

GONZO

Richard says
goodbye to the legendary
Robert Hunter, Mad Iccy meets
Kris Needs, Doug goes to see
Oingo Boingo and **The Tubes**,
Bart photographs **Jon
Anderson**, **John** goes to **San
Francisco** and he may or may
not have had flowers
in his hair, **Jon**
listens to the
newly refurbished
Abbey Road, and
mourns **Steve
Marriott**, **David**
goes to the
**Braddock Free
Store**, and **Tony**
visits **Downton
Abbey**.

Now THAT's what
I call eclectic!

fare thee well to the

#359/60

GRATEFUL WORDSMITH

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 increasingly diverse, not to say peculiar, magazine. Although Richard DiLello, Apple Records' 'house hippie', once said that "there are four of them, they come from Liverpool, and they've had a few hit records", and the fact that they effectively

split up half a century ago, there is still an enormous amount to be written, and – indeed – is being written about The Beatles. And I, over the years, have contributed more than my fair share of them.

And now, I'm going to write some more.

Last week, the latest in the line of deluxe re-issues of Beatles albums took place. This time, the record in question was *Abbey Road*. This was the last Beatles album to be recorded, and the band effectively ceased to exist after its release. It has always been the best sounding Beatles record, because it was the first to use a Moog synthesiser, it was the first to be recorded on 8-track equipment, rather than a series of 4-track machines linked together and using interminable sub mixes in order to provide room for extra instrumentation. It also saw the first use of a considerable range of other recording technology. So, many people, including



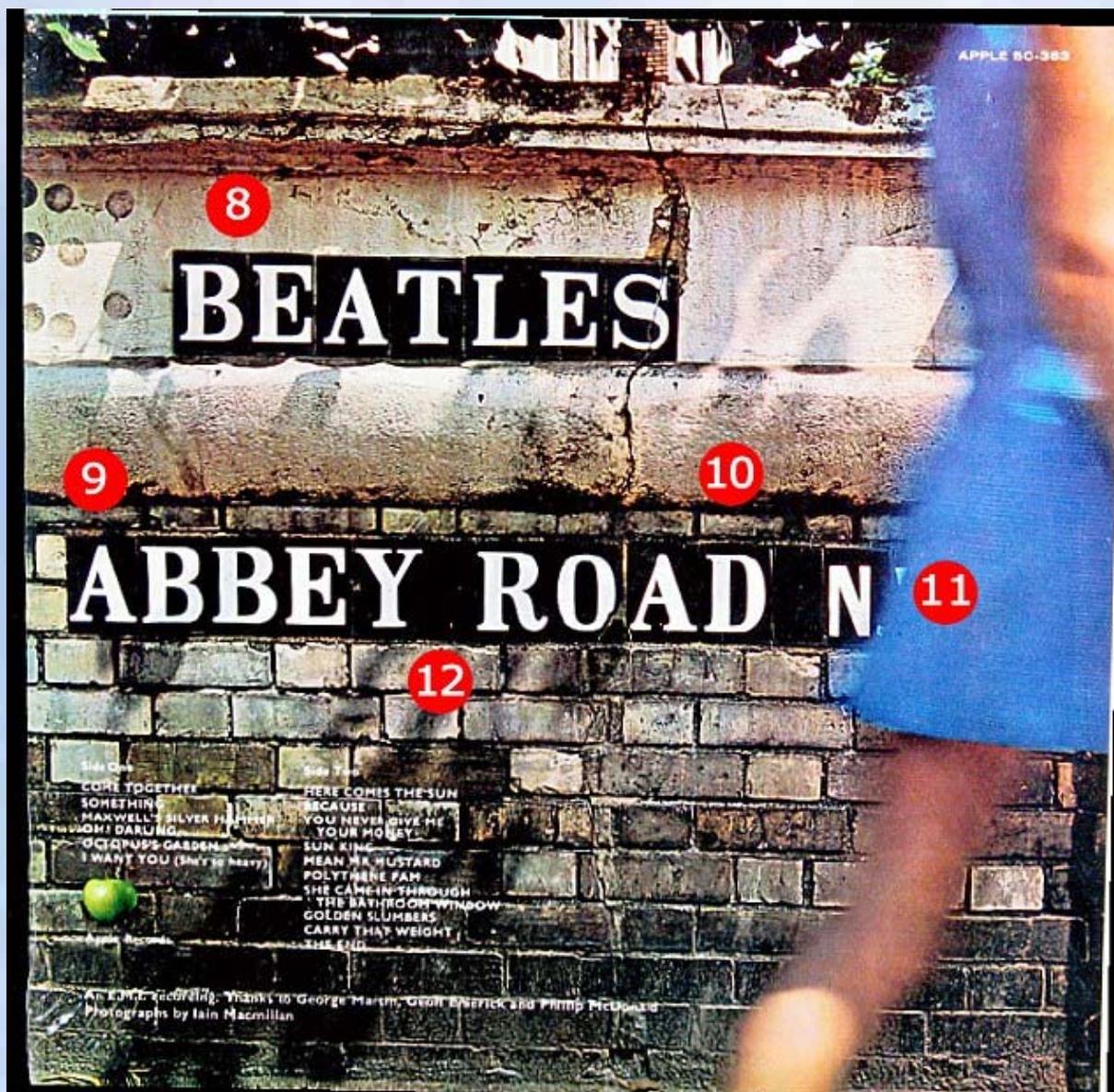


me, assumed that the changes in the overall sound would be relatively minimal.

I have always been a little ambivalent about these Beatles re-masters. They only

started with *Sergeant Pepper's Lonely Hearts Club Band*, and missed out *Magical Mystery Tour* and *Yellow Submarine*. The albums previous to 1967 have not received

اللجنة لهم إذا كانوا لا تأخذ نكتة



this treatment, which is a pity because – in my humble opinion – both *Revolver* and *Rubber Soul*, and quite possibly the earlier records, would benefit massively from it.

But I guess those jolly nice people at Apple and EMI know what they are doing, and don't need to take advice from a fat hippie in a tumble-down cottage in North Devon.

I'm afraid that I was not a fan of what Giles Martin did with the 'Sergeant Pepper' re-master. For me, the slightly dingy sound has always given this record an other worldly ambience which seems appropriate when you think of the legions

of people who – like Kenneth Tynan – believed that this album was a watershed in 20th century culture. The mono version was always massively superior to the stereo one, but I found the new stereo version, with all its clever jiggery pokery, to be slightly unsettling. Like so many people, this record has always meant a heck of a lot to me, and the studio fiddling that Giles Martin did felt – I am afraid – almost like sacrilege.

From a purely musical point of view, the 'White Album' has always been my

favourite Beatles album, and, whilst I enjoyed all the extras - especially the first official release of the 'Esher Demos', which I first heard on a bootleg called 'Acoustic Beatles' twenty years or so ago - I was neither impressed nor unimpressed with the Giles Martin re-mastering.

And this brings us back to where we started; *Abbey Road*.

It is bizarre, especially as the original sounded so good in the first place, that this re-master is both the most noticeable in terms of changes and my favourite of the re-masters so far. Whilst losing none of the crisp hi-fi perfection of the original, this record is far crisper and far more immediate than the original. It truly sounds as if the band - or at least, the rhythm section of Paul and Ringo - is there in the room with you as you play it. Although all of the musicians benefit from this new version, it is the rhythm section and - bizarrely - the orchestration, that has changed the most.

And the bonus extras are considerably more impressive than one would have expected. On the whole, there are surprisingly few unreleased Beatles songs. Reading through Richie Unterburger's exhaustive look at unreleased Beatles music (which is so far in advance of my own book on the subject from over thirty years ago, that I am more than slightly embarrassed), one sees that the vast majority of such tunes are demos, works in progress, or radio sessions. Therefore, none of the 'extra' material on this 3-CD set actually consists of unreleased songs. There are versions of several songs, which do not appear on the album, including *The Ballad of John and Yoko*, *Old Brown Shoe*, *Goodbye* and *Come and Get It*, the last two being McCartney demos which

probably didn't feature any of members of the band. However, the unfinished versions of songs which eventually did appear on the album, such as *I Want You (She's So Heavy)*, are massively entertaining in their own right and - unlike similar such material on previous deluxe boxsets - is actually the sort of stuff that you would listen to for fun, rather than listening to it purely with one's 'stamp collector' hat on. When I was younger (so much younger than today), I had that 'stamp collector' mentality, and I remember back in 1988, when I was writing my Beatles bootleg book, listening to all the shows on the 1964 American tour over and over again in order to extract whatever nuances and tidbits of information that I could glean from them. Thirty years later, I am nowhere near so anally compulsive, and although I will listen to outtakes and rehearsal takes once or twice for interest's sake, that is all. Sadly, I have not listened to the Anthology sets for enjoyment in many years, whereas I quite often listen to various Beatles albums purely for the music, including such early masterworks as *Hard Day's Night*.

So, what is going to be happening next? Well, apparently, there is going to be all sorts of stuff coming out to mark the half-century since *Let it Be* came out.

There is going to be a new movie, directed by none other than L.O.T.R. director, Peter Jackson. This is mildly synchronistic, because back in the day, the Beatles themselves were approached to do a version of *Lord of the Rings* as their third movie for United Artists. John was to have played Gollum, George - Gandalf, and the other two would have played ummmmm... the other two. You can read more about

this in Denis O'Dell's massively entertaining and fondly written *At the Apple's Core: The Beatles from the Inside*.

But I digress, which is something that regular readers will know that I do quite a lot. I am sixty years old, a grandfather, and a self-proclaimed old git. I think I have earned the right to ramble.

There is also going to be a straight re-issue (though re-mastered) of the original movie by Michael Lindsay-Hogg, which for years has only been available as a bootleg. There will be, or so I ascertain, another super deluxe album release and quite possibly other things as well. It would be nice to see a re-issue of the 'Let it Be Book' which was part of a very expensive and – apparently (I've never seen one) – flimsy and over-priced box set. I had a copy of the book for some years, but it was one of the things that I sold/gave away in the wake of my divorce, twenty two years ago. It was beginning to fall apart anyway, and one could not read it properly without various pages strimming out.

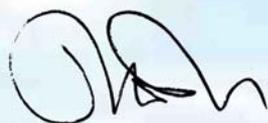
Then what? I would like to think that the earlier pre-1967 albums would be released together with the accompanying bells and whistles, though we will just have to see.

So, has this mildly stodgy piece of writing convinced you to go out and buy a copy of the re-issued *Abbey Road*?

Don't worry. You can get it all on Spotify. That's what I did.

And in the end, the love you make blah blah blah.

Jon



The Beatles, Bob Dylan, Elton John, Keanu Reeves Paul Abdul, Genesis Revisited Band & Orchestra, Steve Hackett, Diana Ross, David Stash, The Free Store, Bart Lancia, Jon Anderson, Strange Fruit, Friday Night Progressive, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Gianni Lenoci, Jessye Norman, Michael James Ryan, Desmond "Dessie" O'Halloran, James Bromley Spicer, Karel Gott, Beverly "Guitar" Watkins, Bat McGrath, Omeofa "Mad Melon" Oghene, Richard Brunelle, Jim DeSalvo, Kimberley Dianne Shattuck, Brian Masters, Lawrence "Larry" E Junstrom, Glenmore Lloyd Brown, Ed Ackerson, Peter Edward "Ginger" Baker, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris-Zee, Chasing the Monsoon, Mad Icky, Kris Needs, Doug Harr, Oingo Boingo, Pittsburgh Aviation Animal Rescue Team (PAART), O.Z.O.R.A. Festival, Alan Dearling, Richard Foreman, Robert Hunter, John Brodie-Good, Marty Balin, Ace of Cups, Jack Traylor, Jefferson Starship, Big Brother & The Holding Company, The Doobie Brothers, Kev Rowland, Greenrose Faire, Odin's Court, Twelfth Night, Tony Klinger, Downton Abbey, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Steve Marriott

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator
and all round good egg)

John Brodie-Good

(Staff writer)

Jeremy Smith

(Staff Writer)

Alan Dearling,

(Staff writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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Editor: *Gonzo Weekly* magazine

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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

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

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ROLLING STONES
JON JOHN DIXIE DREGS
TYX 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 ^{gonzo} NEWSROOM



SOMETHING IN THE WAY IT MOVES

<http://www.music-news.com/news/UK/125186/The-Beatles-Abbey-Road-returns-to-Number-1-on-50th-anniversary-to-set-new-chart-record>

The Beatles' iconic Abbey Road album returns to Number 1 on this week's Official Albums Chart, setting a new UK chart record. The Fab Four's eleventh studio album reclaims the top spot thanks to a special edition release to celebrate its 50th anniversary featuring previously unheard material from the recording sessions. Abbey Road sets a UK chart record as the album with the longest time between reaching Number 1 on the Official Chart, at 49 years and 252 days. Its initial 17-week run at the top came to end on January 31st 1970.

The Beatles previously held the record with their Sgt Pepper's album, which had a gap

of 49 years and 125 days between topping the chart, when its anniversary re-release reached Number 1 in June 2017. Celebrating the news, Paul McCartney comments:

"It's hard to believe that Abbey Road still holds up after all these years. But then again it's a bloody cool album."

GOONZO CURRENTLY IN STOCK AT GONZO (UK)

GOONZO CURRENTLY IN STOCK AT GONZO (USA)

IT'S ALL OVER NPOW BABY WHO?
<http://www.music-news.com/news/UK/125278/Elton-John-mistook-scruffy-Bob-Dylan-for-his-gardener>

"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



Elton John offered Bob Dylan a wardrobe makeover after mistaking the folk rock icon for his gardener. In his new memoir, *Me*, the British rocker recalls Dylan showing up at a wild 1980s garden party Elton was throwing for his celebrity pals in Los Angeles and helping himself to a drink. "I invited everyone I knew," Elton

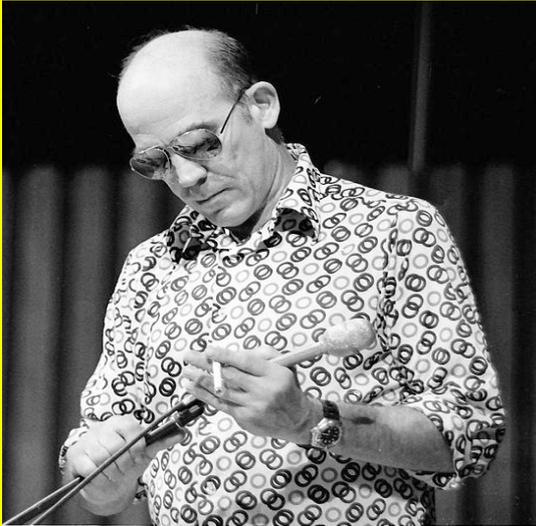
writes. "By mid-evening, I was flying, absolutely out of my mind, when a scruffy-looking guy I didn't recognise wandered into the lit-up garden.

"Who the hell was he? Must be one of the staff, a gardener. I loudly demanded to know what the gardener was doing helping himself to a drink. There was a moment's shocked silence, broken by my PA (personal assistant) saying, 'Elton, that's not the gardener. It's Bob Dylan!'. Coked out of my brain and keen to make amends, I rushed over, grabbed him and started steering him towards the house, (saying), 'Bob! Bob! We can't have you in those terrible clothes, darling. Come upstairs and I'll fit you out with some of mine at once. Come on, dear!'"

BODACIOUS DUDE

<http://www.music-news.com/news/UK/125322/Paula-Abdul-caught-Keanu-Reeves-doing-air-guitar-in-his-underpants>

Paula Abdul caught Keanu Reeves "doing air guitar in his underpants" as the two filmed her Rush Rush music video. The 57-year-old singer addressed rumours the pair



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

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

Hunter S. Thompson



had dated during an appearance on Watch What Happens Live on Wednesday, when a caller asked her: "Paula, were the rumours true that you were dating Keanu Reeves after he starred in the Rush Rush video. Please say yes!" "I wish," the Straight Up hitmaker jokingly responded, before revealing how she accidentally stumbled upon the star dancing around his dressing room wearing nothing but his pants on the set of the 1991 shoot.



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 Worcester, Jan 15

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 611
 Boston, J. H. KNIGHTS HAT STORE, 155 Main St.
 Feb 24, 1877.



This is a story of rebirth. Restoration. Revival. Braddock, Pennsylvania is located up river from Pittsburgh in an area commonly known as “The Rust Belt.”

Steel manufacturing factories belched smoke into the skies as trains hauled away steel beams and tug boats delivered cargoes of coal for the red hot furnaces. These factories employed thousands of steel



DAVID STASH

THE BRADDOCK FREE STORE

workers and produced iron products for the world. It was prosperity. It was family, as one generation followed the prior lineage onto the mill floor.

Then, sadly and painfully, the mills began to close as the manufacturing process moved to other nations, non union workers and brighter financial horizons. Families were splintered and shattered as employment opportunities diminished and disappeared. Families evacuated to seek work elsewhere, many leaving homes abandoned, unable to find buyers.

Braddock, which boasted a population of 16,000 in 1950, now was home to 2,100 citizens, these few now haunted by an influx of guns and drugs and hopelessness. In 2005, a new mayor was elected with the dream of renaissance. With his wife Gisele (once an undocumented immigrant) the towering John Fetterman began a process of revitalization to reclaim what was commonly referred to as a “ghost town.”

One facet of the path to hope was the creation of the Free Store where you take what you need....or leave what you can to fulfill another's need. Donors arrive with clothes and goods which are then selected

and claimed by the less fortunate. Local food vendors bring truckloads of food stuffs which have reached an expiration date and cannot be sold, although still tasty and edible.

The Free Store becomes an oasis in the community, offering nutrition and warmth....and the hope of another day. An all volunteer operation, it is now a beacon in the town....and the town is feeling a growth spurt, too.

Local entrepreneurs are risking investment by opening brew bars and restaurants.....an old long abandoned warehouse will soon become an artist enclave encouraging creation and creativity. The mayor, his arms bearing a tattoo of the date of each murder committed in his town during his tenure, is now the lieutenant governor of the state. His wife, Giselle, raises their family and serves as an inspiration throughout the state.

While prosperity may never fully return to Braddock, promise abounds. Please look for Free Store information on the website and on Facebook.



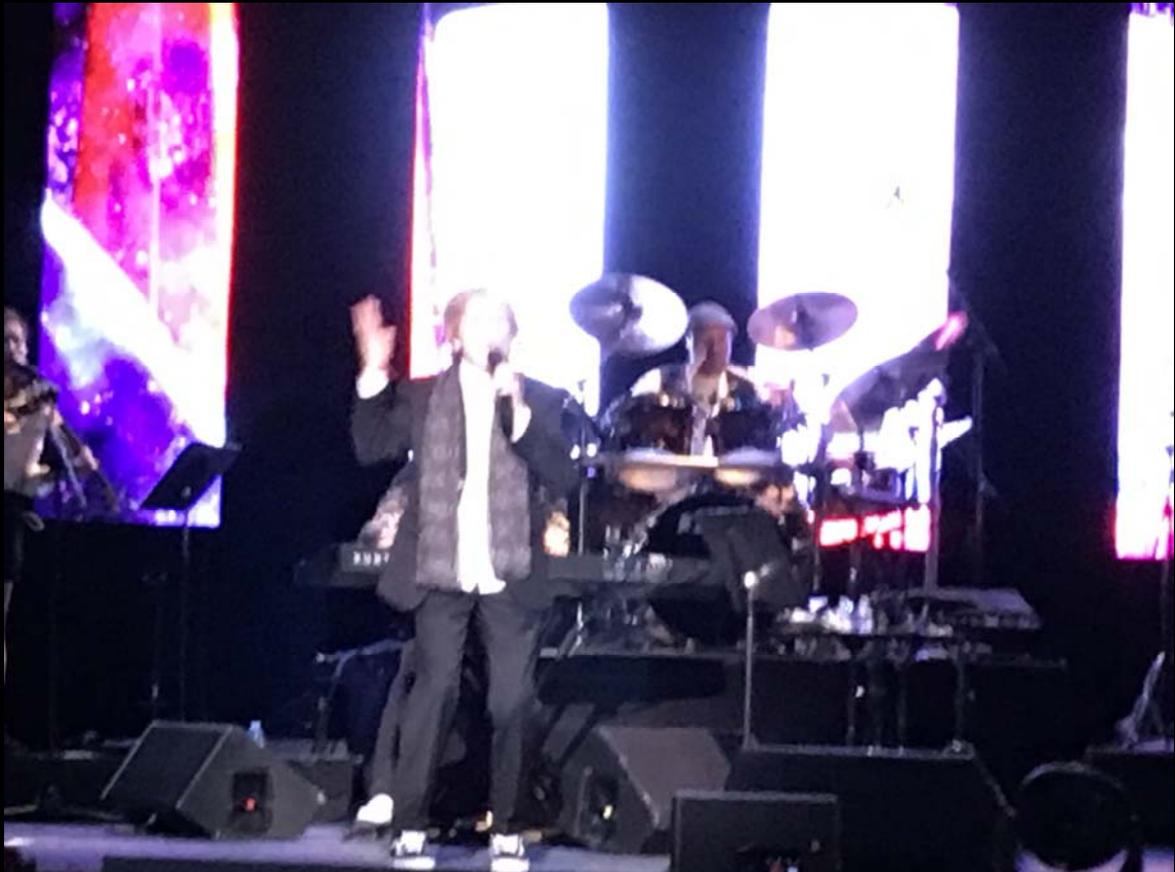


EYEWITNESS

I very much doubt whether there is anybody reading this magazine who doesn't know who Jon Anderson is. However, for the sake of those of you who have spent the last half century living

in a hermetically sealed cardboard box at the bottom of the Marianas Trench, here is a brief encapsulation of the stuff wot he has done:

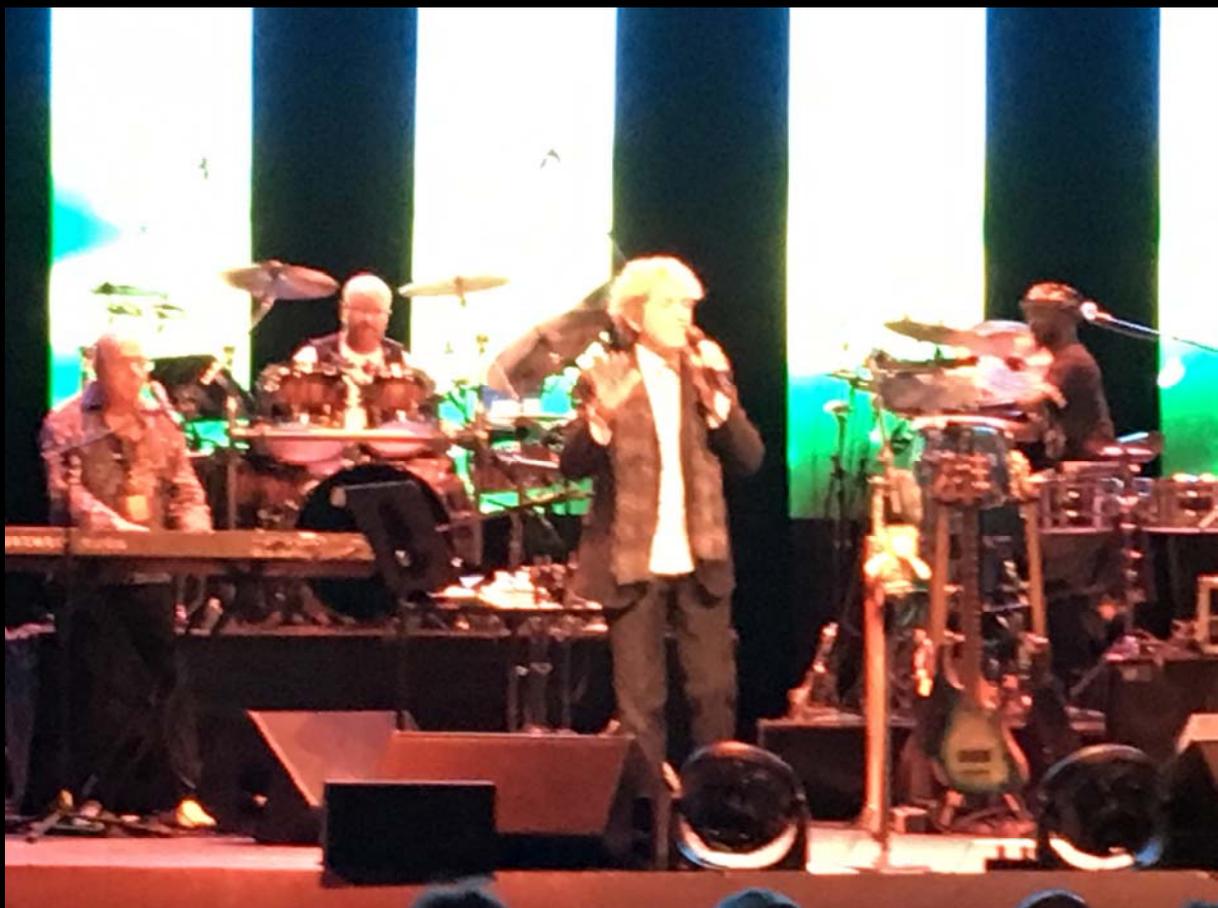




After doing all sorts of jolly things throughout the 1960s, in 1968 Jon Anderson and Chris Squire formed a progressive rock band called Yes. I suppose that, if you have been the aforementioned hermetically sealed cardboard box at the bottom of the

deepest point of the ocean, you won't know what a progressive rock band is, but that is neither here nor there.

Jon continued as the lead singer of this august ensemble, on and off, until 2008, when he was diagnosed with respiratory

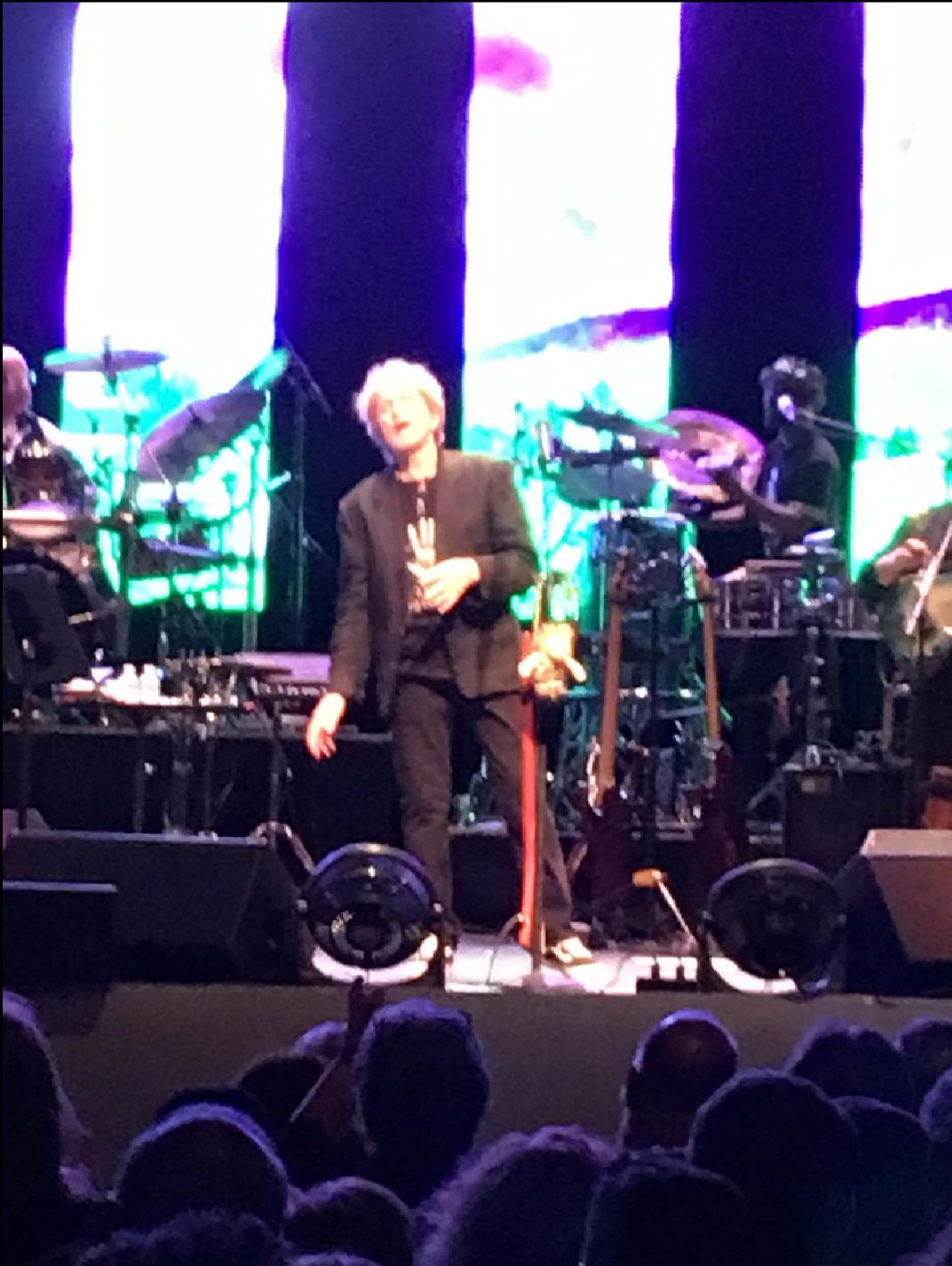


failure. In what I've always thought of as a fairly nasty move, the rest of the band went on without him, replacing him with the first of two new singers.

Jon Anderson did a smashing collaboration with violinist and composer Jean-Luc Ponty, and followed this up with a version of his old band, also featuring

Trevor Rabin and Rick Wakeman. This new band was called Yes ft. R.A.W..

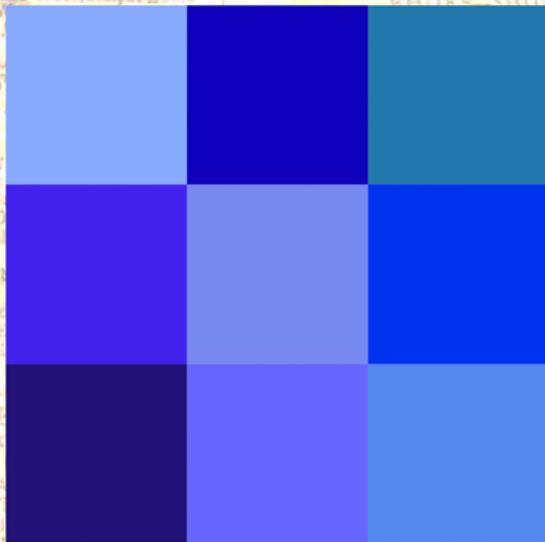
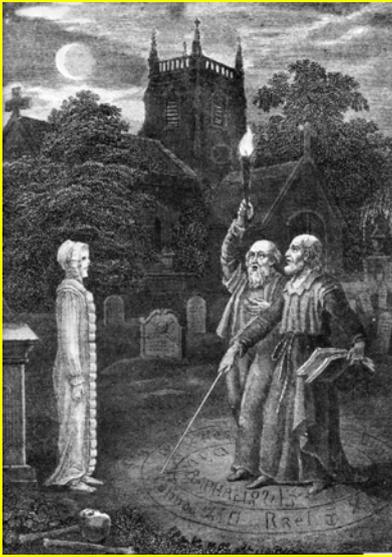
He has also played solo, which is where my favourite roving reporter, Bart Lancia, caught up with him recently...



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.



BLUE HORIZON

<https://www.theguardian.com/us-news/2019/sep/19/woman-navy-blue-blood-rhode-island-hospital>

It turns out that “feeling blue” is not a figure of speech after all.

A 25-year-old woman has given new meaning to the expression after she turned up at a Rhode Island hospital with blood that had turned navy blue. According to a paper in the *New England Journal of Medicine*, the woman told doctors that she had used a topical pain reliever for a toothache. She woke the next morning and took herself to hospital, telling doctors: “I’m weak and I’m blue.”

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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

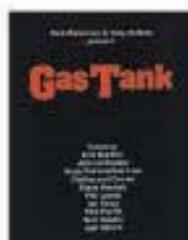
HFG204CD



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

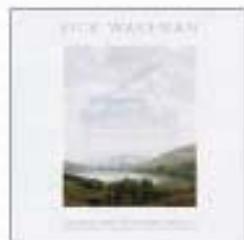
HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

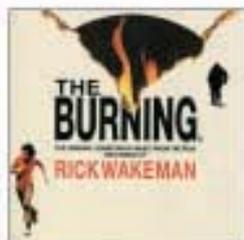
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

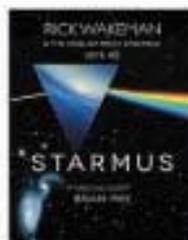
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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STARMUS

With Brian May and The English Rock Ensemble. DVD

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Live in San Francisco

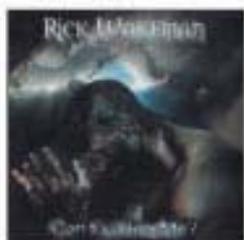
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THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

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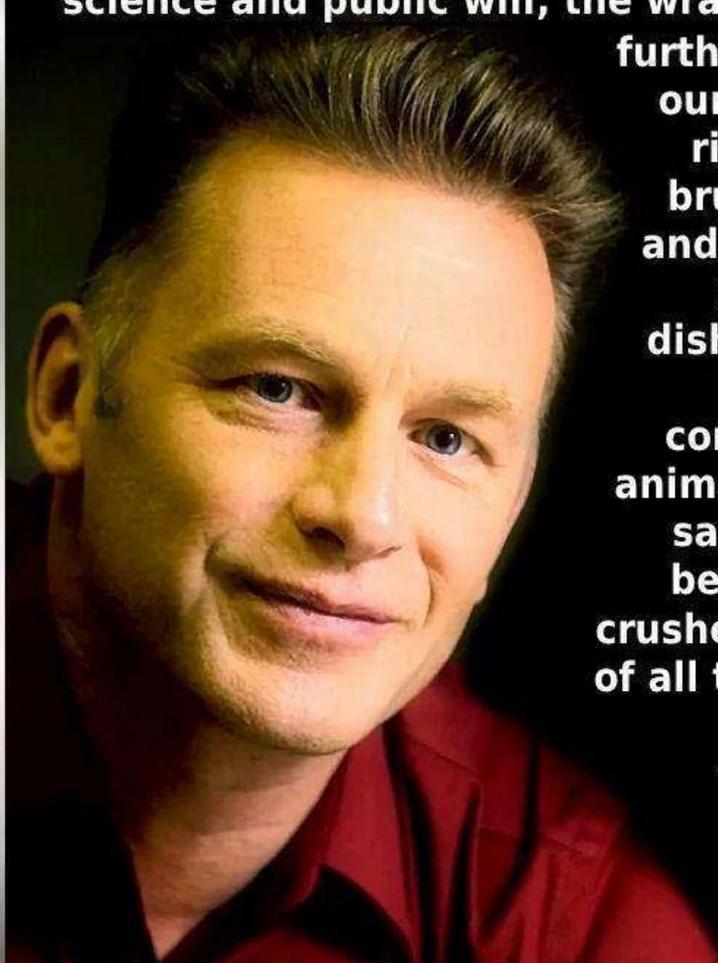


Available from rickwakemansmusicemporium.com
and all other good music retailers



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

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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, Capt. Nash.
" " Mary H. Chappell, Capt. Griffin.

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Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, Capt. Nash.
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THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

NORWICH & W...
The above vessels are
commanded by experienced
Freight from Norwich
Bale Goods for this
line over the N. York
Freight directed to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Providence
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 6 P. M.
Leave Allyn's Point
except Monday) at 10
F. M.
Leave Worcester at 6
Fares 175-100, with
the care.
Norwich, July 22.

Providence &...
The Grafton and New
Worcester at 10
Booke kept at the
Boe, N. E. Village, C
the General Stage O
THE
Leave Worcester at 7
Providence at 7
morning and evening
support boats.
morning and evening
Worcester with trains
tickets sold at Providence
Worcester and Worcester
BRIGHT TRAIN
recondite Depot, Glouce
BRIGHT
Leave Uxbridge for Providence
Leave Providence for
the 6:20 A.M. train from
Worcester with train for Boston
the 5:40 P.M. train from
Worcester with train from Boston
on class tickets sold
stop at Millbury, Westborough, Orange, Fair
ville, Northbridge, Wrentham, Uxbridge, Millville,
Stoughton, Waterford, Wrentham, Hamlet, Millville,
Wrentham, Leominster, Valley Falls, Central Falls and
Pawtucket.
BRIGHT NOTICE--Goods remaining at depot 48
hours after they are ready for delivery will be charged storage.
No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Garden Block, No. 44 Front St.,
WORCESTER.
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest prices.
AMONG ARRANGEMENT COMMENCING MAY 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At 4 P. M. train will take up on the east of Framingham
passengers will leave Millbury at 5 1/2 A. M. and 2 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
At 7 P. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M.
At 7 1/2 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way Stations west of Framingham.
At 10 A. M. train will take up on the east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
At 6 P. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
Springfield.

SEEDS. Together with a general assortment of Garden
Plants, Barkets, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchants Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. 1871. TYLER HARRINGTON.

WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
2000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
100 do BEANS;
3000 lbs. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS GRAMM,
Worcester, Feb 11. 1871 13 Washington Square.

E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 180 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES,
BRIDLES, Coach, Harness and Draft OOL-
LARS. Also, Trunks, Valises and Carpet Bags. Coach
Gigs and Tally WHIPS, &c. &c. Repairing done at short
notice.
Worcester, Jan 15

THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of patents, and receive notices to defend and prosecute the same.

THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
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at the lowest prices.

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to take up Western Railroad passengers at Brighton on
Sunday.
At 6 P. M. train is the New York Steamboat Train, to
New York, to run as heretofore, without stops, except at
Springfield.



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

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

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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





I'M ON BOARD!

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



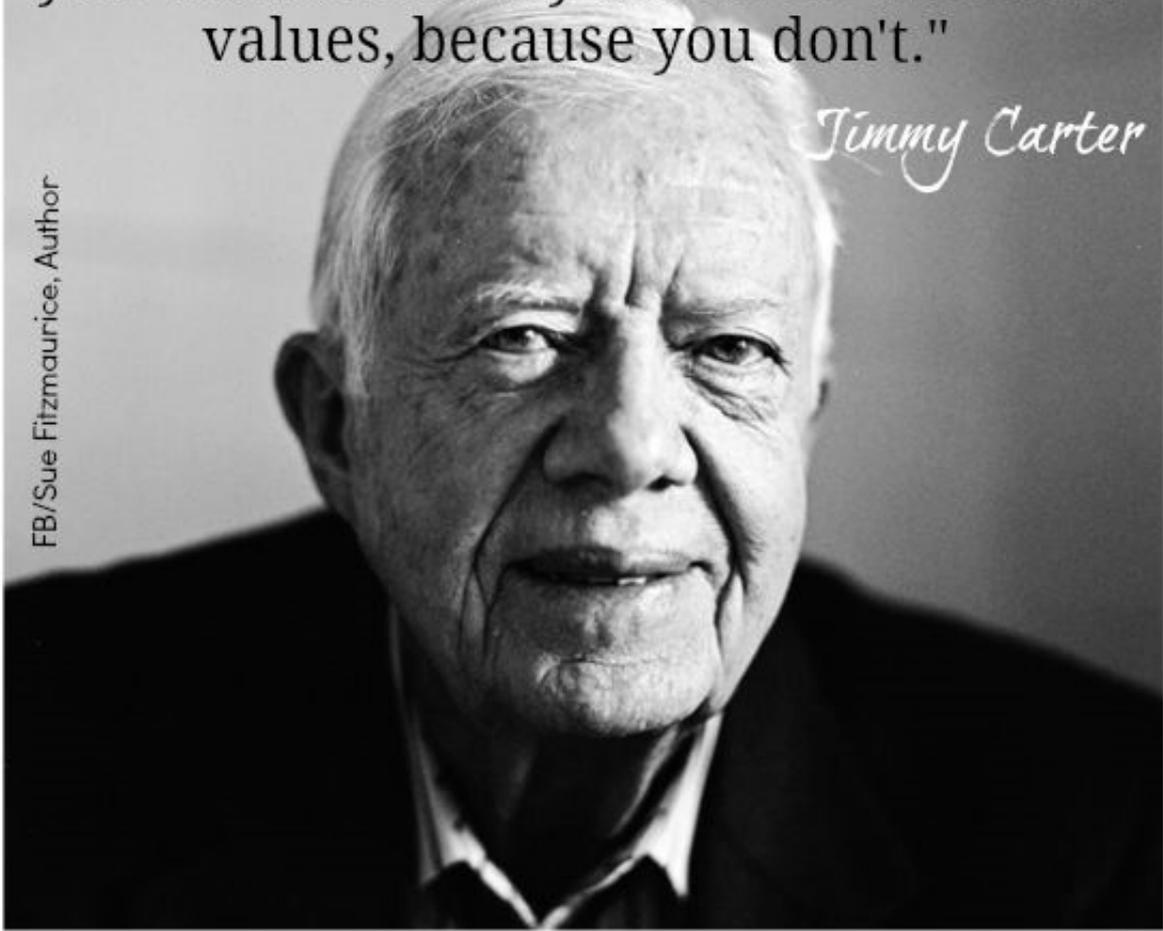
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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

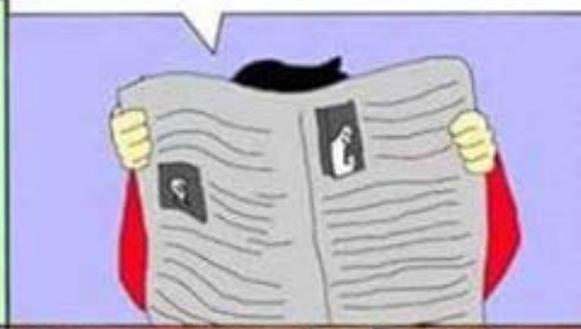
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

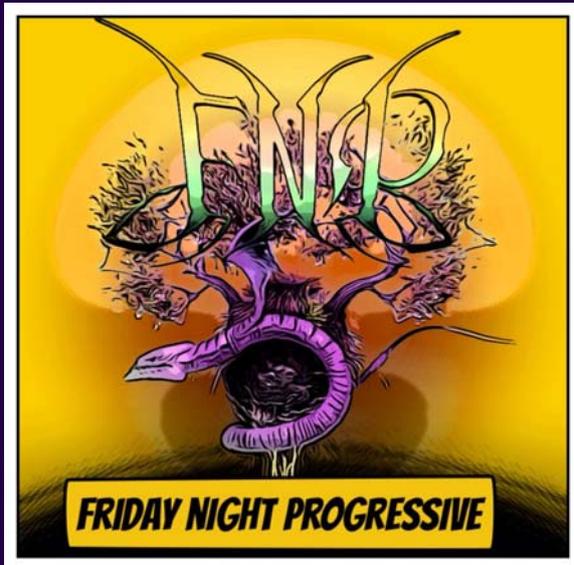
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



SHOW 303 – Nancy Sinatra

Dale Carson: Call me Insane
Anne Clark: Sleeper in Metropolis
Nancy Sinatra: The End of the World
Nancy Sinatra: Vagabond Shoes
Ana Popovich: Bigtown Playboy
Josef K: Heart of Song
Ian McNabb: You Must be Prepared to Dream
King Crimson: People
Martha Masters: Variations on a Finnish Folk Song
Nancy Sinatra: Sugar Town
Nancy Sinatra: My Buddy
The Move: Cherry Blossom Clinic
The Liverpool Scene: The Day we Danced at the Dole
Stanley Holloway: No Trees in the Street intro.
Hugh Masakela: Grazing in the Grass
So Much for the Sun: Sunscraper
Max Romeo and the Upsetters: War in a Babylon
808 State: Cobra Bora
LSD: Brian's Bad Trip
Francis Bebey: A New Track
Purson: Well Spoiled Machine
Nancy Sinatra: All by Myself
The Polyphonic Spree: Battlefield

[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.



Red Bazar
<https://www.facebook.com/redbazartales/>
 Bubbu
<https://www.facebook.com/Bubu.Prog/>
 Carptree
<https://www.facebook.com/carptreeofficial/>
 Prognoise
<https://www.facebook.com/prognosebanda/>
 Robeone
<https://www.facebook.com/Robeone-148731515240055/>
 Surreal
<https://www.facebook.com/surrealtheband/>
 Sky Empire
<https://www.facebook.com/SkyEmpire.ProgMetal/>
 Andrew N Project
 Falling Edge

**Listen
Here**

Friday Night Progressive



The Merrell Fankhauser Show - Merrell's Music Performed by Various Artists

During this Show Numerous Artists are performing Merrell's Music. Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu>

And his Website www.merrellfankhauser.com All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=wiHWtvyd9Ds>

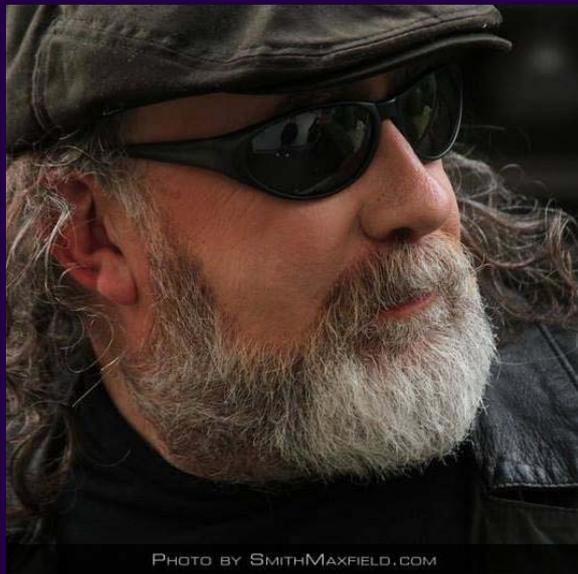
**Listen
Here**



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

The Mystery of Porton Down

In a special broadcast, the gang talks to UK correspondent Ross Sharp about Porton Down, which many believe is "England's Area 51." Also author Marc Zappulla, UFO comedian Phil Yebba and 10 Questions for Juan-Juan with special guest, Nurse Kayla.

In a statement, Diana added: "To all my fans across the world, this is my tribute to you. Every concert feels like a private party, I can see your eyes and feel your hearts. I'm coming to Glastonbury, with love." The performance will be Diana's first live appearance in the U.K. since 2008.

Listen
Here

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



Gianni Lenoci (1963 – 2019)

Lenoci was an Italian jazz pianist and composer, who studied with pianists Paul Bley and Mal Waldron.

Lenoci died on 30th September, aged 56.

Jessye Norman (1945 – 2019)

Norman was an American opera singer and recitalist. She was a dramatic soprano, and was associated with roles including Wagner's Sieglinde, Ariadne by Richard Strauss, Gluck's Alceste, Beethoven's Leonore, and both Cassandre and Dido in Les Troyens by Berlioz.

Norman proved to be a talented singer as a young child, singing gospel songs at Mount Calvary Baptist Church at the age of four. When she was nine she was given a radio for her birthday and soon discovered the world of opera through the

weekly broadcasts of the Metropolitan Opera. She studied at the Interlochen Center for the Arts in Northern Michigan in the opera performance program, and at the age of 16, Norman entered the Marian Anderson Vocal Competition in Philadelphia which, although she did not win, led to an offer of a full scholarship at Howard University, in Washington, D.C.

Norman made her operatic début as Elisabeth in Wagner's *Tannhäuser*, followed by appearing as Verdi's Aida at La Scala in Milan. She sang and recorded recitals of music by Schubert, Brahms, Chausson, Poulenc, Mahler and Strauss, among others. She sang at the second inauguration of Ronald Reagan, at Queen Elizabeth II's 60th birthday celebration, and performed the La Marseillaise to celebrate the 200th anniversary of the French Revolution on July 14, 1989. She sang at the 1996 Summer Olympics opening ceremony in Atlanta and for the second inauguration of Bill Clinton.

Norman performed with German and Italian opera companies, often appearing as a princess or other noble figure. Norman was exceptional at portraying a commanding and noble bearing. This ability was partly due to her uncommon height and size, but was more a result of her unique, rich, and powerful voice. Norman's range was remarkably wide, encompassing all female voice registers from contralto to high dramatic soprano. Norman died on September 30th, aged 74.



THOSE WE HAVE LOST



WHEN JESSYE NORMAN SANG

FIVE PRESIDENTS LISTENED

She won the National Medal for Arts under Obama
in 2009

She also won five Grammy Awards. As a soprano,
her range and flexibility were astonishing. She
started singing very young,
and at four was singing in her church choir. She
was "attracted to the unusual"

encompassing both popular songs

(like "Amazing Grace),

as well as Mahler, Strauss, and Bizet's "Carmen".

When young, she was given her own radio, and
listened to the Metropolitan Opera.

Years later, she would be singing for that same
Metropolitan Opera!

She would not be confined by genre

"Pigeon holes are for pigeons"

She loved and encouraged the arts as

"Arts makes each of us whole.."

Jessye Norman was loved universally-not just for
the range of her voice,

but also for her bright, positive and shining
personality.

Such a loss!

Play her on YOUTUBE tonight..

So many songs, so little time..

Thom the World Poet

THOSE WE HAVE LOST



**Michael James Ryan
(1976 – 2019)**

Ryan, known professionally as busbee, was an American songwriter, record producer, publisher, record label executive and multi-instrumentalist. Busbee began playing music when he was seven years old, and marched with the World Class Drum Corps, Blue Devils. He worked with a broad range of artists including Gwen Stefani, P!nk, Maren Morris, Timbaland featuring Katy Perry, Keith Urban, Jon Bellion, Kelly Clarkson, and Lady Antebellum. Busbee died on September 29th, at age 43.



**Desmond "Dessie" O'Halloran
(1940 – 2019)**

O'Halloran was an Irish singer and musician. A native of Inishbofin, O'Halloran emigrated to the United Kingdom in the 1950s, where he enjoyed regular success as a singer at the All-Britain championships. Returning to Inishbofin in the mid-1980s, O'Halloran joined the island's céili band, with whom many visiting musicians would sit in, as well as playing at sessions on the island. He gained chart success in 2001 with "Say You Love Me", which reached No. 4 on the Irish charts, and was later re-released as a remix.

O'Halloran performed with either Sharon Shannon's Big Band or the Fuaim Chonamara show by the Cuningham dancing family during the years he was active.

O'Halloran died on 28th September, aged 79.

BYE, BYE, BUSBEE!

HOW WILL YOU BEST BE REMEMBERED?

As record producer, songwriter, record label executive, multi-instrumentalist?

As the loving father of three young daughters?
As the writer of **SUMMER NIGHTS**
by Rascal Flatts?

As a victim of Glioblastoma (a brain cancer)
or as writer of hits for **PINK, GWEN STEFANI, KEITH URBAN, KATY PERRY and KELLY CLARKSON..**

You oscillated
between country music, heavy metal and jazz,
and it was your skills

as a producer paid your way, working for
THIRD EYE BLIND,
and **QUEENS OF THE STONE AGE..**

Song royalties came much later

You left us too early at 43. You will (to us) always
be **BUSBEE**

never your birth name of Michael James Ryan..

Thom the World Poet

THOSE WE HAVE LOST



James Bromley Spicer (1958 – 2019)

Spicer was an American hip hop recording artist who released a number of old school rap singles during the late 1970s and early 1980s including the old school tap classic "Dollar Bill Y'all," for which he was perhaps best known. Spicer was managed by Russell Simmons' Rush Management. His single "The Bubble Bunch" featured Jellybean Benitez's first remix.

He died on September 27th, at the age of 61.



Karel Gott (1939 – 2019)

Gott was a Czech recording artist, and an amateur painter, considered the most successful male singer in the former Czechoslovakia and the Czech Republic. He was voted the country's best male singer in the annual Český slavík (Czech Nightingale) national music award 41 times, most recently in 2017.

He achieved considerable success in the German-speaking countries, where he was known as "the Golden Voice of Prague", winning the Goldene Stimmgabel award three times (1982, 1984, and 1995).

Over the course of his career he released over 100 albums and 100 compilation albums, and sold an estimated 50–100 million records worldwide, 23 million of them in the German-speaking market, and about 15 million in Czechoslovakia and its successor states (the Czech Republic and Slovakia). Gott trained as an electrician, and on completing his studies, he began working as an electrician, but also

THOSE WE HAVE LOST

became interested in the Prague music scene, especially jazz. He experimented with playing the bass and the guitar, but eventually decided to focus on singing, studying privately. During the 1950s, he occasionally performed as an amateur singer and often participated in competitions.

In 1960, he decided to become a professional singer. He studied opera at the Prague Conservatory under Konstantin Karenin, a student of the Russian bassist Feodor Chaliapin. Knowing of Gott's interest in current musical trends, Karenin instructed him not only in classical Italian pieces, but also in popular music. Around this time Gott travelled abroad (to Poland) for the first time, with the Czechoslovak Radio Jazz Orchestra, conducted by Karel Krautgartner.

In 1962, Gott released his first single with Supraphon, a duet with the jazz singer, Vlasta Průchová entitled *Až nám bude dvakrát tolik* (When we are twice as old).
He died on 1st October, aged 80.

The group had two successful singles: "Dr. Feelgood" and "Right String But The Wrong Yo-Yo". After recording "Dr. Feelgood" the group was known variously as Piano Red & The Interns, Dr. Feelgood & The Interns, and Dr. Feelgood, The Interns, and The Nurse. The group also included Roy Lee Johnson (composer of "Mr. Moonlight", later recorded by The Beatles), and Albert White.

After the breakup of the band in about 1965, Watkins played with Eddie Tigner and the Ink Spots, Joseph Smith and the Fendales, and then with Leroy Redding and the Houserockers until the late 1980s. Subsequently she was based in Atlanta, a well-known fixture at the Underground Atlanta.

Watkins had a long and continuous musical career, and worked with artists like James Brown, B.B. King, and Ray Charles.

She died on 1st October, aged 80.



Beverly "Guitar" Watkins (1939 – 2019)

Watkins was an American blues guitarist. She began playing music in school, and, in high school, she played bass for a band called Billy West Stone and the Down Beats. Around the year 1959, she was introduced to Piano Red, who had a daily radio show on WAOK, and she subsequently joined Piano Red and the Meter-tones, who played in a number of towns in the Atlanta area, and then Atlanta clubs such as the Magnolia Ballroom and the Casino, before starting to tour throughout the southeast, primarily at colleges. About the time the group renamed itself Piano Red and the Houserockers, they started touring nationally.



Bat McGrath (c1946 - 2019)

McGrath was a member of the Rochester band The Showstoppers, signed by Columbia Records music legend John Hammond. He was also part of a duo with Don Potter when they lived on a farm in Italy Valley outside of Naples, writing and playing with Chuck and Gap Mangione, Steve Gadd and Tony Levin, as all of them were launching their own careers.

THOSE WE HAVE LOST

In the early months of 2019, he joined longtime musical partner Don Potter to record a new version of The Everly Brothers' "Let It Be Me," the first song the two ever sang together when they were 15 years old in their native Glens Falls. But McGrath's longtime friends, musicians and producers had even greater ambitions. With the clock ticking, they joined McGrath to assemble a collection of vintage McGrath, new versions of old songs, and a few recent live recordings. Nineteen in all, released in April and simply titled, "Bat McGrath."

McGrath left the music industry for a while to work as a bodyguard and chauffeur for the rock band Van Halen.

McGrath would write; his songs were recorded by Kenny Rogers, Chely Wright and Earl Thomas Conley, among others. McGrath would coach aspiring songwriters, and use his Kung-Fu training to teach them how to defend themselves with a punch to the chest, breaking the breastbone of an assailant.

McGrath wrote and sang many of the lyrics on what proved to be Mangione's breakout album, 1970's "Friends and Love." Yet he remained absent from the Rochester scene for years afterward, until 2007 when Mangione and the Rochester Philharmonic Orchestra brought back McGrath, Potter and much of the old gang for two shows at Kodak Hall at Eastman Theatre celebrating "Friends and Love." He died on 1st October, aged 73.

The group became popular in the early 2000s for their unique music style which till date has remained admired by Nigerians. He died on 25th September.



Richard Brunelle
(c1964 – 2019)

Brunelle was the former guitarist for metal band Morbid Angel, from 1985 to 1992, appearing on their pioneering 1989 debut album *Altars of Madness* and 1991 record *Blessed Are the Sick*. He died, aged 55, on 23rd September.



Omeofa "Mad Melon" Oghene
(? - 2019)

Oghene was a Nigerian reggae singer from the popular Danfo Driver music group, which also had Mountain Black as a member.

THOSE WE HAVE LOST



Jim DeSalvo
(c1966 - 2019)

DeSalvo was a music producer and songwriter at Beanstudio Mastering. He had worked with a variety of notable artists — including Yes lead singer Jon Anderson. In addition to Anderson, he worked with Darryl “DMC” McDaniels.

He had been injured in a freak accident when riding his bicycle after being hit by a tire blown off a dump truck, according to a report.

He died, aged 53, on 23rd September.



Kimberly Dianne Shattuck
(1963 – 2019)

Shattuck was the lead singer, guitarist, and

songwriter of the American punk rock band The Muffs. From 1985 to 1990, she was a member of The Pandoras. In 2001, she was a singer, guitarist and songwriter for The Beards, a superpop side project composed of Shattuck, Lisa Marr, and Sherri Solinger.

Shattuck sang on a NOFX song, "Lori Meyers" on the album *Punk in Drublic*, as well as on a Bowling for Soup song, "I'll Always Remember You (That Way)", which was included with the single "My Wena". She also collaborated with vocals for the Kepi Ghoulie song "This Friend of Mine" on the album *American Gothic* and The Dollyrots for their track "Some Girls" off the album *A Little Messed Up*. Shattuck is the namesake of Dr. Shattuck, a character on *Mr. Show* (HBO, 1995–1999).

Shattuck joined Pixies for their fall 2013 European tour, following the departure of original member Kim Deal. At the conclusion of the tour in late November 2013, she was fired by Pixies.

Shattuck participated in a reunion of The Pandoras on July 4, 2015, at the Burger Boogaloo in Oakland, California. Although she played bass and sang backing vocals in The Pandoras, she was the lead singer and guitarist for the reunion due to the 1991 death of original Pandoras lead singer and guitarist Paula Pierce.

She died on October 2nd, aged 56.



Brian Masters
(c1956 – 2019)

Masters was the lead singer of the band, Eddie and the Hot Rods, best known for their 1977 hit “Do Anything You Wanna Do”. They also had top 40 hits with “Teenage Depression” and “Quit This Town”. The band

THOSE WE HAVE LOST

was formed in Canvey Island, Essex in 1975, they were part of the pub rock scene which included Dr Feelgood and Ian Dury's band Kilburn and the High Roads.

Masters was the original singer of the band, and had been their only constant member. The Hot Rods disbanded in 1981 but reformed in 1984, a pattern that would repeat throughout their existence. The band's ninth and last album, *35 Years of Teenage Depression*, was released in 2011, primarily reworking songs from their debut. The group last performed together in April 2019 as part of the Done Everything We Wanna Do night in London, which Masters had said heralded the group's live retirement.

He died on 2nd October, aged 63.



**Lawrence "Larry" E. Junstrom
(1949 – 2019)**

Junstrom was an American bassist, best known for having been in rock band .38 Special from 1977 until 2014. He was also one of the founding members of the Southern rock band Lynyrd Skynyrd.

Junstrom was the bass guitarist of Lynyrd Skynyrd from its formation in 1964, until being replaced by Leon Wilkerson in 1971. Donnie Van Zant, the younger brother of the Lynyrd Skynyrd leader, Ronnie Van Zant, formed .38 Special in 1974, with Junstrom joining as the bass guitarist in 1976.

Junstrom retired from .38 Special in 2014, due to a hand injury which required surgery. He died on October 6th, at the age of 70.



**Glenmore Lloyd Brown
(1943 or 1944 – 2019)**

Brown also known as "God Son" and "The Rhythm Master", was a Jamaican singer, musician, and record producer, working primarily in the genres of reggae and dub.

Brown began his musical career in the 1960s as vocalist with Sonny Bradshaw's jazz group, subsequently recording duets with Hopeton Lewis, Lloyd Robinson and Dave Barker for producers such as Duke Reid and Coxsone Dodd. In the early 1970s, he began working as a producer, initially for the Shalimar label, and recorded Augustus Pablo-influenced melodica tracks, such as 1972's "Merry Up".

He formed two record labels; Pantomime (or Pantomime), and South East Music, and produced tracks by U Roy, Gregory Isaacs, Big Youth, I-Roy, Prince Jazzbo, Johnny Clarke, Lloyd Parks, and Little Roy. Although he had fewer hits in the latter half of the 1970s, he maintained his profile with hits from the likes of Wayne Jarrett and Sylford Walker.

He died on 4th October, at the age of 75.

THOSE WE HAVE LOST



Ed Ackerson (c.1965 – 2019)

Ackerson was a musician and internationally known producer for three decades. He led numerous bands, including The Dig, The 27 Various, Polara, and BNLX. Ackerson also owned and operated Flowers Studio in Minneapolis

He died, aged 54, on 4th October.

Peter Edward "Ginger" Baker (1939 – 2019)

Baker was an English drummer and a co-founder of the rock band Cream. He was nicknamed "Ginger" for his shock of flaming red hair.

His work in the 1960s and 1970s earned him the reputation of "rock's first superstar drummer", for a style that melded jazz and African rhythms and pioneered both jazz fusion and world music.

Baker began playing drums at age 15, and later took lessons from English jazz drummer Phil Seamen. In the 1960s he joined Blues Incorporated, where he met bassist Jack Bruce. The two became rhythm section partners again in the Graham Bond Organisation and Cream, the latter of which Baker co-founded with Eric Clapton in 1966. Cream achieved worldwide success as a fusion of blues, psychedelic rock and hard rock but lasted only until 1968, in part due to Baker's and Bruce's volatile relationship. The band did, however, release four albums in a little over the two years. After briefly working with Clapton in Blind Faith and leading Ginger Baker's Air Force, Baker spent several years in the 1970s living and recording in Africa, often with Fela Kuti, in pursuit of his long-



time interest in African music. Among Baker's other collaborations are his work with Gary Moore, Masters of Reality, Public Image Ltd, Hawkwind, Atomic Rooster, Bill Laswell, jazz bassist Charlie Haden, jazz guitarist Bill Frisell and Ginger Baker's Energy.

Baker then joined the short-lived "supergroup" Blind Faith, composed of Eric Clapton, bassist Ric Grech from Family, and Steve Winwood from Traffic on keyboards and vocals. They released only one album, Blind Faith, before breaking up. In 1970 Baker formed, toured and recorded with fusion rock group Ginger Baker's Air Force.

In November 1971, Baker decided to set up a recording studio in Lagos, then the capital of Nigeria. He decided that it would be an interesting experience to travel to Nigeria overland across the Sahara Desert, and invited documentary filmmaker Tony Palmer to join him; the film *Ginger Baker in Africa* follows his odyssey as he makes his journey and finally arrives in Nigeria to set up his studio. Batakota (ARC) studios opened at the end of January 1973, and operated successfully through the seventies as a facility for both local and western musicians. Paul McCartney and Wings recorded for *Band on the Run* at the studio.

After the failure of the recording studio in Lagos, Baker spent most of the early 1980s on an olive farm in a small town in Italy. During this period, he played little music. Baker joined Hawkwind after initially playing as a session musician on the album *Levitation*. He left in 1981, after a tour. Baker moved to Los Angeles in the late 1980s intending to become an actor. He unsuccessfully auditioned for the part of the Homeless Man in the 1989 "Weird Al" Yankovic comedy film *UHF* and

THOSE WE HAVE LOST



appeared in the 1990 TV series *Nasty Boys* as Ginger.

On 3 May 2005, Baker reunited with Eric Clapton and Jack Bruce for a series of Cream concerts at the Royal Albert Hall and Madison Square Garden. The London concerts were recorded and released as *Royal Albert Hall London May 2-3-5-6, 2005* (2005).

His autobiography *Hellraiser* was published in 2009. Throughout 2013 and 2014, he toured with the Ginger Baker Jazz Confusion, a quartet comprising Baker, saxophonist Pee Wee Ellis, bassist Alec Dankworth, and percussionist Abass Doodoo. In 2014 Baker signed with Motéma Music to release the album *Why?*

He died on 6th October, at the age of 80.

THE BEAT DOES NOT GO ON

B.C(Before Cream)Ginger Baker played drums in The Graham Bond Organization and Alexis Corner's Blues Incorporated After Cream,he played with Hawkwind and Fela Kuti

as well as jamming with many others Ginger Baker was the first "celebrity drummer"(after Keith Moon) whose temper matched his many talents.His drum solos

on his double bass drum kit were a feature in Cream performances.

And it was the 1960s-when music made headlines and musicians were both heroes and villains..

"Beware of Mr Baker"documents his musical prowess

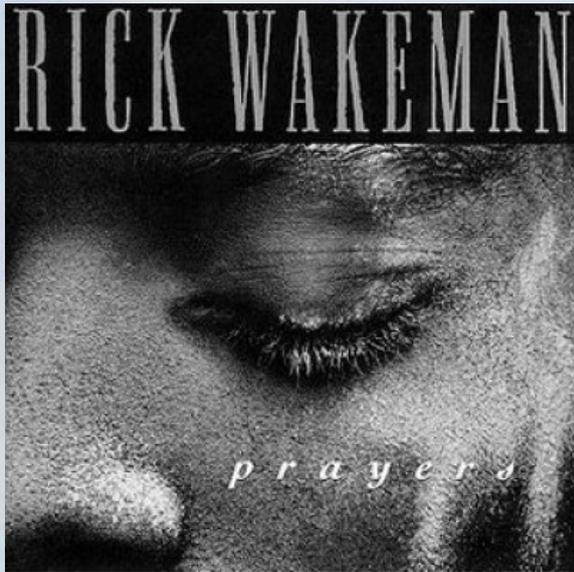
as well as his health and personality issues.

We bought his group works because they were progressive

You can love his talents,when playing Cream retrospectives...

Thom the World Poet

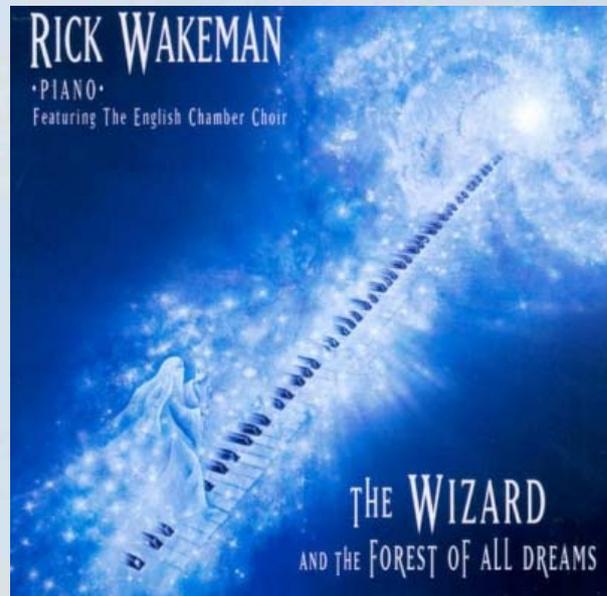
THOSE WE HAVE LOST



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.



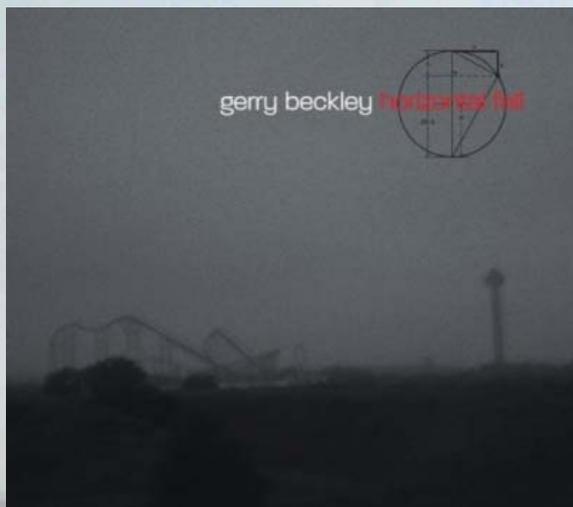
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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



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 Vanguards, 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.

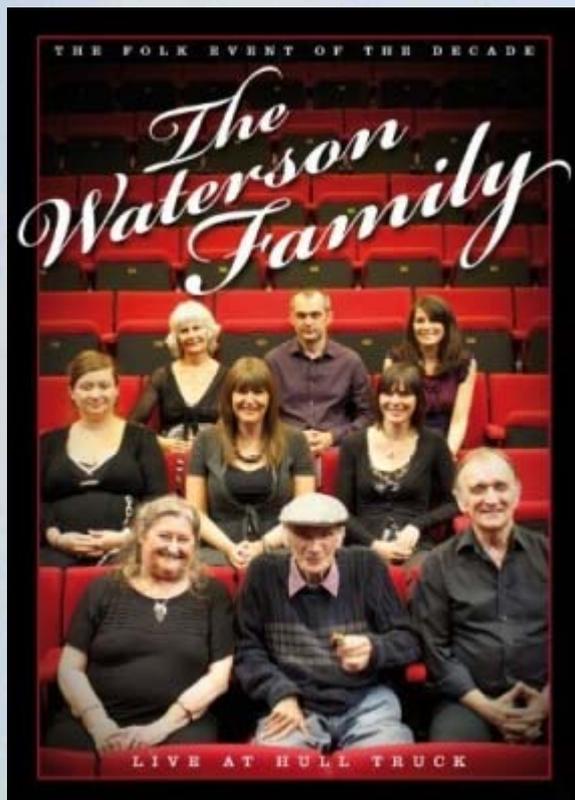
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

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

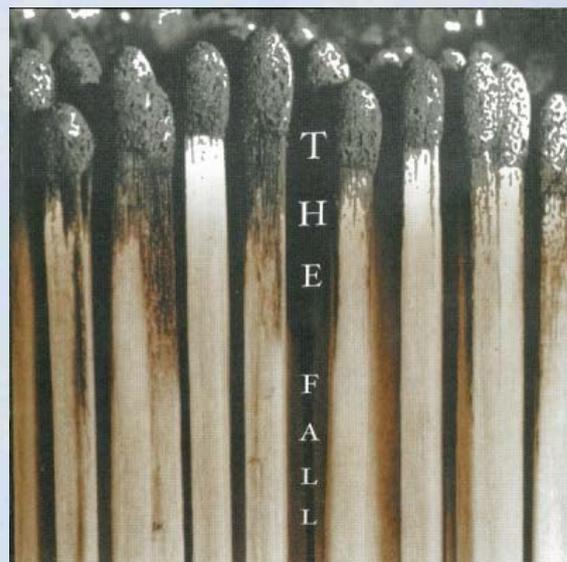


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

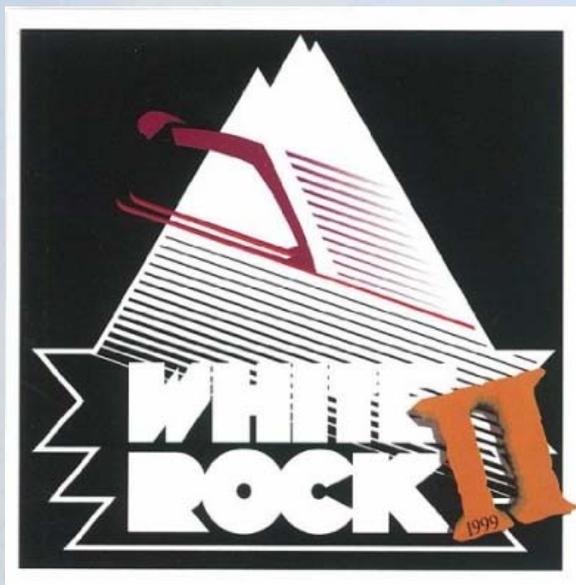
The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



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.

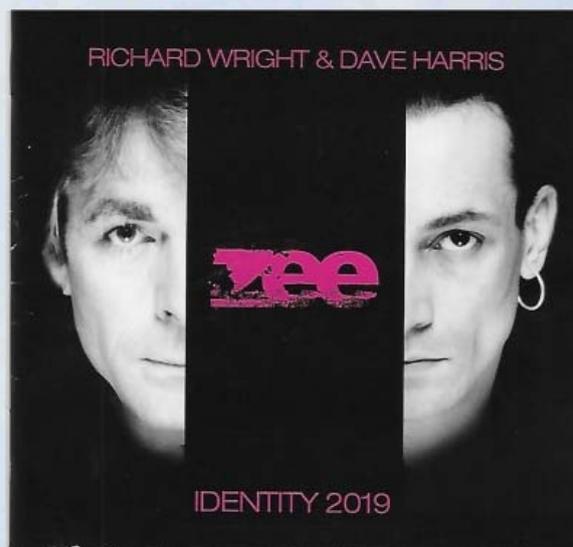




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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”.

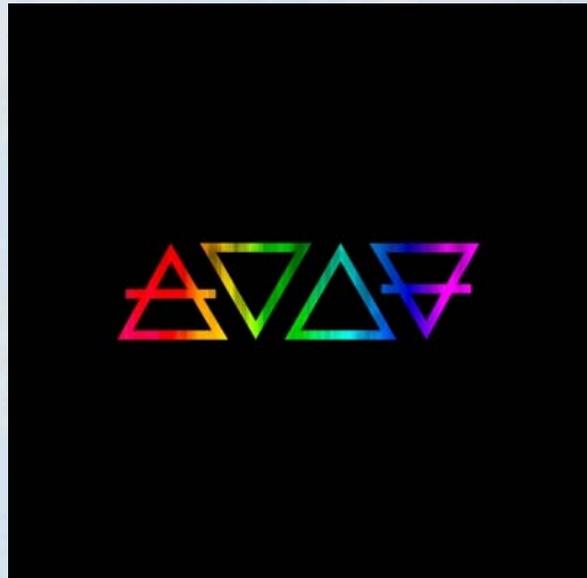
Newly divorced from his previous life and previous musical activities, Rick Wright was at somewhat of a loose end and was vaguely thinking about putting a new band together, when Raphael Ravenscroft, who is best known for the saxophone break on Gerry Rafferty’s “Baker Street” (and is the son of the bloke 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."





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

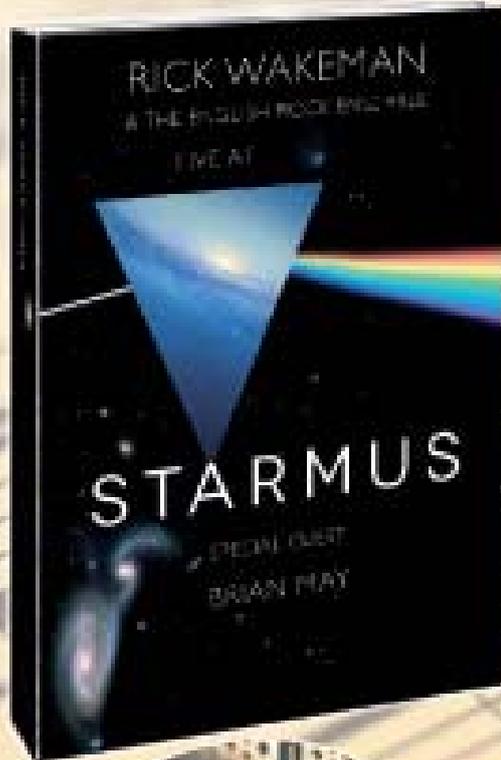
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

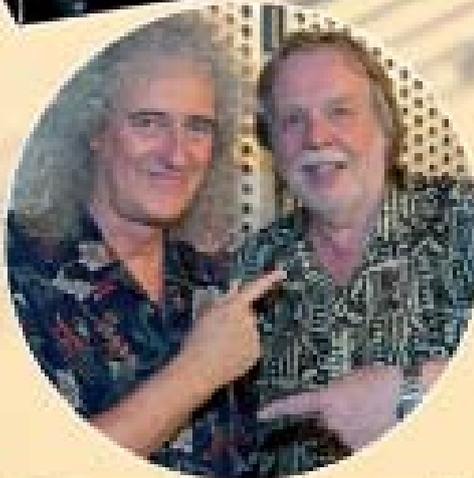
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



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...

-Q&A with Mad Iccy, this week I have a little chat with All-round literary and musical legend Kris Needs, writer of biographies that include Keith Richards, Joe Strummer, Primal Scream and The New York Dolls.

Hi Kris and thanks for giving me a some of your valuable time... So can I start off by asking you for a little background information please?

Favourite Movie: *Apocalypse Now*

Favourite Food: *Shepherds Pie*

Favourite Instrument: *Drums*

Top 5 Favourite Musicians: *Keith Richards, Christian Vander, Mick Jones, Albert Ayler & Graham Bond*

First Gig you went to?

Don't laugh - Donovan and Tyrannosaurus Rex at the Royal Albert Hall in January 1968. But my second was the Stones doing



Jumpin' Jack Flash at the NME Poll winners Concert that May. Screaming teenyboppers, Brian Jones looking beautifully fucked up and Keith looking mean in a black leather jacket.

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

Apart from that Stones appearance, Hendrix at the Royal Albert Hall in February 1969, Mott playing my school dance that December and Bowie's first ever Ziggy Stardust show at Friars Aylesbury in January 1972. That's all it took. Then I saw The Clash at Leighton Buzzard Leisure Centre in October 1976 and everything was set for life.

Who are your main musical influences?

Keith Richards, Derrick May, Magma, Nick Cave & Arthur Mullard

and on that note, who or what made you think: fuck day jobs.... I'm gonna do this?

Being at school and being told i wouldn't amount to anything by clueless teachers. Then the sad state of fellow pupils who were going for normal day-jobs and a boring life of clock-watching drudgery. Never done that.

Do you have a song makes you think, damn I wish I had written that? and if so what is it?

Millions but can't think of one!

We all know you have and still do write a lot and are heavily involved in the music industry but do you have any other interesting interests?

Painting, mainly acrylic, but I only seem to have time to knock up rabbits and dogs for friends birthdays or newly-arrived babies.

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

Albert Ayler, Sun Ra, Lemmy, Keith Richards, Christian Vander, Iggy Pop & Debbie Harry.

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

Sun Ra

It's quite obvious that you are still a music fan but do you ever get Starstruck? and if so then by whom?

That first meeting with Mott The Hoople 50 years ago I did but it soon eased off cos they were so friendly. I might have got a little starstruck 40 years ago with Keef, Bowie, Beefheart, Iggy, Bob Marley, etc, but that didn't last long after they soon loosened up and became easy company to hang out with (even if I could still get occasionally awestruck when it sank in what was happening!). The Clash, Motorhead, Suicide,



Ramones, Banshees, Lydon, the Groovies and Blondie were more like mates I'd encounter in various degrees of frequency. Nick Cave and Marianne Faithfull will always be awesome but when you get to a certain age being starstruck doesn't come into it.

Favourite Venue, Past or Present (or indeed both) ? *The Venue in Victoria was*

great. Rainbow Theatre, old Marquee and previous venues that housed Friars, my local club; notably Aylesbury Civic Centre. Knocking it down was sad and pointless.

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

My friends in Aylesbury.

and of course, who do think might be a

total pain in the arse to go to the pub with?

Any of those young stand-up comedians who think they're cutting edge and funny.

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

Summer holiday job working for an engineering firm's accountants office. Seeing all those beaten-looking guys who'd been working in this shitty factory all their lives steered me away from anything resembling that in the future; so I have them to thank for my later career path!

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

Too many to name; Autotune pop rubbish at the moment.

Briefly, your thoughts on:

James Blunt ?

Nice bloke, by all accounts. The music is another matter; unbearably bland and estate agent-friendly.

Coldplay ?

What gives that irritating singer the right to gatecrash Kylie's Glasto set when he's made such awful records?

Obviously the Clash ?

The greatest band of all time and those years between 76-81 were among the greatest times of my whole life, especially the tours (although witnessing London Calling take shape was a blast). I seemed to get called a lot to talk about them for films and write about them for magazines. I don't mind a bit! The great thing is we're still like an extended family and I still speak to Topper, Johnny Green and Robin Banks regularly. Bumped into Mick coming out of Ladbroke grove tube the other day too!

Rabbits ?

Amazing pets I've kept on and off for over 50 years. Much deeper characters than



many think, every one different and special in their own way. I've got one now called Loftus, who's a total nutter but gorgeous-looking with his lop ears. He has long chats with my incredible dog Jack, who's been my lifeline in recent times.

Kris' New Book:

Just a Shot Away - 1969 Revisited – Part 1 (which I will be grabbing as soon as I can) is out on 15th October (ISBN: 9781912587247)

and just prior to that

Walthamstow Rock 'n' Roll Book Club launch Kris Need's new book 'Just A Shot Away: 1969 Revisited' with live music from SENDELICA

October 11th promises to be a very special evening. After participating in July 16th's Suicide event, Kris Needs decided that Walthamstow Rock 'N' Roll Book Club would make the perfect venue for two projects close to his heart and inextricably linked; the launch of his new

book, *Just A Shot Away:1969 Revisited* and long-dreamed of memorial celebration for his partner Helen Donlon, who passed away in June 2018.

In early 2018, Helen, herself a noted author, was the motivating force behind Kris deciding to write his memoir about coming of age in the tumultuous year of 1969, pointing out that eye-witness memory and experience beat the endless half-arsed cut-and-paste rewrites plaguing the publishing business in books and magazines! He soon started writing the book, at the same time nursing Helen through an illness she preferred not to know about. After she lost her battle, the book took on a different tone when Kris finally returned to it, remembering her advice (like trying to shape up his writing!) and now appreciating the qualities that make life special and unique. Kris's memoir now skidded back and forth like a teenage fever dream, including as the fervent lifelong Stones fan who got to hang out with Keith Richards, the P-Funk devotee who got to know George Clinton, the boy once in love with Marianne Faithfull who appreciated her loving friendship after Helen died and simply remembering that one night when he got to witness his idol Jimi Hendrix in February '69.

The action is interspersed with the births of Zigzag, the magazine Kris would end up editing (it's founder Pete Frame supplying its introduction), and Friars, the legendary club he designed the membership card for and is still going today. Kris also unashamedly homages other heroes of the time he later encountered, including Captain Beefheart, Iggy Pop, Silver Apples,

Flamin' Groovies and Spirit and ones he never met including John Fahey, Moondog, Tim Buckley and Albert Ayler.

Helen's huge shadow caresses every lovingly-crafted word, the final section devoted to words Kris wrote to accompany 'Windmill', the beautifully poignant eulogy created in her memory by Pete Bingham of Welsh psychedelic band Sendelica, lyrics sung by his Secret Knowledge partner Wonder and remixes by Chocolate Hills, aka, The Orb's Alex Paterson and Paul Conboy. Sendelica will be playing on October 11th; as Kris's favourite current band and also because their latest album, Cromlech Chronicles IV comes closest to capturing the heady, freewheeling vibe of '69. Kris will be playing records from the time, maybe reading some of his book. Helen's presence will loom large through words and music, some of her dearest friends and words she speaks on the record drawn from the speech she gave about her beloved Ibiza at Breaking Convention, the world's foremost psychedelic conference that marked her last major appearance in public (She floored 'em).

A rare heavenly synchronicity seems to have been working since Helen passed that produced this gorgeous record, inspired the night's book and now this event when she can only light up the room again; just like she always did.

Just Added

We are also joined by electronic duo Pinhdar.

Tickets for this event are available from [eventbrite.com](https://www.eventbrite.com)

Douglas Harr Ear Candy for the Hungry Audiophile



Oingo Boingo Members Only

The members of the band Oingo Boingo

bounced into the Saratoga Mountain Winery last weekend on a freezing night with high winds, supported by The Tubes and Dramarama (though it was too cold to see that third act as the sun went down and winds blew fiercely).

They were in a phrase or two, flipping-fantastic and totally bitchin'!

Oingo Boingo came on the scene in 1979 in the hazy sunny lands of Orange County and Los Angeles, where like a beacon of



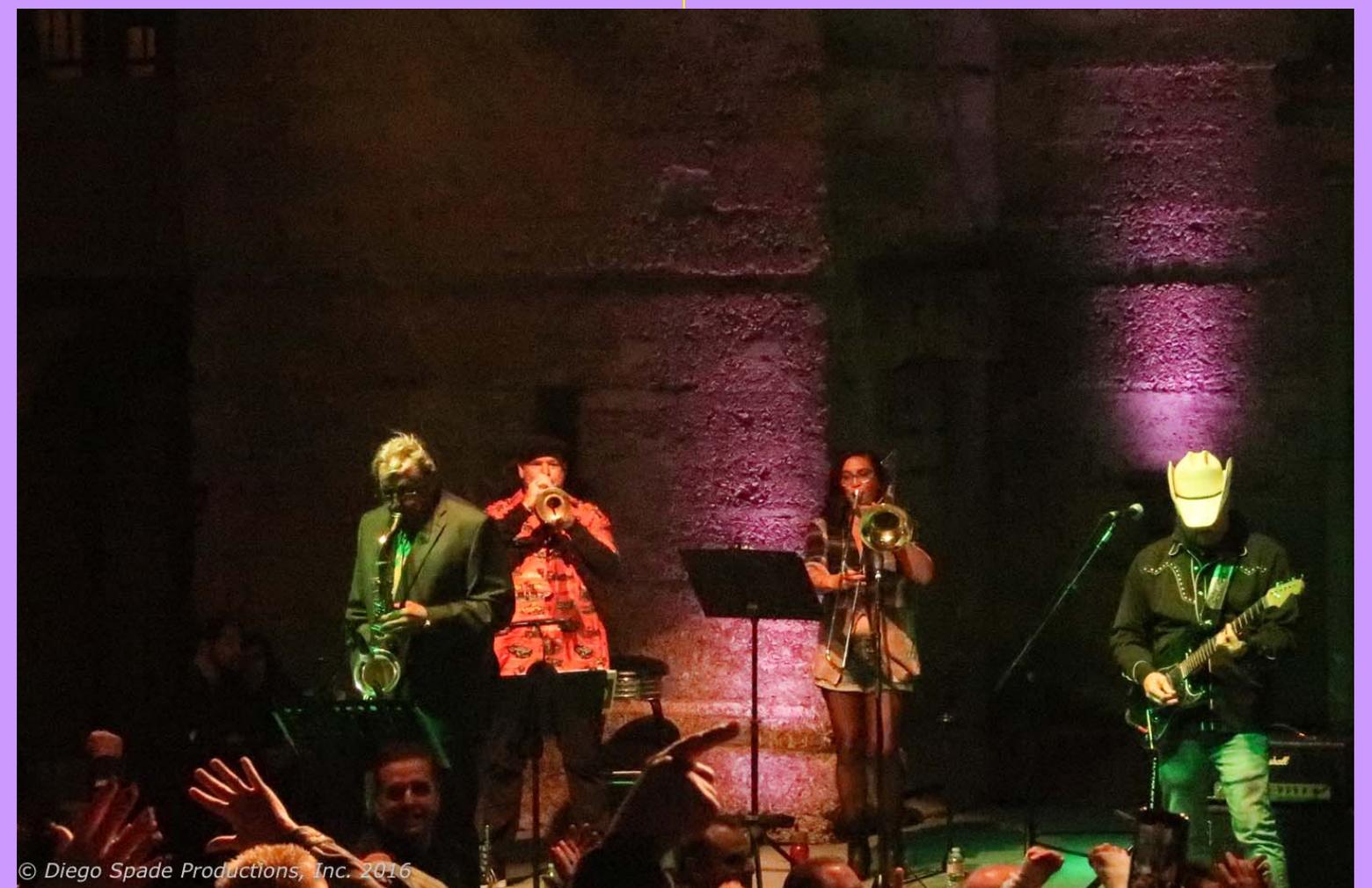
<http://diegospadeproductions.com/>



light in the USA, they shone far outside of London where a potent blend of punk and ska had taken hold. From the first album *Only a Lad* (1981) through the last *Boingo* (1994) Danny Elfman, principal composer, crazy orange-haired vocalist an, guitar and gourd player,

stormed across stages mostly in the western US but across the all land, to thrill, scare and incite young audiences to dance, elbow and generally bash each other in sweaty mosh pits.

Danny was a singular force in this band,





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and after he left having lost his “spirit” for the band they just dissolved – a horse without its head. Danny been penning movie soundtracks, the first ones of which for *Weird Science* (1985) and *Pee-Wee’s Big Adventure* (1985) along with others occurred before the band split, and were followed by a long series of popular successes - soundtracks for almost all of Tim Burton’s films and other directors. Eventually Danny came to his penultimate expression, the *Nightmare*

Before Christmas (1993), during which as avid musical/movie watchers know he beautifully sang such gems as “What’s This” and “Jack’s Lament.”

So perfectly suited to this work is Danny that he will not go back and redo Oingo Boingo shows (citing potential hearing loss and the fact he considers some of his early work silly), even if he plays “Dead Man’s Party” sometimes at the end of his performance of *Nightmare* (with cast) for



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which he brings out partner guitarist Steve Bartek, who it should be said produced the orchestrated scores for most of the Elfman penned film soundtracks as well.

Now so many years later, the band has reunited, sans Danny, but ready to show all and anyone how flipping incredible they were and are in concert. The show was stunning – all the hooks, horns, bass, drums and percussion were there (even if gourds were replaced by a synth patch/sequence on the Korg). They played once again with wild abandon precision and spirit and rocked our not-so sweaty mosh pit.

But what of the missing Elf-man you say? Well, in an era when older bands end up with “replacement” singers the Boingo is now no exception. Young turk Brendan McCreary actually inhabits Danny’s spectral presence. He sounds like Danny, yet with his own style, and perfect vibrato – less of a yell for the high notes and actually more of a singer. He bounces across the stage, crouches, and gesticulates in a way I actually loved as much if not sometimes more than Danny, simply because he is not vaguely sinister (!) and he is not stuck for half the time behind a guitar.



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The Tubes (c) Rae Rodriguez 2019

The band who are left were there – trumpet (Brian Swartz) sax (Sam “Sluggo” Phillips), drums (Johnny Vatos Hernandez), bass (Freddie Hernandez), guitar (Steve Bartek now joined by Mike Glendinning), keys (Carl Graves) alternate bassist (John Avila), percussion, trombone, accordion (Doug Lacy) all still fantastically talented and on display. Who do you want to be today and are you only a lad that wants to have wild sex in the working class? You know you do, so go go to see them.

p.s. Fee Waybill of the Tubes is still crazy and knows what he wants from life, just like a white punk on dope. Fantastic opener and if as a headliner nears you, that too.

<http://diegospadeproductions.com/>



The Tubes (c) Rae Rodriguez 2019

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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[™]
*pittsburgh aviation
animal rescue team*



Our 11,000th Animal Rescued

26 animals take flight for our 11,000th animal rescued on a special mission in honor of Grounds & Hounds Coffee Co. While our full attention has been on helping animals in the path of Hurricane Dorian, other animals were in critical situations and needed our help. With shelters over capacity an urgent need became a crisis and our team sprung into action. PAART Pilots Jonathan Plesset and Brad Childs loaded up the PAART Plane with as many crates as they could fit and set off. This would become a special mission on two fronts, one of which we didn't realize until after the pilots had returned.

Around six weeks ago we were honored to be chosen by Grounds and Hounds Coffee to be the recipient of their donations for the sale of a special blend of coffee that they sell called Rescue Roast. All of the profits from the sale of that blend go to animal rescue. We met

with their founder Jordan Karcher and he explained the process. Our first question was what was the record number he had donated during the program? Well we are thrilled to say that the answer to that is \$5175.00, the amount that Grounds and Hounds sent to PAART. Sales were through the roof and we are honored and thrilled by Ground and Hounds' generosity. This mission is being done in honor of Grounds and Hounds, their staff, and their supporters. Thank you from the entire PAART team!

Upon landing we took a look at the rescue count and realized that the big fluffy white dog is our 11,000th rescued animal! We are so proud of our entire team for this milestone. We could not have done it without all of these special volunteers that you see day in and day out fighting the good fight to bring animals from Danger to Safety.

Special thanks to Morgan County Animal Shelter -West Liberty, Kentucky, Wags To Riches – Helping Animals In Need, and Wolfe County Animal Shelter for their patience and help organizing this mission. All of the animals seen here went to New Lease on Life Rescue in Ohio and Cross Your Paws Rescue in Irwin, PA.

<https://youtu.be/CWG1AdEQ48k>



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O.Z.O.R.A. – an addendum of sorts

Gonzo's Alan Dearling explains that:

“O.Z.O.R.A. festival in Hungary, Boom in Portugal, and Burning Man in the USA are three of the festivals which were born from the embers of Techno and Psy-Trance out of Goa – Dance Music. Their audiences are passionate. Ecstatic even. Frequently, they refer to themselves in tribal terms: as ‘Boomers’ and ‘Ozorians’. For significant numbers of



alan dearling

participants, their 'Dance of Life' has become Transformational . Kind of Transcendental. People lose individual

identity and become as one with the music and those around them. For many, it blurs the boundaries between when the





participants are at the festivals and when they are going about their daily lives before and after the festivals – life-affirming and sometimes life-changing.

These festivals are also truly international. Unity through dance, love and creativity.

At O.Z.O.R.A. the organisers claim that the festival is “Universally owned”. In





many ways it is more 'hippy' than any of the hippy events of the late 1960s. They

also suggest that "...panta rhei – everything flows' (from the ancient Greek





language).”

Over the entrance gate to the vast festival site is the sign: ‘Welcome to Paradise’. Perhaps not, but it’s great

that festival creators and custodians are trying to move in that Utopian direction... It also offers spectacle, for example, in the grand opening ceremony, which involved half a dozen mounted horsemen, charging





around the vast main stage site with flaming torches, culminating in the incendiary lighting of the giant festival fire, followed by the mad rush to the front of the main stage.

There are also hundreds of workshops in arts, crafts, science, music, nature and horticulture (the Fairy Garden and the

Herb Hut), even a blacksmith's forge (Ironia) – mind, body and spirit. One minute it's Thai boxing, then holistic healing and massage, and onto felt-making and 3-D collages... you might even stumble into the Cat Chapel or the Wheel of Life.



The Artibarn is a very, very special place – a huge creative hive.



Impromptu and planned dance and music-making workshops...





Then there's the Mindspace, over in Chambok House, talks and lectures which took place each day offering opportunities for ideas exchanges,

learning and debate – subjects in 2019 ranged from ecotopia through transformational festivals, magic, witchcraft and feminism, shamanism,





astrology...and much more... (Alan - that's me) was privileged and delighted to share the Chambok stage with Marian Goodell, CEO of Burning Man, for over an hour...

The main stage, the Dome and Pumpui were mostly for djs and thousands of mind-ripped dancers...real Space Cadets... meanwhile, the Dragon's Nest provided a space for live music from around the





world. Reggae dub masters, Zion Train, kicked up a storm there.

The Artibarn held nightly 'Melting Pot' music-jam-sessions where headline performers from all the stages were invited to mix beats and instruments. It was a very special space for some

magical gigs. And ,at the Ambyss stage, Steve Hillage and Miquette Giraudy recreated 1979's ambient 'Rainbow Dome Musick'. Twice, thunder-storms intermingled with the boom-beats...mud baths and lakes appeared...but the Ozorians danced on and on, and Om and Om!



Hey, did I tell you? Like at the Boom festival, the noise, the thump, thump, doof, doof, boom, boom is incessant...the Beat goes on... Or, to quote Lord Byron: "Between two worlds life hovers like a star, twixt night and morn, upon

*horizon's verge, How little we know that which we are!" ... that too is **O.Z.O.R.A.**"*

<https://ozorafestival.eu/>



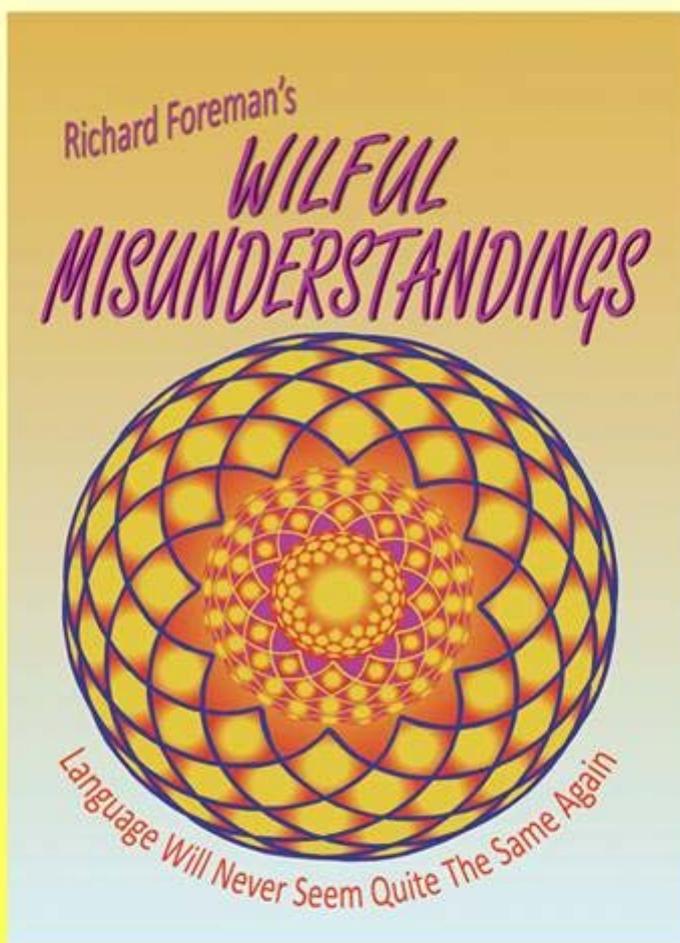


Expect the Unexpected!

'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...'

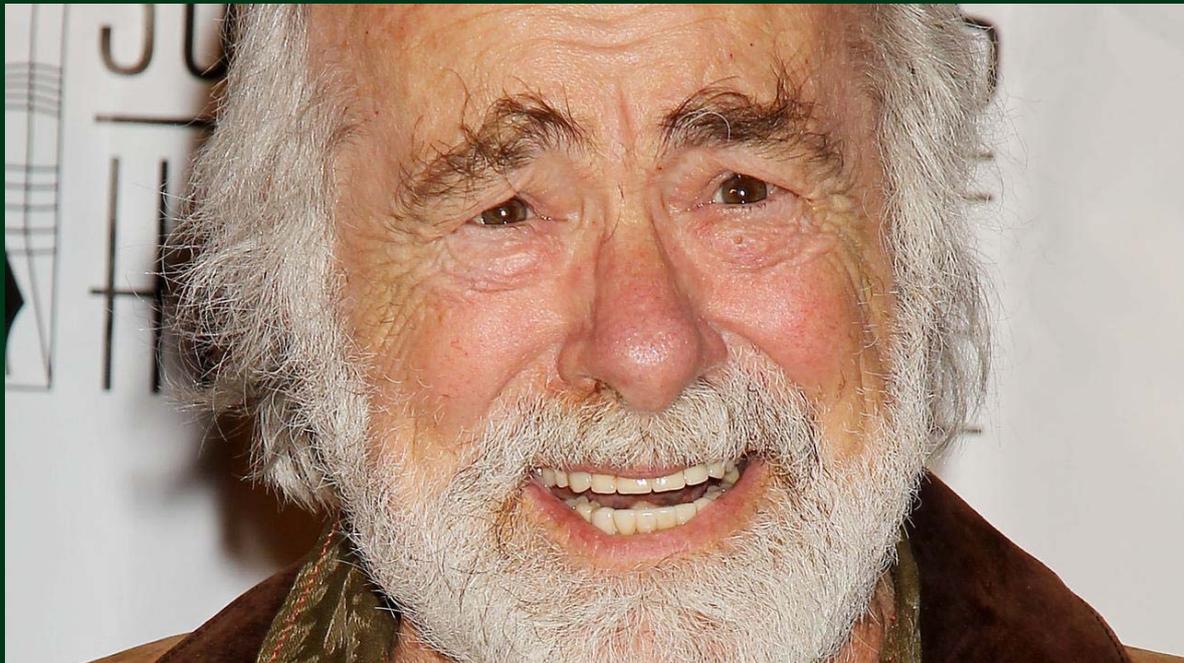
'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

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Portraits in Lightning. Robert Hunter – 1941 - 2019

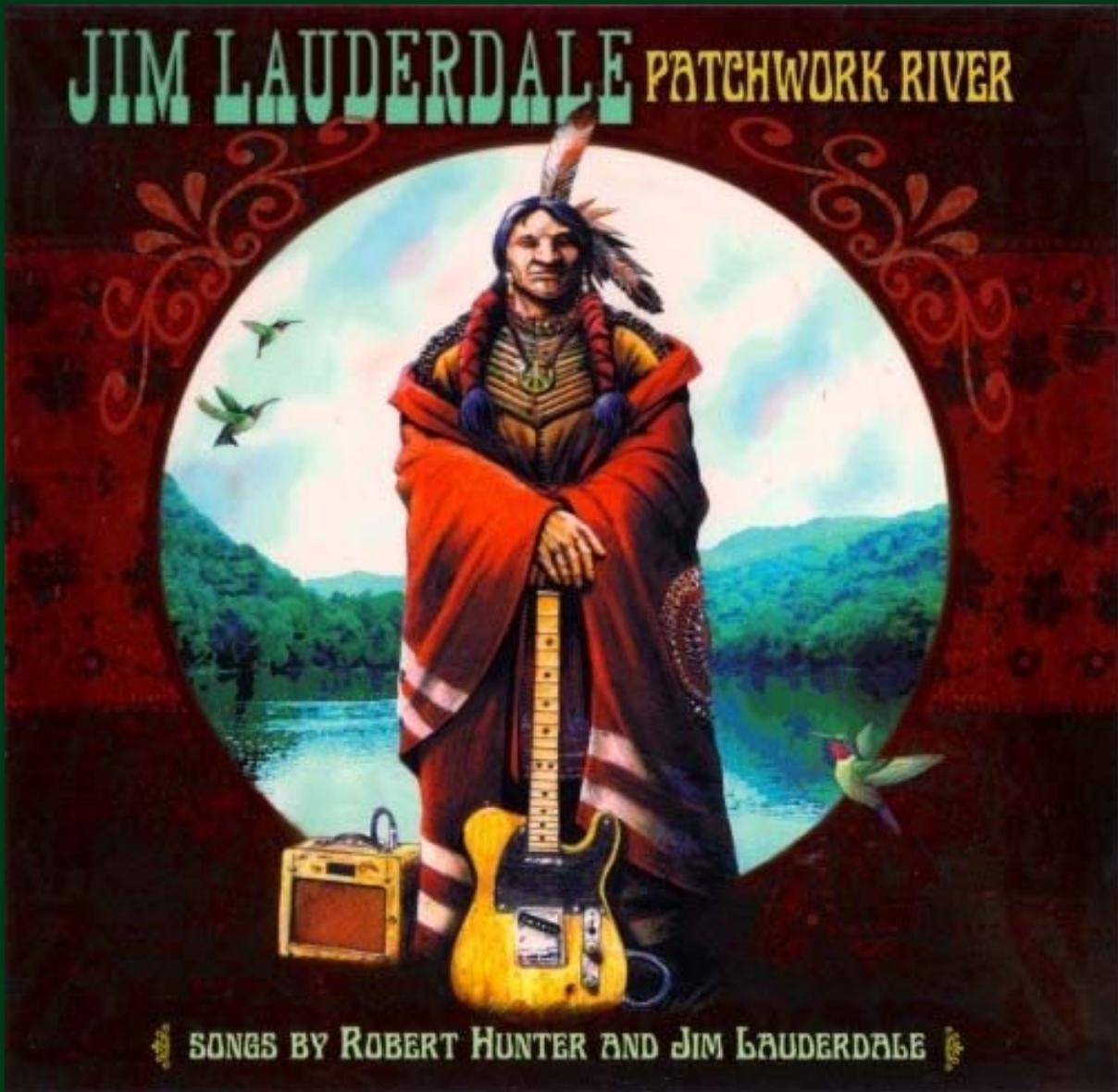
I'd meant to put a wrap on the profiles of surviving Grateful Dead members which Gonzo kindly published some months back with a piece on Robert Hunter – but life and other activities got in the way. As with the others I wanted to highlight some of the great work he'd done since the band's demise. With the news of his death last week, I find I'd like to say even more about the man than I intended to then.

For anyone who doesn't know, Hunter provided the lion's share of lyrics for the Dead. His association with guitarist, singer and band leader Jerry Garcia goes back further than the band, to the days when the two of them played in various folk/bluegrass ensembles. They'd gone their

separate ways for a while when the Dead kicked off, playing electric blues, soul, folk and pop covers, along with a few tentative songs of their own. He mailed them some lyrics, 'St Stephen' and 'China Cat Sunflower' amongst them, and was subsequently invited to 'join the band' as an in-house lyricist.

In a fascinating essay which formed the introduction to 'The Complete Annotated Grateful Dead Lyrics' collection, Hunter explored aspects of songwriting, both his own and others'. His personal strength, he claimed, was 'a good memory' – a capacious absorption of folk, pop, blues and jazz lyrics from a range of eras. 'It's small wonder,' he concluded, 'that my songs are often fraught with allusions'. As indeed they were, from 'the backwash of Fennario' to 'a jackbeat boogie with a two-stroke roll', he spun and re-spun the language of song, luxuriating in its riches yet somehow creating something that was uniquely his own. Small wonder too that he was the only person – as far as I know – that Bob Dylan ever called upon when he found himself short of lyrics.

RICHARD FOREMAN



His work crossed a broad range of styles. There was the fanciful psychedelia of songs like 'The Eleven' ('Now if the time of the boomerang / Tossed in the night of redeeming') and 'Dark Star' ('Glass hand dissolving / to ice-petal flowers / revolving'). There were re-writes of folk song staples, characters like Delia DeLyon, Staggerlee, Betty and Dupree examined from angles that blended cosmic truth with an earthy wit. There were close character studies: the down-an-out August West in 'Wharf Rat', or the fraught triangular relationship of Chet, Murphy and Roseanne in the lengthy

song-suite 'Amagamalin Street' (one of his 1970s solo works). Then there were songs of homespun yet elusively authoritative philosophy like 'The Wheel' ('You can't go back / and you can't stand still / If the thunder don't get you / then the lightning will') and the sublime late Grateful Dead song 'Days Between' ('the reckless are out wrecking / the timid plead their pleas / No one knows much more of this / than anyone can see'). There were finely wrought and unexpected love songs such as 'Believe It or Not' ('I'll roll up my shirtsleeves / and make my best shot / to show how I love you / believe it or not') or 'Standing On the Moon' –



where you don't realise it's a love song 'til you get to the last two lines. There were ballads both mystical and magical, as in New Orleans fantasia 'Reuben and Cerise'; gritty and terse as in 'Friend of the Devil'; or poignant like 'Midnight Getaway' in which the narrator listens as his lover slips out of bed, drives off into the night, and does nothing to stop her.

My list is far from complete but long enough, I hope, to give a sense of how immersive and enriching were the worlds Hunter conjured with his words. Throughout his working life, he mostly refused to explain his songs. 'I believe,' he said, 'that the lyrics themselves say all that wants saying'. In the recent Grateful Dead documentary film 'Long Strange Trip' he is seen but briefly and at one point recites the entire lyric of 'Dark Star' then looks at the camera with a comment like: 'So what's not to understand?' For a long time he resisted the printing of his lyrics, enjoying the way the mishearing of

his words created new possibilities. Interpretations, then, were for his listeners to engage in. He invited, welcomed and enjoyed that sense of creative partnership he generated within them. Though a songwriter first and foremost, his mindset (and a small body of published work) was firmly that of a poet.

As a solo artist and performer, he was – often by his own admission – erratic. An online journal he kept for a number of years in the early 2000s has entries like: 'A distinctly uneven performance yesterday with some quality highs and abysmal lows.' What comes through, from both my memories of seeing him live in the 70s and from live recordings, is the passion in his singing. 'I'm frankly,' he said, 'not altogether responsible for what comes out of me when I'm up there. I try to let the spirit move me when it will. Though said force has often got better things to do than wiggle my tongue and fingers.' At times his voice was warm and thoughtful, with just a touch of Johnny



Cash in the tone. At times he bellowed and ranted, as if the spirit was a demon driving him on. In the seventies he worked with various bands (Comfort, Roadhog) and for a year or three in the eighties he hooked up with all-star West Coast band The Dinosaurs – some of whose shows (available on the Live Music Archive, downloaders) I find quite electrifying. But I've also read interviews with musicians who, whilst still deeply fond of him, claim that he was a difficult man to perform with, prone to launching into unannounced songs and unexpected variations of tempo.

His own solo records, spanning the 70s, 80s and 90s, were also somewhat variable in quality. Spine tinglers at best, especially the early albums: 'Tales of the Great Rum Runners', 'Tiger Rose' and 'Jack O'Roses', tending at times towards bland arrangements on the later albums. The 1984 double album: 'Amagamalin Street' stands separate from the rest, the realisation of one of Hunter's longer works: a song cycle concerning the three characters mentioned above and featuring fine guitar contributions from both Quicksilver's John Cipollina and the Airplane/Hot Tuna's Jorma Kaukonen. One for mostly quiet thoughtful listening, the lyrics all in



Hunter's more streetwise storytelling mode. Another delight, a consistently powerful solo live performance can be found on the album 'Box of Rain'.

Outside of music Hunter wrote and published poetry, two books of Rilke translations, at least a couple of unpublished novels, and a collection of 37 frequently surrealist short stories which he offered in batches to online subscribers in the early 2000s, before he quit keeping a presence on the internet. I haven't read all of them, but of those I have a personal favourite is 'To Sign a River' in which a graffiti artist, nom de plume Rock

Rooster, sets out to sign the Hudson River. 'He doesn't want to sign it on the bank or any other stationary point like a prominent rock – but *ineradically* in the great surging mist of the moving water itself.' With the aid of a cross-cut saw and 'what looks like half an iron lung' he succeeds, carving into the river his tag. 'And there it remains to this very day, if you know where to look and the sky is the correct shade neither of grey nor of not grey.' As in so many of his songs Hunter plays the conceptual game of Zen: impossible juxtapositions, mind-boggling contradictions – you can't get your head round them, you have to reach

out with some other part of your consciousness. He also scripted one comic book, 'Dog Moon', published by DC Vertigo comics in 1996, in which he set himself the Oulipean task of using only monosyllabic words. Artwork was by Timothy Truman, who has also illustrated a number of Grateful Dead lyrics. It's a long while since I read it. Memory tells me that it was not entirely successful as comics go, but one day I hope to read it again and who knows what I may discover twenty three or more years later.

But it's songwriting he'll be remembered for, and after his close partnership with Jerry Garcia was severed by the guitarist's death, he kept this up apace. In my pieces on Phil Lesh (*Gonzo* 222), Mickey Hart, (225-6 & 272), Bill Kreutzmann (282) and Bob Weir (289) I covered his contributions to their post-1975 works. If you add them up that's an output that a lot of younger songwriters would envy – much of it profound and resonant, some of it rather under-used by his collaborators. Not so, David Nelson (233), with whom he wrote songs for both the revived New Riders of the Purple Sage and Nelson's own band, the majority of which have appeared on albums and remain in the performing repertoire to this day. In the last of his journal entries that I know of (January 08), Hunter wrote: 'Writing a new heap of songs for others lately and reckon I've found my second wind. ... For a long time I couldn't think what to write about, but then thought "Oh yeah. Writing about something is what you do to pass time while you're waiting for a real song to come." They land like eagles on your budgie perch. You know them by the way the branch snaps.'

In fact by then these collaborations

were well under way, most notably a partnership over some twelve years or more with country/bluegrass singer Jim Lauderdale. His own career well established by the late 90s, Lauderdale approached Hunter for lyrics to songs he was writing for venerable country singers the Stanley Brothers. 'Because,' he said 'I knew how much Jerry Garcia had liked the Stanley brothers and also how deeply rooted Robert was in all sorts of bluegrass and country music'. Hunter's response was keen. From there the collaboration accelerated, beginning in full with 'Headed for the Hills' in 2004 and continuing through another five jointly written albums, the last of which appeared in 2013. The majority of these were in the country/bluegrass styles with which Lauderdale is most closely associated, and his singing, whilst I've come to like it a great deal, may not be everyone's cup of tea. All of them have their delights, but the one I'd recommend to *Gonzo* readers is 'Patchwork River' (2010), a more rock-oriented album that features one-time Elvis guitarist James Burton on several cuts, and a consistently strong set of songs. It's headed by the powerful title track, a state of the nation song on a par with some of the best Grateful Dead material. Sample verse: 'Me and Joe Farmer walked down together / Talk about wealth and the worry it brings / Lack of satisfaction and other things / Vision is simple by moonlight, everything black and white / No colors to construe, just a range black and blue / Softer tones, fewer voices / Freedom from too many choices / New born moon, a silver sliver / Gleamin' on the Patchwork River.' As ever, lyrics that you can't *quite* make sense of, but you almost know just what they mean.

Elsewhere, Hunter was dipping into songwriting with a variety of performers. Four songs with Little Feat on their 2012 album 'Rooster Rag'; a

RANCH ROCK 86

KINGFISH

BOB WEIR, MATTHEW KELLY,
BARRY FLAST, ANNA RIZZO, STEVE
KIMCOCK, STEVE EVANS, JIMMY SANCHEZ

MICKEY AND THE DAYLITES

MICKEY HART, BOB WEIR, BARRY MELTIN, DAVID
FREIBERG, DAVID JENKINS, KATH EDWARDS,
BOBBY VEGA, RAND WETHERWAX

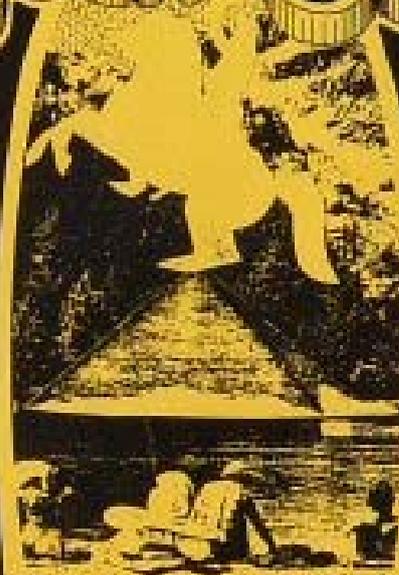
ROBERT HUNTER AND THE MYSTERY BAND

PROBLEM CHILD

JOHN CIPOLLINA, GREG DOUGLASS,
BOBBY VEGA, GREG ELMORE,
JEFF NATIONS

ZERO

JOHN CIPOLLINA, STEVE KIMCOCK,
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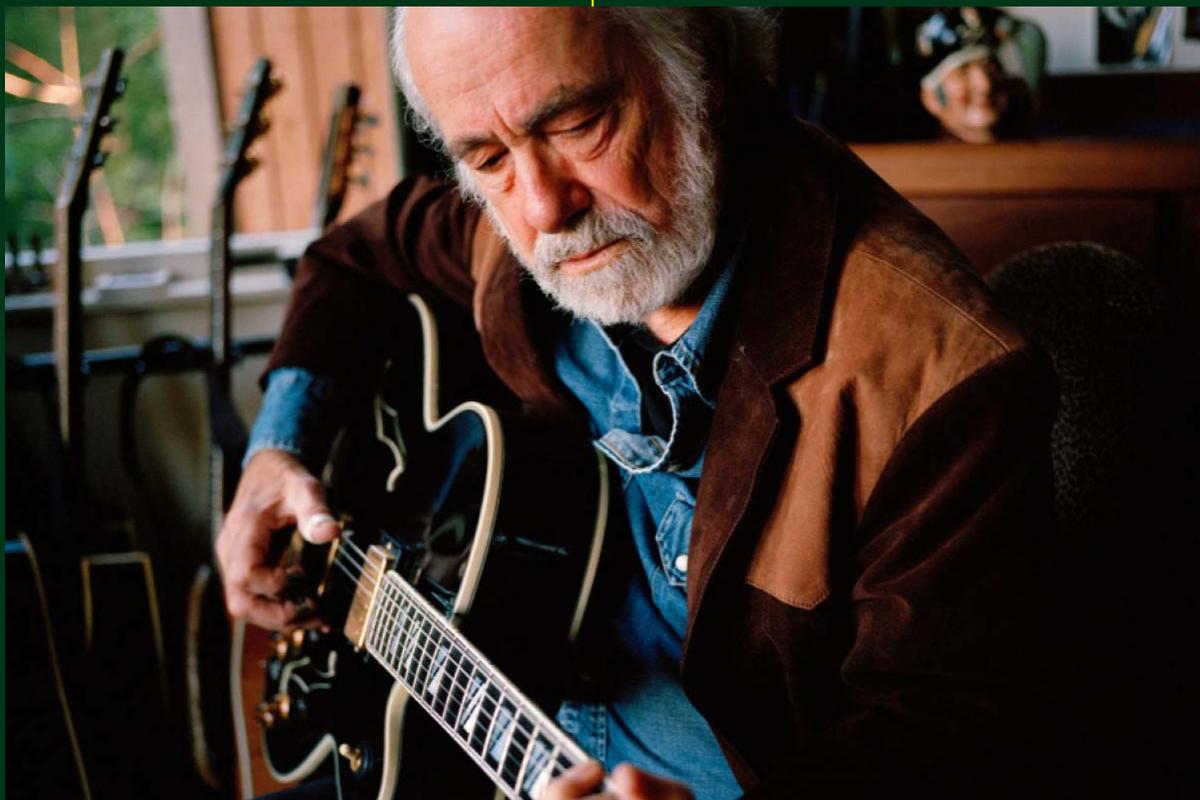
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track with Los Lobos on their 2010 album 'Tin Can Trust', and one more with Bruce Hornsby in 2009. He apparently also wrote one with Elvis Costello, but I'm not sure if it found release. And there were more, including a few he sang a few times himself.

A backtrack, now, to an earlier album. 'Rio Lindo' by a fairly obscure Californian band called Moonlight Rodeo. I don't know much about this lot but I guess Hunter's participation was down to a friendship with the band's core members. His lyrics grace half its songs. It's an affable album of low-key

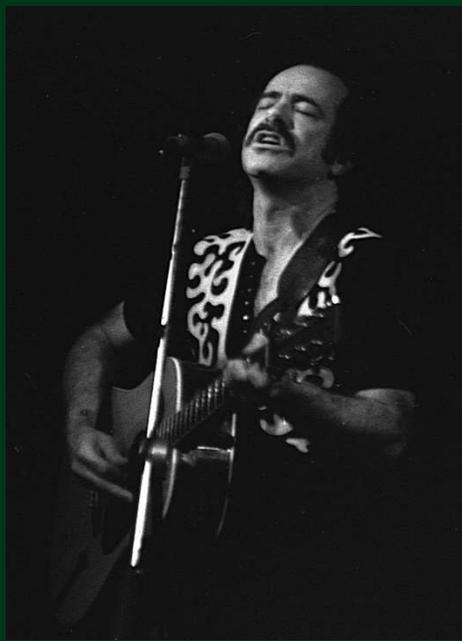


Americana, on the whole. Laid back – as folk used to say. Like a lot of his work with Jim Lauderdale, Hunter's words may sometimes seem off the cuff, a little slipshod here and there. But then there are also a host of quotable couplets. Even back in 02 or 03 when this album was made, he was – amongst other matters - contemplating his own mortality. Something about being a poet, I reckon. "I may go straight to heaven / When I kick this mortal shell./Or I may lay low in Texas / What the hell."

Looking back, as an ageing UK Deadhead, on the whole phenomenon as I experienced it, I find my attitude has been modified by what we face in the present. Watching the 'Long Strange Trip' movie, for example, I started to think about the fossil fuel products that must have been consumed – by both band, road crew and fans - during an average Grateful Dead tour back in

the day. They presented themselves as, and in many ways were, an alternative way of looking at the world – but were nevertheless dependent on America's economic wealth to do as they did. They were compromised, as most of us are. Part of Jerry Garcia's downfall, I've read, was his awareness that he was seen as a guru/leader figure and yet he knew pretty well that he wasn't. That kind of thing can rip some people apart.

Robert Hunter was wariar of the potential slips, able to step out like his fabled 'Promontory Rider' and gain a greater perspective. Careful with his words, despite – as a performer – being prone to states of possession. I hope his like will be seen again, in one form or another. But it may take some time. A lot more people than just myself will miss that sense that there are more songs to come from him. All the same, we have more than enough to be going on with. Thanks Robert. It was a hell of a show.



Another Kick in the Head

(Robert Hunter RIP)

he's cleared out, gone
left no final messages
took no bags
split the scene
and the scene stays split

left calling cards behind, mind
diamonds, jacks and roses
meaningless meanings
tales of waxy whiskers
and paradoxical cats

improbable dreamer
in search of those
darned elusive
hypothetical dinosaurs
he took the great highway
west of the promontory
went further than the moon

suitable cohorts
some of whom remain
retain the keys to his cloud
in misted interiors
they square his circles
pick his tunes
and rattle his dry bones



San Francisco Snippets

Summer 2019

Marty Balin R.I.P **A founding father of Psychedelic Music**

Balin's passing just over a year ago did not get the exposure it should have, something Marty knew all too well, having complained of a lack of recognition more than once in his life. Yes there were some proper obituaries in the

press but no gigs as far as I'm aware apart from the Airplane Family & Friends at Sweetwater in Mill Valley late last year, with ex Jefferson Starship singer Darby Gould amongst others performing. The short clips on YT certainly hinted at a spirited evening at least.

Marty was the co-owner of a small bar/new small music venue in SF back in 1965, and already a singer and songwriter himself, decided he needed a house band. Paul Kantner was second in "He and I opened new worlds", followed by Jorma and his bass-playing friend Jack, Jefferson Airplane was the result, with Grace Slick joining a little later. JA are one of 'the' psychedelic bands, all their albums reeking of acid and dope. The unique combination of musical backgrounds, folk, pop and blues fused together with a shimmer of LSD ever-present.

John Brodie-Good



Marty's contribution was his almost baritone vocals, usually delivering a love song or ballad, although he also co-wrote Volunteers which is most definitely a protest song. I've written before that he sang an awful lot of 'baby, I love you, yes I do' kinda stuff but when he hit the bullseye, few can compare. 'It's No Secret' and 'Today' being two prime examples of glorious love songs. Later on Jefferson Starship had big hits with his self-penned 'Miracles' and his stunning cover of 'Hearts'. In a candid interview in a back issue of the fanzine, *Holding Together*, he laughingly admits the odd pair of ladies panties would hit the stage in front of him. For our younger readers,

we are talking about the 20th Century here, when love songs were (rightly or wrongly) assumed to be from a man to a woman, or v.v. (It must be quite tricky to write a PC love song nowadays to cover all the current possible variations?).

**“Marty always reached for the stars and he took us along with him.” -
Jorma Kaukonen**

He once famously complained about the

Woodstock movie, 'I was singing but they were screening Grace'. I guess a 'problem' if you happened to be in a band with one of the world's most beautiful women at the time, and a somewhat unpredictable one at that. As time passed you never knew what Grace might do next.....I get the impression he enjoyed a largely very happy life though, known as 'Buck', I saw a few FB posts and he and his wife, Susan Joy, were clearly a very close couple indeed, good for them. Our thoughts continue to go out to her and the rest of the family. Their father's Star will always shine bright.

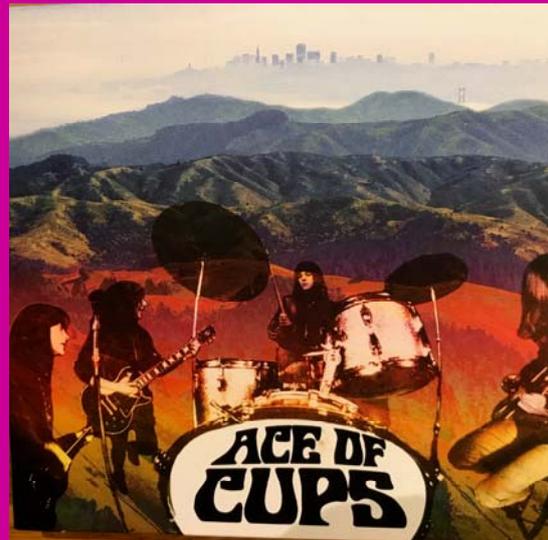
Hearts – Jefferson Starship: A live performance from 2007 with the wonderful Slick Aguilar on lead guitar and the Baron having a not so crafty spliff.

<https://www.youtube.com/watch?v=LyT0nmDnL68>

<https://martybalinmusic.com>

ACE OF CUPS All Lady Electric Band

Turns out there was a great girl band back in days of the late 60s in the city by the bay. They played alongside all the famous greats up until 1972 including opening for Jimi, the Airplane, the Dead and The Band amongst many others! Smelling a bit of BS, it didn't take long to confirm they are who they are say they are and the really wonderful bit is last



year, they finally released their album! If you actually look again at many of the 'dance concerts' posters of the era their name pops up everywhere, I just didn't notice them before.

“ This is being recorded
but you can dance if you
want, it won't show up
on the record”

In 2019 it is unsurprising a blast of fresh, 'innocent times' air, and of course this time, the love songs are from the girls to the boys! Bob Weir (the Dead), Taj Mahal and Buffy Sainte-Marie lend their talents too, but this is definitely down to the girls/ladies themselves, who sing and play with confidence and joy. The production team deserve praise too, the SQ/recording quality is excellent on both CD and the double vinyl set. The whole thing just reeks of the real labour of love that it is, and if like the music of the era, this will simply put a big smile on your face. The video will give you a great

taster, and they are playing some dates in California later this month too, I'd go if I was going to be there.....

Feel Good – Ace of Cups: Hippie Granny Rock rules!

<https://www.youtube.com/watch?v=6KqPCFw-VHQ>

<https://www.aceofcups.com>



Jack Traylor R.I.P

I saw mention of Traylor's passing only about a month ago but can find out very little about him. I immediately recognised his name in connection with Paul Kantner, and can assume they were friends and fellow musicians. Traylor's name comes up on the Sunfighter album and a number since including Kantner's final Windowpane Collective projects and the (Gonzo released) *Tales from the Mothership – Live at Rosswell in 2009*. I believe Traylor to have come from Folk origins, he had a distinctive, strong voice and played pretty fine acoustic guitar.

Away from Kantner, the only recordings I can find is an album called *Child of Nature*, by Jack Traylor & Steelwind, released on vinyl on the Grunt Label in 1973. I've only listened to it once and it's very much a band effort, lots of West Coast sounding elements in there and I look forward to further aural investigation in the coming weeks. A musical friend of the Baron's is a friend of ours, so long Jack.

Jack Traylor & Steelwind – *Child of Nature* (whole album)

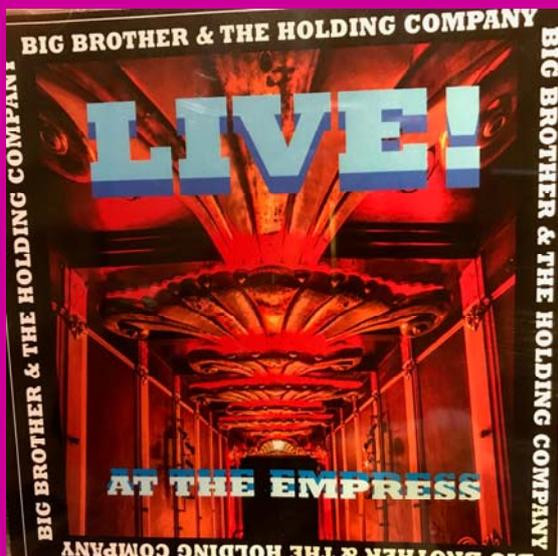
<https://www.youtube.com/watch?v=kQx7fl-IFgQ>

Jefferson Starship New Album coming in 2020

The band very much actively touring the US of A is still effectively the remains of Kantner's band before his demise, and they have spent the last few years playing the various incarnations back catalogues, on a 'carry the fire' basis. My own view is that when David Freiberg calls it a day, he's 80 or so, they then become a tribute band, if they chose to carry on. In the meantime, the somewhat pleasing news is that they have some new stuff coming out, originally this summer, but now put back to next year. Working title of the album seems to be *Mother of the Sun*, with at least one unrecorded PK song! Pete Sears re-joins them on bass in the studio and other song writing contributions include both Marty Balin & Grace Slick as well as the current crew of

Cathy Richardson, Chris Smith & Jude Gold. Sounds promising.....

<https://www.jeffersonstarship.com/index.html>



Big Brother & The Holding Company Live at the Empress 2018 CD

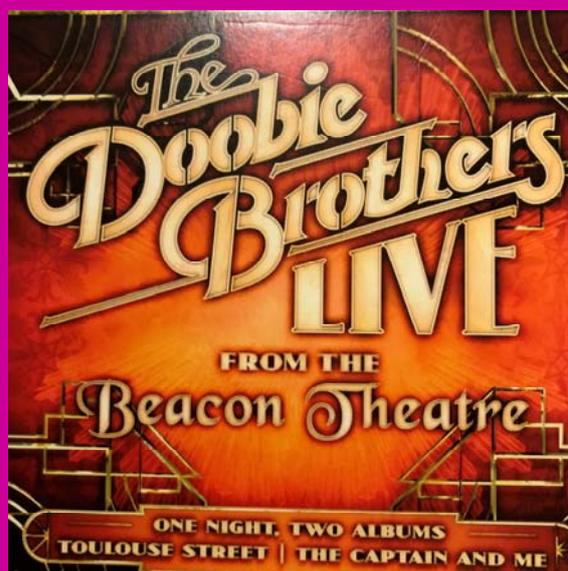
Janis Joplin's old SF band of course, who for the record were going before she joined them, and continue to this day after her. Two original members survive, bassist Peter Albin and drummer Dave Getz. These highlights from a recent gig also feature some blistering '60s' guitar work from Tom Finch and Dave Aguilar. Former JS singer Darby Gould has been holding the vocal rein since 2013, wisely singing her way and not trying to emulate the impossible.

The set does draw from Janis's main era

of course and it's a very impressive performance, enhanced by crystal clear SQ. It all sounds fresh as a daisy and for fans makes a refreshing treat rather than yet another live grainy bootleg from back in the day.

Available direct from the band's website.

<https://www.bbhc.com>



The Doobie Brothers Live from the Beacon Theatre 2018

I ordered this double CD (plus bonus DVD) 'blind', as a kind of souvenir of my Dublin 2017 gig, which as I wrote at the time was good, if not fantastic. But at least I'd seen another bunch of musical heroes from my youth. This set is from last year recorded in New York and as is the fashion for some 'legacy' bands in these 'modern' times, they played two entire albums. *Toulouse Street* and *The Captain and Me* were these boys at their



pre-Michael McDonald finest. (I don't have a problem with MM at all, quite the opposite, but he dramatically changed their sound). It is audibly clear from the get go that these old fuckers gave it their all that night and produced a pretty blistering set throughout. I've had it blasting it out on and off through the summer, loud, usually whilst cooking for some reason. My personal jury is slightly still out on the addition of basically, Steely Dan's horn section, but the boys in the band sound really good, and don't just thrash through it at all. Great, great songs, Listen to the Music, Rocking down the Highway, Natural Thing, Long Train Running, China Grove and many more. How quickly time flies.....

Listen to the Music – The Doobie Brothers Live 2018

<https://www.youtube.com/watch?v=wbo8FAnktc4>

Bonus track!

Get Lucky Long Train Running Mashup – Daft Punk & The Doobie Brothers

<https://www.youtube.com/watch?v=udjV1Udvrl4>



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

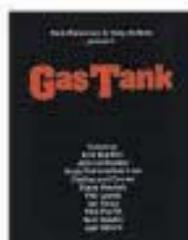
HFG204CD



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

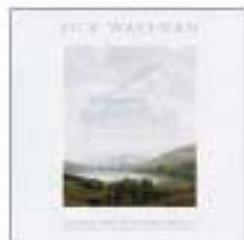
HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactar McAuley

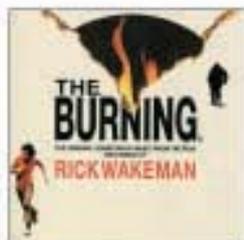
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

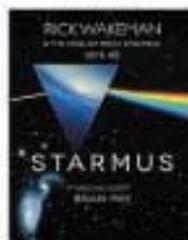
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG206CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG208CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG209CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG210CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG211CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG212CD



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Available from rickwakemansmusicemporium.com
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KEV'S WORLD



GREENROSE FAIRE
RIDERS IN THE NIGHT
FRIENDLY FOLK RECORDS

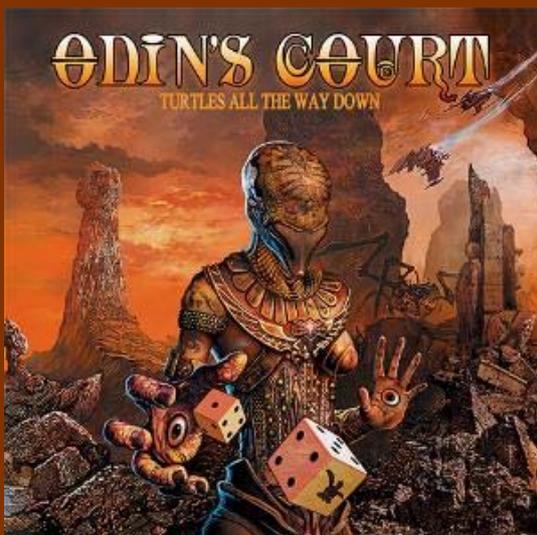
Another slight line-up change for the fourth album, as Jupe Hirsimaki (octave mandolin), who appeared on all the other albums has left, and hasn't been replaced. Niilo Sirola had started making more of an appearance on bouzouki on the last album, and he is now concentrating on that full-time so the band have brought in a new bassist in the shape of Mikko Kaipainen. This time they have also utilised the services of Professor Roland "Uncle Roly" Rotherham, famous for his work with Arthur,

the Holy Grail and others, who narrates at the beginning "Eagles Fly Free", one of the fantasy style pieces on the album.

Of the four albums this is the one that appears most traditional in many ways, with the use of drone-style backing on some of the songs from the keyboards, plenty of acoustic instruments and often a real lack of drums. This last is important as it provides quite a different emphasis when they come in to play, a total change in the dynamic. This is a band where I often find myself joining in on the chorus, as it seems rude not to have as much fun as they are. There is no doubt at all that these guys are one of the most important folk bands out there at present, and if I was asked to choose between these and the likes of Blackmore's Night then I would go for these each and every time. They really deserve to be heard by a much wider audience, as this is an album that any lover of music created by musicians, whatever the genre, will undoubtedly enjoy. Now if only they could get themselves a gig touring with the likes of Richard Thompson or Fairport then I am sure they would gain many new fans. For any lover of medieval style Celtic/English folk then this is absolutely essential.

www.greenrosefaire.com

KEV ROWLAND



ODIN'S COURT
TURTLES ALL THE WAY DOWN
PROGROCK RECORDS

I came across American prog band Odin's Court some years ago, reviewing both their third and fourth albums. Fast forward to 2015 and I was contacted by multi-instrumentalist Matt Brookins who asked if I would like to review their new album, which was their seventh. I explained that I was currently working on a book and that it would take some time for it to be reviewed as I was going to finish that before I started reviewing again. He said that he was absolutely fine with it, but neither of us expected it to take three years! The rest of the band are Rick Pierpont (guitar and backing vocals and Dimetrius LaFavors (vocals), while Matt provides guitars, keyboards, vocals, bass, drums, mandolin, banjo, harmonica, mountain dulcimer (plus there are a few guests).

This is the first of their albums that I have heard with LaFavors on vocals (although he was on the two albums previous to this, which I haven't come across), and he is a stellar singer. At times he reminds me of Brad Delp, and has plenty of power to back it up. Behind him there is a band that moves easily between melodic hard rock, prog rock and prog metal, with some wonderful guitars and riffs. This is a concept album dealing with ideas and questions relating to the universe, and the album is divided into three sections. The first twelve songs are in many ways leading us up to the final "Box of Dice (Does God Play?) which is an epic of more than

seventeen minutes long.

This is complex music, that often has relatively simplistic lead guitar, and the combination of these two musical elements with those soaring vocals makes compelling listening. There are times when the drums aren't all that they could be, and others where they are far more powerful, and I think a full-time human driving the band through would have had a definite positive impact. I can see fans of Dream Theater getting a great deal from this, and I love the complex staccato riffs that are used to great dynamic effect. If you haven't come across them before this, then you really should.



ODIN'S COURT
TURTLES ALL THE WAY DOWN VOL. II: MELODIC REVOLUTION

So, three years later and Odin's Court are back with their eighth album, which is a sequel to the previous one. Something I noticed immediately is that there is now a full-time drummer, Gary Raub, in the band and right from the very first note his impact is apparent. Although there has been three years between the two releases, the original idea was to record and release a double disc the first time around, but it never transpired. So, the songs and ideas on this album came about at the same time as the initial, which is why they sound like they fit together so well. Of course, having a human with a very deft touch on double bass drum

pedals, has made an immediate impact.

To me it also feels as if the two albums dovetail in that the first one ends with a long song, while this one kicks off with a twenty-minute epic, by far the longest piece on the album. I am always impressed with any band that starts with a lengthy piece, as they are opening themselves up for potential major criticism, so they have to nail it. I'm not 100% convinced that it shines quite as much as it should, especially with a passage at about 14 minutes that doesn't always gel, but they pull it back with some great playing and yet more superb vocals. Contrast the bombast of the opener with multi-layered harmonies of "Will I See You Again", and it is quite astonishing. This moves from heavy riffs into a beautiful duet, which contains a threat of changing into something else at any moment. Of the two I do prefer this one, and part of that is due to the addition of a digital bonus EP, 'Not At All Greatest Hits', which includes six songs from their past. The version here of "Paradise Lost Chapter 1" is wonderful: I love the interplay between the piano and electric guitar.

Let's hope that there isn't such a long gap between this album and the next.



**TWELFTH NIGHT
FACT AND FICTION
FESTIVAL MUSIC**

So, when I heard that this album was finally getting the 'Definitive Edition' treatment I knew

immediately that it was going to be an essential purchase. It didn't matter that I had the original MSI CD, which had somehow reversed the cover so that it was black on white instead of white on black, nor that I had the Cyclops reissue from 2002 which had also included various demos: here was a triple CD release which was finally going to provide everything any Twelfth Night fan could wish for. Originally recorded in 1982, to this day it remains one of my very favourite albums, which will always appear in any Top Ten list. Listening to it again, more than 35 years after it was originally recorded, it still sets a benchmark to which many bands aspire, but few will ever achieve.

For those progheads who have somehow missed this band (I know I did at the time, much to my later disgust), Twelfth Night were the band that should have had the success of Marillion at least, and if Geoff hadn't decided to become a church minister who knows what they might have achieved. But back in the early Eighties, the band had just been reduced to a four-piece with the departure of keyboard player Rick Battersby (who returned after the album had been recorded). This left Geoff Mann (vocals), Clive Mitten (bass/classical guitar/keyboards), Andy Revell (electric and acoustic guitars) and Brian Devoil (drums). The recording process took a year, as the band decided to shift the attention away from some more commercial elements and dropped some numbers and rewrote others. The result was a progressive rock masterpiece.

The album starts with the second longest song, in "We Are Sane". Gentle held-down keyboards with Geoff singing falsetto and in the background there are the sounds of children playing and a radio being tuned. Gradually Geoff sings lower, the keyboards come down and the sense of menace starts to appear. Percussion starts not with Brian on drums but on typewriter as "Reports flop into the in trays". Even from very early on in the album it becomes apparent that Twelfth Night just weren't like any other prog band that was around at the time, or since. Prog bands often today are likened to Genesis/Marillion/IQ but rarely to TN. "We Are Sane" is about a Big Brother society where individuals

are controlled by a small box they plug into their brains each day. The music swirls and changes, being beautiful and refreshing, or rocking and dramatic, as the need arises. There is a spoken word passage; all tricks utilised to make the song unusual and classic.

Following that is the more laid back "Human Being" which not only contains one of my favourite lyrics in any song ("If every time we tell a lie a little fairy dies, they must be building death camps in the garden") but also a powerful bass solo which has to be one of the best bass riffs ever. "This City" again starts slowly, with children in the background and in some ways is almost Floydian except with far more menace and emotion from the Mann. It is stark and barren, with Geoff in total control. Next up is a small instrumental "World Without End" which acts as a gentle keyboard bridge into the title cut. It may only be four minutes long, but this keyboard dominated piece is one of their more powerful and thought provoking, all with no guitar! Given the current climate this song seems even more poignant "If the unthinkable should happen, and you hear the sirens call, Well you can always find some shelter behind a door against the wall, Don't make me laugh!!"

This also gives way to an instrumental, "The Poet Sniffs A Flower" which features acoustic guitar and keys in gentle harmony until the drums kick in and they are off and racing, as they lead into the longest track on the album, the one with which Geoff will always be associated, "Creep Show". It starts gently enough, and we are invited into the creep show to see the exhibits (as in "Karn Evil 9", but here with an even more damning indictment on society). It is gentle, lulling and simple, or dramatic, rocking and complex. It can be a breaking voice, pure melody or a spoken statement of fact: whichever way you look at it this is one of the most important prog songs ever.

Given all of the horrors and complexity that has gone on before, the only way to end the album was with a gentle number that gave

the listener the chance to reflect. "Love Song" is pure and delicate, as Geoff sings about the power of love and what it can achieve. It is a song of restrained emotion here in the studio, which became an outpouring when performed in concert. It builds and builds in tempo, on from the acoustic guitar to a more powerful prog rock number and to put it simply, out of all of the many thousands of songs I have heard over the years, this is my number one.

Of course, that was where the original album ended, 49 minutes of brilliance. But here we have now been treated to a great deal more. Disc one is subtitled "Studio: 1982", and contains all of the songs from Revolution Studios, where the album had been recorded. This includes the original version of "Human Being" (called "Being Human") plus a small interlude which linked to "East Of Eden". This is one of the band's most powerful stomping rock numbers (and was the song they performed on the David Essex Showcase!) and had originally been destined for the album but was instead released as a single along with "Eleanor Rigby", which is also included.

That leads us into Disc Two, "Live: 1983-2012", which includes live versions of all the tracks from the album, with three different singers (Geoff, Andy Sears and Mark Spencer). Some of these versions have previously been released on other albums, while there are also songs that are appearing for the first time. Of course the version of "Love Song" was taken From 'Live and Let Live', recorded at Geoff's final gigs with the bands – the emotion is palpable, and I can remember playing this when it was first put out on CD and sitting there crying in front of the speakers, it had that much of an impact on me. Of all the other versions the one that I must mention is "Fact and Fiction", recorded in 2012. By this time the line-up was Brian Devoil, Clive Mitten, Andy Revell, Dean Baker (keyboards, Galahad) and Mark Spencer (vocals, guitar, ex-Lahost and ex-Galahad, although now he is back with them again!). This absolutely belts along and I must confess

that I never thought that it could sound anything like this, and it takes the number to a brand new level.

The CD closes with the 1982 demos that were first released as part of the 2002 Cyclops reissue. These start with "Constant (Fact and Fiction)", which has nothing in common with "Fact and Fiction" and sounds like Geoff and Clive and a drum machine and is interesting but has to be taken as a work in progress, and was never developed any further. "Fistful Of Bubbles" shows the band experimenting with an almost reggae style in the chorus, and much more in the way of emotional guitar and is interesting but again was a work in progress. To the fan it has to be "Leader" that is by far the more interesting demo, as this is a song that had musically built out of a number called "Afghan Red" and would in turn become "Fact And Fiction". The verse is musically almost the same, with some of the final lyrics, and it is fascinating. "Dancing In The Dream" is a popstastic keyboard led song that is fun and is a song I have found myself singing. It reminds me of Men Without Hats and I wonder if a finished version of this had been released as a single what would have

happened? The very last song is a previously unreleased demo of the closing section of "Creepshow", here titled "Creepshow (After The Bomb Drops)" which contains quite different lyrics, and ties is much more closely with "Fact and Fiction".

The last CD is called "Covers and Interpretations: 1983 – 2018". A special mention should be made here of Galahad, as at different times Dean Baker, Mark Spencer and Roy Keyworth were all members of Twelfth Night, and all appear on the second disc. On this last disc Galahad are credited once (but that is actually only Dean and Stu Nicholson with Brian Devoil on bongos), but Dean, Mark and Lee Abraham between them perform on another 7 songs on the CD, which shows just how important they have been to the later story of Twelfth Night. The majority of songs here are previously unreleased, and those involved have generally allowed their imagination to run riot.

A special mention here must be made of Mark Spencer's totally solo recording of "We Are Sane". I wasn't too sure of the opening section as it felt that it was actually too quiet, but he captures the angst and emotion



vocally on “The poster on the billboard”, and when he cranks into the guitars for the second section it is then that the initial quietness makes so much sense. I must confess to have never being a huge fan of Pendragon’s take on “Human Being”, which originally appeared on ‘Mannerisms’, as Peter Gee never really captured the presence of Clive Mitten, but it is great seeing it made more widely available again. Another person who appeared on ‘Mannerisms’ was Alan Reed, who performed “Love Song”, which also didn’t really work for me. But this time Mark Spencer provides the keyboards and arrangement, and it is performed as duet by Alan and Kim Seviour. This is easily the best version I have heard outside Twelfth Night or Geoff Mann, and is definitely well worth hearing. The final word, as if there could ever have been any doubt, belongs to the Mann. Recorded in 1992, and originally released on ‘Recorded Delivery’, the album closes with “Fact and Fiction” and “Love Song” recorded by Eh! Geoff Mann Band.

Released as a digipak, with a great booklet containing details of who played on what, now is the time to catch up on what is to my mind one of the very finest albums ever released. The total package is now some 3 ½ hours long, and every minute is a gem. If you are a Twelfth Night fan then this is simply indispensable, and if you have never come across them prior to this then you need to stop reading and jump over to the Twelfth Night site before this set is sold out. This is a limited edition single pressing, so when it’s gone it’s gone. I’m still taking it personally that they waited until I was on the other side of the world before they reformed and played some gigs, but until they decide to play again at a time when I am in the correct hemisphere this will keep returning to my player. Awesome.

<http://twelfthnight.info/>



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



GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificates.

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

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

Double CD2, The New Gospels

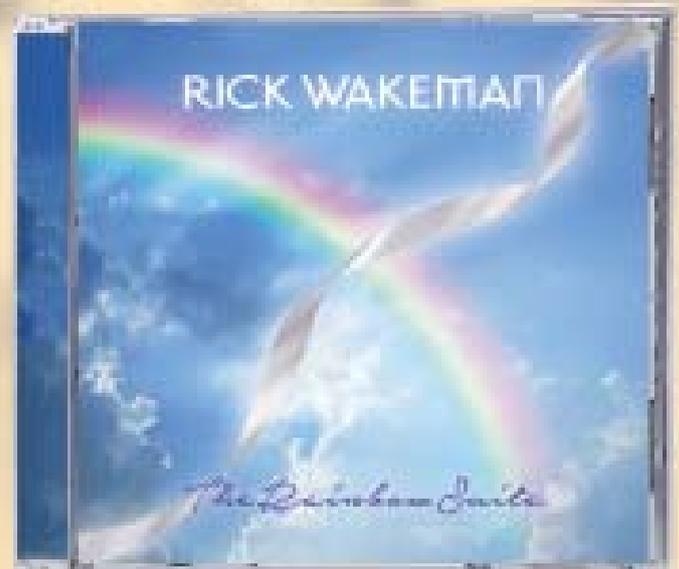
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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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 and follow us on Instagram, Facebook or Twitter to get action alerts.



Tony Klinger

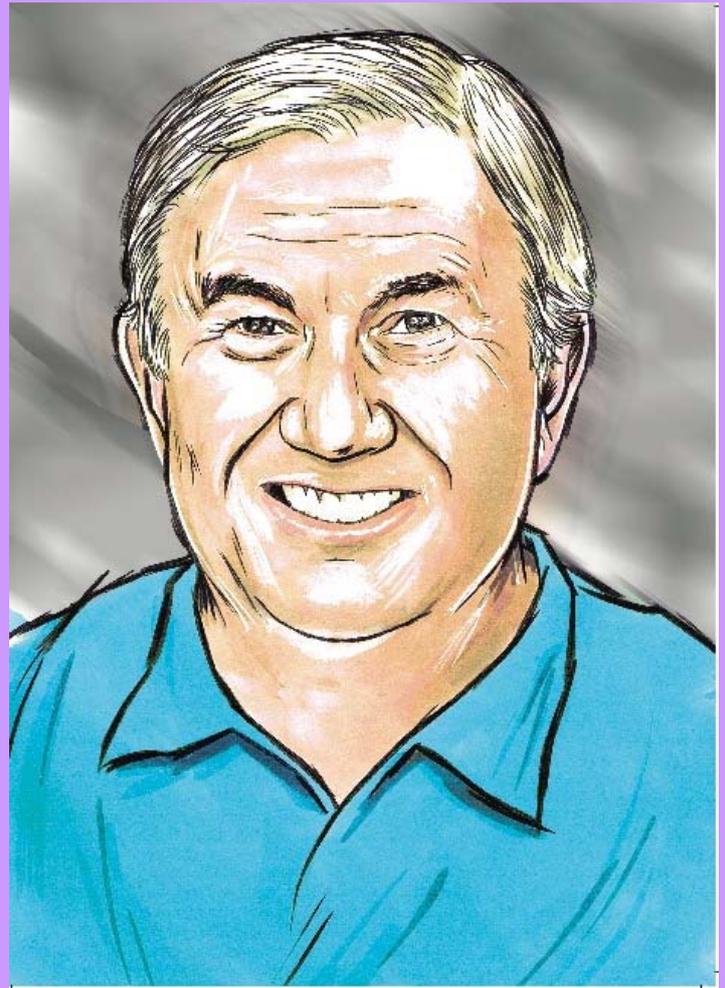
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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.

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KLINGER AT
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“Downton Abbey” – Fun, Fizz or Flop?

The cinema was almost full although it was noon on a weekday so I think its safe to say this is not going to be a flop. But does it fizz? Not really. It’s fun, but I admit to a series of reservations.

Downton Abbey is one of those difficult films that found

the nation's heart during its hugely successful run on our televisions. It's creator, Julian Fellowes, found much deserved fame from creating and writing the series. But the question was could he convert that TV success to the bigger screen. Largely the answer is yes. However this will be most true for the super fans that loved the saga when it was on TV. For the uninitiated, for those who have never seen the TV version, I don't think it will work.

Don't misunderstand me, that TV version was so popular and as a consequence there will be enough fans to guarantee commercial success for the film, and probably a sequel, which I suspect is even now on the drawing board. It will do well in the big cities in North America and in the Far East, where some of their formal customs will find echoes in this very English story of class and privilege.

There always were fundamental difference between what makes a film cinematic against a TV show being more suitable for domestic viewing. It was pretty simple. Television looked down and into the problems and influences of daily life whereas cinema films were meant to look up and out at universal issues affecting our world. Hence it was always a very difficult transition for TV shows switching to cinemas. That's why so many of these transitions have failed miserably.

With the advent of new types of viewing platforms such as Netflix and Amazon this has all blurred so that it has sometimes become almost impossible to tell the difference. That's one of the primary reasons film stars no longer look down on featuring in TV films. The differences are decreasing to the point of invisibility. Perhaps now you might ask a different question, why pay to go to a cinema when you can watch it cheaper and easier at home? The answer to that are long and complex, but suffice it to say if we can make the right films there will always be an audience for reasonably priced group entertainment.

The more basic truth is that the artist's questions of taste of the artistes are largely overcome by the generous application of cash.

But back to the beautiful looking Downton Abbey, I shall not give the plot away; this is really a film about nothing. That's unless you're an avid supporter of the aristocracy and really care about how they live in their palatial surroundings. Or perhaps you're an avid royalist and their past behavior fascinates you.

Then there are those who fell in love with this kind of proxy lifestyle watching TV shows like "Upstairs Downstairs" and can't get enough of fantasizing being

a servant below stairs. None of this ever appealed to me, and knowing that I went into the screening with some trepidation.

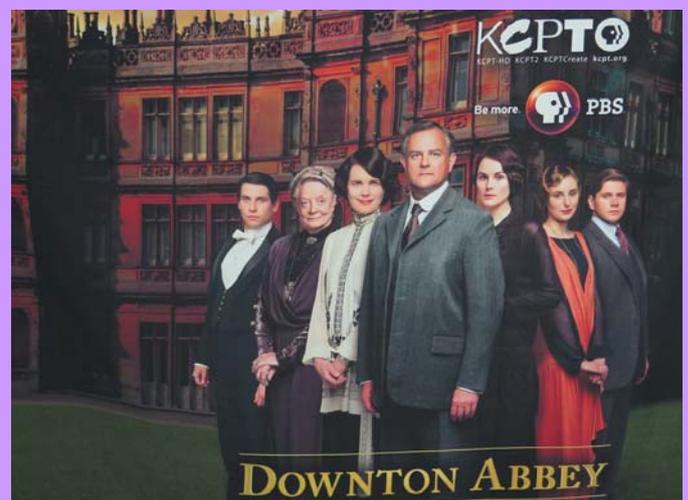
The early parts of the film are, to put it bluntly, ponderous and slow. I overheard people say they had nearly fallen asleep. But then the film pace quickened and with it our enjoyment increased. There were some parts of the film that were emotionally engaging and others that caused some giggles in the audience. It is also fair to note that the further the film progressed the better it became. No question the writer knows his storytelling craft.

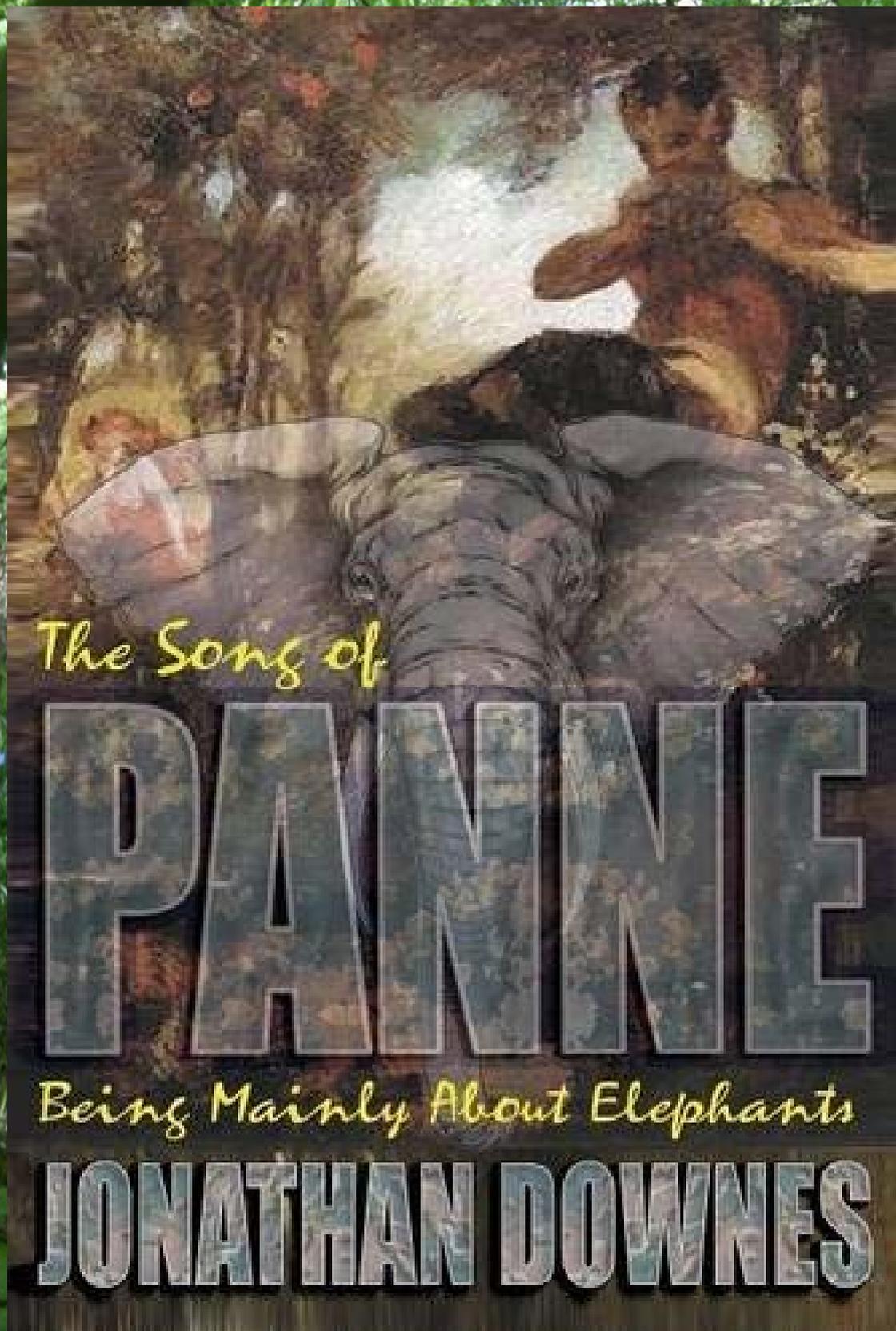
There are some very appealing set pieces in the film. But the story is so telegraphed that you can tell what the entire plot will be within the first five to ten minutes and there were no surprises.

Of course Dame Maggie Smith steals the entire film and that's not just because she has the best lines but rather its due to the fact that she's a simply wonderful actress. She's in a different league from most of the other players. The other actors are all attractive and competent and do their jobs just like it says on the tin. That's one of the problems; you have the distinct impression that a large number of the cast members are simply "Phoning it in," as we say in the business.

Yes the settings are glorious, the costumers have done an excellent job and all the technical outcomes are exactly as they should be. But that's a little like looking at a painting by numbers, it looks fine but leaves you feeling a little disappointed when you're hoping for excellence and some originality.

My conclusion, it's a must see for Downton Abbey's TV fans and a little less so for those who were never viewers. Overall, I shall score it 7 out of 10 (but for the fans I think it's a 9!)





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!

Starting a new school was more traumatic than I liked to admit, and was the second or third (depending on which way you decide to count them) of the big traumas which happened to me during the summer and autumn of 1970, and which would shape the rest of my life. Looking back with undeniably rose-tinted spectacles, I actually quite enjoyed my brief sojourn at Island School. Certainly, compared to the horrors I was to face once I returned to the Motherland, my first taste of secondary education was quite a pleasant experience. But, the abrupt culture shock from scholastic childhood to scholastic adolescence was as traumatic for me as it was for most other children. What made it worse was that for the first time I was totally embarrassed by my appearance. I could still only walk with a stick, and on bad days, crutches, and - unlike me - fellow male pupils who all wore the enviable long trousers of adulthood, I still had to wear shorts, because my knees were still enveloped with plaster and bandages. Even after the plaster was removed, a couple of weeks into my secondary education, if I did anything strenuous my left knee would ooze blood and lymphatic fluid, staining the ever



present bandages with the stigmata of surgery. This meant that, right from the beginning, I was a pariah amongst the other boys in my class who all – it seemed, to me, at least – were obsessed with sport and athletic prowess, whereas I had to sit on the side lines with a book.

Most of the teachers had, I think, been briefed to be kind to me because of my various ailments and disabilities, but at least one teacher was spectacularly nasty to me when I continually arrived late for lessons because I could only hobble along, rather than walk at the stiff pace of my classmates. I have always been quite forgetful, and although these days I can blame it on my imminent dotage, the eleven year old me had no such social get out clause. And so, when I forgot my textbooks, leaving them at home or on the other side of the campus, I was – quite understandably – reprimanded. During my five years at Peak School, I had gone from being the youngest boy in the school to one of the oldest, and it was a culture shock to

find myself back in the lowest form, surrounded by older children who were well on their enviable path to adulthood.

For the first time in my scholastic existence, I actually showed some interest in my work, and – in the subjects that interested me, at least – did rather well. However, it wasn't long before I got into trouble and was given my first detention. For some heinous crime involving spilled water in the art room, but I can't remember the details. Whereas, with the benefit of hindsight, detentions for stuff like this are a normal part of school life, my parents treated it as if I had done something absolutely appalling, and my father beat me for the crime of having "besmirched the family honour". Apparently, the husband of the art teacher was one of his colleagues at work in the Colonial Secretariat, and my father felt that he would never live the shameful experience down.

Stuff like this did nothing but push me further into my own private world, which, when I

was still living in Hong Kong, existed up on the hillsides behind Peak Mansions. As I got older, I explored further afield, and found tiny woodland glades, miniscule waterfalls and streams, and dense bamboo thickets into which I ventured and made little dens, which were my own private sanctum. My two best friends, William and Ricky, were no longer around; William had been sent back to England to a boarding school in Suffolk, and Ricky went back to Australia with his mother, following his parents acrimonious divorce. In Hong Kong, in 1970 at least, divorce was a rude word that one never spoke about, and my parents were scandalised enough to do their best to stop me associating with somebody that, even on his deathbed, my father referred to as a “vulgar little oik”. I missed them both, and although I became friendly enough with my new school companions, nobody came along to fill those gaps of friendship.

I spent more and more time alone, either out in the countryside or with my nose in a book. And, with the power of hindsight, I can see that I was becoming more and more isolated. My little brother was a remarkably well adjusted and happy child, and indeed has stayed so throughout his life, whereas I lurched from one crisis to another until I settled down, to a greater or lesser extent, around about the turn of the millennium, as a result of effective therapy, medication and my second marriage.

I remember in the September of 1970, lying on my back on one of the grassy hillocks which overlooked the ruins of the Peak Hotel, high above the apartment block where we lived. I lay for hours, watching the swallows and other migratory birds wheeling around in the sky above me. It is actually quite surprising how similar much of the fauna of Hong Kong is to the fauna of the United Kingdom. The bird that we know as simply

the swallow (*Hirundo rustica*) is also found in Hong Kong, though it is known as the barn swallow, and it too migrates south for the winter, although its journey is nowhere near as long or arduous as it is in Europe, merely having to go into Indochina rather than having to navigate all the way from the United Kingdom to sub-Saharan Africa. Together with a bird called the red-rumped swallow (*Cecropis daurica*), which is also found in Europe but which is a very rare vagrant in the UK, it congregated in relatively large numbers, preparatory to flying south. This biannual migration was something which I always enjoyed watching, partly because of its undeniably spectacular nature and partly because the migration of swallows and their relatives was such an iconic trope in some of my favourite books, such as *The Wind in the Willows* and *Doctor Dolittle's Post Office*. As remarked upon earlier in this narrative, the classier end of children's literature provided one of my most important set of cultural landmarks during my childhood and adolescence, and – to a much greater extent than one would imagine – still does so today.

Each autumn, I looked forward to climbing the hill and watching the thousands of little birds return again in the spring, and so it was in the autumn of 1970. What I didn't know, and couldn't possibly know, was that this would be the last time I would ever watch this migration. Because the final bombshell that was to rock my world during this peculiar cataclysmic year was just about to drop.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE
GARDENING CLUB





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!!!"

BENEFITS OF BEING ORDINARY

TO BE PLAIN ALLOWS A FREEDOM

To be anonymous/not part of child adoration

Nor beauty pageants,nor Jon Benet scandals

You can slip among the workers like a slave

and never be a Marilyn Monroe(just Norma Jean)

and when the hunger devours all Beauty

You will be immune to blandishments and seductions

Unless some random wisdom selects you for MacArthur Awards

And you are Madame Curie(still radioactive)-or Mother Theresa

whose service to humanity set them apart(posthumously)

so they did not need mascara,nor eye makeup,to impress

but added to this spinning world of /by/for service.

You can be a Nun,and pray for the rest of us (sinners!

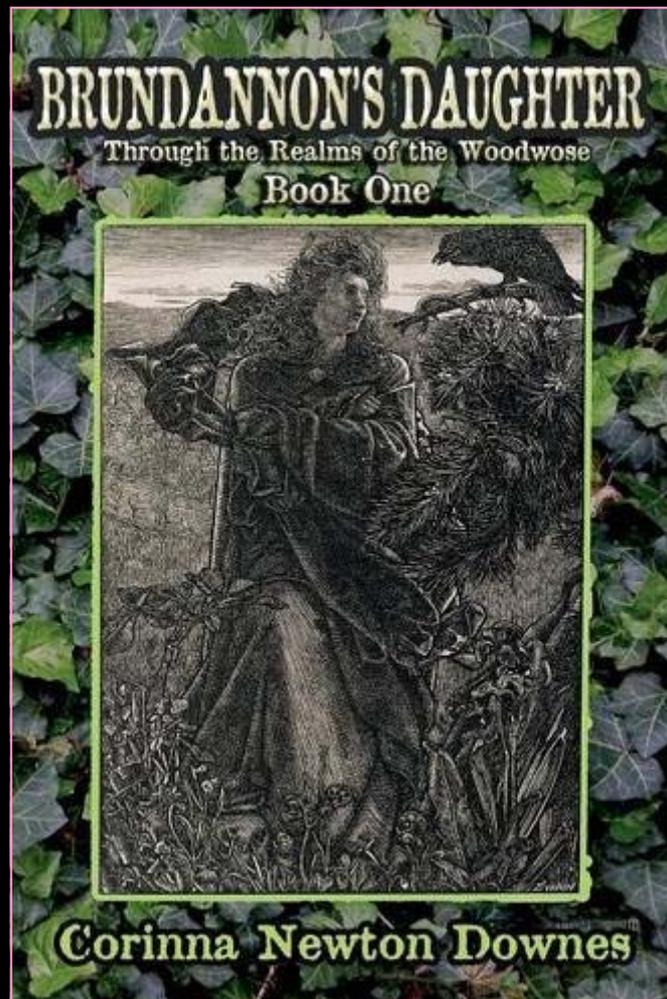
You can be a Priest,in this world of new equality

and we will have to admit/there is an emptiness

in appearances,and,contrite,follow your lead in anonymity

and become just ourselves/without belief.

!



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

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

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RICK WAKEMAN



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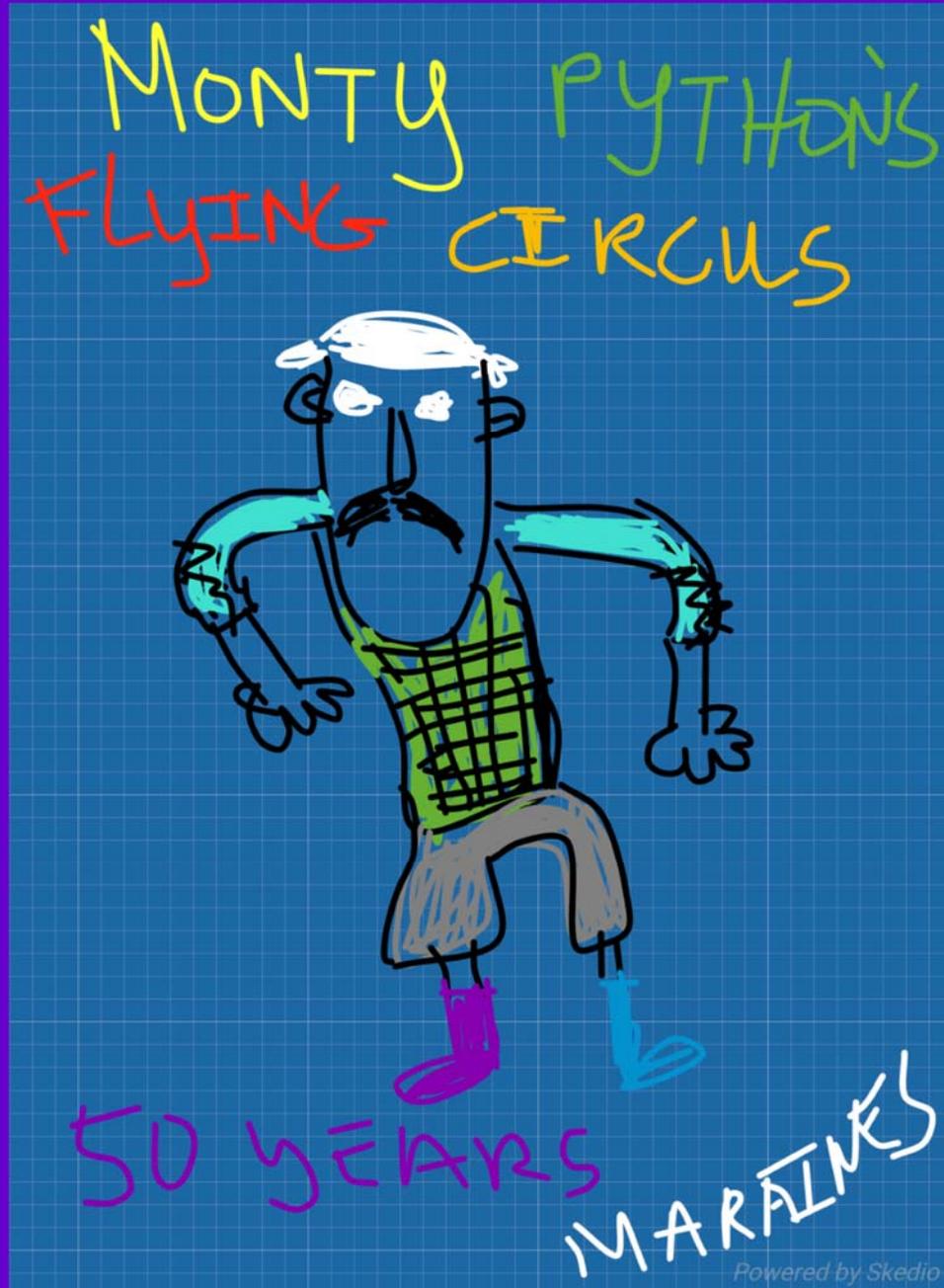
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THE WORLD OF GONZO ACCORDING TO

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/>

Recently, I have been listening to the music of Steve Marriott, who was, in my opinion and that of many other people, one of the great English rock and roll singers, although – sadly – he never reached the mass popularity of Robert Plant, Roger Daltrey, or Mick Jagger. Indeed, although he gained both notoriety and fame (though not fortune) as lead singer of The Small Faces and Humble Pie, his career trajectory went fairly fast downhill, and he was little more than a pub singer (albeit a very good one) by the time of his death in 1991. Pop culture aficionados will be interested to know that he died in a fire at the same cottage in Essex that acted as the home of ‘Lovejoy’ in the eponymous TV series about a rogue antique dealer.

It wasn’t until now that I had paid any great attention to Marriott’s final albums, but – those jolly nice people at Gonzo having just re-issued ‘30 Seconds to Midnight’ – I was inspired to check these later records out.

There is an oft-quoted solecism within rock and roll journalism which goes: “You have to be in pain to sing the blues”, or something like that, and I think that when you examine Steve Marriott’s forty four years on this planet that he was in more pain than he would have ever liked to admit. Treated as purely a ‘commodity’ by the infamous Don Arden, drinking, drugging and womanising to a heroic degree, and never earning the sort of money that one would have imagined for acts of their stature, Marriott lurched from personal crisis to personal crisis, and even to an outsider like me, it was no surprise at all when Marriott’s life was cut short in such a spectacular manner. I was involved with various luminaries of the Essex rock and roll scene at the time through my work with Steve Harley, and I was told all sorts of horror stories about Marriott, which undoubtedly persuaded me not to try and strike up an acquaintance with him when I had the chance.

But these records are absolutely awesome. Despite the fact that some are not particularly well recorded, Marriott’s voice cuts through it all with the emotional clarity that one suspects John Lennon would have wanted – but never quite achieved – from his post ‘Primal Therapy’ recordings, which took place after his sessions with Arthur Janov.

I am very much a devotee of that sub-grouping of



speculative fiction called ‘Alternate History’, and I sometimes like to imagine what would have happened if Marriott had managed to live through his increasingly self-destructive lifestyle of the 80s and early 90s, and had finally received some decent career advice. In the mid-1990s, various people who had come out of the 60s ‘Beat Boom’, such as Van Morrison and Joe Cocker, had a considerable amount of commercial success, arguably more than they had done back in the days which made them famous. I like to think that, somewhere – on a quantum level – in a universe not very far away, Steve Marriott managed to do the same, except – being the consummate artist and performer that he was – he would have knocked all his rivals into a cocked hat. It is interesting to see how, as the popstars of the 60s are now in their seventies, more of them are growing old in public, but with more style than one would have imagined possible. It is just a tragedy that we never got the chance to see how this particular ace face would have done.

See you next issue.

Hare bol,

Jon

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 Man
 Michael Bruce
 Sun Ra
 Albert Lee
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 The Beach Boys
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We'll be adding more twin titles over the coming months, check the sites below for details

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 Weekly magazine: www.gonzoweekly.com

