

GONZO

#381/2

RISE!

ISSN 2516-1946

Colin Rayner Photography 2020

GONZO

Subscribe to Gonzo Weekly

<http://eepurl.com/r-VTD>

Subscribe to Gonzo Daily

<http://eepurl.com/OvPez>

Gonzo Facebook Group

<https://www.facebook.com/groups/287744711294595/>

Gonzo Weekly on Twitter

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

<http://www.gonzomultimedia.co.uk/>

Gonzo Multimedia (USA)

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

Gonzo Daily Blog

<https://gonzo-multimedia.blogspot.com/>

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 fun packed and jolly issue of the increasingly badly named *Gonzo Weekly*.

But before we go on any further, I would like to just retract something I said in the last issue. Those of you with long memories (however, those of you of the

same sort of age or older than I am will know only too well that memory is far more fallible than it ever used to be) will remember that in my editorial of the last issue I went into a long, convoluted explanation about how the last issue might probably be late (it was) because my lovely wife was on holiday. I implied at the end of this, that it was a one off and the next issue would see a return to normality. Well, a lack of punctuality is the new normal, I'm afraid, because Corinna is scheduled to go into hospital on Thursday for another operation on her kidney. This in itself is nothing to be worried about, but I think that if I were to leap on her the moment she comes out of hospital, expecting her to do the proofreading and the links within a few minutes of her getting home from being under the knife would be beyond the bounds of unreasonable. So, I strongly suspect that you will be reading this on the Sunday, rather than the Friday, but only time will



Well, a lack of punctuality is the new normal, I'm afraid, because Corinna is scheduled to go into hospital on Thursday for another operation on her kidney.

tell.

Now, before we get on to the main subject of my editorial this time, I want to warn those of a certain sensibility that I am going to open my main diatribe with a sentence that – if it were misunderstood – would probably get me arrested for a hate crime. It is because I have had a cold this week and have been feeling generally sorry for myself, and so, as I often do whilst feeling sorry for myself, I take refuge in films made for a family audience. And, so, this time, I decided to check out the new movie, *Dolittle*.

I first discovered Hugh Lofting's eponymous hero well over half a century ago, and I have read his books so many times that I cannot even begin to hazard a guess how many.

And so, here we come to the potential hate crime arrest. What did I think of

Dolittle?

Well, at least he was white!

Well, I only have a few minutes here. I can hear the sirens of a squad of police cars making their way down the tiny country lanes to the village in which my household and I live (in a small house with a big garden, just like Lofting's original), and I guess I have to explain before they arrive. The original books by Hugh Lofting were set in a small village in Gloucestershire during the reign of King William IV. Dr Dolittle was described as being short, plump, but very strong, and the pictures – which were drawn by the author himself – show a short, plump, white man with a slightly receding hairline and a big nose.

I would have no problem at all if somebody wrote a film set in contemporary New York, featuring a wise-cracking black doctor from San Francisco, who can talk to

اللجنة لهم إذا كانوا لا تأخذ نكتة



animals. Yes, I would probably watch it. But I am tired of people making movies “based” upon books that I have known and loved, which turn out to have practically no resemblance to the original source material.

So when I said that I am pleased that the new Dr Dolittle is white, I am not showing myself up as an insipid neo-Nazi, but as someone who had hoped very much that the new film wouldn't be as much of a travesty as the ones that came before. Hell, even the 1967 film with Rex Harrison which actually bore more resemblance to the original books than any of the others, introduced a love interest, a load of songs, and had the doctor as tall and handsome. And three of the films actually have the doctor as a woman.

This new film bizarrely makes him Welsh, and physically nothing like the character in the fourteen books which were written by Hugh Lofting between 1920 and 1952.

The new film features Queen Victoria, and Tommy, the ten year old sidekick of the good doctor, is now a young man in his

late teens who gets kissed on the cheek by some posh totty, and – oh yes – the doctor is married to a famous explorer who disappeared some time before events portrayed in the film, which are vaguely based on Lofting's 1922 book, *The Voyages of Dr Dolittle*.

One of the reasons that I am continually annoyed about the cavalier way in which these books have been treated is the extraordinary circumstances under which they were written.

Hugh Lofting served in the Irish Guards regiment of the British Army during the First World War. His children were very upset by this and so he wrote to them regularly, but – not wishing to upset them with descriptions of the veritable hell that he was going through – he made up stories for them; stories about a short, fat, doctor, from a hundred years or so before the time when Lofting and his companions were slowly rotting in mud-filled trenches in an ultimately completely pointless war. Furthermore, a doctor who could talk to animals.



Every time I read any of his books, the sheer love of a father for his children shines forth, and to see the stories bastardised as they have been upsets me. After all, doesn't any author deserve to have what purports to be a dramatic recreation of their work at least slightly faithful to the original?

After all, if one looks at the original novel from which the source material for this book was taken, it was far more inclusive than the film. Than any of the films, in fact. Two of the strongest and most heroic characters in the book are not Caucasian. There is an African prince called Bumpo, and a Native American medicine man called Long Arrow. All the way through the narrative, John Dolittle makes it clear that he considers these two men as his equals in every way, and in one particularly heroic section, the three men – Englishman, Native American and West African – fight together in an unstoppable triumvirate against an invading and immensely strong army. And, I would like to point out, that the only racist generalisations made in the books are jokes about Dr Dolittle's stature and pale

skin.

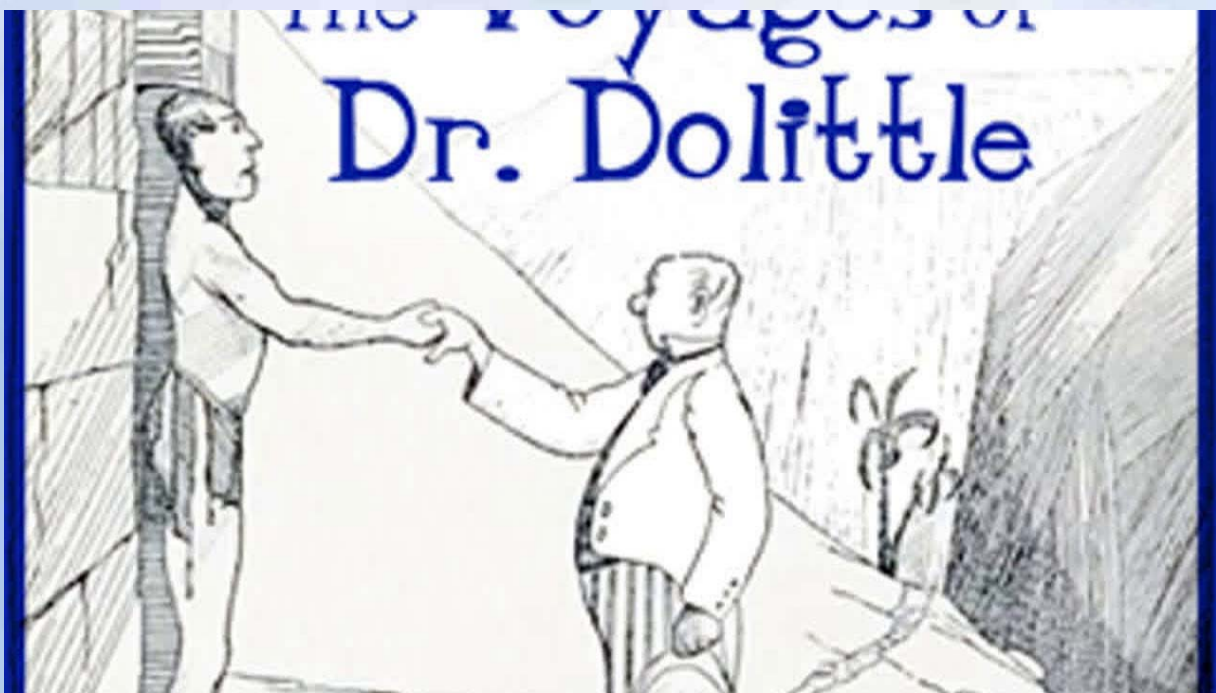
The language used in the original books has needed to be adjusted slightly for contemporary values, but that doesn't matter. Times change, we must change with them. But it is a great pity that – to date – nobody has made a film based on the original character with the original stories, which are head and shoulders above anything that Hollywood has yet produced in Lofting's name.

But that's not to say that all contemporary adaptations of classic children's books are necessarily bad. Whilst still feeling sorry for myself over the weekend, I also watched the 2016 of Arthur Ransome's 1930 children's novel, *Swallows and Amazons*.

I was very much prepared for this one to be a stinker. After all, they had grafted on a John Buckenesque spy thriller subplot, involving one of the major characters in the book, Jim Turner.

Watching the film, one realises how much effort must have gone into it. It is full of what I believe – in the current vernacular –





are known as 'Easter Eggs'; small details which are aimed to be appreciated by people who are more attentive than the average fan.

The fact that Jim Turner is portrayed as an agent of British Intelligence is an amusing reference that the author, Arthur Ransome, was just that. During the First World War, he was the foreign correspondent in Russia for a British newspaper, which means that he was perfectly placed to cover the Russian revolutions of 1917. What is less well-known is that he was a Bolshevik sympathiser, and became friends with both Lenin and Trotsky, eventually marrying Trotsky's secretary. His paymasters in British Intelligence were so worried by Ransome's left wing leanings that they threatened to expose him as an agent. However, Ransome returned to Moscow, this time on behalf of the *Manchester Guardian*, and distinguished himself by brokering a peace treaty between Russia and Estonia.

Sir Robert Bruce Lockhart, one of the leading members of the British Security Services at the time, wrote:

"Ransome was a Don Quixote with a walrus moustache, a sentimentalist who could always be relied upon to champion the underdog, and a visionary whose imagination had been fired by the revolution. He was on excellent terms with the Bolsheviks and frequently brought us information of the greatest value."

Another addition to the plot, which I believe works very well indeed, concerns Turner once again, but also his family. The titular "Amazons" are portrayed in the books as being local girls rather than the upper middle class "Swallows", who are summer visitors. However, every previous adaptation of these books has portrayed them as equally upper middle class, and it is implied that they, too, spend term times away at a boarding school. In this adaptation, both Turner and his nieces have local accents, and appear not to have come from such a privileged background, something which adds some welcome spice to the story as portrayed on the screen. And finally, you remember what I said about it being perfectly okay to change the use of language to reflect the

times in which the film was made rather than the times in which the book was written? The fact that the younger of the two "Swallows" was called 'Titty' has brought down a series of smutty jokes for the last ninety years, since the book was first published. It is in fact from a children's poem called 'Titty Mouse and Tatty Mouse', which was such a favourite of one of the children for whom the stories were first written and on who the characters were based, that in real life she had 'Titty', although her real name was Mavis.

In this adaptation, her name is 'Tatty', which not only satisfies those of us who know the true story behind her nickname, but avoids the snigger factor entirely.

So, it is totally possible to make a film of a classic children's book which remains true to the plot of the original book, but avoids upsetting contemporary sensibilities. And that is just about the only point I was trying to make. I have no sinister or even intellectual motivation here, and would like to just quote the author of another great work of children's literature, which has sadly fallen into disrepute recently because people fail to learn the lessons of history:

"Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot!"

Love and peace, blah blah blah,

Jon



Dolittle, Hugh Lofting, Swallows and Amazons, Arthur Ransome, Rick Wakeman & The English Rock Ensemble, Paul McCartney, The Divine Comedy, Yes, Steve Howe, Morrissey, Alan Dearling, Gig, Richard Freeman, Friday Night Progressive, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Izeta Selimović (aka Beba Selimović), Odile Pierre, David Edward Roback, Claude Fligel, Lionel Eguienta, Nick Apollo Forte (born Nicola Antonio Forte), Sergei Leonidovich Dorensky, Hans Deinzer, Jahn Teigen, Eduardo Bort Garcera, Suthep Wongkamhaeng, Mike Somerville, Henry Gray, Jon Ivar Christensen, Jean-Pierre Kalfon (known professionally as Hector), John Corcoran, Ralf Sauer, (stage name: Peter Wieland), Jan Vyčítal, Susan Weinert, Alf Cranner, CC (for "CopyCat" or "Carbon Copy"), Barbara Diane Martin Richardson, Alfred McCoy Tyner, Laura Smith, Charles Baty (aka Little Charlie), Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Extinction Rebellion, Greta Thunberg, Climate Change Crisis, Pete Somerville, Colon Rayner Photography, PAART, Peter Green, Kev Rowland, Smash Fashion, Sunstorm, Superfecta, While She Sleeps, Talitha Rise, TNT, Unkh, Wayne Powers, Tony Klinger, C.J. Stone, Noam Chomsky, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, The Magician, W. Somerset Maugham, John Higgs, Alan Moore, Aleister Crowley

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 cat) ably assisted by:

Corinna Downes,
(Sub Editor, and my lovely wife)

Alan Dearing,
(Contributing Editor, Features writer)

Douglas Harr,
(Features writer, columnist)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

Graham Inglis,
(Columnist, *Hawkwind* nut)

C.J.Stone,
(Columnist, commentator
and all round good egg)

John Brodie-Good
(in memoriam)

Jeremy Smith
(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,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925
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.

AVAILABLE NOW!

Amazon.com and GonzoMultimedia.co.uk

www.diegospadeproductions.com



@diego_spade



diegospadeproductions

& MORE!

PETER GABRIEL GENESIS
KING CRIMSON RUSH
YES GENTLE GIANT
JETHRO TULL CAMEL
PINK FLOYD THE WHO
QUEEN DAVID BOWIE
KANSAS
ZAPPA
EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
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!



DIEGO SPADE
PRODUCTIONS

www.diegospadeproductions.com



@diego_spade



diegospadeproductions

THE ^{gonzo} NEWSROOM



RICK ON A RED PLANET: Keyboard Legend Rick Wakeman & The English Rock Ensemble will be releasing "The Red Planet" on April 3, 2020. The album features 8 newly composed pieces, especially for this project, and harks back to Wakeman's critically acclaimed debut album "The Six Wives of Henry VIII" where there were 6 heavy keyboard pieces based around a central subject matter. It is a serious return to "Wakeman Prog"...

Rick has blown the dust off his favourite analogue keyboards and along with his with the latest keyboards, has used the same formula he devised when making his legendary albums The Six Wives of Henry VII and Criminal Record.

Upon being asked about the expectations of his Prog Fans, that they are hoping he will have shoved the "Prog Fader" up to 11, he



"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

replied, "That could be a problem.... as it's already at 14!!!"

The first 1,000 units of vinyl come in 180-gram red double vinyl, signed and numbered, in a special "Pop-Up" album cover. The first 2,000 units of the CD edition signed and numbered, in a special "Pop-Up" CD album cover.

These collectors items are sure to sell out quickly, fans are advised to pre-order to avoid disappointment, or worst still having to buy copies from auction sites. This is the first release on the newly formed R&D Media, which is a transatlantic partnership between music business veteran and long time Wakeman sidekick Rob Ayling and rock journalist and producer, our very own Doug Harr.

<https://www.rwcc.com/notices/theredplanet.php#trpvideo>

MACCA HAD A BARROW IN THE MARKETPLACE

The Beatles: Paul McCartney addresses TRUTH about song John Lennon 'HATED' - 'Who says?'



Paul McCartney responded to widespread reports John Lennon hated working on one of their most famous songs in an unearthed interview. The Beatles were no strangers to disagreement within the band by the time they split in 1970. While the group all got along and worked to propel their success to a global level, there were some songs the members didn't see eye-to-eye on. One such track is the somewhat maligned Ob-La-Di, Ob-La-Da, written by Paul McCartney and said to be hated by John Lennon.



WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

“No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt”

Hunter S. Thompson

The recording sessions for Ob-La-Di, Ob-La-Da were plagued with issues and arguments and even led The Beatles' recording engineer Geoff Emerick to quit.

Lennon especially is said to have disliked the track, calling hit McCartney's “granny s**t”. Emerick later said Lennon “openly and vocally detested” it.

In a 2018 interview with Howard Stern, McCartney contested that claim, however, and explained the true story behind the hit which was never released as a single in the UK or the US.

<https://www.express.co.uk/entertainment/music/1253168/The-Beatles-Paul-McCartney-John-Lennon-song-hated-Ob-La-Di-Ob-La-Da>

SIMPLY DIVINE: Today the Barbican announces an epic five consecutive night concert run by The Divine Comedy (2 – 6 September 2020) in celebration of the band's thirtieth anniversary. Performing as an eleven-piece ensemble, they will play two albums in full each night in chronological order as follows:

- Liberation / Promenade (Wed 2 Sep)
- Casanova / A Short Album About Love (Thu 3 Sep)
- Fin de Siecle / Regeneration (Fri 4 Sep)
- Absent Friends / Victory For The Comic Muse (Sat 5 Sep)
- Bang Goes The Knighthood /



The Gospel According to BART

Look what my favourite roving reporter sent through this week. I wonder whether this means what I suspect it does...

6:22 60%

Louder is supported by its audience. When you purchase through links on our site, we may earn an affiliate commission. [Learn more](#)

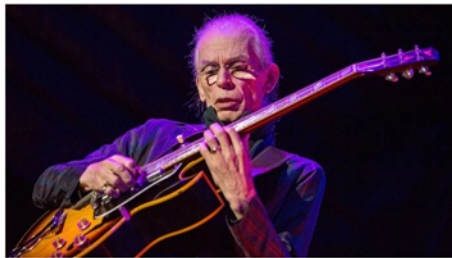
Yes guitarist Steve Howe: Jon Anderson and I get on really well now

By Scott Munro

First Published 8 hours ago



Steve Howe speaks exclusively to this month's Classic Rock magazine about his acclaimed career and his relationship with the band's former frontman Jon Anderson



Steve Howe (Image credit: Daniel Knighton - Getty)



<https://www.loudersound.com/news/yes-guitarist-steve-howe-jon-anderson-and-i-get-on-really-well-now>

Foreverland (Sun 6 Sep)

Later the same month, the band will repeat the five nights at the Cité de la Musique in Paris.

Venus, Cupid, Folly and Time – Thirty Years of The Divine Comedy
Wed 2 – Sun 6 Sep 2020, Barbican Hall, 7.30pm

Tickets £25 - 40 plus booking fee

In 1990 Neil Hannon signed his first deal and started releasing records under the name The Divine Comedy. Thirty years, twelve great albums and hundreds of mesmerising live shows later, Hannon is rightly adjudged one of the finest singer songwriters of his generation.

<https://www.music-news.com/news/UK/129592/The-Divine-Comedy-announce-5-nights-at-the-Barbican>



YES PLEASE: Prog rock pioneers and Rock & Roll Hall of Fame inductees YES have announced a run of spring U.S. headline tour dates March 19-25 leading into their annual Cruise to the Edge (March 27-April 1) sailing out of Miami – **NOW SOLD OUT!** At four shows in Florida and one in South Carolina, the band will perform their classic hits and be joined by the Alan Parsons Live Project. Tickets for these dates – a precursor to the band's North American fall tour, to be announced in the months ahead – go on sale to the public on Friday, January 24 at 10:00am ET.

YES is Steve Howe (guitar-joined 1970),

THE ^{gonzo} NEWSROOM

Alan White (drums since 1972), Geoff Downes (keyboards; first joined in 1980), Jon Davison (vocals since 2011) and Billy Sherwood (guitar/keyboards in the 1990s and the late Chris Squire's choice to take over bass/vocals in 2015), with Jay Schellen on additional drums.

"We can't think of a better way to lead into our 'Cruise To The Edge' than with five shows in the Southeast." – Steve Howe.

"Florida and South Carolina in the spring sounds absolutely perfect for a British band like us. We look forward to seeing everyone for a night of YES music." – Alan White

YES continues to deliver dynamic and unforgettable performances full of passion and musical virtuosity, with songs that expanded the boundaries of rock.

<http://yesworld.com/2020/01/yes-announces-run-of-u-s-spring-tour-dates-leading-into-their-annual-cruise-to-the-edge/>

OH DEAR: A record shop has announced it will no longer stock Morrissey's music, due to his support for a far-right political party.

Ashli Todd, who owns the Cardiff-based store Spillers, billed as "the oldest record shop in the world", told Wales Online: "I'm saddened but ultimately not surprised that Spillers is unable to stock Morrissey's releases any longer. I only wished I'd done it sooner."

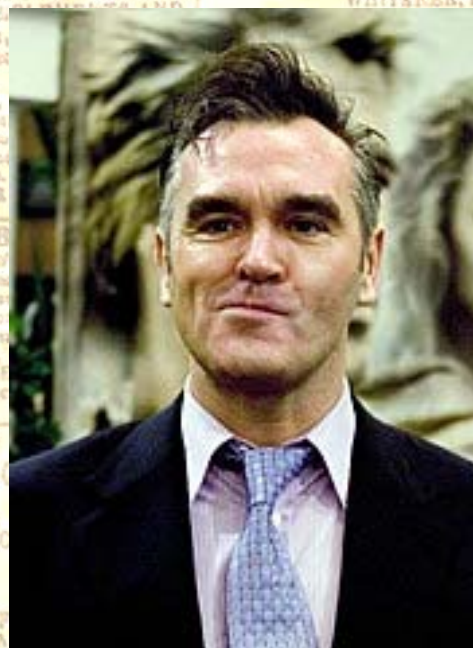
This week, Anne Marie Waters, a notorious

anti-Islam campaigner and the leader of the far-right party For Britain, thanked Morrissey after he was seen wearing a badge supporting the group in public.

Waters posted a video claiming the badges had "sold out" after the images of Morrissey emerged, adding: "Thank you so much for your support since the Ukip leadership election. Thank you for giving us so much publicity."

He was seen wearing the badge during his New York residency, as well as during a performance on the Tonight Show.

<https://www.independent.co.uk/arts-entertainment/music/news/morrissey-albums-banned-britain-sale-far-right-party-racism-a8926601.html>



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

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



EYEWITNESS

HAPPY BIRTHDAY GIG

Gig, the landlady of the Golden Lion in Todmorden is already somewhat of a legend

in these pages as she presides over one of the most diverse and artistically varied venues we know. Last weekend saw her birthday party and our very own Alan Dearling was there...

Here's a slightly abridged version of what the Golden Lion's Gig wrote as her invite to last night's celebrations. Plus my pics on my pocket camera from the





event. Including the Secret DJ!

"I'm having the birthday party tonight
I'll be 41 on Monday, Golden Lion 5
years old baby

Dress up code "Museum".

And I don't need a present, but if you
want to bring one pls bring a picture of





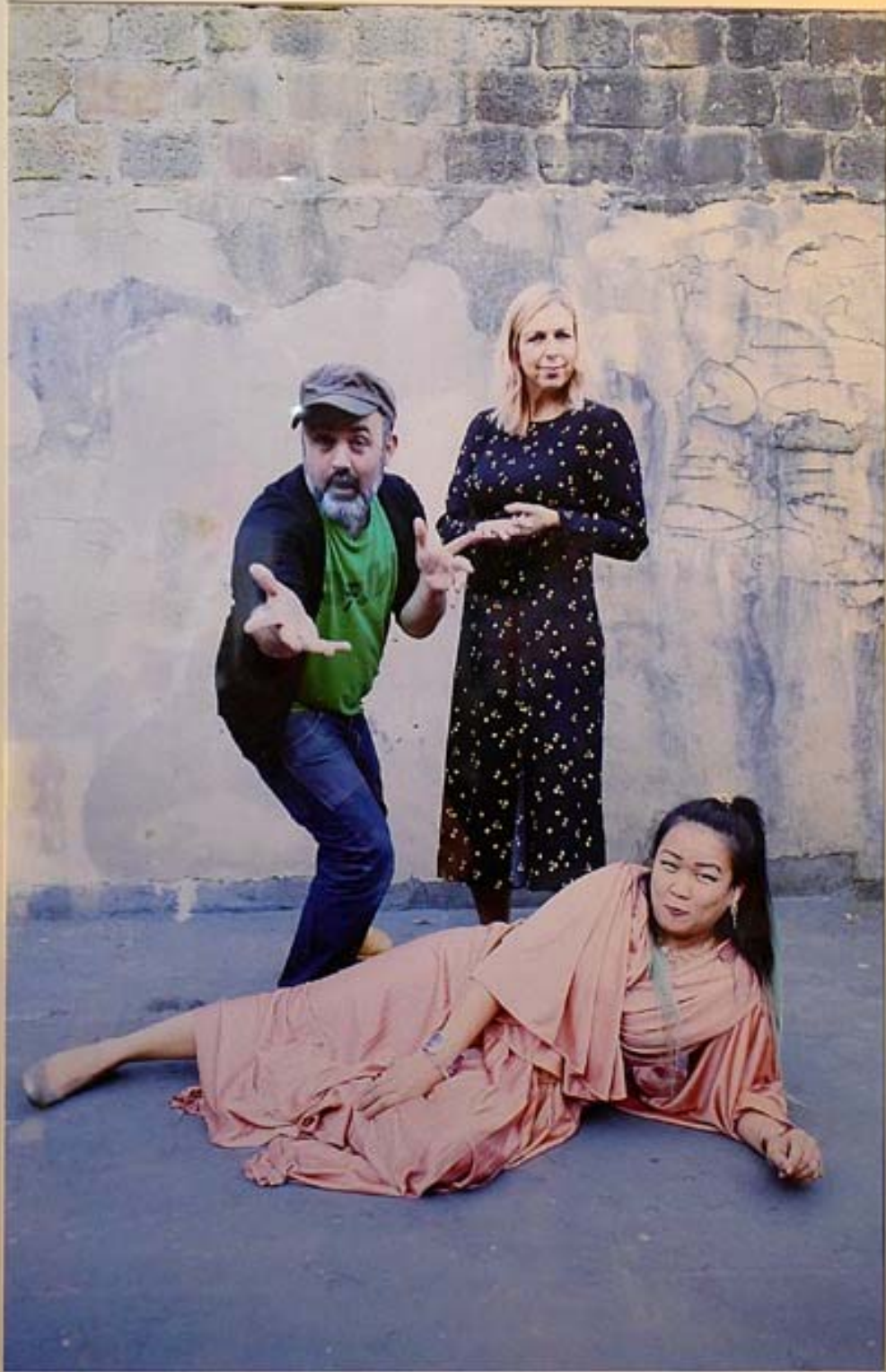
me.

I'm having an exhibition call "Full of myself".

My close person always told me that I'm full of myself, which I should take it as an insult, but actually, it is what it is, and it's good to accept who we are. And I love the person don't get me











wrong, I'm always want to be better ..

They're always the standard, rules in the society, and every society have a different rules and standard,

Everyone keep following, doing what's everyone else is doing, which is the one way of living.

Nice and easy, you won't done wrong.

But I have realise from the art school to create one of your own, top up the

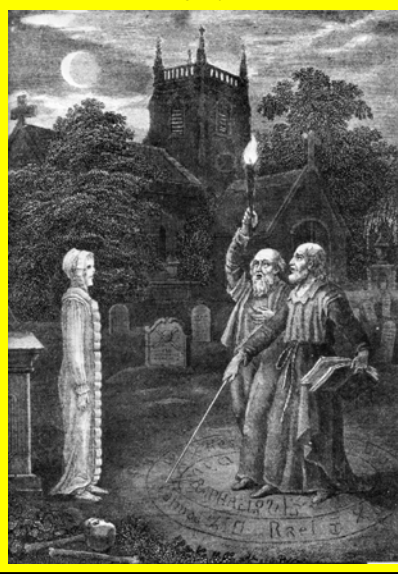
things that already exist, as you might be only born once.

I'll be 41, and I want to be someone who think positive and live positive and have fun and create good things to the world, if you are the same team! See you tonight ☐"

WEIRD SHIT IS HAPPENING

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

Enjoy.



HALLELUYAH IT'S RAINING FISH

<https://www.abc.net.au/news/2020-03-05/raining-fish-in-outback-queensland-weather-phenomenon/12028868>

Small fish have been found on the streets of Yowah in Western Queensland after record-breaking rain.

Locals believe the fish, some dead and alive, fell from the sky. Experts say that it is unlikely the fish fell from above and they are more likely to have escaped from previously dried-up waterholes. The heavy rain from ex-tropical Cyclone Esther has been manna from heaven for the drought-



FAFROTSKIES

Worcester, Feb 11. ...
E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 186 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

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

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

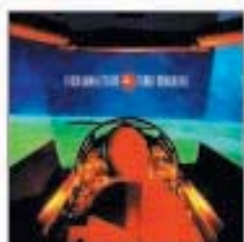
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

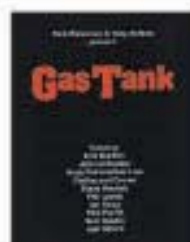
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

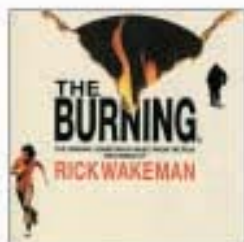
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

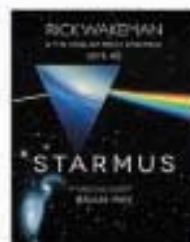
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

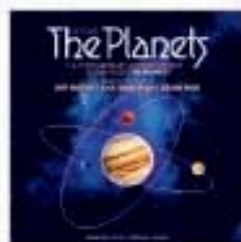
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



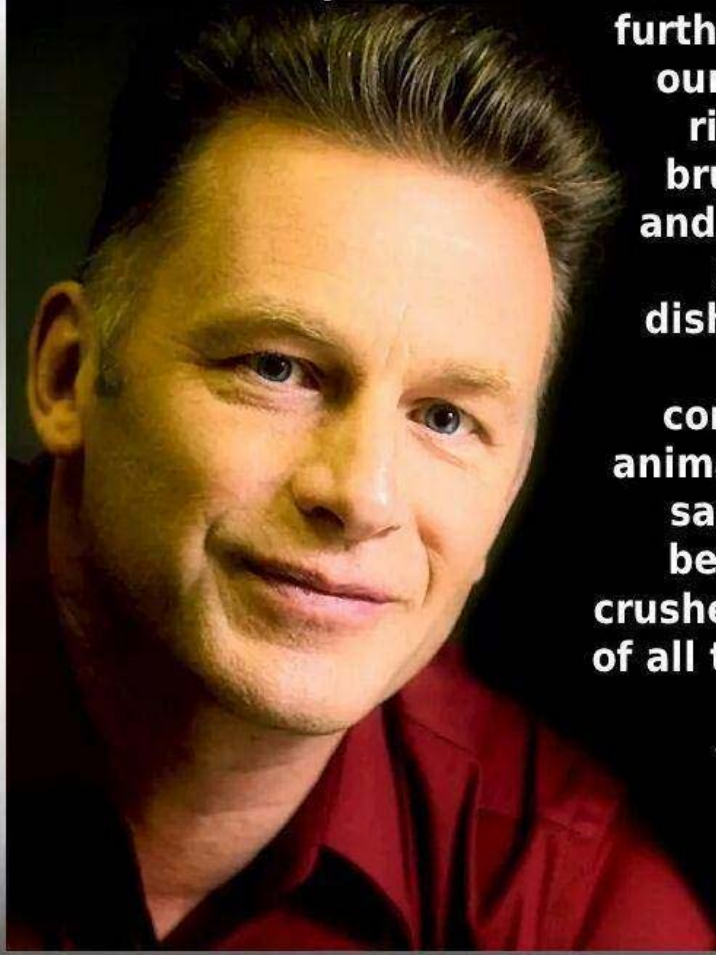
at 4 P. M., for leave Boston at 4 P. M. ...
The trains for Troy leave on the arrival the trains
at Greatbush.
The trains for Buffalo leave Albany at 7 1/2 A. & 7 P. M.
The trains of the Pittsfield and North Adair Rail Road
connect at Pittsfield.
The trains of the Hudson and Berkshire R. R. connect
West of Castham.
The Hudson and Berkshire R. R. connect
at Westfield, and pass
through Windsor, Bolton,
Stagers run from
Brookfield to West
from Palmer to
Ware and Montpelier.
Worcester, Nov 20,

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.
" " ...

THE subscriber, by appointment from the Honorable
House of Representatives, of the U. S. Patent Office, for
copies and forwarding to the said models, whether or
manufactures to be patented, & deposited there, which
will be sent free of expense, and rest and will disburse.
He prepares Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works; to test validity of
claims, and receive notices to defend and prosecute claims
before the said Patent Office.
J. H. KNIGHTS HAT STORE, 155 Main St.
Worcester,
Feb 24, 1877.

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



f stop.the.cull



NORWICH & ...
The above vessels are
commanded by expert
Freight from Norwich
Bale Goods for this
line over the North
Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and from
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at
FAIR
Leave Worcester at 6
Fares 75c - 1.00, with
the care.
Norwich, July 27.

Providence & ...
The Grafton and ...
Worcester at 10
Booke kept at the
Roe, N. E. Village, C
the Central Stage
THE
Leave Worcester at 7
leave Providence at 7
morning and evening
support boats.
morning and evening
Worcester with trains
tickets sold at Providence
Worcester and Worcester
BRIGHT TRAIN
Providence Depot, Gloucester
BRIGHT
Leave Uxbridge for
leave Providence for
the 6:20 A.M. train
with train for
the 5:40 P.M. train
with train from
on class tickets
stop at Millbury, Westborough, Orange, F
Millsville, Northbridge, Waltham, Uxbridge, Millville,
Stoughton, Waterford, Worcester, Haverhill, Mendon,
Acushnet, Leominster, Valley Falls, Central Falls and
Pawtucket. MR. H. H. HINCKLEY, Capt.
BRIGHT NOTICE-- Goods remaining at depot 48
after they are ready for delivery will be charged stor-
No freight received after 5 P.M. W. March 23.

Worcester, Southbridge, and Sturbridge
Steam 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 possible price.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS,
Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At 8 A. M. train will take up to the 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.
At 2 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 9, & 6 1/2 P. M.
At 7 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-
ingham.
At 2 P. M. train will take up to the east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Saturday.
At 6 P. M. train is the New York Steamboat Train, to
New York, to the New York, without stops, except at
Hingham.
Trains for Millbury and Westfield will take the 2 P. M.
train.

SEEDS. Together with a general assortment of Garden
Plants, Barrels, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the Central 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. Wm. TYLER HARRINGTON.

THE subscriber, by appointment from the Honorable
House of Representatives, of the U. S. Patent Office, for
copies and forwarding to the said models, whether or
manufactures to be patented, & deposited there, which
will be sent free of expense, and rest and will disburse.
He prepares Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works; to test validity of
claims, and receive notices to defend and prosecute claims
before the said Patent Office.
J. H. KNIGHTS HAT STORE, 155 Main St.
Worcester,
Feb 24, 1877.

Right On Chris
IT IS TIME TO STAND UP AND BE
COUNTED
WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
250 bushels OATS;
500 do RYE;
100 do BEANS;
3000 No. DUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. dit 13 Washington Square.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest possible price.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS,
Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At 8 A. M. train will take up to the 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.
At 2 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 9, & 6 1/2 P. M.
At 7 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-
ingham.
At 2 P. M. train will take up to the east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Saturday.
At 6 P. M. train is the New York Steamboat Train, to
New York, to the New York, without stops, except at
Hingham.
Trains for Millbury and Westfield will take the 2 P. M.
train.

Worcester, Southbridge, and Sturbridge
Steam 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 possible price.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS,
Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At 8 A. M. train will take up to the 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.
At 2 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 9, & 6 1/2 P. M.
At 7 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-
ingham.
At 2 P. M. train will take up to the east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Saturday.
At 6 P. M. train is the New York Steamboat Train, to
New York, to the New York, without stops, except at
Hingham.
Trains for Millbury and Westfield will take the 2 P. M.
train.

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

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



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.



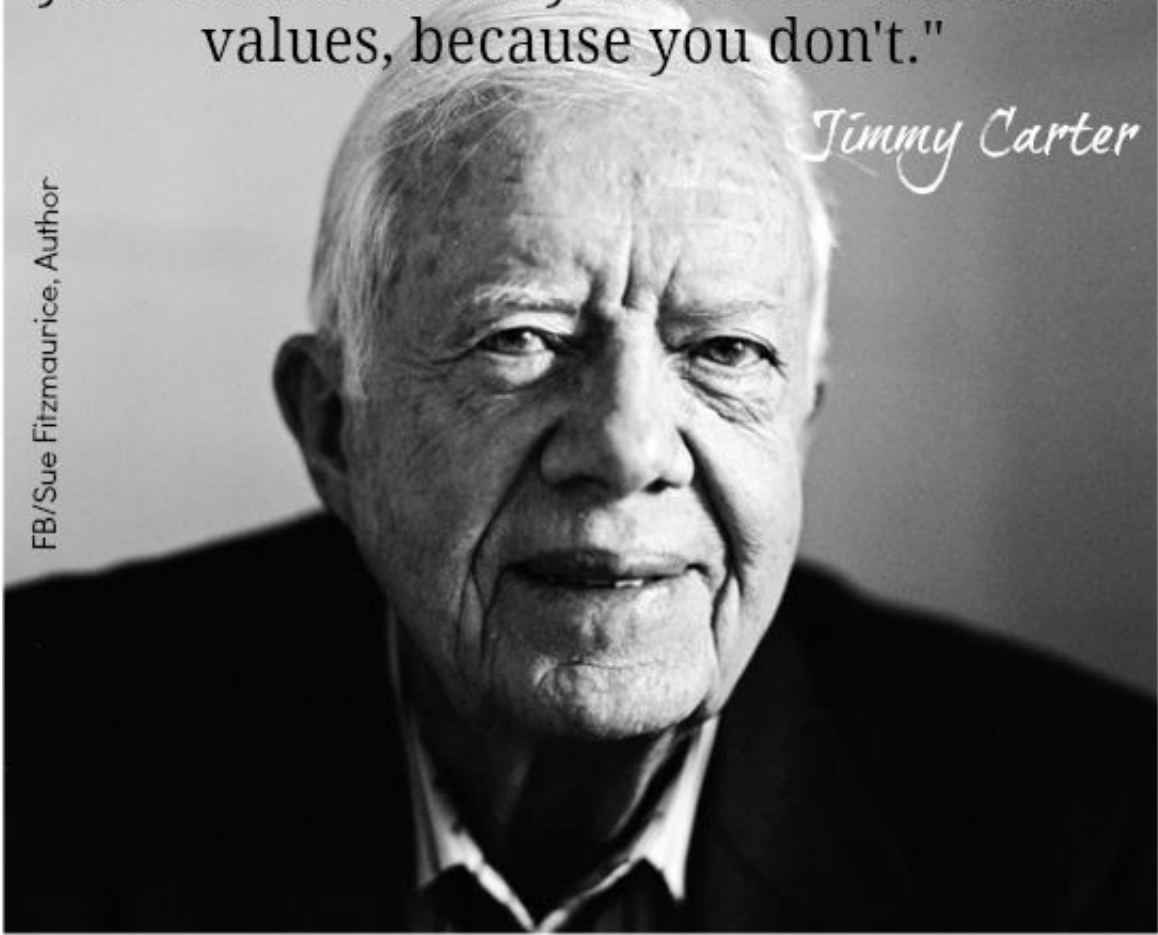
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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 OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



Peculiar News of the Week



Daily Mail sales soar as
coronavirus panic buying
wipes out toilet roll stock

<https://www.suffolkgazette.com/news/daily-mail-toilet-roll-coronavirus/>

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





Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

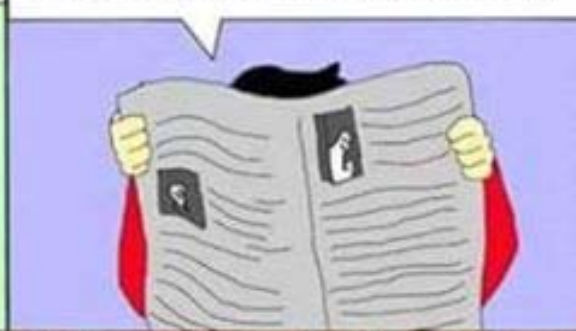
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

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



Hmph... You be careful, those boys only care about one thing.



Sex?



No...

Prog



**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**



**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL 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.



MAD FELLAZ

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

Watcher Of The Trees

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

Stratus Luna

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

Daniel Eliseev Project

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

Lisathe

<https://www.facebook.com/lisathe.band/>

Bruno Moscatiello

Elizabeth the last

<https://www.facebook.com/elizabeththelast.band/>

Future was Perfect

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

[https://](https://www.mixcloud.com/ronald-marquiss/fnp-368-ss-04-26-2019/)

[www.mixcloud.com](https://www.mixcloud.com/ronald-marquiss/fnp-368-ss-04-26-2019/)

[/ronald-marquiss/](https://www.mixcloud.com/ronald-marquiss/fnp-368-ss-04-26-2019/)

[fnp-368-ss-04-26-](https://www.mixcloud.com/ronald-marquiss/fnp-368-ss-04-26-2019/)

[2019/](https://www.mixcloud.com/ronald-marquiss/fnp-368-ss-04-26-2019/)

Listen

Here

Friday Night Progressive

3 REASONS PLASTIC STRAWS SUCK...



They harm marine wildlife & ecosystems



They expose us to unhealthy toxic chemicals



Used for minutes, here for centuries, piling up daily

3 WAYS TO STOP SUCKING PLASTIC



Skip the straw & sip your drink



Switch to reusable steel, glass or bamboo straws



Use paper straws instead*

#NoPlasticStraws #StrawsSuck

* Compostable or biodegradable plastics do not break down safely in ocean conditions

LESS
PLASTIC.

IN COLLABORATION WITH

the Last
plastic Straw

WWW.LESSPLASTIC.CO.UK



The Merrell Fankhauser Show - Return to Mu

Songs inspired by Merrell's adventures searching for ruins of The lost continent Of MU in Hawaii.. 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=SB0McKIZGC8>

**Listen
Here**



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

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

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

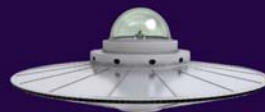


AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Take The Long Way Home

Mack, Juan-Juan and Switchy talk to Dr Bob Gross about what happens inside your brain when you see a UFO. Plus, a conversation with the publisher of Mack's new book, "Wingman 19 – The Odessa Raid." Also, the gang rehearses for their upcoming appearance at the Exeter UFO Festival.

<https://www.radioactivebroadcasting.com/military-first-responder-channel/item/3986-take-the-long-way-home>



Listen
Here

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



**Izeta Selimović
(aka Beba Selimović)
(1939 – 2020)**

Selimović, known by her stage name Beba Selimović, (being the youngest of five children in a Muslim Bosniak family, she was called beba (baby) by her older siblings and took that as her stage name when she became a professional singer). As a Bosnian sevdalinka-folk singer she was one of the leading female singers of the 1950s, 1960s and 1970s in Yugoslavia, along with Zehra Deović, Nada Mamula and Silvana Armenulić.

Aged 14, she was one of six people chosen out of 300 candidates to sing for Radio Sarajevo, which kicked off her professional career in 1954 as a soloist for the station. Her first single, "Po mojoj bašti zumbuli cvjetaju" ("In My Garden Hyacinths Bloom"), was released in 1958. Selimović retired in 1988 following the release of her final studio album. Although her recorded songs have appeared on many compilation albums since the late 1980s, she did not record any new music

since then.

During her long career, she sang exclusively in two genres: Bosnian folk and sevdalinka. She recorded songs with multiple Bosnian sevdalinka singers such as Zaim Imamović, Zehra Deović, Nada Mamula, Safet Isović and Meho Pužić.

Selimović died on 10th March, aged 80.



**Odile Pierre
(1932 – 2020)**

Pierre was a French organist, composer and academic teacher and was the organist at La

THOSE WE HAVE LOST

Madeleine, Paris, and also taught organ and improvisation at the Conservatoire de Paris. The last student of Marcel Dupré, she played around 2,000 recitals internationally and made recordings.

When she was seven, she attended a recital on the Cavaillé-Coll organ of the Church of St. Ouen, Rouen, by Marcel Dupré and then took an interest in the instrument. Pierre took advanced organ classes with Fernando Germani in Siena, and at the Mozarteum in Salzburg with Franz Sauer.

Pierre was assistant organist to Jean-Jacques Grünenwald at the Paris church Saint-Pierre de Montrouge from 1955 to 1957. She taught organ and music history at the Conservatoire de Rouen from 1959 to 1969. She was the organist at La Madeleine, Paris, from 1969 to 1979.

She gave over 2,000 organ recitals throughout her career, including 12 tours to the U.S. and 6 to Asia. She performed at major festivals and played as an organ soloist with conductors including A. de Bavier, Pierre Dervaux, Lorin Maazel and Georges Prêtre.

She died on 29th February, at the age of 87.

David Edward Roback (1958 – 2020)

Roback was an American guitarist, songwriter and producer, best known as the founding member of the duo Mazzy Star.

He and his brother Stephen Roback, a bass guitarist, formed the band Unconscious alongside Susanna Hoffs, who would go on to become the lead singer and guitarist of The Bangles.

He was active in the Paisley Underground indie music scene in Los Angeles in the early to mid-1980s as leader of the band Rain Parade, which was popular on the local club circuit. Shortly after the release of their debut album in 1983, *Emergency Third Rail Power Trip*, Roback left Rain Parade to join Rainy Day, a collective featuring other musicians from the Paisley Underground. Their first and only album was issued in 1984, which also featured contributions from The Dream Syndicate vocalist Kendra Smith. That same year, Roback and Smith formed Clay Allison, changing that band name to Opal by the time they released



THOSE WE HAVE LOST

their debut album in 1987, *Happy Nightmare Baby*. Roback changed the name of the band to Mazzy Star in 1989, and the band released three albums in the 1990s: *She Hangs Brightly* (1990), *So Tonight That I Might See* (1993), and *Among My Swan* (1996), making their commercial breakthrough with the 1994 single "Fade into You" before going on hiatus.

In the years that followed, Roback produced and recorded music with other artists: he produced songs on Beth Orton's 1999 album *Central Reservation* and performed on Bert Jansch's 2006 album *The Black Swan*, among others. Roback wrote and produced the songs that actress Maggie Cheung sang in the 2004 film *Clean*. He also played himself in the film. He spent much of his later life in Norway, where he collaborated with various musicians and created original music for art installations. He reunited with Sandoval to release Mazzy Star's fourth studio album in 2013, *Seasons of Your Day*, followed by the 2018 EP *Still*, which was promoted with a three-night residency at the Sydney Opera House. Prior to his death, Roback had been working with Kendra Smith on re-releases of Happy Nightmare Baby and a compilation of Opal EPs titled *Early Recordings*, both of which are "imminently" due for release via INgrooves.

Roback died on February 24th, aged 62.



Claude Flagel
(1932 – 2020)

Flagel was a French contemporary musician. He produced music for Mamady Keïta, Ibrahima Sarr,

Foofango, Mint Aichata, Tartit, and Momo Wandel Soumah.

Flagel died on 25th February, at the age of 87.



Lionel Eguienta
(1959 – 2020)

Eguienta, known by the stage name Lionel D, was a French radio host and rapper.

Although he released only one album (*Y'A Pas De Problème*; Squatt/Sony) in 1990 and three extended plays, he was considered as one of hip hop's—and more specifically rap's—pioneers in France, most notably alongside Dee Nasty, with whom he hosted Deenastyle in the 1980s, on Radio Nova.

For many years, he was rumoured to be dead, but an exclusive interview with him in *iHH* magazine issue number 5 (new formula of International Hip-Hop) released at the end of August 2016, revealed he was still alive and well at that time.

Nick Apollo Forte
(born Nicola Antonio Forte)
(1938 – 2020)

Forte was an American musician and actor. At age 12, he won a local talent contest playing "Lady of Spain" on piano. At 18, he got his first break playing second billing to Della Reese at the famed *Apollo Theatre*; this led him to change his performing name to "Nick Apollo Forte" and drop out of high school to pursue a music career.

THOSE WE HAVE LOST



After many years of Forte singing in lounges and producing and distributing his own records, a casting agent for Woody Allen discovered one of Forte's albums, *Images*, in a record store on Broadway. Allen cast the singer as Lou Canova in his 1984 film *Broadway Danny Rose*. For his work, he received positive reviews. Forte also appeared on Johnny Carson's *Tonight Show* on February 16, 1984. Forte returned to working lounges, but made a few screen appearances in subsequent years: a guest spot on *The Ellen Burstyn Show* in 1987 and the Showtime series *Billions* in 2016 -- both times (as in *Broadway Danny Rose*) basically playing himself.

He died on 26th February, aged 82.



**Sergei Leonidovich Dorensky
(1931 – 2020)**

Dorensky was a Russian pianist, trained

under Grigory Ginsburg at the Moscow Conservatory. Dorensky was awarded a Gold Medal at the 5th World Festival of Youth and Students and the 1957 Rio de Janeiro Competition's 2nd Prize, which allowed him to perform throughout Western Europe and America.

That same year he was appointed a teacher at the Moscow Conservatory, where he held a professorship from 1978 until 1997. He died on 26th February, aged 69.



**Hans Deinzer
(1934 – 2020)**

Deinzer was a clarinetist and clarinet teacher who taught at the Hochschule für Musik und Theater, Hannover for thirty years, and retired in 1996. Deinzer received his first clarinet lessons at the Städtisches Konservatorium in Nuremberg between 1949 and 1955. He was until 1962 a student of Rudolf Gall in Munich.

Deinzer was clarinetist at the Nürnberger Symphoniker and at the Sinfonieorchester des Norddeutschen Rundfunks in Hamburg.

He was one of the first clarinetists to professionally

THOSE WE HAVE LOST

adopt the use of rubber mouthpieces, and also was a champion of historical instruments and playing. He recorded two versions of the Mozart *Clarinet Concerto* using a reconstructed historical boxwood clarinet and has premiered several important works, including Pierre Boulez's "Domaines" —which was written for him— and Henri Pousseur's *Madrigal I*. He died on 26th February, at the age of 66.

Jahn Teigen (1949 – 2020)

Teigen was a Norwegian singer, musician and comedian. He represented Norway in the Eurovision Song Contest three times, and became known throughout Europe as a result of his 1978 performance in the contest, which won "nul points" (a zero score) for Norway. His given name was Jan; he added the silent H later.

He started his career in the late 1960s, when he released a few singles and one album with Enemies. However, his commercial break-through did not come until the early 1970s as the lead singer of the six member rock band Popol Vuh. They released

three successful albums, the first self-titled in 1973. Their most popular album was released in 1976, called *Stolen From Time*, but this time under their new name Popol Ace, to avoid confusion with the German rock band with the same name that also was popular in the 1970s. Popol Vuh/Popol Ace was actually a refinement of the even older eight member group Arman Sumpe Dur Express. During 1971 and first half of 1972, Arman Sumpe D.E. was on an ever-lasting concert tour throughout Norway playing more than 140 concerts. Jahn performed at one of Europe's two largest music festivals, the Roskilde Festival, in 1972 he became one of the major attractions as part of Popol Vuh (credited as Arman Sumpe). He had previously performed in Roskilde at the Fjordvilla Club in 1968 with the band Red Squares.

Jahn Teigen was a member of the Norwegian humour trio Prima Vera, with Herodes Falsk and Tom Mathisen,

Teigen released 17 albums as a soloist as of 1 January 2006. Six of these were best of collections, the last two being *Jahn Teigens beste* in 1994 and *Fra null til gull* (From nul till gold or From zero to hero as Teigen stated he would call an English release) in 2004, celebrating his 35+ years as



THOSE WE HAVE LOST

popular artist. His most successful albums to date were *En dags pause* (One day's break) released in 1979, *Mentalkrem* (Mental cream) in 1980 and *Klovn uten scene* (Clown without stage) in 1988.

In 1992 he took the part of the Executioner in the London run of the heavily panned Norwegian operamusical *Which Witch*.

He died on 24th February, aged 50.



**Eduardo Bort Garcera
(1948 – 2020)**

Garcera was a Spanish progressive rock guitarist, singer, songwriter and record producer, who started his career in the late 1960s as guitarist in such bands as Los Exciters, Los Boddies, and La Oveja Negra, before working as a session musician in Switzerland, Germany, Britain and France. After an unsuccessful collaboration with the Paris band Out, he returned to Spain.

In the early 1970s, Bort began to compose songs, inspired by the writings of H. P. Lovecraft and Lord Dunsany. He founded the band Yann with musicians Vicente "Fony" Font (lead vocals), José Soriano (keyboards), Marino Hernández (bass), and Vicente Alcañiz (drums). In Madrid in 1974, they recorded Bort's songs, with some lyrics by Juan Beltrán Pilato, for a demo version of what was intended to be the band's debut album. With Alcañiz, Bort took

the tapes to London, where they were heard by EMI's A&R director Joop Visser. He was impressed and suggested that the album be re-recorded in London, and then promoted widely. However, none of the other musicians wished to move to Britain, and Visser lost interest. The album, self-titled *Eduardo Bort* and with re-recorded vocals by Bort, was eventually released on the Movieplay label in Spain in 1975. The release was poorly promoted, though Bort did perform its songs at several European music festivals.

Bort also worked as a record producer in the 1970s, on albums by Pau Riba and the band Iceberg. In 1983 he recorded his second album, *Silvia*, dedicated to his daughter who had died at a young age. It was released on Bort's own label, Bambule. He continued to perform and tour in Europe, Latin America, and Japan, and on one occasion performed for U.S. Marines heading for Vietnam on an aircraft carrier moored at Valencia. In 2012, he released the album *Charly Buffalo*, in honour of his friend Vicente Ausina.

Over several decades, Bort's debut album acquired a cult reputation, and copies changed hands for high prices. In 2019, the Teatro Principal de València hosted a tribute concert in his honour. Bort died on 26th February, aged 72.



**Suthep Wongkamhaeng
(1934 – 2020)**

Wongkamhaeng was a Thai singer, one of the most famous male singers of the luk krung genre of the 1950s. He made over 3,000 recordings over a career of forty years and was named National Artist in 1990. He also worked as a columnist and politician and briefly served in the Royal Thai Air Force, reaching the rank of

THOSE WE HAVE LOST

pilot officer.

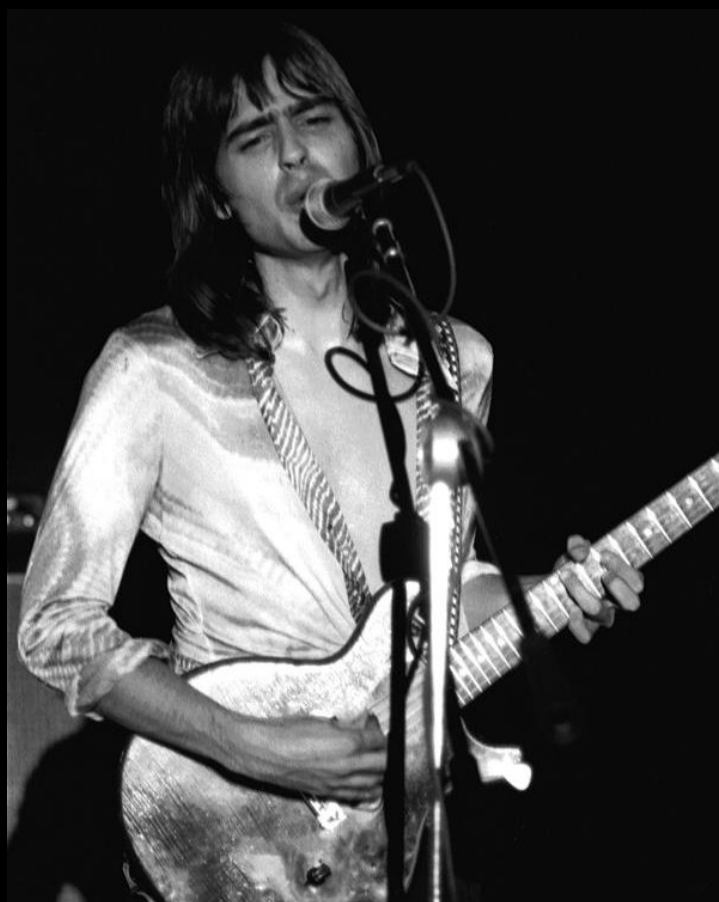
He trained as an artist but was soon introduced to the music industry; the hit song "Rak Khun Khao Lao" brought him fame at the age of nineteen. Widely recognized for his smooth serenading voice, he has been described as "the Frank Sinatra of Thailand".

Suthep worked as a sign painter for about two years after graduating, until a friend invited him to voice act in a radio play he was writing. He was then introduced to composer/songwriter Salai Krailert, and subsequently left the painting job to become Salai's apprentice. He began singing during play interludes, and became acquainted to several composers and songwriters, including Pruang Chuenprayoth, who offered Suthep his first recording opportunity with the song "Duangchai Thi Ro Khoi" ('Awaited Sweetheart'), and Saman Kanchanaphalin and Sunthariya Na Wiangkan, who wrote "Rak Khun Khao Lao" ('Falling in Love with You'), the hit song that propelled Suthep to national fame in 1954, at the age of nineteen.

Suthep enjoyed a period of great popularity, during which he made many recordings and sang live for films, television, and stage productions. However, he soon reached the age of conscription in 1955 and he joined the Royal Thai Air Force, and was assigned to the Music Division, with the rank of leading aircraftman. He served his two years of conscription mostly as a singer for the Air Force's military band, and was chosen as part of a cultural exchange delegation to the People's Republic of China in 1957. However, when Sarit Thanarat took power by coup shortly after their return, the delegates became accused of being Communist supporters, and Suthep had to flee to Japan, where he attended the Tokyo University of the Arts for three years before being allowed to return and resume his singing career.

In 1967, Suthep began writing as a columnist, first about the country's music scene for *Fah Muang Thai* magazine, then expanding in 1970 to write about politics for *Thairath*, *Ban Muang*, *Siam Rath*, and several other newspapers.

Suthep remained active into his 80s, when his health deteriorated. He died on 27th February, aged 85.



Mike Somerville
(c. 1953 - 2020)

Mike Somerville was former guitarist with American rock band, Head East, guitarist. They remain best known for their AOR hit "Never Been Any Reason".

Somerville had been instrumental in securing the band's record deal with A&M after he helped record and self-release their debut album *Flat as a Pancake* in 1974. As a result of airplay from copies sent to radio stations, they secured a contract; and their first two singles, "Never Been Any Reason" and "Love Me Tonight," were Somerville's compositions.

He remained part of Head East for their next four studio albums, until 1979's *A Different Kind of Crazy*. In 1980 the lineup split by previous agreement following a final show, and Somerville was one of those to depart. In 1994 he returned for a second stint and remained until 2003.

Somerville is said to have written "Never Been Any Reason" after the experience of coming home from tour and trying to deal with the tension it placed on a relationship. The band described the song

THOSE WE HAVE LOST

as “a staple of classic rock radio and... one of the most frequently played classic rock anthems in many parts of the country.”

He died on 28th February, aged 67.



**Henry Gray
(1925 – 2020)**

Gray was an American blues piano player and singer. He played for more than seven decades and performed with many artists, including Robert Lockwood Jr., Billy Boy Arnold, Morris Pejoe, the Rolling Stones, Muddy Waters, and Howlin' Wolf. He has more than 58 albums to his credit, including recordings for Chess Records. He is credited as helping to create the distinctive sound of the Chicago blues piano.

He began studying the piano at the age of eight, taking lessons from a neighbourhood woman, Mrs. White. Gray also credits the radio and music records in his home for inspiring his love of music at an early age. A few years later, he began playing piano and organ at the local Baptist church, and his family eventually acquired a piano for the house. Playing the blues was not encouraged in his family, but Henry played blues at Mrs. White's house, and by the time he was 16 he was playing blues at a club in

Alsen.

Gray joined the United States Army in 1943, during World War II, and was sent to the South Pacific. While in the Army, he would frequently entertain other soldiers by playing the piano and singing. Shortly before the war was over, Gray was given a medical discharge from the army.

After arriving in Chicago, Gray began spending a great deal of his time in the growing postwar jazz and blues club scene. He would spend hours listening to and trying to learn from the city's best piano players and would occasionally get hired for smaller gigs. One day while he was sitting in at a club, he caught the attention of Big Maceo Merriweather, an important jazz and blues piano player in Chicago (from Detroit). Merriweather befriended Gray and had an important influence on Gray's "two-fisted playing". He also introduced Gray to several notable bands and club owners. As a result, Gray obtained steady gigs with groups like Little Hudson's Red Devil Trio (Hudson Showers) and the guitarist Morris Pejoe before moving into extensive work as a session musician in the recording studio accompanying Jimmy Reed, Bo Diddley, Billy Boy Arnold, Pejoe, and others. His first recording session was in 1952 with Jimmy Rogers. Gray also worked occasionally with Little Walter, who nicknamed the young pianist "Bird Breast".

In 1956, Gray joined Howlin' Wolf's band and was Wolf's main piano player for twelve years in performance and on recordings. Also during this time, Gray became a session player for numerous artists on recordings made by Chess Records. Gray also made some recordings on other labels during the 1950s and 1960s and in 1963, Gray performed with Elmore James on the night that James died of a heart attack.

Gray left Wolf's band in 1968 and returned to Alsen, Louisiana, due to the death of his father and to assist his mother with the family business, a fish market. Gray became an important part of Louisiana's music scene. His big, rollicking sound became part of the region's "swamp blues" style. In the mid-1980s he recorded a series of singles for the Sunland label, some with the harmonica player Whispering Smith, which are amongst the last great traditional blues 45-rpm records.

From the mid-1980s to 2019 Gray performed at virtually all of the New Orleans Jazz & Heritage Festivals, three Chicago Blues Festivals (1987, 1989, and 2005), the Montreal Jazz Festival (1988), nearly every Baton Rouge Blues Festival since its inception, the San Francisco Blues Festival, and many other festivals around the United States.

Gray travelled to Europe frequently to play at festivals and in concerts and can be heard on several European releases. In 1998 he played for Mick Jagger's 55th birthday celebration in Paris, and in the summer of 1999, Gray toured Europe with Marva Wright and her band, giving concerts of "Louisiana music" under the sponsorship of Blue House Records. In 2001, Gray recorded two albums: *Watch Yourself*, for the Lucky Cat label, and *Henry Gray*

THOSE WE HAVE LOST

Plays Chicago Blues, for Hightone Records. In 2003, Henry Gray & the Cats released a CD and DVD entitled *Henry Gray & the Cats: Live in Paris*. Also in 2003, Gray was featured along with Ray Charles, Dr. John, Pinetop Perkins and Dave Brubeck in Clint Eastwood's film *Blues Piano*, a part of Martin Scorsese's seven-part series *The Blues*, which was aired on public television in the United States.

Gray also continued to tour as a soloist and with his band Henry Gray and the Cats. He appeared in the 2015 documentary film *I Am the Blues*. Gray died at the age of 95 on February 17th.



**Jon Ivar Christensen
(1943 – 2020)**

Christensen was a Norwegian jazz drummer.

In the late 1960s, Christensen played alongside Jan Garbarek on several recordings by the composer George Russell. He also was a central participant in the Jazz band, Masqualero, with Arild Andersen, and they reappeared in 2003 for his 60th anniversary. He appears on many recordings on the ECM label with such artists as Keith Jarrett, Jan Garbarek, Terje Rypdal, Bobo Stenson, amongst others. Christensen was a member of the Keith Jarrett "European Quartet" of the 1970s, along with Jan Garbarek and Palle Danielsson, which produced five jazz recordings on ECM Records.

Jon Christensen died on 18th February, at the age of 76.



**Jean-Pierre Kalfon
(known professionally as Hector)
(1946 – 2020)**

Hector was a French singer, who started his career with a group called les Médiateurs. He separated from this group in 1964 and began his solo career. Hector wrote many of his songs alongside Jean Yanne and Gérard Sire. He also adapted many songs by Screamin' Jay Hawkins. Jacques Dutronc paid tribute to him in *Salut les copains*.

Hector died on 19th February, at the age of 73.

THOSE WE HAVE LOST



John Corcoran
(c.1948 – 2020)

Corcoran was a well-known North Shore Irish folk singer and children's entertainer who had a second career as a movie stuntman; "The World According to Garp" and "Ragtime", being two examples.

He died on February 21st, at the age of 72.



Lindsey Renee Lagestee
(c. 1975 – 2020)

Lanestee was lead female vocalist and a founding

member in 2015 of the country music band Dixie Crush, which bills itself as "the Midwest's Ultimate Country Party Band". Dixie Crush said it had played more than 250 shows over the past five years.

Lagestee was also a published pharmacist and graduated with a doctorate in pharmacy from Midwestern University with a PharmD degree.

She died, aged 25, on 17th February, a few days after being hit by a car on her way to a Valentine's Day performance in Chicago.



Ralf Sauer
(stage name: Peter Wieland)
(1930 – 2020)

Wieland was a German singer. Sauer's musical talent was discovered at his local church, and he subsequently won a choir competition in the mid-1950s. He studied at the Hochschule für Musik "Hanns Eisler", where he trained as an opera baritone. He became an opera singer at the theater in Neustrelitz for three years, and then branched out into other genres of music. In 1957, he took the stage name Peter Wieland.

Wieland began working at the music review Das goldene Prag and began a long acting career at the Friedrichstadt-Palast. After the fall of East Germany, Wieland appeared on television programs, such as *Sommermelodien*, *Weihnachten bei uns*, and *Gute Zeiten, schlechte Zeiten*. In 1999 and 2000, he played the role of Emperor François-Joseph in the operetta *L'Auberge du Cheval-Blanc*.

Peter Wieland died on 2nd March, at the age of 89.

THOSE WE HAVE LOST



**Jan Vyčítal
(1942 – 2020)**

Vyčítal was a Czech country music singer and songwriter. He was founding member of Greenhorns. He also drew the cover art for many albums.

He died on March 1st, at the age of 77.

**Susan Weinert
(1965 - 2020)**

Weinert was a German guitarist and songwriter and was called one of the masters of jazz fusion. She played over 3000 performances.

On her first album in 1992, WDR radio chose *Mysterious Stories* as jazz production of the year. In 2004, Weinert with her husband Martin Weinert on bass, singer Francesco Cottone, and Hardy Fischötter on drums recorded *Running Out of*



Time.

Weinert died on March 2nd, aged 54.

**Alf Cranner
(1936 – 2020)**

Cranner was a major Norwegian folk singer, lyricist and painter, considered by many to be the pioneer of the Norwegian folk music wave of the 1960s. He is known for several popular folk music interpretations and beautiful folk tunes.

Cranner received violin lessons as a child, and began playing guitar as a 13-year-old. He had diverse musical interests. Cranner played classical guitar and hung out in jazz circles. In 1961 he became a member of the club *Visens venner* (friends of folk song). Here he met, among others, the Swedish folk singer Olle Adolphson. Here he also began his work with Norwegian folk songs, which came to characterize his repertoire until the mid-1970s.

Rolv Wesenlund, who was then head of the recording label Philips, offered Cranner a record contract in 1963, and the following year came the LP *Fiine antiquiteter*. It consists of 18 Norwegian folk songs, adapted and performed by Cranner accompanied on guitar only.

In 1966 Cranner went on a tour with the poet Harald

THOSE WE HAVE LOST

Sverdrup organized by Den Norske Bokklubben. A recording of the concert in the University Hall at the University of Oslo resulted in a release of the LP *Vers og viiiiiser*. In 1967 Craner published what is likely to be his most important album in the 60's, Rosemalt sound. Here he collaborated with composer and musician Alfred Janson, and combined the folk song tradition with jazz.

In the 1970s, he began a collaboration with author and causeur Odd Børretzen, and they released two LP's together with footage from the concerts. Craner went into this decade as a mature folk artist, both as composer and lyricist. His latest releases are *Som en rose* (2004), in which he has translated and interpreted the Scottish author Robert Burns, with a dazzling lineup amongst them Knut Reiersrud and Arild Andersen, and *I går, i dag, i morgen* (2006), which is a live recording from the anniversary concert at the Concert Hall, in connection with the celebration of his 70th birthday.

Alf Craner has also written music for theater including in collaboration with Klaus Hagerup, and to *Romeo og Julie* under the direction of Kjetil Bang-Hansen put up on Det Norske Teatret and to the films *Jentespranget* from 1972 and *Faneflukt* from 1973. In 2001, he published the book *Jordbundet og himmelvendt*, which is a biography of his grandfather, the inventor Christian Holberg Gran Olsen.

He died on 3rd March, aged 84.

CC (for "CopyCat" or "Carbon Copy") (2001 – 2020)

CC was a brown tabby and white domestic shorthair and the first cloned pet. She was cloned by scientists at Texas A&M University in conjunction with Genetic Savings & Clone Inc. CC's surrogate mother was a tabby, but her genetic donor, Rainbow, was a calico domestic shorthair. The difference in hair colouration between CC and Rainbow is due to x inactivation and epigenetic re-programming, which normally occurs in a fertilized embryo before implantation.

In September 2006, CC gave birth to four live kittens. The litter was fathered naturally by another lab cat named Smokey. It included two



males named Tim and Zip and one female named Tess. Another kitten (a female) was stillborn. This incident was the first time a cloned pet gave birth. Throughout her life, CC appeared to be free of the cloning-related health problems that have arisen in some other animal clones.

In 2004, Genetic Savings and Clone produced the first commercially cloned pet, a Maine Coon cat named "Little Nicky" who was cloned from a 17 year old deceased pet cat.

CC died aged 18, on March 3rd.

THOSE WE HAVE LOST



**Barbara Diane Martin Richardson
(1943 – 2020)**

Richardson was an American singer, best known for being one of the original members of Motown group The Supremes.

After Betty McGlown left the Primettes due to her upcoming nuptials, Martin replaced her in the group in 1960. She and her group mates, Diana Ross (then known as Diane), Mary Wilson and Florence Ballard, signed a recording contract with Motown founder Berry Gordy on January 15, 1961 as the Supremes, a name that Ballard had chosen (as she was the only group member in the studio at the time) from a list provided by Motown songwriter, Janie Bradford, and became part of the Motown stable of performers.

While recording a handful of early singles, Martin, Wilson, Ross, and Ballard worked as studio backing singers, providing vocals and rhythmic effects such as hand claps for Motown's leading groups. In October 1961, Martin became pregnant. Her husband supported her decision to stay in the group, but, she left in the early spring of 1962 - leaving Ross, Wilson and Ballard a trio.

Although Martin sang on many of the group's early

singles (including a shared lead vocal with Diana Ross on "(He's) Seventeen"), and most of the tracks on the group's first album, *Meet The Supremes*, she is not pictured on the album's cover.

She never spoke publicly about her tenure with the Primettes/Supremes. She denied interviews over the years with the exception of one interview she gave in 2009 for the 2010 release of "Meet the Supremes: Expanded Edition".

Martin died on March 4th, at the age of 76.



**Alfred McCoy Tyner
(1938 – 2020)**

Tyner was an American jazz pianist known for his work with the John Coltrane Quartet and a long solo career. Not a player of electric keyboards and synthesizers, he was committed to acoustic instrumentation. Tyner, who was widely imitated, was one of the most recognizable and most influential pianists in jazz history.

Tyner was encouraged to study piano by his mother. He began studying the piano at age 13 and within two years music had become the focal point in his life. He studied at West Philadelphia Music School and later at the Granoff School of Music. During his teens he led his own group, the Houserockers.

When he was 17, he converted to Islam through the Ahmadiyya Muslim Community and changed his name to Sulieman Saud. Tyner played professionally in Philadelphia becoming part of its

THOSE WE HAVE LOST

modern jazz scene. His neighbours in the city included musicians Richie Powell and Bud Powell.

In 1960, Tyner joined The Jazztet led by Benny Golson and Art Farmer. Six months later, he joined the quartet of John Coltrane that included Jimmy Garrison and Elvin Jones. He worked with the band during its extended run at the Jazz Gallery, replacing Steve Kuhn.

While in Coltrane's group, he recorded albums in a piano trio. In late 1962 and the first half of 1963, Tyner was asked to record more straightforward jazz albums as a leader. These albums included *Reaching Fourth* (1963), *Today and Tomorrow* (1964), and *McCoy Tyner Plays Ellington* (1965). He also appeared as a sideman on many Blue Note albums of the 1960s, although he was often credited as "etc." on the cover of these albums to respect his contract with Impulse!.

Tyner's involvement with Coltrane came to an end in 1965. Coltrane's music was becoming much more atonal and free; he had also augmented his quartet

with percussion players who threatened to drown out both Tyner and Jones. In 1966, Tyner rehearsed with a new trio and embarked on a career as a bandleader. After leaving Coltrane's group, Tyner produced a series of post-bop albums released by Blue Note from 1967 to 1970.

During the 1980s and 1990s, Tyner worked in a trio that included Avery Sharpe on bass and Louis Hayes, then Aaron Scott, on drums. He made solo albums for Blue Note, starting with *Revelations* (1988)^[23] and culminating in *Soliloquy* (1991).

Tyner died on March 6th, at the age of 81.

Laura Smith (1952 – 2020)

Smith was a Canadian folk singer-songwriter. She is best known for her 1995 single "Shade of Your Love", one of the year's biggest hits on adult contemporary radio stations in Canada, and for her adaptation of the Scottish folk song "My Bonnie Lies over the



THOSE WE HAVE LOST

Ocean" which she entitled "My Bonny". She recorded a version of this with The Chieftains, which they erroneously listed as "My Bonnie" on their album *Fire in the Kitchen*.

Smith was encouraged in her early writing by the noted poet Margaret Avison, then writer-in-residence at the University of Western Ontario. She began playing music as well, making her debut in area coffeehouses. She moved to Toronto in 1975 for nine years and in 1984 she moved to Cape Breton.

Smith released her debut album, *Elemental*, under the auspices of CBC Variety Recordings in 1989. Alas, unbeknownst to Smith or CBC, at about the same time, Loreena McKennitt released an album with the same title, so Smith's debut release was changed to *Laura Smith* when she leased back the masters from CBC. Her second album, *B'tween the Earth and My Soul* (1994) brought her national acclaim.

She continued to work through the 2000s, including two seasons on stage in Prince Edward Island in the role of Marilla in the musical *Anne & Gilbert* at the *Victoria Playhouse* in Victoria-by-the-Sea and the *Jubilee Theatre* in Summerside respectively. Her story was featured in a radio documentary which aired on CBC Radio One's morning program *The Current* on February 3, 2010. In 2010 and 2011 she performed several shows across Canada, touring with Ryan MacGrath.

Smith completed her first recording in sixteen years, *Everything Is Moving*, in January 2013. It was released by Borealis Records on April 10, 2013.

Laura died on March 7th, at the age of 67.

Charlie Baty (aka Little Charlie) (1953 - 2020)

Baty was a blues and jazz guitarist who, in the mid-'70s, founded American four-piece electric blues and swing revival combo Little Charlie and The Nightcats with harmonica player and vocalist Rick Estrin. The jump band was popular on the urban blues circuit, released many albums for Alligator Records, and toured the United States and Europe. Baty was a versatile guitarist with a diverse ear for American music. The band included a variety of styles in their playing, from surf rock to Western

Swing. The band had scored a record deal with Alligator Records, which led to the release of the band's debut album, "All the Way Crazy," in 1987. One year later, the sophomore effort "Disturbing the Peace" followed.

The group went on to release several other albums under the Alligator banner, while touring throughout the world and performing at such prestigious events as the Montreal International Jazz Festival. Along the way, Baty shared the stage with such greats as John Lee Hooker, Muddy Waters, Gregg Allman and Albert Collins.

In 2008 he went into semi-retirement from the band which continued a heavier schedule led by Rick Estrin. Baty limited his appearances with the group to festival and reunion events. Though he limited traveling he never stopped playing. He formed a new group called Little Charlie and Organ Grinder Swing. In later years he explored Gypsy Jazz and Swing guitar and was a mentor to many young musicians in the Sacramento area.

Baty reportedly fell in love with the blues at an early age and soon decided that he wanted to be a harmonica player. He then traded to the guitar after seeing such legends as Buddy Guy perform in concert, going the self-taught route rather than taking lessons. He earned a degree in mathematics from U.C. Berkeley in the mid-'70s, before relocating from the Bay Area to Sacramento, where he'd form Little Charlie and the Nightcats.

Baty died on March 6th, at the age of 66.



THOSE WE HAVE LOST

SAVE

Stonehenge World Heritage Site

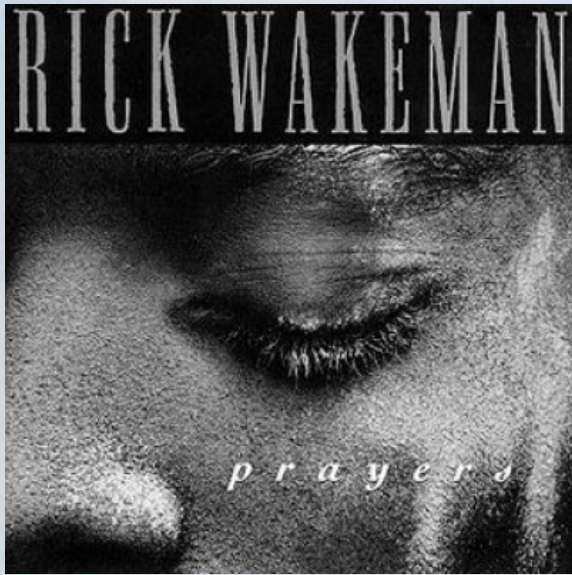
FROM THE BULLDOZERS!

**PLEASE SIGN
THE PETITION**



change.org

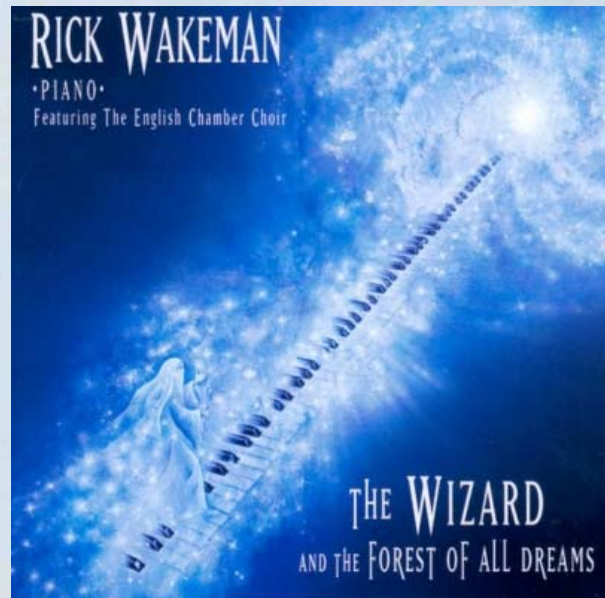
visit stonehengealliance.org.uk for further details



Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

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

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



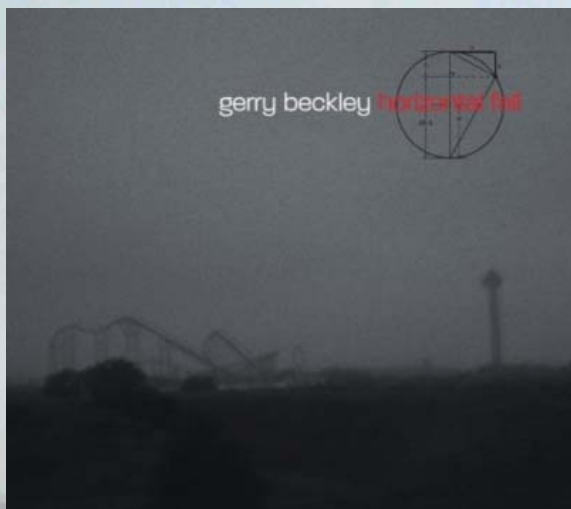
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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



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

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



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

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

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

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

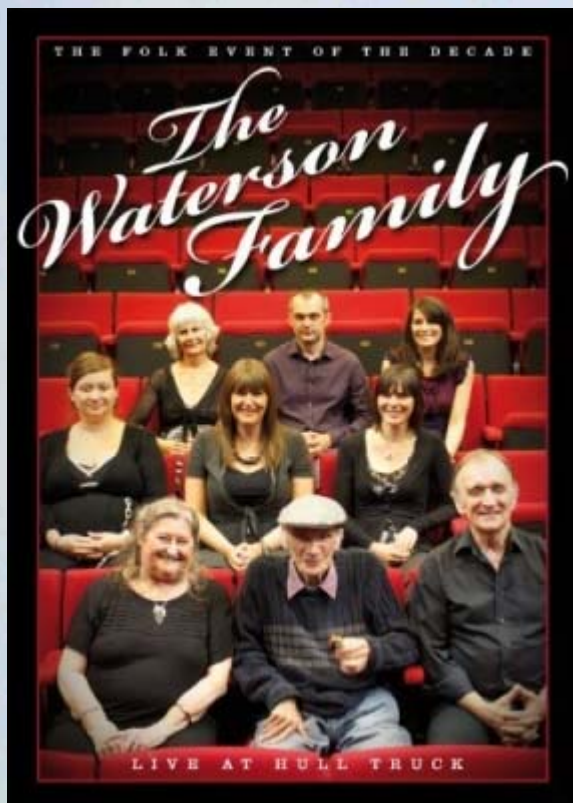
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

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

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

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

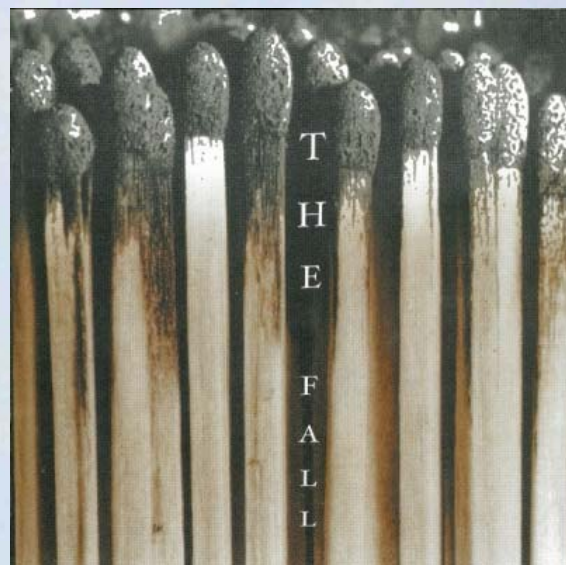


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

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

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

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



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

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

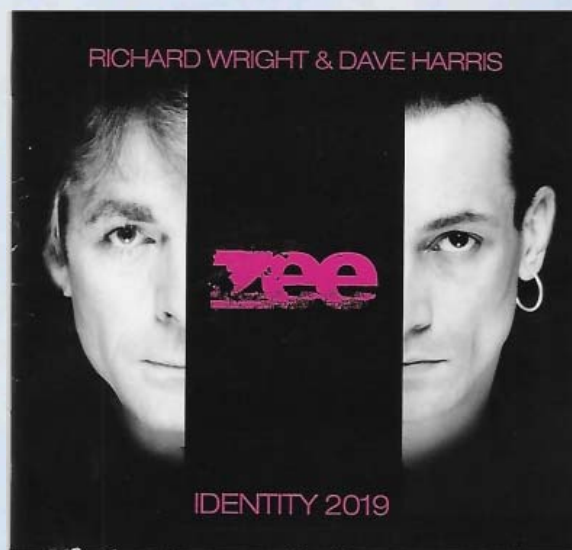




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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

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



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

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

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

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

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

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

... until now.

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

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



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

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





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

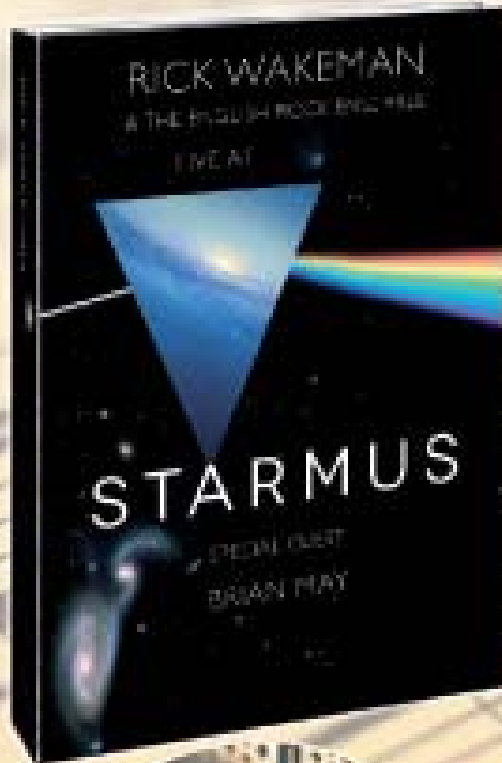
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Extinction Rebellion, Greta Thunberg and the Climate Change Crisis

Alan Dearling talks about these and other issues and events with Pete Somerville

Photos (with many grateful thanks) are courtesy of Colin Rayner. They were taken by Colin at the Bristol Youth Strike 4 Climate action on 28th February 2020, where Greta Thunberg was the guest of honour. The BBC estimated that about 15,000 attended. The organisers say it was more like 30,000.

Colin Rayner Photography
website: <https://colin-rayner.pixels.com/>

Alan: I wanted to talk to you, Pete, about how you've become so actively involved in Extinction Rebellion and the climate crisis...How does it relate to your past life and work?

Pete: Hi Alan. It's always enjoyable to talk to you and I thank you for your interest in



Colin Rayner Photography 2020

alan dearling



my work. Most of my life I have worked on housing and homelessness, both as a practitioner and as an academic and researcher. I have also researched and written on issues of class, race, gender, disability, democracy, political participation and local government. I have always been interested in environmental issues and animal welfare and rights, and have long supported a number of organisations involved in these issues, such as Greenpeace and Friends of the Earth. In recent years, and particularly since the Paris Agreement in 2015, I have immersed myself in the literature on climate science, particularly reading anything that might shed light on why climate change mitigation policy has failed and why UK governments in particular seem to be moving backwards on the issue. I recall being very upset at the approval for the third runway at Heathrow airport in 2017 – I actually wrote to FoE (Friends of the Earth) about it as I thought it should be a key concern for them and I received a reply stating that it was not a priority for them at the time (air pollution was foremost on their agenda). So I was interested in direct action and signed up to a number of networks such as 350.org and Coal Action Network and Reclaim the

Power. When I heard about XR, which I think was in July 2018, I joined up as soon as I could.

Alan: So, what is your role now in Extinction Rebellion (XR)?

Pete: I try to do two things in XR. One is to attend the weekly meetings and support my fellow rebels as much as I can, to keep the momentum going and provide a measure of stability and consistency – building a movement, as they say. The other is to take part in as many actions as I can, highlighting the need to leave fossil fuels in the ground and to put pressure on governments at national and local level to act like this is a real emergency.

Alan: XR is a new organisation, really only active since the Climate Protests in London in October 2018. It seems to be very much a popular and youthful response to what David Attenborough, Greenpeace, Earth First and Friends of the Earth and others have been warning us about. What are its main aims and do you think it can achieve them?

Pete: XR is a new organisation, yes, but I don't think it is correct to say it is a response to what these others have been warning



about. Rather, it is a response to the failure of governments to do what is necessary to combat climate change. FoE and David Attenborough and nearly everyone else did not recognise that the world was experiencing a climate emergency until after XR was formed. XR is a very different organisation from Greenpeace. Both organisations are concerned with direct action but Greenpeace is more specialist, if I can put it like that, whereas XR is more of a mass organisation. As for Earth First!, XR owes a lot to it in terms of culture and organisation (this is also true of Climate Camp, I think) but many XR members (including myself) are not as ecocentric as Earth First! XR originated from Rising Up!, which was primarily a grassroots self-organising anti-capitalist organisation,

and this is what XR still tries to be.

XR's main aims are well known. The first aim of '*Tell the Truth*' is directed at governments, media and corporations who continue to lie about and misrepresent the facts about climate change and its causes – the term 'greenwash' hardly does justice to the enormity of the disinformation involved. More recently, this has extended to lies and malicious rumours about XR itself. However, I think we are beginning to make progress towards achieving this aim, as, for example, the BBC's new year resolution to prioritise the climate change issue and the recent TV programme on XR, which was a pretty fair coverage. Small improvements, perhaps, but time will tell. Parliament has declared a climate and environmental emergency, as also have



numerous local authorities, but this is just tokenism unless they take immediate action, which they have not.

The second aim is *net zero carbon emissions by 2025*. When this was first proposed in 2018 most people regarded it as preposterous. Then the IPCC report (Intergovernmental Panel on Climate Change) came out in July 2018 that said we have to reverse the trend of increasing emissions by 2030 in order to avoid climate catastrophe and suddenly 2025 did not seem so ludicrous. Now, net zero carbon by 2030 is looking more realistic though Costa Rica is still the only country in the world that is set to achieve that. In XR UK we believe that a big push to end new extraction and combustion of fossil fuels in 2020 is feasible, along with ending all investments in fossil-fuel industries by 2022. The manifestos of the Labour Party, Green Party and Liberal Democratic Party at the last general election all contained ambitious proposals that would significantly reduce the country's greenhouse gas emissions. Obviously, there is concern that the Conservatives could be in power until 2024, which will be too late for the 2025 target, but a lot could happen before then. Offshore wind is developing apace, solar power costs continue to fall, and allowing more onshore wind could make a huge difference. The national grid continues to be electrified, and this needs to be accelerated, and the shift to electric vehicles needs to be more actively promoted by government. Overall, net zero carbon by 2025 still looks unlikely but 2030 seems not only possible but necessary.

The third aim is *people's assemblies*. These can be set up at any level (national, regional, local) and are important for ensuring democratic decision-making and popular support for decisions made on how net zero carbon should be achieved. When it comes to issues such as housing, transport, and food, it is important for the public to be involved and not just rely on their elected representatives. Climate mitigation and adaptation are complex and public deliberation is a necessary way forward. XR has given a great deal of thought to how people's assemblies can be organised to be as fair and effective as possible. XR is not officially party political but it will be necessary to have an Act of Parliament that requires government to take due account of decisions made by people's assemblies, for example any plan to achieve net zero carbon by 2025.

Alan: These are some excerpts from what **Greta Thunberg** said in Bristol. They seem to be very much words and thoughts from the same song sheet as used by Extinction Rebellion. What do you think?

"Our leaders behave like children so it falls to us to be the adults in the room. They are failing us but we will not back down."

"It should not be this way but we have to tell the uncomfortable truth. They sweep their mess under the rug and ask children to clean up for them."

"This emergency is being completely ignored"



Colin Rayner Photography 2020



by the politicians, the media and those in power.

"Basically, nothing is being done to halt this crisis despite all the beautiful words and promises from our elected officials.

"So what did you do during this crucial time? I will not be silenced when the world is on fire."

Pete: I love Greta, of course, but I don't agree with all of this. It seems to assume a divide between generations (adults and children), which I think is simplistic. However, I agree with her that our elected officials are full of greenwash, as are fossil-fuel companies. The media are not entirely ignoring the emergency now but their attention is somewhat sporadic and lacking in depth or understanding (as they are on most issues).

Alan: The Bristol event gained both

positive and negative publicity in the media and locally in Bristol. I gather many think that Greta is naïve and being manipulated. There was also anger at the fact that the College Green site was turned into a muddy quagmire, prior to the march through Bristol. Similar reactions apply to XR. Any thoughts on both?

Pete: I can't comment on the Bristol event as I wasn't there. I don't know the source of your information but I know people who know Greta and they don't think that she is either naïve or manipulated. On XR generally, I can only say that on all the actions that I have been involved in considerable efforts have been made to leave sites exactly as we found them. This is more than I can say for most 'events' in which I have participated over the course of my life. And I'm not saying this out of loyalty to XR – it's just a fact of my experience. I do have criticisms of XR, but this is not one of them.

Alan: These are some more words from



Greta's speech. Do you see them as the message that XR is trying to get across to people across the world?

"We are the change, and change is coming whether you like it or not."

"Activism works so I'm telling you to act," she said. "We are being betrayed by those in power."

(The banner which Greta helped carry at the front of the Bristol march reads: 'Skolstrejk for Klimatet', which means 'School Strike for Climate' in Swedish.

Pete: No – these messages are not clear enough for me. Things are always changing, aren't they? So what change is she talking about? Perhaps she is referring to a slogan that we do use: 'System change not climate

change'. That seems clearer to me, though of course there is a lot of difference in opinion about what the system is. Similarly with action – it's not clear what action is envisaged by this message. We need to be clear about what action we take and why. XR talks a lot about non-violent direct action but even that is not clear enough. One action is that we tell the truth about climate change, and we like Greta because she does that too. Then there are a whole lot of actions to ensure that net zero carbon is reached by 2025 – the nature of these actions is up for debate within XR groups and people's assemblies.

Alan: Hopefully, we'll get more opportunities to talk about Extinction Rebellion and climate change in the future. But, can you tell me now a bit about future plans for actions by XR?

Pete: XR UK is planning nation-wide actions on 23 May and following weeks. I can't tell you more about these. In Manchester and the North there will be many more actions before then, addressing issues of local concern. For example, we will be doing actions to get Greater Manchester Pension Fund to divest from fossil fuels. We are also planning an action on Manchester Airport. This last week I've been protesting at the open cast coal site at Pont Valley in Durham to stop the mine being extended – we succeeded in stopping work being done at the mine for 3 days.

Alan: Many thanks, Pete...very much to be continued!

Greta's speech in Bristol at the School Strike, 28th February 2020, as posted on the Extinction Rebellion Facebook site:

<https://www.facebook.com/ExtinctionRebellion/videos/2442611239289653/>

And here are two more of Colin Rayner's magnificent photos from Bristol.



Colin Rayner Photography 2020



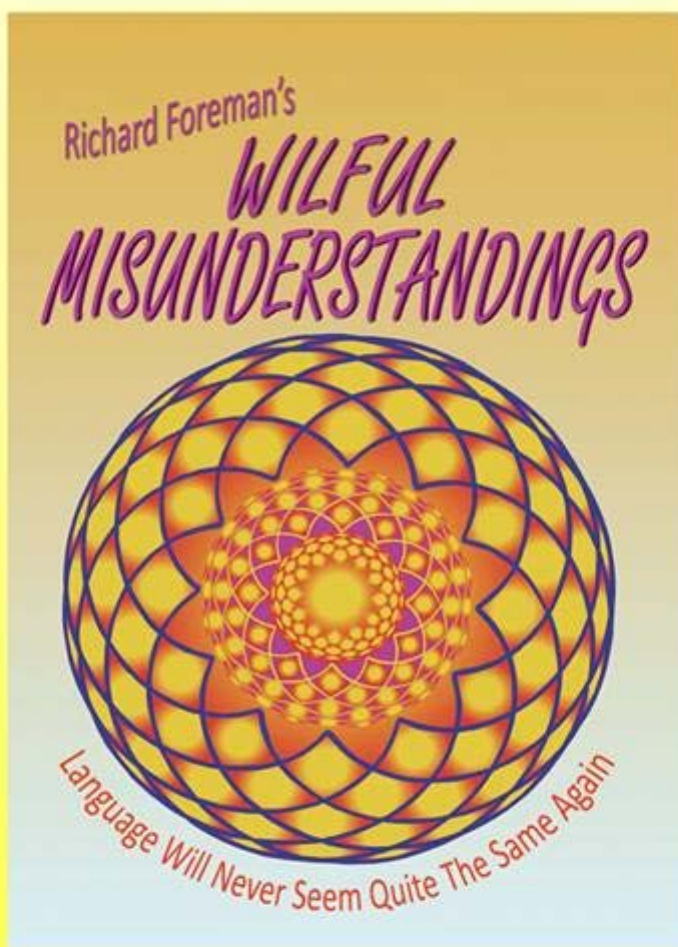
Colin Rayner Photography 2020

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.'

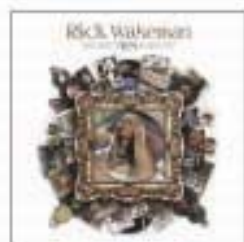
Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p) at:

<http://lepusbooks.co.uk/wilful-misunderstandings/>

All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

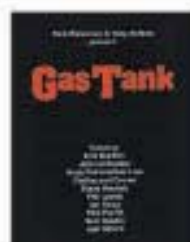
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

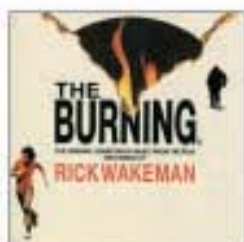
WZ41-40



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

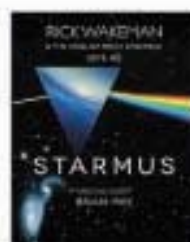
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

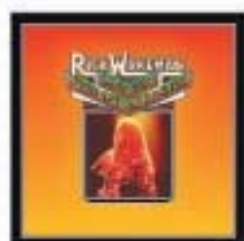
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

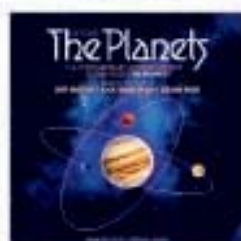
W44-4005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers





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*



29 cats are now safe thanks to PAART volunteer's life-saving efforts!

Landpilots Tammy Trasatti and Kim Schaeffer headed to Morgantown, West Virginia. They met our friends at BARC Boon Animal Rescue Coalition. They loaded up the 29 kitties and continued on their journey!

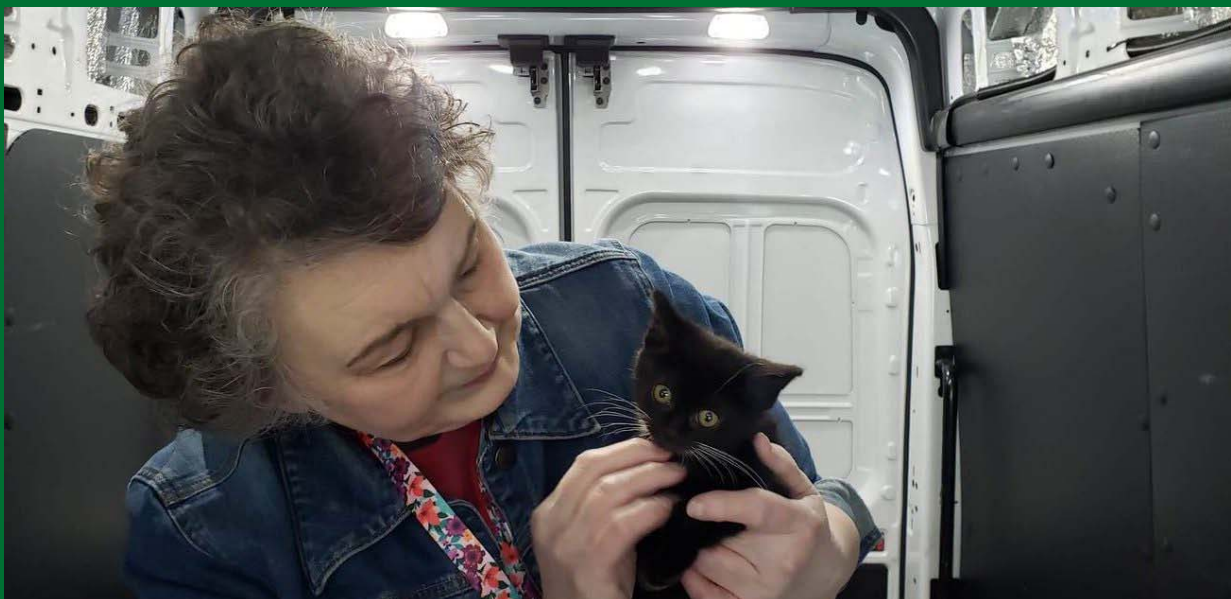
Tammy & Kim drove to Media, PA. They

connected with the wonderful folks at Providence Animal Shelter to give these cats a new chance at life!

This mission is being done in memory of Todd Lathrop, a dear friend of PAART volunteer Lisa Bochter, who lost his life last week to cancer.

If you are interested in adopting any of these cats please contact our friends at Providence Animal Shelter.

<https://nodogleftbehind.org/2020/03/11/29-cats-rescued-from-west-virginia/>





PETER GREEN

THE
END OF
THE GAME

Peter Green at 'The End of the Game' 1970/2020

*Alan Dearling alerts us to this remastered
and extended release on Cherry Red
Records' label*

alan dearling

The promotional 'blurb' for the new 2020 issue tells us:

"Esoteric Recordings are pleased to announce the release of a newly remastered and expanded 50th anniversary edition of the first solo album by the legendary Peter Green. This new and expanded Esoteric Recordings edition has been newly remastered from the original Reprise master tapes, features four bonus tracks (drawn from the two non-album singles) which appear on CD for the first time. It also features a booklet with new essay and an exclusive

interview with Zoot Money on the making of the album."

A short excerpt from the new, re-mastered version:

<https://www.youtube.com/watch?v=ZsnAikgS7vk>

To describe reactions to 'The End of the Game' album over the years since its original release in 1970, as 'mixed', is actually being quite kind. Certainly, it divides opinion.



6

Before you hear anything from me, here are some of the on-line comments about the original six-track album, calling it:

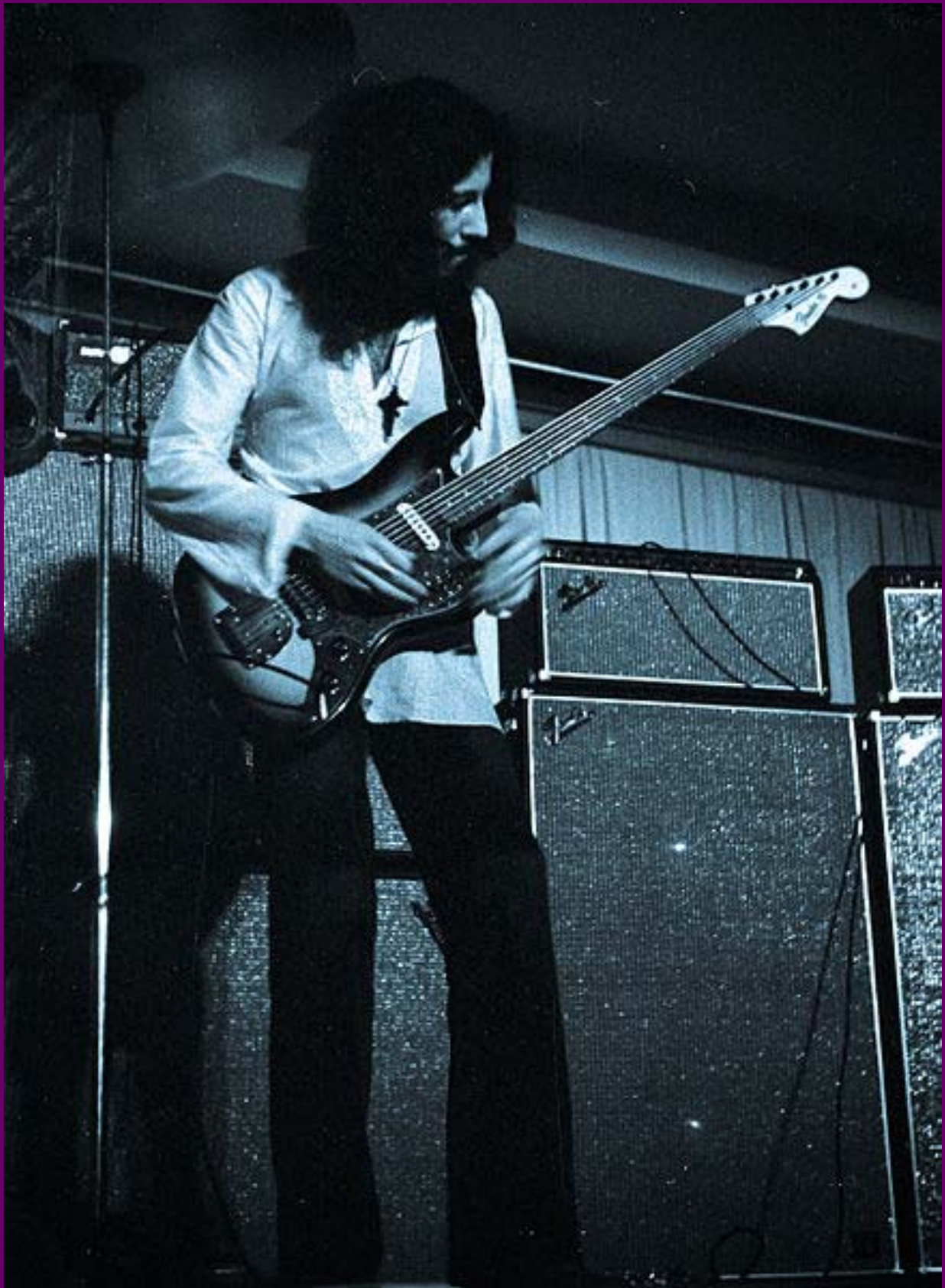
“...directionless jamming”.....“weird and jazzy”..... “...on the downward slope emotionally, but still shows what a wonderful guitarist he was”....“This is the album of a man mid-breakdown.”.....

“...(it) contains some of the most inspired songs I have yet heard. The drumming is simply out of this world! Peter Green's guitar-playing is different to that of his days with the Mac, as his style here is a bit more funky and has a bit more soul.”

*“If Fleetwood Mac's *The Green Manalishi* (the last song that Green wrote with the band) was the sound of Green addressing his mental demons and crying out for help, 'The End of the Game' is the sound of those demons taking over and a soundtrack to his mental breakdown.”*

*“The album got only one star from Rolling Stone back then, 1970, a year before I was born. You might think they wanted to do politics with it, or Peter Green probably made himself unpopular with them...Just cool. That's the sound of Jack Kerouac's *On the Road*. This is Rock n Roll. This is like a gray winter coat or a white Mercedes with automatic transmission. Timeless. You*







must have it, even if it's a little more expensive.”..... “ ‘The End of the Game’ is a unique and powerful recording that would not find a producer today because it is so hard to put in a drawer.”

And some thoughts on ‘The End of the Game’ from Alan

A slight diversion first: It’s kind of hard, in any accurate, meaningful way, to cast my mind back to the period, say, 1966-1972. There was a lot going on in my life, in music and society. Heady times. The old mores and rules of society were being turned on their head. And turned on! I was in the sixth form at school then university in Canterbury at the University of Kent. The big names in music for me were Frank Zappa, The Doors, Jimi Hendrix, Dylan and Jefferson Airplane from the other side of

the Big Pond. And the Beatles, Rolling Stones, Pink Floyd and the Who in the UK. These were probably Rock Royalty. They had set the bar high. But, not far behind them were many other musical innovators, and these included John Mayall’s Bluesbreakers and Fleetwood Mac. Two originally blues-based bands that were in some ways the finishing schools for prominent musicians, in particular, Eric Clapton and Peter Green. Peter Green quit Fleetwood Mac in May 1970.

As Malcolm Dome says in his interesting booklet notes that accompany the album:

“Peter Green remains an enigma...Peter Green’s first solo project upon quitting Fleetwood Mac was the fascinating and somewhat confusing album ‘End of the Game’. The record has often perplexed

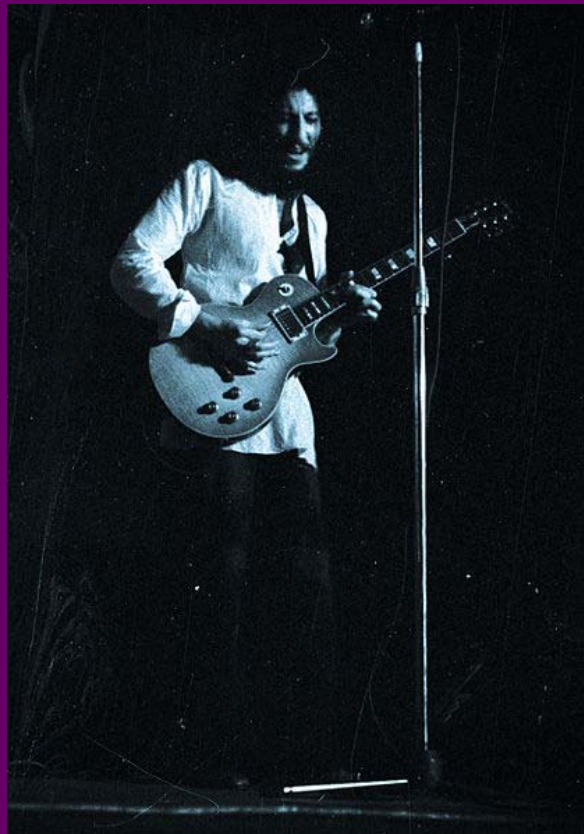
some people because of its exploratory nature. It is fair to say nobody has ever truly been sure what Green set out to achieve.”

Nor can I answer that imponderable question. It is the product of the audio cutting room, extracting originally just six ‘tracks’ from the jam, which Zoot Money, grand pianist on the session says,

“...(it) might have only lasted five hours, but it was a fun time for all of us.”

It’s totally instrumental. But I always loved the album, difficult bits and all. It still seems to me to offer some absolute sonic moments of bliss. Added to that, the recording quality on this re-mastered version is splendid, rumbling bass from Alex Dmochowski and some fine ensemble jamming from Peter, Zoot, Alex and Nick Buck on additional piano and Godfrey Maclean on percussion.

I think that at their considerable heights in ‘End of the Game’, Peter’s tracks soar like Icarus. Peter Green at his



magnificent, inspirational, innovative best. Sadly, it was also the ‘end of the game’ for Peter in two other ways. It signalled the end of his involvement in rock music’s ‘big time’ just before Fleetwood Mac went into the superstardom stratosphere. It was also very sadly the last time, the endgame, in Peter reaching for those musical heights. Albums like the original ‘In the Skies’ (not the compilation), ‘Katmandu’ and ‘Whatcha gonna do’ have their moments, but they are nowhere near as transcendent as the bass-driven, ‘Bottoms Up’, the quietly reflective, ‘Timeless Time’, the rumbling jazz cross-rhythms of ‘Descending Scale’ and the soaring, yet supremely sensitive guitar of the final ‘End of the Game’ track, where Peter bares his ravaged soul. Wow!

The four bonus tracks are interesting, but don’t entirely fit with the experimental nature of the album tracks. ‘Heavy heart’, to my mind, is the best of them. Good for completists though. The booklet notes inform us that Peter recorded some tracks with a band called Gass on their album ‘Juju’ in 1970. I’ve only heard a track on Youtube, but not heard the album. I do like some of Peter Green’s noodling during 1969 on Pete Bardens’ albums. I still have, and play Bardens’ ‘Vintage ‘69’ which overlaps with another album entitled ‘The Answer’.

It’s all a long way from ‘Albatross’, ‘Man of the World’, ‘Black Magic Woman’ and ‘Oh Well, parts 1&2’, yet one suspects that Peter Green had hoped to push himself even further, post-Fleetwood Mac, take more risks, and partake in more experiments. Sadly, it wasn’t to be. But he’s still with us, and has produced some solid music with the Splinter Group, Nigel Watson and as Peter Green and Friends.

KEV'S WORLD



SMASH FASHION
ROMPOUS POMPOUS
ELECTRIC PUDDING RECORDINGS

Imagine Cheap Trick being taken out for a beer by Hanoi Rocks, and you may close to imagining what the second album from LA-based quartet Cheap Trick is all about. More rock pop than glam, but with just the right amount of sleaze, and here is an album that makes any listener grin like an

idiot. This is a guilty pleasure, like admitting that you have a Steel Panther album in your collection, or even worse, Nickelback (no to the first, and on the latter I think I'll take the fifth, your honour). But, a bit like a couple of the Spinal Tap songs, this is actually a load of fun and sometimes that is all you want an album to be about. I was asked the other day what the best concert was that I had ever attended, and I must have been to hundreds, but in the end I plumped for Kiss on the reunion tour in the Nineties as I had waited just so many years to see the original members in full make up, and it was a blast.

That's what this album is like. It won't make any lists for originality or musicianship, but sometimes all you want is an escape where it doesn't matter if you raise your fists and shout, or just sing along with the infectious choruses. Sleazy sassy melodic pop rock is in safe hands with these guys, so why not give it a try? You may never admit it, but I'm pretty sure you'll like it.

KEV ROWLAND



SUNSTORM
ROAD TO HELL
FRONTIERS MUSIC

On 20th July 1981 I witnessed Joe Lynn Turner in concert for the very first time. The house lights were down, dry ice covered both the stage and those of us hanging onto it at the very front, Dorothy had just finished telling Toto that they weren't in Kansas anymore, and then Ritchie hit the riff to "Spotlight Kid" and this bundle of energy hit the stage and he owned it. It didn't matter what JLT was being asked to sing, his material, Graham Bonnet's or even Ronnie James, he could do it all and right there and then I realised that I was in the presence of someone very special indeed. I actually don't think that JLT has had very good press over the years, and he may not have always have lived up to his potential fronting different bands or sessions, but in Sunstone he has a band that provide exactly the right balance between melodic hard rock and metal, crunching the riffs and the hooks while he is again the colossus of voice that he always should have been. I've just been reading his biography, and although I should have already had realised this, JLT is now 67 years old, but he is still singing with the

power and range of someone forty years younger!

This is the fifth Sunstorm album, although only JLT has featured on all of them over the years, but what he delivers here is classic Rainbow brought up to date with modern sounding guitars. It is strange to think that when I compare this to the "Rainbow" live album I reviewed a while ago, which was Ritchie and hired guns, I would much rather listen to this. The production is spot on, the guitars hit hard, the hooks are there throughout, the rhythm section don't mess about and then at the front is that voice. This is easily one of the finest melodic rock releases to come out of Frontiers, ever. If this is your style of music, and JLT is your type of singer, then this is essential.



SUPERFECTA
DISCONNECT
SKYFIRE RECORDS

Earlier this year, London-based outfit Superfecta released a three-track single as a taster for the debut album, which has finally seen the light of day. With six additional songs added to the three from the EP, we now have a forty-five-minute-long album that is packed full of punch, attitude and swagger. The production is

rich and solid, allowing their fat sound to come blasting out of the speakers. To be honest, they certainly don't sound as if they come from the UK, as that production makes it sound as if they are from the southern part of the States. Their influences are there for everyone to hear, with a very heavy nod to Foo Fighters, but also with definite Monster Magnet, Kyuss and Clutch. They are incredibly tight and loaded with bottom end, but what really makes this for me are the nuances here and there. The way the bass and drums really lock into a groove that makes the music swing, the way that the guitars can be locked down tight or given latitude to slide down the frets, and the way that they are always, always pumping melodic vocals over the top. It is powerful, it is honest, with each and every song hitting the mark. If their live shows contain as much energy as they pour into the recording then everyone must be a sweaty mess when they leave. If Superfecta get the breaks they deserve, they could become a very big band indeed.



WHILE SHE SLEEPS
YOU ARE WE (SPECIAL EDITION)
ARISING EMPIRE

So, just one year after releasing 'You Are We', here it is again with some additional

songs. Living in NZ, and being a little out of it when it comes to who is doing what, I can only surmise that they are touring and someone thought it would be a good idea to push some "new" product. We have the original 11 songs, plus six alternatives or demos, plus two others new to the album, taking it to 19 and a total playing time in excess of 90 minutes. But who is it aimed at exactly? Are fans who enjoyed the album the first time around going to splash out again for a few alternative versions?

My feelings on the album haven't changed from when I wrote about it last year, in that while it is a solid metalcore album, I do feel that it could have been so much more. The singalong choruses on numbers such as "Feel" are still really annoying, and I feel that the melodic sections are often too melodic and distracting from the rest of the song, but when these guys decide to put their heads down and hits the riffs they honestly groove like bastards. One can just feel the sweat pouring off the band and their audience as the mosh kicks in, and I just wish that they were full on more of the time, just keeping it turned up to 11 and cranking it out. So, a reasonable album, but if metalcore is your thing then this is probably worth seeking out as your opinion could well be different to mine. But if you bought this first time around is it really worth it for a few new songs and different artwork?



TALITHA RISE
AN ABANDONED ORCHID HOUSE
SONICBOND

What we have here is the debut album from Sussex-based singer-songwriter Talitha Rise. She provides vocals, guitars, keys and more, which were complimented by collaborator Martyn Barker (Shriekback, Robert Plant, Marianne Faithful, Billy Bragg) with both his drumming and multi-instrumental skills. The album also includes guest appearances, including Juldeh Camara (Robert Plant/Justin Adams/Real World - Gambian Riti), Peter Yates (Fields of the Nephilim - guitars) Arnulf Linder (KT Tunstall, Ed Harcourt - cello) and Rory McFarlane (Katie Melua - bass). Award winning songwriter Kathryn Williams provided most of the lyrics for "Valley" while songwriter Nick Webb (vocals, keys) collaborated on "Bloodfox".

What captures the listener from the first note to the very last are the wonderful vocals, which are always front and centre, with some reverb to add a little depth and emotion. The music is ethereal, a beauty that at times appears to be at risk of melting away altogether if the listener concentrates too hard on

what is going on. Reminiscent at times of Talis Kimberley, at others of Suzanne Vega, Rise has a very pure sounding voice, one that hasn't been tarnished by modern pop music. Here we have a proper musician, singing wonderfully poignant songs, in a way that will affect anyone lucky enough to hear the album. It really is a thing of beauty, with depths that need discovery and close attention. It is the sort of album that one puts on the player and the world just drifts away, as if what is happening in reality actually doesn't matter anymore.

The arrangements are such so that there is enough going on to pique the listener and want them to spend time unravelling it all, but always at the top of the mix is that wonderful voice, intimate and personal, as if Talitha and the listener are the only people in the world. This is quite some album.



TNT
XIII
FRONTIERS MUSIC

What we have here is the thirteenth studio album (hence the title) from Norwegian rockers TNT. It features founding members Ronni Le Tekro

(guitar) and Diesel Dahl (drums) alongside bassist Ove Husemoen, and new vocalist Baol Bardot Balsara, who replaced the recently departed Tony Harnell. Now, I was quite excited when I came across this, as the band have been around for years and have a strong reputation, but even before I had got around to playing it I was told that I shouldn't expect too much. I put it on expecting to hear something special, but after only a few seconds I realised that I was going to be disappointed, and it didn't get any better after that.

The production on this album is incredibly weak, with the guitars and drums mixed out of existence, and the vocals being pretty good, but nothing special. Combine that with songs that are as bland as the sound, and it just isn't a pretty picture. They have the temerity to have a song on the album called "Get Ready For Some Hard Rock", which got me wondering how they knew what was next on my player, as it certainly wasn't coming from the album. I can honestly state that I won't be playing this again, ever.

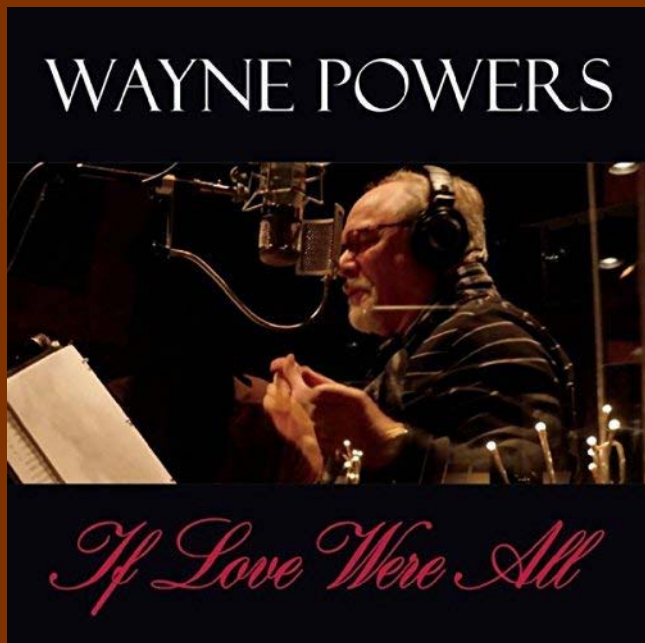


UNKH
INNERVERSE
FREYA MUSIC

This Dutch quartet are a new name to me, but apparently 'Inniverse' is their second album, following up on 2014's 'Traveler'. Comprising Jeroen Habraken (keyboards, vocals), his brother Maarten Habraken (drums), Matthijs van Nahuijs (bass) and Maarten Peerlings (guitar) have taken a love of Seventies progressive rock and then lifted that into something for the 21st Century. They have taken influences such as Yes (love their use of Mellotron), King Crimson and Camel and then allowed their imaginations to wander. Two lengthy songs bookend the album, with three relatively short ones in between, and although they're not an instrumental band they're not afraid of lengthy instrumental passages. Jeroen has an interesting voice, reminiscent at times of a young Peter Gabriel, which works incredibly well with the music, especially when they approach it from the style of 'Trespass'-era Genesis.

But it is the complex instrumental sections that really take the ear, as every member of the band is given the opportunity to be the lead in his own right, and the approach (especially when combined with some wonderfully dated keyboard sounds) really does make one feel that it is the Seventies all over again. The music twists and moves, sometimes repeating melodies, but often creating new musical pathways to spur the listener on. This is a wonderful musical journey, so much to listen to and delight in, yet there is always the feeling that there is a real purpose to what is happening, a destination always in mind. The use of a strong bass that refuses to be held back, and often provides an additional melody line to that of the guitar and keyboards is inspired. It creates far more depth and power, adding additional layers of complexity.

The vocals have been deliberately kept back in the mix, so that they aren't as dominant as they otherwise could be, and that is another ploy that definitely works to their advantage, as it combines with the instruments as opposed to attempting to dominate them. There are also some incredibly fluid and enthralling guitar licks, as the guys show that they haven't forgotten that the second word in the genre description is "rock". This is definitely an album that needs further investigation.



**WAYNE POWERS
IF LOVE WERE ALL
KABOCKIE RECORDS**

This is the first album from Wayne Powers in 25 years, and here he has been joined by Ziad Rabie (tenor sax), Keith Davis (piano), Ron Brendle (acoustic bass) and Al Sergel (drums). They are more than up to the task of handling whatever is asked of them, whether that is really gentle accompaniment, or something that is a little more direct and with pace. The real issue for me is that the vocals just don't stack up against them. Now, this may be because I am not a bona fide jazz critic, but where others may hear emotion and passion I hear someone who doesn't always hit the notes cleanly, and sometimes goes sharp or flat. The result being that I started to question my sanity in even playing the album all the way through. This is not something I will ever be returning to, of that I am sure.



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

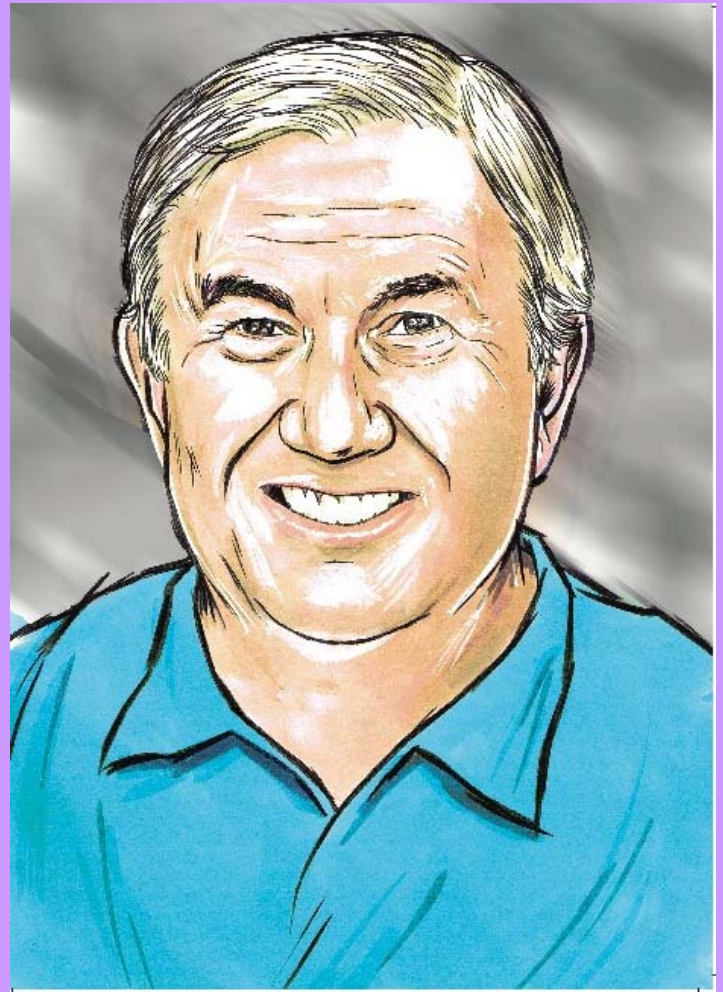
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)



IWORDS WE WON'T USE

I don't know about you, but I am getting so fed up with certain words. Every day I hear these words, and every day I get more annoyed by them. I've come to the conclusion that they use these words purely to annoy people like me. Perhaps you don't know what I mean, so I shall list some of these words and see if they annoy you as well.

First on my list are the words, "climate change".

No day passes without someone saying or writing something about bloody climate change. I am fed up being blamed, along with the rest of you, for causing this. I don't believe I am, and I am convinced that there has been, and always will be more climate change. I want my heating and air conditioning, and I love my big, powerful car. I have been informed that one quarter of the world's carbon emissions emanate out of the asses of farting cattle, and I am prepared to bet that another quarter comes out of the mouths of the idiots who use climate change as an excuse to diminish the liberty of as many individuals as possible.

While we're losing words, one that should never have existed is "multicultural", because it's a stupid label for a bankrupt conceit that should never have happened to us. I am convinced that the U.K. will, one day, discover that multiculturalism was a result of a planned social experiment by some far left bumbling bureaucrats. It has caused untold suffering to the economic migrants who were used up by it, and it will cause more grief to us all. By the way, let's also drop the words, "hard left". That makes this small, otherwise unimportant group sound tumescent and powerful, whereas they are largely an intellectually flabby and secretive group of plotters who want to tell you and me how to live, but because they know they would never win a vote, they do their dirty deeds in the back rooms of the world.

The next words that must be eliminated from the England of Shakespeare, Churchill, Newton and Darwin are the words, "plastic bags." I know that these bags are evil, perfidious and all pervasive, so let's get rid of them, and stop talking about the X billion of plastic bags that will not vanish for ten thousand years. I'm happy to use paper, cloth, or anything else, just make them available and shut up!

Another collection of words rapidly becoming a total pain in the butt are, "sub prime mortgages." This excuse for banking greed that has become a communal

financial meltdown that might yet lead us to mass money suicide is depressing and masks the greed and possible criminal actions of a few bankers that should be what we need to examine and punish.

Please stop using any phrase with the word Islamic in it. Give that group and me a break. They cannot be that interesting. In the UK over the last several years it appears as if every news bulletin contains a story containing some mention of Islamic or Muslim and we could live with less, and so, I'm confident could the Muslims.

WAGS, the word, and WAGS the people should be consigned to the dustbin of history. This is an acronym for wives and girlfriends of soccer stars. They are vacant, preening, self-important little girls with big girl attitude with regard to their bloated self-importance and very big mirrors. Shut up and vanish, in another life you would be, at best, a trolley dolly on an airline, looking for a secure future with the only weapons you've got, good teeth and hair, fine legs and a healthy chest. In fact that qualifies you to be a racehorse.

Fundamentalists, this is another word for wrong headed, stupid murderous bastards. So are Freedom fighters, resistance guerrillas and militants. These are groups who should be captured, tried for their crimes against humanity and executed. It would be much easier for us all if every time a news item reported one of their murders they labelled the perpetrators, murderers.

Now I shall return to my exercise and diet and get on with my day, come to think of it, let's get rid of the words "diet" and "exercise" and I could just go back to bed!

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA MAGAZINE

Now recognised as the leading online magazine of its type
Phenomena Magazine is a FREE magazine from
Manchester's Association of Paranormal Investigation
and Training. (MAPIT)

Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a FREE monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for FREE in PDF Format.

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KK5.ORG

PHENOMENA
The Official UPIA & MAPIT Update
ISSUE 48 - MAY 2010

ALIEN ABDUCTION OF CHILDREN
OR IS THERE ANOTHER EXPLANATION?

12 MONTH ANNIVERSARY EDITION

THE FOURTH KIND MOVIE REVIEW
WHAT IS THE TRUTH BEHIND THE HIT MOVIE THE FOURTH KIND?

MYSTERIOUS ENCOUNTERS IN MORECAMBE

SAINSBURY'S CAR PARK COMES UNDER SIEGE

An American In Suffolk

MAPIT COPYRIGHT 2010

PHENOMENA
Update
ISSUE 47 - AUGUST 2010

CKYARD'S WAY!

PRESS TIONS

ROMEO MORE

ALL BACK ISSUES AVAILABLE TO DOWNLOAD

NOW AVAILABLE IN RUSSIA
AUSTRALIA, CANADA, THE U.S.
& THROUGHOUT THE UNITED KINGDOM



FREE!



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

<https://royweard.bandeamp.com/album/this-house-in-amber>





c.j.stone



Noam Chomsky interview in two parts.

Published in the Big
Issue in the weeks
preceding the global
anti-war march,
February 15th 2003

MONKEY BUSINESS

Bush wants the same thing as Ronald Reagan did back in the 1980s, writer and

commentator Noam Chomsky tells CJ Stone. He wants to control the world's energy, and keep his own people in check in the process...

Big Issue Feb 3-9 2003

Big Issue: Given that there is no credible link between Saddam Hussein's regime and Al Qaeda, why, therefore, do you think we are going to war?

Noam Chomsky: Well, first of all, the war might create a credible link. That was the basic import of the material that was leaked from the CIA to Congress in early October. Other Intelligence agencies are saying the same thing. They pointed out that they have no credible link at present, but if the US does go to war against Iraq, it is likely to

inspire further terrorist actions, for one thing because it's likely to create a new generation bent on revenge, but also simply as a deterrent.

Countries that are targeted for attack have few means of self-defence. One of them is weapons of mass destruction – we see this right now in the case of North Korea – and the other is terrorist actions. They can't compete with the United States in conventional forces obviously. So yes, there's no link, but there could be one.

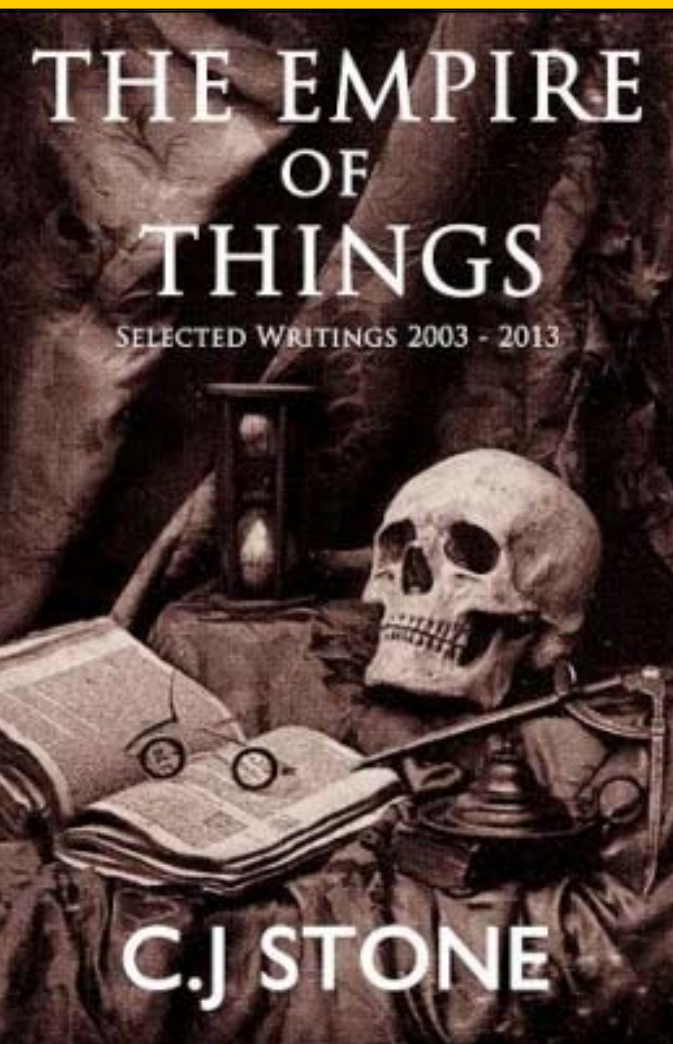
That hasn't really been proposed as a serious argument for war. The arguments that are given have to do with weapons of mass destruction, ridding the world of a tyrant, and so on and so forth. I don't think those arguments have any credibility, and they've been discussed and refuted on quite narrow grounds right across the spectrum, including very respectable sources, like, say, the American Academy of Arts and Sciences, and I don't think those are the

reasons for going to war. The reasons are different from the reasons that have been offered by Bush, Blair and others, which, as you say, aren't very credible

Big Issue: So what would you say are the reasons then? What is behind their attack upon Iraq?

Noam Chomsky: One of the long standing reasons – it doesn't account for why it's being done now – but in the background, as with almost anything in that region of the world, there is the question of energy resources. This is the major energy producing region of the world.

Read on



**NOW AVAILABLE FROM
GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

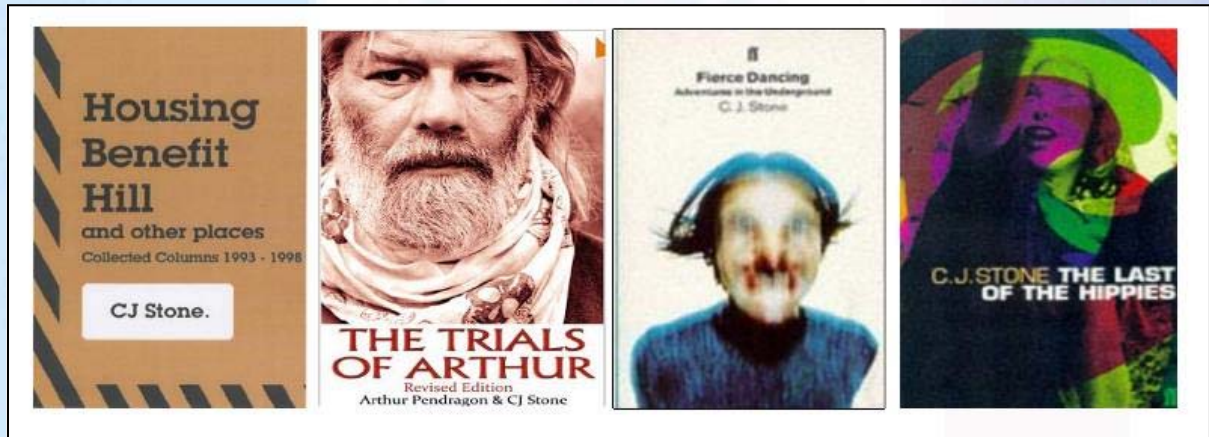
Times Literary Supplement

"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/>

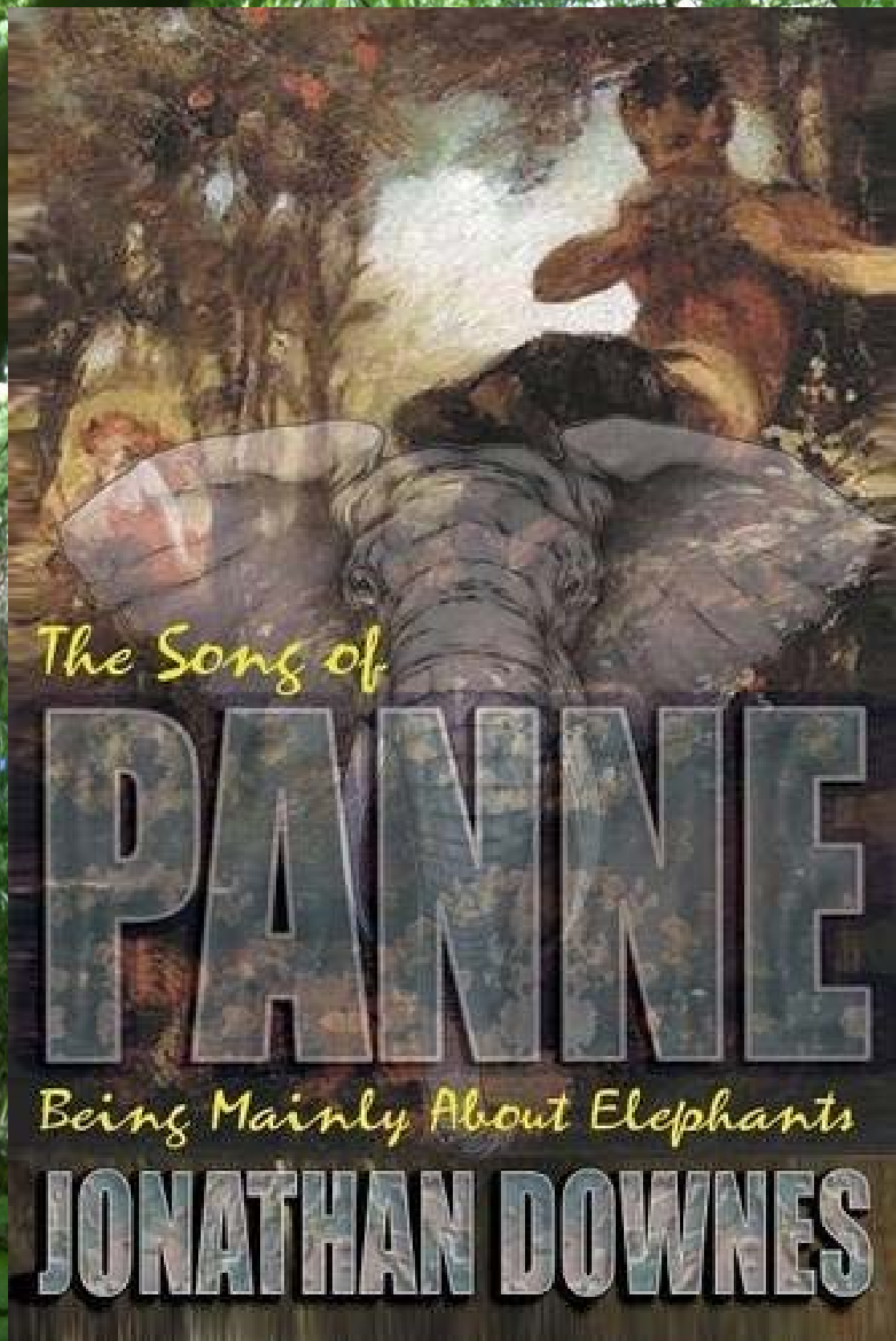
OTHER BOOKS BY
C.J.STONE



Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

And so, we set off on an intrepid voyage across the Indian Ocean, towards the Red Sea. Unlike our voyage to Australia three years before, this journey was far less interesting both from a natural history point of view, and – indeed – from any other. For one thing, the boat was much larger, which meant that the compliment of passengers was also larger and that the experience of the voyage was far more conventional.

There were quite a few children on board, and both Richard and I did the things that children on cruise ships always have done, like energetic games on deck, and other such activities laid on for our benefit by the authorities. Richard, by this time nearly eight years old, fitted into this society much more readily than did I. I, as I have done at various other times throughout my life, discovered the ship's library, and descended into the cerebral world of books.

It was on this journey that I first discovered the stories of Edith Nesbitt. As I have written elsewhere, I had discovered the fantasy tales of C. S. Lewis nearly five years before, but even the eleven year old me could realise that, with Nesbitt, here was the motherlode.



Despite the fact that I loved the Narnia books (and still do), it was so obvious that Nesbitt's books had been a massive influence on Lewis, and it was quite an eye-opener for me to discover that authors did not exist in a vacuum; that they – like the rest of us – had things that inspired them and influenced them in the same way as their books have inspired and influenced me.

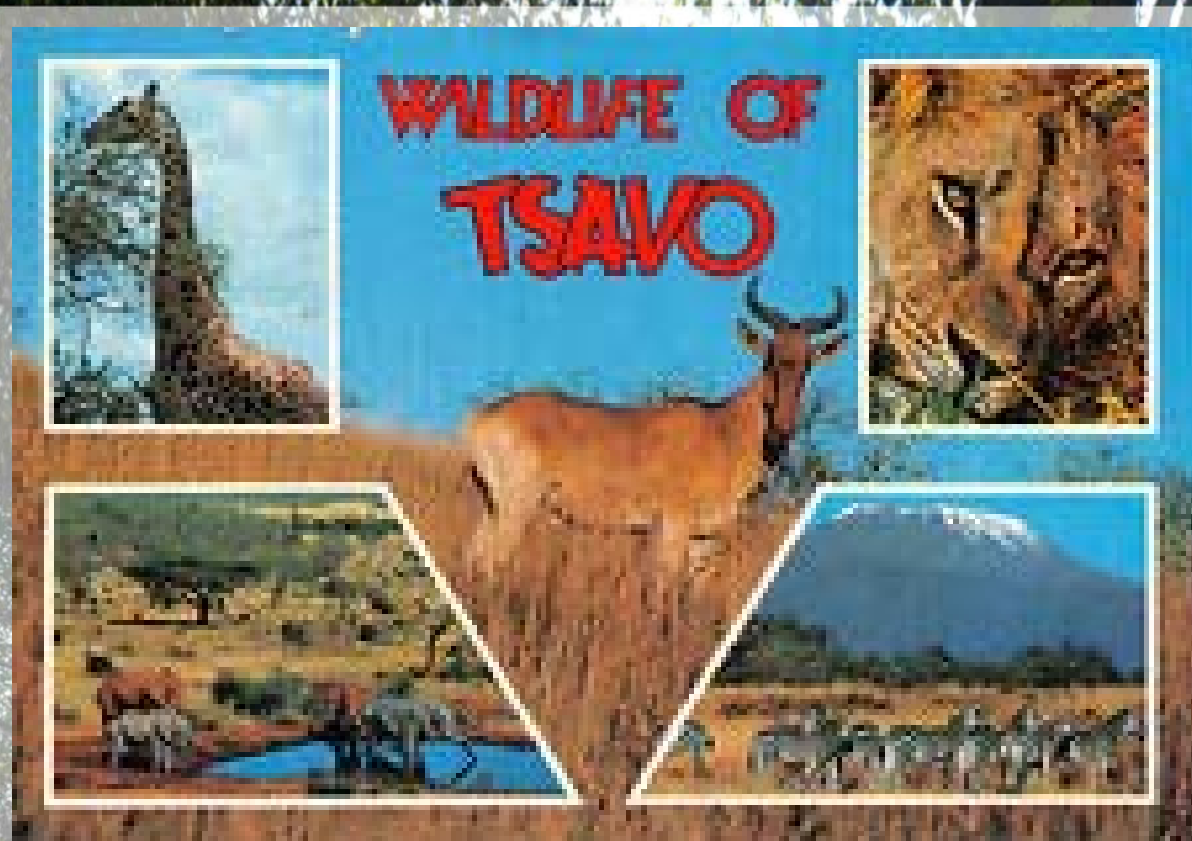
As has always been the case throughout my life, I have taken inspiration where I can find it, and it was one of the books by Nesbitt that inspired my next project. In one of them, the child protagonists had done something to annoy or antagonise one of the family servants...

[As an aside here, I know that other people of my age living in England had found the idea of a family with servants a difficult one with which to grapple. But remember, I wasn't an ordinary English lad. Until only a few weeks before, I had lived with my family servant,

and the idea of such things was not at all difficult for me to understand.]

... and as an apology to her, they had taken photographs of themselves, "floated the image off the card backing", and made a picture for her, drawing an intricate and decorative border to each photograph.

"I could do that", I thought to myself. I had a small but functional Box Brownie camera with which I could take photographs of which I was very proud (despite the fact that they were in black and white and I could only get seven pictures to each roll of film). So, I decided that I would enlist the other children on the boat to be bit part players in my new project; a mixture of drawings and photographs in book form, called 'Fun Aboard Ship'. I'm afraid that I remember very little about this, mostly because it was half a century ago as I write, but I do know that I took my precious rolls of film back to England and then – for whatever reason – never did



anything with them. That is probably an encapsulation of the story of my life, but I remember vague bits of my complex scenario, including one segment whereupon a gaggle of my 'cast' leaned over the rail, pointing out to sea, as if they had seen a sea-serpent. But that's about all that I do remember.

I don't have any nasty memories of that particular voyage, mainly because I don't really have any memories at all, it was just there; another experience in a lifetime that seems to me to have been crammed with them.

A week or so after we had left the docks at Bombay, we arrived in the east African maritime city of Mombasa. This was the first part of the voyage which really interested me, because, for the first time in my life, I was about to go on safari.

All the way through my life, the concept of the dark continent of Africa, full of exotic animals and even more exotic people, had

been what I believe is currently known as a trope. My early readings in cryptozoology, mixed with the adventures of Allan Quartermain and various other things that I had read over the years, had led me to expect wonderful things. Even as the vast majority of the passengers on the ship made their way towards the small flotilla of open-topped trucks which were to take us to the world famous Tsavo National Park, I was convinced that this journey would see me being the first English scientist to prove the existence of the 'missing link' and capture (or at least photograph) a hulking manbeast, finally ensuring myself – at the age of eleven – a place within zoological history. As we drove along the red dirt road which led from the busy port to the jewel of the Kenyan conservation services, I was convinced that, if I looked hard enough at the mountains silhouetted in the distance, I would see a pterosaur like the one that may or may not have been encountered by Ivan T. Sanderson many years ago in a different part of Africa.



Truly the imagination of an eleven year old boy is a pretty remarkable thing, and I like to think that, whilst I have developed a healthy dose of cynicism over the years, that the wide-eyed eleven year old boy drinking in the first sights and sounds of the dark continent is still in there somewhere, and still comes out on occasion to irritate his elders and betters.

I don't know how long it took us to get to Tsavo, and it doesn't really matter, but get there we eventually did. And I still vividly remember the first two things that happened.

A few months before, my family had been watching a nature documentary on television about what it called 'Small Game'. The premise of the show was that everybody went to Africa and filmed elephants, lions, and rhinos, but that there were just as many interesting creatures to be found hiding underneath rocks, or the loose bark on trees.

So, the first thing that I did once we got out of the truck in order to stretch our legs, was to look under the loose bark of a dead tree, twenty or thirty feet away from where our rusty vehicle had been parked. And yet, for one of the first times in my life, television had not lied to me. There, shivering in the light, was a brace of extraordinary looking geckos. They had thick scales that looked like the armour worn by a medieval percheron, and were blotched in dark brown and virulent green; so much more exciting than the three or four species of gecko I knew so well from back in Hong Kong.

I ran back to my parents, babbling in excitement, and my father had a soft and tender look in his eyes as he came over to admire the lizards with me.

He then pointed out two insanely colourful lizards, which I recognised as a type of agama because they were so remarkably similar, morphologically, to the big garden lizards I



recognised from Hong Kong, on a large rock nearby. But these were brightly coloured, and I could see why they had acquired the English name of 'rainbow lizard'. We watched them for ten minutes, fascinated by the way that the dominant male lizard would display colourfully to attract one or more of the adoring females of his species that skittered up and down the lower reaches of the rock, and how – on occasion – his colours would get even more impressive, as he entered into territorial skirmishes with other males.

I was still fascinated by the social behaviour of these resplendent agamas, but then my father took me by the hand and told me that he wanted to show me something I'd never seen before.

Ten or twenty yards away was a small hillock, maybe thirty feet tall, certainly no great shakes in the mountain department. But it was steep enough to climb in the vivid heat of an east African noonday sun, which was far hotter than anything I had ever experienced on the shores of the South China Sea. But we

made it to the top, and my father and I looked out over the vast east African plain. I could see what looked a little bit like a group of grey boulders, but which my father said was a small family group of elephants. More obvious, and less self-effacing, were various antelopes of different shapes and sizes, which were scattered willy-nilly across the landscape; some solitary and others in small herds. And there, in the distance, was a unmistakable giraffe.

My father took my hand. "You've never seen this before, or not since you were a baby. But you know what it is you are looking at?"

I shook my head, aware that this was a peculiarly pivotal moment in my relationship with my father.

"It's miles of fucking Africa! And once you get that red dust in your veins, it never leaves, and it will be with you forever", he said, softly. And I could see that he was crying.



Sergio Boscaino

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.

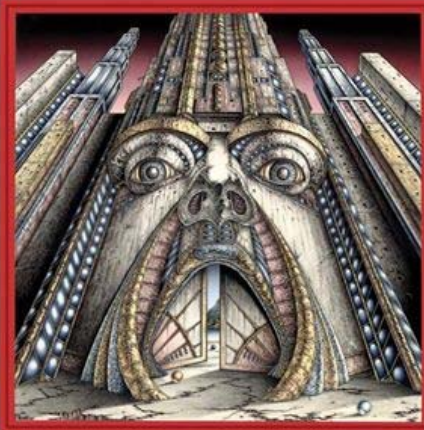
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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



SPINZO
MULTIMEDIA

THE PROGRESSIVE UNDERGROUND by KEV ROWLAND

Illustrations by Martin Spraggett



DANCE OF THE DEVOTED ONES



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!!!"

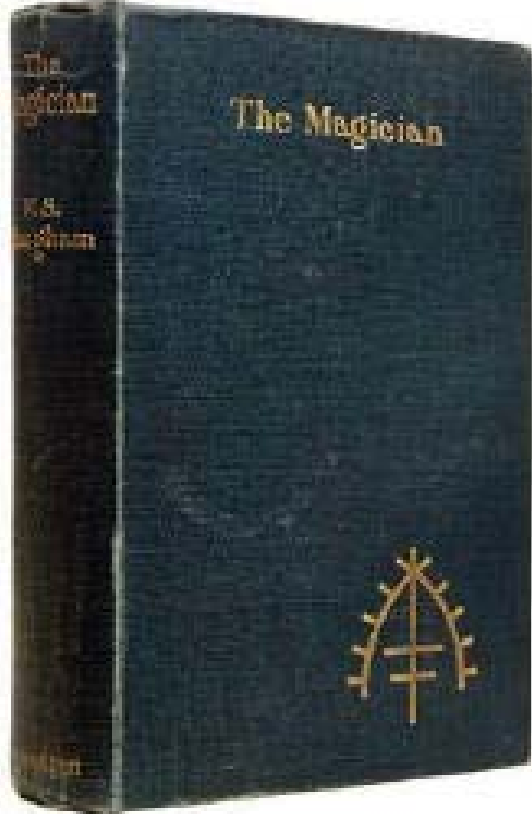
EVERY DAY IS WORLD BOOK DAY

Every night is made for reading
Some of us are hard-cover novel readers
Others like pulp fiction
Whatever age or stage you are going through
There is a book for that
Start as soon as you emerge from womb
Read into Infinity. You are known best
by the size and depth of your Library.
Most of the knowledge of this ancient world
has been poured into History. Become History!
Be the one who reads and learns most by so doing
Active comprehension assists evolution!
Whatever form it takes-e-book,i-book,text,machine learning
LOVE all those books you are reading!



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.

Yer Gonzo Bookshelf



- Paperback: 256 pages
- Publisher: Vintage Classics; New Ed edition (2 Nov. 2000)
- Language: English
- ISBN-10: 0099289008
- ISBN-13: 978-0099289005

Set in the bohemian café society of Paris at the turn of the nineteenth century, Maugham's exploration of hypnotism and the occult was inspired by the sinister black magician Aleister Crowley. At the start of this compulsive gothic horror story, Arthur and his beautiful, innocent fiancée

Margaret look forward to an idyllic life together, until they encounter the mesmerising and repulsive Oliver Haddo...

I think that it is the job of a book reviewer to peruse the latest titles to be published and to critique them for the benefit of potential readers who may or may not decide to read the book for themselves.

And in general, this is exactly what I do. So, why in this case am I taking an in depth look at a book which was first published in 1908, by an author already so lauded that he was – allegedly – Britain's highest paid author at various points during the 1930s?

Like so many books that I have critiqued within these pages, the long and tortuous journey which led me to this book, and thus eventually to this review, came about because of my ongoing fascination with two artists in their 60s, now and forever known as the Justified Ancients of Mu Mu.

Some years ago, I first read John Higgs's biography of the band, and – like an explosion in a firework factory – it generated little sparks of interest which illuminated new paths for me to investigate and rekindled my interest in various paths that I had already been along, to a certain extent. One of these aforementioned paths involved the work of one of the most interesting men writing

in Britain today; Alan Moore.

Again, it was a rock and roll signpost that led me to the work of Alan Moore; in the late 80s, various songs by 'Pop Will Eat Itself' referenced Alan Moore and several of his better known works. As a result of this, I got hold of *Watchmen* and devoured it over several evenings on night duty at the group home for mentally handicapped adults, where I worked at the time. And bloody hell, it blew my mind. It was the first time that I had ever been able to consider comic books as art. I am not being po-faced here, honest! I have read comics published by both Marvel and DC for much of my life, but this graphic novel was a real game changer, both for me and for the comic book industry as a whole.

Over the years, I read all sorts of bits and bobs by Alan Moore, and became friendly with one of his closest friends and collaborators, a bloke called Steve Moore (no relation) who was something to do with the early incarnations of *Fortean Times*.

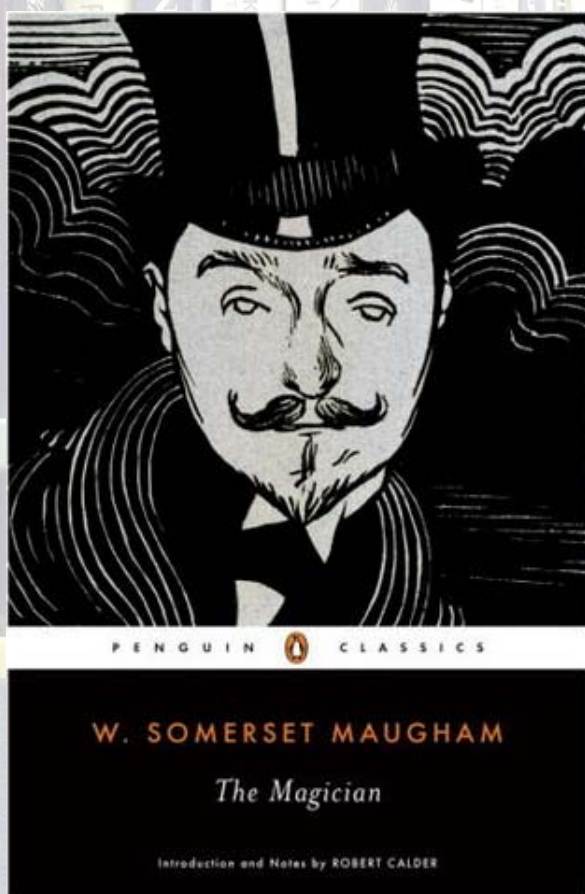
But it was reading John Higgs's remarkable book which finally tipped the balance for me, and set me on a quest to read every bit of Alan Moore's phenomenal output that I could. And that led me to a series called *The League of Extraordinary Gentlemen*.

I had read some of these books before, and – if I am to be brutally honest – I wasn't particularly impressed by them. A mate of the guy I shared a house with for many years lent them to me back in the

late 1990s (or maybe a year or two later) and although I was quite intrigued by the idea of a 'superhero team', made up of characters from the popular (not to say pulp) fiction of the early decades of the 20th century, the idea didn't really gel for me. A few years later, my aforementioned housemate and I went to see the movie at a cinema in Exeter, and it really was not very good. I could see at a glance why Alan Moore himself had refused to have anything to do with it, and had demanded that his name be removed from the project. But a decade or so later, having been enthused massively by John Higgs, I re-examined them and found them far more intriguing that I had at first thought. The stories work on a number of different layers, and it's quite easy to follow Alan Moore's thought processes and to find yourself wandering along unexplored pathways of English literature and social history in order to discover all sorts of things that you had never hitherto suspected.

And so, we come to Somerset Maugham. In one of the books in Alan Moore's series (and not only can I not remember which one, but I don't think I would tell you even if I did, because I very much would like this review to go wandering through Alan Moore's neural and literary pathways for yourself), there is a magician named Oliver Haddo, who is very obviously based upon the notorious occultist Aleister Crowley.

I would like to assume that the vast majority of people who read this magazine will be aware of Crowley, as an important figure in British social history and the nascent 'Underground', even if



they have never read him. Reading him is actually quite an onerous task, because to 21st century sensibilities he can often be quite heavy going.

Crowley, who died in 1947 at the age of 71, was one of the most notorious Britons of his time. Styling himself as 'The Wickedest Man Alive' and 'The Great Beast 666', he was a poet, author, mountaineer and ceremonial magician, amongst other things, and became an object of fascination to various members of the 60s rock and roll generation. Jimmy Page of Led Zeppelin was so fascinated by him that he collected Crowley memorabilia and even bought Crowley's old gaff, Boleskine House, on the shores of Loch Ness.

[If you want to more about this, check out two of our more recent episodes of On The Track Xtra, which feature an interview with a Scottish occultist known only as 'Leanne' about a series of mysterious and unexplained fires which have occurred in the building over the past ten years.]

Crowley's face can be seen on the cover of Sergeant Pepper, and he turns up in at least one of David Bowie's songs as well. But it wasn't until I spent a happy afternoon exploring the voluminous footnotes of one of the volumes of the 'The League of Extraordinary Gentlemen' that I discovered the long and peculiar story of Oliver Haddo.

Apparently, Somerset Maugham, at the beginning of his career, had been living in London but visiting friends in Paris when he came across Aleister Crowley, and the two men disliked each other on sight.

This supernatural thriller based its principle character upon Crowley, and told the story about how a narcissistic and deeply unpleasant (though charismatic) master of the dark arts seduces, and then marries, the fiancé of a passing antagonist of his, using her not only to break the aforesaid antagonist's heart, but to be part of a revolting magickal experiment in order to make a homunculus, or artificial human.

Unsurprisingly, Crowley was not at all impressed with this novel and claimed that, not only had Somerset Maugham labelled him, but that large chunks of the book had been plagiarised from various well-known magickal works by people



such as Eliphas Levi and a well-known fantasy work by H. G. Wells. Having read a number of these books myself, in passing at least, I would agree with the critics who believed that Crowley's claims were motivated by malice. Fifty years later, Somerset Maugham commented on the book in *A Fragment of Autobiography*. He writes that by then he had almost completely forgotten the book, and, on rereading it, found the writing "lush and turgid", using more adverbs and adjectives than he would at that later date, and notes that he must have been trying to emulate the "écriture artiste" (artistic writing) of the French writers of the time. And in the same piece, he writes he had not read Crowley's review, adding, "I daresay it was a pretty piece of vituperation, but probably, like his poems, intolerably verbose."

Although I consider myself to be reasonably well read, and actually am a

fan of English literature of the first half of the 20th century, I had never read Somerset Maugham, and I am totally aware that this should really not be considered an appropriate 'gateway drug' to his main body of work. But, I found it on Project Gutenberg, and downloaded it to my iPad, just out of sheer curiosity. Why it took me six or seven years after first having discovered Oliver Haddo in Alan Moore's footnotes, I don't know, and it doesn't really matter. What does matter is that, unlike so much of the English literature from the period before World War I, and certainly unlike Crowley's writings at the time, this is a snappy, elegantly written, and surprisingly entertaining novel, which – extraordinarily, for a book written over a century ago – reads very well indeed by contemporary standards. I may have got to it via a long and tortuous route, and I may have eventually read it purely out of curiosity, but – despite what the author says himself – this really is a bloody good read.

And it's free!

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

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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

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



www.rwcc.com

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

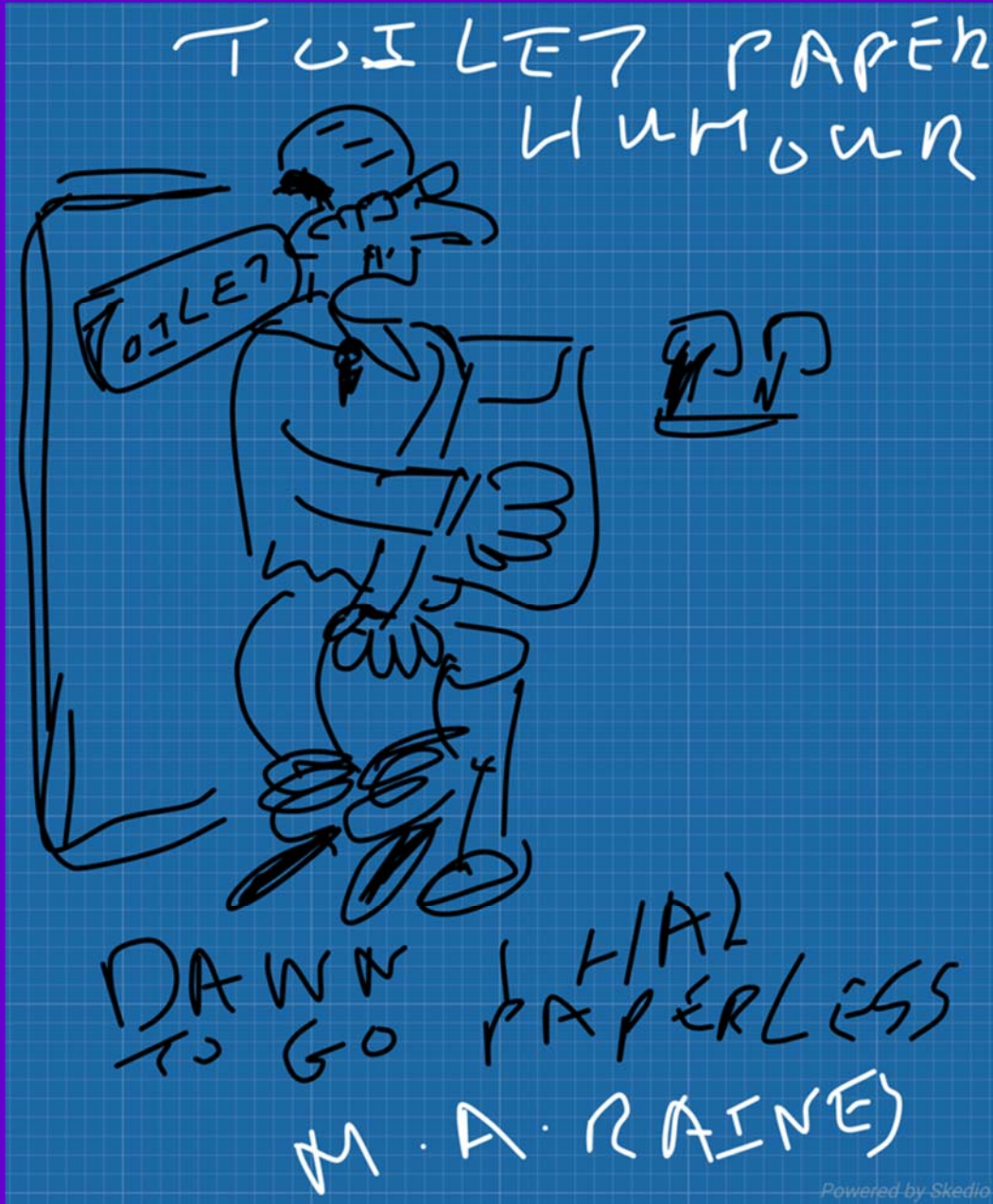


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And here we are at the end of another issue. And I am still as unsure about when this particular magazine will come out. Basically everything went tits up today. This morning I wrote:

“So it all starts again. Corinna goes back into hospital tomorrow for another operation. Both she and I have hospital appointments today, and I also have one tomorrow. In the midst of it all Coronavirus seems to be threatening the entire fabric of society, or else its just a veritable storm in a teacup. It all depends which paper you read. I have cancelled Charlotte's filming this afternoon, and it looks quite likely that the next issue of the magazine won't be out until Sunday. But my cold appears to be better...”

And yes, I did cancel Charlotte's filming today, and when we got back from various uneventful hospital appointments I buckled down; it is now just past seven on Wednesday evening, and when I have finished typing all this bit out, I shall be passing the magazine over to Corinna to check the spelling (not a massive task as so much of this issue has been written by Alan, who always gets his stuff proofed by Phil before it is sent to me.

If she is up for it, I shall master the magazine and send it back to her to do the links. If this works out for the best then the magazine will be out at the normal time on Friday evening. If not, it will be out on Sunday.



By the time that you read this then you will know the answer to this scheduling conundrum. I still have absolutely no idea and—as far as I am concerned—it is still somewhere in the lap of the Gods.

Many thanks to everyone who works so hard on this magazine, I truly do appreciate all that you do.

I hope that you know that.

I will see you again in a couple of weeks time.

Hare Bol

Jon



THE BEST LAID PLANS

Twice the Music... For a Great Price!



Gonzo are offering limited edition twin CD sets from our vaults. Each includes two full CDs at a bargain price, so why not treat yourself to a musical treat (or two) today?

Legendary Gigs Vol 1+2

From the Vaults Vol 1+2

The Classic Albums

Heroes of Psychedelic Rock Vol 1+2

The Classic Albums

Jazz Master's Vol 1-4

The Classic Albums Vol 1

Legendary gigs Vol 1

Jazz Master's Vol 1

Live and Studio

Legendary gigs Vol 1

The Classic Albums

The Classic Albums Vol 1

The Early Years Vol 1

American Folk Revival Legends Vol 1

Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

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

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

