

GONZO



#393/4

RUSSIAN DOLL

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# GONZO

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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

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

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





Dear friends,

Welcome to another issue of the magazine which puts the bloody 'eck into 'bloody eclectic'. Life is still pretty bloody awful here. By the time you read this, Corinna will have been back into hospital at least once, and we are awaiting to hear details of another two operations, which we have been reliably informed will be fast tracked

(whatever that means in these peculiar days).

I am only too aware that, as Harold Wilson apparently said, "a week is a long time in politics", and so - as I am dictating this swathe of deathless prose some ten days before you are actually reading it - I am manfully resisting the temptation to put in some Dominic Cummings jokes, because I know full well that whatever I write about the man and the circumstances surrounding his notorious trip to Durham, whatever is going to happen is quite likely to be more funny and more bizarre than anything that this humble scribe can foretell.

In happier times, when the journalists working on this magazine are not desperately trying to chronicle the events surrounding the global coronavirus pandemic, and the subsequent shutting down of so much of society all the way around the world, this magazine is largely dealing with how we approach the music, books and culture of times gone by. Most of the editorial team are in their fifties or sixties, and so much of the music, books,





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# And what seemed fresh and exciting in 1970 often comes over as dull and clichéd with the hindsight of half a century.

and general pop culture that we deal with, is from a period beginning in 1965 and ending when Margaret Thatcher carved a bloody swathe through a society whose existence she didn't believe in. And it is a sad and rather disappointing facet of this that, whilst some cultural artefacts - such as the Beatles, for example - still stand out head and shoulders above the crowd, other cultural artefacts have - perforce - become that aforementioned crowd. And what seemed fresh and exciting in 1970 often comes over as dull and clichéd with the hindsight of half a century.

Now, I want to tell you a story. As people who have read those bits of my memoirs that have been serialised in these pages will know, I was brought up in Hong Kong, back in the days when the British Empire was still a thing, although most people didn't fetishize it to the degree that my parents did. And in the summer of 1970, only about six months before leaving Hong Kong for good, I went into hospital to have a series of painful and undignified

operations on my lower limbs. If I was to have the condition for which the operations were carried out these days, it would be a matter of an outpatient's appointment, an hour's keyhole surgery involving a laser, and a packet of paracetamol to go. But fifty years ago, we were nowhere near so advanced, and so the eleven-year-old me had a series of three very nasty operations which basically caused me physical and psychological damage that has been with me ever since.

But enough of the bellyaching already.

I have written at length about the traumatic side of these operations, and I'm sure you're glad to know that I'm not going to moan on about them here. But several things happened during my first bout of operations and the subsequent convalescence that had far more pleasant reverberations for me throughout my life. For example, I became friends with a child called Richard Muirhead, who is still my friend and colleague today, and I

اللجنة لهم إذا كانوا لا تأخذ نكتة

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discovered the joys of fantasy comic books. Whilst I was in hospital, my mother brought me copies of a magazine called 'Look and Learn' each week. It was a British weekly educational magazine for children, containing a mixture of educational text articles and serialised works of fiction, both in text and in comic book form. And it was one of these latter ones that completely enthralled the eleven-year-old me.

*The Rise and Fall of the Trigan Empire*, later called simply *The Trigan Empire*, is a science fiction comic series written mainly by Mike Butterworth and drawn by Don Lawrence, among others. It told the story of an alien culture in a manner that contained a blend of science fiction with details of Earth-like ancient civilizations, the most obvious being ancient Rome.

The series initially ran from 1965 to 1982, dealing with the long-past events of an empire on the distant planet of Elekton. Heavily influenced by mythological tales, a number of the societies seemed to be based on ancient cultures that had existed in history. Chief among these was the Trigan Empire, apparently modelled on Ancient Greece and the Roman Empire. This similarity even extended to Trigan

City, the capital being built on five hills, in a similar fashion to the seven hills of Rome. The Trigans flew atmosphere craft. The Trigans' clothing was similar to that of the Romans, with many of the populace dressed in toga-like garments, or in the case of the soldiery, in Greek or Roman-style armour. A similar likeness could be drawn with Hericon, the chief rival in power to the Trigans, whose appearance seemed to mirror that of elements of the Byzantine Empire, and the Persian Empire. I loved these comic strips, and continued to read them every week when my family returned to England in the late spring of 1971. And for the next five years, even after I had discovered the joys of sex, drugs and rock and roll, I still read *The Trigan Empire* as often as I could. Sometime in the middle of the decade, a friend of mine showed me a Trigan Empire annual that he had received for Christmas, and the two of us read it avidly. It contained the first few stories in the series, which had originally been published in 1965 in a magazine called 'Ranger' and it gave us some idea of the backstory.

In the late 1980s, I saw a huge large format volume of the series in an Exeter book shop, but I couldn't afford it, and it wasn't



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"Don [Lawrence] painted a comic I loved. It was called the Trigan Empire - two comic pages a week, in the children's magazine "Look and Learn", which even schools who banned comics allowed"

**NEIL GAIMAN**

THE RISE AND FALL OF

# THE TRIGAN EMPIRE

VOLUME I

MIKE BUTTERWORTH - DON LAWRENCE







until the early years of this century, when my old mate Nick Redfern had relocated from Walsall to Southern Texas and was selling off all his old comic books, that I finally got hold of a copy. But even then, I found that this only cherry-picked maybe a dozen serials out of the eighty odd stories that were serialised between 1965 and 1982.

Ten years or so ago, I found that the entire series had been released in twelve volumes, but they had been released as collectible art books by the estate of Don Lawrence and they were stupid expensive, starting at something in the region of seventy quid each, with the entire series costing the best part of a grand. I bought one of them, but couldn't justify spending so much money on any more.

One of the few nice things to have happened during this godawful lockdown is that I was pootling about on Amazon and found, to my great joy, that the entire series of *The Trigan Empire* from 1965 onwards is now being re-issued in a four volume set, and all four volumes together will cost not much more than the price of a

single one of the twelve-volume high-priced art books of a decade and a bit ago. Whoop de do, I thought, and brought my trusty credit card into play.

Now, I was a little bit worried. I had spent so many years fetishizing *The Trigan Empire* in my own mind that I was sure that, were I to read the entire series from start to finish, it would never live up to the inflated idea that I had given it in my own subconscious.

Was I right?

Was I bollocks!

Reading the first three and a bit years of *The Trigan Empire* over the course of one glorious weekend, I was transported back to my mindset when I originally discovered these books. For the first time in my life, I realised how comic books could create an entire cogent universe of its own, and – in a very real sense – I became a citizen of the planet Elekton in a very similar manner to the way I had become a resident of Narnia three or four years before. I have been a

devotee of the Narnia books continually since about 1966, but it was a great joy to discover that the sixty-year-old me enjoyed, and was enthralled by, the stories and the images of the *Trigan Empire*, pretty well as much as the eleven-year-old me had been. I have been trying to analyse the appeal, and in many ways I think that it is because Don Lawrence's artwork was painted in individual panels, rather than being the result of a normal comic book artwork production line. There is a palpable mysticism behind these stories, which is brought to life by these exquisite paintings.

I am not sure when volume two comes out; it depends who you believe. Some websites - and, indeed, an advert in the back of volume one - suggest that volume two will be out later this year. Amazon, however, says that it won't be until July next year. But I have waited half a century, and I am sure I can wait however long it will be for all four volumes to fall into my sticky little hands.

Now, before I go, I have a brief request for you all. Is there anybody else reading this who also read *Look and Learn* in the 1970s? Because, there were a couple of other comic strips that appeared in the magazine in the early 1970s. One was set in ancient Egypt and the other on a remote Scottish island. Neither of these captured my imagination in the same way as the *Trigan Empire*, but I would like to know if either has been reprinted, and if so, how and where I can get hold of copies of them.

Enjoy this issue, and stay safe. I'll see you on the other side.

Hare bol,  
Jon



The Trigan Empire, Devendra Banhart, Marc Bolan, Jethro Tull, Bart Lancia, Steve Hackett, Chris Squire, Grimes, Elon Musk, Brian May, Bob Geldof, Iggy Pop, Elton John, Alan Dearling, Covid Connections Part 3, Fiona Earle, Sam Wilkinson, Friday Night Progressive, The Merrell Fankhauser Show - Rockin and Surfin And Merrell Interview!, Mack Maloney's Mystery Hour, Robert "Bobby Digital" Dixon, Klaus Selmkke, Wilbur James Cobb, Saturn, Mory Kanté, Steven "Thee Slayer Hippy" Hanford, William "Bucky" Baxter, Leonard Niehaus, Carlos César Sánchez Hernández, Robert J. Kulick, Brendan Bowyer, Evaldo Gouveia de Oliveira, Donald Arthur Albert Weller, John Amutabi Nzenze, Robert Northern, Joey Image (born Joey Poole), Majekodunmi Fasheke, popularly known as Majek Fashek, Rick Wakeman, The Fall, The Mitchell Trio inc John Denver, Barrie Guard & David Cunningham, Dave Bainbridge, Eliza Carthy, Bad News, Icarus Ruoff, Richard Nother aka Richard 'Snakehips' Dudanski, Kev Rowland, Daria Kulesh, Pip Pickles, Tony Klinger, "Oh." (Olivia Hadjiioannou), Arrowbridge, Cast the Stone, Clif Magness, Cronaxia, De Profundis, Martin Springett, Thom the World Poet

#### 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)

**Phil Bayliss**  
(Ace backroom guy on proofing and research)

**Dean Phillips**  
(The House Wally)

**Rob Ayling**  
(The *Grande Fromage*,  
of whom we are all in awe)

and **Peter McAdam**  
(McDada in residence)

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

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

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# 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

**I**N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—most never-before seen—by the era's best rock photographers. This 396-page hardcover book features over 600 images. Foreword by Armando Gallo.

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JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



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



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# THE <sup>gonzo</sup> NEWSROOM



**BORN TO BE HIS UNICORN**  
<https://www.music-news.com/news/Underground/131841/Devendra-Banhart-releases-Scenescof-tribute-to-Marc-Bolan>

Last month saw the announcement of an extraordinary tribute album to one of the great British artists of all time, Marc Bolan.

Today sees the second preview song from the record revealed – Devendra Banhart’s beautiful interpretation of Scenescof, a song from Bolan’s psych folk period, 1968’s debut album with his band Tyrannosaurus Rex.

The album is unsurprisingly the longest titled ever to reach Number 1 in the UK - My People Were Fair And Had Sky In Their Hair...But Now They're Content To Wear Stars On Their Brows.

This was Bolan with bandmate Steve Peregrin Took in his pre T.Rex days, eschewing the electricity that would later define that band, crossed legged on the floor with bongos backing, singing fantastical stories.

Tyrannosaurus Rex’s sonic similarities to Devendra Banhart’s mystic folk style are striking and critics often compared the two. Here, the Californian squares that circle,

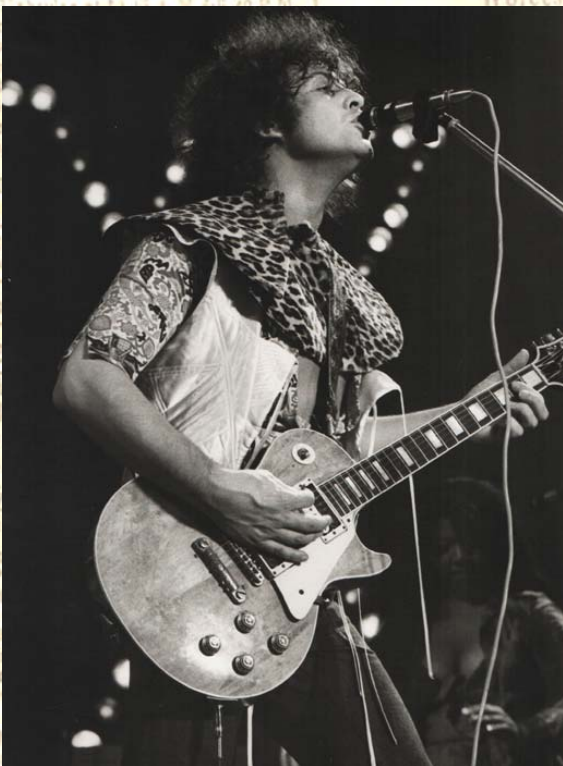


"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

allowing Scenescop more space, emphasising delicacy and flowing into a dream-like stream.

Says Devendra, "I was completely in love with Marc Bolan, from John's Children to Dandy in the Underworld and everything



in between.... I remember the feeling of freedom I got from "Scenescop" ... 'I don't need anyone to dictate all my fun smile your smile and then run'.... That line gave me the courage to carve out a little bit of fantasy in my life back in my late teens.... But now, the song will be inextricably linked with mourning, it was the last time I was in a studio with my dear dear friend Hal Willner ... I haven't even begun to process the heartbreak of that loss... we were just texting about Jerry Lewis and sending each other links to funny videos and weird songs and two weeks later he was gone.... Hal had the coolest, calmest demeanor... the kind that comes from having had really been through some shit and come out of it still caring about life, the world, and art.... I will miss him terribly.....to two angel headed hipsters , I'm honoured to be a part of this tribute album

**THICK AS A BRICK**  
<https://www.music-news.com/news/Underground/131985/Jethro-Tull-re-schedule-The-Prog-Years-Tour-to-September-2021>

27th May 2020: Jethro Tull have











# THE <sup>gonzo</sup> NEWSROOM

now written X Æ A-Xii, with the Roman numerals signifying the number 12 instead.

An Instagram user asked: "Did you change the baby name because of Californian laws? What is the baby's new name?" Grimes responded by writing: "X Æ A-Xii," prompting a different Instagram user to write: "Nice! Just removed the numbers to confirm to California law."

The Genesis hitmaker added, "Roman numerals. Looks better tbh (to be honest).... one dash is allowed."

## BRIAN MAY, FROM THE HEART <https://www.music-news.com/news/UK/131959/Brian-May-overwhelmed-by-outpouring-of-love-following-heart-attack-revelation>

Queen rocker Brian May is "overwhelmed" by the outpouring of love and support he has received from fans following his heart attack scare. The 72-year-old returned to social media on Tuesday to thank fans for their support and well-wishes, as he likened the messages to reading funeral tributes. It comes after he revealed he had suffered the mild cardiac episode in a video on Instagram, in which he clarified a past post indicating that he'd been hospitalised after ripping his "gluteus maximus" to "shreds" while gardening earlier this month.

Admitting he was "battling things" as he continues to recover from the health crisis, May said: "I'm overwhelmed and really, more than touched by the torrent of love and support that's come back at me after all the coverage in the press, I really didn't



expect all that. "As you can see I'm OK... my email box and everything else is so full of incredible messages, I will never ever be able to thank you all individually, so let me please at least thank you all here. This is going to sound really strange but I sort of feel like I died and yet I was able to come to the funeral and see all the tributes," the We Will Rock You star added. "I often think that at funerals, all these people come and say these wonderful things about the person that's gone but he or she can't hear it.

"I'm lucky, I got to hear it - so my life is complete. Yeah, I'm sorry if that sounds weird, but I can't compare it with anything."

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Feb 24, 1877.



# THE <sup>gonzo</sup> NEWSROOM



**IT'S A RAT TRAP BABY, AND YOU'VE BEEN UMMM**

<https://www.music-news.com/news/UK/132004/Bob-Geldof-once-sent-1-000-dead-rats-to-U-S-DJs-as-publicity-stunt>

Bob Geldof once sent 1,000 dead rats soaked in formaldehyde to radio DJs in the United States as part of a publicity stunt. The legendary rocker, who was part of the Boomtown Rats at the time, decided upon the bizarre move to garner some publicity for his band entering the U.S. music scene. However, it soon backfired, and the Irish musician told Britain's *The One Show* that the stunt was "basically the end" of their

career across the pond.

"It was 1,000 dead actual rats which were ordered from the sanitation department of New York City and sent out from Chicago to 1,000 disc jockeys who were busy playing disco in the middle of the Seventies," the 68-year-old recalled. "So that was basically the end of the Boomtown Rats in America."

Geldof also explained that the DJs all received their package of dead rats to start off their weeks, adding: "On Monday morning there was this dump on the desk of a 1,000 DJs and it was a rat in formaldehyde, wrapped in plastic."



**FEASTING WITH PANTHERS**

<https://www.music-news.com/news/UK/132125/Iggy-Pop-calls-on-Florida-senators-to-pass-bill-protecting-big-cats>

Iggy Pop has urged Florida Senators Marco Rubio and Rick Scott to co-sponsor the proposed Big Cat Public Safety Act to







A  
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE~~ **WORLD**

During the last

GREAT VISITATION

In **2020**

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Written by a CITIZEN who continued all the  
while in *London*. Never made publick before

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L O N D O N :

Printed for *E. Nutt* at the *Royal-Exchange*; *J. Roberts*  
in *Warwick-Lane*; *A. Dodd* without *Temple-Bar*;  
and *J. Graves* in *St. James's-street*. 1722.

It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 61 this year, and I think it's going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again.

I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather than the magazine account) or by email at [jon@eclipse.co.uk](mailto:jon@eclipse.co.uk) if you want to contribute.



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# Covid Connections

## Part 3

### *Alan Dearling*

As I write this Introduction, we are about to enter Week 11 of the lockdown here in Scotland. Nicola Sturgeon and her government have been more cautious than Boris Johnson and his team in London, who have exhibited erratic, gung-ho tendencies. On top of that, the behaviour of senior

In Covid Connections Part 3, we meet Fiona Earle, in her personal lockdown still working as a school-teacher in a Boarding School in Wales and ruminating about her great-granny's diary. We also join Sam Wilkinson to explore further vanlife adventures in lockdown Morocco. But first, Alan Dearling considers some of his own experiences with the lockdown in the Scottish Borders.

Anyone wishing to visit family during the lockdown, simply print off and use as a mask.  
Stay Elite.





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politicians and advisors flouting government advice and rules – particularly Dominic Cummings (the current Guru of Spin), has caused anger, confusion and may lead to the total unravelling of attempts for an orderly return to the much-lauded, ‘New Normal’. However, as ever, the British sense of humour has provided some hilarious moments. Have you got your Dom Mask or your ‘Dom’s Tour of England 2020’ T-shirt yet?

But, all around the world there are now a slew of mixed emotions, wildly differing governmental and personal responses and much confusion over ‘what comes next’. There are escalating worries about personal liberties, surveillance tracking apps, new quarantines, problematic travel rules and regulations – and the ongoing effects of the pandemic on employment, social, political and personal well-being. It all begs questions about how we may have been changed by the Covid Experiences. And

how we may live our lives, a little, or a lot differently, into the future.

### *An Imaginarium*

At a highly personal level, as a writer, photographer and sometimes performer, much of my time is spent in isolation, embarking on solitary explorations, which by their nature are often obsessional and passionate. So, for me, there have been increasing moments of what I call, ‘Fantasy Dreaming’. Trying out new arts and crafts, new cooking experiments, and replacing old rituals such as a daily visit to the pub, with new rituals of the daily walk followed by an often extremely odd mix of films and news programmes, documentaries and surrealism. I think that ‘Bunny Lake is Missing’ and ‘Once upon a time in Hollywood’ are my two favourite lockdown films so far. The walks and cycles out in local ‘Nature’ have







frequently been magical. The weather has been Blessed. My weekly shopping trip, yes – on a bus – over the border to Berwick in England is a Major Expedition. I’m lucky to be locked-down, albeit on my own, in a

house with lots of toys and distractions, a garden, and drop-dead scenery and clean air in all directions.

Personally I’ve been finding some perhaps weird benefits of being ‘out of control,







while in the controlled lockdown'. An opportunity to behave differently. Here are three examples of how watching TV (that I wouldn't normally watch) has informed my daily life.

1) Jamie Oliver's cooking programmes. These led to my walk down by the local River Eye, gathering wild garlic and blending it into a powerful, strong pesto. I'm also now a fan of Jamie's 'Botham Burgers', which are roughly 50/50 blend of a decent quality mince combined with herbs, finely cut onions, peppers, garlic (lightly fried), and in my case, stuffing mix replacing breadcrumbs, mixed with a couple of eggs and rolled into mini-balls. De-lish.

2) The Celebrity Bake-Off programmes. These haven't led to me experimenting with complicated baking other than the occasional magic-cookie. What they have done is made me re-evaluate the Bake-Off programme itself. Actors, musicians, sportswomen, models and artists have been

part of the Stand-Up-to-Cancer campaign on the show. They've almost all been rookie-bakers. But all have been admirably willing to be playful, to make fools of themselves, and their challenges have been fun and imaginative. The presenters, especially Prue Leith and Noel Fielding have sparkled, sparring with each other and the celebs with wit and humour. Tasks like, 'Bake a sponge and decorate it as your Dream Self'. Actor Richard Dreyfuss was Absolutely Ace. Deadpan, ironic and wonderfully self-effacing. Great fun.

3) Grayson Perry's Art Club. Grayson and his wife's weekly show has allowed professional artists and creators to share their creations, alongside imaginative and oddball pieces of art and sculpture produced by Grayson. It's very relaxed, in-yerr-face, up close and personal. I think that these inspired me and helped kick-start my experiments with dot-painting stones, which I had never done before. I started acrylic-





illustrating my first stone in about Lockdown Week 6! Imagine painting with the head of a pin. Here's some of the current batch. Definitely Hippy Art circa 1967-69!

So, some positives about creativity, self-exploration, imagination, being in nature, making contact with friends and folk I know all around the world, plus whatever writing and blogging rants I fancy indulging in. Gotta have a good Rant!

I'm very uncertain how the next months, maybe a year or more into the future, are going to pan out. My Crystal Ball is all misted up!

I find myself annoyed and dismayed about the chaos and confusion of government 'advice' and 'recommendations' – often with no legal foundations. I'm in favour of a very gradual relaxation - but my big BUT is that



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it has to be common-sense logical, likely to work and be enforceable. Also the tracking app and the Track and Trace systems are receiving heavy criticism and I can see why. They rely on a moral conundrum that ‘people will do the right thing’. Not so sure about that assumption. Human nature requires a ‘carrot’ –“What do I gain by having a test, which will potentially lead to my self-isolation and worse for people I’ve come into contact with?” It seems a fair enough question.

A new ‘Normal’ where we will all have to be: Brave in a New World order (perhaps). But there is now more than a whiff of civil unrest, and disobedience beckons. Perhaps and mayhem, maybe.

Luv ‘n respect  
**Alan**

## **LOCKDOWN!** *A Boarding School in Wales* *Fiona Earle*

As a teacher living in a boarding school, life changed hugely in the middle of March. There was a frantic rush to help pupils pack and leave, then we had to start teaching online. During the Easter break, new routines emerged:

\* 3 nurses, 2 firefighters & a bus driver moved into the accommodation, so I gained ‘socially distant’ neighbours.

\* The school downstairs opened for key workers’ children through the Easter break, so I joined the rota to play with and entertain them.

\* I cleaned & tidied my flat, then photographed it throughout, and wrote a kind of social-family-history of where everything came from & the memories associated with each object.

**Alan remembers:** Fiona and myself met through other new Traveller friends at festies, especially those folk involved in creating education materials for Traveller children and the Travellers’ School Charity.

It was a time growing repression against the Travellers, post the Battle of the Beanfield. This was during the run-up to the Criminal Justice and Public Order Bill and the Act of 1994. That Act was partly designed to ‘criminalise’ new Travellers and Ravers. I was living on a narrow boat on the Severn; Fiona was in a converted horse box, mostly orbital around the New Forest.

Together with a number of other friends we decided to collate the material that became the book, ‘A Time to Travel?’ Fiona is still teaching – mostly drama these days. It’s always nice to hear from her! Here she is with her daughter ‘Back in the Day’!





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\* During this, I found my great-granny's diary from when she travelled the world in 1912/13, so typed it up; I also trawled the internet to find photographs of those locations in that era.....absolutely fascinating.

\* I also set a target of rereading a novel a day, starting with my favourite kids' classics – Little Grey Men, Follyfoot et al.

\* Living by the sea, I was able to head to the beach for my daily dog walk.

***HOWEVER, once term restarted, my routine changed, and I got really busy!***

I'm enjoying internet teaching more than I thought I would!..... by 8.45am daily, I have to set 1 hours worth of work for 3 - 5 classes depending on the day. Then I have up to 3 'live' lessons a day on Teams so the children can see and hear me, but we communicate through text chat. However, I can ask them to unmute, so I can deliver a Drama 'practical' with pupils reading lines and making the scene come to life.....then they complete costume/set/props design. BUT, 2 things I have to remember: parents can see me!!!! and there's an awful lot of marking....it seems to take FOREVER.

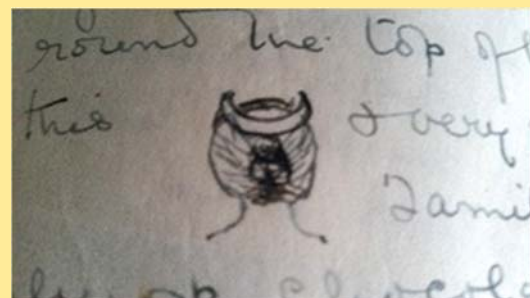
Also, the key workers' children are being taught in school, and I cover every lunch break, so I see the 3 morning staff and the 3 afternoon staff for handovers; and I see the Prep head and secretary daily, so that's nice. I also cover a session if a member of staff is unable to come in – right now I'm listening-in on a science lesson! So for me, it's not lonely at all!!!

I stuck with reading a novel a day - easy ones.....

But I feel quite bereft now I've got great granny in her diary as far as Cape Town and have to wait to see if anyone can unearth the rest of the diary, because it's run out! I found a book inscribed from her

**An excerpt from great-granny's diary:**

*"It was such an animated scene. We landed about 9.30 a.m. & had to wait till nearly 10.30 before we cleared the Customs. They take life very quietly here & don't hurry over anything. To describe our first impressions of this Port of the Orient is almost impossible, but the most striking features are the wonderfully picturesque people in their multi-coloured garments. The wide red streets with their imposing buildings offer rows of waiting rickshaws & everywhere cocoa nut palm trees waving against the deep blue of the sky. The Cingalese wear their hair (coal black and very glossy) – long and rolled up into tight little 'buns' & have a tortoiseshell comb round the top of their heads – something like this*



to her husband Stan in 1904, and postcards from some of the liners on which she travelled. But best of all, my aunt has found the sketchbook from 1912/13 and once we can travel, I can collect it.

Also, now that we can exercise more, we can enjoy the glorious coastline and local woods more frequently. And there's no horrible plane trails.

So for me, it's been quite okay. In fact, with 3 years 'til I can retire, I'm thinking it could be really nice....books, walking, researching my family. The only things I'm missing are:

1. Visiting friends & family – I'd just



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bought a camper van for a tour of the UK – postponed, obviously....

2. Live theatre – I usually go about twice a week and though I'm appreciating live streaming, it's not the same.....

***But for my children, it's different.***

One is still working as usual, as the work has always been online. With no access to the mountains for climbing, they have had to adapt to sports other than climbing, but life is much as usual.

Another is furloughed, and still able to pay rent, bills etc while their partner



continues to work from home. But we all wonder if there will be a job at all at the end of all this.

**Fiona's flat and memories it evokes:**

*“The doorway to the special bridge which leads from my first floor flat to my hillside garden is bordered on one side with Gaggy's golden curtains. Gaggy was my great-grandmother and she lived in Edinburgh with Aggie, my great-great aunt. We used to visit them occasionally in their tenement. I remember the cold stone stairwell and the clanking lift with cage-like doors. Gaggy was small and stout, Aggie was tall and thin. They were always lovely, and would give us a coin, possibly sixpence, each. We would then go to the zoo, or, even better, to visit the police horses, where our favourite was called Rhuaridh. The witch is a Pelham puppet – she looks even scarier now, as a mouse has, at some point when she was in storage, nibbled her frock away! We had these puppets as children, kept in*





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**Continued from previous page ...with the strings carefully twirled and wrapped around – though, inevitably, dad spent so much time sorting them out for us ....**  
*Untangling, restringing! We'd do puppet shows and create stories. The bloody hand is a relic from Hallowe'en 3 years ago. I used to have one on my car boot window, too, 'til it was valeted and got removed. And the red/gold sun spinning in the light was a leaving gift from my housemaster at a previous school when he went off to NZ."*

The youngest, year 10, is very happy without school; getting up at midday, cycling, doing about half an hour of work, then online with friends until crazy hours. But I worry about these year 10/12 children who will have lost such a substantial amount of schooling before exams next summer. Their lives may be impacted forever, so I hope the 'system' will account for this.

But the biggest impact has been on the son who slogged away last year to earn enough to fund a snowboarding instructor course in Canada – then the slopes closed the week of his assessment. He had to pay thousands to be repatriated and has no idea when he can access slopes again.....probably a year. He got driving work for a fortnight, and is seeking other temporary posts, but it's challenging. He sold some artwork, but it feels like there will be a year on hold.

Then there's my mum – like all our parents – alone in her home, self-isolating conscientiously & 'zooming' family, phoning friends & taking solitary walks to escape occasionally.

So, strange times indeed

## **Life on the Road during Covid-19 - Part 2** **Sam Wilkinson**

In Gonzo issue 385-6, I brought you an article about how the Coronavirus crisis has affected myself and other people living in vans especially those abroad at the time and those whose van is their only home. Now, I'm writing this a month



Mandatory wearing of facemasks while outside, leads us to be inventive with scarves

**Alan introduces friend, Sam:** *"I'm blessed with many friends in the world Traveller community. Sam is someone I've known and admired for many years. She was one of the 'Surplus People'. We'd first met on-line, then at the old-skool, 'En-Dorset' festivals. Seemingly 'forever' I've followed her blogs, travels and adventures. Real-life ups and downs. I invited her to share this update from Morocco – one of the marginally more exotic destinations favoured by adventurous Travellers. Luv 'n respect to her and all during the Coronavirus crisis. Keep well – keep safe – spread kindness – be creative."*



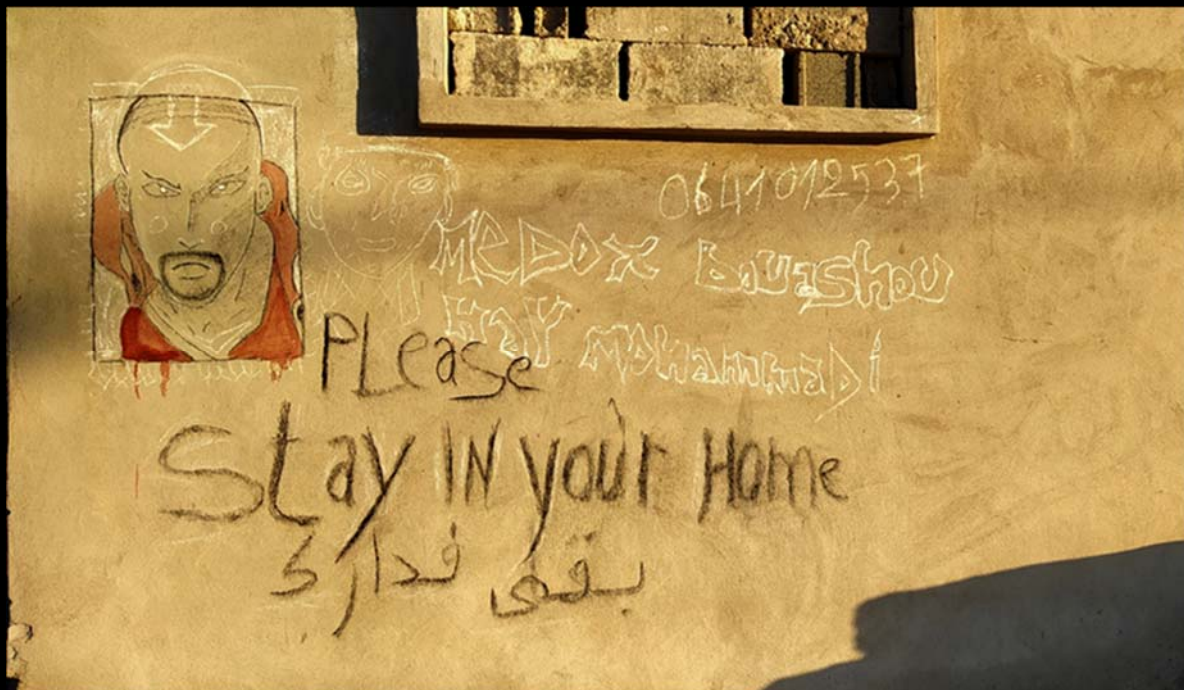


Our parking place has been free from any hassle

later: what new challenges have we faced and where do we go to from here?

I am in Morocco, I arrived in February and spent the first month travelling around exploring the country. The lockdown started on 20<sup>th</sup> March and was initially for a month. On 18<sup>th</sup> April the authorities announced a further month of lockdown and so here we are into month two of our restricted lives.

Have I questioned over the last month whether I made the right decision to stay in Morocco? Would I have been better to get back to Portugal where I am based? Or even back to the UK where I could be nearer family and even possibly go back to work as a care assistant? Of course I have asked myself those questions. Ultimately, I still think I made the right decision for myself in the circumstances. I also still believe that a lot of people who





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went back made decisions based on bad advice, rumours and hearsay.

My partner and I feel very lucky to be somewhere where we can have a nice walk every day without meeting another soul, somewhere where food is cheap and the shelves are not half empty due to panic buying, and where the weather is good every day. We have been imagining what it would be like to be stuck in the van with the rain pouring down day after day. Luckily even in the UK and Ireland where we are originally from, the weather has for the most part been fairly good. Unfortunately, life for some van dwellers has not been though.

Many full-time van dwellers have had harassment from the public for being on holiday. People have had verbal abuse and rather nasty notes put on their vehicles telling them to 'go home'. Many van dwellers have had to move from where they were safely parked and social distancing to a new park up, others have had to call the police and get the council involved. The council for the most part have been helpful and sympathetic to the plight of people living full-time in vehicles. Many have issued notices that

people can put in the windscreen of their vehicle to tell the public that they are allowed to park and live in their van at that location.

The headline of a recent DevonLive website article was titled 'New Age traveller waits out pandemic at Torquay beauty spot in unusual vehicle'. The news website had received an email from a reader which among other things said, "Maybe your readers would be interested why these people are permitted to flout the rules in this difficult time, while the rest of us have to stay and home." For the record the vehicle was hardly unusual, just a self-built campervan!

Another similar article from the BBC had the rather unsettling headline 'I'm scared I'll return to find my home burnt out'. It detailed the struggle a young woman living in her van was facing. The woman, who is a frontline worker, was receiving abuse on a daily basis and she felt vulnerable in her van and was finding it hard to sleep at night. People were accusing her and another van dweller at the same spot of being there on holiday. As well as the police stepping up patrols in the area, so as the van dwellers felt





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safer, a local councillor has been supporting the pair and posted on Facebook to inform the community they both had a legitimate reason for being in the car park.

What is clear is that some people do not realise at all that there are folk that live in campervans and motorhomes full time. That these vehicles are their only home and that the vast majority of van dwellers, just like the general population are obeying the social distancing guidelines and are staying at home. It is true that there was a sudden wave of motorhomes heading off to 'escape' the lockdown at the beginning of the virus outbreak. This has, no doubt stuck in people's minds and now they think everyone in a van is on holiday.

Friends I have living on traveller sites are also getting frustrated, like many of us are, with other people not obeying the social distancing rules. On site where you often share a toilet and possibly a shower block and washing machine, it is doubly frustrating as you have no choice but to come into contact with the others who are not playing by the rules. A friend on a narrow boat has had walkers, on their allotted 'exercise time' walking along the tow path with seemingly no care for the fact they are well within two metres of her on her boat. Another friend on the canals had the same problem until the waterways authorities put signs up on the tow path asking people not to walk on the parts where boats were moored.

As is so often the case in today's society, there seems to be an 'I'm OK Jack' mentality with the view that 'I'm doing the right thing and other people are doing the wrong thing.' It seems few people take the time to think about anyone's individual circumstances and people are happy to report other people for what they see as 'wrong behaviour'. Worryingly the term 'covidiot' has entered our

vocabulary in recent weeks. Whilst some of the behaviour may well be wrong and against guidelines, humiliating individuals is certainly not the right way to tackle the situation. It should probably be more about shaming the behaviour itself.

Back here in Morocco the wearing of facemasks became mandatory while outside, early in April. There have been thousands of arrests for not wearing them as well as arrests for people breaking social distancing rules and being outside when they shouldn't be. Here in Imsouane where I am staying it seems to have become fashion to wear a facemask around the neck! People do not put it on their face when they pass you nor do many even put it up when in the shop. The only reason to make them put it up is the sight of a policeman.

It's an odd mentality the people that are more concerned with getting a fine from the police than catching or passing on a deadly virus! I know there has been many reports that say the wearing of a facemask is not necessary or that they don't work and so maybe many of these people believe that. It makes me feel a little uncomfortable when in the close confines of the village shop when there are others in there not wearing masks. The shop here is very small!

One of the big lessons of the Ebola crisis in Africa was what it taught about the importance of helping local populations to adapt their behaviour through a good understanding of infection dynamics. World-wide epidemiologists have used the term 'social distancing' without really being able to explain clearly what this implies. Both physical distancing and cutting down on social contacts are implied in the term, but it says little about how it is done. Ebola-affected villagers in some districts of Sierra Leone during the outbreak in 2014-15 started to call the disease 'bonda wote' meaning 'family



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turn around’, or, ‘family stand back’. They quickly understood that they needed to make proxemics adjustments to group activity, and family life to reduce the risk of infection

At the beginning of April there were about 700 cases of the virus here with 40 deaths, by mid-April there was 2,000 cases and 127 deaths. Now at the end of April there is 4,360 cases and 168 deaths. Without a doubt by shutting everything down early they have made great progress in stopping the spread of the disease at the same accelerated rates of some countries.

The illness has been slow to reach Africa but there is reason to suspect its eventual progression could be the biggest disaster for developing countries in our lifetime. The greater youthfulness of the population in Africa might indicate lower death rates but this will be affected by co-morbidities. People with compromised immune systems seem to be at greater risk, so infection is likely to be dangerous for people with HIV/AIDS, tuberculosis,

anaemia, malaria, or malnutrition. All these other issues are more prevalent in Africa than Europe.

African health systems are generally poorly equipped to cope with a huge spike in respiratory cases. There are in fact ten African countries with no ventilators. In Morocco they are trying to increase the amount of critical care beds from 1,640 to 3,000 to cope with the crisis, but this will still only make 1.5 beds per 100,000 people. In the UK there are 6.6 critical care beds per 100,000. Morocco has also begun manufacturing its own ventilators with 500 invasive and non-invasive types set to be ready in April.

In April, there were two ferries running to Sete in France and two to Genoa in Italy taking motorhomes and campervans. These ferries were exclusively for campervans and motorhomes. All the backlog of people waiting in Tangier wanting to return has been cleared and most other people in campervans have their safe place to stay whether on a



Regular visitors to our parking space, the sheep and the goats!



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campsite or on friends' land. There are to be two more ferries in May although the dates have changed and nothing is guaranteed as the ferry company has to get authorisation from the Moroccan authorities on a case-by-case basis to run.

There are also still some people free camping here in Morocco. They don't seem to be getting any hassle, certainly those local to us, anyway. The difference here than to the UK is that people realise that now all borders are closed it is near impossible to get back to the country you come from. I have not heard of any situations here where van dwellers here have been told to "go home". Despite rumours on social media of locals not wanting tourists around I have not seen any evidence of that or heard any first hand stories where someone has had any abuse just for being a tourist or foreigner.

There have been articles in online magazines and newspapers as well as YouTube videos from people all over the world that have ended up staying much longer in a country in their campervan due to the lockdown. The stories are of people in campervans trying to return home or

how they are coping staying put. The vanlife movement is very much an online movement in as much as it is not really a community like the New Traveller movement. Much of the connections people make are online as well as the groups they are part of. There are a lot of people that are part of the van life scene that have blogs, make videos for their YouTube channel and take photographs for their Instagram feed.

The BBC reported on a vanlife couple with a baby who had left the UK to start a year-long road trip but raced back to the UK before the borders closed. "We made it back in the nick of time" they say in their interview. Adventure magazine have an article on a Dutch couple who say, "We decided that the only country that would be safe for us to continue living in a van would be back home in Holland". They go on to say that they started to hear Moroccans were blaming Europeans even though they had not experienced this themselves and that they didn't know what would happen if one of them fell ill.

A popular vanlife channel on YouTube had six videos from its creator all with the



Our walks take in the deserted beach



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title 'Stuck in Morocco'. The videos give details of the family's issues with trying to leave Morocco amid the first couple of weeks of lockdown. Interesting in parts, and also with some good information, but personally I have to question the terminology being used by all these privileged westerners during the crisis.

A recent report by Cléo Marnié highlights how the coronavirus lockdown has forced some of the tourists and foreigners stranded in Morocco, to adopt the rhetoric of migrants. According to the researcher, thousands of these people stranded in Morocco turned to social media, using a discourse of border, migratory injustice and discrimination. The situation has pushed those who are the relatively privileged ones in this world, with passports authorizing entry, without formality or with a simple visa, to act like vulnerable migrants.

European citizens experienced being kept waiting, as well as uncertainty and a feeling of dispossession in the face of diplomatic and administrative decisions, whose impact on their lives and their freedom of movement sparked their outrage. The study concludes that the Covid-19 crisis has highlighted intrinsic inequalities of migration, the differentiated value of lives and the selective emotions when one faces the intolerable.

For us here in Morocco we are very aware of the privileged position we come from and in fact still find ourselves in. We have money in the bank and we have families in the UK and Ireland that can help us if our money runs out. We have had assurances that we do not need to worry about trying to extend our visa as the Interior Ministry has said we will be able to leave without penalty when the borders re-open. We are safe and healthy and know that in time we will be able to get back to Europe.

Meanwhile we are taking each day as it comes and still managing to find things to do every day. For me learning an instrument is helping immensely as it is something that is different most days. I can feel myself progressing with it and so most days bring something new, either learning something new, or, a feeling of actually making it sound better than the day before. I have been writing my blog and updating my website and easily been filling my days.

My partner has been writing songs and has been practicing the instruments that he plays. He has been cooking a lot and devising some new recipes and tweaking old ones so as he can use the ingredients on offer here. One of his new dishes has been a vegan Shepherd's Pie which he is immensely proud of. He has also been taking more walks than I have as it's getting a bit hot here now for walks in the day time, and no-one is meant to be out after 6pm without good reason.

Boredom and keeping busy also seems to be less of an issue among my traveller friends than some house dwellers I know. Maybe it is because many are artists, musicians and generally creative people anyway, even if they have quite mundane day jobs normally. With easy internet access as a form of escapism as well as a good resource for looking things up, most people I know seem content to be at home doing their thing.

Money worries and job security are things shared by everyone but it seems that my travelling friends are used to living on a tight budget. They seem to generally feel that things will work out in the end. Many have had issues with the government website to apply for benefits though, as I'm sure many people across the UK have. Some have also had issues with the agricultural jobs that were advertised but actually seem to have gone to specially





### Imsouane

flown-in migrants due to the fact that they will work in worse conditions for less money.

As April draws to a close the holy month of Ramadan starts. Muslims here were saying that it already felt like Ramadan as everything was so quiet. In Morocco, like many other countries, mosques are closed, and as a result, Moroccans will be unable to perform Taraweeh prayers that are usually conducted in mosques after the Isha prayer. During the holy month, Muslims wake up early to eat a pre-dawn meal called suhoor, and break their fast after sunset with a meal called iftar. Breaking of the fast is usually a communal affair with families and friends usually gathering together to break the fast. It is common for mosques to host large iftars, especially for the poor.

Giving charity and zakat, which is one of the five pillars of Islam, is encouraged during Ramadan. In many countries, charities will deliver iftar meals to the poor instead of serving them in Ramadan tents or mosques. For safety reasons,

religious and health experts have advised using online methods to donate to NGOs helping those affected by the outbreak.

So, what do we see as our plan for the future? Well it's hard to tell as we are relying solely on the authorities in various countries making their countries more accessible again and the Covid-19 coming under some sort of control. Africa has not become the epicentre of the virus yet but we do think the possibility of that is very real. Although sub-Saharan Africa will suffer the most it will no doubt touch Morocco too. We hope that by the time Africa starts to really feel the worst of the virus Europe will have some sort of control over it and restrictions will be lifting for us to be able to return.

We would hope to be able to get back into Europe and then obviously quarantine for fourteen days before mixing with anyone. It may be that we have forced quarantine in a designated facility which is fine by us, the hard part will actually be getting a ferry crossing to Spain! Next month I will bring you another instalment of our life on



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the road during the crisis.

The views expressed in this article are the author's own and do not necessarily the editorial stance of the publication.

**Sam Wilkinson – 30 April 2020**

Sam can be found at:

[www.positive-evolution.org.uk](http://www.positive-evolution.org.uk)

[www.homeiswhereweparkit.uk](http://www.homeiswhereweparkit.uk)

[www.undyingheads.eu](http://www.undyingheads.eu)

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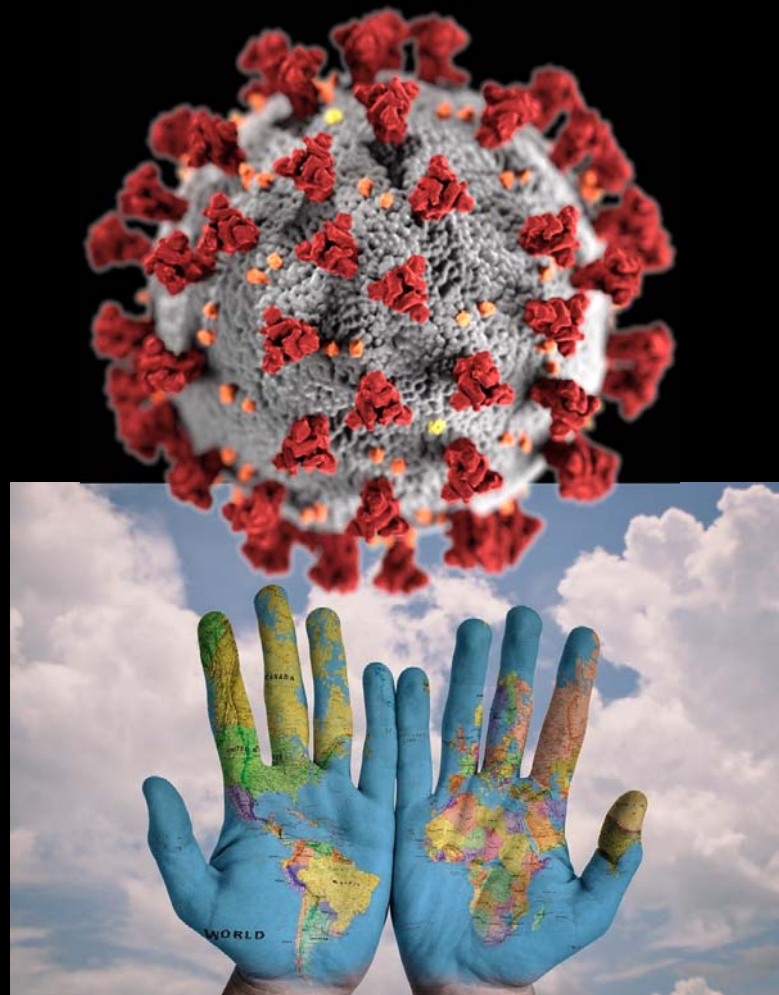
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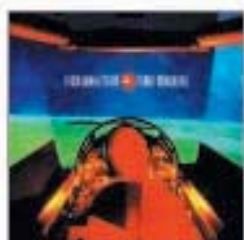
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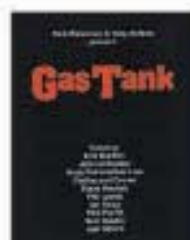
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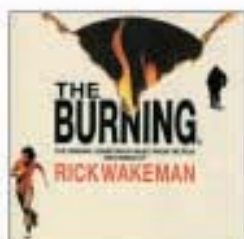
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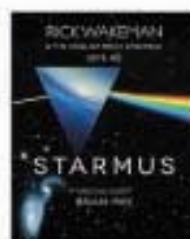
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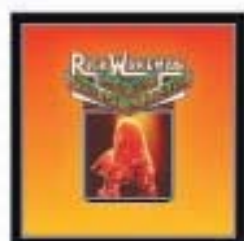
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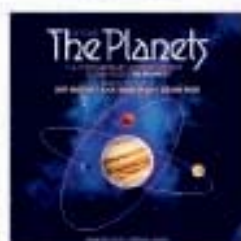
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With Jeff Wayne and Kevin Peek

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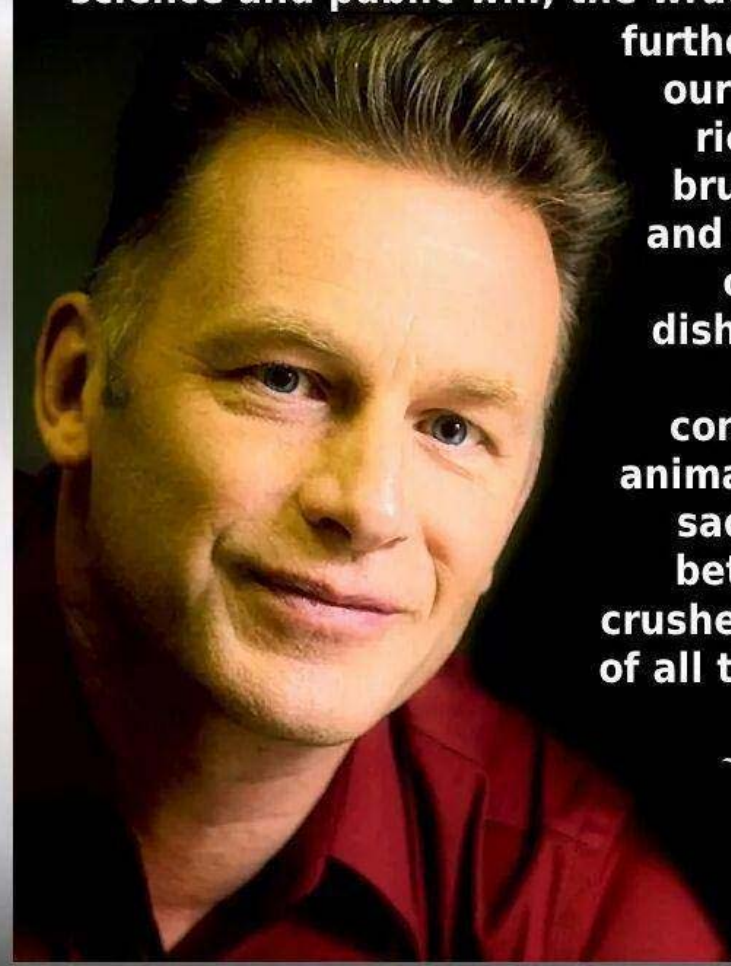
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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

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THE subscriber, by appointment from the Hon. Secy of Patents, inquest of the U. S. Patent Office, for receiving and forwarding to the said, models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense, and with and with dispatch. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute patents.

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

Providence &...  
F. A. B.  
The Grafton and No...  
ving Worcester at 10  
Booke kept at the Gr...  
Boe, N. E. Village, Co...  
the General Stage Of...  
THE  
Leave Worcester at 7...  
leave Providence at 7...  
morning and evening t...  
support boats.  
morning and evening t...  
connector with trains to  
tickets sold at Providence  
and Worcester.  
BRIGHT TRAIN  
re-pondies Depot, Glouce...  
B. P. C.  
Leave Uxbridge for Pro...  
leave Providence for  
the 6:20 A.M. train fro...  
ket with train for Bos...  
the 5:40 P.M. train for...  
ket with train from Bos...  
on class tickets sold  
rises stop at Millbury, Westborough, Orange, Fair...  
ville, Northbridge, Waltham, Uxbridge, Millville,  
Stoughton, Waterford, Woonsocket, Hamlet, Mendon,  
Co., Ashton, Lenox, Valley Falls, Central Falls and  
Pawtucket.  
M. A. C. HINCKLEY, Capt.  
BRIGHT NOTICE--Goods remaining at depot 48  
hours after they are ready for delivery will be charged stor-  
age. No freight received after 5 P.M. of 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.  
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.  
The last on the arrival of the New Haven Train.  
8 1/2 A. M. train will take up on one east of Framingham  
passengers will leave Millbury at 8 1/2 A. M. and 2 P. M.  
passengers will leave Holliston at 7 A. M. and 4 P. M.  
4 P. M. train will not stop at Way Stations to take  
up passengers.  
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M.  
7 1/2 A. M. train will stop only to take up passengers at  
Way Stations for Springfield or beyond, or to take up  
passengers for Worcester at Way Stations west of Fram-  
ingham.  
10 A. M. train will take up one east of Framingham.  
4 P. M. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Sunday.  
8 A. M. train is the New York Steamboat Train, to  
New York, to run as heretofore, without stops, except at  
Hingham.

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

WHOLESALE AND RETAIL  
Western Produce Store.  
FOR SALE,  
2000 BUSHELS SHORTS;  
2000 do. Northern CORN;  
200 Bushels OATS;  
500 do RYE;  
100 do BEANS;  
2000 No. DUCK WHEAT FLOUR;  
CORN AND RYE MEAL.  
OTIS GRAMM,  
Worcester, Feb 11. 50w 15 Washington Square.

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

THE subscriber, by appointment from the Hon. Secy of Patents, inquest of the U. S. Patent Office, for receiving and forwarding to the said, models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense, and with and with dispatch. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute patents.

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(Warden Block,) No. 44 Front St.,  
WORCESTER.  
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now prepared to furnish the citizens with every article  
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to take up Western Railroad passengers at Brighton on  
Sunday.  
8 A. M. train is the New York Steamboat Train, to  
New York, to run as heretofore, without stops, except at  
Hingham.





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](mailto:arsydeede@yahoo.co.uk)

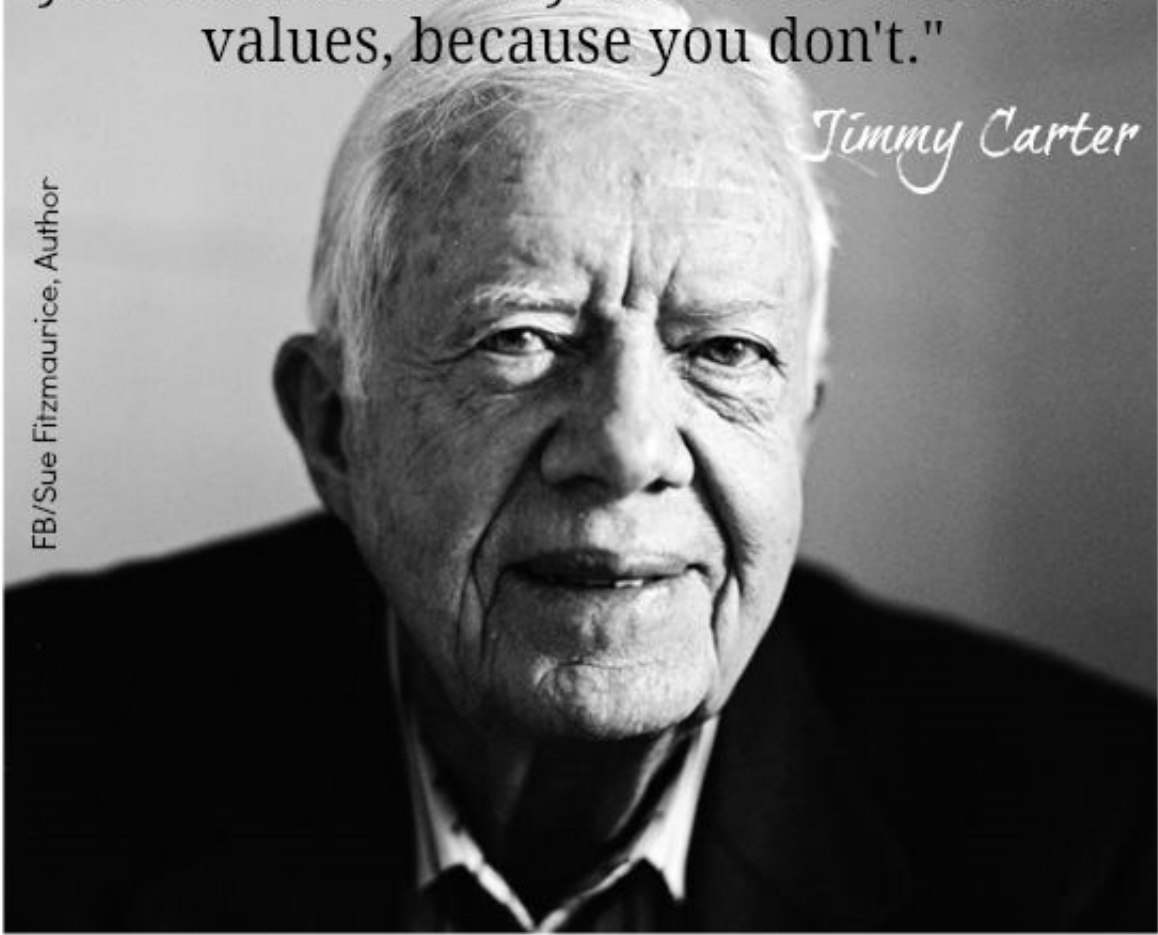
**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S UNDERGROUND GARAGE**  
 MAXIMUM ROCK AND ROLL  
 MORNINGS 8AM - 11AM ET CH. 21 SIRIUS | ((XM))  
 SATELLITE RADIO  
 (FILLING IN FOR ANDREW LOOG OLDHAM)



"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.



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someecards.com





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**







the odd facts featured in the links between tracks).

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



**KEEP  
CALM**

**Normal service**

**Will resume  
Shortly**

Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent

College's Foundation Degree in Professional Writing (who dig up many of

Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

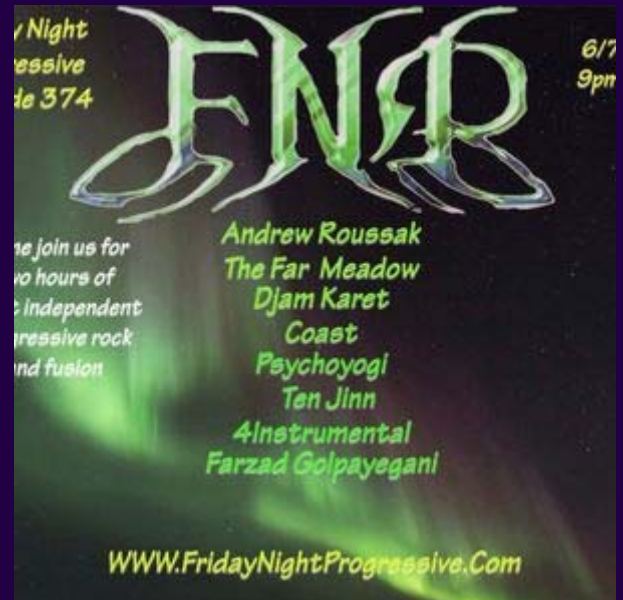




I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own 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.

<https://www.mixcloud.com/ronald-marquiss/fnp-374-ss-06-07-19/>



Andrew Roussak  
<https://www.facebook.com/Andrew-Roussak-100717118169/>  
The Far Meadow  
<https://www.facebook.com/thefarmeadow/>  
Djam Karet  
<https://www.facebook.com/Djam-Karet-143758952312255/>  
COAST  
<https://www.facebook.com/COASTsydney/>  
Psychoyogi  
<https://www.facebook.com/Psychoyogi/>  
Ten Jinn  
<https://www.facebook.com/Ten-Jinn-380683175392072/>  
4Instrumental  
<https://www.facebook.com/4instrumental/>  
Farzad Golpayegani  
<https://www.facebook.com/farzadonline/>

**Listen  
Here**

*Friday Night Progressive*





## The Merrell Fankhauser Show - Rockin and Surfin And Merrell Interview!

Join us tonight for a Special Show...I interview Merrell for approx 45 Minutes followed by the Rockin and Surfin CD!

Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu>

And his Website [www.merrellfankhauser.com](http://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=51q\\_p\\_g04zU](https://www.youtube.com/watch?v=51q_p_g04zU)

**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

### Bizarre Weapons of the Future

Mack, Juan-Juan and Commander Cobra talk with RAF expert Ross Sharp about fantastic weaponry coming in the next 20 years, including the Rail Gun, the "baby" Space Shuttle and the frightening "Rods of God." Plus, Emily M on the haunting of the USS Hornet aircraft carrier, Switchblade Steve Ward with more "Tales from the Fringe," and Ten More Questions for Juan-Juan.

<http://radioactivebroadcasting.com/military-first-responder-channel/item/4128-bizarre-weapons-of-the-future>

Listen  
Here

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





## Robert "Bobby Digital" Dixon (died 2020)

Dixon was a Jamaican reggae and dancehall producer. He was given his nickname "Bobby Digital" because King Jammy, with whom he worked in the mid-1980s, had begun experimenting with digital rhythms at around the same time. He owned the Digital B label, and among the artists with hits on the label are Shabba Ranks and Sizzla. He has influenced reggae artists such as Admiral Tibet.

Dixon began working with King Jammy in Kingston in 1985, before going out on his own in 1988, opening the Heatwave studio and forming the Digital B label, and thereafter a successful distribution company. In the 1980s, Dixon helped stylize the computerized phase of Jamaican music, as an accomplished digital engineer.

In the late 1980s and early 1990s he was the producer for works by Shabba Ranks, Cocoa Tea, Super Cat and Garnett Silk. He explored styles

such as dancehall, lovers rock and roots' reggae. He also formed his own sound system Heatwave.

In the late 1990s he began to work with artists such as Morgan Heritage, Sizzla, Anthony B and Richie Spice. He was the producer of Sizzla's *Black Woman and Child* album of the late 1990s. Morgan Heritage's *Protect Us, Jah* also released in the late 1990s was another known collaboration, as well as their three-volume *Morgan Heritage Family and Friends*

Dixon produced more albums for Richie Spice, Anthony B, Morgan Heritage, Chezidek, Ras Shiloh, Louie Culture, LMS, Mikey Spice, and Norris Man.

Dixon died on May 21st, at the age of 59

# THOSE WE HAVE LOST

## COMPILED BY CORINNA DOWNES





**Klaus Selmke  
(died 2020)**

Selmke was drummer of GDR cult band "City" drummer Klaus († 70), singer Toni Krahl (70) visited him in his single room in the Berlin Charité. The terminally ill entrusted a last wish to his friend and colleague.

Selmke founded City 48 years ago with Puppel in Prenzlauer Berg in Berlin. It all started in a culture house in Köpenick in the spring of 1972: the City Rock Band, as it was originally called, performed for the first time. – and Klaus Selmke was on the drums. The band was supposed to provide a musical accompaniment for a five-hour youth dance evening. The band played songs by Santana, the Rolling Stones and Jimi Hendrix. Ten years later, 10,000 fans made a pilgrimage to the open-air concert in the Plänterwald in Berlin.

The five bald heads that once had the slogan "Without bass and without hair – with city through the 80s!" advertise for themselves were often on the edge of the permitted with their critical texts in the socialist state. Two years before the fall of the Berlin Wall, they discussed the division of Germany in "Wall to Wall" and "Half and Half". Singer Toni Krahl was arrested as a high school graduate in 1968 for protesting the crushing of Prague spring.

He died, aged 70 on 22<sup>nd</sup> May.

]



**Wilbur James Cobb  
(1929 – 2020)**

Cobb was an American jazz drummer, and was part of Miles Davis's First Great Sextet. At the time of his death, he had been the band's last surviving member for nearly thirty years. He was awarded an NEA Jazz Masters Fellowship in 2009.

Before he began his music career, Cobb listened to jazz albums and stayed awake into the late hours of the night in order to listen to Symphony Sid performing in New York City. Cobb started his touring career in 1950 with the saxophonist Earl Bostic. He subsequently performed with vocalist Dinah Washington, pianist Wynton Kelly, saxophonist Cannonball Adderley, bassist Keter Betts, Frank Wess, Leo Parker, and Charlie Rouse. His website also recounts his gigs with Billie

**THOSE WE HAVE LOST**



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Holiday, Pearl Bailey, and Dizzy Gillespie that took place before 1957.

Cobb joined Miles Davis in 1957 as part of the latter's First Great Sextet, after Adderley recommended him to Davis. Cobb's best known recorded work is on Davis' *Kind of Blue* (1959). Cobb was the last surviving player from the sessions, a distinction he held for just under the last three decades of his life. He also played on other Davis albums, including *Sketches of Spain* (1960), *Someday My Prince Will Come* (1961), *Miles Davis at Carnegie Hall* (1962), *In Person Friday and Saturday Nights at the Blackhawk*, Complete, and briefly on *Porgy and Bess* (1959) and *Sorcerer*. Cobb did not record his first set as bandleader until 1983, with the release of *So Nobody Else Can Hear*.

Cobb died on May 24th, at the age of 91.

## Saturn (1936 – 2020)

Saturn was an American alligator residing in the Moscow Zoo. He was the subject of an urban myth that he was previously Adolf Hitler's "pet alligator".

Saturn was soon brought to Germany, residing at the Berlin Zoological Garden. It was here that his association with Adolf Hitler originated, as Hitler reportedly enjoyed visiting the zoo and especially liked the alligator. However, while Hitler may have viewed Saturn at the zoo, he was never Hitler's personal pet. During World War II, the Berlin Zoo was destroyed, but Saturn was discovered by British soldiers, who then gave the alligator to the Soviets in 1946. He lived at the Moscow Zoo until 22 May 2020, when he died of old age.



# THOSE WE HAVE LOST



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Saturn was described as having been 2 to 3.5 meters long, and weighed 200 kilograms (441 pounds). Like the majority of alligators, he had green scales, a broad mouth, and yellow eyes. The Moscow Zoo announced that Saturn had died at the age of around 84 on 22nd May.



**Steven “Thee Slayer Hippy”  
Hanford  
(died 2020)**

Hanford was former drummer with American punk rock band Poison Idea formed in 1980. The band originally dissolved in 1993, but has been playing intermittently since 1998. They officially disbanded as of January 1, 2017 and reunited in 2018.

Hanford died of heart attack, at the age 50, on May 22nd. A GoFundMe has been launched for Steve’s memorial fund – donate to that here.



**Mory Kanté  
(1950 – 2020)**

Kanté was a Guinean vocalist and player of the kora harp. He was best known internationally for his 1987 hit song "Yé ké yé ké", which reached number-one in Belgium, Finland, the Netherlands, and Spain. The album it came from, Akwaba Beach, was the best-selling African record of its time.

He was of mixed Malian and Guinean descent. After being brought up in the Mandinka griot tradition in Guinea, he was sent to Mali at the age of seven years – where he learned to play the kora, as well as important voice traditions, some of which are necessary to become a griot. As a Muslim, he integrated aspects of Islamic music in his work. In 1971 Kanté became a member of the Rail Band, in which Salif Keita was a singer. Keita left the band in 1973, leaving Kanté as the singer.

Kanté died on 22<sup>nd</sup> May at the age of 70.



**William "Bucky" Baxter  
(1955 – 2020)**

Baxter was an American guitarist. He is noted for having played in Bob Dylan's Never Ending Tour during the 1990s. He released his only solo album, *Most Likely, No Problem*, in 1999.

Baxter started learning how to play pedal steel

**THOSE WE HAVE LOST**



guitar in the 1970s. In the following decade, he met Steve Earle and played in the latter's debut album, *Guitar Town*, in 1986.

Baxter was a founding member of The Dukers, Earle's backing band. He subsequently featured in three other albums by Earle – *Exit 0* (1987), *Copperhead Road* (1988) and *The Hard Way* (1990) – providing vocals and guitar. It was on one of Earle's concert tours in the early 1990s that he first encountered Bob Dylan, who asked Baxter to give him lessons in how to play steel guitar. He played pedal steel guitar for Dylan's band on his *Never Ending Tour* from 1992 to 1999 and played pedal steel on Dylan's album, *Time Out of Mind*. After his time in Dylan's band came to an end, Baxter released a solo album, *Most Likely, No Problem*, in 1999. He was one of three co-founders of media advertising platform Moontoast.

Baxter died on May 25th, at the age of 65.



**Leonard Niehaus  
(1929 – 2020)**

Niehaus was an American alto saxophonist,

arranger, and composer on the West Coast jazz scene. He has played with the Stan Kenton big band, Ray Vasquez Trombonist and Vocalist, Phil Carreon Orchestra, and various other jazz bands on the West Coast of the U.S. Niehaus has arranged and composed for motion pictures, including several produced by Clint Eastwood.

He died on 2<sup>nd</sup> May, aged 90.



**Carlos César Sánchez Hernández  
(1961 – 2020)**

Hernández, known professionally as Charlie Monttana, was a Mexican rock urbano musician and

**THOSE WE HAVE LOST**



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songwriter.

Sánchez began his career as a singer in Mexico City's rock urbano circuit in the earlier 80's being vocalist of Perro muerto. After that invited by Rodolfo León "León Vago" he joined Vago. In 1987 he was invited by musician Toshio Midori to be the vocalist of Mara. In 1989 he separated from Mara due to disagreements with the members of the group and Charlie joined again Vago, releasing with them in 1992 the song "Tu Mamá No Me Quiere" ("Your Mom does not like me"), which became a hit on the rock urbano and sonidero circuits.

In 1992 Monttana launched his solo career releasing hits such as "Vaquero Rocanrolero" (Rock And Roll Cowboy), "Por Qué El Amor Apesta" ("Why Love Stinks") and "Mi Terrible Soledad" ("My Terrible Loneliness"), among others. In addition to his career since 2012 the musician devoted his time to philanthropic works with Fundación Charlie Monttana A.C., a civil association dedicated to support homeless children and elderly.

Monttana died of heartstroke derived from glucose affections on May 28, 2020 at the age of 58.

### **Robert J. Kulick (1950 – 2020)**

Kulick was an American guitarist and record producer, best known for his studio work with Kiss and for his tenure in W.A.S.P. He was born in Brooklyn, New York, and was the older brother of former Kiss lead guitarist Bruce Kulick.

Bob Kulick took a chance in late 1972 and auditioned for the lead guitar spot in a then-new band called Kiss. The band, with Gene Simmons, Paul Stanley and Peter Criss, was very impressed by his performance, however the glitzier Ace Frehley (who auditioned immediately after him) was chosen to fill the spot. Kulick later played (uncredited) on four Kiss albums.

Early in his session career, Bob Kulick played lead guitar for Lou Reed on his Coney Island

Baby record. Kulick followed this up with a long-running stint in the Neverland Express, Meat Loaf's touring band, on and off for years, which led to appearances on several Meat Loaf albums, most notably on 1984's Bad Attitude.

Kulick's death was confirmed by his brother Bruce on May 29, stating "I am heartbroken to have to share the news of the passing of my brother Bob Kulick. His love of music, and his talent as a musician and producer should always be celebrated. I know he is at peace now, with my parents, playing his guitar as loud as possible. Please respect the Kulick Family's privacy during this very sad time."

### **Brendan Bowyer (1938 – 2020)**

Bowyer was an Irish singer best known for fronting the Royal Showband and The Big Eight, and who had five number one hits in Ireland. He was also renowned for having The Beatles open for the Royal Showband at a concert on 2 April 1962 at the Pavilion Theatre, Liverpool, England, some six months before the release of The Beatles first single "Love Me Do", in October 1962. Bowyer was regarded as one of the first headlining Elvis impersonators. Elvis Presley himself was a big fan of Bowyer's performances and would often attend Bowyer's concerts in the Stardust Resort & Casino, Las Vegas during the 1970s.[citation needed]

Brendan Bowyer began his career with the Royal Showband in 1957. His ability to tailor American rock and roll music to the tastes of Irish audiences, and his athletic, spirited on-stage performances made him a popular vocalist of the 1960s Irish showband era. On 6 September 1963, Brendan Bowyer and the Royal Showband became the first Irish artists to top the Irish Singles Chart, with the hit "Kiss Me Quick," which stayed at the number one position for seven weeks. They were to return to the top position later that year with "No More," and repeated the feat in 1964 with "Bless

# THOSE WE HAVE LOST



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You." Bowyer took part in the 1965 Irish National Song Contest for a chance to represent Ireland at the Eurovision Song Contest in Naples with the song "Suddenly in Love", but could only manage fifth place. Their greatest success was to come in 1965 with "The Hucklebuck," which spent a further seven weeks at the top of the Irish Singles Chart, and was a hit in Australia, but failed to appear in the UK Singles Chart.[2] "Don't Lose Your Hucklebuck Shoes" returned the band to the number one position later in 1965.

In the summer of 1971 Bowyer, along with singer Tom Dunphy, left the Royal Showband and formed the Big Eight Showband. The band spent the summers playing the ballroom circuit in Ireland but also spent six months of the year in Las Vegas, Nevada, US. Within a short time, Bowyer and the band made the decision to relocate to Las Vegas permanently. He was based in Las Vegas from then on, though he made frequent trips back to Ireland. In 1977 he made a brief return to the Irish charts with his tribute, "Thank You Elvis."

Having enjoyed a semi-retirement phase, Bowyer returned to the spotlight, touring Ireland each year, some for months on end, with his daughter Aisling Bowyer, and a six piece band. Bowyer died on 28 May 2020, at the age of 81.

### **Evaldo Gouveia de Oliveira (1928 – 2020),**

Evaldo Gouveia, was a Brazilian singer-songwriter of the genre MPB. Born in Orós, a small city in the Brazilian state of Ceará, he moved with his family to neighboring city of Iguatu when only 3 months old.

At the age of 11, he moved to his birth state capital city of Fortaleza where he started his precocious musical career. There in the 1950s he created and joined a band called Trio Nagô with his fellow musicians and friends Mário Alves and Epaminondas de Souza, releasing six studio albums and various extended plays.

Eventually, Gouveia went to Rio de Janeiro in order to pursue a solo career, and achieved stardom due to

his friendship with fellow singer Altemar Dutra, who helped Gouveia by singing his songs and making them popular.

As a solo act, Gouveia released seven studio albums and various extended plays, most of them featuring fellow singers Adelino Moreira and Jair Amorim, even though they never formed a band.

In late 2017, Gouveia suffered a stroke that left him with lifelong sequelae. On May 29, 2020, Gouveia died in Fortaleza at the age 91 due to complications brought on by COVID-19.

### **Donald Arthur Albert Weller (1940 – 2020)**

Weller was an English jazz musician, tenor saxophonist, and composer.

Don Weller began learning clarinet at the age of 14, and was classically educated on it for four or five years, and played the solo part in Mozart's Clarinet Concerto at Croydon Town Hall aged 15. He began playing in Dixieland bands around the Croydon area, but later switched to tenor saxophone[5] and played in Kathy Stobart's rehearsal band.[6]

In the 1970s, his jazz-rock group Major Surgery played only Weller's compositions on the album released as "The First Cut". This was followed by a quartet with drummer Bryan Spring. At the same time he worked regularly with pianist Stan Tracey, and also with Harry Beckett and in a quintet with Art Themen. Renowned for his versatility, he has played with artists such as Alan Price, Tina May and Charlie Hearnshaw.

Weller played saxophone on the 1973 album Allright on the Night by British hard rock band Tucky Buzzard. He appears as lead sax (with Tower of Power backing him on horns) on the instrumental track "Nascimento" of Cat Stevens' 1978 LP Back

# THOSE WE HAVE LOST



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To Earth. He also played on the Alex Harvey album *The Mafia Stole My Guitar* released in 1979 delivering the solo on the track *Wait For Me Mama* and writing *Don's Delight*.

In 1981, he stood in for Michael Brecker when the Gil Evans Orchestra played at the Bracknell Jazz Festival, subsequently touring the UK and recording with one of the band's trumpeters, Hannibal Marvin Peterson, added on to the Weller-Spring Quartet. Also in the 1980s, together with his friend and fellow tenor sax Dick Morrissey, Weller was a regular member of Rocket 88, the boogie-woogie fun band set up by Ian "Stu" Stewart and Bob Hall, appearing on the band's only album.

Weller died on May 30th, aged 79.

### **John Amutabi Nzenze (1940 – 2020)**

Nzenze was a musician from Kenya. He had performed the twist dance style. Some of his most popular songs were "Angelike" (released in 1961), "Julieta Rudi Tuone" and "Habari za Nairobi (Nairobi twist)".

He was from the Luhya tribe in the western region part of Kenya. Nzenze went to St Peter's primary school. He started playing with his father's guitar at the age of 12, but after learning how much time he spent playing it, his father sold the guitar. After finishing the school, he worked at the Norfolk Hotel in Nairobi. At the time he teamed up with Daudi Kabaka, with whom he recorded three songs - "Masista", "Bachelor Boy" and "Nyumba za Tobacco". These songs were released by Jambo Records and became hits.

He toured Japan, Britain and various East African countries. In 1968 he represented Kenya at All African Music Festival in Algeria, finishing third. As a result, president Jomo Kenyatta feted him



**THOSE WE HAVE LOST**



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and his Air Fiesta Matata band, and Emperor Haile Selassie invited him to perform in Ethiopia Next year the band performed with Miles Davis in Germany, who was impressed with the band and arranged for them a tour of America. In 1971, BBC World Service gave them a Best Band in Africa award [4] Nzenze left his group in 1972, after which he went to perform regularly to tourists at the Panafric Hotel and later played at tourist ships. As of 2009, he had performed at the Westlife Club in Kakamega, and was still making music at the time of his death. He has also served as a board member of the Music Copyright Society of Kenya. Nzenze died on 30th May, aged 80.

### **Robert Northern (1934 – 2020)**



Northern known professionally as Brother Ah, was an American jazz French hornist.

Born in North Carolina and raised in The Bronx, Northern studied at the Manhattan School of Music and at the Vienna State Academy in the 1950s. He was perhaps best known as a session musician, working extensively in the 1950s and 1960s with musicians such as Donald Byrd, John Coltrane, Gil Evans, Sun Ra, McCoy Tyner, Roland Kirk, and the Jazz Composers Orchestra.[1] He also worked with Don Cherry, Thelonious Monk, Freddie Hubbard, Miles Davis, Dizzy Gillespie, Eric

Dolphy, Charlie Haden, and John Lewis.

He lived in New York City from 1963 to 1971, and after a period of increasing interest in non-Western music, visited and studied in Africa (Ghana, Kenya and Tanzania) during seven consecutive summers (1972 -1977).

Bob Northern died in Washington on May 31, 2020, aged 86.[5]

### **Joey Image (born Joey Poole) (1957 – 2020)**



Image was an American punk rock drummer. He joined the Misfits in November 1978. He was the drummer for both the "Horror Business" and "Night of the Living Dead" sessions of 1979.

In December 1979, after the band's ill-fated tour of England with the Damned, he left the band. After the Misfits, he was the drummer for the Whorelords.. His most recent bands were Human Buffet, Psycho Daisies, the Mary Tyler Whores, the Strap-Ons, the Bell Ringers, Evil Doers, the Hooples, Jersey Trash, the Hollywood 77's, and between 2000 and 2002 he was the drummer for the Undead.

# THOSE WE HAVE LOST



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He also played for the Misfits in October 26, 2000, at Culture Room, Fort Lauderdale, Florida, one day after Dr. Chud had left the band along with Michale Graves. As the band had no drummer and was playing in the same area as Joey, Jerry Only decided to call him to play some songs such as "Horror Business", "We Are 138", "Attitude", "Teenagers From Mars", "Hollywood Babylon", "London Dungeon", and "Where Eagles Dare". Eric Arce from Murphy's Law played the rest of the setlist songs.

In 2016, he was diagnosed with liver cancer. Joey Image died June 1, 2020.

**Majekodunmi Fasheke,  
popularly known as Majek  
Fashek  
(1963 – 2020)**

Fasheke was a Nigerian singer-songwriter and guitarist. He was best known in his home country for the 1988 album Prisoner of Conscience, which included the multiple award-winning single "Send

Down the Rain".[3] Also known as The Rainmaker, he worked with various artists worldwide including Tracy Chapman, Jimmy Cliff, Michael Jackson, Snoop Dogg, and Beyoncé.

Fashek was born in Benin City to an Edo Old Bendel State mother and a Ijesha father,(Osun State, Western Nigeria) but identifies with his Benin roots. Various translations of his name Fasheke (Ifa-kii-she-eke) include "high priest who does not lie", "powers of miracles" and "(system or medium of) divination does not lie" After his parents separated Fashek remained in Benin City with his mother, and soon joined the choir in his local Aladura church and learned to play the trumpet and guitar whilst composing songs for the choir.

Fashek died in his sleep on 1 June 2020 in New York City. He was 57, and was battling an unknown illness. His death was confirmed by his manager, Omenka Uzoma, on the late singer's official Instagram handle.



**THOSE WE HAVE LOST**

# A Few Facts About Plastic Pollution



Enough plastic is thrown away each year to circle the Earth **4 times!**

**ONE MILLION** sea birds & 100,000 marine mammals are killed annually from plastic in our oceans



Plastic constitutes approximately

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of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

**50%**

of the plastic we use, we use **JUST ONCE** and throw away.

Facts found on [ecowatch.com](http://ecowatch.com)



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Rick Wakeman  
Official Bootleg Series Vol 6:  
Sheffield Hall 21st Nov 1981”

Label: RRAW  
Release Date: 3rd April 2020  
Catalogue Number: MFGZ039CD  
Barcode: 5056083204106  
Format: 2CD  
Label: RRAW  
Catalogue Number: MFGZ039CD  
Barcode: 5056083204106  
Format: 2CD

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

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

Well done to everyone involved.

Track Listing:

Disc One: 1984 | War Games | The Last Battle/Arthur/Sir Lancelot | Catherine of Aragon/Anne of Cleaves/Catherine Howard | The Proles | Sea Horses

Disc Two: The Journey/Recollection | The Hymn | Anne Boleyn/Themes From the Burning | Merlin the Magician







## The Fall Live in Motherwell 1996”

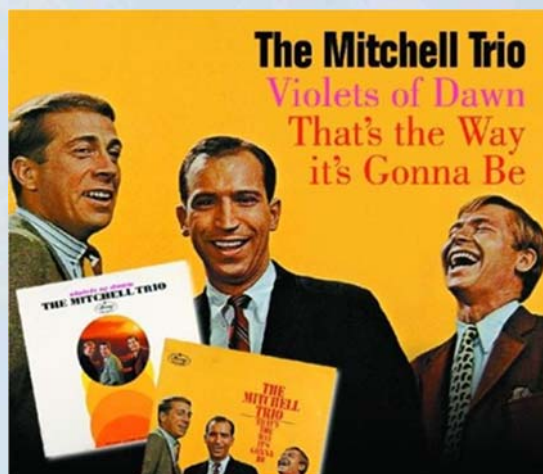
Label: Cog Sinister  
Release Date: 3rd April 2020  
Catalogue Number: COGGZ132CD  
Barcode: 5056083206025  
Format: CD Album

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow. Fantastic!

### TRACK LISTING

Intro | Houses of Eve | M5 | He Pep | The Mixer | Cheetham Hill | Oleano | Mr

Pharmacist | The Chiselers | Spinetrack | Das Vultur | US 80s 90s | Behind the Counter | The Joke | Big New Prinz



## The Mitchell Trio inc John Denver “That’s the Way It’s Gonna Be”

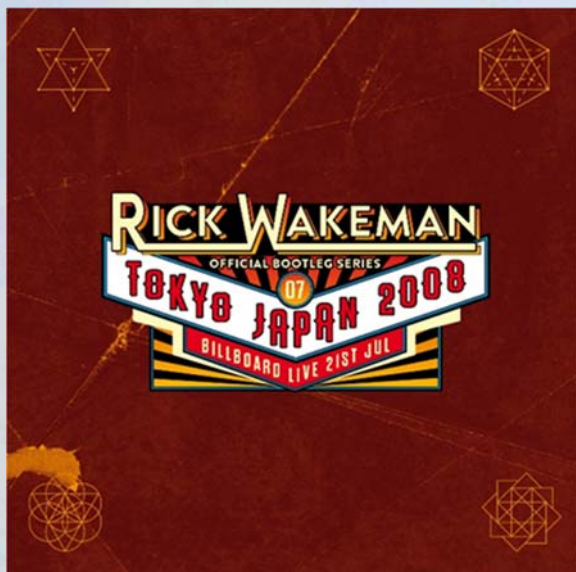
Label: Gonzo  
Catalogue Number: HST477CD  
Barcode: 5056083201600  
Format: CD Album

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time. Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.

### Track Listing:

That's The Way It's Gonna Be | Lucy Baines | Song For Canada | I Was Not A Nazi Polka | Ecumenical March | Get Together | Long Tall Texan | Never Coming Home | What Kind Of Life Is That | Phoenix Bird | Mr. Tambourine Man | Three Legged Man





**Rick Wakeman**  
"Official Bootleg Series Vol 7: Live  
in Tokyo 21st July 2008"

Label: RRAW  
Release Date: 17th April 2020  
Catalogue Number: MFGZ040CD  
Barcode: 5056083204113  
Format: CD

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

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

Well done to everyone involved.

Track Listing:

Pachelbel's Canon in D Major | Catherine Howard | Morning Has Broken | And You And I - Wondrous Stories | The Dance of a Thousand Lights | Jane Seymour | The Meeting | Merlin the Magician | Catherine of Aragon | Help!/Eleanor Rigby | The Jig



**Barrie Guard & David Cunningham**  
"Zina"

Label: Gonzo  
Release Date: 24th July 2020  
Catalogue Number: HST522CD  
Barcode: 5056083206209  
Format: CD Album

Zina is a 1985 award-winning film directed by Ken McMullen. It tells a story of a twentieth century Antigone, Zinaida Volkova (Domiziana Giordano), daughter of Leon Trotsky. In 1930s Berlin, Zina is being treated by the Adlerian psychotherapist Professor Arthur Kronfeld (Ian McKellen). During this psychoanalysis, which includes some hypnosis, she recalls incidents both from her own life and that of her father, as a leader of the Russian Revolution, as the holder of state power and later in exile.

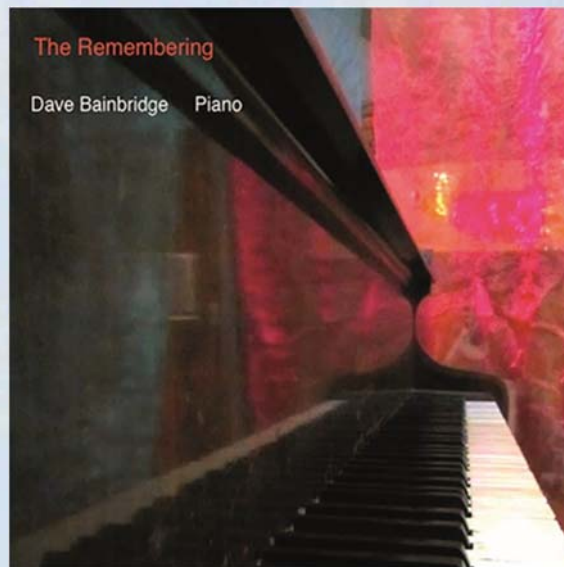
David Cunningham is a composer and music producer from Northern Ireland. He is probably



best known to a rock and roll audience for his work with the massively peculiar experimental band 'The Flying Lizards' but from about 1993, Cunningham began to make installations in which sounds within an architectural space were picked up by a microphone and then fed back into the space; the presence of an audience altered both the shape of the space and the sounds within it. A work of this type, The Listening Room, was installed in the Queen's Powder Magazine on Goat Island in Sydney Harbour during the Sydney Biennale of 1998. Barrie Guard however is a British composer known for working in a more conventional medium. What happens when these two composers work together? You will just have to listen to this extraordinarily emotive album to find out.

#### Track Listing:

Overture: The March of History | Zina's Theme | Trotsky's Exile | The Age of Industrialisation | Zina's Letter | Antigone – End Title Theme | The Laws of History | Newsreel | Time and the Conscienceness | Zina's Cry from the Wilderness | Historical Coincidence | Who Says Instinct Is Blind | The Somnambulist | The Art Gallery | Hypnosis | Trotsky's Speech | If I Listen to the Rain | Life and Death Instincts | The Tram



### Dave Bainbridge "The Remembering"

Label: Gonzo  
 Release Date: 26th June 2020  
 Catalogue Number: OPENVP10CD-DVD  
 Barcode: 5056083205387  
 Format: CD Album

An evocative and atmospheric first collection of solo piano improvisations: "Bainbridge's style is contemporary, yet imbued with the dynamic spirit of Ravel and Debussy, with a thrilling dash of Bill Evans... an album that's pure class from first note to last" (Prog Magazine).

"Ever since studying music, art and art history as teenager I've been fascinated by the French Impressionist movement, both in art and music. The idea of capturing a fleeting scene, a brief moment in time, or a feeling evoked by a place or a person, has resonated with me throughout my musical life. Most people can link powerful memories to a certain piece of music, a picture, an aroma. Even when my mam was unable to remember words or people's names as Alzheimer's took hold, she was still able to remember how to play tunes on her accordion. In a sense, all the pieces on this album are impressions, a brief moment in time interpreted through the medium of music."

Dave Bainbridge - December 2015

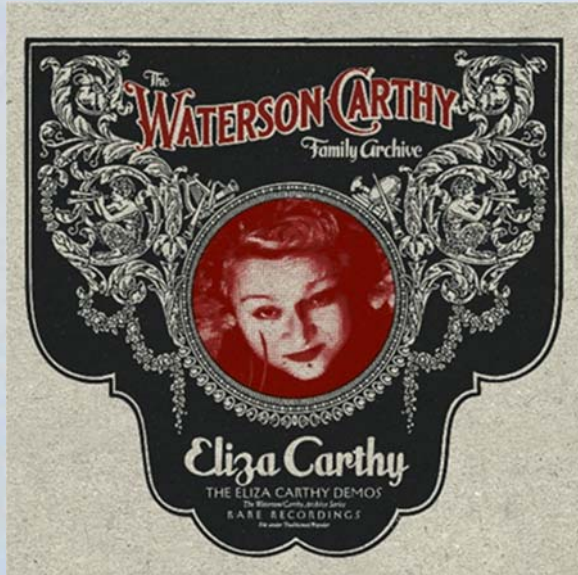
#### Track Listing:

Collendorn Suite Part 1 | Collendorn Suite Pt 2 | Collendorn Suite Pt 3 | Collendorn Suite Pt 4 | Collendorn Suite Pt 5 (for Jack) | Collendorn





Suite Pt 6 | Incarnation | The Remembering |  
Song For Bill | Like A World, Behind the Song  
| A View of the Islands | A Prayer for Beachy  
Head



## Eliza Carthy “The Eliza Carthy Demos”

Label: HemHem  
Distribution: Plastichead  
Release Date: 10th July 2020  
Catalogue Number: HEM002CD  
Barcode: 5056083206643  
Format: CD Album

If there is such a thing as British folk music royalty, then Eliza Carthy is undoubtedly the Princess Royal. She is the daughter of English folk musicians singer/guitarist Martin Carthy and singer Norma Waterson, and started making her own mark on the scene at the age of thirteen. Carthy formed the Waterdaughters with her mother, aunt (Lal Waterson) and cousin Marry Waterson. She has subsequently worked with Nancy Kerr, with her parents as Waterston-Carthy, and as part of the "supergroup" Blue Murder, in addition to her own solo work. She has twice been nominated for the Mercury Music Prize for UK album of the year: in 1998 for Red Rice, and again in 2003 for Anglicana. Carthy was a guest on the album Mermaid Av-

enue by Billy Bragg and Wilco. Eliza and Billy also recorded together on the song "My Father's Mansions" which appeared on the Pete Seeger tribute album called Where Have All The Flowers Gone (1998). And in 2014, she was awarded the honour of an MBE for services to folk music in the Queen's Birthday Honours.

This very precious collection of her demos provides an exclusive peek behind the scenes at the creative process of this most extraordinary and important artist and composer.

### Track Listing:

Come Drink at My Well | Rumours | If I'd The Time | Speechless | Adieu Sweet Nancy | Train Song | Blow Job | Blow Job (alt version) | Perfect | Fuse | Blood on my Boots | Write a Letter | Rome Rehearsal | Romeo Rehearsal | Thursday



## Bad News “F\*\*k Off Bad News”

Label: Comic Strip Presents  
Release Date: 26th June 2020  
Catalogue Number: TCSGZ103CD  
Barcode: 5056083204182  
Format: CD Album

### Track Listing:

Disc One: Intro | Banter for the Boyz | Drink Till I Die | Vampire spunk Merchants From Hell | Bitch Hell Mother | Masterbike | Warriors of Ghengis Khan |



Bad News | Bad News Live on The Tube + Interview | Interview on Sky 1987 | Bohemian Rhapsody & Wogan Interview | Disc 2: Intro – The Bad News Pledge | The Rock n Roll Creations | Bad News | Drink Till I Die | Bohemian Rhapsody | Vampire Spunk Merchants From Hell | We Are Bad News | Hey Mr Bassman | Bitch of Love | Warriors of Ghengis Khan | My Generation | Christmas Song | Christmas Song | Twist and Shout | Hey, Hey Bad News | Mama, We're All Crazy Now



## The Fall "Live in Newcastle 2011"

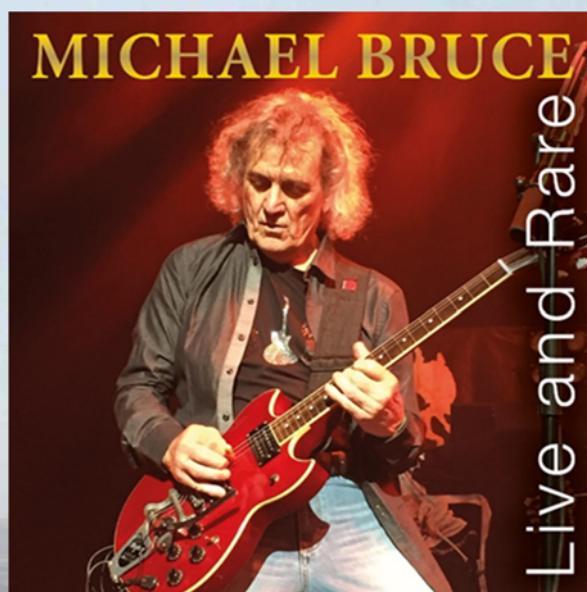
Label: Cog Sinister  
 Distribution: Plastichead  
 Release Date: 10th July 2020  
 Catalogue Number: COGGZ134CD  
 Barcode: 5056083206049  
 Format: CD Album

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic

changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn." They were always at their best on stage, and this collection captures them in full flow.  
 Fantastic!

### TRACK LISTING

Intro | Nate Will Not Return | Taking Off | Psykick | Cosmos | Strychnine | Cowboy George | Psykick Dancehall | I've Been Duped | White Lightning | Greenway | Laptop Dog | Latch Key Kid



## Michael Bruce "Live and Rare"

Label: Gonzo  
 Release Date: June 2020  
 Catalogue Number: TCSGZ102CD  
 Barcode: 5056083204175  
 Format: CD Album





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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>



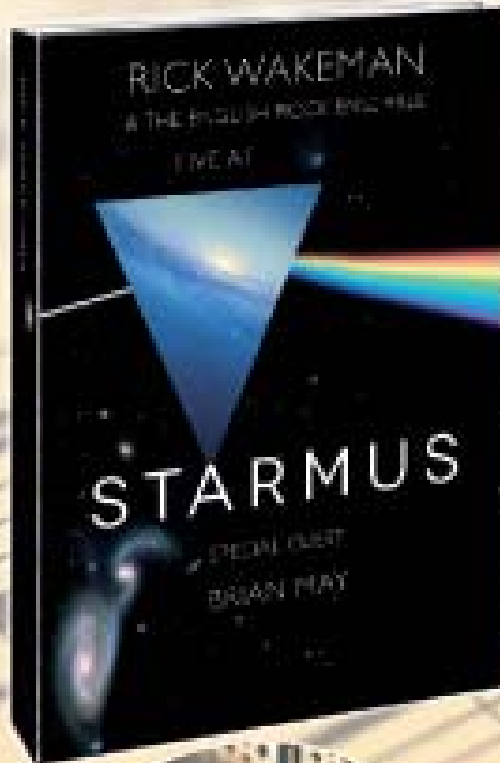
**RAW** presents

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.



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# Q&A with Mad Iccy

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

Let me introduce you to my old mate,

## Mad Iccy...

*Best known for drumming with the 101'ers, Public Image Ltd and The Raincoats during the 70's and 80's Richard Nother aka Richard 'Snakehips' Dudanski can be found enjoying a far more laid back lifestyle in the beautiful Spanish city of Granada.*

*Well, that was until a few weeks ago when the Corona Virus lockdown started in Spain.....(a little bit ahead of ours)*

*So can I start off by asking you for a few favourites Please?*

*Movie: "Miracolo a Milano" Vittorio de Sica (1951)*

*Food: A good, runny, Spanish Omelette.*

*Instrument: Santoor (type of hammered dulcimer)*

*Top 5 (or more) Favourite Musicians: Art Blakey, Arvo Part, Bela Bartok, Otis Redding and J. S. Bach*

*Venue, Past or Present ?*



**Icarus Ruoff**





Photo: Quiero tener una ferretería en Andalucía

**“The Charlie Pigdog Club”...an upstairs room in the Chippenham Arms, Shirland Road, west London. A “squatters” club we organized for first 101’ers gigs...’74/’75**

*First Gig you went to?*

**“Geno Washington and the Ram Jam Band”. The Cricketers, Chertsey in ‘67**

*Who and where was the most influential Gig you have attended?*

**“Dr Feelgood”, (Wilko vintage) Windsor Castle, Harrow Road. 1974 Inspired us to start the 101’ers**

*Who or what are your main musical influences?*

**Black music...especially 50’s R’n’B, 60’s Soul/Funk, 70’s Reggae, Classical and Jazz, especially combo swing & 40’s be-bop.**

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

**Might be a problem with differing styles (never mind getting hold of a time-machine), but how about Ludwig van Beethoven on piano, Paco de Lucia on guitar, Miles Davis**

**trumpet, Ella Fitzgerald with Louis Jordan on vocals**

*Still on that theme if you could collaborate with any one artist dead or living who would you choose?*

**Arvo Part**

*Being an all round hater of cities in general I find Granada a wonderful place to hang around and I always relish the time I get to spend there.*

*You have been living in Granada for many years, can I ask you what drew you to it ?*

**My missus is Spanish from Malaga, but when living in London we often came to visit family in Granada. I love the place....mostly for its lived-in, crumbly, antiquity**

*We all know you play Drums but do you play any other instruments and are you any good at them?*

**I can tinker with a Charango (a member of the Lute family) and also the Spoons (members of the Cutlery family)...**



DISCOS

BORA BORA



DISCOS BORA-BORA

ALHAMBRA





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

**Dave Allen**

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

**Ex Pope.. Ratzinger**

*Before music did you have "normal" jobs? and if so what was the shittiest?*  
**Literally....toilet-cleaner on shopfloor of Molins Cigarette-making machine engineers, Deptford.**

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

*fuck day jobs.... I'm gonna do this?*  
**A certain psychopathic "Charge-nurse"; head of a ward of a mental hospital in North Staffs where I was working as a nursing assistant.**

*If murder for crimes against music was*

*legal, who would get it?*

**Jimmy Saville**

*What is the stupidest question you have ever been asked?*

**"In thought or in deed?". You'd have to be an (ex) catholic to understand this. It is the priest's question to me during my Confession, after I have confessed to having "been impure".**

*Briefly, your thoughts on:*

*James Blunt ?* **None**

*Coldplay ?* **None**

*Britain's got Talent ?* **Horrible**

*Cauliflower Cheese ?* **Delish**

***Much as I love to rave on about old stuff... Richard has a several up to date projects on the go, he recently worked on 'A Very British Coup' with former PIL bandmates Jah Wobble and Keith Levine, a new El Doghouse album is on the cards for***





*some time this year and he has another band project called **Unhappy Fly**: who have recently released their self titled debut album which is available on vinyl and digital download from Bandcamp.*

*<https://emotional-response-recs.bandcamp.com/album/unhappy-fly>*

*At the end of his book '**Squat City Rocks**' (which if you haven't yet read, you really should) Richard mentions how he could be seen as a failed rock musician who didn't make the most of all the opportunities that were laid out in front of him; or as a privileged person who has lived an interesting life full of variety and freedom. Personally as an avid avoider of rat racing and an avid lover of Andalusia I tend to agree with the latter.*

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# INGUSH ROSE

Kev Rowland meets  
Daria Kulesh



In the middle of last year, I received an email from Daria Kulesh, who has been given my details by the wonderful Elfin Bow. She described her music to me as “as a bold fusion of cultures and styles - my Russian and Ingush (see: North Caucasus) heritage is mixed with English and Celtic folk influences, unique and rich family history and a turbulent journey through life. Storytelling plays a crucial part in my songwriting and live performances. True life tales are intertwined with folklore and magic.” I was incredibly intrigued by this, and soon fell in love with her album ‘Earthly Delights’. We became friends on Facebook, as a way of keep in touch, and then two weeks ago I realised she had posted a video of her performing live at home – I’d missed the event due to it being the middle of the night in NZ when it was originally aired. I watched the event, and was blown away by it, so much so that Daria and I were soon swapping messages, and I wondered if perhaps she might like to undertake an interview? The result is one of the favourite pieces I have ever been involved with, as Daria has an incredible story to tell, and this

knowledge helps bring her songs even more to life. She is an amazing talent, and hopefully this interview will inspire you to seek her out for yourself.

## *Who, what and when is Daria Kulesh?*

Daria Kulesh is an extremely split personality! My identity is a crazy cocktail of Russian, English and Ingush. Moscow, Russia is where I was born and grew up - so that's my native heritage, my fond childhood memories and adolescent adventures. England is my adopted home, where I became a wife and a mother; found my path as a performing artist and my language as a songwriter.

Ingushetia in the North Caucasus is my



Images (including cover pic) Elly Lucas except blue dress pix which are by Rob Bridge. Many thanks to both photographers





Grandmother's long-lost home, a land that has always fascinated and summoned me - first from a safe distance; but then I answered the call and my life has never been the same. The story and spirit of the Ingush people, their tragic and unique fate, the severe, primordial beauty of their mountains are the lifeblood of my inspiration. Up there, in the mountains, time flows differently - you can hear the voices of the ancestors in the wind, and stories that unfolded in ancient legends feel as real, recent and routine as a cup of coffee you had in the morning. Up there, the soil and the sky meet and intermingle, the past bleeds into the future, the boundaries between myth and history are blurred, and magic is commonplace.

In the words of the Ingush poet Ali Khashagulgov:

Where icy summits ring so clear,  
 Their voices can be heard -  
 No earthly soil they're ploughing here,  
 But heaven's fields are stirred.  
 Their heavy ploughs are pulled by clouds,  
 Their furrows are of smoke,  
 The sun, with ever watchful eyes,  
 Observes their constant work.  
 They sow no earthly seeds, but stars!  
 Throw handfuls in the air...  
 A song of love the starling starts,

The tune is pure and fair.  
 Of spring it sings, of hope it sighs,  
 Of faith in days ahead...  
 Those who can't see these simple signs  
 Are deadlier than the dead.

(Translated by Daria Kulesh)

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

I was a very geeky child, an academic achiever, but with what felt like too many strings to my bow. I wasn't sure whether I preferred art and craft, or poetry, or languages. A Jack of all trades, I had no idea which one to try and master. What I really wanted was to be good at the one thing that seemed completely out of reach - music.

Music was my unrequited passion - as a young child, I would sit, silent and spellbound, through classical recitals. My Mum soon discovered that the best way of getting me to behave was the threat of binning concert tickets. Yet, my dream of becoming a violinist had been dashed - aged five, I auditioned for a music school and the verdict was pretty damning. I was pronounced a profoundly tone-deaf no-hoper. In the rigid Soviet system that



favoured child prodigies nobody wanted to give me a second chance. Despite this brutal reality check, the impossible dream proved too hard to kill - and one night, aged something like eleven, I made a wish before going to sleep: to become good at music. At the cost of all my other skills and strengths, if necessary. Not that I woke up with a coloratura soprano the very next morning, but a couple of years down the line, I randomly picked up a leaflet on the underground - a concert featuring some Scottish folk musicians, that same evening. Out of pure curiosity, I went along. And ended up besotted, not just with the haunting melodies, but with the sheer joy and fun of the performances. Very different to the strait-laced classical world I'd known. I dived into learning all these wonderful Celtic songs and singing them at house parties. People started giving me compliments - at first, I thought they were joking! One thing led to another, and at the age of 18 I became the resident singer at one of Moscow's Irish pubs, with a backing band of Conservatoire students. Guess I got the job mostly because of my lack of a heavy Russian accent! With a couple of line-up changes, the band had an exciting journey including some TV appearances and performances for the UK Embassy and the British Council. I even ended up lending my tartan outfit to the Russian pop star Glukoza to record her MTV Video Music Awards acceptance speech - the ceremony she couldn't attend was held in Edinburgh that year.

Anyway, long story short, back in Russia I was merely a singer. And an active, published and performing, poet. Playing instruments and writing songs came much, much later: my first instrument was a bodhran bought in Nova Scotia, along with a tin whistle (which I've never practiced enough!); then years later, in England, I discovered first the guitar, urged by a friend - which, to my complete amazement, suddenly enabled me to write tunes and songs - and then the shruti box, inspired by seeing Maz O'Connor perform. At the moment I'm using the quarantine to practice some other

instruments that people have kindly gifted me over the years - the Appalachian dulcimer and the Kazakh dombra, plus the far less exotic piano keyboard and loop pedal. On my recent home live performances, you will also see me playing the shruti box, aka "squeazy suitcase" (as described by one of my younger audience members). I bought it on Ebay for £75 and it was delivered all the way from India!

*Your grandmother was obviously a huge inspiration in many ways, please tell us about some of the stories she told you which you later turned into songs.*

Her most important story was of her own parents, Diba Posheva and Rashid-Bek Akhriev, the Moon and the Pilot, and of her people's deportation by Joseph Stalin on 23<sup>rd</sup> February 1944. It's a story that combines beauty and stoic heroism with unspeakable brutality, it's a story of sacrifice and horrific injustice - but ultimately, of love that can't be killed, of the human spirit that can't be broken. When I perform live (used to perform live? Crazy times!), I share with my audience an album of precious family photographs kept by my grandmother. While she was alive, she never showed them to me, I didn't even know they'd existed. But after she passed away, she left me a sealed package. When I opened it, all the people from her stories sprung back to vivid life.

Her descriptions of them were so extraordinary, I knew instantly who everyone was... Her mother, the Moon, a beauty with luminous snow-white skin framed by the blackness of her hair. Her father, the heroic Pilot with sad, mild, knowing eyes. Her own grandmother, proud and prim, solid and sharp, like an ancestral stone tower - the wise matriarch who speaks up in defence of her daughter's unorthodox choice of a husband and wins, with pure elegance and common sense, against prejudice and conservatism. Her Uncle, the gentleman doctor, the brilliant dancer - grace and steel combined, seemingly immune, in his







unshakeable nobility, to the ugliness and cruelty of the world. It felt like being struck by lightning, I was electrified, set alight - songs just came pouring out... "The Moon and the Pilot", "The Hazel Tree", "Like a God", "Safely Wed", "Only Begun" - all of these songs on my 'Long Lost Home' album are rooted in my grandmother's stories.

*I'm a little intrigued that you are a published poet. Were you writing about Ingushetia back then as well?*

I was indeed as that was a way of coping with my grandmother's passing... A few of my songs - "Safely Wed", "Fata Morgana", "The Hazel Tree", "Only Begun" - are based on earlier Russian poems. Being fully aware of my grandmother's illness for years - in fact all the time I got to spend with her was borrowed time - I knew how precious her memories were and kept writing everything down. Not just the bare bones of the stories, but all the witty little phrases and metaphors and the vivid images they evoked. The main difference between the earlier poems and the later songs is the viewpoint which informs the tone. The poems were penned by a curious outsider, sometimes perplexed by the "exotic" culture; years later, the songs carry a sense of belonging, a much deeper understanding and respect.

*So how come you ended up in the UK?*

In 2006, I was employed by a Russian luxury lifestyle magazine as a travel writer and sent to the UK on the hunt for stories. Music and poetry weren't my livelihood at the time, in Russia one was expected to have a "real job" and I'd chosen my career quite early on, volunteering and working for various young people's publications since I was 13. Once in the UK, I travelled to beauty spots and cultural landmarks, interviewed museum and theatre directors, writers, artists and performers. One of the most glamorous perks of the job was reviewing upmarket hotels and restaurants... as well as folk festivals! (the latter was my idea,

obviously) There was a sinister side to this world of luxury, too, as reflected in my song Fake Wonderland. Also, when the magazine started running into serious financial difficulty and my wages evaporated, some situations I found myself in were deliciously absurd - for example, flying with Ryanair to a 5-day luxury fam trip of Scotland with a tiny bag, and wearing most of my clothes in ridiculous cabbage layers - I was due to stay at The Balmoral and Gleneagles, yet paying an excess baggage fee would have meant genuine financial trouble. In the middle of this crazy penniless life of occasional ultra-luxury, I met my future husband, and the rest is history.

*What did you think of the UK music scene when you arrived, and how did you get involved in it?*

I had absolutely no clue how things worked and had to start completely from scratch... Open mics were great fun but didn't really lead to anything - my goal wasn't necessarily to make any money, but to find musicians to play with. At the time, I couldn't play any instruments and hadn't written any songs apart from some lyrics to other people's tunes. So, I gave folk clubs a try, and at first got a few things terribly wrong - such as bringing backing tracks to sing along to. I did the odd pub gig with local musician friends I made along the way, singing either Irish songs or an embarrassing selection of covers. Slowly but surely though, having picked up a couple of guitar chords, I started writing songs, finding my way on the folk scene and getting feedback, both encouraging and constructive. It was at Uxbridge Folk Club that Archie, the organiser, played the musical matchmaker and, in a stroke of mad genius, introduced me to my first UK band, KARA. The band ended up developing a very original Anglo-Russian sound, made even more exotic by the combination of accordion and hammered dulcimer, and our debut album was acclaimed by The Telegraph and bootlegged by Amazon... Also, in a quirk of fate I presented a show called Folk DJ on a local community radio



station, and that was a great way of meeting people for interviews and live sessions as well as listening to loads of records and generally getting quite immersed into the scene. Generally, I found the folk community very friendly and family-like, the main difference with Russia is that if you see your music journey (or "career" if you like, although I'm not a fan of the word) as a ladder, in the UK you can slowly climb from the ground up to a considerable height. In Russia, you can make it as far as the first couple of steps and then there's a void, the middle rungs are missing... to go any higher, you usually need a helicopter lift - a huge cash injection which can only come from an ultra-rich sponsor/benefactor. I feel very grateful for the way the UK folk scene is set up in such a welcoming, informal way, surrounded and nurtured by an amazing community of music appreciators.

*Did working with Kara lead directly to your first solo album, 'Eternal Child'? Looking back on it from five years, how would you describe it now?*

'Eternal Child' felt like a vanity project, a selection of very confessional, unashamedly revealing stories, and I was blown away by the response to it. I had been worried that the thoughts and sentiments expressed in the album were too personal and quirky to mean anything at all to other people. It was released in contrast to the theatrical, dramatic, make-believe, over-the-top realm of KARA - which I'd thought had a much broader appeal.

I would describe it as a "twilight" album, compared to 'Long Lost Home's moonlit darkness and 'Earthly Delights' bright sunrise. Back then, I found inspiration in the shadows and was one of those artists who feel they can't write happy songs. Also, Eternal Child was therapy - at the time I was giving up on the idea of motherhood (or so I thought!) and coming to terms with it. I embraced being different from most people, looked at the world with the eyes of a child who will

never grow up, clinging on to the echoes of lost innocence, shadowy memories and dreams. Yet there were some things that I saw very clearly, such as human weaknesses and fakeness. One should be very careful around children - they are watching us, understanding a lot more than we realise. And some children grow up to be singer-songwriters...

Five years later, I'm looking back at 'Eternal Child' and realise that I have, somehow, grown up. Yet I do miss being that child, too.

*The second album, 'Long Lost Home', has a real back story to it, how did it come about?*

It all started with one song - "The Moon and the Pilot", a song that wrote itself in a matter of minutes and took me on a whirlwind journey - first, to the studios of BBC World Service and from there, unexpectedly, to my grandmother's lost homeland of Ingushetia. The BBC World Service broadcast was seen by my grandmother's nephew, the son of her estranged brother, and him reaching out to me was the first, mind-blowing step toward rebuilding burnt family bridges.

Then, also on the back of that fateful broadcast, I was officially invited to visit Ingushetia by Rustam Tarkoev, who became my guide, host and advisor and also introduced me to the incredible Timur Dzeytov, then People's Artist of Ingushetia and now its Minister of Culture. The strange thing about that visit was my sudden celebrity status, the TV talk shows and the audiences with politicians - yet, as much as most people were very keen to give me the most glamorous impression of life in my grandmother's native land, I saw enough of the truth, heard enough of the real stories.

The generosity and warmth of the people - despite their often tragic, sometimes horrifying life stories - was deeply humbling, and their love of life infectious. I was also completely awestruck by the

















beauty of the mountains and the towers. Finally, I arrived on the soil of my grandmother's ancestral nest and felt such a deep, blissfully aching sense of belonging, as if my feet were growing roots. I felt grounded, no longer the fleeting spirit, the Peter Pan, the Eternal Child. The Ingush word for happiness - "iraz" - means, literally, a plot of land. I have found mine.

After that journey, some songs got changed and enhanced. Some got written from scratch. And for certain, Long Lost Home would not have been the same had I not found it...

*Your most recent album, 'Earthly Delights', was released in 2019 and you describe it as "Bright sunrise". When I reviewed it I said that it was "Simply awesome... an album which should be in every music lover's collection". How would you describe it someone who hasn't heard it? Take us through the songs.*

'Earthly Delights' is a celebration - fun and upbeat, whimsical and mischievous. It's a grateful and playful exploration of human nature; of love, desire, ambition and other urges that drive us, both physical and spiritual. It retells and twists fairy tales, episodes from history, urban legends - rich old stories that are timeless, ever relevant and relatable. "Great battles of love and life" that we all live through, every day. If I can make my listeners gasp: "That Russian fairytale - wow, feels as if it's all happened to me!" - then my work is done. A review in FATEA Magazine says that my songs "aren't just sung, but lived". When I perform, I become the characters in my songs. I tell the stories by living them.

To recoup my journey as a songwriter and storyteller, 'Eternal Child' was a surprisingly well received very private, very confessional album from a time when I was still figuring out my path, my place in life. Back then, darker stories seemed more appealing and nuanced, more interesting to explore as a detached,

childlike observer. Having matured through the making of my second album 'Long Lost Home' - a life-changing journey to my Grandmother's homeland of Ingushetia in the Caucasus that opened my eyes and my heart - I was handed the great responsibility of telling stories that really mattered. People's reactions to my song "The Moon and the Pilot" in particular have been incredible and humbling. Music no longer felt like a self-indulgent vanity project.

I had something to offer that people truly wanted and needed. Also, my vision has changed - now my inspiration doesn't just live in dark places; the new songs are full of light, shade and colour. Of lust for life. One of the covers on the album - "Quiet Joys of Brotherhood" - reflects and embraces my deep belief that "love is lord of all", an ever-present force, like gravity, that connects all living things. And the penultimate song, "Made of Light", claims that the more love we leave behind in the world, the longer we live on.

From a completely different angle, "Shame or Glory" is another song inspired by the current stage of my journey, by this new understanding and maturity, by the sheer joy and fulfilment I've discovered in my art - regardless of any competitive aspects, any awards or other forms of formal recognition. While singing songs and telling stories is a reward in itself; while you feel like you simply can't be doing anything else - nothing else matters! And in that, all truly possessed artistic souls are united in a brotherhood of holy fools - whether you are the ridiculed William McGonagall or the revered Vincent van Gogh.

Also, 'Earthly Delights' is deeply rooted in my native language, the emotional landscape of my culture, the old stories that I was told and read as a child, such as the tales of Vasilisa and Morozko - all of that is at the core of who I am. I have grown many cultural and linguistic layers, and my music is a fusion of many influences, described by some as an "ambitious culture clash" - but underneath







all that, my native background is the soil from which all these fanciful flowers and strange fruit grow. Interestingly, on the new album I have a W.B. Yeats poem, set to music by Joseph Sobol – “Cap and Bells”. The reason I picked that song is because it echoes the familiar plot of a classic Russian novel, which in turn is based on a powerful true story.

My favourite song on the album is probably “Golden Apples”, It's such a fun, playful song to perform, and I have fond memories of fleshing out the arrangement with the supremely talented Jonny Dyer during a wonderful tour of Scotland in October 2018. It's written from the point of view of a magical, whimsical creature - the Firebird of Russian folklore.

She represents – to me – pure unchained desire, pleasure without consequence. She flies into the Tsar's garden at night to steal, uncaught and unpunished, his most precious treasure – the magical golden apples. The Tsar sends his sons to catch the mystery thief; but the Firebird's enchantment sends them into deep sleep, night after night. From the Firebird's uncluttered perspective, what's the point of all that effort to guard something you possess, but never dare to enjoy? We all have hungry Firebirds held captive in our ribcages, desires we will never release, perhaps not even confess to. If we were to release them, all at once, the world would catch alight!

The whole album is full of other complex, often ambivalent characters - the seductive and childlike Rusalka, who turns a pious old monk's world upside down; the brave and ruthless Vasilisa, who becomes a queen at a considerable moral cost. Most of the songs on ‘Earthly Delights’ can be described as "morality tales" - no wonder that several of the songs – “Pride of Petravore”, “Greedy King” - have deadly sins in their titles.

Yet, the rigid biblical framework of virtue and sin is shaken and stirred by the pure, pagan lust for life and enjoyment of everything this world has to offer. In

“Greedy King”, the moral of the story is that shameless, primal, indestructible joy can be found down the deepest well of despair, and that's how life triumphs over death itself. And the title track encourages you to:

Be greedy - for joy!  
Be lusty - for life!  
Be proud - of what makes you stand tall.  
No deadlier sin  
Than a heart without love.  
Feed your fire,  
Sing the song of your soul!

*Since leaving Moscow you have flourished as a performer, become a wife and a mother, and investigated your grandmother's heritage among other things. What is next (after the current situation)?*

After my very short maternity leave, I found so much new joy in performing and uncovering previously unseen layers and meanings in my existing material. It felt like I was connecting with my audiences on a whole new level. I've also incorporated some new songs, such as tender, exquisite traditional lullabies and a couple of covers. My own writing, however, has been dormant - but that's not a worry.

I'm finding a lot of magic, inspiration and nourishment in motherhood, but it will take time to distil these new discoveries into songs, it's a natural process, a necessary pause as I'm adjusting to a new way of being, of rediscovering the world through my daughter's eyes. I can't wait to be performing live again though as before the lockdown it felt better than ever this year, totally exhilarating - even more so, I can't wait to collaborate with my amazing musician friends in various duo and trio outfits, and in exciting projects such as Joseph Sobol's incredible "folk opera" based on the life and poetry of W.B. Yeats.

Meanwhile, here is a quote that really resonates at the moment, as I gaze upon the slowed down world with a mix of





childlike wonder and giddy gratitude for the joy and beauty of nature. In the words of Ali Khashagulgov, as he returned to Ingushetia, his homeland, after long years of exile:

"Woodpeckers are drumming on the tree trunks, dropping dust onto the ground. I am drunk, Homeland, drunk with my love for you! You alone are in my thoughts, I dreamed so tirelessly about you from a distance. And now I'm wandering in your woods, like a madman... My heart is pounding; it is glad - like a cuckoo that's broken free from the human grip. Every berry-laden branch of the viburnum shrub is like a blushing bride. And the spider among elderberry leaves is weaving me a white scarf with silver threads. I am giddy with its aroma! The sun ripens a sweet red apple, caressing it, cheek-to-cheek, and cornel berries are like embers in my mouth ...How I love all of this! I am keen to kneel before your every tree, as I would before a priest. In foreign lands, so long have I dreamed of seeing you! And now

woodpeckers are drumming on the tree trunks, greeting me after a long separation."

(Translated by Daria Kulesh)

*Where can people find out more information, purchase your music, or watch your home concerts?*

My website - [www.daria-kulesh.co.uk](http://www.daria-kulesh.co.uk) - is quite busy and informative, do take a peek!

Discover my music and art, learn more about Ingushetia, connect with my social media pages, and even watch my online home concerts (via the links on the Gigs page). And when we can gather again to celebrate the magic of songs and stories, I very much hope to meet you in the real world!



## My new friend, Pip Pickles – Rock Icon Artist

*Alan Dearling discovered the art of Pip Pickles relatively recently. He was immediately smitten, a 'fan'. He's since been commissioning Pip to produce a series of illustrations of musicians he has witnessed performing live. All are drawn by Pip on maps of the musicians' birth-places.*

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alan dearling



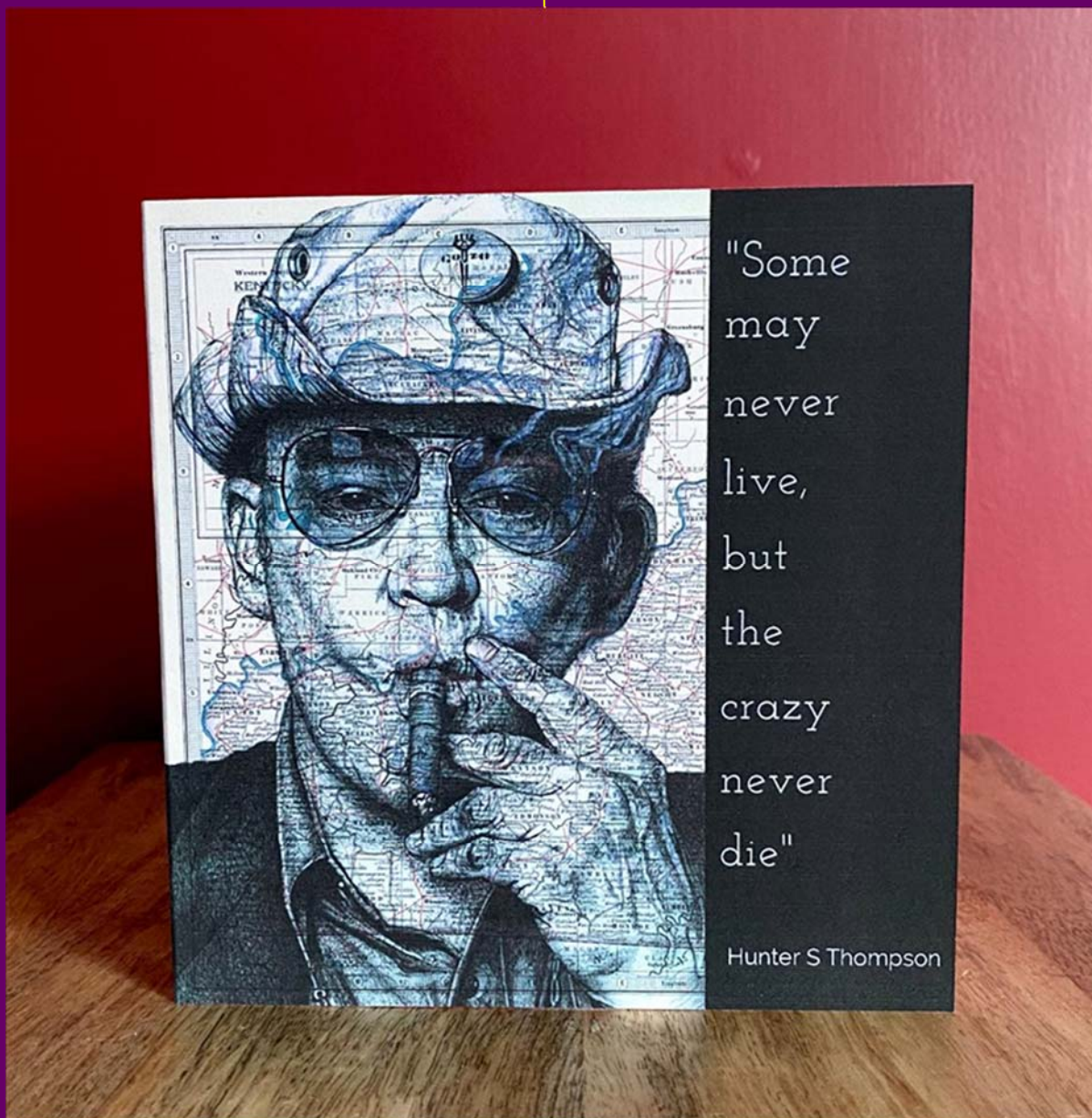
**Alan:** So, Pip, tell me about how you got into drawing, illustrations, art generally?

**Pip:** I have always been creative since being a kid. Surrounded by art and craft stuff growing up as my mum had her own business and was always making, painting or drawing. I went to art college although I realised at the time that I wanted to work in fashion buying rather than physically making things. I guess for the time I lived in London I didn't do much drawing. My creativity went into decorating and 'upcycling' (not fashionable then) on a budget. It wasn't until I had a complete change of career into education that I began to revisit all aspects

of art again. As an art teacher you are looking at so many different artists, art movements and techniques that I became very adaptable in style and medium. The downside of that is I lost a sense of what I actually enjoy doing and what 'my' own style is.

**Alan:** I believe you've had different lives in Yorkshire, the Calder Valley, and in London...

**Pip:** Yes, I was born in Todmorden in the West Yorkshire side, so definitely see myself as a Yorkshire lass! I moved to London after studying textiles at Loughborough University (then college of art). For 8 years



it was great. The buzz and vibrancy of city life, the partying and I built myself a career as a clothing buyer. Alas, like most incomers, living in London reached its expiry date. It seemed a natural time when I was pregnant to move back to the 'North'. Not quite ready for the total country life we moved just outside Manchester for a few years - my son sees himself as a 'Manc'! My husband tragically and suddenly died when my son was 2 years old which is how I found myself full circle back to the Calder Valley to be nearer to family and to the hills. I've been back here for 15 years now, happily remarried, my son is now a giant 6ft 4ins, and I gained a stepdaughter.

**Alan:** To create the illustrations of musicians and creators, I sense that your best work is when you like or respect them. Is that correct? Do you find that they in some way inspire you?

**Pip:** My first pen drawing over a map was Hunter S Thompson. My husband introduced me to his work when he read me 'Fear and Loathing in Las Vegas'. I cried with laughter and then I did more research on him and read some of his other books. I love his irreverent nature. A few friends asked if they could have copies of the portrait which sparked the thought that it could be a business idea. I have tried to stick to drawing people I like, or respect, and not just going for popular/current artists. Some of my cards have been made from commissions, so not necessarily people I would hold up as personally influential, or admired, although they may have talent in their field.

**Alan:** You've needed to research birth-places for those you've been drawing. Any surprises?

**Pip:** I love this part of the process and then sourcing a map to draw over. The UK people I have drawn I generally know which towns or cities they are from but there have been a number of surprises with musicians from the US. What has

been more of a surprise is actually listening to the music and reading the lyrics of some of the people you have commissioned from me Alan whose music I had previously not really listened to - Neil Young, Captain Beefheart, Janis Joplin.

**Alan:** Who are some of the musicians and artists who you think are really unique?

**Pip:** For me, Prince springs to mind. I started listening to his music about 1984 and was slightly obsessed with him during the 1980s. I never got to see him live in his heyday, but saw him at the O2 London 2007, where he was a speck on the stage and then at the MEN Manchester 2014, just 2 years before he died and he was incredible. He could play numerous instruments, including a mean guitar. Wrote, performed, produced, danced, acted(??) and for a small guy with funny clothes and heels was pretty darn sexy! As you can tell, I like Prince. On a more general note I like characters, people who are themselves. Whether they are musicians, writers, actors, sportsmen/women or politicians. Everything is so polished, produced and managed nowadays. People are afraid to say anything as everyone is offended by everything. It's stifling creativity, open discourse and fun.

**Alan:** You've also been searching for 'words', quotes from musicians to add into cards that you've produced alongside your original artwork. Which ones are especially powerful and memorable?

**Pip:** I try to find quotes or lyrics to go on greeting cards that I like, and that other people can connect to whether it be through humour, a positive, uplifting or romantic sentiment. A few of my favourites: 'The best is yet to come', Frank Sinatra (because my husband always says that to me); 'Buy the ticket, take the ride', Hunter Thompson (all HST quotes are brilliant); 'You are the only thing, in every room you're ever in', Elbow (what a beautiful sentiment), and, 'There is a crack in everything, that's how the light gets in', Leonard Cohen (a wordsmith).







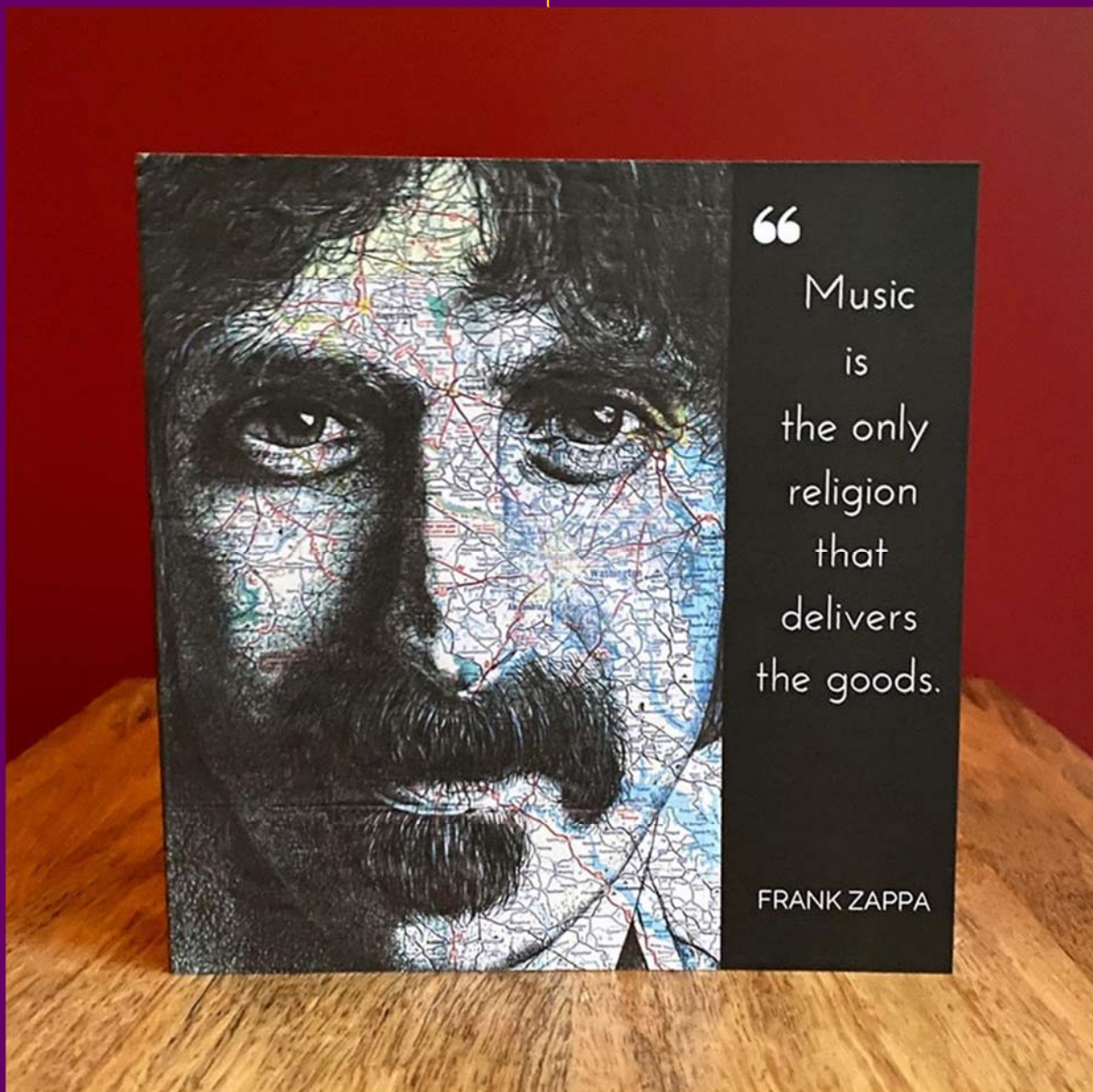
**Alan:** In addition to music, I think you really like films...tell me a bit more about both as creative sources...

**Pip:** I love films! During isolation time I have been revisiting some old black and white movies that I used to watch with my mum when I was a kid. The nostalgia of a bygone era, when movie stars were stars - they seemed to have more gravitas, probably because they couldn't post themselves all over social media every day. There are more I would like to draw; Cary Grant, Katharine Hepburn, Bette Davis, James Stewart ... I could go on. I watch all genres and eras of films though - there is a lot of dross out there but I'm always

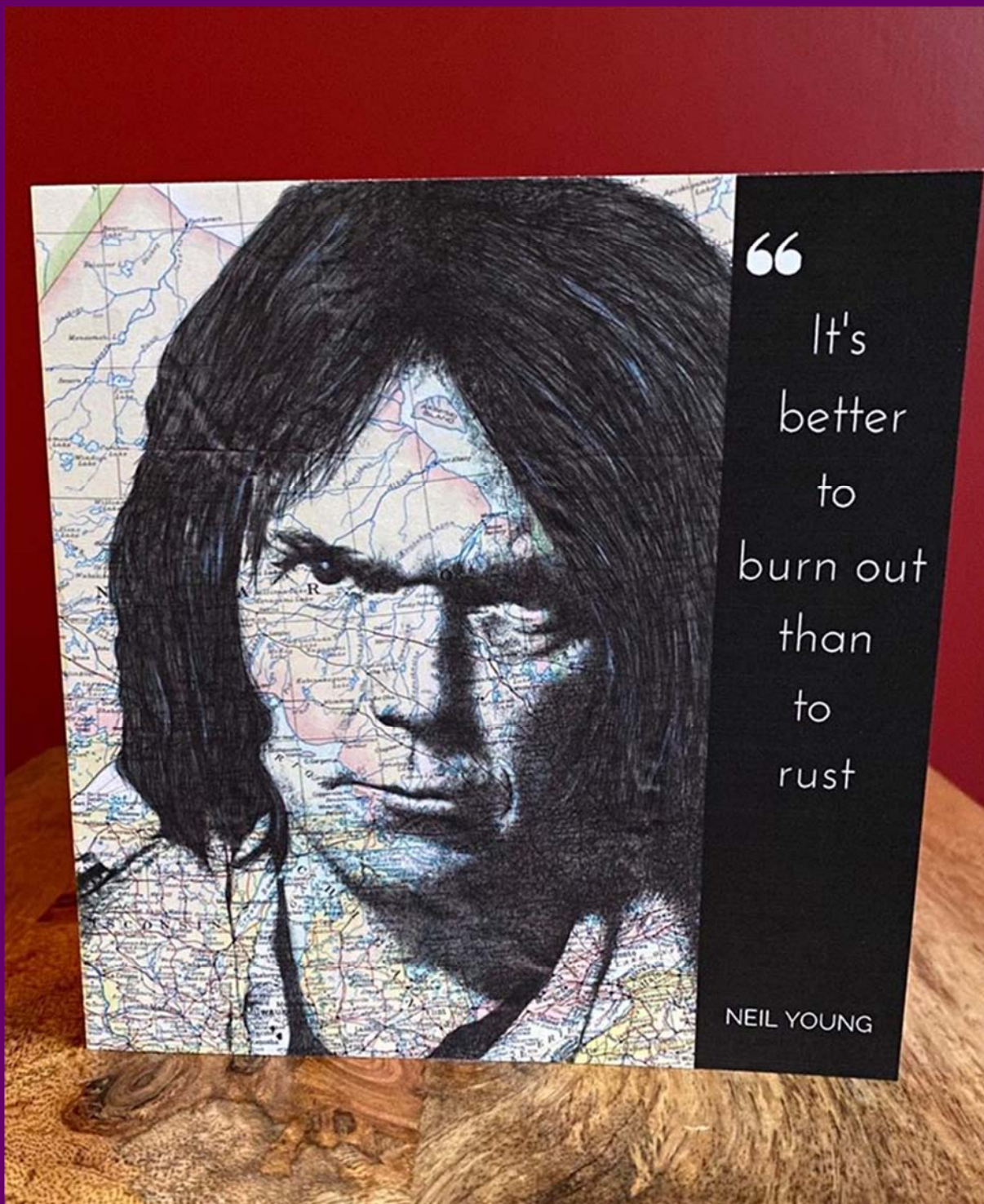
hoping for a gem that I can get lost in, inspired by or shocked by. I remember watching 'Pulp Fiction' at the late-night screening at Greenwich cinema in 1994 and being blown away by it. The style of it, script, actors and soundtrack. I think it may be the only film I have gone and watched again the following night.

**Alan:** I know you've recently given up your job as an art teacher in a sixth form college. Why was that?

**Pip:** To be honest with you Alan, I had lost faith in the education system. I believe it needs a total overhaul across all subjects and in the way we assess students. The rise of the



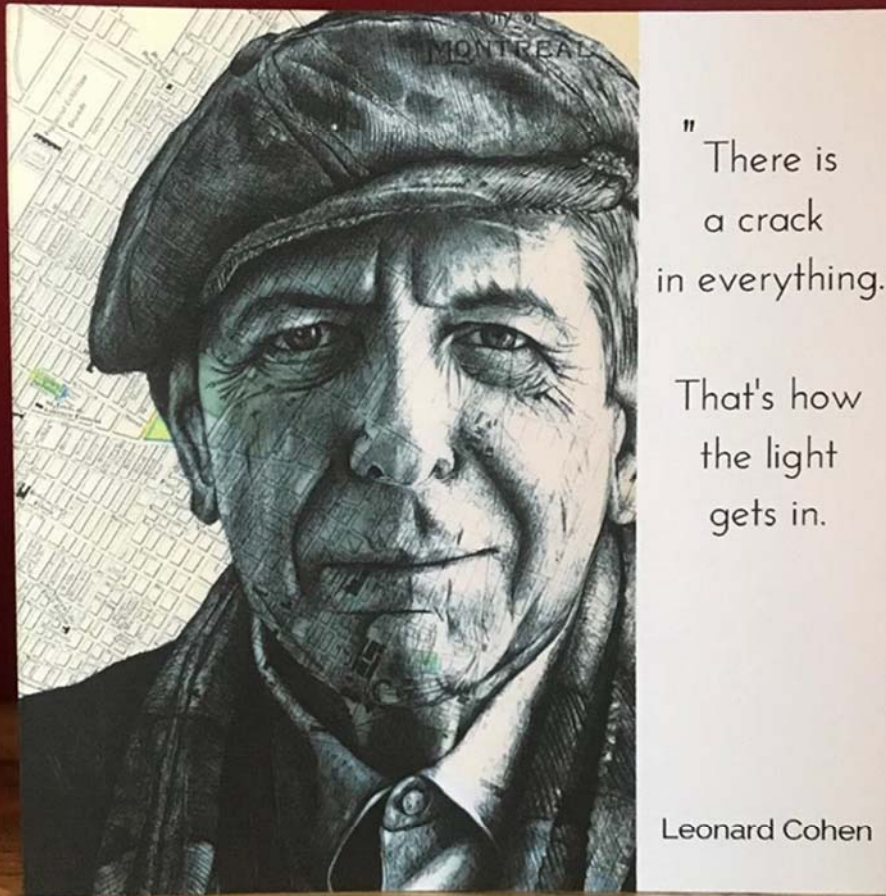




academy schools has turned them in to business models. Whilst they may on league tables appear to be improving grades the creative and critical thinking skills of young people is diminishing. I think this is also a cultural shift as well, with the instantaneous gratification of having everything at your fingertips with smart phones/ tablets etc. Coupled with that, the arts are continually being

marginalised in schools. Some schools are not teaching music, drama or dance anymore. Students only having art lessons on a rotation basis every term. This impacts on the number of students selecting creative subjects at higher levels and before we know it, we have a dearth of new talent. Sir Ken Robinson is brilliant in his talks on education.

**Alan:** What do you hope for now in your



" There is  
a crack  
in everything.

That's how  
the light  
gets in.

Leonard Cohen

artistic life? Any really strong inspirational passions

**Pip:** Just being able to make a living from something I love doing would be amazing.

**Alan:** From previously talking together, I know that you are keen runner. How does that fit in with the rest of your life?

**Pip:** It would probably be more accurate to say I was a keen runner. A friend said back in 1998 that there is no way I could run a marathon. I started from zero running to

completing the London marathon in 2000 and carried on after that until the past few years. I love how running is good for the mind as well as the body and intend to build it back into my new working from home daily routine

**Alan:** What do you most enjoy illustrating? Are you actively seeking commissions?

**Pip:** Yes, I am always looking for commissions. All I need is good quality photograph to work from and I generally work in A4 size, although I can go as big as



A3. Older faces are more interesting to draw as they have character and lines of a life lived. This also works well with pen and the contrast of light and dark. I like to mix things up and occasionally do landmarks or buildings. I have been commissioned to draw a couple of cats, but I wouldn't say I would want to be a pet portrait artist full time!

**Alan:** I've mostly seen what I think of as your 'pen-and-ink works'. What other mediums and styles do you employ?

**Pip:** As I have been building my business over the past couple of years alongside teaching, I have focused on the pen drawings. Now I am working as a full-time artist I am hoping to branch out into some mixed media work. I would like to explore oil paints more as I have dabbled for teaching purposes and like that you can achieve texture and intensity of colour, but the drying time and messiness of cleaning brushes irks me somewhat!

**Alan:** I read on-line in your blog that you'd, "...like to go on 'Strictly Come Dancing' and in my mind I am amazing!"

**Pip:** Ha ha, yes I used to watch the original

'Come Dancing' when I was younger with my mum and was always creating dance routines at home to pop music in the 80s. When 'Strictly Come Dancing' started back in the early 2000s I was hooked. My dances of choice would be the Argentinian Tango and Pasodoble for drama and the Charleston because I love the style of the 1920s. The reality is I have flat feet and stiff hips... but I can dream!

**Alan:** Many thanks for your time and thoughts, Pip. Anything you'd like to add?

**Pip:** Thanks Alan. I think just to say in the strange times we find ourselves in, I hope that post COVID-19, that positive things come out of it. People continuing to engage with and support their local communities. Having an appreciation of the simpler things in life. Slowing down and enjoying life.

**Here are links to her work:**

[https://www.facebook.com/  
TheArtoftheNorth/](https://www.facebook.com/TheArtoftheNorth/)

<http://www.etsy.com/shop/TheArtoftheNorth>



Some of the drawings Pip has completed for Alan

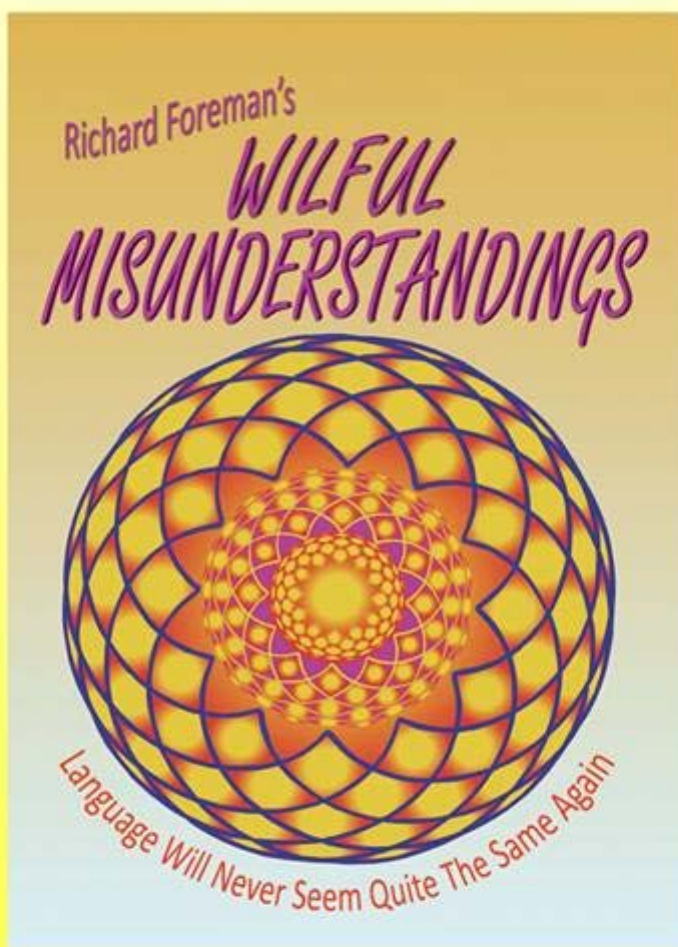


# Expect the Unexpected!

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# Tony Klinger

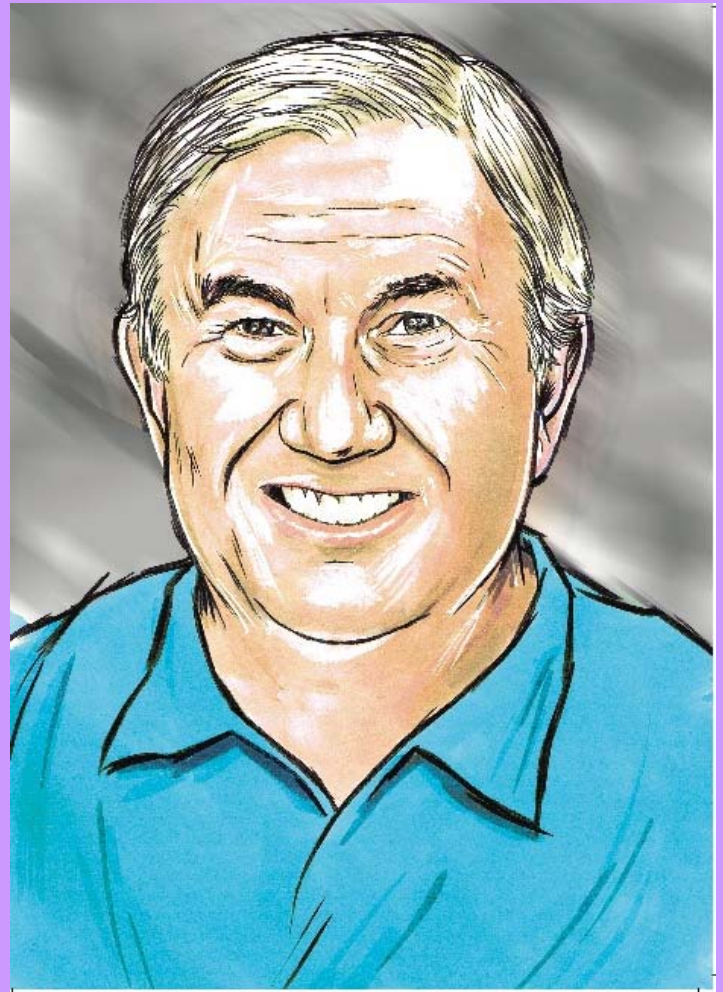
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

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## WHAT'S WRONG?

Certain things seem so obvious to me that I feel there should be no need to write them in a blog or article. But then something comes along that shakes the foundations of your beliefs.

I am, as some of you already know, a writer and a filmmaker, I am also an occasional media academic. Clearly that gives me a vested interest in the well-being of those sectors. You would think the same would apply to others similarly laboring in these creative areas. Apparently we would all be wrong.

Whilst discussing some recent movies over lunch last week one of my colleagues calmly announced that he burned downloads on the net onto his blank DVD's. He made it plain, in case I'd not understood him that these were unlicensed copies that he had not paid for. I asked him to think about this for a moment and he laughed, "What, you care for the fat cats that run those hugely rich foreign corporations, why should we care about any of them?"

I was staggered by his attitude, and I imagine it showed on my face. He smiled again, less cocky this time as I responded, "What about the several hundred thousand British people who earn their living in the production of media?" I asked him, "What do you want to say to them when they lose their jobs because people like you are stealing their livelihood." He now colored in embarrassment, and he said, "I'd never thought about that really."

If there were no British creative industries the actual amount lost to our Treasury would be something in the region of 10% of this country's Gross Domestic Product and it employs more than 600,000 people. This is not an argument about semantics, this industry is far more important than car production, steel, coal and several other industrial sectors added together.

Think about it, this lecturer is a man who teaches young impressionable people about media and he didn't realize there was anything morally or economically

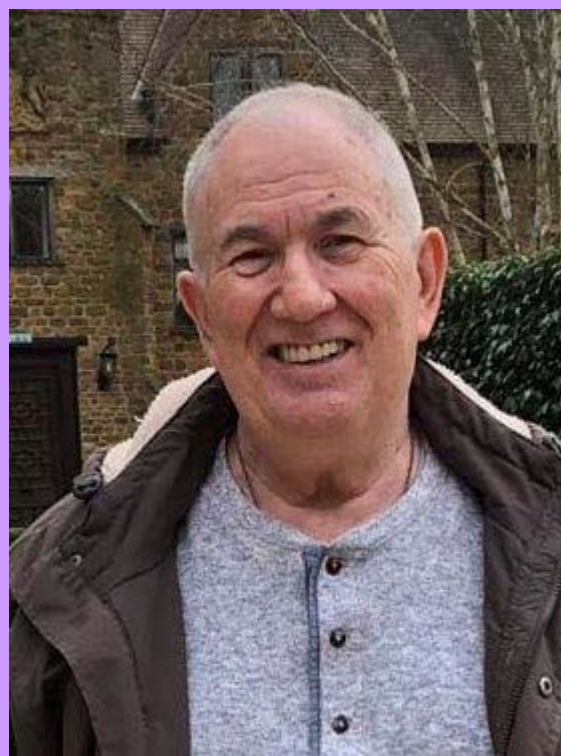
wrong with pirating other people's work.

Surely this is a perfect example of what teaching without context can bring.

During the same discussion it also became apparent that most of the media teachers around the table are also not paying their TV license fee. They dressed this up as a form of Robin Hood like act of defiance against authority, when the truth is that they are simply trying to defend the indefensible.

You cannot opt out of laws you don't like. The option we all have is seek to change such laws, or vote for people with similar views to your own. It is totally unacceptable for our teachers to preach general anarchy like this because it is both immature and dangerous.

We are left to shake our heads and ask how our students will learn to understand the difference between right and wrong with teachers like these?





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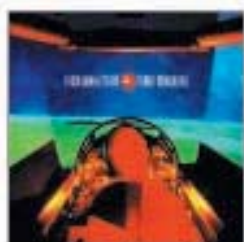
HFG203CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

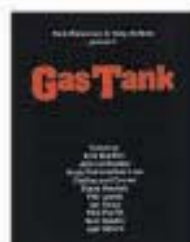
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## TIME MACHINE

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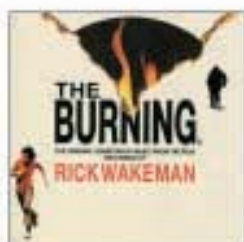
RF241-CD



## COUNTRY AIRS

The original recording, with two new tracks

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## THE BURNING

The original Soundtrack album, back in print at last!

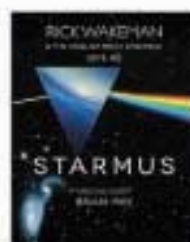
HFG205CD



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HFG209CD



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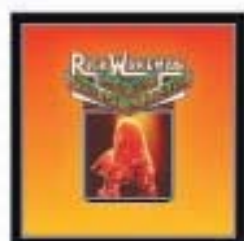
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and all other good music retailers





# KEV'S WORLD



**OH.  
METALLIA  
INDEPENDENT**

'Metallia' is the sixth release from Olivia Hadjiioannou, who kindly operates under the name "Oh." so that us poor reviewers don't have to keep copying and pasting her surname to make sure we spell it correctly. Before I even get onto the music on this six-track 25-minute-long EP, I must make a mention of the packaging.

Firstly it has been released physically, not just digitally, as a digipak. There is great artwork

when it is opened up, and this continues onto the CD itself so that it forms part of the picture. This depicts Olivia sat half naked on the top of a mythical beast holding an electric guitar aloft, and it feels very classical in nature, which also ties in with the artwork on the front cover where she is depicted as a warrior. The small booklet features the rationale behind each instrumental, along with details of what she played, plus more artwork. There has been a great deal of care put into this and I found that I was impressed even before putting it into the player – remember, 'Metallia' is a self-release, not funded by a label.

And then we get onto the music. If my ears are working correctly, I believe that Olivia is playing all the instruments she mentions, as opposed to triggering samples, which means that as well as playing guitar and bass she also provides the drums, toumperleki (the goblet drum

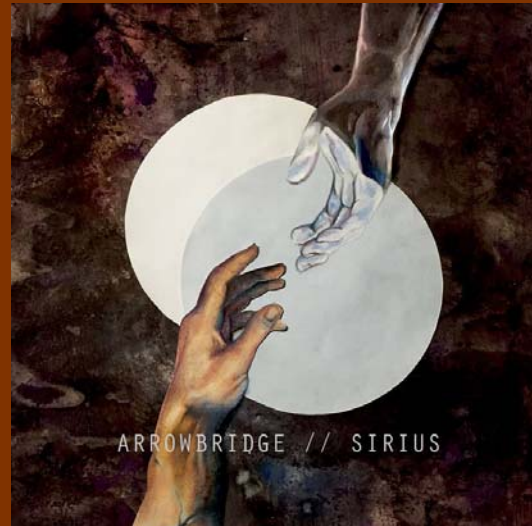
**KEV ROWLAND**



– I had to google this one), violin, keyboards and vocals. Vocals here are used as an additional instrument, with no lyrics as such. The two words that immediately spring to mind when playing this are “intensity” and ‘chaos”, but in a good way. It has ended up on PA in the Crossover category, but arguably this could be in prog metal, eclectic or even fusion, as it is all over the place with influences. The title is apt, as first and foremost this is a heavy album, full of multiple types of shade and complexity, with a little light here and there to provide relief. Time signatures change, bombastic elements come in and out, and it really feels like the listener is being swept along in a maelstrom, or being put inside a washing machine when it is at full pelt.

But, the chaos does have purpose, and melodies raise their heads and allow themselves to be heard before again diving down again for cover as the force takes over. The result is something that in many ways is quite draining to listen to, as it takes quite a deal out of the listener, at least if the correct attention is being paid towards it. It also needs to be played loudly, very loudly, but my sheep are used to hearing strange sounds going out to the paddocks and it didn't seem to faze them too much. This is the first release I have heard from Oh., and I look forward to what comes next as this is an incredibly complex and chaotic album that is a real discovery.

<https://olitunes.com>



**ARROWBRIDGE  
SIRIUS  
INDEPENDENT**

I haven't come across many bands from India, but here is the debut album from ArrowBridge, a band put together by guitarist Karthik Ram who was only 17 years old at the time. If that wasn't unusual enough, he also managed to convince some guest musicians to get involved, including John Wesley (Porcupine Tree), Dave Young (Devin Townsend Project) and Lucas D'Angello (Betraying The Martyrs), which is incredible given the age of those involved and that they were pretty much a totally unknown band, although they did win one of the biggest Battle of The Bands competition in India.

It took me quite a while to get into this album, as although they state that Porcupine Tree are a major influence, they also move into much heavier territory as well, and the extremes are just that. There are times when we are treated to very polished music that is melodic rock/neo prog, and others when it is much more brutal. One thing I found unusual was that there is no Indian influences within the album that I could pick up – if it weren't for the press

release I would make the assumption that they were probably European, but with some American tendencies. The vocals have no trace of accents whatsoever, and the rhythms and styles are very Western indeed. The production, care of Keshav Dhar of Skyharbor, is very good indeed, and I must make special mention of bassist Madhav Logani whose well thought out lines and touches make a real difference to the overall sound. It may not be essential, but it is an enjoyable little debut.

<https://arrowbridge.bandcamp.com/album/sirius>



**CAST THE STONE**  
**EMPYREAN ATROPHY**  
**AGONIA RECORDS**

Cast The Stone is Mark Kloeppel (Misery Index, Scour with Phil Anselmo), Derek Engemann (ex-Cattle Decapitation, Scour), Jesse Schobel (Legend, ex-Scour) and vocalist Andrew Huskey. First formations of the band began in 2002, long before its protagonists departed for their better known metal-scene mainstays, and as a trio they released their debut album as long ago as 2005 (when Kloeppel also acted as lead singer). So although they may seem to be

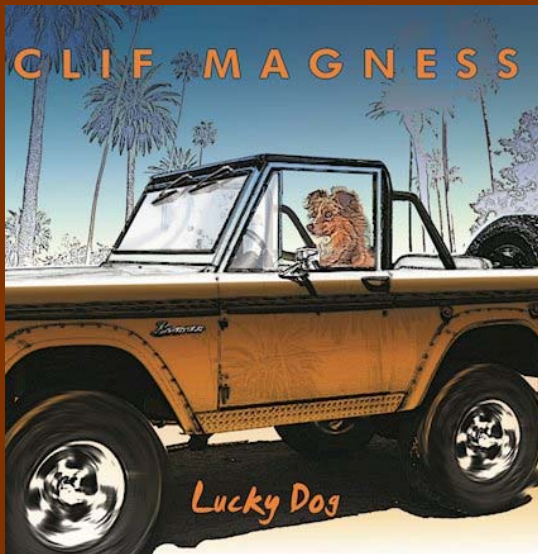
something of a supergroup in some ways, this is an example of a band getting back together some years after the members have had success elsewhere. This is a six-song 27-minute-long EP

In many ways, this is an album which has far more in common with the Swedish death metal than Florida, which is somewhat surprising given that they hail from Missouri. An obvious influence is Opeth, especially on the delicate acoustic "Standing In The Shadows", which sits nicely towards the middle of the album to provide a break and contrast to what is happening in the other five songs. Guitarist Mark Kloeppel commented, "The band's sound is a testament to an enduring spirit that's driven us to return to our most organic influences, merge them together, incorporate disparate elements, and forge our own sound. Each person has a distinct sound unto themselves, so it's really cool how smooth and cohesive this stuff comes across. You can immediately hear how different this is from the other things we've been involved in, yet it's still very true to our individual styles. Our bassist Derek progressively weaves my guitars and Jesse's uber-creative drumming style together in a way that only he can. This is all crowned off by Andy Huskey's crazy death metal vocals which are... well, just listen".

Dan Swanö (Katatonia, Merciless, Edge Of Sanity) has undertaken his normal flawless job on production, and the result is an EP which fans of the genre would do well to investigate. It has taken them 13 years to come up with this, let's hope it isn't so long until a full album.

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





**CLIF MAGNESS**  
**LUCKY DOG**  
**FRONTIERS MUSIC**

Clif Magness is back with his first album since 1994's 'Solo', and probably isn't a name that many will have heard of, but when looking at his resume it will surprise quite a few at just involved he has been involved in the scene over the years. By the time the "Solo" record came out, he already made a name for himself co-writing and producing a #1 hit with Jack Wagner ("All I Need"), a top 5 hit for Wilson Phillips ("Impulsive"), and winning a Recording Academy Grammy for the song "The Places You Find Love" from Quincy Jones' critically acclaimed album, 'Back On The Block.' Just three years later, in 1993, Clif was nominated for an Oscar and a Golden Globes Award for the song "The Day I Fall In Love" from the film "Beethoven's 2nd", co-written with Carole Bayer Sager and James Ingram. Throughout the 1990s and into 2000, he continued to work with outstanding artists such as Céline Dion, Hanson, Steve Perry, Amy Grant, and Joe Bonamassa among others. Clif was also instrumental in developing Avril Lavigne, being among the first writer/producers to work with her. He co-wrote and produced the

fourth, much edgier, Avril Lavigne single "Losing Grip," as well as five other tracks from her multi-platinum debut "Let Go." He has kept on working and creating some great and hugely successful music in the past few years, working with the likes of Jessica Simpson, Kelly Clarkson, Clay Aiken, and many others.

Now, I haven't heard Clif's debut album from 24 years ago, but if it was anything like this one then it was already dated when it was released. This mixes classic bombastic AOR Chicago, but without the heavy brass instrumentation, along with Journey/Bryan Adams into something that is classic mid-Eighties. He has a great voice for this style of music, able to hit the high notes with seeming ease, and given his pedigree it perhaps isn't a surprising that each and every song sounds as if it is destined for AOR radio as they are all loaded with hooks and singalongs. I feel almost as if I am back reading Frontiers again, discovering the melodic rock underground as I listened to their great cover CDs (which were still good, I still have as I kept them all!). This absolutely nothing to do with 2018, as this style of music was supposed to have been destroyed by grunge and proliferation of metal sub genres, but when it is as polished as this then there will always be a place on my player for it. If you enjoy old fashioned melodic rock destined for the charts, then this is essential.



**CRONAXIA**  
**COLLAPSING THE OUTER STRUCTURE**  
**LUSITANIAN MUSIC**

At the end of the '90s, Cronaxia were born into the darkness of the Portuguese death metal underground. As they began to shape and form their furious, technical extremity the music became evermore relentlessly intense, the lyrics more searching as they set off exploring the universe at the speed of light. But, the only release until now was their 2008 EP, 'The Solution Above Continuity'. In 2010 they made the decision to no longer play live, and then in 2015 started work on what was going to be their debut album. The band was by now just a trio, Felipe (guitarist and founder member), Renato (guitars) and Sergio (vocals), so they enlisted the help of a session rhythm section, both from the band Grog; drummer Rolando Barros and bassist Alex Ribeiro.

Mixed and mastered by Paulo Viera, known for his production work with Ironsword and Ravensire, the result is an incredibly complex and intense death metal album that fans of Morbid Angel and Carcass, in particular, are going to find enthralling. The rhythm section obviously have a great understanding of each other, with Ribeiro providing a lynchpin between the complex guitars and the frantic drummer of Barros. I must confess to not being a massive fan of

his constant snare drum attack, and due to the way that it is kept high in the mix it does take away from the rest of the music, which is a real shame as this is the only major downside on what is a very good album indeed. The guitar scrunch when they need to, with Felipe and Renato having an innate understanding of where each other is going to so that they both complement and contrast with each other. Sergio is a classic very deep throated vocalist, and the songs are blasted through at high speed with a great deal going on. But, as I said, the drums are something of a let-down for me, which may well be the result of using a session musician. It would be interesting to see what will happen with these guys if they do decide to get back up to full strength and start playing live again, as this style of music really deserves to be blasted out from a stage.



**DE PROFUNDIS**  
**THE BLINDING LIGHT OF FAITH**  
**LUSITANIAN MUSIC**

Over the course of the last decade De Profundis have built themselves an enviable reputation for delivering music of staggering power and breathtaking skill, both in the studio and on the stage. Although many



think of them as a technical death metal band, I actually believe that they would be better stated to be extreme prog metal as they continue to transcend any particular genre, using one form as a base and then going wherever they wish. Earlier this year they released their fifth full-length album, 'The Blinding Light of Faith', through Transcending Obscurity Records and they have now signed a deal with Lusitanian Music to release the album as a limited vinyl edition. This allows the listener to study in detail the intricate, nightmarish album artwork created by Alex Tartsus (Sinister, Depravity etc.) while the band's new logo, also stands out far more than in would in the smaller CD version.

The band have been known to be influenced by doom in the past, and it does point its nose in at different points during the album, but what makes this such a delight is the sheer refusal to conform to any particular pre-conceived ideas. There are times when this is out and out technical death, others when it is almost power metal in its approach, but it is consistently bending and melding, creating something which is always powerful and dynamic, but twisting into different directions so that no-one can work out where and how it is going to end. I find the production really interesting as well, as in many ways it exaggerates the melodic power of the music, with a bass line that is often found to be wandering along creating a sub-melody without the level of attack that one may expect from this form of music. Incredibly detailed and layered, this is an incredibly complex album which listeners will gain more from each and every time it is played. It is hard to imagine an more imaginative death metal album being released by anyone this year.



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



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# 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***

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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](http://nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.





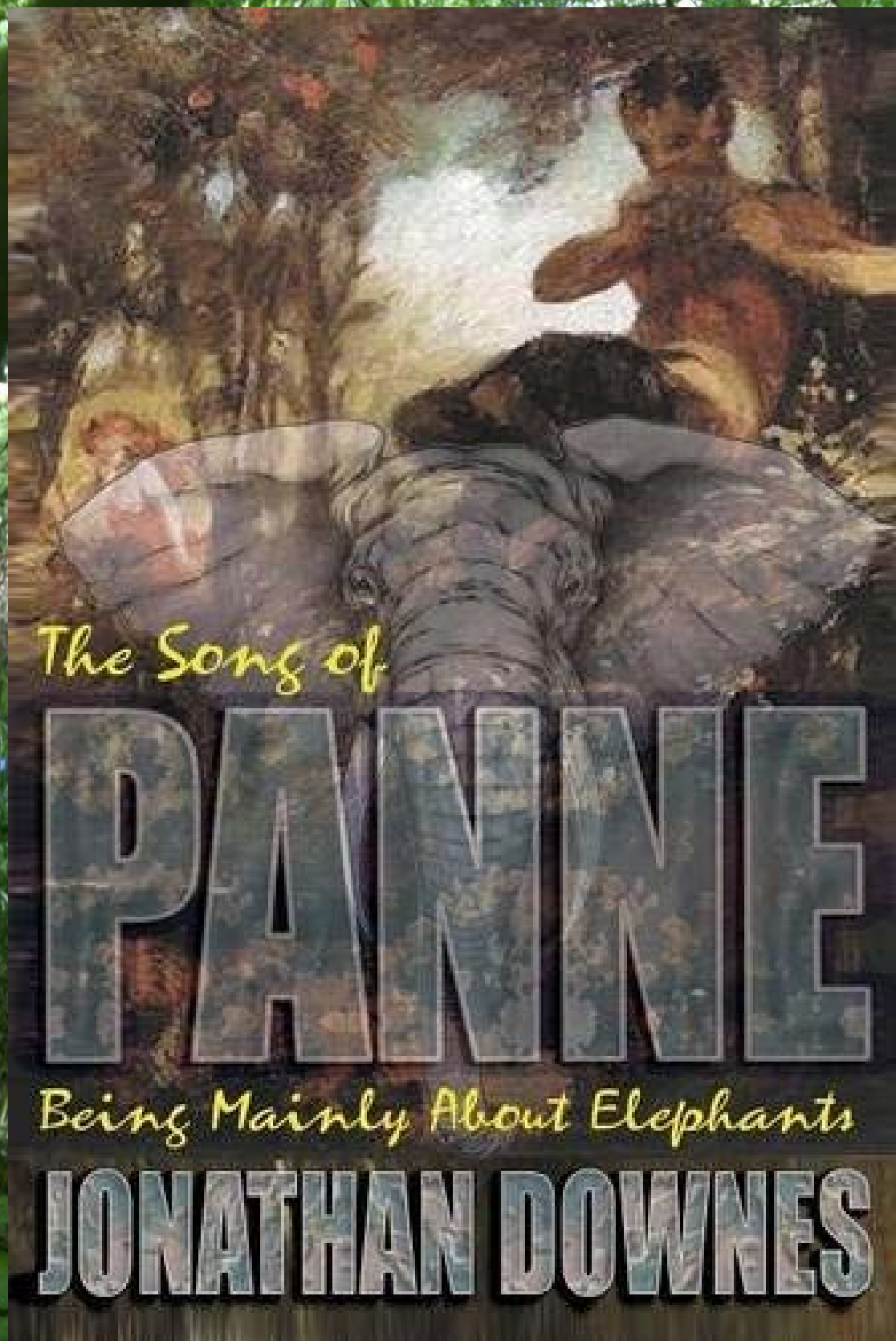


# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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](http://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

# 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/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>



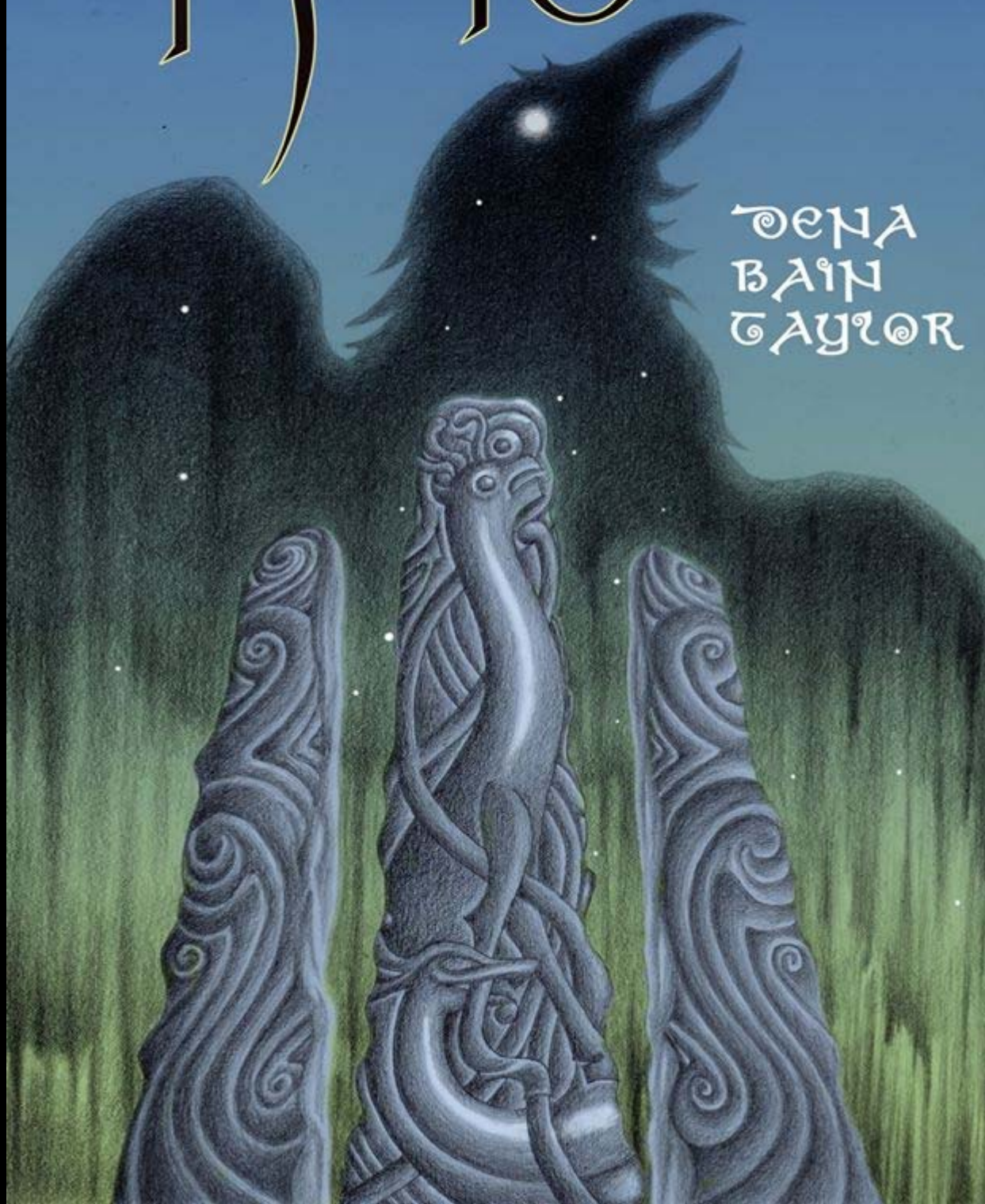


NIGHTS IN THE GNARLY GARDENS

ILLUSTRATION BY MARTIN SPRINGETT

# BONES AND KEEPERS

DENA  
BAIN  
TAYLOR







# 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!!!"

## "IN THE BEGINNING WAS THE WORD"

And the word was made fresh/and delivered from death  
and censorship shall have no dominion  
Nothing more than a red wheelbarrow carrying Weimer Republic tomes  
White chickens in the rain of "I CAN'T BREATHE!"  
Good fences make good neighbors but walls do not work between us  
LIKE!SHARE! poets ,singers,artists ,who document moments with ZOOM  
recordings  
and SKYPE broadsheets,modern now includes ODD,ADD and ADHD..  
Bird is the word!.Spoken n Heard.Poetry Aloud!Hearsay Poetry!Waco  
Wordfest!Corroboree  
Auricles of Oracles.Skim the Light Poetics!Forgetfulness is now History.  
Poetry Repeats!On PBS and KOOP!Be the first one on your block  
To have your truth rise up and Sing!Lots !

#





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

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[www.rwcc.com](http://www.rwcc.com)

# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



RAF Dickies



# 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](http://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 so, dear friends, we come to the end of another issue. As I predicted in the editorial, Corinna is back in hospital, and is likely to be in for another week. She is being tube fed, which will, I hope, reverse her terrible weight loss.

Thank you to all of you who have sent your prayers, thoughts and good wishes to us in this very difficult time. However, I am only too aware that, compared to some people who are stuck in the middle of this global nightmare, we are getting off fairly lightly. And I hope and pray that we shall continue to do so.

In a piece of a nicer news, I have found that several of the albums in the Elephants Memory back catalogue are available on Spotify, including their debut. I have always loved that record ever since I bought a scratched old copy in Bideford Pannier Market over forty years ago. This is the first time that I have ever heard the album without scratches and surface noise. Check it out.

You have probably never heard of Elephants Memory, and if you have it will probably only be because they acted as John Lennon's backup band for a time in the early 1970s. But I think they're really rather special. Whilst on the subject, Olivia asked me whether or not the word 'Elephants' should have an apostrophe. Wikipedia says yes, John and Yoko's 'Some Time in New York City' says yes, their debut album and the one that



Lennon produced for Apple Records say no.

So I really don't know what to do. And when it is talking about an obscure rock and roll band from many years ago that no-one much has heard of or even remembers, I don't suppose it really matters.

So, on that piece of rock and roll/grammatical pedantry, I leave you all until next time.

Hare bol,  
Jon



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