

In this peculiarly horticultural issue, Kev meets the legendary **Martin Springett** of the **Gardening Club**, Doug critiques the King of the Wild Frontier, **Adam Ant**, Alan talks **Tau**, Steve investigates the **music scene in Portugal**, there is more animal rescue with **PAART**, Jeremy talks about **Jim Bob** and **Alice Cooper**, and Jon gets all **Kafkaesque**.

THE GARDENER

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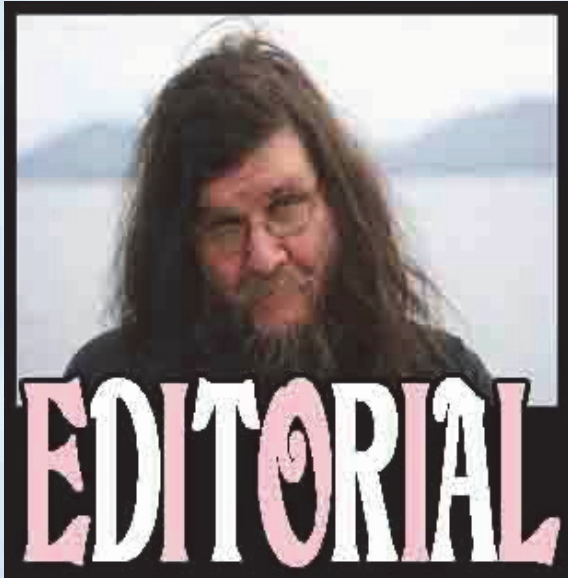
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 peculiar and ever-evolving magazine. My mother always told me that the Duke of Wellington would always catnap whenever he could, because he never knew when he was going to be able to have a rest again. Well, I am a bit like that with putting together this magazine, especially at the moment. As regular readers may be aware, at the time of writing my 90-yr-old mother-in-law is in hospital and my beloved wife (who

also happens to be sub-editor of this ridiculous periodical) is scheduled to go into North Devon District Hospital very soon to have something arcane done to her kidney. So, as I have no idea what the immediate future is likely to bring, I am starting work on this current issue even earlier than usual, to make sure that things can stay reasonably to schedule.

Whether or not they do remains to be seen.

A-pro-pos of this, I'm reminded of a passage in one of the Hitchhiker's Guide to the Galaxy books by the late Douglas Adams, in which he discusses the changes to every day grammar necessitated by the advent of time travel. In a very minor way, I am doing exactly this today, because I am writing about events which haven't occurred yet, but which will have occurred by the time anybody other than me or Olivia has read this. And even in my peculiarly addled brain, this is feeling weirder than usual.

But I am feeling disturbingly Kafka-esque at the moment, because events on the national and world stage seem to be getting nastier and more claustrophobic. Regular readers will be aware that I have been a strident supporter of those jolly nice chaps at Extinction Rebellion ever since they emerged a year or so ago. Back in April, Extinction Rebellion carried out a highly successful protest, during which they brought



“..we have a new Government, and furthermore, it is a Government that has a minority of nearly fifty MPs and is desperately trying to hang on to the reins of power whilst, concurrently, trying to enact a piece of legislation that is so unpopular that violence on the streets is a very real possibility”.

parts of central London to a standstill. *Gonzo Weekly* even had our very own Richard Foreman on the spot, and I believe that he is still there now as Extinction Rebellion are valiantly trying to do the same thing, but bigger. But, we have a new Government, and furthermore, it is a Government that has a minority of nearly fifty MPs and is desperately trying to hang on to the reins of power whilst, concurrently, trying to enact a piece of legislation that is so unpopular that violence on the streets is a very real possibility. So, on the one side, they are doing their best to give a sop to the Green lobby in the shape of progressive, even radical, legislation in the Queen’s Speech, which is guaranteed to warm the cockles of every environmentalist’s heart, including banning the import of wild animal trophies and banning the keeping of primates as pets. On the other hand, however, they are doing nothing to encourage the motley band of concerned citizens of all ages, who have taken to the streets with Extinction Rebellion.

And this is where it gets Kafka-esque.

Just as I was starting to dictate this editorial to Olivia, both she and her mother came up with new facets to this story which I had admittedly

never heard of. I was going to express serious disapproval of the way that the police have acted towards the protesters. News reports have confirmed that they confiscated many of the disabled facilities that the Extinction Rebellion organisers had amassed for use by disabled protesters. And remember, if it hadn’t been for the fact that mother is in hospital and Corinna is waiting for an operation, and Graham is in America, I would have been one of those disabled protesters. I have every intention of chaining myself into my wheelchair and letting a bunch of burly plods put their backs out trying to carry twenty five stone me, while I smile on beatifically. Wheelchairs, disabled ramps and disabled toilets have all been confiscated. And on top of this, photographs of the mass arrests which are taking place across London appear to show the forces of law and order executing their arrest warrants in a far from gentle manner. Extinction Rebellion have a history of non-violent behaviour, and it seems as though the Metropolitan Police are the opposite.

But, Olivia told me that when her friend was in London the other day, running the half-marathon, there were alerts from all sides that Extinction Rebellion were planning to disrupt

اللجنة لهم إذا كانوا لا تأخذ نكتة



the event. As it turned out, nothing of the sort took place, and the only group of Extinction Rebellion protesters that they saw were standing next to a group of policemen, by the side of the road, cheering them on. In this world of fake news and doublethink, one wonders whether this is an example of people on social media being twats, or whether – far more disturbingly – it is an example of some shadowy figure like Dominic Cummings making up an imaginary threat in order to blacken the name of a group of protesters who are – at least, from where I’m sitting – totally on the side of the angels.

“War Is Peace, Freedom Is Slavery, and Ignorance Is Strength.”

The last one seems particularly apt.

Corinna told us about something else that she had read on social media, which claims that the DWP (that is the Department of Work and Pensions, for those of you outside the UK) are being informed of the names and details of all the people who are being arrested in London this week for Extinction Rebellion related activities, and that sanctions will be taken against any of those who are on state benefits, which presumably includes old age pensioners.

The DWP will, of course, say that somebody who is claiming Jobseekers Allowance (or the equivalent) can not be looking for work if they are making a nuisance of themselves on the streets of the Metropolis. And, presumably, if somebody is well enough to go on a protest, they are well enough to find work.

I find this to be a disgusting infringement of the human rights of anybody affected. However, no doubt, the people who are placed in power over us will think, and therefore claim, that the whole thing is perfectly justified in order to protect the interests of the fossil fuel manufacturers, or some crap like that.

See what I mean about it all getting Kafkaesque? This is truly bloody horrible.

I am sixty years old, and back in the early 1980s, I was vociferous in my antagonism towards our then Prime Minister Margaret Thatcher. But Christ on a fucking bike, I don't think even Thatcher would have done this.

I am truly beginning to feel my age. Back when I was younger, I may not have approved of the way that the country functioned, but I did, on the whole, understand what was going on. Now, quite a lot of the time, I don't. Again, to go back to Mrs Thatcher - and I would like to reiterate here that I am with Andy T on this matter (look it up) - one got the impression that, although what she believed in was often vile, that she was still doing what she thought was right, by her own somewhat twisted belief system. Sadly, one gets the impression that this current administration, and - indeed - most of the governments that we have had for the last twenty years since that grinning chicanery artist Blair came into power, have thought of nothing but themselves and their own self-interest.

Think only of yourselves? I think it is truly time to panic. Use your wheels, you know what they are for. I know that Olivia has no idea what I'm talking about here.

Love and peace.

Hare bol,

Josef K



Extinction Rebellion, Leonard Cohen, PETA, Paul McCartney, Elton John, John Lennon, Gentle Giant, The Who, Tommy, Ginger Baker, Kofi Baker, Iggy Pop, Kevin Rowland, Dexy's Midnight Runners, Stevie Wonder, Mick Fleetwood, Fleetwood Mac, Ronnie Wood, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, The Merrell Fankhauser Radio Show, Mack Maloney's Mystery Hour, Peter Hobbs, Garry Koehler, Milcho Leviev, Dr. Kadri Gopalnath, Malcolm "Molly" Duncan, Steve Douglas Cash, Choi Jin-ri, Jay Frank, Kenny Dixon, George Chambers, Humberto Vicente Castagna, Hossein Dehlavi, Márta Kurtág (née Márta Kinsker, often Marta Kurtag, Raymond Santos, Michael Flaksman, Raymond John Leppard CBE, Hans (Johannes Wolfgang) Zender, Rolando Panerai, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris-Zee, Chasing the Monsoon, Kev Rowland, Martin Springett, Steve Andrews, Music of Portugal, Piece of Cake, Captain Boy, Marinho, Time for T, Museum Museum, Rope Walkers, Carrie Tree, Doug Harr, Adam Ant, PAART, Alan Dearing, Tau, Alice Ancient, The Butterfly Wheel, Jeremy Smith, Tim Rundall, Ferocious Dog, Jim Bob, Fruitbat, Alice Cooper, The Stranglers, MCS0, Mark Wingfield, Blind Justice, Barros, Axegrinder, Yagull, Michael-Alan Taylor, Tony Klinger, The Baader Meinhof Complex, Jonathan Downes, The Wild Colonial Boy, Thom the World Poet

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:

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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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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



LAUGHING LEN LIONISED
<http://www.music-news.com/news/UK/125494/Leonard-Cohen-posthumously-inducted-into-the-BBC-Radio-2-Folk-Awards-Hall-Of-Fame>

Leonard Cohen was posthumously inducted into the BBC Radio 2 Folk Awards Hall Of Fame on 16.10.19. The 'Hallelujah' hitmaker - who passed away at home at the age of 82 in November 2016 - was honoured at the ceremony at Bridgewater Hall in Manchester, which saw folk-rock singer Thea Gilmore pay tribute to the late Canadian songwriter-and-poet with a rousing performance of the music icon's acclaimed 1984 track 'Dance Me To The End Of Love'.

Cohen follows in the footsteps of the likes of the late Woody Guthrie, Nick Drake, Sandy Denny, Ewan MacColl and Cecil Sharp in joining the Hall of Fame. Meanwhile, guitar legend Wizz Jones, 80, and Irish group Dervish both received Lifetime Achievement Awards. Shane Mitchell of Dervish - who formed in 1989 - said: "We are thrilled and so delighted to be receiving this very special honour at the BBC Radio 2 Folk Awards, particularly as this is the 30th anniversary of the band."

Elsewhere, rising star Maddie Morris was presented with the BBC Radio 2 Young Folk Award. Lewis Carnie, head of Radio 2, said: "A huge congratulations to all of the winners at the Radio 2 Folk Awards tonight. I am delighted that at Radio 2, we

"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

can keep celebrating the very best of folk music every year, and we're honoured to have witnessed such an array of sensational performances on stage this evening in Manchester."

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

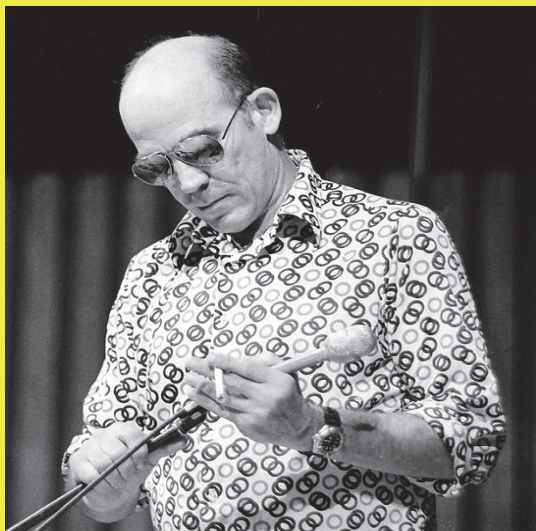
PETA SOUNDS
<http://www.music-news.com/news/UK/125656/Sir-Paul-McCartney-has-teamed-up-with-PETA-for-a-new-music-video-for-his-1993-protest-song-Looking-For-Changes>

Paul McCartney is a known animal rights activist, and has partnered with the People for the Ethical Treatment of Animals (PETA) organisation to create a new music video to accompany his animal rights protest song, which was first released back in 1993. In a statement, Paul said: "I'm



looking for changes that will continue the momentum of getting animals out of laboratories. Experiments on animals are unethical - they're a colossal failure and a waste of time and money. We can and must do better."

The music video - which is entirely



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

“A lot of blood has gone under the bridge since then, and we have all learned a hell of a lot about the realities of Politics in America. Even the politicians have learned – but, as usual, the politicians are much slower than the people they want to lead.”

Hunter S. Thompson



animated - shows scenarios in which lab workers get tricked by the animals they are about to experiment on. Cartoon Paul and his furry friends then head over to Capitol Hill to demand government "changes in the way we treat our fellow creatures". The video was uploaded to PETA's YouTube channel on Wednesday (23.10.19) under the title "Paul McCartney Is 'Looking for Changes' to Come for Animals Suffering in Labs".

A description for the video read: "In this animated music video to 'Looking For Changes,' Beatles icon and long-time animal rights activist Paul McCartney is calling on YOU to speak up against cruel tests on animals. Cats, rabbits, monkeys, and other animals are suffering for experiments RIGHT NOW. (sic)"

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

MILK AND MONEY

<http://www.music-news.com/news/UK/125360/Elton-John-turned-down-offer-to-finish-late-pal-John-Lennon-s-songs>

Elton John felt terrible for rejecting the

The Gospel According to *BART*

My favourite roving reporter sent me the following link this week together with a terse note "really...30 discs?"



Authorized by all band members!

Madfish proudly present the ultimate box set of Gentle Giant music. Highly regarded in the prog-rock world for the 12 albums they released between 1970 and 1980, this comprehensive set sees the band's catalogue augmented by 15 new concert albums: seven never previously released, seven never previously officially released and one never previously released on CD. The 30-disc total also includes two posthumous live/outtake albums and a Blu-ray bonus disc. Also included are books, posters, replica promotional items and much more. The set will be released on Dec. 6th, 2019.

<https://progreport.com/gentle-giant-reveal-unburied-treasure->



offer to complete John Lennon's final recordings shortly after the Beatle's death. He was hit with an urgent request from Yoko Ono in the weeks after John's 1980 murder, but he was too upset to take up the offer. "She said she needed to see me, it was urgent, I had to come to New York right away," Elton recalls in his new memoir, Me. "So I got on a plane... She told me she'd found a load of tapes with unfinished songs John had been working on just before he died. She asked me if I would complete them, so they could be released."

Elton turned down Yoko's offer, insisting it was "too soon" after his friend's death. "I didn't think the time would ever be right," Elton adds. "Trying to work out how to finish songs John Lennon had started writing... I wouldn't be so presumptuous. And the idea of putting my voice on the same record as his, I thought it was horrible. Yoko was insistent, but so was I." The songs were eventually released in 1984 and Elton admits he still feels guilty about refusing to help Lennon's widow.

THE ^{gonzo} NEWSROOM



TOMMY CAN WE HEAR YOU
<http://www.music-news.com/news/UK/125568/Ginger-Baker-s-son-glad-he-and-his-estranged-father-were-friendly-at-the-end>
UK/125605/The-Who-s-musical-Tommy-is-returning-to-Broadway

The upcoming run of the acclaimed rock opera, which is comprised of music and lyrics by the iconic rock group's songwriter and guitarist Pete Townshend, will be directed by Des McAnuff - who was in charge of the original production between 1993 and 1995. He said: "Tommy" combines myth and spectacle in a way that truly soars. The key question with any musical is 'Does the story sing?' and this one most certainly does."

The show tells the story about a "deaf, dumb and blind boy", who "becomes lost in the universe", and McAnuff says the tale couldn't be more fitting today. He said: "Tommy is the antihero ground zero. He is the boy who not only rejects adulthood like Holden Caulfield in 'The Catcher In The Rye', but existence itself.

He becomes lost in the universe as he stares endlessly and obsessively into the mirror at his own image. This gives our story a powerful resonance today as it seems like the whole world is staring into the black mirror. The story of Tommy exists all too comfortably in the 21st century. In fact, time may finally have caught up to Tommy Walker."

The schedule for the new dates and a venue is yet to be revealed.

BAKERS HEALED

<http://www.music-news.com/news/UK/125568/Ginger-Baker-s-son-glad-he-and-his-estranged-father-were-friendly-at-the-end>

Ginger Baker's death hit his son Kofi harder than he expected it would because the estranged pair ended their lifelong feud just before the Cream drummer's death.

Father and son had been at war for years and Kofi always felt sure he wouldn't be upset when his dad died, but he was overcome with emotion.

"I used to say to my girlfriend, 'When he dies, I'm going to feel nothing'," Kofi told *Rolling Stone*. "I really didn't think I'd feel

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anything. The a**hole had to open up to me right before he died. I think if he'd stayed an a**hole to me, maybe, it would be easier. But I didn't think it would affect me the way it affected me (sic)."

"I sat quietly with him at first, then just thought, 'What the f**k? I've got all this stuff I want to tell him'... I said to him, 'Hey, I'm learning Blue Condition and I'm doing your stuff... Dad, I'm carrying on. I'm keeping everything you taught me, all the secrets and everything. I'm going to keep it going as well as I can now'."

"And he just smiled, and it was just amazing. It was, like, his eyes lit up, and I told him stories about the past and

everything... It was so amazing to actually connect with my dad. I don't know if people change right before they die. I think he knew he was going to die, and I think he relaxed at the fact that he could be himself. He just dropped that hard exterior... Underneath all that temper and stuff, I thought he was a really loving person. I just don't think he could say it to me."



POP POTUS
<http://www.music-news.com/news/UK/125545/Iggy-Pop-once-planned-political-career>

Iggy Pop once dreamed of embarking on a political career - and thought he could

THE ^{gonzo} NEWSROOM

become U.S. President. The punk legend's parents encouraged his musical talents from an early age - but the Lust for Life hitmaker was at one stage plotting a very different career. Speaking to U.K. chat show host Jonathan Ross, the star revealed: "I heard my father singing, so I always thought about that but once I hit 10 or 12, I thought I'd go into politics."

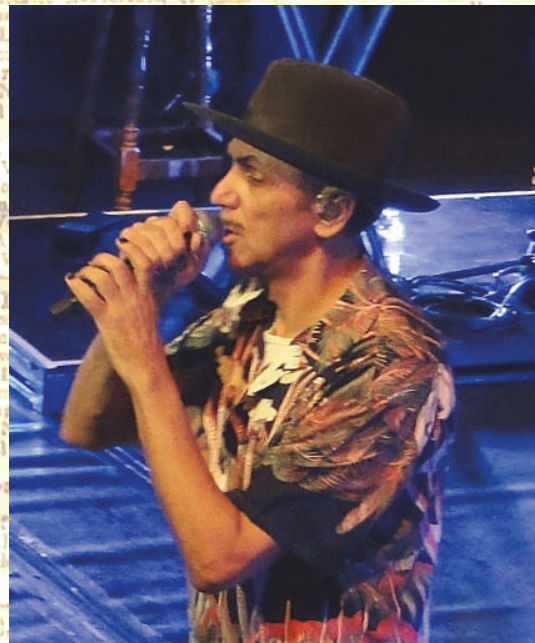
Asked what his aims were, he confessed he wanted to go right to the top, saying he thought he could become America's president. Although Iggy, real name James Osterberg, Jr., became famous for his hard-living antics and raucous stage presence, he claims he's actually quite a restrained person at heart - and now loves nothing more than an early night. "I'm a very conservative guy, in my daily life. I go to my bed early," he added.

DEXY IN DENIAL

<http://www.music-news.com/news/UK/125493/Kevin-Rowland-not-interested-in-playing-legends-slot-at-Glastonbury-with-Dexys-Midnight-Runners>

The Sunday afternoon slot at Michael and Emily Eavis' world famous festival has become one of highlights of the event but Kevin isn't bothered about singing his greatest hits at Worthy Farm, at the moment. When asked if he wants to perform at Glastonbury with Dexys, the 'Come On Eileen' hitmaker said: "Who knows? No plans at the moment. You never know, I don't know. I'm (not) really up for it at the moment, we'll see."

The 66-year-old musician was honoured at



the Q Awards in London on Wednesday (16.10.19) with the Classic Songwriter prize and he admits that now he is older he appreciates the recognition for his work more than ever before.

Speaking exclusively to BANG Showbiz at the ceremony, which was held at The Roundhouse, he said: "I'm grateful for it. It's very good, but I've had some great co-writers, you know, otherwise you wouldn't of even heard of me without them guys, so, you know, I've been lucky."

BLIND FAITH

<http://www.music-news.com/news/UK/125460/Sir-Elton-John-let-Stevie-Wonder-drive-his-snowmobile-in-the-Rocky-Mountains>

Sir Elton John let Stevie Wonder drive his snowmobile in the Rocky Mountains. The

THE ^{gonzo} NEWSROOM

'Rocket Man' hitmaker joked he let the 'Isn't She Lovely' legend - who has been blind since shortly after his birth - get behind the wheel of the vehicle to get rid of a music "rival" during a visit at the Caribou Ranch recording studio. Recalling the story on 'Jimmy Kimmel Live' this week, Elton said: "I didn't own [the snowmobile]. I was at the Caribou Ranch in the Nederland [Colorado], I was recording, it was thick snow and Stevie wanted to go out on the snowmobile..."

"[He went out] by himself. We thought, 'OK, that's another rival gone! That's him out the way.' Just needed to get Phil Collins and Rod Stewart up there." The 72-year-old singer has also opened up on the hilarious moment in his new autobiography 'Me', and he admitted he still doesn't know how Stevie, now 69, was able to "successfully" drive the snowmobile through the treacherous terrain surrounding the remote studio without anyone getting hurt.

He wrote: "Musicians passing through Denver or Boulder would drop by to visit ... Stevie Wonder turned up one day and took out a snowmobile, insisting on driving it himself."

FLEETWOOD FAILURE

<http://www.music-news.com/news/UK/125431/Fleetwood-Mac-will-not-be-headlining-Glastonbury-in-2020-after-talks-broke-down-over-money>

Back in June, Mick Fleetwood hinted that the band would be performing when he told the crowd at the group's London concert that they still had a "big field to



play at a rained out festival in England", but negotiations between Fleetwood Mac and Glastonbury have reportedly broken down over finances. A source told The Sun newspaper's Bizarre column: "Fleetwood Mac have been approached several times over the years and it has never happened."

"But Michael Eavis is a huge fan and really, really wanted to make it work. He knew getting them on board for the 50th anniversary would be extra special and conversations were positive. "They even hinted at it on stage when they played Wembley in June, joking to fans they still had, 'a big field to play at a rained-out

THE ^{gonzo} NEWSROOM



festival in England next year'. But ultimately, while Mick Fleetwood was up for it with the money on offer, other members didn't feel it was worthwhile."

REHAB RONNIE

<http://www.music-news.com/news/UK/125393/Ronnie-Wood-can-t-believe-he-s-still-here-today-after-battling-drug-addiction>

Ronnie Wood premiered his new documentary 'Somebody Up There Likes Me' during London's Film Festival on Saturday (12.10.19), and has said the biggest twist in the movie is likely the fact that he's still alive to make it, after surviving years of cocaine and alcohol

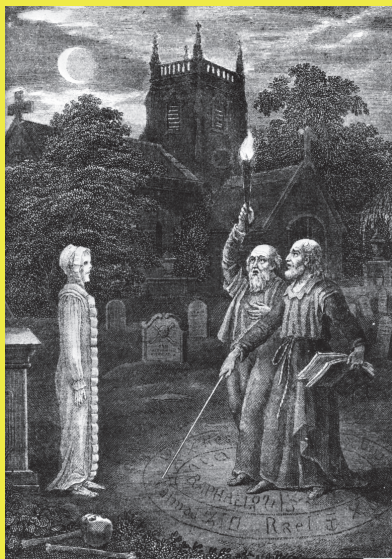
addiction. Speaking to Metro.co.uk before the premiere, he said: "There's a lot of revelations, in that I'm still here today! Fans will be like, 'Wow! How'd he get through that one?'"

"The great thing [in the documentary] is the essence of survival. And like I said, the support was reflected throughout the cuts that I've seen of the movie the short clips I've seen. To see it all together ... Well, it's going to be a buzz." 'Somebody Up There Likes Me' sees the Rolling Stones star detail the depths of his addiction, which at one point saw him smoke cocaine using a Bunsen burner to light the drug in a glass pipe in a technique known as freebasing.

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.



BLEEDING HELL

<https://www.npr.org/2019/10/08/767283820/not-one-drop-of-blood-cattle-mysteriously-mutilated-in-oregon>

one-drop-of-blood-cattle-mysteriously-mutilated-in-oregon

In the early morning light, dust from hooves creates a fog at Silvies Valley Ranch in remote eastern Oregon. Cowboys whistle and talk low to their eager herding dogs. They're moving the cattle from one vast, sage-studded range to another. Five young purebred bulls mysteriously showed up dead on the ranch this past summer, drained of blood and with body parts precisely removed.

The ranch's vice president, Colby Marshall, drives his truck down a U.S. Forest Service road. "Then we'll get out and take a little walk to where one of the bulls was found. And the carcass is still there," Marshall



says.

Coming upon one of the dead bulls is an eerie scene. The forest is hot and still, apart from a raven's repeating caw. The bull looks like a giant, deflated plush toy. It smells. Weirdly, there are no signs of buzzards, coyotes or other scavengers. His red coat is as shiny as if he were going to the fair, but he's bloodless and his tongue and genitals have been surgically cut out. Marshall says these young livestock were just reaching their top value as breeding bulls. The animals are worth around \$6,000 each. And since these were breeding bulls, hundreds of thousands of dollars' worth of future calves were lost too.

Finding these young Herefords in this remote country can sometimes take the ranch's experienced cowboys days. Ranch staff members are now required to ride in pairs and are encouraged to carry arms.

IT STARTED UNDER THE ARMPITS AND SPREAD ACROSS EUROPE

<https://www.sciencemag.org/news/2019/10/ancient-dna-traces-black-death-russia-s-volga-region>

In the 14th century, the Black Death wiped out as much as 60% of the population of Europe, spreading rapidly from the shores of the Black Sea to central Europe. Although historical records first document its appearance in 1346 C.E. in the lower Volga region of Russia, researchers didn't know whether the highly virulent strain of *Yersinia pestis* bacterium that caused the deadly pandemic came from a single source or was introduced to Europe more than once by travellers carrying diverse strains of plague from different parts of the ancient world.

Now, by analyzing 34 ancient genomes of *Y. pestis* from the teeth of people buried at



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(Successor to W. M. LEGGATE) 186 MAIN ST. & 7
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, COACHES, GIGS and DRUM COILS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally Whips, &c. Repairing done at short notice.
Worcester, Jan 18

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT)
Hats, Trunks, Valises, and Carpet Bags. Repairing done at short notice.
Worcester, Jan 18

PRATT, DOWNS & SCOTT,
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Hats, Trunks, Valises, and Carpet Bags. Repairing done at short notice.
Worcester, Jan 18

This authorizer, by appointment from the Commission
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the necessary Papers and Drawings; will make references
into American and foreign writs, to test validity of claims
made, and certify advice.

s have yet to sample ancient
stis. The researchers found
plague made it to Europe, a
as responsible for the Black
aly to the United Kingdom.
o gave rise to other variants
that caused deadly plague
n the late 14th through the
This suggests the bacterium
ly in Europe, perhaps in
where it evolved into diverse
sed later epidemics.

Boots—Boots.
My assortment of
CALF DRESS BOOTS
well and complete.
Fine French Calf shoes Boots,
of as good quality as can be found in
this city. Fine Cut pressed Boots, an imitation of
Giles nearly equal to the
in Grain and Goat Boots,
some very broad and tall—Patent Graft Boots, with low

ED
nn.com/2019/10/02/us/

where scientists have yet to sample ancient DNA of *Y. pestis*. The researchers found that once the plague made it to Europe, a single strain was responsible for the Black Death, from Italy to the United Kingdom. This strain also gave rise to other variants of *Y. pestis* that caused deadly plague outbreaks from the late 14th through the 18th centuries. This suggests the bacterium persisted locally in Europe, perhaps in rodent hosts, where it evolved into diverse strains that caused later epidemics.

JOVE SPOTTED
<https://www.cnn.com/2019/10/02/us/>



OFFICE:—HARDEN & CO'S, Opp. 3 Court Street
 Boston; J. H. KNIGHT'S HAT STORE, 183 Main St
 Worcester.
 E. S. LEONARD.
 Feb 25, 1877.

PRATT, DOWNES & SCOTT,
 (Successors to T. W. & O. P. BANGS & CO.)
 100 N. BROAD ST.

black-spot-on-jupiter-trnd/index.html

A NASA space mission found a large black spot on Jupiter, and it isn't what you think. Could it be a heretofore unseen phenomenon, or someone's idea of a prank on the scientists?

Neither is true, according to NASA

It's a moon shadow.

The shadow is from Jupiter's volcanically active moon, Io, eclipsing the sun, just like our moon does on Earth. NASA said the spot measured 2,200 miles wide — roughly the distance between New York City and Las Vegas, Nevada.

Jupiter, the largest planet in the Milky Way, has several moons that frequently eclipse the sun because of Jupiter's size and the fact that the planet is not "highly tilted" compared to its orbit, according to NASA.

BLACK HOLE FUN

<https://metro.co.uk/2019/10/08/lethal-death-beam-milky-way-supermassive-black-hole-explosion-headed-earth-scientist-warns-10882523/>

Earlier this week scientists announced that the nearest supermassive black hole to Earth erupted in an 'cataclysmic' explosion

so dramatic it sent a huge gust of radiation 'slicing' through the Milky Way. Now an astronomer who led the research has warned that a similar 'ancient explosion' may have sent a death beam hurtling towards Earth. The gigantic monster at the Milky Way's heart is called Sagittarius A* and is 25,640 light-years away from humanity's home planet. It has appeared to be dormant throughout the history of our species but is capable of roaring dramatically to life.

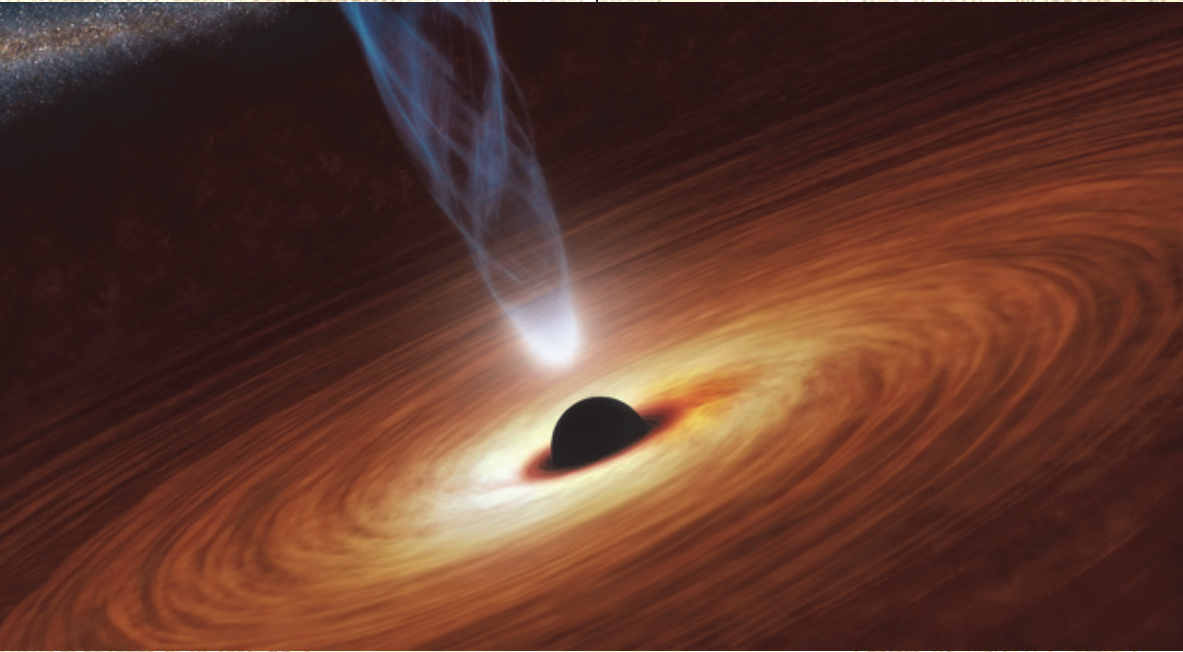
THE MYSTERIOUS DISAPPEARING LOCH

<https://www.independent.co.uk/news/science/loch-vaa-scotland-mystery-water-level-crannog-archaeology-climate-change-a9159696.html>

Water levels in a freshwater Scottish loch mysteriously reached a 750-year low earlier this year, according to archaeologists studying the remains of an ancient settlement on a man-made island.

Researchers at Loch Vaa in the Cairngorms collected and carbon-dated timbers which had been covered by water since the 13th Century, to reveal that water levels reached a historic low in May 2019.

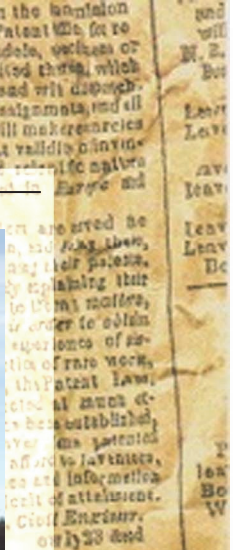
However, what remains unclear is what caused the loch to drain. It is a spring-fed



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Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT)
100 MAIN ST. Worcester, Mass.
Feb 24, 1877.

The subscriber, by appointment from the Commission of Patents, in agent of the U. S. Patent Office, in receiving and forwarding to the said models, sketches or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will disburse, he prepares Claims, Specifications, & Assignments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test the validity of claims; and, under advice of Counsel, will advise the nature of the invention, and the proper course to be pursued in projecting the same. He is also prepared to give information to other countries.




NORWICH & N.
The above vessels are
commanded by experi-
-freight from Norw-
Bale Goods for this
ton over the N. York
Freight devoted to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the N.
Western, and Provid-
NEW YORK
Leave Worcester for
except Sunday, on the
Boston at 5 P. M.
Leave Albany's Point
(except Monday) at 6
FARE
Worcester at 5
Fares are less when
the cure,
Norwich, July 25.

Providence &
FAM
The *Grafton* and
Worcester at 1
Booke kept at the
rice, N. E. Village,
the General Stage
THE
Leave Worcester at

ordered not to contact the
attend an alcohol awareness
Simon Hickey told Mr Kelly:
"You do pose a real threat to the
and to any person who may
the same household as you,
t you have yet to undergo

*
=

*


Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Balem, Newber, Pitts, Amherst, Fall River, and New Bedford
and also to Portland, Mass., at rates of freight
below those for goods to be returned by this Express.

PRATT, DOWNES & SCOTT

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2022DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



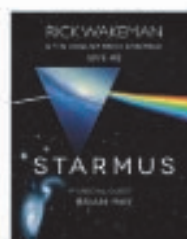
THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2007CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



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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

at 4 P. M., lodge in Springfield, leave at 8 1/2 morning
and arrive in Albany at 1 1/2 P. M.
The trains for Troy leave on the arrival the trains
at Greenbush.
The trains for Buffalo leave Albany at 7 1/2 A. & 7 P. M.
The trains of the Pittsfield and North Adair Rail Road
connect at Pittsfield.
The trains of the Hudson and Berkshire Railroad con-
nect at Greenbush.
The trains for New
Springfield, and passing
through Windsor, Bolton,
Stages run from Ch
Brookfield to West
from Palmer to
Ware and Haverhill.
Worcester, Nov 30,

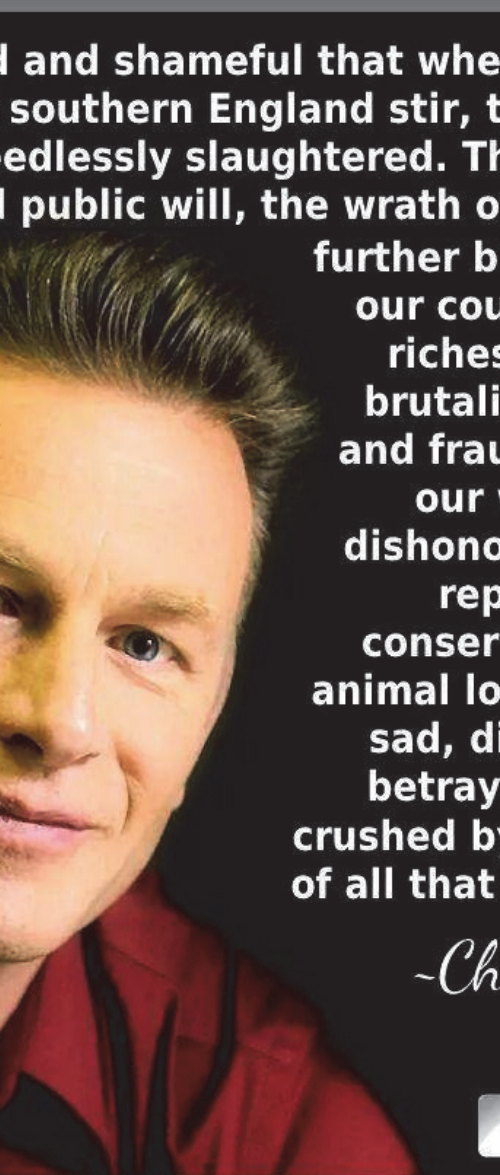
NORWICH & W
The above vessels
commanded by experts
Freight from Norw
Bale Goods for this
over the Norw
Freight devoted to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the
Western, and Provid
NEW YORK
Leave Worcester for
Sept. Sunday, on the
location at 5 P. M.
Leave Albany's Point
excepts Monday) at abo
FREI
Leave Worcester at 6
Fares are less when
the cars.
Norwich, July 22.

Providence &
FAME
The Grafton and Nor
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Rice, N. E. Village, C
the General Stage Of
THE
Leave Worcester at 7
leave Providence at 7
morning and evening t
support boats.
morning and evening t
Worcester with trains
tickets sold at Providence
Worcester and Worcester
RIGHT TRAIN
Depot, Green
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Leave Uxbridge for Pro
leave Providence for
the 6:20 A.M. train fro
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the 5:40 P.M. train fo
ket with train from Bo
on class tickets sold
rine stop at Millbury, Whitestown, Grant, Fair
ville, Northbridge, Whitman, Uxbridge, Millville,
Stoughton, Waterford, Worcester, Hamlet, Montville,
on, Ashton, Lonsdale, Valley Falls, Central Falls and
Bewchester.
MAAC HINCKLEY, Capt.
RIGHT NOTICE—Goods remaining at depot 48
after they are ready for delivery will be charged stor-
No freight received after 5 P.M. 11 March 23.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Varden Block,) No. 44 Front St.,
WORCESTER,
HE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
ow prepared to furnish the citizens with every article
amer Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
no Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
8 1/2 A. M. train will take up no one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 3 P. M.
passengers will leave Millbury at 7 A. M. and 4 P. M.
8 1/2 P. M. train will not stop at Way Stations to take
up passengers.
Leave Boston at 7 1/2 & 8 A. M., 11, 3, 4, 5, & 6 P. M.
7 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 Fram-
ingham.
8 A. M. train will leave no one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
8 P. M. train is the New York Steamboat Train, to
Worcester, to run as heretofore, without stops, except at
Camden place.

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Camden place.

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on **WEDNESDAY** of each week.
The line is composed of the following Packets:
New Schr. James L. Day, 1 1/2 : Capt. Nash.
" " Mary H. Chappell, 1 1/2 : Capt. Griffin.
" " " " " " : Capt. Adams.
" " " " " " : Capt. Adams.



SEEDS. Together with a general assortment of *Woods*
Ward, Barkett, & Co.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchant's 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. dwt **TYLER HARRINGTON.**

WORCESTER, MASS.,
Near the City Hall.
TO those who wish to secure cheap and desirable
furniture and modern designs, I would say that I have
succeeded in procuring the best of London and American
publications on the subject of Monumental and Head Stones,
and in securing the same at the lowest prices.
I am prepared to supply the same to the public at
themselves.
WHOLESALE
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
5000 do. Northern CORN;
200 Bushels OATS;
500 do RYE;
150 do BEANS;
3000 do. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS DRAMAT,
Worcester, Feb 11. dwt 13 Washington Square.

THIS subscriber, by appointment from the Hon. Sec-
retary of Patents, in virtue of the U. S. Patent Act, for re-
ceiving and forwarding to the said, models, drawings or
specifications to be patented, and deposited there, which
will be sent free of expense, and risk and will disburse
the proper Fees, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test the validity of inven-
tions, and render advice to inventors and scientific authors
and artists.

BOOTS.
The subscriber, by appointment from the Hon. Sec-
retary of Patents, in virtue of the U. S. Patent Act, for re-
ceiving and forwarding to the said, models, drawings or
specifications to be patented, and deposited there, which
will be sent free of expense, and risk and will disburse
the proper Fees, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
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tions, and render advice to inventors and scientific authors
and artists.

RIGHT LINE.
New York.
Worcester, Feb 11. dwt 13 Washington Square.

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Camden place.



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?**

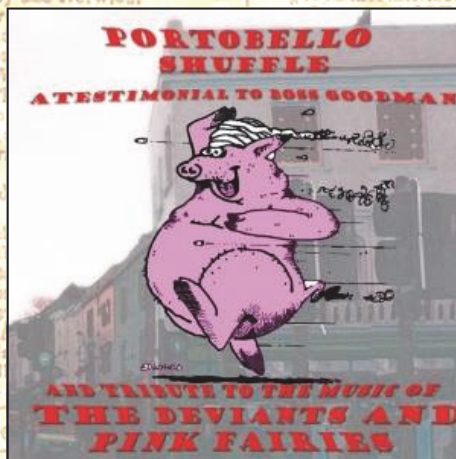
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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
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Deakin for postage price.
arsydeedee@yahoo.co.uk

MICHAEL DES BARRES ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

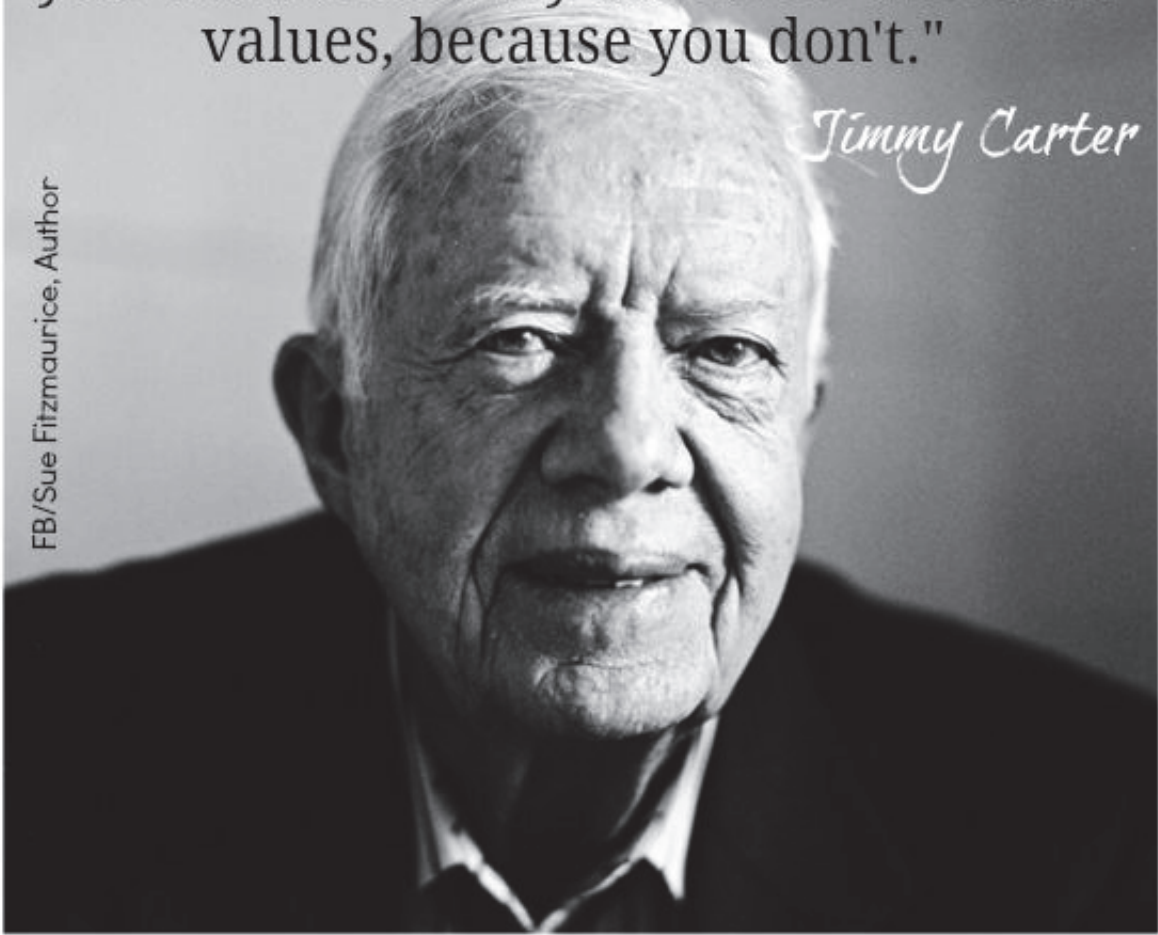
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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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 304 – Pulp – We Love Life

Five Starkle Men:	Stutterer
The Plasmatics:	Dream Lover
Robert Wyatt:	Brian the Fox
Pulp:	Weeds/Weeds II (Origin of the Species)
Quintessence:	Sea of Immortality
Quantum Dub Force:	Quantum Zone
Little Richard:	Tutti Frutti
The Pretty Things:	Helter Skelter
Richard Harris:	Name of my Sorrow
Sheila Chandra:	Ever so Lonely – Ocean
Rattle:	On Balance
Pulp:	The Trees
Christine Harwood:	Wooden Ships
Black Spirituals:	Anti-up
Jet Harris and Tony Meehan:	Applejack
Wilde Flamme:	Durch alle Gezeiten
Bob Dylan:	Slow Train Coming
Violeta de Outono:	Flowers on the Moon
The Delgados:	Monica Webster
Pink Floyd:	Echoes
Scott Walker:	Montague Terrace in Blue
Pulp:	Sunrise
David Crosby:	If I Could Only Remember my Name

**Listen
Here**



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

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



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Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Seventy-Six

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

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

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

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

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

THIS EPISODE FEATURES:

Something from Kevin Ayers' last (and unexpectedly excellent) album, the Steve Hillage Band live in London this summer, Tim Blake live in a church in Paris in '75, classic tracks from Hatfield and Matching Mole, North Sea Radio Orchestra covering another track from Robert Wyatt's "Rock Bottom" (plus Robert talking about the album) and Geoff Leigh guesting with an obscure Swedish duo. Also, spiritual jazz from Ahmad Jamal and Yusef Lateef, an early Damo Suzuki outing with Can, psychedelic wonderment from the almost forgotten Mighty Baby, another lost Coltrane Quartet masterpiece, something new from Bristol's Spindle Ensemble and recent local sounds from Joshua, Raven, Paisley Mess and Lapis Lazuli.

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The Merrell Fankhauser Radio Show - Merrell's Instrumental Surfer Band "The Impacts"

This Episode will focus on Merrell's Instrumental Band "The Impacts". 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

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<https://www.youtube.com/watch?v=6OponkBBTic>



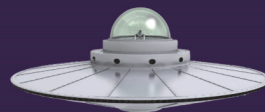
Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"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**



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

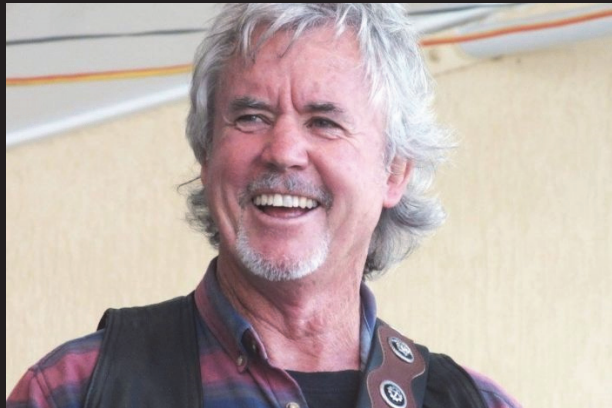


Peter Hobbs
(1961-2019)

Hobbs' Angel of Death was formed in January 1987 in Melbourne, initially as a solo project for ex-Tyrus guitarist Peter Hobbs. With the help of ex-Nothing Sacred members, Karl Lean (bass guitar), Sham Littleman (drums) and Mark Woolley (guitar), the band recorded two demos, *Angel of Death* and *Virgin Metal Invasion from Down Under*, that attracted interest from overseas labels. They are one of the first Australian groups to perform European style thrash metal.

Although playing traditional style thrash metal, Hobbs described his band's sound as "virgin metal" – a pure form of music.

On 21 October 2019, Peter Hobbs died at the age of 58.



Garry Koehler
(1955 – 2019)

Koehler was an Australian songwriter, known for composing the 2006 hit, "The Man in the Picture". He sang and played guitar with The Bobkatz on the country festival circuit.



Milcho Leviev
(1937 – 2019)

Leviev was a Bulgarian composer, arranger, and jazz pianist. He was born in Plovdiv, and graduated from the Bulgarian State Academy of Music in 1960 majoring in composition

THOSE WE HAVE LOST

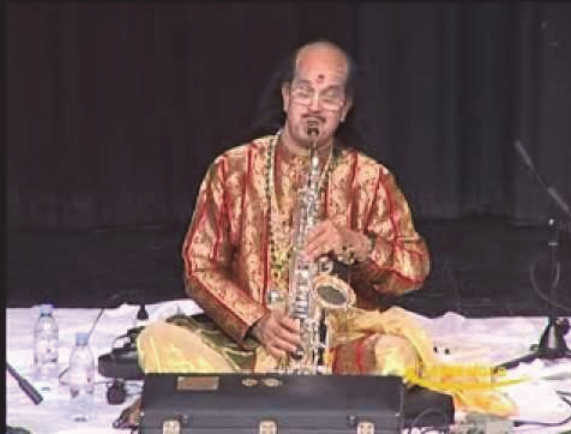
under Pancho Vladigerov and in piano under Andrei Stoyanov. His professional development as a composer began at the Drama Theatre in Plovdiv. He was appointed conductor of the big band of Bulgarian National Radio after Emil Georgiev left office (1962–66). His ideas were innovative in the orchestra; pieces like *Studia*, *Blues in 9* or *Anti-waltz* combined folklore and jazz. From 1963 to 1968 he worked as soloist and conductor of the Sofia and Plovdiv Philharmonic Orchestra. In 1970 he left Bulgaria for political reasons and moved to Los Angeles. He worked as composer, arranger, and pianist for Don Ellis (1970–1975) Orchestra and the Billy Cobham Band (1971–77), touring the U.S. and Europe.

He taught jazz composition at the University of South California and given master classes at the New Bulgarian University in Sofia. He composed symphony and chamber works, big band, and jazz orchestra music. He died on 12 October 2019 in Thessaloniki, Greece.



Dr. Kadri Gopalnath
(1949 – 2019)

Gopalnath was an Indian saxophonist and one of the pioneers of Carnatic music on the



saxophone. He was born on December 6, 1949 in Sajeepa Mooda village in Bantwal taluk of Dakshina Kannada to Taniyappa and Gangamma. He acquired a taste for music from his father Taniyappa, a Naadaswara vidwan. As a child, Gopalnath once saw the saxophone being played in the Mysore Palace band set. Upon hearing the vibrant tone of the saxophone, Gopalnath decided to master it. It took him nearly 20 years to conquer the complex western wind instrument, and he was eventually crowned as the "Saxophone Chakravarthy".

Gopalnath learnt to play Carnatic music on the saxophone from N. Gopalakrishna Iyer of Kalaniketan, Mangalore. He presented his first concert in the All India Radio, Mangaluru in 1978. Gopalnath had to make certain modifications to the conventional alto saxophone to play Carnatic music. So successful was this adaptation that the great musician Semmangudi Srinivasa Iyer, the doyen of Carnatic music, acknowledged Kadri Gopalnath as a true Carnatic music genius.

Gopalnath died on 11 October 2019 due to cardiac arrest at the age of 69 at a private hospital in Mangalore.

THOSE WE HAVE LOST



**Malcolm "Molly" Duncan
(1945 –2019)**

Duncan was a Scottish tenor saxophonist and founding member of Average White Band. He also recorded with Ray Charles, Tom Petty, Buddy Guy, Ben E. King, Dire Straits, Bryan Ferry and many others and played live with artists including Marvin Gaye, Chaka Khan and Eric Clapton. In the late 1990s and early 2000s he collaborated with many drum and bass artists, including Intense, of which his son Dan Duncan is a member. These recordings were mostly released on the Good Looking Records label.

Duncan died on 8 October 2019, aged 74,

shortly after it had been announced that he had been diagnosed with terminal cancer.



**Steve Douglas Cash
(1946-2019)**

Cash was an American singer-songwriter and author, most notable as a founding and continuing member of the Ozark Mountain Daredevils. Steve Cash received his undergraduate education at the University of Missouri, where he was a member of the Zeta Phi chapter of Beta Theta Pi. He was a founding member of the Ozark Mountain Daredevils and, with the exception of a brief period away from the band in the early 1980s, remained an active member of the band for over forty years.

In later years, Cash became a published author with his Meq trilogy (*The Meq*, *Time Dancers* and *The Remembering*). The trilogy may be categorized as science fiction.

Cash passed away on October 14, 2019, after an extended illness.

THOSE WE HAVE LOST



Choi Jin-ri
(1994 – 2019),

Choi, better known by her stage name Sulli, was a South Korean singer, songwriter, actress and model. She first gained attention as a child actress, playing the young Princess Seonhwa of Silla in the SBS drama *Ballad of Seodong* (2005). In 2009, Sulli debuted as a member of South Korean girl group f(x). She left the group in 2015 to focus on her acting career.^{[4][5]} After a three-year long hiatus, Sulli resumed her music career with a feature on Dean's 2018 single "Dayfly"^[6] before making her solo debut in June 2019 with the single "Goblin".

On October 14, 2019, Sulli was found dead by her manager at her house in Seongnam, south of Seoul. Police stated that they were investigating it as a possible suicide, and that Sulli had been suffering from severe depression.



Jay Frank
(1971 –2019)

Frank was an American author and music industry executive. He was the owner of DigSin, a digital record label that distributes content free to subscribers.

Frank was vice president of music programming and label relations for Yahoo! Music and the senior vice president of music strategy. He joined Universal Music Group in 2015, and at the time of his death, was senior vice president of global streaming marketing. Frank was a blogger and published his first book, *Futurehit. DNA*, in 2009. In the book, Frank studies what elements have contributed to past hit songs, including available technology, song structure, and instrumentation, and fifteen points he believes songwriters today must consider if they want to write hit songs. His second book, *Hack Your Hit*, offers low cost marketing tips for musicians utilizing tricks with social networks. "Futurehit.DNA" has garnered mostly positive reviews.

Frank died from cancer on October 13, 2019, at age 47.

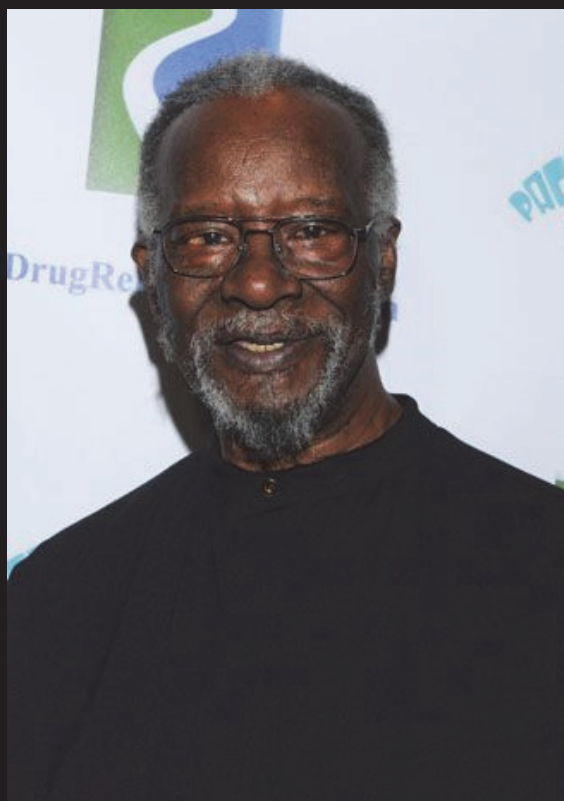
THOSE WE HAVE LOST



**Kenny Dixon
(1992-2019)**

Dixon, who played the drums for country artist Kane Brown, died in a car accident Saturday, his band said. Kenny Dixon, 27, died in a single-vehicle crash along Interstate 24 east in Christiana, about 40 miles southeast of Nashville, a preliminary report released by the Tennessee Highway Patrol shows.

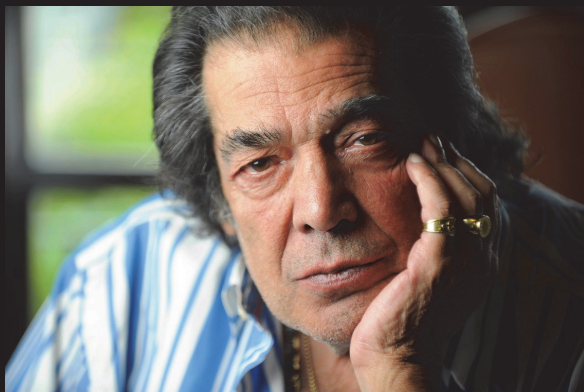
The wreck took place about 12:45 a.m. Saturday near mile marker 88 and no one else was injured in the crash.



**George Chambers
(1931 - 2019)**

George “Pops” Chambers, singer and bassist for the Chambers Brothers, best known for the 1968 hit “Time Has Come Today,” died Saturday at 88. “The best big brother you could ever have,” Willie Chambers wrote on his Facebook page Sunday night. “I am so sad, and at the same time, I’m so glad to have had such a wonderful person in my life. Rest In Peace brother. We had lots of great times.” Although they entered the greater public consciousness with a counterculture anthem in the late ’60s, the Chambers Brothers had been performing together since the 1950s, when, as a break from their duties as sharecroppers in rural Lee County, Mississippi, they started out as a gospel group.

THOSE WE HAVE LOST



Humberto Vicente Castagna
(1942 – 2019)

Castagna better known as Cacho Castaña, was an Argentine singer, songwriter, pianist and actor.

Born in Buenos Aires, Cacho Castaña developed an interest in music during his early years, and by age fourteen, he was a piano teacher. Raised in modest circumstances in the Flores neighbourhood he worked with his father, a cobbler, until age 16.

Castaña became famous as a bolero singer during the 1970s, performing on Argentine television programs such as *Tiempo Final* and *Un Cortado*, among others. He is much better known, however, for his contributions to tango music: some of his compositions are considered classics by his fans.

After two weeks hospitalized, Cacho Castaña died on October 15, 2019



Hossein Dehlavi
(1927 – 2019)

Dehlavi was a Persian composer born in 1927 in Tehran, Iran. He studied composition at the Tehran Conservatory of Music with Hossein Nassehi. He studied Persian music with Abolhassan Saba and, from 1957 to 1967, was the principal conductor of the Persian Fine Arts Administration Orchestra.

For ten years, Dehlavi was the director of and professor at the Persian National Music Conservatory in Tehran, and Ali Rahbari was one of his pupils. In 1992, with the

THOSE WE HAVE LOST

cooperation of nearly 70 players of Persian instruments, Dehlavi established the Plectrum Orchestra.

On October 15, 2019, Dehlavi died at his home in Tehran. He had been suffering from Alzheimer's disease for years



Márta Kurtág
(née Márta Kinsker, often Marta Kurtag; 1927 – 2019)

Kurtág was a Hungarian classical pianist and academic piano teacher. She was the wife of György Kurtág with whom she often performed for 60 years, including at international festivals. They often played from his collection *Játékok*, which they also recorded together.

Márta Kurtág died on 17 October 2019 in Budapest



Raymond Santos
(1928 –2019)

Santos was an American Grammy Award-winning Latin musician. He was born December 28, 1928 in New York City to Puerto Rican parents. He attended the Juilliard School of Music where he studied saxophone. Santos has played and arranged for such artists as Noro Morales, Machito, Tito Rodriguez, Eddie Palmieri, and Tito Puente among many others.

Born in Manhattan and raised in East Harlem and The Bronx, Santos graduated from Haaren High School and the Juilliard School. Santos served as music consultant and arranger for the soundtrack of the motion picture *The Mambo Kings*. He arranged and directed the orchestra for Linda Ronstadt's *Frenesí* album.

He died on October 17, 2019 at age 90.

THOSE WE HAVE LOST



Michael Flaksman
(1946 –2019)

Flaksman was an American cellist. He received his first cello lessons from Ernst Silberstein, and then from Leonard Rose and Maurice Eisenberger. He made his debut at the age of seventeen as a soloist with the Cleveland Orchestra, and in 1964 and 1965 he was invited to the Marlboro Festival where he participated in the master classes of Pablo Casals and performed with Rudolf Serkin as well as with other prominent artists.

He made his European debut in Salzburg in 1974 and was the prize winner at the International cello Competition in Bologna in the same year. In 1975 he received the Casals Centenary Award in Barcelona. He performed widely in recitals, chamber music concerts and with orchestras throughout Europe and in the Far East, as well as conducted master classes

in Germany, Austria, Switzerland, Italy, Poland and Croatia.

He was Honorary President at Italian Cello Consort, a cellist group created by his student and assistant Giovanni Ricciardi. He died on 18 October 2019 at the age of 73.



Raymond John Leppard CBE
(1927 –2019)

Leppard was a British conductor, harpsichordist, composer and editor. In the 1960s, he played a prime role in the rebirth of interest in Baroque music; in particular, he was one of the first major conductors to perform Baroque opera, reviving works by Claudio Monteverdi and Francesco Cavalli. He conducted operas at major international opera houses and festivals, including the Glyndebourne Festival where he led the world premiere of Nicholas Maw's *The Rising of the Moon*, the Metropolitan Opera and the Royal Opera House. He composed film scores such as *Lord of the Flies* and *Alfred the Great*.

Leppard became an American citizen in 2003. He died on 22 October 2019 in Indianapolis where he lived.

THOSE WE HAVE LOST



Hans (Johannes Wolfgang) Zender
(1936 –2019)

Zender was a German conductor and composer. He was chief conductor of opera houses, and his compositions, many of them vocal music, have been performed at international festivals.

As a conductor, he worked at opera houses Theater Freiburg, Theater Bonn, Opernhaus Kiel and Hamburg State Opera, and led the radio orchestra Deutsche Radio Philharmonie Saarbrücken Kaiserslautern.

He taught at the Musikhochschule Frankfurt. His opera *Stephen Climax* premiered in 1986 at the Oper Frankfurt, his third opera *Chief Joseph* premiered in 2005 at the Staatsoper Unter den Linden.

Hans Zender died on 22 October 2019 in Meersburg.



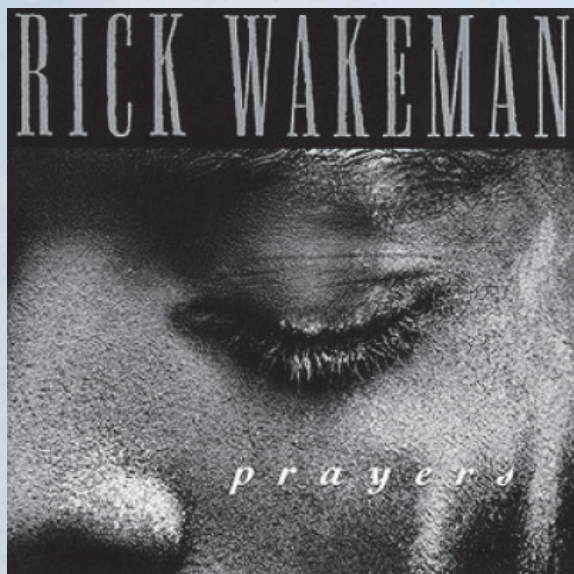
Rolando Panerai
(1924 –2019)

Panerai was an Italian baritone, particularly associated with the Italian repertory. He was born in Campi Bisenzio, near Florence, Italy and studied with Frazzi in Florence and Armani and Giulia Tess in Milan. Panerai made his stage debut in 1947 in Naples at the Teatro di San Carlo as the pharaon in Rossini's *Mosè in Egitto*. Other debuts, both in 1951, were as Simon Boccanegra in *Simon Boccanegra* in Bergamo and as Sharpless in *Madama Butterfly* at La Scala in Milan. He sang in many rarely performed Verdi operas on radio broadcast for RAI in 1951 (to commemorate the 50th anniversary of Verdi's death), such as *Giovanna d'Arco*, *La battaglia di Legnano*, and *Aroldo*. Later roles included most of the great Verdi baritone roles, particularly the title character in *Rigoletto*, the Count of Luna in *Il trovatore*, Giorgio Germont in *La traviata*, Marquis of Posa in *Don Carlos*, and Amonasro in *Aida*.

Panerai had more than 150 operas in his repertory, although he is best known for comic roles: Ford in *Falstaff* (his signature role), Figaro in *The Marriage of Figaro*, Leporello in *Don Giovanni*, and both Guglielmo and Alfonso in *Così fan tutte*; also, Figaro in *The Barber of Seville*, both Belcore and Dulcamara in *L'elisir d'amore*, and Malatesta and the title role in *Don Pasquale*.

He died on 23 October 2019 at the age of 95.

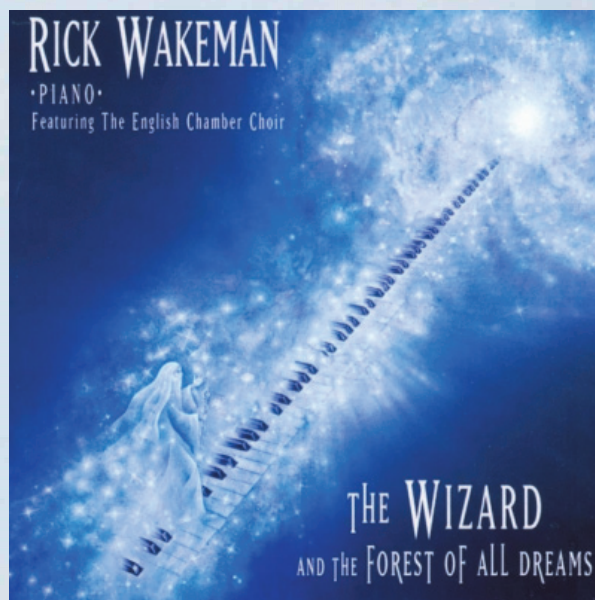
THOSE WE HAVE LOST



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.



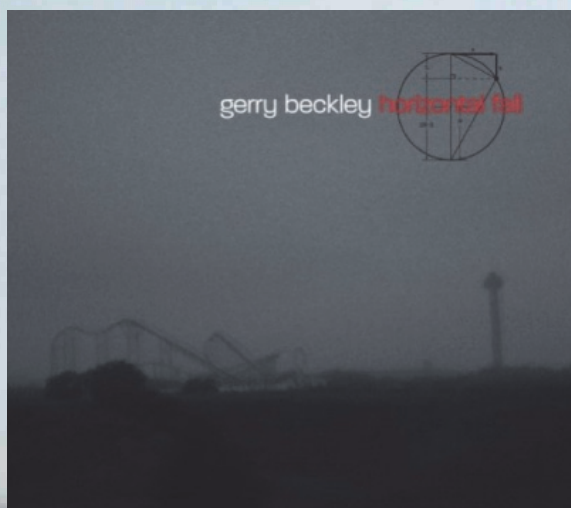
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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 Vandues, an instrumental surf music band in Virginia. He spent every summer in England and soon discovered 'British invasion' music.

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

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

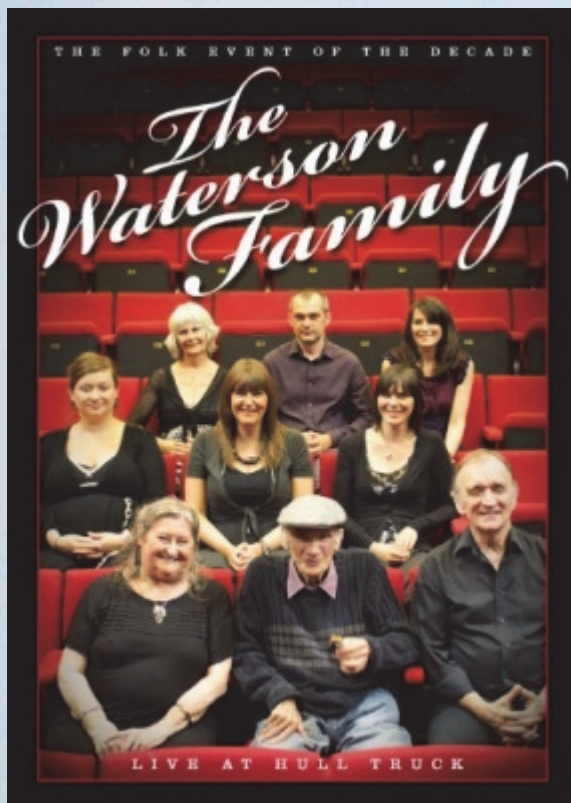
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

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

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

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

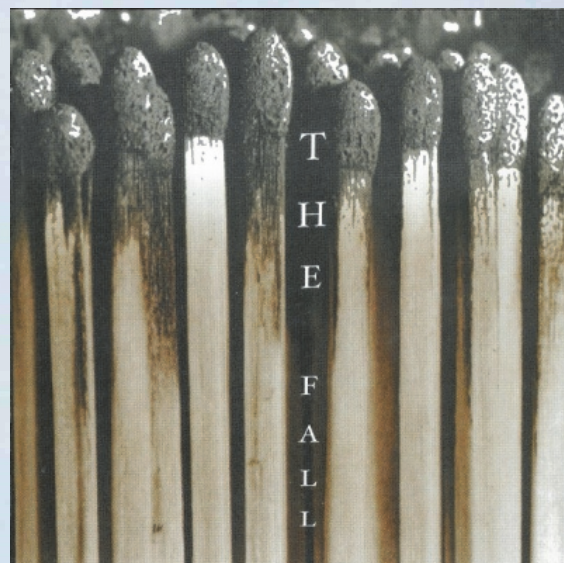


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

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

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

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



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

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

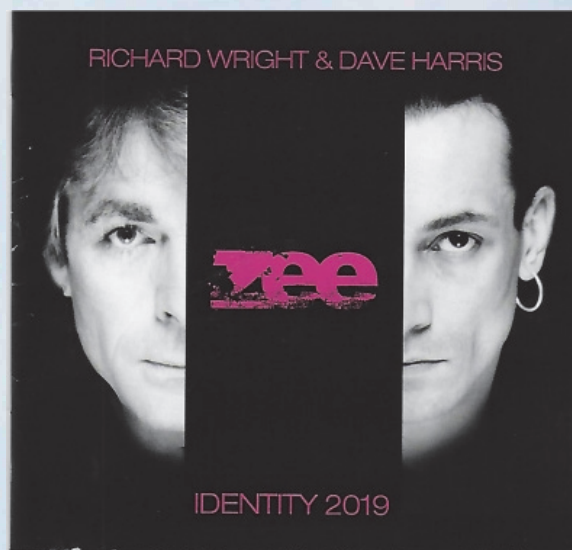




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

Richard Christopher 'Rick' Wakeman is an English keyboard player and songwriter best known for being the former keyboardist in the progressive rock band Yes. He is also known for his solo albums, contributing to the BBC comedy series Grumpy Old Men and for Rick's Place, his former radio show on Planet Rock that aired until December 2010.

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



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

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

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

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

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

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

... until now.

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

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



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

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





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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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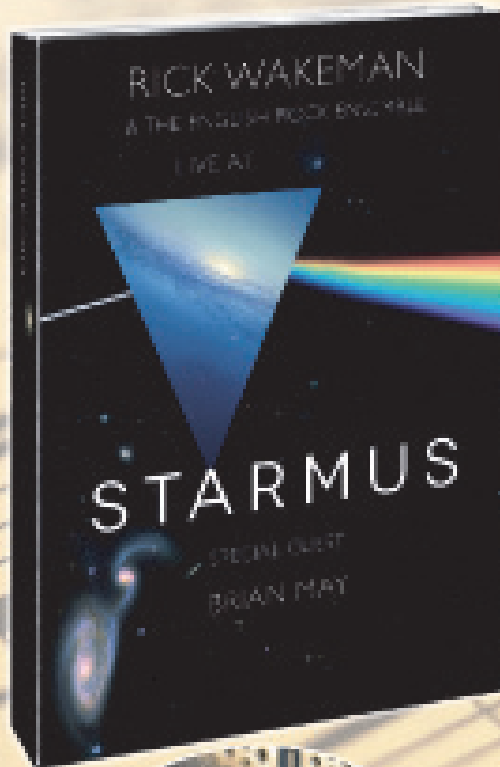
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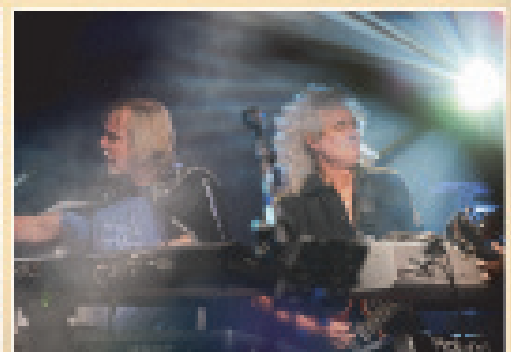
STARMUS 2015



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.



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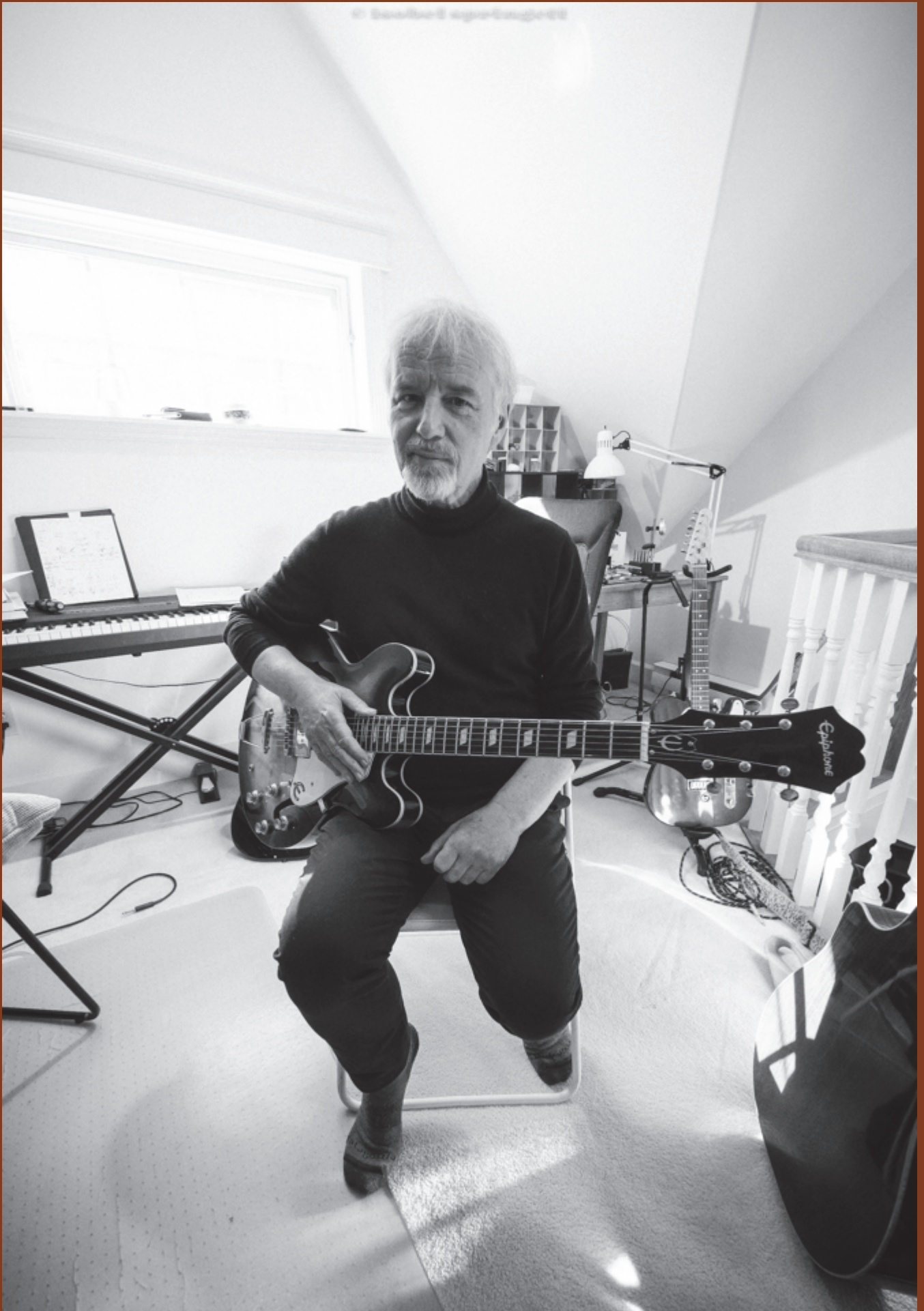
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KEV MEETS THE GARDENER

A few years ago, I heard about an album which had been reissued by Gonzo that was creating a lot of interest. I duly searched out the release, thoroughly enjoyed it, and

wrote a review and thought little more of it. A few weeks later, Martin had seen the review and tracked me down through one of the sites I work for. Since then it is safe to say we are in communication very frequently indeed, and I have been fortunate enough to hear his other albums, as well as enjoying his wonderful artwork. When it came time for my books to be released, I cheekily asked Martin if he would like to be involved, and he jumped at the opportunity, and has designed the covers for all three, for which I am eternally grateful. He has just finished recording his latest album, 'Boy On A Bike', so now seemed to be the right time to have a formal chat.



From a fairly young age you followed a path in both illustration and music, who/what inspires you in both fields?

Some early inspirations as you know, stay with you for life, so let's start there. 'What is the point of a book without pictures'? asks Alice in Alice In Wonderland. Well exactly, that was my view in my young years growing up in England, I was only interested in books with pictures and so reading novels came late to me. Certainly, comics were a big influence, in fact, one of my first attempts at the form was a 'graphic novel' version of John Carter Of Mars created when I was 13 years old. Alas, this has been lost, but I do recall getting an early insight into how time-intensive this sort of project could be, three weeks of work and I was on page 8 of the novel. I had yet to learn how to use images to create sweeping broad narratives, to go for the heart of it, leaving out unessential details. The Eagle comic was a huge influence as well, I cannot underestimate just much I learned from the various illustrators who worked on this tabloid-sized publication. This comic was an institution in the U K in the '50s and 60's. Dan Dare, created by Frank Hampson, was the flagship strip, printed on the front pages, essentially the R A F in space! Arriving every Wednesday morning with the postman it was a highlight of my week. I lived in a pub in Appledore in Kent, my mum and stepfather were the publicans, and my 'studio' was a tiny room which housed the hot water tank and the drying laundry! There was a small window that overlooked the village green, and I have many happy memories of being in my own world in that wee room, drawing as the rain pattered against the window; even now when I am working, the sound of rain against the window conjures up

that same feeling. I can go to whatever worlds I care to inhabit, all I need is a 2B pencil, a piece of paper and my imagination.

On Remembrance Day, 1962, around noon, I was listening to the BBC on a tiny transistor radio. It was my job to serve the kids that came into the pub, for ice cream, pop, etc. Unusually the beer barrels for this pub, The Victoria Inn, were on the main floor, directly behind the bar. I was drawing in my sketchbook, positioned close to the door that lead from the barrel room to the public bar. Whenever a kid came in, my stepfather would rap on the door, and then I would open the door, and serve the young customer. While waiting for that knock, I listened to the radio. It was tuned to a program called Two Way Family Favourites, a request show for British soldiers stationed in Germany and their families. I wasn't listening very closely, the pop music of the day didn't interest me much, although I had discovered American blues recently. Then I heard it, the harmonica intro to Love Me Do! Clearly here was something cool, blues-influenced, yet played by an English band, requested by an army lad stationed in Germany who wanted his family to hear Liverpool favorites, The Beatles. (I know the exact date and time of when I first heard The Beatles because of Mark Lewison's amazing book, Tune In. Highly recommended).

What fanned out from these major young influences, a comic called The Eagle, a band called The Beatles, essentially altered the course of my life. I was drawing as soon as I could hold a pencil, and I, like millions of other guys and gals, had to have a guitar after hearing The Beatles. So I got my first ratty guitar at 14, a late start really, but I was a quick study and had all the basic chords learned a

year later, mainly from Beatle songbooks.

The Beatles, Bach, and the Blues, all in the same year! Overwhelming and wondrous! (The new Gardening Club album, 'Boy On A Bike', has a direct connection to this period.) Some years later when Progressive Rock made its first appearance, the combination of the visual and musical storytelling was irresistible. Yes, especially, with Roger Dean's great expansive covers. I wanted to do both things, create great covers like Dean's and write songs like Yes. I simply had to do both! A clearly impossible task, as there were sometimes three to four composers per song! I found my own voice of course, after many years of exploration. Those early Yes albums were addictive I have to say, as was Jethro Tull, but I turned away from prog-rock for a while, for one main reason, it was just too arranged. As much as I loved it all, I was enthralled by Jazz musicians who created music in the moment, improvising spiraling lines and rhythms that were so exciting. The Mahavishnu Orchestra opened up that door of course! I have been dealing with that 'tension' ever since, writing and arranging the music, fascinated with 'orchestral' details and colors, but leaving room for the improvised serendipitous moment! King Crimson has dealt with that tension very well, and still, are!

The recent rise of interest in 'books with pictures', that is graphic novels, and the vinyl revival has been very inspirational for me. The art for 'Boy On A Bike', is centered around panels, or portals, echoing the layout for a comics page. The art for this project allowed me to return to some early artistic influences. I used the gateway metaphor for a life journey, so I created gates that echoed my favorite comic book artists, Moebius

and Jim Woodring as well as, Picasso, Klimt, Dali and others who have had an impact on my artistic life. My career in children's books was long and fruitful, not only in all the art I created for a great many books and book covers, but in my travels all across Canada as a presenter to students in schools and libraries. I would go through all the nuts and bolts of how to create an illustrated book, using a slide show, drawing on the spot and ending every presentation I gave with a short performance on the guitar. Even though these were, you might say, the 'quiet years' as in no one was listening to the recordings that I constantly made, the presentations I gave year after year in the schools kept my guitar performance chops up quite well.

You made the decision to emigrate to Canada, but then returned to Europe to tour and play music, what are your favorite memories of this period?

Playing a tour in Germany and Austria, opening for Soft Machine was a highlight as I got to see Allan Holdsworth play every night for two weeks! I was in a band at that time called Gateway Driver. We were based in a little village just outside Hannover, two Brits and two German lads. So, I had my 'German experience', like a lot of British bands did! Later on, I lived in London and worked for CBS, now Sony, records creating L P covers. I did Ian Hunter's first solo L P cover, still available amazingly, interior illustrations for an Argent record, and a Stravinsky L P, The Three Great Ballets. This won Best Classical Cover Of The Year award. I also recorded some demos with a hopeful band I was in at the time at Morgan Studios, famous for many a prog rock recording, including Tales From Topographic Oceans.



1983's 'The Gardening Club' was your first released album, by which time you were already a well-known fantasy illustrator for both books and records. How did the album come about, who else was involved, and how would you describe it to someone who has yet to hear it?

The Gardening Club was a culmination of many, many things. I had first walked into a professional recording studio in Vancouver in 1969 to record an album of Tolkien's poems that I had set to music from *The Lord Of The Rings* and *The Hobbit*. It was never released; Christopher Tolkien would not give his permission to allow the LP to come out. At that time, I met a young recording engineer named Don Geppert who worked at Studio 3 where I recorded all the Tolkien material. He had moved to Toronto in 1976, and when I later moved to the city as well, I got in touch. I met Don in the studio where he worked, he told me to bring my guitar along, so I could play a few new songs for him. I did so, and after listening he said, "Well we must do something." So, the adventure began! It was recorded over a three-year period, which was rather frustrating for me at the time, but I could only get into the studio when it was not in use. Don generously donated his time and long experience in the studio, so I essentially had free studio time but paid all the musicians who played on the record. The arrangements came about organically as we rehearsed in the studio, usually the rhythm section first. The drummer, Penner MacKay added so much rhythmic fuel to this music; that's one of the reasons I think it has stood the test of time, I cannot overestimate how important Penner is to the musical success of the album. The bass players Paul Daiter and Paul Blaney were perfect additions to the 'engine room', and

those initial sessions discovering the rhythmic possibilities of each song are some of my favorite memories of that time.

I had very clear ideas about all the details I wanted to hear on top, and my good pal Russ Walker (Heads In The Sky) added his wonderful flute sounds to two songs on side two. I recall I sang all the flute melodies to him as we recorded! He had great ideas of his own, of course, but this is how the recording process went, me doing a lot of singing, to sometimes bemused players! Bob Brough, who is still playing in jazz groups here in the city, played a brilliant solo on "The Traveller". I love jazz and wanted that saxophone sound somewhere on the album for sure, and this 5/4 tune was just the right vehicle for him. My other Vancouver pal, Ann Mortifee added her beautiful voice to "Andromeda", and to me it makes the song soar, and it makes it work. The perfect sound for the 'cosmic' experience I hoped it would be. One thing this album did for me, is that it gave me confidence in my musical choices, choosing the right sounds to echo the emotional and musical intentions of the song.

It is almost impossible for me to describe the music on 'The Gardening Club' album, as I know very well that labels are on the one hand restrictive and on the other, can help people connect to music that they don't know through the association of that which they do know. I never called this music, Progressive Rock. When I made it, it's just, "An album of songs by Martin Springett." Yes, I used a twelve-string, but not because of Genesis. I picked up the twelve because of Leadbelly! I was never influenced by them or Camel either. I have never listened to Camel! The thing is, I sound English, I have always sounded like this, it's in my DNA. Those early influences are still there, but now shaped by my

years in Canada, or, North America. So, jazz and blues are in there gliding alongside my melodic English sensibilities, and also my love of classical music. You could say my roots are, Vaughn Williams, The Beatles, Miles Davis, Stravinsky, Debussy, XTC, Weather Report, etc; the usual gumbo! Those who took the time to listen to *The Gardening Club* for what it was, rather than compare it to Yes, Genesis etc and find it wanting, those reviewers, 'got' the music very well.

From then on you released a few albums over the years both solo and with bands, but what was the idea behind the "duo" album of 'Diving Into Small Pools'?

The impetus for 'Diving Into Small Pools' was essentially this – why create music, if no one is listening. Is it 'delusional' to think, as Bill Bruford suggests in his otherwise excellent autobiography, that making music when no one is interested is the act of a person who has lost touch with reality? What if, you have to do it, no matter what anyone says or thinks. What if you know on some level, that what you are doing, has the potential to engage and interest people even if all the evidence suggests otherwise. So, I decided to create an album that was going to take me back to my earliest listening influences and make it my musical autobiography in the music business, my so called 'career'. I had had so many disappointments in my time, the Tolkien album, 'The Gardening Club' LP going nowhere, and many others while in the U K and Europe, that I could whinge with the best of them. Then it occurred to me that I could use humour to make it much more than a whiny 'o woe is me' experience. Certainly, having a sense of humour had saved my sanity on several occasions while negotiating the biz that is music. I brought in my

altered ego, Eddie Fielder to help me. I was born, Martin Edward Fielder, changing my name to Springett to placate my stepfather Walter Springett. I always thought I would change it back to Fielder at some point, but it never happened. So Eddie has lots to say throughout the record, he takes on several roles; usually those know it all's who knew bugger all about music that I had met in my travels, managers with a gun in the briefcase, obnoxious record company dudes who couldn't wait to put you down, for 'looking like a boy scout on stage', etc etc, many weird and wacky individuals, so many that I made the decision a year after I had made 'The Gardening Club', to pull out of the music business entirely. I had had enough. Enough of the business, but never the music.

Once I had my theme, a river of songs just started pouring out, it was liberating in every way, clearly, I needed to do this. I remember sitting on the couch one day, I was alone in the house, the family was out and about, writing about six songs in succession, lyrics first, music second. I had just gotten my first iMac, and Garage Band changed my musical life! I could record at home, no longer worried about studio time, and take, my time, to get it right. I had to get over the 'horror' of using drum loops, that didn't take long of course. The songs took shape as I recorded them, I did a lot of improvising, taking bits and pieces from here and there, it was all way too much fun, except, it was all me all the time. I wasn't used to that. I loved hearing other players on my songs, it always improved them immeasurably. Gradually I brought in some wonderful Toronto musicians to add their sounds, Allyssa Wright on cello on "Wired For Sound"; Tim Hammel on trumpet for "Miles To Go"; Chris Church on violin on "Thieves and Poets Part 2"; Kevin Laliberte on

flamenco guitar, "Thieves and Poets, parts 2 and 3"; Wayne Kozak on "Caves and Cathedrals"! Now it started to sound good. I had so many songs that I ended up with a 2 CD set. Like a lot of song writers though, I needed a second pair of ears to help me evaluate the music, and Don Geppert agreed to take my not so technically great recordings and mix and master them. What a difference that made. I was very happy to work with Don again. A couple of years after I had completed the two discs though, I began to see and hear that the concept had lost its focus spread over so many songs. So, I edited out those that were the weakest, and made it into a single volume set. I redesigned the package and it's now a single CD experience and much the better for it. I did do some tweaking on some songs, discreet stuff, but enough of an improvement that I can listen to it now and enjoy this very eccentric and eclectic musical journey.

During this period did you just see music as a hobby?

Music was never a hobby, it was something I had to do, every day, always. It kept me sane, can't live without it. Whether it was playing for the kids in my school presentations, the very occasional solo gig, or recording at home, it was always part of my everyday life. My family was very supportive, and both my daughters, Rebecca and Miriam, played flutes and we recorded together several times. They play on the 'Bright Weaving' CD, my musical homage to fantasy author Guy Gavriel Kay.

Gonzo Media reissued 'The Gardening Club' in 2016, and it now received critical acclaim. How did the reissue come about and were you surprised at the rekindled

interest?

To say I was surprised at the interest shown in 'The Gardening Club' after all this time, would be putting it mildly. The thing is, it wasn't rekindled interest really, because there never was any interest to begin with, anywhere. Two separate things occurred around the same time. Ed Kanerva of Spacewreck Records got in touch, to see whether I would like to rerelease the album, as an LP. I was somewhat behind the proverbial eight ball in realizing that vinyl had made a significant comeback. Someone had put up all the tracks from 'The Gardening Club' on YouTube, and Ed loved the art as well as the music, and got in touch. Ed works for a comic/graphic novel publishing house, so he has his fingers on the pulse of the zeitgeist all right! His mission was to promote 'cosmic Canadiana', especially if it had been overlooked, and I was a classic example of that. Ed was amazed to find I still had 300 copies of the L P in the basement, the original pressing, unopened, catnip for the uber vinyl collector. So, Ed put a package together, with a second LP, 'Songs From The Greenhouse', that was made up of songs that I recorded around the time 'The Gardening Club' was originally released. All those songs were archived on cassette tape, that most dreaded of musical formats, but Don Geppert came to the rescue again and digitized and remastered all the songs.

The second thing was Rob Ayling of Gonzo Multimedia, based in the U K, got in touch to ask about the rights situation, re 'The Gardening Club' album. I had signed a deal with Spacewreck Records just a few weeks before, and wasn't sure whether I was free to sign up with Rob as well, but as Gonzo wanted to do a CD version, not an LP, and would be selling mainly in the U K and Europe,

Ed gave his blessings to a new deal with Gonzo Multimedia. Once again, I got in touch with original producer Don Geppert, and Don agreed to digitize all the songs from the vinyl LP and remaster them. Rob wanted to add most of the songs from the 'Songs From The Greenhouse' LP as well to 'The Gardening Club' CD. I had fun creating a 24-page illustrated lyric booklet to accompany the music, although I had to go into my archive to find a lot of the images as time was short. The most surprising thing then in the long run, was all the positive reviews, 32 years later!

This then inspired you to form a band and start recording again, so how did The Gardening Club get together and how did you decide on the line-up?

Six months after my heart operation, I played a concert in Victoria BC at a vinyl record store called Vinyl Envy. The lads in the store loved the 'Gardening Club' story, and as I had a 2 LP vinyl package for sale, they were very keen to have me in to play a concert. With me was Norm Macpherson on guitar, and Wayne Kozak on saxophone with Neil Golden on percussion. The concert went very well, and Norm right away wanted to

record "Blues For Richard" in his home studio. As we got talking, we both realized that we had something special in the music we had played that night at Vinyl Envy. We had to capture it. Norm had had a studio for many years in Windsor, Ontario, and was a very experienced recording engineer. A few months later we started recording what would become 'The Riddle'. The main idea at that point was for me to finally record as many of the songs that I had of our friend Cyril McColgans poetry. I had been setting Cyril's poems to music for many years but had never collected them into one place; here finally was the ideal way to do that. Wayne Kozak recommended Sean Drabitt on fretless bass, and he was the perfect choice for these songs. His deep rich sound filled out the harmonic movements beautifully, plus he is an amazing improviser. The drums initially were a problem, as we used loops just to get going, but then Norm's son James heard the "Riddle Overture" and wanted to be a part of it all, and began programming drum tracks that once again lifted the music up and were a perfect fit. James is a big fan of bands like Dream Theater and Devin Townsend, so he brought in the drama that we needed. I have known saxophonist Wayne Kozak for



many years, and I always want his sound on any project I do. Years of stage and studio experience shine through in his playing, a consummate improviser! Norm Macpherson is a brilliant guitarist, arranger, and producer, and his slide playing is an unusual addition to what could be called a prog-rock album, always intense and musically and emotionally involving. I am extremely lucky to have all these players who respond so well to my musical musings!

Although my good friend Terry Findlay did not play on the album, he was an integral part of its success, as he was

the one who initially had the idea that Norm would sound great on my songs. This really was the first important step, so I can't thank him enough.

Please can you provide a track by track breakdown of the resulting album, 'The Riddle'.

The Riddle Overture –

I loved the idea of starting off the album with a rock cliché, if you like, to see whether we could pull it off, but this tune became in a way much more than that. I had recorded the basic



guitar tracks and temp melodies and we had added Norm on bass, and a drum loop, just to get going. I called Norm the following morning, how does it sound I asked him, in 'the cold light of day?'. He responded in typical Norm fashion, 'I added some shit last night.' I have since learned that when Norm says this, be prepared! When I heard it later that day, I was amazed, he had added a searing slide guitar line and string orchestration, it took the whole thing to a different realm. That one tune opened up all the possibilities for Norm and myself, it set the tone. When James added his drums and a superb synth solo, that's when it seemed to me that here was a band, trading ideas and influences and coming up with something unique. A rather more than cool beginning! The doors were now open!

Whirled Away

This was written in the studio, sort of between takes on another song, it was one of the few Cyril lyrics that I had not set to music. I was bubbling over with ideas, just having so much fun. I should add that Norm's studio is surrounded by forest, deep in the countryside, it is the most inspiring space I have ever recorded in. (Yes, many gifts have come my way recently. I am forever grateful.) My connection to Cyril's words is visceral, I just know when it works, when the melody marries the words, and the emotion is distilled in a purely musical way. When Norm said, is that a Cyril song and I said yes, he said let's record it right away, while it's hot out of the oven.

Seven-Year-Old Poet

"A dog on fire / pursued by a dog on fire". Yes, dark stuff, written by a young guy in search of himself. Essentially, the blues, the human

condition, and a song I have had for maybe ten years or so, rattling away asking to be recorded. Norm's solo on this song, as far as I am concerned is as good as it gets, digging deep into the changes and the emotional darkness, but what a great release of tension!

Blues For Richard

When I was recovering from my heart operation, I heard that our good pal, Richard Moore, had died from a brain tumour. Richard was important to both Norm and I in our youthful musical days, growing up in Victoria. Norm and Richard were in a band called Blues By Five, and then Richard joined me in The Iliad when BB5 broke up. Later Richard and I had some crazy musical experiences around the same time in the U K in the 70's. Richard joined the Troggs; need I say more! Richard later moved to California, where he became a real estate agent, but was always playing in a band somewhere.

The slow 5/4 section in this tune was the first thing I played upon hearing that Richard had died. It just came out fully formed. I knew it was for him, but I realized I wanted to go into this homage to Richard with a full-on band riff that he would have enjoyed, with the sadness held back until the end.

Leaving Home

Just before we did our concert in Victoria, that set the ball rolling on this new Gardening Club adventure, being in an excitable state, I wanted to write something brand new for the gig, and this song was the result. I have quite a few different versions of this lyric but none that really clicked with me. For quite a while after my surgery, I could not hit all the high notes I used to, so for the first time ever, I used a capo to change the key of a particular song, but not the chord shapes. The guitar

does sound different when you put a capo over the strings, no doubt, and I was quite taken with the timbre of the raised string sound. I just started playing a particular chord sequence that I had always liked but had never sung over. (For those with an interest in this sort of thing, it's actually the first four chords of the sequence I use on the tune, Eddie's Theme on Diving Into Small Pools. I'm allowed to steal from myself.) With the words in front of me the song just took off, one minute it wasn't there, the next it was. I would say it took as long to write the song as it took to play it. This never happens.

Pauline

Of all the surprises on 'The Riddle', this may be the most surprising, because Norm plays the bassoon! He has been a symphony musician since he was a teenager, straddling both the popular music world and the orchestral world. This is why he is so adept at arranging, a deep knowledge of orchestration. It wasn't clear to us what instrument should play the melody here, we tried guitar, mandolin, voices. As soon as Norm played it on the bassoon it seemed the perfect fit. The most 'English' sounding tune on the album.

The story behind this tune is that at one time I was asked to create illustrations for a novella by JRR Tolkien called 'Farmer Giles Of Ham'. I went to England to talk to the publisher, and while in the office I asked if Pauline Baynes the original illustrator of the book was still alive. Very much so, came the reply, and I asked for her phone number. I called her, and my brother-in-law and I visited her in her magical cottage deep in the Surrey countryside. And so began a lovely friendship, whose memory I cherish. Pauline heard my setting of Tolkien's words and loved

the music, you can imagine how much this meant to me as Pauline and Ronald, as she called him, were very good pals. Often, she and her husband Fritz went on holiday with Tolkien and his wife.

In this tune I tried to capture the feeling I had when visiting Pauline, and the magical worlds she helped to create in Tolkien's books, and in the Narnia books by CS Lewis, for which she is justly famous around the world, wherever children read books!

Notes On The Affair

There is no doubt that Cyril's lyrics are often dark and intriguing, and maybe that's why I like them, nothing is spelled out clearly, there is a mystery at the heart of it all. Here, the chorus, "the light in her life / will be the light in my own / and I will not know the difference ..." is perhaps his most positive statement, and I couldn't resist going into a major key for this one, which is unusual for me. The jazzier verse sequence came about as I was exploring a new Taylor guitar, sometimes a new instrument will inspire new sounds, no doubt! Once again Norm shows his amazing fluency on the gut string guitar, an improvised solo here that he arranged for marimba and other instruments, so that it sounds like a written-out passage. Perfect for the song. The ending is mysterious, why go to India at that point? Because it felt exactly right to do so; perhaps that is the end of the affair, or, the place it takes our couple.

The Original Sleep

This poem is by Robert Priest, a quite brilliant Toronto poet who I have known for many years. I always found this poem so intriguing, and as usual I kept coming up with ideas that I felt did not go where the poem took me.

As I live in Toronto and Norm lives in Metchosin near Victoria on Vancouver Island, our recording sessions happen when I visit every two or three months. In the time when I am at home here in T O I work on new music or the art that will accompany the music on its release. Obviously, we are both aware of file sharing, but something special happens when we are in the same room together, a musical chemistry that is unique, so we prefer to create in real time when we are in Garry Oak Studio, Metchosin.

When I started working on this song, I realized I was now in a position to write for a band, or a sound, so that influenced all my writing from then on. The song was originally much longer than the recorded version, I had a whole other section that vanished after Norm wielded his musical scalpel, saying the immortal words, 'I think we can lose the last five minutes'. And he was right! It is now a very focused piece of music, conjuring the up the deep green evening of an African forest, "the countries are so vast there / and the love so true." Once again Norm's slide guitar amplifies and sustains the mysterious atmosphere of the lyric.

Tears At The Matinee

This is the oldest tune on the record. I must have set this at least twenty years ago, but as much as I liked it, it didn't really fit any other project I worked on. The original title was Tears At the Matinee 1971, so it's the only poem in Cyril's book, 'The Upside Down Blackbird', with a specific date. This is very much a portrait of our young years, and I always loved the words and was thrilled to have found just the right setting for it.

Having Wayne Kozak and Sean Drabitt on the song was a gift worth

waiting for. Their combined harmonic knowledge and musical story telling are a perfect fit.

Waltz

When Norm and I met again after many years, we had a lunch and a listen to my new songs at his place, just to see whether we could connect musically. I had been working on this song and played it for him, it was indeed the first Cyril song of mine that Norm heard. One could call it the 'lightest' song on the album, but the lyrics belie that I think. The delightful surprise here for me was James MacPherson's perfect synth solo.

The Riddle

The tune is from some years ago, the lyrics written as we recorded. This was not meant to be on the album, it was just an exploration to see whether it worked, just a bunch of chords and me trying to sing! I was still having problems hitting high notes that I used to reach fairly easily. However, I was determined to meet this challenge, but it would have been foolish to push my voice if it sounded strained, so we left this one on the back burner. We worked on all the other songs then came back to this, and by that time, just by having done all that singing, I was now comfortable with the melody. After I came up with the words, I realized that it tied all sorts of threads together; you don't always know what you are up to until it's finished. You take the journey, but the destination is often hazy.

Entracte

Just a little echo of my love for composers like Eric Satie.

The Riddle Overture Reprise

I wanted to write something where

everyone in the band gets a solo, and we tie a musical ribbon around the whole thing. I think we go out here in a celebratory mood. We felt so good that what started as a tentative idea to see if we could do anything 'interesting' turned into 'The Riddle', a complete and sustained musical journey, with important musical and emotional touchstones for all of us. Truly a band effort, everyone contributing their best work, and enjoying it all so much.

One word on the order of the songs. As I was designing the CD package, I realized that I had to make that decision, as I was determined to have a lyric booklet, this was essential as Cyril's words were so important in the genesis of the album and its outcome. I was working on the back cover of the CD package. I placed the image I had decided to use, one of 'The Three Riddles', that I had created after coming home from the hospital. The album did not even have a name. I looked at the list of songs. It seemed to me that 'The Riddle', short and to the point, even if the point was a mystery seemed to be the perfect title. Also, it lined up with the art. I had always assumed it would be a Cyril song as the title, not one of mine. Obviously, the Overture would come first, then the opening lines of Whirled Away "About to laugh / about to be let in on a secret..." Seemed to set the tone for what was coming up. After that I simply went with my instinct about what would naturally follow, contrasting tempos and sounds, like a suite.

Have you surprised yourself with your enthusiasm for getting back into the studio?

All of this has been a surprise on so many levels, I let go of this musical dream many years ago when 'The Gardening Club' album "died". To

have it all resurrected in this way has been completely life affirming and inspiring!

You have already been back in the studio working on a follow-up album, 'Boy On A Bike'. Is this in a similar vein? When do you expect this to be available?

'Boy On A Bike' is you might say a continuation of our musical explorations, the difference being the lyrics apart from two songs are all mine, so the emotional themes are quite different, plus James wrote one of the tunes on the album, "WolfGate". I wrote most of the music on the heels of finishing The Riddle, I was very inspired and couldn't wait to get to the next thing! We hope the album will be available in October.

What is next for Martin Springett in both your artistic and musical endeavours?

Right now, I am putting together the lyric book and CD package for 'Boy On A Bike'. I will actually be glad to park the bike, very soon, it's been a rather long ride, but I am so happy with this new album, we went to new places and landscapes for sure.

Recently having performed with Syrian violinist Sari Alesh, we are adding his sound to our band, and Norm and I will be performing with Sari as a trio this coming November and recording some new tunes as soon as we can. I have a feeling the next project will be very different. Which is as it should be. We just go where the music and emotions take us. Our lives are wrapped up in all this. That's the true joy of it all.

Live Music, Bands and Singer- songwriters of Portugal

Can you think of any famous bands or singers from Portugal? Do you wonder what the music scene is like there? Of course, the country has plenty of really big-name international stars performing as festival headliners and in very big venues, but what about the up-and-coming artists and bands?

Having relocated to Portugal from Wales, I find myself among these acts. Naturally I am investigating the music scene here, and often



very much enjoying the music of Portuguese bands and singer-songwriters, many of whom are exceedingly talented and deserving of a much wider audience.



STEVE ANDREWS



Listen to the radio

One great way of finding out what sort of music is being created, recorded and performed in Portugal is to tune into radio station shows from the country. One of these programmes I can personally recommend is called Nação Sónica <https://tinyurl.com/y6ba9fr7> and it is presented by Roque Duarte, who also hosts Sonic Fine Cut. I am recommending these shows not just because my songs Citizen of Earth and Where Does All The Plastic Go? have on his playlist, but because some of Portugal's finest bands and artists are featured on these radio programmes. Roque's shows are broadcast on Rádio

MAIS OESTE 94.2fm <https://tinyurl.com/y3l7y3nr> and on Esradiopt (Eclectic Sounds Radio) but you if you miss the broadcasts they are available afterwards on Mixcloud here: <https://www.mixcloud.com/roque-duarte/> Turn on and tune in!

A song that grabbed my attention the first time I heard it was Get Out by Piece of Cake. It's got interesting lyrics, great production, a video that explores the singer's narrative about inner demons, as well as a catchy chorus that includes the words of the chorus. I got in touch with Lito Pedreira of the band and asked him to comment on the music scene in Portugal. This is what he told me: "It's a hard market the music business in Portugal. Small country. But. Lots of



good things happening at the music level. Originality and inspiration are well present in the new generation of musicians.”

Piece of Cake and the other bands on Roque’s radio show certainly give plenty of evidence of that “originality and inspiration. Some acts that caught my ear on first hearing them are Captain Boy, Marinho, Time for T, Museum Museum and Rope Walkers. But tune in to Roque’s radio shows and see what bands you enjoy. Seek them out on Facebook and elsewhere online. There’s plenty of really great music to check out and choose from here in Portugal.

Live Music

Of course, as well as recorded music, singers, musicians and bands need to perform live and there a variety of venues hosting live music and

performance. There appears to be a lot of preference given to cover bands and tribute acts in Portugal, but the country also has opportunities for singer-songwriters and bands to showcase their work and build a following. A fairly small but friendly and popular live music venue is Camones CineBar in Lisbon. It caters mainly for folk, roots and semi-acoustic acts, as far as I can tell, and its intimate folk-club atmosphere is ideal for these types of music. I performed there at a Lisbon Songwriters night back in May and got the audience joining in by clapping along and saying “Yeah!” at the appropriate times in my song Butterfly In My Beard.

As well as acts from Portugal, Camones CineBar is popular with touring acts, and one that I discovered had a date at the venue was Carrie Tree. She is a very talented singer-songwriter from Brighton in the UK. No stranger to the festival scene in Britain, she has also travelled

Carrie Tree



The Canoe

to other countries taking her music with her and building a very impressive following and musical CV. Carrie has worked with such names as Damien Rice, Carly Simon, Martha Tilston, and the rock band Marillion.

She has a new album out entitled *The Canoe*. Carrie provides lead vocals, guitar and piano, but she is accompanied by an international cast of fellow musicians, who add a variety of instrumentation, including harmonium, harp, clarinet, cello, double bass and sitar. I got myself a copy of

her album, which is available on bandcamp, and for me the song that stands out most from her sensitive and very well produced compositions, is Human Kindness. So it came as no surprise to me to find that this song was chosen as a single from the album. Inspired by the homelessness and refugee crisis in many parts of the world today, Human Kindness is sung from the point-of-view of a migrant. Its powerful lyrics and Carrie's performance gave me goosebumps!

Douglas Harr Ear Candy for the Hungry Audiophile



Dog Bites Ant; Ant Bites Back

Adam Ant (born Stuart Goddard) was and remains one of the most compelling, handsome and talented musicians, vocalists and performance artists of our time. Adam came on the scene in 1977 just as sex shop impresario and generally nasty hombre Malcolm McLaren had unleashed his punk screed with the Sex Pistols. By 1979 Adam and a small group of musicians released a far superior debut album *Dirk Wears White Sox* that featured aggressive short songs. It sent hips swiveling and bodies mashing about in British clubs. A

sensation was born; one that would far outlast punk as the "post punk" and "new wave" movements took flight. Adam led the second British Invasion of these American shores and he changed fashion and sensibility from that moment on via each of his and the Ants albums during the 1980s.

For the next album Adam and band were prepared to record music that would include the tribal rhythms of the Burundi beat from Africa. However, McLaren made a chess-player move that could have ruined Adam. He convinced the band to leave the Ants en masse and form Bow Wow Wow with 13-year-old Dry Cleaner working, always singing Annabella Lwin.

After his band was yanked away to form Bow Wow Wow in January 1980, an unfazed and quite confident Adam formed a new band with what became long time collaborator, guitarist and writing partner Marco Pirroni. The pair went on to record what many consider their greatest ever - sophomore album *Kings of the Wild Frontier*. Released in November of 1980 the album is chock full of expressive

<http://diegospadeproductions.com/>



imagery that celebrates the American Indian, the Caribbean pirate, the western gunslinger and other male machismo characters all backed by a spirited blend of African tribal rhythms, post punk guitar distortion, and heavy rib shaking bass. Adam and his new Ants then toured, playing for audiences around the world to prove that between his make up and his moves and his musicianship and sometimes even rather serious lyrics, he was a force to be reckoned with. Consider the lyrics:

*Blackfoot, Pawnee, Cheyenne,
Crow
Apache, Arapaho
Blackfoot, Pawnee, Cheyenne,
Crow
Apache, Arapaho*

*The human beings, oh
The human beings, oh*

It was and remains a campy, swaggering sometimes overwhelmingly joyous new wave masterwork. Videos for the album show Adam in tribal makeup and pirate gear, telling us “Music’s lost its taste” and asking us to “try another flavor...Ant Music.” I for one said “absolutely” while however dispiritingly alone in my room shut away from fellow college students who were still spinning Led Zeppelin albums and not watching MTV. Yet as I was soon to do, Adam was not hidden away and was living large and proud. His homeland awarded that with a number one record spot. The band toured Great Britain.

The personnel at that point were

Adam Ant – vocals, acoustic guitar, piano, harmonica
Marco Pirroni – electric guitar



Kevin Mooney – bass
Merrick (Chris Hughes) –
drums, production
Terry Lee Miall – drums

The third album found Adam donning slightly different makeup and styling. Dressing up as the “dandy” Highwayman, this robber would pull over a carriage (as in the Renaissance era) take your jewelry



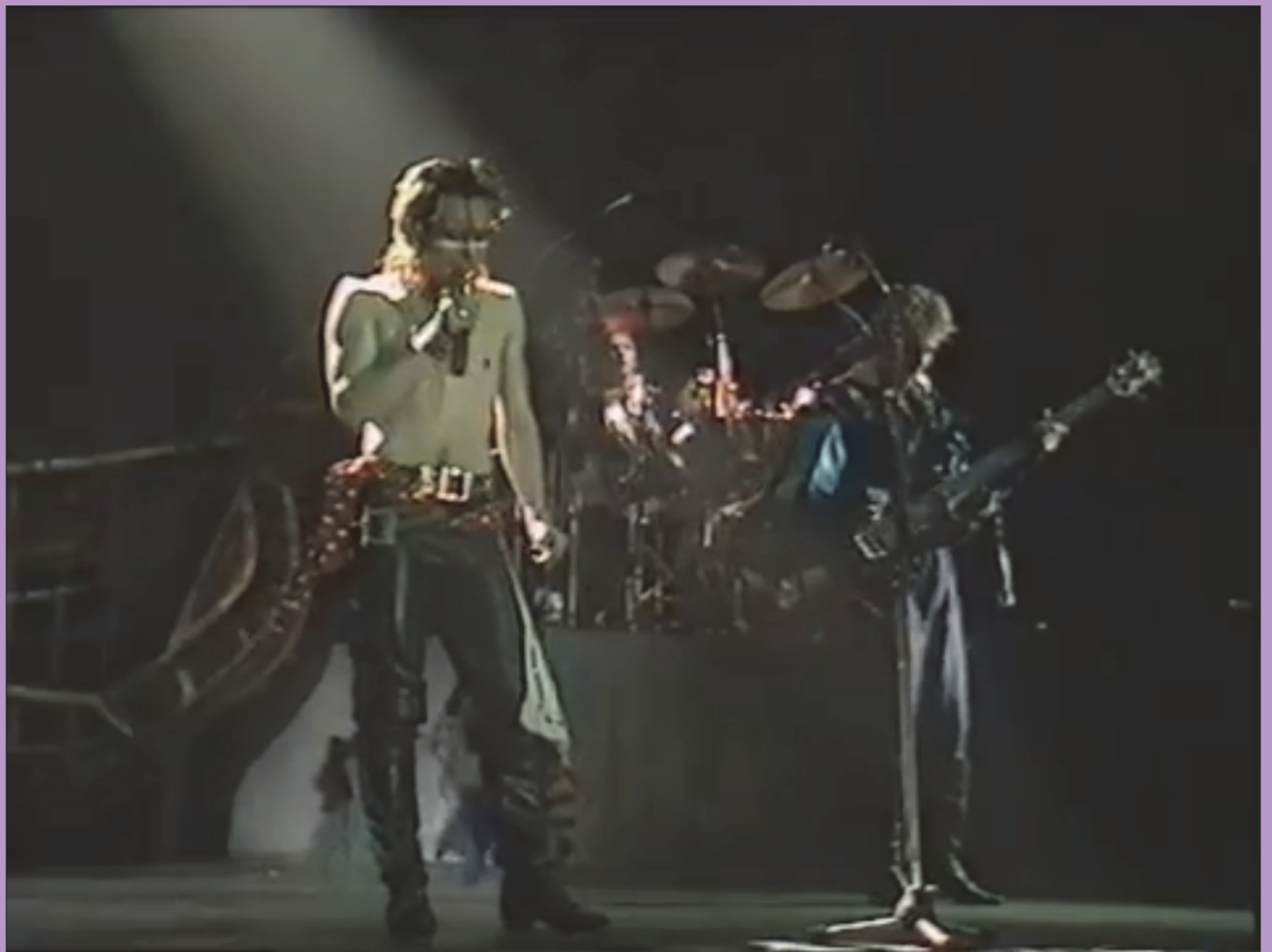
<http://diegospadeproductions.com/>



and maybe your women. *Prince Charming* (released November 1981) served to build Adam's following but also became this band's swan song. Besides the hit, and best ever video "Stand and Deliver" it featured the title track – a "War-Canoe" type chant which found Adam with four dancers acting out a professionally choreographed dance sequence, shown in the video and on the tour that followed. By this time Adam was in charge of those videos and tours, along with his and his band's image. The album was fleshed out with additional songs about Mohawks, sex and rancheros all to sensational and dreamy effect. Personnel remained the same as on *Kings* except bassist Gary Tibbs who replaced Kevin Mooney (Gary Tibbs and yours truly said Adam). The album was slightly more refined than their sophomore effort and showed a compelling maturation of Adam's ideation

of glamorous new wave rock music and performance. Critics savaged it because most of them are idiots.

Adam Ant staged an incredible, defining concert tour that followed which included his own fantastic lead performance backed by two drummers, musicians, dancers and stagecraft required to make it special. Kicking off with my favorite Adam and the Ants track, "PicassoVisita el Planeta de los Simos," and ending with "the punk dirge "Physical," the show is fantastic. For the campy pirate jaunt "Jolly Roger," a prop pirate ship actually emerges from stage rear allowing Adam to hang off the ropes and sing his happy ditty, celebrating pirates like Black Beard ("it's your money that we want and your money we shall have!"). Unfortunately, the film has never been cleaned up and put on a proper DVD release, though it is on YouTube <https://youtu.be/oILeaRiLufY> and likely other



streaming services. It's in the top 5 concert films of the decade.

The ants were gone, but Adam lived on as a solo artist still with collaborator Marco. His solo career began directly, in 1982 with the release of *Friend or Foe*. This is clearly the moment when Adam went "public" on radio and more importantly on MTV. The nascent video music station loved Adam like he was their first born -playing videos like "Friend or Foe," "Desperate But Not Serious" and the massive hit "Goody Two Shoes" on heavy rotation to drive Adam's popularity to stratospheric heights. Of course, the videos became overplayed but did serve to cement Adam's status as a pop cultural icon for the new wave movement.

Adam's follow up *Strip* (1983) is his most refined and gentlemanly despite its title. Produced by Genesis and solo legend, singer, drummer, pianist and composer Phil Collins, who also plays drums on two songs, the album is a masterpiece. It again was led into market with a series of fun-filled videos for "Strip" and the raucous "Puss In Boots" both benefitting tremendously from Collin's fantastic tumbling toms.

At this time I had graduated college at Cal Poly, San Luis Obispo and gladly moved up to the more "new wave" bay area. I was working at my first job at Hewlett Packard, programming Payroll, Human Resources and Sales systems and soon running the IT operations department. I went to new wave clubs every possible night, building a new record collection, catching up for the prior 5 years in "cow town" Zeppelin territory. I sported black jean boots, torn shirts and either a flat top or a spiky-with-"tail" doo. I was living a dream in Silicon Valley working for Barbara Briseno, one of the best bosses I would ever have. I took my boss and her two daughters to a few

shows. They were like family, the girls eight and ten years younger than me and Barbara in fact not much older yet so much wiser. The youngest, Amy and I went to the San Jose Civic auditorium to see Adam on the *Strip* tour in 1984.

The *Strip* tour was in a phrase "totally bitchin'." Adam thrilled from start to finish, dancing, playing guitar, climbing up and down a suspended catwalk behind the band, and just nailing it. During the song "Physical (you're so)" Adam stripped down to silk boxer shorts and wearing only that and then-popular legwarmers he climbed into a hot tub made of clear Plexiglas. After getting soaked to the bone he peeled off those legwarmers and threw them into the audience. One of them literally hit me in the face and I instinctively stuffed it down my shirt for protection. Good thing, because when I looked up and around there were 20 desperate 13-year-old girls heading towards me at which point Amy threw herself in front of me, later winning said leg warmer trophy from me with her darling wiles! It was and remains one of the best experiences of my concert going life.

Adam released one more classic album *Vive Le Rock* in 1985 but that was really the end of his time on top. The album was harder edged despite the frivolous title track and "Apollo 9" and it rocked hard – an unjustly under-promoted masterpiece of new wave brilliance. Adam remains one of the most beautiful human specimens to ever deliver popular music, with an assuredly fascinating persona and music and performances that are already legend, in his own time. Try another flavor and *vive le rock*, indeed.





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*



A Dog Spared from a Shelter Becomes a Ballerina

21 dogs who were out of time in shelters took to the sky on the wings of our PAART Airplane.

Each of these animals is special. Taffy spent a long time in a shelter and had run out of time. Sally spent her life tied up outside and was in bad shape with over a pound of matted fur needing to be cut off. The Doxie and her babies were advertised as "Free" on Facebook, effectively being thrown away. All of these stories shake us to the core but with the help of teams of dedicated animal lovers each of them has a second chance to find the love they

deserve.

PAART Pilots Jonathan Plesset and Pete Lehmann took off at dawn and flew through the most incredible sunrise. It was the dawn of a new day for our pilots and our furry friends. After a few hours in the air we landed with 21 dogs waiting for us from the Wolfe County Animal Shelter Wags To Riches – Helping Animals In Need and Love of Paws Rescue

We would like to stop for a moment and just appreciate these fine groups for their unparalleled dedication to helping these animals. There are so many people you never hear about who work tirelessly to help make these rescue missions a success. The whole PAART team thanks each of them for their dedication, their hard work, and their love of our four legged friends.

All 21 of these dogs flew back with Jonathan and Pete to Pittsburgh where they will be ready for adoption soon at Cross Your Paws and Bridge to Home Rescue. Please contact them if you want to take one of these babies home.





Tau and Alice Ancient... chants, drones, celestial- psychodelia and celebrations of Mother Earth...

*Gonzo's Alan Dearling delves into the arcane mysteries
of Medicine Music*

Tau's music is reminiscent of Native American music, blended with the Aboriginal sounds

alan dearling

of Uluru in the dead centre of Gondwanaland, aka, Australia. Add a touch of Nico and her Marble Index, a dash of the Incredible String Band, a further pinch of Trembling Bells, some guttural throat-singing, plus Alice Ancient on sacred hand-drum and vocals, on loan from the London-based neo-pagan duo, the Butterfly Wheel. Mix together, and you have an hour and a half of atmospheric, transformational 'weirdness'. It's sometimes mystical, sometimes mesmeric, occasionally too repetitive. But, certainly 'different' – mostly in a good way!

Tau:

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

The Butterfly Wheel:

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

Fronted by Dubliner, Shaun Mulrooney, Tau is a collective of musicians based in Berlin. On stage it becomes quickly obvious that they are strongly influenced by indigenous music, shamanic ritual and mystical incantations. It is experimental, probably partly improvised, and certainly free-flowing. Alice Ancient adds a powerful feminine, witchy influence. Tau – Father Sun, and Mother Earth, consort with Roky Erickson and the 13th Floor Elevators. Get the picture? It's a real conflagration of progressive drone rock,





tinged with some psilocybin...or, in the words from the Butterfly Wheel Facebook page: music that blends together: “Myths, spirituality, mysteries of the human soul, (with) women who run with wolves.” Meanwhile, on my Facebook page, Dave Ives has described Tau’s performance as, “Kraut-Folk.”

Tau’s second full-length album, ‘Tau and the Drones of Praise’ was released in 2018. The Butterfly Wheel have just released their ep: ‘Wisdom’s Waters’.

The song titles from both albums offer more than a subtle hint of the musical content: drums, bass, chanting and howling



to the elemental Old Gods... Join 'The Seer', 'Tonatiuh', 'New Medicine' and 'Erasitexnis' from Tau (and the Drones of Praise), and violin, bells, and plenty more drums on 'Flame' and 'Love and Psyche' from The Butterfly Wheel.



It's an intriguing mix, but it will not suit everyone's musical diet. Try and get a listen to both bands online. Quirky stuff.



Not sure if this is entirely relevant, but listening to the Butterfly Wheel sometimes reminded me of Sonja Kristina and Curved Air on acid in a crypt...you just need a sacrifice or two...to complete the ritual.

I was a tad disappointed that we did not see the mystic theatricality of the Butterfly Wheel live at this gig, but you can see them online,

WHITE RABBIT PRESENTS

TAU



THE GOLDEN LION
WEDNESDAY 21ST AUGUST
DONATIONS WELCOME



<https://www.facebook.com/thebutterflywheel/videos/1186816381426033/>
and/or listen to their ep.

A taste of Tau from the Golden Lion:
<https://vimeo.com/355337985>

Here's a second helping of Shamanic enlightenment with Tau and Alice Ancient, once again, live from the Golden Lion at Todmorden:

<https://vimeo.com/355319483>



Promoter, Waka, (left) at the Golden Lion with Tau albums on sale at the end of the gig.

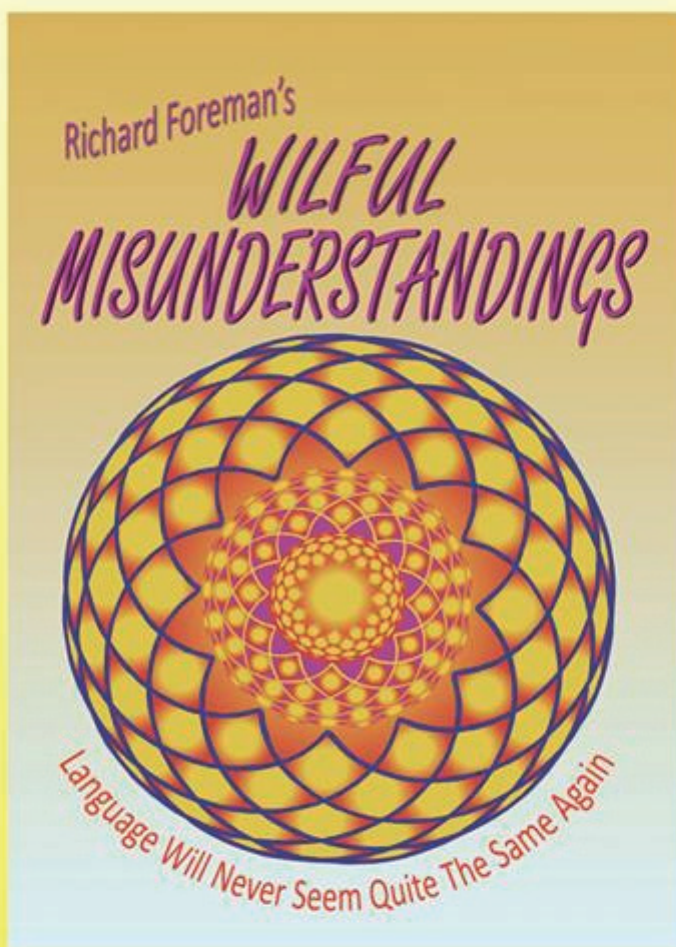


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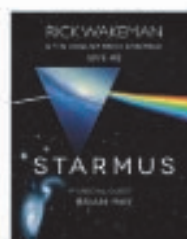
THE BURNING

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HFG2014CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

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HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2010CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2010CD



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JimBob & Linda & Tim & Alice

JimBob (and Fruitbat) at
Patterns, Brighton 9 October
Alice Cooper, the
Stranglers, MC50, O2
Arena, London 10 October

Quite a busy week really and a bit of a
disaster of planning because having bought

tickets for Alice Cooper, I then found out
that Ferocious Dog (with Fruitbat) were
also playing that night in London and to be
honest I would have rather have been in
the Half Moon in Putney leaping about to
punk-folk that sitting in a huge hall
squinting at the stage half a fucking mile
away, especially after spending the
previous night in Brighton. But more of
that later...

Night 1 and two of *Gonzo Weekly's*
glamorous journos., aka me and Tim
Rundall have spent the afternoon supping
cans of Red Stripe and getting ourselves in
the mood for going out to see Jim Bob.
I've always been a big Carter USM fan on
the basis that you can't get much better
than a lot of noise, clever lyrics, great
anthems, puns and a view of the world that
corresponds roughly to my own. But I
never got to see Carter live though I've
seen JimBob before and even written about
him for Gonzo.

We got to the venue now called Patterns,



JEREMY SMITH



which Tim recognised as a previous club called the Escape Club and may even have been where I once saw the Stranglers back in 1977. Walking in, I almost literally bumped into Fruitbat, looking very relaxed. I asked him if he was going to join in later and he said no, just here to watch but he seemed really pleased when I told him how much I liked Ferocious Dog for whom he now plays lead guitar. Anyway, Dan Donnelly was just starting up and we grabbed some drinks and found a great position at the front and waited for the evening to unfold. Dan was cool, good tunes and some nice guitar playing but it was difficult to take too much notice as the place was filling up, though he must have gone down well as he was crowd surfing over the faithful in the moshpit later on.

The gig had sold out months before but Patterns is a pretty small venue so it must have only been 200 or so who cheered on Jim Bob and his band. And it was a full band too with Chris T-T, a drummer who might have been called anything as Jim Bob pretended not to remember, a cool lady bassist, more guitar and keyboards. And last but not least, Mr. Spoons running around making sure that everything worked.

Jim Bob looked a bit trimmer than the last time I saw him and his hair had grown so there were fewer chants of “You Fat Bastard” than normal before the band kicked off into ‘The Mufti Day Riots’, ‘Stuff the Jubilee!’, ‘Battling the Bottle’, ‘Senile Delinquent’, ‘Georgie’s Marvellous Medicine’, ‘Tongue Tied’ and ‘My New Walk’. The band were tight, the sound great and you could hear the words. So pints in hand, Tim and I grooved away like it was 1992. A quick break, a few stories and then time for Jim Bob to get out his acoustic guitar and go through not quite Carter’s greatest hits but a really cool selection of the back catalogue including probably (cos’ I’ve just been looking up the tour on setlist.fm) ‘Lean on Me I Won’t

Fall Over’, ‘Falling on a Bruise’, ‘Midnight on the Murder Mile’, ‘Mrs Fucking MacMurphy’, ‘A Prince in a Pauper’s Grave’, ‘Anytime Anyplace Anywhere’ (which seemed as good a time as any to get a couple more pints in), ‘Shoppers’ Paradise’, ‘This Is How It Feels’, ‘After the Watershed’, ‘The Only Living Boy in New Cross’, ‘Good Grief Charlie Brown’, ‘Cartoon Dad’ (possibly my favourite song of all time – at the moment – and one to be played at my funeral), ‘Johnny Cash’ (“I thought I was bulletproof but a bullet proved I was wrong.” How prophetic that was for me, but that’s a story for another time!)

And then the band came back and straight into a really hard version of ‘Angelstrike!’, and ‘The Only Looney Left in Town’ and Tim and I had to hold on tight to the front of the stage as the moshpit threatened to overpower us, particularly with Dan Donnelly being tossed around.

Jim Bob came back to play ‘Sheriff Fatman’, I guess this was their first hit, with more jumping around and then with the introduction “This is a song I wrote for Les when Carter split up”, Fruitbat came bounding on to the stage basically looking like he always does these days with his cap for a rousing “My Face, Your Arse” and then he was gone leaving Jim Bob to finish off with the usual set closer “Touchy Feely”.

I can’t get over the high I get from seeing Jim Bob, he’s just such a fantastic entertainer, no bullshit, the odd mistake, some of the best songs in the world. Pure class and now Fruitbat keeps popping up now and again, I wonder if there could be yet another reconciliation. One can always dream, which I did later on at Mr Rundall’s gaff, after a few more Red Stripes. Thanks again Tim, for putting me up, it’s a great sofa bed and I hope I didn’t snore.



So leaving Brighton at about 9:00 the next morning and the satnav directed me via Horsham as the M23/M25 were all snarled up, I stopped for a late breakfast at Ryka's at Box Hill. This used to be a regular haunt of mine when I was still living with my parents as it was a great place to start a Saturday before a lunchtime at the pub and then either an afternoon at Leatherhead Football Club or a different type of Glee Club which involved, well I won't go into that to protect the innocent or the dead. But a Ryka's burger still hits the spot and I was soon home round the M25 to do whatever I did before going out again at about 4:00pm to go down to the O2.

Night 2, I had arranged to meet an old work colleague, Linda, in Wagamama by the O2 but found myself about 15 minutes late, sorry again Linda, but the Jubilee line is slow, slow, slow. Anyway, we found time to get a meal and a drink before finding our way into the O2 where first of all we were directed through the VIP entrance (I have never worked out why this happens, I mean I have Three as my provider on my iPhone but they always seem to look at it and say, this way Sir!) and secondly have my penknife (which is about 2 inches long) confiscated as a

deadly weapon.

We got to our seats just before 7:00pm and although a long way from the stage, at least we had an uninterrupted view, something which plagues you when sitting in the stalls at the O2 as the minute one person stands up, you're pretty fucked for the rest of the evening as you have to stand to see anything. But first on were MC50, really Wayne Kramer and a motley crew of musicians from Soundgarden, Fugazi and Faith No More. They came on to Brother JC Crawford's brilliant introduction to Ramblin' Rose, possibly the best motivational speech ever written and certainly more motivational than Linda and I had ever heard at a certain German Bank. So Ramblin' Rose and then Kick out the Jams were dispatched with the kind of energy which made me so wish to have seen MC5 or at least see MC50 in a small venue. The trouble was that when you play your two best and most well known songs at the start when the venue is less than a quarter full, then the rest of the audience is going to be a little bemused when they come in.

The set covered songs from all three albums like Come Together, Motor City is



Burning, Borderline, Tonight, Call me Animal and Sister Ann, finishing a drawn out version of Looking at You dedicated rather insultingly (yippee!) to Donald Trump. However, it all sounded a bit samey and the lighter songs from Back in the USA all sounded like a full-blown Kick out the Jams era wigout. It would have been so great at somewhere like the Borderline but at the O2 it just all ended a bit flat.

A quick drink followed and then back into the hall for the Stranglers. I have history with the Stranglers. I saw them some 20 times back in the Seventies, from sitting with about 10 other people on upturned beer crates in the Hope and Anchor, Thursday's at the Nashville, long drives to Brighton and Swindon, supporting the Ramones and then many gigs at the Roundhouse including one with the Pink



Fairies which Tim Rundall and I both remember attending. I sort of got bored with them around the time of Golden Brown and didn't see them again until about 15 years ago when they were fronted by Paul Roberts. I thought they were shite and that Hugh Cornwell solo was a much better bet than the Stranglers. But then they got rid of Paul; Baz Warne took over vocals on the songs that Hugh used to sing and Jean-Jacques Burnel learned how to shout again.

And they were good, very good, Dave Greenfield's keyboards mixed quite high but the guitar and bass were just as I remembered and it was like the years fell away. 'Toiler on the Sea', 'Grip', 'Nice 'n' Sleazy', '5 minutes', 'Golden Brown', 'Peaches', 'Walk on By', 'Hanging Around' and 'No More Heroes'; together with two songs I didn't know: 'Freedom in Insane' (from *Giants*) and 'Relentless' (from *Suite XVI*). It made me really want to go to see them properly and afterwards on the Tube, Linda and I both thought the Stranglers were the best band on the night. But we had thirty minutes before Alice Cooper was due to come on so we ventured into the O2 hospitality room, which was a bit like an airline business class lounge. The drinks were the same price and they had run out of draught lager but we found a nice comfy table and chairs and lived the corporate rock experience for a few minutes and talked about work, mutual friends, the Dresden Dolls, our kids, horses and the Libertines who Linda used to follow everywhere staggering into work after minimal sleep the morning after.

And then Alice Cooper. I used to have the Alice Cooper 'Killer' hanging calendar on the back of my bedroom door. My mum hated it. I went to see the original band in 1972 at Wembley with some school friends, backed by Roxy Music who had only been going for six months. It was two weeks after my 14th birthday and is

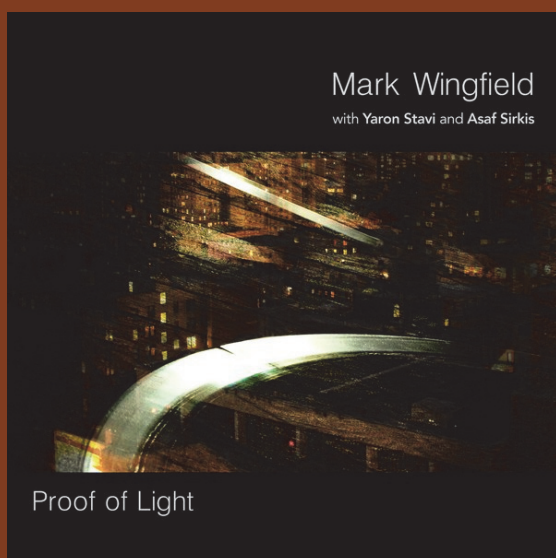
still probably the best gig I ever saw in my life and changed me from a swot into a dirty ass rock'n'rolla in a single night. I have always loved Alice and have had the intro to 'Under my Wheels' ("The Telephone is Ringing") as my ring tone since god knows when and I doubt I will ever change it. I saw him once more at a sparsely attended Monsters of Rock in 2006 with my wife and kids and he did almost the same set as in 1972 and I loved it though I did think that singing "I'm Eighteen" when in your fifties was pushing it a bit.

But now it's 2019, Alice is 71, was it going to be the same? Was I going to be up the front screaming for more as I was in 1972? And would I go home and put on 'School's Out' and take myself back to my first real rock'n'roll experience? The answer was sadly no. I should have looked at the set list for the tour in advance and listened to some of his other albums. Yes he did 'I'm Eighteen' with a crutch as a prop (nice touch Alice) and of course the encore was 'Under my Wheels' and 'School's Out' (with Dennis Dunaway guesting), but there were too many songs that I didn't know and sounded the same and with no screens, you couldn't see much of the visuals. The guillotine came out for 'Dead Babies' and Poison and the set closer 'Teenage Frankenstein' were good but it just wasn't the same for me. Maybe I'm not 14 anymore.

So two days of gigs and I was knackered and whether I will brave the O2 again, I don't know. It's such an arsehole of a place to get to and even though leaving the car at the end of the Jubilee line helps, it's still at least an hour and a half each way to look at a band from 100 metres. So next time it will be Ferocious Dog in Putney and if I can drag Tim and Linda along to more gigs, life will be good.

Jeremy Smith
October 2019

KEV'S WORLD



MARK WINGFIELD
PROOF OF LIGHT
MOONJUNE RECORDS

Over the years, Wingfield has built up a considerable reputation for being one of the most interesting and dynamic fusion guitarists around, and this 2015 release finds him yet again exploring the outer reaches of what sounds can be achieved on an electric guitar. That he has been influenced by Holdsworth is never in doubt, while the fluidity of Metheny is very much in play, along with some sounds more

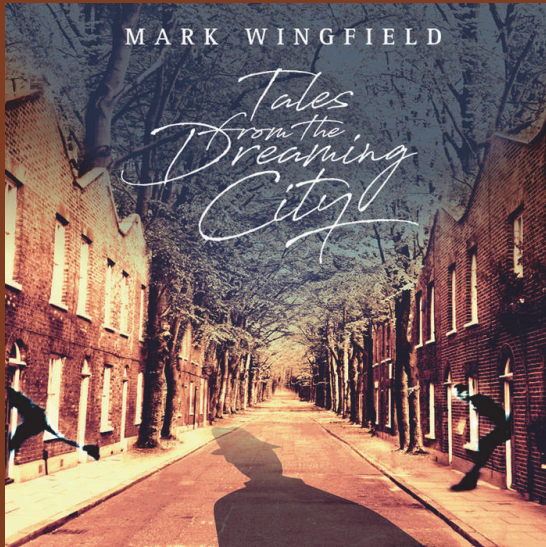
normally connected with Reuter. In fact, the other two people involved in this 2015 release are bassist Yaron Stavis and drummer Asaf Sirkis, and the three of them would soon join together with Markus Reuter to release the wonderful 'The Stone House'.

Recorded in just two days, this is music that can only be created when everyone is totally confident in their own ability, and in each other's, so that the music just flows like a river. All three at times appear to be following totally different musical paths, yet somehow it all connects together in manner that is full of space and light. All three are listening to the input of the others, while also creating something that is vibrant and dynamic. Sometimes the ears become distracted by the way that Stavis is creating his own melody, or Sirkis is driving though in a totally different manner, and focusses on them as the lead instrument before coming back to Wingfield. There are complete sections where he allows the others to take the lead and he hardly plays at all, waiting the right moment to come back in. The guitar stylings are quite unlike what many

KEV ROWLAND

other musicians are producing, and the result is a distinctive sound that is refreshing, beguiling, innovative and entrancing, all at the same time.

<https://markwingfield-moonjune.bandcamp.com>



MARK WINGFIELD
TALES FROM THE DREAMING CITY
MOONJUNE RECORDS

Wingfield's newest album, 'Tales From The Dreaming City', in many ways follows straight on from his previous solo album, 2015's 'Proof Of Light'. In between the two he had worked on other releases, but here he is back again with bassist Yaron Stavis and drummer Asaf Sirkis, as well as special guest synth performer Domonique Vantomme who features on three of the songs. Although it is directly related in many ways to 'Proof', here it is just more, in every way. The warmth of the bass and staccato of the drums contrasts with the fluidity of the guitar, as Wingfield continues to push sonic boundaries in what is expected from the instrument, as well as showing that when the occasion is right he can shred with the best of them.

While Holdsworth and Metheny are still major influences, added to that can be Steve Hillage, Adrian Belew and Steve Vai, all

blending together in a style that is very much his own. This is music that is pushing the boundaries of what one expects from fusion, at times moving more into Avant and RIO territory, but always returning back. But although Wingfield is often the lead melodic voice, it is the interplay with all the others that makes this album what it is, with everyone taking centre stage when the time is right. This is music that captivates the listener and takes them on a journey, leaving them breathless when reality once again kicks in. These guys continue to weave their magic spell, and some segments are so beautiful the listener is filled with emotion. As with everything I have ever heard from this incredible guitarist, this is definitely worth hearing. <https://markwingfield-moonjune.bandcamp.com>



BLIND JUSTICE
NO MATTER THE COST **FLATSPOT/**
EDGEWOOD

New Jersey shore-based Blind Justice was formed in the summer of 2013, culminating their influences from the likes of Down To Nothing, Cold World, Get Real, Floorpunch, Sheer Terror, Suicidal Tendencies, Cro-Mags, and more into a volatile, modern style of hardcore. They released their debut album,

'Undertow', in 2015 and have toured across North America and Europe with the likes of Terror, Take Offense, Turnstile, and many others, including performances at United Blood, Black N Blue Bowl, Sound & Fury, and other notable hardcore fests. But, to my ears these guys have something in common with hardcore, and have taken many elements from it, but this their second full-length (using the term fairly loosely as the ten songs are only 19 minutes long in total) album has way more in common with metal.

The vocals are always shouted and full of angst and anger, but that doesn't necessarily make this a hardcore album, and these guitars are in your face. It is also intensely melodic, and a groove that sets the head moving and the heart pumping. This is modern heads down and meet you at the end metal, rough and angry and full of passion, and it makes me smile, which has to be a good thing, right? There are some elements that have plenty in common with melodic punk, and this amalgam of styles makes for a very listenable to album indeed. If this is your style of music then head over to Bandcamp and give it a try. <https://flatspotrecords.bandcamp.com>

BARROS
MORE HUMANITY PLEASE
ROCKSHOTS RECORDS

Along with his brother Luís, Paulo Barros founded Portuguese power metal band Tarantula in the early Eighties, but he has also been continuing with a solo career over the last twenty years as well. The first four solo albums were credited to Paulo Barros, but here the name has been changed just to Barros, and features vocalist Rey Van D who provided all the song lyrics: the line-up is completed by bassist Vera Sá and drummer Pico Moreira. The production is bang on (and I note that it was mixed and mastered



by Harem Scarem singer Harry Hess), and the guitars are strong and powerful, the rhythm section holds it all together while the vocals are good as well. It's just a shame that I don't like it. The issue really are the songs themselves, in that they're just not memorable in any way. There is also the feeling that Barros the guitarist is finding himself artificially constrained, as when he lets himself go and provides the shredding solos or power riffs then he is like a new man. But for the most part this is middle of the road melodic rock with little to make it stand out from anything else that is in the market, and certainly nothing to really grab my attention. When I start checking to see how many more songs are left on the album I know it's a bad sign. It's not awful, but it's certainly not brilliant either.

AXEGRINDER
SATORI
RISE ABOVE RECORDS

Axegrinder came together in 1986, and three years later released their debut 'The Rise of the Serpents' through Peaceville Records. This was crust punk, bleak and nihilistic, but not long after the album was released, guitarist Steve Alton and vocalist Trev found themselves becoming



increasingly disillusioned with the scene that they had helped to pull together. “The high points of those days were the sense of community and the sheer determination and passion of everyone involved within the genre,” Steve recalls. “From the people that made make-shift squats into venues, to those that kept the network alive with soaped stamps. It was a time where anything seemed possible. It all just seemed to work... no internet, no mobile phones and certainly no Facebook!”. “But the genre just turned into a parody of itself,” says Trev. “It became about who could be the scruffiest, who could have the longest dreads and so on. We became very tired of it all and, just like the anarcho-punk scene before, it became joyless and bound up with stupid rules. We lost direction, motivation and, most importantly, interest.” “We then had an awful studio session and I just wanted to put the whole band out of its misery,” Steve concludes. “Unbeknownst to me, Trev felt exactly the same and when he announced he was quitting I just felt a massive weight lift off my shoulders. It just wasn’t fun anymore. We played a final show with Electro Hippies and it was a blast, lots of laughter and a real high to go out on.”

Over the years Steve and Trev kept in

contact and talked about possibly there was time for a reunion, and now, only 29 years after the debut, they are back with the second. It is exactly what one might expect from a band that came from playing in squats, full of anger and raw aggression, punk in its truest sense. But, that isn’t enough for me. Here we have yet another album that is being spoiled by an incredibly poor drum sound and a dire production. This isn’t 1989, it’s 2018, and I expect the guitars to have edge and power, not having the sound muted as if it was recorded back in the day. However, I would be the first to admit that this style of music isn’t exactly my first love, and I am sure that there are many diehards who are incredibly pleased that Axegrinder are back with new music. It’s just that I’m not one of them.



YAGULL
KAI
MOONJUNE RECORDS

Some years ago I was lucky enough to come across the debut album from Yagull, ‘Films’. At that point in their career the band was Sasha Markovic on guitars, bass, percussion, voice and keyboards with a few guests on some of the songs. There were a couple of co-writes, two cover versions (incredible

takes on “White Room” and “Sabbath Bloody Sabbath”) , but the rest were all written by Markovic. I was immediately taken by the acoustic “post-rock chamber soundtrack”, and likened them to Karda Estra. But when they returned with their second album, ‘Kai’, the group had doubled in size to a duo as Markovic had been joined by pianist Kana Kamitsubo, who is also his wife (they names the album and title track after their son, who was born in 2014). This time around there is only one song credited just to Markovic, and sometimes he is credited after his wife, plus there are another couple of covers.

Guests again feature on some of the songs, most notably Moonjune artists Beledo and Dewa Budjana, but I found that it is the songs where it is just the two of them where they come across best. There is no need at all for anything special, just an acoustic guitar and piano, played by two people who know each other intimately and can accompany the other in perfect harmony. This is restful music, and when Budjana made his appearance on electric guitar on “Blossom” I was actually quite disappointed. I have been a fan of Budjana’s for years, but to my ears his delicate electric guitar was out of place on this acoustic album. The interplay between the two musicians is simply beautiful, there is no other word for it, and I would have preferred to have heard an album filled just with their songs, with no other musicians, as there is no need for the purity of their sound to be messed with. Again there are two cover versions of classic rock songs, but this time they don’t work quite as well. Of the two, “Wishing Well” is well worth hearing, with some wonderful

guitar, but “Burn” doesn’t really gel as it should. But overall this is still an incredible album, and if they trust themselves and record a full album of their own material, with no outside “help”, then the next one could be very, very special indeed. <http://www.yagull.com/>



**MICHAEL-ALAN TAYLOR
AVALONIA (THE SONNETS OF
GUINEVERE)
MMR**

Right, here is my third attempt at writing this review, as so far I have ditched every attempt as it either comes across as too fawning or doesn’t really portray exactly what this album means to me. What we have here is the debut album from Michael-Alan Taylor of Nth Ascension, on which he provides lead vocals, guitars and keyboards. He is joined by Darrel Treece-Birch (piano, additional keys and guitar), Craig Martin Walker (low flute), David Austin Taylor (spoken word) and Melissa Brown (spoken word). This is a concept album, detailing the last days of the brave Knight Lancelot who recalls the battles

for Camelot, his devotion to his King and his love of the Lady Guinevere.

To say that it is a cinematic atmospheric soundscape doesn't really do this album justice, and for once an album cover manages to portray exactly the right feeling, as the way that the misty early morning sun finds its way down to the forest floor is a wonderful representation of an album that is beguiling and entrancing.

In some ways it reminds me of some of Wakeman's great concept albums, except that the keyboards are far more delicate: Taylor's vocals capture the emotion of the music, and are a perfect fit. There are times when I find myself thinking of Camel's mighty 'The Snow Goose', and I can see myself playing this album a great many times late in the evening, as the mystical and magical atmosphere is so relaxing, and it takes me to a land far away in time. Delicate, but with a hidden strength and power, there is no need at all for drums, as the layered keyboards create a swirling curtain which moves like a magician's cloak, never really sure what is going to happen next, but confident that it will be incredible.

I can only hope that this release gets the acclaim it so richly deserves, as it is one of the most important releases I have come across for some time, and there is no doubt that it will feature in my Top Ten of 2018, no matter what the genre. This is an album that enriches the musical soul, and I love it.

<http://melodicrevolution.com/>



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



GONZO

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AT GONZO (UK)**

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THE COMPLETE GOSPELS

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

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

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

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

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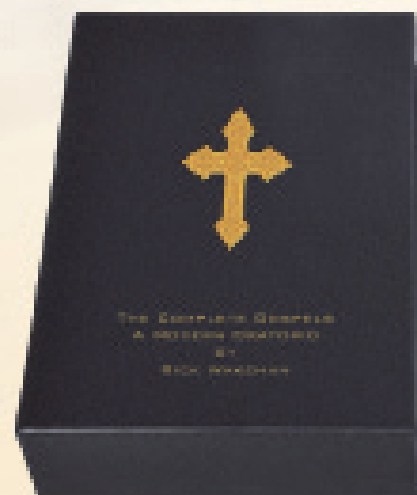
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.



Tony Klinger

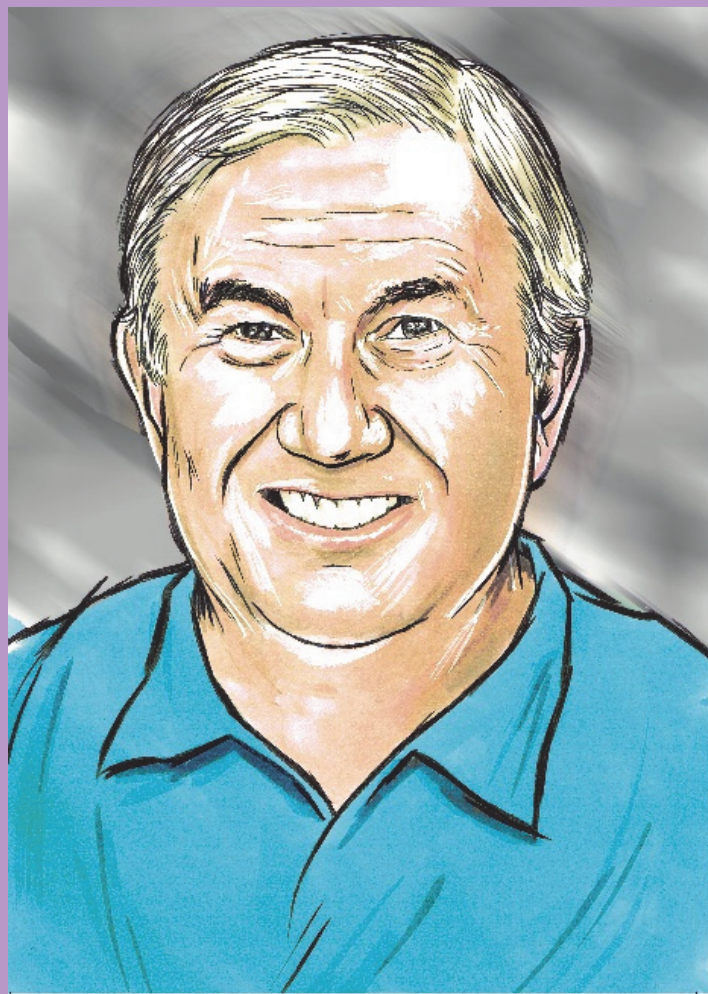
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY
KLINGER AT
GONZO:**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



BAADER/MEINHOF REVIEW

I was in Cambridge with some academic colleagues and it was decided that we go to see a film, I was in the mood for something light, but then again, I was outvoted in a duly democratic decision and we went to see *The Baader Meinhof Complex*. Therefore I have waited a day before posting this critique since I might have just been moody

about the decision going against my choice. No, I have remained constant, I still found it intensely annoying and I maintain that this is a film that can really get under your skin for all the wrong reasons.

It is very difficult to separate your personal and political opinions when you view a film that is so blatantly opposed to your worldview. This is such a motion picture but I have done my utmost to square the circle on this occasion. In fact, and for the record, I was also against the War in Vietnam and used to protest against it. But I was never a supporter of terrorism as a political tool. This film takes the opposite view and endeavours to portray it sympathetically. It fails miserably in this task.

One of the worst problems with a film like *The Baader Meinhof Complex* is that it tries to cram too many documentary style facts into its two and a half hours running time. The other main fault is that it is blatant, extreme left wing propaganda for a bunch of murderous amoral terrorists. The third main error is that this film has its facts wrong. The last error for me is the title, why is there the word "Complex" at the end of the title? This is never explained and I still have no clue what it means.

Before I get immersed in the many other faults of this film let me briefly share with you its background and plot. *The Baader Meinhof Complex* is a 2008 German film written and produced by Bernd Eichinger and directed by Uli Edel. It stars Moritz Bleibtreu, Martina Gedeck and Johanna Wokalek. The film is based on the German best selling, supposedly non-fiction book of the same name by Stefan Aust and retells the early years of the West German terrorist group the Red Army Faction (RAF), which was the most active, deadly and prominent terrorist group in post-war West Germany. The film has been selected as the official German submission for the upcoming Academy Awards for Best Foreign Language Film. That tells you more about the self-flagellation of the Germans who make the selection of their entry into the Oscars. Potentially the equally left leaning members of certain sections of the Academy Awards committee might well look kindly at this film as it mirrors the hip view of the armchair revolutionary that its OK to kill and maim people as long as they are not the victims you and your friends have taken a liking to.

Before I go too much further I must mutter professional courtesies in the direction of the technical skills deployed on this film. They are all adequate but are rendered less so by the erratic directing which allows some uneven acting performances. These are exacerbated by the overwrought screenplay, which is implausible, and naïve.

I am not necessarily against films about German psychopaths, as the film *Downfall* on the last days of Adolph Hitler was an excellent example of a film about

such a monster that worked wonderfully well. The reason that film worked and this one didn't is because *Downfall* graphically brought you inside the minds, albeit unbalanced, of people and made you aware of what they thought and felt, however repellent that might have been. Here we have the character of Baader as a nutcase who goes on crazy killing sprees that make no sense, and are never adequately explained. He had no motivation other than the sheer joy of killing others.

We also have Ulricha Meinhof as a female journalist who has a husband and two young children, a left-winger living a comfortable right wing bourgeois life. She meets this group of proto terrorists and they seemingly radicalize each other without any self-doubt or rationale. At one stage, when questioned what she might be prepared to sacrifice for the cause she says she would never be separated from her two children. Later in the story she gives her kids up without a second's hesitation.

I did a little homework with the help of my friends who speak German to find out if the police, courts and federal authorities were the buffoons this film portrays them as. The universal view is that they were not so inept or evil. This is a little like a poor man's Oliver Stone film. You form your views before you make the film and then simply make the facts fit to suit these views. The difference with Oliver Stone is that he is a much better filmmaker. At least he entertains you while he twists the truth beyond common sense. Here our brains are assailed by clearly inaccurate and puerile justifications dressed up in a flimsy camouflage that fails on every level of drama, fact or narrative fiction.

The sequence when the gang of terrorists goes to the Jordanian desert to train with the Palestinian terrorists is almost as imagined by the team that brought you Carry on Hijacking. The sequences where the German terrorists, men and women, sunbathe naked in front of the straitlaced Islamic Palestinians are unintentionally laughable as are the training incidents.

It is laughable but nonetheless disturbing that the script can glibly assert the terrorist's party murderous line without it ever being rebutted by anyone else in this rambling and incoherent screenplay. It is simply not credible or true, that the immorality of the multiple cold-blooded murders of this gang was never commented upon by anyone in authority with anything approaching common sense. Although the trial of the terrorist and the manner in which they were imprisoned during that period was ludicrously lax and politically correct but this film manages to portray even this section of the film as if these monsters were martyrs. If the film had managed to portray the main protagonists as believable human beings rather than as caricatures we might have been able to empathize with them to some extent. As it is our only feeling is one of contempt for these monsters and their heinous crimes whilst feeling great sympathy for their many unfortunate victims.

PHENOMENA

MAGAZINE

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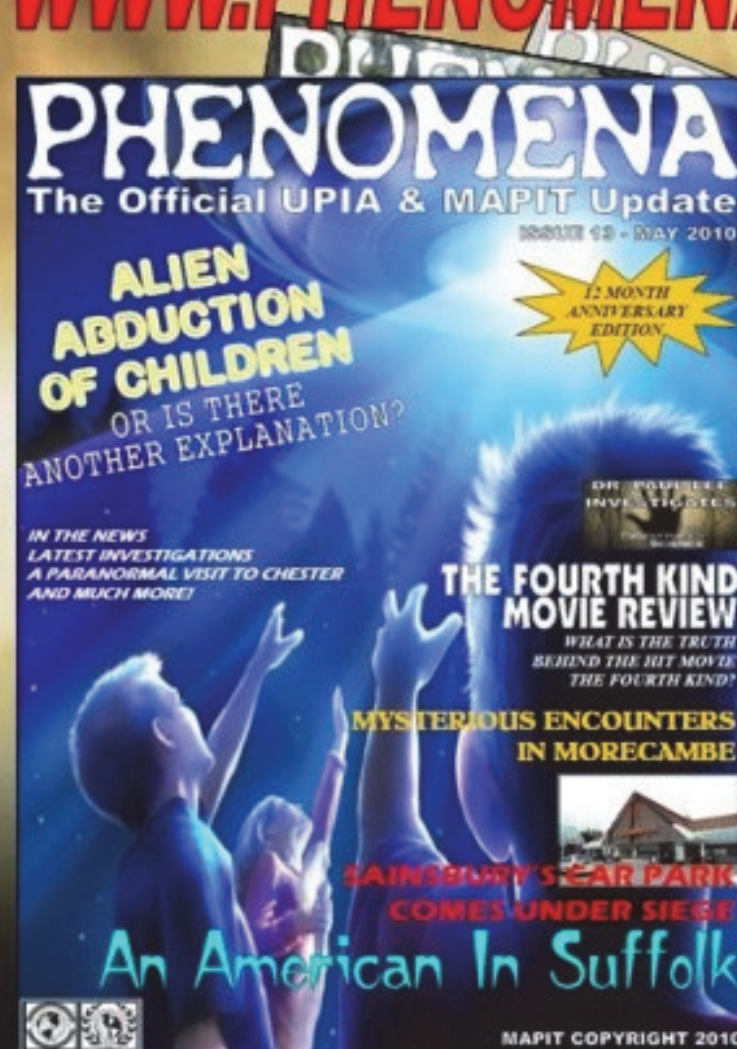
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The stated aim is that Hawkwind fans can have access to special Hawkwind events such as Hawkfest, to obtain limited DVDs and CDs of unreleased material and to attend private Hawkwind parties. So far, six Hawkfests (outdoor festivals), five Hawkeasters,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

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



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

My father was a strange man; alternately outgoing and affectionate or cold and withdrawn, with flashes of bitter anger. Many years after the events described here, I was diagnosed with bipolar disorder and a mild schizoaffective disorder, and ever since, I have wondered whether my father suffered from one or both of these. If so, it would explain a lot. There is a history of mental illness in his family, and if he had suffered from one of the family maladies, but had never been given a diagnosis, it would explain why I always found him so difficult to deal with.

I was not given a firm diagnosis until after my first marriage imploded. For years, my strange behaviour and mood swings were thought of as just “Jon being Jon” and they certainly contributed towards a lot of the difficulties which I had been through in the first forty years of my life. It is notable, I think, that I have been considerably more successful in both my professional and my emotional lives since the disease that has blighted the lives of so many of my family over the years was diagnosed.

But by the autumn of 1970, even the neurotic and self-absorbed eleven year old me, dealing with the painful aftermath of two orthopaedic operations and negotiating the social minefield

of secondary school for the first time, could see there was something wrong. My father suddenly became far less active than he had been, and continually complained of a bad back. I only knew a fraction of what went on at the time, but apparently it had become so bad that he had to have a couch installed in his office so that he could work lying down. But still, his symptoms got worse, and at some point during the autumn of Hong Kong, he was diagnosed with chronic osteoarthritis, the debilitating effect of which meant that he was no longer able to do his job.

So, with the large family Christmas already visible on the horizon, my brother and I were told that in a few short months, in the February of 1971, we would be leaving the only world I had ever known as home and returning to the Motherland.

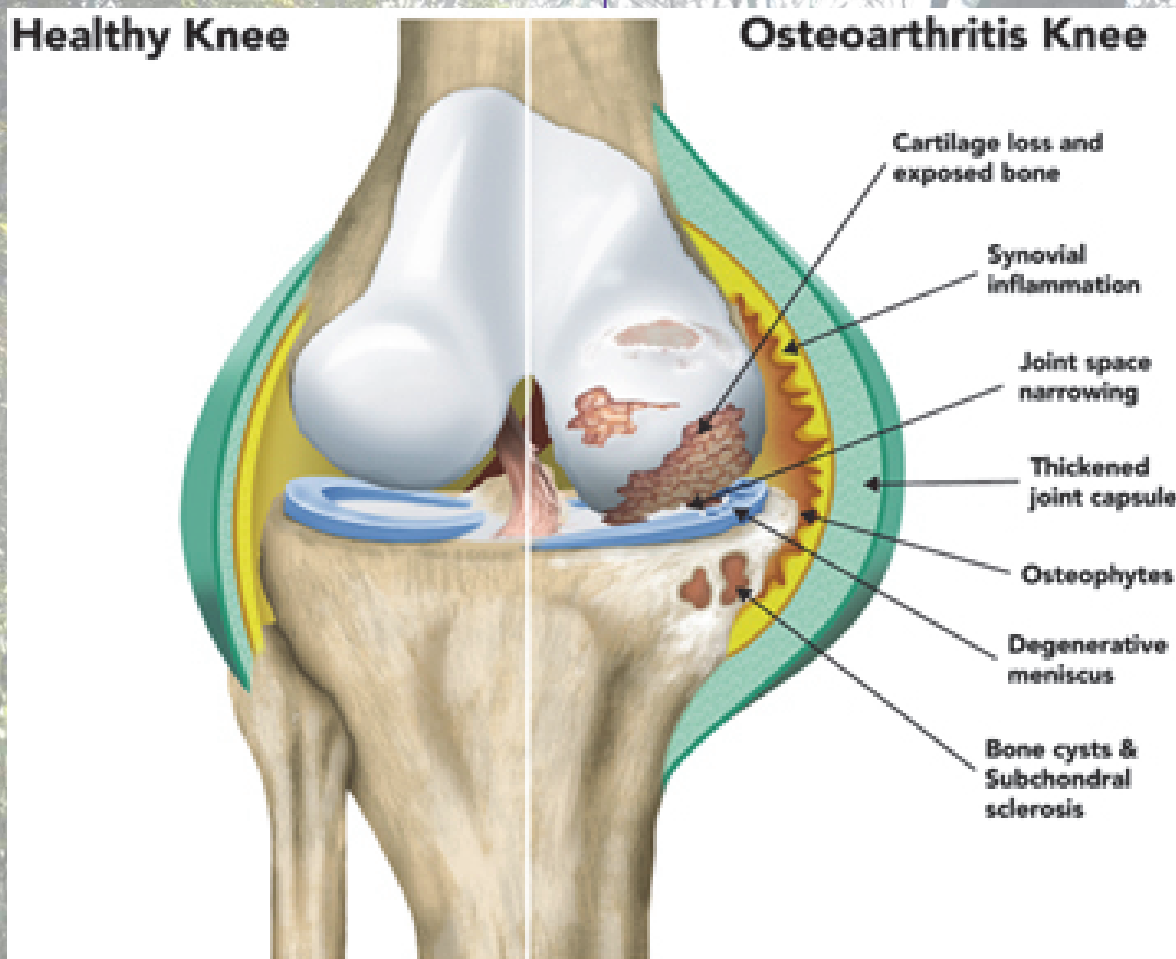
Even now, I truly cannot explain to anybody reading this narrative the complete enormity of what this meant to me. England was a nice place

to visit; both my grandmothers and my surviving grandfather lived there, but it was cold and weird, and everybody behaved completely differently to us Colonial Ex-pats. And what was going to happen about my animals? On hearing the news, and beginning to digest the various implications of it, I burst into tears, was cuffed around the ear, and sent to bed without any supper for being selfish.

I cried myself to sleep that night.

My brother, who by this time had reached the ripe old age of seven, had recently matured enough for him to join in with my games, and share in my dreams, hopes and fears.

The children of Peak Mansions had recently discovered that if one took a hacksaw, it was possible to cut a path through the thick bamboo forest on the slope above the ranks of garages behind our apartment block. And that the severed bamboo canes were perfect to use as





spears or to make bows and arrows, and even to be used in the construction of makeshift huts. I think that a book by Anthony Buckeridge, called 'Jennings's Little Hut' had quite a lot to do with this.

So all of us children made a series of complex, labyrinthine tunnels, pathways and makeshift dwellings all the way through the tiny bamboo forest, taking care that our parents, guardians and the Chinese servants set in power over us didn't know what we were doing, because of the ever present fear of poisonous bamboo snakes, now known as the white-lipped pit viper (*Trimeresurus albolabris*).

My brother joined in these activities with gusto, and soon became part of the various games (usually cowboys and Indians, pirates, or soldiers) that we played, and was a perfectly satisfactory 'Redskin brave', junior soldier or 'cabin boy'. And, for the first time I realised how much fun it was to have a junior collaborator with whom I could share my various activities. I even told him about my burgeoning interest in cryptozoology, and he

joined in with some of my early hunts for surviving Hong Kong red foxes, or other animals thought – at the time – to be extirpated in the territory.

To digress a moment, it is interesting to note that several of the creatures which, at the time, were considered not to exist in Hong Kong anymore have since either returned or have been found to have been living there all the time. The two that I am thinking of are the crab-eating mongoose (*Herpestes urva*) and the Chinese race of the European otter (*L. lutra*).

Wild pigs (*Sus scrofa*) were almost extinct in Hong Kong by the end of the 1960s, but have since recovered their numbers and have now reached pest proportions, even being found on the island, probably having got there either through one of the cross-harbour tunnels which have been constructed since my time or by swimming. Billy Higginbotham of Texas A & M University is quoted in *National Geographic* on the 6th June 2015 as saying that "pigs are excellent swimmers, crossing water to seek food sources, escape

danger or find better habitat". There are other changes in the list of currently resident Hong Kong mammals; a second species of mongoose, the small Asian, or Javan, moongoose (*H. javanicus*) was discovered in the new territories in the late 1980s and has apparently become quite successful. Two smaller mustelids, the yellow throated marten (*Martes flavigula*) and the yellow bellied weasel (*Mustela kathiah*) have both been recorded from the colony, and perhaps weirdest of all, it turns out that the Chinese, or Reeve's, muntjac (*Muntiacus reevesi*), which was relatively common, if elusive, in Hong Kong when I was a boy, has actually turned out to be something completely different; the Indian muntjac (*M. muntjak*). It is unclear whether *M. reevesi* does actually, or indeed, ever has, existed in the former British colony. The list of rodents, shrews, whales and bats have also changed quite dramatically over the years, and three species, the dhole (*Cuon alpinus*), the red fox (*V. vulpis*) and the large Indian civit (*Viverra zibetha*) are now considered to be extinct. On top of that, two subspecies of squirrel were introduced to Hong Kong in the 1970s.

And I was leaving all this behind! I was inconsolable, but Richard was so much more excited to be seeing his grandparents again and my parents, quite understandably, I suppose, were more worried about my father's condition and what they were going to do once they only had my father's pensions to live on, and so a mentally ill eleven year old snivelling for his soon-to-be lost paradise was of very little concern to them.

At school I did my best to keep a stiff upper lip and started to bequeath as many of my animals as they would take to the Island School Zoo Club, who were good enough to say they would have my various birds and fish, although the serried ranks of jam jars containing various invertebrates (mostly aquatic) were of very little interest to them, so I realised that my precious freshwater crabs, water snails, diving beetles, caddisfly larvae, ladybirds, caterpillars and cicadas would have to be released from whence they came.

The cicadas had been a relatively new addition to my menagerie. I had read about this charming little insect in various books by Gerald Durrell, and had deduced from his description that the sweet chirping sound which sounded almost like a small bird (which is what I thought it was at first) rather than one of the grasshoppers or crickets with which I was familiar, was made by a cicada. So, in one of the stands of elephant grass which stood on the left hand side of Plunkett's Road as one was going downhill towards Peak Mansions, and after several hours very hard work, during which I saw the only living specimen of a many banded krait (*Bungarus multinctus*) which would have been quite capable of killing me (and no, I didn't tell my parents, who would have dispatched the servants to go, burn down the stand of elephant grass and kill any serpents that they found therein) I finally found myself the owner of four beautiful, pale green cicadas, each about the size of the upper joint of my thumb now I am a morbidly obese sixty year old.

Interestingly, they were not living on, or feeding off, the elephant grass which provided protection for them. They were actually feeding upon small, succulent, light green plants which I have never been able to identify but which I was very familiar with as a child. And so, as I brought my new pets home in triumph to live in a twelve inch fish tank with a muslin lid on my bedroom windowsill, I dug up several of these food plants and arranged them in what I felt was a pleasingly artistic manner before introducing my cicadas to feed upon them.

The whole episode was one of my most successful, because the cicadas seemed to be very happy in their new home, and even started to sing first thing in the morning, when the rays of sunlight penetrated the usually dank back yard outside my window.

Someone had given me a very sturdy wooden box without a lid, and I had a stroke of what I believe then was genius. I put it on my windowsill with the open top plumb against the glass, so I could go out into the backyard and look at the things that I had placed inside. I fantasised that this was the latest enclosure in my personal zoo, and as such would need something particularly

impressive to live inside. I had become very interested in the various members of the ladybird family, which could be found living on the hillside above Mount Austin Mansions and my home at Peak Mansions. I noted that they would always arrive in numbers soon after there had been a swarm of tiny green aphids, and concluded – correctly – that they fed upon them. So, I collected ladybirds of various species, and some large, dark, metallic blue scarab beetles that I have never been able to identify and kept them in my new ‘enclosure’. I kept the ladybirds happy on a diet of as many aphids as I could find, and when – as they inevitably did – the aphids escaped and started to infest various parts of our apartment, I stringently denied that they had anything to do with me. Why would I want to keep aphids? I lied, thanking the gods of natural history that my parents didn’t know and didn’t care that they were food for my ladybirds. Sadly, I could never find what the blue scarab beetles liked to eat, as they refused all the different plants that I put in there for them, and so after they were obviously becoming more sluggish, I took them up to the ruins of the hotel, high on the hillside, and let them go where I had found them.

Soon after, I was given another wooden box, and

so my second ‘special enclosure’ came into being. I used this to keep a small colony of what I called ‘shell slugs’. Over the years, I had kept various Hong Kong snails, including the invasive and very successful giant African land snail (*Achatina fulica*), which had arrived in the colony on imported vegetables in the 1920s. But I had never really paid attention to slugs. But these beautiful little creatures, with dappled light grey and pink bodies, and an incongruously small shell as translucent and shimmering as the finest mother-of-pearl, totally transfixed me, and to my great pride, I even managed to breed them. I don’t know, with the benefit of hindsight and the increased zoological knowledge I have gained over the last half century, whether they were actually slugs, or a highly specialised species of snail. But I was very proud of them, and quite disappointed that Mrs. Maylett at the Island School Zoo Club was not interested in taking possession of them.



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>



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GLIMMERLAND



CEE CEE SHARP #



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!!"

UNDER THE SKIN/HEADS

2am IN MANCHESTER

Young crowds all pairing off and heading home
When through the crowds,a punch of fists
knocking random young to the ground
Come to a pair of hippies/unleash their fire upon them
Move on like a wave through the wheat of evening.
They came back!Apparently they had forgotten to rob the hippies..
We all stared in shock.This was blood on the streets.Real.

2

London Jewish kindergarden building
Performing poetry.Phone rings.Death threat.
Nazi skinheads want to bomb the building.
We froze.Had the option to close.
Chose to read poems to each other.Empty threat
But as real as venom and snakebite.
Racism/Nazism is alive-but so are we/survivors...

!



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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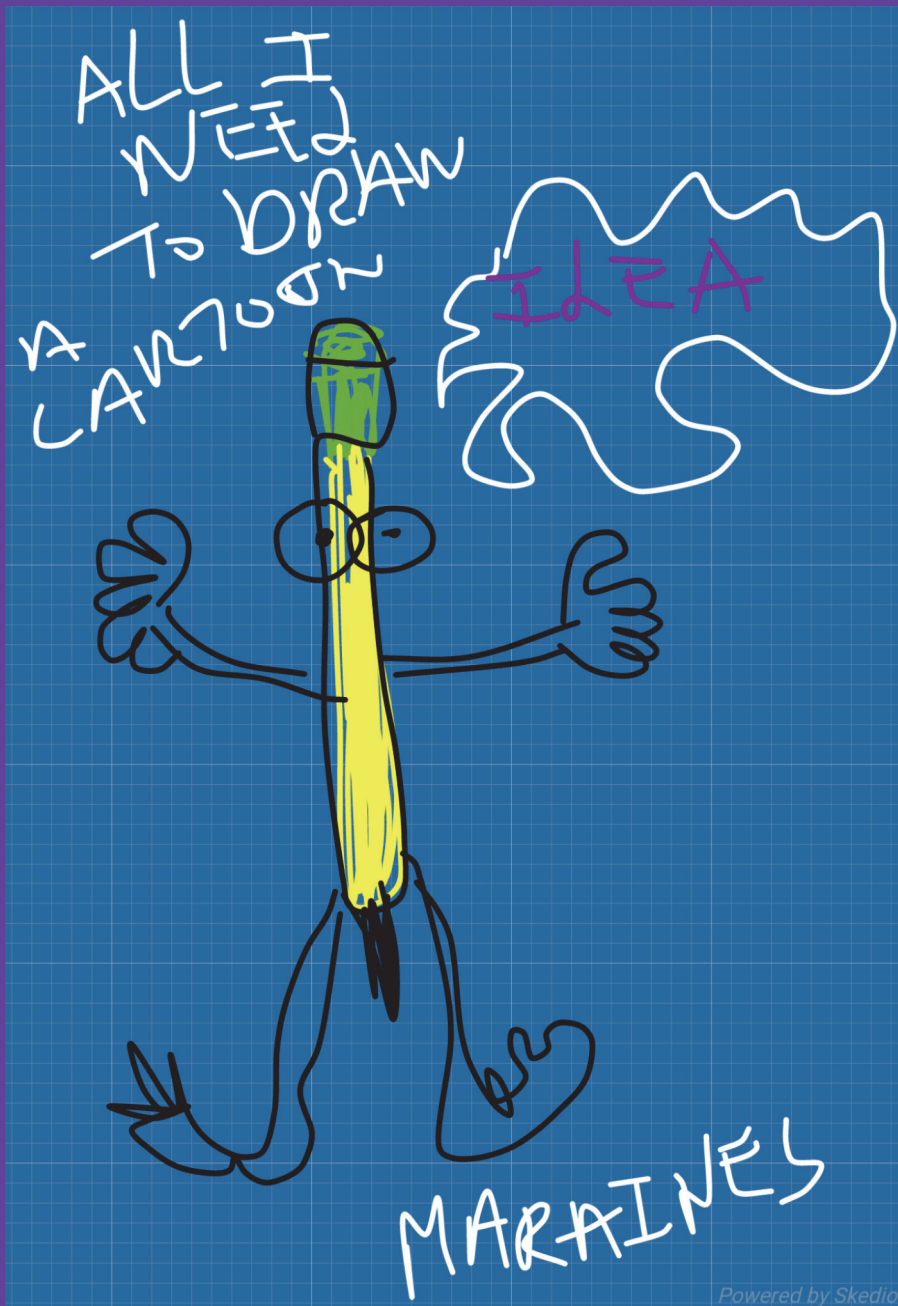
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THE WORLD OF GONZO ACCORDING TO

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/>

Forty odd years ago, when Britain fought its last colonial war, after Argentina invaded the Falkland Islands, there was a little chap who, every evening, stood on the steps of the Ministry of Defence giving the assembled reporters and newscasters a daily briefing about what had occurred in the conflict. He became a sort of minor cultural icon, and in recent weeks, I have felt quite a bit of empathy with him.

These last few weeks have not been easy for us here; as you probably will know, Corinna, my lovely wife who is sub-editor of this magazine, has had a string of health problems over the last year and a bit, and – probably as a result of a medication change which I instigated – took a turn for the worse last weekend. Carl Marshall (who happens to be staying with us) and I nursed her back to health, and – at the time of writing – she seems to have achieved a reasonably satisfactory equilibrium. However, this is not all.

My beloved mother-in-law, who is ninety years old, also had a string of health problems recently, and these resulted in her being admitted to North Devon District Hospital for a couple of weeks. When she was ready to be discharged, roughly at the same time as Corinna was having her health issues, we decided that it would be better for her to have a few weeks' respite care in a local nursing home, rather than come home directly. This gives us time to sort out a bed for her downstairs, and various other bits of infrastructure work that have to be done, as well as allowing Corinna to have her minor kidney operation next week, and to have convalesced before mother comes home. To add confusion to this all, Graham (the bloke who usually rabbits on about Hawkwind in this magazine and who lives in my spare bedroom) is in America at the moment, and it gives him a chance to come back and deal with everything that he needs to do before mother comes home.



I sincerely hope that, by the time I write my next set of editorials for this august publication, things will have stabilised and we will back in whatever it is that passes for normal in the Downes household. But we are living in unstable times, both on the world stage, the national stage and in the personal lives of nearly everybody I know. Here, I would like to give a quick shout out to Paul and Sanja Rose (aka. Mr and Mrs Biffo), who were involved in a serious traffic accident whilst on holiday in America.

Something is happening, but you don't know what it is, do you, Mr Jones? And if we are going to cope with this, we need to all stick together. And I truly hope that this little magazine, in its own way, does something to facilitate this.

See you next time.

Hare bol,

Jon



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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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