

# GONZO

In this remarkably disciplined issue Doug goes to see **King Crimson**, Alan goes all psychedelic at **O.Z.O.R.A** in Hungary, Mad Iccy meets **Roddy Radiation of The Specials**, we go on patrol with **PAART**, Bart goes to see **Yes et al** in the **Royal Affair**, Jon has his **PIP Assessment**, and Graham brings us bad news about **Ginger Baker**

#357/8

# FRIPPERLICIOUS

# 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 publication.

Penny Rimbaud once wrote something to the effect of, just because they say you're paranoid, doesn't mean you're not on their computer. He was writing nearly forty years ago, about the shameful way that the British establishment treated Wally Hope, who died

under mysterious circumstances a few weeks after the Watchfeel Festival, in 1975. Forty four years after Wally's death, there is no reason to suppose that the British establishment has become any less Kafkaesque. I will admit to having a slight tendency towards paranoia myself, but I truly believe that the events about which I am going to regale you with not only actually happened, but that I am not being overly delusional in my interpretation of them. I would also like to say, at this point, that I have always found Kafka to be pretty well unreadable, so the inventor of Gregor Samsa has not influenced my world view in the slightest.

As many of you probably know, I have been in poor health for years, and am confined to a wheelchair for a lot of the time. I do not bellyache on about it, because I believe that there is nothing more annoying than someone banging on about their own ailments. I am also bipolar and have an impressive battery of other physical and mental ailments. Poor me, eh?

As many of you will either know or have guessed, I have been in receipt of various



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invalidity benefits from the UK government for many years. Ummmmm, this is because I am disabled. As any fule kno.

For years now, the UK government has been playing silly buggers with their different state benefits, and one of the things they have been doing is transferring people who were (like me) in receipt of the old Disability Living Allowance (DLA) to a new set of benefits called Personal Independence Payments (PIP). For years, the popular press has been full of scare-stories about people being refused this new benefit, despite being considerably more ill than I am. And so, although I truly believe that my payments from the UK government are both worthy and deserved, and my conscience on the subject isn't the least bit troubled, you will, I am sure, understand that I was quite worried about this forthcoming change in my circumstances.

The Department of Work and Pensions (DWP) has been faffing about with this for ages, and it wasn't until three years after I was first told that this change was imminent

that my appointment with the Invalidation Assessor actually came to pass. The applications forms for this new state benefit came through in June, and I finally went up for the assessor on Friday the 20<sup>th</sup>.

The informative literature that came along with my appointment letter was overly friendly, and seemed to be doing its best to portray these people who had the lives and deaths of so many claimants in the palm of their hands as genial, even kindly, folk who were there only to help, advise, and reassure you. 'Tell that to the terminally ill woman with one leg, who was refused benefits', I thought to myself.

The day before the dreaded appointment, I was sitting in my favourite armchair, cuddling Archie the Jack Russell, and trying to write deathless prose on my iPad, when the telephone rang. It was, as you have probably surmised considering the subject matter of this essay, somebody from the office dealing with the invalidity assessments. Could I, they asked, rearrange my time and come in an hour later than originally planned? Well,

اللجنة لهم إذا كانوا لا تأخذ نكتة

## Personal Independence Payment - PIP

**DWP** Department for  
Work and Pensions



normally, the idea of having to get out of bed an hour later would seem to be a very pleasant prospect, but, on this occasion I had an appointment with the diabetic eye screening services at 12:20, and I was unwilling to jeopardise that. We finally settled on rescheduling my appointment by thirty minutes, something which I decided would not place my diabetic eye screening in jeopardy; I do suffer from a degree of retinopathy, and would be pleased if I do not lose my eyesight as a result. So, this appointment was quite important.

The next day dawned bright and clear, and Graham and I drove to Barnstaple for my Appointment in Samarra. For reasons best known to themselves, this particular round of interviews was not being held in the JobCentre, but in Barnstaple Public Library, something which I felt was really rather

inappropriate. Libraries have been one of my favourite places for my whole life, and the idea that a place of learning and contemplation was being perverted into a place where some of the poorest and most downtrodden members of society had their lives ruined, was quite abhorrent to me.

[Here, I would like to point out, in what our transatlantic chums call the interests of full disclosure, that if I lose my disability benefits it will be a blow and will seriously inconvenience me and the people whom I love, I do have other sources of income, and will not be destitute. The same cannot be said for many other claimants.]

We arrived at the library about twenty minutes early, and made our arrival known to the receptionist. The appointment time of ten o'clock came and went, and it was quarter

## PERSONAL INDEPENDENCE PAYMENT



past ten – fully forty five minutes after my original appointment time – before a genial young man in casual clothes came over to introduce himself to us, and we followed him into a lift and up to the top floor of the library building, where – just before half past ten – we were ushered in to an interview room. I couldn't help but notice that the interview was finally getting underway only about five minutes before the time that I had already told them was inconvenient because of my diabetic eye screening. Never mind, I thought. Worse things happen at sea.

The interview itself was gruelling, and took over an hour and a half. He asked me about every detail about my life, including some things which I have only shared with my poor, long-suffering wife. His manner was particularly strange. I'm sure you've heard of the cops and robbers trope of 'good cop/bad cop', and this chap – very subtly – vacillated between the two. He was friendly and kind one moment, and then, almost in the blink of an eye, he would become completely dismissive of a certain part of my testimony. The last time I had an assessment of this kind was fourteen years ago. The doctor I saw then actually came to my house in Exeter, and when she asked me how far I could walk, she added the disclaimer, "without pain". When this chap asked me much the same question, and I said that I found walking painful, he was totally dismissive. "I'm sure you're always in pain to a greater or lesser degree," he said. "Wow, thanks for your

compassion, fuckwit," I didn't say, but believe me, I thought it.

I am fairly seriously immobile, but every time that I prove that I could not raise my arms into a certain position, or twist my neck ditto, he just told me how well I had done, and how I was far less immobile than I had originally led him to believe.

The interview went on and on and on, and finally we left, him giving us a cheery goodbye.

It was only when we were driving out of Barnstaple that I realised that, despite all my protestations (and he knew perfectly well that my time was short), we had overrun to such an extent that I had missed my diabetic eye screening.

I could go on, but I won't, mainly because just describing all this made me feel far more upset than one would like to think I usually get whilst dictating the editorial for this peculiar little magazine. Indeed, when I got home after the journey back from Barnstaple, I felt confused, humiliated, and violated. This was a reaction that I was truly not expecting. I have been poked and prodded around by doctors for many years, and I'm usually pretty thick skinned about this stuff. But it is now four days after my PIP appointment, and I still feel shaken and unsettled by the experience.

And I wonder (and I promise I'm not being

paranoid) whether that is the whole point of the thing. I have read claims that over 100,000 people have died due to their benefits being curtailed. When you think that, at a conservative estimate (and this is not including administration costs, etc.) these 100,000 people would have been paid something like 650million quid over a twelve month period, then the motivation of a government desperate to cut corners and save money can quite possibly be seen.

Other figures I have read claim that, although a big proportion of those who appeal a negative decision win their case, a proportion of those who have been turned down do not re-apply, because the process was so unpleasant for them. These, remember, are people who are still alive, so must be added on top of the 100,000 who have died as a result of this process.

I was certainly not expecting the assessment interview itself to be so emotionally damaging. It is unlike anything I have ever been through before, and I hope to never go through anything like this again. With my biggest Kafka head on (presumably that of a giant insect), I really do wonder whether this is an intentional part of the process designed to humiliate, marginalise and de-personalise the long term sick and disabled.

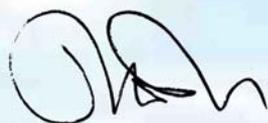
I will have to wait for up to six weeks to receive a result. My gut feeling is that I have failed, and will have to jump through a whole string of more humiliating hoops, if I am to attempt to get what I truly believe is rightfully mine.

I am not looking forward to this process, but I will – no doubt – let you know what transpires, and try to give you my interpretation of events.

I hope you enjoy this issue.

Hare bol,

Jon



Personal Independence Payments (PIP), Leonard Cohen, Adam Cohen, Michael Jackson, Paul McCartney, John Lennon, Prog Awards, Thom Yorke, Sinead O'Connor, The Rolling Stones, Yes, Asia, Carl Palmer's ELP Legacy, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Richard Theodore Otcasek, Edward Joseph Mahoney, Ida Laila, Daniel Dale Johnston, Jeffrey Craig "Jeff" Fenholt, Dalibor Andonov, Anthony Paul Mills, John Cohen, Mick Schauer, Larry Wallis, Harold Mabern, Jr., Yonrico Scott, Robert C. Hunter, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Doug Harr, King Crimson, Pittsburgh Aviation Animal Rescue Team (PAART), Alan Dearling, O.Z.O.R.A. Festival, Steve Hillage, Miquette Giraudy, Youth, Raja Ram, Basil Brooks, Naxatrax, BaBa ZuLa, Zion Train, Raja Ram, Eat Static, Mad Icy (Icarus Ruoff), Roddy 'Radiation' Byers, Kev Rowland, Wayfarer, Witchskull, Witchsorrow, Yesternight, Kenny Mitchell, Greenrose Faire, Tony Klinger, Hawkwind, Ginger Baker, Jonathan Downes, The Wild Colonial Boy, Martin Springett,  
Joan Aiken

### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



## THE GONZO WEEKLY

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

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Douglas Harr,**

(Features writer, columnist)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator  
and all round good egg)

**John Brodie-Good**

(Staff writer)

**Jeremy Smith**

(Staff Writer)

**Alan Dearling,**

(Staff writer)

**Richard Foreman**

(Staff Writer)

**Mr Biffo**

(Columnist)

**Kev Rowland**

(columnist)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

(Sorely missed)

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

# ROCKIN' THE CITY OF ANGELS

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

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FLYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



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



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# THE <sup>gonzo</sup> NEWSROOM



**LAUGHING LEN RETURNS**  
<http://www.music-news.com/news/UK/124825/Leonard-Cohen-s-son-unveils-first-posthumous-track>

Leonard Cohen's son Adam has unveiled the first track from a posthumous album completed after his father's death in 2016. Before he passed away at the age of 82, the Canadian crooner laid down vocal tracks of his poetry, and Adam, a singer-songwriter who collaborated with his dad on *You Want It Darker*, his final release during his lifetime, has set them to music. Unveiling the first track, *Goal*, on Friday, Adam told America's NPR network in a press statement: "In composing and arranging the music for his words, we chose his most characteristic musical signatures, in this

way keeping him with us. "What moves me most about the album is the startled response of those who have heard it. 'Leonard lives!' they say, one after the other." Adam finished the full album with the help of a star-studded collection of collaborators, including Damien Rice, Leslie Feist, Beck, and Arcade Fire's Richard Reed Parry, as well as an orchestra and several choirs.

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

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

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

John Maynard Keynes

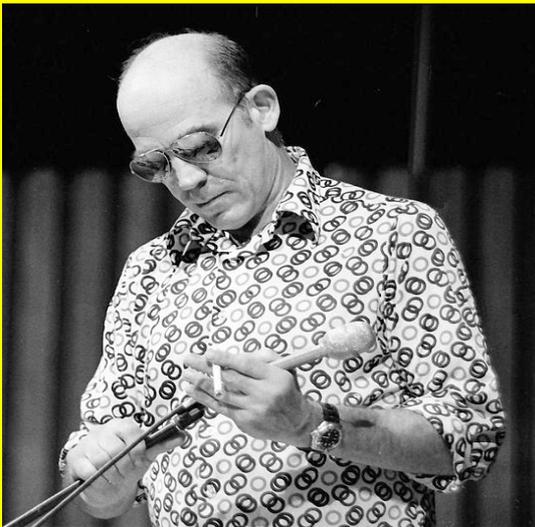


A federal judge has sided with officials from Michael Jackson's estate and ordered their lawsuit against U.S. network HBO head to arbitration. Representatives of the estate sued HBO chiefs in March, alleging they had violated a 1992 agreement to not "harm or disparage or cause to lower in esteem the reputation of (Jackson)" by agreeing to air the documentary Leaving Neverland, in which two men claimed Jackson had sexually abused them as children.

According to Variety, Los Angeles U.S. District Court Judge George H. Wu ruled on Friday that HBO bosses must adhere to the agreement, meaning the case will now head to arbitration. However, Judge Wu acknowledged the defence will likely appeal the ruling. A status conference has been set for 3 October. The agreement was originally signed as part of a deal to air a 1992 concert film from the King of Pop's Dangerous tour. While estate officials slammed HBO for not including their rebuttal to the allegations in the film, network executives argued the case should be dismissed as the contract no longer applies.

**PEEVING NEVERLAND**

<http://www.music-news.com/news/UK/124837/Michael-Jackson-estate-s-HBO-lawsuit-heading-to-arbitration>



## 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...

"A man who procrastinates in his choosing will inevitably have his choice made for him by circumstance."

Hunter S. Thompson

Although Leaving Neverland prompted outrage from Jackson's fans and family, the two-part film by British filmmaker Dan Reed won a Creative Arts Emmy for Outstanding Documentary or Nonfiction Special earlier this month.

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

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



NOT NOW JOHN

<http://www.music-news.com/news/UK/124897/Paul-McCartney-John-Lennon-visits-me-in-my-dreams>

Paul McCartney often dreams about his former The Beatles bandmate John Lennon. The pair made up the Fab Four alongside Ringo Starr and George Harrison. The music legend, 77, revealed during an appearance on The Late Show with Stephen Colbert on Monday night that he still has dreams about the late Lennon "quite often" - nearly 39 years after the musician's death.

# The Gospel According to **BART**

This week my favourite roving reporter sent in this informative and entertaining report about the latest Prog Awards...



It had previously been announced that Pink Floyd legend Nick Mason would be crowned this year's Prog God – but there was also the small matter of handing out eight other awards which were voted for by Prog magazine readers, and to the remaining seven winners which were selected by the magazine's editorial team.

Al Murray was on hand to host the evening's ceremony – so who won? Read on.

<https://www.loudersound.com/news/prog-awards-2019-dream-theater-big-big-train-hawkwind-among-this-years-winners>

"I dream about him," McCartney shared. "When you've had a relationship like that for so long, such a deep relationship, I love when people revisit you in your dreams. I often have band dreams and they're crazy. I'm often with John... I have a lot of dreams about John. They're always good."

The pair both lost their mothers at a young age, and the Let It Be hitmaker explained the tragedy drew them close to one another, and played a key role in the direction of one of their biggest hits, Yesterday. "We both knew about that. We both knew that feeling," he mused. "I never thought it affected my music until years later. People were saying, 'Well that song, Yesterday... 'Why she had to go, I don't know, she wouldn't say?' They said, 'That's your mum.' I said, 'I don't know.' I certainly didn't mean it to be. But it could be. Those things can happen."

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

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

**KIDS EH?**  
<http://www.music-news.com/news/UK/124850/Thom-Yorke-proud-of-how-kids-dealt-with-mother-s-death>

Thom Yorke has expressed his pride at how his children dealt with their mother's death. The Radiohead rocker's longterm partner Dr. Rachel Owen passed away in 2016 after a battle with cancer, leaving his two kids Noah, 18, and Agnes, 15, heartbroken over the loss of their mother. In an interview with BBC Radio 4 show Desert Island Discs, Thom, 50, who split with Rachel in 2015, explains how her death affected his family, and how proud he is with how his children have coped with the loss.

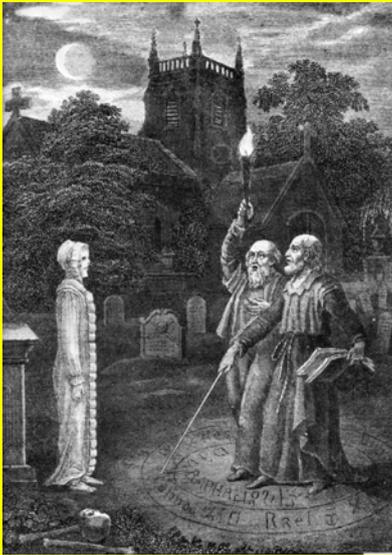
"I can't hope to be their mum but we're alright," he says. "I'm just really proud of them both. It stuns me most days. I can't



# WEIRD SHIT IS HAPPENING

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

Enjoy.



## Donate to The Ig



### IGNOBELS

<https://www.theguardian.com/science/2019/sep/13/study-french-postmens-testicles-ig-nobel-winner>

There comes a time in a scientist's life when the surest route to global fame involves a bevy of naked French postmen with thermometers taped to their testicles. At least that is the case for Roger Mieuisset, a fertility specialist at the University of Toulouse, whose unlikely studies have earned him one of the most coveted awards

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(Successor to W. M. LEGGATE,) 186 MAIN ST. & Y  
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**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & O. P. BARRETT.)  
Worcester, Feb 24, 1877.

in academia: an Ig Nobel prize.

Unlike the more famous – and rather more prestigious – Nobel prizes, which will be announced in Scandinavia next month, the Ig Nobels honour work that “first makes people laugh, and then makes them think”. Ten awards were handed out on Thursday at the annual ceremony at Harvard University in the US, where an eight-year-old girl was on duty to enforce the one-minute rule on winners’ speeches with the devastating line: “Please stop, I’m bored.”

Now in their 29th year, the awards included a chemistry prize for Japanese scientists who calculated how much saliva a typical five-year-old produces in one day (half a litre); an engineering prize for an Iranian inventor’s nappy-changing machine; and an economics prize for Dutch researchers who discovered that banknotes can spread infectious microbes, and none more so than the Romanian leu.

### THE WALKING DEAD

<https://phys.org/news/2019-09-skin-crawling-discovery-body-farm-scientists.html>

Researcher Alyson Wilson studied the



movements of a corpse over 17-months and found humans don't exactly rest in peace. An Australian scientist has proved that human bodies move around significantly for more than a year after death, in findings that could have implications for detectives and pathologists around the world. After studying and photographing the movements of a corpse over 17-months, Alyson Wilson told AFP on Friday that she found humans don't exactly rest in peace.

In one case study, arms that began held close to the body ended up flung out to the side.

"We think the movements relate to the process of decomposition, as the body mummifies and the ligaments dry out," she said.

### FOOD FOR THOUGHT

<https://www.washingtonpost.com/business/2019/09/12/shalt-thou-eat-an-impossible-burger-religious-doctrine-scrambles-catch-up-new-food-technology/>

Leviticus 11 contains a zoo's worth of animals. The hyrax and the monitor lizard. The katydid is there, as is the gecko. And it ends: “You must distinguish between the unclean and the clean, between living creatures that may be eaten and those that may not be eaten.”

Dietary restrictions are woven into religious texts, the Old Testament and the New, the Koran, the Vedas and the Upanishads. Some are mercifully practical, as in the law of necessity in Islamic jurisprudence: “That which is necessary



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sea over the North  
Freight de-roted in  
ACCOMMODATION  
Leave Worcester  
Leave Norwich  
connecting with the  
Western, and Provin-  
NEW YORK  
Leave Worcester  
except Sunday, on  
Boston at 6 P. M.  
Leave Albany's Point  
except Monday) at  
Worcester at 7 A. M.  
Worcester at 7 P. M.  
Herwick, July 27.

Providence & Worcester  
The Grafton and  
Worcester at 7 A. M.  
Books kept at the  
Boo, N. E. Village,  
the General Stage  
leave Worcester at  
Providence at 7 A. M. 3:15 P. M.  
morning and evening  
trains connect each way with the  
Boston.  
morning and evening  
Worcester with trains for  
tickets sold at Providence  
Worcester  
RIGHT TRAIN  
Providence Depot, Gloucester  
leave Providence at 8:30 A. M. & 7:05 P. M.  
Providence at 11:15 A. M. & 8:40 P. M.  
6:30 A. M. train from  
Boston with train for  
6:45 P. M. train for  
Boston will connect at Paw-  
tucket with train from  
Boston.  
on class tickets sold for freight trains or special trains.  
rains stop at Millbury, Walthamville, Grafton, Far-  
merville, Northbridge, Waltham, Uxbridge, Millville,  
Watson, Waterford, Woonsocket, Herwick,  
Worcester, Leominster, Valley Falls, Grafton,  
Pawtucket.  
RIGHT NOTICE--Goods received  
after they are ready for delivery  
No freight received after 5 P. M.

Worcester, South  
Team Prop  
NEW  
Garden Block  
Worcester  
HE subscriber having  
No. 44 Front Street,  
FAMILY  
ow prepared to furnish  
AMONG Arrangements  
THROUGHOUT  
Worcester at the  
The last on the  
6:15 A. M. train will  
passengers will leave  
passengers will leave  
6:45 P. M. train will  
passengers.  
Leave BOSTON at  
7 A. M. train will  
passengers for  
passengers for  
passengers for

H. E. HUTCHINGS,  
(Successor to W. M. LEGGATE,) 100 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
DRESS, BRIDLES, Coaches, Harness and Draft OOL-  
LARS. Also, Trunks, Valises and Carpet Bags. Coach  
Gigs and Tally WHIPS, &c. Repairing done at short  
notice.  
Worcester, Jan 15

PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. BARRETT.)  
Boston, J. H. KNIGHTS HAT STORE, 155 Main St.  
Worcester, Feb 24, 1877.







REGULAR LINE OF PACKETS  
Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Schr. James L. Day, 1 : 1 Capt Nash.  
" " Mary H. Chappell, 1 : 1 Capt. Griffin.  
" " Catherine H. Bacon, 1 : 1 Capt. Rogers.

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" " Mary H. Chappell, 1 : 1 Capt. Griffin.  
" " Catherine H. Bacon, 1 : 1 Capt. Rogers.

This subscriber, by appointment from the Hon. Secy of Patents, inventor of the U. S. Patent No. 66,000 for cables and forwarding to the said models, whether or manufacturer to be patented, & deposited there, which will be sent free of expense and risk and will disposed. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity of patents, and receive notices to show cause, and defend the same.



**PASTA THAN THE SPEED OF SOUND**

<https://www.theguardian.com/world/2019/sep/18/documentary-follows-pastafarians-strain-for-recognition>

Some time next year, the European court of human rights will decide on the case of a Dutch woman who feels unfairly treated because her country's highest court has told her she cannot wear a plastic colander on her head for her ID photo. It may combine Mienke de Wilde's plea with that of an Austrian former MP, Niko Alm, who proudly wears the offending kitchen utensil on his official documents but now insists his country recognise Pastafarianism – the faith both follow – as a religion.

Watching the pair closely is Mike Arthur, an independent American film-maker whose smart, funny but above all thought-provoking documentary, *I, Pastafari*, about the world's fastest-growing faith premieres in the US in October.

All in all, it is shaping up to be quite a big few months for the Church of the Flying Spaghetti Monster, whose believers wear strainers on their heads in homage to their deity, strive to be nice to pretty much everyone, and conclude their prayers with "r'amen" rather than "amen". It sounds, of course, like a joke. On one level, it is. But for Arthur, who has spent three years

working on his film, and for many Pastafarians who believe their faith embodies some profound – and profoundly important – principles, it is a lot more. "We live," says Arthur, sitting in an Amsterdam cafe, "in the age of unreason. We no longer value the best idea, but the loudest idea. From Brexit to Trump, we applaud blind faith and are sceptical about overwhelming observable evidence."

**SCROLL UP FOR ANSWERS**  
<https://www.theguardian.com/science/2019/sep/06/dead-sea-scrolls-study-questions-origins?>

The Dead Sea scrolls have given up fresh secrets, with researchers saying they have identified a previously unknown technique used to prepare one of the most remarkable scrolls of the collection.

Scientists say the study poses a puzzle, as the salts used on the writing layer of the Temple scroll are not common to the Dead Sea region.

"This inorganic layer that is really clearly visible on the Temple scroll surprised us and induced us to look more in detail how this scroll was prepared, and it turns out to be quite unique," said Assistant Professor Admir Masic, co-author of the research from Massachusetts Institute of Technology in the US.

NORWICH & WORCESTER  
The above vessels are commanded by experienced Freight from Norwich to Boston over the North Sea, freight deducted from the fare.  
ACCOMMODATION  
Leave Worcester for Norwich on Monday, Wednesday, and Friday, and Providence on Tuesday, Thursday, and Saturday.  
NEW YORK  
Leave Worcester for New York on Monday, Wednesday, and Friday, and Providence on Tuesday, Thursday, and Saturday.  
FALMOUTH  
Leave Worcester for Falmouth on Monday, Wednesday, and Friday, and Providence on Tuesday, Thursday, and Saturday.

PROVIDENCE & WORCESTER  
The above vessels are commanded by experienced Freight from Providence to Worcester over the North Sea, freight deducted from the fare.  
ACCOMMODATION  
Leave Providence for Worcester on Monday, Wednesday, and Friday, and Worcester for Providence on Tuesday, Thursday, and Saturday.

THROUGH TRAINS  
Leave Worcester for Providence on Monday, Wednesday, and Friday, and Providence for Worcester on Tuesday, Thursday, and Saturday.  
BRIGHT TRAIN  
Leave Worcester for Providence on Monday, Wednesday, and Friday, and Providence for Worcester on Tuesday, Thursday, and Saturday.

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and will be sent free of expense and risk and will disposed. He prepares Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test validity of patents, and receive notices to show cause, and defend the same.

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(Successor to W. M. LEGGATE.) 100 MAIN ST. & 7  
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Worcester, Jan 18

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Manufacturers in T. W. & O. P. HANCOCK ST.  
Boston, J. H. KNIGHTS HAT STORE, 155 Main St  
Worcester, E. S. LEONARD.  
Feb 24, 1877.

# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

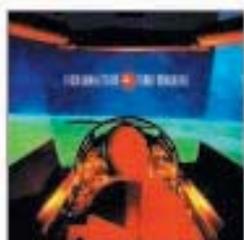
HFG203CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

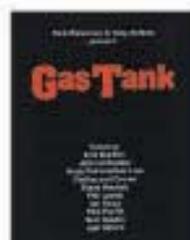
HFG204CD



## 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

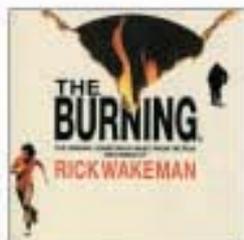
RF241-CD



## COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



## THE BURNING

The original Soundtrack album, back in print at last!

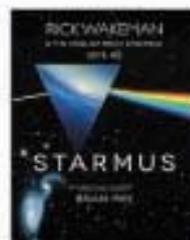
HFG205CD



## 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

HFG206CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



## 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



WAKEMAN'S MUSIC EMPORIUM



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

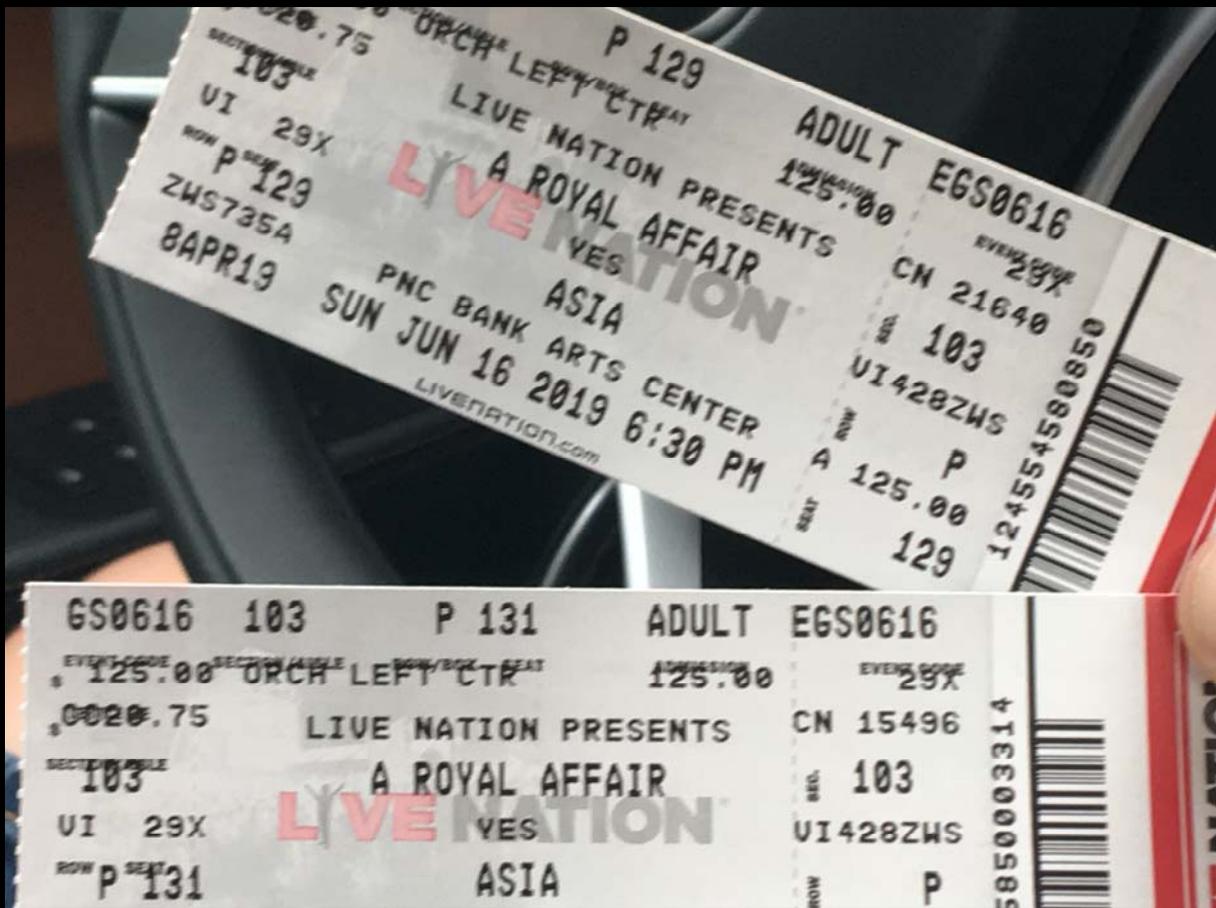




# EYEWITNESS

Back in the summer, a truly fabulous package tour wound its way across North America. I say, 'truly fabulous', but I should probably have qualified that by

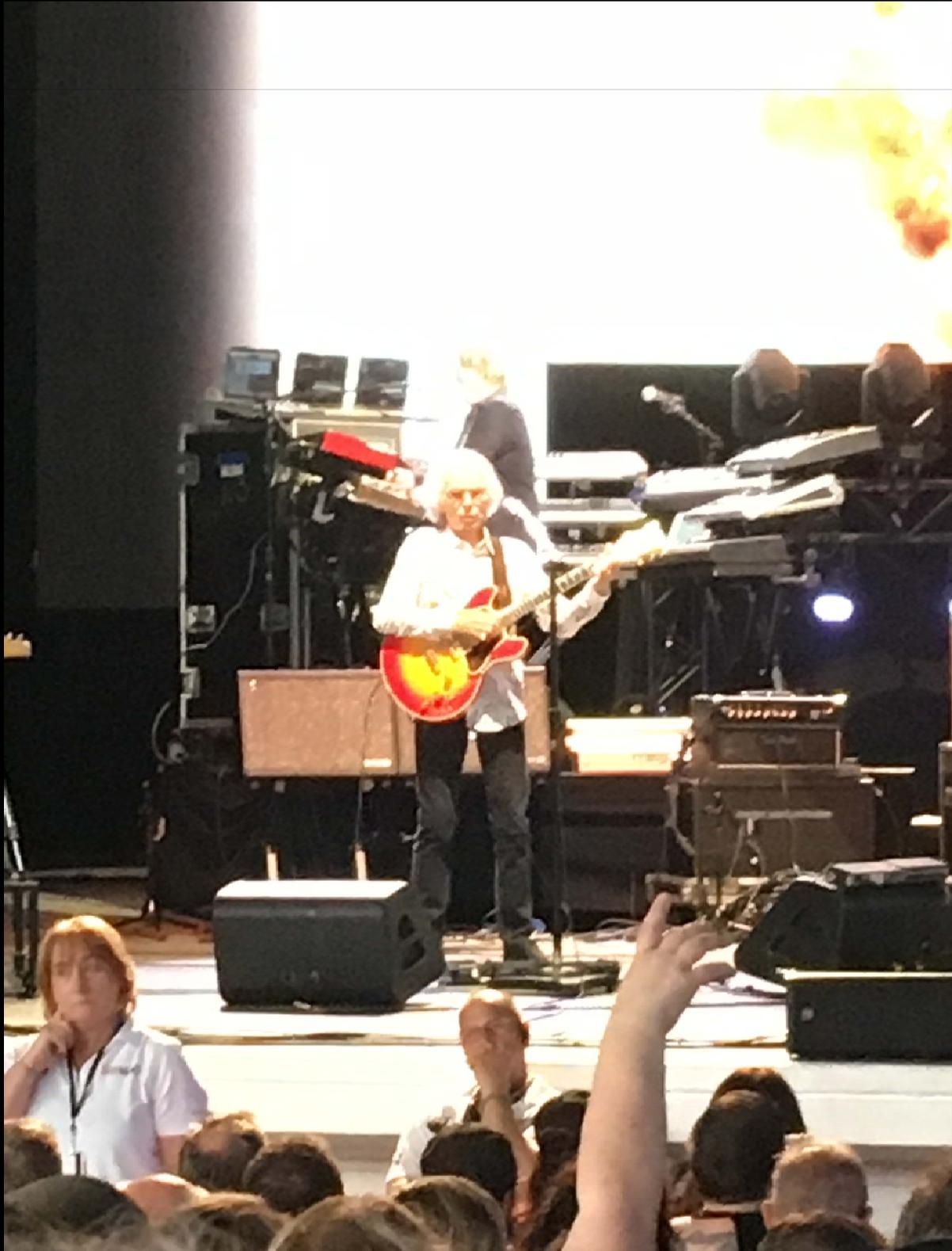
saying, 'truly fabulous if you're a prog-rock fan', because a line-up of Yes, Asia, Carl Palmer's ELP Legacy (and who else would be more suitable to do this than the

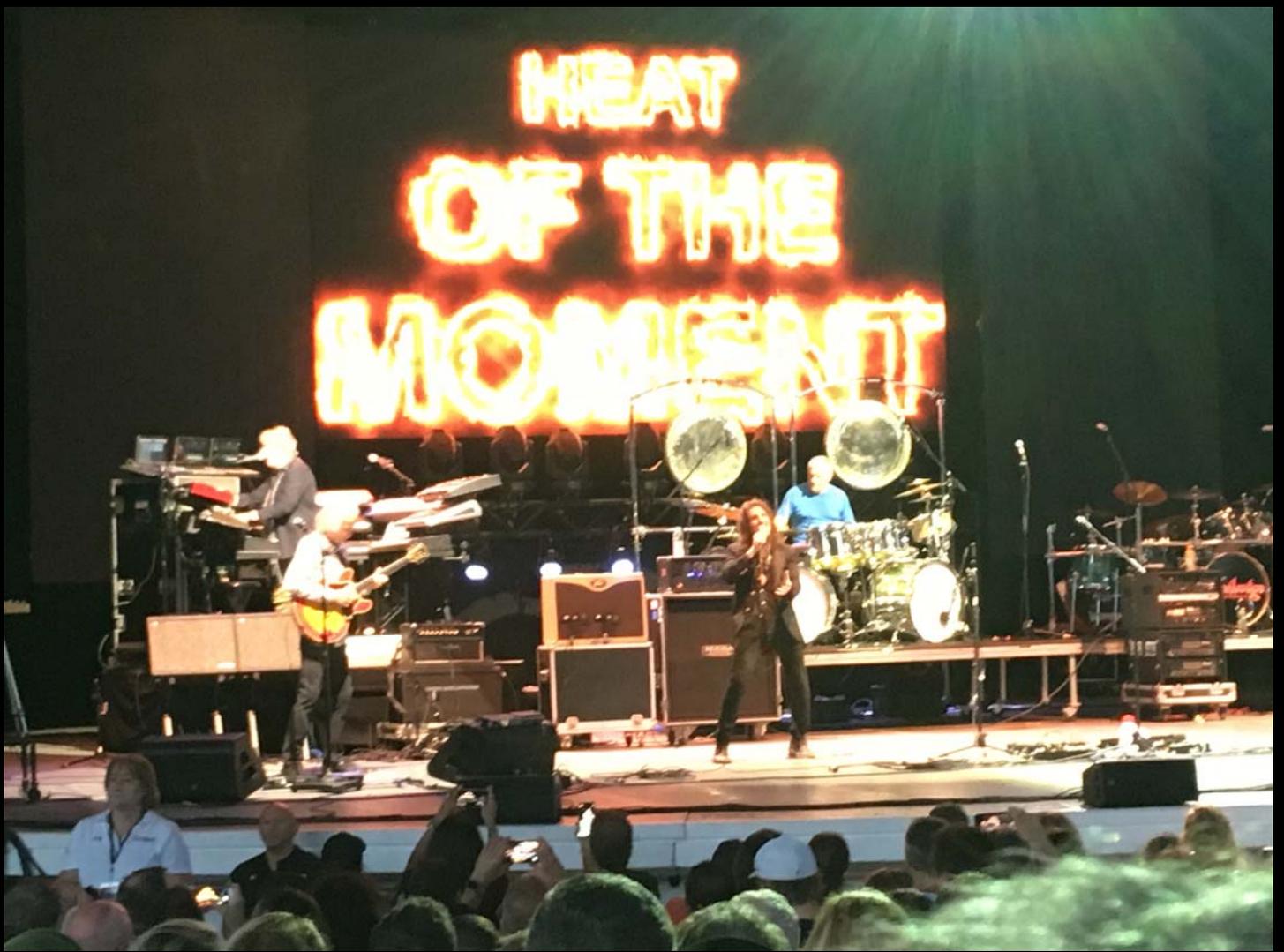


---

last surviving ELP member?) featuring Arthur Brown, and John Lodge of the Moody Blues, might be total anathema to someone who only listens to modern jazz or hard-core punk. When the tour reached New Jersey on June 16th, my favourite

roving reporter, Bart Lancia, was in the audience.





THE ROYAL AFFAIR TOUR  
FEATURING



John Lodge  
of THE MOODY BLUES

Carl Palmer's EP LEGACY

GUEST VOCALS BY ARTHUR BROWN

Yes, Asia and John Lodge logos and Fonts Inc. Title Font © Roger Dean 1977 / 2019







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

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

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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





# I'M ON BOARD!

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



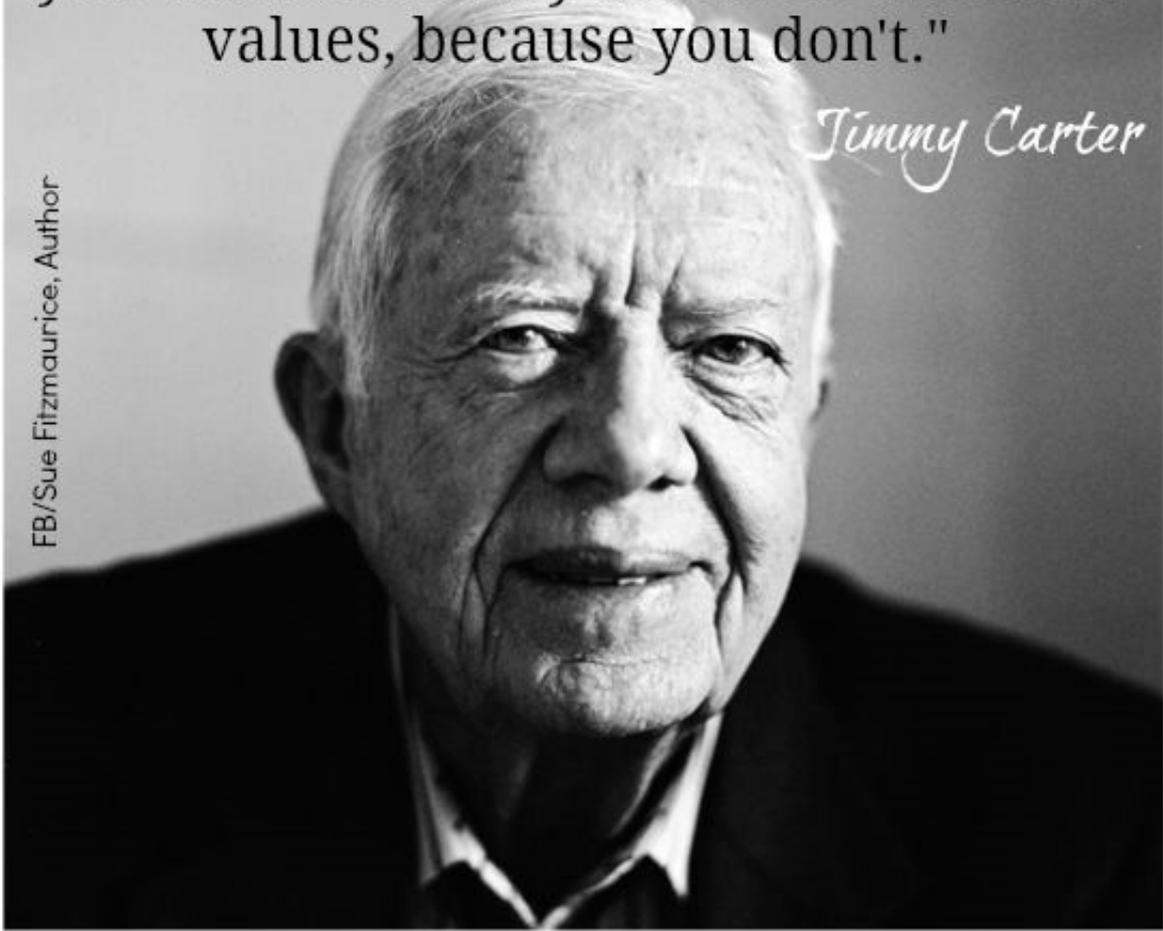
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. [arsydeede@yahoo.co.uk](mailto:arsydeede@yahoo.co.uk)

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

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



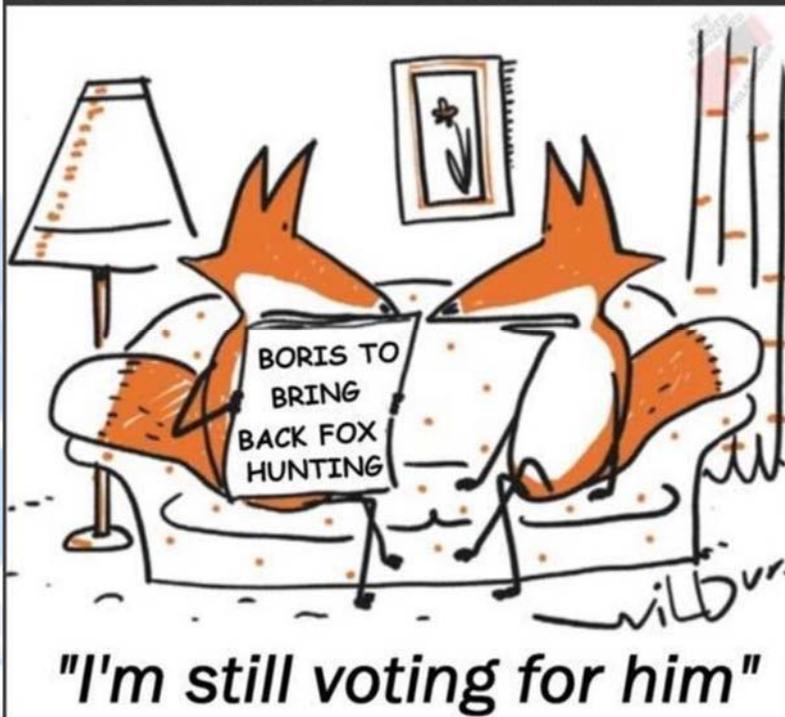
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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# Peculiar News of the Week

## THE WORKING CLASS TORY VOTER



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





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

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

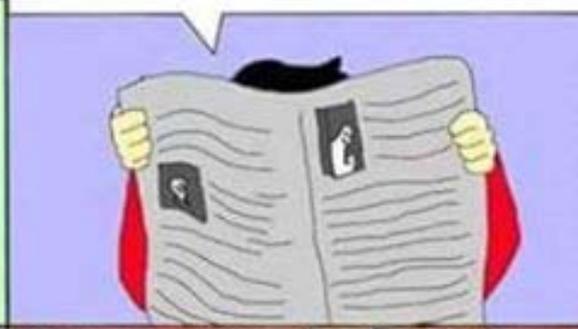
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in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

---

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



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

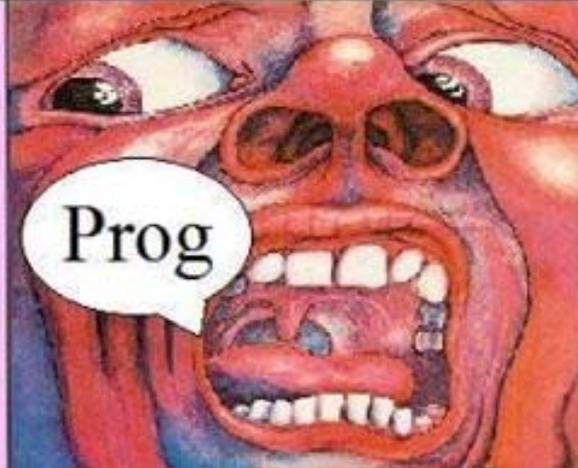


Sex?



No...

Prog



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





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

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

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

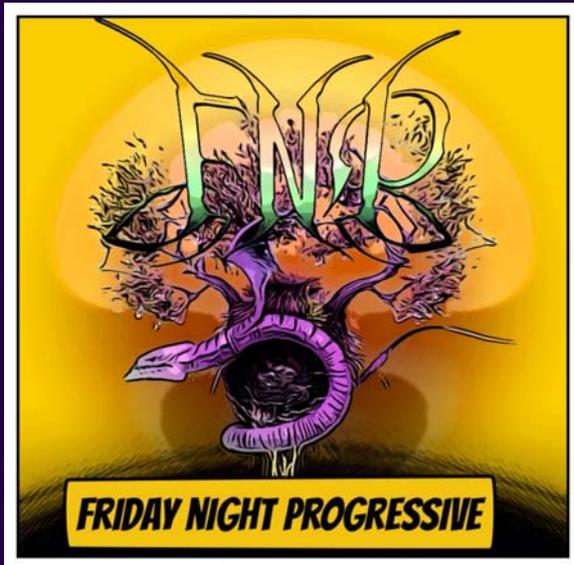
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



### SHOW 302 – Who is William Onyeabor?

Black Sabbath:	Fairies Wear Boots
The Kevins:	Fools Paradise
Martin Archer:	Never Say (feat Rosie Brown)
William Onyeabor:	Atomic Bomb
Trembling Bells:	England was Aghast
The Dream Academy:	Forest Fire
Can:	Future Days
William Onyeabor:	Something You'll Never Forget
Ann Peebles:	I Needed Somebody
The Jam:	Boy About Town
Israel Nash:	The Widow
Beethoven Gato:	Gato #6
Referee:	Fandangos Negros
Axis Sova:	Dodger
Arlo Guthrie:	Alice's Restaurant Massacre
Let's Eat Grandma:	Falling into Me
William Onyeabor:	When the Going Gets Smooth and Good
Mary Hampton:	Exeunt

[Listen Here](#)



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

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



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

Listen  
Here

Friday Night Progressive



## CANTERBURY SANS FRONTIÈRES: Episode Fifty-Six

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

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

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

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

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

### THIS EPISODE FEATURES:

Soft Machine in the studio '71, Caravan live in 2017, Didier Malherbe accompanying Nico in 1978, Kevin Ayers live with Robert Wyatt in '74, Lindsay Cooper et al.'s Feminist Improvising Group live in '79, the OTHER Lindsay Cooper on record with Keith Tippett and friends in '75 and a wonderfully remastered live recording of Gong live in '74. From the Canterbury of today, an acoustic live set from a trio version of Arlet, new electronica from Raven Bush and Josh Magill, and something from The Miserichords (three former members of The Happy Accidents, as featured last episode). Also, some mid-70's German jazz-fusion, late 60's Brazilian tropicalia and a Palestrina choral piece recorded live in Canterbury Cathedral.

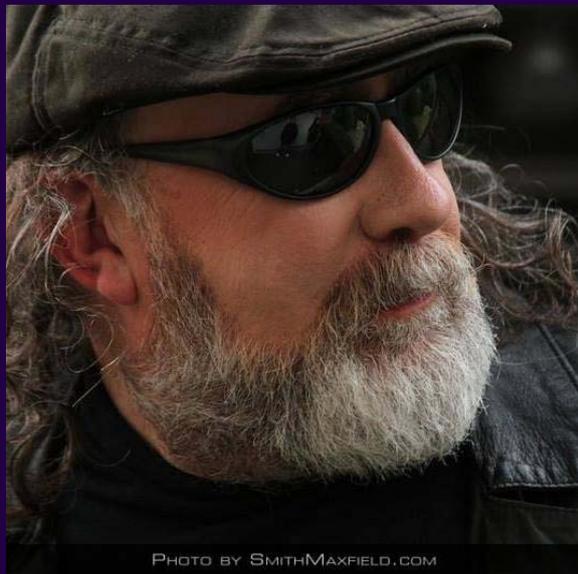
Listen  
Here



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

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

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



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### SPECIAL ENCORE SHOW: "Bizarre Weapons of the Future"

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



Listen  
Here

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



**Richard Theodore Ocasek  
(1944 – 2019)**

Ocasek, known as Ric Ocasek, was an American singer, songwriter, musician, record producer and painter. He was best known as a founding member, lead vocalist, rhythm guitarist and songwriter for the rock band the Cars.

Ocasek met future Cars bassist Benjamin Orr in Cleveland in 1965 after Ocasek saw Orr performing with his band the Grasshoppers on the *Big 5 Show*, a local musical variety programme. He reconnected with Orr a few years later in Columbus, Ohio, and the two began booking bands together. They formed a band called ID Nirvana in 1968 and performed in and around Ohio State University.

They were in various bands in Columbus and Ann Arbor, Michigan, before re-locating to Boston in the early 1970s. In Boston, they formed a Crosby, Stills and Nash-style folk rock band called Milkwood. They released one album, *How's the Weather*, on Paramount Records in early 1973 but it failed to chart. After Milkwood, Ocasek formed the group Richard and the Rabbits, which included Orr and keyboardist Greg Hawkes, who had played on Milkwood's album. Ocasek and Orr also performed as an acoustic duo during this period. Some of the songs they played became the early Cars songs.

Later, Ocasek and Orr teamed up with guitarist Elliot Easton in the band Cap'n Swing. Cap'n Swing soon came to the attention of WBCN disc jockey Maxanne Sartori, who began playing songs from their demo tape on her show. After Cap'n Swing was rejected by several record labels, Ocasek got rid of the bass player and drummer and decided to form a band that better fit his style of writing. Orr took over on bass and David Robinson, best known for his career with the Modern Lovers, became the drummer. Hawkes returned to play keyboards and the band became "The Cars" in late 1976.

During his time with the Cars, Ocasek developed a reputation as a successful producer, and took this role for many up-and-coming bands of differing genres. He released his first solo album in 1982. *Beatitude* is a somewhat more experimental variation of the Cars' new wave rock sound. On some tracks Ocasek played all of the instruments.

The Cars disbanded in 1988, and Ocasek released his own album, *Fireball Zone* in 1990. Recordings by Ocasek were reportedly among thousands of tapes destroyed in the 2008 Universal fire.

Ocasek wrote a book of poetry in 1993 titled *Negative Theatre*. It was at one time expected to be incorporated into an album and multimedia incarnation of the same name, but

**THOSE WE HAVE LOST**

those plans were dropped abruptly. Ocasek had a cameo role as a beatnik painter in the John Waters film *Hairspray*, and had a small part in the 1987 movie *Made in Heaven*.

In 2012, Ocasek released *Lyrics and Prose*, a complete collection of lyrics from his solo and Cars' albums. The book also contains prose and poetry never set to music, as well as previously unpublished photographs and artwork.

Ocasek was found dead in his New York City apartment on September 15<sup>th</sup>. He was 75.



## MISSING RIC OCASEK

NEVER REALIZED TILL NOW

how many hours playing CARS music

Hit by hit, over and over-

"My best friend's girl""Drive"

"You're all I've got tonight""Dangerous Type"

"Bye Bye Love""Good Times Roll"

"Just What I Needed"-so i replay their videos

So very stuck in 80s LPs,singles and radio play

And MTV clips of their performances

Sing along to their fine hook line and sinker

Feel the loss of their inventive melodies

Spare a thought of Ric of 75 cycles round one sun

CARS have gone.One driver down...]

Thom the World Poet

## Edward Joseph Mahoney (1949 – 2019)

Mahoney, known professionally as Eddie Money, was an American rock singer and songwriter who had success in the 1970s and 1980s with several Top 40 songs including "Baby Hold On", "Two Tickets to Paradise", "Think I'm in Love", "Shakin'", "Take Me Home Tonight", "I Wanna Go Back", "Walk on Water", and "The Love in Your Eyes".

Money was a street singer since the age of 11, and as a teenager, he played in rock bands, in part to get dates from cheerleaders.

At the age of 18, he tried to follow in the footsteps of his police officer grandfather, father, and brother as a New York City Police Department trainee, but after working as a clerk and typist, he left in 1968 to pursue a career in music. Money moved to Berkeley, California, and studied with Judy Davis and took on the stage name Eddie Money, dropping a few letters from his name and sarcastically referencing the fact that he was always broke. He supported himself by selling bell-bottoms.

In 1982, Money took advantage of the MTV music video scene with his humorous narrative videos for "Think I'm in Love", performed at *The Mission Inn Hotel & Spa*, and "Shakin'". In the early 1980s, he appeared on *The Midnight Special*, *Fridays*, and *Solid Gold*.

Money's career began to decline following an unsuccessful 1983 album (*Where's the Party?*) and struggles with drug addiction. However, he made a comeback in 1986, returning to the mainstream rock spotlight with the album *Can't Hold Back*.

Money wrote and performed original songs for the films *Americathon* (1979), *Over the Top*, *Back to the Beach* (both 1987), and *Kuffs* (1992), along with the television series *Hardball* (1989–1990). He died on 13<sup>th</sup> September, at the age of 70.

# THOSE WE HAVE LOST



**Ida Laila  
(1943 - 2019)**

Laila was a singer of Indonesian songs and Indonesian dangdut, and was a popular singer in the '60s and '70s. Laila first appeared with OM Sinar Kumala Surabaya, leader of A. Kadir, and after that, he joined various groups such as OM Awara, OM Sonata, and OM Sanata. With OM Awara, she released at least 18 LP records, and together with OM Sinar Mutiara seven albums. whilst accompanied by OM Sonata, he produced four or five albums.

She died on 12<sup>th</sup> September, at the age of 75.

**Daniel Dale Johnston  
(1961 – 2019)**

Johnston was an American singer-songwriter and visual artist regarded as a significant figure in outsider, lo-fi, and alternative music scenes. Most of his work consisted of cassettes recorded alone in his home, and his music was frequently cited for its "pure" and "childlike" qualities.

Johnston spent extended periods in psychiatric institutions and was diagnosed with schizophrenia and bipolar disorder. He gathered a local following in the 1980s by passing out tapes of his music while working at



a McDonald's in Austin, Texas. His cult status was propelled when Nirvana's Kurt Cobain was seen wearing a T-shirt that featured artwork from Johnston's 1983 album *Hi, How Are You* and artists such as Pearl Jam, The Flaming Lips, and Beck covered his songs and cited him as an influence. In 2005, Johnston was the subject of the documentary *The Devil and Daniel Johnston*.

He began recording music in the late 1970s on a \$59 Sanyo monaural boombox, singing and playing piano as well as the chord organ. When Johnston moved to Austin, Texas, he began to attract the attention of the local press and gained a following augmented in numbers by his habit of handing out tapes to people he met. Live performances were well-attended and hotly anticipated.

In 1988, Johnston visited New York City and recorded *1990* with producer Kramer at his Noise New York studio, which was Johnston's first experience in a professional recording environment after a decade of releasing home-made cassette recordings.

In 1990, Johnston played at a music festival in Austin, Texas. On the way back to West Virginia on a private two-seater plane piloted by his father Bill, Johnston had a manic psychotic episode; believing he was Casper the Friendly Ghost,

# THOSE WE HAVE LOST

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Johnston removed the key from the plane's ignition and threw it outside. His father, a former U.S. Air Force pilot, managed to successfully crash-land the plane, even though "there was nothing down there but trees". Although the plane was destroyed, Johnston and his father emerged with only minor injuries. As a result of this episode, Johnston was involuntarily committed to a mental hospital.

In spite of Johnston being resident in a mental hospital at the time, there was a bidding war to sign him. He refused to sign a multi-album deal with Elektra Records because Metallica was on the label's roster and he was convinced that they were of Satan and would hurt him, also dropping his longtime manager, Jeff Tartakov, in the process. Ultimately he signed with Atlantic Records in February 1994 and that September released *Fun*, produced by Paul Leary of Butthole Surfers.

In 2006, Jeff Feuerzeig released a documentary about Johnston, *The Devil and Daniel Johnston*; the film, four years in the making, collated some

of the vast amount of recorded material Johnston (and in some case, others) had produced over the years to portray his life and music. The film also inspired more interest in Johnston's work, and increased his prestige as a touring artist. In 2006, Johnston's label, Eternal Yip Eye Music, released his first greatest-hits compilation, *Welcome to My World*.

Johnston was found dead at his home on September 11<sup>th</sup>. He was 58.

### Jeffrey Craig "Jeff" Fenholt (1950 – 2019)

Fenholt was an American singer and actor best known for his performance as the title character in the original Broadway theatre adaptation of *Jesus Christ Superstar* and for his appearance on the cover of *Time*. In later years, Fenholt gained notoriety as a Christian evangelist and singer, as well as controversy over his involvement with the English heavy metal band Black Sabbath.



# THOSE WE HAVE LOST

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Fenholt grew up in Ohio and was involved with a number of rock bands and performed at various school functions. Fenholt got his first regional hit recording titled "Goin' Too Far" with the band The Fifth Order when he was 14. He toured extensively while he was in high school. Fenholt attended Ohio State University for two years on a music scholarship, and later earned his B.A. in music at The School of Bible Theology University in San Jacinto, California.

Fenholt was cast as Jesus in the title role in the original Broadway production of *Jesus Christ Superstar* at the Mark Hellinger Theatre. Fenholt released several solo recordings, including a successful cover of Graham Nash's "Simple Man" (not to be confused with Lobo's "A Simple Man", which was released at nearly the same time).

Fenholt co-founded Entertainment Capital Corporation with Jeff Thornburg, former president of The Robert Stigwood Org, producing Andy Warhol's film, *Bad*. ECC also produced recordings for Fenholt. Thornburg and Fenholt amicably parted ways when Thornburg accepted the position of head of venture capital for Paramount Pictures.

In 1978, Fenholt recorded a disco LP titled *Smile* for CBS and was paid \$300,000. Fenholt also recorded for Capitol Records, Universal, Paramount, Polygram, Polydor, Decca, RCA, and as a youth, Laurie, Diamond and Cameo Parkway. He last recorded for Sony.

Fenholt's 1994 autobiography *From Darkness to Light* reveals that he was abused and mistreated as a youth and subjected to frequent beatings. In 1996, Fenholt's parents sued him, Trinity Broadcasting Network (TBN), and the publisher of his autobiography for \$12 million each for defamation of character. Fenholt's siblings claimed he made up the stories of abuse, but the lawsuit subsequently was dropped after Fenholt produced court documents from the superior court of Franklin County, Ohio, confirming his claims. Fenholt later said that he had a "warm

relationship" with his mother and family.

Fenholt built his career as a TBN personality based mostly upon his involvement with Jesus Christ Superstar, and Black Sabbath. In the Black Sabbath Biography publication *Never Say Die*, Fenholt said that Black Sabbath manager Don Arden informed him he was singing for Black Sabbath.

The *Never Say Die* book, written by Garry Sharpe-Young and updated as *Sabbath Bloody Sabbath - The Battle for Black Sabbath*, states that a substantial number of recordings were made during Fenholt's time with the group. It is acknowledged that this was a confusing time in the band's history, as singer David Donato had left the band after six months only having recorded demos. Geezer Butler and Bill Ward had left as well, leaving Tony Iommi as the sole original member.

He died on September 10th, five days shy of his 69th birthday.



**Dalibor Andonov**  
(1973 – 2019)

Andonov, known professionally as Gru, was a Serbian rapper, musician and DJ. His song Biću tu from the 1996 album *Gru 2*, gained him popularity in Eastern Europe, as well as the 2010 release *I dalje me žele* alongside Serbian

# THOSE WE HAVE LOST

rapper Ajs Nigrutin. His album *Gru 2* is the most commercially successful album in Serbia, selling four million copies, and reaching certified gold status in Serbia. Other than his immense popularity in the Balkans, he is well known in other countries of Eastern and Northern Europe. He had been dubbed The Serbian Rap Machine.

Andonov started his career in Belgrade, with his earliest demos in 1994, but rose to prominence with his music work in early 1996. Marking the first wave of Serbian hip hop with his debut album *Da li imaš pravo?*, Andonov produced five albums as a solo artist, out of which four reached gold and platinum status in Serbia. The albums included critically and commercially acclaimed songs that topped the Balkan charts. The songs were noted as traditional hip-hop compositions with elements of funk and soul.

Andonov also had done work for television and film, either producing music, voicing characters for Serbian dubs or presenting himself in various reality shows or movies.

Andonov died on 9th September, following a paraglider accident. He was 46.



### **Anthony Paul Mills (1962 – 2019)**

Mills was an English rock singer, best known for his work with Shy and TNT.

He joined AOR/glam metal band, Shy, in 1983,

and recorded eight albums with them, including the *Excess All Areas*. He also toured with Shy, supporting Gary Moore, Meatloaf, Twisted Sister, Bon Jovi, Magnum, Manowar, Badlands, Enuff Z Nuff, Slez Beez, UFO, and the Ian Hunter/Mick Ronson outfit with whom he performed on stage in Brighton, just prior to Mick's death. The tours spanned the whole of Europe and North America, it was here that Mills provided backup vocals to the Philadelphia-based band Cinderella on their debut album, *Night Songs*. Co-writing sessions came about with Don Dokken (Dokken), Michael Bolton, Michael Des Barres (Power Station), John Parker (Chicago), Jeff Paris and Bob Kulick. Solo career and reunion with Shy

Mills left Shy in 1991 when MCA picked him up as a solo artist to record his first album in Manchester with engineer Andy Macpherson and guitarist Bob Maxim along with various members of 10CC and Sad Cafe. Later, forming another band, Siam, he wrote and sang on two albums, *Prayer* and *The Language of Menace*. After working as a session vocalist through the 1990s with Slade, Simon Harrison, Dave Saylor and Cozy Powell (unreleased) in conjunction with his recording and touring work with Siam, the band eventually folded in 1996 and Mills spent a year fronting a Rush tribute band, YYZ. In 2000 he reunited with Shy for two more albums, 'Unfinished Business' and 'Sunset and Vine'. At the turn of the millennium, he also released two solo albums, *Cruiser* and *Freeway to the Afterlife*. There followed a Danish tour with The Sweet, as bassist and lead vocalist, but this did not work out, and he returned to Shy.

In 2006 he was asked to join TNT in Oslo, Norway to replace their long-time vocalist Tony Harnell and the following year Mills sang on TNT's new album, *The New Territory*. In 2007, Mills also performed backing vocals on the debut album by UK Band Crimes of Passion. In the winter of 2008, Mills joined the band Serpentine, replacing former singer Greg Flores.

Mills quit TNT in August 2013, after over seven years, to satisfy his own artistic integrity and produce more solo material.

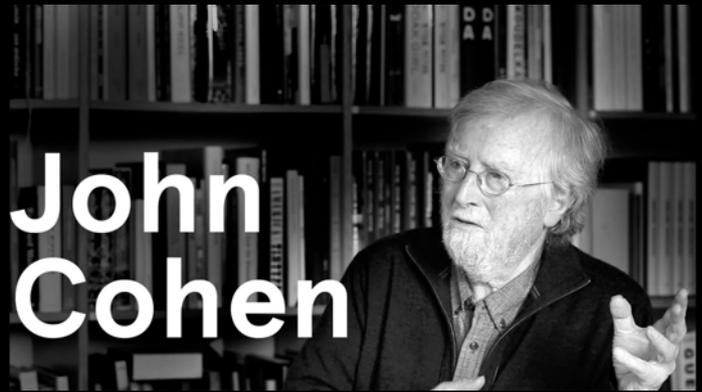
He died on 18th September, aged 57.

I was saddened to read the sad news of the recent passing of Tony Mills. Although in recent years he has made a strong reputation for being the frontman of TNT, for me he will always be the lead singer from Shy. I came across the band in the Eighties when they released "Break Down The

# THOSE WE HAVE LOST

Walls”, a song taken from ‘Excess All Areas’ with a wonderful George Orwell ‘1984’ style video. It made a huge impact on me, and I discovered and fell in love with the album soon afterwards, forever believing that their version of “Devil Woman” was far superior to the original by Cliff Richard. That was their third album, so I soon went back and bought the others, and eagerly awaited the next, ‘Misspent Youth’ which was produced Roy Thomas Baker. By 1994 Mill had left Shy, forming Siam, and through the Nineties he acted as a session singer with different bands before re-joining Shy and then later leaving to front TNT. When I was running ‘Feedback’ I had the opportunity to undertake a phone interview with Tony to discuss his latest release, and I was struck by his humour and honesty. When I told him that I had followed Shy in the late Eighties and bought ‘Misspent Youth’ as soon as it was released, he laughed and told me how sorry he felt for me, as it had not come out as the band had wanted. As I write this I am yet again playing ‘Excess All Areas’, and when I originally heard the news I picked up my phone and again watched the video for “Break Down The Walls”, as more than 40 years on from when I first heard the song, I still have the music video loaded on my iPhone. Tony Mills was an incredible singer, certainly far more powerful than the bleached and gelled hairstyle may have led people to believe, but behind it all he was a really nice guy, and that one interview I undertook with him is one I still clearly recall for the way he was with me. A sad loss, taken by cancer far too young.

Kev Rowland



**John Cohen  
(1932 – 2019)**

Cohen was an American folk musician and musicologist, founding member of the New Lost City Ramblers as well as a musicologist, photographer and filmmaker. Some of his best known images document the Abstract Expressionist scene centered on New York's Cedar Bar; gallery happenings by early performance artists; young Bob Dylan's arrival in New York; Beat Generation writers during the filming of Robert Frank and Alfred Leslie's film *Pull My Daisy*; and the "old time" musicians of Appalachia. He was one of the most important "discoverers" of traditional musicians and singers, finding and recording Dillard Chandler, Roscoe Holcomb, and many banjo players, most notably on the album *High Atmosphere*.

Beyond the United States, Cohen traveled extensively to Peru, driven by a fascination for the weaving and lifestyle of the native Andean population. His field recording of a Peruvian wedding song is included on the Voyager Golden Record, attached to the Voyager spacecraft.

The Library of Congress acquired John Cohen's archive, which includes his films, photographs, music recordings and other historic ephemera in 2011. The artist's work can also be found in the permanent collections of various museums. He died on September 16<sup>th</sup>, aged 87.

THOSE WE HAVE LOST



**Mick Schauer**  
(? – 2019)

Clutch was keyboardist for American rock band, Clutch, from 2005-2008, featuring on two studio albums – 2005's *Robot Hive/Exodus* and 2007's *From Beale Street To Oblivion*. Along with your typical keyboard, Schauer was often credited with playing left-of-center instruments such as the Hammand Organ, Hohner Clavinet and Wurlitzer Electric Piano. Schauer also performed on Clutch's 2008 live DVD, *Full Fathom Five*.

Outside of Clutch, Schauer played on Earthride's *Vampire Circus* and the Bakerton Group's 2007 self-titled album. He died on 14<sup>th</sup> September.

**Larry Wallis**  
(1949 – 2019)

Wallis was an English guitarist, songwriter and producer. He was best known as a member of the Pink Fairies and an early member of Motörhead.

In 1968, he formed a band called The Entire Sioux Nation with Terry Nolder on vocals, Tim Taylor on bass and Paul Nichols on drums, but the band split up in late 1969.

Steve Peregrin Took and Mick Farren formed Shagrath with Wallis and his ex-Entire Sioux Nation bandmate Taylor in February 1970.

Wallis then joined Blodwyn Pig, which changed its name to Lancaster's Bombers (later shortened to Lancaster) with Jack Lancaster. In February 1972, Wallis joined UFO, but left in October 1972, after a tour by Europe.

Sometime during 1972 Wallis recorded sessions with Steve Peregrin Took at Took's basement flat in Mayfair. These very casual sessions contain appearances by Twink, Mick Wayne, Duncan Sanderson, and almost certainly Syd



**THOSE WE HAVE LOST**

Barrett. Material from these sessions was released in 1995 as *The Missing Link To Tyrannosaurus Rex*, a posthumous Took solo album on Cleopatra Records

In November 1972, Wallis joined the Pink Fairies, substituting for Mick Wayne. The band released an album *Kings of Oblivion* which contained mostly Wallis-penned tracks. The band played with an extended line-up for a special gig in July 1975. Several years later, in 1982, their only live performance was released as *Live at the Roundhouse 1975*. In 1991, it was reissued under the name *At the Roundhouse/Previously Unreleased*, comprising the original live album, plus additional songs by Larry Wallis from 1984, and an EP by Twink from 1977.

While still a member of the Pink Fairies, in May 1975 Wallis joined a new band called Motörhead with Lemmy and Lucas Fox. Wallis recorded an album with the band, *On Parole*. It remained unreleased until 1979 when Motörhead had established some reputation for themselves. In February 1976 Wallis left Motörhead.

Wallis remained with Pink Fairies, which continued as a trio, until July 1976 when they gained additional guitarist, Martin Stone. Four months later in January 1977 the band split up. In the same month Wallis guested at a one-off gig with members of Thin Lizzy and Rat Scabies of The Damned. Wallis then became an in-house producer at Stiff Records.

In September 1978, Wallis became a member of another Farren project Mick Farren & The Good Guys; featuring Mick Farren (vocals), Andy Colquhoun (guitar), Willy Stallybrass (harmonica), Gary Tibbs (bass) and Alan (Hawkwind) Powell (drums).

In February 1982 Wallis formed Larry Wallis & The Death Commandos of Love with Johnny Reverb on guitar, Big George Webley on bass and Jim Toomey on drums. This line up was short lived and Wallis soon began playing a regular series of gigs, mostly at Dingwalls. In 1984 Wallis was once again working with Mick Farren who

resurrected The Deviants name to record a live album *Human Garbage* featuring Mick Farren on vocals, Wayne Kramer and Wallis on guitar, Duncan Sanderson on bass and vocals, and George Butler on drums. In 1987 the Pink Fairies were revived and resulted in the album *Kill 'Em and Eat 'Em*.

2001 saw the first Wallis solo album to reach release stage, *Death in the Guitarfiernoon*. A comeback gig for The Fairies was planned for The Roundhouse, Chalk Farm, London on 22 January 2007, however, this was cancelled due to Wallis having a trapped nerve in his back. It was never rescheduled. Wallis died on 19 September, aged 70.



**Harold Mabern, Jr.**  
**(1936 – 2019)**

Mabern was an American jazz pianist and composer, principally in the hard bop, post-bop, and soul jazz fields.

He initially started learning drums before switching to learning piano. Mabern learned by watching and emulating pianists Charles Thomas and Phineas Newborn Jr. In 1954, after graduating, Mabern moved to Chicago, intending to attend the American Conservatory of Music. He was unable to afford to attend music college because of a change in his parents' financial circumstances, but had private lessons there for six months and developed his reading ability by playing with trombonist Morris Ellis' big band.

Mabern learned orchestration techniques from bassist Bill Lee, and comping and chord voicing from pianists Chris

**THOSE WE HAVE LOST**

Anderson and Billy Wallace.

Mabern steadily built a reputation in New York as a sideman, playing with, among others, Lionel Hampton's big band in 1960 (including a tour of Europe), the Jazztet for 18 months in the period 1961–62, accompanying vocalists, including Betty Carter, Johnny Hartman and Arthur Prysock, and working with trumpeter Donald Byrd and drummer Roy Haynes. After completing a 1963 tour with Haynes, he had a six-week engagement at the Black Hawk in San Francisco with Miles Davis.

Mabern's recording career as a leader began in 1968, after he signed for Prestige Records. His first album, *A Few Miles from Memphis*, featured several of his own originals. Further dates for Prestige were released, and Mabern recorded approximately 20 albums as leader, for many labels. Mabern worked intermittently over a period of four decades with George Coleman. Mabern died on 19<sup>th</sup> September, aged 83.



**Yonrico Scott  
(1955 – 2019)**

Scott was an American drummer and percussionist, who was a longtime member of the Grammy winning The Derek Trucks Band, became a bandleader of his own ensemble, the Yonrico Scott Band, and later worked with the Royal Southern Brotherhood, with Cyril Neville.

He first showed interest in playing the drums, receiving lessons at age seven. For a period of time, while learning and practicing the drums, Scott moved on to playing gospel music, before

becoming a student of Motown drummer George Hamilton, with a growing interest in R&B music in his teens. He later worked as a session musician for a large number of famous figures, including Stevie Wonder. After high school graduation, Scott attended the University of Kentucky, where he graduated in 1978 with a Bachelor's Degree, in performance percussion. After college, Scott moved to Atlanta, where he recorded and performed with Atlanta jazz artists Joe Jennings and Howard Nicholson and their band Life Force, including on the 1981 album *Fearless Warriors*.

Scott joined The Derek Trucks Band in 1995. By 2010, Scott had contributed to the songwriting and performed on every one of the band's six studio albums and both of their live albums. At the close of 2009, Derek Trucks dissolved the band for at least a year. Scott recorded on Derek's new project's - The Tedeschi Trucks Band - album, *Wait for Me*, in 2002. He performed with Earl Klugh, and played many gigs with The Yonrico Scott Band throughout 2010. In 2015, Scott guest drummed on Jeremiah Johnson's album, *Grind*.

Scott is credited on the album *Songlines* for the set list illustration. The album gained its name from an Aboriginal concept that the world had been sung into existence by a "totemic" elder beings who wandered the Australian continent along invisible pathways, breathing and singing the names of everything in creation. Those "songlines" became important as everything had been brought to life, and order in such a fashion. Scott died on September 20<sup>th</sup>, aged 63.

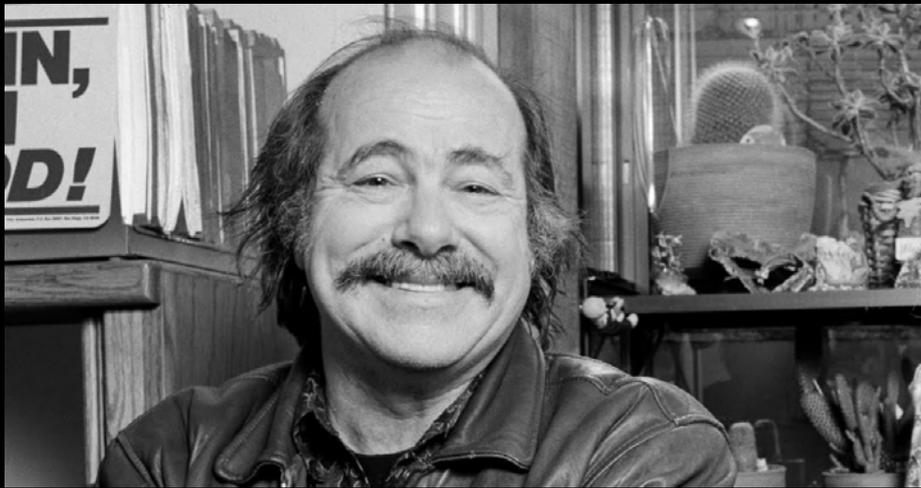
### **Robert C. Hunter (1941 – 2019)**

Hunter was an American lyricist, singer-songwriter, translator, and poet, best known for his work with the Grateful Dead.

Garcia and Hunter began a collaboration in the early 1960s that would last through the remainder of Garcia's life. Garcia and others formed the Grateful Dead in 1965, and some time later began working with lyrics that Hunter had written. Garcia invited him to join the band as a lyricist, and Hunter contributed substantially to many of their albums, beginning with *Aoxomoxoa* in 1969. Over the years Hunter wrote lyrics to a number of the band's signature pieces, including "Dark Star", "Ripple", "Truckin'", "China Cat Sunflower", and "Terrapin Station".

Hunter was born Robert Burns, and in a 1973 *Rolling Stone* profile of the Grateful Dead, Charles Perry reported that he is a great-great grandson of noted Romantic poet Robert Burns. Robert learned to play several instruments as a teenager,

# THOSE WE HAVE LOST



In 2010 Hunter co-wrote *Patchwork River* with Jim Lauderdale. The album was released on the Thirty Tigers Label. In the same year, Hunter co-wrote the song "All My Bridges Burning" with Cesar Rosas for the Los Lobos' album *Tin Can Trust*.

Hunter died on September 23<sup>rd</sup>, aged 78.

## IN PRAISE OF ROBERT HUNTER GRATEFUL YOU WERE ALIVE

and also played the trumpet in a band called "The Crescents".

He was introduced to Jerry Garcia by Garcia's then-girlfriend, who had previously been in a relationship with Hunter. At the time, Garcia was 18, and Hunter, 19. The duo began to play music together, and spent their time in "what passed for Palo Alto's 1961 bohemian community", including a bookstore run by Roy Kepler. They soon began to play music together, and formed a short-lived duo called "Bob and Jerry" that debuted at the graduation ceremony of the Quaker Peninsula School on May 5, 1961. Garcia became involved with bluegrass groups in the area such as the Thunder Mountain Tub Thumpers and the Wildwood Boys; Hunter would sometimes play the mandolin with these groups, but became more interested in writing as time went by. Around 1962, Hunter was an early volunteer test subject for psychedelic chemicals at Stanford University's research covertly sponsored by the CIA in their MKULTRA program.

Following the dissolution of the Grateful Dead in 1995 Hunter successfully continued his writing career, working on new songs with Jim Lauderdale, Elvis Costello, Cesar Rosas, and Bruce Hornsby, among others. He also was seen occasionally playing solo acoustic guitar and performing his classic works, as well as newer songs. Hunter collaborated with Bob Dylan on several occasions; he co-wrote two songs on Dylan's 1988 album *Down in the Groove*, all but one of the songs on Dylan's 2009 album *Together Through Life*, and "Duquesne Whistle" from Dylan's 2012 album *Tempest*.

and added worthy lyrics to THE GRATEFUL DEAD-Poetics for Bob Dylan,Elvis Costello,Bruce Hornsby,Jim Lauderdale..

You gave us the words to sing of Sacred Times-  
A Box Of Rain,Dark Star..Sweet Begonias,Touch of Gray  
Every Grateful Dead cover band sings "Uncle John's Band!"  
Your last solo tour 2013-to cover your medical bills  
You left us of Natural Causes-with the only admonition-  
"to sing the original songs worth singing,  
for soon there will be no original people to sing them.."  
The passing of Jerry Garcia affected you deeply  
Your passing makes all of us less.Bless Robert Hunter!  
Bless Every Song he co-created.Bless All of Us!

Thom the World Poet

And carried forward from last week, Thom remembers Jimmy Johnson:

## YOU KNOW SOMEONE BY THE COMPANY THEY KEEP

JIMMY RAY JOHNSON PLAYED WITH MUSCLE SHOALS MUSICIANS

Played on Aretha Franklin records

Engineered three tracks on STICKY FINGERS

and assisted hundreds of other musicians in session work

He was always collaborative in his playing,  
positive and professional in his associations..

The music he worked on lives on

Wish the same for Jimmy Ray Johnson...

Thom the World Poet

# THOSE WE HAVE LOST

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MEMORIAL CONCERT  
A NIGHT OF HEAVY PSYCHEDELIA**

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PARADISE9

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DJ: GARRY LEE

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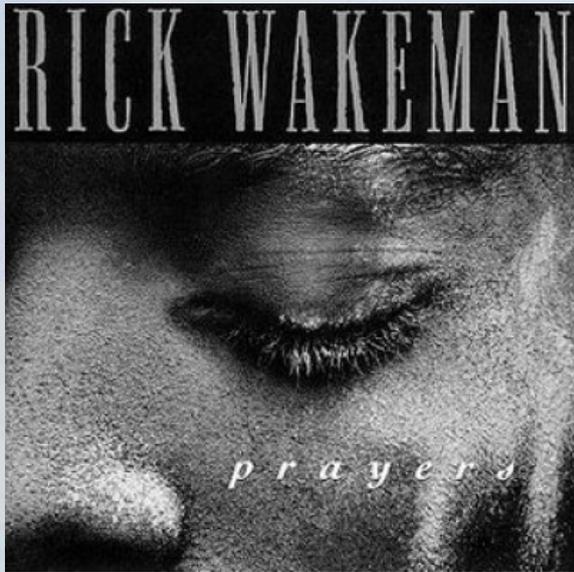
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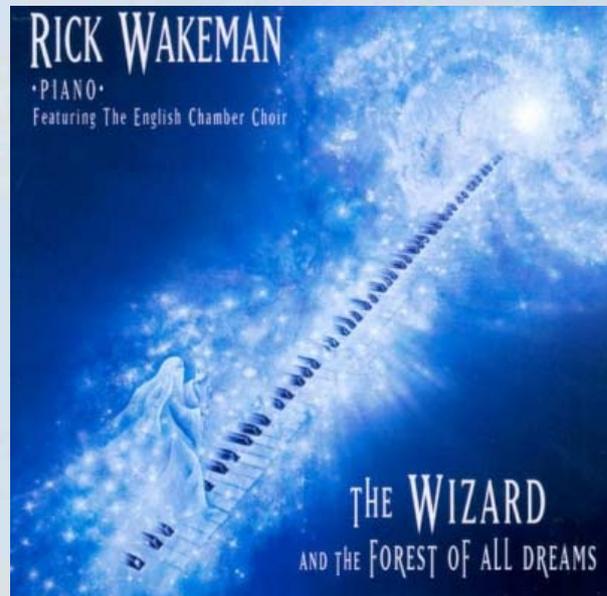
**IN AID OF TEENAGE CANCER TRUST**



**Artist** Rick Wakeman  
**Title** Prayers  
**Cat No.** MFGZ049CD  
**Label** RRAW

Prayers is a Christian liturgical album released for the first time in 1993 and more of the rare of the Wakeman albums. A contemplative piece of work and as much a meditation as a musical piece. A lot of energy can be felt throughout this album and lead vocalist Chrissie Hammond has a strong presence, supported by Rick's synthesizer and backing choir singers. Wakeman had previously written a religious album, The Gospels, and this is generally considered his follow-up. It appeared on Hope Records, a small label that

also cut production. According to his own words, only 5000 copies would be pressed, but Rick feels that there were probably more. Recordings took place in the private studio Bajonor Studio on the Isle of Man during the months of February to July 1992.



**Artist** Rick Wakeman  
**Title** The Wizard and the Forest of All Dreams  
**Cat No.** MFGZ050CD  
**Label** RRAW

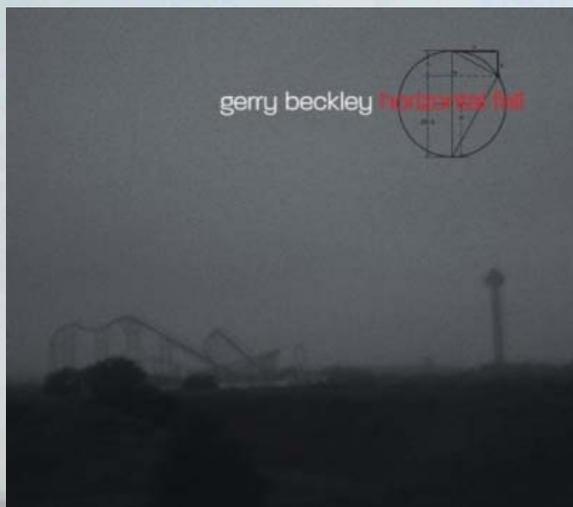
The Wizard and the Forest of All Dreams is a studio album by Rick Wakeman and the English Chamber Choir. The album contains modern



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classical choral music, with Wakeman accompanying on the piano. Wakeman composed the whole in April 2002 during stays in Milan and Tenerife. It was recorded in the Music Fusion Studio (private studio of Wakeman) and the Phoenix Studio in Wembley. Christian Loebenstein writes:

"The Wizard And The Forest Of All Dreams" is a beautiful set of modern classical pieces for piano & choir (with a little keyboard added here and there). The lengthy tracks are prime examples of Rick's unique compositorial and arranging gift & ability - still you can hear influences from Bach or Haydn to Gershwin and Philip Glass, if you like. In times of "Crossover", Bocellis, Brightmans, ERA and Bonds or even Kennedys, this album could easily reach (want it or not) a large audience - then again it's of course by no means "pop". So if you like modern classical music or you're simply looking for a new way to relax (it works!) you should definitely give this album a try.



**Artist** Gerry Beckley  
**Title** Horizontal Fall  
**Cat No.** USGZ110CD  
**Label** America

Gerald Linford Beckley (born September 12, 1952) is an American singer, songwriter and musician, and a founding member of the band America. Beckley was born to an American father and an English mother. He began playing the piano at the age of three and the guitar a few years later. By 1962, Beckley was playing guitar in The Vanduards, an instrumental surf music band in Virginia. He spent every summer in England and soon discovered 'British invasion' music.

This solo album was first released in 2006, and Albert J Mora writes: "There is an imaginary scale of perfect music from pure artistic to pure commercial, where everything is genius. On the extreme left there is perfect pure art. Think Beethoven. In the middle there is a perfect balance between pure art and pure commercialism. Think The Beatles. On the extreme right there is perfect pure commercialism. Think Madonna.

Gerry Beckley's Horizontal Fall CD is on this Genius scale. It is just to the left of the Beatles. That is, it leans more toward being pure art than toward being commercial. It is creative. It is thoughtful. It is simple. It is light. It is dark. It is haunting. Above all, it is beautiful. If this CD were not in English, it would remain fascinating to English-speaking listeners. If it had no vocals, it would remain beautiful as a pure instrumental album. The lyrics by themselves are magnificent poems. For connoisseurs, the production quality of the CD is fantastic - no shortcuts. It will bring out the best in the finest sound systems or studio headphones.

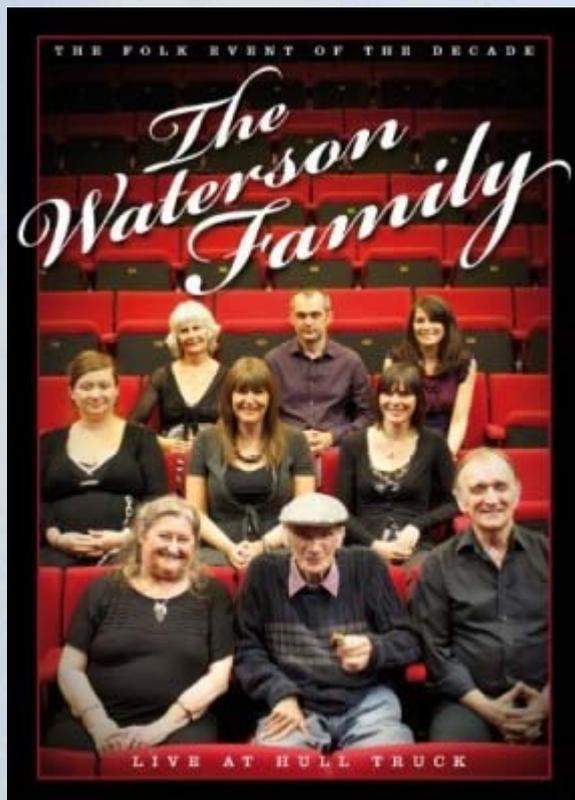
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

**Artist** The Waterson Family  
**Title** Live at Hull Truck  
**Cat No.** SCARGZ105DVD-CD  
**Label** Scarlet Records

The Waterson Family celebrates 50 years as Britain's 'First Family of Folk' with this homecoming concert at Hull Truck Theatre. Norma and Mike Waterson from the original quartet are joined on stage by Norma's husband Martin Carthy and their daughter Eliza as well as various other talented members of the family.

Tony D writes: "This DVD was recorded shortly before the sad death of Mike Waterson and is a very fitting tribute to him. My wife and I have followed the Watersons for many years and attended Liverpool Philharmonic Hall for a concert last year which took the same form as this one - the whole family on

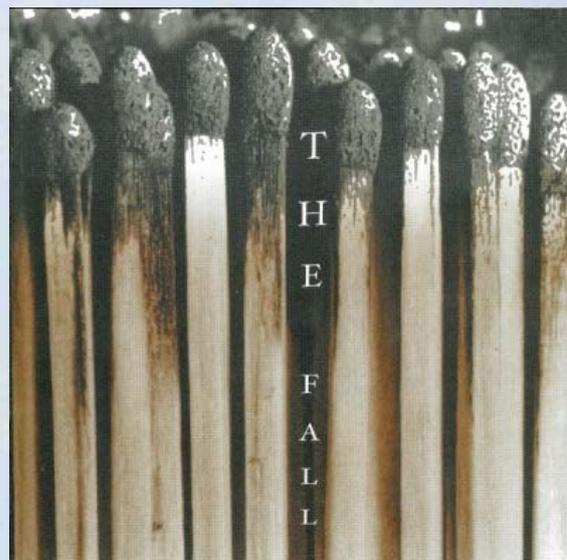


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of their harmonies."

**Artist** The Fall  
**Title** The Idiot Joy Show  
**Cat No.** COGGZ112CD  
**Label** Cog Sinister

Mercurial performer, Mark E Smith, auditioned for a number of heavy metal bands but finding his musical tastes far more eclectic, formed The Fall in 1977. The Fall provided Mark with a far better base from which to utilise his talents and of course the other major plus was that it was his band. The line up of The Fall has constantly been in fluctuation around Mark, but the band has successfully weathered the storms of all these changes.

The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



Peel had welcomed to his show over the years, the session recordings of Mark E Smith and The Fall are allegedly the only ones he kept in his personal archive.

Disc one recorded live at The Junction, Cambridge, October 24th 1995. Disc two recorded live at The Phoenix Festival, Reading, July 21st, 1996 except tracks 2-2 and 2-10 recorded at The Roskilde Festival, Denmark, June 30th, 1996.

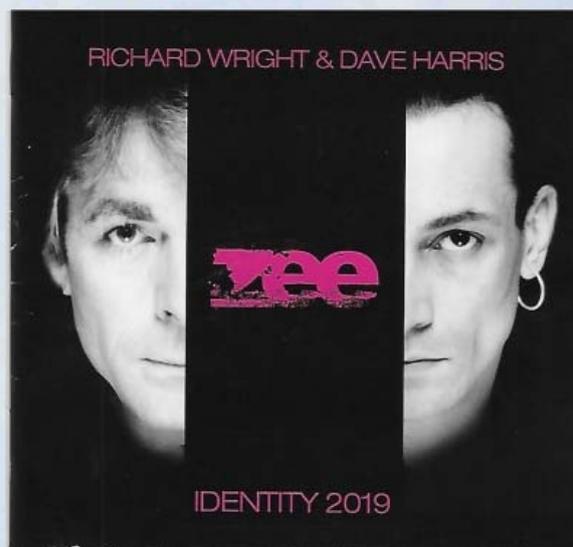




**Artist** Rick Wakeman  
**Title** White Rock II  
**Cat No.** MFGZ047CD  
**Label** RRAW

Richard Christopher 'Rick' Wakeman 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.

Of this album, Rick writes: "When asked to write new scores for all the early Winter Olympic sports films I pieced together the best of all the music and made this album, which I personally think is a nice and genuine follow up to the original. One day I would like to enhance the original and put these two out together but the current owners of White Rock are uncommunicative and so it has about as much chance as happening as I have of ever getting married again!"



**Artist** Richard Wright and Dave Harris - Zee  
**Title** Identity 2019  
**Cat No.** HST490CD  
**Label** Gonzo

Relationships within Pink Floyd had been getting ever more strained as the 1970s dragged on, and by the time that the band convened to record the Roger Waters masterwork, The Wall, keyboard player Rick Wright had reached a head. For tax reasons, the band were recording in France, New York and Los Angeles, and for various reasons that are outside the remit of this article, soon became badly behind schedule. Rick Wright had recorded a solo album in France almost immediately before sessions for The Wall convened, and was also going through a bitter divorce, and so – unlike other members of the band – was not able to bring his children abroad with him.

As a result of all this, he was unable to see his children for quite a while, and the accumulative effect of this, his unhappiness within the band, his struggles with Waters, his artistic frustrations at playing music in which he had not had a hand in creating, and various other things, was that he fell into a deep depression. Wright's contributions to The Wall were later described as "minimal" and, according to drummer Nick Mason, Waters was "stunned and furious" with Wright's intransigence and felt that Wright was not doing enough to help complete the album, started to lobby for his dismissal, and eventually presented the rest of the band with an impasse; either Wright leaves

or he would block the release of the album. Several days later, according to Wikipedia, “worried about their financial situation, and the failing interpersonal relationships within the band, Wright quit”.

Newly divorced from his previous life and previous musical activities, Rick Wright was at somewhat of a loose end and was vaguely thinking about putting a new band together, when Raphael Ravenscroft, who is best known for the saxophone break on Gerry Rafferty’s “Baker Street” (and is the son of the bloke who wrote *The Spear of Destiny* (1972), whom I knew a little bit in passing) introduced him to a ‘New Romantic’ musician called Dave ‘Dee’ Harris. The two of them hit it off, and – after various misadventures – decided to team up as a duo, which they called Zee. The two unlikely bedfellows produced a strange synergy, and the resulting album, *Identity*, worked much better than anyone could have guessed, and as a fan of both the harder edge of New Romantic music and Pink Floyd, I lapped it up. However, it had remained horribly obscure, and is probably the least known record of anything that has come out from the Pink Floyd ‘family’.

And, for reasons which remain mysterious and don’t really matter anyway, the record was soon deleted and never received an official release on CD.

... until now.

**Artist** Chasing the Monsoon  
**Title** No Ordinary World  
**Cat No.** CTMCD001  
**Label** Immrama

Ian Jones is, of course, best known as the main driving force behind neo proggy band Karnataka. This album was started by Ian Jones



and named after a book of the same name by Alexander Frater in which the author writes about his life changing experiences following the monsoon across India. The band name also continues Jones interest in India which is where the Karnataka band name came from.

An article on The Progmeister website reads: "The idea behind the project was to do something progressive incorporating strong rhythmic elements, world music and Celtic influence. As well as Ian Jones playing bass, acoustic guitar and programming there are some talented folk on here who were totally unknown to me, though i am pleased to say that they aren't now. Steve Evans plays some rather tasty keys and some great vocals. Lisa Fury who is definitely a singer I will be keeping an eye on and no stranger to Karnataka fans having loaned her singing talent to the bands *The Gathering Light* album, and Ian Simmons playing some sumptuous guitar licks. OK, let's get the obvious comparisons over with and out of the way shall we? *Lovers of Magenta*, Karnataka, *Mostly Autumn*, Rob Reed etc and all subsidiaries thereof may well fall in love with *Chasing The Monsoon*. The bloodlines are there so to speak."





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actions



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actions



Yer original Gonzo Weekly shirt

actions



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

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

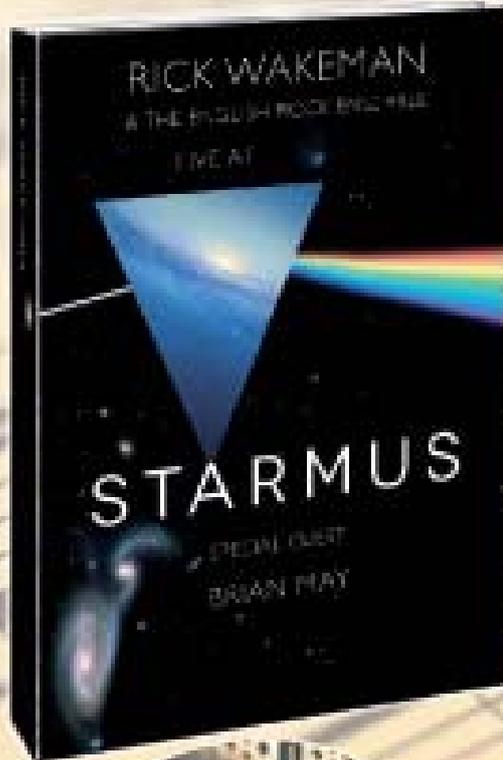
**RAW** presents

Forthcoming releases from **Rick Wakeman & Friends**

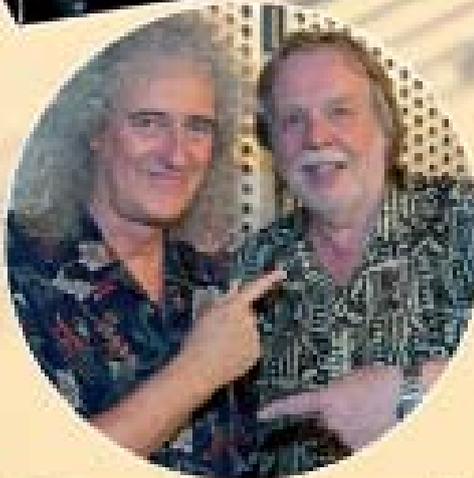
# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



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

# Douglas Harr Ear Candy for the Hungry Audiophile

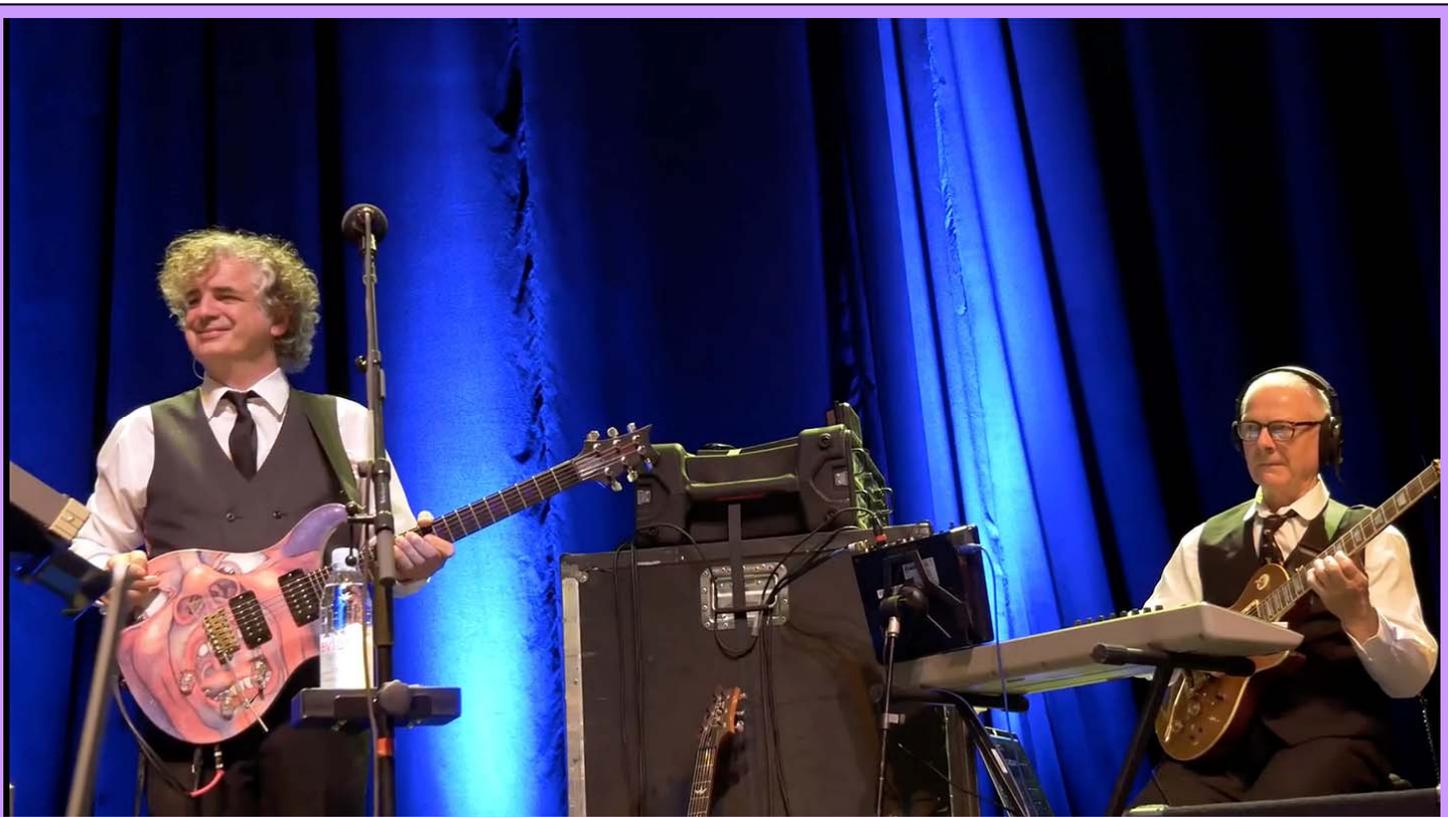


The progressive rock juggernaut King Crimson brought their seven-man supersonic distortion machine to the Fox Theater in Oakland, California September 5<sup>th</sup> and 6<sup>th</sup> 2019 for two highly anticipated concerts. These were epic shows for anyone seeking a potent, diverse mix of prog, metal, jazz, and classical rock - at

times structured, at times improvisational – but all bundled into a challenging mix delivered by this band of expert musicians. This latest tour stop was particularly compelling as we found the band focusing on its most mellow, romantic songs. It was the best setlist I've ever seen the band deliver, and the best performance as well.



<http://diegospadeproductions.com/>



The current Crimson lineup is an ensemble consisting of Robert Fripp (guitar, keys), Jakko Jakszyk (guitars/vocals), Tony Levin (bass), Mel Collins (saxophones/flutes), and up front, three drummers Pat Mastelotto, Gavin Harrison and Jeremy Stacey. Before the series of concert tours Crimson has been staging for the last few years, the various collectives of the band have not played much of their early material, other than “21<sup>st</sup> Century Schizoid Man” and the title tracks to *Red* and *Lark’s Tongues in Aspic*. Therefore for instance most of the early songs from *In The Court of the Crimson King* (1969), *Lizard* (1970), and *Islands* (1971) have not seen the bright lights of a concert hall in decades. The setlist for the shows over the last few years have been spectacular.

The choices were inspired and balanced – instrumentals and vocals well represented. On top of that, the band was able to reproduce and reinterpret these pieces with ferocity balanced with delicacy and precision. In particular, the title track from *Islands*, the title track from *In The Court of the Crimson King* and the additional choice to include “Moonchild” leading into “Epitaph” was awesome to behold live. “Epitaph” is as relevant today as it was in 1969 when written:

*Between the iron gates of fate*

*The seeds of time were sown  
And watered by the deeds of those  
Who know and who are known;  
Knowledge is a deadly friend  
If no one sets the rules  
The fate of all mankind I see  
Is in the hands of fools*

For this fan, the major moment of the show came when the band played “Cirkus including the Entry of the Chameleons” from *Lizard*. Jakko’s vocals were clear and warm, yet with power during the stanzas when that was needed. Mel Collins included the crunchy bass sax, a flute solo (one of many that night) and various other wind interludes. Part time middle drummer Jeremy Stacey spent much of his time on keyboards, which made for a much richer sonic landscape than I’ve ever heard. Tony Levin held every down with his fantastic skill on the Chapman Stick.

Fripp’s compositions alternate suddenly between dark and light. A typical track will contain segments of distorted, dissonant but rhythmic sound creating almost unbearable tension and finally resolve to a peaceful passage made up of quiet beautiful tones. The black notes vs. the white - the sun and moon, the Larks’ tongue and the Aspic – all part of this yin and yang. Both were on full display for these two shows. However, this time there was more of the melodic, softer, dare I say



romantic version of King Crimson. Readers who know the tracks on the setlist above will see how many compositions selected for the first show are less allegro, more mellow and beautiful.

The front line of three drummers worked miracles with the material, and several times during the concert we were treated to a three

-man drum solo where the skills of each were highlighted. Robert, playing in the light finally, says in an interview video now a couple years old, “I’m in a different place in my life” and it continues to show in his playing and demeanor. In fact, almost the entire concert was played under plain white lights – only during “Red” did the white lights slowly fade to red – a very effective



<http://diegospadeproductions.com/>

# Setlist

## Set One

1. Larks' Tongues in Aspic, Part One
2. Suitable Grounds for the Blues
3. Red
4. Moonchild
5. Epitaph
6. Larks' Tongues in Aspic (Part IV)
7. Drumsons
8. Frame by Frame
9. Indiscipline

## Set Two

10. Drumsons
11. Islands
12. Easy Money
13. Level Five
14. Cirkus
15. Starless

## Encore:

16. The Court of the Crimson King

# KING CRIMSON



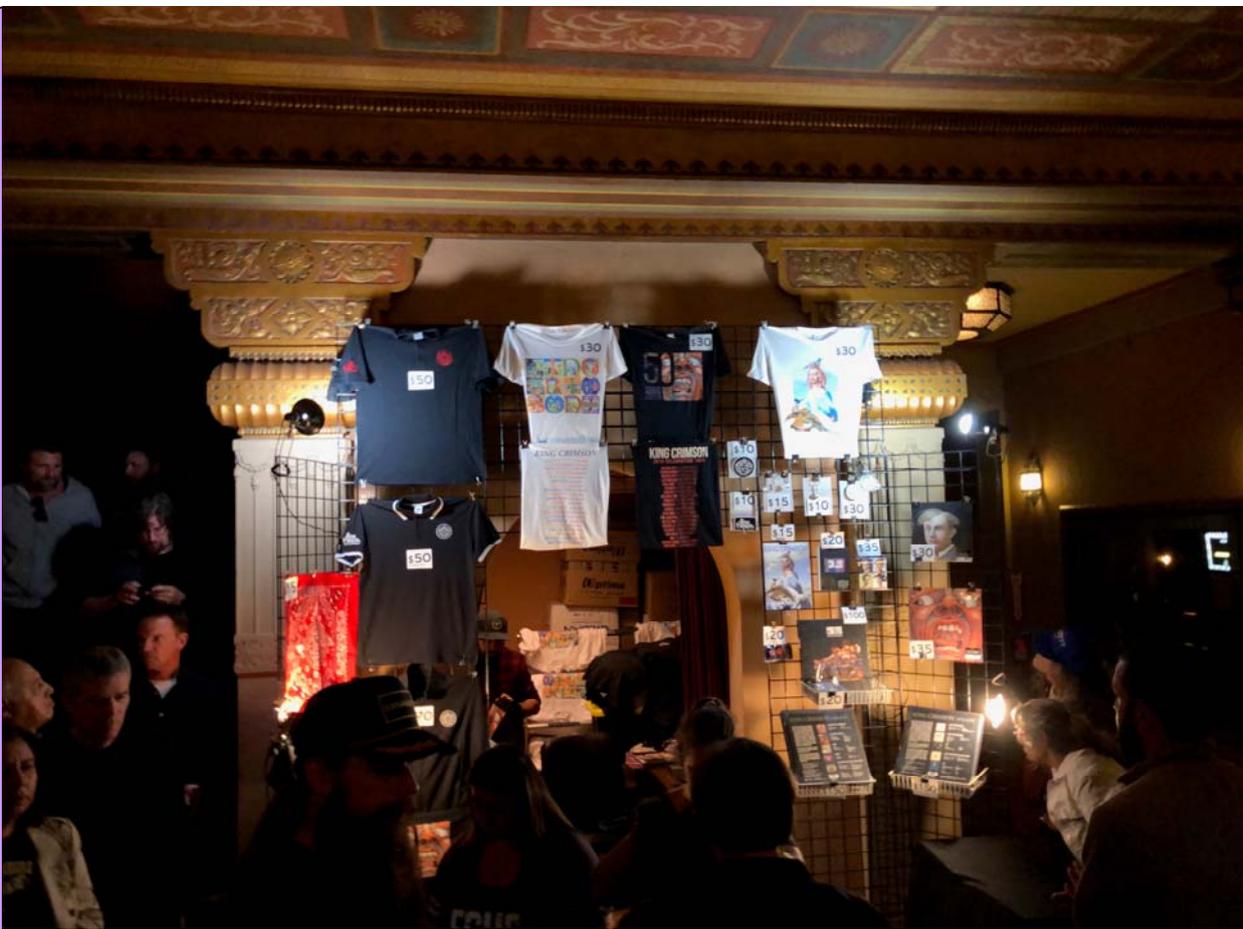
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bit of staging, at least for one song. The final tracks of the main set “Starless” and “In the Court...” brought out intense emotions as this fan for one found it hard not to think of ex Crimson members now deceased, Greg Lake and John Wetton, while also absolutely loving every moment of Jakko’s well tuned vocals his fantastic skills as guitarist and his kind presence.

The first of two nights was an overwhelmingly beautiful display of virtuosity – that fact alone is an amazing achievement for this groundbreaking 50-year-old musical collective.

Live Photos © King Crimson – Live in Mexico

(no photos are allowed at King Crimson concerts until the bow)





What began as one dog on an airplane several years ago has evolved into a team of over 100 volunteers who fly or drive animals from danger to safety. Founded in 2009 by pilots and friends Brad Childs and Jonathan Plesset, the organization became a recognized 501c(3) entity in 2012. Since then our teams have conducted a wide range of missions including hoarding cases, saving animals from dog fighting rings and natural disasters, and helping overcrowded shelters. We now have the capability to respond to a huge variety of rescue needs both near and far. During the devastating hurricanes in 2017, PAART made its first international journey, heading to the storm-ravaged island of Tortola in the British Virgin Islands to rescue not only 42 animals, but two rescuers who had found themselves stranded on the island for weeks. Our reach stretches from Texas to Florida and all the way up the East Coast to Massachusetts. We have conducted rescue missions as far inland as the Mississippi River. While Pittsburgh is in our name, it actually makes up less than 10% of the area

we cover.

Our rescue partners are many, ranging in size from large organizations like The American Society for the Prevention of Cruelty to Animals (ASPCA), and North Shore Animal League America, as well as small shelters in remote areas of West Virginia, Kentucky, Virginia and beyond. One of our newer partners is St. Hubert's Animal Welfare Center in Madison, New Jersey. With an increasing population disparity in the northern states, St. Hubert's serves as a hub for animals heading into New England where rescue dogs are scarce but people still want to have the fulfilling opportunity to rescue a beautiful, healthy animal who otherwise would have met a devastating fate.

<https://www.youtube.com/watch?v=CWG1AdEQ48k&feature=share>



**PAART**<sup>™</sup>  
*pittsburgh aviation  
animal rescue team*



# PAART Hits New Air Rescue Record Bringing 38 Dogs from Danger to Safety

Big News! PAART hit a new air rescue record bringing 38 dogs from danger to safety!

We started out in a small plane rescuing 3 or 4 dogs at a time. Now, thanks to YOU and your support we are able to give more animals a second chance at life in our PAART Airplane. From humble beginnings in our 74 Piper Warrior, to our workhorse, the Mahindra Airvan, its been a long

road to today!

A big thanks to our PAART Pilots Jonathan Plesset and Brad Childs for being with us from the beginning. □

Morgan County Animal Shelter - West Liberty, Kentucky, Wolfe County Animal Shelter and Wags to Riches helped a mix of dogs from 3 weeks old to 2 years old get ready to go to Cross Your Paws Rescue and Bridge To Home Animal Rescue. These shelters all care about these animals in ways that inspire our entire team to help whenever we can. The needs are great in our focus area of Kentucky but the process of change is happening.

Again, we can't thank you enough for helping making PAART a reality as we continue to save animals around the world!

<https://nodogleftbehind.org/paart-hits-new-air-rescue-record-bringing-38-dogs-from-danger-to-safety/>



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## The DANCE of LIFE at O.Z.O.R.A.

*An annual Psychedelic Tribal Gathering in Hungary*

<https://ozorafestival.eu/>

*Alan Dearling reports from the EDM Frontline*

The O.Z.O.R.A. festival describes itself as: “An experience of a parallel existence created by our diversely coloured dreams and visions of the same pure space, paradise on earth, our fairy tale...An alternate reality of openness...cosmic energies...invention, transformation...A place where caring for each other and our world is as important as our love and respect for all Mother Earth’s creatures. A playground...uplifting and colourful experiences...the sensation of oneness and acceptance of each other that makes our gathering special.”

---

alan dearling

On a vast rural site, with many mind-blowing permanent buildings and structures, incredible installations and cosmic lighting...

This was...

...Dance ecstasy... a space peopled by bass boomers...fashionistas...tranced-out spiritual seekers...hedonists...an abundant cocktail of drugs...24 hours a day...it's the Dance of Life! A place and spaces rammed full of colourful exuberant characters. More than 33,000 Ozorian ravers, dancers, mystics, plus staff and performers. Global Psychonauts...Good, mad, bad and a few, probably dangerous to know. Everywhere, a tribal vibe, body piercings, shrieks, shouts, drumming, singing, tattoos of every hue and subject matter...thunderstorms and mud:

<https://www.facebook.com/100016638527535/videos/476693672895246/?t=20>

As Chiara Baldini commented after the event: *"Nothing is stronger than an idea whose time has come! Ozora, Boom, Burning Man, underground club culture, independent 'transformational' festivals/events, psychedelic conferences... Can we really do it? Can we really come together as one bigger family? Can we envision forms of collaboration in service of the bigger picture? And what's the bigger picture?"*

It was a real privilege to be invited to perform by Graham St John, Australian academic specialist and writer about the global psy-trance tribes. I was on stage at the 'talking heads' HQ – Chambok House. I quipped, "I guess that O.Z.O.R.A. practices positive discrimination. I must be the designated 'Elderly Person'!"

Indeed, there was a lot of truth in that, as I showed photos (and one short film) taken by myself and others from 'Free Cultural Spaces and festivals from 1969



to Now', from Australia, the UK, Netherlands, Portugal, Africa, Denmark and more... In addition, I had also brought some of my eclectic collection of musical instruments with me and used them to share some 'musical noise' with a variety of new friends from across the world – India, Central and South America, Turkey, Greece and Italy among their home countries.

It was a festival that celebrated: Survival... thunderstorms...torrential rains...new ponds and lakes...glorious mud...twice during the week it was MudFest! And plenty of mind-fucks...lots of those in evidence...all part of the O.Z.O.R.A. Experience.

O.Z.O.R.A. offers some of the most amazing and transcendental, art, sound,



light, music, and environmental workshops...at the cavernous Artibarn... and in the Herb Hut, the Fairy Garden, the Microcosmos, Healion...together they enabled festival-goers to make T-shirts, felting, jewellery, amazing luminous murals, strange metal arial drums, sound and light shows, massage, the hair exorcist, pottery, aikido, cooking, permaculture, organics and herbalist workshops – even an opportunity to create jaw's harp and play them at the forge (replete with sound system) called Ironia...then there's Mirador art in the intricate, truly magnificent, wooden lookout building that appears to be a creation straight out of the warped mind of H.R. Giger's

'Alien'...the Healion space...and the Haven, the Circus and Cooking Grove. And a large-scale exhibition of Hungarian artist, Vasarely's optical art works. Welcome to a Psychedelic Wonderland!

A truly international repertoire and audience...new friends and old...some heavy locals...but no real trouble...but some broken bones amongst the Ozorian multitudes in the muddy, tripping light, night fantastic... I felt part of the extended family, especially those whose lives became entangled with mine in the artists' camp and kitchen. Folk like Gianluca, Ariania, Graham, Basil, Binod and more... The whole festi also got me thinking about how many rather older djs were



performing. Many of whom are the survivors from psychedelic and post-punk bands – Steve Hillage and Miquette Giraudy from Gong (and their own bands plus System 7, of course; Youth from Killing Joke; Raja Ram, originally silver flute player in Quintessence; Basil Brooks from Zorch and the first Steve Hillage Band.

Talks, lectures...about festivals, psychedelics, witchcraft, shamanism and paganism – Chambok House...

Six or more stages...Dragon's Nest with mostly live acts...including Greek heavy-psychedelia from Naxatras; Steve Hillage and Miquette Giraudy – providing live ambient Rainbow Dome Musick; the remarkable and politically charged BaBa ZuLa from Istanbul. See them kick up an audience storm: <https://vimeo.com/353194965>

Additionally, there were the UK's reggae/dub favourites Zion Train; Raja Ram, Eat Static and offshoots, plus the incredible





Melting Pot sessions at the Artibarn (featuring some of the biggest players at the festi, including Merv Pepler and friends on the Friday(Eat Static ++)) and Marcus Henriksson (and friends, combining hang drum with keyboards and mixing for nearly five hours continuous playing...epic!), who headlined the Dome on Sunday's final set; world renowned Afro-beat drummer, Tony Allen and Detroit techno-dj-producer, Jeff Mills; Youth together on stage with Daniel Gaudi... Meanwhile, across most of the rest of the site, predominantly dance sets from djs and electronica maestros on Main Stage, Dome, Ambyss and Pumpui.

This is one of the world's great EDM (electronic dance festivals). Was it 'transformational, as Chiara and others like Chambok organiser, Graham St John, suggest? I really don't know. Their contention is that techno and psy-trance festivals like Burning Man, Boom, Fusion and O.Z.O.R.A. are the purveyors of the 'transformational festi experience'. My 'take' on this topic is that almost all of the more 'alternative-style' festivals can be transformational for those who

attend. It's really down to what people take away – ideas, experiences, new friendships – and what they do with this basket of goodies afterwards – back in the (perhaps) 'Real World'. I also feel, maybe it's just me being older, that smaller private parties and small festies in a farmer's field carry on the 'free festi spirit' more than massive dance festivals. Different vibes for different tribes!

O.Z.O.R.A. is particularly well staged, with some drop-dead, imaginative buildings, varied and sometimes mind-blowing workshops – lots of shiny, bright international modern-day hippies! There is a massive, complex programme of events and performers, spread across a physically demanding site – everyone only samples a soupcon of the 'dishes' on offer. For me, that means a bit of regret at not witnessing Shpongle Static at the Dome or Jens Zygar's Morning Gong Meditation at O.Z.O.R.A.s' newest, Ambyss stage, at the head of the head of the lake.

At times, the festival was something akin to a war zone. Bedraggled semi-casualties, with the wounds of mud-dancing – sprains,







broken bones, cut feet, a fair few suffering effects of too much trance and drug use. The thunderstorms made stages and even walking more than a tad

dangerous. Lights and sound systems were hit by lightning. Lack of sleep, flooded tents, noise – the constant barrage of bass booming sounds. For me too, the worry of



getting sand, mud and water onto, and into, my camera gear or damaging my musical instruments. Actually, pretty scary and worrisome at times.

Certainly, it all added up to a challenging environment.

Amidst the dance-crazed euphoria, the OZORIAN festival organisation did display some somewhat worrisome lack of environmental, and even health and safety concerns: NO re-cycling – no solar power – simply a god-awful waste

from every drink served, all in non-recyclable plastic glasses, and probably more than a million plastic water bottles going to land-fill – all collected in single black rubbish sacks. Kind of weird, sad and conflicting at a festi that boasts that it is centred on, “...our love and respect for all Mother Earth’s creatures...” There were also some serious concerns regarding safety, especially in the magical, giant Dome stage area, where security staff allowed, and then ignored, dozens of hammocks strung between the beams,





meaning that, if, for instance, lightning had hit the building, or, a fire had started, perhaps from the many folk who were

smoking cigarettes and joints in the massive, magisterial wooden structure,







many even smoking in the inflammable hammocks... it would have been Panic Stations...there was almost no way out from the central dance area...scary thoughts...

But hey, perhaps it is all part of the O.Z.O.R.I.A.N. Dance of Life. Certainly it is a day-glo and night, 24 hour-a-day, seven-day long, out of mind and body experience. At the end of those long,

long days and nights – the festi belongs to the people. The people who dance, make love – who seize every day!

Here's Raja Ram kicking up a storm for all those really rather wonderful people from the main stage

<https://vimeo.com/353340612>



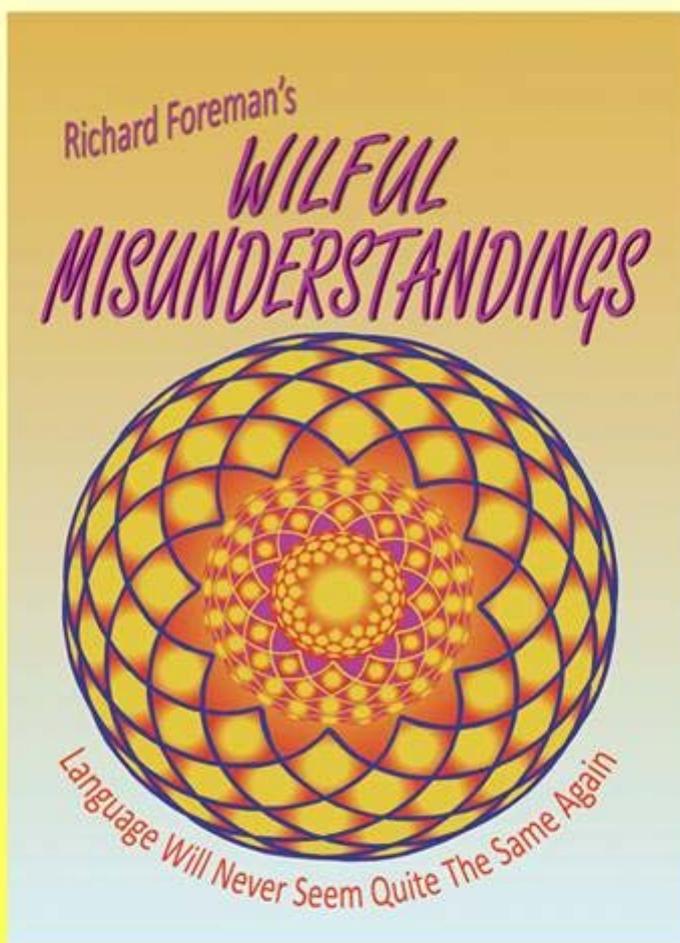


# Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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## Q&A with Mad Iccy

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

Let me introduce you to my old mate, Mad Iccy...

*Mad Iccy has a little chat with Roddy Radiation who you will of course as lead guitarist with the Specials but since 2003 has been fronting his own band Roddy Radiation and the Skabilly Rebels (heads up: If you ever notice hat the Specials sound different these days it's partially because the Rock & Roll Guitar has left the building)*

*Hi Roddy and thanks for giving me a some of your time...*

**So can I start off by asking you for a little background information please?**

**Favourite Movie:**

So many! They Died with their Boots on - Errol Flynn (1941)

**Favourite Food:**

Surf 'n' Turf with New Potatoes and Broad Beans

**Favourite Instrument:**

Guitar of course!



**Top 5 Favourite Musicians:**

Keef Richards  
Mick Ronson  
Chuck Berry  
Jimi Hendrix  
Lightnin' Hopkins

**First Gig you went to?**

The Troggs in the late 60,s, I was still at school about 13 yrs old.

*My most influential gig was Conflict in Exeter about 86 due to a gang of far right Skinheads breaking in for a punch up and then watching Colin disappear backstage to return with about 20*

*baseball bats to hand out to anyone who wanted one.*

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

Ziggy Stardust & the Spiders from Mars at the Coventry Theatre 1972

**Who are your main musical influences?**

Rock'n'Roll - Country - Flamenco - Blues

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

**fuck day jobs.... I'm gonna do this?**

Well I suppose when Jerry Dammers the Specials leader told the ones who had day jobs we had to go professional and give up our day jobs, I had just got married at the time and had a mortgage to pay.

**Do you have a song makes you thing, damn I wish I had written that? and if so what is it ? (please don't say anything Stock, Aitken & Waterman spewed out)**

Quite a few lol ..... Waterloo Sunset - The Kinks

**We all know you play Guitar but do you play any other instruments and are you any good at them? extra points available here for something really odd like a Bass Banjolele / Rhythm Kazoo etc?**

I started on trombone at 11yrs as my father was a trumpet player.

I switched to the guitar at 13yrs and I played bass in my mid teens as my older friends were better guitar players. A friend got me a audition in a Cover band as lead guitarist about 1973 and I bluffed my way in.

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

I wouldn't have minded Mick Jones job in the Clash in 1979 lol

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

Mick Ronson as a producer

*I think I know the answer to this next one but:*

**Are you still a music fan and do you ever get Starstruck?**

Yes I was once in a elevator in NYC when Mick Ronson came in ,but I was too shy too speak to one of my guitar hero's

**Obviously you have gigged all over the world for many years, do you have a particular favourite venue ? Ventura Theatre - California**

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

*(ahem...)* Scarlet Johansson

**and of course, who do think**



**might be a total pain in the arse to go to the pub with? any Conservative Politician**

**Before music did you have "normal" jobs? and if so what was the shittest?**

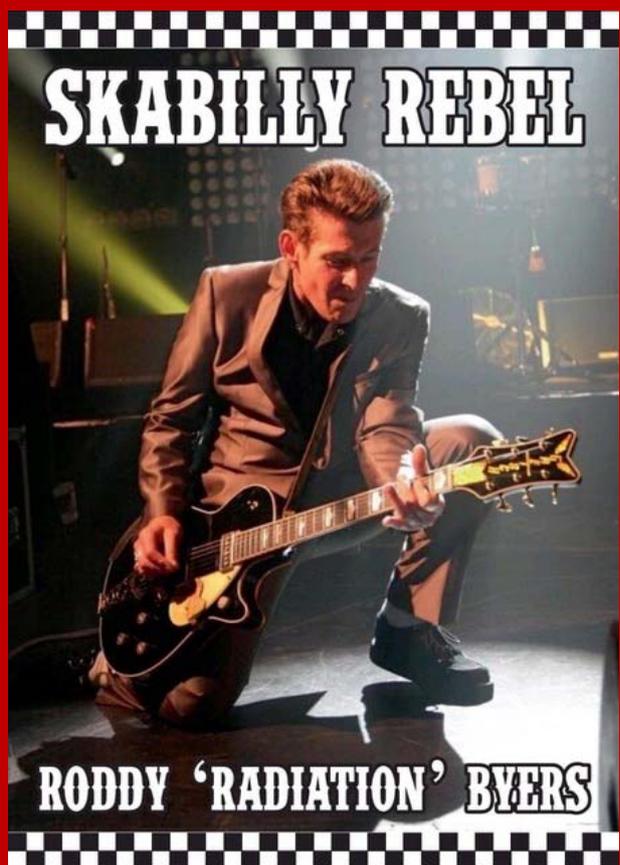
I was a Painter & Decorator for many years in between bands but it wasn't too bad mostly

**If murder for crimes against music was legal, who would get it?**

Spandau Ballet

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

Is Radiation your real name



**Briefly, your thoughts on:**

**James Blunt ? - Cunt**

**Coldplay? - Waste of Space**

**Kylie? - Love her Bum**

**Joe Strummer? - nice bloke who I wish I'd known better**

**and Finally, do you like eating Cauliflower Cheese while dressed as Superman? Of course but dressed as General Custer!**

Roddy Radiation Byers

31/8/19

# 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

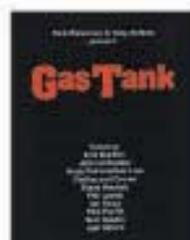
HFG204CD



## 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

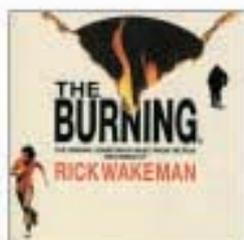
WZ41-CD



## COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



## THE BURNING

The original Soundtrack album, back in print at last!

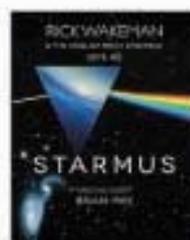
HFG205CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

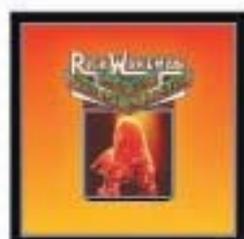
HFG207DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

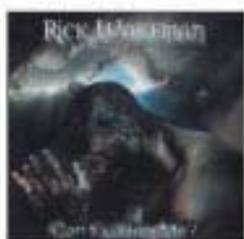
HFG208CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

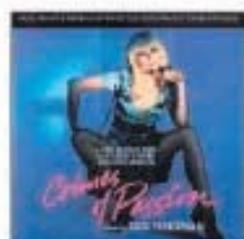
HFG205CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

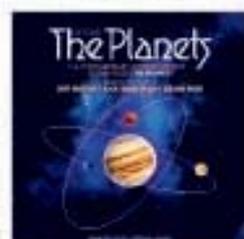
W44-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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and all other good music retailers





# KEV'S WORLD



**WAYFARER**  
**WORLD'S BLOOD**  
**PROFOUND LORE RECORDS**

This is the third full-length album from Denver-based Black Metal act Wayfarer. They definitely bring in other elements to their sound, creating something that is rough and raw, and removed from what one would expect to come out of the frozen North. I can see why this might well be appealing to some as there is plenty of energy and aggression, combined with a ferocity and passion

that shows how much this means to them, but if they are going to become more well-known outside a small circle, then there are things that needs looking at. The first is the quality of the production: some bands within this genre feel that it is okay to try to recreate the feeling of early Darkthrone tapes, but that was more of a lack of funding as opposed to any real desire to sound bad. In 2018 that just doesn't stack up as an excuse anymore. But, the larger issue is that three of the five songs here are more than ten minutes in length, and there just isn't enough in terms of ideas to make them interesting for that long. The result is that I found myself switching off, and wondering what was up next. There is promise here, especially with the way that they refuse to stick solidly within the genre but try some more American influences as well, but one would hope that by the third album things would be more clear. By the way, the cover art is an antique photograph by Edward S. Curtis taken in Montana in 1908, but the music didn't really live up to the promise that conveyed.

## KEV ROWLAND



**WITCHSKULL  
COVEN'S WILL  
RISE ABOVE RECORDS**

This is the second album from Australian trio Witchskull, and I can certainly see why Lee Dorrian wanted them on his label, as what we have here is a metal beast that starts off with doom, brings in psyche, swathes of Seventies influences, and then supercharges the lot to make them a six-legged entity of unstoppable force. The whole album was recorded live to tape on the first or second take, with no click track, just three guys in the studio giving their all. "From the start we only wanted to play primal music from the gut," states drummer Joel Green. "We all have very similar tastes from our youth, so it was easy to focus on what we grew up on... and put our own spin on it. There was no specific direction, just anything that was heavy with a healthy dose of groove and swagger! It all came pretty naturally, we just let the songs evolve over time in rehearsals and they kind of arrange themselves."

This is definitely primal, and it is also raw and honest, and the sweat and passion just drips out of the speakers. For some

reason they remind me of The Hamsters, one of the UK's hardest working trios, who played well in excess of 4,000 gigs by the time they retired after 25 years. There is something about the way they just slot in and play, which only comes with plenty of stage time together, although Witchskull are far more abrasive in their approach. This is a feel good album, it makes me feel good every time I play it! It should be required listening for anyone who has ever felt that auto tune is a good idea, to remind them just what music should be about – musicians plugging in, settling down, and playing from the heart. It rarely gets more vital than this, Seventies metal with balls.



**WITCHSORROW  
HEXENHAMMER  
CANDLELIGHT/SPINEFARM**

Formed by frontman Necroskull and bassist Emily Witch over a decade ago (later completed by drummer Wilbrahammer), this is the fourth album from the Hampshire trio, and they show no sign at all of changing their musical style. This is doom, boys and girls, often of the style performed by the likes of Black Sabbath, Cathedral, Saint Vitus, Trouble and Candlemass, yet also interspersed with NWOBHM stylings at

time. One thing that definitely adds to this feeling is that while Necroskull is a fine guitarist, he is at best an average singer. Given the power of the music, I would much prefer to hear a stronger vocalist, as for me the end result is just not what I would expect. There is plenty of passion, and that is what really carries him through, but I do believe that they could be at a different level.

Putting that all to one side, this is still a heck of an album, with incredibly powerful hooks and solid slab-like riffs that lets one know that here is not a band to be massed with. Wilbrahammer sounds as if he is going to break through the drum skins, while Emily Witch mixes Geezer's sound with that of Chris Squire to create a bass sound that is more like a weapon of mass destruction while Necroskull moves between providing those dense minor chords into really clean and atmospheric solos.

As for the lyrics, those familiar with the history of witch trials will have heard of the *Malleus Maleficarum*, the dreaded book by fifteenth-century Catholic clergyman Henricus Institoris that detailed and endorsed the torture and extermination of witches by violent means. It also had another name, *Hexenhammer*. "I've always been obsessed with the end of the world," explains Necroskull. "On previous albums I've been wanting it to happen, because I was caught in a very dark place. On *No Light...*, I was almost angry that it hadn't happened. This time, it's a massively confusing time where we're basically staring at it and waiting for it. I have no solutions. There are none to be had." Powerful, emotive, this is music as a force to be reckoned with.



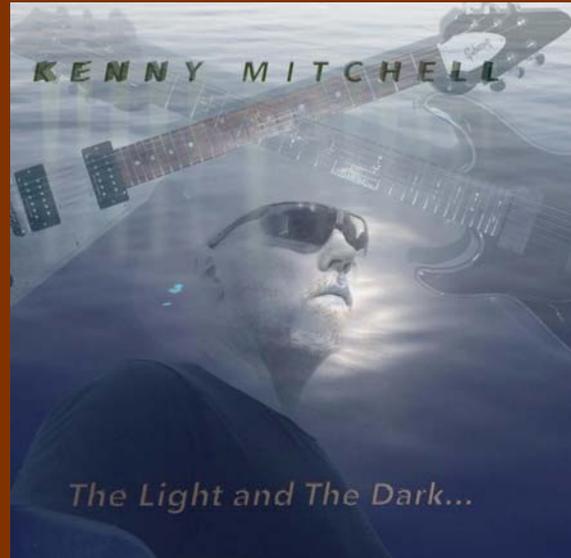
**YESTERNIGHT**  
**THE FALSE AWAKENING**  
**12 SOUNDS PRODUCTION**

I was contacted a few months ago by record label boss and drummer, Kamil Kluczyński, who sent me two albums he had released, both of which he had also performed on. The first of these was *Art of Illusion*, and this is the second from the other end of the alphabet, *Yesternight*. On this project he is joined by Marcin Boddeman (vocals) and Bartek Woźniak (guitars, keyboards), and the result is an album that is totally modern, yet also looking back into neo-prog to create a progressive sound that is fresh, invigorating and totally enthralling. Although I hadn't heard of the guys before this, I wasn't surprised to see that release won two "Best Album of 2017" awards in their home country of Poland, as well as being nominated for "Debut of the Year" by another magazine.

This is a fresh crossover album that has no boundaries, moving into symphonic and touching on prog metal as well as the aforementioned neo-prog, with outstanding vocals and harmonies, strong and interesting jazz-like drumming, loads of different bass styles being used, and a

guitarist that knows just what is needed in a good guitar solo (and can melodically shred when the time is right). I keep wanting to use the word “fresh”, as that really is the perfect way to sum this up, with each song showing that the band know where the music has its roots but wants to provide it in a brand new manner. Looking at their FaceBook page I note that they were one of the support acts to Galahad and Lizard at ProgRock Fest earlier this year, now that would have been an interesting show indeed, especially as Ryszard Kramarski was also performing. Yesternight’s take on progressive and melodic rock would have sounded right at home among those great bands, yet it is also different, far more modern.

I am sure that if Yesternight were operating out of London instead of Bydgoszcz then we would have heard far more about them. Over the years I have been fortunate enough to hear a great deal of Polish progressive rock bands due to my friends and contacts, and here is a new breed that shows that the country still has a great deal to offer. I concur with others, this is a stunning debut by a band that needs to be heard far more widely.



**KENNY MITCHELL**  
**THE LIGHT AND THE DARK**  
**INDEPENDENT**

This is the latest release from Kenny Mitchell, who has been playing music for well over forty years, but only started recording his own material in 2001. This is his eighth album since then, and while he provides all music, he is joined by Nathan Jon Tillett on vocals from Napier’s Bones. They met by chance a few years ago when Mitchell was going through Soundcloud and came across Tillett’s page. This album contains two lengthy (more than twenty minutes long each) instrumentals, plus two shorter songs with vocals. It was one of these that led to this being a connected album, as when Nathan provided the lyrics for "Where Do I Go" he based them loosely on the story of the Charlotte Dymond murder which occurred on Bodmin Moor in 1844, and for which her spurned lover Matthew Weeks was convicted and hanged in August of that year. There was some controversy and speculation surrounding the conviction which is still discussed and debated today, more than 170 years later. Mitchell says: “Nathan’s lyrics were so powerful and effective for the song

that I decided to likewise loosely arrange this entire album around Charlotte and her story, and especially to try to give her a happy ending of some sort, if only an imaginary one. "Charlotte's Journey" describes her re-awakening after death and her travels through the void towards the shining light in the distance, "Where Do I Go" tells the story of her murder while "Reflections" and "The Waterfall" are given over to her killer who after the trial and conviction is given a short time to reflect on his deeds and his fate.

Given that Mitchell is first and foremost a guitarist, with keyboards being very much a secondary instrument, I was rather surprised to hear them so much to the fore, as there are times during the instrumentals when he comes across as Jean Michel Jarre, which is not what I expected at all. But, it does make sense given that this is a very atmospheric album, and the spoken words that feature in the opening epic works incredibly well with that backing. In some ways the album feels almost like three separate pieces of work, with the areas where synths are to the fore being one, when the guitars are off and running (as they do in "Reflections") is another, while the vocal area is a third. In some ways this means that as a whole the album can feel a little disjointed, and I would personally rather that Mitchell keeps these albums as pure instrumentals, which would allow the flow to be better throughout, and for him and Tillett to set up a separate project for where they record albums together. Overall this is an interesting release, and as with all his other albums they have all been released on Bandcamp so I suggest that progheads should give them a try.



**GREENROSE FAIRE  
FEED THE FLAMES  
INDEPENDENT**

Some five years ago I came across the second album from this Finnish band, 'My Home Is Where My Heart is', and was just blown away by what I was hearing. I soon tracked down the debut, and again was amazed to hear authentic Celtic/English folk coming from Finland. I loved both albums, and then in 2015 the band kindly sent me their third release, 'Feed The Flames'. This is where it all went pear shaped as I was in the middle of working on writing some books, and stopped reviewing anything for 2 ½ years, and since the beginning of last year am fighting a game of catch-up (which I'm losing). But, with 2018 seeing the release of yet another album, it's finally time to write about both of them.

I am fortunate enough to have physical copies of the first three albums, and the band released them all on digipak with a consistency of artwork, which certainly provides a great theme. They describe their music as "Celtic folk rock with head-bobbing, toe-tapping rock feel. The Finnish sextet meshes mandolins and violin with rock drums and bass and

symphonic synths, and spikes the rollicking attitude with the slightly ominous overtones of Finnish melancholy. Greenrose Faire sounds lively and modern but still tugs at the nostalgia strings for the long-gone days of yore.” There has been a line-up change in that Hanna Heinonen has replaced Anni Latva-Pukkila on violin, but musically the band is very much the same as they were before. Salla Rimmi has a wonderful voice, packed full of emotion as well as plenty of range, and while there is a modern feel to some of the songs, others feel that they could have come out of the tradition. There is real atmosphere within the music that shows that here is a band who are truly in love with what they are doing. They have utilised a few guests in Lajos Oláh (hurdy-gurdy) and Tuuli Rantala (bodhran) while bassist Niilo Sirola has also taken on a larger role with bouzouki.

In some ways this is Steeleye Span, in others Renaissance, while Fairport Convention have obviously been an influence, as have Iona and Blackmore’s Night. The result is yet again an album that to any lovers of folk, such as myself, is absolutely essential. They go from slow and melancholy to rousing jigs and reels, and I am still at a loss to understand just how authentically British a band from Finland can be. They are strongly within the medieval style that has been getting some favour over recent years, and in this case very much deservedly so. This is a great album. [www.greenrosefaire.com](http://www.greenrosefaire.com)



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



**GONZO** CURRENTLY IN STOCK  
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# THE COMPLETE GOSPELS

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

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

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

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

## **Special Limited Edition Boxset containing**

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.

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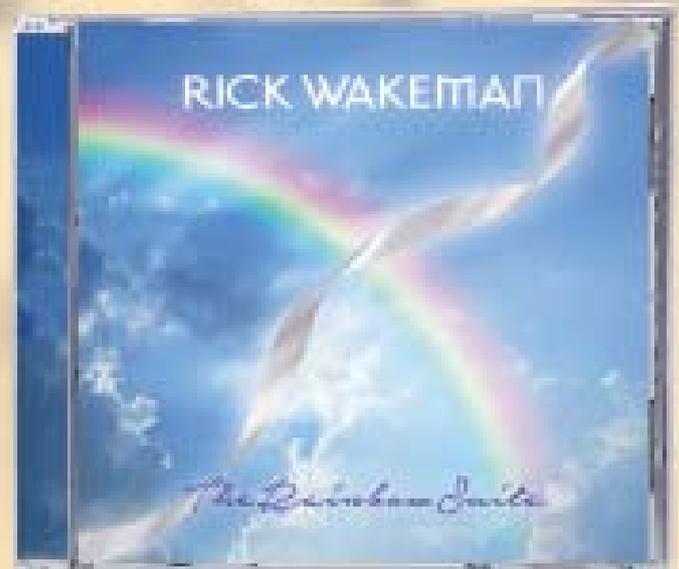
DVD / CD of The Gospels performed live in California – never seen before.

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 !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



# Tony Klinger

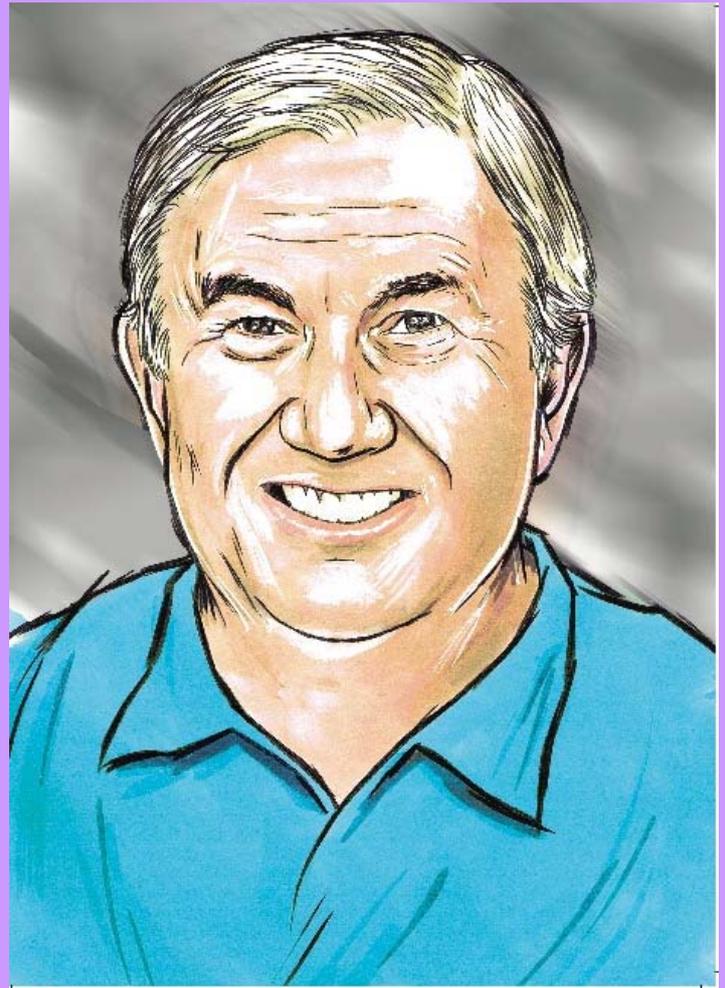
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY  
KLINGER AT  
GONZO:**

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

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



**GENDER FLUIDITY  
- IS THIS HOW YOU  
GIVE ME A BREAK  
FROM BREXIT!**

I suspect I'm like you and am so happy to be away from Brexit, even if only for the odd moment.

As a person who has been on this earth quite a while, I promise it will all get settled one day in the not too distant future and then they will find something else to witter on about until we're sick of it.

As to all the gender neutral identity that is going on the world has gone nuts as have the parents.

What guidelines will a he/she/it/they/their have to go by? They will grow up really mixed up. I feel mixed up and I figured I had such issues figured out.

Can you get your head round it? What will a child feel when it's older? Perhaps it will turn out OK if they knew nothing different.

Meanwhile we're still enjoying Brexit, every day, and when we don't have that, there's always Trump to enjoy.

What times we live in!

Right now I am listening to a radio report about a baby being brought up gender neutral so efficiently that he/she/they/their has grandparents that don't know its/his/her/they're/their gender.

This story was amplified by us because our friends who are experiencing something similar with their new grandchild's arrival. Their child will not identify the child's gender. In fact asking such questions is seemingly seen as an insult in some quarters. What a tangled web we weave.

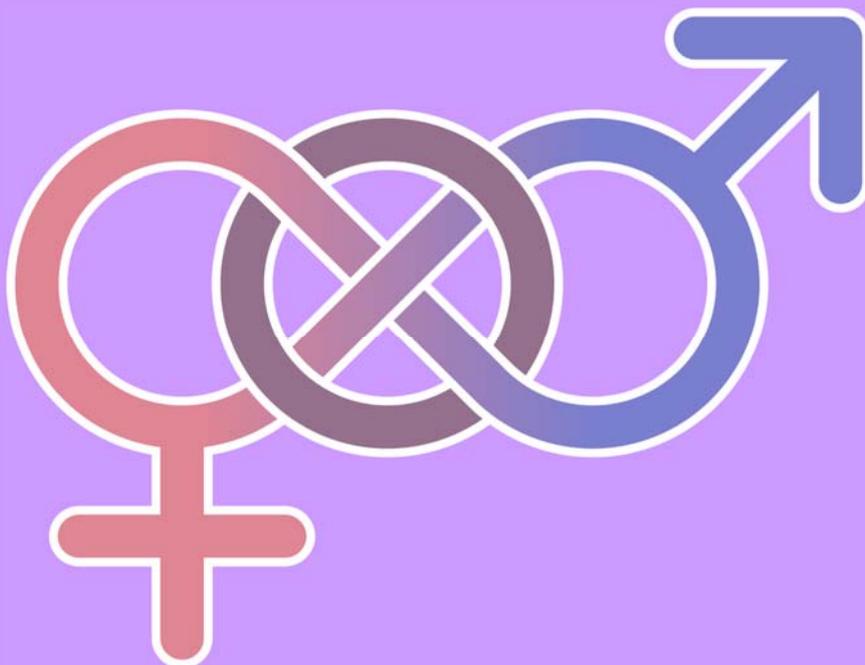
Hey ho, I still like to think of any new child as he or she. But I have to say that the mother with the gender neutral / fluid boy / girl is called Hobbit and lives on a house boat and is a member of the Climate protest movement. This tells you nothing about the woman (she is of fixed female form, proven by the fact that she birthed an it/he/she/they/their baby. So if its good enough for her why is it not good enough for the pronoun formerly known as he or she?

I don't know why they don't simply plant themselves in the ground and discover if they're a vegetable and grow.

I then heard another mother calling her child River and they do allow her grandparents to know the anatomy of that baby but they are not allowed to call it a boy or a girl as it is a they / them. And this woman is a fixed gender female but identifies more than 65 other genders.

I'm not bothered by anyone old enough to deal with their gender self identification but surely this non identification, denial of a baby's anatomical realities will cause that person to have psychological disadvantages when she or he is reaching maturity.

For now I am confused. So I will get back to writing my book, on which I have now written over 90,000 words and which now feels like it's writing itself, the characters determined to each have their voice. I hope people will really like "Alsatia - The Search for Treasure" when it's published next year. It's set in London in the 17th century and if you think we've got it rough you should have been around then!



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA MAGAZINE

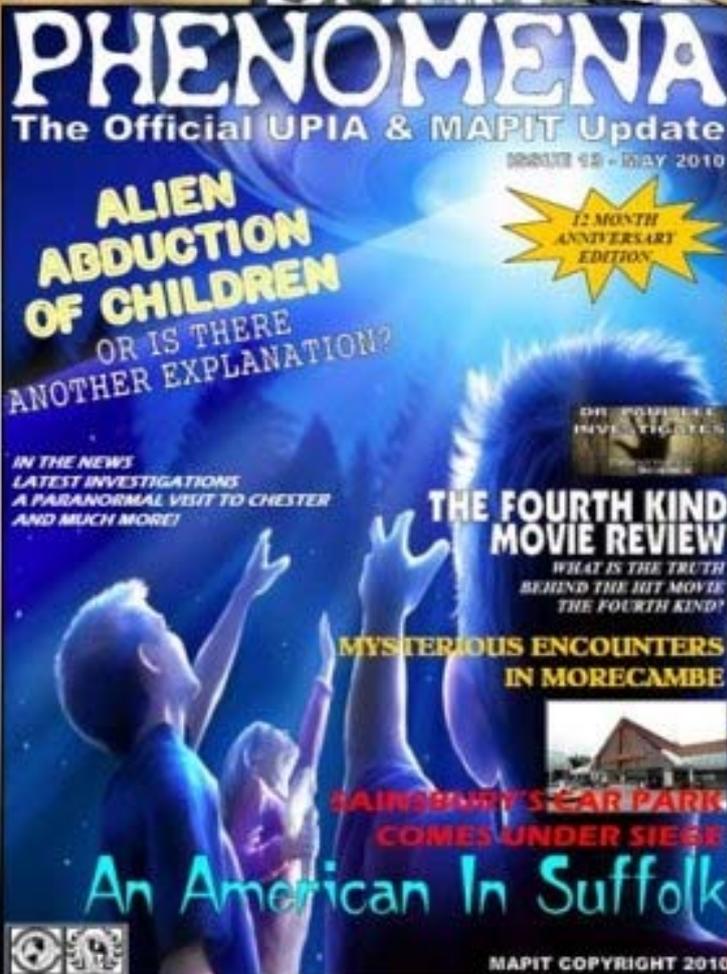
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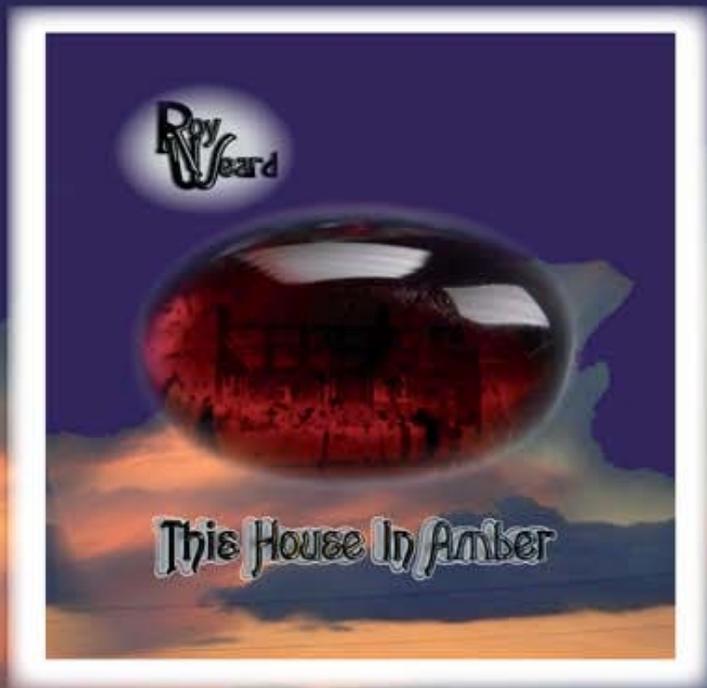
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**The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..**

On Wednesday night, 26 September, news filtered through that Ginger Baker, 80, was critically ill. His Facebook page carried the following:

"Announcement. Ginger is critically ill in hospital. Please keep him in your prayers. Thank you everyone."

Hawkwind, in passing on that message alert, added their own few words: "Keep fighting Ginger...Our thoughts are with you."

Tributes on Hawkwind pages reference and praise the Levitation album, but also refer to him as a "tough old bastard" - and Keith Kniveton (another ex-Hawk) struck a positive note with many when he said: "Oh Gosh. I know he's a cantankerous old sod, but my, what a talent."

Baker was a veteran on the music scene before becoming Hawkwind's drummer for the Levitation album and also the extensive 1980 tour, replacing





Ginger Baker ✓

@jinjahbaker

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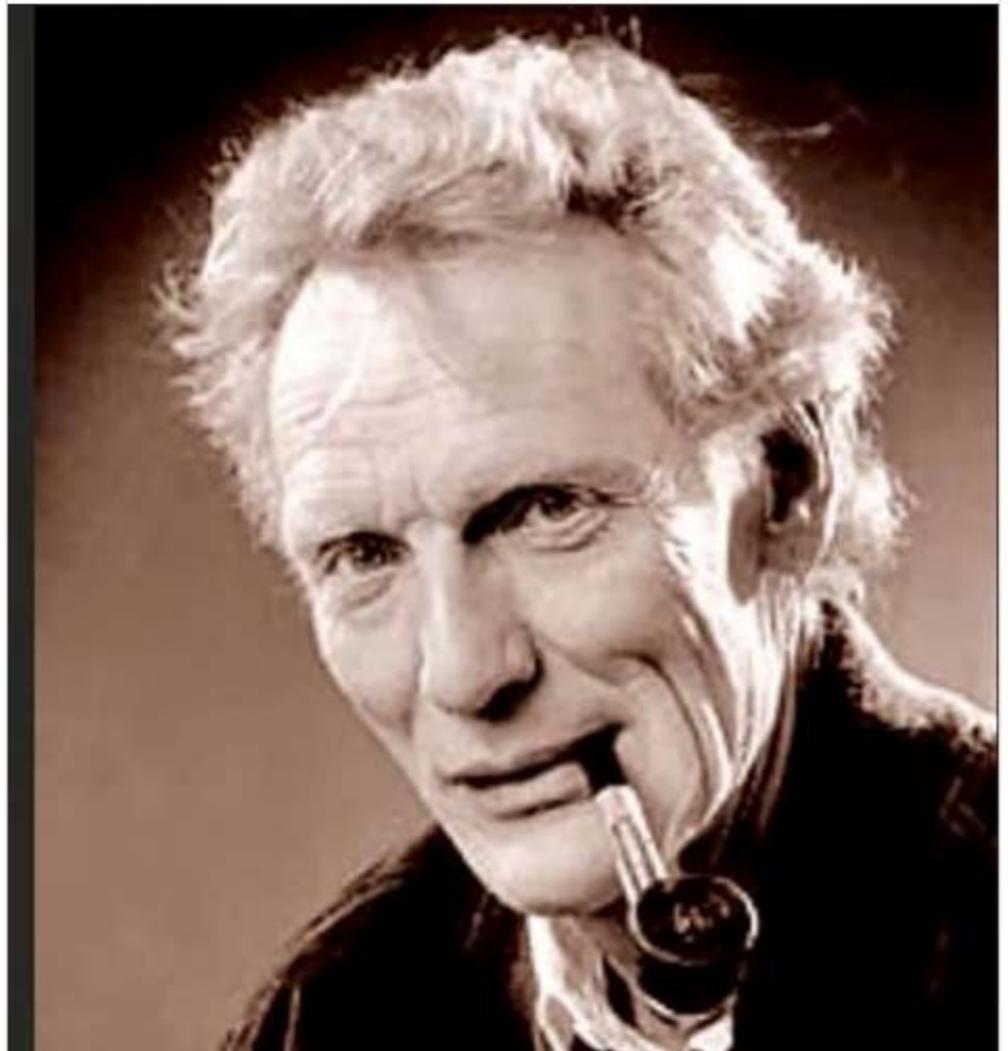
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Ginger Baker

12 hrs · 🌐

Announcement. Ginger is critically ill in hospital. Please keep him in your prayers. Thank you everyone



Simon King. Baker was also with Hawkwind when they played a TV studio set in Germany, in February 1981, but then left after a bit of a bust-up within the band.

Some accounts describe Baker going off to Italy to tour a band called "Ginger Baker's Hawkwind" but no details of this

exist, so far as I know. No venue dates, no recordings, no press announcements. However, that "ghost" can be laid aside, as there's plenty of actual music in his performing C.V. (resume) - Cream, Baker-Gurvitz Army, PIL, to name just three bands he influenced.

Baker was succeeded by Martin

## 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...



gonzomultimedia.co.uk  
spiritsburning.com

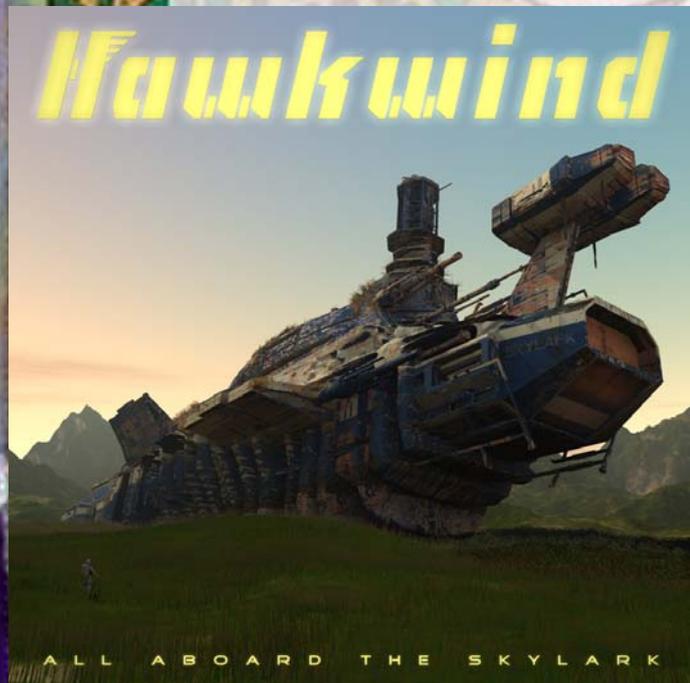


Griffin returning for a second  
stint on the Hawkwind  
drumstool.

\* \*

A reminder that, at the time of  
writing, the new Hawkwind

album is just a month away,  
now: set for release on October  
25th by Cherry Red Records.  
And the 50th anniversary tour  
will be getting under way in  
November.



## CHECK OUT HAWKWIND AT GONZO

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AT GONZO (UK)

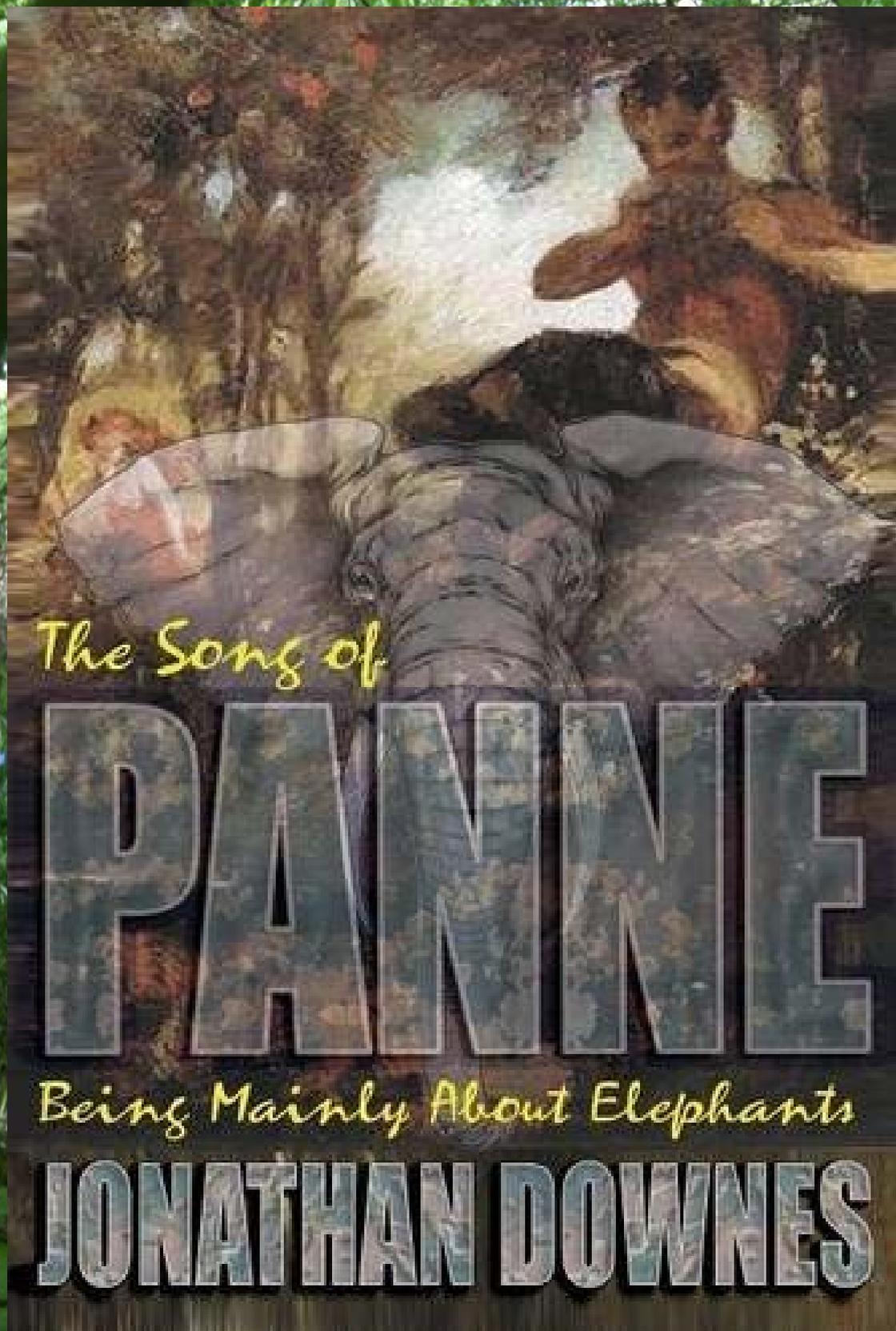
**GONZO** CURRENTLY IN STOCK  
AT GONZO (USA)



# 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](http://Hawkwind.com) and needs to be filled out and physically posted off to Mission Control with two passport sized photographs and a stamped addressed envelope.



*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES

# The Wild Colonial Boy

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

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

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

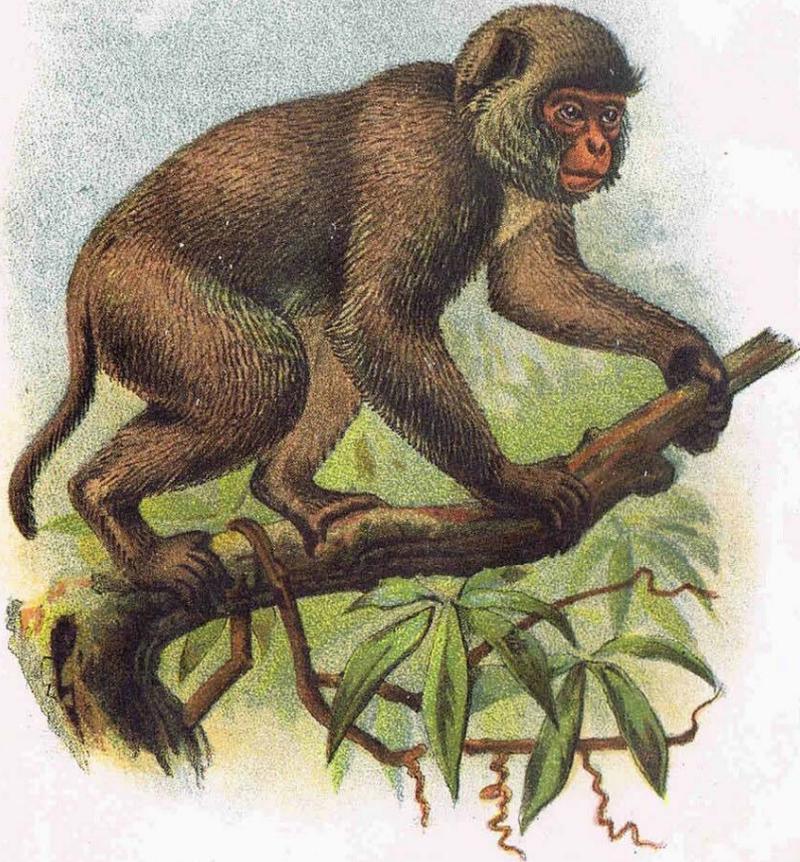
Hold on, it's going to be a bumpy ride!

The history of monkeys in Hong Kong is a very confusing one. At least two species live there now, one of which appears to be indigenous, although the original population is supposed to have been hunted to extinction a century or so ago.

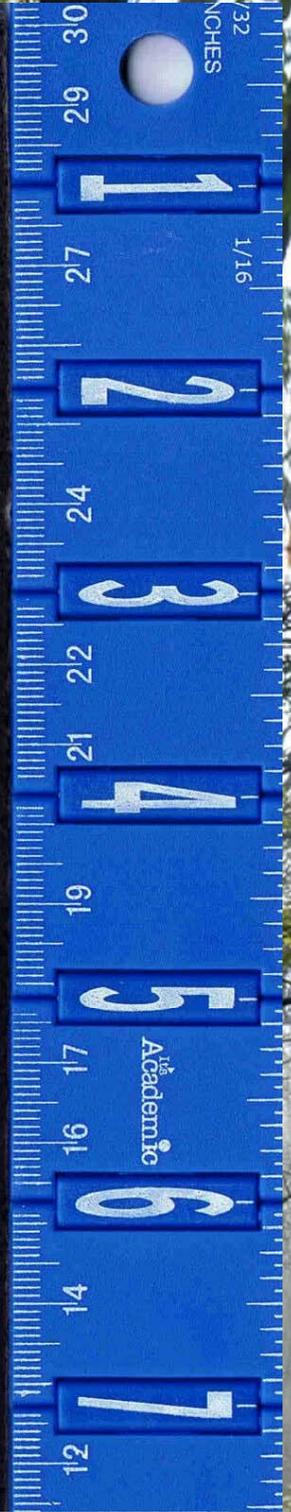
Complicated?

It certainly is. We should start at the beginning.

When the first European explorers came to what was then known as the bay of Hong Kong, it was noted that monkeys lived on some, if not most, of the islands. Robert Swinhoe (1836-1877) was an English biologist who worked as a Consul on the island of Formosa, now known as Taiwan. He described a species of monkey which he called St John's macaque (*Macacus sancti-johannis*). He wrote that this creature, which was found in “*most of the small islands about Hong Kong and is like a rhesus with a very small tail*”, was well known, and that “*dried bodies of this animal, split in two, are often exhibited hanging from the ceiling in druggists' shops in Canton and Hong Kong; and its bones are used for medicinal purposes*”, has also been referred to as the pig-tailed macaque, which implies that it had a small, curly, pig-like tail. There is a well



ST JOHN'S MACAQUE.



known species called the pig-tailed macaque, which does have a small, curly, tail, but it is only found in southern Thailand, Malaysia and Indonesia, and nobody has ever suggested that its range extended as far north as Hong Kong. In a book called *'Handbook to the Primates, Volume II'*, by Henry Ogg Forbes (1851-1932), a picture of this monkey shows a macaque with a much more rounded face

than – say – the rhesus macaque (*Macaca mulatta*) with a considerably shorter, but not curly, tail. St John's macaque is now generally thought of as a synonym for the rhesus macaque, but that seems to be academic, because it is a species term that has not been widely used for the best part of a century.

There were allegedly remnants of this

original monkey species in various parts of Hong Kong, up to and including the First World War, and Herklots noted in 'The Hong Kong Countryside' (1952), that "there are still monkeys wild on the Lema islands south of the colony. On the island of Hong Kong, a monkey family was watched early one morning near Tai Tam reservoir in 1947, and I have had occasional accounts of monkeys having been seen on The Peak and in the Deep Water Bay valley. It is possible, but not certain, that these are descendants of the original wild stock."

It is interesting that Herklots specifically mentions the wooded areas near Tai Tam Tuk, because when I was a boy in the 1960s, it was widely believed (amongst my classmates, at least) that there were "apes" living wild in the forest above Tai Tam Tuk reservoir.

Perhaps it is these reports which are referenced in this account, which I found on a long defunct website dealing with European fishing devotees in southern Asia, and come from the fishing memoirs of a man named Nick Buss, who lived in Hong Kong during the early 1960s:

*"We got to our chosen area and set up camp for the weekend under a concrete bridge that had once been part of a more permanent track around the reservoir. Through the night we heard an animal howling, it was a very strange sort of howl, quite indescribable really. As dawn broke we could see some trees about fifty yards along the bank swaying as something moved through them. The first animal appeared on the bank no more than forty yards from us followed by another half dozen or so, they looked like a cross between an orangutan and a chimpanzee. They stopped dead when they saw us and then very slowly started to walk towards us, one of the lads with us got very nervous and after shouting something quite incoherent, threw a rock at them. This caused the apes to start jumping about, they started to make their weird howling*

*noise and having previously seen my friends reaction to aggressive animals I quickly picked up all my bits and was the first one to leg it up the track, the others no more than a second behind me.*

*"There had been an Irish kid with us called Pat and none of us had noticed that he was asleep when the apes arrived, he had woken up to find himself being watched at close quarters by the apes and his friends all gone. Apparently the apes had spent a couple of hours playing around on the bank and then just wandered off into the trees. When he told us about this I wished I had stayed but was then glad I hadn't as I hadn't been wearing brown trousers. Pat returned to the reservoir on his own several times and the apes always came to see him but as winter approached they stopped coming."*

The situation got more complicated, however, around the time of the First World War, when Japanese soldiers (and one has to remember that the Japanese were allies of the British in the Great War) introduced more monkeys to some of the hills in the New Territories. These monkeys thrived, and can still be found there today. In the meantime, somebody released rhesus macaques of unknown provenance into the new territories, from which they spread across the colony.

Herklots identified the original wild monkeys as rhesus monkeys, that (at least when he was writing), had a range stretching from "India to the whole of China south of the Yangtze." However, when Swinhoe had originally described *M. sancti-johannis* he specifically said that the Hong Kong monkeys were like a rhesus but with a short tail. The rhesus monkey has a long tail, and was first described by Zimmerman in 1780. It is an animal with which Swinhoe was bound to have been familiar, and therefore if he drew a distinction between the "Hong Kong Rock Monkey" and the rhesus then we can safely assume that they were two different animals.

Herklots noted that monkeys were released

into the woodland near the Kowloon reservoir during the First World War. During the Japanese occupation of the Colony in the Second World War, and after the trees had been cut down, the surviving animals scattered. Since the war they have been reported from several districts in the New Territories including their own haunts. Patricia Marshall then added a few more pieces to an ever more complicated jigsaw by announcing in 1967 that a second species - the long tailed macaque - had either been released or escaped from captivity during or shortly after the 1939-1945 hostilities. But we still need to consider Swinhoe's original record.

*Macacus sancti-johannis is said to have a very short tail. As we have seen, both of the species that were found in Hong Kong before 1981 have quite noticeable tails. By the end of the 20th Century there were at least four macaque species (and various hybrids) living in the colony. It was claimed that all of these were introduced, and that the indigenous population had died out. But none of these species has anything approaching a "pig tail."*

According to my late friend, the noted zoologist C.H.Keeling, *Macacus sancti-johannis* is generally considered as a subspecies of the rhesus monkey. A female specimen, was presented to London Zoo on the 14th January 1867 by R. Swinhoe. It had been caught on North Lema Island, just south of Hong Kong territorial waters. It is said to be found on St. John's Island in the South China Sea and both learned enough evidence from Herklots already in this chapter, to suggest that he is a reliable and indeed an expert witness.

His mind may have been vague about minor details, but surely an event as important to the sum total knowledge of the zoo-fauna of Hong Kong as this would have remained fresh in his mind. As a Fortean, I have often been accused of paranoid conspiracy theorising, but in this case, something doesn't add up!

Despite spending many happy hours in those woods at roughly the same time as Nick Buss I never saw any monkeys there. Indeed, if you discount the semi-tame rhesus macaques that I mentioned earlier when describing the Botanical Gardens, I only ever saw two wild monkeys in Hong Kong. This sighting occurred one afternoon in 1970 when I was on my way home from school.

I had to take the Peak tram from Island School in Bowen Road to the terminus at the top of the Peak that was only a few hundred yards from where my family lived at Peak Mansions.

On this particular afternoon, the little green tram car had to halt its journey for about five minutes to allow a female monkey with at least one small child gripping precariously on to the hair on its back, to make a leisurely crossing (using the masts and cables that propelled the trolley cars up and down the Peak) to traverse the tram line.

The first connection that would be made in the minds of most people between monkeys and Hong Kong is the widespread belief in the Chinese custom of eating raw monkey brains, often out of the trepanned skull of a living monkey.

It is interesting to note that whereas some television documentaries shown on British TV during the late 1980's repeated this story with glee, others denied that this was more than a historical curiosity that certainly doesn't happen any more. I am certain that whatever perversity can be dreamed up by the human psyche is catered for somewhere on the globe, and as most human perversities are catered for somewhere in Hong Kong, monkey brains are probably still scooped out and eaten.

# NEWS FROM THE POTTING SHED

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

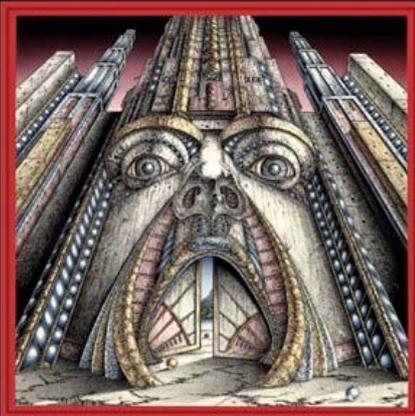
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

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

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

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

<https://spacewreckrecords.bandcamp.com>



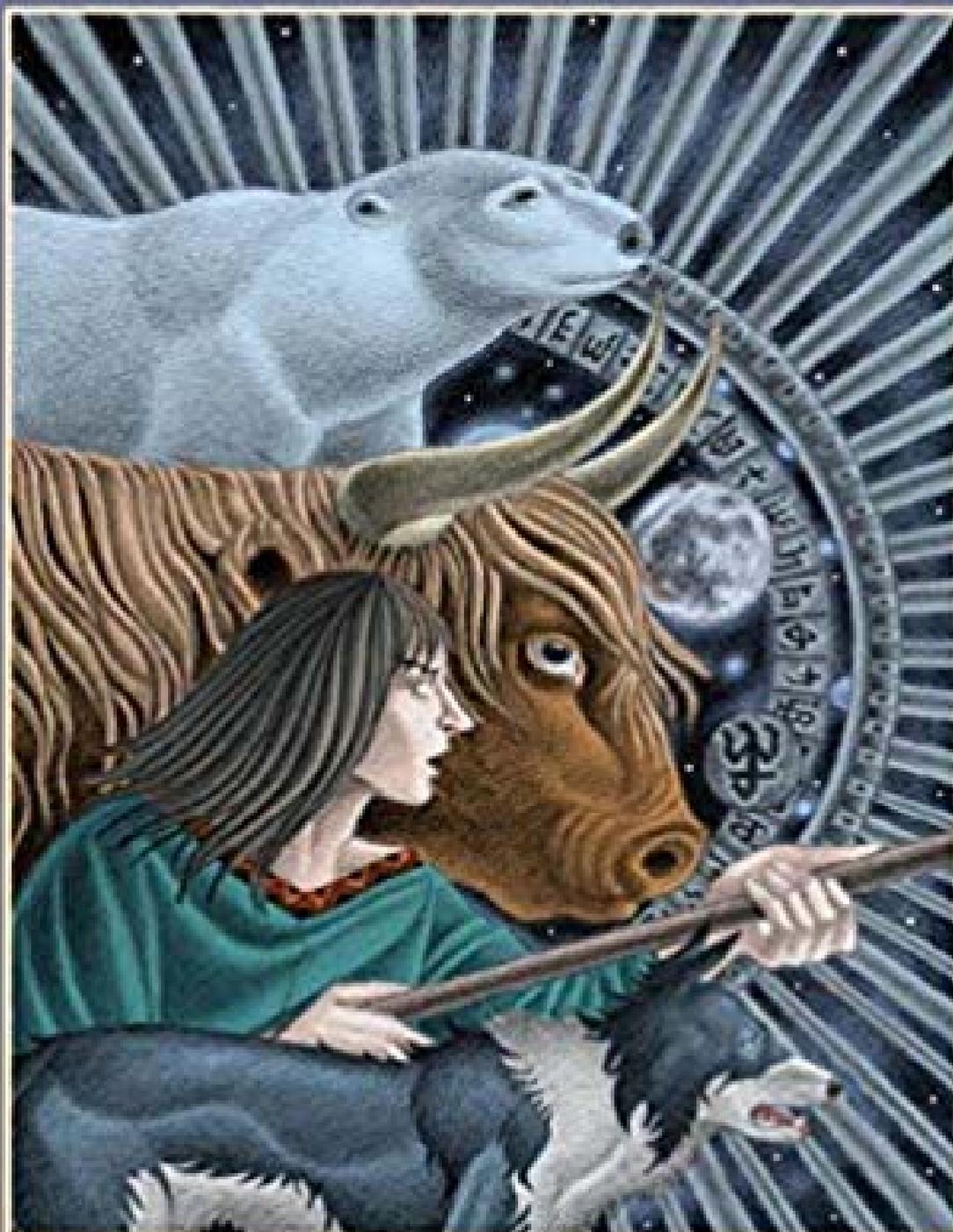
PROGRESSIVE  
MULTIMEDIA

THE PROGRESSIVE UNDERGROUND by KEV ROWLAND

Illustration by Martin Spangert

THE  
DARKNOT

BOOK 3 OF THE NETHERGEM TRILOGY



MATTHEW JOBIN



# 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!!!"

## CARRY ON

YOUR BODY HAS TO CARRY

the heavy waters of tears unexpressed/the overweight emotions

Everyone you ever hated-

the ones who scarred/scared you

the few who loved,cared,nurtured,appreciated

the even fewer you loved,cared for ,nurtured,respected

The love matrix of connection to every living being

The ways of flowing in this confusing river

The bricks of walls built over time

The open rooms and windows of your longing

The intentions,alterations,amendments and codicils

The maps of all your GPS wanderings(off track)

The amount of time you took to come back

Your present position(as it changes

Your body temperature.Your mortality.Your USE BY date.

# Yer Gonzo Bookshelf



I've written elsewhere about how I discovered the children's books of Joan Aiken, an English writer who died in 2004, at the age of seventy nine. They were my introduction to the genre of 'alternate history', but although I read most of her novels set in an alternate 18/19<sup>th</sup> century, and several of her non-series books, until recently I hadn't discovered her adult fiction.

The other night, I was pootling about on the internet, as one does, when I discovered something called The Internet Archive, which can be found at <https://archive.org>. In this column, over the years, I have admitted to using various internet utilities of dubious legality, but I have never quoted their names or how

you can get them; if you wish to break the law, I am not going to do anything overt to help. However, as far as I can ascertain, this incredibly valuable utility is entirely legal. It is basically a free public library for a remarkably large collection of digital books and other media. I am not in the position of not having the funds to buy new books, and – indeed – buying books is still my biggest ongoing vice, but my house is getting more and more crammed full of things, and I am seriously making an attempt not to make it any more congested than it already is. As reading in bed last thing at night works even better than sleeping pills in order to guide me towards the welcoming arms of Morpheus, the fact that I have found a source of reading matter including some of my old favourites, that I can have a satisfactory read in bed without having the light on and keeping my poor beleaguered wife awake is a jolly good thing. So that is exactly what I have been doing.

Last year, I treated myself by buying e-books of the half dozen or so of Joan Aiken 'Wolves Chronicles' that I had not already read and that were not lurking somewhere in the interstices of my library (which is now serving as my mother-in-law's bedroom, and so the books therein are not exactly readily available). A couple of weeks ago, however, I discovered that the internet archive contained a large number of Joan Aiken's books, many of them novels written for an adult audience. In fact, it wasn't until I consulted the bibliography on her website

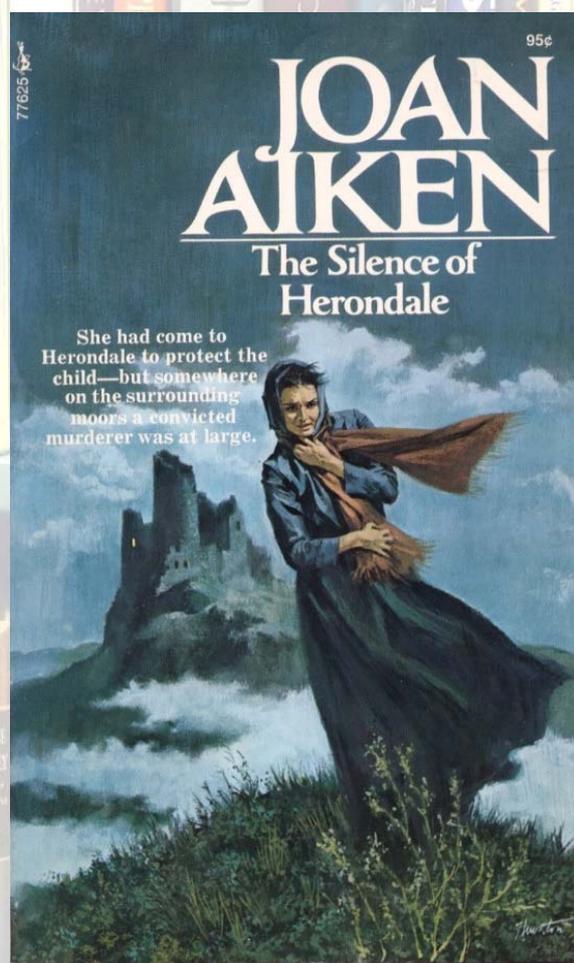
that I realised quite how many books that Ms Aiken had published during her long and productive career.

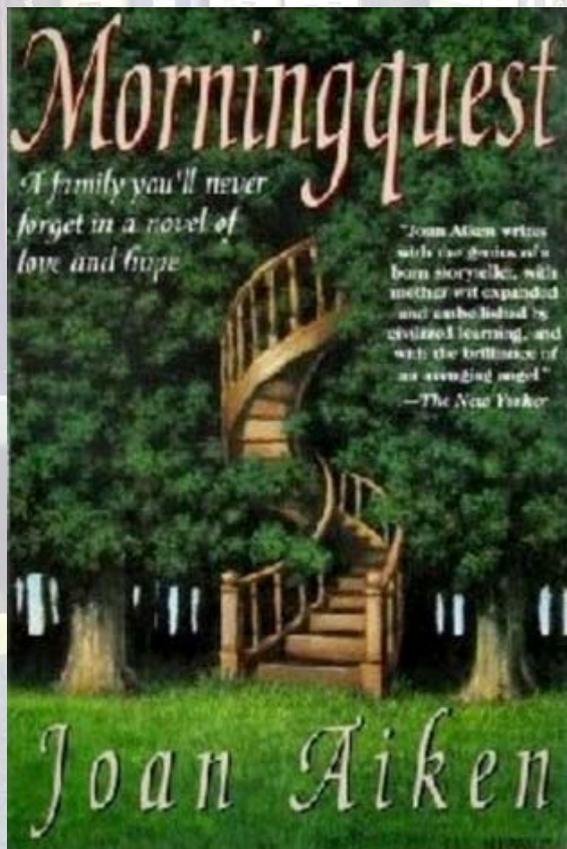
She had been born in Rye, Sussex, her father was the American Pulitzer Prize Winning Poet, Conrad Aiken, and both of her siblings became writers as well. Her adult books, which are the ones I've been working through, were written between 1964 and 1992, and I am not going to be able to do them all justice if I try to review the five or six that I have read so far in one review. If I did, it would only truncate the review to a ridiculous extent, and both you, the readers, and Joan Aiken, the author, deserve better than that. So, today I'm just going to look at her first and her last adult novels. In fact, this isn't true, because many of her adult novels were historical period pieces. These two, however, are the first and the last to be set basically contemporaneously from the time they were written.

Her first adult novel, *The Silence of Herondale*, according to her website at least, "establishes her modern, Gothic style". I've never really understood what "gothic" means. I have a close friend who has claimed to be a 'Goth' for many years, and as far as I can see, it means that you listen to The Cure and wear frilly shirts. I sincerely doubt whether Joan Aiken did either. But this novel, which describes how an unemployed young woman gets employment looking after a thirteen year old teenage prodigy playwright, who immediately absconds from her unpleasant aunt, who was also her guardian. Deborah, the protagonist, follows a series of clues and finds the girl

in her ancestral village of Herondale, deep in the Yorkshire countryside.

The story is clever, with interesting twists, but – as always with Joan Aiken – it is her use of the English language which impresses most. Just as in her children's books, she conjures up a gloriously strange (yes, I know that's a G.S.) landscape full of rich and varied characters. There is a wonderful pall of menace hanging over both the main characters and the village itself. Like the late Nigel Kneale (who was roughly contemporaneous with Aiken, being born two years earlier and dying two years later), she was blessed with ability to conjure up a feeling of menace without





actually anything particularly nasty happening on the page. This was a great skill, and one that I truly wish that I had myself.

The last of the books is called *Morningquest*, and was written twenty eight years later, in 1992. Basically, without revealing any of the plot, it tells the story of another young woman who becomes involved with a large, eccentric, upper class family and finds that all her preconceptions about each individual member are completely wrong.

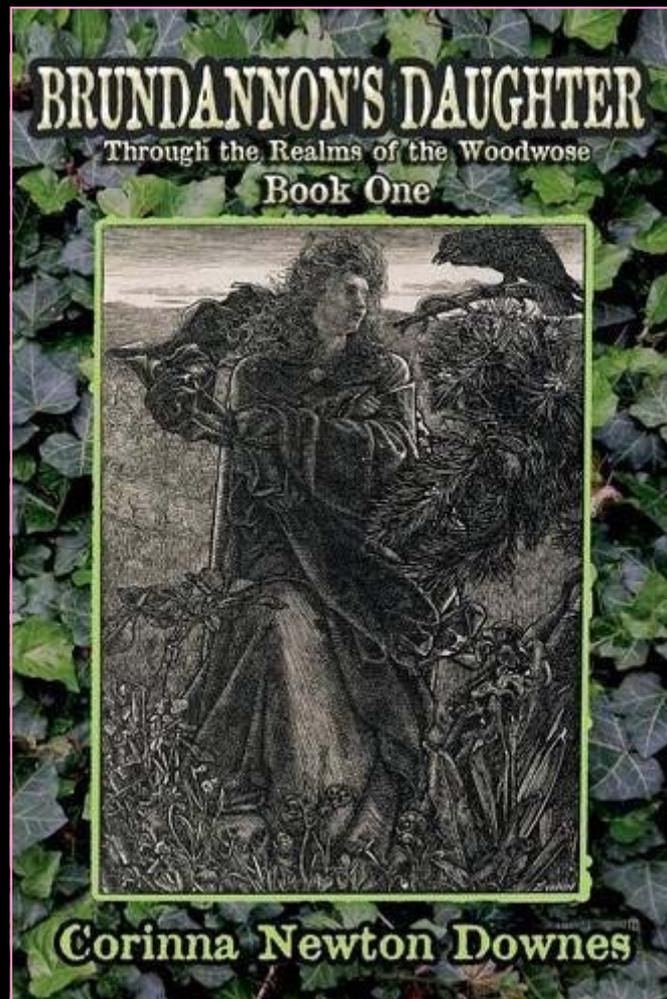
Both novels are very much of their time, but that does not mean that they are dated. On the contrary, they both read as if they are fresh and written in the present day. There are no bits of dated language, and there is nothing that

triggers any of our contemporary social solecisms. But, *The Silence of Herondale*, written back in 1964, reflects the time in which it was written in that one of the central characters is an immensely talented schoolgirl, and against the background of an era where The Beatles had made it okay for young people not only to express themselves but to become artistic and financial successes at a young age, which both terrified and scandalised their elders, the thirteen year old playwright makes perfect sense. The protagonist is a young woman who has a level of independence and self-assuredness that would probably have been unimaginable in Britain before the 1960s.

Move forward three decades, and *Morningquest* is again an artefact of its time. The Berlin Wall had come down, Communist rule was ending or had ended across much of the former Soviet block, and even the U.S.S.R. was in the process of falling apart. The novel is full of the strange sense of adventure, positivity, and hope, which filled the world during those strange few years between the end of Communism and the arrival of the Internet. And this book reflects that fully.

I truly suggest that you check these books out. I intend to read my way through all the Joan Aiken titles that I can find on the Internet Archive, and I shall probably review them – a couple at a time – in these pages.

Watch this space.



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

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

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

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

A close-up, black and white photograph of a guitar's body. The focus is on the strings and the bridge area. The guitar's body is dark, and the strings are light, creating a strong contrast. The background is blurred, showing the fretboard and other parts of the guitar.

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# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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

The last time I was in America was nearly ten years ago. Corinna and I were travelling around a whole bunch of different hotels in the south of Texas, while we carried out our increasingly arcane research into some strange dog-like creatures that have been reported in the area for the last fifteen years or so. I am not terribly good at sleeping in anything but my own bed, and so, as well as getting pilled to the gills on tranquilisers, I also have a habit of making a bee-line to the local supermarket in search of snack and stuff that I really am not supposed to eat. On this particular night, I came back with chocolate, buns, and a copy of *Rolling Stone*.

It was the first time I had read the magazine for some years, and I have to admit that I was singularly unimpressed. I thought that the quality of the reportage was pretty dismal, and even if it had been up to the standards that it had achieved in its heyday, the subjects that it covered were all spectacularly uninterested as far as I was concerned. And, especially as my perambulations have been singularly curtailed for health reasons over the past ten years (and I haven't been near a newsagent in years), I don't think I've bought a copy of *Rolling Stone* since.

This morning, a friend of mine sent me this article:

<https://www.rollingstone.com/culture/culture-features/bobby-beausoleil-charles-manson-murder-mystery-helter-skelter-880805/>



I'm very pleased to say that this, at least as far as I am concerned, is a welcome return to the sort of in depth, erudite, long-form journalism that *Rolling Stone* has always been known for. I enjoyed it immensely and found it very interesting.

I don't know whether I was just unlucky when I went into that all-night supermarket on the outskirts of Houston all those years ago, or whether this new article is itself an aberration. And it really doesn't matter. But what it does mean is that, at the age of sixty, I have no longer given up on *Rolling Stone*.

I will see you all again in two weeks time.

With love and things,

Jon



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