In this peculiar issue we meet the legendary America as they release a box set Live at the Palladium, Alan goes crazy in Lithuania, John goes to see the Sun Ra Arkestra and Chris Botti, Jeremy goes to see Sylfest and Peter Perrett, Jon is concerned about the Green Party backlash, and Graham talks TOSH (the Technicians of Spaceship Hawkwind).
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 little magazine, which I started for fun, and because I really didn’t want to do the ordinary record company newsletter that Rob Ayling, the grande fromage of Gonzo Multimedia, wanted me to do. Could I, I asked diffidently, start a music and lifestyle magazine that appealed to the sort of people who buy records from Gonzo Multimedia? And much to my great pleasure, Rob – who has put up with a lot of my peculiar ideas over the past thirty one years – immediately agreed.

So, Gonzo Weekly was born, and three hundred and forty issues later, here you are reading it.

As anybody who has been reading the magazine reasonably regularly will know, the name ‘Gonzo Weekly’ is somewhat of a misnomer at the moment, because – since my darling wife was taken ill last year – we have only been coming out once a fortnight. This, interestingly, has impinged upon the self-imposed schedule that I have been following for years, and means that now I have two weeks in which I can write, compose, dictate (delete where applicable) my contributions to this august journal. And, as has become my practice, I find myself – ten days before it is needed – dictating this editorial to my lovely secretary and step-daughter, Olivia. This practice personally relieves the stress of trying to put together a hundred plus page magazine each week, and only occasionally
The election itself took place on the Thursday and Graham and I tried to do what we always do on polling day; to cast our votes wearing silly hats and – illegally – photographing each other as we did so. We have always said that it is our democratic right to ‘dick around’ on polling day, but for the first time ever, we were caught. The officials at the Polling Station, who were terribly polite about it, realised what we were doing and insisted that we delete the pictures off the camera. Not in any mood to argue the toss, I made my excuses and left. It is a pity that we were unable to carry on with the tradition, and even more of a pity that if the same polling officials are in charge of the Polling Station in the next election (which I confidently predict will be within the next eight months) we really can’t get away with trying it again.

As a consolation prize, however, I received this photograph of Loplop, the protagonist of Max Ernst’s novel, Une Semaine de Bonte (1934), which will, I hope, do something to turn round and bites me in the bum when I have been overtaken by events.

Last Sunday night, Graham and I drank a fair amount of wine and stayed up late watching the European election results being declared. As I have noted before in these pages, I have been following British politics ever since the twin elections of 1974, and – as always – I find them a completely engrossing spectator sport. For the past twenty seven years I have shared this obsession with my friend and colleague, Graham, who not only writes for this magazine (mostly about Hawkwind) but who also lives in my spare room.

The events leading up to the European election in some ways threatened to overshadow it, in the UK at least. The British Prime Minister, Theresa May, announced her resignation after having refused to do so for months, and – in a completely unrelated set of events – various members of parties perceived by the general population as being ‘Far Right’ were attacked by protestors wielding cups of milkshake.
remedy the omission.

Interestingly, Graham and I inhabit totally different areas of the political spectrum; on this occasion, he voted for UKIP, while I voted for the Green Party. We have been friends for thirty years now, and even such a political divide such as this is not going to affect our relationship. But you would be amazed how many people my political preferences have truly upset (I think that is the kindest way of putting it).

Despite the fact that we have a system of a ‘secret ballot’ in this country (in fact, we don’t, because each voting slip is numbered and it would be a reasonably easy undertaking to find out who voted for what if one was minded to do so), I have never had a problem with telling people, who are interested, what I voted. And so, during the week or so that led up to polling day, I posted a couple of news articles about the Green Party that I found interesting, on Facebook and Twitter.

And bloody hell, were there ructions? I was told that, by supporting these “dangerous revolutionaries”, I was following a tradition of hard Left Marxism. I was told that I was a dangerous communist. And I was even told that I was a traitor to my country.

Well, boys and girls, I personally don’t think any of that is true. I cannot see that the Green Party’s suggested programme of progressive environmentalism is communist, in any shape or form. Sure, it is anti-Capitalist, but I have been openly anti-Capitalist and anti-consumerist for many years without attracting such coals of opprobrium. I replied to all these comments, by saying:

“In my opinion, the climate crisis and the biodiversity crisis are the two most important challenges facing our species at this time. Compared to them, Brexit, the economy, and all the other things that concerned citizens witter on about, are completely unimportant. Because, if we don’t do something within the next twelve years, our species – at least as we know it – is doomed, and there is no point in wittering on about political issues if we are not going to have a planet to live on.”

I don’t mean to be morbid here, but I am not in the best of health, and I think it is fair to say that I have lived many more years than I am going to live in the future. And, living in a remote and beautiful part of North Devon, I think that I am likely to miss the worst aspects of the social and cultural breakdown that our society is facing. But, I have granddaughters, who will only be in their mid-teens when – if the United Nations reports are correct – our society will begin to irrevocably break down. I am not worried for me, but I am terrified for them.

So this is why I support the Green Party, Extinction Rebellion, and the climate strikes,
and this is why I will do anything in my power to facilitate their aims and objectives. And I don’t think that this means that I am a totalitarian Stalinist, any more than I believe that following the political programme laid out by the Green Party is going to lead – inevitably – to Gulags in the Lake District.

My last word on these subjects is another word of warning. Some weeks ago, the British government delighted us all by agreeing to the first of Extinction Rebellion’s three demands, in support of which they had recently before brought Metropolitan London to a standstill. They declared a “Climate Emergency” and a few weeks later, were followed by the Republic of Ireland. However, in my humble opinion, just declaring such a state of emergency is nowhere near enough. They need to do something about it.

So, the proposed motorway extension, which will cause untold amounts of damage in the Gwent Levels, for example, needs to be immediately cancelled. Legislation making it illegal to import big game hunters’ trophies, especially those from endangered species, should be immediately implemented. The current practice of putting nets over hedgerows and trees to stop birds nesting should be banned. And a real effort should be made to make public transport, especially that running partly or wholly on renewable energy, a more attractive prospect than private car ownership. But, so far, we’ve seen nothing of the sort. We have seen nothing to suggest that the call for a ‘Climate Emergency’ is anything more than another piece of empty political rhetoric from an increasingly unreliable traditional political class.

God help us all.
Hare bol,
Jon


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
**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 Brodic-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)
- **Thom the World Poet,**  
  (Bard in residence)

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)
- **Jonathan Downes,**  
  Editor, Gonzo Weekly magazine
- **The Centre for Fortean Zoology,**  
  Myrtle Cottage, Woolfardisworthy, Bideford, North Devon EX39 5QR

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eMail jon@eclipse.co.uk
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.
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

Rockin’ the City of Angels features the work of some of the rock era’s greatest photographers, including Richard E. Aaron, Jorgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O’Neill, Neal Preston, Michael Putland, Jim Summara, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!
Model and actress Paris Jackson is hitting back at social media trolls after she was branded a "druggie" and a "degenerate" for her marijuana use.

The daughter of the late King of Pop, Michael Jackson, was targeted by Twitter users after coming clean about the origins of an odd snack she had created and boasted about online.

"I make spaghetti grilled cheese sandwiches with mozzarella (sic). BOMB (so good)," she posted late on Monday (03Jun19).

After one follower wondered "how the heck" Paris had come up with the recipe idea, she replied, "m a r i j u a n a" - but her answer didn't go down well with one particularly unimpressed follower. "Druggie. I bet you do meth too," the troll tweeted on Tuesday. "Your dad must be ashamed of you. Degenerate."

Paris, who lives in California, decided to repost the rude message on her Twitter timeline and took the opportunity to fire back, responding, "because an organic medicinal plant from mother earth with dozens of healing properties that is legal where i live and used to help suffering people around the world = meth."

The 21 year old then defended her use of cannabis, revealing her doctor suggested she give it a try to treat a variety of ailments. "...instead of taking poisonous addictive pharmaceuticals, this incredible medicine from the earth has been prescribed to me to help with my depression, anxiety, ptsd (post-traumatic stress disorder), and insomnia."
"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

The Beatles legend Paul McCartney had a new interview with Chris Heath of *GQ* magazine and revealed if he or other The Beatles members ever had a sexual

MACCA ADDRESSES PAEDOPHILIA CLAIMS:
https://metalheadzone.com/the-beatles-paul-mccartney-answers-pedophilia-accusations-for-the-first-time
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 who don't understand, we should do a weekly quote from the man himself:

“What is not much mental distance between a feeling of having been screwed and the ethic of total retaliation, or at least the kind of random revenge that comes with outraging the public decency.”

Hunter S. Thompson

relationship with underage girls. Here is what he said:

“More generally, then the whole sort of scene was not so PC. [In] that post-war boom, girls and guys, it was a much more open scene… free love and the Pill had just come in, so it was a completely different scene. The other aspect, of course, is that we, though not quite Jimmy, we were of the age of the girls, we were all young. Paul also revealed how did they try to be careful about underage girls. Paul admitted that closer they were in age, the less it seemed to matter.

So if you’re now talking about a 17-, 18-year-old boy with a 15-year-old girl, we all knew that was illegal. We knew it and it was like, ‘NO’. But the closer we were in age, of course, the less it seemed to matter. We knew with under-16s it was illegal, so we didn’t do it.”

BBC GLASTO COVERAGE


As the world's most iconic music festival makes a much anticipated comeback after a fallow year, the BBC will once again be the destination to catch the biggest sets and best
moments from Glastonbury.

Whether at home or out and about, viewers and listeners will be able to watch Glastonbury coverage on BBC iPlayer and listen on BBC Sounds. Audiences can also personalise their Glastonbury experience more than ever before as BBC Music presents the very best of the festival across TV, radio, BBC Sounds, BBC iPlayer and online - from headline shows on the Pyramid Stage to emerging artists on the BBC Music Introducing stage.

For the first time ever, BBC Sounds will be the ultimate destination for audio from the festival this year, as listeners will be able to access all broadcasts on BBC Radio Glastonbury, at the touch of a single button.

From Thursday 26 June until Monday 1 July, BBC Sounds will be home to BBC Radio Glastonbury. Listeners can simply select BBC Radio Glastonbury on BBC Sounds to hear live programmes from Radio 1, 1Xtra, Radio 2, 5 Live and 6 Music on site at Worthy Farm, as well as live performances, iconic archive content and special Glastonbury editions of BBC Sounds music mixes, including So 90s, The Morning After Mix and Road Trip Records. Music fans can download the BBC Sounds app to listen to BBC Radio Glastonbury.

MOZZA IN TROUBLE AGAIN:

http://www.getintothisto.co.uk/2019/05/merseyrail-remove-posters-for-morrissey-s-new-album/

According to an article in Getintothisto, from which this is precis 'Now Get Posters advertising Morrissey’s new album California Son have been removed from all Mersey rail stations. This follows yet more controversy when the singer was seen on American TV wearing a badge with the logo of For Britain, an anti-Islam, far right political party. For Britain have claimed that their membership
has increased in the time since his appearance and the subsequent publicity and have thanked Morrissey for his support in a video message, saying ‘I can tell you that the traffic to our website exploded with the story breaking of you wearing the For Britain button badge.’

In a statement on Morrissey’s website, the singer said ‘With voice extended to breaking point, I call for the prosperity of free speech; the eradication of totalitarian control; I call for diversity of opinion; I call for the total abolition of the abattoir; I call for peace, above all; I call for civil society.’

There is obviously a debate here about free speech and censorship. Is removing posters of Morrissey an appropriate response to his political views? If so this could set an alarming precedent, whereby Merseyrail or, by extension any other company, can remove advertising if it doesn’t align with their own political views? And who would decide what these views are?

LINCOLNSHIRE TIDE BELL UPDATE FROM BIFF VERNON

Friday evening 21st June, Midsummer's Day. High tide and sunset are both about half past nine. Everybody is invited.
It's been a long journey but we now have all the required permissions and agreement to allow us to install the Lincolnshire Time and Tide Bell on the beach. The engineering work goes ahead next week and we will meet together for the official inauguration on the evening of Friday 21st June. On the longest day of the year high tide coincides with sunset at about half past nine. That will be the finale to our Bell Beach Party, an event open to all and everyone, to celebrate the installation of the seventh Time and Tide Bell on the British coast.

Bring a picnic. Bring Bells, Bring songs and poems, instruments and voices and all things coloured and sparkly. Bring all your friends and relations. We're going to party till the Sun goes down. And maybe think about the climate emergency and sea level rise that global heating are causing.

Nearest road and car-parking is at North End, Mablethorpe by the Ferryboat Inn and Seal Sanctuary. Take the path next to the pub to cross the dunes. On the beach turn left, northwards. The Time and Tide Bell will in sight, about 5 or 10 minutes' walk up the
Our next exhibition at the North Sea Observatory, Chapel St. Leonards, is from Wednesday 21st August to Sunday 1st September. ‘Warming Bells’ is an art project that seeks to draw on the rich history and cultural heritage of bells in our society and associate them with concern for our future under global warming. Bells are used in joy and celebrations, but also have a darker side, tolling in mourning or sounding a warning. We have asked artists to explore these aspects of bells and of global warming. An ambition is to associate the sound of bells with a warning of global warming.

More information is available at this webpage:  http://transitiontownlouth.org.uk/bell10.html

If you would like to take part in this project and have your artwork included in the exhibition please e-mail me.

Faces of Climate Change

This is a project for a future exhibition, probably in the Spring of 2020 but already developing online. The great and good of society have long been the subject of portraiture. Here we ask artists to honour today’s heroes, the climate scientists and activists, by painting their portraits.

More information is available at this webpage:  http://transitiontownlouth.org.uk/bell11.html

If you would like to take part in this project and have your artwork included in the exhibition please e-mail me.

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

Enjoy.
multi-year investigation into cold fusion, a type of benign nuclear reaction hypothesized to occur in benchtop apparatus at room temperature. A progress report published in Nature publicly discloses the group's collaboration for the first time.

The group, which included about 30 graduate students, postdoctoral researchers and staff scientists, has not yet found any evidence of the phenomenon, but they did find important new insights into metal-hydrogen interactions that could impact low-energy nuclear reactions. The team remains excited about investigating this area of science and hopes their ongoing journey will inspire others in the scientific community to contribute data to this intriguing field.

"We need a fundamentally new energy technology that can be scaled within the span of a human lifetime," says UBC chemist Curtis Berlinguette, principal investigator on the study. "This program provided us with a safe environment to take the long shot—given the profound impact this could have on society, we should remain open to it even if there is an unknown probability of success."

ALIENS IN THE NAVY
http://nymag.com/intelligencer/2019/05/navy-pilots-are-seeing-ufos-on-an-almost-daily-basis-report.html

The unidentified flying objects look like white Tic Tacs, or spinning tops flying against the wind—and Navy pilots keep reporting their presence over U.S. airspace. In interviews with the New York Times, five more pilots have come forward describing their experiences with UFOs flying off the Eastern seaboard from Virginia to Florida between 2014 and 2015.

One ten-year veteran, Lieutenant Ryan Graves, claimed that he saw UFOs almost daily, and that the objects could reach hypersonic speeds and heights of up to 30,000 feet without any visible engine or plumes of infrared exhaust. Graves, who reported his experience to the Pentagon and Congress, said, "These things would be out there all day," and that, "with the speeds we observed, 12 hours in the air is 11 hours longer than we’d expect."
ALIEN MATTER?

Up in the Makhonjwa Mountains of South Africa is a sliver of volcanic rock originating from 3.3 billion years ago. More than its age, scientists are awestruck at what they found within the ancient rock: evidence of organic matter from outer space. "This is the very first time that we have found actual evidence for extraterrestrial carbon in terrestrial rocks," Frances Westall, study author and astrobiologist at the CNRS Centre for Molecular Biophysics, told New Scientist.

Plenty of previous research have suggested that organic molecules that kick-started life on Earth came from outer space, brought to the planet by asteroids. Westell and her colleagues' new findings published in the journal Geochimica et Cosmochimica Acta support these theories and open up more possibilities about extraterrestrial life.

SUPERCENTENNIAL HOMICIDE

A woman aged 102 has been placed in psychiatric care in north-eastern France after she was suspected of murdering her 92-year-old neighbour in a care home, prosecutors said. The victim was found dead in her room at the care home in the town of Chezy-sur-Marne. Her face was swollen. The autopsy showed she died "as a result of asphyxiation caused by strangulation and blows to the head", prosecutor Frederic Trinh said in a statement.

"The resident of the neighbouring room, aged 102, appeared in great agitation and told one of the medical staff that she had 'killed someone'," he added in the statement. Due to her state of confusion and agitation, the 102-year-old was transferred to a psychiatric unit after undergoing tests. An investigation has been opened into "voluntary homicide against a person vulnerable due to their physical condition".

It has not been possible to interrogate the woman but the investigation has not been closed, Trinh told AFP. She will undergo a
psychological examination to determine if she is eligible for penal sanction or criminally irresponsible, he added.

**BAMBOO ONCE A CENTURY**

Many of our readers have probably seen bamboo growing and perhaps even visited famous Japanese bamboo forests such as the one in Arashiyama, Kyoto. However, since many of the 1,200 species in existence bloom infrequently, it is safe to assume that far fewer of our readers have even seen a bamboo blossom.

While some species of bamboo produce blossoms as often as once every three years, many of them flower at extremely long intervals, between 40 to 80 years. In the case of madake 真竹 Phyllostachys bambusoides, pictured at the top of this article, they only flower once every 130 years! Perhaps even more surprising than the long intervals at which they flower is the fact that all plants of the same stock of bamboo will bloom at the same time, and then die, no matter where they are in the world.

Although the mechanism has yet to be explained by science, many believe there is some kind of natural “alarm clock” in the plant’s cells causing the behavior. The depletion of bamboo can have considerable environmental and economic impacts. In many parts of the world where bamboo thrives, the blossoms are therefore dreaded as harbingers of bad luck, Japan being no exception. According to an article in weather news site Tenki.jp, in the 1960s, one third of Phyllostachys bambusoides in Japan died, wreaking havoc on industries and local crafts which used the bamboo species as their primary source.
MORE MASTERPIECES
from RICK WAKEMAN

TWO SIDES OF YES
Double CD set, The very best of Yes, Wakeman style

THE STAGE COLLECTION
Recorded live in August 1993 in Buenos Aires

TIME MACHINE
Guest vocalists include John Parr, Tracey aberrant, Ashley Holt, and Ray Wood

GASTANK
Double DVD set, Rick’s classic 1982 music and chat show

CÔLÈ!
Soundtrack album featuring Tony Fernandez and Jackie McAuley

COUNTRY AIRS
The original recording, with two new tracks

THE BURNING
The original Soundtrack album, back in print at last!

LURE OF THE WILD
With Adam Wakeman. Entirely instrumental

STARMUS
With Brian May and The English Rock Ensemble, DVD

MYTHS AND LEGENDS
Double CD set. The expanded 2016 version

LIVE AT THE WINTERLAND THEATRE 1975
Live in San Francisco

THE PHANTOM OF THE OPERA
Double CD + DVD

CAN YOU HEAR ME?
Featuring The English Chamber Choir

CRIMES OF PASSION
A wicked and erotic soundtrack!

BEYOND THE PLANETS
With Jeff Wayne and Kevin Peek

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

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

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

MICHAEL DES BARRES on
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET  CHZI SIRIUS 3 SATellite RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)
"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

Jimmy Carter

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

It's the WORLD PREMIER of the new Bob Holz CD "Silverthorne"

Bob will also be discussing the recording and more with me, and we'll be hearing other works by Bob as well on this very special Friday Night Progressive
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

HOW TO WRITE A SPY NOVEL

In a special show, Mack and Agent X talk to Navy officers-turned-authors Brian Andrews and Jeff Wilson about their action-packed series “Tier One” as well as other literary works. Switchblade Steve Ward with another Report from the Fringe. Plus, national correspondent Emily Mittermaier on her trip to a haunted prison.

https://www.youtube.com/watch?v=UJ00-j0un6E#
Jaroslav Erik Frič
(1949 – 2019)

Frič was a Czech poet, musician, publisher and also the organizer of underground culture festivals. After leaving school immediately after the exams, in 1968 he travelled through Western Europe, spending most of the time in England and Scotland. During this time, he earned money for example as a busker. In 1969, Frič started to publish in samizdat, together with fellow poets Petr Mikeš and Eduard Zacha, in Ostrava and then in Olomouc. In 1991 he founded a publishing house Votobia which, after several other people joined in, moved from Vranov to Olomouc. However, he left Votobia after

José Gabriel de Souza Diniz
(1990 – 2019)

Diniz, better known as Gabriel Diniz, was a Brazilian singer and composer who released three studio albums during his short career. In 2017, he released the song titled "Acabou Acabou", in a collaboration with Wesley Safadão. Diniz became nationally known by the single "Jenifer", a song that was the most played on the radio and music streaming sites of Brazil, becoming the hit of the summer of 2019. Diniz died in a plane crash in Estância, Sergipe on 27th May, aged 28

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THOSE WE HAVE LOST
two years and founded a publishing house named Vetus Via in Brno. Since 2006 he started to perform as a busker again and then he started to write a daily blog.

He died on 24th May, aged 69.

Jake Black (1960 – 2019)

Black was a bandmate and founder of English electronic band Alabama 3 founded in 1995. Their track "Woke Up This Morning" was used for the opening credits of the TV series The Sopranos. In the United States, the band is known as A3, to avoid legal conflict with the country music band Alabama. Every member of the group has an alias, the band's founding members adopting the personas Larry Love (Rob Spragg) and The Very Reverend Dr. D. Wayne Love (Jake Black). "Woke Up This Morning," which Black wrote with Spragg, appeared on the group’s first major-label album, “Exile on Coldharbour Lane” (Geffen Records, 1997). Spragg performed the ominous lead vocal on the song, which features a sample of the blues singer Howlin’ Wolf.

He died on May 23rd, aged 59.

John Gary Williams (c1946 – 2019)

Williams was the lead singer for the R&B vocal group The Mad Lads who sung "I Want Someone" and "Don't Have to Shop Around". Williams formed the group with William Brown, Julius Green and Robert Phillips in Memphis and recorded on Stax Record's Volt label. With Williams' high tenor voice and the group's soft soul harmonies, The Mad Lads had several songs on the Billboard R&B chart in the 1960s, including "I Want a Girl" and "By the Time I Get to Phoenix."

In his formative years as a singer, Williams frequently performed at talent shows and was a part of WDIA’s Teen Town Singers ensemble. Classmate William Brown invited him and two other friends from Booker T. Washington High School to form a doo-wop group in the early 1960s. As The Emeralds, Williams, Brown, Julius Green and Robert Phillips caught the attention of Estelle Axton, co-founder of Stax Records. When she realized that The Emeralds moniker belonged to an existing band, Stax staffer Deanie Parker suggested the name The Mad Lads, a nod to Reuben "Mad Lad" Washington, a local disc jockey and early supporter of Stax and Volt Records.

Those We Have Lost
Roger Kynard "Roky" Erickson
(1947 – 2019)

Erickson, was an American singer-songwriter, harmonica player, and guitarist and a founding member of The 13th Floor Elevators and was a pioneer of the psychedelic rock genre.

He was interested in music from his youth, playing piano from age 5 and taking up guitar at 10. He attended school in Austin and dropped out of Travis High School in 1965, one month before graduating, rather than cut his hair to conform to the school dress code. His first notable group was The Spades, who scored a regional hit with Erickson's "We Sell Soul"; the song is

THOSE WE HAVE LOST
Helms persuaded her to go to San Francisco instead, where she found major fame.

In 1966 the band released their debut album *The Psychedelic Sounds of the 13th Floor Elevators*. The album had the band's only charting single, Erickson's "You're Gonna Miss Me". A stinging breakup song, the single remains probably Erickson's best-known work. In 1967, the band followed up with *Easter Everywhere*, perhaps the band's most focused effort, featuring "Slip Inside This House", and a noted cover of Bob Dylan's "It's All Over Now, Baby Blue".

Erickson co-founded the 13th Floor Elevators in late 1965, and he and bandmate Tommy Hall were the main songwriters. Early in her career, singer Janis Joplin considered joining the Elevators, but Family Dog's Chet Helms persuaded her to go to San Francisco instead, where she found major fame.

In 1966 the band released their debut album *The Psychedelic Sounds of the 13th Floor Elevators*. The album had the band's only charting single, Erickson's "You're Gonna Miss Me". A stinging breakup song, the single remains probably Erickson's best-known work. In 1967, the band followed up with *Easter Everywhere*, perhaps the band's most focused effort, featuring "Slip Inside This House", and a noted cover of Bob Dylan's "It's All Over Now, Baby Blue".

THOSE WE HAVE LOST
The album *Live* was put out in 1968 by International Artists and *Bull of the Woods*, released in 1969, was the 13th Floor Elevators' last released album on which they worked as a group and was largely the work of Stacy Sutherland.

Erickson was diagnosed with paranoid schizophrenia in 1968, and later arrested for possession of a single marijuana joint in Austin. Six tracks from the 1999 Erickson collection *Never Say Goodbye* were recorded during his time there at the state hospital.

After having been released in 1974, Erickson formed a new band which he called "Bleib alien," Bleib being an anagram of Bible and/or German for "stay," and "Alien" being a pun on the German word allein ("alone") – the phrase in German, therefore, being "remain alone." His new band exchanged the psychedelic sounds of The 13th Floor Elevators for a more hard rock sound that featured lyrics on old horror film and science fiction themes. The new band was renamed Roky Erickson and the Aliens, and in 1979, after playing with the Reversible Cords,

Beginning in the 1980s, Erickson developed a years-long obsession with the mail, often spending hours poring over random junk mail, writing to solicitors and celebrities (dead or living). He was arrested in 1989 on charges of mail theft. Erickson had picked up mail from neighbors who had moved and taped it to the walls of his room. He insisted that he never opened any of the mail, and the charges were ultimately dropped.

Several live albums of his older material have been released since then, and in 1990 a tribute album, *Where The Pyramid Meets The Eye: A Tribute to Roky Erickson*, produced by WB executive Bill Bentley was released.

Erickson returned to the stage in 2008 to perform songs from the 13th Floor Elevators catalogue that had not been performed in decades with fellow Austinites The Black Angels as his backing band, and in 2010, Erickson released *True Love Cast Out All Evil*, his first album of new material in 14 years.

Roky died on May 31st, aged 71.

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Roky Erickson, Texas psychedelic music legend, has died

I READ ROKY' ERICKSON'S POETRY

even before i heard his music.Others praised his bravery in drug and music culture/making songs that he revived in our lifetime Original as hallucinations.Strong songs and anthems for soft Austin.

He was on the front lines of the hippie vs redneck/cowboy divisions And he was more than a cosmic cowboy-he was a one-man circus.

Willy Nelson for stoner Texas/Roky Erickson for Austin.

In and out of Austin's State Hospital,revived in his lifetime by his brother.

He came back and was remembered by those who grew up in his aura. Now he can finally be a Local Legend.Now his songs can be played on repeat.Repeat.

THOM THE WORLD POET

**THOSE WE HAVE LOST**

36
Fahey was an Irish composer and fiddler who was considered one of the finest living composers of tunes that are in the style of traditional Irish music.

His music has a distinctive yearning, magical quality often referred to as "Dráíocht", and has been recorded by many of the finest traditional Irish musicians including Martin Hayes, Planxty, John Carty and Kevin Burke. In recent years a few recordings featured Fahey's music prominently including recordings by Liz and Yvonne Kane and Breda Keville.

Fahey never made a commercial recording despite the fact that he was an exceptional fiddler, nor did he publish a book of his compositions. There are some privately made recordings of Fahey which have been distributed amongst musicians since the 1970s, and transcriptions of his tunes are found in many tune collections and on Internet resources such as www.thesession.org. He also never gave his compositions names, instead they tend to be simply named "Paddy Fahey's Reel No.1", "Paddy Fahey's Jig No.2", etc. His known compositions number around 60 tunes, all of which are either jigs, reels or hornpipes.

He died in May, at the age of 102.

Jusić was a Croatian composer, arranger, conductor and guitarist. He began composing in the
1960s, founding the successful band Dubrovački trubaduri. His musical works drew inspiration from his native town and contributed significantly to the Mediterranean circle of Croatian popular music.

His daughter, Dubravka Jusić, is a Croatian pop star.

He died on 31st May, at the age of 80.

Tony "Little Sun" Glover
(born Dave Glover)
(1939 – 2019)

Glover was an American blues musician and music critic. He was a harmonica player and singer who was most notably associated with "Spider" John Koerner and Dave "Snaker" Ray in the early 1960s folk revival. Together, the three released albums under the name Koerner, Ray & Glover. Glover was also the author of diverse "harp" (blues harmonica) songbooks and a co-author, along with Ward Gaines and Scott Dirks, of an award-winning biography of Little Walter, Blues with a Feeling: The Little Walter Story.

As a teenager he performed in various local bands, playing guitar before taking up the blues harp. In 1963 he joined John Koerner and Dave Ray to form the blues trio Koerner, Ray & Glover. From 1963 to 1971, either solo or in some combination of the trio, they released at least one album a year. The group never rehearsed together or did much at all together. Ray referred to the group as "Koerner and/or Ray and/or Glover".

In the late sixties, Glover was an all-night underground disc jockey on KDWB-AM in Minneapolis before forming the band Nine Below Zero. He also often performed as a duo with Ray and with Koerner, Ray &
Due to his voice, he was given a speaking part in so many of the Dramatics' songs such as "Love Is Here", "Don't Go There" from L.J.'s "Love Is About To Start" album, "Let's Make Luv Forever", "Be My Girl", and the beautiful "I'm So Alone" from the "Look Inside" album (2001)

The Dramatics are an American soul music vocal group, formed in 1964. They are best known for their 1970s hit songs "In the Rain" and "Whatcha See Is Whatcha Get", as well as their later 1993 collaboration "Doggy Dogg World" with Snoop Dogg.

Founded by Ron Banks, Willie Lee Ford and Larry Reed, and originally called the Dynamics, formed in 1964, recording as the Dynamics in 1965. Due to a misprint, Wingate changed the name of the group from The Dynamics to The Dramatics in 1966 for the group's second release, "Inky Dinky Wang Dang Doo". After becoming a victim in the July 1967 Algiers Motel incident, including the police killing the group's valet, Fred Temple, Reed left the group.

The Dramatics signed with Stax Records of Memphis, Tennessee in 1968, but moved on after one unsuccessful release.

The band are depicted centrally in the 2017, Kathryn Glover reunion concerts. In 2007, he produced a documentary video on the trio, titled "Blues, Rags and Hollers: The Koerner, Ray & Glover Story."

Glover taught harmonica to David Johansen and Mick Jagger.

He died on 29th May, aged 79.

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Willie Lee Ford, Jr.,
(1950 – 2019)

Ford, whose nickname was Sugar Bear, played saxophone in his school band. He sang with the Capitols prior to joining the Dramatics. He became a Dramatic in 1968, before the group was recognized by Stax Records. When the Dramatics took their hiatus in 1982, Willie did not pursue a solo career.

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Those We Have Lost
Lawrence “Lo” Leathers  
(c1982 - 2019)

Leathers was a jazz drummer who played on a pair of Grammy Award-winning albums. He attended The Julliard School and began playing professionally at age 15. He won two Grammys with the Aaron Diehl Trio for backing work for jazz vocalist Cecile McLorin Salvant.

He was found dead in what appeared to be a domestic dispute. His girlfriend and another person have both been charged with his death. The couple was reportedly in the middle of a physical dispute when Aguilar allegedly placed Leathers in a chokehold as Harris punched him in the head, according to police. Leathers died at the scene.

He died on 2nd June, aged 37.

THOSE WE HAVE LOST
Henry Kenneth Alfred Russell (3 July 1927 – 27 November) was a British film director, known for his pioneering work in television and film and for his flamboyant and controversial style. His films in the main were liberal adaptations of existing texts, or biographies, notably of composers of the Romantic era. Russell began directing for the BBC, where he made creative adaptations of composers' lives which were unusual for the time. He also directed many feature films independently and for studios.

Rick Wakeman
*The Ken Russell Soundtracks*
MFGZ044CD  5056083205431
RRAW 2CD

Richard Christopher 'Rick' Wakeman (born 18 May 1949) is an English keyboard player and songwriter best known for being the former keyboardist in the progressive rock band Yes. He is also known for his solo albums, contributing to the BBC comedy series Grumpy Old Men and for Rick's Place, his former radio show on Planet Rock that aired until December 2010.
Can you imagine what would happen if these two flamboyant and idiosyncratic artists collaborated? Well, you need wonder no longer 'cos this album holds all the answers. Check it out now (you funk soul siblings)...

Arthur Brown
*Legendary gigs Vol 2*
5056083204441 Bat Country 2CD
BCGZ106CD

Arthur Wilton Brown is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. This record shows him at his best, live on stage, in front of a rabidly appreciative crowd.

Gregg Kofi-Brown is, of course best known for his work with seminal African funk rock pioneers Osibisa. They were one of the first, if not THE first African band to achieve popular success in the West. With conscience laden lyrics and funky afro-rhythms Gregg has created a multi-
national musical platform with his guest artists that speaks to many peoples across the world. Gregg Kofi Brown was executive producer of the 2003 Evening Standard cover-mount CD give away in memory of Damilola Taylor which featured the likes of Robbie Williams, Craig David, Gorillaz, Blue and Ms.Dynamite.

This record brings together some of his most classic records and is a real treat to his many fans across the world.

Norma Christine Waterson is an English musician, best known as one of the original members of The Watersons, a celebrated English traditional group. Other members of the group included her brother Mike Waterson and sister Lal Waterson, a cousin John Harrison, and in later incarnations of the group her husband Martin Carthy. Waterson was born in Hull, East Riding of Yorkshire and brought up there by her grandmother, who was half-Gypsy. Her eponymously titled solo debut Norma Waterson was produced by John Chelew and released by Hannibal Records in 1996, and was well received in the scene (including a nomination for the Mercury Music Prize), featuring collaborations with her daughter, Eliza Carthy, Martin Carthy and other members of The Watersons, as well as Danny Thompson (Pentangle), Richard Thompson (Fairport Convention) and Roger Swallow (Albion Country Band).

The album was nominated for the 1996 Mercury Music Prize and came a close second to Pulp's Different Class.

Paice, Ashton & Lord was a short-lived British rock band featuring Deep Purple band members Ian Paice and Jon Lord with singer Tony Ashton. The band was formed in 1976, released its only album in 1977 and broke up in 1978. After Deep Purple broke up in 1976, drummer Ian Paice and keyboard player Jon Lord created a new band, Paice Ashton Lord, with friend Tony Ashton, a British keyboardist and singer of Ashton, Gardner and Dyke. After extensive auditions they chose Bernie Marsden to play electric guitar and Paul Martinez as the band's bassist.
The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.
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
Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May
live from STARMUS 2015

Starmus is a festival of music and astronomy on the beautiful island of Tenerife. It is the brainchild of Garik Israeli (the astrophysicist who led the team that 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
America, the band that is, will have been together for half a century next year. Dewey Bunnell, Dan Peek, and Gerry Beckley were sons of US Air Force personnel stationed in London, where they began performing live. Their signature song, *A Horse With No Name*, in many ways sums up what the band are all about; close vocal harmonies, acoustic guitars, and – if I may misquote Pete Atkin – a journey through “mythical America” and a vaguely rural ethos.

*A Horse With No Name* was their first international hit, and was taken from their debut album, a self-titled record which came out on Warner Brothers in 1971.

Since then, there have been over thirty more records, but the one that I want to talk about today is a very special live album, recorded on stage at one of London’s most iconic venues. Indeed, it could well be claimed that it is the most famous theatre in the UK.

The story of the London Palladium goes back over a hundred years, to the first decade of the twentieth century. A bloke called Frank Matcham designed a super duper theatre, called the London Hippodrome, named after an archaic word for a venue in which shows featuring horses were held. This brave new venture kickstarted a race to build evermore imaginative and plush venues in the West End of London. Next, was the London Coliseum, also defined by Frank Matcham, and situated on St Martin’s Lane. This was the first theatre to have lifts to take punters to the upper levels of the house, and was specifically designed as a “family” variety theatre.

Matcham wanted a Theatre of Variety – not a music hall but equally not highbrow entertainment. The resulting programme was a mix of music hall and variety theatre, with one act - a full scale revolving chariot race - requiring the stage to revolve. The theatre’s original slogan was PRO BONO PUBLICO (For the public good). It was opened in 1904 and the inaugural performance was a variety bill on 24 December that year.

And then came arguably the most famous of the three: The London Palladium. This was always intended as a far more upmarket venue than the other two, although – right from its earlier days – it had a tradition of putting on pantomimes each Christmas. It was completed in 1910 but ran out of money in 1928, when it closed for a few months. When it reopened, exactly eleven years before World War II broke out, its new manager, George Black, expanded upon its
original ethos by bringing over huge American stars, such as Duke Ellington and Louis Armstrong. Black died in 1945 and was replaced by Val Parnell, who continued with Black’s policy to bring over big name American acts, but also instigated a long running TV show, called *Sunday Night at the London Palladium*, which – from 1955 to 1967 – was amongst the most popular TV programmes in the UK. Notoriously, in 1967, the show featured The Rolling Stones, who left their own particular brand of anarchy on the format:

Part of the format of the show, was that at the end, all the artists who had appeared would stand on a revolving stage and wave goodbye to the audience. The Rolling Stones refused to do this and after a seemingly insurmountable impasse, an alternative ending, featuring the band flouncing off stage, was improvised.

The Palladium became a major rock music venue in the years to come, and - ironically - even the Rolling Stones returned, this time around as a headlining act rather than as an ill-judged inclusion on a family oriented TV variety show.

Last year, this message was plastered across the internet:

“The Multi-platinum and Grammy Award-winning band America will be giving an exclusive performance at the London Palladium on Friday 19th October 2018.

With huge hits including ‘A Horse With No Name’, ‘Tin Man’ and ‘Ventura Highway’, forty plus years later Gerry Beckley and Dewey Bunnell are still making music, touring the world and thrilling audiences with their timeless sound.

The combination of Beckley’s melodic pop rock and Bunnell’s slinky Latin-leaning rhythms has proven that America’s sound can transcend borders with their uplifting music and positive message.”

...and this record serves as an invaluable document of an extraordinarily transcendent evening of peerless music.

Well, it just so happens that America were out and about this week and, through Rob Ayling, I sent a list of questions and waited hopefully for a reply.
A day or so later, I received an email...

1. I know that the band were actually formed in England, but how did you all meet?

   Our fathers were in the US Air Force stationed at a base outside of London. We met at the high school for dependents (children of the servicemen). (The Department of Defense Dependents Schools (DoDDS) are a network of schools, both primary and secondary, that serve the dependents of United States military).

2. I think that the music still sounds as exciting now as it ever did. How do you find inspiration after so many years?

   Music is the universal language. Writing and
performing it has been more pleasure than work from our earliest days.

3. I have seen some very peculiar interpretations of ‘Horse with No Name’ over the years. What is it actually about?

Although written by Dewey, I’ve always seen it as a surrealist’s vision of, as it says, a horseback journey through the desert with an abundance of metaphor beautifully woven through.

4. Did you realise what a prestigious venue the London Palladium is? I didn’t know that it has a long and exciting history going back to 1910.

I wasn't personally aware of the actual dates of its origin, but The Palladium is one of the truly iconic London venues. We were beyond honored to finally have the opportunity to perform there.

5. Is your London audience different from your audience elsewhere in the world?

Our fans are pretty consistent the world over. We've been incredibly fortunate to have such a following.

6. Have you got a favourite period from your long and impressive career? And if so, what and why?

Where we are today as a group is truly my favorite time. To think that we're here and still having as much fun as we are is amazing.

7. How has the music business changed from when you were a struggling young band?

The music business has changed in virtually every possible way. What hasn't changed as much is the creative process of writing and arranging that we and other artists have utilized from the start.

8. According to my stepdaughter, your music reached a whole new audience when ‘Horse with No Name’ was used in an episode of Friends. Is this true?

Whenever one of our songs is used in a new context it exposes us and the song to an entirely new audience. Horse being used in the video game Grand Theft Auto is another great
example.

9. Tell me about playing The Palladium.

Our night at The Palladium was a dream from start to finish. A beautiful iconic venue filled with friends, fans and family! How could we possibly improve on that?

10. What are you working on next?

Our entire upcoming year is focused on our approaching 50th Anniversary. An exciting time for all of team America.

**America “Live At The Palladium” Deluxe Box Set Now Available!**

Deluxe box set celebrating America's performance at the Palladium, with signed and numbered certificate now available at the band's new online store.
A new deluxe box set celebrating classic rock legends America's performance at the Palladium in London, with signed and numbered certificate, is now available at the band's new online store!

Exclusive Box Set contains:

Limited Edition Triple DVD (Region 0, NTSC - this will play worldwide)
Double CD
Signed and Numbered certificate
24 page, full colour book featuring all previously unseen photos taken on the night of the filming.

Replica tour pass

Tracklist:
Miniature
Tin Man
You Can Do Magic
Don’t Cross the River
Daisy Jane
Riverside
I Need You
Here
Ventura Highway
The year 2019 marks the 50th Anniversary of British -American rock band America. Founding members, Gerry Beckley and Dewey Bunnell (along with former band mate Dan Peek) met in high school in London in the late 1960s and quickly harmonized their way to the top of the charts on the strength of their signature song “A Horse With No Name.” America became a global household name and paved the way with an impressive string of hits following the success of their first #1 single. Forty plus years later, these friends are still making music together, touring the world and thrilling audiences with their timeless sound.

From their formative years, America has been a band capable of transcending borders with its uplifting music and positive message. Embracing a rainbow of divergent cultures, America’s audiences continue to grow, comprising a loyal legion of first, second and third generation fans, all bearing testament to the group’s enduring appeal. “I think that the ingredients of the America sound are the basic fundamentals that translate internationally,” explains Beckley. “The Italians are huge fans of dance music, but they also love a ballad - they're romantic at heart. It's the same in the Far East. A lot of times in these countries, we see people singing along, and they don't really know what the words mean. Music is truly the international language.”

To purchase:

America's official website:
http://www.venturahighway.com/

America's official web store:
https://www.musicglue.com/amERICA

Drivin’
Cornwall Hollywood
Survival
The Border
Green House
Woman Tonight
Only In Your Heart
Dewey Nostalgia
California Dreaming
Lonely People
Band Intro’s
Sandman
Sister Goldenhair
Horse With No Name
Gonzo’s certifiably mad, Alan Dearling’s diary of yet more adventures in the Alternative, Uzupis Free Republic, Vilnius in Eastern Europe –

I start my journey this evening over to Uzupis for the Independence celebrations. Travelling via Edinburgh and Amsterdam. Lots of playful mayhem, music and arts ahead... 

Arrived, checked into an extremely odd hostel (called Rd Hostel – it doesn’t really exist and is, instead, a marginally converted travel agents shop). Safe and sound in Vilnius, Lithuania. Long, long journey. 44 hours until sleep. Hostel is clean but very hot. I’m
entombed in a kind of glass cubicle – no window – glass door – smoked, opaque glass ‘wall’ between me and my neighbour’s glass cubicle. No noise elimination whatsoever. Definitely weird shit.

Feels good to be in Vilnius. Hope to find out the Uzupis Independence programme for the weekend today and put the timberharp back together. I’d had to remove the power-bank to comply with KLM hold luggage regulations. This is the prototype instrument, a wooden laser harp, that Thomas Freer from Worthing in Sussex has designed and I’m testing out in my MSFN (Make Some Fuckin’ Noise) workshops on the street, in bars, cafes, performance areas, to be utilised alongside an array of musical noise-making instruments including a toy trumpet, Madeiran clacking peasants, jaw’s harps from Russia and Vietnam, a RAV (from Mainz) hang drum, a steel-tongued drum and much more… Here’s the first video clip of Alan with the timberharp in Uzupis:

https://www.facebook.com/events/430227217729882/permalink/430886957663908/

Thomas Freer link:
https://www.thomasfreer.co.uk/

There’s a lot of interest in the timberharp in particular. This is my first day back in the Free Republic of Uzupis. I try to encourage musical experimentation and fun participation, both inside and outside the UMI Gallery (Uzupis Meno Inkubatorius – Arts Incubator), and in the yard outside of Snektis pub. Plus Martynas at the Baltic Shamen shop.

More videos:
Inside UMI gallery:
https://vimeo.com/327432857

And outside:
And a rather drunken Russian gentleman, who came and joined me at the outside of the Snekutis bar in Uzupis. He played my hang drum for a bit, then pointed at my camera and demanded that I record him. I have no idea what he was singing about, but I think he may have been singing something in Russian that was not complimentary of Uzupis or the Lithuanians.

Only a guess, though!

https://www.facebook.com/andrius.kvilius/videos/2095900700506055/
The first day of the Uzupis Independence celebrations featured the pretty awesome [Munich Pub Choir](https://vimeo.com/327530979) who sang outside, and then in the Kavine bar. This is well worth playing all the way through as it gets a bit naughty…I think this captures a bit of their magick!

[Romas Viciauskas](https://vimeo.com/327530979) is a famous sculptor here in Lithuania. Yesterday in Uzupis, the great, the good and fair few alcohol fuelled folk came to honour him, make speeches...
and give him a medal at the UMI Gallery. You can see one of his brass sculptural works here too.
Sunday in Uzupis Republik, Lithuania. I spent many hours sharing musical instruments with young and old alike. Locals played marathon chess, and meanwhile, Brayden Drevlow from the USA played electric piano. He’s (in) famous for having kept President Trump waiting nearly ten minutes whilst he entertained a crowd of 2,000 with his virtuoso piano playing. Brayden also attended Konstantin Hadrossek’s fire eating workshop and was an able pupil:

https://www.facebook.com/brayden.drevlow/videos/2179890838765687/
Monday, the 1st April was the official annual Uzupis Independence Day.

This was the 21st or 22nd, depending upon your counting system....We had a long meeting of the Uzupis Ambassadors. I got a Declaration signed which invites England and Scotland to join Uzupis, accept its constitution, and thereby remain in the EU. It’s in the post to Nicola and Theresa! Many artists, photographers and video film-makers were there...but it
was a brunch and a bit of an excuse for vodka-supping, especially by our host, Minister of Foreign Affairs, Tomas Chepaitis.

I was also invited to play on the main stage with my MSFN workshop, but I chose to play in front of it, allowing people to participate in the fun of making musical noise and even some sweet sounds. Good fun. Many really nice people.

[https://vimeo.com/331937047](https://vimeo.com/331937047)

As my fellow Uzupis Ambassador, Brayden Drevlow said afterwards: “It is with a bittersweet departure, this trip to the Republic of Uzipis concludes. A second home to me, with many friends and memories. Piano performances went great. Joined in on many workshops with fellow Ambassadors, and led the final parade. Truly, a place like none other. Until next time. Už!”

We’d had juggling as well, and then, later was the annual parade. I was in it, so relied on other people’s pics, which haven’t really turned up!

And the band, **So Lucid Electric Feel** played in the evening. Possible shades of
Ten Years After, which is no bad thing. A good day in all.
Here you can see and hear all the electric guitar effects. Plenty of long hair shakin’ too:

https://www.youtube.com/watch?v=SbeFtYQHTG0

And, after the independence celebrations, plenty more time to explore Vilnius. Had a 'mostly' recovery day yesterday after four days of almost constant activity and workshop-playing. Walked around the city of Vilnius taking street pics with my pocket camera. I have visited many times before, so took less-
Then played with the steel-tongued drum with Mia's daughter in Snekutis, had a beer and cider in the Uzupis Spunka with a UK diplomat, and later watched some jive dancing and jazz music before my longish walk home to my hostel accommodation.

At its best, this young jam jazz session at the Paviljonas bar/café venue was great:
https://vimeo.com/328366269

Thursday and Friday - went on more walkabouts around Vilnius, shopping,
browsing and taking a few pics more. The Vilnius Market is always gobsmacking wonderful. An array of rich smells. Fresh fruits, veg and meats. The Lithuanians especially love salamis. I have no fridge and the hostel is hot, so, I can only buy small samples of foodstuffs. Lunch - their version of a two course 'special' for about £3.80 at Ararat Armenian restaurant.

I re-visited the Ragaine Baltic shop and bought some presents and four albums on CD. One reggae/world album by Uprising Tree and three traditional style albums with modern twists. Fabulous lady singers. Obelia have very pure voices.

Enjoyed meeting my friend Aggelos in the big Snektis in town and then Leandro in Paviljonas and the 'No Trolls' festi organiser at 'The Pub'. Nice place and best cider in town...and more music-making in the madcap mayhem of the Devinke Bar in Uzupis:

https://www.facebook.com/alan.dearling/videospcb.10157270939171514/10157270911661514/?type=3&__tn__=HH-R&eid=ARBpdpMdMTKbkskWTsv93MqQKcz2Bhffxf2g8G3kZ0DvBOs1p1CFs-SkgInfN2JEMf1RwysTrK2Blt

https://www.facebook.com/aiste.gureviciute.9/videos/10156454078872695/
In the evening, Ziggy (right) and Aggelos joined me at Paviljonas and then we visited a couple of other Vilnius city centre bars. The Spunka bar has an unusual men's urinals.

And a rather splendid late night, impromptu folk band – trumpet and fiddle:
https://vimeo.com/329051787
you can see!
The late night walk back to the hostel can produce some striking images. I’ve included one here.

So, Monday ended up in Vilnius once again, rather than taking part in the site visit out at Grybai Mushroom Farm to show Gleb around, in preparation for the Woodstock 50 LT magick gathering he suggests he is planning. Unfortunately, he wasn’t able to attend.

More photos. More street art in Vilnius. A toilet to die for...or, in! I love the Lithuanian sheep pic with the reflections of the street. Street bugs. The monumental, long abandoned Soviet Vilnius Palace of Concerts and Sport.
Blues night in Paviljonas. If you are a native English speaker, you may spot something strange about this rendition of Muddy Waters’ ‘I’m Ready’:

https://vimeo.com/330197499

I inadvertently attended a new vinyl album launch by KAnDI5 - apparently BIG IN Lithuania!

https://www.facebook.com/pg/grupekandis/posts/

Finally, a cartoon from an exhibition…it has a Brexit feel to it!
Hope you’ve enjoyed sharing some of my adventures…
Expect the Unexpected!

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

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

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

Readers’ comments:

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

‘A sanctuary, a haven, a totally immersive other world...’

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

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So I booked one of our usual hotels in London a while back, for our two night jazz weekend, because the first gig was just around the corner, or so this old stoner thought. Sarah twigged Chris Botti wasn’t at the Wigmore Hall but at the Cadogan Hall, which was several miles away……. Ho, hum, a pair of rush hour tube rides brought us back into the afternoon sunshine outside Sloane Square, working Londoners rushing around as they do, swelled by visitors to the Chelsea Flower show. We sussed out where the venue was, and wandered around to find somewhere to have a drink and bite to eat. We came across a deli/café place called Partridges and went in, it looked like it had been there for a while and wasn’t full of Sloanies and Snowflakes. As we sat perusing the menus, I noticed a big sign on the counter, Cannabis Tea. The two American tourists who had sat down on the adjacent table noticed it too. A pot

Extra-terrestrial Jazz and Cannabis Tea in London

Chris Botti (Cadogan Hall, 23rd May 2019) and The Sun Ra Arkestra (Union Chapel, 24th May 2019)
SUN RA ARKESTRA
featuring MARSHALL ALLEN

LONDON, UNION CHAPEL
FRIDAY 24 MAY 2019
DOORS 7PM

AGMP.CO.UK | SEE_TICKETS.COM
0871 330 0000
effectively had partial view seats. Botti’s *Night Sessions* from 2001 is still one of my favourite albums, but sadly not a track tonight. To be fair, he plays an average of 265 gigs a year which ain’t shabby, but in recent years way too much light, poppy stuff, sharing stages with Streisand, Sting and others, his gigs verge on a variety show nowadays but his Trumpet tone still cuts it. The house PA didn’t as usual, way too small, it’s not about volume but headroom people. His trumpet was spot on at least, the virtuoso musicians less so. Didn’t catch a single name sadly, the grand piano had no tone or richness, could barely hear the Brazilian guitarist or the bassist at all. The drummer was audible, his solo including sticks on the floor and the double bass body and strings was a bit different. A lady violin soloist from the Berlin Philharmonic came out a few times and was pretty dazzling but not what I call

The Cadogan Hall is largely a Classical Music venue, and has superb stained glass windows throughout. The audience in the bar area was kinda what I expected, white, middle and upwards classes. We sat up the gallery and I was slightly pissed to discover in spite of paying full whack, we was ordered by each table as the waiter admitted it was their new best seller. A little later, I noticed behind the counter about six glass jars of various infusions, the Cannabis Tea one was three times the size of the others! As I had twatted my knee a few weeks earlier, I decided its healing properties was just what I needed. It seemed relaxing and I bought a packet as we left, heading to the gig. It smells and seems just like spliff, as I’m out of stock, maybe I should smoke it? When I opened it this morning, it’s full of stems and seeds, what a rip (man)!
some food. It reminded me of an American city, within just over a quarter of a mile it completely changed, all clean, tidy and just white folk.

We joined the ever-growing queue outside the totally wonderful Union Chapel. The tickets said ‘start from 7’. The very friendly ‘bouncer’ who was patrolling up and down tried to keep us informed. Nice to see you guys here he said, all we need now is the band! A black guy was also slowly working the q, trying to sell his own CDs, when he got to us I told him I had more CDs and albums than I had life left so no thanks. He thought I said I had three girl friends and offered his girlfriend chaperone services…….

7 came and just went when a silver minibus drew up outside, this year’s version of Sun Ra’s immortal Archestra jazz.

There were some personal musical highlights including Botti joined by a fantastic sax player, they did two numbers from Mile’s Kind of Blue which were haunting and a rather odd version of Zep’s Kashmir later in the set. Sarah loved it though and I remember it all being a bit better afterwards than on the night.

Friday dawned warm and sunny again so we hit the streets of Soho, visiting Sister Ray and Reckless Records as well the best chocolate shop in Britain, Paul A Young. Another short rush hour tube ride brought us out into the rather rundown area around Highbury & Islington; chalk and cheese from the previous night. This was more like it, some real character. The gig venue was only a few hundred yards down the road and we walked on past looking for
looking PA system. For 12 people? Time began to drag, it seemed ages until 830 and then finally the lights dropped, the stage bathed in red light. Another five minutes and finally our friends from another world started filing out, to a standing ovation it has to be said. A gig with real atmosphere too! The guy next to me had seen them a few weeks before in Brighton and said they were amazing so I had a big smile on my face. We had seen them a few years back in Bristol too and were really looking forward to this one.

To quote from the venue’s website…..

‘Composer, keyboardist, bandleader, philosopher, poet, and self-proclaimed extra-terrestrial from Saturn, Sun Ra led his “Intergalactic Arkestra” of thirty-plus musicians in a career that ranged
tonight! Respect and then some. I thought David Freiberg at 81, still gigging with Jefferson Starship was doing well but 95, and still looking very spritely is simply life enhancing. I wonder what kind of tea he drinks? I’m 62 and he was still half a life older.

The whole ensemble looked amazing, from the front row of horn & congo players to the unmissable lady singer with her green lipstick. Space is the Place and it just landed in London!

We were then treated to a nearly two hour ride through Ra’s cosmos, although trying to pick through the struggling PA system didn’t make it easy at times. The fuckwit doing the sound didn’t seem to

from boogie-woogie and swing to be-bop, free jazz, fusion, and New Age music until his death in 1993.

The Sun Ra Arkestra still perform today under the direction of long-time Sun Ra collaborator and alto-saxophonist Marshall Allen who is 95 years old this year. The Big Band play fully dressed in intergalactic garb influenced by the spirit of Ancient Egypt and will perform a selection of Sun Ra classics.’

Any thoughts of still being on Planet Earth when these guys (and one gal) are facing you don’t last long, they put most musical acts to shame on appearance alone. Marshall Allen, the current bandleader, was actually 95 years old
have the vocals through the PA most of the time, and certainly not for the inter-tune banter which you could clearly hear were coming out of the onstage monitors only. WTF? In fact, for the first ten minutes, one of the Baritone Sax players was clearly indicating they couldn’t hear themselves, and was continually gesticulating for the monitors to be turned up. Finally, he put down his instrument and went off stage to speak to the guy ‘doing the stage sound’. We’ve had amplified live music for over 50 years now, there is just no excuse.

With well over 100 albums released (yup, 100+) they had a large pool of material to draw from. I’m no Sun Ra expert, I have a few in my collection but amongst many other firsts, this outfit was one of the earliest pioneers of synths, the old boy played two different small units plus some spikey alto-sax throughout. The trumpet player stood for his solos, the instrument loud enough to cut over the general melee most of the time. The trombone and French horn players were not so lucky, the piano and drums not even mic’ed as far as I could tell. At times, the ensemble kept a low, walking groove with various members soloing over the top, at others, the music was lighter, more open and accessible. The sound did slowly improve towards the end but was far from ideal. At two points, the front row horn section come off the stage and walk up the aisles and round the other side, playing as they go, which is fun. The lady singer was hard to hear most of the time but again, in the quieter passages, her voice could be fairly clearly heard.

In spite of the SQ issues, Sun Ra is a very immersive experience, and I suspect their influence is far more than most of us realise. I’ve got a recording on whilst I write and have just heard what sounds like a dead-ringer for Daevid Allen’s Gong for example.

If you have any leanings toward the world of jazz, these guys are not to be missed live, even Marshall Allen isn’t going to last forever, although at the moment, he may well do bless him.

Even days later, Space is the Place still echoes around my mind. A special cosmic experience indeed. Time for another cup of green tea I think.

http://www.sunraarkestra.com

Sun Ra live (earlier during the same tour)

https://www.youtube.com/watch?v=akoOftfKmOvM

Chris Botti – Night Sessions

https://www.youtube.com/watch?v=HKzqnWAXhuw
Not Only Ones(ce) but twice

Sylfest at the Windsor Castle, 19 May 2019
Peter Perrett at the Scala, 29 May 2019

Two very different gigs but with the slight connection that members of the Only Ones played at both and both did Another Girl Another Planet and one of them remembered the words.

Firstly Sylfest, which was a benefit, convert for Sylvain Sylvain the former New York Dolls guitarist who is currently suffering from cancer and is trying to raise money to pay his medical bills. (Long live the NHS). He has raised currently over $60,000 and hopefully some money from this gig would have made its way to him. Otherwise, you can always support him directly on


Sylfest was meant to start at 3:00pm but I was at Wembley watching Leyton Orient lose so I didn’t get there till about 7:00. As you can see from the picture below, there was a huge line up and I got to see about half of those listed. Overall however, it was a bit of an unrehearsed dogs breakfast but a couple of people put there all into it so with a few beers and a few chats with old friends like Hugh Gulland and Simon Wright (thanks for the review Simon), it was quite an enjoyable evening

I walked into the end of Graeme Douglas’s set which was mainly old Kursaal Flyers and Hot Rods numbers

JEREMY SMITH
but that ended quickly and John Perry (Only Ones) and JC Carroll from the Members (calling themselves members Only) came on for a 5 track set that included The Sound of the Suburbs, Delilah, Working Girl (a JC original), Sorrow and Another Girl Another Planet with JC knowing less of the words than the crowd who were singing along. It was surprising good and the few John Perry solos showed how good a guitarist he is and made me wonder if he’ll ever play with Peter Perrett again, or any other band as he really can make his guitar sing.

After Members Only it was the “Von Strange Family” show. First came Lilybud, Richard Strange’s stepdaughter with a full band rather than just singing on her own. Solo, she has a magical voice but with a band including two backing singers she seemed lost in the mix a bit. But the songs were good and it was probably the most professional set all evening. The came Mr Strange himself accompanied by Lilybud and Dylan O’Bates (the new Urban Blitz) for a few songs from the upcoming Doctors of Madness comeback album. While it might have been more enjoyable to hear some familiar songs, it is great to see Richard on such form. He is touring in Japan next month and then going on the road singing the songs of Lou Reed in September. There is a new Doctors of Madness single in July and the album will hopefully be ready by September. There was even time for an encore which had quite a sparse
sound as Richard hadn’t plugged his guitar in. Oh Well! it didn’t matter in the end as it was a very enjoyable half hour or so.

My memories of the rest of the evening are pretty faded, there was a queue to use the only toilet with a lock, a band of miscreants sung Jet Boy incredibly badly, Anne Pigalle recited some dirty poems and sung a couple of songs which were a bit better and Mike Spenser from the Cannibals played a short set before I staggered off into the night. Probably the messiest evening I’ve been to in many ways for a long time and I hope that Syl received some benefit from it.

And onto Peter Perrett. His comeback last year was a huge success and “How the West Was Won” was definitely my album of the year. And he’s back again with a
The full band then came on and started with one of Perrett’s 90’s songs, ‘Baby Don’t Talk’ which sounded really great. The Peter Perrett in the One album was so good and it’s a shame that he never capitalised on it at the time. Then came six songs from “How the West was Won”, then two early Only Ones classics, ‘From Here to Eternity’ and ‘The Whole of the Law’ and then seven songs from the new album which were all quite short but rocked more than the first album. I am really looking forward to the new album when it is released next week.

Like Richard Strange, it really is a family affair with his two sons, Jamie and Jenny Maxwell played a short pre-set which included a haunting version of ‘Please don’t let me be misunderstood’.

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And after a brief rest, they were back with ‘I want your dreams’, dedicated to Patti Palladin, ‘Another Girl Another Planet’ and my all-time favourite ‘the Beast’. If only John Perry could have joined then for that, my cup of tea would have overflowed.

Jeremy Smith
jnismith@gmail.com
MORE MASTERPIECES from RICK WAKEMAN

TWO SIDES OF YES
Double CD set. The very best of Yes, Wakeman style

THE STAGE COLLECTION
Recorded live in August 1993 in Buenos Aires

TIME MACHINE
Guest vocalists include John Parr, Tracey Chapman, Ashley Holt, and Ray Wood

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

CÔLÈ!
Soundtrack album featuring Tony Fernandez and Jackie McAuley

COUNTRY AIRS
The original recording, with two new tracks

THE BURNING
Rick Wakeman
The original Soundtrack album, back in print at last!

LURE OF THE WILD
With Adam Wakeman. Entirely instrumental

STARMUS
With Brian May and The English Rock Ensemble, DWD

MYTHS AND LEGENDS
Double CD set. The expanded 2016 version

LIVE AT THE WINTERLAND THEATRE 1975
Live in San Francisco

THE PHANTOM OF THE OPERA
Double CD + DVD

CAN YOU HEAR ME?
Featuring The English Chamber Choir

CRIMES OF PASSION
A wicked and erotic soundtrack!

BEYOND THE PLANETS
With Jeff Wayne and Kevin Peck

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producing songs such as “Carolus Rex” (the title track of their sixth album). It was this song that gave him the confidence to start FTC, and the song is so important to him that FTC also recorded a version of it here. The line-up is completed by singer Linda Toni Grahn, Karl Löfgren (drums), Viktor Carlsson (guitar) and Jonas Asplind (bass).

Together they have taken the power and crunch of Sabaton, and have combined it with the symphonic female vocals of Linda to create a hybrid that is both accessible and majestic, taking power metal to a whole new level. It blasts hard when it needs to, soars like a demon, and then brings everything back to earth with a bang. They have a real pedigree, and brought in Joakim Brodén (Sabaton), Nils Patrik Johansson (Astral Doors), Johnny Lindkvist (Nocturnal Rites) and Ronny Hemlin (Tad Morose) to help out with “Starlight”, which pounds and blasts like a good ‘un. They were signed by Nuclear Blast after only two gigs, both of which were festivals, showing the way they are already being treated by their contemporaries. When these guys hit the groove, it is something very special indeed. Fans of modern power metal miss this one at your peril, it is a stunner.

When I first started listening to this album, my immediate reaction is that this is how it would sound if Sabaton and Nightwish had joined forces, so I smiled when I discovered that Ken Kängström (guitar) had formed the band in 2014 and that it was a combination of In Flames, Nightwish and Sabaton! (According to Meatloaf, two out of three ain’t bad). Kängström has been involved with Sabaton for some time. Co-writing and
times with my dad, but this album made me smile from the first note to the very end, and took me back to very simpler times. For anyone who loves this style of music, then this is absolutely essential.

https://www.glenncrytzer.com

**THE GLENN CRYTZER ORCHESTRA**  
**AIN’T IT GRAND?**  
**BLUE RHYTHM RECORDS**

Glenn Crytzer is a New York City based bandleader, arranger, composer, guitarist, and vocalist who is in love with the music of the Jazz Age and Swing Era. When I was growing up, my dad used to play jazz on 8-track in the car, and this double CD set took me right back to being a little boy again, asking if we could play the Duke Ellington tape. This just does not sound as if it has been released in 2018, as this is pure Golden Age: the last 70 or 80 years just haven’t happened. Everything one would expect from a band of that era is here, from the sound of the trumpets, the cymbals and drum sounds, the arrangements, the vocals, even down to the way the whole album sounds. This could actually be a lost classic, but instead it is an album containing plenty of originals among the 30 songs on offer.

The one that really got to me was “I’m Nuts About Screwy Music”, a song I hadn’t come across before this, but I can imagine any fan of Zappa agreeing with every word about loving strange time signatures, unusual rhythms, minor keys, strange sounds etc. But, to be honest, this whole album made me smile, taking me back to a time when jazz was a far “safer” place to investigate, mellow and restrained but still being played by amazing musicians. I don’t know if it is because it reminds me of some of the best

**GRAVEYARD**  
**PEACE**  
**NUCLEAR BLAST RECORDS**

With a name like Graveyard, one might expect this Swedish quartet to be blasting out either black metal or possibly even death, but what we have here is another band who has taken their influences from the Seventies and then combined that with bands like QOTSA and some great production to create something that is rich, heavy, meaty, beaty big and bouncy (sorry, couldn’t resist). There is a strong analogue feeling to the whole album, and it certainly sounds as if they all recorded in the studio at the same time, as opposed to each sat in their own digital studios adding bits and pieces as they see fit.

This is modern heavy rock, permanently tripping over the boundary into metal, but also with plenty of room and time to throw in a number like “See The Day” which sounds as if it could easily have come from a classic Fleetwood Mac album (and I don’t mean the American travesty that ruined the name post Peter Green). If ever a song from the 21
Century has been impacted by “Albatross” (which is fifty years old now, can you believe it?) then this is it. The fifth album from Graveyard finds a band revitalised with the introduction of a new drummer, creating sounds that are very much for the day that have been influenced by sounds of the past and sound all the better for it. This is an album that is passionate, bounces along on a groove, and is solid throughout. The final words go to the band: “The world's in a tangle. Maybe more so than ever before, and to be honest we have no idea what to do about it. What can a rock ‘n’ roll band do to improve the state of things? Maybe not much but maybe something. While we figure that out we are just gonna keep on doing what we do best. Play music, put those good vibrations out there and to all you people who listen to us. We just wanna say PEACE!”. Solid.

Vocal melodies can be quite laid back and languid, not being forced at all, while the layers of complex brutality taking place add to a contrast and dynamic approach that certainly stands up against more well-known bands. I am sure that we are going to be hearing a great deal more about Gyre, as this is quite a standout release that surely will see them being picked up by a major label. Interesting, complex, intense and incredibly heavy with contrasting lighter passages, combined with a melodic approach, makes this an album to look out for.
There are some musicians who have had such a major impact on a genre that they have the right to be viewed in a different manner to mere mortals, and Ihsahn is surely one of these. He originally came to prominence as frontman, guitarist and keyboard player with legendary Norwegian black metal pioneers Emperor. They released classic albums like 1995’s ‘In The Nightside Eclipse’ and 1997’s ‘Anthems To The Welkin At Dusk’ before initially calling it a day in 2001, although they have returned a few times since then and are currently active again. However, Ihsahn (Vegard Sverre Tveitan) has gone on to release solo albums that have shown amazing diversity that look back to what he has achieved in the past while also looking ahead into pastures new, creating sounds and songs that captivate anyone who hears them.

With just drummer Tobias Ørnes Andersen, and a guest guitar solo on one number from Opeth’s Fredrik Akesson, Ihsahn has created what to my ears is his most diverse and powerful solo release yet. There are songs, and sections of other songs, that could easily be played to a listener and they would have no comprehension that the man behind them has also produced some of the most amazing black metal anthems ever, as it bears no relationship to them at all. But,
there are also times when he lets his past come back into the present, to create something that is taking the essence of Emperor and turning it into something new. Some of the songs may have gruff vocals, while other shown Ihsahn in a few more melodic and contemplative mood. It is this refusal to sit within any implied structure or rigour that makes this such an outstanding piece of work. One just never knows what is going to come next, what twist or turn is going to take place, and the result is a progressive metal album that is true to both words. This is progressive music in its truest sense, attempting to take a genre and twist and meld it as opposed to sitting inside one particular genre or another: the music is a breathing living beast and Ihsahn is sat there guiding it further and further into the dark bleak void. Ihsahn says, “Knowing that the form would be somewhat similar to what I did on the previous album, and given that I write stuff in a certain way, I wanted to change the wrapping this time. So instead of going with my go-tos of strings and orchestration, I focused on analog synths and more in-your-face sounds. It goes back to the beginning of Emperor, when we brought in strings and horns inspired by orchestral movie scores by John Williams and Jerry Goldsmith, but at the same time we loved all those eerie synth soundtracks of f.ex John Carpenter’s Halloween. I’ve also been listening to some contemporary r’n’b and hip-hop stuff with those deep, deep 808s. It’s just somehow darker than a lot of metal or black metal. It has a depth and an energy to it that I find captivating, so I wanted to explore those arrangement styles as well.”

Listen to the delicacy of his vocals on “Where You Are Lost And I Belong”, contrast that to what is going on musically, which is jagged and sparse, and there is no doubt that this is yet another classic that fans will be talking about for years to come. Ihsahn is undoubtedly one of the most important musical talents to come out of the Norwegian metal scene, and this is an essential release.
mohawk. Since the demise of that band, Beauvoir has had a great deal of success as a producer, composer and performer, and this is the first of two sets that is bringing together songs from his solo career (including the bands Crown of Thorns and Voodoo X), which have been remastered.

So, I set down to enjoy this, as I have come across some of his solo material in the last 20 or 30 years, and have always thought that it was worth listening to. But, it was only really listening to a compilation like this that made me realise that although it is a good collection of melodic hard rock numbers, it is rare for any of them to really stand out. Even the song that was the featured track on Stallone’s movie “Cobra”, “Feel The Heat”, now seems generic and passé. To say that it hasn’t aged well is a kindness. The fourteen songs on the album all seem to be crying out for some energy, something to make them stand out, as too often they are pedestrian and too middle of the road. Now, he has sold millions of records, but we all know that sales don’t always equate to musical quality (who mentioned Bieber?). This isn’t a bad album, but neither is it something that I will rush to play again.
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.
Double CD2, The New Gospels
DVD / CD of The Gospels performed live in California – never seen before.
Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

Available to pre-order from www.rickwakemansmusicemporium.com
This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.
What happens to very successful people? I think they go a little crazy. I was watching the actor Wesley Snipes after he had been sentenced to a term of three years in prison for failing to file a tax return and non-payment of taxes. Apparently he failed to file over an elongated period. Like the next man I fully understand anyone’s desire to minimize the amount of tax they will legitimately pay, but who but an

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:

ARROGANCE
An arrogant person considers himself perfect. This is the chief harm of arrogance. It interferes with a person’s main task in life—becoming a better person.

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

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

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Some more information has emerged about Hawkwind’s upcoming performance at Glastonbury Festival. They headline the acoustic stage on Saturday 29th June, and, despite the name of the stage, they’ll be doing a full electric set. I gather the performance is scheduled to run from 21:40 to 23:00, and

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.
Meanwhile, Hawkwind have announced they'll be playing at the Doune The Rabbit Hole Festival, on the Cardross Estate in Stirlingshire on Sunday 21 July. The festival location is roughly 20 miles north of Glasgow.

A few days ago, TOSH (Technicians of Spaceship reportedly will have lights done by Liquid Len - although I'm not sure if any of the Lensmen will be there as well. And although BBC TV and radio both cover the festival, there'll be over 10 stages there, and how much coverage - if any - Hawkwind will get is impossible to predict at present.
Dave Brock, after urging him over to the stage.

And finally, in the Progressive Music Awards, now run by LouderSound, the front cover of Hawkwind’s 2018 ‘Road To Utopia’ album is one of this year’s nominations for Best Album Cover. Dave Brock earned the Lifetime Achievement award at this prog ceremony in 2014.

Hawkwind) played in the New Inn pub’s warm and sunny beer garden at Kilmington Beer festival in east Devon, twenty miles east of Exeter. Some video clips have been uploaded to the Internet showing some of their set.

Now, as to the lineup, current Hawks Richard Chadwick (drums) and Magnus Martin (baritone guitar, vox) were, I gather, joined by James Anderson on keyboards, Dave Law with the multi-colour top (and guitar!), and Keith Barton (who I think first played with Hawkwind in 2003) on rhythm guitar. Tracks included Aerospaceage Inferno, Fable of a Failed Race, Master of the Universe, and - for The Watcher - Barton yielded his stage position and his guitar to Dave Brock, after urging him over to the stage.

And finally, in the Progressive Music Awards, now run by LouderSound, the front cover of Hawkwind’s 2018 ‘Road To Utopia’ album is one of this year’s nominations for Best Album Cover. Dave Brock earned the Lifetime Achievement award at this prog ceremony in 2014.

CHECK OUT HAWKWIND AT GONZO
Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

The application form is available via Hawkwind.com and needs to be filled out and physically posted off to Mission Control with two passport sized photographs and a stamped addressed envelope.
The Song of
PANNE
Being Mainly About Elephants
JONATHAN DOWNES
Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

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

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

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

In lots of ways, this six week sojourn in the heart of Dartmoor was a real game changer for me. Things that I had always taken for granted, and had not even really thought about, such as history, folklore, and the paranormal, which had always been completely overshadowed by my obsessive interest in natural history, had begun to assert themselves in my sphere of interests, and have stayed with me to the present day.

My father had been happier than I had ever seen him; and as a result, I think I realised – subconsciously at least – that if he couldn’t be in his beloved Africa, somehow the rolling hills and ancient landscape of Devonshire were an acceptable substitute. It is probably the only period of time from my childhood of which I have any concerted stretch of memories when I don’t remember either of my parents being angry with me, with the almost inevitable physical punishment that this entailed.

On the day that The Beatles came together for the last time to take a series of photographs at John Lennon’s then-home of Tittenhurst Park, near Ascot in Berkshire; pictures which were used –
was much, much older. It had a far less salubrious origin than one might have hoped from the – now popular – family favourite folksong, telling the story of a romantic tryst that got severely out of hand. Apparently, the historical 'Uncle Tom Cobley' was an amorous bachelor, who, when he had been young, was possessed with a head of a bright red hair. As he continued his carnal journey around the young ladies of the area, there were many claims that he had fathered illegitimate babies. However, when the baby in question did not have red hair, he refused to acknowledge his paternity, and thus his responsibility for financially supporting his child.

Although the historical ‘Tom Cobley’ was allegedly around in the late 18th Century, the final verse in which Tom Pearce’s grey mare – with or without the seven men who rode her to death – still haunts the Devonshire lanes, gives an intriguing insight into the possible origins of the song. The last verse reads:

“And all the long night be heard skirling and groans,  
All along, down along, out along lee,  
From Tom Pearce’s old mare in her rattling bones.  
And from Bill Brewer, Jan Stewer, Peter Gurney,  
Peter Davy, Dan'l Whiddon,  
Harry Hawk, old uncle Tom Cobley and all, old Uncle Tom Cobley and all.”

Noted Fortean, Paul Devereux, unearthed a paper by the legendary folklorist, Theo Brown, in which she suggested that the ghostly horse was identical to German legends from the Harz mountains of Der Schimmelreiter, who was a psychopomp that would lead the souls of the departed from the world of the living to the venerated realms of the dead. She argued, as described by Tim Sandals, that:

“Therefore in the contexts of Tom Pearce’s grey mare, the reason he, “sat down on a stone, and he cried” was because he realised that the grey horse’s death meant

God alone knows where the photograph is. I haven’t seen it in many years.

After tea, the whole family walked back along the old Devon lane that led out of the village and back to our lodgings at Dunstan House, and as we strode along – on one of the happiest evenings of my childhood – we sang the song for which the village is still best known:

“Tom Pearce, Tom Pearce, lend me your grey mare.  
All along, down along, out along lee.  
For I want for to go to Widecombe Fair,  
With Bill Brewer, Jan Stewer, Peter Gurney,  
Peter Davy, Dan'l Whiddon, Harry Hawke,  
Old Uncle Tom Cobley and all, Old Uncle Tom Cobley and all.”

Many years later, my friend the Rev. Lionel Fanthorpe told me that the song had first been collected in 1890 by the legendary Sabine Baring-Gould, a fellow clergyman and collector of cultural and Fortean esoterica, although the song itself
on a sort of family ‘pilgrimage’ to a part of North Devon that I never thought I would see for myself. At school, we had been learning about the English civil war, and – as part of this – I’d been reading a charming book by North Devon author, Rosemary Sutcliff. The book was called *Simon*, and was largely set in and around Torrington, and as we drove up what is now the A386 and the A3124 between Dartmoor and North Devon, I suppressed little squeals of excitement as I saw places for myself that I had previously only seen in my mind’s eye.

Rosemary Sutcliff was a remarkable woman, but she had been stricken with Juvenile Idiopathic Arthritis when she was very young, and spent most of her life in a wheelchair in near constant pain. Many years later, I found out that she spent much of her professional life sitting in a pub called *The Black Horse* in Torrington Square, where she sat at the table in the window, writing her remarkable series of historical novels for children. *The Black*
another story, which produced a frisson of ghoulish delight down my spine, about how – at some point during the 17th century – a family of notorious cannibals had lived in one of the caves that could still be seen in the middle distance along the beach at Clovelly. He told how, after their depredations upon the local populace became too much for the authorities to ignore, dragoons from the local barracks at Hartland raided the bestial encampment, and a pitched battle took place, following which the few survivors of the cannibal family were burned at the stake.

This wasn’t actually true, but my father wasn’t to know this. The mythos of the Cannibals of Clovelly was a very similar story to that of a Scottish legend featuring a certain Sawney Bean and his cannibal family, who allegedly preyed on hapless travellers in a part of the West coast of Scotland, at roughly the same time. It has been suggested, with a great deal of corroborative evidence, that both stories were concocted by local smugglers, who wished to dissuade superstitious locals from investigating a local cave system too hard. The caves at Clovelly bay, which are still named the Devil’s Kitchen, were allegedly linked to the Iron Age hill fort, at Clovelly Dykes by a subterranean passage, and unidentified smugglers preferred that timorous local souls think that shadowy figures and flickering lights seen around the dykes on moonless nights were supernatural in origin.

But it was the last verse that caused all the problems, and prompted a high court order to have all the remaining copies of the record destroyed:

“If you ever go to Torrington
The old pub in the square
Don’t you ever go in the door
’cos they don’t want you there.
The Black Horse is a very fine pub
The building’s what I mean
The landlord is a bastard though
He won’t let us be seen...
In The Black Horse...”

But all of this was over ten years in my future, and on this final jaunt of our memorable Devonshire holiday, I gazed in awe as the ancient sunken lanes revealed places and scenes from the book I had read and loved so many thousands of miles away.

We had afternoon tea with some acquaintances of my parents, who lived in Northam, and about whom I can remember absolutely nothing apart from the fact that they ran a small hotel, and then we went on to a little village called Clovelly, about eight miles down the A39, which featured a steep, cobbled main street, up and down which donkeys and tourists made their way with more than a little difficulty.

My father explained to me that his grandparents, my grandmother’s mum and dad, had moved to Clovelly in the 1870s, and my great grandfather had been the head coastguard of this picturesque but tiny fishing port, which was then, and remained for some years, a place where significant amounts of smuggled goods made their way into the United Kingdom. He told me...
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
BOY ON A BIKE

THE GARDENING CLUB
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 Daevid 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!!"

SALT AND SUGAR
!DIABETES&HEART DISEASE
Just add corn syrup to every canned food
Don't forget the MSG!
The list of ingredients sounds like MONSANTO
From youth, rewarded with sugar treats
Older, bland horses hooves/jellies
The problem is not food. It is available choices
Some live in a "food desert"
where their only options are fast food.
If their life is a fast life/it is also a "take-away" life
where only now (some) hamburgers are made of vegetables
And a salad means more than lettuce and tomato
Diets abound. Their advice is sound-selective fasting
coupled with portion control. But "Reward Eating" is a binge
and bloated, overweight poor Americans
may never have access to Keto/or Pritikin.
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

Auld Man's Baccie

Resonating with the Blues
RICK WAKEMAN

COUNTRY AIRS

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

The original version – Now expanded with bonus material

www.rwcc.com
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 Albarn's African Express and collaborate live with Amadou & Mariam featuring Beth Orton.

CD and book available soon from Gonz MultimediA

GONZ MULTIMEDIA

www.gonzmultimedia.co.uk
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/
Well, a little televisual era ended for me this week when I watched the final episodes of *Veep* on NowTV. It is probably the end of my relationship with that particular streaming service, because I haven’t found anything else that entertains me on it, but that is a different kettle of fish entirely.

I don’t know when the episodes were originally put up for viewers; this is another example of how streaming has completely changed the way that we consume both music and television, but that is—again—a completely different kettle of fish, and one which I have wittered on about on many occasions during the last decade.

But *Veep*. I am glad to see that they managed to finish telling the story of how a shallow, self obsessed and selfish person managed to become the most powerful person in the world (twice) without any appreciable loss of quality which is a disappointingly rare thing to be able to say about a show which has lasted for seven seasons. Originally an American analogue to the British TV series *The Thick of it*, it swiftly veered away and became something else entirely, although with Armando Iannucci, the originator of the British show at the helm for the first four seasons, the quality and direction of the show was assured.

But with the last two seasons, the parallels between art and real life became even more noticeable, and one found oneself laughing out loud at events on the screen, which had driven you to the brink of despair when they had happened IRL a few weeks or months earlier. Of such is great television made.

See you next issue,

Jon
GET NAKED!

...with the
Pink Fairies

Andy Colquhoun, Duncan Sanderson,
Jaki Windmill, Russell Hunter and George Butler

THEIR FIRST NEW ALBUM IN THREE DECADES!

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