

# GONZO

This week we celebrate the return of the lovely **Liz Lenten** of **Auburn**, with a spectacular new slice of Americana. Doug is back with a look at **Depeche Mode**, Alan writes to **Theresa May** and **Nicola Sturgeon**, goes to see **Baltic Crossing**, and attends a **Street Music Conference**, Graham talks **Hawkwind**, while Jon eulogises **Storm Chorus**, and is bamboozled by **Bob Dylan**.



# LIZ RETURNS

ISSN 2516-1946

# GONZO

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THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this singular little magazine, which does all sorts of jolly things that I honestly never thought it would back when I started it seven years ago, but which all makes some sort of logical sense when you extrapolate it enough.

I don't think that anyone could accuse me of hiding my various cultural likes under bushels, as I

regularly write about the musicians, authors, and artists whom I admire here and elsewhere. This week, Gonzo contributor Carl Marshall and I intend to sit down, probably with mother, and watch Martin Scorsese's long awaited documentary about Bob Dylan's iconic *Rolling Thunder Revue* from way back in 1975. But this is a completely different story, because although I have read some glowing reviews of it, I haven't yet been able to see more than a few YouTube clips. But it is definitely on our schedule for this week, and I will be telling you all about it when we have seen it.

One of the aforementioned cultural wassnames that I have been known to bang on about on occasion is the legendary duo who go under the name of the Justified Ancients of Mu Mu. I find both their activities, and the activities of those people who have been directly influenced by them, (3am) eternally fascinating.

The other day, on Twitter, I saw a post by someone identifying themselves only as The FLK. I had never heard of him/her/them before and have no idea how I managed to get them added onto my Twitter friends list, or whatever it's



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## The other day, on Twitter, I saw a post by someone identifying themselves only as The FLK. I had never heard of him/her/them before and have no idea how I managed to get them added onto my Twitter friends list

called.

But, out of curiosity, I followed the link that he/she/they had posted, and found that it led to an article about a band called Storm Chorus, of whom I had never heard. But being in a mildly jolly and positive mood, I checked them out on Spotify and found that their signature brand of electronica and punk-tinged folk music is very much to my taste.

After doing a little bit more digging, I found that the band was the result of a collaboration between singer Rebecca Denniff and a bloke called David Owen, who – once upon a time – was the main man of a nineties indie band called The Hollow Men, who was also in a band called – wait for it – The FLK, who took a leaf out of the Justified Ancients of Mu Mu book of tricks, by maintaining a particularly silly brand of anonymity; only ever appearing in public wearing giant papier-mâché cow heads.

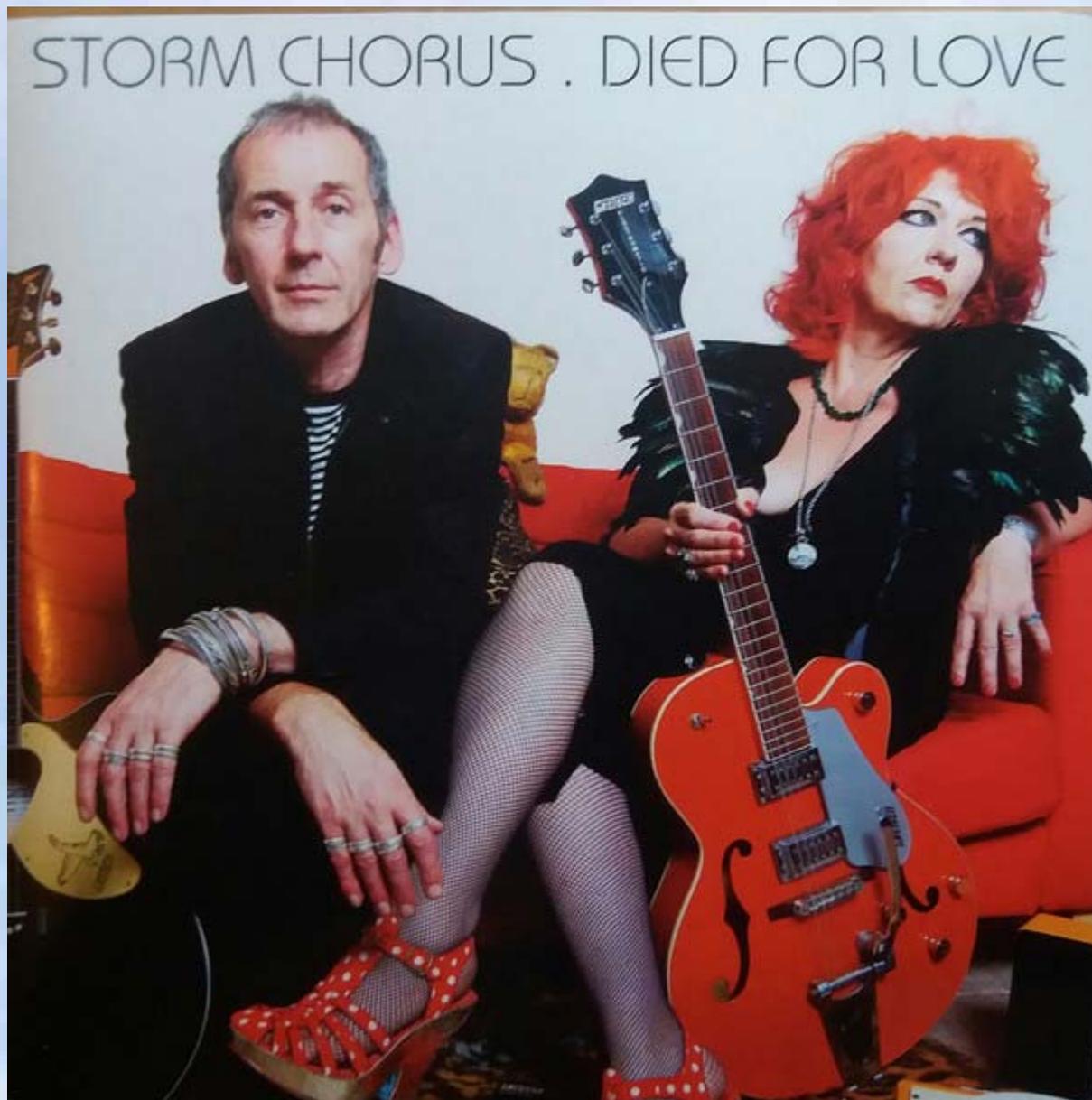
The FLK, too, inhabited a similar space, where acoustic folk music and EDM beats meet, and have a crafty shag behind the bike shed.

I've been interested in the idiot bastard son of folk and EDM for many years. Back in the early 1990s, I thought myself to be in the cutting edge of the avant-garde, when I invented something that I called 'cyber folk'; a hybrid of acoustic guitars and sequences that never really existed outside my own head. Somewhere I have some very rough demos that I recorded in this genre, but the fact that they are lost in the maelstrom of my various possessions does not really cause me any sleepless nights.

My reasoning behind all of this is that, although people often claim to be singing traditional folk music, they are actually performing something completely different. The signature instrument in the folk scene is, and has always been, the guitar, and the guitar cannot – by any stretch of the imagination – be described as a traditional English instrument. Guitars basically evolved somewhere in the Iberian peninsula, before taking the world by storm in various different guises. But, it has been co-opted into traditional English folk music to such an extent that one forgets that it was ever otherwise thus.

اللجنة لهم إذا كانوا لا تأخذ نكتة

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And so, twenty five years ago, as I was beginning to get interested in the mechanics of making electronic music rather than the semi-acoustic sound with which I had been dabbling for the previous decade and a half, I started to reason that if a Spanish/Moorish instrument could become seen as the traditional British one, then there was no reason that purely electronic instruments, sequences, and noise generators, which are an integral part of our contemporary cultural life, should not be incorporated into some evolved version of traditional folk music.

A quarter of a century later, of course, the idea of folk musicians appearing on stage with laptops is now a commonly accepted one, with Jim Moray

having been one of the main people who spearheaded this back at the beginning of the 21<sup>st</sup> century.

But there is something far more visceral and unexpected, though completely logical, about the records which David Owen has made. There is a pleasingly disturbing frisson of high strangeness that runs through these songs, which I – for one – find both thrilling and intriguing. They are part of a continuum of high strangeness, which has flown through the waters of British music since at least the days of Doctor John Dee. I have been interested in this type of music for many years, even doing it myself in a small way with a



rendition of the traditional song, The Cutty Wren, which is often described as one of the earliest protest songs, but which I think is something deeper, darker and mysterious, possibly linked somehow to Margaret Murray's pleasingly and disturbingly bonkers theory of the "divine king in England". If you are interested in such things, you can find it on Spotify, but I will be the first to admit that – to my mind at least – I never achieved the heights that Storm Chorus have reached on their new album. Lyrically, as well, the band have done something interestingly innovative. Taking murder ballads that have traditionally been sung by men, they have recorded them being sung by a woman with the lyrics having been recast wherever necessary.

Having done a bit of digging, I found the FLK records streamed in an obscure corner of YouTube, and I think that if I had to choose between them, the FLK records would have the slight edge. So, if you want to take your mind into a new and somewhat disturbing realm of musical investigation, check out Storm Chorus, and check out The FLK. I have a sneaking suspicion that David Owen is going to surprise us more times in the future.

Watch this space.

Hare bol,  
Jon

Bob Dylan, Justified Ancients of Mu Mu, Storm Chorus, The Hollow Men, Rebecca Denniff, David Owen, The FLK, The Beatles, Brian Epstein, Glastonbury 2019, Extinction Rebellion, Joy Division, Miles Davis, Dr. John, The Who, Alan Dearling, Republic of Užupis, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontières, Mack Maloney's Mystery Hour, Enrico Nascimbeni, Paul "Lil Buck" Sinegal (born Paul Alton Senegal), Richard Stephen Shaw (aka Bushwick Bill), Spencer Ward Bohren, Chuck Glaser, Tre Da Kid (born Edward Montre Seay), André Coelho Matos, Sergio Augusto Bustamante, Malcolm John Rebennack Jr. (aka Dr. John), Mikey Dees, Karlheinz Miklin, Gian Franco Corsi Zeffirelli KBE, Grande Ufficiale OMRI, Rick Wakeman, Arthur Brown, Gregg Kofi Brown, Norma Waterson feat. Richard Thompson, Martin Carthy, Danny Thompson and Eliza Carthy, Paice, Ashton & Lord, The Mitchell Trio inc. John Denver, Liz Lenten, Auburn, Thomm Jutz, Doug Harr, Depeche Mode, Street Music, Mykaell Riley, Tony Lidington aka Uncle Tacko, Kelvin Mason, Lotte Reimer, Sarha Moore, Vivian Doumpa, Gina Arnold, Chester Bingley, Kate Jones, MSFN Workshops, George McKay, Michelle Bagnall, UEA, Kev Rowland, Jizzy Pearl of Love/Hate, Jungsu Choi Tiny, Kataclysm, Surmiser, Torture Rack, Power Trip, Klaus Schulze, Baltic Crossing, Kristian Bugge, Tony Klinger, Mr. Biffo, Digitiser, C J Stone, Hawkwind, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Cassandra Clare, Shadowhunters

**IT'S A LEGAL MATTER BABY**

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

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

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

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

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

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

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

# Dramatis Personae



## THE GONZO WEEKLY

*all the gonzo news that's fit to print*  
ISSN 2516-1946

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Douglas Harr,**

(Features writer, columnist)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator  
and all round good egg)

**John Brodie-Good**

(Staff writer)

**Jeremy Smith**

(Staff Writer)

**Alan Dearling,**

(Staff writer)

**Richard Foreman**

(Staff Writer)

**Mr Biffo**

(Columnist)

**Kev Rowland**

(columnist)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

(Sorely missed)

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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Editor: *Gonzo Weekly* magazine

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Woolfardisworthy,

Bideford, North Devon

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Telephone 01237 431413

Fax+44 (0)7006-074-925

eMail jon@eclipse.co.uk

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

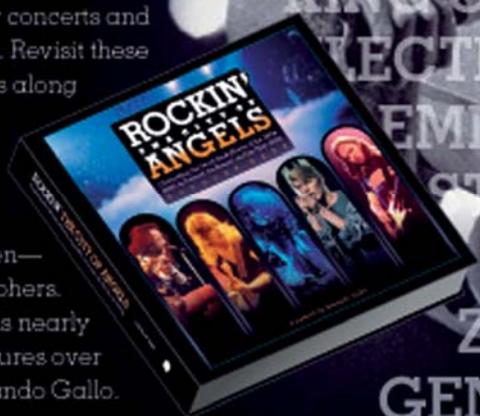
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

# ROCKIN' THE CITY OF ANGELS

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

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

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



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



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



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# THE <sup>GONZO</sup> NEWSROOM



## WHAT'S YER SIGN?

<https://www.nme.com/news/music/beatles-first-contract-brian-epstein-auctioned-2509000#ZKlkWMzbt1xMAESf.99>

The Beatles' first contract with Brian Epstein is set to go on sale at auction. The agreement between the band and their manager was signed on January 24, 1962, 14 months before they released their debut album, 'Please Please Me'.

The contract, signed by Paul McCartney, John Lennon, George Harrison, and original drummer Pete Best, is expected to

fetch around £300,000. It is thought to have been signed in the living room at Best's mother's house and is the first of two contracts between the group and Epstein. A second one was signed on October 1, 1962, after Best was replaced by Ringo Starr.

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

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

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

John Maynard Keynes

**REBEL FOR LIFE**  
<https://www.nme.com/news/music/glastonbury-festival-confirms-extinction-rebellion-march-2510499#Y7OUJzKMHDdtEUef.99>

Glastonbury 2019 has announced that



**extinction  
rebellion**

Extinction Rebellion will lead a march through the festival next week as they continue to highlight the threat of climate change.

The climate activists, who staged a non-violent takeover of key London locations earlier this year, will begin marching at 4pm on Thursday June 27.

The 'Extinction Procession' will begin at The Park Stage, where festival goers will hear a series of talks from guest speakers who will argue for immediate action to prevent a global climate disaster.

**THEY'VE LOST CONTROL**  
<https://www.nme.com/news/music/joy-divisions-iconic-unknown-pleasures-artwork-projected-onto-manchester-buildings-for-40th-anniversary-2509647#vmBIuJLJzyCVD0jP.99>

Celebrations for the 40th anniversary of Joy Division's landmark debut album continued yesterday (June 15) with 'Unknown Pleasures' artwork projected on buildings in Manchester. Read more: Joy Division's 'Unknown Pleasures' at 40: How they made the unimpeachable proto-







# EYEWITNESS

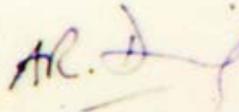
From: Alan Dearling, Užupis Ambassador  
to the Scottish-English Borderlands  
UK Consulate: 45 Haymon's Cove,  
Eyemouth, Scottish Borders TD14 5EG

Westminster Parliament, London.

19th April 2019.

To: Nicola Sturgeon, First Minister,  
Scottish Parliament, Holyrood, Edinburgh  
and Theresa May, Prime Minister,

Dear Mrs Sturgeon and Mrs May  
Along with the Dalai Lama, who visited  
the Republic in 2013 and many other  
notable creative world citizens, I am  
proud to be an Ambassador of the Free

REPUBLIC OF UŽŪPIS / UŽUPIO RESPUBLIKA	
<b>ID-CARD / TAPATYBĖS KORTELE</b>	<b>SURNAME / PAVARDE</b>
	<b>DEAPLING</b>
	<b>GIVEN NAME / DUOTAS VARDAS</b>
	<b>ALAN ROBERT</b>
	<b>DATE OF BIRTH / GIMIMO DATA</b>
	<b>1951-09-03</b>
<b>NATIONALITY / TAUTYBĖ</b>	
<b>REPUBLIC OF UŽŪPIS / UŽUPIO RESPUBLIKA</b>	
<b>DATE OF EXPIRY / GALIOJIMO DATA</b>	
<b>2022-12-31</b>	
<b>SIGNATURE / PARAŠAS</b>	
	
<b>ID NUMBER / ID NUMERIS</b>	
<b>UZ2342556945124847356533879957877294835</b>	

**REPUBLIC OF UŽUPIS / UŽUPIO RESPUBLIKA**

<b>ID-CARD / TAPATYBĖS KORTELE</b>	<b>SURNAME / PAVARDĖ</b> <b>DEARLING</b>	<b>PLACE OF BIRTH</b> GIMIMO VIETA	<b>SHOREHAM, UNITED KINGDOM</b>
	<b>GIVEN NAME / DUOTAS VARDAS</b> <b>ALAN ROBERT</b>	<b>DATE OF ISSUE</b> IŠLEIDIMO DATA	<b>2017-12-31</b>
<b>ID NUMBER / ID NUMERIS</b>	<b>DATE OF BIRTH</b> GIMIMO DATA	<b>AMBASSADOR</b> AMBASADORIUS	<b>SCOTTISH-ENGLISH BORDERLANDS</b>
<b>U22342566945124847356533879957877294835</b>	<b>NATIONALITY</b> TAUTYBĖ	<b>THE REPUBLIC OF UŽUPIS BEARS NO RESPONSIBILITY IN CASE OF ABUSE OF THIS ID-CARD</b> UŽUPIO RESPUBLIKA NEATSAKO UŽ NEITINKAMĄ ID-KORTELĖS NAUDOJIMĄ	
	<b>DATE OF EXPIRY</b> GALIOJIMO DATA	<b>IF FOUND PLEASE SEND THIS CARD TO UŽUPIS PARLIAMENT, UŽUPIO G.2, LT-01201 VILNIUS, LITHUANIA</b> RADUSI, PRAŠOME GRAŽINTI ŠIĄ KORTELĖ Į UŽUPIO PARLAMENTĄ, UŽUPIO G.2, LT-01201, VILNIUS, LIETUVA	
	<b>SIGNATURE / PASAŪS</b>		

As of this

First Day of April in the Year Two Thousand and Nineteen, in the Free Respublika of Užupis,

Under the power and authority afforded to me in my role as Užupis Ambassador to the Scottish-English Borderlands, and as a Vizier of the Great Silver Garlic, I make the declaration that forthwith, the English-Scottish Borderlands will be invited to conjoin with the Užupio Respublika, under their unique and beneficent Constitution, to be protected as part of the Pan-World Nutopia of Užupis.

Furthermore, as an enduring part of the Republic of Užupis, the Scottish-English Borderlands will remain an effective and active member of the European Union of Nations.

*Signed and Witnessed on Užupis Independence Day 2019.*



Alan Dearling, Užupis Ambassador to the Scottish-English Borderlands



Tomas Čepaitis, Užupis Minister of Foreign Affairs



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## Republic of Užupis.

In 1997, the residents of the area declared the **Republic of Užupis**, along with its own flag, currency, president, cabinet of ministers, a constitution written by Romas Lileikis and Thomas Chepaitis, an anthem, and an army of approximately 11 men. The army has since been retired. The residents of the Republic celebrate this independence annually on **Užupis Day**, which falls on April 1. Artistic endeavours are the main preoccupation of the Republic; the President of the Republic of Užupis, Romas Lileikis, is himself a poet, a musician, and a film director. The decision to place Užupis Day on April 1 may not be coincidental, emphasising the importance of humour and non-importance of 'serious' political decisions. The flag of the Republic contains a palm of hand in a white background. The palm emblem is painted in a different colour each season: Winter - blue, Spring - green, Summer - yellow,

Autumn - red.

Enclosed with this brief letter is a signed copy of the recent Declaration made at the Užupis Ambassadors' Annual Meeting in Užupis Free Republic, Vilnius, Lithuania. Our Free Republic is delighted to offer your countries of Scotland and England an opportunity to join with our Free Republic, embrace our constitution, and thereby remain fellows in the European Union.

With warm regards

Alan Dearling  
Užupis Ambassador to the Scottish-  
English Borderlands



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

HFG203CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

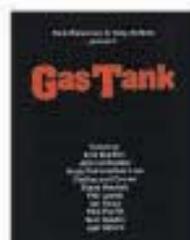
HFG204CD



## TIME MACHINE

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

HFG205CD



## GASTANK

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

HFG228DVD



## GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

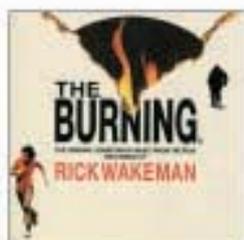
RF241-CD



## COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



## THE BURNING

The original Soundtrack album, back in print at last!

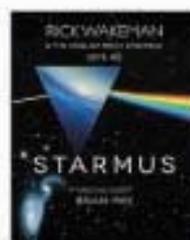
HFG205CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

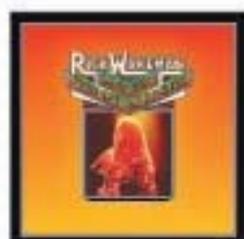
HFG207DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

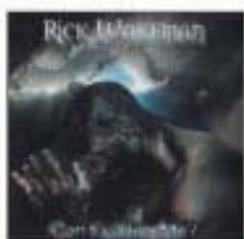
HFG209CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

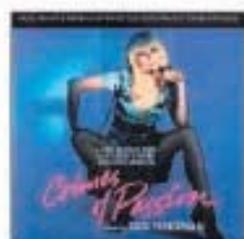
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## CAN YOU HEAR ME?

Featuring The English Chamber Choir

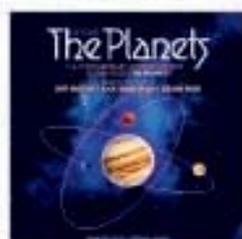
W44-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG208CD



WAKEMAN'S MUSIC EMPORIUM



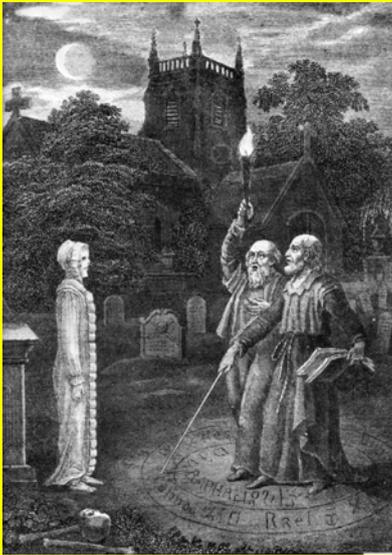
Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers



# WEIRD SHIT IS HAPPENING

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

Enjoy.



## THE BEST HEADLINE OF THE YEAR SO FAR:

**Man with drugs in his butt accidentally shoots himself in testicles**

<https://nypost.com/2019/05/22/man-accidentally-hiding-drugs-in-butt-accidentally-shoots-himself-in-testicles/>

A Washington state man who hid narcotics up his rectum shot himself in the testicles recently, according to officials.

NewsRadio KPQ reports Cameron Jeffrey Wilson, 27, shot himself with a small pistol that was tucked into his front pocket on April 5. According to The Wenatchee World, before going to the hospital, he had his girlfriend take him to a friend's place so he could drop off the gun. As a 13-time



**E. E. HUTCHINGS,**  
(Successor to W. M. LEGGATE,) 186 MAIN ST. & Y  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, COACH, SHAKES and DRUM COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

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







universe, much like quantum mechanics did 100 years ago, Skenderis says. It could also lead to new technologies, in the same way that Einstein's theories eventually led to discoveries such as GPS, Skenderis believes. The 'holographic theory' could also let us answer big questions, such as what happened before the Big Bang. Skenderis says: 'About 100 years ago, quantum mechanics and General Relativity changed the way we view physical reality. The idea that the Universe is a hologram is similarly a paradigm-shifting idea. It suggests that there is a deeper structure in space and time.'

**THE ULTIMATE LOCK IN**  
<https://www.chroniclelive.co.uk/news/north-east-news/uks-most-haunted-pub-bodies->

16406898#ICID=Android\_ChronicleNewsApp\_AppShare

A dark secret may be lurking beneath one of Britain's 'most haunted' pubs. A murdered schoolgirl's spirit is said to haunt The Wheatsheaf. But ghost hunters are now set to stage a fresh investigation at the Boldon boozery - amid fears the bodies of EIGHT kids could be buried below. In 1908, six-year-old Jessica Ann Hargreaves was reportedly strangled by an evil killer named Joseph, who also butchered sex workers.

Psychic Suzanne Hadwin claimed she knew where the body was. Her 2004 prophecy, made at a charity night, was later sensationally probed by Northumbria Police. But now a bunch of Gateshead ghouls are set to spend the night at the pub - even though bosses believe Jessica may not be alone. "We've heard there may be more bodies below," admits landlord Damon Brown. "We think there were eight or more children missing in the area at the time (of Jessica's death) and more went missing later on."



**H. E. HUTCHINGS,**  
(Successor to W. M. LEGGATE,) 186 MAIN ST. & Y  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Drift OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. 17 Realpring done at short notice.  
Worcester, Jan 15

**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & O. P. HAZWOOD.)  
155 MAIN ST. & CORN ST. WORCESTER.  
Feb 24, 1877.





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

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

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

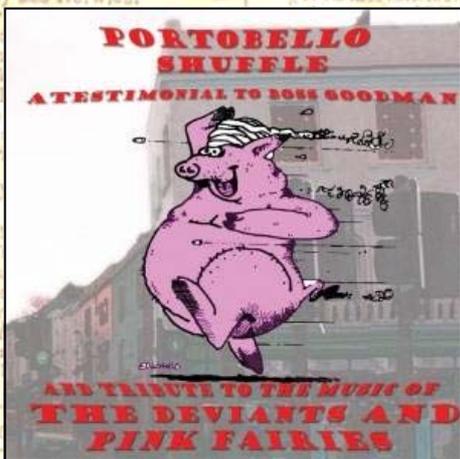
Celebrate wildlife on  
World Wildlife Day  
don't shoot it.





# I'M ON BOARD!

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



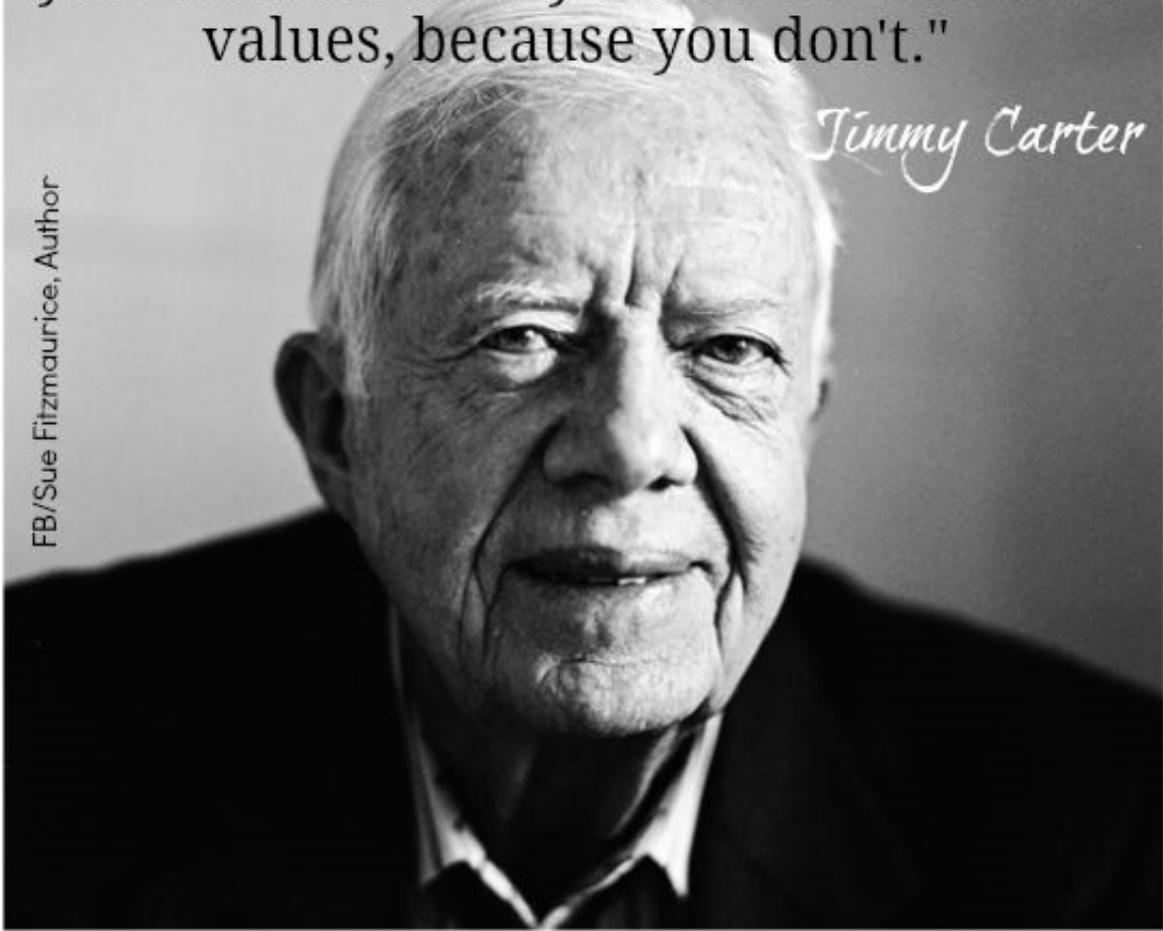
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. [arsydeede@yahoo.co.uk](mailto:arsydeede@yahoo.co.uk)

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

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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# Peculiar News of the Week



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



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

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

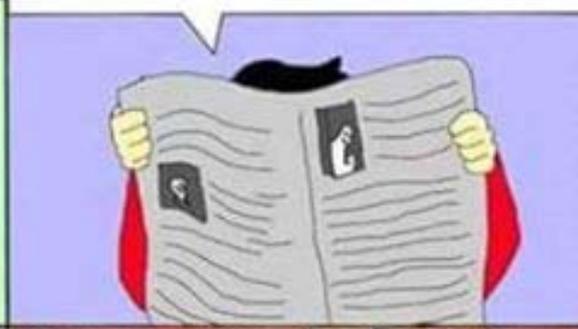
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in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

---

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



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

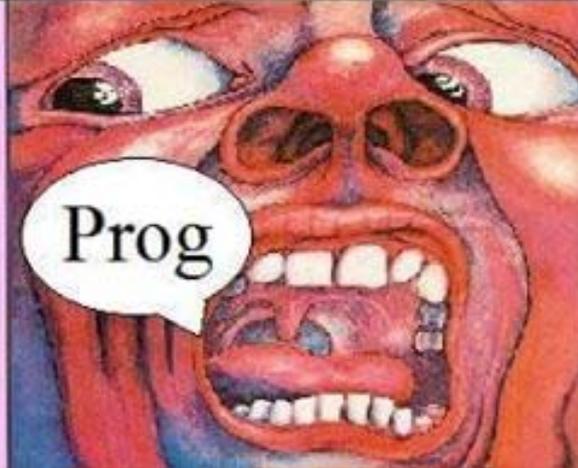


Sex?



No...

Prog



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





## SHOW 292 – Brian Eno and Jon Hassell

4th World Vol 1 – Possible Musics  
Lee Hazlewood: Girl on Death Row  
Penetration: Guilty  
Love of Diagrams: Moutain  
Jon Hassell and Brian Eno: Chemistry  
Alison Statton and Spike: Alone Together  
James Brown: Why Did This Happen?  
Fox: Captain of Your Ship  
Harvey Milk: One of us Cannot be Wrong  
Moby Grape: Indifference  
The Munsters: Down in the Basement  
Octopus Syng: 19th Century Romanticism  
Jon Hassell and Brian Eno: Ba-Benzele  
Johnny Clark: Cry Tough  
Riot Rockers: Some Kinda Earthquake  
Anja Garbarek: The Witness  
Charles Penrose: The Laughing Policeman  
Cocksure: Yellow Dog  
Black Sabbath: Stonchenge  
Alain Chamois: Let me Take you There  
Jon Hassell and Brian Eno: Charm Over Burundi Cloud  
David Crosby: I'd Swear There was Somebody Here

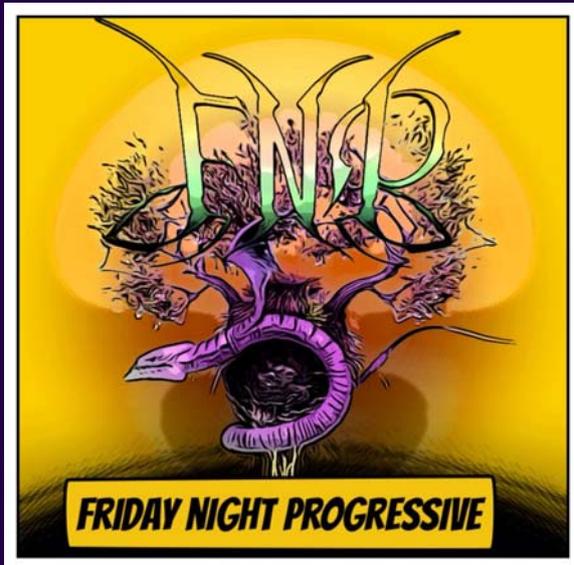
Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

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.

[Listen Here](#)



I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.



The Marquee Catastrophe  
<https://www.facebook.com/TheMarqueeCatastrophe/>  
 Jack Potter Music  
<https://www.facebook.com/JackPotterMusic/>  
 Straight Light  
<https://www.facebook.com/Straight-Light-1795255820724907/>  
 QuickSilver Night  
<https://www.facebook.com/Quicksilver-Night-QNP-183962139093/>  
 GorMusik  
<https://www.facebook.com/GorMusik-434451266724178/>  
 Sgt. Tenchipoos Lonely Blimey Band  
<https://www.facebook.com/ColinTenchProject/>  
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 MetaQuorum

**Listen  
Here**

*Friday Night Progressive*



## CANTERBURY SANS FRONTIÈRES: Episode Seventy-Two

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

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

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

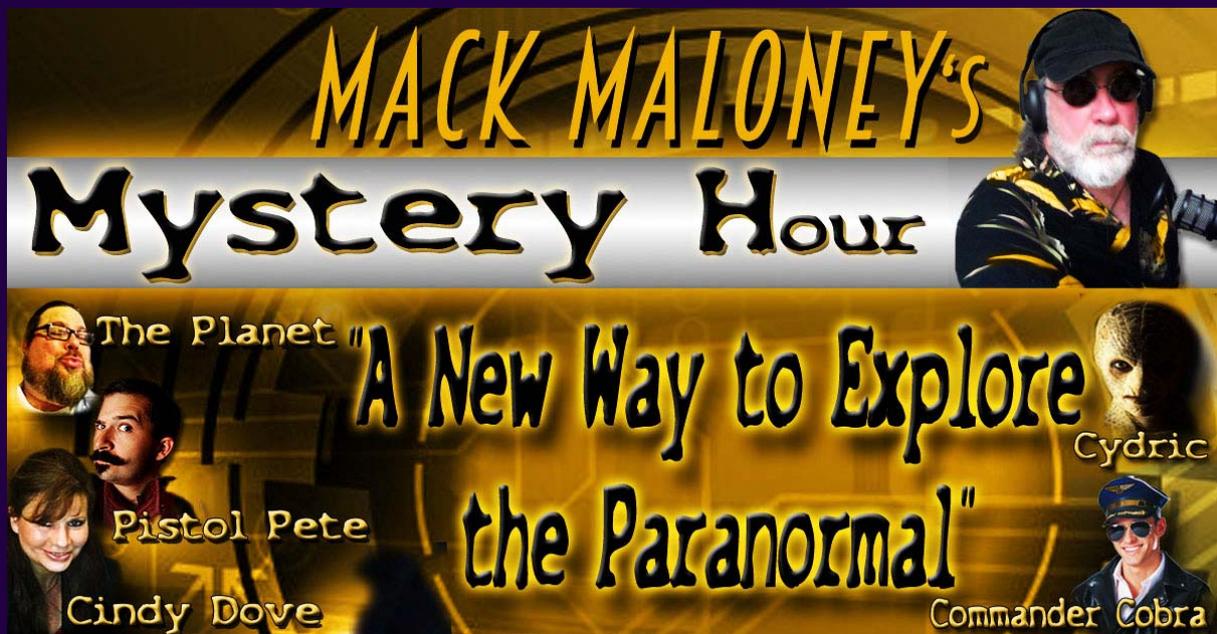
This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness.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

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

### THIS EPISODE FEATURES:

Steve Hillage in '77, Hugh Hopper with Isotope in '74, two covers of Wyatt's "Sea Song" (one sung by Dagmar Krause, the other an 80s surprise) and one of his "Alifib", an obscure American electronic cover of an obscure late Soft Machine number, the Softs themselves live on French TV in '69, Alan Gowen with Richard Sinclair and Phil Miller, another Henry Cow piece performed live by Lindsay Cooper Songbook here in Canterbury in March and something from the new Gong LP. Also, spiritual jazz from Houston, an early instance of post-rock from East London and far-out sounds from Brazil, Senegal, Ireland, Finland, Canada, France, Australia and Japan. From the Canterbury of recent times, something new from Joshua Magill, an obscure Syd Arthur gem and Arlet's Aidan Shepherd playing one of his compositions with acclaimed London fusion crew Ruby Rushton.

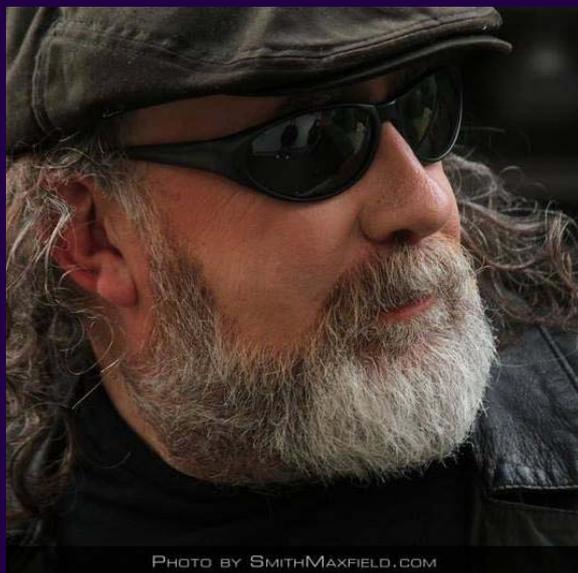
Listen  
Here



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

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

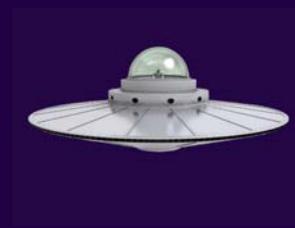
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### What's the Secret Word?

Mack and Juan-Juan talk with Larry Simpson about new details relating to his bizarre UFO sighting near a Georgia Dairy Queen. Switchblade Steve Ward on America's mysterious Effigy Mounds. Emily M with 10 Questions for Juan-Juan, plus how to win free copies of "Mack Maloney's Haunted Universe.



Listen  
Here

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



**Enrico Nascimbeni  
(1959 – 2019)**

Nascimbeni was an Italian singer, journalist and poet, who – after graduating – formed a friendship with Roberto Vecchioni and collaborated with him on various tracks including Vincent and The Last Night of an old dirty star played with Vecchioni during the 2003 Tenco Prize.

After two degrees in Modern Literature and Philosophy, he began his career as a journalist in 1985, and since 2001 he resumed a career of being a songwriter, writing songs for other artists, such as Tom Waits, Leonard Cohen, Joaquín Sabina,

Suzanne Vega, Roberto Vecchioni, Paola Turci, Mango, Francesco Baccini, Mietta, ] and Marco Carta. Among his most famous concerts in 1979 with Peter Hammill of the Van der Graaf Generator at the Palalido in Milan.

Nascimbeni died on 11th June, aged 59.

**Paul "Lil' Buck" Sinegal  
(born Paul Alton Senegal)  
(1944 – 2019)**

Sinegal was an American blues and zydeco guitarist and singer. According to researchers Bob Eagle and Eric LeBlanc, the spelling "Sinegal" rather than "Senegal"

**THOSE WE HAVE LOST**



was the result of a passport error which he never corrected. He was nicknamed "Little Buck" (for buckwheat) or "Lil' Buck" because of his short size. In the late 1950s he began performing with such artists as Carol Fran, James "Thunderbird" Davis, Lee Dorsey, and Joe Tex.

He became a session musician at Excello Records, working with Slim Harpo, Lazy Lester and others, and also recorded with Rockin' Dopsie, Katie Webster, and Lil' Bob. In the late 1960s, he recorded his own instrumentals, including "Cat Scream" and "Monkey in a Sack", for the La Louisiane record label. In 1969, he joined Clifton Chenier's band, and toured regularly with him in Europe and elsewhere over the next decade.

Later, in the 1980s and 1990s, he also toured internationally with Buckwheat Zydeco and with Rockin' Dopsie. He founded the Cowboy Stew Blues Revue with C. C. Adcock. In 1999, he released the album *The Buck Starts Here*, featuring songs predominantly written with, and produced by, Allen Toussaint. He appears in the 2015 documentary film *I Am the Blues*. He died on June 10<sup>th</sup>, aged 75.



**Richard Stephen Shaw  
(aka Bushwick Bill)  
(1966 – 2019)**

Shaw was a Jamaican-American rapper and record producer better known by his stage name Bushwick Bill. He was best known as a member of the pioneering Texas hip hop group Geto Boys, a group he originally joined as a dancer in 1986 as Little Billy. He went on to become one third of the best-known incarnation of the group, alongside Willie D and Scarface. Shaw was born with dwarfism and was listed as 3

THOSE WE HAVE LOST

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feet 8 inches (112 cm) tall.

Shaw got his start in the music industry in 1986 as a member of the Geto Boys, where he performed as a dancer known as Little Billy. He later transitioned to rapping, and was featured on the Geto Boys' debut album, *Making Trouble* in 1988.

Soon after, Rap-A-Lot CEO J. Prince recruited Scarface and Willie Dee as the second incarnation of the group. The new lineup began recording together in 1988 and their debut project as a group and second overall for the Geto Boys, *Grip It! On That Other Level* was released in 1989 to much better reception, being considered a classic album and one of the earliest entries into the Horrorcore genre. It was around this time the group's lyrical content began to generate controversy, which was multiplied in 1991 when the cover of the group's third album *We Can't Be Stopped* depicted a graphic image of Bill moments after he shot himself during an argument with his girlfriend.

Bushwick Bill can be heard on the album *The Chronic* by Dr. Dre; he appears in the video of "Dre Day" as one of Eazy-E's fellow rappers. His 1998 album *No Surrender...No Retreat* was dedicated to his friend Gil Epstein, a Fort Bend County prosecutor who was shot dead in 1996.

On June 19, 1991, Shaw shot himself in the eye during an argument with his girlfriend, losing his right eye in the process while under the influence of Everclear grain alcohol and PCP.

He died on 9<sup>th</sup> June, aged 52.



### **Spencer Ward Bohren (1950 – 2019)**

Bohren was an American roots musician, singer, songwriter, teacher, and visual artist. He played guitar, lap steel guitar, banjo, and percussion, and utilized the roots of American traditional music to write songs in blues, country, gospel and folk styles. He released fourteen albums since 1984.

Bohren performed throughout the United States as well as in Canada, England, Ireland, Scotland, France, Italy, Germany, Belgium, the Netherlands, Sweden, Norway, Denmark, Switzerland, Spain, Mexico, and Japan.

Although he most often worked as a soloist,

# THOSE WE HAVE LOST

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he performed in several bands, including the Funston Brothers, the Eagle-Ridin' Papa, Butterfat, Rufus Krisp, the Earthtones, and Gone Johnson. He collaborated with folk blues performer Judy Roderick, diesel-billy guitarist Bill Kirchen, opera singer Karen Clift, Dr. John, the Blind Boys of Alabama, and the vocal duo The Tremors.

In the academic world, Bohren presented a musical overview of American roots music, a lecture-performance entitled *Down the Dirt Road Blues*, which traces the journey of a single song, "Dirt Road Blues," from Africa to the days of slavery in the American South, through the modern age. He used appropriate vintage instruments to orchestrate the story as the song evolves from a simple vocal melody to a blues song, a dance number, a hillbilly banjo piece, a country hit, and into the age of rock 'n' roll.

Also a visual artist, Bohren created artworks that he called "Reliquaries" and shared his philosophy and techniques with interested students of all ages. He died on 8<sup>th</sup> June, aged 69.

### **Chuck Glaser (c1936 - 2019)**

Glaser, was the last living of the Glaser Brothers. Tompall & the Glaser Brothers was an American country music group composed of three brothers: Chuck, Jim and Tompall. The trio started singing together at country fairs and contests in and around the Spalding area when they were preteens. In 1957 the group got their big break when they appeared on the Arthur Godfrey's Talent Show and attracted the attention of several well-



known country stars, including Marty Robbins.

The Glaser brothers stopped performing together in 1973, though they did reunite in 1979 and stayed together into the early 1980s. However, Chuck, Jim and Tompall also owned and ran Nashville's Glaser Sound Studios together, and Chuck ran a talent and booking agency, Nova Agency. As a songwriter, Chuck Glaser had songs cut by Hank Snow, Johnny Cash and more. He also helped launch the careers of Kinky Friedman and others, and ran the Glasers' publishing companies. In 2016, Glaser released a solo album, *That's When I Love You the Most*.

In 2013, a documentary entitled *From Nebraska Ranchers to Nashville Rebels: The Story of the Glaser Brothers* was released. Produced by Newshound Productions, the film provides new information about the brothers as individuals and as a group.

He died on June 10<sup>th</sup>, at the age of 83.

# THOSE WE HAVE LOST



**Tre Da Kid**  
**(born Edward Montre Seay)**  
**(c1987- 2019)**

Kid was an American rapper, who gained national attention in 2016 after winning Verizon's #Freestyle50 rap contest. According to Verizon's website, he won \$10,000 and a deal with a hip-hop label 300 Entertainment. The single from his victory was called "Run It," and was released in 2017.

Kid was found dead from gunshot wounds after his car crashed in Maryland. He was 32.

**André Coelho Matos**  
**(1971 – 2019)**

Matos was a Brazilian vocalist, pianist and composer. He was involved in the heavy metal bands Viper, Angra, Shaman and Sinfonia. Since October 2006 André Matos had been dedicating his time to his solo band.

Matos grew up in his hometown of São



Paulo, Brazil. Matos began his musical education at the age of ten, when he received his first piano from his parents, and joined his first band, Viper in his teens. The band first performed when he was just thirteen years old, and they recorded their first demo tape, "The Killera Sword" the same year.

Matos continued on vocals, a role he assumed only because his singing was the "least poor vocals of all of them", and because he physically resembled Iron Maiden's vocalist, Bruce Dickinson. Matos left Viper when the band began to change its musical style; he had also become interested in classical music, and felt that his musical vision had begun to diverge from that of the other band members, who wanted to focus on heavier, "crude" music. After leaving Viper, Andre went back to school and finished his education in music, specializing in orchestral conducting and music composition. In 1991 Angra was formed, and with the first album, *Angels Cry*, released in 1993, the band became famous in Japan and Europe. Later *Holy Land* and *Fireworks* were released. Angra's style evolved from a Helloween-inspired melodic speed metal to a unique blend of heavy-metal, classical music and traditional

**THOSE WE HAVE LOST**

Brazilian influences.

Matos left Angra in 2001, along with the rhythm section because of a disagreement, and stayed with them and recruited a guitarist, and they formed the band Shaman.

After leaving Shaman, he released his first solo record *Time To Be Free* under the name "Andre Matos", in August 2007.

In November 2010, Andre joined Symfonia, a power metal supergroup and in 2012 he returned to his first band, Viper, to make a reunion tour to celebrate the 25-year anniversary of the band's debut album "Soldiers of Sunrise".



Matos died on 8th June, aged 47.

### **Sergio Augusto Bustamante (1933 - 2019)**

Bustamante, better known as Sergei, was a singer and composer from Brazil.

According to Cravo Albin, despite never having achieved commercial success, he is considered a legend of Brazilian rock and

also the Brazilian precursor of androgynous visuals in shows.

His musical career began in June 1951, when he made his first show at age 18". He then returned to the United States where he continued his career by attending student-oriented festivals. In the mid-1960s, Sergei began to become known in Brazil singing with the group The Youngsters, one of the supporting bands of Roberto Carlos.

In 1972 he returned to Brazil, and during his later years, he participated in several television programs. In 2016, the documentary *Serguei, The Last Psychedelic*, which tells his biography, was released, followed in 2018 by another biography - *The Hallucinations of Serguei*, by Rodrigo Barros and Paulo-Roberto Anel. Considered the oldest rocker in Brazil, Serguei performed alongside his band, Pandemonium, which accompanied him from 2008 until his death. He was considered official singer of the group Hells Angels (motoclube internacional).

He died on 7<sup>th</sup> June, aged 85.

### **Malcolm John Rebennack Jr. (aka Dr. John) (1941 – 2019)**

Rebennack Jr., better known by his stage name Dr. John, was an American singer and songwriter. His music combined blues, pop, jazz, boogie-woogie and rock and roll. He was active as a session musician from the late 1950s until his death, and gained a following in the late 1960s after the release of his album *Gris-Gris* and his appearance at the Bath Festival of Blues and Progressive Music. He typically performed a lively, theatrical stage show inspired by medicine shows, Mardi Gras costumes and voodoo ceremonies. Rebennack recorded 30 studio albums and 9 live albums, as well as contributing to thousands of other musicians' recordings. In 1973 he achieved a top-10 hit single with "Right Place, Wrong Time".

Growing up in the 3rd Ward of New Orleans, he found

# THOSE WE HAVE LOST



early musical inspiration in the minstrel tunes sung by his grandfather and a number of aunts, uncles, sister and cousins who played piano. He did not take music lessons before his teens and endured only a short stint in choir before getting kicked out. When he was about 13 years old, Rebennack met Professor Longhair. Impressed by the professor's flamboyant attire and striking musical style, Rebennack soon began performing with him, and began his life as a professional musician. He later recalled that his debut in the studio, in about 1955 or 1956, came when he was signed as a songwriter and artist by Eddie Mesner at Aladdin Records. He joined the musicians' union at the end of 1957, with the help of Danny Kessler, and then considered himself to be a professional

musician.

Rebennack's career as a guitarist was stunted around 1960, when the ring finger on his left (guitar fretting) hand was injured by a gunshot during an incident at a Jacksonville, Florida gig. After the injury, Rebennack concentrated on bass guitar before making piano his main instrument, developing a style influenced by Professor Longhair.

He became a "first call" session musician in the Los Angeles studio scene in the 1960s and 1970s and was part of the so-called "Wrecking Crew" stable of studio musicians. He provided backing for Sonny & Cher (and some of the incidental music for Cher's first film, *Chastity*), for Canned Heat on their albums *Living the Blues* (1968) and *Future Blues* (1970), and for Frank Zappa and the Mothers of Invention on *Freak Out!* (1966).

As a young man Rebennack was interested in New

# THOSE WE HAVE LOST

Orleans voodoo, and in Los Angeles he developed the idea of the Dr. John persona for his old friend Ronnie Barron, based on the life of Dr. John, a Senegalese prince, a medicinal and spiritual healer who came to New Orleans from Haiti. This free man of color lived on Bayou Road and claimed to have 15 wives and over 50 children. He kept an assortment of snakes and lizards, along with embalmed scorpions and animal and human skulls, and sold gris-gris, voodoo amulets which supposedly protect the wearer from harm.

Rebennack decided to produce a record and a stage show based on this concept, with Dr. John serving as an emblem of New Orleans heritage. Although initially the plan was for Barron to front the act assuming the identity of "Dr. John", while Rebennack worked behind the scenes as Dr. John's writer/musician/arranger/producer, this didn't come to pass. Barron dropped out of the project, and Rebennack took over the role (and identity) of Dr. John.

Beginning in the late 1960s, Rebennack gained fame as a solo artist after adopting the persona of "Dr. John, The Night Tripper". Dr. John's act combined New Orleans-style rhythm and blues with psychedelic rock and elaborate stage shows that bordered on voodoo religious ceremonies, including elaborate costumes and headdress.

Dr. John is perhaps also best known for his recordings in the period 1972-74. 1972's *Dr. John's Gumbo*, an album covering several New Orleans R&B standards with only one original, is considered a cornerstone of New Orleans music.

His movie credits included Martin Scorsese's documentary *The Last Waltz*, in which he joined the Band for a performance of his song "Such a Night", the 1978 Beatles-inspired musical "Sgt. Pepper's

Lonely Hearts Club Band", and *Blues Brothers 2000*, in which he joined the fictional band the Louisiana Gator Boys to perform the songs "How Blue Can You Get" and "New Orleans". His version of the Donovan song "Season of the Witch" was also featured in this movie and on the soundtrack. In 1996, he performed the song "Cruella de Ville" during the end credits of the film *101 Dalmatians*.

He died on June 6th, aged 77.

## DR. JOHN THE NIGHT TRIPPER HAS LEFT THE BUILDING

ALL THAT GRIS-GRIS HAS NO EQUAL

His swamp rock howl embraced New Orleans

His voice an invocation for angels and daemons

Bought his records, played over and over again

So personal a style. Felt the warmth of a long lost friend.

Every life a replay. Even when it ends

We will hear Dr. John on every radio/jukebox  
in this swamp rock re/sounding land.

C'mon now "WALK ON GILDED SPLINTERS..."

Thom the World Poet



**Mikey Dees**  
(c1971 - 2019)

Dees co-founded punk band Fitz of Depression, which released multiple albums on K Records. The band's sound has been characterized as hardcore punk, 'metal-punk', or 'power punk'.

# THOSE WE HAVE LOST

The band was formed in the late '80s by Dees, Jim Koontz, and Craig Becker, and their debut self-titled EP was released in 1989. In 1991, the band held a benefit concert to help Dees pay off traffic tickets to avoid jail time. Bikini Kill and Nirvana played; it was featured in the film *Hype!*

The band underwent multiple lineup changes over the years and broke up following the release of *Swing*. They returned and performed live consistently in recent years; they recently announced plans to record a new album. Dees also played bass in the *Stuntmen*.

Dees was found dead in his home on 4<sup>th</sup> June. He was 48.



**Karlheinz Miklin**  
(1946 - 2019)

Miklin was an Austrian jazz musician (saxophone, flute) who was a university teacher, composer and performed

modern jazz. He began to study saxophone for jazz in 1966 at the Musikhochschule Graz. In 1970 he finished his theoretical music education with a three-year concert tour of Los Argentinos, an Argentine show, dance and jazz group. In 1975 Miklin received his first teaching assignment at the Jazz Department of the Music Academy Graz in the subject Ensemble Management.

Miklin founded his first band in 1978, the Karlheinz Miklin Trio. This group was the most important band in Miklin's work and one of the oldest ensembles in Austrian jazz.

From 1983 to 2000, Miklin was head of the Jazz Institute at the University of Music in Graz, and since 1983 he was a full professor of the class "saxophone - Jazz". In the following years Miklin worked as a jazz teacher in numerous colleges and academies. Miklin died on June 15<sup>th</sup>, aged 72.



**Bernard Thomas**  
(1948 - 2019)

Thomas, better known as Bishop Bullwinkle, was an American pastor and singer best known for appearing in the viral YouTube video "Hell 2 Da Naw Naw". Bullwinkle has attracted mixed reactions for his video and song. The song is about the hypocrisy of some preachers and parishioners.

He died on 16<sup>th</sup> June, aged 70.

**THOSE WE HAVE LOST**



**Gian Franco Corsi**  
**Zeffirelli KBE, Grande Ufficiale**  
**OMRI**  
**(1923 – 2019)**

Zeffirelli was an Italian director and producer of operas, films and television. He was also a senator from 1994 till 2001 for the Italian centre-right Forza Italia party. Whilst some of his operatic designs and productions have become worldwide classics, he was also known for several of the movies he directed, especially the 1968 version of *Romeo and Juliet*.

A Grande Ufficiale OMRI of the Italian Republic since 1977, Zeffirelli also received an honorary British knighthood in 2004 when he was created a Knight Commander of the Order of the British

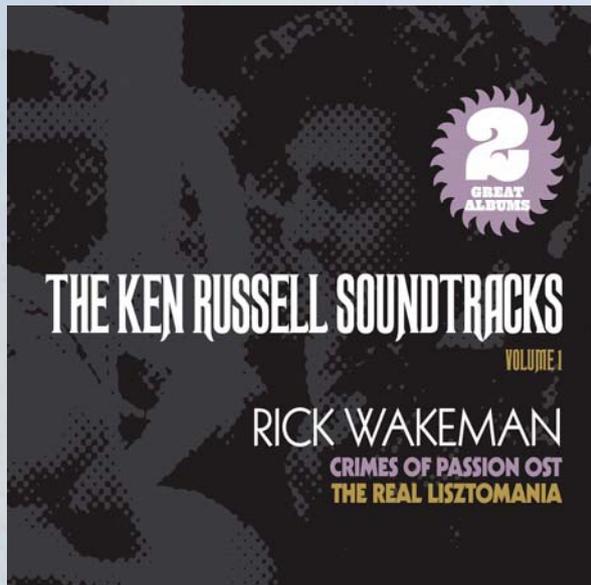
Empire. He was awarded the Premio Colosseo in 2009 by the city of Rome.

Italian researchers found that Zeffirelli was one of a handful of living people traceably consanguineous with Leonardo da Vinci. He was a descendent of one of da Vinci's siblings.

After World War II broke out, he fought as a partisan, before he met up with British soldiers of the 1st Scots Guards and became their interpreter. After the war, he re-entered the University of Florence to continue his studies, but when he saw Laurence Olivier's *Henry V* in 1945, he directed his attention toward theatre instead.

Zeffirelli died on 15th June, at the age of 96.

**THOSE WE HAVE LOST**



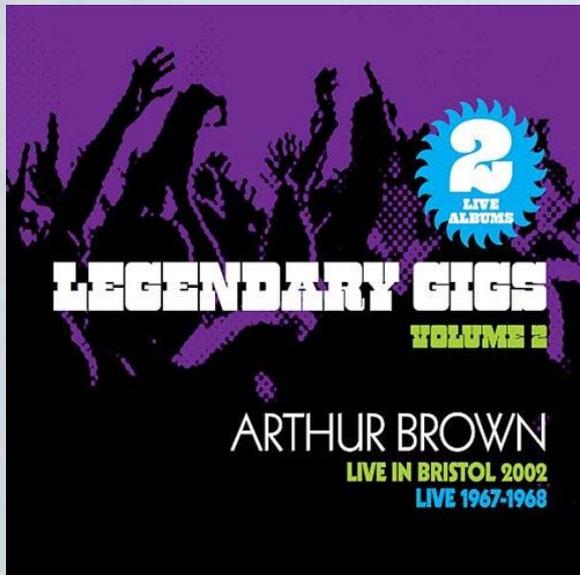
**Rick Wakeman**  
*The Ken Russell Soundtracks*  
MFGZ044CD 5056083205431  
RRAW 2CD

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.

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.



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)...

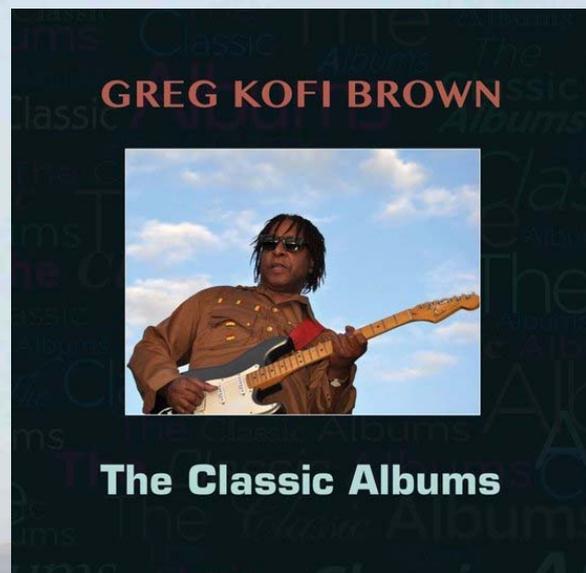


**Arthur Brown**  
*Legendary gigs Vol 2*  
5056083204441 Bat Country 2CD  
BCGZ106CD

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.



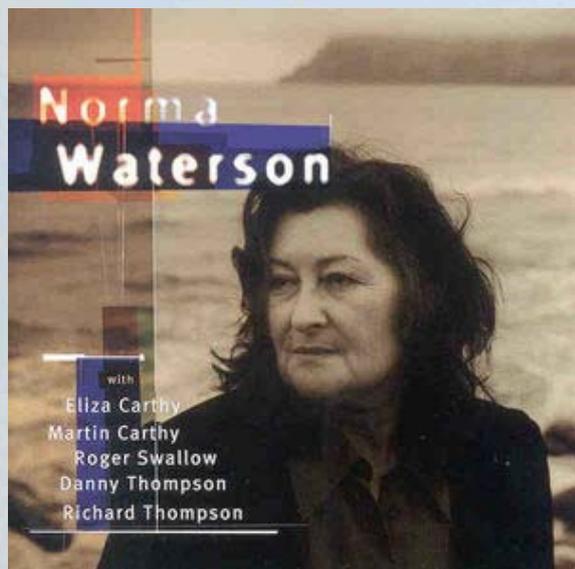
**Gregg Kofi Brown**  
*The Classic Albums*  
5056083204571 Bat Country 2CD  
BCGZ117CD

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 a 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

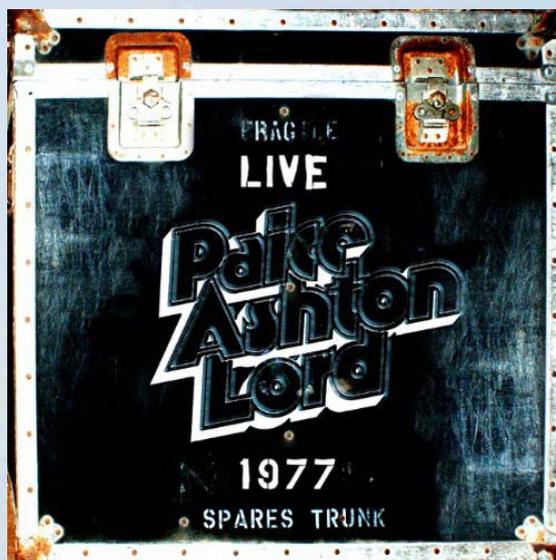


**Norma Waterson feat. Richard Thompson, Martin Carthy, Danny Thompson and Eliza Carthy**  
*Norma Waterson*  
5056083205493 Scarlet CD  
SCARGZ104CD

Norma Christine Waterson is an English musician, best known as one of the original members of The Watsons, 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 Watsons, 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**  
*Live 1977*  
5060230869841 Gonzo CD  
HST444CD

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.

Tony Ashton had previously played with Lord on the 1974 album *First of the Big Bands* and on Lord's *Gemini Suite* project in 1971, singing lead vocals on one track. He collaborated on Lord's solo work and Deep Purple bassist Roger Glover's solo projects.

Soon after Ashton broke his leg falling off a stage in the dark at a London concert, the group was wound up. Lord, Marsden and later Paice joined David Coverdale's Whitesnake. Martinez joined Stan Webb's Chicken Shack for a short time, before joining John Otway for one album, and going on to play with Robert Plant. Later on, Paice played in Gary Moore's band before he and Lord joined the re-formed Deep Purple in 1984.

P,A&L were a very short lived band, who's candle only burned for a short time. But, goodness me, whilst it still did so, it gave a glorious light.

Tony Ashton died of cancer on 28 May 2001, as did Jon Lord, of pancreatic cancer, on 16 July 2012.



## THE MITCHELL TRIO



*violets of dawn*

**The Mitchell Trio inc John Denver**  
***Violets of Dawn***  
**5056083201594 Gonzo CD**  
**HST478CD**

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.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

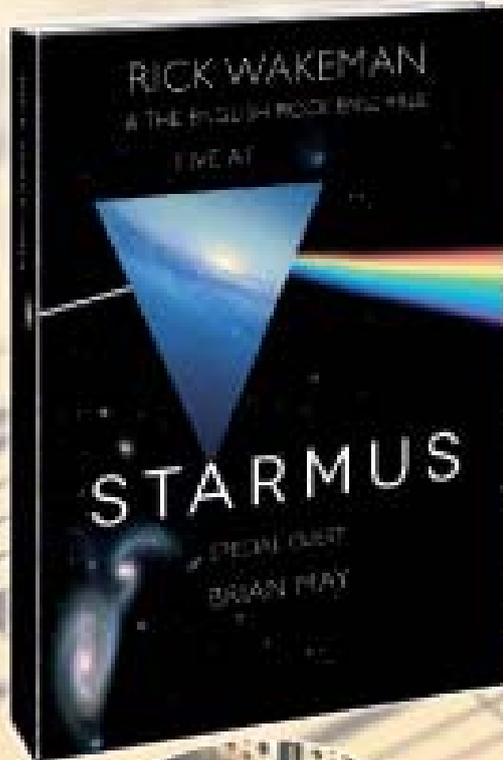
**RAW** presents

Forthcoming releases from **Rick Wakeman & Friends**

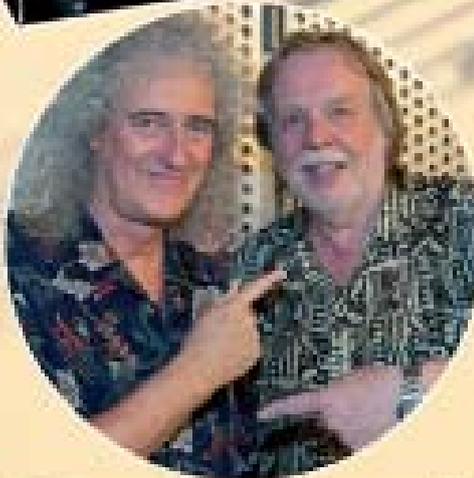
# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



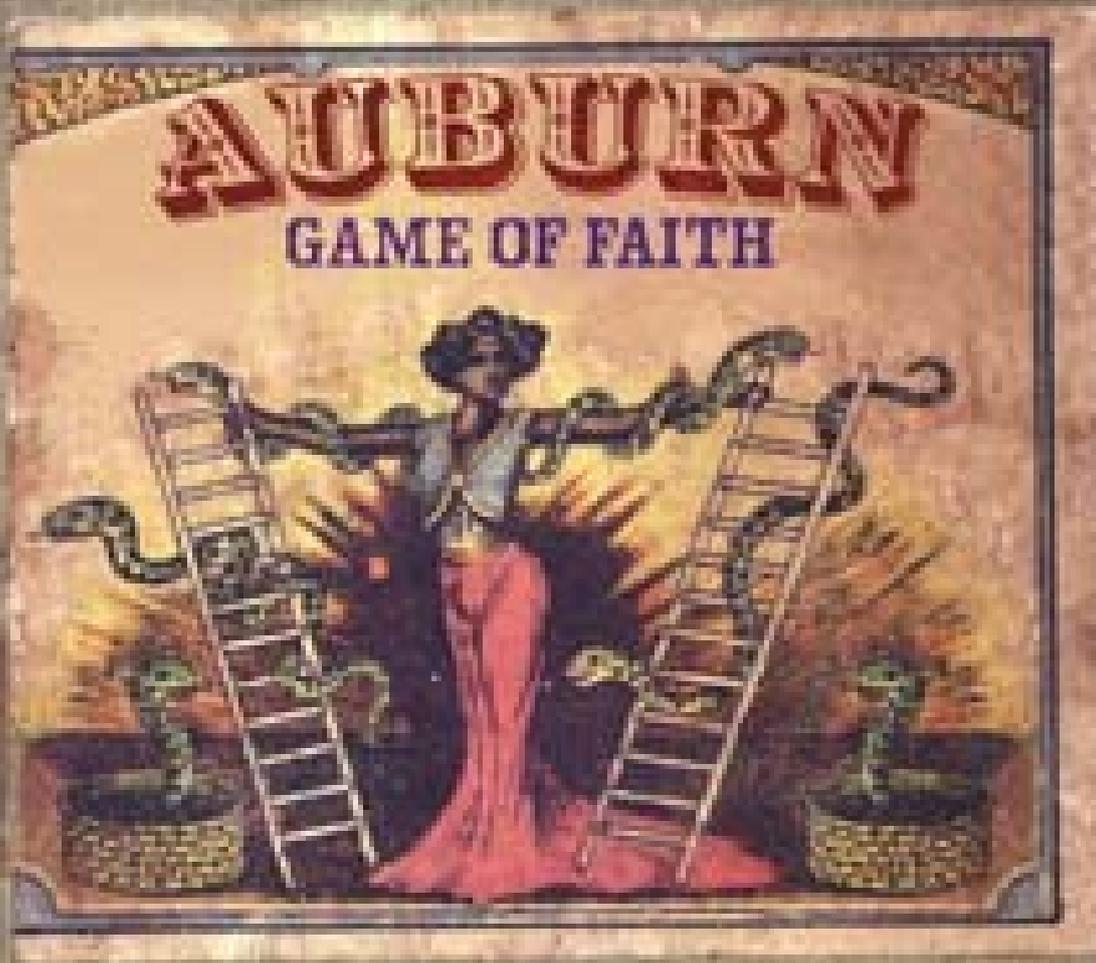
Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

# Jon Meets Liz Lenten

I have always had a very soft spot for Liz Lenten, probably because she was only the second artist that I ever interviewed for Gonzo, and we hit it off immediately. Her band, Auburn, produces a remarkable version of what the late Gram Parsons

called "Cosmic American Music" and what is known today under the far less emotive title of "Americana". What makes this particularly interesting is the fact that Liz doesn't come from America; she is from Lincolnshire!





Certainly, some of the trans-Atlantic vibes comes from the fact that her producer of the last few albums is none other than Nashville stalwart, Thomm Jutz, who has worked with Grammy-winning folk singer Nanci Griffith (as a member of her Blue Moon Orchestra), Grammy nominees Eric Brace & Peter Cooper, Americana star Mary Gauthier, Grand Ole Opry members and/or Country Music Hall of Fame inductees: Mac Wiseman, Bobby Bare, Connie Smith and Marty Stuart, veteran

troubadour David Olney, Otis Gibbs, Kim Richey, Irene Kelley, Amy Speace, Milan Miller and German vocalist Marc Marshall.

This dream team has just recorded a new album, of which the Belgian online magazine, *Roots Time*, said:

“Liz Lenten, performing under the name ‘Auburn’, is a British singer-songwriter that blends Americana, country, blues and roots music in the songs on all

her records. The latest album 'Game Of Faith' was recorded in Nashville, Tennessee and is another new masterpiece in the discography of this already during 20 years performing artist."

Well, as I already said, I'm very fond of Liz and always enjoy interviewing her. So, I fired off a couple of emails to her, arranging a convenient time, and then gave her a ring...

Jon: I love the new album!

Liz: Thank you so much, you've made my day! You really did, and you're one of the first people that's heard it, so I was kind of thinking 'oh, god! It's going out in the real world'.

Jon: It's fantastic! It's much wilder.

Liz: [laughs] Yeah, it is a bit!

Jon: You sound feral, and it's wonderful. I'm trying to think of a way of saying that without it sounding rude!

Liz: Ah, no, that's lovely. It's so interesting you said that as well, I mean, I don't know how much you know about the last couple of years, but when my mum died, I lost my voice completely.

Jon: Oh, shit, I didn't even know she'd died, I'm so sorry.

Liz: Ah, thanks. I lost my voice, and my hands swelled up, I literally couldn't play or sing. My voice is not back to how it was, but you know what, I just decided to go with it. [laughs]

Jon: I think it's great, you sound like... I remember... every time I interview you it sounds like I'm being rude...

Liz: No!

Jon: Last time it was how this nice girl from Lincolnshire had turned into some strange woman in a trailer park with the ghost of Gram Parsons...

Liz: [laughs] Yeah.

Jon: And now, you've ditched the trailer park and you sound like some wild woman from the swamps,

it's fantastic.

Liz: [laughs] Perfect, that's about how I feel at the moment so that's probably quite good!

Jon: Well, tell me about the record; how come it's... because it's not just the music, it's not just the singing, it's the whole feel...

Liz: It's everything.

Jon: The whole thing is much wilder and more...

Liz: Well, basically, as I said, I numbed out for a year. I didn't write, I didn't sing, I just... I don't know. And, I almost didn't even stress about it; there was so much going on in my head I just thought, 'When it comes back, it comes back.' And when I started writing, it was all in quite a short space of time [laughs] and it was just one of those 'bluerghs!' – songs were just falling out! I had about seventeen songs, that's why there's fourteen on this album, because we were struggling to fit stuff. I said to Thomm... because when we play live it's three or four of us... and I said to him, 'I love all these, I love all the keyboards and I love all the stuff, but I never use them live' and I just wanted something that sounds a bit more like what I do live, really.

Jon: So, who's the drummer? He's...

Liz: The drummer is Lynn Williams again, the guy that did the first two albums. And Mark on bass; he's done all my albums, the last four that I've done in Nashville. And Thomm doing all the guitars this time.

Jon: It feels... the whole thing feels much more stripped down and...

Liz: Yeah.

Jon: ...organic.

Liz: Yes. Yes, well, thank you. Because that's exactly what I wanted. I knew it was... I was raw, everything was raw...

Jon: How much of the songs were actually written before you went in the studio? Because from where I'm sitting, it sounds like a hell of a lot of it was written between the four of you, as you were playing.





Liz: No, no, they were all totally finished. I demoed everything, just me and the guitar, and sent them to Thomm. Then, Thomm did some scores for the guys and I literally... I go in, I play them the verse and the chorus so they've got the groove, and then they've got their charts and then we take. They're all live takes, literally. And the vocals are all one take.

Jon: And, how long did it take?

Liz: Five days.

Jon: You're kidding.

Liz: Well, thirty hours.

Jon: You are kidding.

Liz: I'm not, I'm not, literally! We did eleven backing tracks on the first day, laid all eleven of the band tracks down, then Thomm did all the guitars the next day and I did five vocals, then the next day I did the rest of the vocals and then we did the three acoustic ones – me and Thomm – literally they're all one take live. We were going, do we want a safety copy? [laughs] But Thomm was like, 'nah! I'll just

back these up everywhere! We don't need to do them again.' [laughs] Then Britt came in and did the harmony vocals, and then we mixed. I even had time for a shopping spree!

Jon: Jesus, Elizabeth, you never cease to amaze me!

Liz: [laughs] Thank you.

Jon: Each of your albums goes in what, in hindsight, is a logical direction from the one before, but you would never have foreseen it.

Liz: It's just exactly where I am, right now. You know, Thomm's brilliant at that. He just gets me.

Jon: So, are you going to be playing live with the new record?

Liz: Yeah, we've got some gigs at the end of March, supporting the Live Dead 69 again. And we're going to do a launch, that I think we're going to do at Rob's church, in the summer when the album comes out properly at the end of May.

Jon: I love the idea that Rob's living in a church.

Liz: I know! I went to see it the other week,



amazing! It's amazing, he's done such a great job with it as well, because it does feel like a home/office space inside but it's still got that church... all big windows... you can still see all the church stuff, all the original stuff. It's a stunning place. We wanted to do a launch, like a little kind of sit down thing, and we're going to do... did you know we've got a game, with this album?

Jon: A game?

Liz: A game. Are you a gamer?

Jon: Sort of.

Liz: Well, my son is an avid gamer and he's just about to go to university to do computer science and game development. He plays all these strategy games and stuff, and because the album coming up is called Game of Faith, there's a whole set of ridiculous rules that I made up, that's all part of the artwork. The non-rules are that there aren't any rules, and if there were, they'd be broken. And you can make your own rules but you'd probably break them. You've got control over some moves but no control over most, and there's winners and losers throughout. There's three different judges; divine

intervention, or your fellow man, or yourself. Start points, sexual orientation, gender, race and creed, it's all totally random. And the aim of the game is to get from one end to the other in one piece [laughs]. So that's the Game of Faith. So he's come up with this fantastic card game, strategy card game, and we played it yesterday. He's printed out a prototype, and it's hilarious. Basically, it's a board game and each song has character cards and they have certain qualities based on the character in the song, and then we've got 'giving' and 'taking' cards, and basically when you play through this game, you've got the choice of whether, depending on the cards you get, obviously, you help people along the way or whether you're a total git [laughs] and hinder them along the way. A bit like life, really, isn't it?

Jon: [laughs] It sounds wonderful.

Liz: We played it the other day and it was so much fun, we had some friends here who are a couple, and she was helping me along and being really horrible to her husband, and they were getting into it and I was killing myself laughing. It's a lot of fun to play. It all fits around my rules, so there's no start point, it's a circular board so you can start anywhere, it's just about making a revolution. And we've picked



out little bits of lyrics, and these cards do various things. Like 'Bad Girl' for instance, steals your cards and things. And 'Good Woman' moves you forward. Honestly, I'm impressed, he's so clever! But we just thought it would be a fun thing to do, so one side of the artwork is going to be the board, and then there'll be a link to download the cards, or Rob said we'll press up a few really nice deluxe copies with the board and the cards and the tokens and all the shaboodle [laughs].

Jon: Liz, I am completely dumbstruck. Oh, wow.

Liz: Yeah, it's fun. So in the launch we want to have a little fifteen to twenty minute interlude, where we'll have a load of games masters so we know how to game works and each table they'll sort of man, and everyone gets to play the game and either be nasty or be nice to their people.

Jon: So how in the hell are you going to top this?

Liz: [laughs] I don't know if I am, maybe I've peaked. I mean, I've started writing again just because I can't stop at the moment, so... we're certainly on track for the next one!

Jon: Liz, you're absolutely amazing as ever.

Liz: Thank you!

Auburn has been captivating audiences around the world with their unique blend of Americana, blues and roots music. Fronted by female vocalist Liz Lenten, who's voice has been described as "so sweet it'll make your hair curl" and "husky, with an emotional frailty", who 'isn't afraid to show her full range of vocal tones or emotions'.

With varied influences from Bonnie Raitt, Billie Holiday, Amy Winehouse to Kate Bush, Liz's songs grab you melodically and tell stories of life's ups and downs.

She has toured extensively including supporting artists Sophie Ellis Bextor, Jefferson Starship, Live Dead 69, Martin Carthy & Dave Swarbrick and many more.

Liz, a very UN-typical English rose, (she describes herself as 'a mongrel – descending from several places in Eastern Europe') now lives in the Wolds of Lincolnshire, where she spends her time writing, performing and running music groups for young

people living in rural isolation and other challenging circumstances, as well as managing other artists including Eliza Carthy and Shane MacGowan. She was nominated for an 'English Heritage Inspiration Award in 2012', for her work bringing singing and music to the community.

The new album was mainly written in the last few months of 2018, in a flurry of outpouring! As always with Liz Lenten's prolific song writing themes cover the usual range of reflections of emotions and situations – focusing this album on Trust, in all sorts of relationships and situations.

Says Liz, "Its been a couple of crazy years for me, with huge personal life changes – which lead to me losing my voice completely at one point, all of which left me struggling to trust my own judgement and learning to live on faith and hope – which is essentially all we have to go on when things get out of control. As with Auburn's previous releases, the band's new album was recorded once again in Nashville. Says Liz, "Nashville is one of the most wonderful cities on earth to me – buzzing with music and creativity. My fantastic multi-award-winning producer, Thomm Jutz, (Nanci Griffith, Mary Gauthier, Bill Anderson, Otis Gibbs, Mac Wiseman,), totally brings my ideas to life, is there,

so I would go wherever he was! And the musicians are amazing – all so incredibly talented and sensitive – and just lovely people to be around'.

In addition, GAME OF FAITH has a unique strategy-based card game that will be launched with the album... It has been devised and designed to compliment the songs and lyrics of the material.....so that everyone can play their own 'Game of Faith'.....more details nearer release about this...

Musicians featured on "Game of Faith" are: Liz Lenten – vocals Thomm Jutz - producer/guitars (Nanci Griffiths, Mary Gauthier, Mac Wise) Mark Fain – bass (Ry Cooder, Ricky Skaggs) Lynn Williams – drums (Delbert McClinton, Lee Roy Parnell, The Wallflowers) Britt Savage – harmony vocals (Garth Brooks, Crystal Gayle)

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# Douglas Harr Ear Candy for the Hungry Audiophile

## DEPECHE MODE'S REWARDS

Early in the 1980's while I was still in college, the first music videos were played in rotation on a tiny television set in the student union of our small assembly area at California Polytechnic University, San Luis Obispo. One of the featured clips was by an all-electronic group named Depeche Mode. Called "Just Can't Get Enough" the song was catchy, the clothes were fashionable, and I was easily drawn in by the combination of keys, deep baritone vocals and smooth dance moves. Over the next couple of years I tracked the popular songs by this new band, and was vaguely aware that one of the writers, Vince Clarke, broke off to form Yaz or Yazoo depending on which side of the

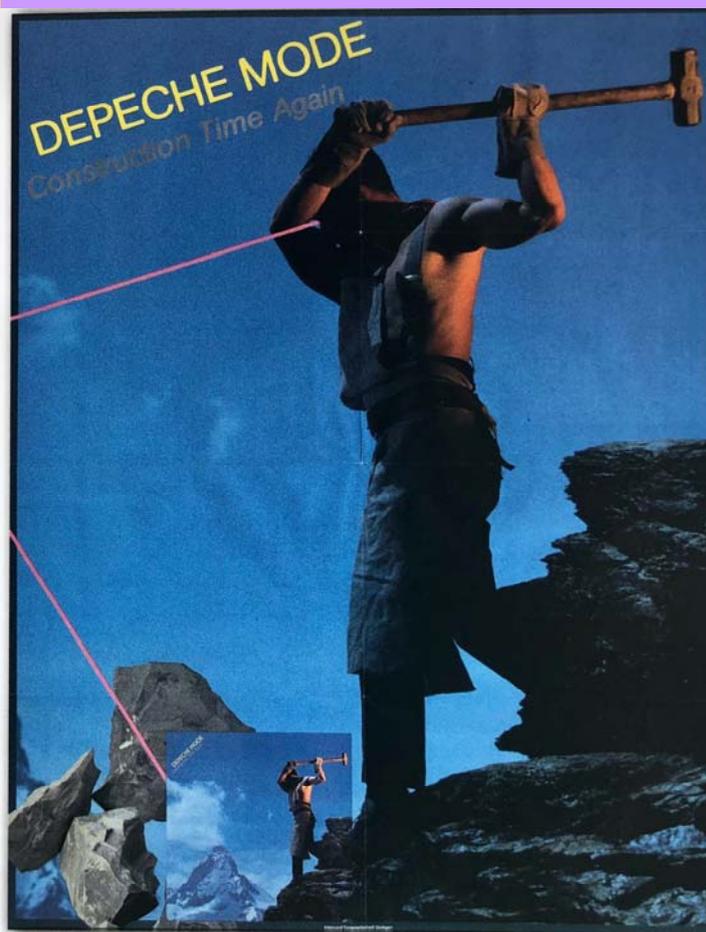
pond you were on. Martin Gore had taken the helm of Depeche Mode as head writer and while there were new pop hits like "The Meaning of Love" there was also this curiously dark dance song, "Leave in Silence" that I loved ... a lot. Somehow the combination of synth and dark tones recalled a bit of what the best progressive rock did for me – the sense of being transported to another, darker place, the exploration of deeper, personal messages no one else understood. This was a band for me to watch.

Then I graduated and moved to the famous Silicon Valley, just south of foggy San Francisco. Instantly I

CONSTRUCTION TIME AGAIN LP • INTERCORD • INT 146.807 • GER



A special edition of *Construction Time Again* was released by Intercord. It consisted of a package band, a "supersize poster," and the single "Get the Balance Right!" Copies are very difficult to find nowadays. The album was released as a special edition with a catalog number by Bertelsmann. The pressing was only available from Bertelsmann Club, in which members received a catalog every quarter from which they could make a selection.



Supersize poster for *Construction Time Again*.

<http://diegospadeproductions.com/>



<http://diegospadeproductions.com/>

was plugged into the burgeoning dance club scene, the “new wave” nights, the “modern rock”, “goth,” ”ska,” “punk,” – “everything and anything goes” nights. Depeche Mode was suddenly everywhere, particularly with their new, most mature to date work, 1983’s *Construction Time Again*. The hit on this record was “Everything Counts” a cautionary tale for this new graduate, just entering the corporate world of Hewlett Packard, one where there was a fixed management philosophy, the “HP Way” which featured such “guidelines as “Management By Walking around.” As Martin Gore wrote:

The handshake seals the contract, from the contract  
There’s no turning back  
The turning point of a career, in Korea being insincere  
The holiday was fun packed  
The contract still intact

*Construction Time Again* has always been my favorite Depeche Mode album and one I think could objectively be called the band’s most progressive, experimental work. Gone were the innocent pop songs from the first two albums; instead, these more earnest compositions plowed other political and ecological ground, all of them seemingly full of protest, caution and darkness. Additional instruments beyond electronic synths were deployed - these included xylophone and acoustic guitar. In addition most tracks are punctuated by the percussion of “found” instruments – sampled sounds made from lengths of pipe, sheet metal and other objects were played on the record using the then new synclavier technology. This inventive manner of percussion and approach paralleled what was happening with “industrial music” at the time. The result was that while there was no song like “Photograph of You” or “Meaning of Love” there was industrial drone “Pipeline” and a couple of the band’s best ever tracks -- “Two Minute Warning,” “Shame,” and a popular track called “Everything Counts.” But there were no larger hits and little to dance to unless you were a rabid fan like me. Just a clear line upwards in terms of maturity of Martin’s writing, and a couple by the other guys too, and a bit of acoustic instrumentation thrown in for good measure. Changes in key and meter along with deft use of contrapuntal sequencing would have them teetering on the “progressive” and certainly experimental electronic music.

And then everything changed for this massively talented band. They released two huge hit singles in

1984, followed by an album that set them on a new more popular path. “People Are People” kicked it off, exploding in America, the U.K. and Europe. Similar in content to “Everything Counts” but with a bolder beat, and lyrics decrying more generally the inhumanity of man, the track was an impossible to forget earworm, with David’s deeply resonant complaint:

Now you’re punching and you’re kicking  
And you’re shouting at me  
I’m relying on your common decency  
So far it hasn’t surfaced  
But I’m sure it exists  
It just takes a while to travel  
From your head to your fist

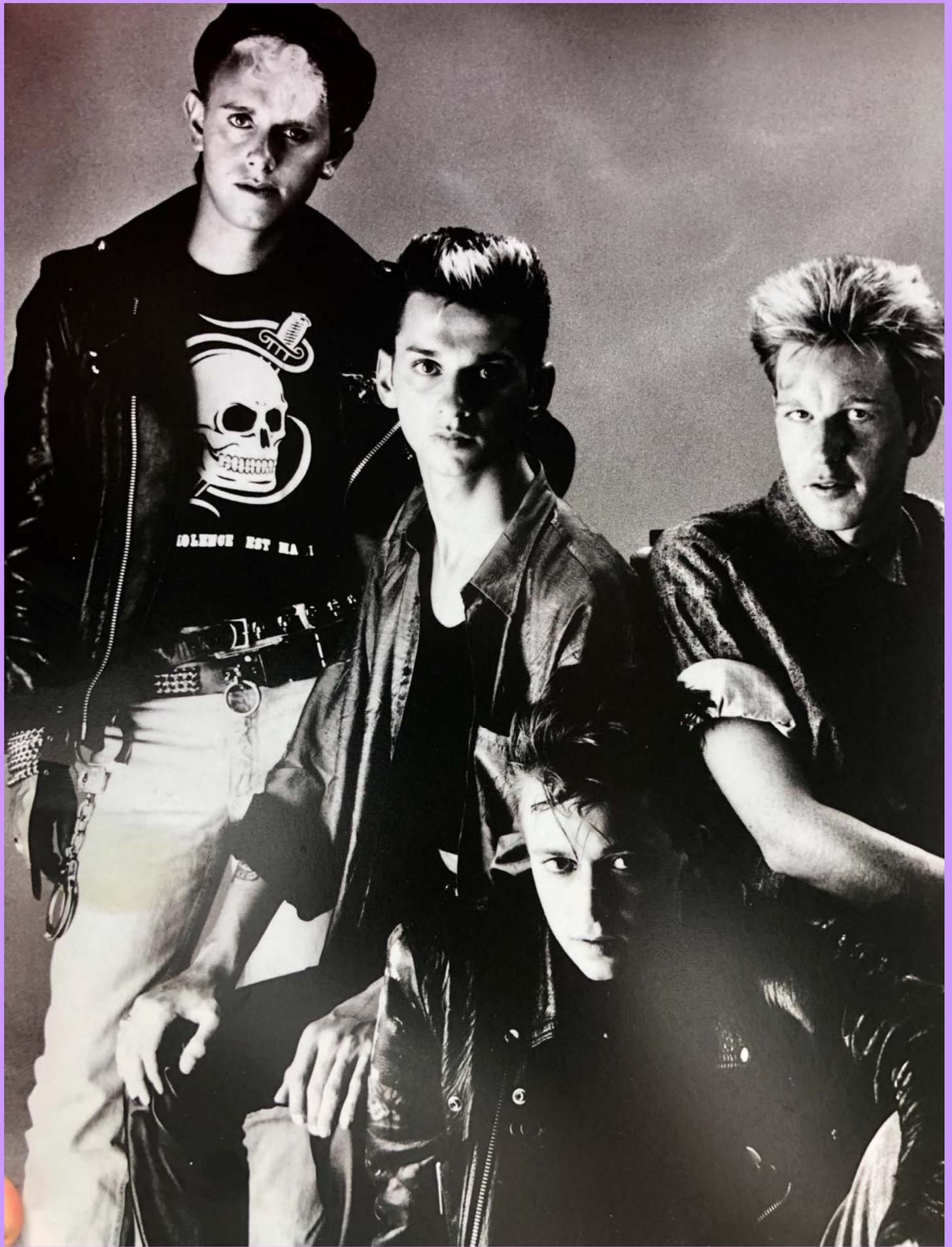
And Martin’s gentle refrain

I can’t understand  
What makes a man  
Hate another man?  
Help me understand

This single was followed by “Master and Servant” a song so perfectly crafted in terms of its pop-industrial dance-ability and relatable lyrics as to be tailor-made to launch the band globally. The content of the lyrics should have landed the band in deep waters with some parents and clergy but curiously that did not transpire, at least in the states. Maybe this was due to our elastic sense of values in San Francisco, where seemingly anything was accepted, where anything went; the Home of Castro Street and Harvey Milk, of Armistead Maupin and the nightclub “Bondage A Go-Go.” But as it was, Depeche Mode became instant heroes here, played regularly on KROQ (The “Quake”) and dance clubs like The Cat Club, DNA Lounge, Echo Beach, and others.

To top all this off, Martin Gore took a massive leap forward as the group’s leader on the immediate album release that scooped up these singles, *Some Great Reward* (1984). Kicking off side 2 of the LP, his heartrending ballad “Somebody” sent both female and male heart’s a flutter and stands today as one of the most romantic songs ever written, and certainly ever sung and performed (bare chested, and with pearl necklaces to boot!). In one short 4-minute 28-second moment, Martin secured his place as the preeminent sweetheart of the 1980’s, the Yin to David’s Yang, the heart behind the hips.

I want somebody who cares  
For me passionately  
With every thought and



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<http://diegospadeproductions.com/>

With every breath  
Someone who'll help me see things  
In a different light  
All those things I detest  
I will almost like

Just to keep it real, Martin is self referential, assuring his weepy listeners that sentiments like this make him sick, that he is still the tough man who wrote "Master And Servant" the next track in the queue.

The band's use of counterpoint along with surprising twists of interlocking rhythms reached new heights on this record, after the deft experimentation shown on *Construction Time Again*. Songs like "If You Want," "It Doesn't Matter," and "Lie To Me" highlight the maturity of their deceptively complex keyboard programming mixed with exacting live execution.

This was the first time I and my dance hall buddies got to see the band live, at the *Henry J. Kaiser Auditorium* in Oakland California. From the moment David Gahan burst out to take stage front, running at full speed from side to side, pretending to beat his head against the speakers stage left and right, then launching into his dance routines, I knew this was a band like no other. From that night forward, through every tour since, David and the gang have never given a less-than-stellar performance. The staging has improved, but it has been of little importance, really. To see Depeche Mode is to see David and his consummate performance as singer, dancer and raconteur. There will be several segments with Martin coming to the fore, and these will melt your heart; he often performs "Somebody" which reduces the audience to tears, and he will frequently sing "Shake the Disease" or his penultimate effort "Home" and I wait for these moments to be sure. The rest of the time, it's David's show and that's how the band sets it up.

Let's take it one level further. David Gahan is simply one of the top 5 greatest male lead performer of my lifetime. I've seen Freddie Mercury, I've seen Frank Sinatra. I've seen Ian Anderson, Robert Plant, Jim Kerr, Roger Daltry, and Andy Bell (okay Andy is competition!). But for someone who hits every single one of his notes, who absolutely connects with his audience, who solicits audience participation, and who just absolutely sings and dances his buns off, it's David Gahan. His baritone is legendarily accurate, and his bump and grind unparalleled. Does not matter if you are man or woman, the guy is electric, and he is a huge part of what draws everyone to this band. He's got to be Martin's muse – as Martin writes all those songs, and they are so perfectly suited to David's voice, the

topics so fitting to what would seem to be David's thoughts. I've heard David interviewed when he said that if on a particular song Martin has written, the lyrics are just a bit different than what he would say, well then he finds a way to connect, and wow, that is evident. Nuff said. This band is like the Beatles of the 1980's, and beyond. And they still record new work and tour as of the time of this writing.

Importantly, The *Some Great Reward* tour was filmed by director Clive Richardson, and released almost in its entirety as *The World We Live In and Live in Hamburg*. It is the band's first concert film, and while there were many to follow, this one is unique. As a document of an early performance, it is nearly perfect, as it captures really every facet of the band that would develop over the coming years through to today. There are fabulous close up and long shots – nothing is left to the imagination. Colors are vibrant, and lighting sufficient to see the action on stage. The sound is decent for the era, but the picture and sound are not top notch, as the production took place before widescreen, high definition concert films were common.

It's worth a moment to say, that the perfect Depeche Mode live film will depend on the viewers preferences. While many will appropriately consider *Depeche Mode 101* their favorite, and while that film will teach you a lot about the band and thus is indispensable, others will feel that it is the widescreen, hi-definition film *Devotional*, by Anton Corbijn that captures the most exquisite performance by the band. Taken from the *Songs of Faith and Devotion* tour, this is a career-defining performance by Depeche Mode, and the last to include founding member Alan Wilder, who for the first time actually plays drums during part of the set, an instrument that has become standard in later years. The band focus on the work from the late 1980's through 1993's release, which means that grittier, more dangerous, emotionally laden sounds are front and center, highlighted by Corbijn's amazing staging, which was never equaled on any other tour. There were troubles within the band during the recording of the album and the subsequent exhaustingly long tour, but besides David looking a bit bedraggled, it does not show. It's a highly recommended slice of concert footage.

Long live Depeche Mode, who continue to record and tour to this day.



# Music, performance and politics on THE STREETS of the World!

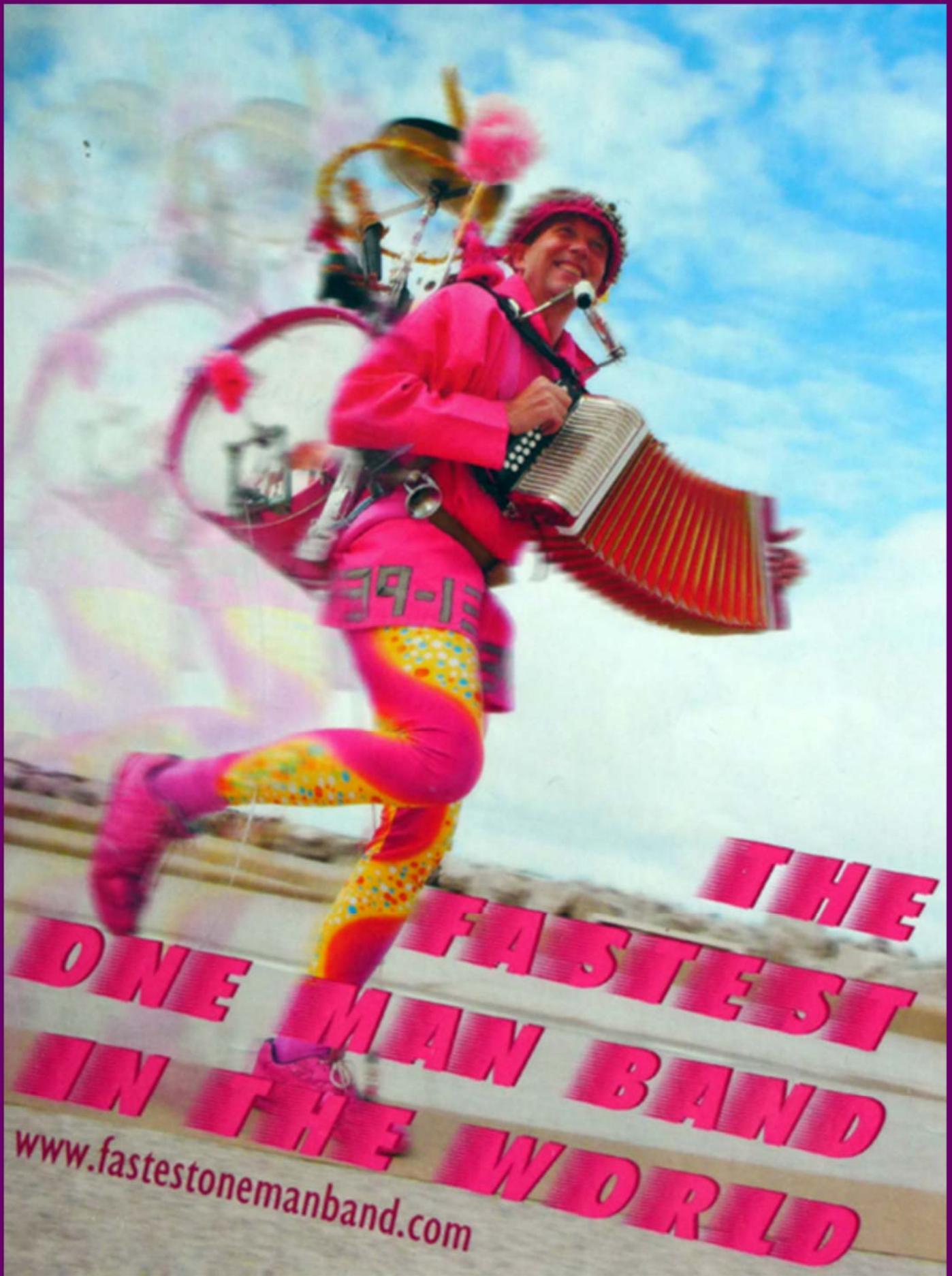
*Gonzo's Alan Dearing offers some of the rather splendid examples from the University of East Anglia organised two day conference on 'Street Music' held at The Forum in Norwich*

"Um, a university-organised conference on Street Music?"

Methinks that may be the kiss-of-death to a fascinating subject, or, indeed 'range of subjects'. But, I needn't have worried. There was room for plenty of singing, music, laughs, politicking, debate in amongst the 'ologies', 'theorising' and serious 'academicising'. Thankfully – at least for this participant/performer.

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alan dearling



Instead, what we got was two streams of mostly consecutive presentations in two separate performance halls. So, you had to choose blocks of presentations – thus, inevitably missing some possible gems. Hey, ho, and off we went, to the cities and streets of South America, Africa, the USA, Greece, Italy, Lithuania, the UK and beyond.

Political, campaign and ethnic choirs – drum circles – reggae, ska and rap – street theatre and opera – jazz and street processions – the role of music at election campaign events and ‘canvassing’ – busking, permits, regulation and policing. A rich tapestry of subject matter. Even, the ‘fastest one-man-band in the world, the musician-in-residence, Pete Moser!

### *Some of my highlights*

And...apologies to many who don't get a mention. Respect to them all!

I'd never met with **Mykaell Riley** before this event. I hope that I'll be able to collaborate with him in some creative futures. He's the sort of presenter who

nimbly transcends the academic-practical musical divide. Currently the Director of the Black Music Research Unit at the University of Westminster, he has also been a member of Grammy winners, Steel Pulse. He has recently curated the major photographic exhibition ‘Dub, Sweat and Tears – 60 years of British black Music’. The ‘political’ nature of Black music in Britain is a complex and sometimes contested one. Ska and two-tone in particular have often been appropriated by ‘skins’ and football crowds. And the consciousness-raising and politicising of largely working class young people during the punk and reggae revolution of the mid 1970s, through the Anti-Nazi League and Rock Against Racism is fascinating. His ‘Bass Culture’ research is focusing on that period in Britain, 1976-81. Everyone in Mykaell's session and discussion learned something new from him and our interchange.

<https://www.youtube.com/watch?v=ZTeWPD5c-18>

<https://www.youtube.com/watch?v=AYU5j8u2mfw>

**Tony Lidington aka Uncle Tacko** is a



colourful, exuberant and knowledgeable performer. As he puts it, “It’s all about getting some coin!” and, “I create a suspension of time and space as the crowd are drawn towards whatever attraction I am peddling, for example, a Georgian peepshow, or a Victorian flea circus, ‘The Pierroters’, or, an opportunity to play a barrel organ.” Tony also lectures at the University of Exeter, which provides some more ‘coin’ for him above his impecunious performances on the streets, promenades, car parks and at festivals around the UK. Lots of historical, hands-on fun with music.

<http://www.prom-prom.com/>

There were a lot of presentations about choirs – not a genre I’m overly familiar with. I even found myself actively performing in two impromptu conference ‘choirs’ of delegates. **Kirsty Martin** told us that her choirs “...sing to bring about social change.” Apparently, it is called ‘Choral Activism’. Kirsty

offered an entertaining and lively presentation with lots of examples of choirs performing as part of the Campaign Choirs Network. We’d

already learned quite a lot about this from **Kelvin Mason** and **Lotte Reimer**, along with their work with the Natural Voice Network.

<http://campaignchoirs.org.uk/>  
<https://naturalvoice.net/>

The most moving presentation on choirs was provided during the showing of a documentary film featuring one choir in particular, ‘Protest in Harmony’ from Edinburgh. The film-makers, **Martin Farras** and **Eileen Karmy** are both from Chile, and now based at universities in Edinburgh and Glasgow respectively. Much admiration from me, for what was almost, two Third World researchers, taking their cameras to record some of the ‘goings-on’ and activities in the First World. The film, ‘**Our Voices Resound**’ features the three very different choir leaders taking their choirs on demonstrations around Scotland and beyond. Singer, song-writer, **Penny Stone**’s contributions are full-on, emotional, committed, and, at times, lead to a ‘damp-handkerchief’ moment or two!

Trailer for ‘Our Voices Resound’:  
<https://www.youtube.com/watch?v=vhYrppclm7Q>





Also, an especial mention to presenter, **Sarha Moore**, saxophonist with the Bollywood Brass Band, who offered some great examples of street troupes and bands who through a mix of music and theatre, animate and enliven the streets around the world from France to Thailand and Bombay to Sydney. This is opera with theatre from 'Les Grooms'. Sarha, along with her colleague, **Vivi Sachs**, has also recently founded the

**Great Yiddish Parade**, which is providing participative, historical, educational experiences in London's East End.

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

**Vivian Doumpa** from Greece, and **Gina Arnold** from the USA, both provided lively presentations featuring people taking over the streets for themselves. Street sound systems in Thessaloniki, and the





Occupy Movement, who set up a long-running – I think 36 days – (and ultimately annoying, 24/7) drum-circle in Manhattan’s Wall Street.

**Chester Bingley** was one of a number of presenters who talked about the need for

‘Keeping Music Live’, and the need to protect buskers and street performers from draconian legislation, regulation and enforcement, under ASBOs and similar. He says, “On behalf of ‘Keep Streets Live’, please share this information, regarding the threat of Public Spaces





Protection Orders. This is our website:”

<http://keepstreetslive.com/uncategorized/2019/04/keeping-streets-live-our-need-to-protect-public-spaces-from-public-spaces-protection-orders>

Also, **Kate Jones**, from ‘Busk in London’ advocated collective action in

support of buskers.

<https://www.foundinmusic.com/busk-in-london>

Finally, for myself, I offered examples from my mostly informal on the street and





in bars and cafes, at **MSFN Workshops** around Europe, which provide hands-on, practical opportunities for non-musicians of all ages from little-adults to big-children to ‘make some fuckin’ noise’ and be playful! I even went out onto the real lanes of Norwich and joined with local busker, Simon, and helped him (perhaps) entertain passers-by for twenty minutes. It turned out that we know some of the same people from the old days of the new Travellers’ Convoy. A small world!

\*\*\*\*\*  
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Finally, thanks to George McKay, Michelle Bagnall and the team at UEA for organising this insightful, informative and sometimes challenging event.

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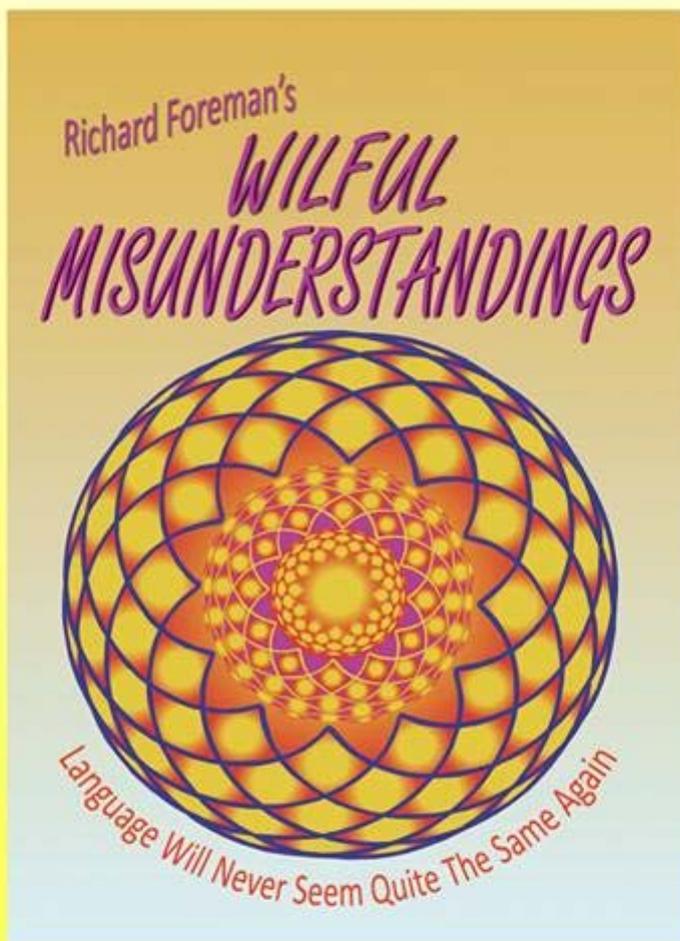


# Expect the Unexpected!

'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.'

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'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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# KEV'S WORLD



**JIZZY PEARL OF LOVE/HATE  
ALL YOU NEED IS SOUL  
FRONTIERS MUSIC**

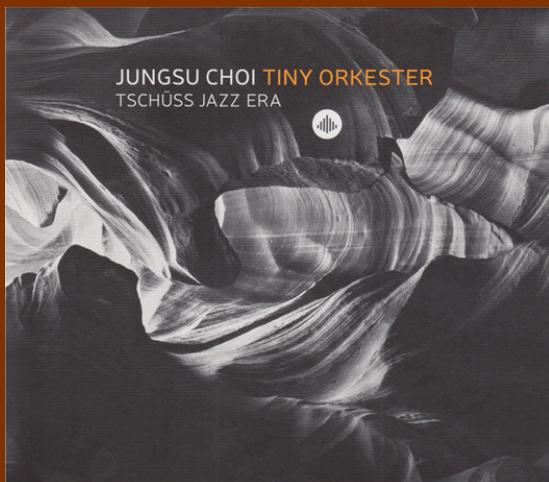
Okay, so let's get my major gripe out of the way right at the beginning, which is that I have real issues with the name. Although Pearl has sung with other bands, including the likes of Ratt and Quiet Riot, he will always be associated with Love/Hate, and if you haven't heard of Jizzy Pearl than you won't have heard of Love/Hate, and vice versa, so just what is the point? Pearl should have just stood proudly on his own name here, as this is

probably the best album I have heard him perform on since 'Blackout in the Red Room', and the way it kicks off with "You're Gonna Miss Me When I'm Gone" is the perfect opener. It is a high octane energy-driven kicker that sets the album on fire from the off, and while guitarist Darren Housholder was only in a later incarnation of Love/Hate for a short period of time, he has a strong understanding of exactly what Pearl needs. The line-up is completed by drummer Dave Moreno (Puddle of Mudd) and bassist Mark "Muddy" Dutton (Chris Robinson Brotherhood).

I don't know if this line-up has been put together as a one-off, but I really hope not, as these guys need to get out on the road and keep recording together. What we have here is melodic rock coming in from the blues with just the right amount of sleaze, and it is almost as if we have stepped back in time to when Love/Hate, L.A. Guns, Ratt, Great White, Faster Pussycat, Helix, Skid Row, Guns 'n' Roses and the rest were the hottest tickets in L.A. This is good old-fashioned rock, with plenty of balls, designed to be played in a sweaty club and get everybody moving. Pearl has long been attempting to come up with the perfect follow-up to that

## KEV ROWLAND

debut Love/Hate album in 1990, and too many years later he has finally come up with it. Any fans of the LA melodic hard rock scene need to get this, no matter that it has a daft name.



**JUNGSU CHOI TINY ORKESTRATSCHÜSS JAZZ ERACHALLENGE RECORDS**

Band leader Jungsu Choi worked in different styles of music, from orchestra and big band through to electronic. He has studied jazz composition, film music and electro-acoustic music at Vienna Conservatory and Kingston University London, and has written for modern dance, musical, theatre, TV and film. It took him three years to come up with the arrangements for these five pieces (originally written by the likes of Duke Ellington, Charlie Parker and Chick Corea), but it was only when he presented the scores to Tiny Orkestra that he finally heard the music he had been creating as ink on paper. Recorded in Seoul, Choi put together the jazz ensemble to record these using some of the best musicians in Korea, Jinho Pyo (Male Voice), Eunmi Kim (Flute), Yusun Nam (Alto sax), Hachul Song (Tenor sax), YejungKim (Trumpet), Junyeon Lee (Trombone), Jungyun Ahn (Cello), Sungyun Hong (Guitar), Jungmin Lee (Piano), Inseob Song (Bass), Hyunsu Lee (Drums).

The arrangements are incredibly direct, almost strident at times, with a different

approach to what one would normally expect from European or American musicians, while also keeping true to the instruments that one would normally expect to be used in those areas of the world. Normally when I am faced with jazz from Asian countries there is an inclusion of local instruments or rhythms, but here there is none of that, and even the scat singing is reflective of America. However, the complexity and directness of the music has far more of a jagged edge than one normally hears in jazz, it hasn't been softened at all. It is energetic, highly skilled performances, that feels far more like a full orchestra approach as opposed to a big band. The brass in particular should be recognised, as while every person here has an important part to play, it is these that really shine and swing. Overall it was quite a surprising album to me, as I didn't know what to expect from a jazz album hailing from that part of the world, but it is fresh, inviting and dynamic, and well worth hearing.



**KATAKLYSM MEDITATIONS NUCLEAR BLAST RECORDS**

More than 25 years after they started, with singer Maurizio Iacono and guitarist Jean-François Dagenais having been there from the very beginning, this Canadian quartet are showing no sign at all of slowing down. Having won a Juno for their last



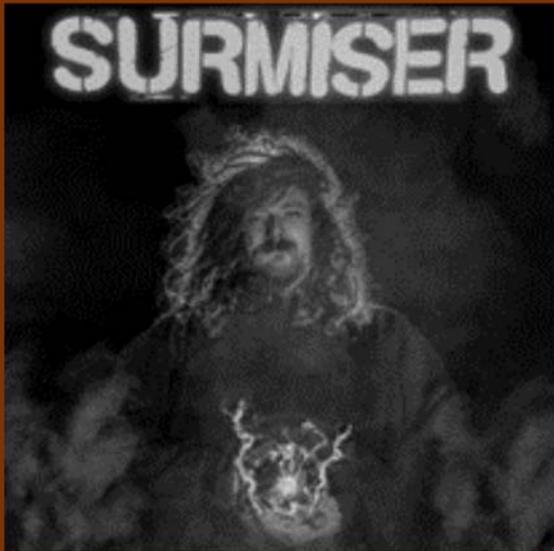
album, 2015's 'Of Ghosts and Gods', the guys are now back with yet another release that is surely going to find them in contention for some major awards. They are renowned for their use of blastbeats in their music, and that their version of death metal often brings in different styles and themes, and that is again very much the case here where they used Jay Ruston (Stone Sour, Anthrax) to assist with the production, so that they didn't slip too much into tunnel vision.

The result is a very melodic death metal album, although still a very long way removed from what one would normally expect the term "meditations" to actually mean. That term normally implies contemplation or consideration, whereas here we have a band that are consolidating their position as one of the top death metal bands around, one that refuses to conform to what one might well expect

from the genre, and instead slows things down with almost gentle guitar duets, before getting back to the task in hand. They manage to bring a real groove into the music, something that really assist in getting invested in what they are doing.

This is an album where I found that I kept turning it up that little bit more, needing the volume to match the intensity of what was going on, but I'm sure the neighbours enjoyed it as much as I did. Complex, and often going outside the genre one normally expects from them, this is music with little in the way of boundaries and is all the better for it. They are showing no signs of either slowing down or compromising their ideals, and like a fine wine they just keep getting better with age.





**SURMISER  
HOLD THE STATIC EP  
INDEPENDENT**

New York-based trio Surmiser are back with their latest four-track EP, citing influences from a wide array of punk, grunge, rock, metal, and alternative acts such as Tad, Mission Of Burma, Nirvana, Tar and Killing Joke. Apparently this was recorded by guitarist/vocalist Jay Andersen at his own studio, and they really needed an outside influence to try and rein this in a bit, as we what we have here is a mess of punk and grunge combining with hardcore, and “mess” is a really good word to describe it. I am guessing that this was recorded mostly live in the studio, as the energy is there in great deal, but it has also had an impact on the way the songs come out, while the drum sound (especially the snare) should be further back in the mix and the guitars far more to the fore. There is an album coming out soon, but unless that has been recorded in a different manner then it is going to be for diehard fans only.



**TORTURE RACK  
MALEFIC HUMILIATION  
20 BUCK SPIN**

This is the second album from Torture Rack, a brutal death metal act from Portland, Oregon. The first time I was reminded not only of early Cannibal Corpse, but also of Fleshgrind, the band that first helped me to understand and appreciate this style of music many years ago. Although their music was brutal in the extreme, there were some deft touches on cymbals that made me realise just how structured this style of music has to be for it all to work, and how complex it is. Torture Rack are very much in a similar vein, with the touch of a high hat during a quiet section adding a touch of finesse and style that one may not expect from music as heavy and intense as this.

The guys describe themselves as “Medieval Mutilating Death Metal”, but to me this is plain old school death metal, not tricks or fripperies of bringing in others styles, just bringing together head churning riffs with tempos that can move from doom to speed of night, creating dynamics and contrast along the way. The quartet have been together since they formed in 2012, and although they are all in other bands as well (two are also in Witch Vomit), to my ears this is the one they need to stick with. This is a class

album, and one that any fan of the genre really does need to seek out, as it easily stands up against bands that are far more well-known. 20 Buck Spin have a real winner on their hands with this one.

**POWER TRIP**  
**OPENING FIRE: 2008 – 2014**  
**DARK OPERATIVE**

To celebrate the tenth anniversary of the band, this release brings together much of their early non-album material, including their self-titled 7", "This World" (from 'The Extermination Vol: II' compilation on Flatspot Records), "Hammer of Doubt" (2010 version from America's Hardcore LP compilation on Triple B Records), and the entirety of 'The Armageddon Blues Sessions'. All songs



have also been remastered by their long-time producer Arthur Rizk. What we have here is a collection of thrash metal, combined with elements of hardcore to create a punk metal hybrid which is certainly full of energy and angst, even if it hasn't got much going for it in other areas.

I am sure these guys create a mighty noise in small sweaty clubs, and that the mosh pit is a thing of fury, but when listening to the material at home it just doesn't have the same impact and all the flaws are there on display. This collection relies just

on speed, anger and energy, and while those attributes are all desirable in this style of music it can only take you so far. I am sure that anyone who has seen the guys play are going to be incredibly pleased to have this collection, but as for anyone else that is another matter altogether.

It is hard to really comprehend just how important Schulze has been to Krautrock and electronic music in general, from his early days with Tangerine Dream and Ash Ra Tempel he then moved into solo works, and I am sure that many progheads have at least a couple of his albums in their collection. The four pieces on the album were created between summer and autumn 2017 following an extended period which was, due to health problems, very quiet and for this reason very meditative at times. Schulze: "The result automatically was a phase of reflection, of

**KLAUS SCHULZE**  
**SILHOUETTES**  
**OBLIVION/SPV**



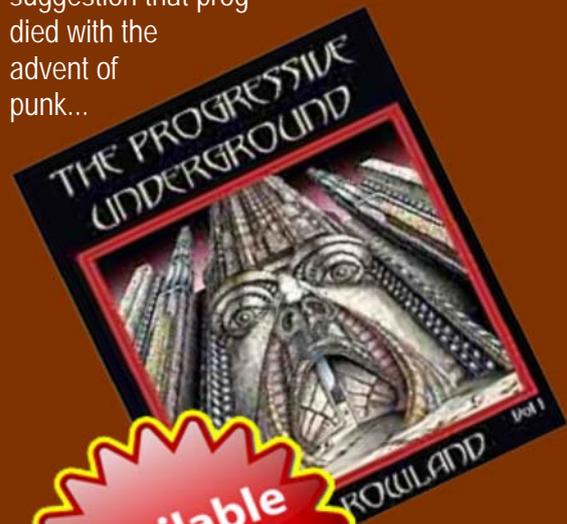
retrospection, of pure contemplation. In the wake of your 70th birthday you naturally find yourself looking back at the past – so the result is a reorientation, a renewed awareness of what is really important." Schulze describes the music on 'Silhouettes' as a "reduction to the essential things" and has consciously worked only very sparingly with solos

and vocal elements. He explains: “No great distractions, nothing to force your attention in a certain direction, no major effects or gimmicks, no frills or dominant rhythms. It was important to me to paint the pictures in the depth of the space, the sonic fields of tension and atmosphere.”

My wife found me intently listening to this album and burst out laughing, as I had my eyes closed, and she just wouldn't believe that I wasn't actually asleep. But this is an album that really does work best when all other sensory distractions are removed, and one can just fall into the soundscapes being created. In many ways this reminds me of some of his earlier work, where trance was an influence, and the music becomes layered soundscapes for the mind. It is more direct than many of Jean Michel Jarre's works, but in some ways it does have similar style, yet somehow that little bit more direct. It doesn't fall into the New Age of some of Wakeman's solo works either, but combines many elements that just work. Of all the solo albums I have heard from Schulze, I must admit that this is my favourite so far, although to be fair I have only come across such a small amount of a man with a prestigious output. Fans of both electronic music and prog will certainly enjoy this.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



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

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



# The Baltic Crossing

*Gonzo's Alan Dearling  
leads us to a dance...*

'Folk Music' entwines together a rich and undulating tapestry of styles, sounds and traditions. It includes, Dance music – the jigs, reels, minuets, waltzes, polkas, quick steps and even horn pipes from the World's Ceilidhs. This melange of instrumental music was what the **Baltic Crossing** five-strong band brought with much finesse and majesty to The Hippodrome, Eyemouth, recently. They have oodles of macho, yet mischievous, charisma. Two of the guys are from Finland, one from Denmark and



two from England.

Baltic Crossing is:

Ian Stephenson [UK]: guitar & button accordion

Andy May [UK]: Northumbrian bagpipes & piano

Esko Järvelä [FI]: five-stringed violin

Antti Järvelä [FI]: mandolin & double bass

Kristian Bugge [DK]: violin

They've just released a new album, 'Carry On Crossing'. It's a largely upbeat slice of their own infectious fiddle 'n' jig music. Lots of great 'tunes' – 'Lady's Plaything' is one of my personal, rather quirky favourites. Likewise, I recommend the romantic, rather mournful, 'Engelsk Dantz 231', which

originated in the late eighteenth century, Lolland-Falster area of Denmark.

Indeed, their album is highly suitable for organising having your own knees-up and ceilidh in your home living room, or, if it's large enough, the kitchen. Live, at the Hippodrome's intimate, sit-down gig, the individual members of Baltic Crossing exuded warmth and humour, taking it in turns to tell 'stories' about their travels, the music they play, and their experiences travelling around the world. Typically, they are rather wonderfully self-effacing. At the end of the first set, one of the guys told the audience: *"Please come and talk to us in the interval. We've been together for a week now, and we need someone else to talk to!"*

Baltic Crossing provided the pretty packed



Hippodrome audience with a performance of youthful and sometimes energetic vigour. It's music for dance, for party, and for all ages, but the rather genteel environment didn't really allow for any jumping up and down or jigging. I imagined Baltic Crossing at somewhere like Cambridge, the Southdowns or Wickham Folk Festivals. They'd get plenty of dancing going on at those sorts of events. They are masterful musicians. To make the transition into the big league of modern world folk outfits, they perhaps need to widen their repertoire to include more World Beats, bass and drum, ethnic rhythms and sounds – possibly more along the lines of the Afro-Celt Sound System or Sheela-Na-Gig. And, heretical as it may be to suggest it, perhaps, some vocals.

Here's the links to two of my own little

hand-held videos, live from the Hippodrome gig:

<https://vimeo.com/333518597>

<https://vimeo.com/333520412>

This is the link to their website:

<http://www.balticcrossing.com>

And their record label: Go Danish Folk Music - <http://www.gofolk.dk>

**Finally, here's a short interview between myself and Kristian Bugge, the Danish fiddle-player with Baltic Crossing.** It celebrates the fact that 2019 marks their 15th anniversary as a band, and the launch of their 4th album!

**Alan:** How and why did you choose the name of the band, Baltic Crossing?



**Kristian:** It might be a bit surprising choice for a name, but we figured that no matter where we meet, someone in the band have to cross the Baltic Sea. Now we've had the name for 15 years, that's surprising too...

**Alan:** Your members seem now to be mostly from the UK and Finland – why do you record through Denmark?

**Kristian:** You're right, I'm the only one from Denmark in the band. It just happened that way. Some people might think that ONE Dane is more than enough for ONE band... And I happened to have good connections with the man running that Danish label "Go Danish Folk Music" ([www.gofolk.dk](http://www.gofolk.dk)), so we decided to release our first three albums through him. But we actually released the latest one on our own label, to avoid it all being out online for free immediately. Because through the Go label, part of the deal is that Spotify and Youtube get the full album right away, and we wanted to be in control of that ourselves now.

**Alan:** Do you have any links with the three Baltic States? I'm just back from Lithuania.

**Kristian:** Not really. Estonia and Finland are connected a bit via the language that's closely related and we have really good friends in Estonia – and Latvia too. But that's probably all really.

**Alan:** How do you describe your musical repertoire?

**Kristian:** Energetic and festive, Anglo-Scandy folk music, strongly based on the traditional music of our home countries

**Alan:** How much of it is traditional folk music – and from which countries?

**Kristian:** Most of the music is traditional, but we always sneak a couple of originals in to the repertoire. We all contribute to that. We also occasionally visit the music from other countries like Norway, Sweden, Ireland, Belgium, Italy (so far)...

**Alan:** What bands or artists are you





listening to at the moment?

**Kristian:** A lot of different stuff. Amongst others: Curly Strings, Floating Sofa Quartet, Kevin Burke, Jerry Holland, Sufjan Stevens, Alistair Anderson.

**Alan:** Denmark is famous for being very eco-friendly and 'green' - does this seep into your music?

**Kristian:** We try hard to drink more organic beers... Jokes aside, that's a big question. But we do try to find organic food, even while we're on tour, which can be a challenge though it's a bit easier than it used to be.

**Alan:** Greta Thunberg's name is on many lips at the moment – are you involved with the climate change movement and Extinction Rebellion?

**Kristian:** I don't think we can claim to be directly involved, but we follow the debate and support activists like her.

**Alan:** What promotion are you doing for your new album?

**Kristian:** We're mainly carrying it with us for our gigs and trying to promote it through the channels we have between us. Sending it out to be reviewed wherever we can find interest. But it's exciting to see how this will go, since it's the first time we release an album on our own label.

**Alan:** Can you provide any video links to recent performances, please?

**Kristian:** Yes:

<https://vimeo.com/242403303>

and <https://vimeo.com/333208484>

And, to find out more about events at The Hippodrome in Eyemouth:

<https://eyemouthhippodrome.org/events/>

# THE COMPLETE GOSPELS

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

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



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

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

## **Special Limited Edition Boxset containing**

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

## The Rainbow Suite

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



# Tony Klinger

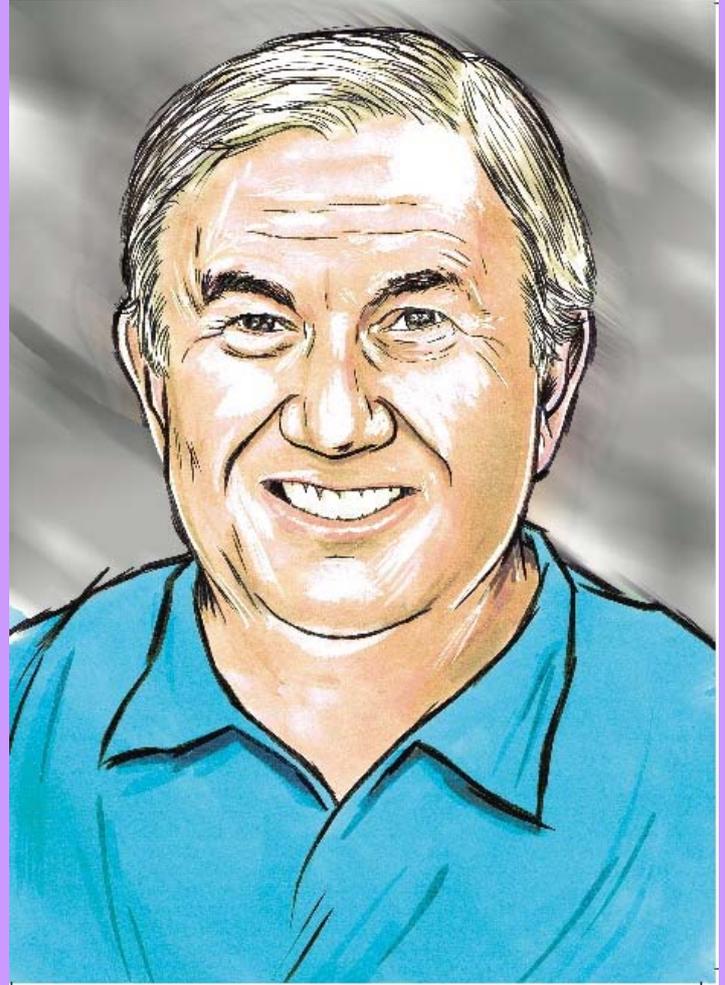
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY  
KLINGER AT  
GONZO:**

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AT GONZO (UK)

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



## CHANGING THE PLACE

A woman named Jessica Hale, who makes documentary films, made me open my eyes to the fact that the future changes the world will need to undertake will rest heavily or lightly on the shoulders of the world's youth. How many people know or care what the differences are between an illegal alien, a legal alien, an economic migrant from the newly expanded European Union territories that are allowed entry, or someone from

Romania or Bulgaria, who are not allowed entry to our fair shores. I could go on but you get the picture. We don't have a true number of the people in the UK, and we're drowning in our own ignorance.

As Jessica correctly said, if you ask these young people what an asylum seeker is or what organizations like the UNHCR does, and most look at you with blank stares or they would more likely look away to avoid the question. As world crisis spreads it seems more and more important to educate the very age being most effected by social persecution. In thirty years our children will be running the world. If children are sheltered from the wrong doing of today how can they prepare to turn things around for the millions who already suffer?

It is our responsibility to make future generations aware of social and political issues that will directly affect them throughout their lives. Our children must be educated so that we enable them to recognize similarities between themselves and the refugee children, as well as show global concern, social responsibility, empathy and respect for others.

I attended a meeting that was addressed by Ron Lauder, the President of the American Jewish Congress and he said much the same thing. We won't get anywhere without the kids knowing where they come from and where they're aiming to go.

In Los Angeles I met with Rabbi David Wolpe, who was recognized by *Newsweek* magazine as the leading pulpit rabbi in America. We agreed that the future lay in educating the young. However therein is a dichotomy. If we, the liberals of the West, do our best to educate as many of our children as we can, what protects them from the haters in our world's midst?

How do we get these horsemen of the apocalypse to stop poisoning the minds of their young? I honestly don't think

you can. I believe that there is nothing we can say or do to stop them hating us and wanting us dead. By us I mean the liberals, the West, the Jews, America, Great Britain and Israel, and not necessarily in that order. By them I mean the leadership of Iran and the terrorist organizations such as Hizballah, Hamas, Al Quada and the Taliban plus quite a large number of radical, fundamentalist Muslims. As everyone knows the leadership in Iran has called for the total elimination of the State of Israel and is developing the means to achieve this.

Therefore, and I say this with great reluctance, I feel the time has come to recognize that these are our implacable enemies and to stop trying to appease them and to stop talking with them unless and until they stop their campaigns against the world at large, and everyone I have listed in particular, renounced violence and declared this irrevocable. Then and only then, should we think about talking with them. I would impose a five-year waiting period before we did so, to prove they were serious in their intent.

In the meantime I would hit them time and again wherever they can be found and whenever the opportunity arises. This is a war, and they must be made to understand that they cannot continue to hit us with impunity. If we wait their attacks will proliferate, grow in size and be more spectacularly destructive, as threatened, the consequences will be apocalyptic.

What do you think would happen if Iran staged a strategic nuclear attack on Israel?

Iran must be stopped before the clock chimes midnight.

If we can stop this disaster happening then perhaps, we can start to educate all the children, as this is so clearly vital. As John Lennon sang, Imagine?

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

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

## CAN YOU SEPARATE ART FROM THE ARTIST? THOUGHTS

## ON PROJARED, EARTHWORM JIM & RANDY PITCHFORD

Social media: good thing or bad thing? It's a question that will likely never have a definitive answer, given that the engine of social media is humanity, with all its mix of good and bad.

My take? So long as you can remain one step removed from it, and don't let it become a replacement for a real life, social media shows us another side of who we are, filtered through tweets and Instagram posts. But... it's just one side - we're never going to get the whole picture of a person from their online persona.

Oddly, it's something I've really become aware of in the past few years. There are people I've met - YouTubers and their ilk - who are completely different in real life to how I perceived them from their public profile. We're complicated, multifaceted, beings, and just because someone might one day act a bit dickish online doesn't mean they are a dick.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA MAGAZINE

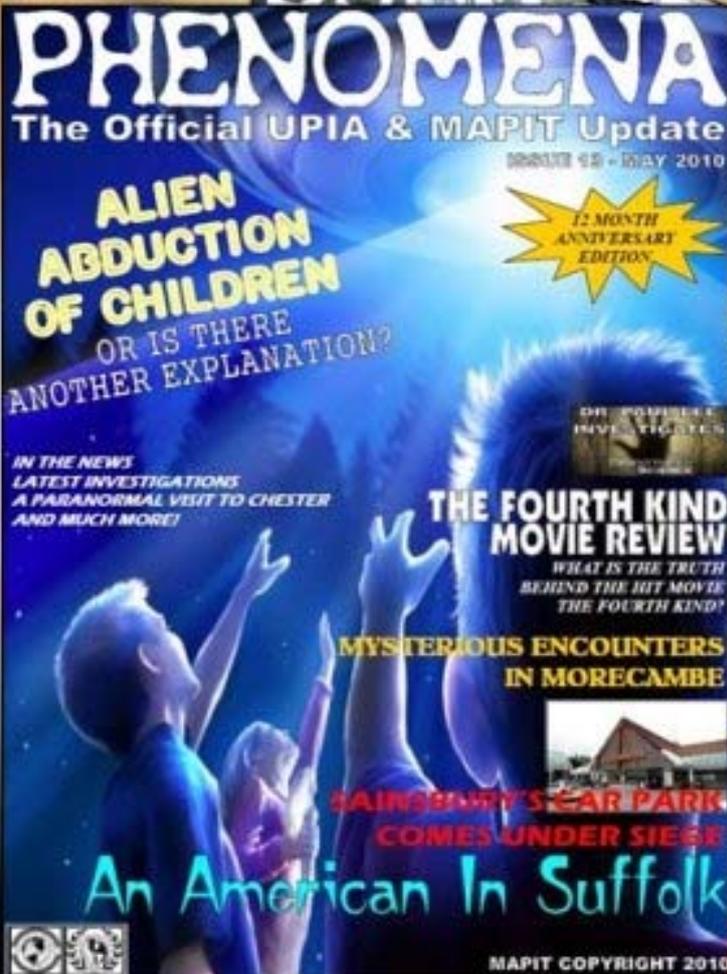
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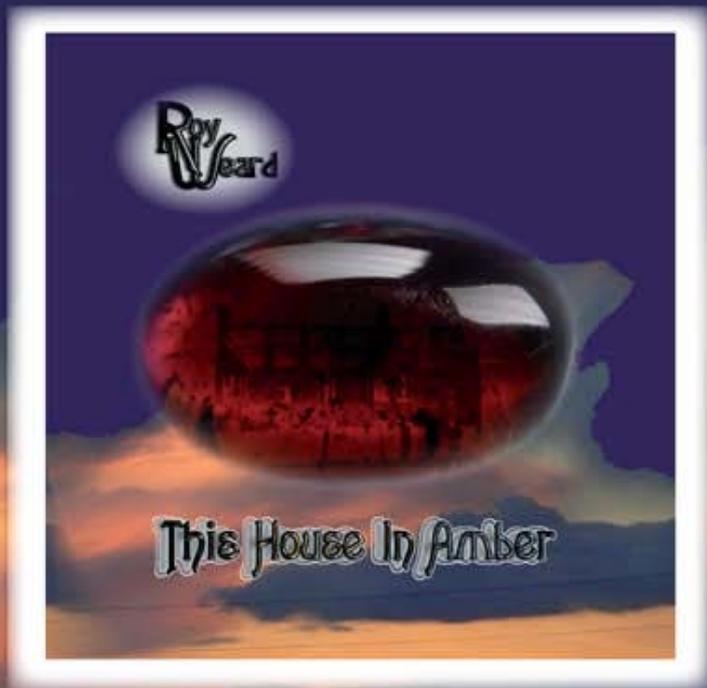


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c.j.stone

# AGNOSTICISM FOR DUMMIES

I've got a confession to make. I'm an agnostic. I don't believe in anything.

I don't believe in science. I don't believe in art. I don't believe in religion. I particularly don't believe in newspapers or TV or anything that's reported on the news.

Robert Anton Wilson said that belief is the death of intelligence. Once you believe you stop asking questions. You think you already know. Questions are quests of the mind. When you stop questing, you are no longer truly alive.

That goes whether you believe in something, or disbelieve. Both are aspects of belief. If you say, "there is no God" you have closed the door on the possibility of ever knowing. You've already made up your mind.

An agnostic, on the other hand, doesn't know and doesn't pretend to know. Nothing is certain, therefore we can play. We can use our imagination instead of blindly following the crowd.

Einstein came up with his theory of

relativity by imaginative means. He imagined a train travelling at the speed of light and saw, from this perspective, that everything else was relative, even time.

Even more startling, in the mid 16th Century, an Italian Dominican Friar by the name of Giordano Bruno lay on his back one brilliant, moonless night and imagined the stars as distant suns surrounded by their own planets.

What an extraordinary leap. Most people hadn't even begun to accept the Copernican view, let alone envisioned the Universe as this vast, infinitely expanding space.

Giordano Bruno was an agnostic who was burned at the stake for refusing to accept the dogmas of the Catholic Church. He questioned the belief in eternal damnation, in the divinity of Christ, in the virginity of Mary, and in the transubstantiation of the host in the Eucharist.

At the same time he suggested that the Universe might be alive, and that the soul

might be reborn in another body through reincarnation.

Both Giordano Bruno and Copernicus had read the newly rediscovered pagan works of Hermes Trismegestus, dating from around the 1st century AD, which some say helped to kick start the Renaissance. So it took an ancient text, something outside the normally accepted world-view, to start making people curious again.

The word "renaissance" means rebirth. And it's precisely a new renaissance we need right now as our dangerously out-of-control political and economic system is driving the world off a cliff edge onto the rocks of ecological disaster.

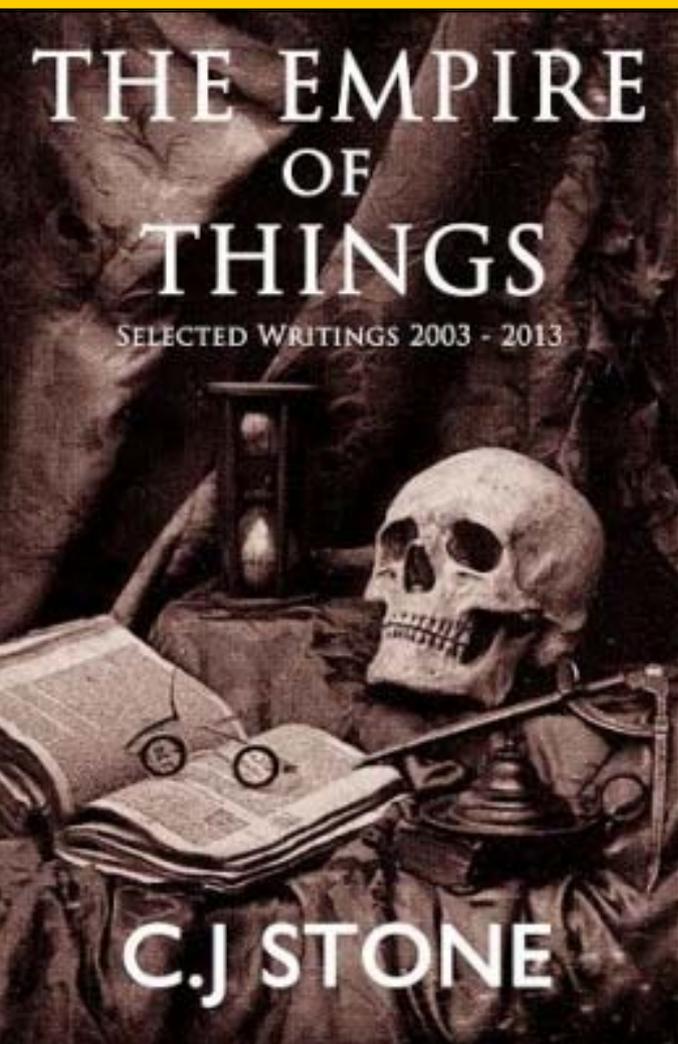
Just as Church dogma in the 15th and 16th centuries restricted imagination, so economic dogma now does the same.

Prior to 2008 the majority of commentators thought that the economy could just keep expanding. Until the whole system collapsed, that is, and the world was thrown into crisis. So we need a new imagination, of an ecologically sustainable future, living with nature, as opposed to against it.

We need to free the wealth currently hidden in off-shore accounts so that it can serve the whole of humanity and not just the greedy few. We need to stop listening to the propaganda that says that nothing can ever change.

We need a Green New Deal, of the kind Alexandria Ocasio-Cortez is offering in America.

**Read on**



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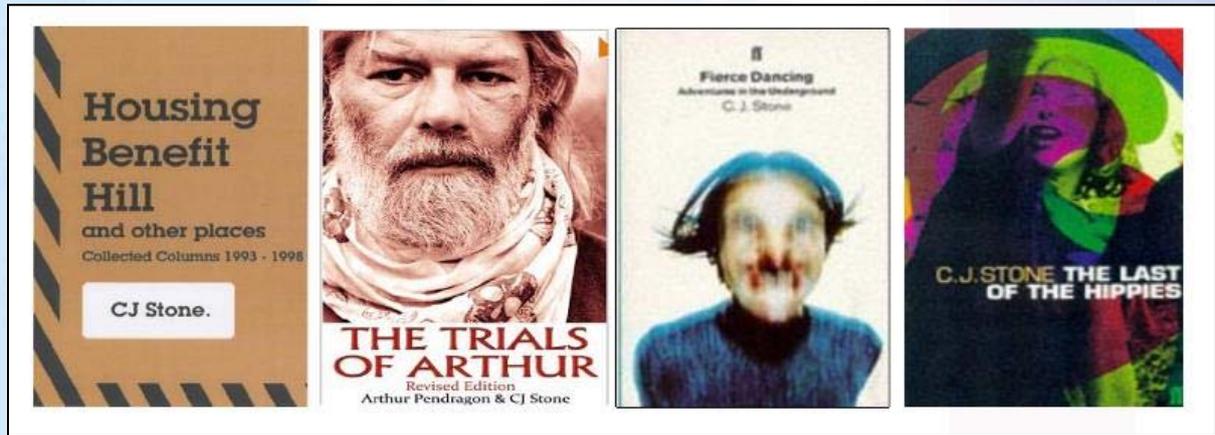
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OTHER BOOKS BY  
C.J.STONE



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

Following the TOSH (Technicians of Spaceship Hawkwind) appearance at Kilmington Beer Festival, twenty miles east of Exeter, Hawkwind embark on some summer festival dates.

First up is Graspop, a heavy metal festival in Belgium this weekend, and the website says tickets are now sold out.

Hawkwind aren't a main stage act here



# GRASPOD

METAL MEETING

PRESENTS

# GMM

# HAWKWIND

21 22 23 JUNE 2019 DESSEL BELGIUM

- that's for the likes of Slipknot (Sat) and Kiss (Sun) - but they are the Sunday headliners on the Red Bull Metal Dome stage, scheduled to play for an hour, at 10:15pm.

The name of that stage is a weird contrast to where they'll be a week later: the acoustic stage at Glastonbury Festival! As we said in the last magazine issue, Hawkwind headline that acoustic stage on Saturday 29th June, and, despite the name of the stage, they'll be doing a full electric set

at 9:40pm. Although BBC TV and radio cover Glasto festival, I personally think there won't be any live coverage, and I wouldn't bet on any clips of the show surfacing in off-peak round-ups later on.

One thing that wouldn't surprise me, though, is if Hawkwind played basically the same set on the acoustic stage as they did a week earlier at the metal dome - or should that be 'in' the metal dome? However, the Hawks do have a longer slot at Glastonbury.

# DOUNE THE RABBIT HOLE

10TH ANNIVERSARY  19 – 21 JULY 2019

FRI 19 JULY

**THE DAMNED • HOT 8 BRASS BAND  
LEE SCRATCH PERRY**

SKERRYVORE • MONO (JP) • BEANS ON TOAST  
STEVE DAVIS & KAVUS TORAB • PAWS  
YAMA WARASHI • BOMBSKARE • HONEY FARM • SCALPING  
PADDY STEER • BURD ELLEN • MELISA KELLY & THE SMOKIN' CROWS • KAPUTT • THE TRAD PROJECT  
MR BOOM • FOLK SESSIONS (THE AULD REEKIE STRING BAND) • BAND OF GOLD  
\*THE PURPLE STARDUST FAT BOTTOMED 'TROPICANA CLUB' FT FANTASTIC MAN (DJ SET)

SAT 20 JULY

**SISTER SLEDGE • JOHN GRANT • BEAK>  
ASIAN DUB FOUNDATION • DEAD KENNEDYS**

SIMIAN MOBILE DISCO DJ • JOHN COOPER CLARKE  
NITENETWORKS • THE SKIDS • C DUNCAN • GWENNO  
LANKUM • FAT SUIT • SAVAGE MANSION  
STEVE IGNORANT (CRASS) • TOM MCGUIRE & THE BRASSHOLES  
COLONEL MUSTARD & THE DIJON 5 • MARTIN JOHN HENRY (DE ROSA)  
TORIA GARBUTT • YOKO PWN0 • HEIR OF THE CURSED  
EXTINCTION REBELLION • BROKEN CHANTER • SONNET YOUTH  
THE COBALTS • ALEX REX • STMARTIINS • SERAFYN • MEGAN AIRLIE  
IRIE YO-YO • FAITH ELIOTT • BELL LUNGS • ADVANCE BASE • CHUCHOTER  
CHRISSEY BARNACLE • RUN INTO THE NIGHT • THE AULD REEKIE STRING BAND • MEDICINE MEN  
THE GIROBABIES • SUPER INUIT • ROMEO TAYLOR • DJ SCRATCH & SNIFF  
COMPARE BBC'S VIC GALLOWAY

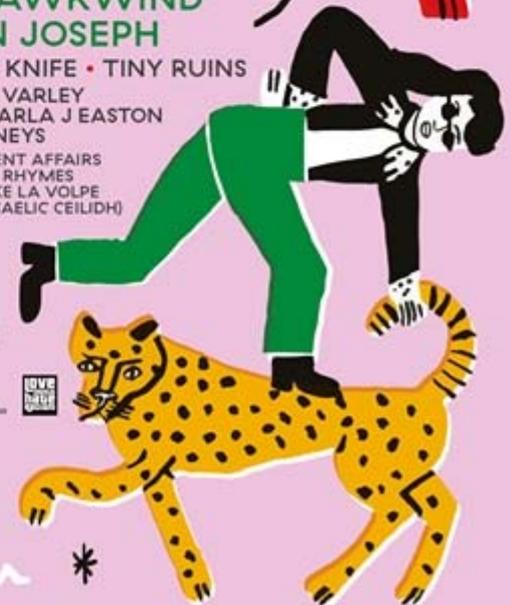
SUN 21 JULY

**THE WAILERS • BATTLES • HAWKWIND  
BLANCK MASS • KATHRYN JOSEPH**  
AND SO I WATCH YOU FROM AFAR • SHONEN KNIFE • TINY RUINS

FREE LOVE • SAMEDIA SHEBEEN • WILL VARLEY  
KAKATSITSI DRUMMERS • CALLUM EASTER • CARLA J EASTON  
MURDER CAPITAL • THE LOCAL HONEYS  
AVOCET • THE AULD REEKIE STRING BAND • CURRENT AFFAIRS  
FLEW THE ARROW • LUNA NEPTUNE • BUSKER RHYMES  
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# SPIRITS BURNING & MICHAEL MOORCOCK

## *An Alien Heat*

An Alien Heat at the End of a Multiverse  
re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

with Blue Öyster Cult family members Joe Bouchard,  
Richie Castellano, & Donald "Buck Dharma" Roeser

Hawkwind family members Harvey Bainbridge, Adrian Shaw,  
Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),  
Monty Oxymoron (The Damned),  
Ken Pustelnik (The Groundhogs),  
Jonathan Segel (Camper Van Beethoven),  
Andy Shernoff (The Dictators),  
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Doune The Rabbit Hole is currently next on the fixture list, a festival roughly 20 miles north of Glasgow, Scotland. A three-dayer, Hawkwind are near the top of the bill on the concluding night: Sunday 21 July, sandwiched between Blanck Mass (I gather this is electronic drone style) and Battles, an American experimental rock outfit.

And finally - or currently the last on the festival list - is Belladrum (Tartan Heart), where Hawkwind seem to be pretty low in the running order, on a day (1 August) where it seems Elbow are the headliner. I can't decide if this is preferable to them playing on the Chvrches headline day - but that's fairly academic, as I'd need to be paid a considerable sum to even go to this festival. Hopefully there'll be some

clips on Youtube, however. This festival is near Inverness, famous for being on the River Ness, which runs from Loch Ness.

And just a note that the November tour currently consists of 14 dates, culminating in the Royal Albert Hall gig in London on Tue 26 Nov; but more on that tour in the weeks and months ahead.

## CHECK OUT HAWKWIND AT GONZO

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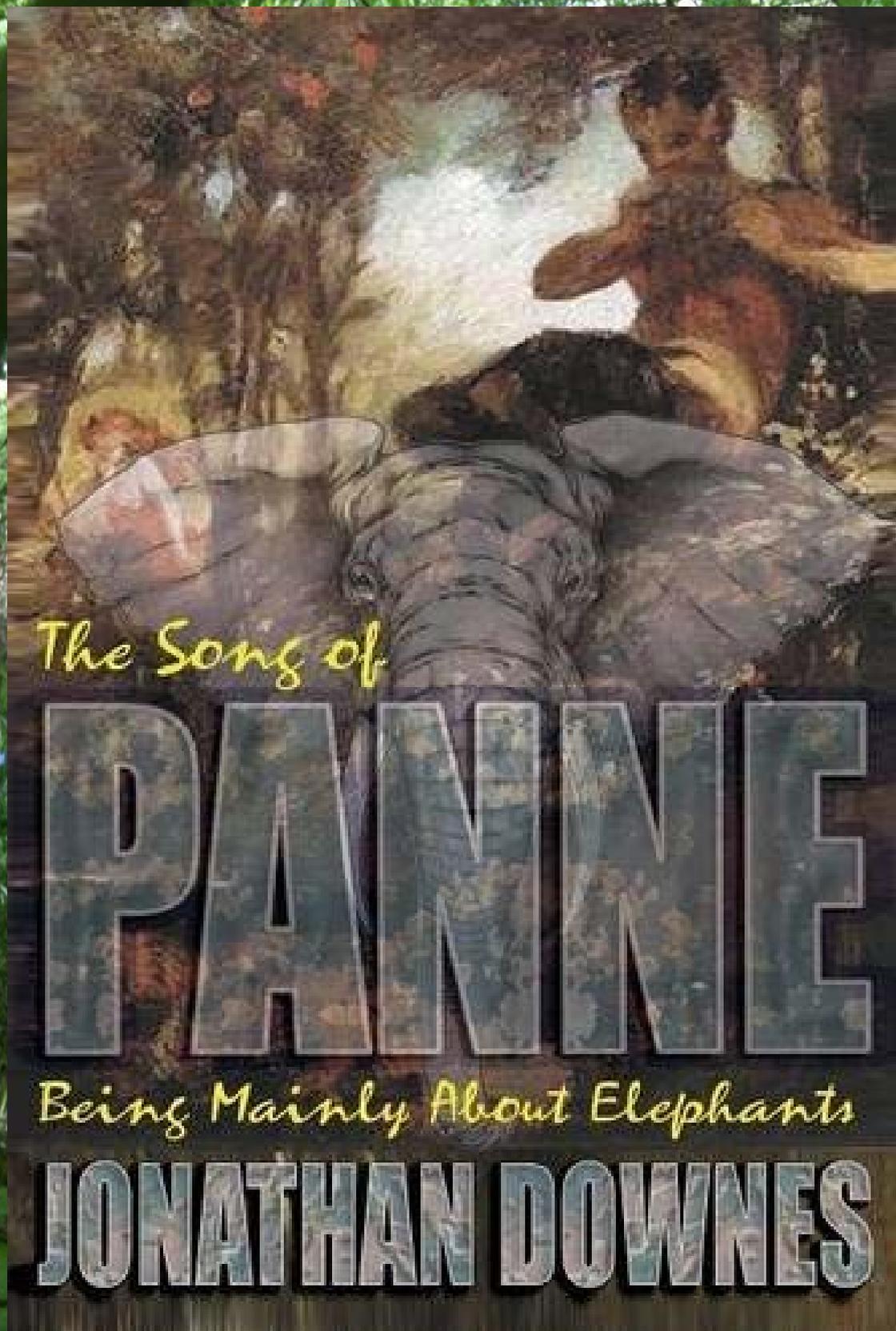




# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES

# The Wild Colonial Boy

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

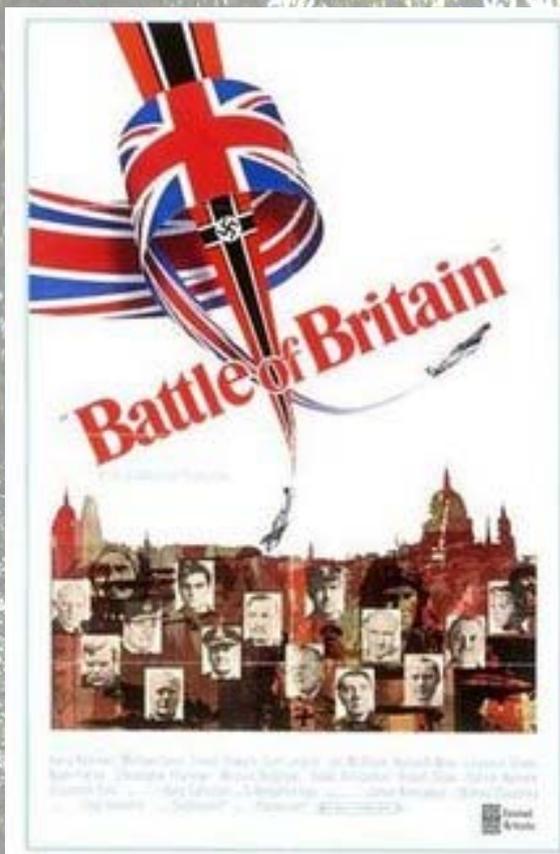
I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

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

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

Whilst we were in Devonshire, I read an article in *Look and Learn*, about the making of the highly acclaimed *Battle of Britain* movie, and – for some reason – this triggered off another one of my obsessions.

So, on my return to Hong Kong, I started to collect everything that I could find on the subject, and spent all my meagre pocket money on small, plastic Spitfires. Like all my obsessions, then and now, this rapidly got out of hand and – for the first, but certainly not the last, time – I started making grandiose plans of a film of my own on the subject. The fact that I didn't have a movie camera, that video cameras had hardly been invented, and that, with every day passing, my parents were getting more and more annoyed with my ceaseless rantings on the matter, didn't actually dissuade me. And so, I made complex plans for how I would suspend my model aeroplane collection on pieces of cotton and film complicated dog fight scenes, and these totally unrealistic plans took up much of my headspace for the next year.



The autumn term began, and I looked forward to restarting my curated nature table. At the end of the previous term, I had let all the animals go back into the streams from whence they came, and I looked forward to starting it all over again. But it was not to be. My form teacher of the previous year had gone on to pastures new, and the new teacher wasn't interested in my aquacultural plans, and even decided that I wasn't allowed to study pond life in my nature study lessons, and had to do a 'project' on something completely dull involving mould, and so the brief spark of joy that education and learning can bring was once again snuffed out., peremptorily, at the altar of bourgeois conformity.

In October each year, the annual Michaelmas Fair was held in the grounds of St John's Cathedral, and this year – for once – I'd had the foresight to save up

some of the money that I had been given by doting relatives for my birthday a few months before, and thus had the princely sum of twenty or thirty dollars (about four quid) to spend.

Although, when I had been younger, I would have spent all of my money on sideshows such as a coconut shy, and mountains of pink candyfloss - the thought of which, now, with fifty years' hindsight, makes my poor beleaguered pancreas feel like shrivelling up and making a run for the hills. There was one thing that I particularly wanted, and that was a proper butterfly net. Most of the sideshows at the fair were run by various worthy causes, including a Leper Home, which was on one of the outlying islands of the colony. In order to help finance their lives, and pay for small luxuries, the lepers would sell handicrafts at events like the Michaelmas Fair, and – for some reason – one of the things that they always made were butterfly nets. And they were bloody good ones, too.

When I tell my younger friends and relatives that leprosy was rife in certain parts of Hong Kong when I was young, and that at a young age I was used to seeing these poor wretches, hideously disfigured by this disgusting disease, some of them just don't believe me. In fact, only a few years later, when I returned to England, even my new friends in North Devon found it hard to believe, and it's not something I talk about very much. These days, the disease has been eradicated in much of the world and I doubt whether there is a lazaretto left outside certain parts of the tropics.

I went to the stall run by the religious order that maintained the Hong Kong

Lazar House, paid over my three dollars, and went to see what other exciting things I could find. In recent years, I have told various TV and radio interviewers that there were three major epiphanies in my life; my discoveries of cryptozoology, rock and roll, and girls. But, in fact, there was a fourth. And this fourth epiphany, which took place at the St John's Cathedral Michaelmas Fair of October 1969, was just as tumultuous as the other three, and may even have affected my subsequent life even more profoundly.

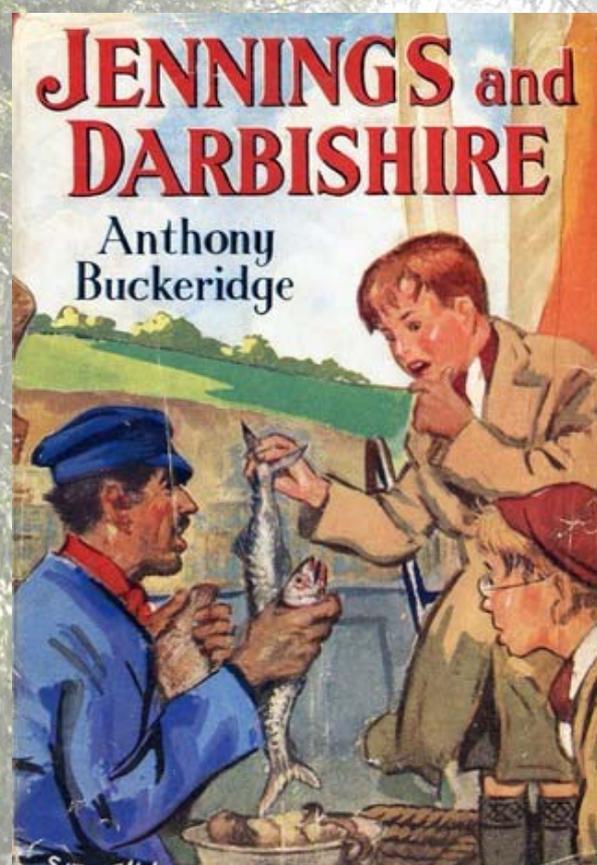
I discovered a second hand bookstall.

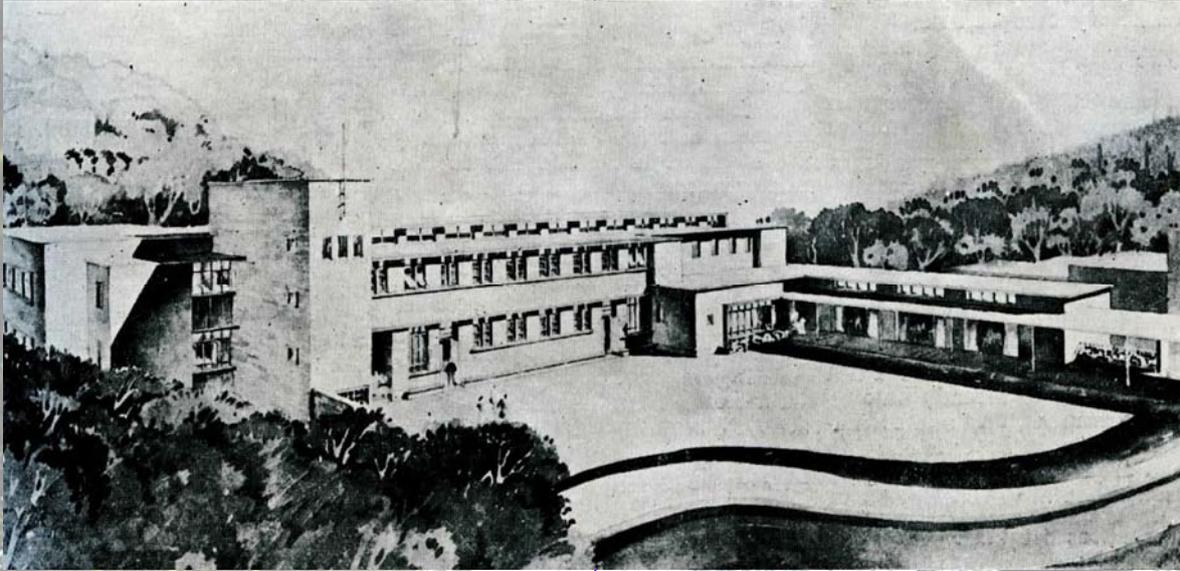
I had always loved books, but because my access to bookshops was relatively limited, the books in my collection were largely limited to those things that were chosen for me by parents, friends and relatives. And, although my father – in one of his most liberal moves – had never forbidden any of the books on his or my mother's

shelves to me, they were – obviously – reflective of his and my mother's tastes. They included some remarkable items, such as the *Quran*, the *Kama Sutra*, the works of Dennis Wheatley, and *The Thoughts of Chairman Mao* (which was actually banned in the colony). I had read, or attempted to read, them all, and my mind was opened to all sorts of exciting new possibilities.

But this was the first time that I had ever been presented with a whole range of books for sale, at remarkably low prices, when I was lucky to have significant largesse in my pocket.

I bought about a dozen books that day, for a total price of under ten dollars. These included the complete and unexpurgated *Robinson Crusoe* and *Gulliver's Travels* (the latter, complete with the dirty bits), several books by Captain W. E. Johns, whom it turned out had been a friend of my paternal grandfather when my dad was a boy, and when I took them home, my father was very excited to see copies of titles that he had not read since he had been my age, and he diffidently asked me if he could borrow them. Remembering how generous he had been in letting me read his library of highly unsuitable books on the subject of medieval Indian sexuality, Chinese communism, and various things that had scared me shitless about the Devil riding out, I was magnanimous and said that of course he could. These books about Captain James Bigglesworth were in the original editions rather than the ones deemed suitable for children of my age in the 1960s, which have been expurgated more and more over the intervening years, so that now they contain nothing that the virtue signalling brigade could find even slightly dubious. In the books I was now reading,





Britannia ruled the waves, Biggles and his pals flew sorties against First World War Germans, with a prize of a case of whiskey for whosoever achieved the highest number of kills, and all sorts of things in the various adventures around the world that some people now would deem to be casually racist, although I doubt whether that had been their intention. And finally, I bought two hardback books by Anthony Buckeridge, one of which was to set me off on another of the great adventures which has defined my life.

Buckeridge's most famous, and certainly the most successful, series of books concerned the trials and tribulations of an eleven year old school boy called Jennings, who attended a preparatory school somewhere in Sussex. Buckeridge himself was a teacher at boarding schools in Suffolk and Northamptonshire, which – together with memories of his own school days – provided plenty of material for these books. The stories are cleverly, intelligently and deftly written, and his use of the English language has been compared favourably with his contemporary wordsmiths, like P. G.

Wodehouse. I already owned several of the books in this series (at the time there were seventeen of them) and had enjoyed them all immensely (I still do). One of these new books concerned Jennings and his friend Darbishire's attempts to start a museum (something else that I have done on several occasions over the intervening years), but the fourth book in the series – *Jennings and Darbishire* (1962) – concerned the adventures they had when they started their own newspaper, called the Form Three Times. I thought that this was an absolutely fantastic idea, and so, together with my friend Michael Brown, I decided to do likewise. And so, the Form Six and Upper Six Weekly was born. It was my first taste of being a magazine editor.



# NEWS FROM THE POTTING SHED

Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

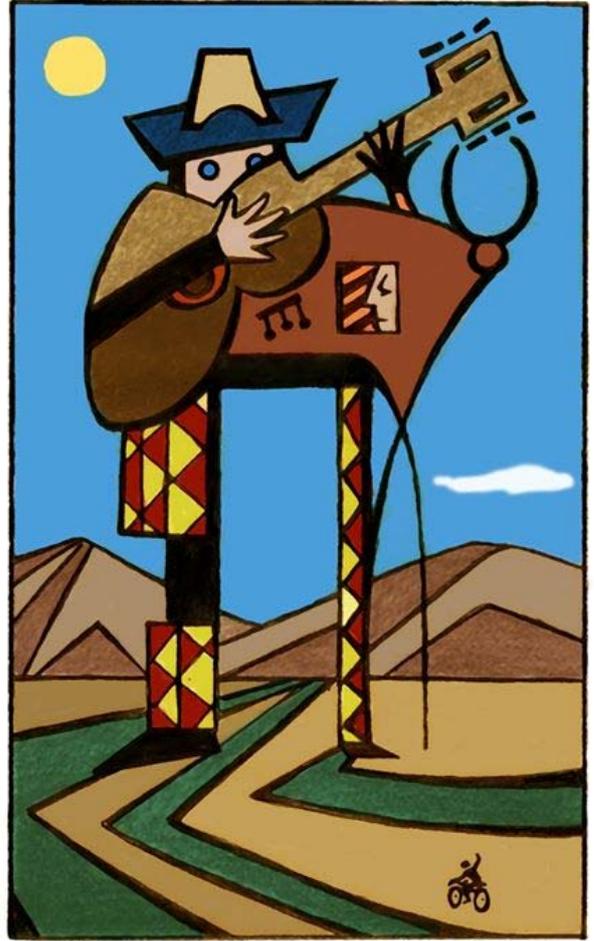
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

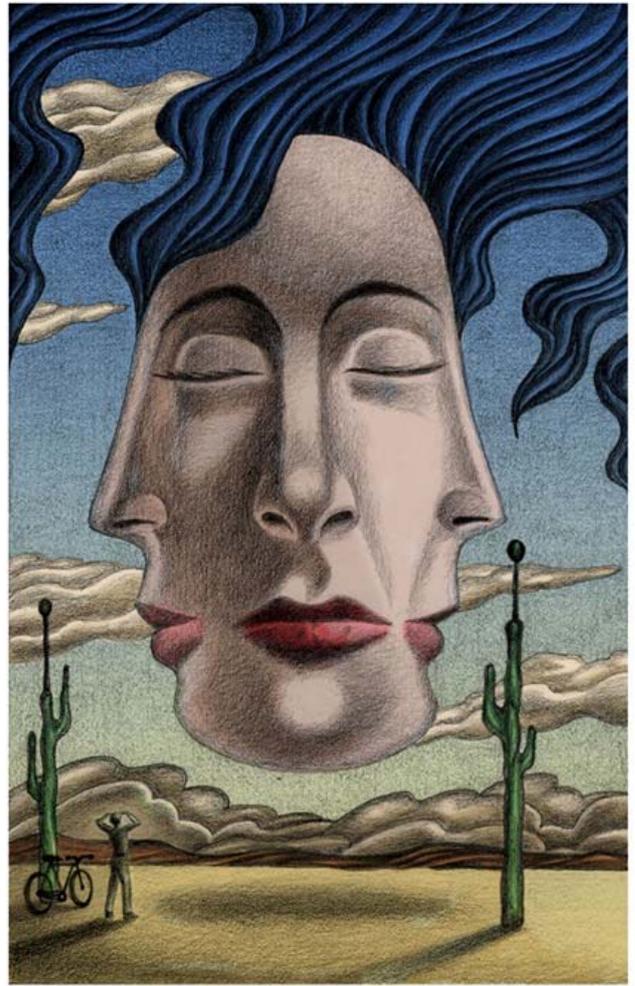
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

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

<https://spacewreckrecords.bandcamp.com>







# Thom the World Poet

**Rob Ayling writes:**

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

## IGNORAMUS

'IGNORIA JURIS HAEC NON EXCUSAT'

Ignorance of the law is no excuse

So when i drive the wrong way on a Miami freeway  
my Australia excuses fall somewhat flat

Like Alex Jones professing ignorance of child pornography  
on emails sent on discovery about Sandy Hook

Like who bombed those oil tankers?Who killed Kennedy?  
Who is behind September 11?Who wants wars?

We are mushrooms-kept in the dark and fed excrement  
Emotional headlines.Manic Tweets.From British Brexit to Mexican tariffs.

And you only drink Mexican Coca-Cola with "pre" cane sugar  
like "Pure"diabetes and high blood pressure.Meat is still murder.

Seas are raked for the rich restaurants.We inhale plastic.  
Just to know is not enough.Once we know-then what do we do next?

We grow out of the IGNORAMUS -into the WISE ASS.

!

# Yer Gonzo Bookshelf



- Paperback: 1000 pages
- Publisher: Walker Books (6 Nov. 2014)
- Language: English
- ISBN-10: 1406359823
- ISBN-13: 978-1406359824

I have always been a voracious reader, and over the years have shamelessly

plundered the bookshelves and reading lists of my nearest and dearest to get hold of grist to my literary mill. And the subject of this issue's book review is no exception. The last time my darling stepdaughter (and secretary), Olivia, was here in person (most of our interactions, these days, take place through the magic of combining my iPad with the aether), we were talking about our favourite books.

I have, for the last fifty years or more, had an interest in fantasy literature. If you are a devotee of such things, fantasy is roughly divided into two categories: 'High Fantasy' and – you've guessed it – 'Low Fantasy'. For those of you who are aware of my three brief interludes into fantasy literature, I have described what I do as 'Low Life Fantasy' or, possibly, 'Very Low Life Fantasy'. This is my vaguely juvenile attempt at humour, bearing in mind that most of the human characters in these books were from various strata of the social underclass in contemporary Britain. But I digress.

'High Fantasy' is the sort of story that takes place in a purely imaginary land, like Narnia or Middle Earth. Whereas 'Low Fantasy' is the sort of story that takes place in a world roughly analogous to our own. Of these two types of story, I have always broadly preferred the latter; preferring to read about people in relatively familiar situations than people in magical lands full of unicorns, Hobbits, and trolls. This ruling is purely arbitrary, and not even true in a number of cases; I have always loved the Narnia books, and am a great fan of Lev Grossman's *Magicians* trilogy. And I was saying as much to Olivia, over a glass of strawberry gin, a couple of weeks before Christmas, when she first told me about a series of books by Cassandra Clare. She was so enthusiastic about them that I resolved to check them out for myself, and promptly forgot all about it.

A few weeks ago, whilst in the midst of a completely different conversation with Olivia, I asked her to remind me what these books were, and promptly bought

*City of Bones*, the first book in the first of several different story arc trilogies, set in Cassandra Clare's imaginary universe.

Now, I have the same problem that I always have when I start to review fiction. Most of what I review is non-fiction and so when I review a book about – say – the butterflies of Hong Kong, it's easy. There are no storylines for me to give away, and no plot twists to be compromised by a piece of careless reviewing. The person who is thinking about buying the book already knows that it is about:

1. Hong Kong.
2. Butterflies.

...and it only remains for me, the reviewer, to fill in the gaps. Perhaps the coverage of the swallowtails is particularly good, or the descriptions of the *Nymphalide* leave something to be desired. But, reviewing non-fiction is a relatively straightforward process.

Not so with fiction.

When one is reviewing fiction, at least as far as I'm concerned, one has to be aware that revealing plot twists and anything more than the vaguest storyline can actually seriously detract from the enjoyment that one's readers might have from the book that is being reviewed. So, I always think that it is an unforgivable sin for a reviewer to give away too much and thus spoil the reading experience for any readers who might otherwise have been tempted to get the book on the advice of the reviewer. There is one major exception to this:

Once in a while, one comes across a book that is so unutterably terrible, that you

want to dissuade anyone from reading it, so then the reviewer does his best to banjax the book for all and sundry. But that, I am glad to say, is very rare and I've only done it once or twice in my life.

Anyway, back to the matter at hand.

I was immediately entranced by *City of Bones*, and romped through the first trilogy in a matter of days. The stories are good, but as I said above, I am not going to discuss anything that could spoil the tales for you. They are set in a basically contemporaneous New York, with various magickal anabases to magickal realms, accessible via portal. The universe is basically a mixture of Judaeo-Christian phenomenology, with angels and various demons, and other characters from a Western European folkloric background, such as vampires, werewolves, and faeries. The plotlines contain quite a few tropes familiar to those of us who read fantasy/science-fiction literature/comic books. But it is not the stories that make this series of books stand head and shoulders above its contemporaries.

The stories are fine, but it is the twin jobs of character building and world building that Ms. Clare has done so bloody magnificently. I have read quite a few books with a premise similar to these, but seldom have I come across such an intricate and lovingly crafted piece of world building. The structure of the society of Shadowhunters (basically, the protagonists of the series) is described in great detail, but without ever getting boring.

Most authors that I have come across,

who give this amount of detail about the sociology of people about whom they are writing, do so at the expense of the readability of the manuscript. Not so, Cassandra Clare. Her world builds like an unholy mixture of Michael Moorcock and Genevieve Ching, but it is within her characterisation that her greatest strengths lie.

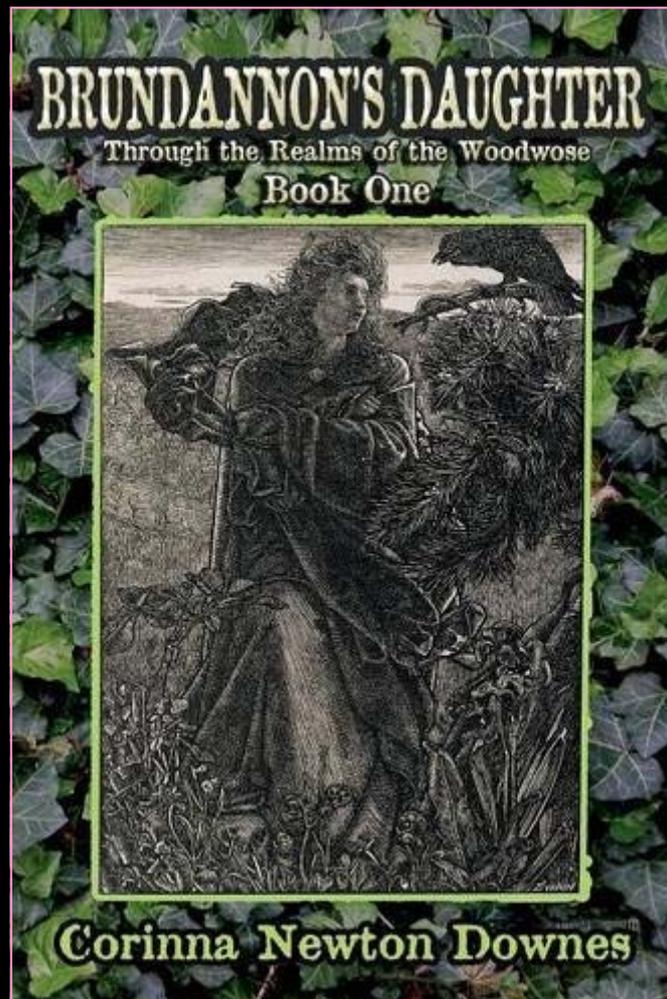
Seldom have I ever read books within this genre that make one empathise with the characters more. You care about what happens to the people in these books, both the good ones and the bad ones, and – bizarrely – one even begins to feel like they are one's own 'friends' or 'enemies'. Seldom have I found an author that can create characters that you care about *this much*.

I am currently half way through the second of the three book story arcs, with two more completed ones and another half finished, to go. There are also various companion books, which I shall probably read in due course, and I look forward to telling you about them when the time is right.

In the meantime, I cannot recommend the first three of these books highly enough.

Enjoy.





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.

A night scene of a riot. In the foreground, a line of riot police in helmets and shields stands with their backs to the camera. In the background, a large fire burns brightly, illuminating the street and buildings. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a guitar's body. The focus is on the strings and the bridge area. The guitar is resting on a surface with a circular, perforated pattern, possibly a metal grate or a similar texture. The lighting creates strong highlights and shadows, emphasizing the metallic and wooden textures.

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# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



"Mmmm! Interesting...."

# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**

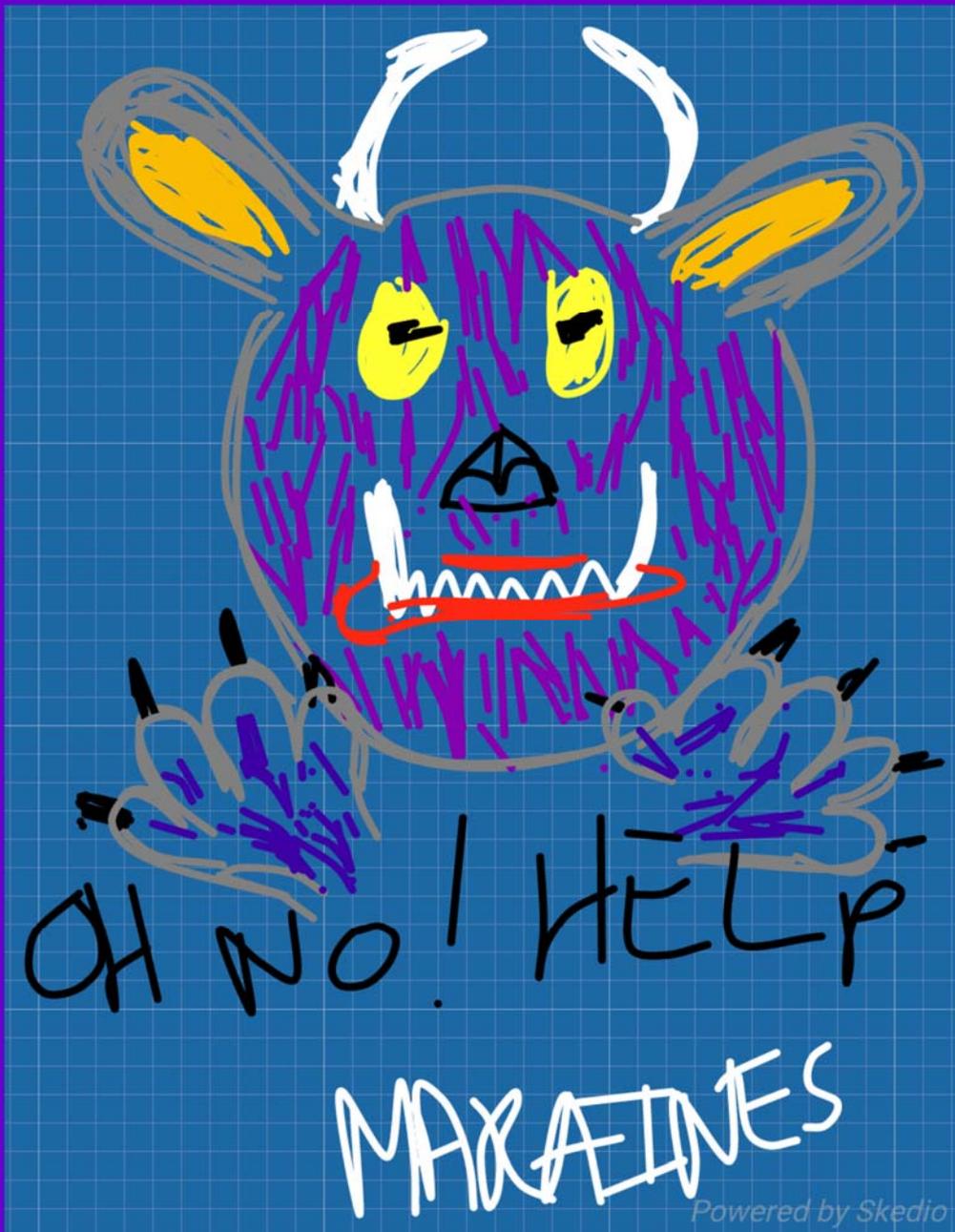


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MULTIMEDIA

[www.gonzmultimedia.co.uk](http://www.gonzmultimedia.co.uk)

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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

Last weekend, I sat down with Graham and my mate Carl Marshall - both of whom will be familiar to you as Gonzo contributors - we got mildly wasted and watched the long awaited Martin Scorsese documentary of Bob Dylan's 1975 *Rolling Thunder Revue*. And bloody hell, it's excellent.

There were several massively peculiar things about it, if – like me – you are a Bob Dylan watcher of long standing.

Firstly, the interviews with Dylan conducted especially for the film were remarkably lucid. He didn't play word games, he didn't make obscure allusions, and he spoke in a clear, focussed and linear fashion. I don't think I have ever heard interviews with him like it from any period in his career.

Secondly, in the mid-1970s, I was (and still am) a fan of several artists who took their musical cues from Dylan, and their theatrical performance cues from David Bowie, particularly Steve Harley and Ian Hunter. The performances that Bob Dylan gave in the *Rolling Thunder Revue* were intensely theatrical, and his exaggerated stage movements and presentation were so reminiscent of Steve Harley, for example, that it was almost impossible to reconcile them with the bloke who, for most of his



career, has just stood there with a guitar hung around his neck, and on the occasion that I saw him about thirty years ago, didn't say a single word to the audience. This theatrical and highly articulate Dylan was a complete delight.

I have made various attempts to watch *Renaldo and Clara*, the four hour movie that Dylan made on the *Rolling Thunder Revue*, but I am afraid that – to me, at least – it is completely and utterly unwatchable.

However, I would like to think that there is enough music in the film, together with enough outtakes from the Scorsese documentary, to be able to provide us



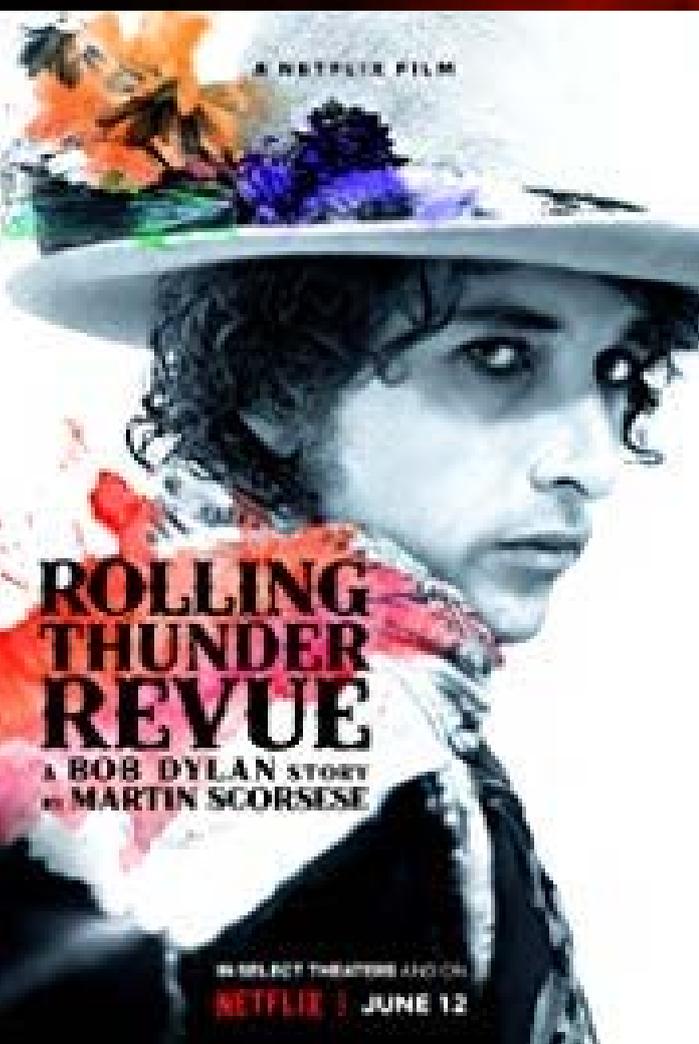
# THE BEST LAID PLANS

with more Rolling Thunder stuff in the future. There is a new box set out in the 'Bootleg Series', and I hope there will be more to come.

I think that the three albums, beginning with *Blood on the Tracks*, are my favourite period of Bob Dylan's work, and it is very nice to know that the accompanying live shows, at least during 1975, were so mesmeric.

But it wasn't until several days after I dictated the above bits to my darling step-amanuensis that I discovered the most extraordinary thing about the movie. Right at the beginning the modern Dylan is talking about masks, and—I paraphrase—that when a man is wearing a mask he is telling the truth. Bob Dylan wasn't wearing a mask.

It turns out that the vast majority of the story told in the movie was completely made up. The film



director with the Dutch name who complained that all the footage he had taken of the tour was never paid for, never existed. The US Politician whom Jimmy Carter managed to get in to one of the shows, was an actor from a TV Mini-series, Bob never went to see Kiss and certainly didn't get his ideas for appearing in 'whiteface' from them, and the 19 year old Sharon Stone never travelled with the tour as wardrobe mistress. And you know what? Both Carl and I fell for the whole fucking thing!

Nobel Literature laureate he speak with Forked Tongue.

With hindsight the whole thing is clear. There are lots of little clues to suggest that all is not what it seems to be, not the least that the film is subtitled "A Bob Dylan Story".

I don't think that I can recommend this film highly enough. It proves that after a lifetime of painting pictures in words, Bob Dylan is still keeping on keeping on, and that Martin Scorsese is a perfect foil for him.

If you have even the slightest interest in America's greatest living poet, I do urge you to switch on Netflix as soon as you possibly can. Because although all this stuff happened 44 years ago, this film is the cultural highlight of this year so far.

And bloody hell my valedictory words are over twice as long as usual.

See you next issue.

Hare bol,

Jon

# THE BEST LAID PLANS

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**Arthur Brown**

**Captain Beefheart**

**Gregg Kofi Brown**

**Man**

**Michael Bruce**

**Sun Ra**

**Albert Lee**

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**Billy Cobham**

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**Al Atkins**

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