

GONZO

In this particularly eclectic issue, Alan sees **Jah Wobble**, **Daniel Gaudi**, **Mark Stewart & RDF (Radical Dance Faction)** and interviews their singer **Chris Bowsher**, the only person who has been in every line up of the band. Doug gives us a **potted history of Goth**, including **Siouxsie and the Banshees** and the **Cocteau Twins**, Steve visits the **Jarawa people of the Andaman Islands**, Jon waxes lyrical about the lovely **Melanie S Jane**, reviews the new book by **J.T.Wilson**, and bitches on about the state of the nation, whilst we go to **Glasto** to critique **Hawkwind** and **Stormzy**. And finally we go behind the scenes of **Rick Wakeman's** new box set.

Groovy eh?

#345/6

FREE RADICALS

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 publication, which continues to go off at tangents that I truly had never foreseen. However, it is these tangents which make things interesting. I have been publishing and editing magazines for half a century now. My first efforts as a

magazine editor started just before Christmas in 1969, and one thing that I have always found is that magazines take on a life of their own. No matter how carefully you try to market them for a particular niche, they always end up doing something unexpected. And this is one of the reasons why I have been doing them since I was ten, and suspect that I shall do so for the rest of my life.

Before we get on with the meat and potatoes of this editorial, I would like to welcome Doug back to the fold. It's great to have you back, old buddy. Things have not been the same without you.

And, likewise, a couple of issues ago Jeremy popped his head above the parapet and gave us another slice of his existential grooviness. Truly, *Gonzo Weekly* (although we have been fortnightly for the last eleven months, and will continue so to be until Corinna's health has radically improved) is a large,



Is it just me, or do the nations of the United Kingdom and the United States of America (as well as certain other places in Europe and the rest of the world) feel like we are close to the edge of a precipice?

ever-growing, and slightly dysfunctional, though loving family.

On with the show.

Is it just me, or do the nations of the United Kingdom and the United States of America (as well as certain other places in Europe and the rest of the world) feel like we are close to the edge of a precipice?

I am not talking about the looming environmental catastrophes, at least not directly, but the politicians who are set in power over us seem to be either completely inept or disturbingly sinister, and I remarked to Corinna the other night that with the looming leadership contest amongst the Conservative Party, which will, perforce, lead to us having a new Prime Minister within a few short weeks, makes one feel like one knows what it felt like to be in the dying days of the Weimar Republic.

All of the candidates who first put themselves forward as candidates for the top job appeared to be particularly unpleasant. Most of them look like villains from an old series of *Doctor Who*. One has to be careful what one says about Sajid Javid, because in these strange times one is largely unable to comment on a person of colour without being accused of racism, but he always reminded me of one of those strange *Doctor Who* adversaries who could only be killed from a direct attack on a little node on the back of their neck. I can't remember what they were called, and I'm too lazy to look it up.

The one exception, Rory Whatshisname, admitted to smoking opium in Iran and said that what the country needs to hold it together was 'love'. A veritable hippy in the Conservative Party? He was never going to be elected, which is a pity because I quite liked him.

اللجنة لهم إذا كانوا لا تأخذ نكتة



There was a very weird situation a few weeks ago, when more of the leadership candidates than one would have expected all came out and said that they had taken recreational drugs in their younger days. I don't know whether this was to deflect some potential spate of bad press, or whether they were just trying to show that they were down with the kids. I felt like writing to Her Majesty saying:

"I've taken drugs and have a scruffy haircut, but I'm nicer than any of them. Can I be Prime Minister, please, Your Majesty?"

But, of course, I didn't do it. And even if I had, it would have had the same sort of non-response that came from Theresa May and Nicola Sturgeon when Alan wrote to them (see last issue).

Now, I'm sure that you couldn't imagine this editorial going on much further without me referring to the environmental crises (I put this in plural because the

biodiversity crisis is just as important as the climate one).

In the great scheme of things, Brexit doesn't matter, the Middle East conflict doesn't matter, and the tensions between Russia, Iran and the United States don't matter. Because if we don't fix the aforementioned environmental crises, the planet is going to become a very different place than it is at the moment. The vast majority of the human race will be completely fucked. Notice, I don't say that the planet, or the biosphere, will not recover. We have had mass extinctions in the past, and mother nature has always recovered and repopulated the planet with a new pantheon of wildlife. I have no doubt that she will do the same after the end of the Anthropocene, but the big question is whether there will be any of our species left to see it.

The events in India this summer are particularly worrying, and – at the risk of

being told that I'm a paranoid conspiracy nut (which may or may not be true) – the other night, Carl Marshall and I were talking over a couple of bottles of Pinot Grigio, and we came up with the idea that perhaps the reason that the western powers seem hell-bent on committing ecocide with gay abandon, is that not only do they not care whether people in what is no longer called the third world shrivel and die of thirst, but they are actively hoping for this to happen. Because, if enough people who are not of western Anglo-Saxon heritage are no longer on the planet, then many of the problems of over-population, over-industrialisation, and runaway carbon emissions, will be solved in one fell swoop. As the evening went on, and we hit the third bottle, it was postulated how the AIDS epidemic in Africa, possibly helped on by the type of genetic modification which is probably only found in spy thrillers, could leave more vast swathes of land free of *Homo sapiens*, and just before Corinna confiscated the fourth bottle before we were able to open it, and told us both to go to our respective beds and shut up, we were talking about how the end of the polar icecaps (both North and South) would free up plenty more potential real estate ripe for exploitation.

But all this is just the drunken ramblings of an aging hippy and his proto-Anarchist acolyte.

Isn't it?

Enjoy this issue, I think it's a good'un.

Hare bol,

Jon



Linda McCartney, Johnny Marr, New Order, Fish, Doris Brendel, Robert Plant, Jack White, Rick Wakeman, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Gary Duncan (born Gary Ray Grubb), Anthony Hedges, Jack L. Renner, Elliot Roberts (born Elliot Eabinowitz), Gualberto Antonio Castro Levario, Peter Talbot Westergaard, Jeff Austin, David Louis Bartholomew, Jerry Carrigan, Paulo Figueiredo Antonio Pagni (also known as PA Pagni), Philippe Zdar (born Philippe Cerboneschi, Jacqui Magno, Eamon Friel, Kelly Jay Fordham, Nature Ganganbaigal, Leon Redbone (born Dickran Gobalian), 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, Steve Andrews, the Jarawa tribe, Melanie S Jane, Doug Harr, Gothic Rock, The Cure, Siouxsie and the Banshees, Cocteau Twins, Alan Dearling, Bass Sound Clash, One Dread, Radical Dance Faction, Youth, Jah Wobble, Mark Stewart, Chris Bowsher, Kev Rowland, Surmiser, Torture Rack, Power Trip, Lords of Black, Majesty of Silence, Materdea, Matt Baber, Tony Klinger, Hawkwind, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Impossible Animals, J.T. Wilson, Stormzy

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator
and all round good egg)

John Brodie-Good

(Staff writer)

Jeremy Smith

(Staff Writer)

Alan Dearling,

(Staff writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

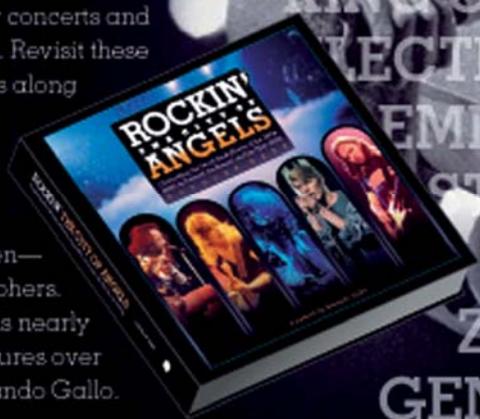
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

ROCKIN' THE CITY OF ANGELS

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

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

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



AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
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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 ^{gonzo} NEWSROOM



PICTURES BY THE LOVELY LINDA
<http://www.music-news.com/news/UK/122860/Paul-McCartney-treasures-late-wife-s-photo-of-himself-and-John-Lennon>

Paul McCartney treasures a photograph his late wife Linda took of him and John Lennon, as it reminds him they were "lifelong friends". The pair met as school kids in Liverpool, England in the late 1950s, and went on to worldwide fame as the central creative force behind The Beatles. However, the duo feuded for several years after the band's 1970s split, before making up shortly before John's death in 1980.

Paul's late wife Linda, who passed away in 1998, was a rock photographer who documented the group at the height of their 1960s fame. And the musician admitted he loves looking at one particular snap she took of him and John working on a song together at Abbey Road Studios in London. "It wasn't too long before the breakup of The Beatles; this would be the end of our relationship and, at the end, when the breakup happened, it was kind of sour - very difficult to deal with," he told The Guardian.

Explaining how the image, which shows them smiling while jotting on a notepad, reminds him that he and John weren't constantly at odds, he added: "So this

"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

picture is a blessing for me. It's like, this is how we were: this is why we related, or else we couldn't have collaborated for all that time. "Just seeing the joy between us here really helped me, because it reminds me that the idea we weren't friends is rubbish. We were lifelong friends, our relationship was super-special."

GONZO CURRENTLY IN STOCK AT GONZO (UK)

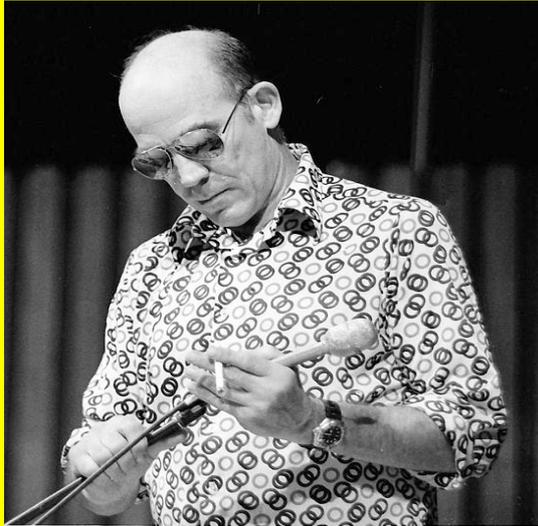
GONZO CURRENTLY IN STOCK AT GONZO (USA)

THOSE CHARMING MEN
<http://www.music-news.com/news/UK/123000/Johnny-Marr-wants-to-reunite-with-Bernard-Sumner-to-make-music-in-the-future>

Johnny Marr, now 55-year-old teamed up with the New Order and Joy Division rocker in the 90s to form alternative dance supergroup Electronic, and has now said he'd love to get back in the studio with



Bernard, as well as New Order's other members Stephen Morris and Gillian Gilbert. He said: "I think me and Bernard will probably do something again in the future, Maybe I'd like to rope Stephen Morris in at some point. "Stephen's always been one of my favourite musicians - not just because he's from Manchester, but no one's ever managed to play like him, before



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"We are going to Court, Andrew. We are champions! We will crush them like cheap roaches! TODAY'S PIG IS TOMORROW'S BACON!"

Hunter S. Thompson



or since. Also, I really rate Gillian too. So maybe I'll just join New Order ... on bass."

And Marr - who was the guitarist and co-songwriter for The Smiths - went on to reveal that he plays a lot of his former group's tracks, but enjoys keeping his set like a "movie" that have the songs in a specific order. He told NME: "I think I play quite a lot of Smiths' songs. I play enough. If I were to play any more than I play now then it would tip the balance over.

"For me, a set is a little bit like a movie where you get all your scenes in place. Eventually you get them in the right order as what you want to be as perfect. Sometimes if you play around too much, as much as I like it, you just change the dynamic.

The dynamic is right. Adding another Electronic song was the most exciting thing for me to be honest."

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Worcester, Jan 15

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155 MAIN ST. BOSTON.
Feb 24, 1877.

THE ^{gonzo} NEWSROOM

The response from the kids was remarkable and we had a great time. 'Immigrant Song' was about that trip and it was the opening track on the album that was intended to be incredibly different."

JACK "CHINA" WHITE
<https://www.nme.com/news/music/jack-white-issues-statement-clarifying-recent-comments-joked-using-heroin-2519709#SqsTedWVbiPwQ0w.99>

Jack White has issued a statement clarifying recent comments he made during an interview where he joked that he used heroin. Busy promoting the new Raconteurs album, 'Help Us Stranger', White sarcastically joked in an interview with The Irish Times that a heroin habit

had contributed to the long gap between the band's studio albums (it's been 11 years since they released their last album, 'Consolers of the Lonely').

"Well, when Brendan [Benson] gave up alcohol, I started doing heroin, so that delayed things," White said in jest. "It's funny, I'm a big believer that things happen that are supposed to happen—not in any sort of religious or mystical way, but in a 'human nature' kind of way." While it was made very clear in the interview that White's remarks were of the satirical nature, not everyone understood it was meant to be a joke as a number of news outlets have since reported about it as if he was being serious.



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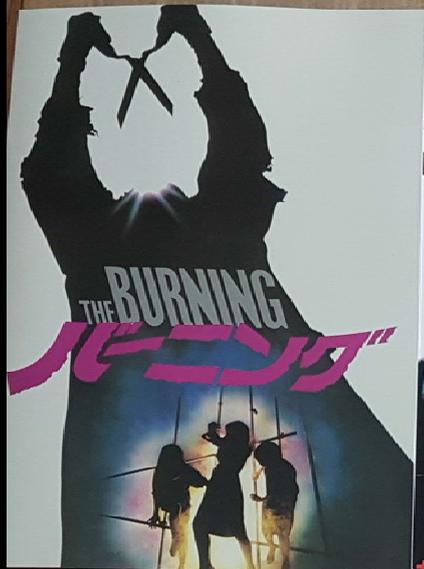


EYEWITNESS

A sneak peek behind the scenes as Rick Wakeman's highly collectible box set of *The Burning* is assembled. Check it out at the link below:

<https://www.musicglue.com/rick-wakeman-emporium/products/the-burning-box-set>

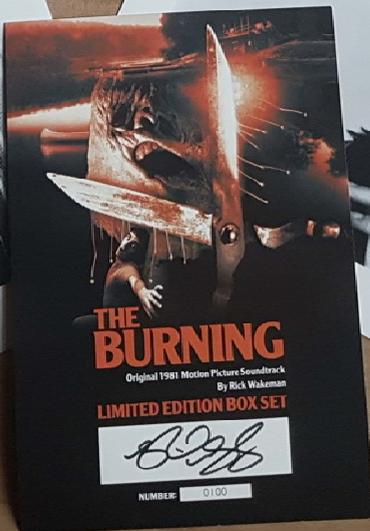




あなたは、まだ本当の「恐怖」を知らない



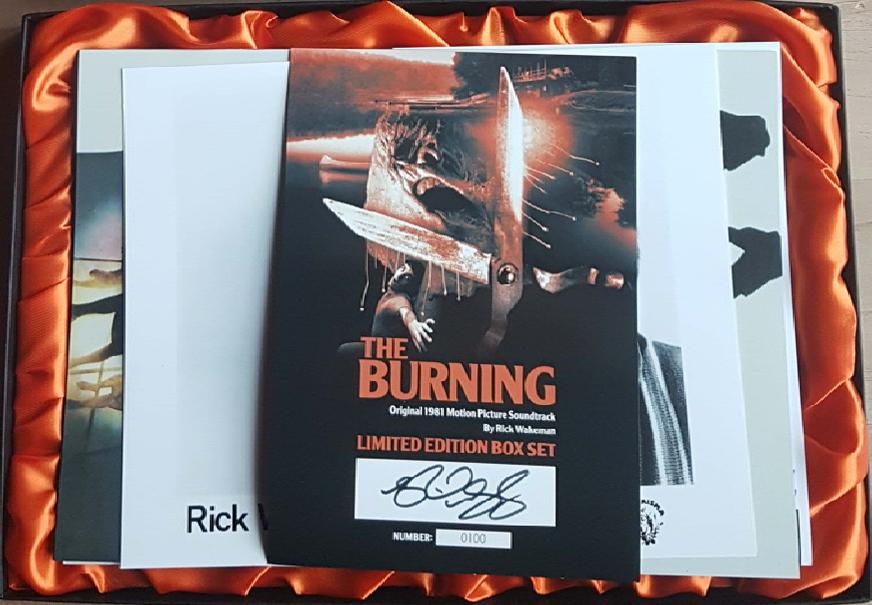
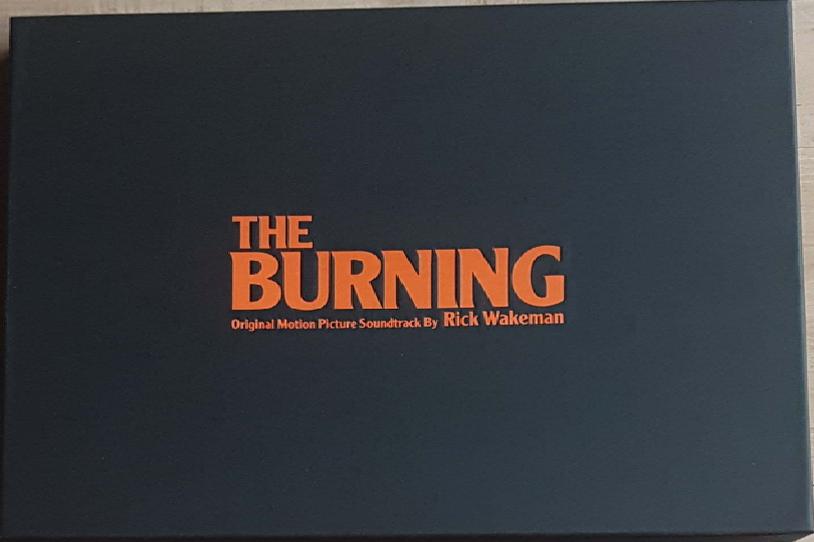
Rick Wakeman



THE BURNING
Original 1981 Motion Picture Soundtrack
By Rick Wakeman
LIMITED EDITION BOX SET
Rick Wakeman
NUMBER 0100







Incredibly, these primitive DNA chunks may still be affecting human life at present. Plenty about the human genome remains a mystery, but its "heart" is a particular curiosity. In the center of chromosomes — the part that appears as a pinched-in waist, as a report from University of California, Davis described — are centromeres, which anchors the fibers pulling chromosomes apart during cell division. Centromeres are extremely important in understanding what happens when this process goes wrong and leads to cancer or genetic problems.

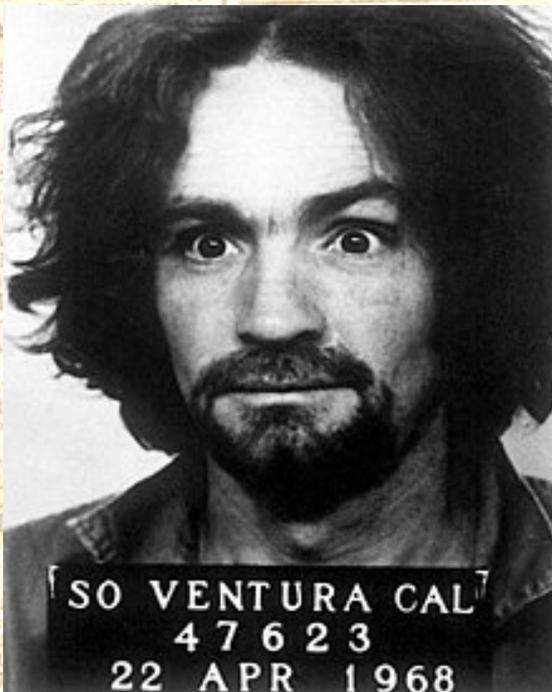
However, while centromeres are very important, they also contain plenty of repeating sequences, making the region nearly impossible to map properly. Scientists even call it the dark heart of the chromosome body. "It's the heart of darkness of the genome, we warn students not to go there," explained senior author Charles Langley, who is a professor of evolution and ecology at UC Davis.



MARIJUANA PEPSI
<https://www.jsonline.com/story/news/columnists/jim-stingl/2019/06/18/stingl-her-name-marijuana-pepsi-and-she-just-got-her-doctorate/1477709001/>

The incoming college freshman vowed that she would go on to a master's degree and then a doctorate. "I'm going to be called Dr. Marijuana Pepsi!" she declared. Well, she did all that, despite and maybe because of the druggie sugary name she was given at birth 46 years ago and has embraced proudly ever since.

I first wrote about this remarkable woman 10 years ago after she earned her master's in higher education administration and was teaching in Beloit where she grew up. The article went viral and Marijuana still has strangers saying to her, "I've heard of you!" Last month, after eight years of studying and commuting, she scored a Ph.D. in higher education leadership from Cardinal Stritch University here in the Milwaukee area. So it seemed like a good time to catch up with Dr. Marijuana, which she admits sounds a bit like a weed dispensary.



CHARLIE SAYS
<https://longreads.com/2019/06/27/a-manson-murder-investigation-20-years-in-the-making-there-are-still-secrets/>

The story of how Tom O'Neil's CHAOS:

Charles Manson, The CIA, and the Secret History of the Sixties came to be as almost as crazy as the story of the book tells in its pages.

Twenty years ago, an editor at Premiere magazine asked O'Neill to write something about the 30th anniversary of the Manson murders — whatever he thought would be interesting. Now, on the 50th anniversary, that magazine story is finally being released in the form of a 400+ page book.

The intervening years take O'Neill from the backyards of LA drug dealers to the offices of CIA agents doing research on the drugged out hippies in San Francisco's Haight District.

At one point, he gets four haircuts from a barber who intimates that Manson might have been involved with the mob. And as the story spins wildly out of O'Neill's control, defying reduction to a single, simple narrative, only one thing seems certain: that the settled story of what happened in Los Angeles in the summer of 1969 might not be as straightforward as we've all been lead to believe.

DE-RESTORATION
<https://www.theguardian.com/world/2019/jun/21/botched-spanish-statue-st-george-lovingly-unrestored>

After a year's exile and hundreds of hours of painstaking work, a 16th-century polychrome statue of Saint George and the dragon from northern Spain that made the news for all the wrong reasons has been lovingly and carefully unrestored.

Last summer the Church of St Michael in Estella, Navarre, became the latest holy place to fall victim to some well-intentioned but ill-advised brushwork. A local artist's efforts to freshen up the walnut wood statue did not go entirely according to plan.

The saint was left with a rosy pink face and a strikingly bold suit of armour that reminded some of Tintin and others of a Playmobil figure. It also elicited comparisons with the infamous "Monkey Christ" restoration six years earlier.



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 (Successors to T. W. & O. P. BARRETT.)

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

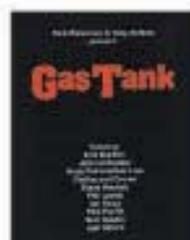
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

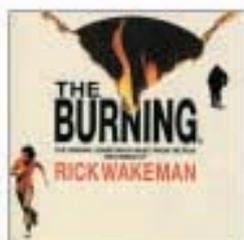
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

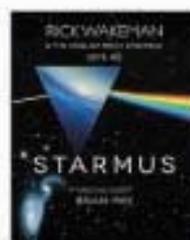
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

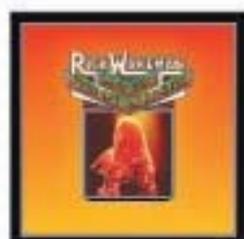
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

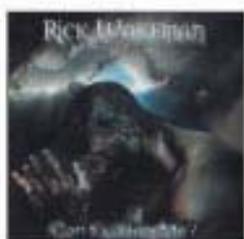
HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG209CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

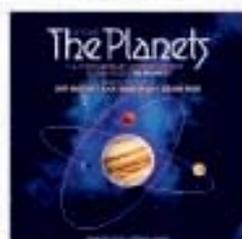
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



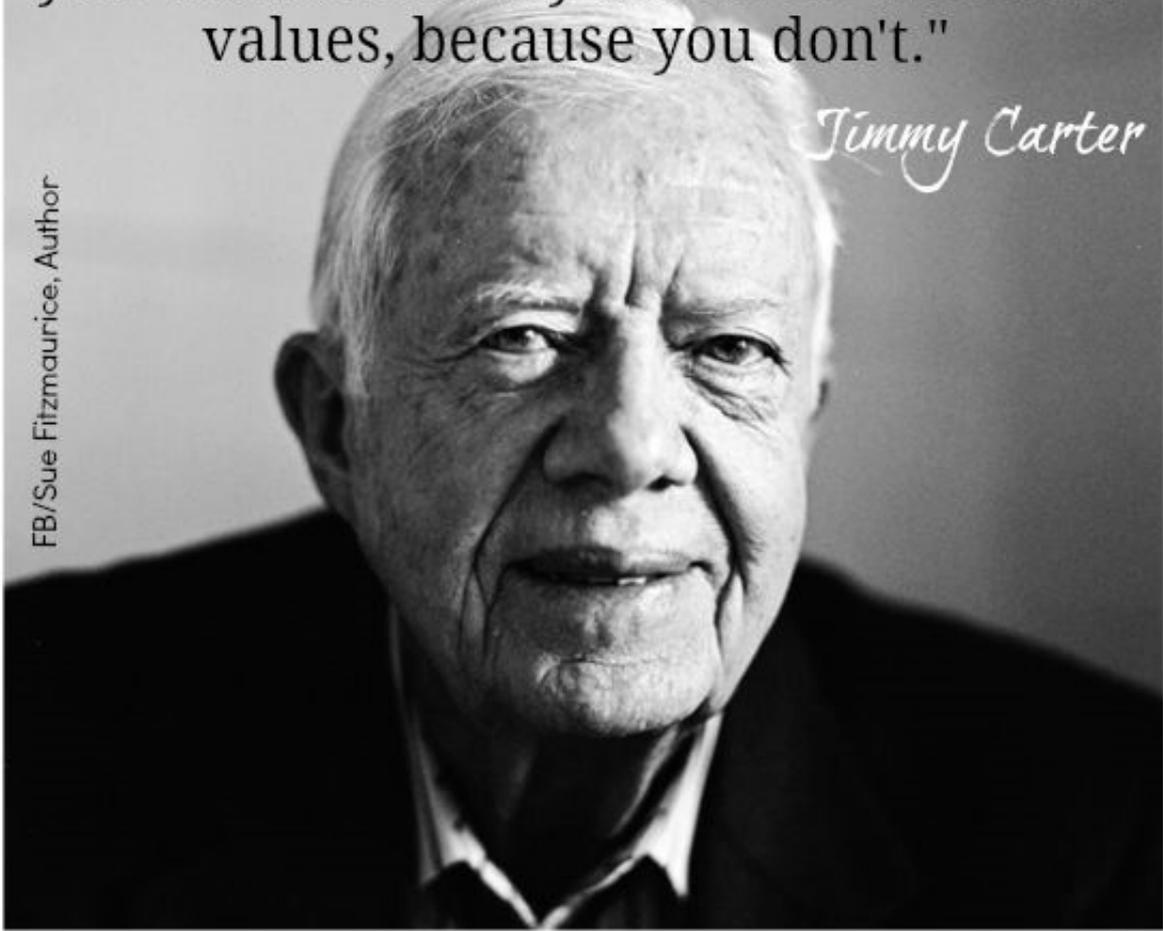
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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

"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

Sword found 30 years ago in Shropshire's mysterious Caynton Caves is actually a precious 13th Century weapon belonging to a member of the fabled Knights Templar



© Katy Edwards/Bav Media

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.

<https://www.anglenews.com/sword-found-in-shropshires-mysterious-caynton-caves-actually-belongs-to-13thc-knights-templar/?fbclid=IwAR32q-uuUQ6QyIeQQNesGspjsfLut57sooijfG3KMhf22HkLEZb19xiK1M>





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.

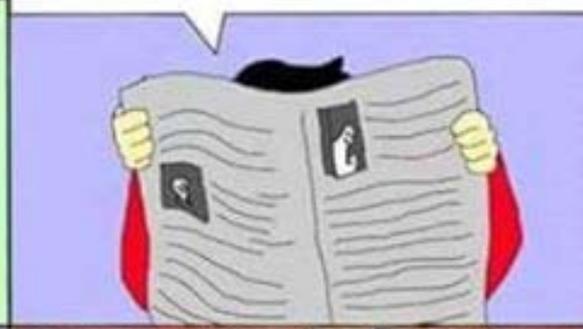
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

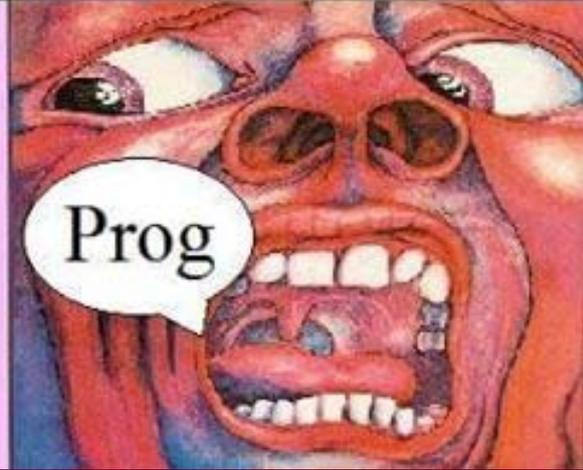


Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





??? SHOW 293 – Alison Statton – Bimini Twist

| | |
|--------------------------|-----------------------------------|
| Bonzo Dog Doo Dah Band: | Bad Blood |
| Young Marble Giants: | Final Day |
| Dan Hill: | Medley 05 |
| Alison Statton & Spike: | Just Us Two |
| Pete Seeger: | Masters of War |
| Sweet Slag: | Twisted Trip Woman |
| Trashcan Sinatras: | Waves (Sweep Away my Melancholy) |
| Greg Kihn Band: | Roadrunner |
| Jane Birkin: | Aung San Suu Kyi |
| Glenn Jones: | The Last Passenger Pigeon |
| Mya PB: | Universal Charm |
| Alison Statton & Spike: | Under Cover |
| Alison Statton & Spike: | Scuttling Through |
| And the Native Hipsters: | Friends of the Earth |
| The Cocteau Twins: | In the Gold Dust Rush |
| The Flying Lizards: | Summertime Blues |
| Jah Wobble: | Tyger Tyger |
| Tangerine Dream: | Tyger |
| Miles Davis: | So What |
| The Magnetic North: | Warbeth |
| Alison Statton & Spike: | Curse or Pray |
| Black Sabbath: | Zeitgeist |
| David Crosby: | I'd Swear There was Somebody Here |

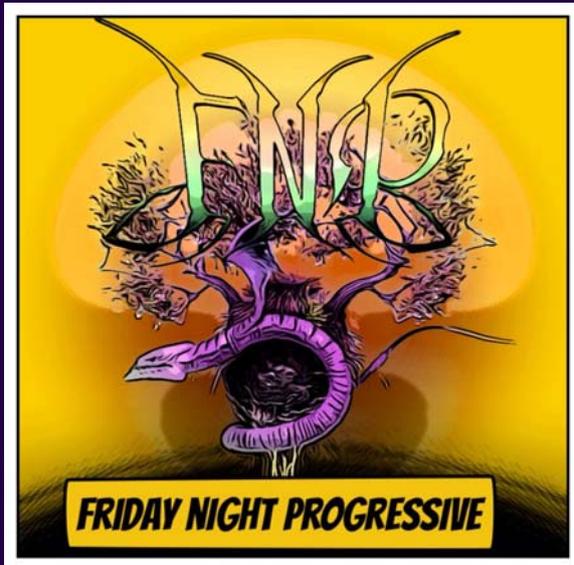
Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

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.



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Sky Empire
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Andrew N Project
Falling Edge

Listen
Here

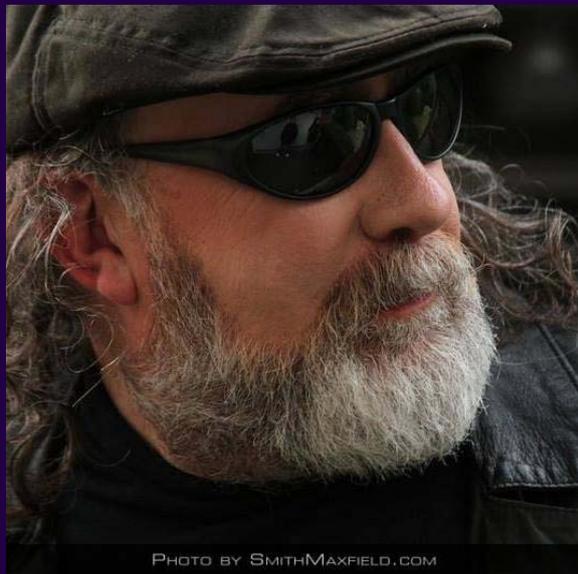
Friday Night Progressive



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

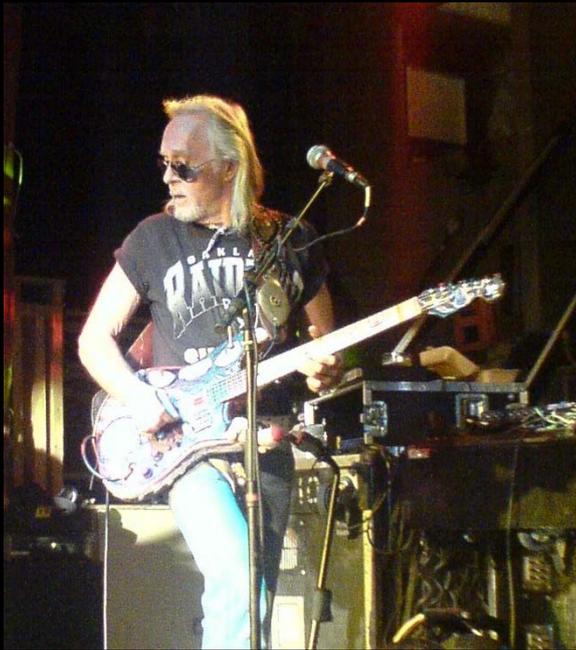
THE TOP 20 ALIEN INVASION MOVIES

In a special show, Mack, Juan-Juan and Switchblade Steve talk with Hollywood author Gary Olsen about the Top 20 Alien invasion movies of all time. A lively discussion ensues. Also, the Best of 10 Questions for Juan-Juan, plus the "Mack Maloney's Haunted Universe" free book giveaway continues.



Listen
Here

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



Gary Duncan
(born Gary Ray Grubb)
(1946 – 2019)

Duncan was an American guitarist and singer. He was guitarist with The Brogues, then most notably with Quicksilver Messenger Service.

He grew up in Ceres, California, where (as Gary Grubb) he played guitar for the Ratz until they finished their performance itinerary as an opening act for the Byrds and the Rolling Stones at the War Memorial Auditorium in San Jose, California. It was in 1965 when, as Gary Cole, he joined the Brogues, and met future Quicksilver Messenger Service drummer Greg Elmore. It was with the Brogues that he adopted the stage name Gary Duncan, and he stayed with them until they broke up in 1965.

In late 1965 Duncan and fellow Brogues member Greg Elmore joined Quicksilver

Adieu Gary Duncan Adieu.

A poem by Daisy Flowers

Your talent and the strength of your spirit
Was an inspiration to everyone who met you.
The joy in your heart knew no limit
This world will never forget you.
You will live on in our thoughts,
minds and hearts
From now, until forever and a day,
Where you will shine like the brightest of stars
And yet goodbye is still the saddest word to say.
So Gary Duncan, it's time to bid you adieu
for your trail has now reached its end,
It's always been a pleasure knowing you,
but it was an honor to call you my friend.

R.I.P. Gary
From Daisy Flowers

Messenger Service. In early 1969, after recording two albums, Duncan left Quicksilver but rejoined at the beginning of 1970. By 1971 the original group had splintered with Cipollina, David Freiberg and Nicky Hopkins all leaving while Duncan, Elmore and Valenti continued to perform as Quicksilver Messenger Service until the end of the 1970s.

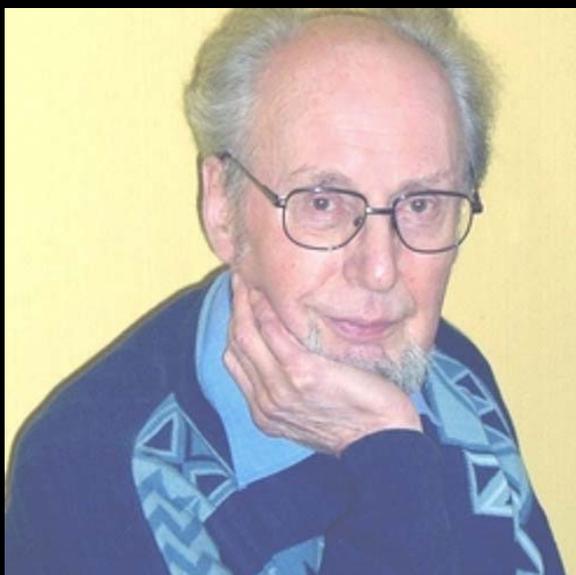
In the mid-1980s Duncan revived the Quicksilver name and began touring with his own band, releasing an album, *Peace by Piece*. He released a few more albums into the 1990s with the Quicksilver name but was the only original member in the group

THOSE WE HAVE LOST

(except David Freiberg who guested on some tracks).

Duncan walked away from the music industry until 2004, when he began releasing music from his Quicksilver band in the 1980s and 1990s. In 2006 Duncan reunited with Freiberg and began touring again as the Quicksilver Messenger Service. They were still performing up to his death.

Duncan died on June 29th, aged 72.



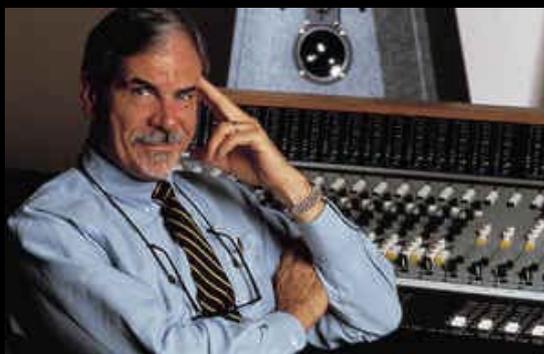
**Anthony Hedges
(1931 – 2019)**

Hedges was an English composer whose output covered most musical genres. His orchestral music included two symphonies, a Sinfonia Concertante, concertinos for flute, horn, trumpet, bassoon, Variations on a theme of Rameau, together with a substantial number of light music

compositions. Works for chorus and orchestra include Bridge for the Living, (for which Philip Larkin wrote the text), The Temple of Solomon (a Huddersfield Choral Society commission), The Lamp of Liberty, (commissioned by Hull Philharmonic Orchestra for the Wilberforce bicentenary), I Sing the Birth (Canticles for Christmas) together with a number of large-scale works for massed junior choirs and orchestra which have been widely performed.

Hedges' chamber-music output was extensive, from solo to ensemble works and his vocal compositions were equally numerous and varied. He also published a considerable amount of educational music. Often regarded primarily as a light-music composer due to the large number of recordings of his light orchestral music, such works in fact represented only a small portion of his overall output.

He died on 19th June, aged 88.



**Jack L. Renner
(1935 – 2019)**

Renner was an American classically

THOSE WE HAVE LOST

trained musician and recording engineer, best known as chairman, CEO and chief recording engineer of the Telarc International Corporation.

Renner worked as a professional trumpeter, recording engineering consultant, freelance recording engineer, high school music teacher and public speaker. He also received 20 Grammy Award nominations, winning eleven.

Renner made his first recording on February 20, 1962, and established the development of the digital recording process for jazz, classical and symphonic music. In 1978, he made the first symphonic digital recording and the first orchestral digital recording in the United States.

Renner died on 20th June, aged 84.



Elliot Roberts
(born Elliot Rabinowitz)
(1943 – 2019)

Roberts was an American music

manager and record executive, best known for helping to start and develop the careers of singer-songwriters from the late 1960s and 1970s, including those of Neil Young – whom he managed for over fifty years – and Joni Mitchell.

After graduating from high school and dropping out of two colleges, Roberts attempted a career in acting before going to work for the William Morris Agency where he met David Geffen, an agent at the firm. He became the manager of Joni Mitchell after hearing a tape provided by Buffy Sainte-Marie, and seeing Mitchell perform in New York. They both soon moved to Laurel Canyon in California. After the band Buffalo Springfield split up in 1968, Mitchell persuaded him to manage the career of fellow Canadian Neil Young. He later also managed Crosby, Stills and Nash, America, and others. Roberts formed the Geffen-Roberts Company with Geffen, and helped Geffen to create Asylum Records in 1970, which merged with Elektra Records in 1972 to form Elektra/Asylum Records. After splitting with Geffen, Roberts set up Lookout Management.

Roberts was Joni Mitchell's manager until 1985, and remained Neil Young's manager until his death. Roberts also supported Young's philanthropic and political work, and collaborated with Young creatively on film and video projects, often under his birth name of Elliot Rabinowitz. He launched Vapor Records with Young in 1995.

Roberts also managed Tom Petty, and was pivotal in launching the careers of Tracy Chapman and The Cars, and was also associated with Jackson Browne, Bob

THOSE WE HAVE LOST

Dylan, the Eagles, Talking Heads, Devo, Spirit, Mazzy Star, Devendra Banhart, The Alarm, and others.

He died on 21st June, aged 76.



**Gualberto Antonio Castro Levario
(1934 – 2019)**

Levario was a Mexican singer, actor and television presenter.

Castro was best known for singing with Los Hermanos Castro (aka "The Brothers Castro"), for his portrayal of Tony in the 1977 Mexican production of *West Side Story*, and for hosting the television program *La Carabina de Ambrosio*.

Castro began singing at an early age, but even though he wanted to sing, he could not find a job as a singer. He began his artistic career as a backup dancer when he was 14

years old in the Teatro Blanquita, located in downtown Mexico City. Castro's first cousins, Arturo, Javier and Jorge Castro, had developed a singing group called Los Hermanos Castro ("The Castro Brothers"), and they invited Castro to join as a countertenor voice to harmonize with Jorge's tenor voice. The group sang in nightclubs and bars in Mexico City. An agent from New York heard the boys and contracted them to sing in New York City.

Eventually, the Castro Brothers gained fame in the United States and began to tour the country. The Castro Brothers were famous for their four-part harmony with Gualberto's countertenor / tenor voice often singing lead.

They recorded numerous albums; one of their most famous hits, "Yo sin ti", written and arranged by Arturo Castro, became a popular song throughout Mexico and South America. CBS later released a composite CD / DVD of Los Hermanos Castros singing and performing live filmed and recorded during the 1960s.

When returning to Mexico, Los Hermanos Castro decided to go their separate ways, each successfully developing a career in music. Castro appeared on television, theatres and nightclubs with numerous entertainers such as Judy Garland, Paul Anka, Verónica Castro (no relation) and Laura Zapata.

Castro died on 27th June, at the age of 84.

THOSE WE HAVE LOST



**Peter Talbot Westergaard
(1931 – 2019)**

Westergaard was an American composer and music theorist. He was Professor Emeritus of music at Princeton University.

He pursued undergraduate studies at Harvard University, graduating in 1953, and in 1956 obtained an M.F.A. degree from Princeton University. He studied with Roger Sessions, Walter Piston, Darius Milhaud, Edward Cone, Milton Babbitt and Wolfgang Fortner. He taught at Columbia University, Amherst College, and Princeton University before retiring in 2001. He continued to be active as a composer, mainly of opera and chamber music.

He died on 27th June 2019, at the age of 88.



**Jeff Austin
(1974 – 2019)**

Austin was an American mandolinist and singer best known for being a founding member of the Yonder Mountain String Band.

After he met future banjoist Dave Johnston, he received a request from Johnston to perform in his band The Bluegrassholes, and Austin picked up the mandolin for the first time. After some time, Austin moved to Nederland, Colorado, and Johnston, after seeking improvement in his playing ability, also moved there. While attending a club called the Verve, Austin met Adam Aijala and Ben Kaufmann, with whom he and Johnston would form the Yonder Mountain String Band.

In March 2004, Jeff Austin released a full-length studio album with Chris Castino (The Big Wu) called *Songs from the Tin Shed*, followed in 2006 with *Rex (Live at the Fillmore)*. This album of wistful cowboy music features Nick Forster and included guest appearances by Darol Anger, Sally Van Meter, and Noam Pikelny.

Austin died on June 24th, aged 46.

THOSE WE HAVE LOST



David Louis Bartholomew (1918 – 2019)

Bartholomew was an American musician, bandleader, composer, arranger, and record producer. He was prominent in the music of New Orleans throughout the second half of the 20th century. Originally a trumpeter, he was active in many musical genres, including rhythm and blues, big band, swing music, rock and roll, New Orleans jazz, and Dixieland.

His partnership with Fats Domino produced some of his greatest successes; in the mid-1950s they wrote more than forty hits for Imperial Records, including the Billboard number one pop chart hit "Ain't That a Shame". Bartholomew's other hit songs as a composer include "I Hear You Knocking", "Blue Monday", "I'm Walkin'", "My Ding-A-Ling", and "One Night".

He learned to play his father's preferred instrument, the tuba, then took up the trumpet, taught to him by Peter Davis, who had also tutored Louis Armstrong. Around 1933, Bartholomew moved with his parents to New Orleans, where he played in

local jazz and brass bands, including Papa Celestin's, as well as Fats Pichon's band on a Mississippi riverboat. He took charge of Pichon's band in 1941, and after a stay in Jimmie Lunceford's band joined the US Army during World War II. He developed writing and arranging skills as a member of the 196th Army Ground Forces Band.

At the end of the war Bartholomew returned to New Orleans and, by November 1945, had started leading his own dance band, Dave Bartholomew and the Dew Droppers, named after a now-defunct local hotel and nightclub, the Dew Drop Inn.

Bartholomew and his band made their first recordings, including "She's Got Great Big Eyes", at Cosimo Matassa's New Orleans studio for De Luxe Records in September 1947.

Two years after they had first met in Houston, Lew Chudd asked Bartholomew to become Imperial's A&R man in New Orleans. Bartholomew produced Imperial's first national hits, "3 x 7 = 21", written by him and recorded by the female singer Jewel King, and "The Fat Man", recorded in December 1949 by a young pianist, Fats Domino. "The Fat Man", based on the drug-themed "Junker's Blues", with lyrics rewritten by Bartholomew and Domino to attract a wider audience, eventually sold over one million copies, kicking off Domino's career.

Bartholomew left Imperial after a disagreement with Chudd at the end of 1950 and for two years recorded for other labels, including Decca, King and Specialty.

Among his recordings at King was "My Ding-a-Ling", which Bartholomew wrote and first recorded in January 1952; the song was later recorded by Chuck Berry, who had an international hit with it in 1972, although Berry substantially changed the song's arrangement and verses and claimed credit for writing it. While at Specialty, Bartholomew produced Lloyd Price's recording of "Lawdy Miss Clawdy", which featured Domino (uncredited) on piano. Bartholomew died of heart failure on June 23rd, at the aged of 100.

THOSE WE HAVE LOST



Jerry Carrigan (1943 – 2019)

Carrigan was an American drummer and record producer.

He first achieved widespread recognition by being part of the first wave of the Muscle Shoals Rhythm Section and later as a first-call session musician in Nashville, Tennessee for over three decades. He performed with Elvis Presley, Johnny Cash, Tony Joe White, Jerry Lee Lewis, and Dolly Parton. His drumming is heard on many recordings which have become classics.

His father purchased Carrigan a set of drums after the young child had created his own makeshift set, which included an old banjo and brush for a snare; boxes as tomtoms; and old Edison records on sticks as cymbals. He grew up listening to 1950's R&B, including artists such as Fats Domino, Smiley Lewis, Little Richard and Larry Williams, and country artists such as Hank Garland. Carrigan

made his first recording session at age 13, as a member of Little Joe Allen and the Offbeats. In addition to drumming in local bands, Carrigan also played in marching bands throughout high school and college.

Carrigan began college, and while there in February 1964 he backed Tommy Roe for a live concert in Washington, D.C. as the opening act for The Beatles who were playing their first ever American Concert.

Carrigan left college after two years to concentrate on his work as a session musician at FAME Studios in Muscle Shoals, Alabama. Muscle Shoals had yet to become an established recording studio, while Nashville's home to top session musicians was already well established, and in 1965 Carrigan moved there.

Top producers all hired Carrigan for record dates. He played on hits for some of the biggest country stars of the era – Charlie Rich, Ray Stevens, Charley Pride, George Jones, Tammy Wynette, Johnny Paycheck,

Elvis Presley and Johnny Cash. Non-country artists began recording in Nashville and Carrigan was soon recording with artists such as Elvis Presley, Tony Joe White, Al Hirt, Johnny Mathis, Andy Williams, Tom Jones, Henry Mancini, Joan Baez, and the Boston Pops. Through his association with Grammy-winning Nashville producer Larry Butler, he worked with Sammy Davis, Jr., Don McLean, Nana Mouskouri, Kenny Rogers, Paul Anka, Bobby Vinton, Steve and Eydie, Debby Boone, Wayne Newton, and John Denver, with whom he also toured between 1981 and 1990. Viewed as an in-demand drummer by Nashville producers, he was by 1977 playing approximately twelve three-hour sessions per week.

He died c20th June, aged 75.

THOSE WE HAVE LOST



**Paulo Figueiredo Antonio Pagni
(also known as PA Pagni)
(1958 - 2019)**

Pagni, was a Brazilian drummer and had been a member of the band RPM since 1984, replacing drummer Charles Gavin , who left RPM to join the Titans . He also joined the formation of the PR group. 5, a former support band of singer Paulo Ricardo .

He opened Planet Gullis, a rehearsal studio for bands. After PRM broke up in 1989 he sought new directions in music, and in 2002 returned to RPM, when the band reformed in the 1980s. Pagni died on June 22nd, at the age of 61.



**Philippe Zdar
(born Philippe Cerboneschi)
(1967 – 2019)**

Zdar was a French DJ and producer and co-

founder of the dance music duo Cassius, which formed in 1989. As a producer he worked for acts including Phoenix, Kanye West and the Beastie Boys. Together with Hubert Blanc-Francard, Zdar had produced tracks for the French rapper MC Solaar and they rose through the pioneering Paris electronic music scene known as French touch, producing remixes for groups such as Air. Zdar also formed Motorbass with Etienne de Crécy and released one album, *Pansoul*, in 1996.

Zdar’s solo production for other artists earned him a reputation in his own right. He stepped in to save Phoenix’s 2000 debut album, *United*, when sessions with the initial producer went awry. His next fully fledged work with the French soft-rock group was with their 2009 breakout album *Wolfgang Amadeus Phoenix*, which won the Grammy award for best alternative music album in 2010. He worked with Kanye West on a Cassius-inspired song, Why I Love You, from West and Jay-Z’s 2011 album *Watch the Throne*. He also worked on Phoenix’s subsequent albums, 2013’s *Bankrupt* and 2017’s *Ti Amo*. He died on 19th June, after accidentally falling from a building in Paris. He was 52 years old.



**Jacqui Magno
(1954c – 2019)**

Her musical career began when she became a singer for the Genesis Band, but she was best known for being a part of The Circus Band, along with Basil Valdez, Hajji Alejandro, Tillie Moreno, and Pat Castillo in the 1970s. She died on 21st June, aged 65.

THOSE WE HAVE LOST



**Eamon Friel
(1949c – 2019)**

Friel was a Londonderry singer/songwriter and BBC broadcaster, who – in recent years – had presented *Songbook* on BBC Radio Foyle and BBC Radio Ulster. He first took to the BBC airwaves back in the 1980s presenting *Friel's Fancy* on Radio Foyle, in a broadcast career that spanned over 30 years. As a singer/songwriter he recorded a number of albums, including *The Streets Forget*, *Here is the River* and *The Waltz of the Years*. He also wrote a musical comedy, *The Music Makers*, which was staged at *The Playhouse* in Derry in 2010.

He died on 21st June, at the age of 70.



**Kelly Jay Fordham
(1942 - 2019)**

Fordham was a singer, songwriter and pianist from Canada and a member of the

band *Crowbar*, which was formed in 1970. The group were formerly the backup band for Ronnie Hawkins before being fired. The band's name was taken from a colourful remark from Hawkins, who noted after firing them they "could (mess) up a crowbar in 15 second." The band split up in 1975.

He co-wrote the 1971 "Oh, What A Feeling", and told *Postmedia* in 2009 he believed the misconception that the song was about drugs was why it never received airplay in the United States.

"It was written in 1969. Man walked on the moon. Woodstock. The summer of love. It was written about the times, about everything that was happening," Fordham said after the song became the official theme of the 2009 Grey Cup in Calgary. "The song was meant to be celebratory."

He died on 21st June, aged 77.



**Nature Ganganbaigal
(1990 – 2019)**

Ganganbaigal was a Chinese music performer, songwriter, producer and film music composer based in New York City. Originally from Beijing, he was of mixed Han Chinese and Mongol ancestry, and performed Mongolian Morin Khuur and throat singing.

THOSE WE HAVE LOST

He appeared on the stage of Lincoln Center and held a sold-out concert at Carnegie Hall with Tengger Cavalry in 2015. He graduated from New York University in 2015, and held a master of music degree in film music composition.

In 2010 Nature created the Mongolian folk rock/metal band Tengger Cavalry, and performed as the band's multi-instrumentalist and frontman. The band is named after the ancient Mongolian and Turkic deity Tengri.

In 2014 his solo album received a bronze medal from Global Music Awards and a nomination from Hollywood Music in Media Awards. In 2015 Nature was nominated for Best Original Score by Los Angeles Independent Film Festival Awards.

On June 24th, it was announced Ganganbaigal had died; his body was found by authorities on June 13th. He was 29.

**Leon Redbone
(born Dickran Gobalian)
(1949 – 2019)**

Redbone was a singer-songwriter, guitarist, and actor specializing in jazz, blues, and Tin Pan Alley classics. Recognized by his Panama hat, dark sunglasses, and black tie, Redbone was born in Cyprus of Armenian ancestry and first appeared on stage in Toronto, Canada, in the early 1970s. He also appeared on film and television in acting and voice-over roles. In concert Redbone often employed comedy and demonstrated his skill in guitar playing. Redbone favoured material from the Tin Pan Alley era, circa 1890 to 1910. He sang the theme to the 1980s television series *Mr. Belvedere* and released eighteen albums.

While living in Canada in the late

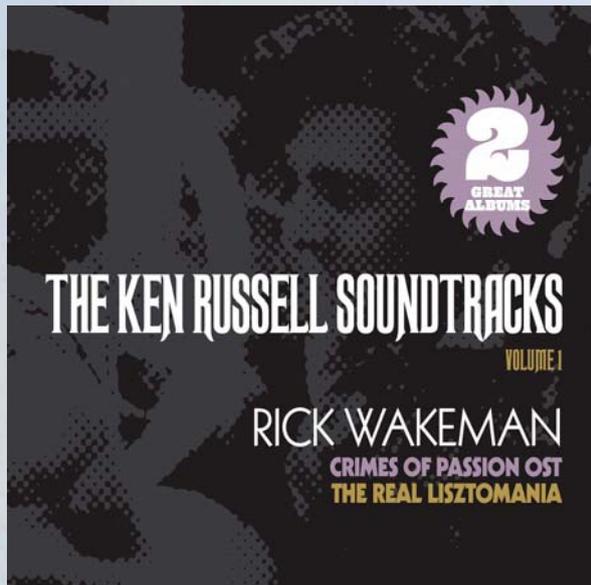


1960s, Redbone began performing in public at Toronto area nightclubs and folk music festivals. He met Bob Dylan at the Mariposa Folk Festival in 1972. He was introduced to a larger public as a semi-regular musical guest on NBC's *Saturday Night Live*, appearing twice in the first season. During the 1980s and '90s Redbone was a frequent guest on *The Tonight Show*. A self-taught musician, he played by ear, sometimes changing the chords of established tunes, never rehearsing with a band, and not following set lists.

He usually dressed in attire reminiscent of the Vaudeville era, performing in a Panama hat with a black band and dark sunglasses, often while sitting at attention on a stool, with a white coat and trousers with a black string tie. Redbone is the subject of the 2018 short documentary film *Please Don't Talk About Me When I'm Gone*, by Mako Funasaka, Liam Romalis and Jason Charters, produced by Riddle Films.

Redbone died on May 30th, aged 69.

THOSE WE HAVE LOST



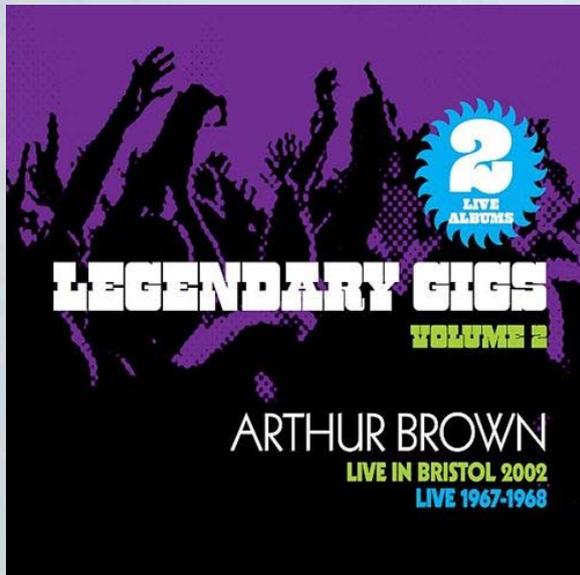
Rick Wakeman
The Ken Russell Soundtracks
MFGZ044CD 5056083205431
RRAW 2CD

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)...

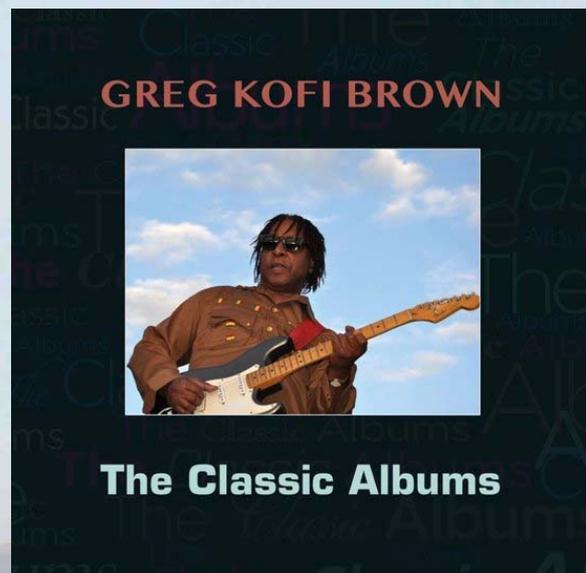


Arthur Brown
Legendary gigs Vol 2
5056083204441 Bat Country 2CD
BCGZ106CD

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.



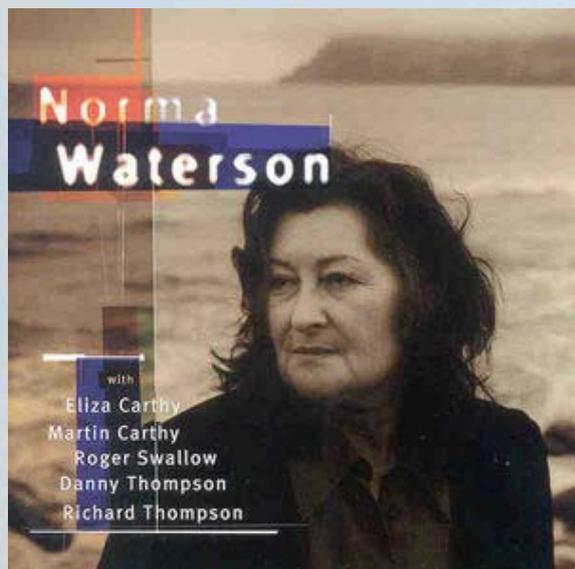
Gregg Kofi Brown
The Classic Albums
5056083204571 Bat Country 2CD
BCGZ117CD

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

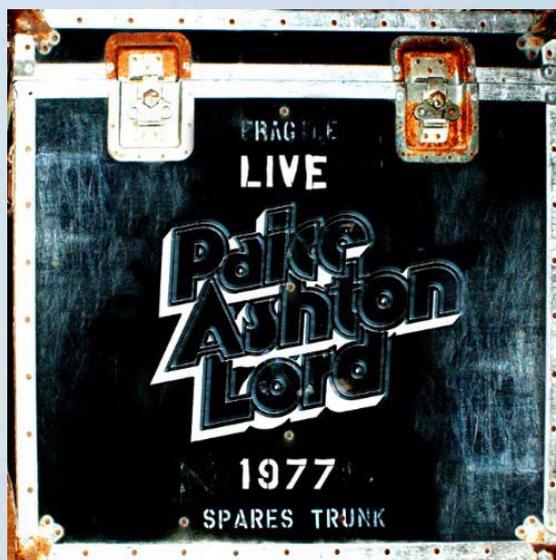


Norma Waterson feat. Richard Thompson, Martin Carthy, Danny Thompson and Eliza Carthy
Norma Waterson
5056083205493 Scarlet CD
SCARGZ104CD

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 Mck 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>

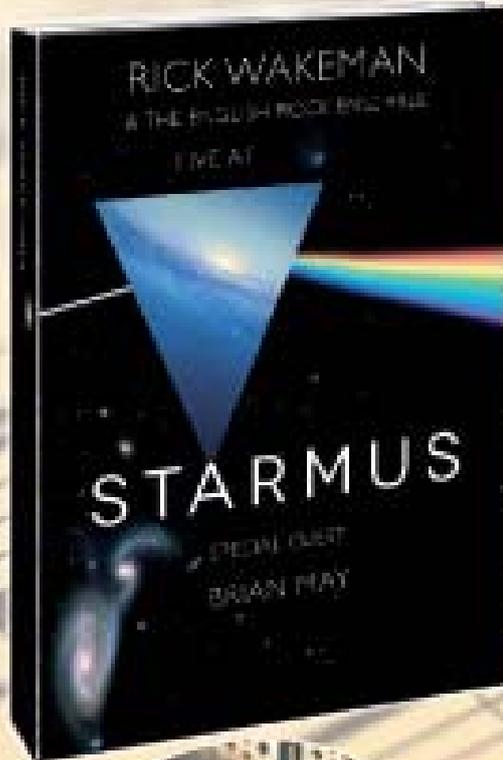
RAW presents

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!



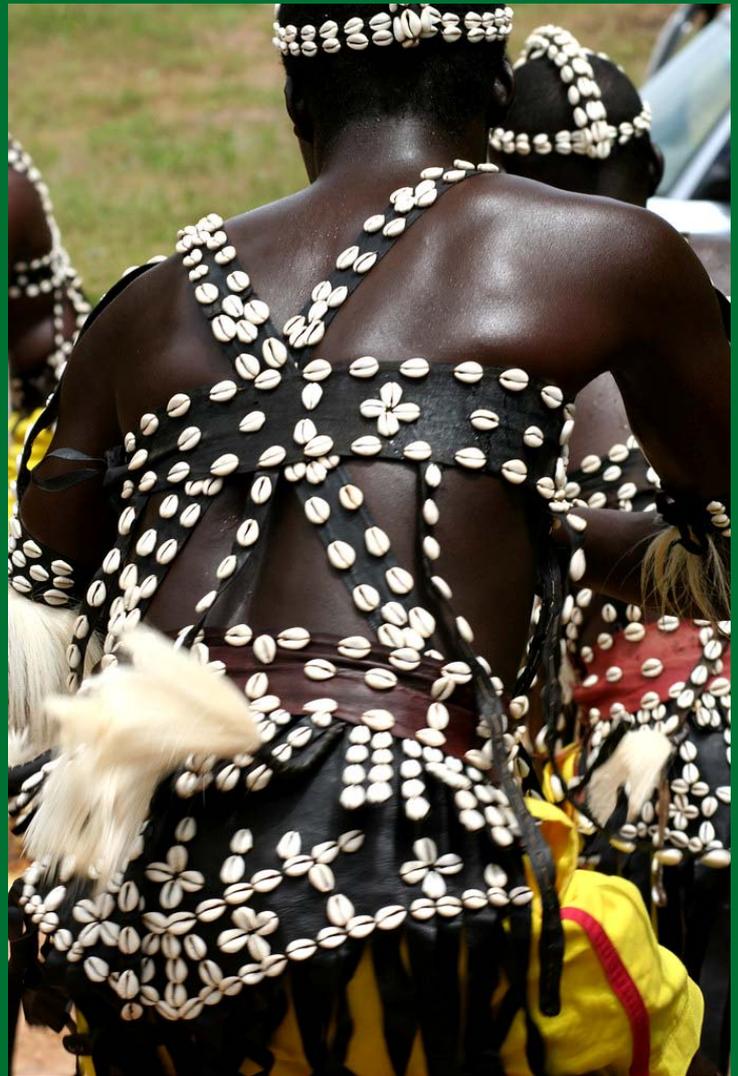
Available to pre-order from www.rickwakemansmusicemporium.com



The Jarawa Tribe Say No to Civilisation

In the Andaman Islands in the Indian Ocean, live a tribe of indigenous people known as the Jarawa or Jarawas. They have been there for many thousands of years and were happy with their lives. The jungle and sea provided them with everything they needed as nomadic hunter-gatherers, but now they are under threat from the modern world. They want to be left alone and say no to civilisation and all that it brings with it.

It has been estimated that the Jarawa are descended from people who left Africa some 70,000 years ago and it is said that they had no outside contact for 35,000 years. There are only



an estimated 250-400 Jarawa left and their way of life is in danger, mainly due to the Great Andaman Trunk Road, which connects the capital of Port Blair with Diglipur, the most northerly town of Great Andaman. The road has sliced through the forests of the Jarawa homeland and brought with it tourists and poachers.

Human Safaris and Poachers

Tourists pay to take part in "Human Safaris" in which they take photos of the Jarawa and make videos of them. These safaris encourage the Jarawa to beg and dance on the road. They are obviously being exploited. Police turn a blind eye to this, and at the same time, the Indian government is promoting tourism.

STEVE ANDREWS



Meanwhile the poachers have killed many wild boar that the Jarawa hunted causing a shortage of this animal, which has been a traditional source of meat. Interaction with outsiders has brought the Jarawa serious problems. They have been given alcohol and chewing tobacco, which they now know is not good for them. They have been brought disease, such as measles, flu and conjunctivitis, to which they have no immunity. Since 2012, there has been conflict between the Jarawa and settlers and farmers, who have encroached upon the land of the indigenous people. Elsewhere they have been given 'gifts' to lure them into wanting products from the civilised world. Some of the items that the Jarawa have been introduced to they have welcomed and want more of. For example, they want iron, they like bananas, and also enjoy sweets and cakes. In the past, the Jarawa used beeswax candles for light but now they have been given torches.

It has been the same old story all over the

planet where the civilisation of the white man has been brought to indigenous people, people who were once living in balance with nature and had all that they needed for the locations they lived in. The traditional way of life is either deliberately destroyed or gets eroded away over the years. I am sure you can think of plenty of examples of where this has happened in the world.

Everywhere it has touched, civilisation has brought with it patriarchal religion, violence, competition, class division, consumerism, crime, disease, mental illness, addictions, poverty, and despair. It has also brought technology and education, which appear to be wonderful gifts, but we must remember that tribal people have lived for thousands of years without our technologies and the only education they have needed was what was handed down as the ways of tribal living. Civilisation has brought the need for money, nine-to-five jobs, deadlines, and stress that go with them, all of



which are eliminated by living in an indigenous way. Living the tribal way usually means you have plenty of free time on your hands. After you have done your hunting and gathering, food preparation, or perhaps some manual chores, there is plenty of time for relaxing and enjoying the company of friends and family. There is a community of people who know each other, and the cradle-to-grave sense of security this brings.

In Jarawa society the men hunt with bows and arrows, like they have been doing for thousands of years, hunting in the forest for pigs and in the sea for turtles. The women catch fish in baskets and prepare the food gathered by both sexes. Due to the problem caused by poachers hunting pigs too, the Jarawa men have started hunting deer but apparently the women will not eat this non-traditional form of meat. Pigs and deer are now declining fast, and the balance of nature has been disturbed. The Jarawa have run into conflict with the poachers in other ways

too, including being shot at. Had this tribe been left as they have always been then they would have had all their needs met. They had adapted perfectly to living where they do and were leading peaceful and happy lives.

Daniel Quinn's Ishmael Trilogy

The Jarawa tribe is an excellent example of what the late Daniel Quinn referred to in his books known as the Ishmael Trilogy, <https://www.penguinrandomhouse.com/series/A31/ishmael-series> as a "Leaver" people. Quinn's theory is that the problems we face today in the world began some 10,000 years back with the "Dawn of civilisation." This is when humans divided into two sorts. There were what he calls the Leavers, made up of all the indigenous tribes, and the "Takers." The Takers had emperors and kings as leaders, instead of tribal chiefs. They began to invade and colonise other lands and killing any opposition they met



or making slaves of those they conquered. Whereas the Leavers had been, and continue to be, hunter-gatherers, herders and farmers, the Takers began what the author termed as “Totalitarian Agriculture,” in which agriculture was the way forward because it fed the many workers and soldiers needed to maintain an empire. Agriculture on a large scale meant that you could settle in an area and build great cities with all that went with them.

The Great Forgetting

We are all taught about the Phoenicians, Sumerians, Babylonians, Egyptians, Romans and Greek civilisations but nothing much is said about what went before this. We are presented with a version of world history that suddenly

began with these peoples but doesn't tell us much, unless we look, about the millions of years before this when humans were living on this planet. There were Paleolithic Humans, Mesolithic Humans and Neolithic Humans, but in general we are not taught much about them, and Quinn refers to this lengthy period of human history as the “Great Forgetting.” The people that lived in these times have been conveniently forgotten about, or they are presented as primitive “savages,” like the Jarawa have been in recent times. For the Jarawa are one such ancient people. They are believed to have migrated from Africa all of 70,000 years ago. This is how old their culture dates back, but now it is under serious threat. The Jarawa are threatened with extinction!

The Law of Limited Competition

Quinn talks about the “Law of Limited Competition,” which he defines in this way: “You may compete but you may not wage war on your competitors.” He further explains that the Takers are the only form of life that seriously violate this law. All other animals, and the humans too who are Leavers, live within it. The Takers, however, think nothing of killing wolves, foxes, pumas, lynxes, tigers, seals, hawks, eagles, and all the way down to the tiny insects regarded as pests.

All these mammals, birds and invertebrates that Taker humans see as competitors for their farmed food are to be hunted down and eliminated. It is called culling and pest control. What it really is, is the killing of rival species and a violation of Quinn’s Law of Limited Competition. This is threatening many animals with extinction. The expansion of farmed land for the Takers means that indigenous tribes of Leavers are seen as competitors. Takers may want the land for cattle farming, soya or other monoculture intensive crop cultivation, or to build all over in the ongoing expansion of the modern way of living, with its urban sprawl, industrial parks, as well as tourist developments. Takers also believe in population increase, so the building of more towns and cities is part of the plan. They have taken the Genesis scripture to heart in which

God encourages men to “be fruitful and multiply.” This, of course and sadly, has led to an overpopulated world. The Takers believe the planet is here for them to do with as they please, and they may want to clear a forest to convert it into farmland or to sell the timber. The Takers wage war openly and covertly against the Leavers and have done so throughout recorded history. The Jarawa are Leavers and are under attack by Takers!

The Jarawas Foundation

But everything is not as bleak for the Jarawa as perhaps it appears. Award-winning filmmaker and journalist Alexandre Dereims, who has investigated the Jarawa and made a documentary film about these people and their plight, has set up a campaign to help them. The Jarawas Foundation <https://www.jarawas.com/products/get-on-board> is raising awareness about the Jarawa, has petitions, and is seeking to fund the protection of this amazing indigenous tribe.



The JARAWAS
Foundation

Jon Meets

Melanie

S Jane

Once upon a time there was a bloke called Jon Landau who wrote for various rock and roll newspaper as well as all sorts of other things. One day in 1974 he wrote a piece for a Boston area publication called *The Real Paper* in which he said: "I saw rock and roll's future and its name is Bruce Springsteen," and everyone took the piss out of him for years.

So, even if I wanted to, I would not say anything of the sort, mainly because it would annoy my eldest stepdaughter who is a rabid Bruce Springsteen fan. But the other night I *did* discover a singer who does have some sort of otherworldly life changing potential. And don't tell Shoshannah, but I think she

knocks spots of Brucey. I am pretty sure that she is the future of something but I truly don't know what.

You may recall me writing about my mate Davey Curtis with whom I have shared various alcohol fuelled adventures over the past twenty years. He





sings and plays guitar with a singular blues ensemble called *Auld Man's Baccie* who are really rather good, and if you haven't checked them out, you truly ought to.

He buzzed me on Facebook the other evening telling me about a young lady that he had seen performing on the same bill as him the night before.

"Hi Jon. I was playing a gig last night and this young woman was on before us. She is just starting out, I loved her trippy child like vibe. She is like a lost soul from the 60's bless her."

'Well after an introduction like that I really didn't have much of an option. I have a wide range of musical tastes, but one of the things that I have always liked is the sort of trippy acoustic stuff that has been

described as 'acid folk'; you know, the sort of music that Dr Strangely Strange, Roy Harper and my friend Judy Dyle produce. So I clicked on the YouTube link that Davey had given me.

And I truly haven't heard anything like it for years and within half an hour was talking to the lady herself. The next day I wrote about her on my daily blog posts on Facebook, in between moaning about life in general and writing about immanentizing the Eschaton.

".....But you really should check out the new EP by Melanie S Jane. She writes:

"Hi I am Melanie, a singer, songwriter and also in the band Emerald Stone. I did my first solo performance at Wilders Bar on June 20th 2018 at Wilders Bar in Newcastle where Chat and Spin radio broadcast the whole evening live on internet radio."



Her record sounds wonderfully like what would happen if Kate Rusby met Syd Barrett whilst falling down a rabbit hole. This lady will go far. Many thanks to Davey Curtis for pointing me in her direction.”

I found out that she has two EPs out; one solo and with her band. And I adored them, sitting with Archie the dog on my lap, and neither of us quite believing what we were hearing.

Revisiting her music this afternoon I realise quite why I like it so much. It is

because it is the total antithesis of everything else that is being produced in these peculiar and disturbing times. Over brimming with a wonderful lysergically spiritual innocence, Lady Eris has truly blessed Melanie. Because both solo and with her band, the music is made up of chaotically disparate parts that shouldn't work together but somehow do. And they do so magnificently.

This is music that shouldn't exist in these cynical and selfish times. It is music which flows untrammelled from the beautiful mind of a very special songwriter. The tunes never go where you think that they are going to go, and there are enough lyrical



twists to delight even the most cynical old wordsmith like me. Her voice is beautifully fluid, and is simultaneously playful, intimate and intuitive, and I think that regular readers of this magazine should be warned: I am gonna do a Jon Landau on you all and am going to plug her music unmercifully.

For I have seen the future of something,

and her name is Melanie S Jane. And you know that I have been writing recently about various Discordian attempts to immanentize the Eschaton. Well if they ever do manage it I think that I have found out what they are going to be listening to.

Blessed be.



Douglas Harr *Ear Candy for the Hungry Audiophile*

A BRIEF HISTORY OF GOTH

Gothic (as relates literature): a style of literature characterized by a gloomy setting, grotesque, mysterious, or violent events, and an atmosphere of degeneration and decay... (as relates music): the period from 1200 to 1450 A.D. including that of the Ars Antiqua, Ars Nova, and the Burgundian school... (as relates modern times): the style of music popularized during the post-punk era in Northern Europe, from 1977 to 1989, which traded

in literary and stylistic tomes to produce a dark form of rock music that celebrated melancholy fantasies.

For this fan, the first really creative, compelling music to come out of Britain in the aftermath of punk's year in the spotlight was gothic rock, or goth rock, or goth. In the states we started to hear early works by the likes of The Cure, Siouxsie and the Banshees and Bauhaus, shivering in the cold of their



<http://diegospadeproductions.com/>

sadness, embracing their lost love, loving their romanticism and painful regret. Somehow as the 70s drew to a close the good-times party music of classic rock forbearers seemed well over, as this new form of dance music took hold.

Siouxsie and The Cure: Vivid Shades for Pop's Pale Palette

Siouxsie and the Banshees with their mysterious and vaguely dangerous lead singer Siouxsie Sioux could be thought of as the poster children for goth music at that time. Siouxsie adorned herself in heavy makeup, particularly her black eye shadow, extended beyond the ocular sockets into an Egyptian style of the princesses. She was in fact, the goth princess of the movement. There was an air of danger around Siouxsie, one that to a degree limited the commercial appeal of the band. Yet with songs like "Cities in Dust," "Happy House," "Israel," The Beatles cover "Dear Prudence" and possibly the band's most commercial hit "The Passenger," the band thrived during the late 70s and early 80s.

These songs and the accompanying music videos were steeped in goth imagery and performed with superior talent from founding bassist Steven Severin, and a succession of guitarists such as Marco Pirroni (Adam and the Ants), Peter Fenton, Robert Smith of The Cure (for a series of concert performances, then as a member of the band for a short time), John McGeoch, and John Carruthers. The drum stool rotated fewer times, starting with Kenny Morris and ending with Budgie, who remained with the band plying his trade on sticks and skins to amazingly dense, rhythmic effect. The band ended the decade with one more release *Peepshow* (1988) which featured yet another guitarist Jon Klein along with multi-instrumentalist Martin McCarrick.

The Banshees might best be appreciated via a "greatest hits" compilation, or a collection of their videos, such was their exciting imagery. For more diehard collectors, or streamers, their catalog through the late 70s and 80s includes nine studio albums and one live collection across which a dozen greatest songs are easy to choose. Pour a drink and put on your darkest dance boots; start with the live video of "Israel," and end with the music video for "Peek-a-Boo." Oh, and all your cities lie in daaaoooouuuuuoust my friend!

The Cure is a decidedly different proposition, as this band grew into an international phenomenon. While

their career to an extent paralleled Siouxsie's, the decade saw a string of regular releases and touring cycles from this goth rock act that built a larger, more diverse fan base. As with Siouxsie, the founding member, principal songwriter, singer and lead guitarist Robert Smith defines the band, surrounded by an oft-rotating cast of musicians over the decades. Of these Lol Tolhurst is best remembered as a founding member who plied his trade on drums, keys and other instruments, a key part of the band's sound and success.

The Cure's early works are highly lauded as a set. Their debut album *Three Imaginary Boys* (1979 -- also released later as *Boys Don't Cry*), opened with a defining number "10:15 Saturday Night." All the elements that would later propel the band, or at least Smith to stardom are there; Smith's relentlessly plaintive vocals, the dirge-like attack of lead guitars and bass, and occasional coloring from keyboards. *Seventeen Seconds* (1980), *Faith* (1981) and *Pornography* (1982) followed the band's debut in rapid succession. Wildly popular on the dance floor, the music of The Cure is also of the type that can be listened to on headphones, the world shut out, you the listener lost in their long, dirge-like songs, Smith's pitiful sorrow, his sadness pouring over everything until a bit of light creeps in for an "up tempo number."

The more "up tempo" numbers came soon enough from the "greatest hits with something new" album *Japanese Whispers* (1983) which featured wildly popular tracks "Let's Go To Bed" and "The Love Cats" both of which showed there was a tongue firmly planted in Smith's cheek. *The Top* followed the singles LP in 1984, which included "Caterpillar." It should be noted here that many of the tracks on this singles album came from a now rare EP called *The Walk*, which featured a grotesque close-up photo of a fly on the black cover. The EP included a version of "Just One Kiss" that goes down as the moment I fell in love with the band and their mercurial leader Robert Smith. The lyrics punctuate the ponderous sound of drums, tuned piano, propulsive bass, and guitar wash. They are, in part:

Remember that time that the trees fell down?
The wood crashing through the wall
Remember the sound that could wake the dead?
But nobody woke up at all



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Somebody died for this
Somebody died for just one kiss
Just one kiss

But it would be 1985's brilliant *Head on the Door* that propelled the band into super-stardom. This was the first time I saw the band in concert in sunny Santa Barbara of all places. The album was a career-defining moment for the group, the first time Smith wrote all the songs and lyrics, as his compositions and instrumentation had well matured, gelling into a unique and complete palette of every shade. Opener "Just Like Heaven" continues to receive heavy airplay today on dance floors and 80's radio revivals. The popular if suffocating video for "Close to Me," was offset by odd gems like "The Blood" and "Kyoto Song" – both brimming with confidence and strident design. It was "A Night Like This" that defined the band's best approach to sad yet triumphant messages. Smith's yearning yowl echoes to this day: "For always and ever is always for you. Your trust the most gorgeously stupid thing I ever cut in the world." Indeed.

Cocteau Twins and 4AD

The 4AD record label traded in a more ethereal style of dark atmospheric goth. Buoyed by the undeniably brilliant *Cocteau Twins*, the label also ushered into

the world important releases by Dead Can Dance and Xmal Deutschland among others.

The Scottish marvels Cocteau Twins were 4AD's shining jewel. Led by ethereal vocalist Elizabeth Fraser, formed by guitarist/drum machine genius Robyn Guthrie and bassist Will Heggie, joined in 1983 by multi-instrumentalist Simon Raymonde as the band progressively deployed additional sounds to broaden their sonic landscape.

The band recorded six albums during the 1980s, each packed with their strange melodic meanderings, beginning with their first, *Garlands* (1982) through to *Blue Bell Knoll* (1988), their first Capital Records release. After just a few more albums in the 90s the band would be no more, a victim of romantic breakup of Fraser and Guthrie. But while it lasted, the most notable thing about the band's sound, besides the amazingly beautiful instrumentation was Liz Fraser's magical soprano, at times ethereal and operatic, always multi-tracked, over her 5-octave range to delight and stun us listeners. Liz's lyrics were unique - she often made what seemed like her own language, a series of pleasing syllables and words she would string together – almost like vocal exercises, which made her trills and spills tumble out across a landscape all her own. It was mostly English, but does not often read like standard lyrics – and it was one key reason



<http://diegospadeproductions.com/>



the band sounded so otherworldly. She used this method for the first five albums, until including more recognizable lyrics for the first Capital Records release *Blue Bell Knoll*. Here's the chorus of "Ivo" from *Treasure*:

With the part animal, Peep peep, Near our ivo
Peep peep-oh, Bit animal, Peep peep
He didn't deal, little rito
Peep peep-oh

The Cocteau Twins were not covered particularly well in the press stateside. We knew little of this seemingly reclusive outfit, save for videos on MTV and a few brief concert tours. It was on these tours that us faithful got the chance to see Liz and the guys play, which they did very loudly, surprisingly. There was a punkish edge to the band in a live setting, a sort of devil-may-care attitude towards volume, and the band frequently drowned Liz out, leaving her to bleat loudly to be heard. However, no matter, she was absolutely radiant. Possessed of uncommon beauty, with glassy eyes and slightly askew mouth, Liz was a wonder to behold. Guthrie's guitar wash, his ethereal style, quite gothic in fact in it's romantic language, was compelling. Such was

the band in performance, a unique and rare experience, seldom-caught on film, unfortunately.

And The Rest

There were many other bands that incorporated the modern gothic type of sound from 1977-1989 and beyond. There were many acts besides those above associated with or defining the movement including Bauhaus, Magazine, Joy Division and Xmal Deutschland. Other bands at the time such as Echo and The Bunynmen and The Smiths might at times slip into the category but would not normally be cited as core members. Many of us who were Progressive Rock fans in the 70s came to appreciate this music, as much as high art, and could as with most great music be best enjoyed on headphones, but as a bonus, also in our local dark, dank dance halls.





**A summit meeting of the
Traveller Tribes: Radical
Dance Faction – Jah Wobble
– Youth – Mark Stewart –
Gaudi and more...**

Alan Dearling goes down into the Rich Mix
melee of the Bass Sound Clash in London's
Shoreditch

alan dearling

BASS SOUND CLASH

DON'T MISS THE GREATEST NIGHT OF DUB INTENSITY



FRIDAY 10TH MAY 2019 - DOORS 8PM

JAH WOBBLE + YOUTH + MARK STEWART VS RDF



What an evening of mayhem, madness, deep dub bass and Convoy Party Politics!

This was a real panopticon of delights: a heady mix of punks, dreads, Doc Martens, tats and even a hint of spit and Special Brew. Real Old Skool. A bass clash under the banner: 'How Low can We Go?' It was reminiscent of the

Traveller parties pre- the Battle of the Beanfield. An indoor gig, but with the feel, sounds and vibes of the '80s – you could almost imagine the wood smoke, the ganja, the dance-party, carnivalesque atmosphere...

Chris Bowsher is a totally unreformed believer of the Freedom to Travel, and, party. As dreadlocked writer and singer-



cum-poet with Military Surplus, later, the Radical Dance Faction he has been the unlikely purveyor of songs concerning squats and Travellers (Surplus People), Tiananmen Square (Chinese Poem), police violence, bad-governance, life on the edges (“Sweet dreams and nightmares, it’s the life of the living dread.”) And much more (Old man’s Eyes: “I’m moving out of Babylon”). Indeed, Radical Dance Faction were an integral part of the post-Hawkwind, Pink Fairies Traveller-festi posses. Always up-for-it, alongside Chumbawamba, Back to the Planet, Gong, Inner City Unit, Tofu Love Frogs, the Levellers, Inner Terrestrials, Eat Static, Peeping Toms, Here and Now, Dreadzone, Zion Train and many more. This was really an RDF celebration of ‘being back’ on the road.

First up live on stage, **One Dread** got the proceedings off to a dubby, reggae-fied start. If bands were judged on looks

alone, front man, Mycal (One Dread), aka Hippy, would win every time. He looks every bit the part and the band’s trumpet player is simply great. But the singing is a bit hit-and-miss, sometimes lapsing into a kind of ‘indie reggae karaoke’, with vocals overlaying backing vocal tracks. But fun enough to get the increasingly lively crowd dancing and a-yelling.

The main set of the night was a powerful one. Infectious beats, great playing, **Radical Dance Faction** have lost none of their magnetism. Chris Bowsher is a charismatic frontman. A poet-speaks-person for the underdogs.

“Can’t see nothing
Cos I don’t see nothing
And I never see nothing
Anymore.”

Strong ensemble performance, powerful lyrics with stories from the street and the real lives of the underclass. Guest spots





from Al Damidge and other friends. And, an increasingly fired-up audience... dancing, irreverent, a lot of laughing, cussing, more than a few brew crew folk

engaging in some real hard core dancing... a real party... plenty of carousing, singing... a musical summit meeting of members of the extended alternative





Traveller World. RDF have just released their double CD package, 'Daydream Dystopia', complete with a second album of mixes with Youth. Some superb deep dub, especially on tracks like 'Feel Dread'.

The Bass Sound Clash kicked off with **Youth** (producer of many great dub albums and Sir Paul McCartney and collaborator as The Fireman) on stage left, and the seated **Jah Wobble** (most famously bass-player





with P.I.L./Public Image Limited) seated, stage right. **Mark Stewart** (late of the

Pop Group) joined them for some punkish lyrics and at times the stage was filled with a number of would-be-stars from the



crowd. The bass went down real deep, rumbling the foundations of the Rich Mix venue. At times there were some classy grooves. At other times it was a bit rough around the edges. Members of RDF came on and off stage. It was largely improvised, edgy, and absolutely quite loony. Wonderful stuff. Ecstatic and really rather bonkers.

Lots of smiling people leaving the gig, milling around outside for a smoke. Some still dancing. Great gig. Nice venue for it, deep in London's East End.

Rich Mix:

<https://richmix.org.uk>

Inside, Daniel **Gaudi** took to the decks and produced some great grooves for the remaining punters to jig around to. Gaudi and Youth have recently released their Astronaut Alchemists' album, which is very fine, indeed. Another class act to round off a memorable night.

We are/were the rather remarkable **Surplus People!**

At the time of writing this, Radical Dance Faction are all set to turbo jet propel themselves on a tour with Killing Joke. More info at:

<https://radicaldancefaction.com/>

Here's Chris Bowsher in a nicely informal chat with Gonzo's Alan Dearling.





Alan: Good to talk to you Chris...been a while since we were in a muddy field together... maybe back at EnDorset or a Big Green Gathering? Before Radical Dance Faction were you a musician/performer?

Chris: A while then Alan, and both good festivals by today's standards.

Alan: Thanks for that. Moving forwards, can you tell me a brief bit about how and when Radical Dance Faction got together?

Chris: RDF originally formed in '88 after the breakup of Military Surplus. Myself, Steve Cruikshank and Linda Goodman from Surplus with Bass player, Fred, recruited from touch the Earth (who went on to become Dub the Earth). Murph was at the very first RDF gig (in Exeter) but was too heavily with his own band, the Rhythm-ites, to be able to commit. Which was why the first few shows after the first were done without any melodic instruments, just bass and drums until we were joined a while later with his Juno and minimalist style.

Alan: I'm marginally Justified and Ancient, having been at two Isle of Wight festies and Phun City, lots of Glastos...but really got back into the alternative music, protest and Travellers' scene in the late 1980s. I then co-edited/wrote 'A Time to Travel?' back before the dreaded Criminal Justice Bill. Bands like Chumbawamba, Levellers, Space Goats, Tofu Love Frogs, Zion Train and RDF were all part of building a new Traveller music scene, on the foundations, I guess, of the Pink Fairies, Broughtons, Gong and Hawkwind. But it was a different time...a time of the raves, sound systems, parties...what were you and your mates up to?

Chris: Well you partly answered that in your Question. We didn't know it so clearly as you just stated it, but building a new foundation to the Traveller music

scene, with others, is a good way of putting it. It was '84 I got out the big house just as the last proper Stonehenge free festival was concluding. A mate drove me there from Hungerford to the Stones so I could score a draw. I remember it was early evening stood near the embers of a dying fire with the last few souls yet to pull. One or two of them still selling a bit of blow fortunately. I didn't know it right then, but the fading light and dying fire were really apt as the next year no one made it to the Stones, they were instead diverted into the beanfield at Cholderton Woods and clobbered by, what is believed to have been mainly paratroopers brought from their nearby Tidworth barracks wearing numberless police uniforms.

Alan: You've always mixed politics and protest into your songs and music. Has that got you into much bother?

Chris: Not as much as there could have been but there were the occasional run-ins with the authorities. Many times whilst trying to get established on a site, then there is the Culture Shock farewell gig at the Fulham Greyhound when the front door couldn't take the numbers pushing up against it and crashed in. This caused the electrics to fail just as we were getting going on the second track of our set. That brought a sudden conclusion to any music carrying on that evening and the Metropolitan Police's riot squad the opportunity to use their training on the audience.

Alan: So, did you and RDF make a decision to stop playing?

Chris: The answer is too long to put here but it had very little to do with State hassles.

Alan: What have you been up to before putting RDF back into the recording studio and onto the road?

Chris: A lot of deep thinking and for a





good bit of it solid determination never to be involved in the music scene again. Still, as in the best laid plans that of mice and men, that didn't work out either.

Alan: I've been working at European festies likes Boom, Landjuweel, Uzupis and OZORA. It's much more oriented towards EDM – electronic dance music – much younger too. More cross-over between djs and live musicians. But it also seems to be more environmentally aware and active than in the UK? Any thoughts?

Chris: I have only been to a couple of things on the continent since doing the music again. They may seem sometimes more right on than we are here, but their lead is definitely taken from the English scene of the '70s '80s and '90s. The fact they are more DJ-orientated is probably reflective of what was happening here in the UK just as continental open air events of a sub-cultural nature were taking off. The last few years have seen a

more open attitude minded from these dance-oriented kids toward live music here just as much as over there, if not more so.

Alan: I was reporting on the Cabbage festival at Hebden Bridge last year, helping out my old mate Stuart Andrews, taking pics of System 7, Eat Static, Gaudi and more...that's when I heard about Radical Dance Faction being in the studio creating a new double album with Youth. You still have a really committed set of fans. Can you tell me a bit more about the album?

Chris: Another long story, but in a nutshell I had met Youth in the early '90s, we had a connection but with the circumstances as they were, a collaboration didn't materialise. It was running into a good friend of both Youth's and mine, Steve Norris. He told me of work he was doing with Youth and associates and told me Youth still mentioned RDF as something he



would be interested in putting his producer mark on. I got in touch Youth without anything concrete in mind, but to hopefully have a creative outcome. 'Daydream Dystopia' is the result. I'll leave it to the listener to decide how creative we have managed to be.

Alan: So, getting up to 2019, and this gig with Youth, Jah Wobble, Mark Stewart, Gaudi and more at the Rich Mix...quite a line up...how did this come about?

Chris: Through that chap, Renato. He was looking to promote RDF in his Youth sounds' capacity and his involvement with the Youth, Jah Wobble and Mark Stewart recordings, the main track of that being , 'A Very British

Coup' and other tracks. By putting the two things together came the idea to have Jah Wobble, Youth and our Bassman, Dan Foster all playing bass at the same time.

Alan: Will we be seeing more of these bass 'n' dub super sessions? What are the plans going into the future?

Chris: I'm not sure to what extent but there are plans afoot to make it happen again in Bristol, maybe late September. Early days and a few factors still to be agreed but there is reason to be optimistic.

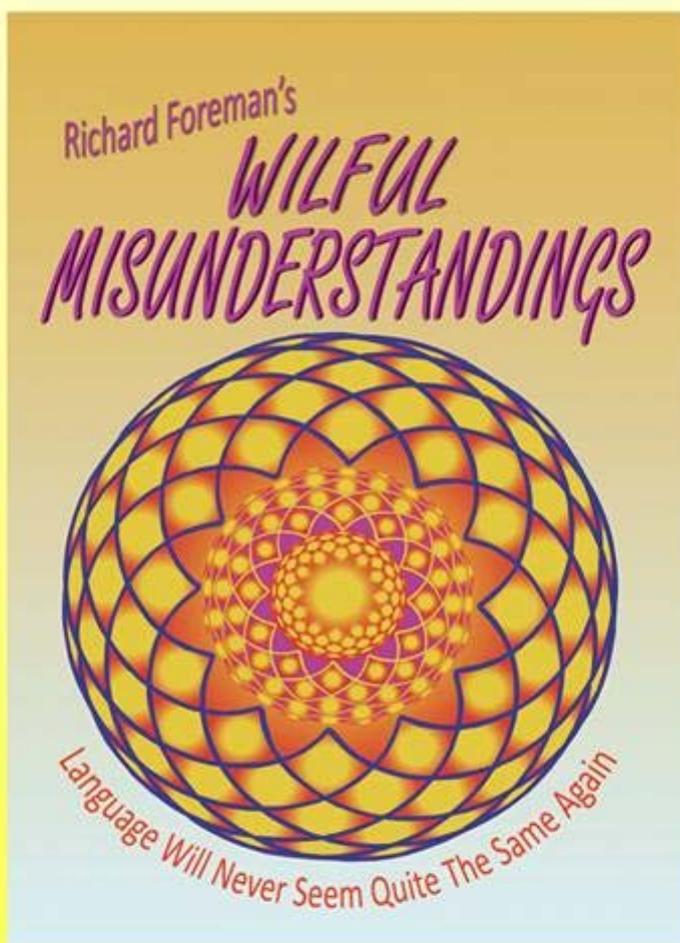
Alan: Many thanks, mate. I hope I can join aboard the good ship RDF on some of the future voyages of discovery...luv 'n respect.

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'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:

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

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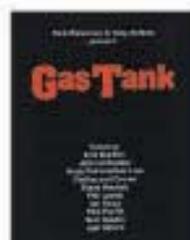
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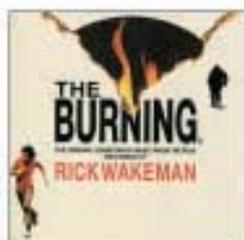
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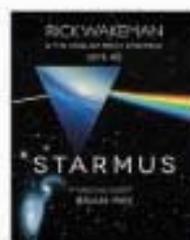
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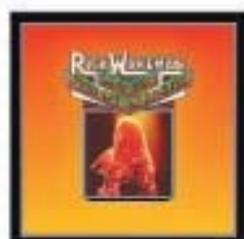
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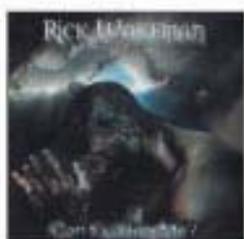
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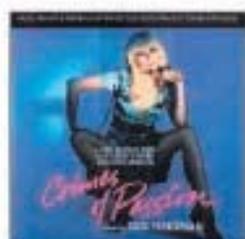
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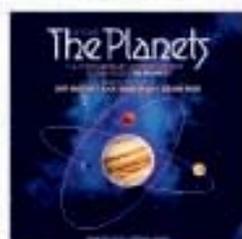
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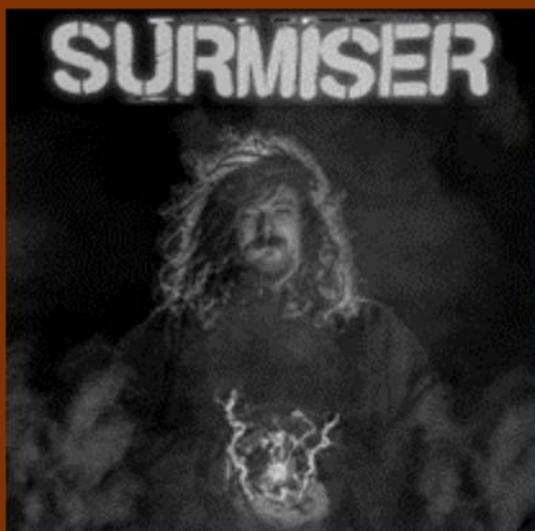
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KEV'S WORLD



**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.



KEV ROWLAND



**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.

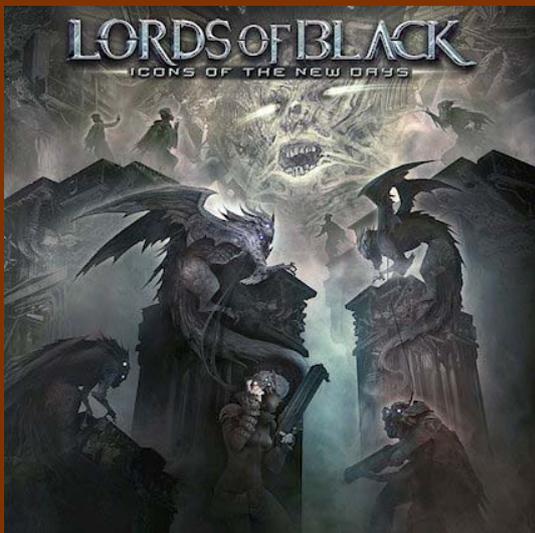


**POWER TRIP
OPENING FIRE: 2008 – 2014
DARK OPERATIVE**

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

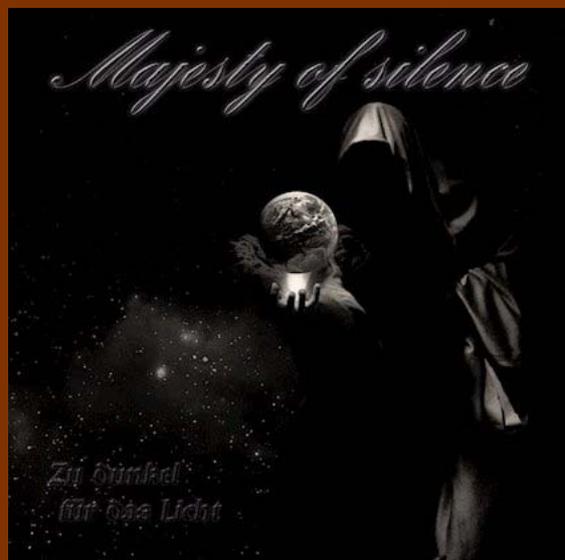
style of music it can only take you so far. I am sure that anyone who has seen the guys play are going to be incredibly pleased to have this collection, but as for anyone else that is another matter altogether.



LORDS OF BLACK
ICON OF THE NEW DAYS
FRONTIERS MUSIC

The third album from Lords of Black will probably gain quite a bit more attention than the last two, as singer Ronnie Romero has been getting around a bit, appearing not only on CoreLeoni and with The Ferrymen but also fronting some outfit called Rainbow. Ritchie himself has described Romero's voice as a "cross between Ronnie James Dio and Freddie Mercury". To be honest I don't hear that at all, but there is no doubting that he has a fine set of pipes, while guitarist Tony Hernando is also very much a force to be taken very seriously indeed. The album has been co-produced, mixed and mastered by Roland Grapow (Masterplan, ex-Helloween), who also worked on their last album, and he has managed to capture a sound that is very clean with clear distinction, yet is also very heavy indeed for this style of melodic hard rock/metal.

The riffs really crunch, and interestingly if I was going to put a band out there as a potential influence then it would probably be Heaven & Hell, although more as a melodic rock act as opposed to a metal outfit. It is a very modern album, with a modern production, and it is this that really makes it stand out, as when Hernando takes the song by the scruff then he really does shake it around while drummer Andy C and new bassist Dani Criado back him up, allowing Romero to then take control. Now, I wasn't a fan of the live Rainbow album, as I didn't think that he was in the same league as the others who had fronted the band, let alone fronted Purple, but here with his own material he is far more comfortable and comes across in a totally different light. The partnership between him and Hernando really works, and it would be interesting to catch these guys in concert as I bet they put on quite a whole. Well worth investigating.



MAJESTY OF SILENCE
ZU DUNKEL FÜR DAS LICHT
ROCKSHOTS RECORDS

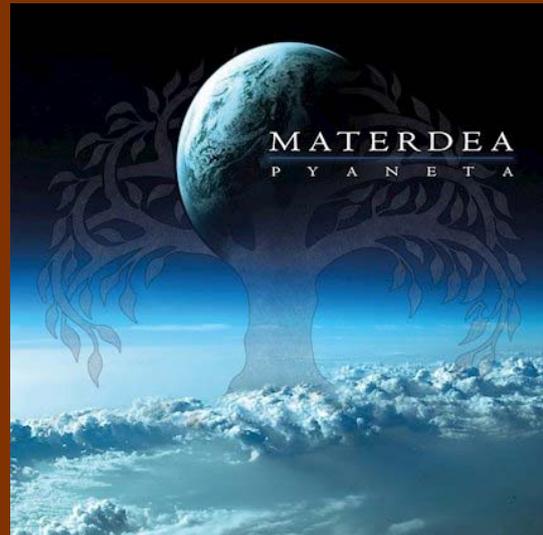
Switzerland's Majesty of Silence was formed in 1996 by Peter Papadimitriya (drums), Peter Mahler (guitar) and

Christian Geissmann (first bass, then guitar) who shared a passion for black metal. Citing a wide variety of influences including Dimmu Borgir, Immortal and Sonata Arctica, the band released three albums before going on hiatus in 2010. Then in 2016 Peter Mahler (guitar, vocals) and Christian Geissmann (guitar, bass, vocals) decided to resurrect the band as a two-man outfit and have now released their fourth album, the first in twelve years. While they may have been influenced by Immortal in the vocal department, musically they are far more into the realms of Dimmu Borgir, but in more frantic and raw approach and less symphonic.

With all lyrics in German it isn't the easiest album to get into, but that also has something to do with strange rhythms and vocals coming in at various points.

There is a definite blackness and roughness that adds to the overall effect, which is then somewhat diminished by the drums which at times are quite painful in their lack of attack and power. There are times when these guys are very effective indeed, such as when they slow the song right down on "Der Zahn der Zeit" and let the atmosphere build and develop.

Given that there has been such a long break between albums, and that there are now only two in the band, it is probably better to think of this as a debut. With that in mind, while not essential, this is a black metal album that shows promise and I truly hope to hear something else from them in the near future.



MATERDEA
PYANETA
ROCKSHOTS RECORDS

Italian outfit MaterDea are back with their fifth album, showcasing quite a few different styles and ideas. Although they are a symphonic band at heart, there is also a lot of Celtic and folk ideas going on, but while some may think they may well be clones of early Nightwish that is actually a long way from the truth, although they have been an influence, as has Eluveitie, Korpiklaani, and others. We are treated here to an album that is incredibly commercial, and many of these songs could be lifted as singles (particularly "Neverland"), yet there is also a refusal to confirm to what may be expected. This song not only starts with effects of a ship under sail and ticking clock, but then has an accordion that makes one think that we are going into the realms of pirate rock before they move it to a different symphonic level altogether. There is a children's choir to provide backing vocals, and they even take the lead at one point.

One can't help but smile while listening to this album, and then there is the attempt to understand how it can be that this is the first time I have come across a band that has been going since 2008, and has released four other albums! If they are half as good as this then I want to hear them! The production is spot on, allowing everybody to shine and keeping the layers quite distinct while also allowing room for as many instruments to be brought to play as are required. When I first starting listening to Legend some time a million years ago there was no-one else performing this style of music, but one day I am sure that they will get the recognition they deserve for influencing so many other bands. Nightwish have already cited them as an early influence, and here is yet another who also owes them a debt of gratitude. Easily one of, if not the, finest album I have heard from Rockshots Records, this is indispensable for anyone who enjoys this style of music.



**MATT BABER
SUITE FOR PIANO AND
ELECTRONICSBAD
ELEPHANT MUSIC**

Matt Baber is of course keyboard player with Sanguine Hum, a band that has gained huge acclaim for their music, but here he is with first fully available solo album. Matt has actually recorded and compiled more than a dozen self-produced albums of electronic and ambient music to date, but most of which have only been released privately to friends and family, although 'Outskirts' made it into the public arena as a digital offering. Divided into ten sections (conveniently titled "Part One" through to "Part Ten", I must confess that when the album started with some swirling electronic sounds I wasn't sure where this was going to take me, but soon all concerns were swept away.

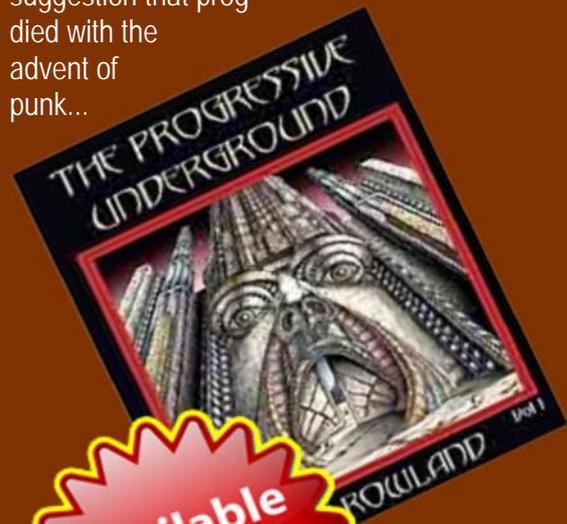
The electronic sounds are there simply as a backdrop, to allow Matt to play the piano against them. I soon found myself being reminded of Roger Eno's essential 2004 album 'Fragile'. As with

that, the notes that aren't played and the space that isn't filled are as important as the ones that are. Unlike Roger, there is far more sense of directness within this album, a feeling that there is a clear musical path that will be taken, as opposed to meandering gently through the landscape. This is an album that is taking pieces of genres normally considered as jazz, RIO, progressive rock, ambient, electronica and classical and putting them into album where the joins cannot be heard. It has been an album that has been incredibly difficult to write about just because I find that I have stopped typing and am once again immersed in the sounds coming out of the speakers.

The sound of the piano is wonderfully glorious, and the result is an album that should be treated with high respect and only actually played when the listener has time to do just that, sit and listen. This isn't something that can be put on in the background while doing something else, but instead is something that is deserving of full attention. Bad Elephant Music have been releasing some incredible albums this year, and while it is hard to pick between this and TFATD for the top as they are so different, it's a very close call indeed. Essential.



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...



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

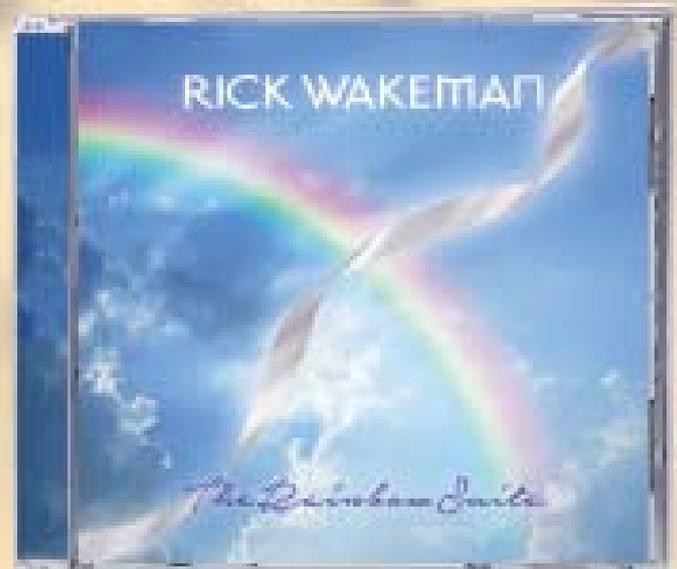
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



Tony Klinger

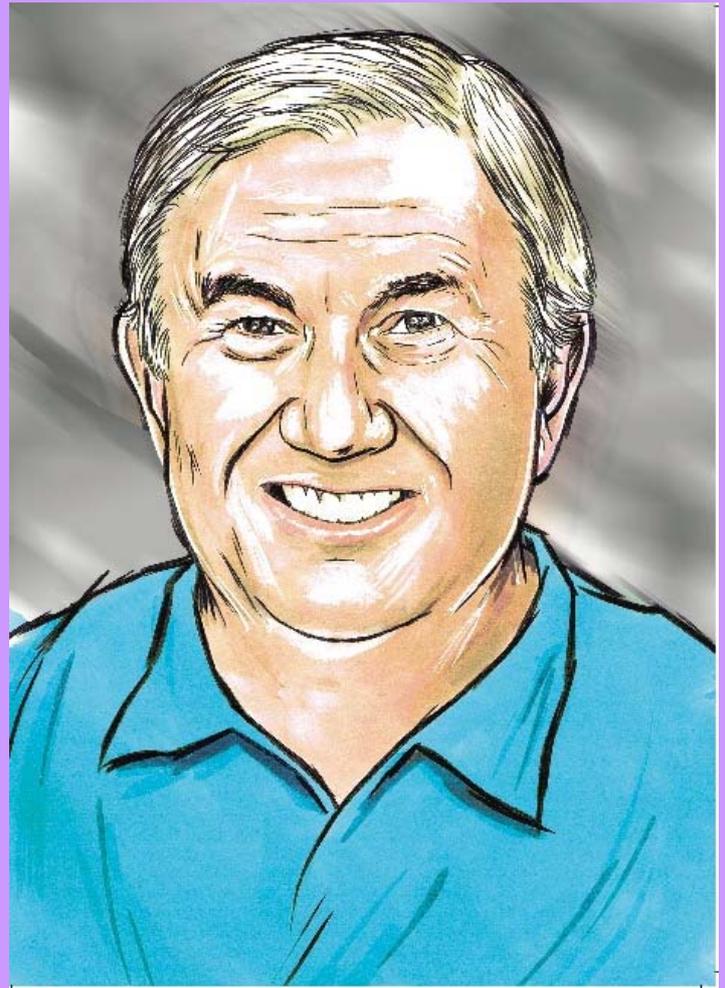
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

CHECK OUT TONY KLINGER AT GONZO:

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



THE TRUTH HURTS

I just had a fascinating couple of conversations with people here in Los Angeles. One works for a huge, leading mobile telephone platform and the other for a giant film distribution company, now part of a conglomerate.

The message from both seems to be that the days when you had people with passion and commitment at the tip of the spear has long gone. Even the days



when a movie company was led by ex talent agents, lawyers or accountants had to be preferable to one where marketing gurus from unrelated industries took over. How can a person who markets soap know or care about getting some market space for a film that you might care about. Their only passion is to use franchise movies to grab market share as effectively as possible. It might make short term sense if you don't consider that the guy or girl making that small but perfectly formed passion project is the same person who might one day make the future blockbuster.

Just a thought, wouldn't it be great for everyone if they hired someone who knew about creativity to run a studio...

Within telecommunications we face a future in which the giant platforms, who purchased their place at high table for many billions of dollars, will not be able to generate enough returns to meet that investment from the use of their phone systems for speaking. In fact that is where we as a company will score since we make content that the public will use via our white label (B to B) partners. Why would someone pay for calls that will be soon available generally on

mobiles via VOIP?

The guy I met from the telecommunications company asked me how I would define his job. I answered, in my most polite fashion, that he was the Chief Executive for a major platform provider. His response was that this was incorrect, as he would define himself as the CEO of an entertainment company that was simply using broadband technology as a means of delivery to an ever increasing, and hungry public.

So entertainment and creativity is where it's at, and that's where we come in.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA MAGAZINE

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

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OR IS THERE ANOTHER EXPLANATION?

12 MONTH ANNIVERSARY EDITION

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

MYSTERIOUS ENCOUNTERS IN MORECAMBE

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BACKYARD'S WAY!

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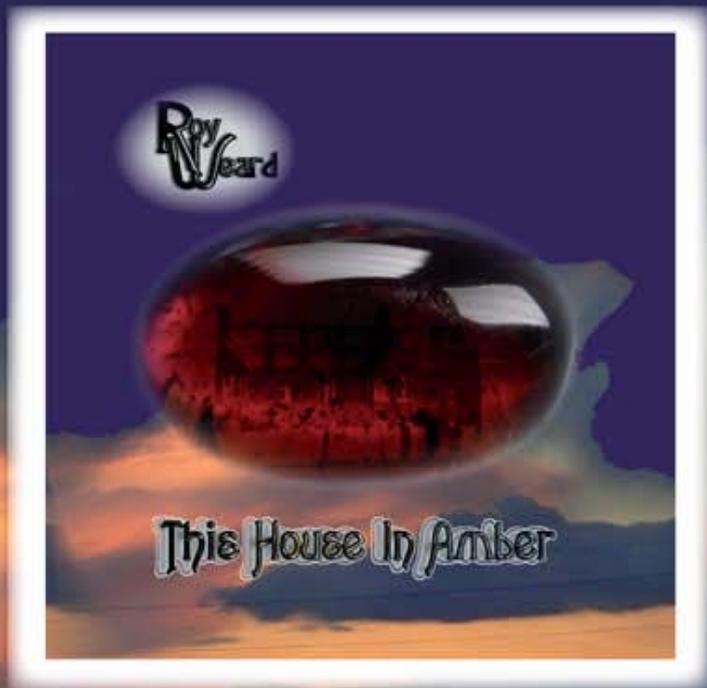
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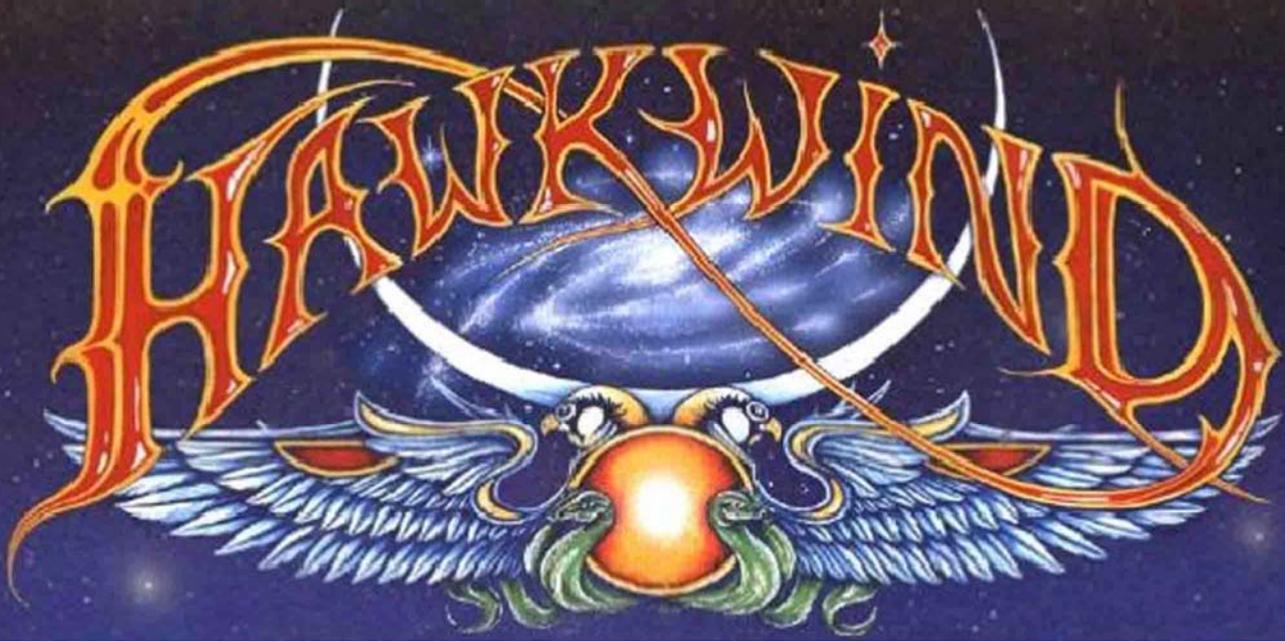
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The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Hawkwind played their headliner full electric set on the acoustic stage at Glastonbury Festival

last weekend - on Saturday 29th June. A couple of clips were broadcast live on Facebook, thanks to festival-goer Brad Horn. Such broadcasts are not a "first" but I still find it a novelty seeing a real-time Hawkwind bootleg video clip. One never knows if it'll be a few seconds long, or a couple of minutes, or whether the signal will get interrupted, so there's an element of unpredictability too.

Golden Void was performed, and soon afterwards, a bit of a medley





   97

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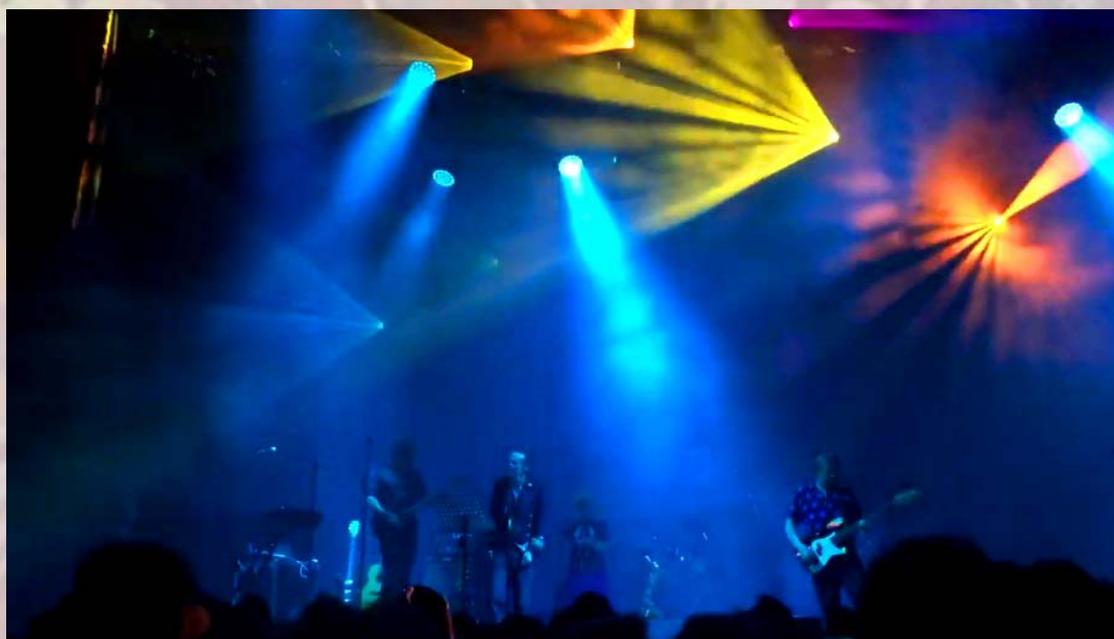
consisting of Born to Go, followed by some Shouldn't Do That type of spacerock. This then gave way to some ambient -type sounds reminiscent of the middle section of Assassins of Allah, but which was actually

the backdrop to a narration of Space is Deep. The feel of this item was rather like the 1998 Strangewind gig in America, except that Capt. Rizz did that Space is Deep narration over a perky reggae organ sound.



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  8



The last time I watched any Glastonbury coverage on tv was back in the days when Channel 4 was doing it, so I had no idea how likely the BBC were to show any of Hawkwind's set on the acoustic stage. However, people more familiar with such things did say beforehand that the BBC had not included the acoustic

stage in previous coverage. Then again, coverage has become far more widespread in recent years, particularly as a result of the iPlayer "catch-up" service, so there was room for slight hope - but I see today that Hawkwind are not listed on the iPlayer page, despite it offering no less than 117 items from the three festival days. In fairness,



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),
Lux Vibratus (Nektar),
Steve York (Arthur Brown)
and more...

Box set (and CD pre-orders) available from
pledgemusic.com until 23 July, 2018, 10 AM GMT



gonzomultimedia.co.uk
spiritsburning.com



though, I think there were 15 or so stages scattered around the festival site, and the BBC could scarcely cover them all.

Meanwhile, on Facebook, there's a new page called "HAWKWIND Official Group" and its description is:

Official Hawkwind chat group
Happy Hawkwind chat and news :-)
Run by the band for the fans...

As I write this Gonzo Magazine news item, I've been a member of that new FB group for almost 30 minutes now, so it's early days yet.



CHECK OUT HAWKWIND AT GONZO

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AT GONZO (UK)

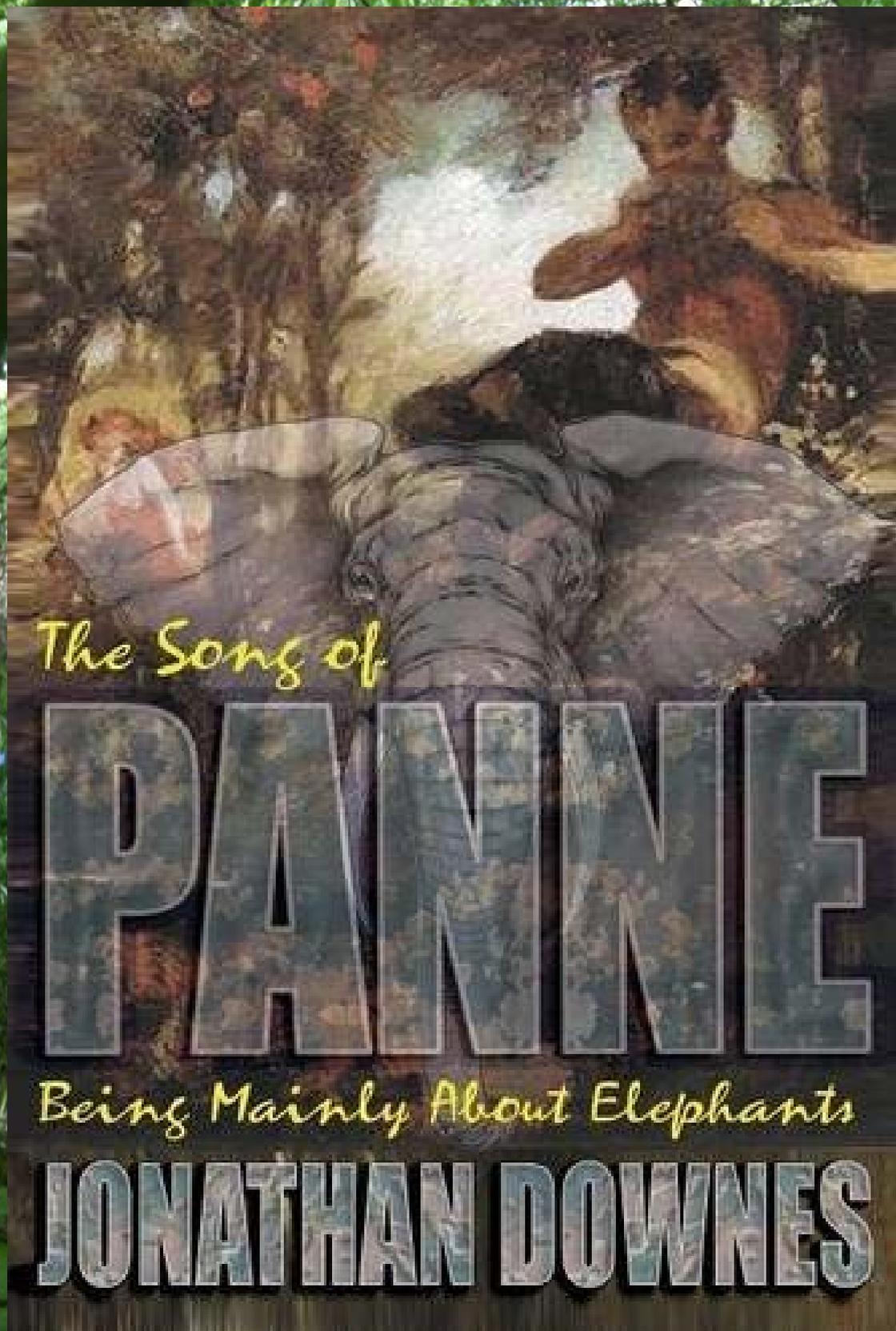
GONZO CURRENTLY IN STOCK
AT GONZO (USA)



Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

Following in the footsteps of Jennings and Darbishire, and – although I didn’t know it at the time – *The Fifth Form at St. Dominics*, written a lifetime before by Talbot Baines Reed, my new ‘magazine’ was published in an edition of one, which I pinned up proudly on the class notice board, and stood back smugly, waiting for people to read it. And, slightly to my surprise, they did.

It was partly handwritten, and partly typed out by my mother (that was – I am afraid – until my father put his foot down and said that I was making her work too hard) and forbade me from asking her to do it ever again. Once again, my plans had been thwarted, but I continued to ‘publish it’ for the next four or five months until it fizzled out with the advent of summer and some very disturbing personal news.

It contained articles about various sporting events and other things, which my classmates had done, and items of news such as the fact that a classmate called Clive had been caught setting off a stinkbomb in the local Dairy Farm convenience store.

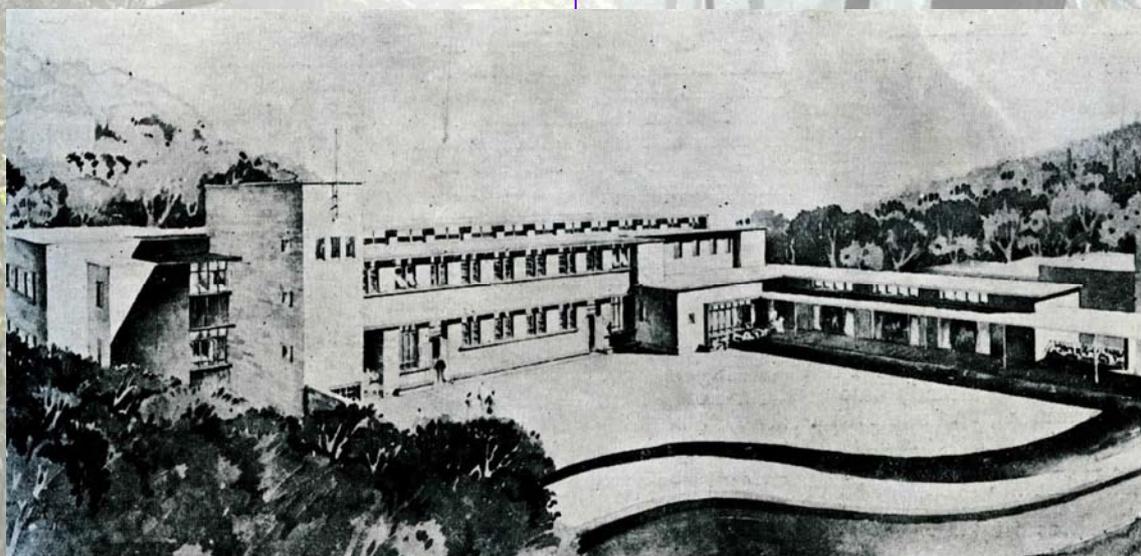
Talking of the Dairy Farm, once again during

the early summer of 1970, I was caught shoplifting there, together with another boy, called Keith. Once again, I have no memory of how and why, but I do remember that – at the time – I didn't know how or why I had done it either and – with hindsight – it was just another incident in the slow but inexorable decline of my mental health. No matter how many visits I made to the child psychologist, nobody came to the conclusion that I was seriously mentally ill, and in desperate need of help. Indeed, no-one ever did this, until I was in my late thirties when – in the wake of a horrific divorce – I was diagnosed as being Bipolar.

But all that was in the future. Each week, I proudly pinned up the latest copy of the magazine for my friends and peers to peruse at their leisure, and each week those set in authority over me by a benevolent Colonial Administration, totally ignored it.

One thing that I do remember in the wake of this disaster is that my father did try to reach out to me, and on a couple of occasions he and I went down to Tai Tam Bay on a Saturday evening and spent the night aboard *The Ailsa*. I particularly remember the first time, because – in the middle of the night – my father woke me from my slumbers and

called me on deck. I was mildly grumpy about this, because then – as now – I don't like my sleep being disturbed, but the grumpiness vanished when I saw what he had to show me. It was like the water was on fire. Each wave, as the new tide flooded in from the South China Sea, glowed with bioluminescence. I know now that what my father called 'phosphorescence' (although even now, I don't know which type of photoluminescence it was, and it really doesn't matter) is caused by tiny algae suspended in the water, and that the glowing lights which turned the familiar bay into something out of a Fairyland was a direct result of these tiny plants being buffeted by the incoming tide. We sat and watched this marine firework display in wonder. Occasionally, a foot or so below the surface, we could see the liquid movements of large fish, presumably chasing smaller fish that – again – had been driven into the bay by the incoming tide. Here, I would love to say that we saw sharks or porpoises, but we didn't, and I only ever felt disappointed by this many years later, when – in one of Gerald Durrell's books – I read an account of a similar experience from his boyhood in Greece. But he had seen dolphins. Once again, the young Gerry outdid me.



On another visit to the boat, but I cannot remember whether this was one of Daddy's and my excursions or a family day out, I was lying stretched out on the deck at the bow of the ship (I'm sure there is a technical term for this, but I don't know what it is). What I remember vividly is that my parents noticed that my legs were not stretched out as straight as they should be. My paranoia was so acute that I took this as a personal slight, but my parents took it far more seriously and referred me first to the family doctor and then to a specialist at Queen Elizabeth Hospital. My father told me, as honestly as he could, that one of four things would be necessary. They might ignore it, I might have to go to physiotherapy, I might have to wear a leg brace, or I might need surgery. Praying as hard as I could that it would be either of the second two options, I went along with the appointment, and after having been examined, poked and prodded thoroughly, my parents were told that a diagnosis, together with details of the recommended treatment, would be posted to them in the next couple of weeks.

It was a Friday afternoon, and – with the innocence of youth – even the fact that I had a Sword of Damocles hanging over me, the fact that it would not fall for several more weeks was good enough for me. The birdsong in the air had never seemed so cheerful, and the multicolours of butterflies flitting about the blooms on the lantana bushes had never seemed so bright. The next day, we went back to *The Ailsa*, and spent a lovely weekend on board. For the first time, I encountered sea-squirts. Better known as Tunicates, the adults look like unprepossessing leathery lumps of masticated chewing gum stuck onto the side of rocks. They are known as 'sea-squirts' because, when prodded, they squirted out a languid stream of water, which was no-where near as impressive as the water-pistol-like

qualities of the huge, black *Bêche-de-mer* with which I had been familiar for years. No, the thing that really fascinated me about these peculiar little animals was that, despite looking like retarded sea anemones, they were actually primitive Chordates, meaning that – like fish, reptiles, amphibians, birds, mammals and me – they have a spinal cord. Yes, you have read it right. They were far more closely related to humanity than anyone would have guessed.

We visited one of my favourite picnic spots; a small rocky beach that no-one else ever seemed to visit. On each side of the tiny cove were impressively fierce, though surprisingly easily scalable, rocks and there was one particular place where the rocks were dotted with tiny indentations an inch or so deep. I know now that they were probably caused by one of a number of small invertebrates, such as *Polydora* that, despite their soft bodies, commonly make their mark upon much harder bits of their environment. But, at the time, I was convinced that they had been made by meteorites. Ever since I first read *Comet in Moominland* by Tove Jansson, I had become mildly obsessed with comets and meteors. Ironically, one day during the spring of 1970, I actually saw something that the adult me would have turned cartwheels if he had seen. One lunchtime, high above the playground of Peak School, I saw a round, bronze coloured object, hovering high above me. I pointed it out to my companions, and they saw it too. I have no idea what it was, but nowadays I would have no problem in capitalising it as a 'UFO'. After all, it was an object, it appeared to be flying, and neither now or then have I been able to identify it. I have seen UFOs since, on a number of occasions, but until the summer of 1997 when – together with several other people – my wife and I had a very close sighting of a huge flying triangle above my garden here in North Devon, I was not to see any UFO quite

as clearly again.

Some of my favourite childhood memories are from weekends spent on *The Ailsa*; my father had always been a sea-farer – he only left the merchant navy in order to marry my mother – and, with hindsight, I can see that each weekend spent exploring the myriad of tiny islands in the estuary of the Pearl River were something which gave him a certain degree of solace from a job he despised in a land that he hated.

We spent most weekends on board her, and every Sunday, when it was time to go home, our sadness was partly assuaged by the fact that in only six more days time, we would be able to do it all again.

So, on the Monday morning, rather than complete despair at a whole week of schooling in front of me, I was always remarkably happy, because I was

daydreaming about our adventures and the animals I had seen over the weekend before.

And then, in early April 1970, I had one of the worst, certainly the most pivotal, days of my life. After an uneventful morning, I went back home for lunch, to be told by my mother that *The Ailsa* had drifted her moorings and been wrecked irreparably on the sharp rocks at the side of the bay. And just as I was reeling from that news, she opened a letter from the hospital. I had a serious case of *Genu Valgum*, or knock knees. This is a normal part of many children's growth, and most people grow out of it. However, a small percentage don't, and needed a series of painful operations (notice I put this in the past tense, because medical technology has improved immeasurably in the last half century) in order to stop them becoming cripples in early adulthood and wheelchair bound by middle age.

Guess which percentage I fell into?



NEWS FROM THE POTTING SHED

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

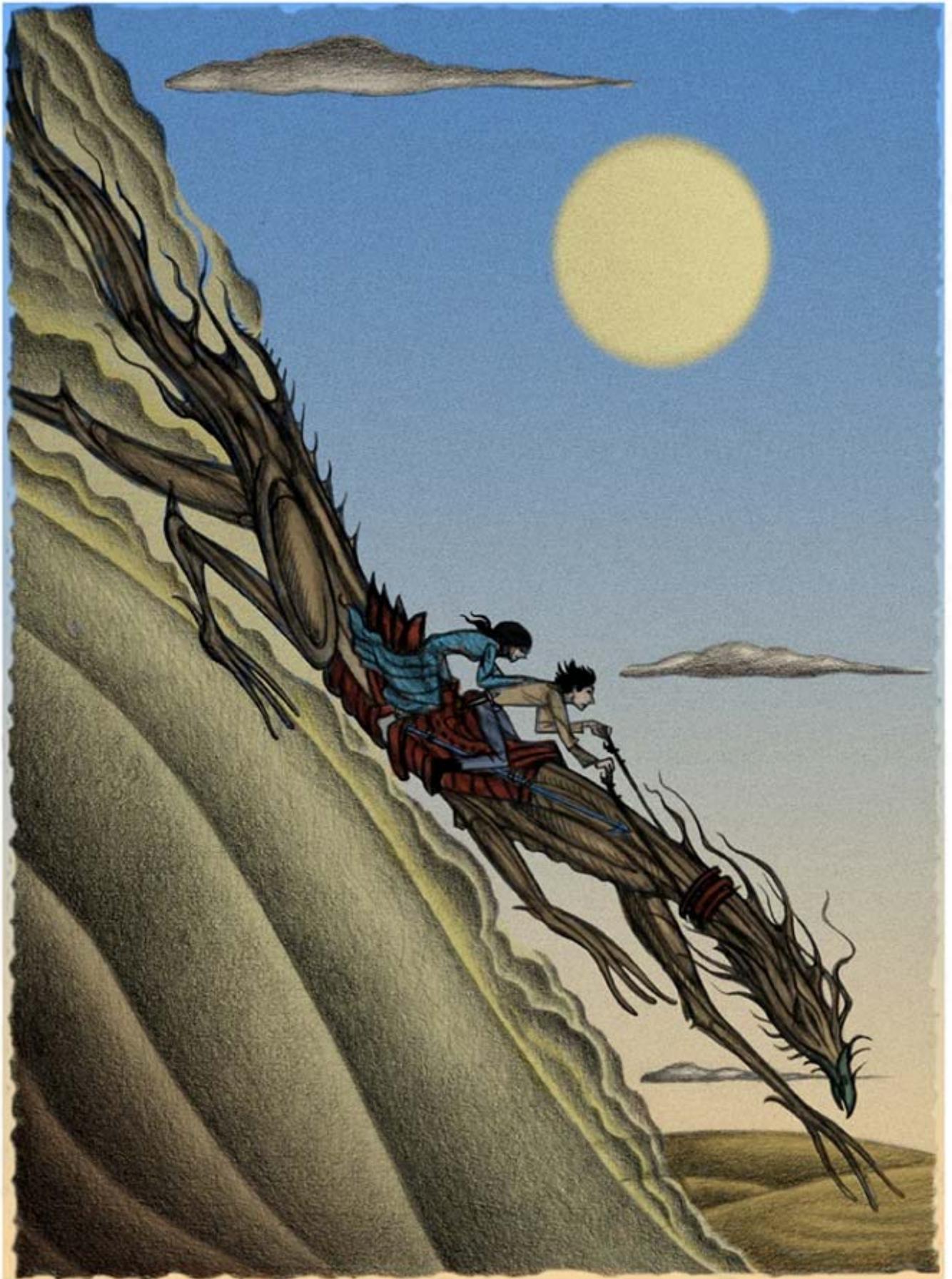
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

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

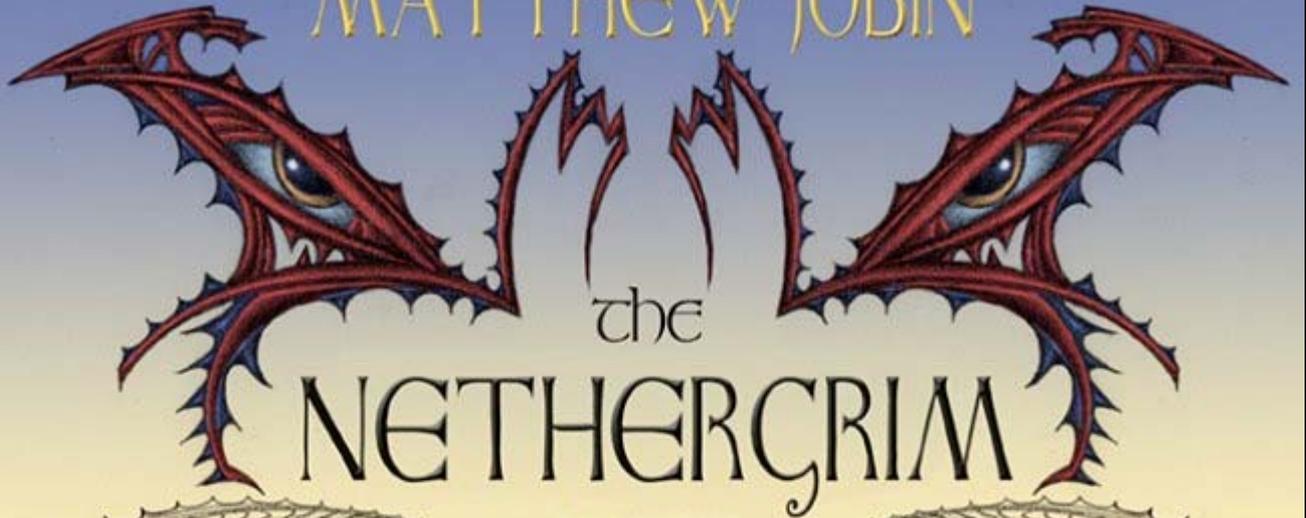
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



MATTHEW JOBIN



the
NETHERCRIM

BOOK ONE





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!!!"

HE WAS AN INVENTOR, A WRITER, MUSICIAN, FARMER, ARCHITECT & BOOK LOVER

He had his own annotated version of the Bible. He spent 17 days writing and rewriting the formal Declaration of Independence
Its primary premise is "That all men are created equal" and "That everyone has the right to life, liberty, and the pursuit of happiness"

He finished writing it June 28, 1776. Congress debated and finally adopted it on July 4, 1776. This is why we celebrate!

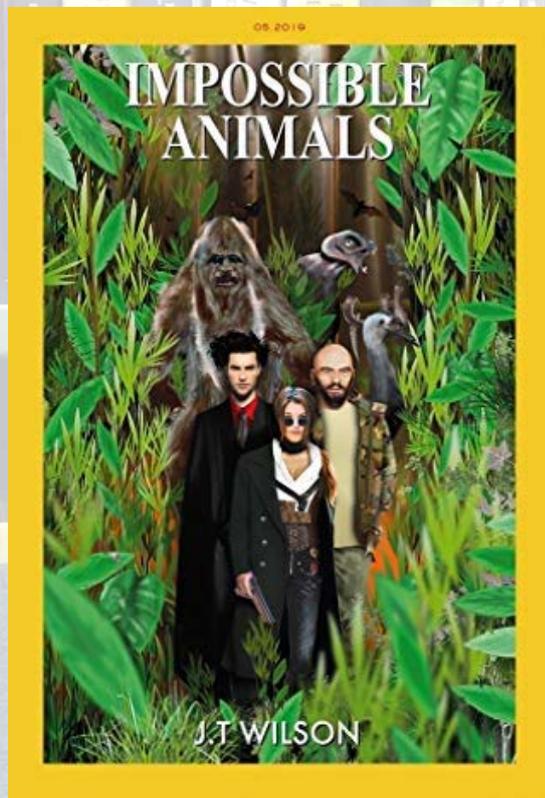
Such affirmative positions still echo as answers to tyrants and dictators. Thomas also added a Bill of Rights that stands today.

We look back @ Thomas Jefferson through the lens of slavery, knowing he had several children with his slave, Sally.

In his will he freed five of Sally's sons. His daughter Patsy freed Sally. History is colored with human contradictions - those who embrace and champion freedom for all, but still carry on dubious practices. In *NOTES ON THE STATE OF VIRGINIA*, Thomas said that slavery was wrong, and our treatment of Indigenous unfair, and that all wars were foolish. To his daughter Martha he wrote - "It is always wonderful how much may be done, if we are always doing" True for Thomas Jefferson July 4, 1776. Still true today, on July 4, 2019

!

Yer Gonzo Bookshelf



- Impossible Animals (Paperback)
- Published June 20th 2019 by Cryptographic Publishing
- Paperback, 352 pages
- Author(s): J.T. Wilson (Goodreads Author)
- ISBN13: 9780992640064
- Edition language: English

In 2008, a smart, organised historian called Annie-Key and her ex-boyfriend, a poetic activist called Damascus, set off on a mission to capture a cryptid: an unknown or fantastical animal. Only a few things stood in their way: they didn't know if the creatures definitely existed, they couldn't rely on local witness

statements, and the tensions from their break-up kept rising to the surface. A decade later, their story remains one of the most-repeated and most fascinating stories in cryptozoology.

Told from both Annie-Key and Damascus's perspective, with contradictions intact, 'Impossible Animals' at last presents their side of the story. It's a globe-trotting adventure, equal parts profound, moving and hilarious.

The other night, I was in bed toddling about on Twitter via my trusty iPad, when I saw a Tweet from someone called J. T. Wilson. In it, there was a grand announcement that he/she (to my mild embarrassment, I never found out the gender of the person about whom we are talking, but it doesn't really matter, I suppose) had finished and was about to publish a new novel with a cryptozoological theme.

Just a quick shifti at the cover, which was a deftly done pastiche of one of the iconic *National Geographic* covers that are familiar to so many of us across the western world, and in a spirit of bonhomie, I wrote asking for a review copy.

The 21st century is, in many ways, a strange, alienating and rather sinister place, but the advent of new technology has worked wonders for us poor wordsmiths. Within ten minutes, I was tucked up in bed with a long, cold drink of Robinson's mixed fruit squash and reading the opening pages of this, Wilson's *magnum opus*.

It is a mark of Wilson's skill as a writer, and a spinner of tales (and these two things are not always the same thing, believe me), that the world conjured up in this book is so completely immersive that within minutes of opening this book you find yourself in a totally believable yet utterly beguiling world, populated by characters about whom you care within very few minutes of making their literary acquaintance.

Now, I know that people who have read my fiction book reviews before will probably be tired of me saying this, but for the sake of those of you who haven't, I think it bears repeating. Writing reviews of non-fiction books is relatively easy because no matter how much you divulge of what is inside the book, it does not then spoil the enjoyment by prospective readers. Take, for example, a hypothetical book about aquarium fish; the fact that the reviewer quotes a section from a certain chapter about the behaviour and morphology of a certain species of fish is not going to ruin the book for prospective readers. No one is going to say, "so, the guppy originally comes from Trinidad, does it? I'm damned if I'm going to read the rest of this...!"

But, when reviewing fiction, I believe that the reviewer has a sacred duty not to include plot twists, or what are known in the current vernacular as 'spoilers'.

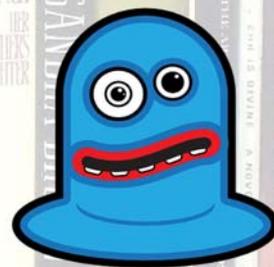
So, as an extension as the aforementioned 'sacred duty', I always make a concerted effort not to reveal anything about the plot whilst reviewing a novel. This, as you may

imagine, is not always an easy task. But I shall try.

I think that one of the things that most adds to the charm of this lovely book is the way that – totally guilelessly, and without malice – does a great deal to gently spoof the world of cryptozoology, and – in particular – the people, as well as the animals, who reside there.

Having been actively involved in the investigative community for thirty years or so, I saw echoes of several of the people I have known (both alive and dead) and the way that they interacted with others in the community. I have no intention of revealing who I am talking about, but I would be fascinated to learn whether anyone else picked up on this.

As far as the animals are concerned, two of the cryptids are iconic creatures who will be familiar to anyone reading this, and the other two are (nearly) completely made up. But even these have amusing lexilinks to well known (if that is not an oxymoron) mystery animals. For example, in the Channel Islands, there is – according to Wilson's narrative – a





mystery beast known as the 'Jersey Demon', which is reminiscent of one of the creatures that Peter Costello describes in his lake monster book, and even the name is a play on words, referencing the 'Jersey Devil' of New Jersey's Pine Barrens, which also gave rise to a bootleg record by Bruce Springsteen (although this is a completely different kettle of fish).

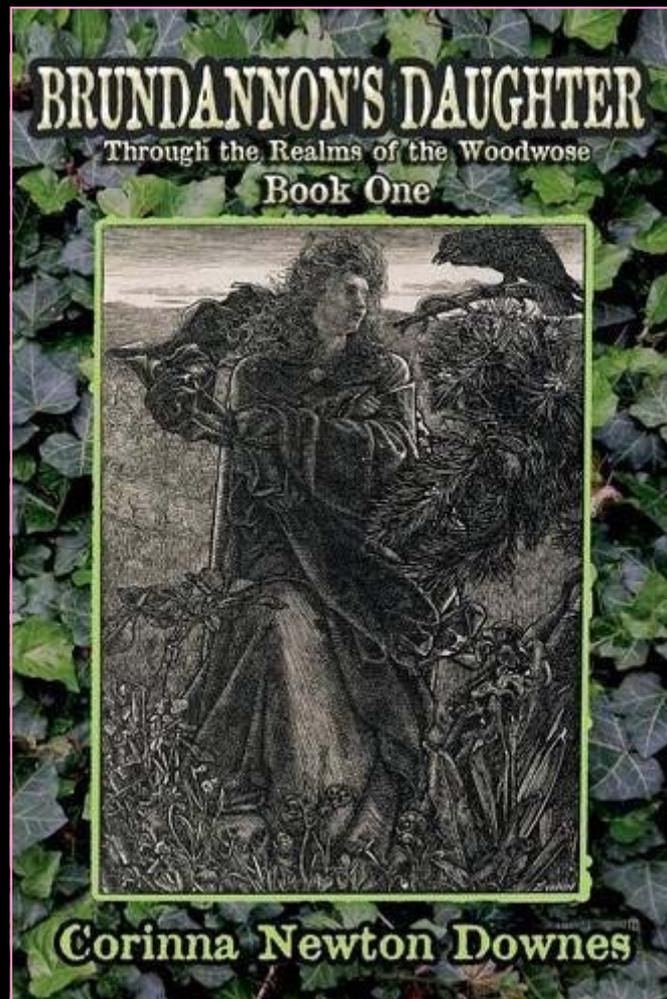
The characters, even the few nasty ones, are all sympathetically and deftly written. Even the character flaws in the two or three major characters serve to make them more believable. After all, none of us are perfect, and – at least as far as I'm concerned – it is one of the most irritating tropes in fiction when the author does their best to make their hero or heroine practically perfect in every way. Unless one is talking about Mary Poppins, this is something that just doesn't work. And kudos to Wilson for having done such a remarkably impressive job of characterisation.

As some of you will know, I've written three novels of my own, although very few people have bought them. One of the things that I have never been able to do convincingly is to reveal things that happened in the past during a current narrative. I don't know how

Wilson does it, but during a roughly linear set of story arcs, interesting, and sometimes pertinent, facts about the past lives of the characters are cunningly revealed. It is only when you are halfway through the book that you realise that – like the late, lamented, Agatha Christie and totally unlike me – Wilson never reveals facts that are completely irrelevant to the story arc. The book is written in an admirably economical style, and one gets carried away while reading it, and all of a sudden it's half past four in the morning and you have an appointment in just over four hours.

Damn you, Wilson. I never did get to sleep that night.

Although the story is wrapped up and concluded in an eminently satisfying way for all main characters, I still hope that there might be a sequel. I said as much when I sent a congratulatory message to Wilson on Twitter, but I added a small request. Bits of me have already appeared in one of the main characters in Rowland Smith's *Cryptid Hunters* series. If there is, indeed, a sequel, please can I be in it?



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 background, a large fire burns brightly, casting a warm orange glow. In the foreground, a line of riot police in helmets and shields stands in silhouette, facing away from the camera towards the fire. The street is dark, and buildings are visible on either side.

"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 fretboard. The strings are stretched across the frets, and a metal fret is visible in the center. The background is dark and textured, possibly the body of the guitar.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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**.

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THE WORLD OF GONZO ACCORDING TO

Mark Raines

My Angel Not a Devil by Mark Anthony Raines A Flash Fiction Story

(You sit in front of me awaiting my judgement)Says the long white beard,long white haired ,yoga wearing being looking down at Mitzi a Female Jack Russell Dog unlucky to be born with two horns on her head making her appearance like demon like.

Mitzi give the being her cutiest stares and The being smiled and said(I shall remove your horns and you be replaced with small round halo looking marks on top of your cute head)With that the horns disappear in place are two small looking halos marks on top of her head ,Mitzi let's put a happy bark meaning to those whom don't speak dog I look like an angel.The being give her another smile and said I shall send you down to the planet earth to help be a local friend ,my Angel dog.
I dog.

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/>

THE WORLD OF GONZO ACCORDING TO

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Whilst I only ever went to one Glastonbury festival, and that was way back in 1985, when I saw all sorts of exciting people, like Ian Dury, the Style Council, and Billy Bragg, I have been vaguely following it on TV for the last twenty years or so. But this year, I looked at the line-up, and was not inspired to do so. In fact, the only one of the headliners that interested me was The Cure, and – indeed – I did watch them on the Sunday, and they were pretty bloody good.

There were too many showbiz types on the bill for my liking. I am not interested in Kylie Minogue, or Janet Jackson, not because I am racist or Australian-o-phobe, but because it's just not my sort of music. It is one of the things that is quite upsetting about the modern world, that when people went on social media to complain that – in their opinion – such artists did not fit in with their idea of what a rock festival should be, they were immediately denounced as being 'racists' or 'biased against cancer survivors', or any one of a dozen other of the contemporary moral thoughtcrimes.

However, in a temporal miscalculation which had something to do with having drunk half a bottle of gin, on the Saturday I found myself watching Stormzy; a bloke about whom I had heard on occasion but about whom I knew nothing at all. Unlike many people of my age, I am not amiss to a bit of hip hop or EDM, but I will admit that the world of Grime is something which – until now – had passed me by. Even now, I am not quite sure what 'Grime' is, but I will be the first to admit that Stormzy's set at Glastonbury on Saturday night was completely gripping, unlike some recent headliners whom I could mention. I watched the Rolling Stones at Glastonbury a few years ago, and they were much better than I thought they were going to be, especially the bits where Mick Taylor joined them on guitar. But, sadly, they were irrelevant as far as the



modern zeitgeist is concerned, and probably had been, ever since Keith Richards quit heroin forty years or so ago. They had been the poster boys of 'Swinging London' and they had been the pop charts' Public Enemy #1, but once they started becoming respectable, they - ironically – became irrelevant.

Stormzy, however, performed an absolutely blistering set, which featured classical dance and a speech by Labour MP David Lammy and highlighted inequality whenever he saw it. It was an utterly thrilling show and raised the bar higher for everyone who will come after him.

Thank you for reading this issue, I hope you enjoyed it as much as we enjoyed putting it together.

Hare bol,

Jon



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