

GONZO

In this immensely spacey issue, Graham presents the first half of a look at **Hawkwind**, year by year, in this their demicentennial. Jon remembers **Judge Trev** and looks at the new reissue CD, praises the indomitable **Greta Thunberg**, and critiques Graham Nash's autobiography, Rob photographs **Rick Wakeman and the Granary Choir**, Alan revisits **Edinburgh in the Sixties**, John goes to see **Cary Grace**, Richard goes to see **Cracked**, by **Emily Hinshelwood**, and Tony has difficulties when buying a water pistol. And yes, there's lots more.

#32718

HAWKS@50

ISSN 2516-1946

GONZO

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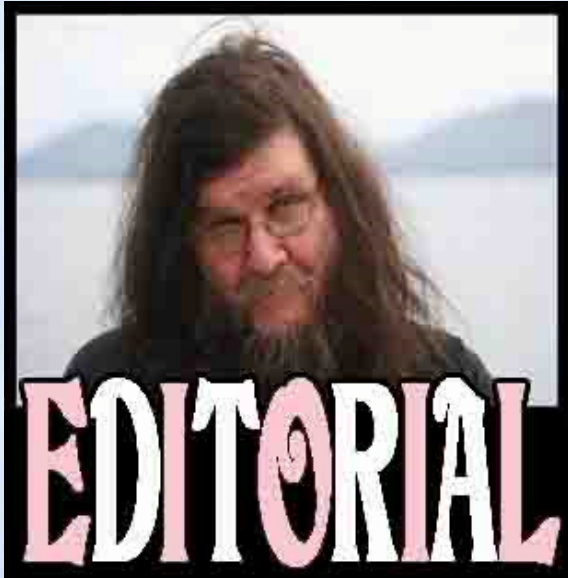
THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

1. Art is as important as science and
more important than money

2. There is life after (beyond and
before) Pop Idol

3. Music can and sometimes does
change the world

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



Dear friends,

Welcome to another issue of this singular little magazine. I have been writing magazines and acting as editor, and quite often designer, since I was ten years old, and having read one of Anthony Buckeridge's school stories in which the eponymous heroes, Jennings and Darbishire, started a school magazine, I

decided to do the same.

Earlier today, I was musing about all this and realised that I am one of the few people whose career path has followed a trajectory that was mapped out for him at the tender age of ten. The other things I have done with my life – cryptozoologist, rock and roll singer, and author – were also mapped out for me by the time I was twelve years old, and I wonder whether this means that I have been steadfast in my devotion to a particular set of career paths, or whether I am just juvenile and quite possibly retarded. Who knows? And who cares?

I spent much of my late teens as a political animal, and indeed have been following, and involved with, political movements for most of my life. About fifteen years ago, when my parents had both died, and it was time for me to settle down to a greater extent than I ever had before, I moved to North Devon and set about making my dream of the Centre for Foratean Zoology being a living, breathing, force for education and the advancement of the sum



One thing that I have always found quite disturbing about this is that, with very few exceptions, none of these children and young people have had any interest whatsoever in politics.

total of human knowledge, a reality.

Over the years, I have had a lot of young people pass through the orbit of the CFZ. Various schools, colleges and universities have placed students with me, I have taught intermittent sessions with both children and young adults, and have – both temporarily and permanently – had a succession of young people as part of my ever-shifting household and extended family.

One thing that I have always found quite disturbing about this is that, with very few exceptions, none of these children and young people have had any interest whatsoever in politics. Now, I find that absolutely incomprehensible. Not only do I find politics to be endlessly fascinating, and indeed have referred to it on many occasions as my favourite spectator sport, but I truly believe that it is every citizen's duty to take an interest in the machinations of those who the democratic process has placed in power over us. This is, I believe, even more important when – as in the last decade or more – those people placed in power over us have shown themselves to be far more corrupt and disingenuous than any of us would feel comfortable with.

Recently, on both sides of the Atlantic, grassroots political movements have been started. And they have been started, in the

most part, by teenage girls. This is Zero Hour, in the United States, and the various School Strikes for climate, across Europe, started by young women following the example of fifteen (now sixteen) year old Greta Thunberg, a Swedish school girl who felt that she had to do something to force her country into being compliant with the Paris Agreement. The school strikes have spread across Europe and are now taking place in Australia, New Zealand, and across Africa, South America and Asia.

The Paris Agreement is an agreement within the United Nations Framework Convention on Climate Change (UNFCCC), which is dealing with greenhouse-gas emissions mitigation, adaptation, and finance, starting in the year 2020.

The agreement's language was negotiated by representatives of 196 state parties at the 21st Conference of the Parties of the UNFCCC in Le Bourget, near Paris, and adopted by consensus on 12 December 2015. As of February 2019, 195 UNFCCC members have signed the agreement, and 185 have become party to it. The Paris Agreement's long-term goal is to keep the increase in global average temperature to well below 2 °C above pre-industrial levels; and to limit the increase to 1.5 °C, since this would substantially reduce the

اللجنة لهم إذا كانوا لا تأخذ نكتة



risks and effects of climate change.

Many activists believe that this agreement does not even begin to go far enough in addressing the existential crisis which faces our entire species, and the other animals and plants with whom we share our planet. They believe that, like so many other pieces of legislation, it exists basically to keep people happy, and feel like they are actually doing something, when – as Thunberg so sagely remarks – they’re doing nothing at all.

I have written quite widely in these pages about the climate change protests, as have many other writers, young and old. However, in the past week or so, I have begun to notice something which is extremely distressing.

First of all, a few weeks ago, Greta Thunberg posted on Twitter that she had been attacked and bullied online, and that people had been posting completely inaccurate information about her. She writes: “Recently I’ve seen many rumors

and lies circulating about me. And enormous amounts of hate. So I've written a text to make some things clear about my school strike."

Then, the other night, I was reading Twitter in bed prior to falling gratefully into the arms of Morpheus, when I read a particularly unpleasant blog post which was linked to *The Spectator*. It basically not only criticised Thunberg for:

- Being young
- Being a girl
- Not being an adult
- Having pigtails

...but in a particularly childish and unpleasant move, described her as looking like something out of *The Sound of Music*, as if this was alone enough to discredit her. Well, I've only ever watched *The Sound of Music* once, and it was a long time ago, but as far as I remember, the young people who were centre stage were being chased by Nazis. So, perhaps, the twat from *The Spectator's* comment is not as outrageous as one might think.

I think that the time has come for everyone to join in Greta's struggle. There has not been a British General Strike since 1926, and history is divided about how effective it was, and what, if anything, it achieved. But, for nine days, the General Council of the TUC orchestrated a series of events, where some 1.7 million workers went out, especially in transport and heavy industry. The government was prepared and enlisted middle class volunteers to maintain essential services. There was little violence and the TUC gave up in defeat. Though nine days in, the TUC leadership knew 'the government could hold out longer than the workers', it was perceived at the time as a 'brilliant failure'.

Just sayin'.
Hare bol.



Greta Thunberg, Frank Zappa, Taj Jackson, Michael Jackson, Morrissey, Rick Wakeman, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontiers, Mack Maloney's Mystery Hour, Dakshayani, Šaban Šaulić, Ken Nordine, Kofi Burbridge, Sergey Georgievich Zakharov, Conrad R. "Connie", Jones III, Willy Lambert (aka Willy Willy), Deise Cipriano, Squadron Leader Richard Sydney Albion Churchill, Karl Otto Lagerfeld (né Lagerfeldt), George Mendonsa, Ethel Llewellyn Ennis, Gerard Koerts, Eric "Vicious" Johnson, Malcolm "Mac" B. Wiseman, Ira Gitler, Dorothy Masuka, Donald Edgar "Gus" Backus, Jackie Shane, Peter Halsten Thorkelson, Fred Luther Foster, Mark David Hollis, Andy Anderson (ne Clifford Leon Anderson), Tavito (Luis Otavio Carvalho de Melo), The Fall, Rick Wakeman, The RAZ Band, America, Judge Trev, Alan Dearling, Robert Blomfeld, Richard Foreman, Cracked, Emily Hinshelwood, John Brodie-Good, Cary Grace, Kev Rowland, Dying Awkward Angel, Alberto Rigoni, Fallen Legion, Nth Ascension, Fred Farell, Gandalf's Fist, Green Desert Water, Tony Klinger, C J Stone, Hawkwind, Graham Inglis, Martin Springett, Graham Nash, Neil Nixon, Bobbie Gentry

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
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Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

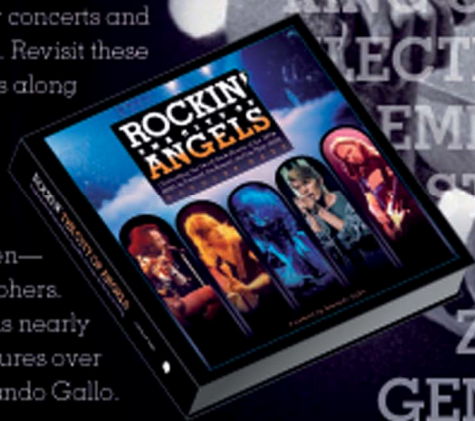
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

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

Available at Amazon and GonzoMultimedia.com
Preorder begins December 2016; wide release January 2017



AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
NICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE BREGS PAUL
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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!



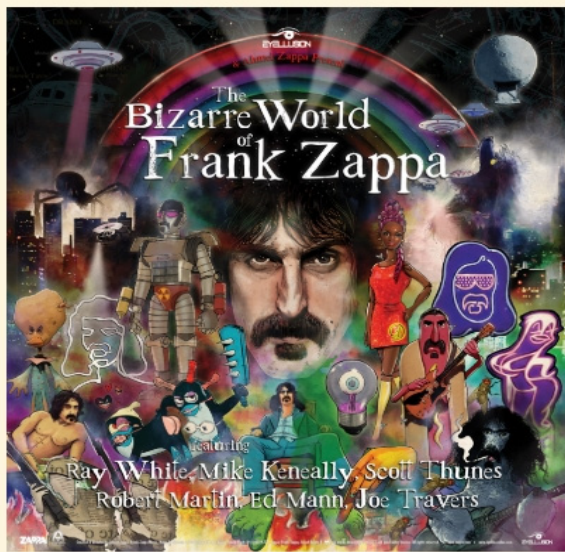
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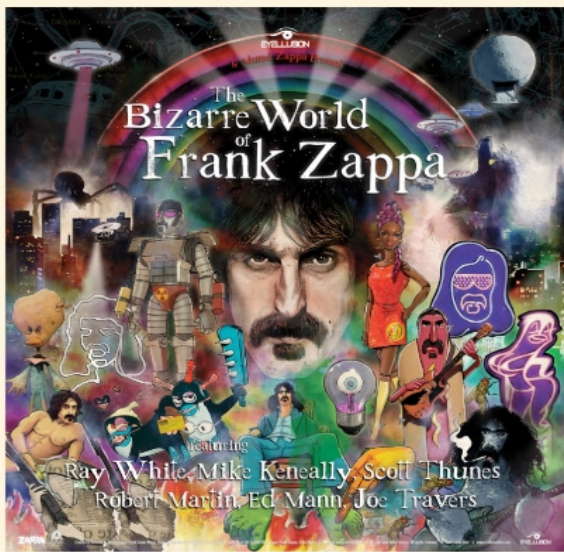
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THE ^{gonzo} NEWSROOM



Before



After

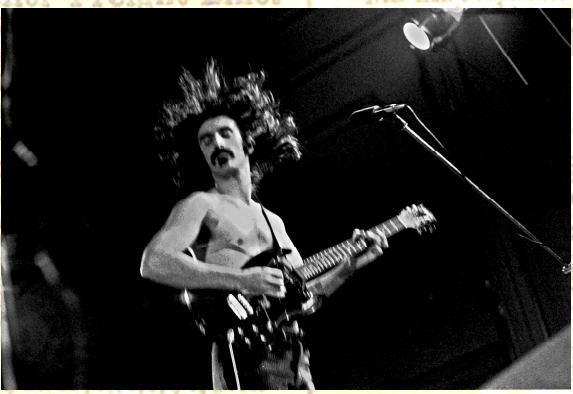
PENGUIN IN BONDAGE

An advertisement for the upcoming The Bizarre World Of Frank Zappa hologram tour has been cited as “questionable content” by Ticketmaster’s Content Governance team as per a statement posted on the late guitarist Frank Zappa’s website. The first look at the hologram version of Frank Zappa comes as he delivers a response to what the announcement on the

website deems as censorship.

The artwork for the tour – which starts at The Capitol Theatre in Port Chester, New York on April 19 – includes an image honoring Frank Zappa & The Mothers’ 1974 song “Penguin In Bondage” that depicts a penguin dressed in bondage about to paddle a bare bottom. An updated image has been created by tour organizers Eyellusion and the Zappa Family Trust with the bare buttocks covered up.

<https://www.jambase.com/article/frank-zappa-hologram-video>



GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

"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

JACKO'S NEPHEW: Taj Jackson has admitted his uncle Michael Jackson's "naivety was his downfall" because he didn't consider how his slumber parties with young children would look to the outside world.

The King of Pop's family and estate have repeatedly blasted documentary *Leaving Neverland*, which features testimonies from Wade Robson and James Safechuck, who claim they were sexually abused by the late singer when they were children, since it premiered at the Sundance Film Festival in January (19).

It will premiere on TV in the U.S. on Sunday (03Mar19), despite Michael's estate launching a lawsuit to stop it, and his brothers Marlon, Jackie and Tito and Tito's son Taj have sat down for an interview with U.S. show CBS *This Morning* to insist upon the star's innocence.

In a preview clip from the interview, which is set to air on Wednesday, Gayle King asked if they found it odd that Michael would have slumber parties or share a bed with young children, and Taj said he didn't

see it that way because he grew up in that environment. "You know, I think, to the outside world, yes, I think it can be odd. I mean, I'm not oblivious to what it sounds like," the 45-year-old said. "But when





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"There's a lot of things wrong with this country, but one of the few things still right with it is that a man can steer clear of the organized bullshit if he really wants to. It's a goddamned luxury, and if I were you, I'd take advantage of it while you can."

Hunter S. Thompson

you're actually there in that atmosphere.... it's very innocent. But I think, the fault on my uncle was he just, he didn't have that bone in his body to look at it the other way. And I think that was the thing, is that his naivety was his downfall in a way."

<http://www.music-news.com/news/UK/119775/Michael-Jackson-s-nephew-My-uncle-s-naivety-was-his-downfall>

GONZO

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

GONZO

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

THE RETURN OF THE MOZ:

Morrissey has unveiled the artwork for new album 'California Son' and announced the record will be released on 24th May.

Released via Morrissey's label Etienne, an imprint of BMG, the track list consists of a diverse variety of tracks from the '60's and '70's hand picked by Morrissey himself.

Flexing his vocal muscles to pop, glam rock and folk, on this album Morrissey has even finally become a protest singer taking on Dylan and Phil Ochs. His distinct baritone vocal naturally makes each of these songs quintessentially his own whilst staying true to the originals. It's clear Morrissey's voice is stronger than ever as the influential singer looks back on the songs that shaped and influenced him.

<http://www.music-news.com/news/UK/119753/Morrissey-announces-new-album-California-Son>



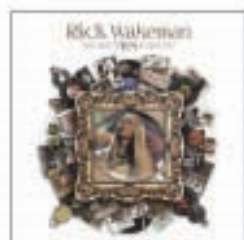
EYEWITNESS

Rick Wakeman live at the granary complete with the granary choir. Courtesy the *Grande Fromage*...



MORE MASTERPIECES

from RICK WAKEMAN



TWO SIDES OF YES

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

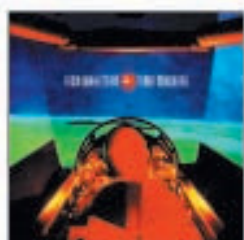
HFG2019CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2020CD



TIME MACHINE

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

HFG2013CD



GASTANK

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

HFG2022DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

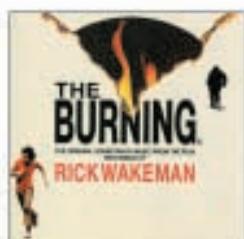
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COUNTRY AIRS

The original recording, with two new tracks

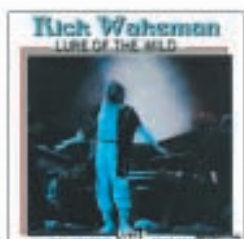
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

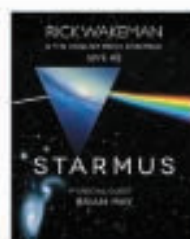
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2009CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

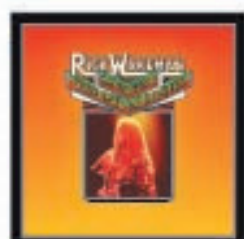
HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-4005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2019CD



WAKEMAN'S MUSIC EMPORIUM

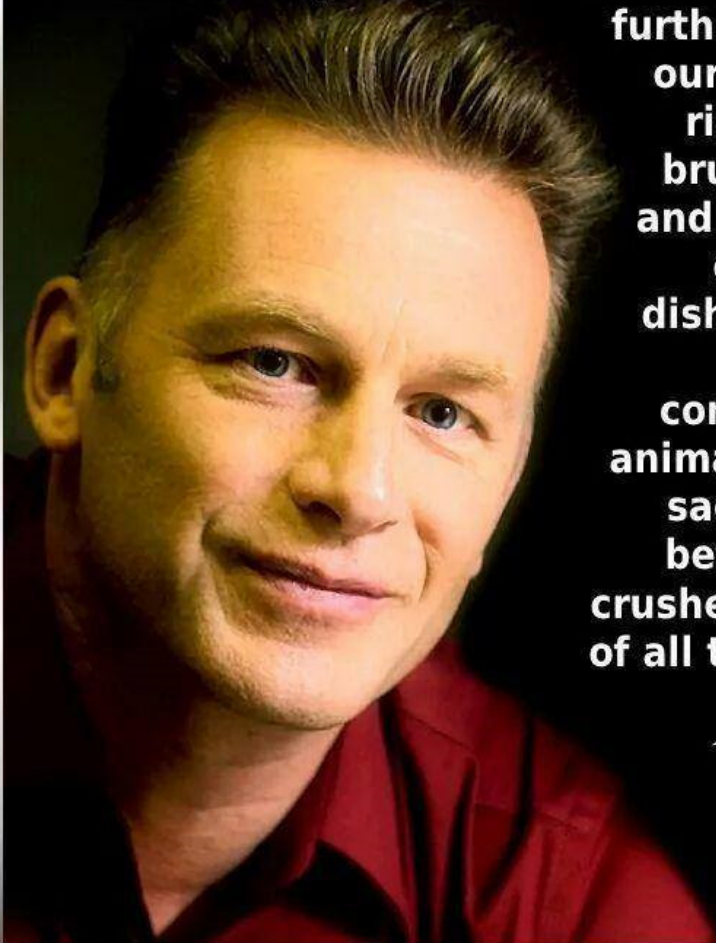


Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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

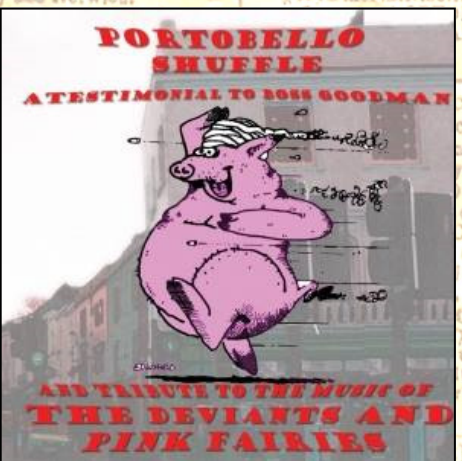




#THECROSSING
GREENPEACE

I'M ON BOARD!

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



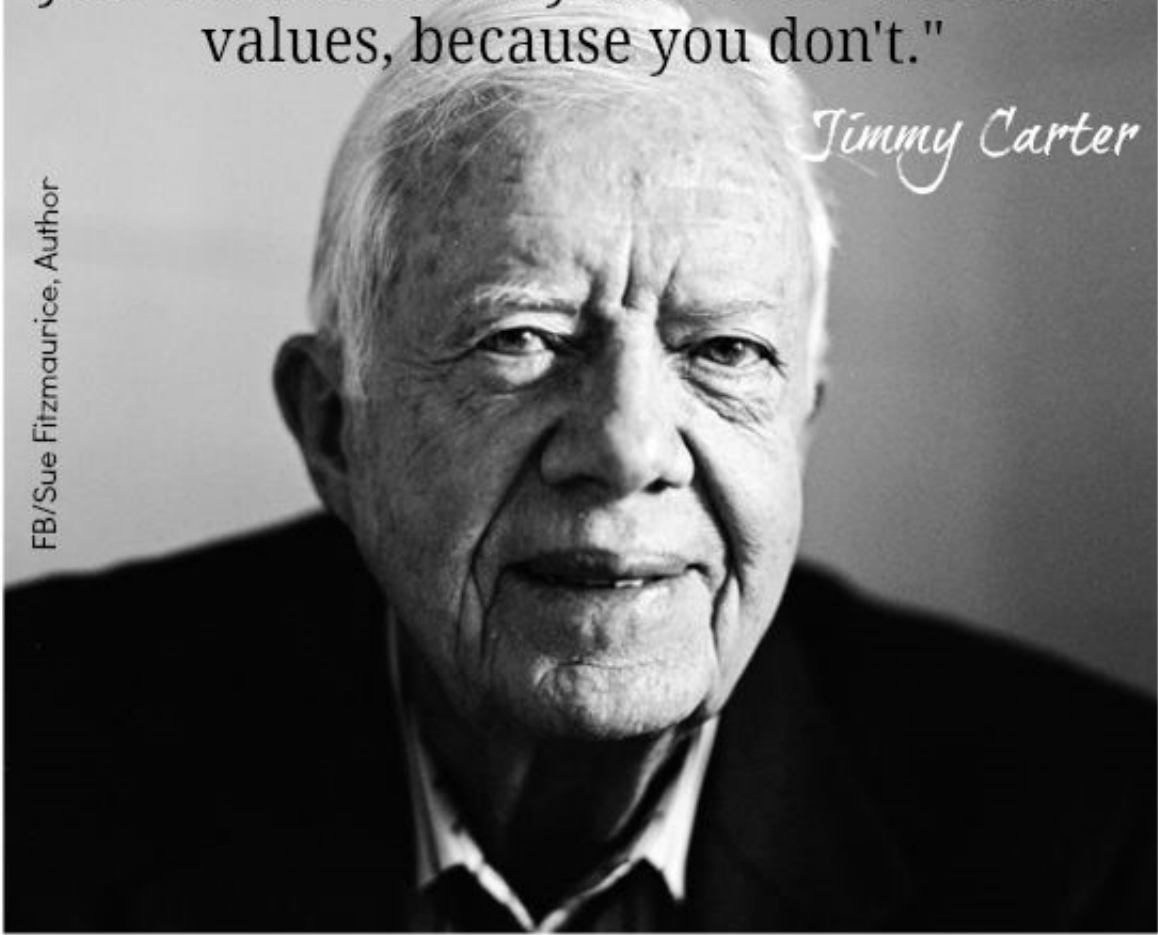
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDTAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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





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

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

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

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



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



Sex?



No...

Prog



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





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 the odd facts featured in the links between tracks).

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

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

04 -11-2018 – SHOW 283 – Andwella's Dream

Dickie Goodman: Hard Day's Night
Annie Ross: Cat Food
Three Dimensional Tanx: Astral Plane Flight Attendant
Andwella's Dream: Lost a Number Found a King
Amanda Lehman: We are One
Fred Locks: Dark Star Liners
Guy Warren with the Red Sauders Orchestra:
Chant
Japan: Rhodesia
King Gizzard and the Lizard Wizard: Open
Water
Dixie Lee Innes: Nous Vivons Ensemble
Rainy Daze: In my Mind Lives a Forest
Andwella's Dream: Midday Sun
Andwella's Dream: Clockwork Man
Ray Montana and Googobombos: Monster Stomp
Led Zeppelin: The Crunge
Cocteau Twins: Five Ten Fiftyfold
Regal Worm: The Evil Eye is Liquified
Simply Saucer: Legal Bodies
Pure Reason Revolution: The Bright Ambassadors
Hannah Richardson: Blank Canvas
Andwella's Dream: Michael Fitzhenry
Andwella's Dream: Mr. Sunshine
Witness Inc. I've got to Go
Lovey's Band: Oh Mr Brown

**Listen
Here**



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.

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Sixty-Eight

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

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

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

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

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

THIS EPISODE FEATURES:

"Stately cacophony" from Gong, followed by more of the same from Sun Ra's Arkestra, vintage 1979, Kevin Ayers and the Whole World on the Old Grey Whistle Test in '72, Daavid Allen rearranging a Soft Machine classic in one of his last live performances, Robert Wyatt rearranging the 20th century and playing the piano at home. Also, Nick Mason's Saucerful of Secrets, new work from Kaitlyn Aurelia Smith, some classic Can, live Kraftwerk, Led Bib, a Pharaoh Sanders remix and Ozric Tentacles playing Gong at the 1984 Stonehenge Free Festival. From the Canterbury of today, more from the new Lapis Lazuli album, Lapis guitarist Neil Sullivan's solo project Thing, a new EP from Jacob Brant and an archival jam from Syd Arthur with Jack Hues and the Quartet.

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).

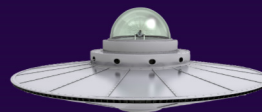
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



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



Listen
Here

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



Dakshayani (? - 2019)

Asian elephant, Dakshayani, awarded the title of "Gaja Muthassi" (elephant granny), took part in temple rituals and processions at the Chengalloor Mahadeva Temple in the southern Indian state of Kerala. For decades Keepers started feeding her pineapples and carrots in recent years after she began to have trouble moving around, and she had not taken part in any public event for several years.

The Travancore Devaswom Board, which runs the temple where she lived, says she was the oldest elephant in captivity and estimated her age at 88.

However, the current Guinness World Record holder for oldest elephant in captivity is Lin Wang.

The Asian elephant died at a zoo in Taiwan in 2003 aged 86, and served with the British Army in World War Two.

Another elephant, Indira, died in India's Karnataka state in 2017 and was reportedly aged "between 85 and 90".

India has 2,454 elephants in captivity, a survey released last month said

Wildlife experts say some 15,000 Asian elephants—or nearly one in three—live in captivity globally, often in dire conditions. Dakshayani died c.5th February, aged 88.



Šaban Šaulić (1951 – 2019)

Šaulić was a Serbian folk singer, noted for his refined baritone vocals. His debut EP 'Dajte mi utjehu' was released in 1969 when he was eighteen years old. Šaulić was referred to as 'The King of Folk' and his career spanned over five decades. His uncle Alija, first noticed that his nephew's true talent lay in music.

It was thus that one day in the mid-60s, Alija asked his nephew to sing for him and his friends at their local "kafana" (bar/taverna). When Šaulić began to sing a well-known Esma Redžepova song, his interpretation was so good that the "kafana" soon filled up with curious locals who thought that Redžepova had come to sing in Šabac. This was to mark the start of Šaulić's five decade long musical career.

Šaulić died in a traffic collision when a drunk driver collided at high speed with the car in which Šaulić was travelling as he

THOSE WE HAVE LOST

was being driven home from a concert held the night previously in Germany.

He died 17th February, aged 67.



**Ken Nordine
(1920 – 2019)**

Nordine was an American voice-over and recording artist, best known for his series of word jazz albums. His deep, resonant voice has also been featured in many commercial advertisements and movie trailers. One critic wrote that "you may not know Ken Nordine by name or face, but you'll almost certainly recognize his voice." During the 1940s, he was heard on *The World's Great Novels* and other radio programs broadcast from Chicago. He subsequently attracted wider attention when he recorded the aural vignettes on *Word Jazz* (Dot, 1957), *Love Words*, *Son of Word Jazz* (Dot, 1958) and his other albums in this vein feature Nordine's narration

over cool jazz by the Fred Katz Group featuring Chico Hamilton recording under an alias.

Nordine began performing and recording such albums at the peak of the beat era and was associated with the poetry-and-jazz movement. He was in demand as a voiceover artist on commercials for several companies.

In 1990, Nordine was approached by Jerry Garcia of The Grateful Dead to be the anchor for their New Year's Eve radio broadcast, and for the broadcast he recorded some improvisations with Garcia, drummer Mickey Hart and Egyptian musician Hamza El-Din, which subsequently lead to an album *Devout Catalyst*, released on the Grateful Dead's own label in 1991 and *Upper Limbo* in 1993, plus appearances with the band such as their show at Rosemont, Illinois, in March 1993. Nordine hosted the weekly *Word Jazz* program on WBEZ for over forty years.

In 2007, he was a performer at the David Bowie curated High Line Festival in New York.

Nordine appeared as the narrator, credited as "The Stranger", in Philip Kaufman's 1967 underground comedy *Fearless Frank*, and he was also Linda Blair's vocal coach for her role in the 1973 film *The Exorcist*. He died on 16th February, aged 98.

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**Kofi Burbridge
(1961 – 2019)**

Burbridge was an American keyboardist and flautist of the blues and blues rock group Tedeschi Trucks Band. He was a classically-trained multi-instrumentalist, and he has provided keyboards, organ, flute, and backing vocals for various bands throughout his career. He was previously part of the Grammy Award winning Derek Trucks Band.

Burbridge joined his first band in the Atlanta region called Knee-Deep, and the lineup included his brother Oteil and Jeff Sipe on drums. The band broke up after less than a year but introduced him to other notable musicians in the area like Bruce Hampton.

He eventually joined the Aquarium Rescue Unit shortly after Col Bruce Hampton left, which reunited him with Oteil Burbridge and Jeff Sipe. Burbridge joined the Derek Trucks Band in 1999. Both Trucks and his brother Oteil had also joined the Allman Brothers Band and Kofi occasionally guested with them. The band went on hiatus in 2010.

In 2010, Kofi joined his brother in the new group, Tedeschi Trucks Band, which merged some former members of The Derek Trucks Band and Susan Tedeschi's former backing band. The band performed at Eric Clapton's Crossroads Guitar Festival 2010 and appears on the DVD release with two of their songs, "Midnight in Harlem" and "Comin' Home". The Tedeschi Trucks Band released their debut album, *Revelator* in 2011, and in 2012, the band released their second album, *Everybody's Talkin'*, a double live album compiled from their 2011 world tour. On August 2013 their third album, *Made Up Mind*, their second studio album, was released.

Burbridge died on 15th February, at the age of 57.



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**Sergey Georgievich Zakharov
(1950 – 2019)**

Zakharov was a Russian singer who was a rare lyrical baritone. In 1971 he entered the operetta department of the Gnessin State Musical College in Moscow in the class of Margarita Landa, and while still a student became the soloist of the State Variety Orchestra, conducted by Leonid Utyosov. Beginning in 1985, he worked independently, first with his own band, then since 1991, with pianist Alexander Kogan. He died on February 14th, at the age of 68.



**Conrad R. "Connie" Jones III
(1934 - 2019)**

Jones was an American jazz trumpeter and

cornetist from New Orleans. He started playing the bugle while in military school, and later changed to trumpet at the age of 10. His first professional band was the Basin Street Six, a traditional New Orleans jazz group led by him and Pete Fountain. Fountain became Jones' long-time friend and collaborator.

Before starting his own group, Jones played in the bands of Billy Maxted and Santo Pecora. He was also in Jack Teagarden's group when Teagarden died in 1964. As a bandleader he played in the Blue Angel nightclub and later aboard the Mississippi steamboat *Delta Queen*. In 2008, Jones recorded the album *Creole Nocturne* with pianist Tom McDermott, and "If Dreams Come True" in 2011 with clarinetist Tim Laughlin.

He was featured at venues worldwide, including The New Orleans Jazz and Heritage Festival, the Satchmo SummerFest, the Evergreen Jazz Festival (to name a few) and Jones continued to perform at the French Quarter Festival in New Orleans until his retirement in 2016. His band (The Crescent City Jazz Band) was the opening act of the festival for nine years in a row, followed by a long run of openings by the Connie Jones All-Stars.

He died on 13th February, aged 84.

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**Willy Lambregt
(aka Willy Willy)
(1959 - 2019)**

Lambregt was a Belgian guitarist, who became known as a founding member of the pop band Vaya Con Dios.

Lambregt was very interested in rock music from a young age, and in 1973 he dropped out of college to start a career as a rock star. Following the advice of a friend, the rock photographer Danny Willems, he moved to Brussels in 1983, and joined the New Wave / Electronic Formation Arbeid Adelt, where he met the singer Dani Klein. With Dani Klein and Dirk Schoufs, Lambregt founded the pop group Vaya Con Dios, with whom he recorded the internationally successful single hit "Just a Friend of Mine".

Lambregt left Vaya Con Dios soon after the founding to join The Scabs. After internal

disputes, The Scabs replaced him in 1994, and from then to 1999 he played as a musician with different groups. In 1999, under his stage name Willy Willy, he founded his own band called Willy Willy & The Voodoo Band. In 2003, the group released their first CD and played in the opening act of well-known rock and blues acts like George Thorogood, Canned Heat, Bill Wyman and Dr. John.

At the end of the 2000s he compiled a new backing band, and changed the name of the band to Willy Willy & Lafayette.

He died on 13th February, aged 59.



**Deise Cipriano
(? - 2019)**

Cipriano was the lead singer of the band

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Fat Family, a Brazilian vocal soul band from Sorocaba. As the name suggests, all members are overweight people and are members of the same family.

Fat Family recorded hits like "Sexy Way," "I Will not" and "Sweet". The band stood out, especially in the late 1990s, by emulating American vocal groups in their own songs and versions of soul, R & B and gospel hits from the United States, such as "Killing me softly with his song."

Fat Family recorded four albums between 1998 and 2003. After that, the group started to devote more attention to the religious music market. In 2016, they returned to the commercial market and recorded the song "Move that neck there".

Cipriano died on 12th February, at the age of 39.



**Squadron Leader Richard Sydney
Albion Churchill
(1920 – 2019)**

Churchill joined the RAF on a short-service commission at the age of 18 in August 1938, and trained as a pilot. He joined 144 Squadron to fly Hampden bombers at the

outbreak of war, but was shot down and captured in September 1940 on his 26th operation. He was taken to Stalag Luft I, where he joined other persistent escapers and became involved in numerous projects, before he was transferred to Stalag Luft III in April 1942.

He was the last surviving member of the real-life Great Escape team; he was one of 76 airmen whose escape from the Stalag Luft III camp in 1944 was immortalised in the Hollywood film.

Mr Churchill's death followed that of Australian pilot Paul Royle, who died in Perth, aged 101 in 2015.

The survivors formed a sort of club and kept in contact through the Sagan Select Subway Society newsletter, of which Mr Royle and Mr Churchill were the last two recipients. The camp was liberated by Soviet forces in January 1945

A spokesperson for the RAF Benevolent Fund said it is believed there are at least two remaining RAF veterans who were held at Stalag Luft III, which now stands in Poland. They are named as Charles Clarke, who was not involved in the escape, and Jack Lyon, who was in the tunnel when the plot was uncovered.

He died aged 99, on 13th February.

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Karl Otto Lagerfeld
(né Lagerfeldt)
(1933 – 2019)

Lagerfeld was a German creative director, artist, photographer and caricaturist who lived in Paris.

He was known as the creative director of the French luxury fashion house Chanel (from 1983 until his death), as well as creative director of the Italian fur and leather goods fashion house Fendi and his own eponymous fashion label. Over the decades, he collaborated on a variety of fashion and art-related projects. He was well recognized around the world for his white hair, black sunglasses, fingerless gloves, and high starched collars.

Lagerfeld was hired as Pierre Balmain's assistant after winning the coats category in

a design competition sponsored by the International Wool Secretariat in 1955. In 1958, after three years at Balmain, he moved to Jean Patou where he designed two haute couture collections per year for five years. His first collection was shown in a two-hour presentation in July 1958, but he used the name Roland Karl, rather than Karl Lagerfeld.

Lagerfeld began to freelance for French fashion house Chloé in 1964, at first designing a few pieces each season. As more and more pieces were incorporated, he soon designed the entire collection. In 1970, he also began a brief design collaboration with Roman haute-couture house Curiel. From 1965, he collaborated with Italian fashion house Fendi, designing furs, clothing, and accessories.

His Chloé collection for spring 1973 (shown in October 1972) garnered headlines for offering something both "high fashion and high camp." From the 1970s, Lagerfeld occasionally worked as a costume designer for theatrical productions.

In the 1980s, Lagerfeld integrated the interlocked "CC" monograph of Coco Chanel into a style pattern for the House of Chanel.

In 2002, Karl Lagerfeld asked Renzo Rosso, the founder of Diesel, to collaborate with him on a special denim collection for the Lagerfeld Gallery. He designed the costumes for the Carmen sequences in the 2002 film *Callas Forever*; in 2004, some outfits for singer Madonna for her Re-Invention tour, and recently outfits for Kylie Minogue's Showgirl tour.[]

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Lagerfeld was also a photographer. He produced *Visionaire 23: The Emperor's New Clothes*, a series of nude pictures of models and celebrities. He also personally photographed Mariah Carey for the cover of *V* magazine in 2005.

He died on 19th February, aged 85.



**George Mendonsa
(1923 – 2019)**

Mendonsa was the US sailor famously photographed kissing a stranger in New York's Times Square to celebrate the end of World War Two. The picture of George Mendonsa bending over and kissing 21-year-old Greta Zimmer Friedman on VJ Day (Victory over Japan) became one of the most enduring images of the period. It was one of four photographs taken by Alfred Eisenstadt as a round-up of celebration pictures for *Life* magazine.

Alfred Eisenstadt did not give the names of the kissing strangers and it was years before Mr Mendonsa and Ms Friedman were confirmed as the featured couple. Ms Friedman, who had been working as a dental assistant, said she had not been aware of the photo until the 1960s.

"It wasn't much of a kiss," she later recalled. "It was just somebody celebrating. It wasn't a romantic event." Mr Mendonsa had served in the Pacific and was on home leave when the picture was taken.

However, not everyone sees the photograph as something to celebrate. Although it was widely lauded as an expression of the joy felt across the US on the day Japan surrendered, in more recent times some have considered it, as *Time* Magazine wrote, "as little more than the documentation of a very public sexual assault".

He died on 17th February, aged 95.



**Ethel Llewellyn Ennis
(1932 – 2019)**

Ennis was an American jazz musician, affectionately known as the "First Lady of

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Jazz", whose career spanned seven decades. She began performing as a church pianist at a young age, and after embarking on a solo singing career, she recorded a number of songs for Atlantic Records before her LP debut, *Lullabies for Losers*, was released by Jubilee Records in 1955. In 1957, she moved to Capitol Records for a two-album contract and released *A Change of Scenery*. Soon after the 1958 follow-up LP *Have You Forgotten*, Ennis took a six-year hiatus from recording, during which she toured Europe with Benny Goodman. In 1963, she recorded four LPs for RCA Victor. However, disenchanted with the creative direction of the label and artist management, Ennis left that label and took another hiatus. Eight years would pass before she received another recording contract. During this period she sang the title song for the 1967 feature film *Mad Monster Party?* The BASF LP *10 Sides of Ethel Ennis* emerged in 1973.

In 1980 she released a live album, and in 1994 she released a self-titled NYC studio

album produced by her long-time drummer, Paul Hildner.

In 1998, Ennis once again recorded for a major label with *If Women Ruled the World* on Savoy Jazz.

Ennis died on February 17th, aged 86.



**Gerard Koerts
(? - 2019)**

Koerts was a composer and producer and also co-founder and keyboard player with the Dutch pop group, Earth and Fire which was founded in 1967. Koerts started a musical duo at the age of 14, with his twin



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brother Chris under the name The Singing Twins. This later developed further into Earth and Fire. Gerard (on keyboards) and Chris (on guitar) wrote several songs, including the hit "Weekend" from 1979, which was sung by Jerney Kaagman.

After his brother left the band later that year, Gerard continued until 1983. After that he started a music studio.

He died on 20th February, aged 71.



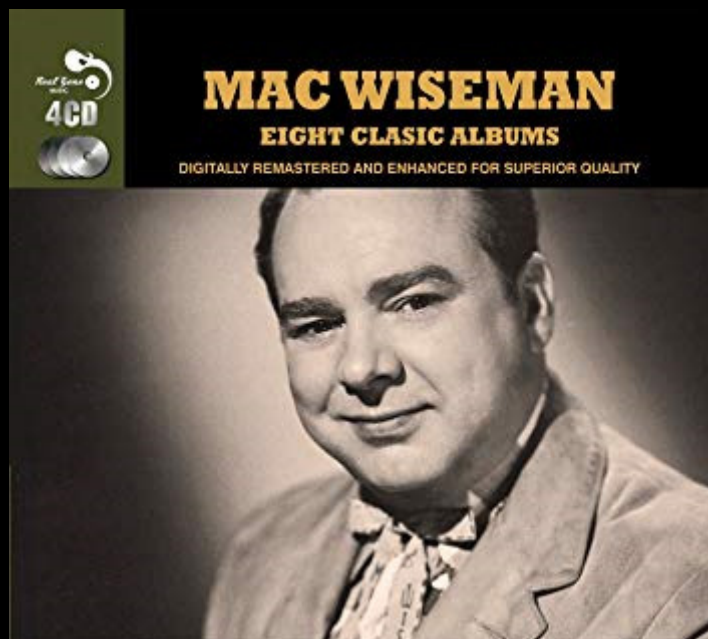
Eric "Vicious" Johnson
(? – 2019)

Vicious released numerous albums since his debut in 1994, consistently cranking out underground hits along with successful radio singles like 'I Ball Like Kobe,' 'Bottom Of The Boot' and 'Meet Me At The Circle K' and landing a record deal with UGK Records out of Port Arther, TX.

Back in 2015, Johnson was sentenced to 16 years in prison on a very unusual conviction that held him responsible for the 2012 shooting death of Ray Ryan, even though he wasn't the one who pulled the trigger. A story from The Advocate details

the controversy surrounding the "inciting a riot with a death" charge that landed Johnson in prison.

He died on 19th February, aged 51.



Malcolm "Mac" B. Wiseman
(1925 – 2019)

Wiseman, known professionally as Mac Wiseman, was an American bluegrass singer.

He had polio since childhood, and studied at the Shenandoah Conservatory in Dayton, Virginia before it moved to Winchester, Virginia in 1960 and started his career as a disc jockey at WSVB-AM in Harrisonburg, Virginia.

His musical career began as upright bass player in the band named Cumberland Mountain Folks of country singer Molly O'Day. When Lester Flatt and Earl Scruggs left Bill Monroe's band, Wiseman became the guitarist for their new band, the Foggy Mountain Boys. Later he played with Bill Monroe's Bluegrass Boys.

He was co-founder of the Country Music

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Association (CMA) and was its last living co-cofounder. In 1986 he co-founded the International Bluegrass Music Association (IBMA) which was another influential bluegrass music body.

In 2014, he released an album of songs inspired by his mother's handwritten notebooks of songs she heard on the radio when Mac was a child: *Songs From My Mother's Hand*.

He died on February 24th, aged 93.



**Ira Gitler
(1928 – 2019)**

Gitler was an American jazz historian and journalist, and the co-author of *The Biographical Encyclopedia of Jazz* with Leonard Feather. He also has

written hundreds of liner notes for jazz recordings since the early 1950s and is the author of dozens of books about jazz and ice hockey, two of his passions.

Gitler grew up listening to swing bands in the late 1930s and 1940s, before discovering the new music of Charlie Parker and Dizzy Gillespie. In the early 1950s, he worked as a producer for many recording sessions of Prestige Records, and is credited with coining the term "sheets of sound" in the late 1950s, to describe the playing of John Coltrane.

Gitler was the New York editor of *Down Beat* magazine during the 1960s and has written for many other music publications.

He died, aged 90, on 23rd February.



**Dorothy Masuka
(1935 – 2019)**

Masuka was a Zimbabwe-born South African jazz singer who, by the time she was 19, was touring in South Africa with singers she had admired as a girl. Her music was popular in South Africa throughout the 1950s, but when her songs became more serious, the government began questioning her. Her song "Dr. Malan," mentioning difficult laws, was banned and in 1961 she sang a song for Patrice Lumumba, which led

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to her exile. This exile lasted 31 years in total during which she lived in Zambia and worked as a flight attendant. She returned to Zimbabwe in 1980 after independence. Many of her songs are in the Ndebele language or Sindebele languages.

Masuka died on 23rd February, aged 83.



**Donald Edgar "Gus" Backus
(1937 – 2019)**

Backus was an American singer and actor, and started his career as a member of The Del-Vikings and later became a successful Schlager singer in Germany.

The Del-Vikings were the first notable Doo-Wop group with both black and white members which had two Billboard Top Ten Hits. After Backus was stationed as an Airman in the U.S. Air Force at Wiesbaden Air Base in 1957, he had to leave The Del-Vikings and started singing Schlager music in 1960s West Germany. He sang all his songs in German with an American accent. and also did German cover versions

of songs by Elvis Presley, Paul Anka, and Conway Twitty.

In addition to singing, Backus also appeared in nearly 30 film and television productions between 1959 and 1970, often showcasing his songs.

He died, aged 81, on February 21st.



**Jackie Shane
(1940 – 2019)**

Shane was an American soul and rhythm and blues singer, who was most prominent in the local music scene of Toronto, Ontario, Canada, in the 1960s. Considered to be a pioneer transgender performer, she was a contributor to the Toronto Sound and is best known for the single "Any Other Way", which was a regional Top 10 hit in Toronto in 1962 and a modest national chart hit across Canada in 1967.

In 1960, Shane moved to Montreal, where saxophonist "King" Herbert Whitaker invited her along to watch the popular band Frank Motley and his Motley Crew. Motley invited Shane, then still presenting as a man, onstage for the next set, where she performed songs by Ray Charles and Bobby "Blue" Bland.

She was soon the band's lead vocalist and relocated to Toronto with them in late 1961. Throughout her active musical career and for many years thereafter, Shane was written about by nearly all sources as a man

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who performed in ambiguous clothing that strongly suggested femininity. The few sources that actually sought out her own words on the matter of her own gender identification were more ambiguous, however; she identified herself as male in two early quotes to the Toronto Star, but more often appeared to simply dodge questions about her gender altogether. Jackie was referred to as a trans woman in an article that included no quote from Jackie to that effect in 2017.

She released her first single, a cover of Barrett Strong's "Money (That's What I Want)", in 1962, and was performing at Toronto's Saphire Tavern, specializing in covers of songs by Ray Charles and Bobby Bland. In addition to her own recordings, Shane also appeared on Motley's album *Honkin' at Midnight*, performing live versions of some of the singles she had released under her own name.

Shane died in her sleep, aged 78, in February, her body being discovered on 21st February.



Peter Halsten Thorkelson
(1942 – 2019)

Thorkelson, better known as Peter Tork,

was an American musician, composer and actor, best known as the keyboardist and bass guitarist of the Monkees.

He began studying piano at the age of nine, showing an aptitude for music by learning to play several different instruments, including the banjo, acoustic bass, and guitar. After college he moved to New York City, where he became part of the folk music scene in Greenwich Village during the first half of the 1960s. While there, he befriended other up-and-coming musicians such as Stephen Stills, who had auditioned for the new television series about four pop-rock musicians but had been turned down. When asked if he knew of someone with a similar "open, Nordic look", Stills suggested Tork, who he got the job and became one of the four members of the Monkees.

Tork was a proficient musician, and though other members of the group were not allowed to play their own instruments on their first two albums, he was an exception, playing what he described as "third chair guitar" on Michael Nesmith's song "Papa Gene's Blues" on their first album. He subsequently played keyboards, bass guitar, banjo, harpsichord, and other instruments on their recordings. He co-wrote, along with Joey Richards, the closing theme song of the second season of *The Monkees*, "For Pete's Sake". On the television show, he was relegated to playing the "lovable dummy", a persona Tork had developed as a folk singer in New York's Greenwich Village.

Recording and producing as a group was Tork's major interest, and he hoped that the four members would continue working together as a band on future recordings. In 1967, he contributed some of the most catchy instrumental flourishes such as the piano introduction to "Daydream Believer" and the banjo part on "You Told Me", as well as exploring occasional songwriting with the likes of "For Pete's Sake" and "Lady's Baby".

Six albums were produced with the original Monkees lineup, and their success was supplemented by two years of the TV show, a series of successful concert tours both across America and abroad, and a movie, *Head*. Tork bought out the remaining four years

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of his contract at a cost of \$160,000.

During a trip to London in December 1967, Tork contributed banjo to George Harrison's soundtrack to the 1968 film *Wonderwall*. His playing was featured in the movie, but not on the official *Wonderwall Music* soundtrack album released in November 1968. He formed a group called 'Peter Tork And/Or Release' with girlfriend Reine Stewart on drums (she had played drums on part of *33 1/3 Revolutions Per Monkee*), Riley "Wyldflower" Cummings (ex The Gentle Soul) on bass and – sometimes – singer/keyboard player Judy Mayhan.

A chance meeting with Sire Records led to Tork recording a six-song demo, his first recording in many years. Recorded in summer 1980, it featured Tork, who sang, played rhythm guitar, keyboards, and banjo; it was backed by Southern rock band Cottonmouth, led by guitarist/singer/songwriter Johnny Pontiff, featuring Gerard Trahan on guitar/keyboards/vocals, Gene Pyle on bass guitar/vocals, and Gary Hille on drums/percussion.

The tracks included two Monkees covers, "Shades of Gray" and "Pleasant Valley Sunday", and Joan Jett, Chrissie Hynde, and Tommy Ramone were also at the sessions. In 1981, Tork released the single "(I'm Not Your) Steppin' Stone" (b/w "Higher And Higher") with "The New Monks".

In 1986, after a 1985 tour with Jones in Australia, Tork rejoined fellow Monkees Davy Jones and Micky Dolenz for a highly successful 20th anniversary reunion tour. A decade later, all four group members recorded *Justus*, the first recording with all four members since 1968.

Since 1986, Tork had intermittently toured

with his former bandmates and also played with his own bands The Peter Tork Project and Shoe Suede Blues. In 1991, Tork formed a band called the Dashboard Saints, and in 1994, he released his first album length solo project, *Stranger Things Have Happened*, which featured brief appearances by Micky Dolenz and Michael Nesmith. In 1996, Tork collaborated on an album called *Two Man Band* with James Lee Stanley. The duo followed up in 2001 with a second release, *Once Again*.

In 2002, Tork resumed working with his band Shoe Suede Blues. The band performed original blues music, Monkees' covers (blues versions of some), and covers of classic blues hits by greats such as Muddy Waters

In 2012, Tork joined Micky Dolenz and Michael Nesmith with a Monkees tour in honour of the album *Headquarters* 45th anniversary, as well as in tribute to the late Davy Jones. The trio would tour again in 2013 and 2014. In 2016, Tork toured with Dolenz as the Monkees. Nesmith also played at some of the concerts.

Tork died on February 21st, aged 77.



Fred Luther Foster
(1931 – 2019)

Foster was an American record producer, songwriter, and music business executive who founded Monument Records. As a record producer he was most closely

THOSE WE HAVE LOST

associated with Roy Orbison, and was also involved in the early careers of Dolly Parton and Willie Nelson. As a songwriter, he received a co-writing credit on Kris Kristofferson's "Me and Bobby McGee".

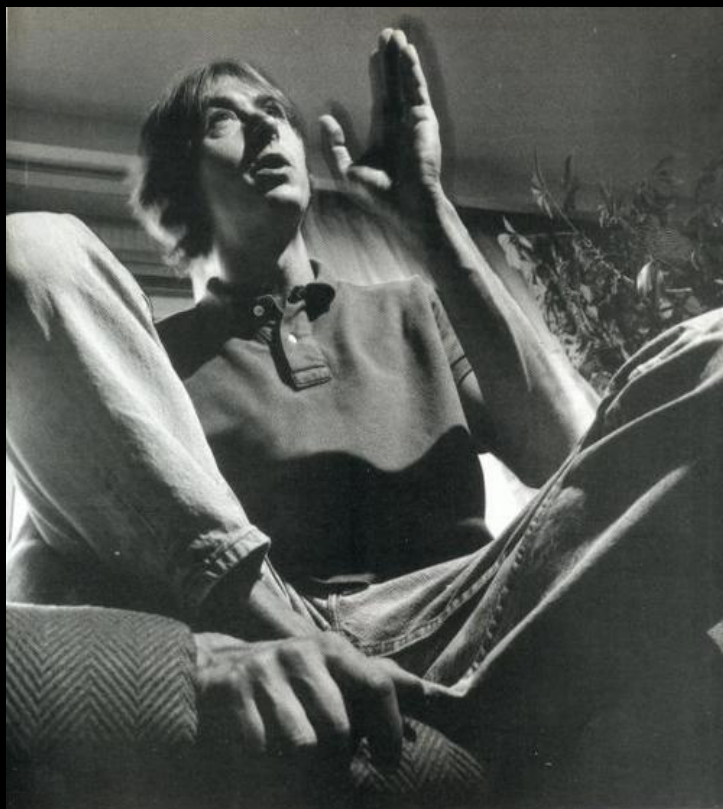
At the age of seventeen, Foster left home and moved to Washington, D.C., where he started writing songs and initially worked in a record store and then for J&F Distributors. He soon began recording local acts, and supervised Jimmy Dean's debut hit, "Bumming Around".

In late 1955, he unsuccessfully tried to convince Fred Talmadge, Mercury's Marketing Director, to sign the 20 year old Elvis Presley, then still at Sun Records but with competing offers from both Atlantic and RCA Records. Mercury, like Atlantic, offered US\$30,000, both being outbid by RCA who signed Presley for US\$40,000.

In March 1958, Foster used his life savings and formed Monument Records and publishing company Combine Music with minority partner Buddy Deane, a disc jockey at WTTG. In 1959, after the company had seen some success with records by Billy Grammer and others, Deane sold his stock back to Foster, and Foster re-located the label to Tennessee, in 1960. Foster remained active with the label until the 1980s.

Foster is credited with the development of Roy Orbison's career, producing Orbison's early hits, and in 1963, expanded his label, forming the soul and R&B imprint Sound Stage 7. Its roster of artists included Joe Simon, the Dixie Belles, Arthur Alexander, and Ivory Joe Hunter.

Foster died on 20th February, aged 87.



Mark David Hollis (1955 – 2019)

Hollis was an English musician and singer-songwriter. He achieved commercial success and critical acclaim in the 1980s and 1990s as the co-founder, lead singer and principal songwriter of the band Talk Talk, a synth-pop group with a New Romantic image formed in 1981. Hollis wrote or co-wrote most of the band's music, including hits like "It's My Life" and "Life's What You Make It".

For their third album, *The Colour of Spring* (1986), Talk Talk adopted an art pop sound and remains their biggest commercial success. The band's final two albums, *Spirit of Eden* (1988) and *Laughing Stock* (1991), took influence from jazz, folk, classical and experimental music.

Talk Talk disbanded in 1992, and Hollis returned to music in 1998 with a self-titled solo album, before largely retiring from the recording industry. He died in February, aged 64.

THOSE WE HAVE LOST



Andy Anderson
(born Clifford Leon Anderson)
(1951 – 2019)

Anderson was an English drummer, best known for his short stint with The Cure. He worked on the Nik Turner's Sphynx *Xitintoday* album in 1978. He played with Steve Hillage on two albums, *Live Herald* and *Open*, and had a brief stint in Hawkwind in 1983, but did not record with them. His tenure in that group was cut short when he played with The Glove on their first and only album *Blue Sunshine*. He later joined The Cure as their drummer in 1983, after drummer Lol Tolhurst switched to keyboard duties. Anderson recorded on the albums *Japanese Whispers*, *The Top*, and *Concert* in addition to the singles "Love Cats" and "The Caterpillar".

Anderson is also credited on recordings by many other bands and artists, including: Saviours (as a group member), Robin Scott, Mother Gong, M, Jeffrey Lee Pierce, Steve Vengeance, Two-Bit Thief, The Saints, Backbeats, Hoagy Carmichael, Martha Munizzi, Group 1 Crew, The Gun Club, Spirits Burning & Clearlight, and Beat The System (as a producer). Anderson also collaborated with other artists and bands: Brilliant, The Edgar Broughton Band, The Burning Sensations, Circus Hazzard, Edwyn Collins, The Cureheads, Hooky Dallon, Jason Donovan, Peter

Gabriel, Mick Hawksworth and Friends, Isaac Hayes, Iggy Pop, The Last Poets, Lol Tolhurst's Levinhurst, Glenn Matlock, Steve New, Nik Turner's Inner City Unit, Mike Oldfield, David Michael Phillips, Jimmy Pursey's Sham 69, Jimmy Somerville, Midge Ure, Jenn Vix, Harry Williamson and Friends, Youth, and Zeke Manyika's Dr. Love. Anderson worked as a session musician/producer of television commercials and for record companies as well as various artists and charities.

He died on 26th February, aged 68.

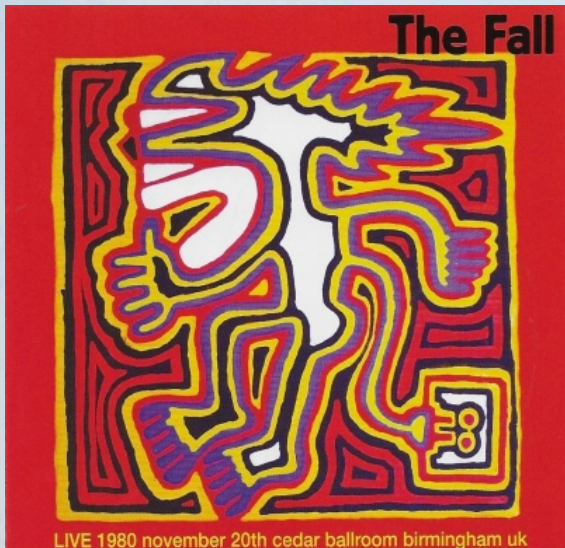


Tavito
(stage name of Luis Otavio Carvalho de Melo)
(1948 - 2019)

Tavito, was a Brazilian singer, musician and composer, some of whose songs became big successes, like "Street Ramalhete" (with Ney Azambuja) and "House in the Field" (with Zé Rodrix). He was also known for his composition, alongside Aldir Blanc, of the jingle that became the theme in Rede Globo broadcasts of the victorious Brazilian Selection at the 1994 World Cup. He won his first guitar at the age of 13 and after teaching himself to play began to participate in serenades and parties. At the end of the 1970s he a solo career, and produced albums by artists such as Marcos Valle, Renato Teixeira, Selma Reis and Sá & Guarabyra.

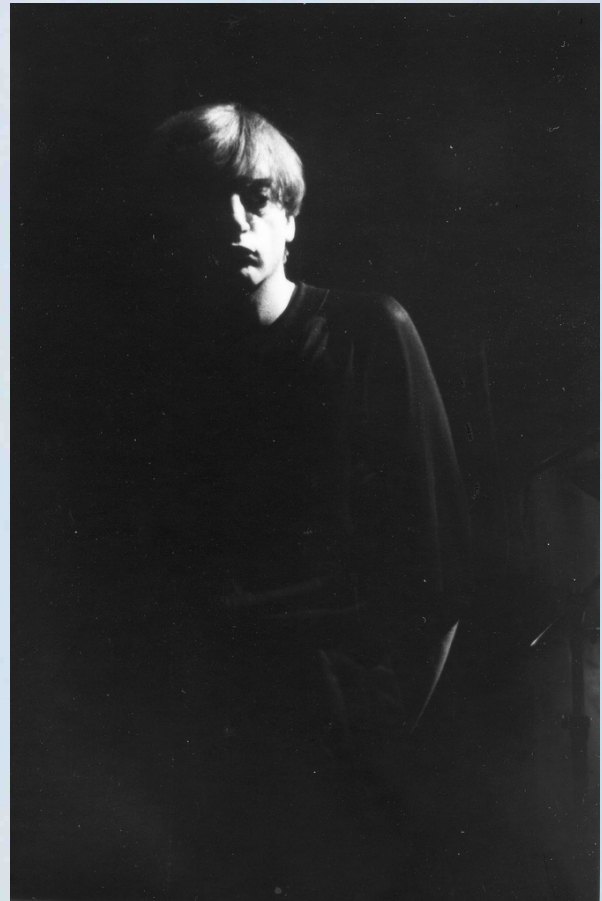
He died on February 26th, aged 71.

THOSE WE HAVE LOST



Artist The Fall
Title Live at the Cedar Ballroom, Birmingham 1980
Cat No. COGGZ108CD
Label Cog Sinister

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,

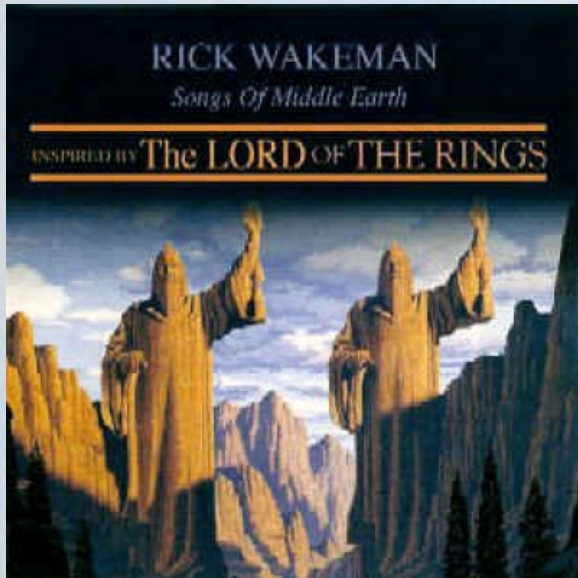


tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled



yarn." They were always at their best on stage, and this collection captures them in full flow.

Fantastic!



Artist Rick Wakeman
Title Songs of Middle Earth
Cat No. MFGZ030CD
Label RRAW

Richard Christopher Wakeman is an English keyboardist, songwriter, television and radio presenter, and author. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. He is a current member of Yes Featuring Jon Anderson, Trevor Rabin, Rick Wakeman. This is an especially curated selection of music inspired by the J R R Tolkein *Lord of the Rings* books.

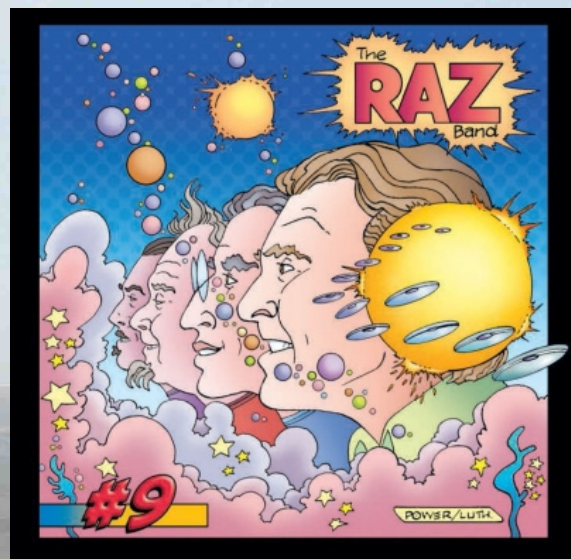
Artist The Fall
Title Interim
Cat No. COGGZ125CD
Label Cog Sinister

Interim is an album by English post-punk band The Fall, compiled from live and studio material and released in 2004 by record label Hip Priest. Interim features the first officially released versions of "Clasp



Hands", "Blindness" and "What About Us?" – all of which were later included on the band's next studio album *Fall Heads Roll* (2005) – as well as the instrumental "I'm Ronnie the Oney". The remaining tracks are all new versions of previously released songs, mostly from studio rehearsal recordings.

Interim was originally to be titled *Cocked -*



the alternate title was given on a promotional CD for "Blindness", which also gave the track's title as "Blind Man".

Artist The RAZ Band
Title No. 9
Cat No. HST507CD
Label Gonzo

Los Angeles - For the last thirty-five years, The RAZ Band has been recording and performing their own brand of original songs, entertaining audiences across the US and globally.

On March 30, 2019 Gonzo Multimedia will release the much anticipated new RAZ Band studio album "#9". Produced by Joey Molland, "#9" features eleven new RAZ Band songs. This past December 2018 The RAZ Band recorded their first live album performing songs from the upcoming "#9" album as well as their most recent albums "Madison Park" (2015 Roadie Crew magazine album of the year) & "The Best of RAZ 1985-2015". The live performance will be included as a bonus disc with the release of their new studio album "#9".

As Michael Raz Rescigno states: "I'm excited that our first live album will be released with our new studio album. Our "#9" album was a great recording experience and was recorded, mixed and mastered in ten months from the end of 2017 through Sept 2018". Featuring tremendous production by band member Joey Molland, The RAZ Band is looking forward to sharing "#9" with the world.

The RAZ Band members are Michael 'Raz' Rescigno on guitar & vocals, Jeff 'Hutch' Hutchinson on drums & vocals, Jim Manzo on bass & vocals, and Joey Molland on guitar vocals & production.

In 2019 The RAZ Band will be performing in the United States as well as abroad. Tour dates are being booked.

In November of 2015 Gonzo Multimedia released The RAZ Band's award-winning album "Madison Park", then in May of 2016 released "The Best of RAZ 1985-2015"; both receiving rave reviews all around the world.

The RAZ Band has opened for Badfinger, Missing Persons, Berlin, Marky Ramone, Bill Ward, Iron Butterfly and others.



Artist America
Title Live in Central Park 1979
Cat No. HST508CD-DVD
Label Gonzo

America is a British-American rock band formed in England in 1970 by Dewey Bunnell, Dan Peek, and Gerry Beckley. The trio met as sons of US Air Force personnel stationed in London, where they began performing live.

Achieving significant popularity in the 1970s, the trio was famous for their close vocal harmonies and light acoustic folk rock sound. The band released a string of hit albums and singles, many of which found airplay on pop/soft rock stations. At the end of the summer of 1979, renowned Australian documentary film maker Peter Clifton travelled to New York to film the final concert of Americas world tour. Chronicling the only time that America has been captured on film, Live in Central Park not only provides essential viewing of arguably one of the greatest hit songwriting teams performing at their best, it also captures quintessential scenes of New York and California in the late 70s, taking you on an extraordinary journey.





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

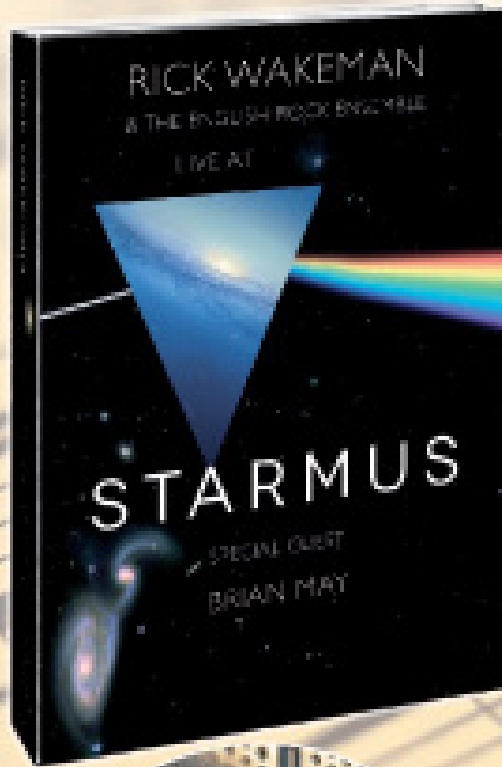
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



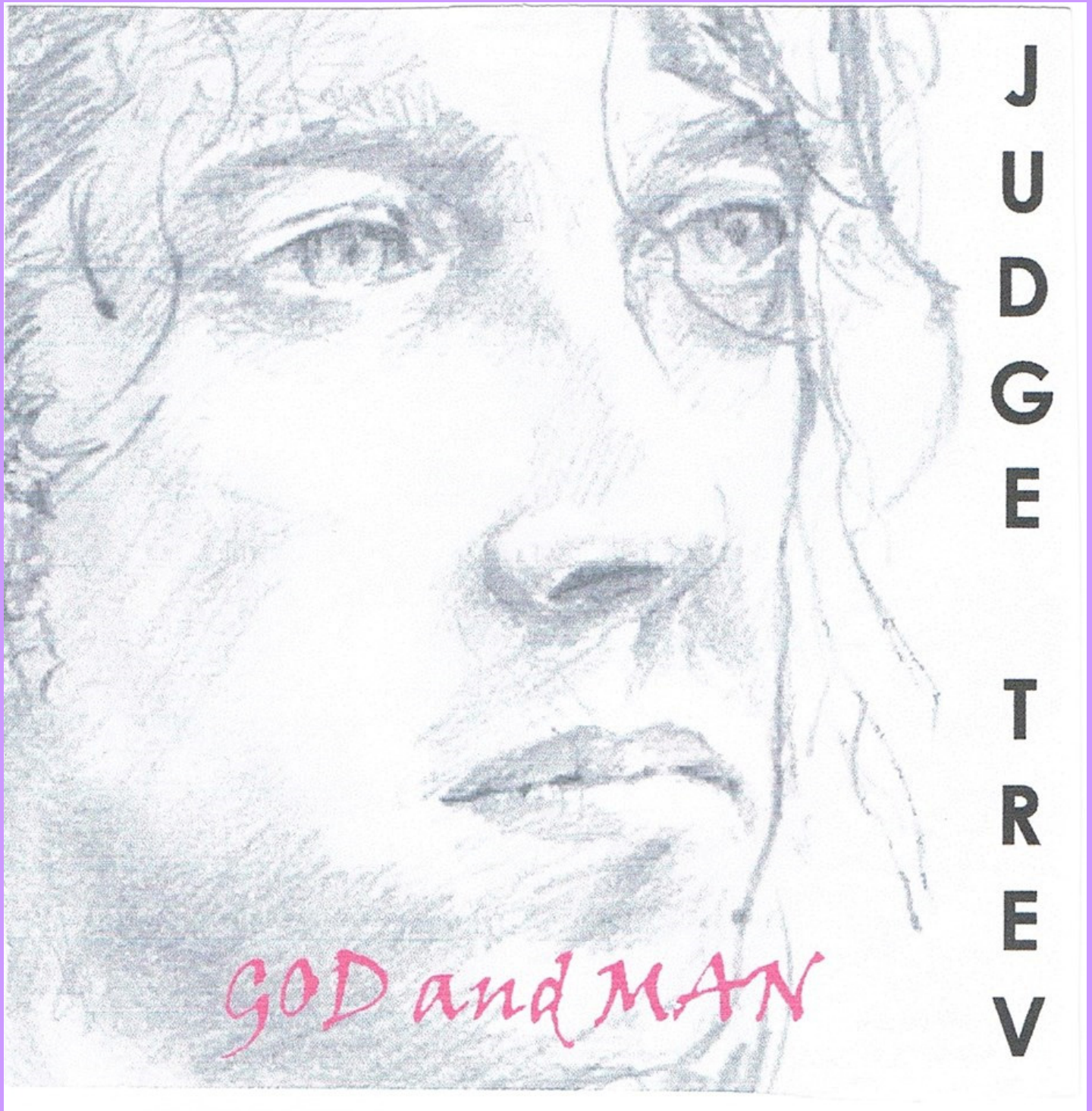
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com

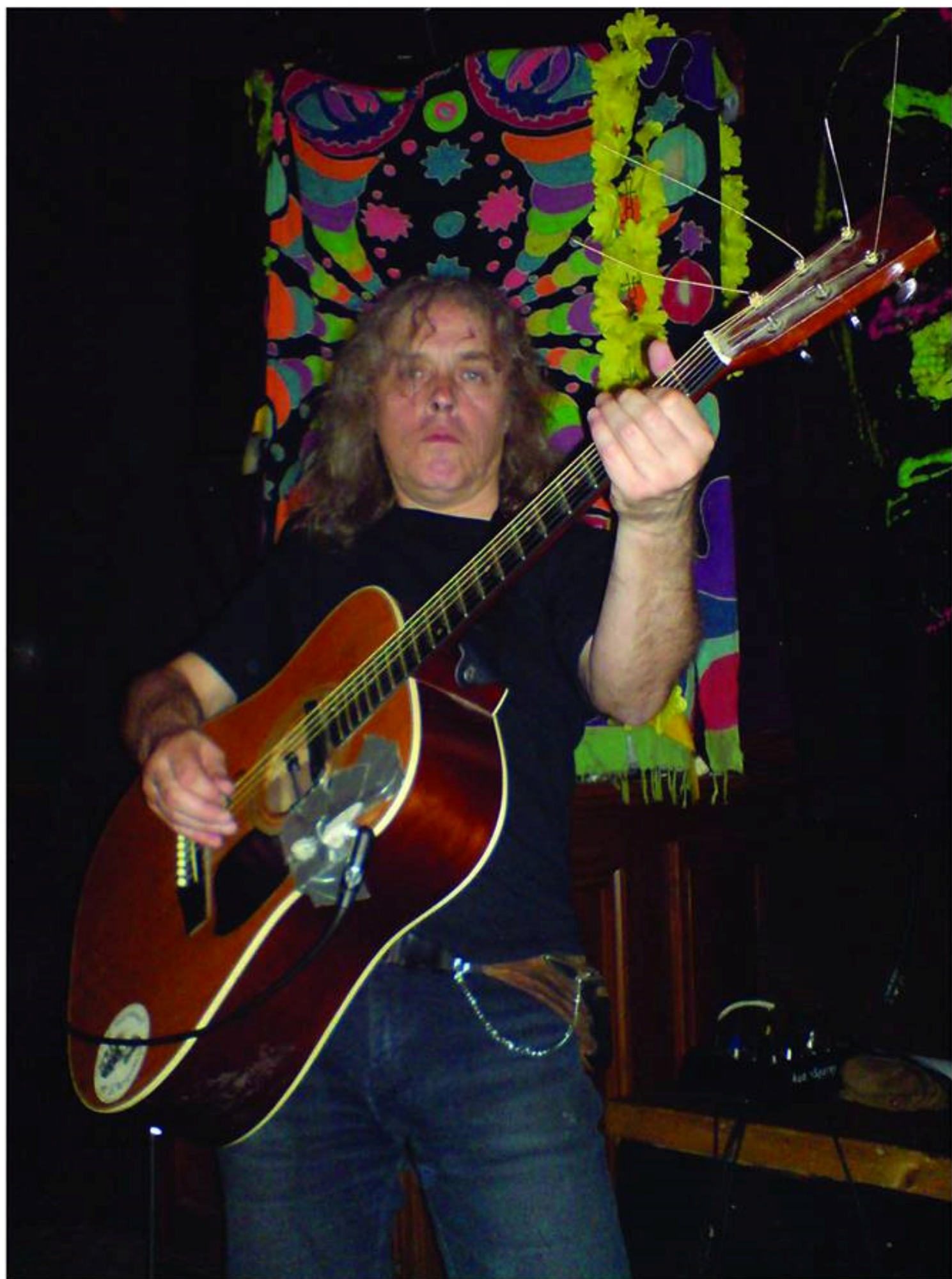


I have lived and worked on the fringes of the so-called "Alternative Society" for something like forty years, and Judge Trev was one of those names that I kept on coming across. And bizarrely until yesterday morning I had never heard his music. Sadly he died on 8 December 2010 from pancreatic cancer.

Gregg McKella from the Real Music Club in Brighton sent me a copy of this CD which collects together his sole album together with a second disc featuring

four previously unreleased cover songs plus other unreleased recordings of different mixes (two by his good friend and collaborator Dino Ferrari) plus we have another version of "Black Raven Love", mixed by renowned Italian composer and recording artist Silvio Piersanto.

"Just before Trev died, he wanted to re-release it", said Gregg, "and we were making plans to do that, but alas he went before he could. So we decided to





release for him, but it had to be the right time to do this.”

In the late 1960s and early 1970s, he played in a group called Iron Maiden - not the famous group of the same name - recorded one album called Maiden Voyage. Over the years he backed such luminaries as Graham Bond, Gregory Isaacs, Steve Gibbons and was a member of Steve Peregrin Took's band Steve

Took's Horns with Dino Ferari on drums. After The Horns broke up in the late 1970s both Thoms and Ferari joined ex-Hawkwind's Nik Turner in Inner City Unit and also worked with Turner and Twink under the hybrid Pink Fairies/Hawkwind name Pink Wind. He later formed Atomgods and has worked with other ex-Hawkwind members including Ron Tree.

He and Ferari formed their own version of Inner City Unit called Judge Trev's Inner City Unit. A



regular 'collaborator' he also played with the revived Pinkwind featuring Nik Turner & Twink (ex Pink Fairies) and after moving to Brighton regularly appeared with Slim Tim Slide (Tim Rundall) sometimes under the pseudonym "Stinky & Stumpy", a partnership that continued sporadically for the rest of his life.

He played festivals such as the Big Green Gathering, Cosmic Puffin Festival, Glastonbury, Earthwise etc., performing his solo acoustic set or with the reformed Inner City Unit with Nik Turner. He also played gigs as Trev and Kev with Kev Ellis, singer from Bubbledubble.

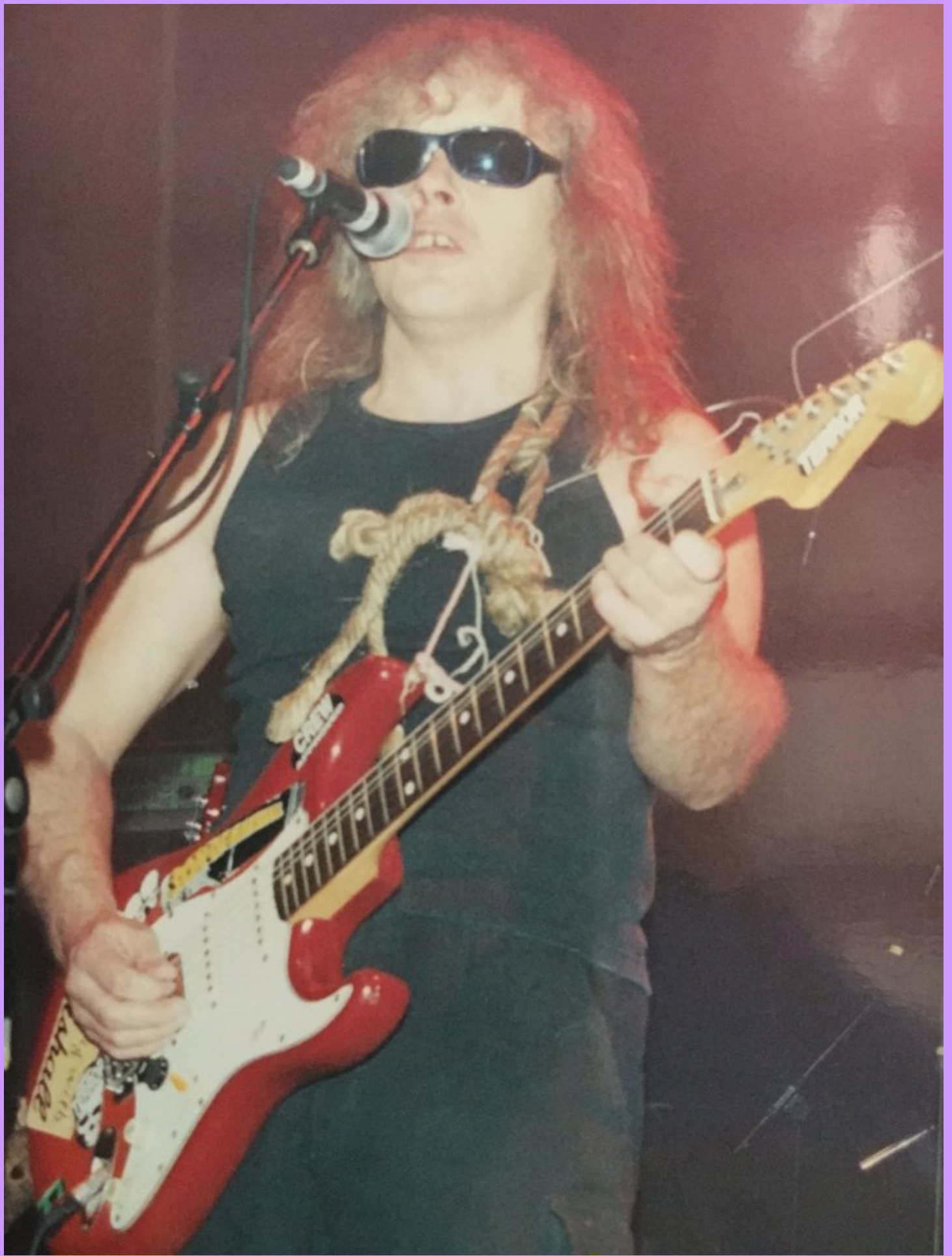
During the last years of Trevs life he was active in forming The Real Music Club in Brighton and indeed his last ever gig was at a RMC event to celebrate his birthday, and his last recordings were with fellow RMC members Paradise 9. With the aim of promoting local talent as well as providing an outlet

for his own work the club continues both live and on radio and annual Trev Memorial gigs are ongoing.

In 2002 Judge Trev brought out his own solo album, 'God and Man' which he described as "Doom/Space/Folk" to some great reviews including Jerry Kranitz from Aural Innovations:

"...In summary, God and Man really took me by surprise. Here's a guy who can do Space, Punk and thumping Metal, but is equally adept at writing and playing a good folk, ballad and love song with sensitive and poignant lyrics. Take a chance and check it out....."

I was completely blown away with the album, which seemed to me to be what would have happened if Space Oddity era David Bowie and Kevin Ayers had produced a son in the notorious Berkshire cottage where Traffic 'got it together in the country'.





Yep, it's that good.

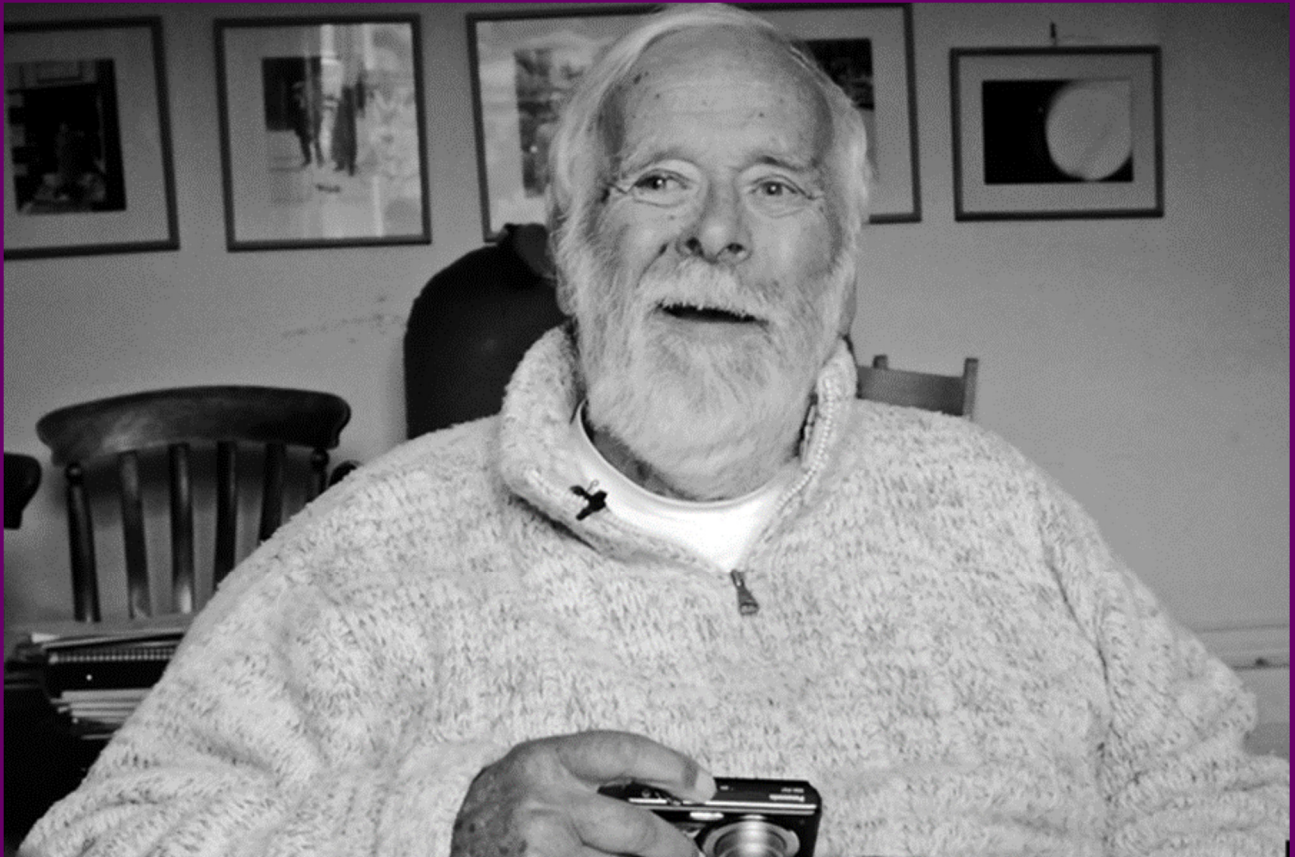
Although the album is broadly acoustic I truly would not have described it as "Doom/Space/Folk" as to me it genre bends so prolifically that it is almost impossible to categorise. The sax and flute from Nik Turner give it a beautiful otherworldly feel in parts, but it is the intermittent appearance of some gloriously off the wall jazzy trumpet that truly takes us off into another plane of existence.

"Lovely trumpet by Rick Welsh, also sadly passed away. I believe he played in various Nik Turner band, Incl Allstars and Galacticos. B", said Gregg McKella.

I think my favourite song is a gorgeously lush telling of the story of the Battle of the River Plate, which acts as a sort of conceptual counterpart to Bob Dylan's glorious retelling of the story of RMS Titanic on his most recent album of original material yay number of years ago.

As if all this wasn't enough, all proceeds from this album will go to Pancreatic Cancer UK charity Registered Charity No. 1112708

Check it out my dears.



**Edinburgh in the 1960s – Revisited
The ‘unseen’ photos of Robert
Blomfeld, City Art Centre, Market
Street, Edinburgh (finishes 17th
March 2019)**

[https://www.facebook.com/
City.Art.Centre.CAC/](https://www.facebook.com/City.Art.Centre.CAC/)

Alan Dearling tells us:

“I met Robert in his house in Hebden Bridge in November last year. I’d been invited along

alan dearling





by his carer, Ralph Nimmann, and I subsequently visited Robert a second time to continue our chat about Edinburgh and photography. Robert is 80, but has suffered a stroke and has lost a lot of use of his left-hand side. He is obviously frustrated by his health. But he retains an impish sense of humour, relishing the absurdities of life.”

“He took pleasure, I think, in showing me many of his favourite photos and was

kind enough to look at some of mine of musicians and bands. We talked about the photographer’s eye and ‘street photography’ – taking photos incognito – adopting a fly-on-the-wall approach. We talked of lighting, shades and gradations, seeing life in black and white, as well as colours. We shared experiences of ‘seizing the moment’, and knowing when a shot is almost perfect.”





“Robert also told me about his exhibition that his sons were organising in the prestigious City Art Centre Galleries near Waverley Station in the gothic grandeur of Auld Reekie – Edinburgh. He seemed genuinely proud, but also a bit grumpy. Perhaps because he was not able to get involved in the planning. I told him that I would make every effort to view his works. He has an awesome photographer’s sixth sense.”

“Here are some of my pics of his photographs and the gallery visitors. I hope you can admire his skills and also savour a trip back into Edinburgh over 50 years ago.”

Robert also explained that he had originally been in Edinburgh as a medical student, but that photography was his life’s passion. He





told me that looked for the unusual in the everyday street scenes and people of his adopted city. We both agreed that finding humour in our photography is also an essential ingredient. His thousands of negatives and later, transparencies, sit in hundreds of boxes throughout his home near the centre of Hebden Bridge in West Yorkshire. It feels a little like visiting a shrine.”

And in a very real way, Robert Blomfeld is a guru of the art of photography. Recognition of his unique gifts, both in terms of his painterly-eye and technical mastery have arrived late in his life, but at least he can enjoy the privilege of sharing some of his works.”

“At the City Art Centre, in addition to about 70 of Robert’s Edinburgh photos is a short biographical film by Stuart Edwards. In it, Robert and his members of his family







look at some of the photographs and discuss the preparations for this exhibition. An emotional, but up-front and personal, celebration of Robert's talent."

Here's what it says in the exhibition about Robert's photography:

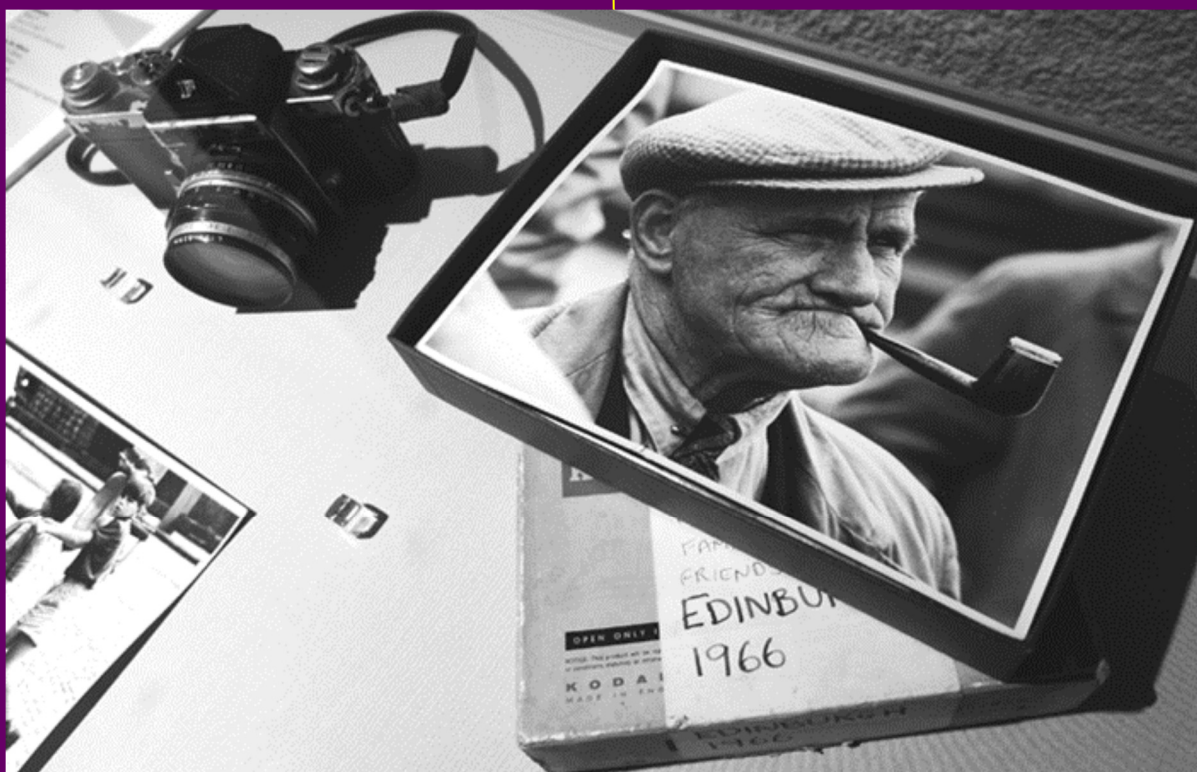
"His use of the camera was unobtrusive, seeking interesting or amusing scenes in a post-war world that was changing at breakneck speed. From early on he admired the two great French photographers, Henri Cartier-Bresson and Robert Doisneau, whose work challenged him to see more (and be seen less) with the cameras he now carried with him everywhere – initially a small Leica borrowed from his father, later a pair of Nikon F SLRs. In those days he

was mainly using black and white film (usually Kodak Tri-X) and did all his own developing and printing."

Here are links to Robert Blomfeld's photography:

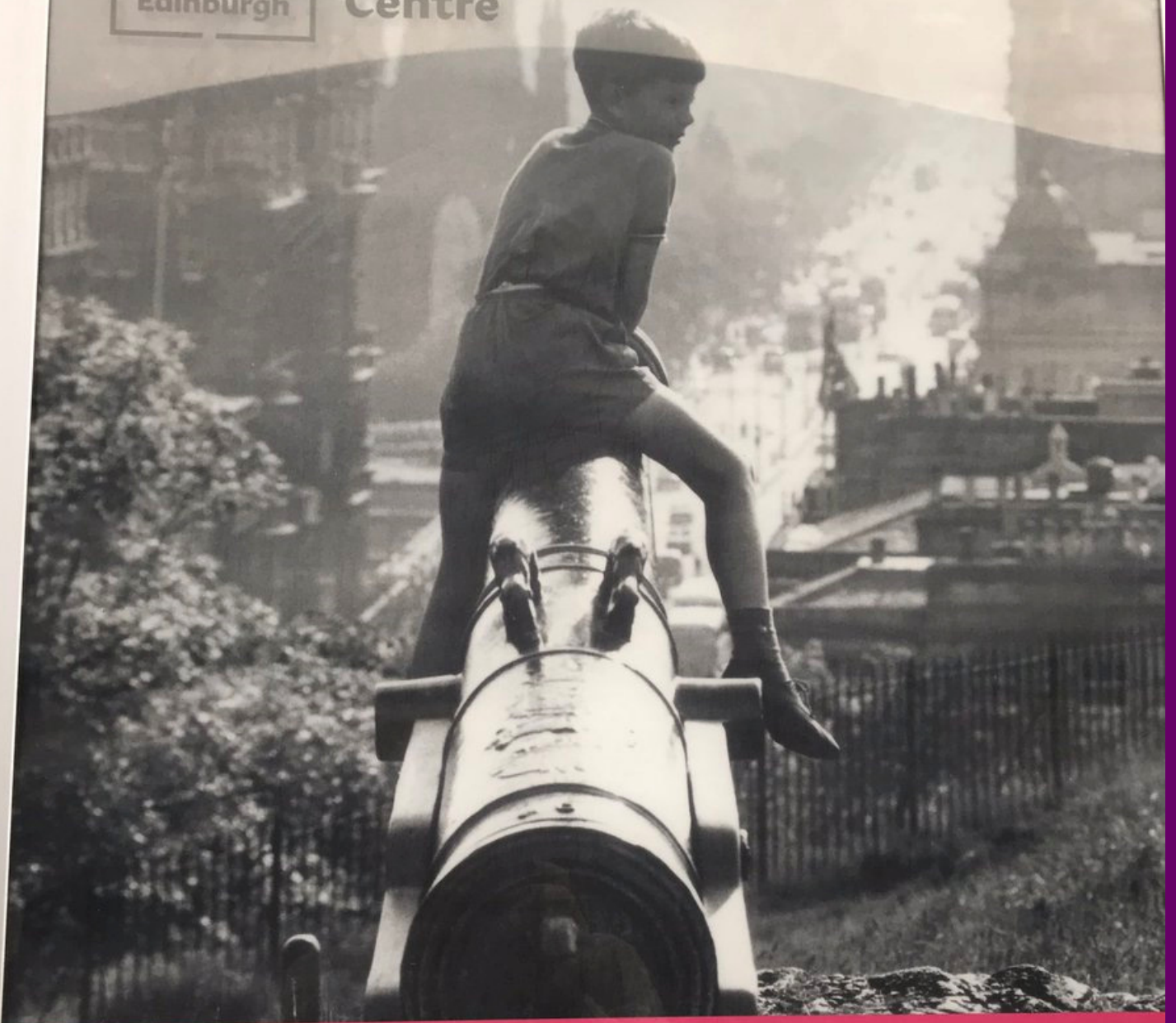
https://www.robertblomfield.co.uk/?fbclid=IwAR35JcUL_NqfLDopuLXVwAHajmgV_G75U3-ftTjLAcmDhS3jA3gTPEk9seic

<https://www.facebook.com/robertblomfieldphotography/?eid=ARDzEJDwSfydobFF14YBC24ZZ6TpArBC8FX91nxXBIio2OIUW3DqRx-PcyWYUYBnNwcC6I5VT6ICN73->



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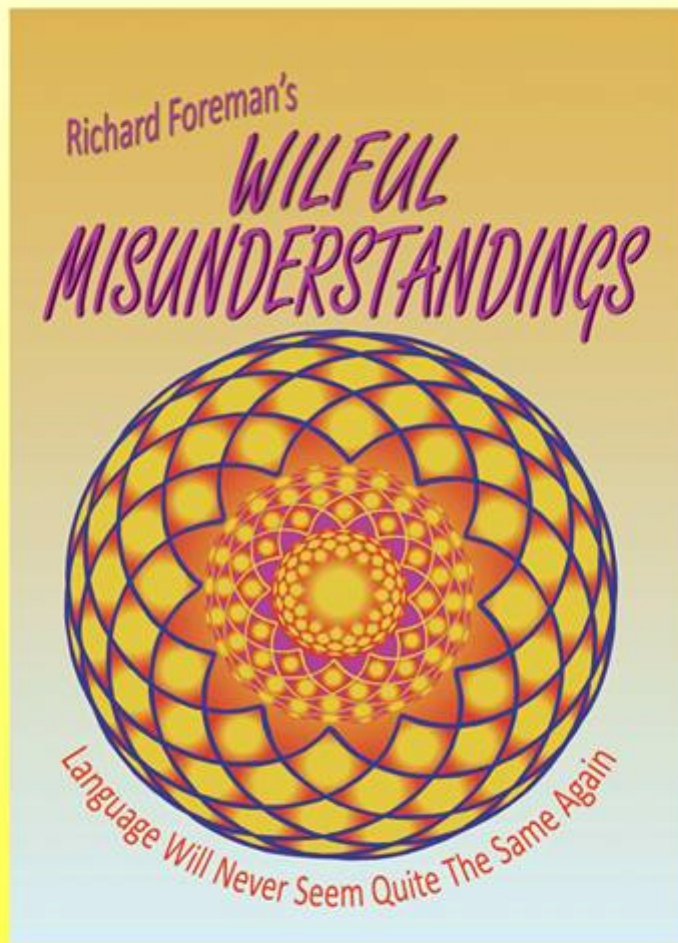
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'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

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



Readers' comments:

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

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

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A Croaky Voice from Within

Cracked, by Emily Hinshelwood

Richard Burton Theatre, Royal Welsh
College of Music & Drama, 16-2-19

This performance was the last in a short Wales-wide tour of Emily Hinshelwood's first full length play. I very much hope that more will follow as it is a piece of work that deserves attention. Hinshelwood has established herself as a poet, with two published collections to her name, and as a facilitator, performer and activist in various fields. 'Cracked' has been in development

over a number of years, and features five excellent actors from the Pontardawe Arts Centre Touring Team.

The story centres on the character of Mick (played by Tom Mumford), a young teacher with a passion for geology and on his attempts to give guidance and support to Stewart, an unruly pupil whose difficult behaviour masks a sharp intelligence. As his relationship with the teenager develops he finds himself in increasing danger of crossing the line where child protection regulations forbid him to go.

This aspect of the play covers territory not dissimilar to that of Alan Bennett's 'The History Boys', but where it differs is in its close focus on the character of the young teacher. His own childhood experiences have left him socially awkward - though more than competent in his work he tends to avoid social interaction with his peers in the staff-room wherever possible. He is a victim of an over-developed 'inner critic', a voice in his mind that

RICHARD FOREMAN

A Pontardawe Arts Centre Production/
Cynhyrchiad Canolfan Celfyddydau Pontardawe

Cracked

BY/GAN Emily Hinshelwood

DIRECTED BY/CYFARWYDDWYD GAN

Louise Osborn

DESIGNED BY/DYLUNIWYD GAN

Becky Davies



www.crackedtheplay.co.uk



constantly suggests that whatever he does is doomed to failure.

It's in the characterisation of this voice as a corvid creature named 'Cavelle', and the dynamic portrayal of said character by actress Catriona James, that 'Cracked' takes on a unique and powerful quality. Much of the stage set consists of a kind of wooden climbing frame, topped to one side by a nest. From this vantagepoint, when not actively engaged in Mick's internal dialogues, Cavelle peers down at the action, crouched, alert and with an ever-calculating expression. When she moves she is crow-like, bent and beaky, perching herself on the stage-set furniture, her voice harsh and croaking.

In childhood flashback scenes, Mick is represented by an expressive puppet (reminiscent of those used in Japanese theatre) operated and voiced by the actor who plays the adult. Here Cavelle's origin as a

lonely child's imaginary friend is revealed, and her interaction with the puppet – closely lit – takes on an increasingly malignant and creepy quality.

Joe Wiltshire Smith's role as Stewart, mixing a cocky knowingness with occasional glimpses of deep vulnerability, I found very convincing. Equally worthy of commendation in supporting roles were Dick Barnum and Frances Keyton. Action and dialogue were well-paced, with some nicely humorous interludes, but the overall impression was of a story that was often moving, intensely watchable and thought-provoking on a number of levels. Emily Hinshelwood's play does not necessarily answer the many questions it raises, but in exploring them adds something well worthwhile to our understanding of the human condition. It is well deserving of greater exposure than it has so far received.



Cary Grace & friends — Live

King Arthur,
Glastonbury 10th Nov
2018

After all the 'big shows' we have been

lucky enough to attend recently, it was great to be driving south on an early winter's night to see Cary Grace again. We grabbed a quick vegan dinner at the 100Monkeys on the high street (awesome choccy sorbet made with soya milk) and then headed down the hill towards the funky *King Arthur* pub. Doors were 1945 but we wanted to be early to try and bag a spot with seats in front of the stage. We scored some Totally Minteds from the bar and sat on an old leather sofa to await events unfurl. As usual it seemed very quiet for a Saturday night but it was early I suppose. A young lady set up her money table by the door into the Event Hall, we paid our £7 each, got a smiley stamped on the back of our hands and sped in. Two chairs at the back next to the sound and light booth, job done. Friends and family were already in plus the relatively few other paying punters, still early.....we recognised a few folk from previous Cary gigs, once bitten.....

John Brodie-Good



We had noted her ladyship wizz through the bar area, almost didn't recognise her in her day clothes. Music was due to start at 2000 so we didn't have long to wait. The venue had been freshened up a bit since our last visit, with a bar now at the end of the long 'side-room'. The PA seemed a bit odd, the single, small mid/top cabs were not only facing across the stage at 45 degrees but facing down at 45 degrees too! The floor seem to hold four subs. Female vocals over this lot at full tilt was going to be interesting.... One of the many wonderful things about Cary gigs is they are always different, and often with guest players. In fact, I shouldn't be writing this at all really and just keeping these gigs as private and intimate as they always turn out to be. Just £7!!! Where were you all?

Cary's poster for this gig advertised two sets, the first her Yalla project, a duo with Basil Brooks. The second set was a band one, and special guests for the evening included the legendary Mike Howlett, long time bass player with Gong. Funnily enough, having 'missed' the synths of Hawkwind at The Palladium, I had only thought a few days before this, that it would be nice to hear Cary really let rip on her keys and knobs; she is often rather under-stated. Boy did that dream come true tonight Basil couldn't play and so she took the stage with Steve Everitt (Eat Static) also on keys, Graham Smith on electric guitar and Mike on bass instead. What followed was a 49 minute masterclass in cosmic soundz, synth-led all the way. At times you could close your eyes and it sounded like Tim Blake, with delicious bubbling swirls, at other times, she just sounded like Cary, which is all good too. It was an extra treat to watch Mike, who was clearly improvising, finding/creating lines to play with the music, it usually didn't take him very long either. Most worked too. Graham played some nice guitar including gliss but it did

remind me that Daevid was the master of this style, so so spacey. Bird song burst forth from the speakers, I could identify most of them! Sounded like the Somerset Levels at dawn in spring, the cuckoo clearly coming through. Cary was adding vocals too now to the ongoing aural collages of psychedelic sound. An applicable lightshow accompanied the players, with images of The Tor often behind them. Oh and Cary had changed, she now looked like a Space Babe from the movie *Barbarella*. Long silver legs and a short black wig. The 'photographers' were continually closing in on her, a guy next to us with a GoPro on a mini-tripod for the whole evening, another guy standing hand-holding a small video camera the whole night. I didn't think twice and had whipped out my Tascam digi-recorder and 'taped' the lot, hi-res, my best live recording yet I'm pleased to report.

There was little repetition in this first set, the musical themes kept evolving which meant we were all listening rather than some chatting, so I've got a really clean recording too. Cary announced a 30 minute break and I went outside for a quick mental refresh. It is slightly amusing to discover by this time, the pub's bouncers were on duty by the door. Two big guys in smart uniforms, both very friendly it has to be said, and both being paid to protect hippies really. I paced up and down under the stars on the other side of the road, by the small ancient church with a rather nice stained glass window.

Back inside the players on the stage had been somewhat changed. Cary reappeared looking like Cary, 'red' top and black below, her natural hair tied back. Steve had switched to lead guitar, his keyboard contributions to the first set hard to gauge. His guitar contributions going forward were much clearer, and he played a series of nice, fast solos and some nice chopping

ing Arthur, Glastonbury with FAMILY

CARY GRACE

PERFORMING WITH
ANDY BUDGE, STEVE EVERITT,
& ROBIN EVERITT

WASUATS
8A
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BOBBER

MAMA

FEAT.
CARY GRACE & BASIL BROOKS

WITH SPECIAL GUESTS
YAKI HENDERSON
& GRAHAM GREENE



10TH
NOVEMBER 2018

GLASTONBURY

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riffs at times too. Andy Budge (Cary's 'usual' player) had strapped on his black and white Rickenbacker bass whilst Graham was now holding his violin. On drums was a very young and fresh-faced, if not slightly nervous, Rob Everitt, Steve's son. My guess would be this was one of his first gigs and he certainly looked more relaxed as the set went on. He played very well to be fair, often prompted and led by Andy which was nice to see. His style was on the light side, which suited Cary's stuff perfectly, but with some nice little flourishes at times too. More power to him.

This second, 90 minute or so band set seemed to contain a number of new songs, which Cary referred to as coming from her next studio album, which hopefully is not far away. Graham adding some great violin solos and waves throughout.

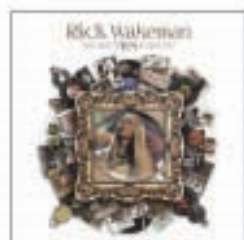
Andy's bass really underpins the proceedings, he wears it very low slung (like a Ramone) and prowls around the back of the stage. Cary primarily sang through this set, far less keyboard playing but enough to give the music her distinctive sound. Her voice does sound a bit distant on the recording as well, beef that PA up a bit.....loving the Space Whispers bit though. Towards the end of the set Mike came back out and joined them so we had two bass players. It was fun, Andy would start his line and then Mike would create his own version, often throwing in a few different notes to offset the main line.

<http://www.carygrace.com>

<https://www.thekingarthur.com>

PS: Cary has uploaded the night's Yalla set (film and audio) to You Tube, follow the link from her homepage.....

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

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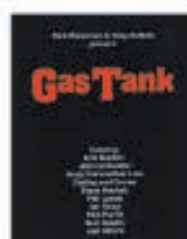
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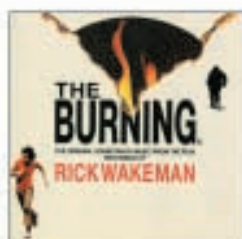
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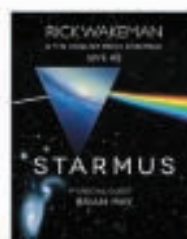
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With Adam Wakeman. Entirely instrumental

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STARMUS

With Brian May and The English Rock Ensemble. DVD

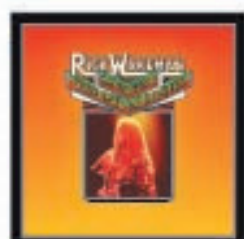
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Featuring The English Chamber Choir

W44-42005



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A wicked and erotic soundtrack!

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With Jeff Wayne and Kevin Peek

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KEV'S WORLD



DYING AWKWARD ANGEL
ABSENCE OF LIGHT
ROCKSHOTS RECORDS

Formed in Turin in 1998, the band went on hiatus in 2008, and when they returned just two years later only guitarist Edoardo Demuro remained. Although during the initial life of the band they had released some demos and a single, it wasn't until 2013 that they released their debut album, which they have now followed up with 'Absence of Light'. They state that they have been influenced by In Flames, At The Gates,

Carcass, Dark Tranquillity, but I am guessing they include In Flames when they were a proper band as opposed to what they have become. As for Carcass, to be fair I don't hear a great deal within their own sound, as this is melodic death that at times also includes elements of black metal.

That's the good news, the bad news is that although they obviously know what they are doing, and singer Michael Spallieri has a nice take on roughness and raw throat singing, there are just too many times when this is boring. "Dolls" is plain awful, there is no other real way to describe it, and although it has been recorded well with good production, one just has to wonder why as the repetitiveness of the vocals is painful. If this was the debut album from a band that was just starting out then I would say that at times they show promise, and that they are a band to keep an eye on for the future, but this band has been around in one form or another for 20 years. Even if allow that the 2010 version is basically a new band with an old name,

KEV ROWLAND

that is still eight years and this is the second release. The next album will have to be a major step up from this one to gain the attention they crave.



ALBERTO RIGONI
BASSORAMA
PRIDE & JOY MUSIC

I recently reviewed Alberto's latest album, and it was only after I had written it that I realised that his previous album was in my backlog awaiting review as well (my backlog is definitely moving in the right direction, but it is painfully slow – but I will review everything I have ever been sent! Serves me right for taking time off to write my book). Given how much I enjoyed the most recent one, not, I thought I really ought to get this one out of the way as well. Unlike the most recent, this is a collection of eleven short instrumentals, and when it started with the incredibly cheesy "Bass Guy" and the cheesy talking I was planning the panning I was going to give it. But, to say it improved from there on in is something of an understatement.

Pretty much everything I criticised on 'EvoRevolution' is given a whole new lease of life on this, and instead of being

an album I was dreading, instead I discovered that this was an album filled with life, joy, vitality and incredible playing. To say that he can play bass is a little like saying that Van Gogh could paint a little, and here he has combined his skills on the five-string to make something that is immensely musical, listenable, and totally enjoyable. Fusion, fun, jazz and funk, all combining in the hands of a master. This was his fifth solo album, and I am now starting to wonder if the others were like this, or more like his newest (did I say how much I didn't like that?). This is not an album just for bass aficionados, but for all those who enjoy strong jazz infused rock funk music. I was pleasantly surprised.



FALLEN LEGION
DOWNFALL (EP)
INDEPENDENT

Formed in Oshawa, ON, these guys have been around since 2008 and this is their fourth EP (no album as of yet), and has been self-released. I don't really know anything about their history, but I do find it more than a little strange that a band like this haven't been snapped up yet. There are some very interesting mathcore elements going on here, and I

would have thought that fans of Protest The Hero would be all over this. Now, I like PTH (and finally saw them live last year, hooray!), and can say that if these guys had an album out I would be very interested in hearing it indeed.

They state that their influences are Gojira, Korn, Iron Maiden, Dethlok and Antonio Vivaldi, while the PR company says that their sound is best described as “energetic, unorthodox, progressive, spirited, and memorable”. They have also managed to get local girl Lindsay Schoolcraft (Cradle of Filth) to play and sing on one of the six songs, so possibly that will assist in them getting some more publicity. If you are interested in bands such as Veil of Maya, Between The Buried And Me, Protest The Hero then you really ought to seek these guys out. If they can produce an EP of this quality when they are unsigned just what are they going to be doing then they have a label behind them? <https://fallenlegionband.com/>



NTH ASCENSION
ASCENSION OF KINGS
SONIC VISTA MUSIC

In 2009, drummer Craig Walker was asked to stand in for a local band, where

he met keyboard player Darrel Treece-Birch, who was also helping them out. This led to them deciding to start a new project together, and they brought along Darrel’s long time collaborators Martin Walker (who just happens to be Craig’s dad) and singer/bassist Alan ‘Spud’ Taylor. After the release of a demo, Gavin Walker (Craig’s brother, Martin’s son – are you following this?) was brought in as bassist to allow Alan to concentrate on singing. At the time of the release (2014) Darrel was in two other bands, one of which was Ten (with whom he is still with today), and singer Gary Hughes helped out by engineering and producing Alan, as well as providing some backing vocals. But these guys are a totally different style of music to what Darrel plays in Ten.

Some people will argue that these guys are neo prog, while others may look to crossover, but it is honestly just easier to state that they are a very English sounding prog band. Classic Pendragon have obviously been an influence, but so have some of the more keyboard-oriented pastoral bands of the past, and every time I play the classic “Weight of The World” the vocals remind me of some of the songs from Roger Glover’s ‘The Butterfly Ball’! I think what I like about the album is that there is so little stress within it, it is quite laid back at times, but they know when the guitars need to make an impact without always crunching out riffs. They are all fine musicians, but are quite happy to sit back and often let Darrel lead the musical flow while Alan sits over the top of it all with wonderfully melodious vocals. They close with the eighteen-minute-long “Vision” which allows them to musically stretch their wings, yet still keep it all contained and incredibly melodic. Driving, pastoral yet rocky when they need to be, melodic, musical, this is a really nice album indeed.



**NTH ASCENSION
IN FINE ITIUM
MELODIC REVOLUTION RECORDS**

For their 2016 album, Nth Ascension made the move to American label MRR, and the confidence they gained from the critical acclaim of their debut is clearly apparent. Whereas the debut 'Ascension of Kings' was an excellent album, this one just seems to have that touch more depth in every area. There are three songs more than ten minutes in length, and as well as channelling the likes of Pendragon and Clive Nolan there is also far more in the way of Pink Floyd, Magnum and Saga. The music is arranged in such a way that Alan's vocals are very much to the fore of everything that is going on, which to me is a huge benefit as he has more than a touch of Roger Chapman and particularly Cyrus (Citizen Cain) about what he is doing, although I am aware that it may not be to everyone's tastes.

It is a class album that is full of the Nineties prog scene in so many ways, and anyone who lived through that musical period such as I will be listening to this with a huge smile on their face, yet it has

been brought both up to date in terms of production as well as looking back into the Seventies for inspiration here and there. Craig is a great drummer, driving the tunes from the back and adding fills and stylings when the need is right, always working the kit without overpowering the rest of the guys. His brother Gavin does far more to lock down the sound and keep it tight, but also moves away from grounding songs when it is time for him to add additional melody. Their dad either riffs, solos, or sits back and has a rest and does nothing, so that when he does make an entrance it always has an impact. Then of course there is Ten keyboard player and solo artist Darrel, providing curtains of sounds, or taking the lead, or adding dynamic piano, whatever is required.

The more I played this album the more I enjoyed it, as the more I gained from it. While the debut was strong, this is far more distilled, controlled, and so thoroughly enjoyable.



**FRED FARELL
DISTANT SONG
WHALING CITY SOUND**

This is the sort of album that can only be produced by people who have a wealth of

experience behind them, as it is full of the confidence that only comes from the long hours of playing. Here, singer Fred Farell is working with pianist Richie Beirach and Dave Liebman (saxophones, recorder), and together they have produced an album of original material that is laid back, reflective, spiritual, delicate and refreshing all at the same time. No-one here has anything to prove, they just combine in a manner that I found absolutely enthralling in its simplicity and beauty.

Acoustic piano, a gentle sax and vocals that often don't even have much reverb place on them, it doesn't get far more stark and sincere than this. Yet, there is a real warmth and depth to what is going on, that belies the fact that it is just three guys gently bouncing off each other to provide an album whose cover art is a perfect reflection of what lies inside. The landscape combines fields with the sea and distant mist, a gentleness that has a strength and power within it. This isn't the sort of jazz that I listen to often, but rarely have I heard it more controlled and heartfelt than here, and is something I have enjoyed considerably.



GANDALF'S FIST
THE CLOCKWORK FABLE
INDEPENDENT

Some years ago I came across the debut album from Gandalf's Fist, then lost touch with them again until I received an email one day stating that to celebrate the two year anniversary of their latest album they were providing a free download of the first act. A short flurry of emails between myself and Dean Marsh, and I soon had a copy of the three-CD set to listen to. I knew there was something very special going on here even before I listened to it, as there were guest appearances by Arjen Lucassen (Ayreon), Blaze Bayley (Ex-Iron Maiden), Matt Stevens (The Fierce and the Dead) and Dave Oberlé (Gryphon). The album also featured the voice acting talents of the likes of Mark Benton (Waterloo Road) and Zach Galligan (Gremlins) among others. Then on top of that there was the press release. If an album is self-released I am lucky to get a page of (sometimes) useful background information, at a maximum two. No, what I have here is a 16 page full colour guide to Cogtopolis, with diagrams, illustrations, a complete history of the formation of the city, how it all works plus so much more.

Yes boys and girls, what we have here is a full-blown concept album on steroids. In some ways it is mix between the concept albums of Clive Nolan and the science fiction stories with music of Hibernial. There is far more acting and drama than one would hear from the former, and far more songs and rockiness than one would get from the latter. In many ways this has moved far away from the concept album format, and into a full-blown film for the ears. I soon found that the only way to listen to the album was by giving it my full attention, as if I didn't I soon lost track of whatever else I was trying to do anyway. The interplay between the progressive rock music and the dramatic storyline is seamless, with

both providing dynamic interplay.

I kept “seeing” what was going on in my mind, and also wondering if they were ever going to publish a book to go with this, as I can easily imagine this story being greatly expanded. I am not going to give anything away about the storyline itself, apart from saying that it takes place under the earth’s surface, as due to man’s maltreatment of nature humanity were sent underground some two hundred years previously. From the very beginning, when the lamplighter comes across a traveller, I was hooked, desperately wanting to understand where the story was going to take me. That the music was heavily influenced by neo prog and contained wonderful vocals performances and great musicianship and melodies was the real icing on the cake. I was surprised just how often I was reminded of the mighty Legend, as they and Galahad have obviously been fairly important inspirations behind this mighty endeavour, as has Ayreon and IQ.

A triple CD concept album, of this depth and magnitude, is released very rarely indeed. I can honestly say that it is one of the most impressive pieces of work I have come across in the last five years, and is essential listening to anyone who loves good music. www.gandalfsfist.com

GREEN DESERT WATER
SOLAR PLEXUS
SMALL STONE

These days I do seem to be sent far more music that has been heavily influenced by the late Sixties/early Seventies, and here is another case in point with the second full-length album from the Oviedo, Spain-based three-piece Green Desert Water. Comprising guitarist/vocalist Kike



Sanchís, bassist Juan Arias García, and drummer/backing vocalist Javi González, here we have a band that sound as if they were raised on Blue Cheer, ZZ Top, Trapeze, Taste and Sabbath and decided to just put them all together in a dirty bluesy stoner riffing manner that immediately makes one think of long hair, sweat, grungy stages with wires and amps, and a band that walks on stage wearing the same clothes they have been in all day.

Before I read the press release I had made the assumption that the guys were American, as this is sound seems rooted in the heartland of that country, blue collar music for the masses, so it was something of a surprise to discover that they were Spanish. With all songs performed in English, with no trace of an accent, this is music that should be heard on vinyl and I was incredibly pleased to see that this album is being released in that format, with three songs on each side. This is classic power trio heavy rock, with no frills or frippery, just three guys standing on the stage and doing their stuff. There are times when it seems a little simplistic, but what they do they do very well indeed.

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

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

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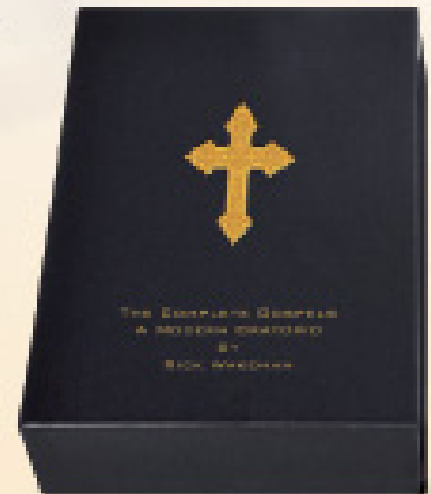
The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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Tony Klinger

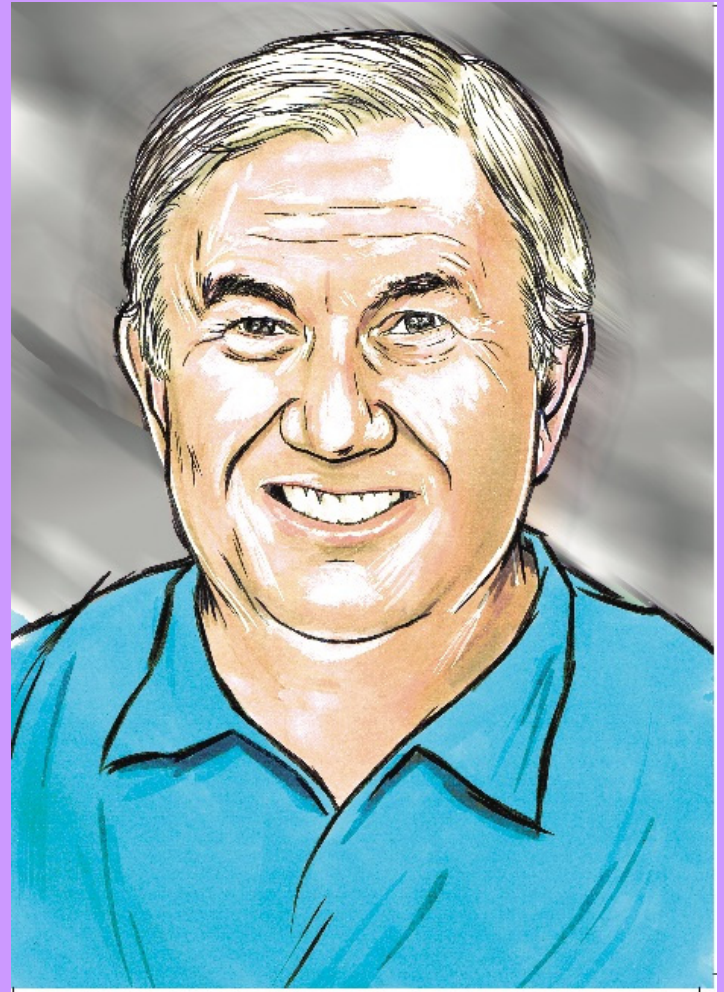
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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.

**CHECK OUT TONY
KLINGER AT
GONZO:**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



FAMILIES

There are times when you are very lucky. For me, such a time is now. I have the joy of being surrounded by my family, for those of you who have shared such an experience you know what I mean, and I can only wish such an experience for those who haven't been fortunate enough to share it.

On a recent weekend I had my four grand children staying over. Little Ollie is just a couple of weeks old, and is clearly going to be a little charmer. He smiles in recognition and the beginnings of focus as he greedily

sucks in the world with his eyes as he drinks milk happily. Every part of him is a pleasure given to us by a generous nature, whatever name you give it. I don't know about higher beings but I do know that if there is one he or she has been very generous to me recently. I looked up a dimly remembered quote by Robert Louis Stevenson; "I will make brooches and toys for your delight – Of bird-song at morning and star-shine at night." If I could give these lovely children the world I would.

When I was a boy, two thousand years ago, we used to get on our horse and canter down to the corner street shops where such things were easily available. Now there are very few such corner shops, in fact there seem to be fewer corners!

Therefore I drove my fuel-eating car to purchase some water pistols at the ubiquitous Tesco's. I suppose I was feeling the need to give the taxman some more money. You all remember that water pistols always came with a simple pump action and were made to look like mini guns whose purpose was to shoot a refreshing and annoying stream of water at our friends and enemies. No longer, now these are sophisticated apparatus, manufactured overseas. These devices operate on Double A batteries that are not supplied by the shop or the makers. You need a Philips screwdriver to open the battery compartment; fortunately we had the necessary equipment and batteries.

It only took a few minutes to undo the impossible packaging to gain access to the wonderfully designed guns that look more space revolvers.

Another few minutes of fiddling and unscrewing got us into the battery compartments where we inserted the batteries. We tested the device and noted it made all the right noises.

The grand children were, by now, hopping from foot to foot in excited anticipation. We filled the guns with water and, careful to go into the garden before soaking the general environment, we then fired the guns. Nothing happened, it was a wet fart on a sunny afternoon, no one can hear it and no one cares. In the kingdom of water activity this was a singularly wet squib.

The kids were distraught, looking at me as if I had intentionally and personally let them down. I was distressed as their perception of me descended from super poppa to my being slightly more evil than

Stalin and Hitler combined.

Enormously relieved I handed the malfunctioning weapons to Mrs. Klinger, who is usually able to make anything work with just a withering look and a very strong, well chosen encouraging word or two.

No, even she who must be obeyed was unable to command performance.

It now fell to our number two daughter, Sarah, a frightening genetic hybrid between all that is good from the two of us. She can make a Mac do magic tricks, so she must be a genius. But even the smiling and serene Sarah, Deputy Director of a school no less, could not make these guns ejaculate their water.

Undeterred, the women advanced on the unfortunate supermarket to retrieve our money in exchange for their inoperative water pistols. The shop gave in without any resistance, plainly knowing that the pistols were defective before the women opened their mouths.

I wonder what John (Jack) Cohen, the founder of Tesco would have made of this approach, his slogan was, "Pile it high, sell it cheap" but he built an empire by delivering reasonable quality at a reasonable price.

Clutching this refund in hand the ladies then diverted to Toys R Us. Here they purchased bigger and better looking water pistols. In fact they look more like the water cannon the police use to break up particularly troublesome riots. Of course, you and I both know that the ladies had not learned their lesson. Just because these weapons were made of bigger and shinier plastic they still were doomed to fail the acid test, which is work how they're supposed to. As Michelangelo said, "Trifles make perfection and perfection is no trifle."

One of the water cannons didn't work at all, and the other one's batteries went down more rapidly than the elevator in the Empire State Building. There were a few moments of joy during which the water jetted forward in a long and happy arc, but it didn't last. More sadness ensued, more promises given of replacements but kids want these things to work immediately, like us all, they are used to instant gratification. It isn't much to ask is it, a water pistol that can fire some water?

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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c.j.stone

The ongoing coup attempt in Venezuela

So the media are at it again, touting for another war.

As if Iraq, Libya, and Syria weren't enough, now we have Venezuela to add to the list.

The excuse this time is that the president, Nicolás Maduro, is a dictator and must go. Meanwhile Juan Guaidó, leader of the National Assembly, has announced that he is now the interim president and has been duly recognised by a number of Western governments, including our own.

Well dictators come and go, and no one bats an eye; unless that is, the so-called dictator is sitting on a supply of oil that the Americans deem to be theirs.

Take the Saudis, for example, a corrupt medieval autocracy ruled by a single family: they can murder journalists, lop the heads off the opposition, repress women and gays, export terrorism and stone people to death. Who is talking about invading them?

Say what you like about Maduro – an

incompetent leader presiding over a political and economic crisis (not unlike Theresa May) – he is, and remains, the democratically elected president of the country.

He received 67.8% of the vote in the presidential election of 2018, with a 46% turnout, under an electoral system that Jimmy Carter described as “the best in the world”.

That's a more resounding victory than any of the politicians who are currently accusing him of being a dictator.

Imagine if Jeremy Corbyn was to announce himself the interim Prime Minister of the UK, and the Russians and the Chinese were to recognise him.

Well we've seen it all before, of course. What gets me is the way the media are lining up to back America's obvious imperialist designs.

Almost exactly a week before the crisis began, the BBC showed a programme about Venezuela called “Revolution in Ruins”. Was that prescient or planned I

wonder?

Since then we've been subjected to a relentless barrage of anti-Maduro propaganda. Even supposedly liberal left outlets like Channel 4 and the Guardian are joining in.

So we've seen Lindsey Hilsum for Channel 4 reporting from inside Venezuela on the breakdown of the economy, cheerleading for "humanitarian aid", which has been called for by the opposition, but which Maduro has described as a Trojan Horse.

Given that the United States has been blocking aid from other countries, and has a known history of fomenting coups in Venezuela, including a 2002 attempt to overthrow the previous president, Hugo Chavez, that doesn't seem at all unlikely.

If Maduro was really a dictator, would

Lindsey Hilsum be allowed to roam freely throughout the country filing hostile reports?

Or what about Juan Guaidó: what self-respecting dictator would allow him free access to the world's media? Do you think leaders of the opposition in Saudi Arabia are given such privileges?

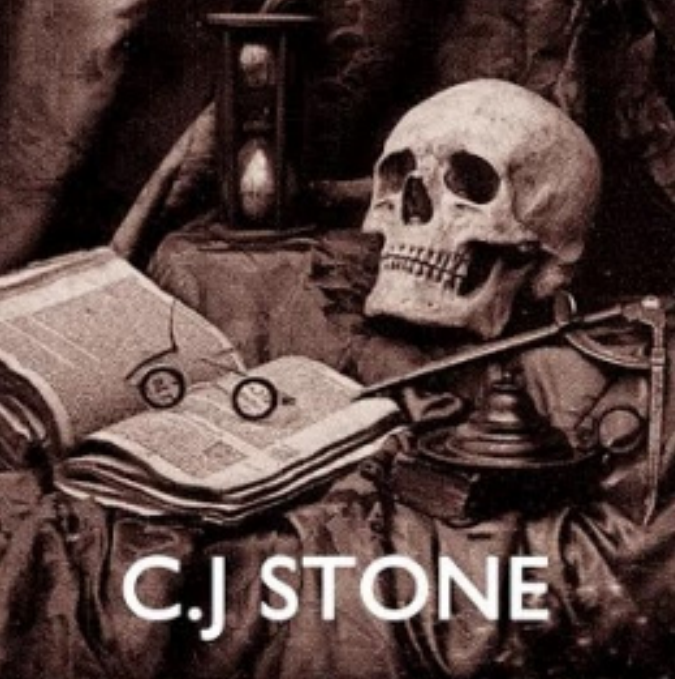
The irony here is that Guaidó called Maduro a usurper, when he himself is actively conspiring with a foreign power to overthrow his own government.

There's a word for that. Normally it is called treason.

Read on

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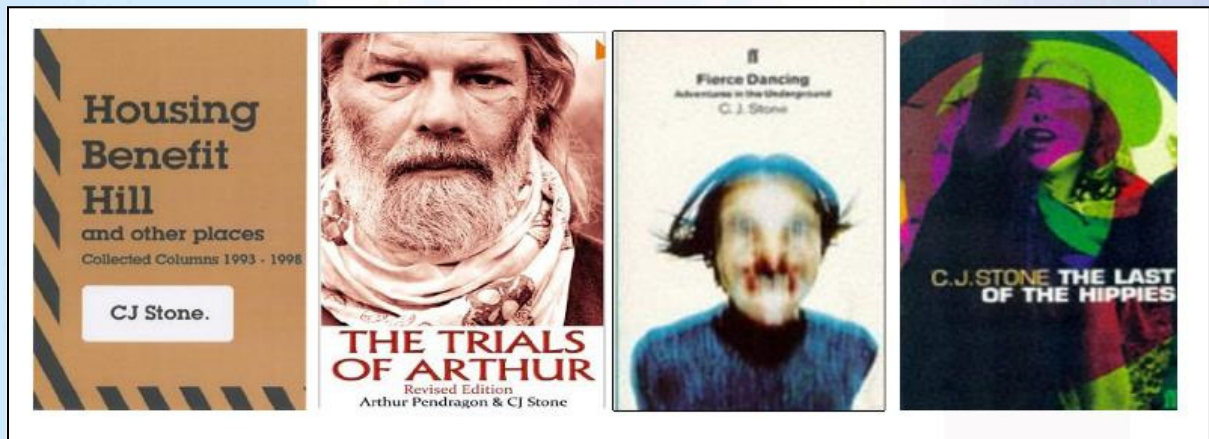
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**OTHER BOOKS BY
C.J.STONE**



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

In the last Gonzo I noted that Hawkwind's latest "quiet phase" was continuing, and that, however busy behind the scenes they may be, there had been nothing announced by Hawkwind HQ since before Christmas.

However, the weekend that issue of Gonzo was published, Hawkwind announced a tour, which so far can be described as a British tour, ranging from Glasgow down to the M4 (Cardiff, Bristol and London),

and taking in York and Manchester in the north of England, and some in the midlands too.

The non-London venues seem mostly normal-sized places, around 1,000 to 1,500 capacity, so the Royal Albert Hall gig is rather different in scope to these others.

Meanwhile, another ex-Hawk has died: Andy Anderson, who was the band's drummer on the 1983 tour after Martyn Griffin was taken ill. He was 68, and had terminal cancer.

Anderson also worked with Mike Oldfield, The Glove, Ultravox's Midge Ure, Iggy Pop, Bronski Beat's Jimmy Somerville, Peter Gabriel... but is probably best-known for his stint in The Cure in 1983-1984.

It seems Hawkwind are going back to Rockfield Studios, according to a recent Twitter message:

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Looking forward to our return next month! @rockfieldstudio. Perhaps it's to record another album, or possibly just to mix existing material. Time will tell, on that one.

It was also mentioned on Facebook in the comments on a different topic that Kris Tait had been unwell. There was no confirmation of this by HawkwindHQ, but however things stand, we of course wish her well.

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As a kind of curtain-raiser for Hawkwind's 50th year anniversary, I'll have a ramble through some aspects of their extensive catalogue and their history. One source repeatedly used by me is that of space chronicler Steve Starfarer's hugely valuable web pages. Another source is my fairly extensive collection of audience tapes, otherwise known as bootlegs.

A word about the term 'bootleg'. Technically, most of my Hawkwind recordings are not bootlegs, as free exchange of "Recordings Of Independent Origin" is permitted by the band, albeit with a few trading restrictions. However, many (if not most) were recorded in contravention of the rules of the various venues.

The Port Talbot bootleg (May 1970) shows Hawkwind's gig style was basically in line with the first album, being a kind of prog jam style within

the basic pre-determined structure of each track. That pattern continued into 1971, but the February 1971 Colchester recording shows the emergence of the chugging space rock style that was to become the definitive Hawkwind trademark, here in the shape of *You Shouldn't Do That*, performed much as it was on the eventual *In Search of Space* album, released in August.



GRAHAM INGLIS

PART ONE



Before looking any further at 1971, rest assured that I haven't forgotten about 1970's *Mirror of Illusion*. It gets its mention a bit later on... in 1991.

Perhaps one of the most significant tracks of 1971 was one that probably attracted little attention when it was first aired on-stage.

Spirit of the Age started life as a 1971 Calvert narration, a good example being on the December 12th Birmingham Kinetic bootleg tape. It appeared to become sidelined during the next few years, but made a return to the setlist in December 1976, as a powerful second song (following *Reefer Madness*) and included the seldom-aired verse about "holding test-tubes up to the light." The London Lewisham bootleg tape includes a reasonable rendition of this

version, but we'd have to wait another 33 years before hearing a proper recording of it - Cherry Red released the extended version of the *Quark* album in 2009. Meanwhile, Hawkwind's last single to receive wide and national distribution was probably the 2005 version of *Spirit* with Matthew Wright on lead vocals. I bought that single in a record shop in Barnstaple on the day of its release. And, to date, *Spirit* is one of the most-performed tracks at their gigs in Hawkwind's entire catalogue.

1971 also saw the birth of *Master of the Universe*, *Silver Machine*, and *Born to Go*, so it was a highly productive year. It was also the year that saw a record number of gigs - 123 had been tallied-up by Starfarer in 2012. And Lemmy joined Hawkwind in August 1971, replacing Dave Anderson, to become the band's 4th bass player.

1972 saw the emergence of more new material, culminating with the *Space Ritual*



album, mostly recorded in London Brixton on 30 December. That show was then toured in the first half of 1973.

In May 1973, *Space Ritual* was released as a double album, but by then, some of that material was being dropped, to make way for new items:

October 14, 1972 U.S./Canada 50c 6p.

HAWKWIND PACKAGE

HAWKWIND WERE THIS week signed to a major roadshow spectacular — "The Hawkwind Space Ritual", featuring dancers, lightshows and needing a full team of roadies and a manager — which will tour Britain for at least 24 one-nighters starting next month.

Two or three London concerts are still to be added to the string of dates, which open at **DUNSTABLE Civic Hall on November 9.** Former NME contributor **Andy Dunkley** hosts the gigs.

The itinerary — announced exclusively through NME this

week — is Dunstable followed by:

- PORTSMOUTH Guildhall (November 11)
- YORK University (14)
- LANCASTER University (17)
- LEEDS University (18)
- BRISTOL Locarno (19)
- MANCHESTER, Madras Hall (21)
- NORWICH St. Andrew's Hall (24)
- EDINBURGH Empire (25)
- MANCHESTER Hard Rock (26)
- MANCHESTER Theatre (30)
- OXFORD New Theatre (December 1)
- MANCHESTER University (Chelsea Road) (3)
- BOURNEMOUTH Chelsea Road (5)
- SHEFFIELD City Hall (5)
- DERBY Kings Hall (7)
- MARGATE December (8)
- BRACKNELL Sports Centre (9)
- BRADFORD St. Georges (13)
- MIDDLESBROUGH Town Hall (14)
- WIDNES City Hall (15)
- NEWCASTLE Civic Hall (18)
- WOLVERHAMPTON Civic Hall (18)
- PRESTON Guildhall (21)
- HANLEY Victoria Hall (22)
- LIVERPOOL Stadium (23)

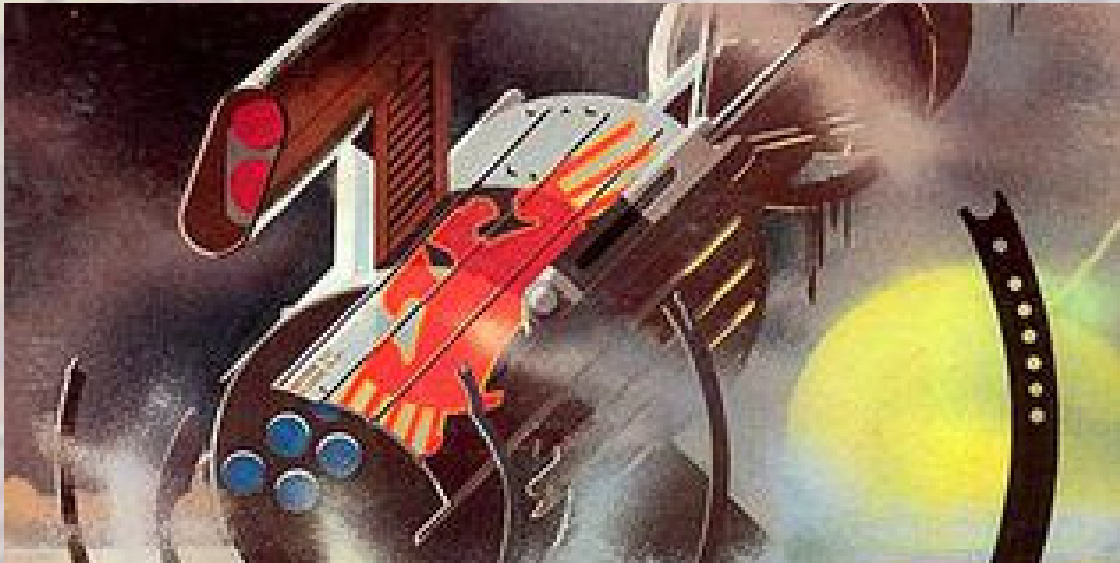
Hawkwind's new U-A album, "Doremi Fasol Latido", is released November 10.



Urban Guerilla, and later *It's So Easy*, and *Brainbox Pollution* - and then a couple of *Warrior* narrations had a runout in July, delivered by Mike Moorcock. Calvert left the band around this time.

Early 1974 gigs included *You'd Better Believe It*; and *Psychedelic Warlords* became part of the set in March. (March was also when Simon House joined the band, for the 1999 Party tour.) However, *Wind of Change* didn't get a stage airing until later that year. Then the *Hall of the Mountain Grill* album was released in





September 1974.

1975 was the year of the warrior ... But, unlike previous albums, much of the material on the May release, *Warrior on the Edge of Time*, was not familiar to gig-going fans. For instance, *Assault & Battery + Golden Void*, and also *Magnu*, appear not to have been in the setlist until June. However, as already noted, several of the narrations had been around for two years before the album hit the shops.

Dave Brock has played bass on some of his own solo tracks, but the best-known Hawkwind track where he's credited with the bass-playing is the 1975 instrumental *Opa Loka*. In 1976 some Calvert vocals accompanied it, under the name *The Making of Midgard* - probably the only bootleg tape with this track being *London Imperial College, March 1976*. I recognised it as *Opa Loka* when I saw them do it in Barnstaple mid-year, but when Calvert started singing I couldn't make out a single word over the thunderous drumming and guitar. However, by the autumn of that year it had blossomed into *Uncle Sam's On Mars*, which made sporadic returns to the setlist during the next

four decades. Meanwhile, the original *Opa Loka* lay dormant until the 2013 *Warrior* tour revived it, and it's also on the *Shepherd's Bush 2014* video. It might be worth noting that during *Hawkeaster 2014* the band (intentionally, or otherwise) reflected the track's evolutionary trajectory by performing *Opa Loka* on the first night, and *Uncle Sam* on the second night. So there you go, as Dave Brock might put it.

LEMMY QUILTS HAWKWIND

HAWKWIND'S bassist since 1971, Lemmy, and the singer on their single hit 'Silver Machine' has quit the group. Lemmy flew back from the US last Monday where Hawkwind are on tour and have just released their first Atlantic album 'Warriors On The Edge Of Time'.

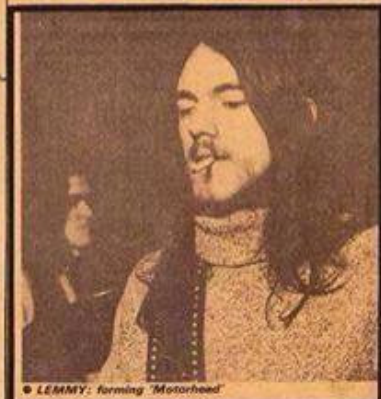
Lemmy immediately began discussions with management and record companies regarding the formation of his own group 'Motorhead'.

As yet, personnel cannot be announced due to contractual difficulties but three of the four members have already been found. Lemmy will handle bass, lead vocal and some lead guitar in the new group, of which he said this week: "They'll be the dirtiest rock and roll band in the world. If we moved in next door your lawn would die."

Motorhead's first British tour is being booked now by agent Paul Fenn for August and September.

Hawkwind have not announced plans for a permanent replacement for Lemmy, and are carrying on with a temporary replacement found in America.

His new band will be the
'the dirtiest in the world'



© LEMMY: forming 'Motorhead'

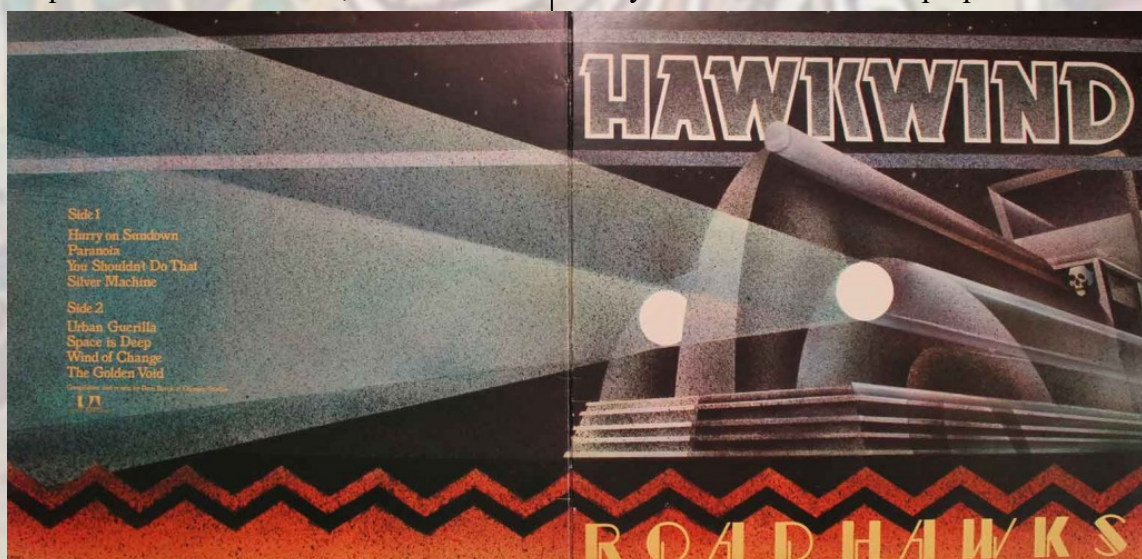
But - going back to 1975 - Lemmy was replaced mid-year by Paul Rudolph, and the subsequent Mind Journey tour included a long and grungy Opa Loka, fairly nice examples appearing on the Lund September bootleg tape, and also on the Glasgow August tape. The latter is of significance to me, as it was the first ever bootleg tape that I got hold of, back in 1976. I got the cassette by mail order from a bootleg dealer who had discretely advertised in the Sounds magazine classifieds ads.

1976 was a big year for me, as I saw my first Hawkwind gig, in Bournemouth in March. Calvert was back with them, and his Reefer Madness track was an early set-number. The London Imperial College bootleg, from March, has the same tracks and is in the same style as the Bournemouth gig. The tape suffers distortion as a result of the volume, however. The band played in similar fashion in Barnstaple in July, and the raucous sound barrage, Brock's gritty or sometimes screaming guitar, and Calvert's ferocious and choppy lyrical delivery meant that this gig, my second, has never been surpassed. That is, it became a benchmark that wouldn't be equalled - or hasn't been, so far in the



following 42 years. I think Hawkwind set the bar impossibly high, at that Queens Hall gig. Brainstorm was notable for including the "Nerves are made of steel" chant from The Right Stuff, in the middle, and even The Aubergine That Ate Rangoon showed it could be a heavy and grinding crowd-pleaser. Not that any of us knew what the latter was called, at the time.

A month later, the Astounding Sounds album was released, and sounded very quiet and polished, compared to the thunderous assault that was Hawkwind live! History claims that Dave Brock threw the disk out of his window after listening to it. However, many fans have been prepared to re-





evaluate it some decades on, and to take the view that it ain't so bad really.

The tour in late 1976 saw the unleashing of two new tracks on the audiences. I made my way back to Bournemouth to see my 3rd gig, and enjoyed the track that appeared to have the repeated refrain 'Spirit of the Earth.' Well, I wasn't totally wrong there, but the development of Spirit of the Age has already been covered in this historical ramble. Several buckets holding many dozens of joss-sticks each were deployed around the venue, significantly adding to the smoke haze that was already present in the large Winter Gardens hall.

The following track was equally new and entertaining. All I could make out was the repeated use of the word 'hashish' and it wasn't until the following year that I found the track had the rather odd name Hassan-i-Sahba. Little did I know then that this track, or its evolved form, Assassins

of Allah, would become possibly the most-played track at Hawkwind gigs.

In 1977, Shaw replaced Rudolph on bass, and gigs heavily relied on material that was to make it to vinyl in the shape of the Quark album mid-year. An unexpected gig item, though, was a cover of Lou Reed's Waiting For The Man. The best example is probably on the Amsterdam bootleg.





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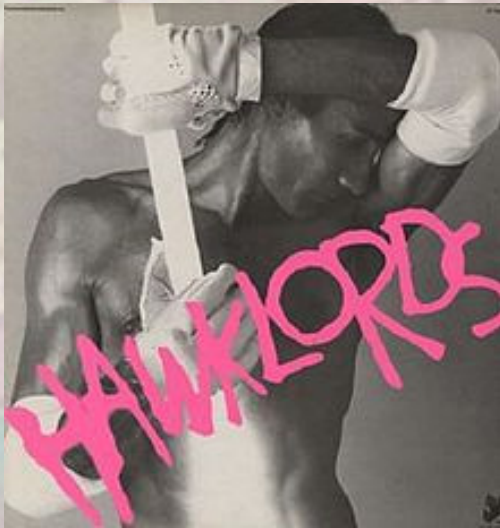
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Hawkwind stuck to the tried-and-tested track selection for their Reading Festival show, one most notable for the mud-slinging - literally - that occurred beforehand, when Wayne County's Electric Chairs were running overtime. Many fans further back just clattered beer cans together, as the stage was out of range. That didn't stop a few people trying some speculative mud shots, though.

December 1977 saw Angels of Death get its first run-out, under the name Agents of Life, performed as a segue to Magnu by Brock and Calvert's Sonic Assassins, at a gig in Barnstaple. It didn't have any of the verse structure that would finally see the light of day in 1981, though.



In early 1978, Hawkwind recorded the PXR5 album, but during the March 1978 tour of America, no new material was unveiled at the gigs. Simon House was 'tapped' by Bowie, and Paul Hayles replaced him. And Calvert had a breakdown. Hawkwind briefly disbanded, but the Hawklords very soon rose from the ashes, and the tour commenced in October, with a much-changed set, and a different and rather 'boom boom bang' style of

playing. Flying Doctor and Psi Power were two debut Hawklords tracks that would be oft-revisited for the next 40 years.

PXR5 was released mid 1979, and that year was notable for being the year when Hawkwind reverted to that name, used green lasers, Huw Lloyd-Langton rejoined, and Tim Blake also joined. Shot Down in



the Night and Levitation were two tracks new to the attending gig-goers, but it was probably Motorway City that has been the most enduring and liked-by-fans track to have emerged during this particular year. I saw the Bristol show from a seated position, which was just as well, as we had lots of



Black Leb available.

A live album of the St Albans show was released in mid-1980.



1980 was the year of the Levitation album, digitally recorded and sounding much 'cleaner' than earlier albums. It wasn't released until some way into the October tour, so the presence of Ginger Baker on drums was a surprise for those fans who didn't keep an eye on the music magazines of the time - notably

Sounds magazine, which covered Hawkwind more often than NME and considerably more often than MM.

1980 also was the year that the Weird Tapes started to be released, in cassette form by mail order only. Selling for a fiver, they were available via (if memory serves) Walden Studios, in North Devon.

The emergence of Angels of Death in full lyrics mode, in 1981, has already been noted. Coded Languages was another strong track that made a showing on the 1981 tour. Rocky Paths showed the Huw Lloyd-Langton influence, as did Waiting For Tomorrow the following year.

1982 also saw Utopia become part of the setlist, under the then-name Arrival In Utopia. It was sometimes preceded by the narrative that, back then, was confusingly titled Utopia. When I saw this one being performed in Newcastle, the narrative referred to Utopia as being a place where the streets run with Newcastle Brown Ale! Now, that would make a ferocious Pub Quiz question, wouldn't it? - which Hawkwind track once enthused about Brown Ale?

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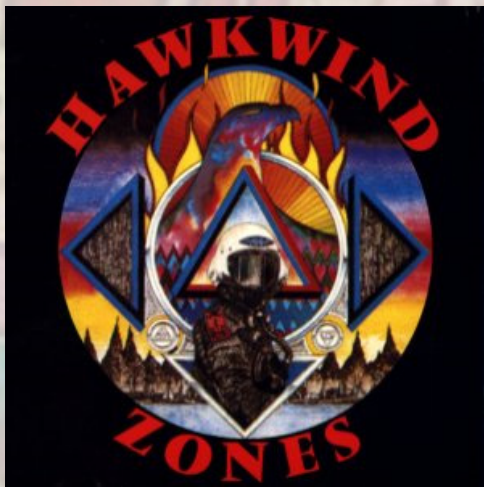
Retain this portion

A. B. Cooper (Printers) Ltd., MANCHESTER

Night Of The Hawks in 1984 made an impression at gigs, mostly on account of the strong guitar structure.

1985 saw the start of the shift towards a more 'heavy metal' sound at the gigs, catching up with the sound that characterised the 1984 album *Chronicles of the Black Sword*. In 1986, a live album recorded during the previous year's tour was released.

1986 was also the year when 'Snorkwind' played a gig in Oxford. Heavily dominated by Lloyd-Langton, both in arrangement and in volume, and with Brock absent, an encore surprise was *All Along The Watchtower*, with almost continuously twittering, gurgling and zapping synth on it, and a lead guitar mid-section borrowed from *Motorway City*. The audience 'bootleg' makes interesting listening!



1987's album, *Out & Intake*, was an odds and sods compilation album - rather as the name suggests; and live shows in that year didn't include anything new, either.

1988 was the year that Brock's collaboration with Tubilah Dog played several festivals and other gigs. Known variously as Hawkdog, Agents of Chaos, or just Hawkwind, I saw them at the Armada Rock



Festival, Barnstaple, and was entertained by Brock singing such numbers as *Safe Zone* and *Imhotep* (Tubilah Dog numbers);

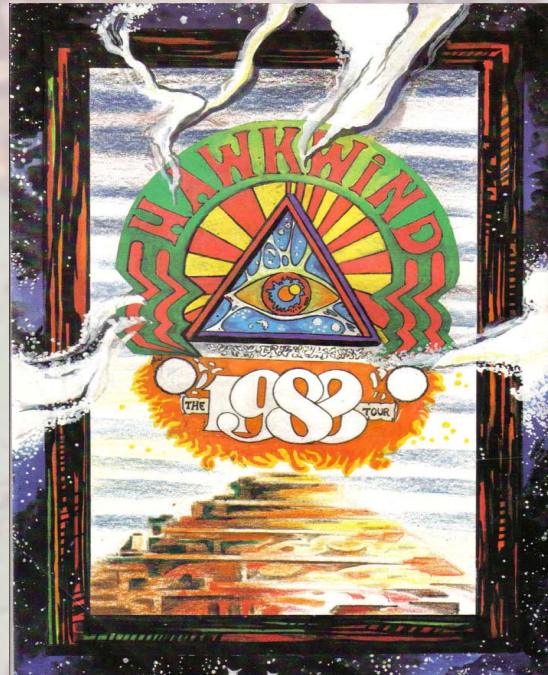


several Hawkwind mainstays; and also highly unexpected covers of Zappa's *City of Tiny Lights*, and Floyd's *Lucifer Sam*. I found the Hawkdog performance wholly compatible with my using an abandoned HGV tyre as an armchair while smoking some rather good hash oil that I'd invested in, a few days beforehand.... but standing up afterwards, to go back to my tent, was unexpectedly difficult. However, I remembered my cassette recorder - so there is at least a partial record of that gig in the



Hawkwind bootleg pantheon.

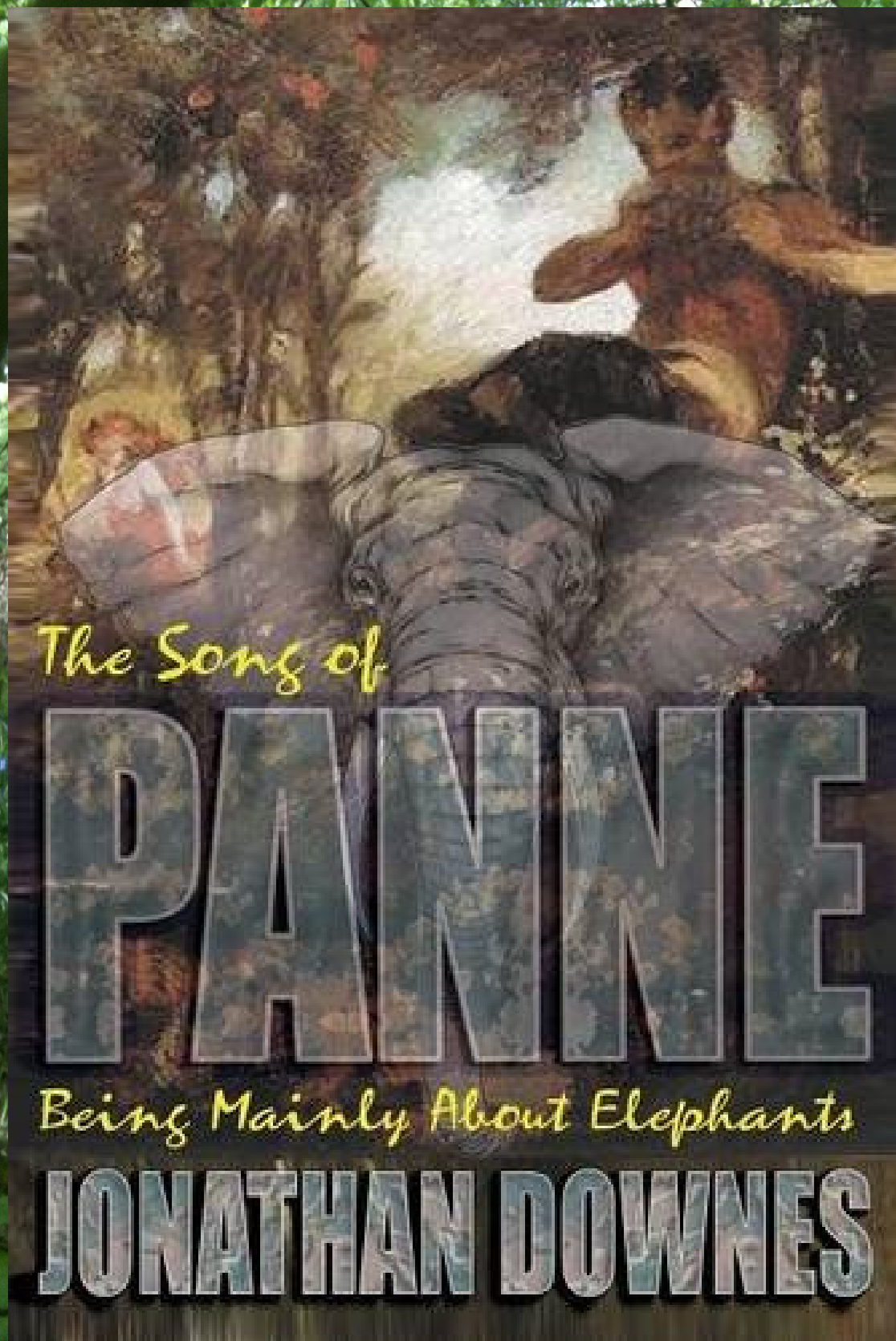
In mid-1989 Back in the Box arrived on the Hawkwind setlist, and stayed for Hawkwind's visit to Central Television's studios in Nottingham, in 1990. Bridget Wishart was the band's lead singer by now, and the eventual broadcast of the performance showed Wishart being progressively immobilised by a large bandage wrapped around her, before being



carried off stage by someone wearing a kilt.

And, as the new decade opens, that brings us to the end of Part 1 of this 50th year anniversary celebration. The saga will continue.....





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.

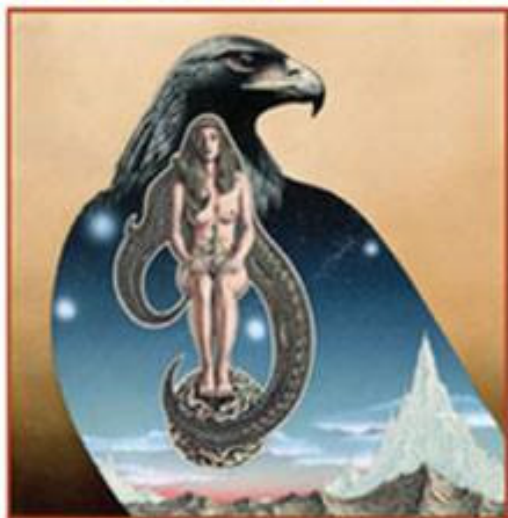
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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/

<https://spacewreckrecords.bandcamp.com>

NEWS FROM 'THE POTTING SHED



A Prog Rock Searching for Sugar Man

The Gardening Club

A classic progressive LP rediscovered, revitalized and reborn

Something is stirring in the garden, ready to be reborn.

In 1984, UK-born Martin Springett—an accomplished musician and illustrator who had produced comics for the legendary *Heavy Metal* magazine and designed and illustrated record covers for Columbia—was commissioned to illustrate the cover of *The Summer Tree* by Guy Gavriel Kay, the first novel of the acclaimed *Fionavar Tapestry Trilogy*. A classic of fantasy literature, the trilogy is beloved worldwide, and it launched Springett to international fantasy illustration fame.

In 1983, Springett is living in Toronto and releases his own album: *The Gardening Club*. A musically rich and diverse album, *The Gardening Club* combined King Crimson-like complexity, Canterbury scene-infused whimsy, and a strong pop sensibility, but in the shadow of new wave it was the right album, at the wrong time.

GONZO MULTIMEDIA is pleased to rerelease this gloriously melodic and original album to a new audience thirty years after it's original release, sounding as fresh and vibrant as the day it was recorded.



LISTEN TO SAMPLE TRACKS HERE!

<http://gardeningclubmusicandart.ca/the-gardening-club-cd-sample-tracks/>







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!!!"

OUR BLUE MIND

WHEN THE CITY SQUEEZES ME TOO TIGHT

i seek access to water as respite-

Springs,wells,rivers,creeks,waterfalls

All are medicinal in their ways

of accessing space and slowing time and sharing their liquidity

Flow and depth are human facilities,too-

and who can deny the tranquillity of lakes?(and swimming pools..

Specifically,rain after drought -and in Spring

has restorative effects.Grass rises to gulp relief.

Gardens bloom again.They,too,seek

that which is within our bodies

and must be to added regularly

For life is a healing experience/water is conscious

So let me sing the praises of Sandringham Beach.Of the Chalice Well.Of

Jacob's Well

Of every river and pool and creek i have dipped my cautious body within

And thank this flowing reminder-that we are fluid ,too

And we can change.Just like the weather.

Yer Gonzo Bookshelf



- **Paperback:** 368 pages
- **Publisher:** Penguin (5 Jun. 2014)
- **Language:** English
- **ISBN-10:** 9780241968048
- **ISBN-13:** 978-0241968048
- **ASIN:** 0241968046

Wild Tales by Graham Nash - a classic rock memoir of the legendary Hollies front man and member of Crosby, Stills, Nash & Young

In this candid and riveting autobiography Graham Nash tells it all: the love, the sex, the jealousy, the drugs, and the magical music-making.

This is one of the great rock and roll stories: growing up in poverty in postwar Manchester, where Nash founded the Hollies with schoolfriend Allan Clarke and the incredible success that followed, friendships with all the great British bands of the 60s including the Beatles, the Stones and the Kinks, decamping to America and becoming the lover of Joni Mitchell (for whom he wrote 'Our House') and achieving superstardom with David Crosby, Stephen Stills and Neil Young.

This book will be adored by Graham Nash fans and takes its rightful place in the pantheon of classic music memoirs alongside Book Dylan's *Chronicles*, Keith Richards' *Life* and Neil Young's *Waging Heavy Peace*.

Graham Nash was born in Blackpool in 1942 and brought up in Salford. He was cofounder with his schoolfriend Allan Clarke of the Hollies - one of the most successful British pop groups of the 1960s for whom he was lead-singer and one of the principal songwriters. In 1968 he left the UK to live in California, where he became part of the supergroup Crosby, Stills & Nash (later, after Neil Young joined, Crosby, Stills, Nash & Young). Unusually he has been inducted twice into the Rock and Roll Hall of Fame, for the Hollies and for CSNY, and in 2010 he received the OBE. He is noted for his political and charity work (he played Occupy Wall Street in 2011), is a serious photographer, and has homes in California and Hawaii.

This book has been on my "want to read" list ever since it came out, five years ago. I have alluded hopefully to it every Christmas and birthday since it came out, but for some reason (quite possibly the bottles of brandy that I have received as

birthday presents in its stead over the years) it did not arrive in my sticky little fingers until the Christmas just gone.

Shock! Horror! Boffo!

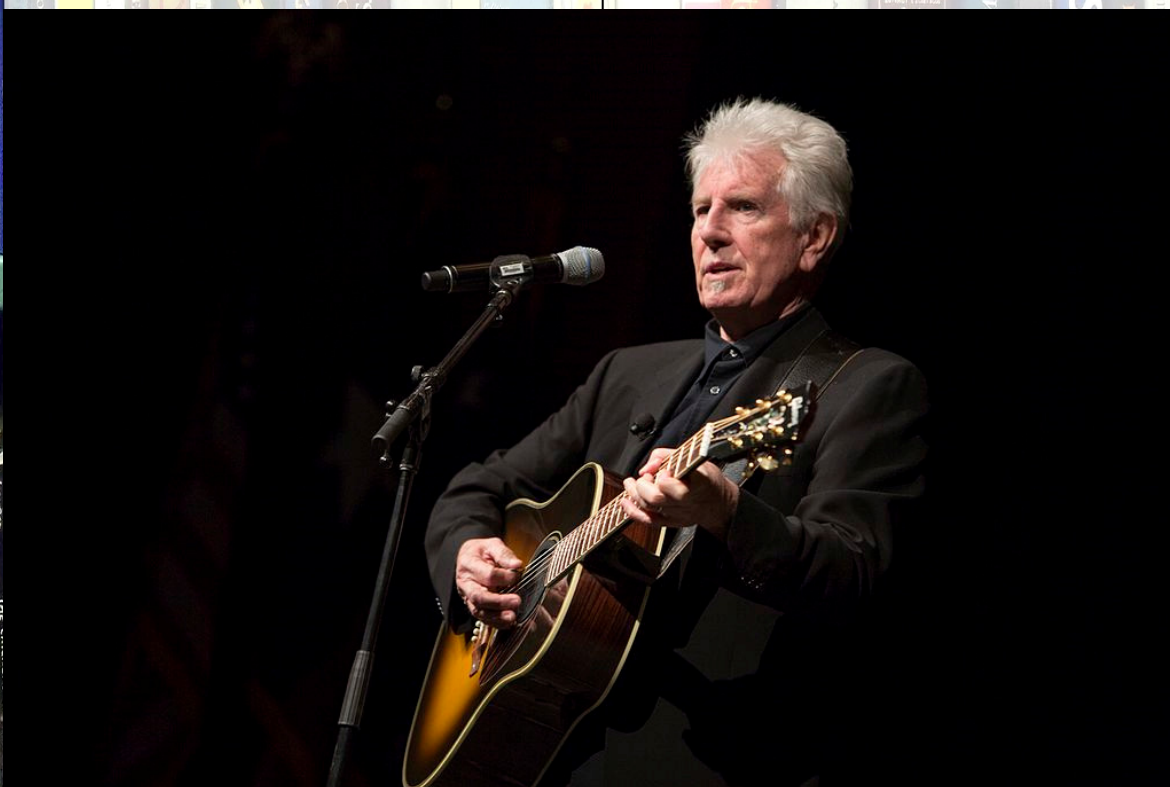
Guess what? There is an autobiography by a member of CSN&Y that doesn't make me want to punch the author in the face.

Okay, this isn't a definitive statement, because Stephen Stills hasn't, as far as I am aware, written his first person account of his glory days as yet, but the other three have. Neil Young is a remarkably talented polymath. I am a big fan of his work, and have been for forty years or more, but the idea of being in a band with him is a horrific one, and his peculiar, disjointed autobiography – whilst massively entertaining to read – only serves to indicate that working with the man might not be as entertaining a prospect as one would like to think.

David Crosby, on the other hand, comes over as pure poison; and that is from the things he has written about himself. He appears to be a horrible and selfish little man, whose life has been ruled by his chemical, sexual, and generally venal designs, and the fact that, in recent years, he seems to have singlehandedly alienated two of his erstwhile bandmates only causes to underline this.

So what of Graham? The sole Englishman in the group?

Unlike his bandmates, he comes over as a reasonable, peaceful, and essentially “nice” chap. According to his own account, he seems to have treated his exes rather well, and remained friends with them. Okay, we have to say, at this point – in the interests of full disclosure, as our trans-Atlantic chums put it – that, since the publication of the book, he has split from Susan, his wife of thirty eight years, and buggered off to New York. This being the main reason – as far as I can tell – for



his falling out with David Crosby. But, apparently Crosby also calls this book that we are discussing now “a very shallow, very self-serving book and full of bullshit”.

Peculiarly, I thought this was rather an honest and reflective book. If, by “shallow”, Crosby means that it doesn’t go into excruciating detail about his self-destructive drug habit, one gets the impression that this is because – unlike Crosby – Graham Nash always managed to keep his drug habits under control. This is something that one can do, after all. For the last thirty years, I have been reading stories about how my contemporaries are dropping down dead in a spectacular manner, after their particular chemical cocktails had made their lives spiral into an out of control tailspin. I have never made any pretence about living a clean and sober life. Over the years, I have taken quite a lot of drugs, and although my favourite drug these days is gin, I would be the last person to describe myself as ‘clean and sober’. But here am I, a few months shy of sixty, and still alive. I think that I have fallen into the Graham Nash pattern of substance abuse, rather than the David Crosby one.

I have always found that the mark of a good rock and roll biography, or autobiography, is whether or not it enthralls one into checking out records that one might never have heard before. Of course, I have been *au fait* with his work with CSN and CSN&Y for decades, but I had never really checked out his solo records, or the ones that he made with Crosby. But, reading the stories behind the recording of the albums, provoked me to check them out in earnest, and I found – to my great surprise – that, rather than being secondary projects to the ones that he and Crosby made with Stills and

Young, these records stand up very nicely on their own merits, and have been on my personal playlist fairly solidly for the last three weeks.

One of the things that I found most interesting was the difference in attitude between the journeyman Manchester popstars, The Hollies, and their louche California counterparts. It was so obvious why Nash decided to leave the former and throw his lot in with the latter, half a century or so ago: had I been a young Englishman of that age, in 1968, I think I would have done exactly the same thing, although I believe that I would have resisted the temptation of Columbia’s Finest. I never liked cocaine, and I cannot imagine anything that would change my mind on this matter.

Another thing of interest is the technical details behind his secondary career as a fine arts mogul, being one of the first people to use Apple Computers to produce digital fine art photography prints. He has been interested in photography since he was a young boy, but the sheer excitement that he experienced when faced with this brand new medium, with all its possibilities, is palpable, and another highlight of the many highlights in this book.

So? My verdict?

Basically, from where I’m sitting, Graham Nash is a flawed, but basically nice bloke, who was in a band with three oddballs, one of whom is – I am afraid – a poisonous little shit.

Peace.



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



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



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material*

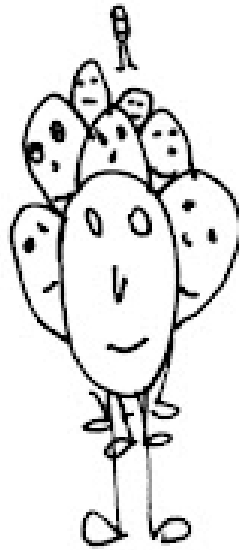
COUNTRY AIRS

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



www.rwcc.com

THE NINE HENRYS



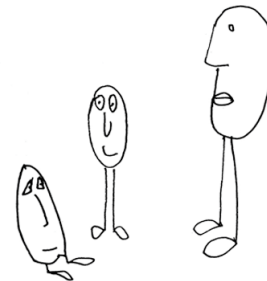
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



WHASSUUPP!!!



This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

- **Firstly, you'll know you are not alone.**
- **Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.**

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Bobbie Gentry: The Delta Sweete (Capitol, 1968)

What? Master work from long retired country chanteuse.

This late sixties second long-player from self-taught and self-reliant chart star has all the hallmarks of a true cult classic, but few of the long-tail sales. It sounds nothing like Richard Harris' *A Tramp Shining* or Robin Gibb's *Robin's Reign*, but might usefully be compared to those two steady sellers, and established cult favourites, for several reasons. Firstly, *The Delta Sweete* hangs



together with an overarching sense of each song being part of a greater whole. Care is taken in the sequencing and the way one piece fades to another. Secondly, the skilful blending extends to the gradual teasing out of themes. Gentry may have her roots in country balladry but she has the intelligence and confidence to apply skilful touches when and wherever required. It is her playing the attention-grabbing guitar riff that opens a creditable cover of Mose Allison's "Parchment Farm" and her lyrics that skilfully pun on her surname in the opening "Okolona River Bottom Band."

Another comparison to Gibb, Harris and a few other cult classics is the combination of grandeur in production, and a consistent sense of songs and artist pushing against the limits of any one genre of music. *Delta Sweete* may be steeped in country and sure of its down-home roots, but when it wants to be blue Gentry takes on "Big Boss Man" and does it determinedly her way (a brazen act in an era when Elvis turned in a fine version of the same song). The problem in describing such a collection is that any such account is permanently in danger of listing a series of triumphs and using the collective sum of the parts to argue the merits of the album. *Delta Sweete* works at a higher level than this because it marks three notable high points on one record. Firstly, Gentry plays and sings to such a degree that her talent is always there to be celebrated. Secondly, she claims a range of material, both originals and covers, and uses this to channel performances that celebrate her abilities and move the listener through a series of emotions. Finally, she sequences these gems to deliver an album that, quite simply, works as a complete piece and withstands repeated listening without losing its lustre.

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



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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



I king Arthur will save Brexit?



MARAINES

Powered by Skedio

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/>

For the last seven months many of you have been asking what was wrong with Corinna, and to a greater or lesser degree I have obfuscated with all of you. Corinna didn't want me to go into details publically, and - even now - is unwilling to talk about it, and will not be breaking silence until she feels that the time is right.

In late July last year, Corinna turned bright yellow and the surgical team at North Devon District Hospital found that she had what appeared to be a tumour on her pancreas which was pressing against her bile duct in a position that meant it would not be operable. It appeared to be a particularly nasty form of pancreatic cancer, and I was advised that it was possible that she could only have three or four months left to live. This last piece of news was something that I kept to myself, because I didn't want the people I love to suffer more than they were already doing.

Over the next few months she underwent a string of investigations, scans and tests, which gave conflicting and contradictory results. In November we were given cautiously optimistic results, and told to wait for the next three months. Those three months were up on Friday, and we went back to hear the results of the latest series of tests. The "lump" whatever it is has not changed size in seven months and the latest blood tests show no sign of cancer cells. The Oncologist tells us that every indication is that the "lump" is benign and non progressive, and although we go back for more tests in six months time, there is every reason to be happy with her condition.

So how did her condition go from terminal to benign in seven months? I think that the CBD oil therapy she has been using has helped a lot. But I think that the most important thing is the outpouring of good vibes and love that have come from so many of you over the past seven months. I



truly believe that you have done a lot towards bringing about the place where we are today, and neither of us can ever thank you enough.

Here we should say that the story is not over. Whilst there is every reason to suppose that it is good news, the situation might have changed again by the time we go back in six months time, and neither of us would like anyone to think that we are being blasé about it. But at the moment the news is good. Also, the secondary health problems which have plagued Corinna since her original surgical procedure are still there; she is still on medication and in varying degrees of intermittent discomfort, and - we feel that - it is likely that she will not be returning to her normal state of health and efficiency for several more months. But we are marching on the right road.

Hare bol
Jon



THE BEST LAID PLANS

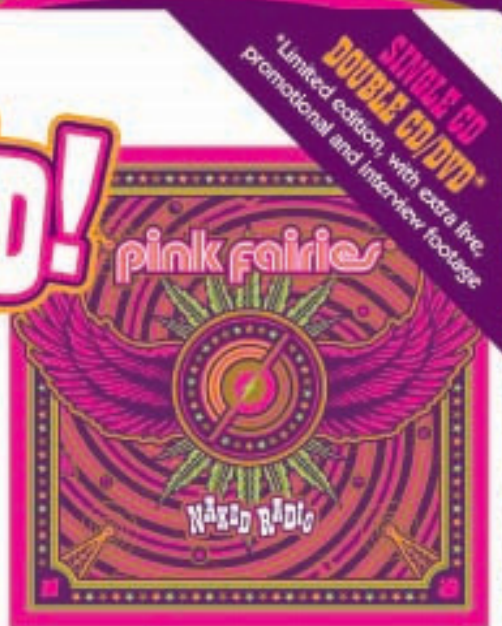
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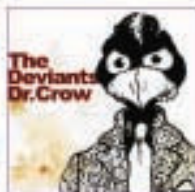
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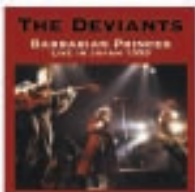
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