Toronto along with other jazz greats like Ruby Bruff and Harry "Sweets" Edison.

Later with his orchestra, he backed Broadway and Las Vegas Stars at the Royal York Hotel's Imperial Room between 1987 and 1990 including Bobby Darin, The Drifters, The Coasters, The Inkspots, Phyllis Diller and Eddie Fisher.

Norman Amadio's last CD, *Norman Amadio and Friends* included vocalists Marc Jordan and Jackie Richardson, saxophonist Phil Dwyer, Guido Basso on flugelhorn and with Reg Schwager (acoustic guitar, electric guitar). penned by producer Andrew A. Melzer.

Amadio died on 21st January, aged 91.



**Sean Reinert
(1971 – 2020)**

Reinert was an American musician, songwriter and drummer of Æon Spoke. He was also the drummer

and founding member of Cynic, until leaving the band in September 2015. He credited such drummers as Dave Miranda, John Bonham, Dave Weckl, Gary Husband and Vinnie Colaiuta as being an important influence in his formative years.

In 1991, Reinert and Paul Masvidal (also of Cynic) joined the band Death to record the *Human* album. This album is seen by many as the start of the technical death metal genre. After touring with Death, he returned to Cynic.

1993 saw the release of *Focus* (regarded as a landmark release in the field of technical/progressive metal) on the Roadrunner Records label. Roadrunner re-released it in 2005 as a special collector's edition due to high demand. After Cynic's disbandment Reinert had been a member of the Cynic spin-off band Portal which released a demo but eventually disbanded.

In 1999, Reinert helped form Æon Spoke alongside Masvidal, which is described as an "ethereal rock" band. The band saw releases in 2004 and 2007, receiving national and satellite airplay, performing, hosting radio appearances, and even appearing on television show and motion picture soundtracks.



During this time in 2006, it was announced that Cynic would reform for a tour which took place in the summer of 2007. The reformed line-up then recorded a follow-up to *Focus* entitled *Traced in Air*, which was released in 2008 and followed by more touring. In 2009, a new EP with Cynic was recorded scheduled for release in May 2010. Reinert died on January 24th, aged 49.

THOSE WE HAVE LOST



**Joseph "Joe" Payne
(1984 – 2020)**

Payne was an American heavy metal bassist and guitarist. Until 2011, Payne played bass in the heavy metal band Divine Heresy; with Fear Factory guitarist Dino Cazares, vocalist Travis Neal and ex-Vital Remains and Hate Eternal drummer Tim Yeung. Payne joined death metal band Nile in early 2005 for their American and European tours, after learning eleven Nile songs in only three days.

In late 2012, Payne and an associate were arrested in connection with an investigation into the distribution of more than 2,900 grams (6.4 pounds) of marijuana. On January 24th, his former band mate, Dino Cazares, announced that Payne had died at the age of 35.



**Antonia Apodaca
(1923 – 2020)**

Apodaca was an American musician and songwriter

known for her performances of traditional New Mexico music. She came to wider prominence through her performances in the La Música de los Viejitos festival in Santa Fe, the festival's nationally circulated radio broadcasts, and her appearances at the Smithsonian Folklife Festival.

Her parents, José Damacio Martínez and Rafaelita Suazo Martínez, were both musicians from families of musicians. Her mother played the accordion and guitar and her father the guitar, accordion, and violin. They had a small band which entertained at local dances and weddings. Antonia taught herself to play the accordion as a child, initially on a broken one she had rescued from the trash. Her mother and uncle continued teaching her, and by the time she was a young teenager she won an accordion contest in Santa Fe where she had competed against adults. She was also taught to play the guitar by father. At the age of 18, she met her future husband Macario "Max" Apodaca, a fiddler from Carmen who had asked to join her parents' band. They married two months later and in 1949 settled in Wyoming where lived for the next 30 years. Max played with a band of German musicians in Wyoming for several years, and he and Antonia continued to perform together for both the Hispanic and Anglo communities at dances and local events. Apodaca later recalled how she and her husband had learned how to adapt the traditional Hispanic polkas and waltzes to a Western rhythm when they played for the Anglos.

In 1979 the couple returned to Rociada to live in the house where Antonia was born and had grown up. Max Apodaca died in 1987 and Antonia ceased performing. A year later, the New Mexican folk violinist Cleofes Ortiz convinced her to return and she went on to perform extensively with Bayou Seco (the folk musicians Ken Keppeler and Jeanie McLerie) and later formed her own group, Trio Jalapeño. In December 2010, her house in Rociada burned to the ground destroying what the National Hispanic Cultural Center termed "decades of musical history and treasured instruments." She escaped with only her guitar and two accordions.

After the fire, Apodaca moved to nearby Las Vegas and has continued to perform with Trio Jalapeño. Their concerts often included her own compositions, of which one of the best known is "Estas Lindas Flores" (These Beautiful Flowers). Her son José Apodaca is a

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professional zarzuela singer and occasionally performed with his mother.

Apodaca died on 25th January 2020 at the age of 96.



William Reed Mullin (1966 – 2020)

Mullin was an American musician who was the drummer for metal band Corrosion of Conformity (COC). He was the founding member with Mike Dean and Woody Weatherman. Mullin, along with Weatherman, also played in the Raleigh NC hardcore band, No Labels. No Labels disbanded in 1984, while Corrosion of Conformity continued to evolve and gain popularity. He left COC on February 1, 2001 due to back injury.

Following his departure from Corrosion of Conformity, Mullin worked on several other projects, including a hardcore band called Man Will Destroy Himself, and frontman for the power pop band Brown.

In 2010 he rejoined COC with the Animosity era lineup (sans Pepper Keenan).

In 2014, Mullin co-founded the hardcore punk supergroup Teenage Time Killers with COC bandmate Mike Dean and My Ruin guitarist Mick Murphy. Other members include Foo Fighters frontman Dave Grohl, Lamb of God vocalist Randy Blythe, Stone Sour and Slipknot vocalist Corey Taylor, Bad Religion guitarist Brian Baker, former Queens of the Stone Age bassist Nick Oliveri, among others. Teenage Time Killers signed with Rise Records and

has released their debut album *Teenage Time Killers: Greatest Hits Vol. 1* on July 28, 2015. On January 27th, Mullin died at the age of 53.

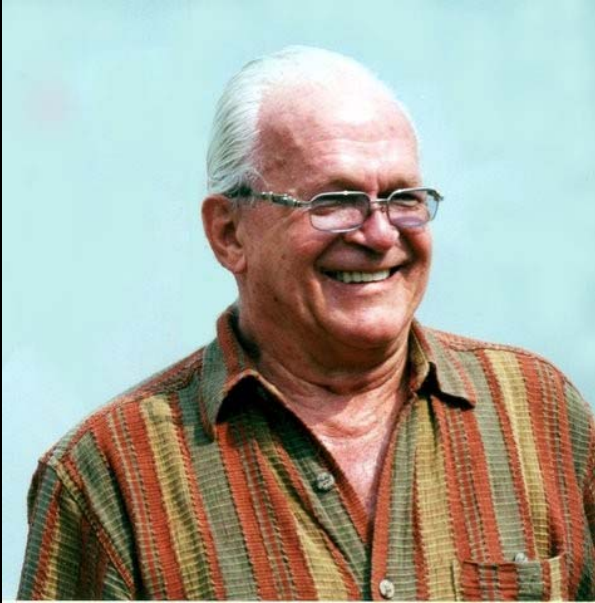


Lucien Barbarin (1956 – 2020)

Barbarin was an American trombone player, who toured internationally with the Preservation Hall Jazz Band and with Harry Connick Jr.

He made his debut at age six, playing drums in the Onward Brass Band, with his great-uncle Paul Barbarin, and had played with: Harry Connick Jr., Dr. Michael White, Wynton Marsalis, Dianne Reeves, Doc Cheatham, Lionel Hampton. He died on 30th January, aged 63.

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Robert Castle Schoen (1934 – 2020)

Schoen, known professionally as Bob Shane, was an American singer and guitarist who was a founding member of The Kingston Trio. In that capacity, Shane became a seminal figure in the revival of folk and other acoustic music as a popular art form in the United States in the late 1950s through the mid-1960s.

Shane (the phonetic spelling he began using in 1957) taught himself to play first ukulele and then guitar, influenced especially by Hawaiian slack key guitarists like Gabby Pahinui. It was also during these years that Shane met Punahou classmate Dave Guard and began performing with him at parties and school variety shows.

Following graduation in 1952, Shane attended Menlo College in Menlo Park, California while Guard matriculated at nearby Stanford University. At Menlo, Shane met and became fast friends with Nick Reynolds, originally from the San Diego area and also a musician and singer with a broad knowledge of folk and popular songs, due in part to Reynolds's music-loving father, a captain in the Navy. Shane introduced Reynolds to Guard, and in 1956, the three began performing together as part of an

informal aggregation that could, according to Reynolds, expand to as large as six or seven members. The group went under different names, most often as "Dave Guard and the Calypsonians". They made little more than beer money and had no formal professional aspirations. Shane dropped out of college in his senior year and returned to Hawaii to work in the family business.

However, Shane pursued a solo career in Hawaii, including engagements at some of Waikiki's major hotels. Shane's act consisted of an eclectic mix of songs from Elvis Presley, Hank Williams, Harry Belafonte, and Broadway shows. During this period of several months he also met acoustic blues legend Josh White, who helped Shane refine his guitar style and influenced him to support his vocals with a Martin "Dreadnought" guitar, significant in that it led to Shane's lifelong association with that guitar maker.

At the same time back in California, Guard and Reynolds had organized themselves somewhat more formally into an act named "The Kingston Quartet" with bassist Joe Gannon and his fiancée, vocalist Barbara Bogue. This group appeared for a one-night engagement at a club called the Italian Village in San Francisco, to which they invited publicist Frank Werber, who had caught the Calypsonians' act with Shane some months earlier at the Cracked Pot beer garden in Palo Alto. Werber was impressed by the natural talent of and synergy between Guard and Reynolds; he was less impressed with Gannon and Bogue, and suggested to Reynolds and Guard that they would be better off as a trio without Gannon - easier to book and better musically. When Guard and Reynolds let Gannon go and Bogue followed, Reynolds, Guard and Werber all considered Shane the logical third member and asked him to return to California, which he did in spring 1957. Shane's baritone vocals and guitar work were the foundation of the Kingston Trio's sound.

The album *The Kingston Trio* was released in June 1958 at the same time that the group was beginning a long engagement at San Francisco's more prominent Hungry i night club. The album included the number that became Shane's signature song, "Scotch and Soda," powerful and rhythmic guitar work from Shane throughout, and an obscure North Carolina murder ballad, "Tom Dooley" on which Shane sang the lead.

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They released four more albums before disbanding as an act following a final engagement at the Hungry i in June 1967.

Shane had not been in favour of the break-up of the Kingston Trio, both because he felt that the Trio could adapt to changing musical tastes and because he had by then become a thoroughly accomplished entertainer and a canny marketer. Deciding to stay in the entertainment business, Shane experimented both with solo work (he recorded several singles, including a version of the song "Honey" that later became a million-seller for Bobby Goldsboro) and with different configurations with other folk-oriented performers.

In 1969, he asked permission of Reynolds and Werber, still his partners, to lease the group's name. They assented with the provisos that Shane assemble a group of comparable musical quality to the two original configurations and that "New" be appended to the name.

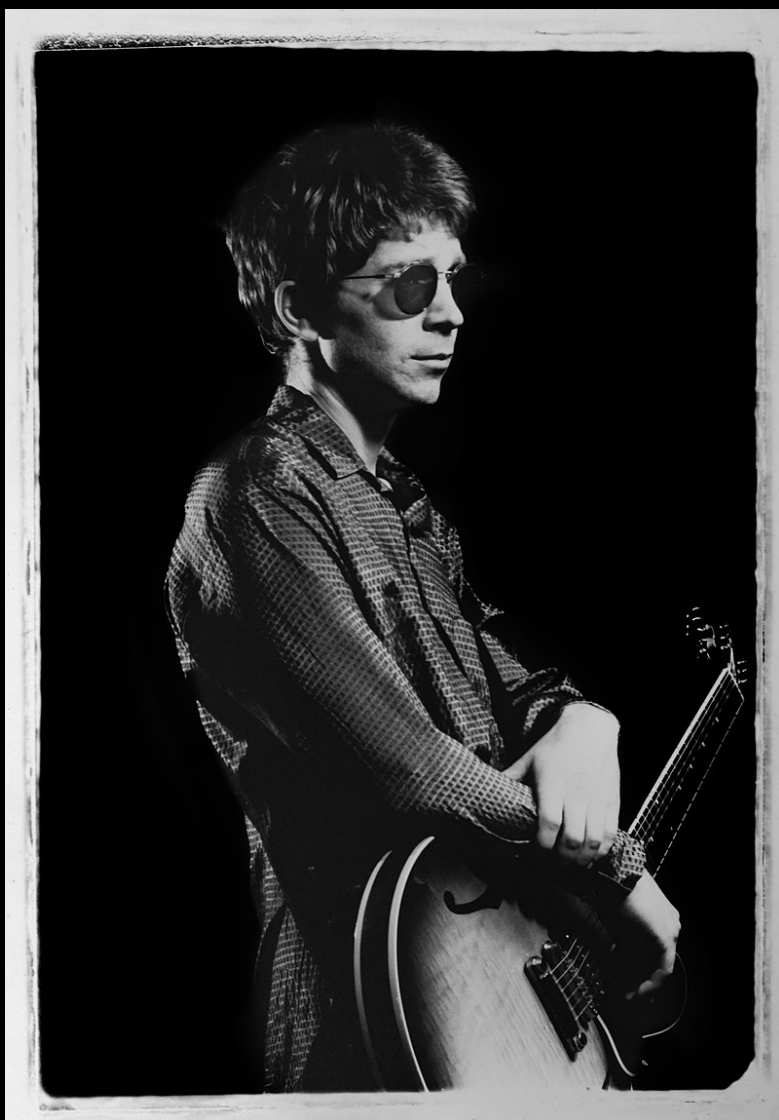
Through the years following Shane's acquisition of the Kingston Trio name in 1976, the personnel in the group changed several times, though Shane and Grove remained constants.

He died on January 26th, at the age of 85.



Nils Olaus Lennart Karl Magnell
(aka Ola Magnell)
(1946 – 2020)

Magnell was a Swedish pop-rock singer, songwriter, producer and guitarist. His works were released by Metronome Records in the 1970s. He died on 6th February, aged 74.



Andrew Brough
(died 2020)

Brough was a singer, songwriter and guitarist from Dunedin, New Zealand, who was best known for his work with the New Zealand Music Hall of fame inductees, Straitjacket Fits.

He began his music career as the singer for university student band The Blue Meanies, alongside Martin Kean on bass, Max Satchell on guitar and Richard Allen on drums. They were regular performers at venues like Dunedin's Empire Tavern, but didn't leave behind any studio recordings.

Following the demise of The Blue Meanies, Brough formed the Dunedin sound three-piece The Orange with Jonathan Moore (bass, formerly of Bored Games) and Peter Bragan (drums) in

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1984. He had "hated just being a frontman", so played guitar as well as singing with The Orange. They played gigs in Dunedin at venues including the Oriental Tavern, where a live recording of the song 'Number One' was made in 1985. It was included in a local compilation tape, *Whistle Up A Wind*, the next year.

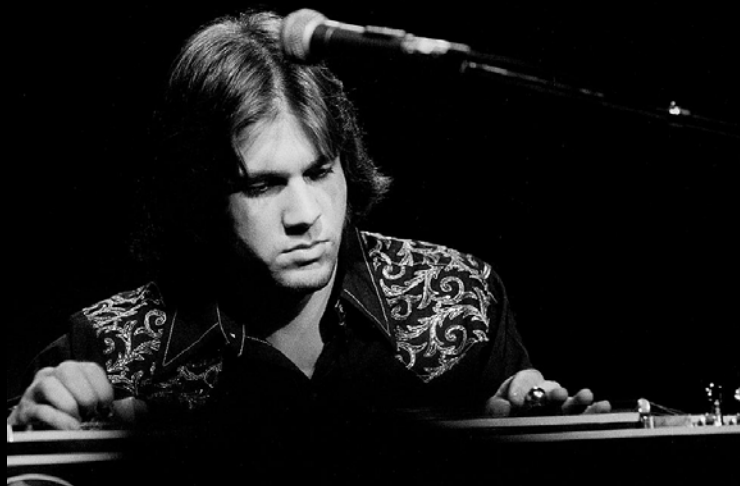
Their only studio recording, a five-track EP entitled *Fruit Salad Lives*, was released by Flying Nun Records shortly before the band broke up in 1986.

Brough became better known as guitarist and vocalist alongside Shayne Carter in Straitjacket Fits, a role he held from 1986 (prior to that band's first release) until 1991, when he left the group following the tour to support their second album, *Melt*.

Brough's time with Straitjacket Fits ended after the band toured North America in 1991. Brough was invited but did not take part in a Straitjacket Fits reunion in 2005. In September 2008 all five band members, including Brough, received the Legacy Award at the New Zealand Music Awards, and were inducted into the New Zealand Music Hall of Fame at the APRA Silver Scroll Awards.

After leaving Straitjacket Fits, Brough moved to Dunedin, then Auckland. In Dunedin he spent 6 months writing songs, then re-emerged fronting a group known as Tumble before switching the name to Bike (inspired by the 1967 Pink Floyd song of the same name). Brough's new band played their first show in Dunedin in October 1992, supporting The Verlaines.

Bike first toured New Zealand in 1994, having already been offered an album deal by Flying Nun but not yet released any music. Their first song to be released was "My Love, My Life", on 1995 Abba tribute album *Abbasolutely*. Brough died 4th February.



Buddy Cage (1946 – 2020)

Cage was an American pedal steel guitarist, best known as a longtime member of the New Riders of the Purple Sage.

Popular both as a performer and session musician, he played with many bands and recording artists, including Anne Murray, Bob Dylan, Brewer & Shipley, David Bromberg, and the Zen Tricksters.

Buddy Cage learned to play pedal steel guitar at a young age. By the mid-1960s he was working as a professional musician, both onstage and as a session player for the Arc Records label. When the folk music duo of Ian and Sylvia decided to go electric in 1969, he joined their band, known as the Great Speckled Bird. Great Speckled Bird was part of the Festival Express concert tour in 1970. From 1969 to 1972, Cage also recorded four albums with Anne Murray, and one album with Brewer & Shipley.

It was on the Festival Express tour that the New Riders of the Purple Sage became acquainted with Cage. The New Riders were a psychedelic influenced country rock band that had been founded by Jerry Garcia of the Grateful Dead, along with John Dawson and David Nelson. The New Riders and the Dead would perform concerts together, with Garcia playing pedal steel for the New Riders, then playing electric guitar and singing with the Dead. After the Festival Express Tour, Cage left Great Speckled Bird and joined the group Hog Heaven, who had for years backed singer Tommy James as the Shondells. Near the end of 1971, Jerry Garcia left the New Riders, enabling them to headline their own concert tours. Cage was invited to join the band as Garcia's replacement.

Cage was the New Riders' pedal steel guitar player from 1971 to 1982, except for a period of about a year in the late 1970s. They toured extensively, and released a number of albums. During this same period Cage continued working as a session musician, recording with various musical artists, including David

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Bromberg and Robert Hunter. In 1974, Bob Dylan asked him to play on recording sessions for the album *Blood on the Tracks*.

In the years after Cage's departure from the New Riders, he continued working with many different bands and musicians, including Solar Circus, Stir Fried, The Brooklyn Cowboys, the Zen Tricksters, Mike Gordon, Midnight Rain and Bone Alley.

In 2005, Cage and Nelson re-formed the New Riders of the Purple Sage. The band continues to perform concerts throughout the United States. They have released three albums — *Wanted: Live at Turkey Trot*, *Where I Come From*, and *17 Pine Avenue*. Cage was also working as a session musician with other artists, including collaborations with Boris Garcia, George Hamilton IV, and Richard Buckner.

In 2005 Cage participated on a special tour "Steeling & Sliding" in the Netherlands with Derek Trucks, Sonny Landreth, Dan Tyack, Johan Jansen and Rene van Barneveld.

Buddy Cage died at the age of 73 on February 4th.

Contest with the song "Neke davne zvezde" (Some ancient stars). Petrović finished in 8th place receiving 9 points.

She died on 4th February, aged 80.



Kofi Boakye Yiadom
(died 2020)

Yiadom, known by his stage name Kofi B, was a Ghanaian highlife musician. He was known for songs such as "Mmbrowa", "Bantama Kofi Boakye" and "Koforidua Flowers", among others. He was inspired by the likes of Amakye Dede, Kojo Antwi and Ofori Amponsah.

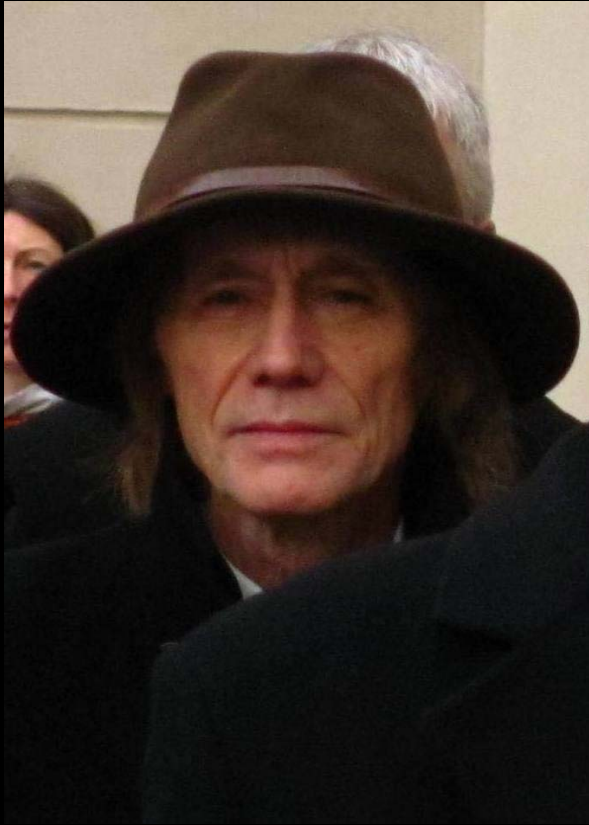
Kofi B suffered a heart attack after performing at a concert in Cape Coast on February 2, 2020, and was pronounced dead on arrival after being rushed to a hospital.



Ljiljana Petrović
(1939 – 2020)

Petrović was a Serbian singer. In 1961, Petrović represented Yugoslavia in the Eurovision Song

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Ivan Král (1948 – 2020)

Král was a Czech-born American composer, filmmaker, record producer, bass guitar player, and singer-songwriter. He worked across genres including punk, rock, jazz, soul, country and film scores. His songs have been recorded by such artists as U2, Pearl Jam, Téléphone, Patti Smith, Iggy Pop, David Bowie, Simple Minds, First Aid Kit, and John Waite, among others.

Born in Prague, Král moved to the United States in 1966 as a refugee with his parents, who were diplomats. Král had refugee status until 1981 when he obtained U.S. citizenship.

Král's American music career began during the early 1970s glam rock scene in New York. His band, Luger, which also featured drummer Shayne Harris, performed at venues including Max's Kansas City, and opened for Kiss at the early shows at the Hotel Diplomat in 1973. After their breakup in 1973, he joined Shaun Cassidy's backing group,

then Blondie, then Patti Smith, then Iggy Pop.

Between 1975 and 1979, Král was co-writer, guitarist and bassist of the Patti Smith Group on her first four albums; including debut, *Horses* (1975). His work also appears on other Smith albums, including *Radio Ethiopia* (1976), *Easter* (1978) and *Wave* (1979).

Král wanted a visual diary of his days in America in case he was ever deported back home to Czechoslovakia where rock music was forbidden, so he bought a Super 8 camera from a pawn shop. He began filming at Murray the K shows in 1968, then eventually got a 16mm camera, on which he filmed other concerts. Some of the clips appear in his 1975 amateur compilation, *Night Lunch*.

Král also filmed his bandmates and friends at rehearsals, Hotel Chelsea apartments, The Bottom Line, and CBGB. He compiled the footage into a 1976 film titled *The Blank Generation*, which features the Ramones, Talking Heads, Blondie, New York Dolls, Television, and drag queen Jayne County, before they had record deals. The Blank Generation D-I-Y clip compilation is often referred to as the original visual document of the birth of New York punk. There are no effects, production, posing, scripts or budget, and it is the source film for many music documentaries worldwide.

Král also shot three short films from 1976 to 1979 titled "Rat", "Raven", and "Rabbit", documenting his days in the Patti Smith Group, with her band backstage and onstage.

In 1979, after Patti Smith's last show in Italy, Iggy Pop invited Král to Rockfield Studios in Wales to work on his album *Soldier*. After the Soldier tour, Král became Iggy's co-writer and guitarist for all the original songs on his 1981 album, *Party*.

Král hoped to build a career as a film composer by heading to Los Angeles to compose music for the Barry Levinson film *Diner* (1981), but eventually returned to New York. He wrote and recorded the film scores for three films by underground filmmaker Amos Poe, titled, *Unmade Beds*, *The Foreigner* and *Subway Riders* in his apartment on his mini Moog synthesizer, piano and guitar.

Král subsequently formed his own band, Eastern Bloc, with a record deal and video with Passport Records, though the project ended when the label folded in the mid 1980s. Král also ran a studio in New York from 1982 to 1993, named PAWS, where Mick Jagger, The B-52's, and reggae artists like Kiddus I rehearsed.

In 1989, the Berlin Wall fell and the Velvet Revolution brought Communism to an end in Czechoslovakia. Král returned to Prague in 1993, and began working with other rock artists to develop the new Czech rock scene, using his experiences in the west to develop Czech talent and working as a songwriter, producer and musician.

Král worked from his home studio in Michigan. His album, *Always* (2014), was recorded in Detroit and released

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on Warner Music Czech Republic. His previous ten albums were released on Universal Music Group and Polygram and were recorded in the Czech Republic or in Seattle.

As a producer, Král worked with The Vipers and the Band of Outsiders, as well as Czech bands such as Lucie (on their studio album *Černý kočky mokry žaby*) and David Koller, Ivan Hlas, Jiri Suchy, Aneta Langerová, Miroslav Žbirka, Alice, Debbi, Triny, and Garage. He also released many solo albums. He died on 2nd February, aged 71.



**Andrew James Dalrymple Gill
(1956 – 2020)**

Gill was a British musician and record producer. He was the lead guitarist for the British rock band Gang of Four, which he co-founded in 1976. Gill was known for his jagged style of guitar on albums such as *Entertainment!* (1979) and *Solid Gold* (1981) and hit singles such as "At Home He's a Tourist," "Damaged Goods," "Anthrax," "What We All Want" and "I Love a Man in a Uniform".

In addition to his work with Gang of Four, Gill was also a record producer, and produced or co-produced all of the band's albums. He also produced albums for artists such as the Red Hot Chili Peppers, the Jesus Lizard, the Stranglers, the Futureheads, Michael Hutchence, Killing Joke, Polysics, Fight Like Apes, Therapy? and the Young Knives.

Gill's death was announced on 1st February. He was 64.



**Diego Farias
(c1993 - 2020)**

Guitarist and producer, Farias, was one of the founding members of American progressive metalcore band Volumes, though had departed the group just last week - due to his growing work as a producer, he simply "lost the desire to tour" and couldn't commit his time to write with them anymore.

He died on 6th January, aged 27.



**Harold Beane
(c1947 – 2020)**

Born in Memphis, Tennessee, guitarist Beane first came to

THOSE WE HAVE LOST

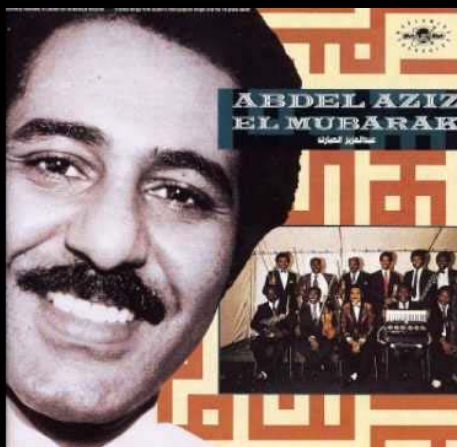
attention when he created a fuzz-heavy solo for Isaac Hayes' 1969 track "Walk On By."

He is best known for his stints with Funkadelic and Isaac Hayes, and notched up 40 album credits during a career which began with music lessons from future Jimi Hendrix collaborator Larry Lee, and promotion to studio duties after working in Stax's Satellite Records store in the '60s.

In 1972 he appeared on Funkadelic album *America Eats Its Young*. He spent 15 years touring with both Hayes and George Clinton's collective, before retiring from music and moving into the computer industry in Atlanta. By that time he'd worked with Little Richard, Eddie Floyd, Otis Redding, Al Green and William Bell, among others. His guitar work was later sampled by a wide range of hip-hop artists. Beane started performing blues again after moving back to Memphis in 2011.

Beane also spent time as a police officer, and recalled how he pranked his former bandmates in Atlanta in 1996: "I remember one time George Clinton and the group was in a hotel, and I knocked on the door and put my finger over the peephole," he said. "They opened the door and all they saw was the police uniform and the badge... Man, I heard the toilet flushing!"

He died on February 1st, aged 73.

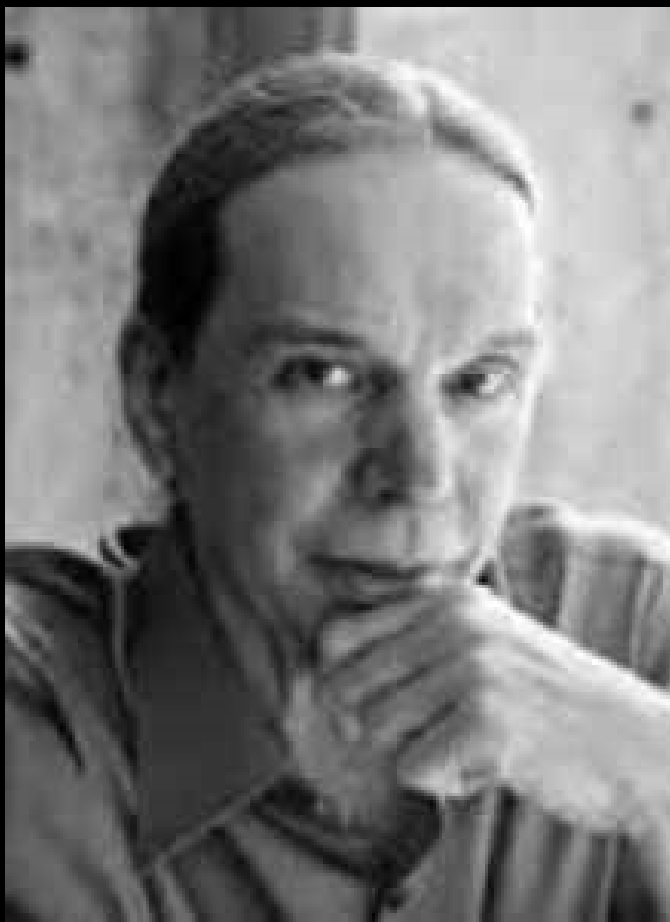


Abdel Aziz El Mubarak
(1951 – 2020)

Mubarak was a Sudanese singer. He was known for leading a large band whose music is based on traditional Arab music but also is influenced

by reggae and American rhythm and blues. In addition to releasing many cassette recordings in Sudan and playing many weddings and other gigs in Sudan, he and his band also recorded several CDs for the European and American market and toured internationally. He also sometimes performed solo accompanying himself on the oud.

He died on 9th February, aged 69.



Lyle David Mays
(1953 – 2020)

Mays was an American jazz pianist and composer best known as a member of the Pat Metheny Group. Metheny and Mays composed and arranged nearly all of the group's music, for which Mays won eleven Grammy Awards.

While growing up, Mays had four main interests: chess, mathematics, architecture, and music. His parents were musically inclined – his mother was a pianist, his father was a guitarist – and he was able to study the piano with the help of instructor Rose Barron. She allowed Mays the opportunity to

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practice improvisation after the structured elements of the lesson were completed. At age 9 he played organ at a family member's wedding, and at age 14 he began to play organ in church. In summer camp he was introduced to important jazz artists.

He graduated from the University of North Texas after attending the University of Wisconsin-Eau Claire. He composed and arranged for the One O'Clock Lab Band and was the composer and arranger of Grammy-nominated album *Lab 75*.

After leaving North Texas, Mays toured with Woody Herman's group for approximately eight months. In 1974, he met Pat Metheny with whom he later founded the Pat Metheny Group. In the Pat Metheny Group, Mays provided arrangements, orchestration, and the harmonic and metric backbone of the group's musical signature. He occasionally performed on electric guitar as well. He played trumpet on the songs "Forward March" and "Yolanda You Learn" from the album *First Circle* (1984) and during the tour for that album.

On June 25, 2019, *The New York Times Magazine* listed Lyle Mays among hundreds of artists whose material was reportedly destroyed in the 2008 Universal fire.

His albums as a leader reflect a variety of interests. Lyle Mays and Street Dreams build on the content of the Pat Metheny Group, while Fictionary is a straight-ahead jazz trio session featuring fellow North Texan Marc Johnson on bass and Jack DeJohnette on drums.

He also composed and recorded music for children's records, such as Tale of Peter Rabbit, with text read by Meryl Streep.

On February 10th, it was confirmed that Mays had died aged 66.

Joseph Shabalala (1941 – 2020)

Shabalala, born Bhekizizwe Joseph Siphathimandla Mxoveni Mshengu Bigboy Shabalala, was the founder and musical director of the South African choral group Ladysmith Black Mambazo.

He left the farm where he and his family lived in 1958 to search for work in the nearby town of Durban. During this time, he was spotted by a well-known



group, the Durban Choir, after he delighted audiences with his smooth guitar playing and soprano voice. When he joined the Choir, he attempted to teach them some of his new compositions, namely his first song "Nomathemba" (which was made into a play in 1995). They refused, and so he left them after only two years.

In 1958, he discovered an isicathamiya group, The Highlanders, led by his hero Galiyane Hlatshwayo. Hlatshwayo was the man who encouraged Joseph to use his voice powerfully. Shabalala formed his own group the following year 1959, Ezimnyama ("The Black Ones"). A series of dreams he had in his sleep in December 1960 was a major turning point in the formation of the group; when he saw how well his group did in the once-weekly isicathamiya competitions, he renamed them Ladysmith Black Mambazo, "Mambazo" meaning axe, referring to how the group chopped down the other choirs by winning almost every time.

After local radio airplay (on the S.A.B.C. station Radio Zulu), Shabalala accepted a recording contract that was offered in 1972 by Gallo Music producer West Nkosi. The group sold over 40,000 copies of their first album and continued to do so through other recordings. In 1976, he became a Christian, and the songs in the Mambazo repertoire were shuffled to one side to include generalized Christian, Methodist, and Zionist hymns sung in the Zulu language.

In 1986, Paul Simon travelled to South Africa to collaborate with South African artists for his upcoming *Graceland* album. Simon collaborated with Shabalala and the group, and co-composed the now-famous song, "Homeless". The group's popularity spread all over the world, and since then they have sold records popular enough to earn platinum disc certification. Following the worldwide success of *Graceland*, Shabalala began composing more songs in English (prior to this they had only recorded two in English and one in German).

He set up the Ladysmith Black Mambazo Foundation, a music academy to promote and teach isicathamiya music to young South African children.

Shabalala announced, in January 2008, that his youngest son Thamsanqa would take over as leader of Ladysmith Black Mambazo when the time comes for him to retire from international touring.

He died on 11th February, aged 78.

THOSE WE HAVE LOST

SAVE

Stonehenge World Heritage Site

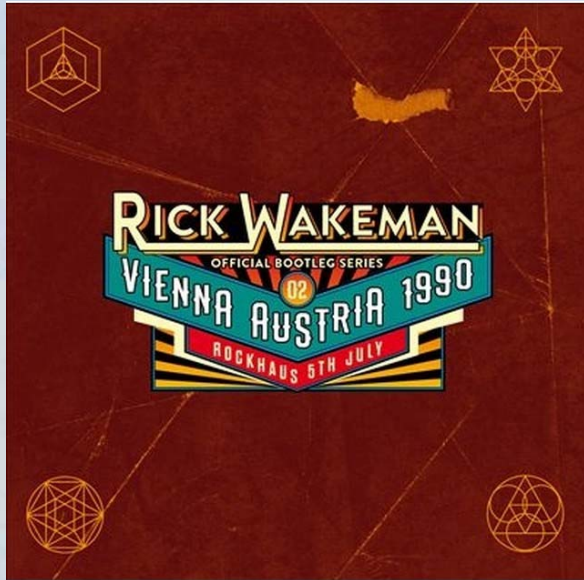
FROM THE BULLDOZERS!

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MFGZ035CD
Rick Wakeman
Bootleg Disc 5

Richard Christopher 'Rick' Wakeman is arguably the most important keyboard player in rock music. He is best known, of course, for being the former keyboardist in the progressive rock band Yes, but 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. Wakeman was born in West London.

He purchased his first electronic keyboard at 12 years of age. In 1968 he studied the piano, clarinet, orchestration and modern music at the Royal College of Music before leaving after a year in favour of session music work. He went on to feature on songs by artists including Black Sabbath, David Bowie, T. Rex, Elton John and Cat Stevens. Wakeman joined the folk group Strawbs in 1969 and played on three of their albums. He first joined Yes in 1971 to replace Tony Kaye and left the group in 1974 to work on his solo career. He returned in 1976 before leaving with lead vocalist Jon Anderson in 1980. Wakeman was part of the side project Anderson Bruford Wakeman Howe, a group of ex-Yes members formed in 1989, and the eight-member Yes line-up that followed until his third departure in 1992. He returned for two years in 1995 and once more in 2002, when he was part of the band's 35th anniversary tour until its end in 2004.

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, The Six Wives of Henry VIII (1973), Journey to the Centre of the Earth (1974) and The Myths and Legends of King Arthur and the Knights of the Round Table (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour



Awards.

Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been lived in public, these private glimpses and very precious indeed.

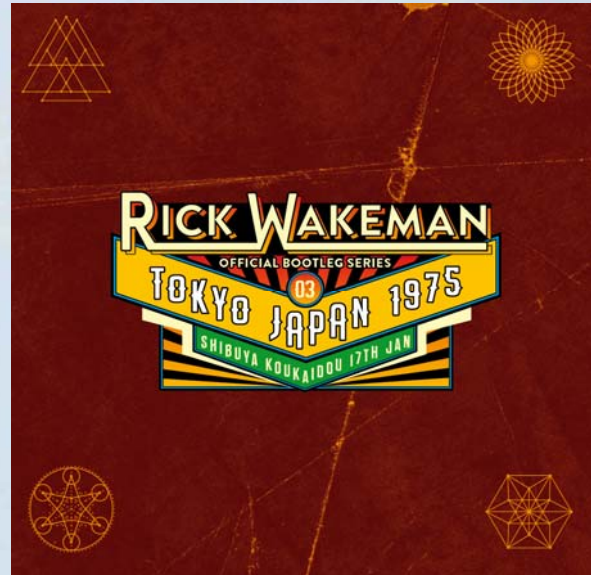
Well done to everyone involved.



OGGZ130CD
The Fall
Live in Hanover 1984

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as 'a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced

through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn.' They were always at their best on stage, and this collection captures them in full flow.



MFGZ035CD
Rick Wakeman
Bootleg Disc 3

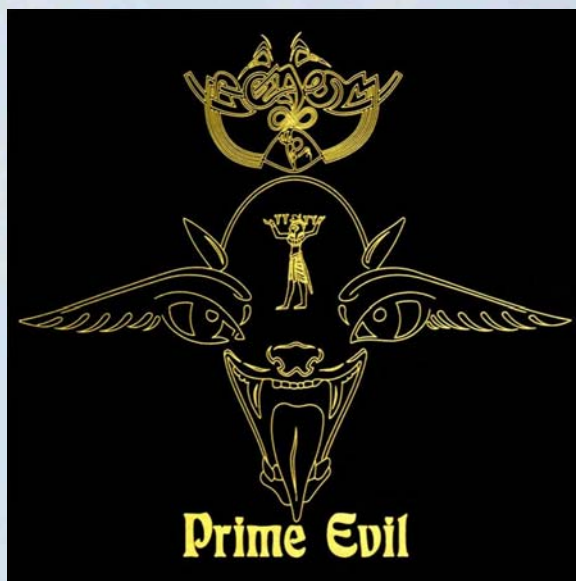
Richard Christopher 'Rick' Wakeman is arguably the most important keyboard player in rock music. He is best known, of course, for being the former keyboardist in the progressive rock band Yes, but is also known for his solo albums, contributing to the BBC comedy series Grumpy Old Men and for Rick's Place, his former radio show on Planet Rock that aired until December 2010. Wakeman was born in West London. He purchased his first electronic keyboard at 12 years of age. In 1968 he studied the piano, clarinet, orchestration and modern music at the Royal College of Music before leaving after a year in favour of session music work. He went on to feature on songs by artists including Black Sabbath, David Bowie, T. Rex, Elton John and Cat Stevens. Wakeman joined the folk group Strawbs in 1969 and played on three of their albums. He first joined Yes in 1971 to replace Tony Kaye and left the group in 1974 to work on his solo career. He

returned in 1976 before leaving with lead vocalist Jon Anderson in 1980. Wakeman was part of the side project Anderson Bruford Wakeman Howe, a group of ex-Yes members formed in 1989, and the eight-member Yes line-up that followed until his third departure in 1992. He returned for two years in 1995 and once more in 2002, when he was part of the band's 35th anniversary tour until its end in 2004.

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010 Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards. Records like this are particularly important, because - as they were originally never meant for release - they give a unique and very precious glimpse into the private compositional processes of this remarkable man. As so much of his life (both professional and personal) has been

lived in public, these private glimpses and very precious indeed.

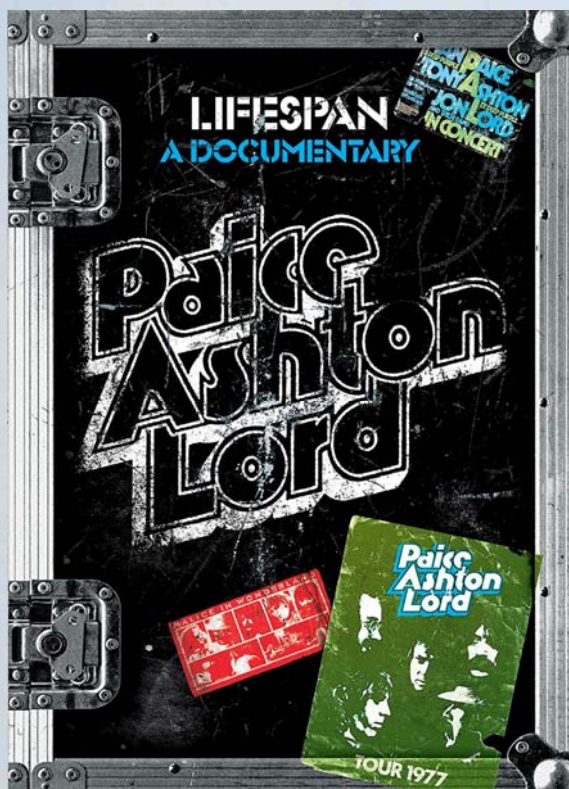
Well done to everyone involved.



HST513CD
Venom
Prime Evil

Prime Evil is the sixth studio album by heavy metal band Venom. It was released in 1989, and the first in a series of three albums with former Atomkraft bassist and vocalist Tony Dolan, replacing Conrad "Cronos" Lant, as a band member and composer.

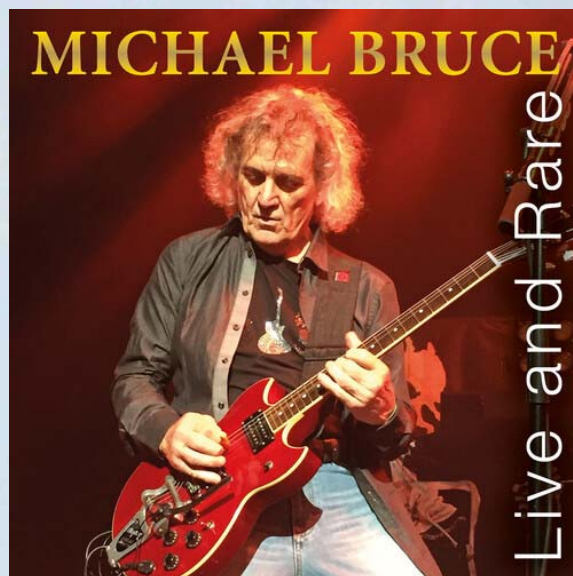




HST449DVD
Paice, Ashton & Lord
Life Span Documentary

Paice, Ashton & Lord was a short-lived British rock band featuring Deep Purple band members Ian Paice and Jon Lord with singer Tony Ashton. Formed in 1976, they released their only album in 1977 and broke up in 1978. The band recorded their debut album *Malice in Wonderland* at Musicland Studios in Munich in September and October 1976 which was released in February 1977. The music included elements of rhythm and blues, funk and soul, with several tracks featuring a brass

section and backing vocals from Sheila and Jeanette McKinley. This documentary gives a precious glimpse into the process behind this remarkable band.



HST485CD
Michael Bruce
Live and Rare

Michael Bruce was the guitarist and keyboard player with the legendary Alice Cooper band, back when 'Alice' was actually a bloke called 'Vince'. Michael often composed music and lyrics for songs; the lyrics might then be reworked by Furnier. Two examples of this process are "Halo of Flies" and "No More Mr. Nice Guy". There are several Bruce-only credited songs including "Caught In A Dream" and "Long Way To Go" from *Love It To Death*, and "Be My Lover" from *Killer*. Bruce also sang lead vocals on the majority of "Sing Low, Sweet Cheerio" on the group's first album *Pretties For You* and all of "Below Your Means" and "Beautiful Flyaway" on their second album *Easy Action*.

Following the demise of the Alice Cooper Group, together with other former members he formed a band called Billion Dollar Babies, and went on to have a stellar solo career. This record does exactly what it says on the tin, collecting together live and rare recordings which will delight the listener.





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 Mck 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>

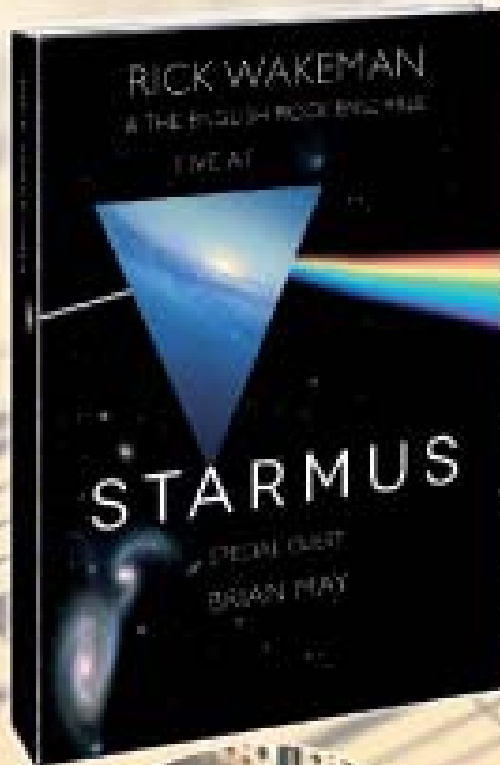
RAW presents

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

Douglas Harr

Ear Candy for the Hungry Audiophile

TEARS FOR FEARS

Tears for Fears is one of those bands with a perfect debut recording – in their case 1983's *The Hurting*. Arriving near to Peter Gabriel's 3rd album, it also echoes some of Kate Bush's iconic *The Dreaming*. *The Hurting* was a fascinating artistic statement at the time of its release. Not only was it bold in terms of deep lyrics examining the human psyche. – it made fantastic new wave dance music typified by "Mad World," "Pale Shelter" and "Change." The dynamics of that work were further demonstrated to all in videos sporting angular dance

moves and depressed looks from composers Curt Smith (bass, vocals) and Roland Orzabal (guitars, vocals).

The debut was re-released some years ago in a crystal clear pressing, including all the b-sides, concert audio, and a DVD of the live show called *In My Mind's Eye* recorded on the supporting tour from December 1983 at London's Hammersmith Odeon theater.

What made *The Hurting* special for this listener was its darkness – the use of synths to echo the complexities described in the lyrics – the somber, moody "Ideas as Opiates" and the triumphant "Memories Fade" interspersed between the slightly more radio friendly hits. Childhood memories and primal scream therapy turned into sound via lots of angst and



<http://diegospadeproductions.com/>

Tears For Fears
the hurting



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black keys. B-sides with new songs such as “Broken” held for their sophomore release hinted at more of the same to come.

But as the group moved to record their second album they made a key decision about their future. Their sound was lightened up – more guitars, less synth and a more accessible record overall in Songs

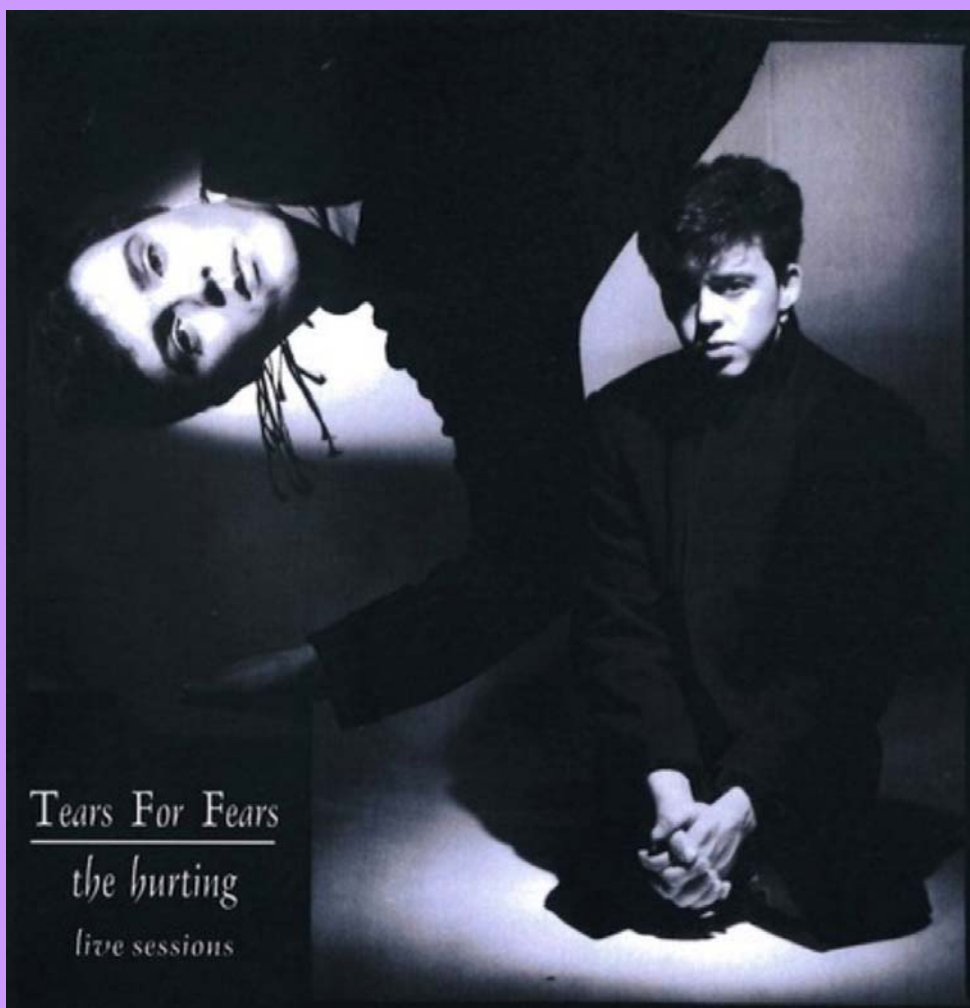


<http://diegospadeproductions.com/>

TEARS FOR FEARS
Songs From The Big Chair



<http://diegospadeproductions.com/>



Tears For Fears
the hurting
live sessions

<http://diegospadeproductions.com/>



From the Big Chair (1985) which was a massive success in both the US and UK. Mega hits “Shout” and “Everybody Wants to Rule the World” seemed to be on every new wave and pop radio playlist. The aforementioned “Broken” was turned into an abbreviated live version driven by Roland’s guitar, stripped of the synth and drum loops and interrupted by the happy song “Head Over Heels.”

This was a great album but a marked shift to light from the darker earlier sound. By the third Tears for Fears record Seeds of Love (1989), there was even a more pop and jazz feel with the addition of Oleta Adams (Keys, vocals) on “Woman in Chains” and a Beatlesque “Sowing the Seeds of Love” to lead things off. With “Advice for the Young at Heart” it was clear that the band had moved on to a softer pop plane. This album also brought the band additional success, but the marked shifts in tone

from record to record left fans like this one behind and reduced their appeal to us over time. And, after all, the 80s were over.

After these three works as the 80s gave way to a new decade, the band split, Roland took the helm to do two more albums and they re-teamed for more up and through to today.

Back when it all began our rag tag group went to see them in Oakland, California at the Henri J. Kaiser auditorium in 1983. This viewer had hoped for a bit more dark staging to go with the nearly gothic appeal, but it was a powerful sometimes bleak(ish) night of music and the aforementioned film of the show is captured on the box set of The Hurting, so that those memories don’t fade too far away.



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*



23 Dogs & 15 Cats Rescued from South Carolina

We are starting the month of love by rescuing 23 dogs and 15 cats!

PAART Land pilots Mark Britton and Kim O'Connor drove down to Florence, South Carolina to meet our friends at Florence Area Humane Society. They loaded up the 38 animals and headed for Georgetown, PA.

These precious dogs and cats are getting a new chance at life thanks to Animal Care and Welfare! They took in all 23 dogs and 15 cats and hope to find them new homes.

This was Mark's first voyage as a PAART employee! He is helping us maximize our impact on animals in danger by growing the number of missions we go on!

This mission was sponsored by Lisa Antin from The Alvin and Shirley Weinberg Family Foundation donated in honor of her grandson Rex Antin!

If you are interested in any of these pups or cats please contact the fine folks at Animal Care and Welfare!

<https://nodogleftbehind.org/23-dogs-15-cats-rescued-from-south-carolina/>

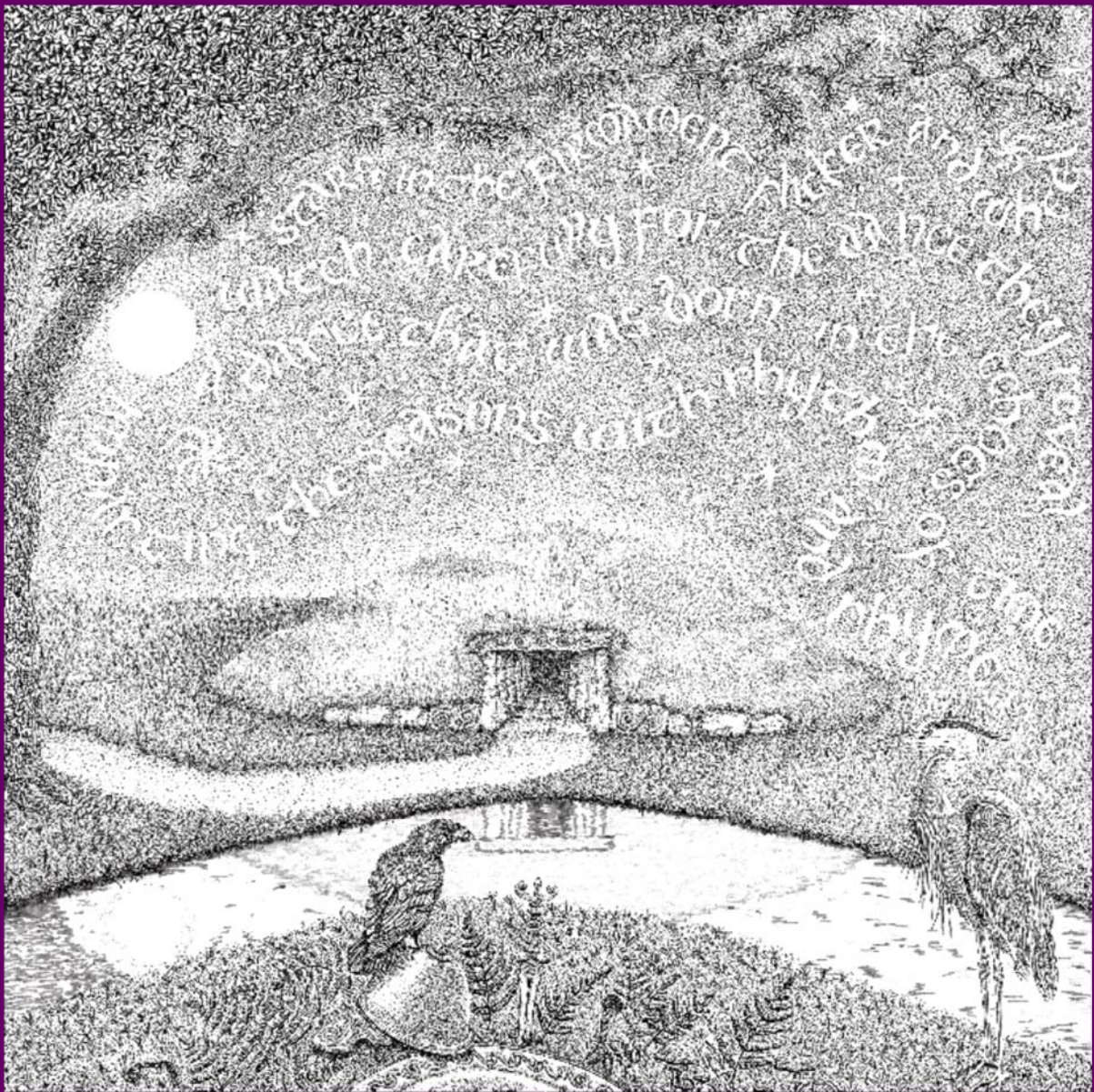




New sounds, Old sounds 2020

During the Festive period I received a few invites to listen to some new releases. Here are three of them.

alan dearling



Kim Thompson – The Hollows

Released via **Meniscus Hump Records**, *The Hollows* can be ordered directly from the artist via Bandcamp, and found via online stores like iTunes and streaming platforms such as Spotify.

My musician friend, Keith Rodway, was kind enough to share this with me. It's a sumptuous, gorgeous production. Both the music and the sleeve artwork are lovingly presented. I've always appreciated high production values and the producer,

Harvey Summers, is well-respected for his work with Paul McCartney, Daniel Lanois, Moby, Steeleye Span, Pentangle, Ellie Ford and Danny Thompson. All the tracks are written by Kim Thompson. It's witchy, Mediaeval Music. You are immediately transported and immersed in myriad layers of flutes, recorders, dulcimer, acoustic guitars, and even crumhorn, underpinned with bass and drums. Shades of dark and light, folky-psychedelia, worthy of Loreena McKennitt, Judy Dyble, Enya, Tir na Nog and Dr Strangely Strange. I've played the album to a few of my friends and it has been applauded as a



high class concoction. A thing of much beauty. Kim has a softly, breathy, gently floating ethereal voice. Very reminiscent of the '60s/'70s ladies of the then, new folk-rock movement. Each play of 'The Hollows' album cements it into the psyche. It's full of mystical, magical references; Pagan, Natural Elements, Enchantments, the struggle of the Earth and its life forms to exist. It opens with what I'd call a 'strings 'n' bass' arrangement. Swirling sounds in what is entitled: 'Moonchild's Lullaby' ... "a dark enchanted wood" with "stars in the firmament"... "sing for the Moonchild". There is a lovely, quite brief, animated

video for '**Moonchild's Lullaby**', created by **James Wright**, which magically brings some of Gary Williamson's album artwork to life.

I like it a lot, especially the more energetic immediacy of the darker and slightly heavier, more rock-bluesy numbers like 'Hollow Hill' (shades of CSN&Y's 'Ohio').

<https://kimthompsett.bandcamp.com/>

<https://itunes.apple.com/gb/artist/kim-thompsett/301729792>

<https://open.spotify.com/artist/0KKhDZcfbBkUKZw0YENxzY>



Ministry of Echology – Mixed Feelings (Zona Music)

I've had the pleasure, and I really mean that, of seeing and hearing these guys twice in Vilnius, Lithuania. Along with what I believe was their previous side project, Uprising Tree, they represent a whole big slice of new-to-me reggae. After much hard-gigging and two previous albums, they are now a seven-piece band. And much beloved as a live act in Lithuania, Germany, Russia,

France, Poland and beyond. Here's how they describe their album and music:

“Presenting sounds ranging from roots reggae, through digital reggae to lovers of rock and rub-a-dub, Ministry of Echology share with you their own take on the music they love.”

Ministry of Echology - Big Question (Official Audio):

<https://www.youtube.com/watch?v=oagIaVRXMt8>

“Ministry of Echology formed in 2009



from the best reggae musicians in the capital city, backing up two perfectly-matched female vocalists. Never afraid to face their inner and outer dragons, dem sing about social issues along with their stories of love and life in Vilnius. Like all good reggae, their message is universal and understandable in any language.”

Ministry Of Echology - Belly Hungry (Official Audio):

<https://www.youtube.com/watch?v=uob8dBAqw0>

They were kind enough to send me the link to their new album. It's easy on the ear and has plenty of catchy riffs. Good stuff, but, I wanted a second and more informed opinion, so I sent it onto my reggae-dub 'n' bass MC-ing friend known variously as Sister Bee and Jacqui Jam. Here's what she told me:

“First track I love already, made it one prez on my Xmas list thank you for sharing 🙏

A Clean fresh taste to old school ska reggae soul everything rolled into each other...easily got the message...Album licked me into my good groove senses, which Ministry of Echology play on... would be interested seeing them live. Ready to request album for my Christmas

stocking wink 😊 feck it I'll buy it

🧡💛💚 Jah !! Thank you 🙏 Alan had a pleasurable time, well worth listening to bless...

Love is crucial, Them tell me wicked man, and belly hungry, this one I can relate to...

👉 😊 ”

Here's the link to their Facebook page. Check them out:

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



Caedmon

This is a real blast from the past. A re-release of one of the rarest, hard-to-find of vinyl folk albums. Originally, there were only 500 copies pressed. It's another album containing much of beauty. They never matched the popularity of Fairport Convention or Steeleye Span, perhaps because they arrived in the midst of punk, but the best of their music is up there. My old Edinburgh mate, Simon Jaquet (now in Dave's New Bike), was a driving force in Caedmon, and he's extremely pleased

to see it re-surfacing for a new and old audience. In fact, Caedmon have been creating new music and re-energizing old tracks. It is actually not too far removed from the music of Kim Thompson, being essentially Psych-Folk-Rock. It features a little more of a rock sound, yet, confusingly, a bit softer, more wordy, and 'fluffy'! 'Jesus Rock', as it was sometimes called at the time of release in 1978.

There are some great tracks. Try them. See if you agree!

Sea Song:

<https://www.youtube.com/watch?v=d0y6KmsOAAE>

Ten Maidens Fair:

<https://www.youtube.com/watch?v=OeKytK76t34>

Aslan:

<https://www.youtube.com/watch?v=hwPFFrZCJQ8>

Here's what Simon wrote to me:

“Amongst other adventures this year, we've just launched a couple of Caedmon albums (Caedmon was the band we had at University 1973-78) - one a re-release of our original 1978 album (the original goes for £1,500 on the collectors' market!!!), and the other a new one with a mix of archive and new material. “

This is the link Simon sent me, but the site does still seem to be under 'development' and not all the links work:

<https://www.caedmonsreturn.com/>

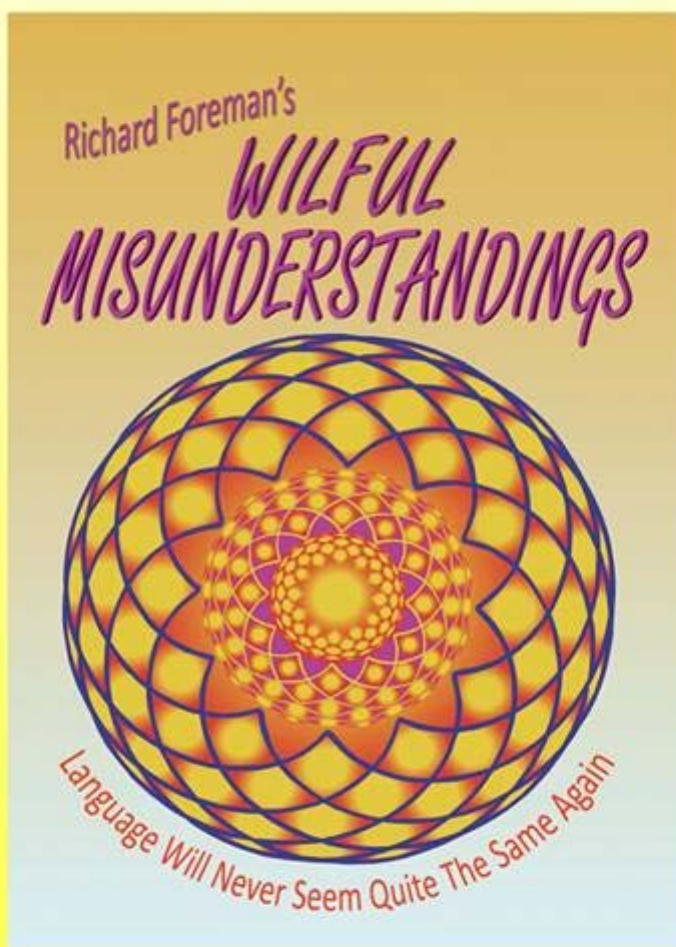


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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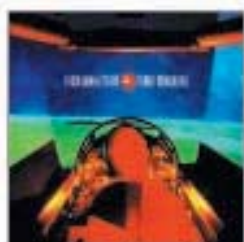
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

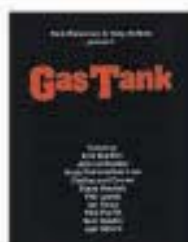
HFG204CD



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 Tactar McAuley

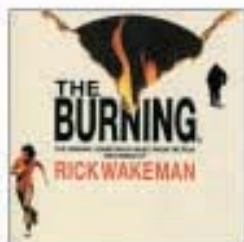
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

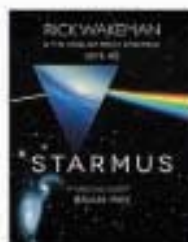
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

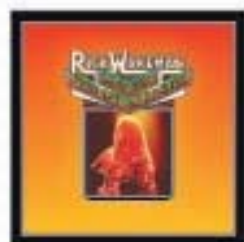
HFG207DVD



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

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CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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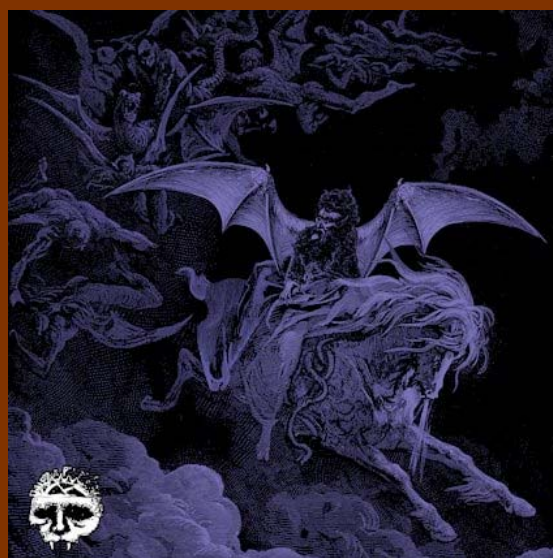
KEV'S WORLD



**TELOCH VOVIN/GRAVE GNOSIS
TRANSMISSIONS
PLATEXII RECORDS**

Here we have one song each from Teloch Vovin and Grave Gnosis, which extend out to more than twelve minutes each. So in some ways this EP is great value for money, and in other ways it is 24 minutes long, if you get my drift. This is raw in the extreme, and if the idea is to put out blackened death metal then that box can be ticked, but whether anyone is actually going to want to listen to it is another

matter altogether. There is much more to this music than just playing quickly, having loads of atmosphere and unintelligible vocals. The actual production isn't exactly brilliant either, which really doesn't help matters. I am sure that fans of the bands will be overjoyed to have this available, but as I'm not among them I am going to pass quickly by and find something else a little more professional and enjoyable to listen to.



**INTEGRITY/KRIEG
SPLIT EP
RELAPSE RECORDS**

KEV ROWLAND

Metallic hardcore group Integrity have joined forces with unlikely bedfellows for their latest release, as one wouldn't normally think of them joining with a pioneering black metal act like Krieg. But, the result is something that actually works quite well. The slick production and high energy approach of Integrity contrasts greatly with the far more atmospheric and deeper, slower, approach of Krieg, who here have contributed their first new song in some four years (plus a couple from the back catalogue). When one reads the press release the feeling is that this just isn't going to work, but somehow the disparity between the sounds highlights just how good the other one is, although in a very different manner altogether. Most split releases like this tend to come out on really small labels, so it is interesting to see that Relapse have got behind this one. A good way to discover two bands who each have a lot to offer in their respective genres.



**MARCO RAGNI
THE WANDERING CARAVAN
MELODIC REVOLUTION**

Multi-instrumentalist and singer Marco Ragni is back with his latest album, and what an album it is. While he provides vocals, electric and acoustic guitars, bass, keyboards, mellotron, piano and mandolin

he has also been joined by Dave Newhouse (sax, clarinet, flute, keyboards and woodwinds arrangements), Peter Matuchniak (lead guitar), Jeff Mack (bass) and Maurizio Antonini on drums, plus a few guests adding different nuances. This means this album includes members of The Muffins, Bomber Goggles, Scarlet Hollow and Barock Project, so it is a given that the guys all know their ways around their instruments. What this has enabled them all to do is to relax completely, and the result is an album which in many ways is the loosest I have ever come across. We often talk about how tight a band is, how they are right on top of each other, but here they sound as if there is a great space between them all and between the layers, allowing the music to fully breath and go where it desires.

The album title is apt, as there is a feeling of a great sky and a bleak landscape, and the travellers knowing not where they are going, when they are likely to reach the destination, or even if it really matters. This is a musical journey that is given a very middle eastern feel at times with the use of the oud, while it is also often reflective, with a great deal of restraint. It is an album which demands to be savoured like a fine brandy: take the time and let all the nuances and textures hit every sense. It is progressive, it is psychedelic, it is nearly New Age (but not quite, they don't inhale), it is World, it is delicate, but there is an inner strength and core which keeps everything moving in the same direction.

Often it is just Marco singing in a reflective manner, but during "Promised Land" there is even room for many singers and for Peter to become more direct in his approach. Maurizio is also one of those drummers who understand that there are times to play, and time to listen to the band with everyone else, and that restraint also has a key part to play. This is quite some album, and is well worth discovering by all good music lovers.



**MAURICE FRANK
MAD ROMANCE AND LOVE
JUMO MUSIC**

I must confess that I was more than a little surprised to discover that this is the debut album from Maurice Frank, as not only not the youngest talent on the block, but he sounds as if he has been recording and performing for many years. He has a fine voice, and obviously grew up listening to the likes of Frank Sinatra and Tony Bennett, and wants to take everyone back to the Fifties and the slow ballads of those performers. Pianist John Di Martino has put together a great band, but the arrangements sometimes overpower the feel and style that Frank is attempting to portray. Take “Slow Hot Wind” for example, the Latin undertones of the backing almost overpower the vocals, and totally change the mood.

This isn't really my style of music, as it is just too laid-back for me, but I can recognise that Frank has a fine voice and isn't afraid to go for long-held notes, as he nails them every time. Sat on a stool, in a solo spotlight, I can imagine Frank holding a jazz room in the palm of his hand and if you like this sort of thing it could well be worth investigating. For more details visit www.mauricefrank.com



**OBSCURA
DILUVIUM
RELAPSE RECORDS**

According to MMA, Obscura are a Technical Death Metal Band, while according to PA they are Tech/Extreme Prog Metal, and needless to say the truth probably falls somewhere between the two. I can understand why they are classified as Tech Death as that is definitely the majority of their sound, but they are also bringing in many other elements, although whether I would classify it as progressive is another matter altogether. I know that there are many people out there who feel that Obscura are one of the most important bands around, but I'm definitely not in that camp. I recognise that Linus Klausenitzer is an amazing bassist, and his use of a fretless in this style of music should be admired, but to my ears it just doesn't work. It has also been mixed in a way that is often above the twin guitars, and it all becomes quite disconcerting. The guitars are being rough, ferocious and incredibly staccato with lots of palm muting, and then there is a warm fat fretless which provides a totally different sound and feel. When the band slows down then of course it makes sense, but

with their style of attack I would much prefer a fretted bass with a pick, to drive that hard edge.

Consequently I find myself becoming incredibly distracted, and instead of admiring what is undoubtedly a masterclass in musicianship, I find it grating. Of course, that means that I soon have issues with the rest of the album, with the touches, nuances and sojourns into different styles becoming something of distraction. I soon started wishing that the guys had just kept it simpler in some ways, got solidly behind, and put all of their energies into that. This isn't a poor album, far from it, but it is not for me.



OYTUN ERSAN
FUSIOLICIOUS
INDEPENDENT

I have had a few albums over the years where the band has been led by a bassist, but I can honestly say that I have never heard anything quite like this before. If ever there was a masterclass in modern jazz fusion, and how it can work with funk, then this is it. Just look at the band he has brought together to work on this with him as well: Joining bassist Oytun Ersan on Fusiolicious are drummer Dave

Weckl (Modern Drummer Hall of Fame; Mike Stern, Jeff Lorber, Chick Corea), saxophonist Eric Marienthal (Dave Grusin, George Duke, Yellowjackets), keyboardists Gary Husband (Allan Holdsworth, John McLaughlin, Billy Cobham) and Gerry Etkins (Billy Cobham, Kevin Eubanks, Dean Brown), guitarists Dean Brown (Marcus Miller, Brecker Brothers, Dave Sanborn), Mike Miller (Chick Corea, Quincy Jones, Yellowjackets), Brett Garsed (John Farnham, Nelson), and Okan Ersan (Al di Meola, Chick Corea, Robben Ford); trombonist Gökay Gökşen, trumpeter Utku Akyol, violinist Karen Briggs (David Grusin, Chaka Khan, Yanni), and vocalists Simge Akdoğu and Aytunç Akdoğu. I mean, that's just sick – the quality of the people involved is a great starting point, but it is the complexity of these seven original numbers that allow them all to show off their musical chops, which they do with aplomb.

But what really makes this album together is the sheer diversity of the music within it. Just listen to the delicate introduction of "Rise Up", which is beautiful piano and a scratchy fiddle – the emotion and power contained within those notes is simply mindblowing. It shows the strength and confidence of Oytun as well, as he doesn't even make an appearance in this number until more than two minutes has gone by. This is an instrumental album, as one would expect, apart from final number "Sacred Solace" which starts life as a piano-accompanied vocal before being taken into a place of harmonies that is very special indeed. There is some amazing fusion coming out at present, and this is one that should be in every music lover's collection.



**PARADISE LOST
BELIEVE IN NOTHING
NUCLEAR BLAST RECORDS**

What we have here is a remixed and remastered version of the eighth Paradise Lost album, 'Believe In Nothing', which originally saw the light of day back in 2000. With this release the band had amalgamated the sound of their previous three albums, bringing back their trademark riffing as well as incorporating new ideas and some of the electronica seen on their previous LP, 'Host'. Although it went straight to #10 of the German charts, the band was never really satisfied with the overall production and artwork of this record. Therefore, producer Jaime Gomez Arellano remixed and remastered the twelve tracks and Branca Studio designed a dark and moody new cover artwork, to bring it closer to the initial vision that the band once had for their gothic rock album. "It's no secret that we were never entirely happy with the production on this record, despite really liking the songs," states singer Nick Holmes. "It's been a long time coming, but we finally found the right moment to go back into the studio with Gomez and play around with it."

I am sure that there are going to be many PL fans who will be so very happy indeed to

have this new version in their collection, and while I must agree that for the most part the production is solid, the music itself just doesn't work for me. Is it gothic, or rock, or pop, or electronic, or something else? It is attempting to hit a great many bases, and I'm pretty sure it misses all of them. Mind you, I was never a great fan of Simple Minds either, and there are times when this is pretty close to the Glaswegians.



**REFUGE
SOLITARY MEN
FRONTIERS MUSIC**

When I looked at the album artwork I was a little confused, as for some reason it reminded me of Rage and their soundchasers, and then I put it on, which promptly had me reaching for the press release. This is classic Rage, but with a modern polish, and the reason for this is that this is classic Rage!! Peavy Wagner, Manni Schmidt and Christos Efthimiadis released five critically acclaimed albums as one of the most successful line-ups of Rage, working together between 1987 and 1994. After 1994, Peavy stayed with Rage, Manni went to Grave Digger, and Christos later left to join Tri State Corner. After a long period during which they did not have much contact, they caught up in 2014 and

decided to play a secret show in their German hometown Herne under the Name "Tres Hombres". The show was never promoted, apart from word of mouth and social media rumblings. As a result, this show became one requiring an insider tip, but more than 1200 fans found their way to the gig. The band performed all the hits from their time together in Rage and loved every second of that gig, getting hungry for more, and from this they decided to keep it going as a side project called refuge.

But, instead of just playing a few gigs here and there, they were in demand for festival shows through Europe and Japan, playing songs from their previous time together. This of course led to the question, "what about an album"? Wagner is at pains to point out that Rage is still an ongoing band as well, it's just that he is now fronting two acts with a similar approach with musicians who can all claim to be in Rage! They have long been one of my very favourite bands out of Germany, and given the choice between Rage, Scorpions, Sodom, Tankard or even Helloween, it will always be to rage that I turn first. Now I can see I am going to have an issue with choosing between Rage and Refuge, as everyone knows just how good these guys are together, and even though they hadn't played in the same band for more than 20 years, they are straight into it. Wagner's voice and bass is of course just as one would expect, he's not going to change his approach now, while Efthimiadis is just as powerful behind the kit as he was thirty years ago, and Schmidt is still as fiery as he ever was. Rage have always produced classic power metal, and here it has been produced in such a way that it is still heavy yet has plenty of finesse and polish at the same time. This is an album that any fans of Rage or power metal in general simply have to get. Rage are still here, but their older brother is very much alive and having a blast.



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



Gonzo CURRENTLY IN STOCK
AT GONZO (UK)

Gonzo CURRENTLY IN STOCK
AT GONZO (USA)

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered 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.



Tony Klinger

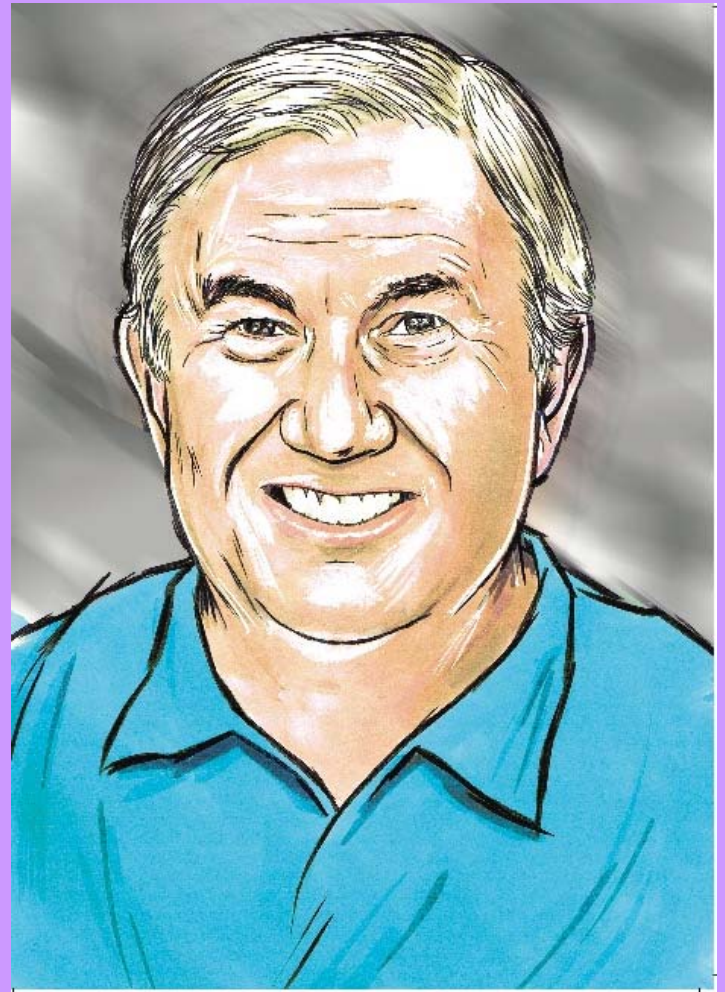
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

CHECK OUT TONY KLINGER AT GONZO:

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



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

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

Been a big week for Digi-related things yes?

You will have surely noticed that tickets went on sale for Digitiser Live 2.0 - which is surely to be the best event you'll go to this year based upon a 27 year-old teletext games magazine. Tickets are now almost two-thirds sold out, which is lovely, but we're still about 30 ticket sales away from the point at which I feel I can relax a bit, and stop with so much of the hard-sell.

As Patrons will be aware, we're hoping to have an astonishing line-up of guests, while the plans we're formulating for the actual content will - if we manage to make it all work - drop your drawers. I mean... jaws. And your drawers (knickers).

So, if you're wavering... stop wavering. You'll have a night you never forget. Promise. Click the link above. They're only £20. They should've been £20.50 to account for the booking fee, but I forgot to add that in, so they're actually £19.50. Bloody hell.

<https://www.tickettailor.com/events/>

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Getting Brexit Done

So that's it! Britain has left the EU.

After the interminable debates in the media and the chambers of the Houses of Parliament; after the almost permanent protests on the pavement outside; after the endless posts on social media, the bad temper and the insults, the deed's been done, the documents have been signed, and we're out of the EU at last.

Well not quite. There's still the little matter of a trade deal to be negotiated. Boris Johnson has promised that it will be complete before the end of the year. But Johnson is notoriously imprecise. It might be the end of the year. It might be the end of the decade for all we know. But, symbolically at least, we've passed a milestone and we're no longer officially



in the EU.

Our MEPs are coming home. It's the end of the gravy train for them. No more bottomless expense accounts. No more free lunches. No more European jollies in the City on the Marsh. I can't say that I'm all that excited. Although I voted to leave—for good, old-fashioned socialist reasons (the EU is a rich man's club)—I've no reason to celebrate the form that Brexit is now likely to take.

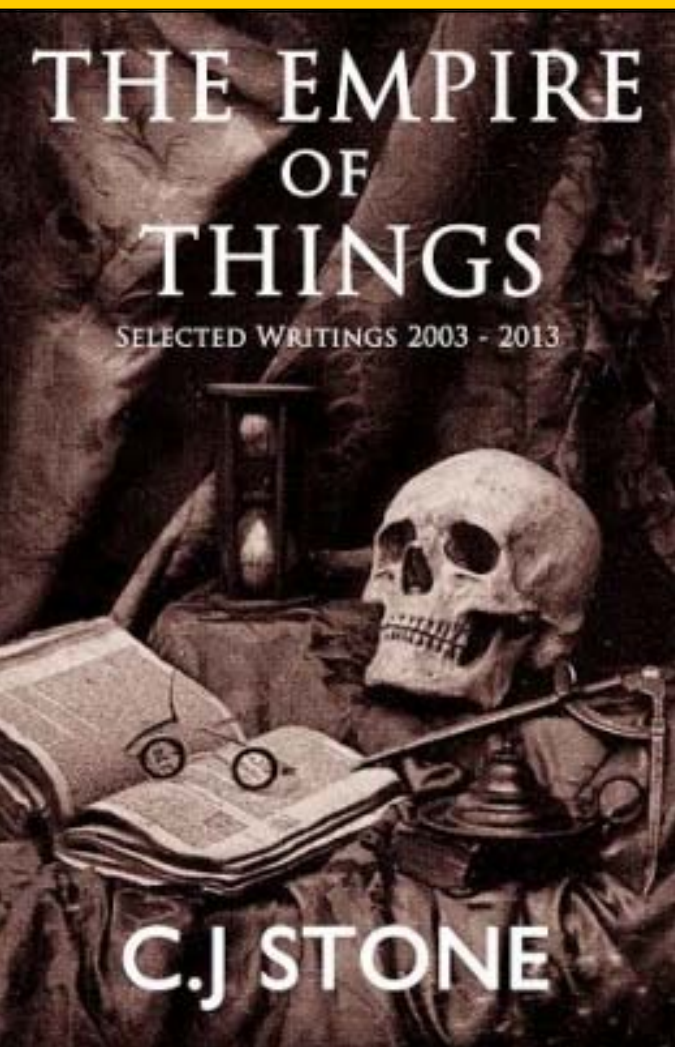
Already there are speculators placing bets on the collapse of British Industry. The privately-educated Toffs who run the country have their money tucked away in off-shore accounts. It's fairly clear that their view of Brexit is that Britain should now become the money-laundering capital of the World, with the added benefit of a captive population of desperate labor ripe for exploitation.

I fear for my country.

Food banks are on the rise. At least three million food parcels were handed out in 2018-19. One in 50 families were forced into poverty. Homelessness is on the rise. 32,220 households were deemed to be homeless between April and June 2019, an increase of 23 percent on the previous year. Inequality is on the rise. The richest 1000 people in the UK have increased their wealth by 183 percent in the last 10 years.

There are beggars in every town.

Read on



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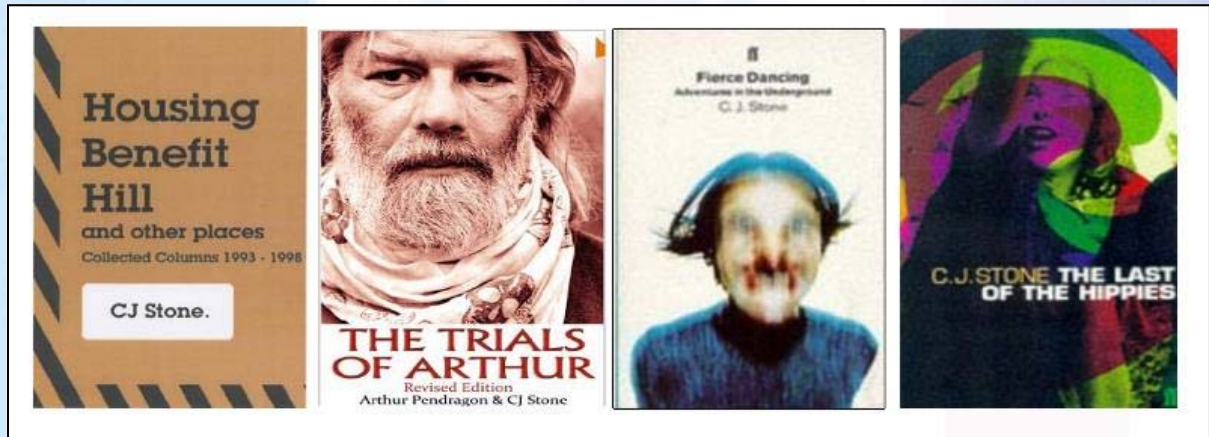
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"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

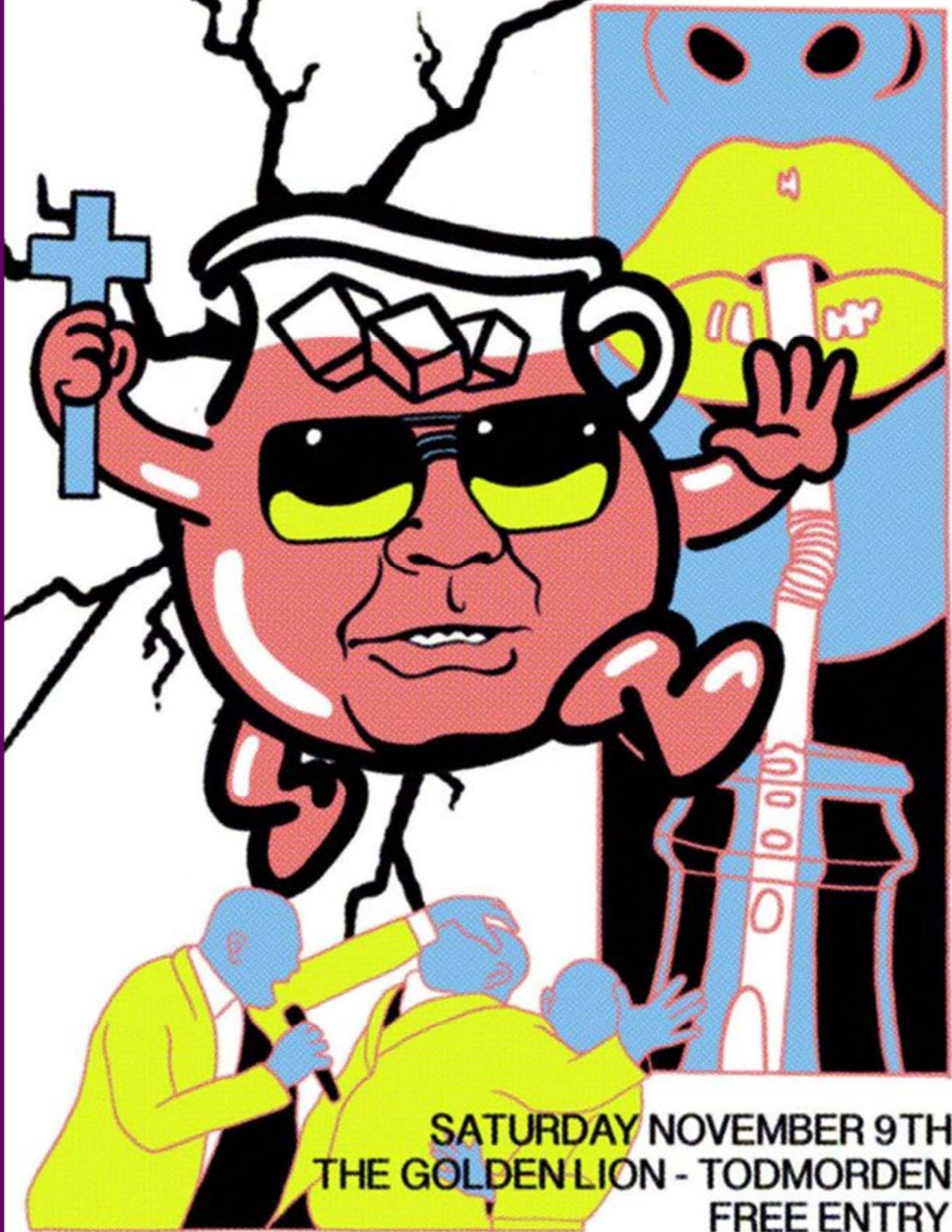
<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

**OTHER BOOKS BY
C.J.STONE**

INFINITY FORMS OF YELLOW REMEMBER
SNAKES DON'T BELONG IN ALASKA



SATURDAY NOVEMBER 9TH
THE GOLDEN LION - TODMORDEN
FREE ENTRY



Gonzo's Alan Dearing tells us:

And so it came to pass, Cardiff's
Psychedelic Crusaders, 'Infinity Forms of

Yellow Remember' provided Walls of fuzz,
drones, repetitive beats and sonic treats to a
'right good' crowd at Todmorden's Golden
Lion. Shame I missed the second band,





'Snakes don't belong in Alaska' - but the bus was cancelled post-the Valley floods.... Lighting was extremely red, so I've played around with the colours in these few pics....

Hard to say precisely why the sounds this band produce work so well...but I think it's solid driving repetition, heavy bass and drum lines...and a hypnotic, trance-like state that the sounds produce. Overall, it's a moody, darkness that pervades, deepens and lasts. It permeates the brain-cells. Enters into the ear-worms of your head. IFYR sit at the portal of psy-trance music, and on this showing, it is well worth entering in.

A band to watch out for, sway, shake your head and dance to...

Well done lads for a great set!

<https://cful.bandcamp.com/album/infinity-forms-of-yellow-remember-s-t-2xlp>

<https://www.facebook.com/Infinity-Forms-of-Yellow-Remember-610672099364087/>





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..

Crowds gathered to pay a fond farewell to former Hawkwind drummer and 'all-round Devon good-guy' Martin Griffin who died on January 6 at the age of 69. The funeral took place last week, in Plymouth, Devon.

Hawkwind said, on Facebook,

Yesterday we said goodbye to an old friend....It was a beautiful and moving ceremony.....Jack and Ruth, your dad would have been





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Hawkwind

February 8 at 8:35 PM · 

Yesterday we said goodbye to an old friend....It was a beautiful and moving ceremony.....Jack and Ruth, your dad would have been so proud..

We will miss you Martin, your warmth and laughter....Our friend, bandmate (and best man!).....Fly high and free D&K ❤️ xxx



so proud..

We will miss you Martin, your warmth and laughter....Our friend, bandmate (and best man!).....Fly high and free D&K xxx

His family say Martin passed away

peacefully following a short illness. He was surrounded by his loved ones.

His funeral took place at Weston Mill, Plymouth, where friends and family gathered.

SHARE     COMMENTS



The report on the DevonLive website said:

"Having played drums with various bands during the 1970s, Martin teamed up with legendary psychedelic rock

band Hawkwind as well as their spin off band Hawklords.

Between 1978 and 1982 Martin drummed on albums such as Sonic Attack, Church of Hawkwind and Choose your



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



Masques."

In 1981 he headlined with Hawkwind at Glastonbury's Pyramid stage, taking the prestigious Saturday night slot.

Fellow band members from the Hawklords social sites have said: "Martin was a fine officer and gentleman of the old school and a terrific drummer, with a style as thoughtful and equally laid back in its approach as he was."

After his stint in Hawkwind, he embarked on a commitment to promoting live music locally, something greatly appreciated both by bands and audiences. At this time he also became a loving father to Jack, Chris and Ruth.

Folk musician Geoff Lakeman and a close friend of Martin took to social media to express his sadness at the death of his drinking buddy and friend. He said: "He was the most entertaining, erudite, bad-ass, rock'n'rollin, leather-clad, Cuban heel-booted, beer quaffing', chain-smoking dude in these parts — Another good 'un gone."

CHECK OUT HAWKWIND AT GONZO

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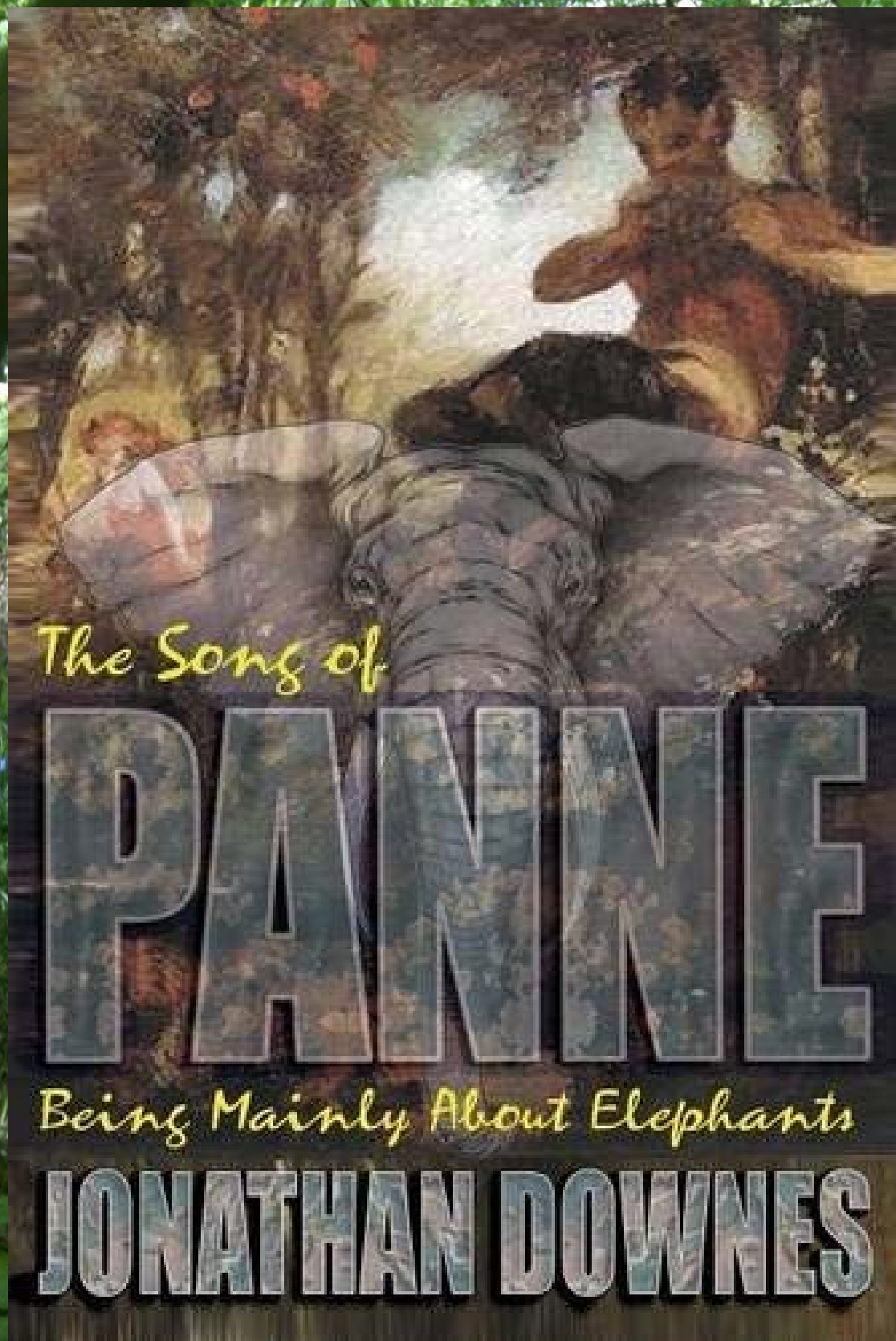
GONZO CURRENTLY IN STOCK
AT GONZO (USA)



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 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!

My first morning in the city which was still called ‘Bombay’ back in 1971 is something that will remain with me for the rest of my life. I have vague memories of the drive from the airport to the hotel after our brief brush with the forces of Law and Order, but apart from the election posters for Indira Gandhi, reading “A vote for Indira is a vote for India” and other similar slogans, I can’t remember much else. But that first morning, waking up to the sight of a white coral beach, palm trees, and various sleek and well-fed monkeys playing on the shore, will remain with me forever. Of course, I had seen palm trees, coral, sand, and monkeys before, but the concatenation of these three items of exotica combined with the azure blue Indian ocean which stretched out towards the horizon and the Persian Gulf many hundreds of miles away, was too much to resist. I was in the land of Kipling, and I was totally enthralled.

My other memories of these few days in a subcontinental paradise involve my father breaking one of the local by-laws. I was sat in a deckchair at the edge of the

swimming pool, whose tiles of lapis lazuli blue somehow paled into insignificance in comparison to the vista of the Indian Ocean, at which I couldn't help but cast furtive glances every few minutes. I was reading one of Enid Blyton's Famous Five books (the one that featured the titular children up on the Yorkshire moors with an entomologist school teacher and tunnels full of "spook trains"). My father was in the pool, diligently swimming length after length. One of the chiropractors or osteopaths that he had consulted had, I remember, told him that swimming would be good for his osteoarthritis, and so he swam as often as he could. Like his eldest son, he never did anything by halves, and if he was told to swim, he would swim obsessively, cutting most other things out of his mind.

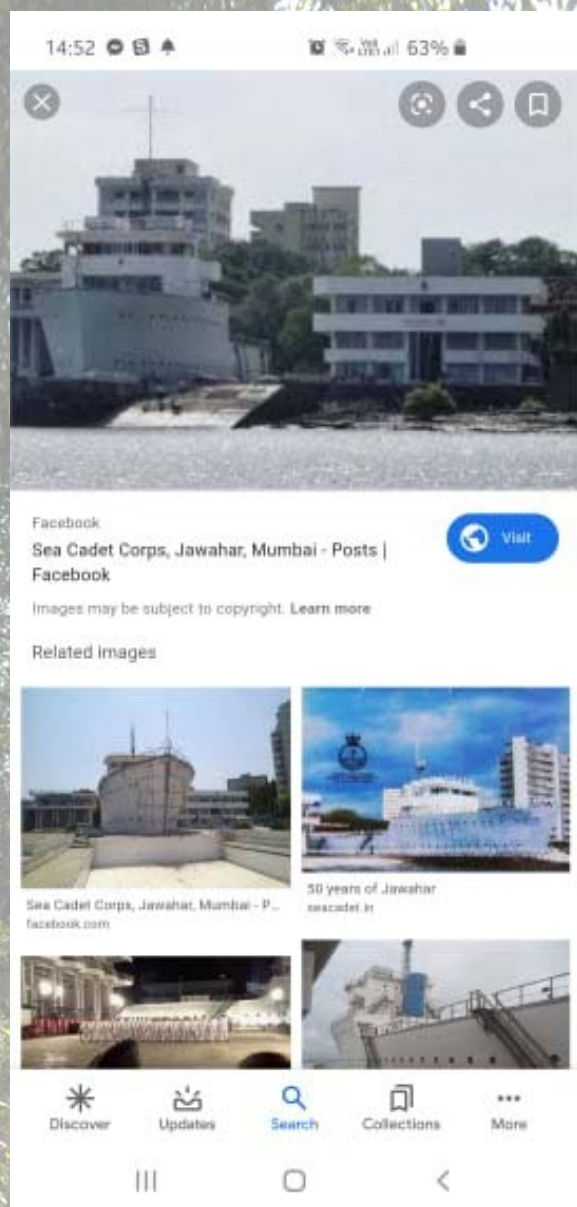
Up came an exotically clad Indian bellboy, or something like that. Emphatically, but with due deference, he called to my father to get out of the pool. Apparently, some of the lady guests were offended by the fact that my father's swimming trunks were far skimpier than was the current mode on the west coast of India. In fact, they were so brief, that my father was in danger of infringing the local legislation on the matter. Then, as now, I found the whole affair rather amusing, but knowing what an irrational 'old chap' (he was actually fifteen years younger than I am now) he was, and also what a devotee of not "sparing the rod" in order to not "spoil the child", I thought that it was wiser to keep my own counsel on the subject. Which I have done for forty nine years.

But, our main objective in Bombay (or, I suppose, I should call it 'Mumbai', but as it wasn't 'Mumbai' back then, I don't feel inclined to) was neither swimming, Enid

Blyton, nor monkeys. It had to do with the Sea Cadet Corps.

My father was always, at heart, a sailor, which was why – at his funeral – I read Robert Louis Stevenson's 'Requiem' about the "sailor home from the sea". He had always wanted to be a sailor and he spent the Second World War as a radio officer in the Merchant Navy all the way through the Battle of the Atlantic. He was torpedoed, swept overboard in a hurricane, and had all sorts of other horrific adventures. When the war was over, he continued in the Merchant Navy for a couple more years and only came ashore in order to marry my mother. But saltwater was always in his veins, and even when he was working on a North Devon farm in the years before he and my mother emigrated to Africa, he felt the pull of the great oceans, and so was pivotally involved with setting up the North Devon Sea Cadets.

Years later, in 1968, he was also pivotally involved with setting up the Hong Kong Sea Cadets, and although I was never a member I was one of the poster boys for the organisation, as I appeared on a widely distributed publicity photograph alongside a Chinese boy in full Sea Cadet uniform. I was stripped to the waist and posed in what these days would probably be seen as a somewhat homoerotic stance. This was purely because – not actually being a member – I didn't have a uniform, but my father (whose idea it had been) wanted to show that European boys and Chinese boys could stand together without prejudice in this brave new organisation. I was just embarrassed that all and sundry would see my nipples. I had no particular problem with family and friends seeing me in a state of undress, but the idea of everybody who read the *South China*



Morning Post being able to was more than my natural nine year old modesty could stand.

Interestingly, whilst writing this chapter of my memoirs, and prompted by my amanuensis and stepdaughter, Olivia, I ended up looking up the beginnings of the Hong Kong Sea Cadet Corps. According to those jolly nice chaps at Wikipedia, it was started in 1968 by former members of the Hong Kong Royal Naval Reserve. As I have written elsewhere, my father was a keen member of this organisation, in which he was – I believe – a Lieutenant Commander.

I still remember, vividly, how incandescently angry he was when, as a result of Harold Wilson's defence cutbacks in the 1968 budget, the Hong Kong RNR was one of the colonial organisations which was disbanded. He ranted about socialism for days, and was even more of a martinet towards me than usual. I can only imagine that being instrumental in forming the Hong Kong Sea Cadet Corps was his defence mechanism to make sure he managed to keep the saltwater in his veins.

A couple of years later, and along came the International Sea Cadets Association, which – again – he was one of the people involved in setting up and with which he was involved until his death in 2006. Somehow, he had become friends with the person who set up the Sea Cadet Corps of India, or at least the part of it that was based in Bombay. I have a vague recollection that the two men had served together in some capacity either in Hong Kong or during the war, but I cannot be sure, in the same way as I have no memory of the man's name nor of anything else much about him. However, my father was scheduled to pay a semi-official visit to this man and his 'ship' in Bombay, either on behalf of the Hong Kong Sea Cadet Corps or for its international big brother.

I put the word 'ship' in quotation marks because it was actually an enormous concrete edifice, like the 'ship' on the shore of Port Merion as made famous by *The Prisoner*. I remember it being a full size battleship, made of concrete and stuck on the shoreline of some docks. However, I was eleven years old, and many gallons of alcohol and not a few ounces of various narcotics have gone through my veins in the intervening years, so forgive



me if I don't remember.

Olivia and I had a quick shufti on the internet and she soon found a photograph of something called the T.S. *Jawahar* (T.S. standing for Training Ship) which is, indeed, a massive concrete battleship looking far more impressive than I remember it, named after and having been consecrated by Pandit Jawaharlal Nehru, the first Prime Minister of India and the bloke who allegedly was shagging Lady Mountbatten, the wife of the last Viceroy.

We were shown, reverently, around this monolithic structure and although I remember my father being ecstatically impressed and my mother being graciously polite, my little brother and I were both slightly bored and I spent most of my time daydreaming about all the exotic wildlife that I was certain that I would have been

able to find had I not been stuck on an ugly, vast, concrete boat for one of my only precious afternoons on the Indian subcontinent.

That evening, we went to dinner with my father's colleague and ate a meal that I'm sure now I would have found delicious, but was a little too exotic for my eleven year old palette. I was more interested in the fact that there were two huge tokay geckos which scampered up and down the wall and along the ceiling of the sitting room of our hosts, brazenly feeding off the myriad insects which were attracted to the ceiling light fitting.

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".

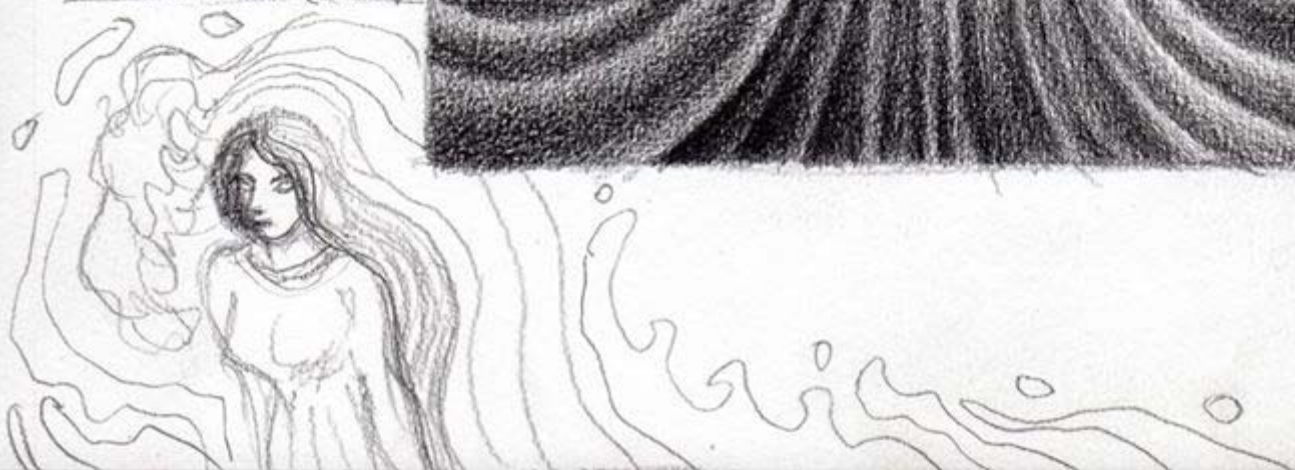
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



NEWS FROM THE POTTING SHED -

On the previous page is a photo of my dear sister Nina Brown-Springett, whose lung cancer is in remission, thank goodness, with the cover I did for Norm Macpherson's fab CD, famed and matted. It should look good on her wall! Next is a page from my sketch-book, I am looking for images for a new song called, Woman In the Waves, a sort of ghost story. This may be part of the next Gardening Club album, tentatively titled, The Blue Door.



THE GARDENING CLUB



THE BLUE DOOR



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!!!"

ON BEHALF OF ONE BILLION

FURRED,FEATHERED,FOUR-FOOTED

Please leave our habitat.We have tried
to communicate and collaborate with bipeds.

They hunt,kill,eat,refuse to hear our howls-
in fields and forests,abattoirs and slaughterhouses

They displace our living spaces-overhunt/fish

Until they are in plague proportions and then they blame us
for their pandemics-Ebola,Sars,Mers,Coronaviruses.

We are all endangered species.Some of us already extinct.

You will follow us out of the forest .When we are gone,
you will mount wire deer and invoke us as totem.

Even vegan/vegetarians cannot see animal cruelty applies to all
One billion of us already gone.Leave our habitat alone.You-mutations and
clones..

May the wild return

Yer Gonzo Bookshelf



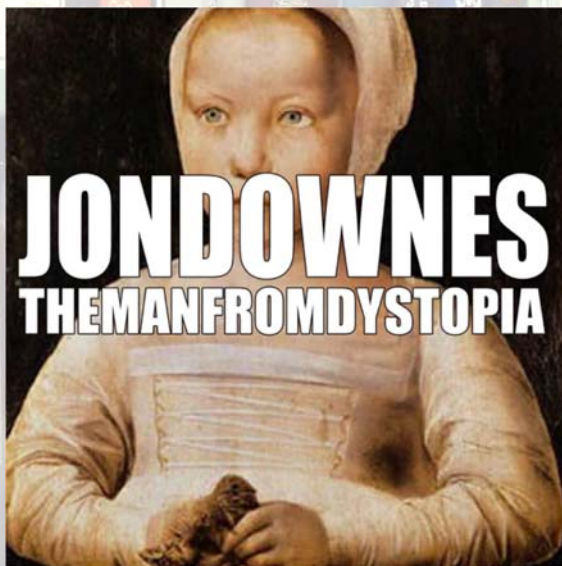
- Hardcover: 400 pages
- Publisher: W&N (16 May 2019)
- Language: English
- ISBN-10: 1474609392
- ISBN-13: 978-1474609395

'The future hasn't happened yet. The idea that our civilisation is doomed is not established fact. It is a story we tell ourselves.'

In the 1980s, we gave up on the future. When we look ahead now,

we imagine economic collapse, environmental disaster and the zombie apocalypse. But what if we are wrong? What if this bleak outlook is a generational quirk that afflicted those raised in the twentieth century, but which is already beginning to pass? What if we do have a future after all?

John Higgs takes us on a journey past the technological hype and headlines to discover why we shouldn't trust the predictions of science fiction, why nature is not as helpless as we assume and why purpose can never be automated. In the process, we will come to a better understanding of what lies ahead and how, despite everything - despite all the horrors and instability we face - we can build a



better future.

We hear a lot today about dystopias.

Indeed, some years ago, with a cheeky reference to the late Frances Vincent Zappa, I made a record called 'The Man from Dystopia', and I think it was rather good. But that is by the by.

As I said, we hear a lot about dystopias. The accepted wisdom is that the climate and biodiversity crises are going to fuck humanity even worse than anyone had foreseen. And that unless we do something immediately ('immediately' meaning before the end of this year) there will be damn all that we can do about it.

In this interesting, enlightening, and eminently thought-provoking book, John Higgs in no way argues against the climate crisis and its probable effects, but does say that he reckons the future might well pan out in various ways that none of us – whether pessimist or optimist – have yet suspected.

I first became aware of John Higgs when – six and a half years ago now – Gonzo columnist, Chris Stone, recommended his book about the KLF to me. As anybody who ever reads my burlblings here or elsewhere will be aware, the intellectual ramifications of the two men sometimes known as the Justified Ancients of Mu Mu are something which are of eternal (3am?) fascination to me. So, it will come as no surprise to anybody that I bought, and devoured, the book almost in one sitting. As a result of this, I invited John Higgs to be a guest speaker at the

following Weird Weekend, which was a conference I promoted every year between 2000 and 2016, and although it purported to be a conference about my day job of cryptozoology, it also included all sorts of things which I found interesting and which I hoped my audience would as well.

Seeing as I have digressed a little bit already, I think I should include a potted biography of John Higgs from those jolly nice fellows at Wikipedia:

"John Higgs is an English writer, novelist, journalist and cultural historian. The work of Higgs has been published in the form of novels (under the pseudonym JMR Higgs), biographies and works of cultural history.

In particular, Higgs has written about the so-called counterculture, exemplified by writers, artists and activists such as Timothy Leary, Robert Anton Wilson, Alan Moore and the British group The KLF.

Higgs began as a director of children's television before going on to create and produce the BBC Radio 4 quiz *X Marks the Spot*. At Climax Group Studios he was a videogame producer for games that appeared on Xbox, PS2 and Gamecube including *Crash 'n' Burn* and *ATV Quad Power Racing*.

As a journalist, Higgs has written for *The Guardian*, *The Independent*, *The Daily Mirror* and *Mojo* magazine.

As an author, Higgs has written the novels *The First Church on the Moon* and *The Brandy of the Damned*; biographies of Timothy Leary and The KLF;



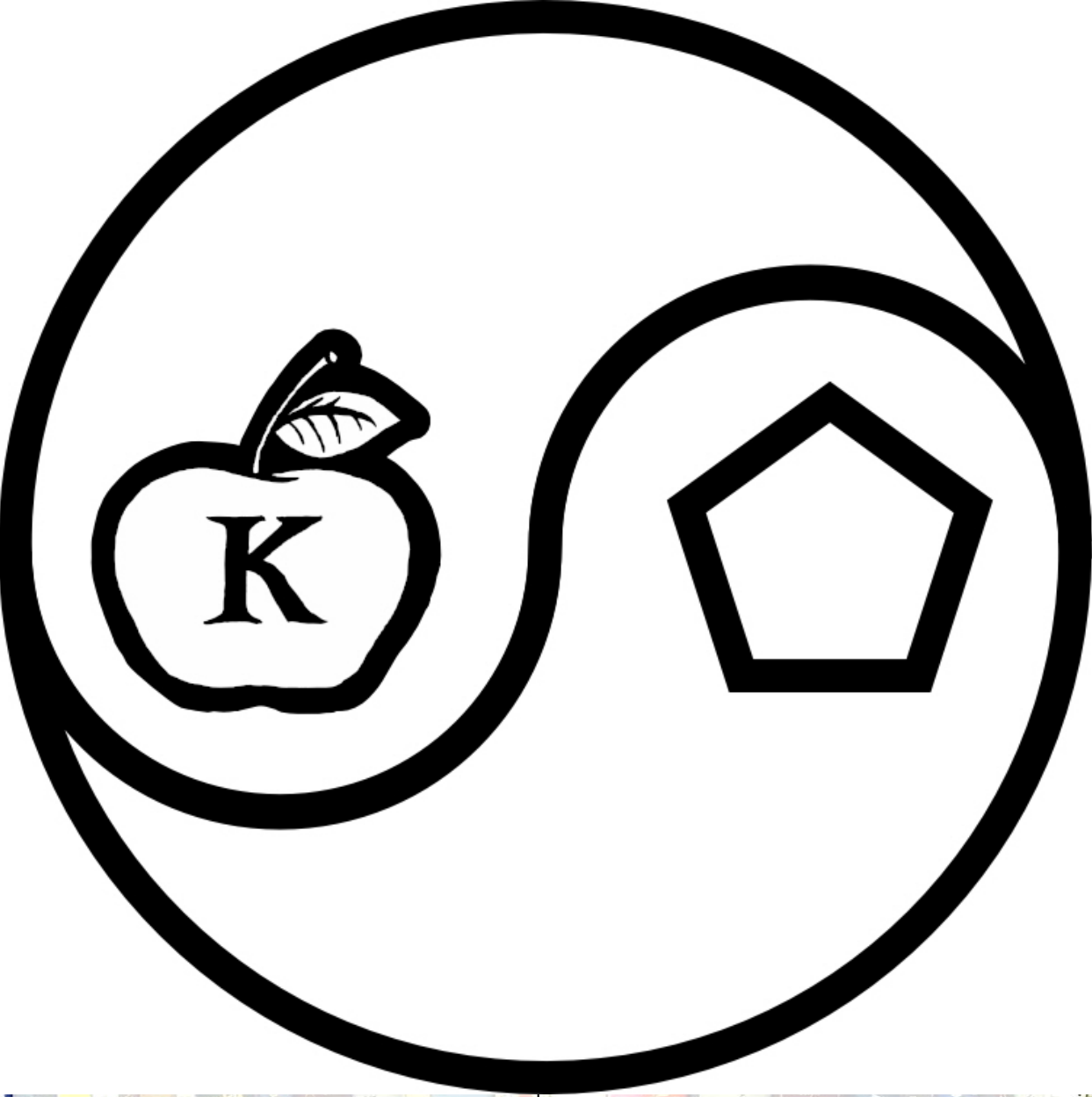
and works of history and cultural analysis.”

Meeting John Higgs was not a disappointment. He was as nice and as strange as I had hoped, which means that he fits in with most of the other people I know, who are also nice and strange and a large proportion of whom were actually sitting in the converted chapel building in Hartland, watching him talk.

One of the major subtexts of his book about the KLF was concerning the immortal and invisible Robert Anton Wilson, and his involvement with the notorious ‘religion’ of Discordianism. This is something I had been vaguely interested in for a long time, but as a

result of reading John Higgs’s book, I re-read Robert Anton Wilson and Robert Shea’s sprawling ‘Illuminatus’ trilogy, which was quite as bonkers as I remembered it, and for the first time read ‘Principia Discordia’, the “sacred text” of Discordianism, and as a result of those, I found myself reading all sorts of esoteric literature by the likes of Adam Gorightly, something which kept me out of trouble for the next few years whilst also inspiring me to set sail on an artistic voyage of my own which has – so far – produced two novels, various online recordings, and a five track EP which came out on CD a few years ago.

I also worked my way through the rest of John Higgs’s books, starting with his



novel, 'The Brandy of the Damned', which he gave me in person, and enjoyed them all massively. Four years ago, he wrote a book called 'Stranger Than We Can Imagine: Making Sense of the 20th Century', which impressed me so much by doing exactly what it said on the tin that I have given copies to various of the younger people in my extended family whom I thought would enjoy it, or at least get something from it. At least one did, and has.

Then, last year, out came this book, which is an indirect sequel.

In the meantime, between meeting Higgs back in 2014 and reading this, his latest

book, Higgs has been on a long and convoluted journey inspired by Discordianism and Robert Anton Wilson, and featuring the Justified Ancients of Mu Mu and the irrepressible Daisy Eris Campbell. I was a big fan of her father, Ken, and knew him slightly. I would not call him a friend, for we were not that close, but we were on what my mother would have called "nodding terms" and had been ever since we were introduced by the equally legendary Tony 'Doc' Shiels, so I was predisposed to join Higgs on his journey.

And join him, I did, albeit only doing it at long distance, over the internet. But boy, what a journey it's been!

And having both read his book on the 20th century and joined him on his ongoing Erisian Anabasis, I found approaching his latest book easier than perhaps it might have been.

Interestingly, some of the people that it describes are also acquaintances of mine, which is both peculiar and enlightening, for this book is presented as a journey, starting and finishing in Brighton, whereby he visits, interviews, and critiques a string of different people that he knows, who can and do provide him with some enlightenment as to the probable course of the near future, at least as they see it.

The narrative of this current book is

actually easier to understand than it was in its predecessor, mainly because – as many of the people he writes about in his book about the 20th century are dead – the narrative is more consistent, and easier for me, at least, to follow.

Even though it is some sort of a sequel, you do not have to read the first book first, or at all, although I would continue to recommend both volumes very highly indeed, whichever order you decide to read them in. This is an enlightening and uplifting journey, and one in which John Higgs seems as surprised as any of his readers to learn that the future may not be as black as it has been painted, but is most certainly going to be what any of us have expected.





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

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

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THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The wedge of Emmental spuriously denied the claims of it being an escapee

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines

© I AM
SPARTACUS



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.

I want to give you a quick head's up about the next issue, which is due in a fortnight's time. Both Olivia and Corinna are on holiday that week, taking my darling granddaughter to Centre Parcs, and so there is every possibility that I may be forced to make next issue a little belated. I will do all my bits, but if – because of the aforementioned family holiday – I am not able to do all the bits normally done by Corinna (who is responsible for all the spelling and general literary stuff, as well as the obituaries), I may well just do all my bits and wait until Corinna and Olivia are back from their holiday before I actually publish.

This all depends on what else happens in the Downes household during this week. Carl Marshall is due to be with us, but his father has been taken ill and is in hospital as I dictate this to Olivia. Whether he will be back in time, I have no idea.

I truly don't want anybody to read this and think that I am begrudging Corinna and Olivia their holiday. They have both had more than their fair share of trials and tribulations recently, and deserve some time off, and it will particularly nice for Corinna to spend time with our granddaughter, Evelyn. For various reasons, I can't go along, but I will be there in spirit.

So, if the magazine does not turn up in your email inbox on that Friday evening, please do not let your imaginations run riot. Nothing will have gone wrong; indeed, everything will have gone right. And, if, in a fortnight's time, you actually DO



get the next issue of the magazine in your inbox, it means that nothing out of the ordinary has happened to the Downes family or the Centre for Fortean Zoology (they are quite often pretty well the same thing), and that I have been brave enough to take on Corinna's sub-editorial duties as well.

In that case, I apologise in advance for the spelling.

But, rest assured, whenever it does come out, there will be a next issue, and it is likely to be as eccentric, as varied, and as groovy, as usual.

See you then.

Hare bol,

Jon



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Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

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Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

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

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All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

