

GONZO



**DON'T VOTE  
Eat Shit  
Watch Shit  
Go Bed  
Repeat\***

**#367/8**

**AROUND THE POLL**

ISSN 2516-1946

# GONZO

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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

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 always peculiar, and sometimes quite radical, magazine.

I have always reiterated how one of the most important jobs of this magazine is to provide a mirror to the increasingly peculiar and disturbing time in which we live. So, this

issue, I want to talk about two completely disparate subjects, the only thing they have in common being that they are both things that couldn't really have happened anywhere in the space-time continuum, except in 21<sup>st</sup> century Britain. About three months ago, you will remember I wrote about how I had been summoned by ATOS, a private company from France who have been deputised to do the British government's dirty work for them (to go and prove that my infirmities are to such a degree that I am unable to fit in with the conventional workforce. I think that anybody who has ever met me will realise that this is what our transatlantic chums call a 'no-brainer', but – still – I had to go and humiliate myself in front of chillingly polite young doctor (or at least, I think he was a doctor) for several hours in one of the ante rooms of Barnstaple Library. I came out feeling absolutely wretched and convinced that I hadn't got a hope in hell of passing this very stringent assessment, and that I was likely to become completely destitute as a result of it.



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# It all starts with a Pip...

All the way through the assessment, the young man did nothing to encourage me, telling me that I didn't actually have the right to be able to walk without pain, and making it sound like I had failed each step of the increasingly tortuous way.

It was, therefore, massively surprising to me when, on Friday, I received a letter from the UK Department for Work and Pensions, telling me that I was indeed eligible to receive the Personal Independence Payment (PIP).

Any of you who have followed my written output over the past few years will probably know that I wrote a novel (or a sort of novel, anyway) in 2015. It is a slightly sordid fantasy novel, mostly set within the underclass of 21<sup>st</sup> century Britain. When I wrote a press release about it, one person who then worked with me told me that if I told people that the novel I had written was featuring a bunch of people in receipt of state benefits, it would harm my

sales, because people on state benefits were so universally loathed in contemporary Britain. Bollocks to that, I thought: and ever since I have done my best to stress that I am in receipt of disability benefits and that, as far as I am concerned, neither I or any of the other people within my social or professional circles who are also in receipt of payments from the government, are the sort of social pariahs that TV shows such as 'Benefits Street' would have you think.

So, let's say it loud: I spend most of my time in a wheelchair, I can't even write properly anymore – which is why most of my literary output is dictated to the lovely Olivia on Tuesdays – and I can't walk more than a few steps without excruciating pain. I am also bipolar, diabetic, and have a raft of other mental and physical health problems. And, yes, I have now been told I am to be in receipt of PIP as of the beginning of 2020. This is great news for me, and a huge weight off my

اللجنة لهم إذا كانوا لا تأخذ نكتة

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mind. However, from personal experience as well as the shock stories which have appeared in the media – particularly social media – I am one of the lucky ones. I know a few people much worse off than me who have been told that they are perfectly fit for work. So, I am left with the following possible hypotheses:

- I passed due to sheer luck.
- I passed because a quick background check on me would show me as the sort of person who would be likely to cause trouble and demand a high-profile review process for an unsatisfactory result.
- The system isn't broken at all and is actually working far better than I had suspected.
- That, as someone suggested to me this morning, the system is actually broken far worse than anyone suspects, and logic and consistency went out the window years ago.

Life in 21<sup>st</sup> century Britain is – as I said a few weeks ago – becoming increasingly Kafkaesque. And no, that doesn't mean that I've channelled my inner Gregor Samsa and turned into a giant beetle by mistake. The

DWP decision is certainly a welcome one, but one cannot help but think that it is just symptomatic of the general levels of confusion in our countries today.

Now, onto something far more pleasant. Last weekend, the Justified Ancients of Mu Mu arrived in Liverpool to take part, together with Daisy Campbell, the Green Funeral Company and Stephen Clarke 1980 (amongst many others) for the second annual Toxteth Day of the Dead.

It was just as gloriously surreal as ever, and – lying back in bed, with Corinna, watching the dedicated highlights on YouTube – I found the whole thing, especially the incorporation of the bricks of Mumufication into the nascent People's Pyramid, and the bit when Bill Drummond (and, presumably, Billy Cauty) donned the ritual horns of Mu, exceptionally moving, and I will be the first to admit that I did get a little tearful with this.

For those of you who wonder why I find the sight of a shabbily dressed, Scottish performance artist in late-middle age, strapping an unfeasibly big rhinoceros-type horn to his forehead such an emotional

occasion, I really think you should watch the video and go onto Twitter, in search of the various pictures and film clips that are available.

I was glad, but by no means surprised, to see that Extinction Rebellion had become involved with the event, but as Bill Drummond himself had namechecked Greta Thunberg in something he wrote earlier this year to accompany his ritualistic handing out of hot cross buns to people who voted in his informal referendum on the Irish border, which read:

“If either the Government of Ireland or the Government of the United Kingdom of Great Britain and Northern Ireland were ever to instigate their own country leaving the European Union, both governments would guarantee that as long as the island of Ireland existed, the border crossing between County Derry and County Donegal on the Culmore Road, would remain freely open for all those that wished to cross it, in either direction.”

The mixture of street-level politics, performance art, and ritual magic all melded together seamlessly and presented as a community event is an irresistible one, and I am only sad that personal commitments have meant that, for two years running, Corinna and I have been unable to attend. I hope to rectify this next year on November 23<sup>rd</sup>, and I sincerely hope that I shall be taking Wally the comedy rhinoceros along with us.

Love and Peace

Jon



Personal Independence Payment (PIP), Toxteth Day of the Dead, Brian May, Randolph's Leap, Willie Nelson, Nick Cave, Yes, Who, Richard Freeman, Friday Night Progressive, Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Douglas Lubahn, John Fraser Mann, Lloyd Watson, Goo Hara, José Mário Branco, Donna Marie Carson, Iain Sutherland, Sir Jonathan Wolfe Miller CBE, Clive James AO CBE FRSL, Irving Louise Burgie, Padú del Caribe (born Juan Chabaya Lampe), John Martin Armiger, Juninho Berin (stage name Carlos Alberto dos Santos Junior), Stuart 'Chet' Fraser, Shaaban Abdel Rahim (also known as Sha'bola), Andrew McArthur Smith (aka Greedy Smith), Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, PAART, Alan Dearling, Susi Ha, Harry Bryson, Jack 'Pola' Higgins, Pola & Bryson, Foot Therapy djs, Tom Bryson, Maggy Hopdog, Kev Rowland, Tom Slatter, Evenflow, Cold Snap, Colouratura, Kaoll, The Kentish Spires, Tony Klinger, Hawkwind, Robert Calvert, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, Mudlarking, Lara Maiklem

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



## THE GONZO WEEKLY

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

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Douglas Harr,**

(Features writer, columnist)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator  
and all round good egg)

**John Brodie-Good**

(Staff writer)

**Jeremy Smith**

(Staff Writer)

**Alan Dearling,**

(Staff writer)

**Richard Foreman**

(Staff Writer)

**Mr Biffo**

(Columnist)

**Kev Rowland**

(columnist)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

(Sorely missed)

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

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

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

# ROCKIN' THE CITY OF ANGELS

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

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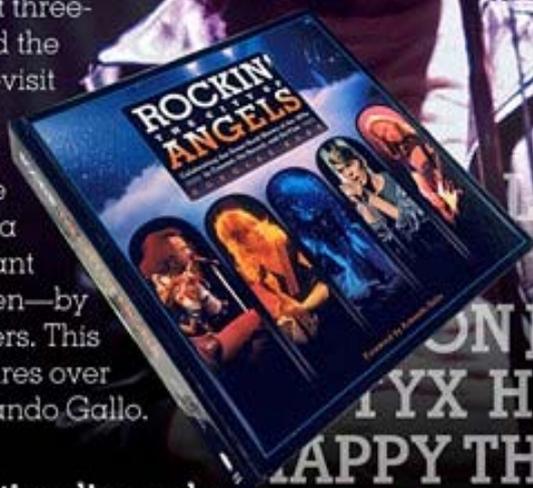
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HAPPY THE MAN KATE BUSH



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



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# THE <sup>gonzo</sup> NEWSROOM



**A LEG UP FOR BRIAN**  
<http://www.music-news.com/news/UK/126846/Brian-May-recovering-from-calf-muscle-surgery>

Queen guitarist Brian May is hoping to be back onstage next month (Jan20) after undergoing an operation on his calf muscle.

The rocker is hoping the "snip" will ease his Achilles tendon pain and allow him to move around at concerts with more ease.

Sharing a photo of himself from his hospital bed on Instagram, May writes: "I'm done! After a snip to my calf muscle, I'm feeling good! The theory is that it will release the excess tension in my

Achilles' (sic) tendon and get me out of a painful heel situation I've been in for many months.

"I had the problem all through our last tour of the USA - and although adrenaline got me through, my running around was severely curtailed, and there were a couple of nights when I really couldn't move at all around the stage (nobody noticed, it seems!). So now I'll be taking it easy just a bit for a while, but full recovery should be just in time for getting back out on tour in January - hopefully with a good pair of heels!

"THANKS for your good wishes, folks. No cause for alarm."

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

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**AT LAST A CHRISTMAS SONG TO MY TASTE**

[https://www.scotsman.com/news/people/watch-scottish-indie-musicians-join-forces-for-pro-environment-band-aid-style-christmas-single-1-5057295?fbclid=IwAR3f78U0A1RBDYFnwI0r7vLSKCzdpXjUCzWBDSH9QjR7\\_8tuE2swhJNireM](https://www.scotsman.com/news/people/watch-scottish-indie-musicians-join-forces-for-pro-environment-band-aid-style-christmas-single-1-5057295?fbclid=IwAR3f78U0A1RBDYFnwI0r7vLSKCzdpXjUCzWBDSH9QjR7_8tuE2swhJNireM)

Scottish indie musicians have joined forces for a Band Aid-style festive charity single - featuring Rudolph the reindeer getting shot out of the air after being mistaken for a drone, Santa getting detained at border

"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



control due to visa hassles and "school kids marching in the streets to stop the planet dying."

Adam Ross, frontman with the Glasgow-based folk-pop band Randolph's Leap, has penned the catchy pro-environment song "Christmas, Burn It All," sales from which will benefit the campaign group Friends of the Earth Scotland.

**WILLIE'S WEED**

<http://www.music-news.com/news/UK/126855/Willie-Nelson-quits-smoking-marijuana>



Willie Nelson, who has become known for his love of smoking marijuana over the years, has stopped indulging in the drug.





# THE <sup>gonzo</sup> NEWSROOM

saw gig-goers crushed to death as they entered the building during a stampede.

Guitarist Pete told Cincinnati's WCPO: "I'm still traumatised by it.

"It's a weird thing to have in your autobiography that, you know, 11 kids died at one of your concerts. It's a strange, disturbing, heavy load to carry."

Frontman Roger added: "That dreadful night of the third of December became one of the worst dreams I've had in my life."

The 'Won't Get Fooled Again' hitmakers will return to the area for the first time since the fatal incident, when they play the BB&T Arena at Northern Kentucky University on April 23, 2020.

The band said they will donate part of the money from ticket sales to the memorial scholarship fund, which was setup to benefit students in the suburb of Finneytown, where three of the children killed attended the local high school.



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Feb 24, 1877.

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





francs a month and wait it out.

He never got to live there. Raffray died in 1995, aged 77, by which time Calment was 120 and one of the most famous women in France.

**I SEE NO SHIPS**  
<https://arstechnica.com/science/2019/11/400-year-old-warships-in-swedish-channel-may-be-sisters-of-doomed-vasa>

The pair of warships were sunk to block enemy naval access to Stockholm.

Two 17th-century shipwrecks on the bottom of a busy Swedish shipping channel may be the sister ships of the ill-fated Vasa. Archaeologists with Sweden's Vrak—Museum of Wrecks discovered the vessels in a 35-meter-deep channel near Stockholm during a recent survey. Neither wreck is as well-preserved as Vasa (to be fair, there are probably ships actually sailing today that aren't as well-preserved as Vasa), but they're in remarkably good shape for several centuries on the bottom.

Studying the wrecks could reveal more details about how early naval engineers revised their designs to avoid another disaster like Vasa.

Hiding in plain sight

**LOOK AT THAT CAVEMAN GO**  
<https://www.theguardian.com/science/2019/nov/27/bad-luck-may-have-caused-neanderthals-extinction-study>

Homo sapien invasion may not have prompted Neanderthals' demise 40,000 years ago

Perhaps it wasn't our fault after all: research into the demise of the Neanderthals has found that rather than being outsmarted by Homo sapiens, our burly, thick-browed cousins may have gone extinct through bad luck alone.

The Neanderthal population was so small at the time modern humans arrived in Europe and the Near East that inbreeding and natural fluctuations in birth rates death rates and sex ratios could have finished them off, the scientists claim.



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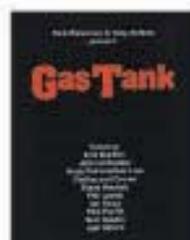
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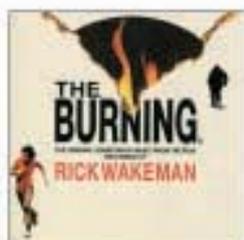
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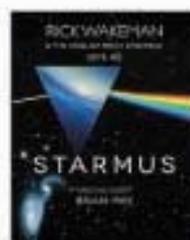
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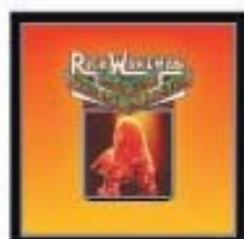
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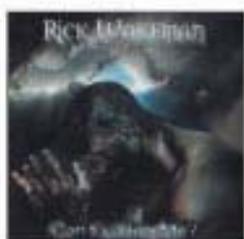
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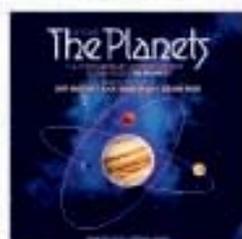
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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The strong and courageous take a camera

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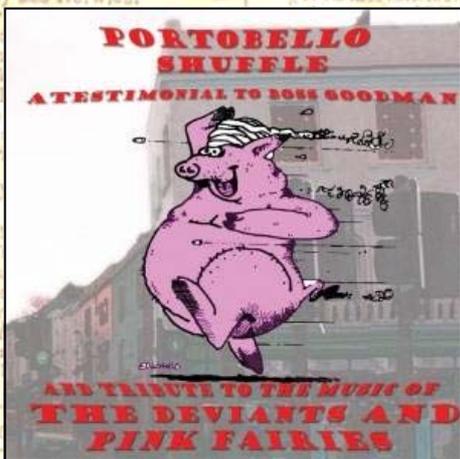
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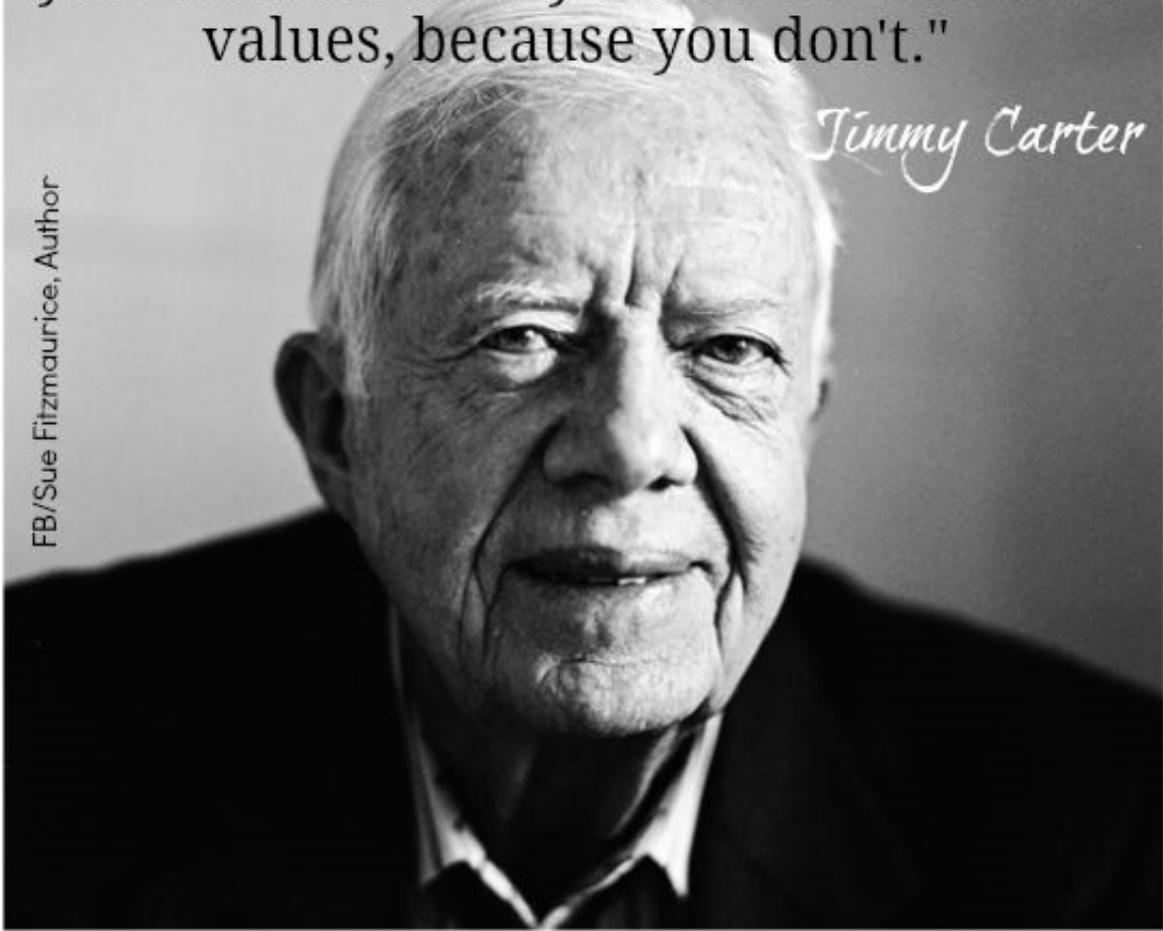
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# Peculiar News of the Week

Trump calls Trudeau 'two-faced', cancels press conference and leaves Nato summit early after video of world leaders laughing at him:

## **PRESIDENT SNOWFLAKE**



**CAN DISH  
IT OUT**



**BUT CAN'T  
TAKE IT**

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





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

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

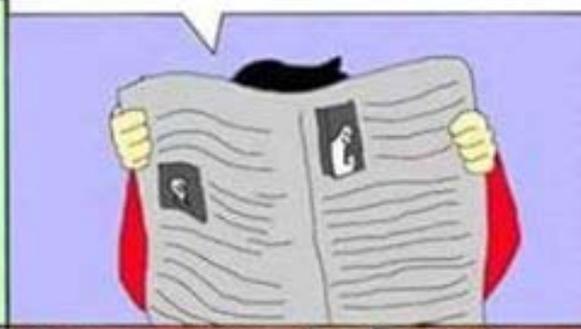
I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in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

---

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



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



Sex?



No...

Prog



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



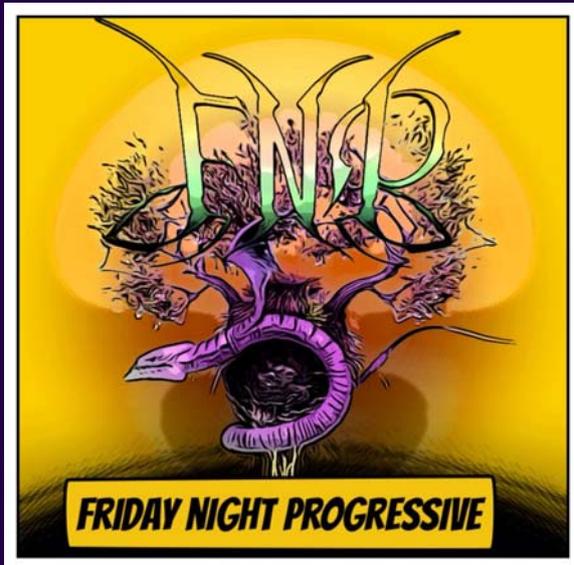
**DUE TO TECHNICAL PROBLEMS BEYOND OUR  
CONTROL THESE SHOWS ARE TEMPORARILY  
UNAVAILABLE**



**KEEP  
CALM**

**Normal service**

**Will resume  
Shortly**



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*

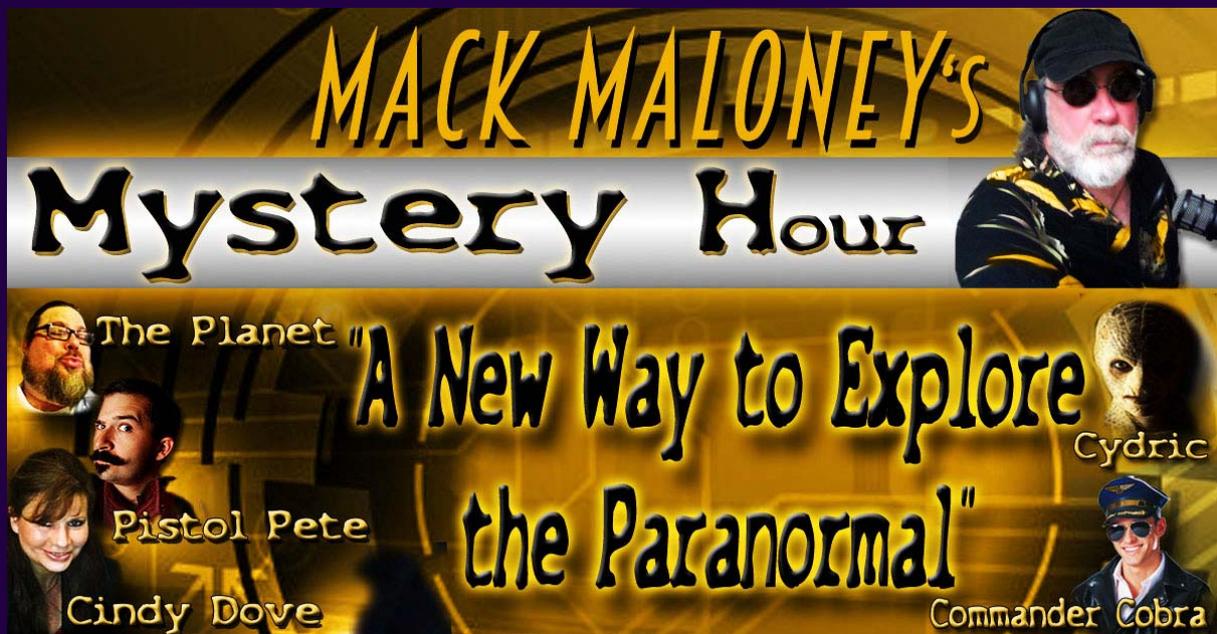


## Merrell Fankhauser Show "1976 Maui Album"

And his Website  
[www.merrellfankhauser.com](http://www.merrellfankhauser.com) All Music is  
Written and Performed by Merrell  
Fankhauser and aired on You Tube with  
his Written Permission.... Fankhauser  
Music Publishing Company - ASCAP

[https://www.youtube.com/watch?  
v=wiHWtvvd9Ds](https://www.youtube.com/watch?v=wiHWtvvd9Ds)

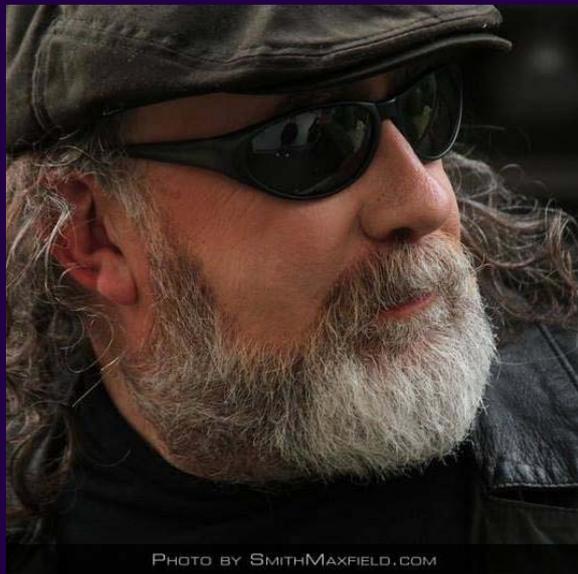
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Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"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).

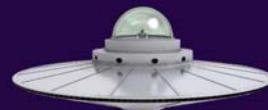
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

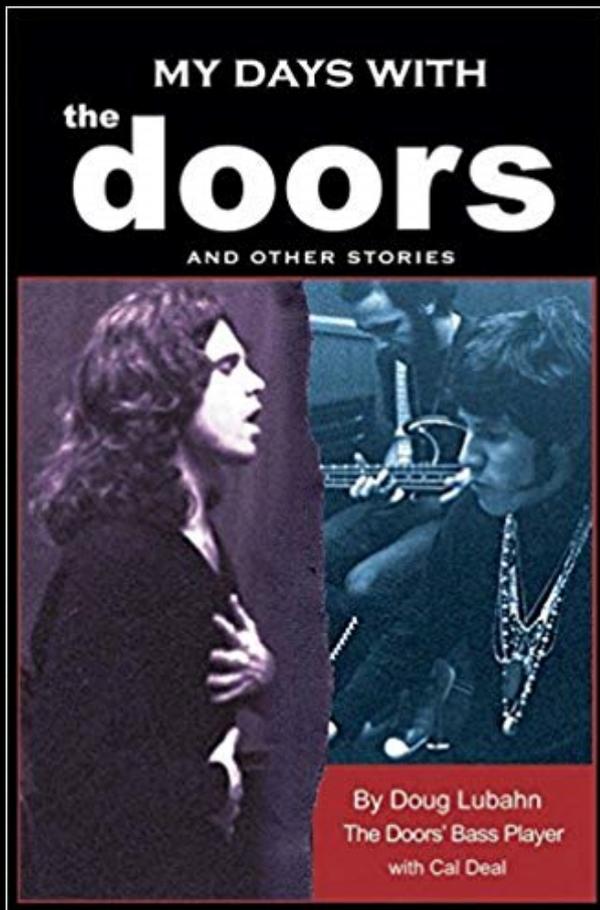
### Bringing Jimi Hendrix Back To Life

Mack, Juan-Juan & Switchblade Steve talk to Hollywood producer Gary Shoefield about his documentary "Alien Autopsy" and bringing famous deceased celebrities back from the grave via holographic technology. Also, Hollywood publicist Heather Burgett talks about her grandfather who was a hero B-17 pilot in World War Two. Plus , Ten Questions for Juan-Juan, British edition. Special guest: Meaghan Reagan.



Listen  
Here

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



### Douglas Lubahn (1947 – 2019)

Lubahn was an American psychedelic rock and jazz rock bassist who played with internationally famous bands. His work is featured on three albums recorded by The Doors.

In 1965, Lubahn was working in a ski resort in Aspen, Colorado, United States, as a ski instructor, when he ran across Cass Elliot, who was with a group called The Candy Store. As Lubahn and Elliot got to know each other, she encouraged Lubahn to travel to Los Angeles, to try to find a band there, because at

the time many bands were in need of bassists.

In Los Angeles, 1966, Lubahn was a founding member of the band Clear Light, and their album, *Clear Light*, was the only album the band created before they split up.

Clear Light's producer, Paul Rothchild, asked Lubahn to work on sessions for The Doors' second album; as the group lacked a bass guitarist. Lubahn played on seven of the ten tracks on *Strange Days* (1967) as a credited contributor, and The Doors invited Lubahn to join the group as a full-time member during the *Strange Days* sessions. However, Lubahn declined the offer for multiple reasons, including his refusal to leave Clear Light. He also played on all but two tracks on *Waiting For The Sun* (1968) and, albeit less prolifically, on *The Soft Parade* (1969).

Lubahn, with Jeff Kent, created jazz-rock band Dreams, and the band evolved from a trio to a more horn-based band. Dreams was short lived, lasting merely a year, with two albums released: *Dreams* (1969) and *Imagine My Surprise* (1970).

Lubahn was the bassist and co-lead vocalist for the band Pierce Arrow who issued two albums, *Pierce Arrow* (1977) and *Pity the Rich* (1978). He was also bassist and lead vocalist for the U.S. rock band, Riff Raff, whose sole album, *Vinyl Futures*, was released in 1981. Lubahn joined Billy Squier on two studio albums, 1982's *Emotions in Motion* and its 1984 follow-up, *Signs of Life*, and took part in world tours for both albums. Lubahn also played bass on Ted Nugent's 1984 album, *Penetrator*.

Lubahn died on 20th November, at age 71.

# THOSE WE HAVE LOST

"THE FIFTH DOOR"(Ray  
Manzarek)

"MY DAYS WITH THE DOORS"

was a revealing book written by Doug  
Lubahn

who is most famous for being the studio  
bass player for THE DOORS.

He played on STRANGE  
DAYS, WAITING FOR THE SUN and  
THE SOFT PARADE.

Yet his loyalty to his own group CLEAR  
LIGHT (Mr.Blue)prevented his joining  
THE DOORS

His jazz bass side came through his band  
DREAMS.His rock jazz side in RIFF-  
RAFF.

He also played with BILLY SQUIER and  
even TED NUGENT(Penetration)

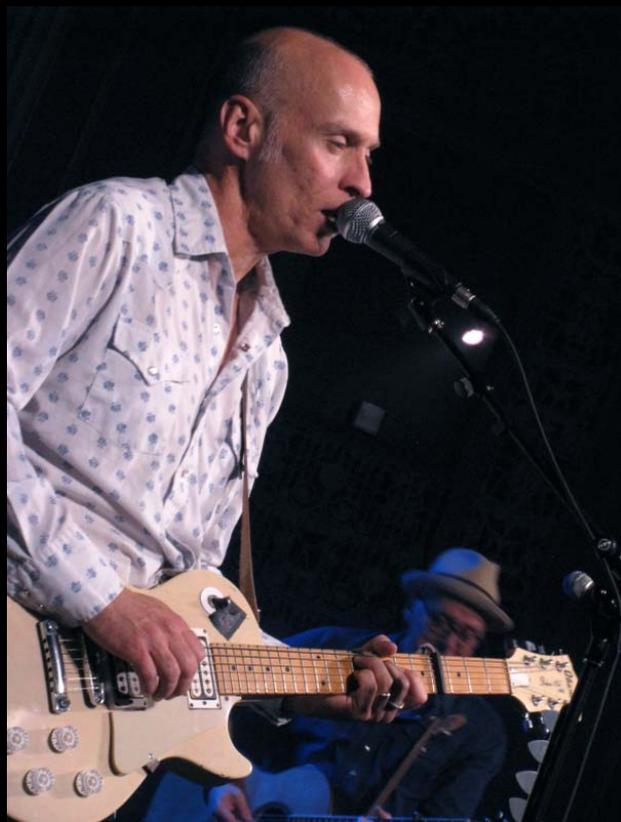
Yet his clai to fame lives in those  
"classic"bass riffs that defined THE  
DOORS.

Doug even joined the DOORS REUNION  
in 2004 with Ray Manzarek and Robbie  
Krieger

He may not have toured with the original  
DOORS-but his fine bass lines live  
every time you open THE DOORS,and hear  
again

THE FIFTH DOOR...

Thom Woodruff



**John Fraser Mann**  
(1962 – 2019)

Mann was a Canadian rock musician, songwriter and actor. He was best known as the frontman of the folk-rock band Spirit of the West.

Mann co-founded and was the lead vocalist of the folk-rock band Spirit of the West and the band's co-founder and co-songwriter along with band mate Geoffrey Kelly.

Spirit of the West's music is a mixture of folk, alt-rock and pop with a Celtic-influenced sound. The band gained wider popularity with their 1990 major label release *Save This House*. Mann also played

THOSE WE HAVE LOST

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lead guitar for Spirit of the West until 2013, subsequent to his diagnosis of early onset Alzheimer's disease.

Mann also released three solo albums: *Acoustic Kitty*, *December Looms* and *The Waiting Room*.

Mann studied theatre at Studio 58 in Vancouver, but he put his acting career on hold when he joined Spirit of the West in 1983. He returned to acting in the 1998 when a high school friend, who was working as a talent agent, asked if he wanted to audition for the TV series *Millennium*; he appeared in the episode "Via Dolorosa" that aired in May 1999. He went on to appear on several television shows as a guest actor, including *Cold Squad*, *Dark Angel*, *Stargate SG-1*, *Battlestar Galactica*, *Smallville* and *Da Vinci's Inquest*. He also played recurring characters in the series *Whistler*, *Haunted*, *Blood Ties* and *Intelligence*.

Mann played dual roles in the 2001 film *Turbulence 3: Heavy Metal*, in which he portrayed the character Slade Craven—a goth rocker reminiscent of Marilyn Manson who stages a concert in a 747—and Simon Flanders—a passenger of the flight who is a Satanic fan planning to crash the plane in Eastern Kansas while disguised as Craven.

Mann died on November 20th, at age 57.



### **Lloyd Watson (c. 1949 – 2019)**

Watson was an English rock and blues guitarist.

Born to a Jamaican father and an English mother, Watson's early influences covered the whole spectrum of both black and white music. From an early age he showed a musical talent, initially for the piano, but then for the guitar on which he was self-taught. Watson quickly emerged as a talented and enthusiastic performer on the circuit in and around the Cambridgeshire town of Peterborough with his band, Lloyd

# THOSE WE HAVE LOST

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Watson and the Soul Mates. Watson was an early adopter of the wah-wah pedal and one Saturday afternoon, in the late 1960s, the Soul Mates brought Peterborough traffic to a halt playing Cream's "Sunshine of Your Love" and various Hendrix numbers on the steps of Peterborough's ancient Guild Hall in Cathedral Square.

In 1972, Watson won the solo category of the coveted *Melody Maker* Folk/Rock competition and two days later appeared on BBC Television's *The Old Grey Whistle Test*. Following his success, he went on to open shows for David Bowie and did two British tours, one supporting King Crimson and the other one for Roxy Music. A European tour for Roxy Music then followed. Asked by Brian Eno to play on Here Come The Warm Jets, Watson then played the majority of the guitar parts for Roxy Music's sax player Andy Mackay's solo album *In Search of Eddie Riff*. The

Roxy Music connection continued when Watson joined the Phil Manzanera spin off group 801, who released the live album *801 Live*.

Watson died on 19<sup>th</sup> November, aged 70.

### **Goo Ha-ra (1991 – 2019)**

Ha-ra, better known mononymously as Hara, was a South Korean singer and actress. She was a member of the South Korean girl group Kara, and had also appeared in television dramas including *City Hunter* (2011). She made her debut as a soloist in July 2015 with the release of her EP "Alohara (Can You Feel It?)".

She participated in SM Entertainment's



**THOSE WE HAVE LOST**

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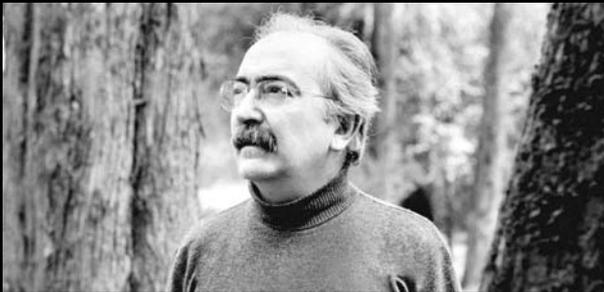
youth appearance tournament in 2005, and in 2007, she unsuccessfully auditioned to join JYP Entertainment.

Hara joined the girl group Kara in 2008, following the departure of former member Kim Sung-hee, and in October 2009, she became a cast member of the KBS' reality show *Invincible Youth*.

In 2011, she made her acting debut in SBS *City Hunter*.

In 2013, she collaborated with Japanese musician and songwriter Fukuyama Masaharu to record a song called "Magic of Love" in Korean under the project group HARA+. The song was used as a soundtrack for FujiTV's drama *Galileo*, which Masaharu starred in. Her own reality show titled *On & Off* aired on December 29, 2014 on MBC Music.

In January 2018, she released a soundtrack for the drama *Jugglers*, titled "On A Good Day". On November 24th, Hara was found dead, aged 28, at her home with her cause of death a possible suicide.



**José Mário Branco**  
(1942 – 2019)

Branco was a Portuguese singer-songwriter, actor, and record producer, who after

becoming politically involved in the early 1960s, during the dictatorship in Portugal along with his opposition to the colonial war, led him to seek exile in France in 1963. There he would eventually meet and collaborate with musicians such as Sérgio Godinho and Zeca Afonso, whose records he produced and recorded at the Château d'Hérouville studios.

After the 1974 revolution Branco returned to Portugal and was of the founder of the music ensemble GAC – Grupo de Acção Cultural. He composed a number of music scores for theatre plays.

Branco died of a stroke on 19th November, at the age of 77.



**Donna Marie Carson**  
(1946 – 2019)

Carson was part of Hedge and Donna, an American folk and folk-rock duo which comprised of herself and Keene Hedge Capers. They recorded six albums between

**THOSE WE HAVE LOST**

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1968 and 1973; on their final album they were credited as Capers and Carson.

They met when both were students at Whittier College in California, and in early 1967 they began performing together, both singing with Capers on guitar and bass, and they married later that year. They played the amateur night at the Troubadour in West Hollywood, and as a result club owner Doug Weston became their manager. They signed to Capitol Records, and their debut album, *Hedge and Donna* (sometimes known as *Love*, a title used on the record label but not the cover), appeared in 1968, followed later the same year by *Hedge & Donna 2*.

While music remained a constant part of Donna's life, the duo split in the early 1970's and she moved on with her degree from Whittier College. She eventually went on to work with special needs children at the California State Diagnostic School, and ultimately as a protector working for Los Angeles County Courts as a Child Advocate Supervisor. She found joy in helping kids and believed in supporting them so that no child would fall through the cracks of the court system. She worked tirelessly until she retired in 2004.

Donna was also a senior leader in the lay organization for Nichiren Shoshu Buddhism, and helped introduce and guide countless other Buddhist members through their practice of the Lotus Sutra, sharing the benefits of chanting Nam Myoho Renge Kyo, and remained connected to the Head Temple in Japan throughout her life.

She died on November 21st, aged 73.



**Iain Sutherland  
(1948 - 2019)**

Sutherland was vocalist, guitarist and keyboardist for the Scottish folk and soft rock duo, The Sutherland Brothers, along with his brother Gavin. From 1973 to 1978, they performed with rock band Quiver, and recorded and toured as Sutherland Brothers & Quiver. Under this combined moniker, the group recorded several albums and had a significant international hit single with the song "Arms of Mary" in 1976. In North America, they are primarily known for their 1973 single "(I Don't Want to Love You But) You Got Me Anyway".

The Sutherland Brothers and Quiver

**THOSE WE HAVE LOST**

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recorded the song *Sailing* in 1972 before it became a worldwide hit for Rod Stewart. They also had a Top 10 hit with *Arms of Mary*.

In the 1970s the band toured extensively in Europe and the USA, notably with Elton John, The Kinks, Traffic and Free.

Sutherland later released a brace of solo albums and had a successful writing career with his songs covered by the likes of Paul Young, Merle Haggard, John Travolta, Joan Baez, Keith Urban and Boyzone.

Sutherland died on 25th November, aged 71.



**Sir Jonathan Wolfe Miller, CBE  
(1934 – 2019)**

Miller was an English theatre and opera director, actor, author, television presenter, humourist, and medical doctor. After

training in medicine and specialising in neurology in the late 1950s, he came to prominence in the early 1960s in the comedy revue *Beyond the Fringe* with Peter Cook, Dudley Moore and Alan Bennett.

Miller began directing operas in the 1970s. His 1982 production of a "Mafia"-styled *Rigoletto* was set in 1950s Little Italy, Manhattan. In its early days, he was an associate director at the National Theatre. He later ran the Old Vic Theatre. As a writer/presenter of more than a dozen BBC documentaries, Miller became a television personality and public intellectual in Britain and the United States. While studying medicine, Miller was involved in the Cambridge Footlights, appearing in the revues *Out of the Blue* (1954) and *Between the Lines* (1955). Good reviews for these shows, and for Miller's performances in particular, led to him performing on a number of radio and TV shows while continuing his studies; these included appearances on *Saturday Night on the Light*, *Tonight* and *Sunday Night at the London Palladium*. He qualified as a medical doctor in 1959 and then worked as a hospital house officer for two years, including at the Central Middlesex Hospital as house physician for gastroenterologist Dr. (later Sir) Francis Avery Jones.

Miller helped to write and produce the musical revue *Beyond the Fringe*, which premiered at the Edinburgh Festival in August 1960. This launched, in addition to his own, the careers of Alan Bennett, Peter Cook and Dudley Moore.

Miller held a research fellowship in the history of medicine at University

**THOSE WE HAVE LOST**

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College London from 1970 to 1973. In 1974, he also started directing and producing operas for Kent Opera and Glyndebourne, followed by a new production of *The Marriage of Figaro* for English National Opera in 1978. Miller drew upon his own experiences as a physician as writer and presenter of the BBC television series *The Body in Question* (1978), which caused some controversy for showing the dissection of a cadaver. For a time, he was a vice-president of the Campaign for Homosexual Equality.

Miller wrote and presented the BBC television series, and accompanying book, *States of Mind* in 1983 and the same year directed Roger Daltrey as Macheath, the outlaw hero of the BBC's production of John Gay's 1728 ballad opera, *The Beggar's Opera*.

In January 2009, after a break of twelve

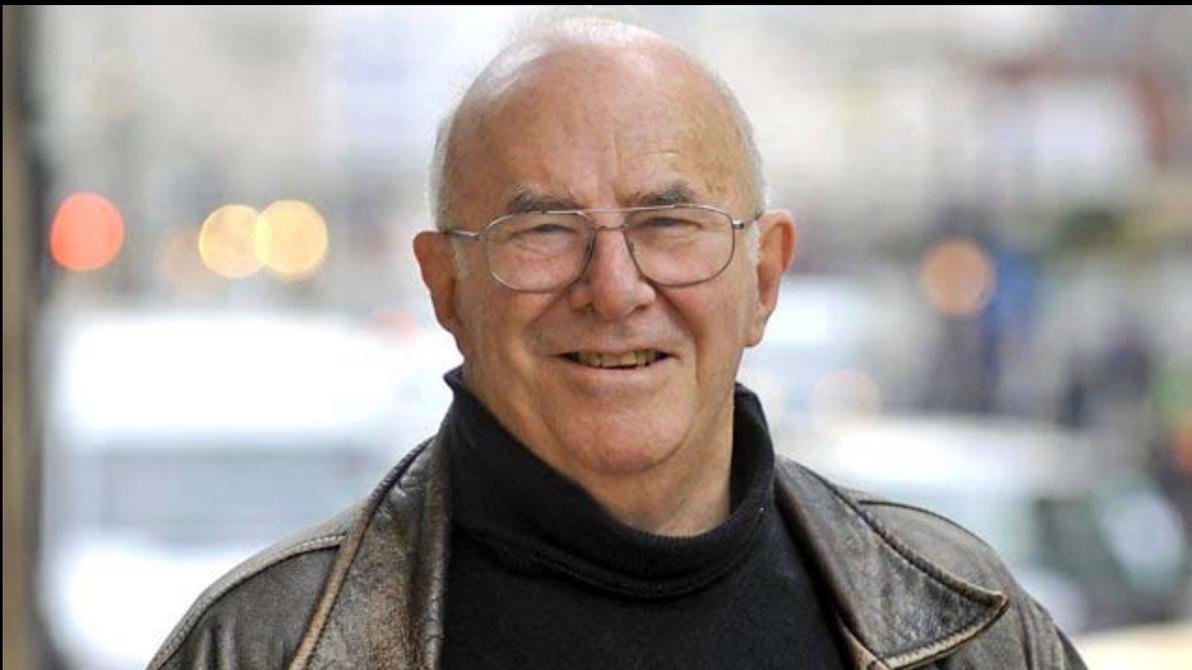
years, Miller returned to the English National Opera to direct his own production of *La Bohème*, notable for its 1930s setting. This same production ran at the Cincinnati Opera in July 2010, also directed by Miller.

On 25 November 2015 the University of London awarded Miller an honorary degree in Literature.

He died on 27<sup>th</sup> November, aged 85.

**Clive James AO CBE FRSL  
(born Vivian Leopold James)  
(1939 – 2019)**

James was an Australian author, critic, broadcaster, poet, translator and memoirist. He lived and worked in the United Kingdom from 1961 until his death in



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2019. James later gained a place at Pembroke College, Cambridge, to read English literature. While there, he contributed to all the undergraduate periodicals, was a member and later President of the Cambridge Footlights, and appeared on University Challenge as captain of the Pembroke team, beating St Hilda's, Oxford but losing to Balliol on the last question in a tied game.

James became the television critic for *The Observer* in 1972, remaining in the job until 1982. Selections from the column were published in three books — *Visions Before Midnight*, *The Crystal Bucket* and *Glued to the Box* - and finally in a compendium, *On Television*.

He extensively wrote literary criticism for newspapers, magazines and periodicals in Britain, Australia and the United States, including, among many others, *The Australian Book Review*, *The Monthly*, *The Atlantic Monthly*, the *New York Review of Books*, *The Liberal* and the *Times Literary Supplement*. John Gross included James's essay 'A Blizzard of Tiny Kisses' in the *Oxford Book of Essays* (1992, 1999).

James published several books of poetry, including *Poem of the Year* (1983), a verse-diary, *Other Passports: Poems 1958–1985*, a first collection, and *The Book of My Enemy* (2003), a volume that takes its title from his poem "The Book of My Enemy Has Been Remaindered".

He published four mock-heroic poems — *The Fate of Felicity Fark in the Land of the Media*: a moral poem (1975), *Peregrine Prykke's Pilgrimage Through the London Literary World* (1976), *Britannia Bright's Bewilderment in the Wilderness of*

*Westminster* (1976) and *Charles Charming's Challenges on the Pathway to the Throne* (1981) — and one long autobiographical epic, *The River in the Sky* (2018).

During the 1970s he also collaborated on six albums of songs with Pete Atkin: *Beware of the Beautiful Stranger* (1970), *Driving Through Mythical America* (1971), *A King at Nightfall* (1973), *The Road of Silk* (1974), *Secret Drinker* (1974), and *Live Libel* (1975).

In 1980 James published his first book of autobiography, *Unreliable Memoirs*, which recounted his early life in Australia and extended to over a hundred reprintings. It was followed by four other volumes of autobiography: *Falling Towards England* (1985), which covered his London years; *May Week Was in June* (1990), which dealt with his time at Cambridge; *North Face of Soho* (2006), and *The Blaze of Obscurity* (2009), concerning his subsequent career as a television presenter. An omnibus edition of the first three volumes was published under the generic title of *Always Unreliable*.

James also wrote four novels: *Brilliant Creatures* (1983), *The Remake* (1987), *Brmm! Brmm!* (1991), published in the United States as *The Man from Japan*, and *The Silver Castle* (1996).

James developed his television career as a guest commentator on various shows, including as an occasional co-presenter with Tony Wilson on the first series of *So It Goes*, the Granada Television pop music show. On the show when the Sex Pistols made their TV debut, James commented: "During the recording, the task

# THOSE WE HAVE LOST

of keeping the little bastards under control was given to me. With the aid of a radio microphone, I was able to shout them down, but it was a near thing ... they attacked everything around them and had difficulty in being polite even to each other".

James subsequently hosted the ITV show Clive James on Television, in which he showcased unusual or (often unintentionally) amusing television programmes from around the world. In the mid-1980s, James featured in a travel programme called Clive James in... (beginning with Clive James in Las Vegas) for LWT (now ITV) and later switched to BBC, where he continued producing travel programmes, this time called Clive James's Postcard from... (beginning with Clive James's Postcard from Miami) – these also eventually transferred to ITV. In 2007, James started presenting the BBC Radio 4 series A Point of View, with transcripts appearing in the "Magazine" section of BBC News Online.

James died on 24 November 2019.

**FOR CLIVE JAMES (WHO DOES NOT NEED THIS)**

**AUSTRALIANS WHO MADE IT OUT**

tend to treasure each other-Peter Carey,Robert Hughes,Germaine Greer,Clive James.etc etc.  
All made enviable reputations in other continents/i many media and for decades  
The variety of their creativities meant more than winning (literary)awards "overseas"  
It meant a quality of truth-telling and myth-making epic in scope and depth and concept.  
I trust (Australian)expats and emigres for their ability to compare and contrast  
Like those Australian film-makers and actors who made it in Hollywoodland,  
their sense of humor ,wit and insight added much to

many genres.

Clive James was as much a poet as a journalist-a TV star in England,a writer/memoirist in America.

And he excelled in all of these capacities.Those poems he wrote while facing ill health ,decline and death

are clear calls for the passage of Light into impeding darkness/as a guidepost and commentary on that personal process.

Clive was beloved for his wit and humanity.His was not a cruel talent-more a subtle exposure of all folly.

You could trust his reviews as much as we trusted his judgement.SOLID!SORTED!His insights still hold,

his personality brave and bold and bright enough to attract even more Light.It is as if he is still with us-from the days of black and white Brit TV,to colorfilled Oz shows,to American erudition.

We cannot farewell Clive-he is still laughing..his radio voice still booming,his TV face still smiling...

Thom Woodruff



**Irving Louis Burgie  
(1924 – 2019)**

Burgie, better known as Lord Burgess, was

**THOSE WE HAVE LOST**

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an American musician and songwriter who composed thirty-four songs for Harry Belafonte, including eight of the 11 songs on the Belafonte album *Calypso* (1956), the first album of any kind to sell one million copies. Burgie also wrote the lyrics of the National Anthem of Barbados. To date, songs penned by Irving Burgie have sold more than 100 million copies worldwide. He joined the US Army in World War II, and served in Burma, China and India, where he started playing guitar and singing. After the war, he studied at the Juilliard School, and met Harry Belafonte in 1950. Using the name Lord Burgess, he began singing and playing guitar in New York City clubs, developing a repertoire based around songs from the Caribbean he had learnt as a child or collected in visits to the area.

After performing as Lord Burgess in the Village Vanguard in 1954, and releasing an album, Lord Burgess' Calypso Serenaders (aka Folk Songs of Haiti, Jamaica and Trinidad) a mutual friend, William Attaway, suggested that Burgie write songs for Belafonte. Burgie and Attaway wrote a version of the lyrics for "Day-O (The Banana Boat Song)" for the Colgate Comedy Hour, and it was then recorded by Belafonte for RCA Victor. This is the recording that is by far the best known to listeners today, as it reached number five on the Billboard charts in 1957 and later became his signature song.

Burgie set up his own publishing company, and in 1960 he funded a magazine in Harlem, *The Urbanite*. He also helped finance civil rights activists. He wrote the music and lyrics for the 1963 Off-Broadway musical *Ballad for Bimshire* and also co-wrote the book with Lofton

Mitchell.

His life story was recorded in the book *Day -O!!! The Autobiography of Irving Burgie* (2007).

Burgie died on November 29th, at age 95, from heart failure.



**Padú del Caribe  
(born Juan Chabaya Lampe)  
(1920 –2019)**

Caribe was an Aruban musician and songwriter who had been recording and composing for several decades. He wrote "Aruba Dushi Tera", a waltz that is now the national anthem for Aruba and was long a rallying cry for separation from the Netherlands Antilles, which was achieved in 1986.

He died on November 28th, 2019, aged 99.

**THOSE WE HAVE LOST**



**John Martin Armiger  
(1949 – 2019)**

Armiger was an Australian musician, record producer and film/TV composer. He was the singer-songwriter and guitarist with Melbourne-based rock band the Sports from August 1978 to late 1981, which had Top 30 hits on the Kent Music Report Singles Chart with, "Don't Throw Stones" (1979), "Strangers on a

Train" (1980) and "How Come" (1981); and Top 20 albums with *Don't Throw Stones* (No. 9, 1979), *Suddenly* (No. 13, 1980) and *Sondra* (1981).

Armiger was appointed the musical director for Australian Broadcasting Corporation (ABC) TV series *Sweet and Sour* in 1984 and was record producer on the related soundtrack albums as well as performing and songwriting.

His father, John Armiger, played double bass, piano and sang in local bands; his mother also played piano and sang. At the age of eight he gave up on his violin lessons, turned away from his mother's taste in classical music and his father's favourites of Peggy Lee and Perry Como – he had discovered Buddy Holly's "Brown Eyed Handsome Man". The family migrated to Australia in 1965.

His younger brothers, Keith, Andrew, and Michael Armiger, are also musicians and have been members of The Immigrants (1978–1980), 10000 Guitars (1985–1987), and Armiger Brothers, as well as having separate musical careers. Their youngest brother, Chris Armiger (born 1965), joined the Armiger Brothers, which has recorded with Martin, who also produced their material.

By the early 1970s Armiger had decided on a career in music, he began practising to improve his guitar skills, and in 1975 Armiger moved to Melbourne and started with local bands. He soon joined The Toads on lead guitar and backing vocals. In 1976 he was a founding member of pub rockers, The Bleeding Hearts, on guitar and lead vocals. In August 1977 the group broke up but left enough material for a posthumous

# THOSE WE HAVE LOST

album, *What Happened!*, which appeared in the following year on Missing Link Records.

In 1977 he briefly joined Flying Tackle and was then a member of The High Rise Bombers, another pub-rock group, from 1977 to 1978. In August the group dissolved as Armiger left for The Sports. While a member of the Sports, Armiger produced "Beatnik Twist" as a single for Johnny Topper in 1979. As a session musician, by November 1980, he supplied lead guitar for Marc Hunter's solo album, *Big City Talk*.

He died on 27<sup>th</sup> November, aged 70.

### FOR I DANCED AT EVERY SPORTS SHOW

AND I KNEW THAT JOHNNY TOPPER

When i returned to the Oz i did not know  
Steve said "You've been grazing in a top  
paddock, Thom!"

For Steve was a writer, too-with Martin  
Armiger

he made SPORTS a great eclectic Oz dance  
band

and Martin went on to write soundtracks for  
TV ("CODY", "STRINGER", "SWEET  
& SOUR")

and many Oz movies ("YOUNG  
EINSTEIN", "THE EMPTY  
BEACH", "PURE SHIT", "CANE TOADS")

He won awards and his (Martin's) bands  
were beloved in Melbourne-  
HIGH RISE BOMBERS, THE BLEEDING  
HEARTS, THE STEVEN CUMMINGS  
BAND etc

His musical proficiency as composer and  
producer led to his creating the ABC News  
Theme (used since 2005)

And he lectured in musical composition and

won many APRA Awards.

Yet i remember him best sweating on  
Melbourne stages like T.F Much Ballroom  
in Fitzroy,

supplying bright lead breaks for SPORTS  
Top Hits. Perhaps Martin will be  
remembered

for his TV and movie soundtracks. I  
remember him ALIVE and sharply defining  
the musical legacy of the Golden Age of  
Melbourne pub bands..

The days of SPORTS, HIGH RISE  
BOMBERS, BLEEDING HEARTS..  
The nights of most magical musical -Martin  
Armiger...

Thom Woodruff



### Juninho Berin

(stage name Carlos Alberto dos  
Santos Junior)  
(1981 - 2019)

Juninho Berin was a Brazilian samba-  
songwriter and performer who  
had stints at Carnival samba schools. from  
Sao Paulo.

He died on November 28th, at the age of  
38, after contracting an infection during  
surgery.

# THOSE WE HAVE LOST



### Stuart 'Chet' Fraser (? - 2019)

Fraser was a founding member of Australian rock band Noiseworks, was in the John Farnham Band from 1994 up until last year. Noiseworks had four Australian top 10 albums and three top ten singles: Take Me Back, Touch and Hot Chilli Woman.

The last time Fraser was seen on stage was in a brief appearance alongside bassist Steve Balbi in October 2018.

He died on 30<sup>th</sup> November of lung cancer.



### Shaaban Abdel Rahim (also known as Sha'bola) (1957 - 2019)

Rahim was an Egyptian pop (Sha'abi) singer, formerly working as *makwagi* (man who irons clothing) and known for catchy songs with political lyrics. Rahim was born in Cairo, Egypt and worked for many years in poverty as a foot-operated laundry presser before his songs catapulted him into stardom. Following a string of hits, Abdel Rahim is now one of the most popular Egyptian sha'bī singers. Egyptian sha'bī (is a category of popular class music that can be described as urbanized folk music.

In 2000, Sha'bān's breakthrough song "Ana Bakrah Israel" (I Hate Israel) accompanied by the catchy refrain "But I Love Amr Moussa", caused a great deal of controversy. Many of Shaaban's songs were sold informally on cheaply processed cassette tapes. His poor background, informal language, and frank lyrics have made him very popular with the Egyptian public. Since then, Sha'bān has continued to produce popular political songs, often quickly following current events. After the September 11, 2001 attacks, he produced a song entitled "Yā 'Amm 'Arabī" (Literally: "Oh Arab People," meaning "Hey Arabs"). His song "Bin Bin Bin Bin Laden" was on the Egyptian airwaves before startled state censors banned it. He got back at the top of the Arab hit parade with "The Attack on Iraq" / "Don't Bomb Iraq". The hit could be heard from taxis in downtown Cairo streets:

*Enough!  
Chechnya! Afghanistan! Palestine!  
Southern Lebanon! Golan Heights!  
And now Iraq, too? And now Iraq, too?  
It's too much for people! Shame on you!  
Enough! Enough! Enough!*

Rahim died on 3rd December, at the age of 62, from heart failure.

# THOSE WE HAVE LOST

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**Andrew McArthur Smith  
(aka Greedy Smith)  
(1956 – 2019)**

Smith, known professionally as Greedy Smith, was an Australian vocalist, keyboardist, harmonicist and songwriter with Australian pop/new wave band Mental As Anything. Smith wrote many of their hit songs including "Live it Up" which peaked at No. 2 on the Australian singles chart. Smith had a solo music career, had worked with other bands and was also an artist and television personality.

At college he met fellow students, Martin Murphy, Chris O'Doherty, David Twohill and Steve Coburn, whose band, Mental As Anything, had been playing art school parties and dances since May 1976. While playing harmonica in another band at the time, Smith started appearing on stage with Mental As Anything from around December. He was

eventually cajoled by fellow Mental As Anything members to learn keyboards on an old wedding reception organ to fill in their sound and he quit his other band.

In 1982, Smith played with Twohill in a group called the Space Shuttle Ramblers that recorded an EP, however the tapes were destroyed in a studio flood prior to release. In 1992, during the Mental As Anything sabbatical he formed a side group called Greedy's on the Loose that played gigs and recorded however no product was released. In 1996 he recorded a solo album, *Love Harmonica*, for TWA at his home studio. This led to live work with a band dubbed Greedy's People and the re-recording in full band mode and subsequent re-release of the album.

As the most gregarious member of Mental As Anything, in the early days he was often relied upon to give interviews for TV, radio



**THOSE WE HAVE LOST**

and press. This led to further media opportunities such as hosting episodes and segments of the music shows *Countdown*, including the associated *Countdown Awards*, and *Sounds*. In the late 1980s he was often a judge on the "Red Faces" segment of *Hey Hey It's Saturday* and in the early 1990s he hosted *Tonight Live With Steve Vizard* for a week in the absence of the regular host. He had more recently appeared regularly on the music quiz show *Spicks and Specks*.

Smith died on 2<sup>nd</sup> December, at the age of 63, from a heart attack.

**SURF & MULL & SEX & FUN  
NOW THAT GREEDY SMITH HAS GONE**  
There is no "Mental As Anything". Martin Plaza is unwell, and the rest of the original band left in 2000.

Every Australian knows (and loves) the songs of Mental As Anything..

"If you leave me, can i come too?" "Too Many Times"

"The nips are getting bigger"; "Live It Up!" (which was featured in the soundtrack of *Crocodile Dundee*.)

The band started with four fine singer-songwriters, achieved international fame, and Australian pop-rock-cred

Andrew "Greedy" Smith was a cheerful, normal, talented, singer-songwriter/performer

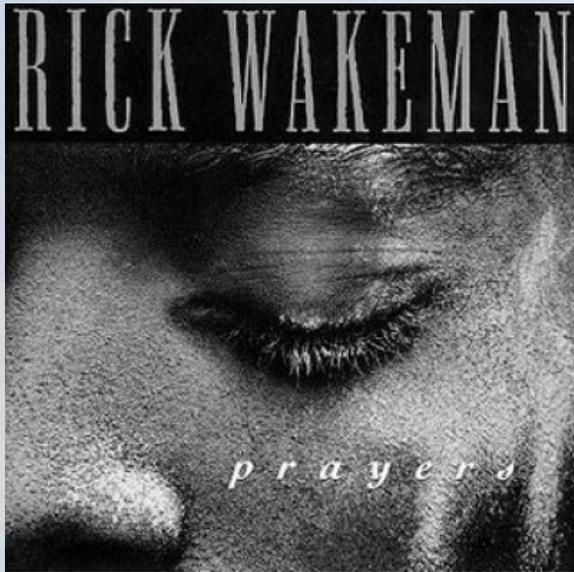
Mental As Anything had 20 Top 40 hits. Play their songs. Smile-remember "Greedy Smith..."

He will cheer you up..

Thom Woodruff



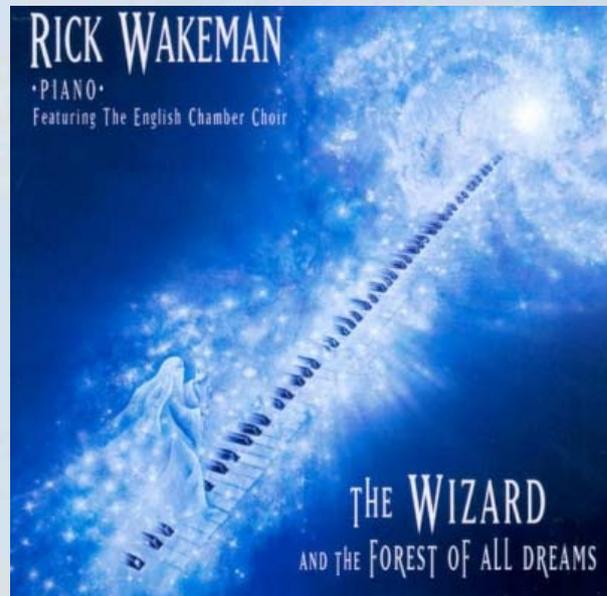
**THOSE WE HAVE LOST**



**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

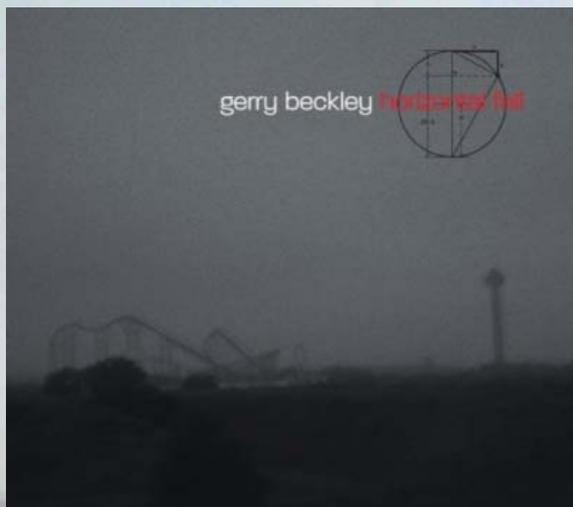
The Wizard and the Forest of All Dreams is a studio album by Rick Wakeman and the English Chamber Choir. The album contains modern



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

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



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

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

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

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

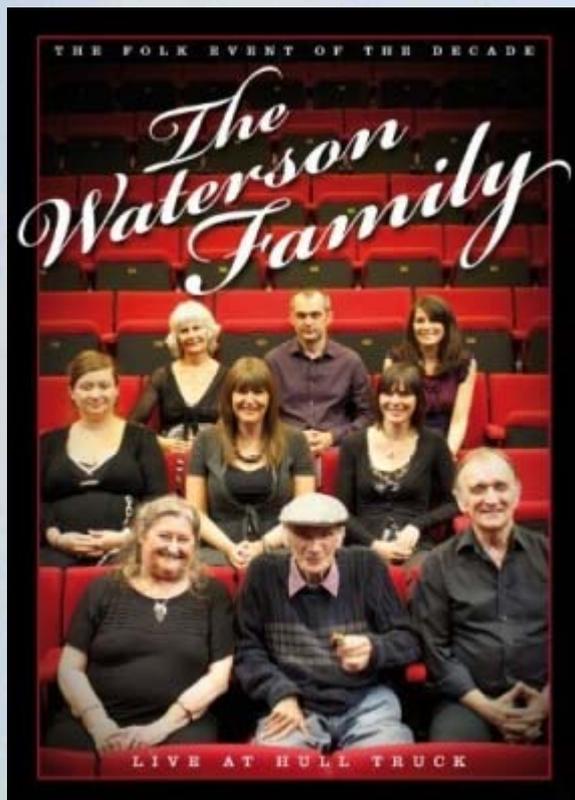
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

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

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

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

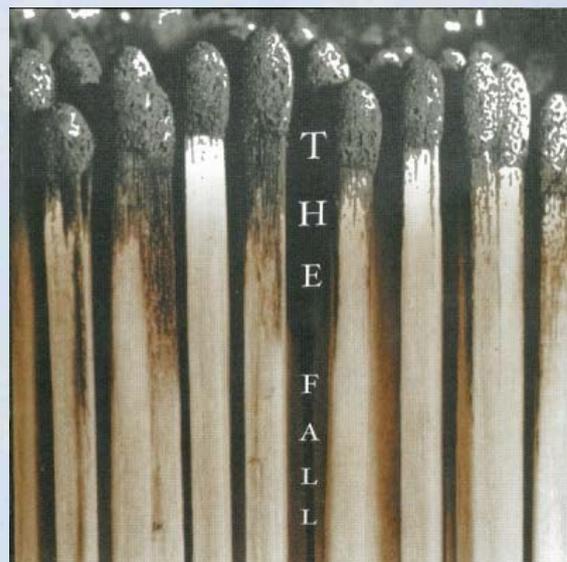


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

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

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

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



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

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

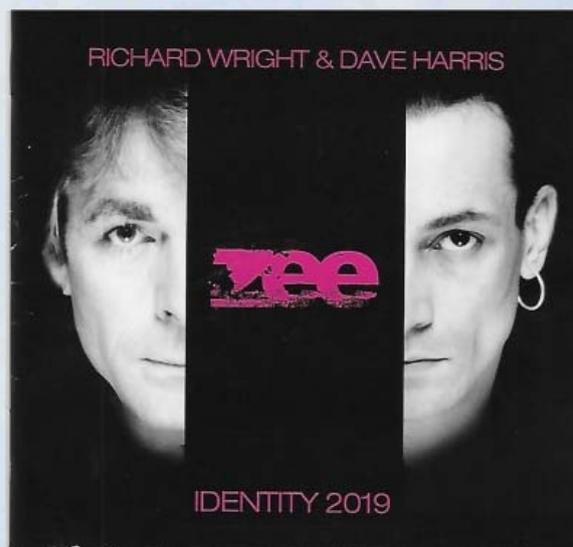




**Artist** Rick Wakeman  
**Title** White Rock II  
**Cat No.** MFGZ047CD  
**Label** RRAW

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

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



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

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

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

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

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

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

... until now.

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

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



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

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





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

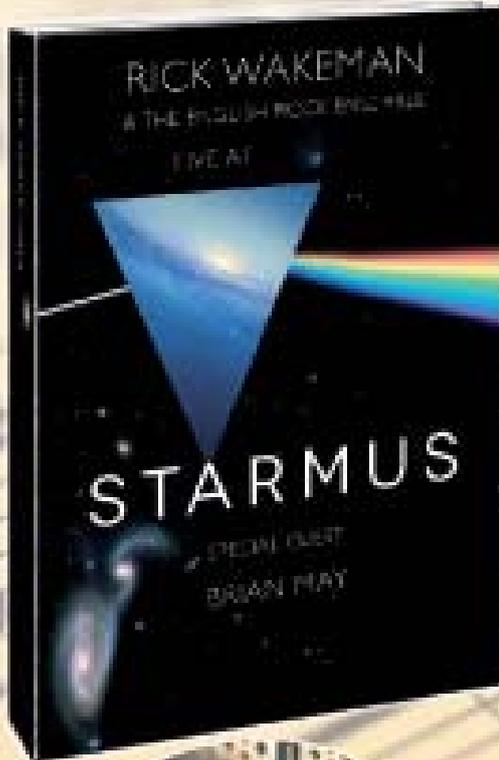
**RAW** presents

Forthcoming releases from **Rick Wakeman & Friends**

# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



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



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

we cover.

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

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



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

# 30 Dogs Rescued from Ohio

Even Winter Storm Ezekiel couldn't stop our PAART Landplane from rescuing 30 dogs in need

Landpilots Dave Stash and Walter Schwarz started the trip to Portsmouth, Ohio. However, the winter storm caused turnpike closures eastbound and we had

to push back our mission a day. Dave and Walter stayed in Ohio to wait out the storm and started out early the next morning to meet our friends Sierra's Haven for New and Used Pets and Paris Animal Welfare Society.

We loaded up the 30 dogs and our second team, Tim Bouvy and Melissa Andrae, took over and headed to Madison, New Jersey. The folks at St. Hubert's Animal Welfare Center took in the dogs and are giving them a fresh start at life

This mission was in honor of "Bob the Dog" from Acorn Pittsburgh! Bob had a piece of art that the Acorn Pittsburgh Restaurant auctioned off that brought in well over \$500 for PAART! Cydnie Oleinick also helped make this donation possible.

If you're interested in any of these adorable pups, make sure to contact St. Huberts!

<https://nodogleftbehind.org/30-dogs-rescued-from-ohio/>





Alan Dearling, staff writer for Gonzo sniffs out :

“Anger. Fear. Alienation.  
Uncertainty. A government in  
paralysis.”

The people of the UK's divided states in the dis-United Kingdom are in a bloody mood. Different parts of the UK are at loggerheads. There's perhaps more than a whiff of civil disobedience in the air. Friends and families are falling out. A lot of yelling and screaming is going on...Brexit...climate change...nationalism...immigration...border controls...personal and collective freedom(s)...referendum after referendum...a general election and maybe more to come.

Could we be on the brink of years of civil unrest? And maybe even, some sort of civil war

---

alan dearling



in the UK and/or across the states of Europe? It all feels different, more fractious, than the protests of earlier times over peace and the Campaign for Nuclear Disarmament, Vietnam, the Miners' Strike, the Poll Tax protest, the

Iraq War... Occupy. Certainly, there has been plenty of social and political unrest in the UK before. But somehow, the Extinction Rebellion actions, the Greta Thunberg effect, the Brexit mayhem and madness, and demands for a People's Vote





have combined to provide a stormy, near cataclysmic background for the current General Election. A set of ‘Emergencies’ demanding change. Changes in the way each of us lives our daily lives, the choices we make over food, holidays, travel. And in the broader world of governance, how elected officials respond to climate change, but also how they deal with deep-rooted, social and economic inequalities.

We live in Strange, Troubled, Unsettling and Unsettled Times.

And here’s a little ‘story’ of a mum and her kids, combining to encourage participation by younger people – especially those under 25 – through music and registering to vote. The poster tells part of the story – FREE music and a FREE pint. An incentive to register and to vote.

Susi Ha was the organiser and mum of local lad, Harry Bryson. He and his East London collaborator, Jack ‘Pola’ Higgins formed this notorious drum n’ bass duo, Pola & Bryson, in the Upper Calder Valley five years ago. First up were support act, Foot Therapy djs, Tom Bryson and Maggy Hopdog, playing a Jazzy Garage, House & Disco set as young people arrived at the venue, hosted by Gig.

Polar & Bryson are fresh from touring the festivals. This was their special one-off ‘homecoming’ free gig. It struck me as relatively a more mellow and melodic variety of Drum ‘n’ Bass (they call it ‘liquid’). But it still provides a kick-arse pulse. This was also, and perhaps primarily, a night about the motivating the audience to get involved in the Politics of Change.

Here are some of the new young voters....





Susi Ha told me:

*“Just in case you don’t know Pola and Bryson.....*

*They are two of the most exciting next generation producers making waves in drum and bass. My son, Harry (Bryson) was born and raised in Hebden Bridge before emigrating to London to ply his music production trade, whilst Jack ‘Pola’ Higgins spent a year in Mytholmroyd making music before returning to his East London roots to set up their Soulvent Record label - but the Calder Valley will always be close to their hearts!*

*Key releases: debut album ‘This Time Last Year’, second LP ‘Lost in Thought’ was nominated for Best Album at the D&B Arena Awards 2018. Then there’s the critically acclaimed remix of Moby’s iconic ‘Porcelain. This duo serve up liquid D&B at its seductive, mesmerizing, melodic best and they are taking time out from a hectic touring schedule (this year: multiple UK venues, worldwide*

*including Prague, Vancouver, Tallinn, Perth (Aus), Wellington (NZ), St Petersburg, Sofia, Zurich, Moscow, Antwerp and fresh from festivals such as Mysteryland, Electric Castle, and Sunandbass. They returned from the Big Smoke to take their friends to the next level.”*

Here are some samples of their music:  
Pola & Bryson - Running In The Dark (ft. Ruth Royall):

[https://www.youtube.com/watch?v=u6Z88W\\_OC\\_Q](https://www.youtube.com/watch?v=u6Z88W_OC_Q)

Hybrid Minds - Solitude (ft. Alexa Harley)  
<https://www.youtube.com/watch?v=n1dOiesZS1g>

Re-mix of Devil:  
<https://youtu.be/Inf3F-0j2hg>  
[Facebook](#) [info](#) and [news:](#) <https://www.facebook.com/polabryson/>

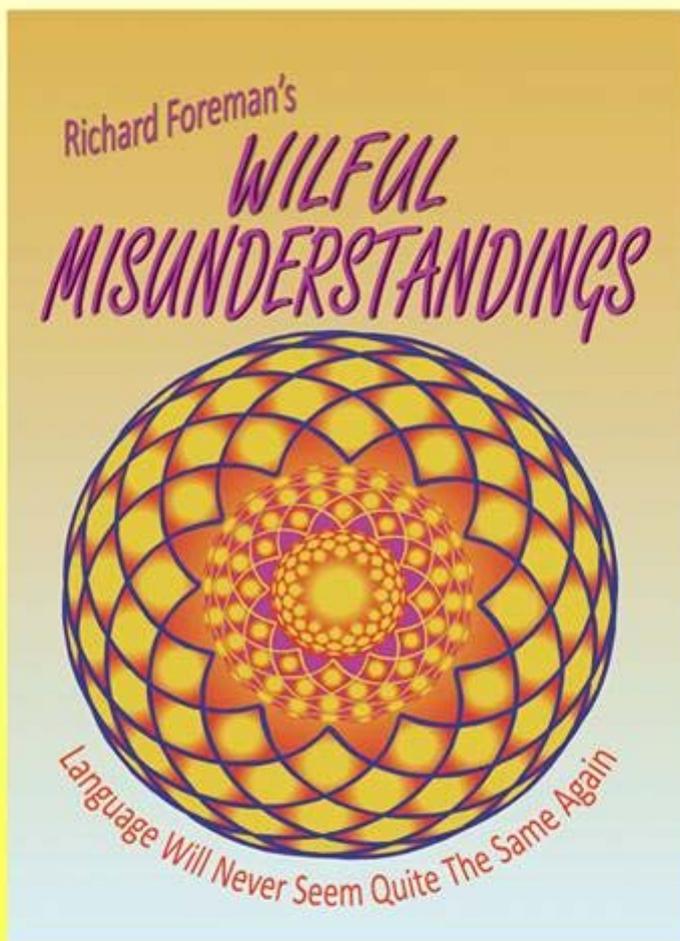


# Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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# SLATTER IN A STRANGE LAND: Tom Slatter Interview

## *Who, what, when is Tom Slatter?*

I'm a science fiction singer-songwriter. Or maybe a weird-fiction singer-songwriter. I'd say the latter, but the phrase 'weird fiction' is a bit less well known so sci-fi seems a better bet. A line I used to use was "I'm what you get if early Genesis started writing songs with Nick Cave after

watching too many episodes of Doctor Who".

Occasionally I'm a live act, both acoustic and in the last year or so as a full band. But I do have a full-time job - I work for a social mobility charity in London - that means gigging is pretty hard to do. I just don't have the time, and my main mission over the last few years has been to catch-up with my songwriting and get all my best songs recorded and released. Sunday mornings are a great time for recording, far less conducive to gigging. People don't want to come see you play on a Sunday morning.

I've been accused of being a prog rock artist. I like that, but I'm not sure how useful it is because if you listen to my stuff expecting it to sound like 1970's progressive rock, I think you'll be disappointed. The main influences for me are David Bowie, Radiohead, Mansun, lots of heavy metal bands, various bits of folk, Meat Loaf, the musical Sweeney Todd and my sort-of-classical composition training. I know that might

# KEV ROWLAND



sound an odd mix, but the two main threads are story telling songs and nerdy clever musician stuff like funny chords and time signatures. I always think I'm trying to write music for two people. One of them likes a singalong chorus that tells a story, the other likes clever-clever musician stuff. And the two don't necessarily like the same things, so you have to write things so the one who likes singalong choruses doesn't notice the funny time signatures at the same time as the one who likes the funny time signatures doesn't care they're listening to a singalong rock song. And both of them are me.

Does that all make sense? Possibly not. But it is still true.

***Who originally inspired you musically to pick up an instrument and who inspires you now?***

Mine is a musical family. My mum was a music teacher in local schools, including my primary school (though she took ten years out to raise me and my siblings). My dad and brother play guitar, my sister the bassoon. So, there hasn't been a time when I didn't make music. I remember sitting at the piano pre-school age learning the basics. I played violin for a



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few years in primary school, which I think might have been the tail-end of free individual instrumental lessons in my neck of the woods before they were cut. I then took up guitar at about the age of ten. I also sang in my mum's choir at primary school.

In my teens I got into rock music, heavy metal and 90s grunge. I wanted to be Eddie Vedder, or maybe Thom Yorke, or maybe James Hetfield. I started writing my own songs and started a band with some mates. It was called Nothing Sacred - awful emo stuff. We did one little TV appearance inappropriately on Nickleodeon - I'm not quite sure why they had us on. We were about fifteen and they asked for acts and our bass player sent them a tape cos he thought it would be funny that they heard this dodgy rock band in amongst the wannabe pop stars: but they said yes and we ended up playing

on TV while 70's disco sensation Leo Sayer rocked out on a beanbag. Looking back, it was a bit odd.

I went off to college, then uni, studied music - mostly composition - and played in a songwriting duo called Comrade Robot. Then in 2010 I started releasing music solo, and by my second album - 2012, so about 16 years into songwriting - I started to find my voice and figure out who I really am as a songwriter.

Who inspires me now? Recent artists that I've wanted to steal ideas from include Paul Mosley, Richard Dawson, Matt Blick and there's always David Bowie and King Crimson, obviously.

*To the uninitiated what is Steampunk, how did you discover it and what fascinates you about the scene?*

Steampunk is not a kind of music. It's a









genre of science fiction that takes inspiration from Jules Verne style of science fiction but seen through a retro lens - Verne and HG Wells were writing contemporary sci-fi as it were. The name is a play on cyberpunk, which is Blade Runner style gritty near future sci-fi. The 'punk' bit in both alludes to the American use of the term as in 'you dirty punk' not to punk music directly.

My first few albums told steampunk stories. So, the music itself isn't steampunk - and despite what a lot of silly people on the internet sometimes say there's no such thing as a steampunk style of music - but the lyrics are.

I have an ambivalent attitude to the scene. The people are lovely, the events can be fun, but it isn't a music centred scene. They prefer cabaret style stuff where the audience can get involved, and except on rare occasions I've never really felt my music fits with what the audience wants in

a live setting. Prog audiences where people are really into their music and want to listen to every note suit my music much better.

At the very end of 'Fit the Fourth', my last album, I looped in a little hint of the opening of my first album 'Spinning the Compass' as if to say. "that's finished, the loop is closed, no more steampunk stuff". All the releases since have not been steampunk at all.

*Your first album, 'Spinning The Compass' featured just you, and most releases since have been the same. Is it that you don't like other musicians, or they don't like working with you?*

I can't stand them. Preening, egotistical idiots, all of them. Don't get me started on singers. They're the worst of the lot.

No, not really. Partly it's personality as I'm naturally a bit of a loner. Partly its practicality. I mentioned the lack of time,



well, organising people takes a lot of time. If I'm to get the work of recording all these songs recorded, I need to be efficient and that usually means doing things myself. Having said that since 'Fit the Fourth' I've had other people collaborating musically on most releases, with 'Demon' my latest album as the most collaborative. You can get some great results by just asking good musicians to

record what they think fits.

I'm a solo artist for a good reason - I have no interest in compromising on what these songs should sound like. This is my project, my vision, what I want to say with the popular song format. I have no desire to share that with someone else or to work at someone else's pace. I'll have other people play for me, but it'll



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definitely be me with the final say so.

***What was Murder and Parliament?***

Murder and Parliament is a name I gave to an instrumental project that was a sort of heavy metal-ish, post-rock, weird ambient music. I had a load of music that had originally been written for classical instruments back at uni, but never realised. I decided to rearrange a lot of it for rock band, add a load of drums and make an album of it. It worked pretty well. I like the mix of heavy metal instrumentation and scored out part-writing. There are also some great additions from Alun Vaughan on bass and Chrissie Caulfield on violin.

It isn't finished either. I'm slowly bringing

together ideas for Murder and Parliament's second album. I'm not sure when it will be ready, certainly not in the next 9 months, but hopefully before the end of 2020 there'll be another Murder and Parliament album.

***Unusually for a "serious" musician, you also release a lot of singles and EP's. Why is that and where do you see the value?***

I take offence at being called a serious musician! Well, not really, but seriousness is too easy, I have no interest in it. I want to be an entertaining musician, a fun musician. I sincerely believe that in art the most difficult thing to do consistently and well is being fun. I want my music to be fun.





Is it unusual to do lots of 'non-album' releases? These days I think the artist that only releases one album every two years is behaving pretty strangely. That's not how the audience listens. Why not pay attention to the audience a bit more? People these days listen to a lot of audio - whole albums and playlists on a commute, hours of podcasts just when mowing the lawn or washing the dishes. And they move on to new stuff quickly. That's where culture is, so why not give people what they want? I've got a tiny group of fans, but they do like my music, so why not give them stuff to listen to.

And besides, I have the ideas and the songs. If I have two songs that fit together but will probably never belong on an album, why not release them digitally? Same with the EPs. I had a load of acoustic murder ballads last year. They weren't long enough to be an album on their own, but there were enough to make an EP, so I did. As I said, I want to get all

my good songs recorded. Lots of releases are necessary!

***How did you first meet up with the Great Elephant, and was curry involved?***

There are two versions of this story, the public one and the real one. I'll ask you please to print the 'public' one, but I'll tell you the real one too. Just whatever you do, don't print the real one.

Here's the public version: David Elephant from Bad Elephant music stumbled across my third album, 'Three Rows of Teeth', online. He liked it, played it on his podcast and we got to chatting online. He offered to put out my fourth album 'Fit the Fourth', and I said yes. Really easy. David's great to work with.

So that's what you can print. Please don't print what actually happened, which was this: He showed up at my house. Him, in a suit, with trunk and tusks, and these two thugs behind him, one with a Yorkshire accent the other sounding German. They

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muscle their way into my house, trashed my studio and made it very, very clear that if I didn't do what they said I would be physically hurt. Then they made me sign this contract. It was three hundred pages long, they didn't let me read any of it, and they made me sign it in my own blood.

I'm scared, Kev. Scared. And so is every other BEM artist. Except Simon Godfrey, because he's an idiot.

***Have you any desire to work with any other artists on BEM? I have always thought a joint effort with Matt Deacon could produce interesting offspring.***

Yeah, in principle. I've co-written and performed on a song with Mike Kershaw and added some guitar to Shineback's last album, but apart from that I haven't done much. I'd be well up for working with Matt Deacon, though I'm a little scared of his obsession with hot sauce. That's kinda weird.

***Talk us through Demon, song by song, and what you were trying to achieve in each case.***

I have actually recorded a video for each song explaining what they're about. I've done guitar tabs and stuff as well. But they're only for people on my mailing list. The album is autobiographical, just not in the lyrics. Each song alludes in some way to family, or places I've lived.

"Wizards of this Town" is about drunk wizards trying to fix their town through magic. It has odd drunken verses and a big singalong indie rock chorus. Definitely one of my most accessible songs. People really seem to like it. It's inspired by the area I was working in at the time, having just left teaching to move into educational charity.

"Modern World" is the second track. It's the longest track on the album and it's a Frankenstein song - I stitched together

disparate parts. There's a 90's indie rock style section, an off-beat prog rock section, and a musique concrete section that one reviewer confusedly said was "just noises". Which is true, but then, that's all music is! This song is there as a bit of a potted musical biography, and also as a challenge. It says - this album mixes 'normal' rock with a little bit of weird. You better be ready.

"Weather Balloons and Falling Stars" is the third in my tentacle trilogy. It's an upbeat, rocky love song to tentacles. It's also tying into older albums.

"West Wind" is the most prog song on the album. It has folky acoustic guitar, stringy mellotron sounds and all the time signatures. Well, three of them. It is also a sequel to a song written by the other half of my songwriting duo from years back, Comrade Robot.

The middle section of the album breaks from the rock band set up. We have "Patterns of Light", a short acoustic song that includes my sister's bassoon and lots of vocal harmonies. Then "Cutting Up All Of Our Dreams". For this song I sent my mum a score of what I would be singing and asked her to arrange her singers around it. This was the result. The song fades into some scary spoken word stuff courtesy of my brother in law, Joel.

This middle section with a spoken word bit is supposed to be an allusion to the middle of "Ok Computer" by Radiohead and "Six" by Mansun, both of which have a spoken word thing in the middle.

We then go back to the rock band format, with "Drop Dead's Punching Above His Weight Again", a song about a serial killer. This is a big homage to David Bowie and has great lead guitar from Gareth Cole who has been playing guitar a lot for me in the last two years or so. He's also on last year's EP 'Spirit Box'.

“Tinfoil King” was written very quickly for February Album Writing Month. It uses crossword-clue lyrics to say humanity is rubbish. Some days it's my favourite song on the album.

And finally, “Demon”. “Demon” has been around for a while; Comrade Robot recorded a version. I always wanted to do the big loud rock version, so here it is. It's about various things, including a drunken night out with Pete, the other half of that duo, so the first and last songs have that theme of drunkenness in them. It also has great drumming in the middle where I told Michael Cairns to play an inappropriate, slightly sloppy jazz solo. He obliged. It's great.

That last song is a reminder of my early twenties, being slightly glum and unsure about what to do with life.

And that's the album. I'm dead proud of it.

*So what's next for Tom Slatter, and where can we hear more of your music?*

Where you can hear more is easy - [www.tomslatter.co.uk](http://www.tomslatter.co.uk)

As to what's next - I have literally no idea. In the short term I'm focusing on telling people about ‘Demon’ and doing some online gigs because that's a bit more practical than touring for me at the moment.

Beyond that, this is pretty uncharted territory. For the first time in at least a decade I don't have any songs 'in the bank' that I definitely want to record. There's maybe one piece of unfinished business - an ep I released a few years ago that i don't think was recorded well enough, that I might redo - and then I've got no more ideas.

That means I need to go back to the

drawing board and figure out what the next version of me sounds like. Which is kind of exciting. I've no idea what I'll



write next.

## **TOM SLATTER DEMON BAD ELEPHANT MUSIC**

So here I am trying to work out what to say, and there is that album cover looking straight into me, as if Tom is saying “just get on with it for heaven’s sake”. The thing is, this is bloody hard. Somehow, I have to put into words just what I think of an album I have just played on headphones all the way through four times on repeat. When I reviewed his last album (excluding the ‘Murder and Parliament’ project) ‘Happy People’, I did mention he had elements of both Geoff Mann and John Dexter Jones (Jump) and also came across very English (with apologies to JDJ). That is still very true, but here he is taking his songwriting and songs into whole new areas. He has also made this a family affair by having his sister, Rebecca Haynes, play bassoon while his brother in law Joel makes a spoken word appearance and his mum arranged the choir who appear on one

number.

Anyone who knows Tom, follows him on FB, or has been to any of his performances, will know that he is an incredibly humorous and funny guy. However, that is only one small part of his persona, and here he provides incredibly mature and powerful stories which are packed full of emotion. This is not a “normal” album in any sense, in that he approaches arrangements in a way quite different to most, yet somehow makes the most progressive (in its truest sense) and complex music sound incredibly approachable. I think I could listen to “West Wind” pretty much all day and not get tired of it, as when he lifts his vocals to hit the higher notes for the words “One Minute Longer” it is then that one gets the incredible power he has to hand. I love his vocal style, as it is full of emotion and angst, broad, rich and multi-faceted as opposed to tinny and singular like some. I can imagine that some may not like it as it is not quite what they are used to, but that is their loss.

This is a songs-based album, an album of stories, which really needs to be played on headphones and multiple times to get the full benefit. Musically it is all over the place. Take “Cutting Up All Of Our Dreams” for example, which is performed a capella. He sings the main vocal, while his mum leads a choir. Let’s just think about this a minute. Not only has he involved his family in this, which is somewhat unusual, he provided his mum with a musical score in a time when many musicians don’t read music, who then provided the arrangement. To hear these luscious female vocals singing “gaze in the gutter” makes me smile each and every time I hear it. Then contrast that with the following “Drop Dead ‘s Punching Above His Weight Again” when long-suffering sideman Gareth Cole comes in just to provide some delightful power chords and edge. A special mention

should also be made here of drummer Michael Cairns, who throughout the album manages to capture just what is required, sometimes not playing while at others providing just an illusion of stability and just enough drive to keep everything grounded.

That bloody face is still staring at me from the cover, and it and I both know I haven’t really done this album justice. There are times when I feel my scribbles are woefully inadequate and this is one of those. This won’t be for everyone; it isn’t one of those albums which can be neatly placed into a pigeonhole and categorised so that people can easily understand what it is all about. ‘Demon’ is an album which needs to be played and savoured with an open mind, by those who are prepared to do exactly what I did which is listen to the album for the sole purpose of listening to the album, as opposed to having it on in the background while doing something else. ‘Demon’ really is an end to itself: it demands to be treated with respect, and in that way feels like an album of 60 years ago as opposed to something ephemeral and disposable like so many others. Commercial, progressive, unusual, strange, compelling, different, Tom



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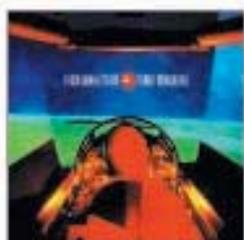
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Recorded live in August 1993 in Buenos Aires

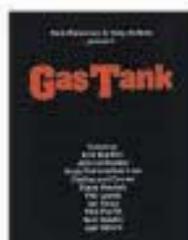
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## TIME MACHINE

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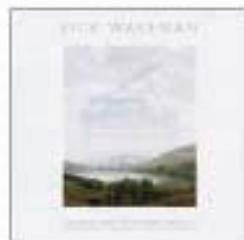
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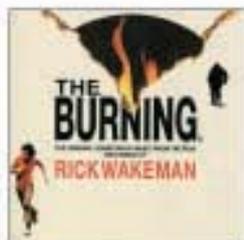
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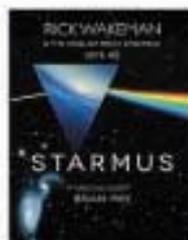
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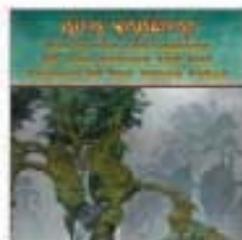
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# KEV'S WORLD



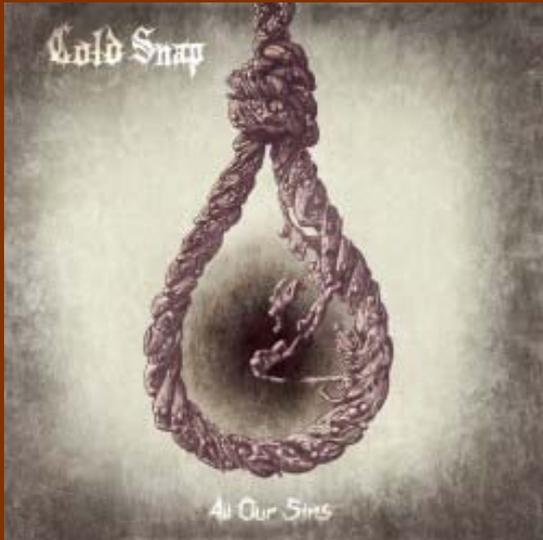
**EVENFLOW**  
**OLD TOWN EP**  
**BAD ELEPHANT MUSIC**

Okay, let's be honest – it doesn't take a great deal to confuse me (it's an age thing). This release is being promoted as an album, yet it is only 20 minutes long containing 5 songs, and it clearly says 'EP' on the artwork. Also, it is apparently by Evenflow, but it appears as Even Flow on the cover, so which one is it? And that's before I get into the actual music... The band is a new collaboration between

Stuart Stephens (Whitewater, all instruments, vocals) and Mike Kershaw (vocals). The project came to life when Mike worked with Stuart on last year's Whitewater album, 'Universal Medium', and they discovered that they enjoyed working together as songwriters. For me the best part of this album is the sound of the gently picked guitar, and the Floydian title song which stands out dramatically against the rest. It's no coincidence that this song, which appears halfway through the EP, is the first without a drum machine, and the first duet. The difference between this and what had gone before is stark, which means that I find myself strangely at odds with myself, as although this is probably the first BEM release I haven't raved about, there is something here that is actually worth persevering with. Certainly, the fourth number, "That's What You Do", is quite different and full of promise in a Seventies rock singer song writer style. All I can say is go to the label Bandcamp site and give it a try.

<https://evenflow.bandcamp.com/album/old-town>

# KEV ROWLAND

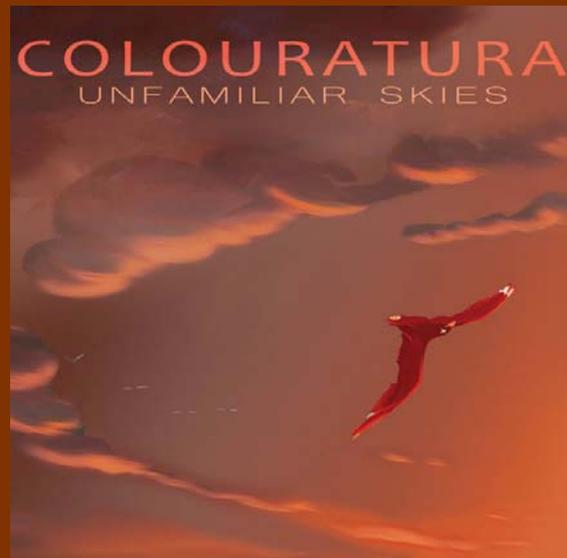


**COLD SNAP**  
**ALL OUR SINS**  
**ARISING EMPIRE**

Croatian six-piece Cold Snap have been around for some 15 years, and this is actually their fourth full-length release, somewhat interestingly on their fourth record label. But, now that they are on Arising Empire they are going to get the support that comes with being signed into the Nuclear Blast family I am sure that many more people are going to be hearing about them. This is the third consecutive release where they have gone into the studio with Tuc Madsen (At The Gates, Meshuggah and so many others) and he has certainly capture the heaviness that one would expect from a band that are melding nu-metal and groove so that they come across as a mix of Lamb of God, Whitechapel, Sepultura and Pantera.

This is ferocious stuff, and the use of two vocalists with different styles isn't exactly new, but it certainly works for them with both being very aggressive, but one in a much lower register, almost getting down to death level, but not quite. The only way to hear the noise is when it's good

and loud, and that is certainly the case with Cold Snap as the more you turn it up, then the more it just makes total sense. They mess about with tempos here and there, but the twin guitarists and bassist are locked in as one, which gives them an incredibly powerful approach. There isn't much room for counter melodies and intricacies here, it is all about plugging in, turning it up, and losing all the dandruff. They even bring in blast beats when they feel the time is right! There is nothing subtle about, they lock in and find the groove, then meet you at the end in a puddle of sweat. Solid.



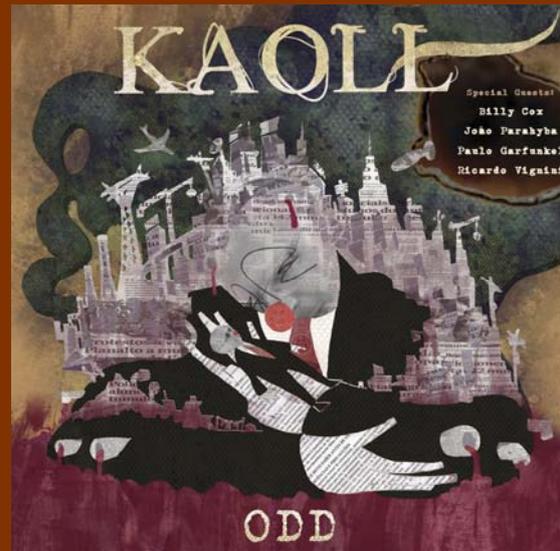
**COLOURATURA**  
**UNFAMILIAR SKIES**  
**MELODIC REVOLUTION RECORDS**

So I had this playing in the background, but when it started with a corner shop quartet from the Forties I thought I must have put on the wrong playlist. But, what it did do was make me stop whatever else I was doing and concentrate on this, and I am so very glad indeed that I did. What we have here, boys and girls, is a progressive rock album in its very truest sense that is designed to drive despair into the heart of anyone brave or stupid

enough to try to write a review of it. I'll leave you to ascertain which camp I fall into, just don't ask my wife. Progressive rock, by sheer definition, is music that is refusing to sit within any preconceived boundaries, and will not be pigeonholed. Why? Because IT'S NOT A PIGEON!

So let's start by hanging some labels on this thing shall we? People like labels. So, there's some Zappa, yes definitely Zappa, jazz, psychedelia, funk, krautrock, oooh Cardiacs, mustn't forget Cardiacs, folk, um, kitchen sink, cuddly toy. Must have missed something somewhere. But, the joy of this album is that when it is being played it all makes total sense, and all I want to do when it is finished is to put it on again! It may be incredibly diverse, but not in the way that these guys have pulled it together. Apparently this is the second release from the band, who comprise just Nathan James (voice, keyboards, bass, horn) and Ian Beabout (flute, editing, sound design and production) and some assorted guests, which includes Dave Newhouse from The Muffins among others. The use of brass instruments of different types work incredibly well, and there is a passion, lightness and sense of fun throughout this album which makes it a real joy. This is music with no preconceived ideas or formula, just being taken where it needs to go. If I had my arm twisted behind my back and was asked for a simple subgenre then I would have to plump for crossover prog, but as it is meant to be defined, as there is a real musicality and melody that pervades the whole album.

Available in multiple formats, this is a delight, and the fractured beauty of "Photograph" is required listening for anyone who is fed up with created pop stars. In some alternate universe it is #1 on the charts.



**KAOLL**  
**ODD**  
**PROGSHINE RECORDS**

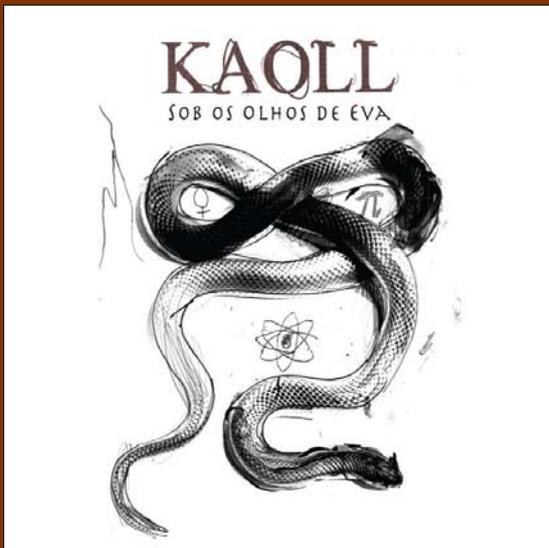
This is the third album by Brazilian trio Kaoll, comprising Bruno Moscatiello (guitar), Yuri Garfunkel (flute, Brazilian 10 string guitar (viola caipira)), Doktor Leo (drums, effects), and was originally released in 2014 before being reissued by Progshine towards the end of last year. On this album they have also used many guests, including Billy Cox (Jimi Hendrix), percussionist João Parahyba (Trio Mocotó), Paulo Garfunkel (clarone and clarinet), Ricardo Vignini (viola caipira), Gabriel Costa (Violeta de Outono) and Ney Haddad (Mobilis Stabilis) on bass, Fábio Ribeiro (Remove Silence) on keyboards and pianos, among others.

The guitar sound is thick and dirty, the flute is gentle and pleasant, the organ is a Hammond, plus there is electric piano and loads of South American percussion and rhythms, what here is there not to like? It is both funky and fun, fusion and Seventies rock combining to produce an instrumental album which is a delight from beginning to end. In some ways it is quite simple, while in others it is incredibly complex, and while the melody

may sometimes be sweet there is a great deal going on underneath. It is refreshing and joyous, thoughtful and sincere. The guitar on “Balada para o Sr. Bodão” is simply superb, taking the lead with some sweeping solos, but it is the mix of styles and cultures that makes this an album deserving closer attention. The overall result is that while this has been overlooked by pretty much everyone involved in the scene outside Brazil, it is one that will be enjoyed by all those lucky enough to come across it.

Now that it has been reissued through the Progshine digital label, it is being made available for just \$3. What are you waiting for, and what have you got to lose?

<https://progshinerecords.bandcamp.com/album/odd>



**KAOLL**  
**SOB OS OLHOS DE EVA**  
**PROGSHINE RECORDS**

In 2017 Kaoll came back with their fourth album (although at just 24 minutes long it seems more like an EP), by which time

the group had grown to a six-piece, with just Bruno Moscatiello (guitar) and Yuri Garfunkel (flute) surviving from those involved with ‘Odd’. The English translation for the title is ‘Under the Eyes of Eve’, and was produced in conjunction with philosopher Renato Shimmi’s book, with illustrations by Zé Otávio, and really should be treated as a soundtrack. Apparently, it describes the duality between lyricism and oppression in the historical revolutions, from the myth of Eve and the expulsion of the paradise until the present times.

Whereas ‘Odd’ was full of South American rhythms and textures, this album is far more laid back, with slide guitar making its presence felt, as well as far more acoustic guitar than the previous work. When the flute is being used, then it is again the lead melody instrument, but there are plenty of times when Yuri is taking a rest from proceedings, so much so that it is more than three minutes into the album before he can even be heard. There are times when he does use the breathy style favoured by Ian Anderson, but often there is greater focus on fluidity, letting the other instruments provide the emphasis. Although there are plenty of times when this appears to be a more rock based album than the previous one, there are also more ambient textures within this. Overall, this album feels far more like a Western progressive album than the more South American-based jazz fusion album than the previous one.

But, yet again this is a really interesting piece of work, with the only major flaw being the brevity of the album as a whole. I would really have liked it to be twice the length, with the band really stretching out and extending themselves. The classical guitar that starts “Exílio Da

Serpente” may be fairly simple, but it is full of beauty, and I would have really enjoyed hearing more. However, as it has been released through the Progshine digital label, it is being made available for just \$3, and is an absolute bargain and well worth discovering.

<https://progshinerecords.bandcamp.com/album/sob-os-olhos-de-eva>



**THE KENTISH SPIRES  
THE LAST HARVEST  
INDEPENDENT**

Back in the late Seventies, a musical phenomenon swept called the UK, the New Wave of British Heavy Metal. Def Leppard, Saxon and Iron Maiden were the front runners, but snapping at their heels were bands like Tygers of Pan Tang, Venom, Raven and Samson. The last of these may not have produced the strongest debut album, but by the time of the second they were firmly in their prime, and while a young Mr. Bruce gained all the acclaim for his screams, I was always impressed by the man at the back, Thunderstick, who graced the cover of 'Head On'. Why am I mentioning a NWOBHM band in a prog review? Well,

although Paul Samson is sadly no longer with us, and Mr. Bruce has regained his proper surname and is touring the world with Maiden, Thunderstick is still Thunderstick, and his most recent album featured none other than Lucie V on vocals, now singer with The Kentish Spires. Bassist Paul Warren also played in a band with the mad drummer at one point, as well as with multi-instrumentalist Danny Chang, who I will always think of as being with The Fyreworks (along with drummer Tim Robinson) even though he is probably best known for his film and TV work. Joining these four are Paul Hornsby (reeds, keyboards) and Rik Loveridge (keyboards, guitar). A third member of The Fyreworks, Rob Reed (Cyan, Magenta and solo), has also assisted with production.

Lucie has a very English voice, and at times I find myself being reminded of Maggie Bell or Chrissie Hammond. Musically the band have obviously been heavily influenced by the Canterbury scene, and there is just no way that this sounds as if it has been released in 2018. The use of a real sax makes a huge difference in the sound, while the Hammond organ is used to provide wonderful footnotes and trills, and Lucie either sings in a distinctively English accent or can provide 'Great Gig In The Sky' style vocals in the background while the instruments take the lead.

Perhaps it isn't surprising, given the pedigree of those involved, that this never comes across as a debut album from a virtually unknown band, as it is incredibly polished yet still contains the exuberance and stylings of bands such as Procol Harum, and it certainly feels as if it was recorded fifty years ago as opposed to now. There is a sense of fun and

enjoyment in the album, one can almost feel everyone looking at each other and smiling as the songs are recorded. Numbers such as "Spirit Of The Skies" are bright and full of light, even if again it all sounds very dated indeed. It doesn't take long for the listener to feel that this sense of authenticity and return to the early days of the progressive rock movement is very much part of the overall sound and it is to be welcome and enjoyed for what it is.

When the flute and piano are bouncing off each other all the listener can do is close their eyes and just go with the flow, become one with it all. Traditional progressive music, if there is such a thing, is rarely better than this, and it is incredible to realise that this is just the debut. What is going to happen when they have been together for much longer? If you are a proghead then this is essential.

<https://thekentishspires.bandcamp.com/releases>



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



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

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

# THE COMPLETE GOSPELS

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

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

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

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

## **Special Limited Edition Boxset containing**

Signed by Rick Wakeman and numbered certificates.

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

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

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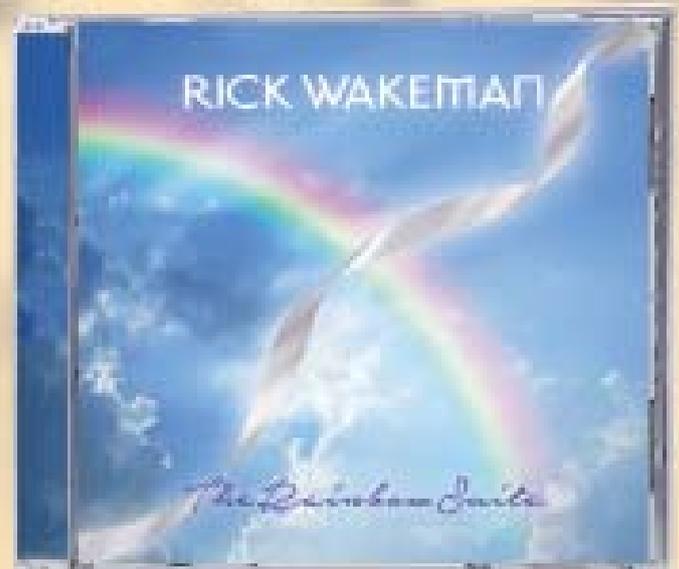
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

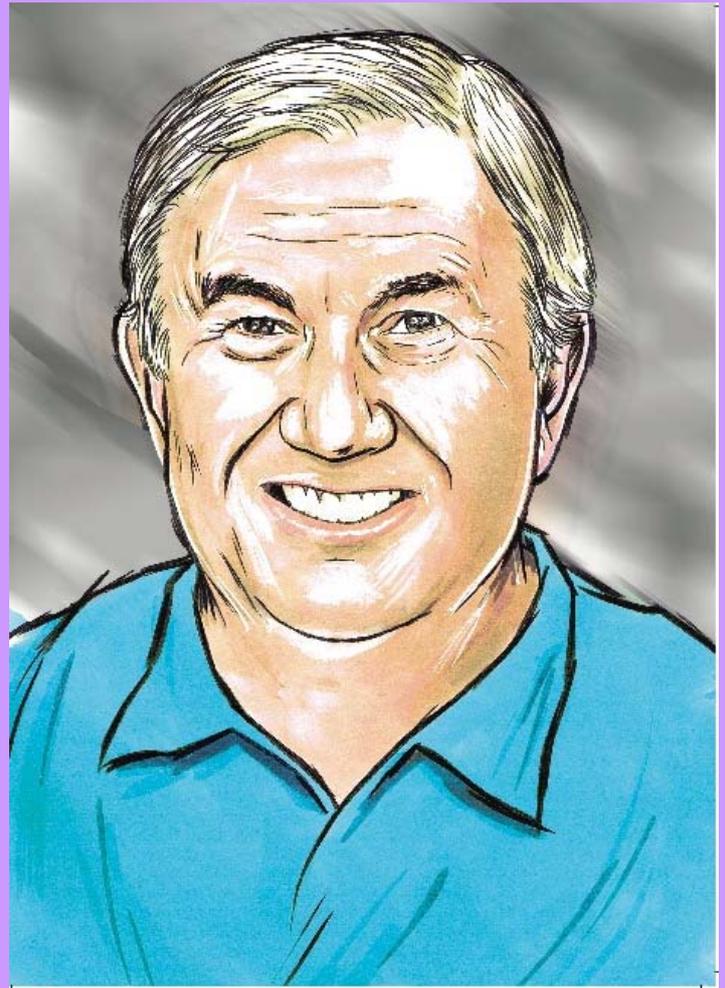
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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:**

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It is interesting to note how many people I have spoken with since arriving back in the UK a couple of days ago who are sickened by the anti Israel reporting on the supposedly fair and equal handed BBC and other news organizations in this country as compared to the US, where many non Jewish public figures have come out in support of Israel's position. I won't revisit all the obvious arguments already aired elsewhere including my own articles, suffice it to say that Israel is being demonized and de-legitimized by a vicious propaganda campaign that takes no account of the facts.

If any other country had been attacked by thousands of

rockets over a period of years it would have retaliated to stop the attacks and no one would even have questioned it. This is not the case with Israel, it alone is supposed to accept being repeatedly attacked and provoked without the right of self-defence that is inscribed in the charter of the United Nations.

Israel is defending her citizens from incessant and continuing attacks and the fact that Hamas is discussing a cease-fire is in recognition that they are being seriously hurt by the combat despite their blood curdling threats. Through the logic of *Alice Through The Looking Glass* all of the actions for which Hamas and its friends are guilty get reflected in this crazy distorting mirror to become Israel's crimes and misdemeanours.

Israel hits the targets in which terrorists are hiding, even if they are behind or within civilian centres, they have no alternative. Remember the reason for this is the terrorists belief that hiding amongst civilians is their safest option and, in addition, any concomitant increase in casualties suffered as a direct result of their cynical actions wins them support from the international media organizations.

We have become soft in the head if we allow such anti Jewish and anti Israel slurs to remain unanswered. Israel not only has the duty to defend its citizens but it also has the moral duty to fight the terrorists and to seek their destruction.

Whilst we discuss how people behave during war how many Jews do you know, presently or in history that intentionally killed or maimed children or people at prayer?

Can you name a time or place in which Jews sought to force unwilling people to convert to Judaism or threatened with death anyone who was Jewish who wanted to follow some other faith or no faith at all. In case you don't understand current events might I remind you that extreme followers of Islam still swear death onto any Muslim who wants to leave that faith.

How many Jews do you know who have bombed places of worship to murder indiscriminately? How many times have Jews desecrated the graveyards of other religions? How many Jews strap bombs on themselves to intentionally murder civilians?

Many are not aware that even during the present battles in Gaza Hamas is murdering any suspected Palestinian collaborators and counting them amongst those considered to be casualties of Israel's combat units? How many times in modern history has an air force leafleted a

targeted site to warn the inhabitants that it is about to be attacked? That is precisely what the Israeli air force has been doing.

Israel has to fight the fanatics around its border in order to survive. It is only through its strength that it can move forward with anything approaching a normal life for its citizens. If Hamas and the other extremists stopped attacking Israel there would be peace and all the outstanding issues could be addressed.

But Hamas and their fellow travellers claim their strength is that they love death, and the weakness of those they fight for Western democratic values is that we love life.

They are right about what we love, but wrong about one aspect of their despicable calculation, loving life is our strength, not our weakness.

Many false and unedifying accusations listed above have been aimed at Israel and are not true. Israel has had to target their enemy wherever they hide but Hamas and their friends have, as a matter of continuing policy, targeted innocent civilians for many years, but apparently only a few of us noticed!

It is laughable but sinister for the media to draw any moral equivalence between the actions of their beloved terrorist murderers and the reactions of Israel or the West in general. The Western powers make many mistakes but intentional genocide is not one of them in recent times.

The only common denominator that media organizations, the politically hard left, the fascists and the Islamic militants have in common is their knee jerk unreasoning hatred of Israel and the Jewish people's right to a Jewish homeland in its ancestral home? Because in the end that is what this argument is really all about.

Many learned commentators and pundits, Jewish and otherwise have been faced with the question of why Israel is clearly judged by a different set of criteria to any other country and the truth is obvious but mostly remains unsaid in polite society, it is the oldest question sparked by the oldest hatred, the words we dare not use, anti Semitism.

It seems as if this is the only permitted racism in the world of today and it sickens me. The difference between now and the last two millennia is that now there is a country called Israel and the lives of these Jews don't come cheap. If the Jews had to rely on the goodwill of the rest of the world there might soon be no Jews.

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA MAGAZINE

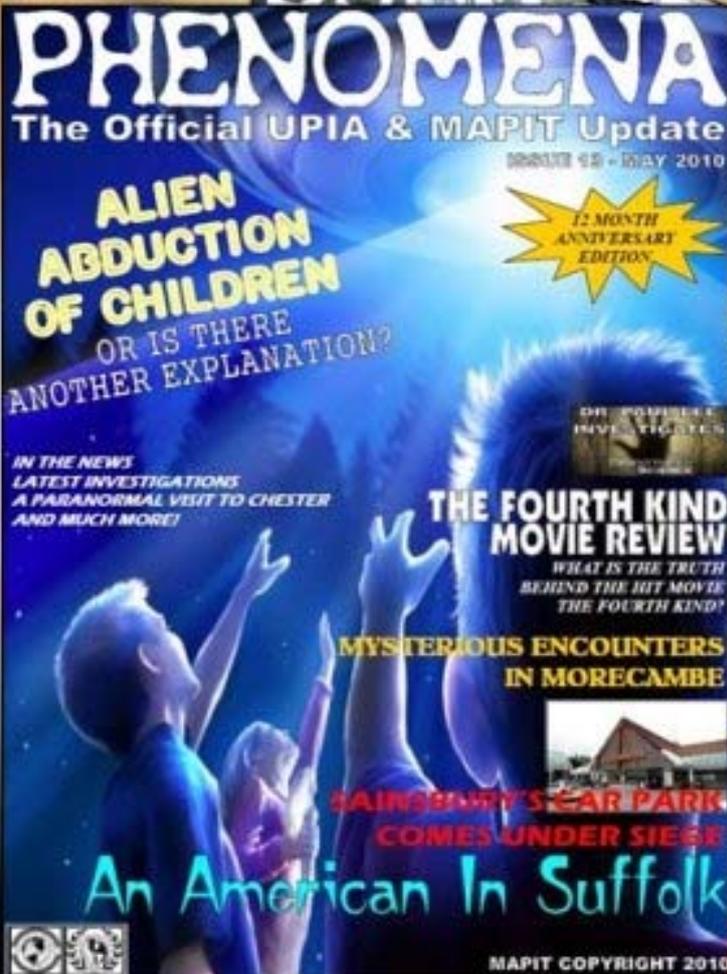
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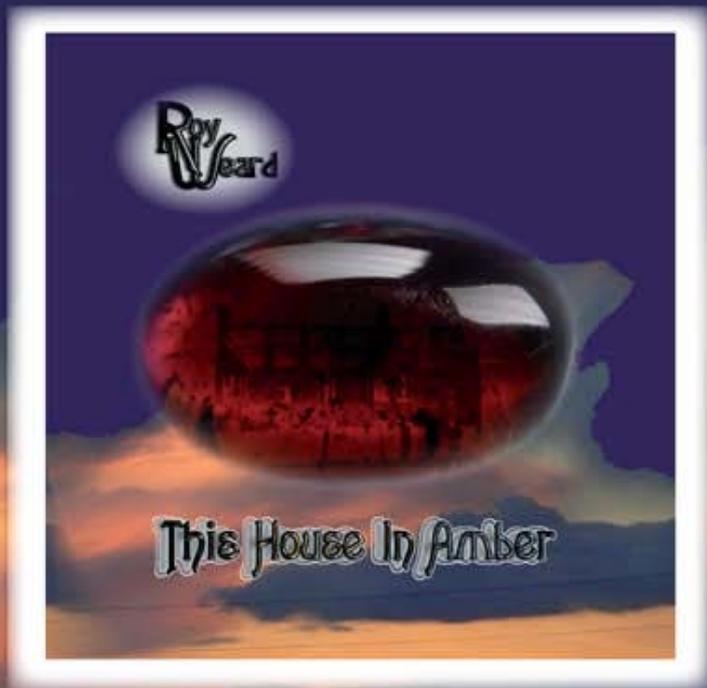


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**The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..**

Hawkwind's November 2019 tour ended with a show at the 5,000 capacity Royal Albert Hall in London on Tues 26th. For this, the Fiftieth Anniversary tour, the band included Tim Blake returning for another stint, alongside regulars Dave Brock, Richard Chadwick, Nial Hone, and Magnus Martin.

The setlists varied slightly on some







## SPIRITS BURNING & MICHAEL MOORCOCK

### *An Alien Heat*

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

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

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

plus Andy Dalby (Arthur Brown's Kingdom Come),  
Monty Oxymoron (The Damned),  
Ken Pustelnik (The Groundhogs),  
Jonathan Segel (Camper Van Beethoven),  
Andy Shernoff (The Dictators),  
Lux Vibratus (Nektar),  
Steve York (Arthur Brown)  
and more...



gonzomultimedia.co.uk  
spiritsburning.com



nights, but broadly centred around Flesh Fondue (Star Cannibal), Spirit of the Age, Last Man On Earth, Motorway City, The Song of the Gremlin, Born to Go / Shouldn't Do That / Born to Go, 65 Million Years Ago, The Fantasy of Faldum, Silver Machine, Assault and Battery, and Master of the Universe.

Intermissions were used to raise the profile of missing pets during the tour, something which attracted some local Press interest.

The performances were largely well-received by fans and by music reviewers, as were the visuals. The images here are all from clips of the shows, put into the public domain by fans attending the gigs.

Phil Campbell (ex-Motorhead) joined Hawkwind on stage for some of the time at the Royal Albert Hall

show. Meanwhile, Eric Clapton, who joined Hawkwind on stage in Guildford a week ago, has announced a tribute concert dedicated to late Cream drummer Ginger Baker, who was also Hawkwind's drummer in 1980. Baker died in October at the age of 80. The gig is at Hammersmith Apollo on 17 February 2020, and the full line-up of performers is yet to be announced.

## CHECK OUT HAWKWIND AT GONZO

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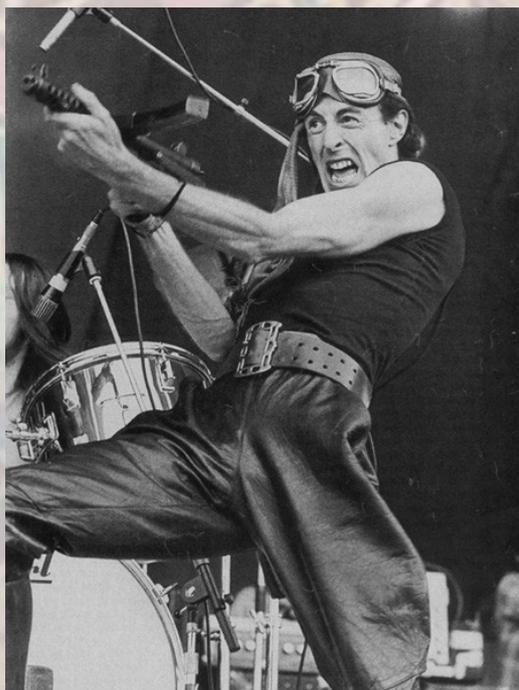


# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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

# SOME SPECIAL TREATS FOR ROBERT CALVERT FANS



## Mirror Mirror

“a precise potency” Time Out \*\*\*\*

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Friday 3 and Saturday 4 January 2020, 8.00 p.m. at Pentameters Theatre 28 Heath Street, Hampstead, London NW3 6TE (above The Horseshoe pub, entrance in Oriel Place) One minute from Hampstead tube station [www.pentameters.co.uk](http://www.pentameters.co.uk) Box office/press: 020 7435 3648 [theatre@pentameters.co.uk](mailto:theatre@pentameters.co.uk) Tickets £12, £10 concessions

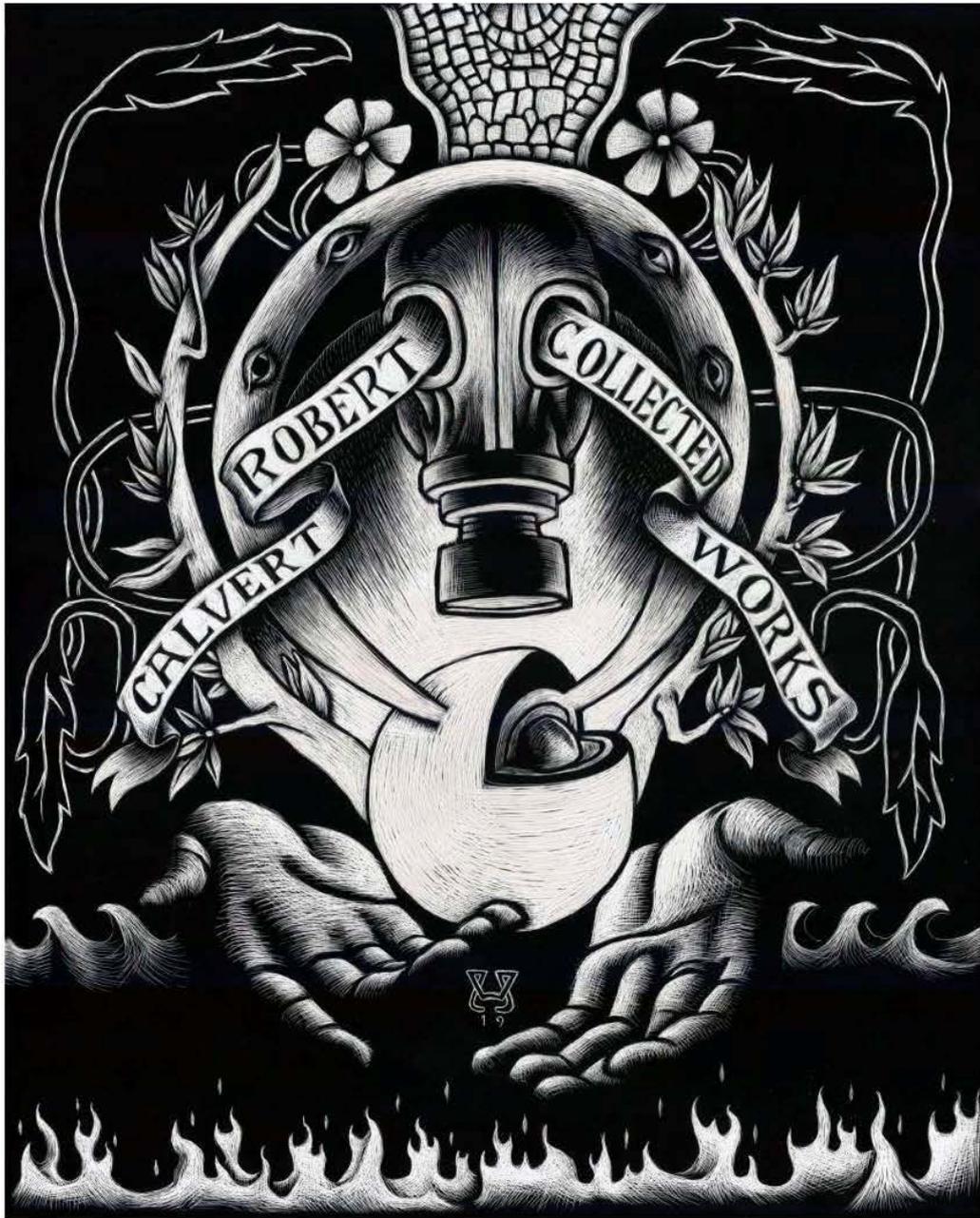
Monday 6 to Saturday 11 January 2020, 7.45 p.m. Also matinees 2.30 p.m. on 9th and 11th at the Tristan Bates Theatre The Actors Centre, 1a Tower Street, London WC2H 9NP (one minute from Covent Garden and Leicester Square) [www.actorscentre.co.uk/theatre](http://www.actorscentre.co.uk/theatre) Reception: 020 3841 6600 [reception@actorscentre.co.uk](mailto:reception@actorscentre.co.uk) Tickets £12, £10 concessions

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**ROBERT CALVERT:  
AN ANTHOLOGY OF POEMS, PROSE AND PLAYS**



Edited by Jill Calvert, Nick Calvert and Chris Purdon

The Clyvedon Press

Robert Calvert left a huge legacy of written work: poetry, song lyrics, plays, short stories. His appeal has not diminished with the passing of time and the relevance of his work, with particular emphasis on his concerns on the advancements of modern science, ring ever louder and with ever more truth. Much of his written work is now long out-of-print and fetching significant premiums when copies become available.

The Clyvedon Press is honoured to be publishing a new anthology of Robert Calvert's poems, prose and plays. Compiled with the full authorisation and involvement of Robert's estate, the anthology will comprise three casebound volumes and one CD, all housed in a slip case, totalling over 1500 pages. The anthology will include a substantial find of previously unknown and unpublished material that was re-discovered in 2016.

The Clyvedon Press is not taking orders for the book yet. However, if you wish to be kept informed or express your interest in the book, please complete and return the form on page 4 or send your contact details to Chris Purdon, the publisher, at [calvert.anthology@talktalk.net](mailto:calvert.anthology@talktalk.net). You can also use this e-mail address to ask Chris any questions about the anthology.

### PROVISIONAL CONTENTS (N.B. TO BE CONFIRMED)

#### **Volume 1: Poems** (approximately 192 pages)

- Re-set versions of Robert's books *Centigrade 232* and *The Earth Ritual*
- Other poems including *Voices in the Wind*; *Decorating*; *Empty Shells*; *Bicycle Poem*; *The Action Man Explains*; *The Sad Ballad of a Soldier*; *August Stramm in a Garden*; *Event (for Jill)*; *Three Men in a Boat*; *Sound Poem*; *Photo Finish*; *Canal Path Travelogue*; *Copilots of Spaceship Earth*; *The Beast of Chaos*; *Ten Seconds of Forever*; *Welcome to the Future*; *Ode to Toxteth*; *The Hashishins*; *Telstar*; *The Little Bit That Won't Lie Down*; *Big Bad Girls of London*; *The Dance of the 39 Steps*; *High Seas*; *In Defence of the House of Lords*; *Irish-Non-Rebel-Song*; *England without The Times*; *True Brit*; *Idi Amin Rap*; *Blue Grow the Rushes O*; *A Primer - On Training The Singing Voice*; *Solarium*; *Gulf*; *Happy Birthday*; *It All Went Bust*; *The Auditorium*

**Volume 2: Prose** (approximately 448 pages)

*The Toad; Street Theatre Police Brutality Read All Abaht It!; The Last of the Listening Ears; Reclusion; The Young Man and the Sea; Morning – And the Hour-Glass Whispers; Cattle at Twilight; 8 Days a Week; Subject? A Fiction; A Day Called X; Bugatti; Drumsticks; Landscape with Welcome Sign; The Flight of the Raven; The Ice Man Cometh; The In Vitro Inheritance; The Towers of Hydromeda; There at the Turnstiles*

**Volume 3: Plays** (approximately 576 pages)\*

*Box; The Stars That Play with Laughing Sam's Dice; Mirror Mirror; Roar of the Sealion; Brilliantino; Christmas at Alpine Lodge; Crossfire; Jobsworth; Talkdown; The Eye of the Falcon; Thoroughly Modern Millington; Two On. Two Off; The Kid from Silicon Gulch*

\**Test Tube Baby of Mine* might also be included. However, we do not have a typescript that was solely written by Robert, only a version co-authored and copyrighted by an American actor after Robert's death.

**CD**

- Remastered versions of Robert reading *Centigrade 232* and *Box*
- *Hype*: over 300 pages comprising the version of the play and scans of Robert's original typescript of the novel

**Production and publication**

Publication date: provisionally autumn 2019 (N.B. to be confirmed)

ISBN: to be confirmed

Cost: about £90.00 (N.B. to be confirmed)

Binding: quarter-bound, black cloth around spine; printed paper case

Cover illustration: commissioned exclusively for this anthology by Nick Calvert from artist William Schaff: <https://www.patreon.com/williamschaff> and <https://www.instagram.com/williamschaff/>

Design: based on the Golden Canon, used in Mediaeval manuscripts and incunabula

Typeface: Monotype Perpetua, designed by Eric Gill in 1928

Trimmed page size: 231 mm × 143 mm

Typeset, printed and bound in the UK

**ROBERT CALVERT:  
AN ANTHOLOGY OF POEMS, PROSE AND PLAYS**

If you would like to be kept informed about publication of the Robert Calvert anthology, please complete and return the form below or send your contact details to Chris Purdon, the publisher, at [calvert.anthology@talktalk.net](mailto:calvert.anthology@talktalk.net).

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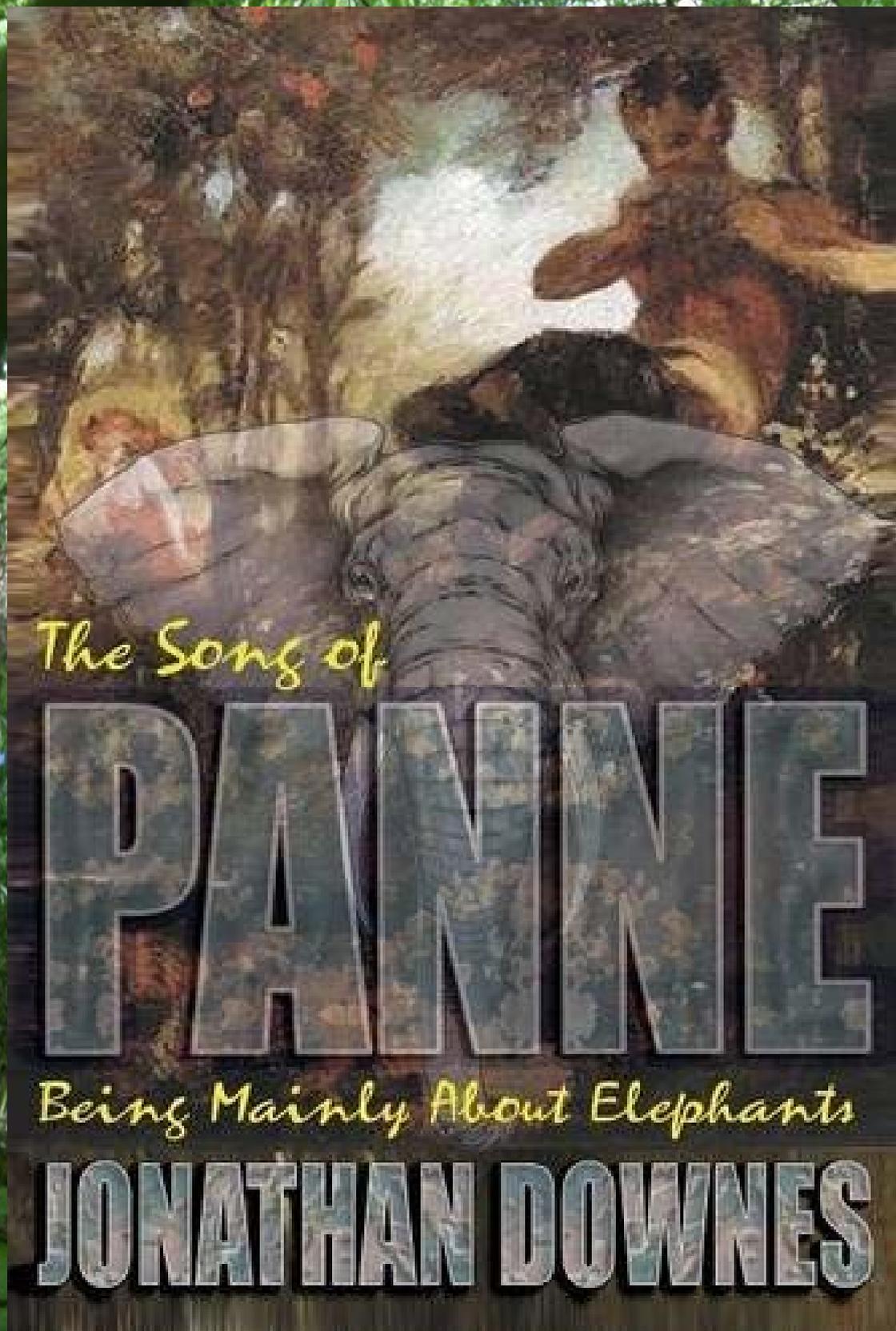
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# The Wild Colonial Boy

**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!**

I slowly began to adjust to secondary school life, but – for me, at least – it took a lot of adjusting. It seemed to me that everything that happened in our history or English or even geography lessons tended to have – as a subplot, at least – a nuance of animal cruelty, and this disturbed me very much. It was to be worse when I got back to England and did my first year again, twelve months later, because – as I have written elsewhere – I had a seriously peculiar Latin master with apparent mental health difficulties, who insisted on telling us all about the nastier aspects of the Roman Colosseum. But, it was bad enough during the final months of 1970 in Hong Kong. The lessons seemed to be all about blood sports and cruelty, and death and decay.

With hindsight, I have no idea if this was just a reflection of the way my brain was functioning at the time; after all, I was just about to leave the only world I had ever known for an uncertain future in a Motherland which I had only explored through the pages of English literature, and for which I was completely

unprepared.

The whole ethos of death and decay, especially in the animal kingdom, was made worse for me by the fact that the building – which at that time held the Island School campus – was still in the process of being renovated, and that the Chinese workmen who were involved with the renovation process occasionally made their presence known when I would find dog-faced fruit bats (*Cynopterus sphinx*) dead and nailed to the trunks of trees. Whether they had been dead when put there, I don't know, but I hope so. It was my second indication of how the local people liked bats. There are two species of fruit bat known from the colony, as well as at least twenty one species of micro bat. A year or so earlier, one of the children who lived in the same apartment block as me at Peak Mansions came running into to tell me that, the previous night, when her baby amah was putting her to bed, a small bat had flown into the room and that

when she ultimately caught the little creature, she wrapped it in toilet paper and threw it into the bin. As soon as her baby amah had beat a dignified retreat, my friend (whose name, I am embarrassed to say, I have forgotten, but it has been fifty years) leapt out of bed and ran to the bin in the corner to rescue the tiny bat. But, it appeared to be injured and didn't fly away when she gave it a chance. So, as soon as she could the next morning, she brought it to me.

I had a look at it, and it appeared that at least one of the 'fingers' which make up the skeletal structure of a bat's wings was broken, and the wing membrane was torn.

Having, at the time, a touching belief that grown ups could fix anything, I insisted to my friend's mother that we telephone the HKSPCA and take the injured chiropterid into them. The phone call was, of course, to prepare them and their crack team of surgeons for the complicated surgical procedure that would have to happen





next.

Looking somewhat bemused, my friend's mother let me use her telephone (and remember, fifty years ago, children were very rarely allowed to use telephones and the idea of the telephone culture which would evolve amongst children and young people over the next few decades would have been completely incomprehensible to us) and I called the HKSPCA. A bored sounding Chinese woman answered the call and didn't seem to understand anything that I was trying to say to her, and seemed convinced that I was talking about a dog. Nevertheless, I did my best, and my friend's mother drove us hell for leather down to the HKSPCA headquarters in Central District, where, in a fever pitch of self-importance, I strode in and presented the woman behind the reception desk with my little parcel.

"You must get it to surgery immediately", I said, with as much authority as I could muster. But she took one look at it, and ended our adventure with three words.

"It is dead", she said, and threw the dead bat and the toilet paper into her waste paper basket.

My friend and I were distraught at this sad end to our mercy dash, but her mother took pity on us, and took us both to see *Chitty Chitty Bang Bang* at the cinema, and so the day was not a complete write off.

However, the whole affair gave me the beginnings of a lifelong suspicion of the animal rescue services, at least where wild animals are concerned.

On another occasion, things worked out better. I was walking our dog down Pokfulam Road one afternoon after school, when I heard the howling of a dog in distress. Frankie was, as I have written



# SPCA

## 愛護動物協會

earlier, a highly neurotic and unpredictable beast, with all the worst bits of what happen to pedigree dogs when they get too inbred. So, I tied her to the trunk of one of the trees, and climbed up the steep incline to investigate.

I found a small dog, complete with collar, that had managed to get its foot stuck in what appeared to be a porcupine trap.

Ever since discovering the porcupine traps of Mount Kellett the year before, I kept an eye open for them, and found – to my dismay – that they were more common than one would have liked to have thought. I never found another one with a porcupine in it, but whenever I found these traps I would always destroy them. The problem here was that the dog was both frightened and angry, and I had enough sense not to go too near it.

One of the things which was always drummed into any child brought up in the tropics was that dogs not only could bite but the results of that bite would mean that the unlucky recipient would have to undergo the excessively painful and unpleasant treatment for suspected rabies, even if it was not clear whether the animal had that bitten them was affected or not. This has remained with me all my

life, and thirty years after the events which I am recounting, I was out one night with my friend and colleague, Graham Inglis, in one of the more formal parts of Mexico City. There was a small group of friendly looking stray dogs stretched out against the side of one of the ornate marble fountains near the Plaza del Revolucion. Graham – who is quite a fan of dogs – made his way over to make friends with them, until I shouted incoherently something about rabies, whereupon the two of us beat a hasty retreat.

Back in 1970, I took Frankie back up the hill to Peak Mansions and telephoned the HKSPCA.

This time, they were faced with something with which they knew how to deal, and the animal control officer turned up within about forty-five minutes, and the two of us went and rescued the little dog. He gave it a sedative, we found the address of the owner on an engraved disc on the creature's collar, and the dog was restored to the bosom of its family. The owner gave both of us a crisp ten dollar note, which was quite significant largesse for me at the time, being something in the region of a couple of quid.

# NEWS FROM THE POTTING SHED

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

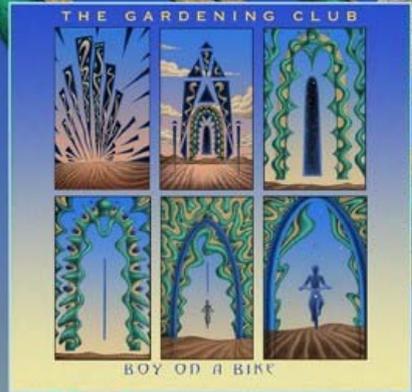
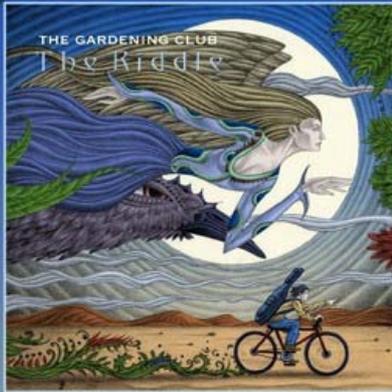
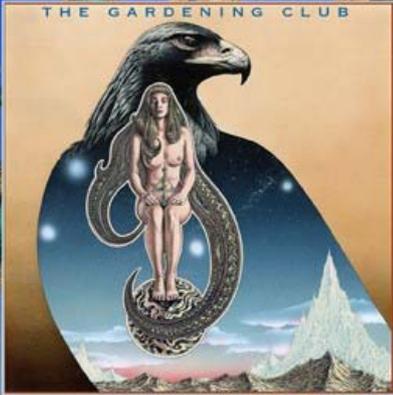
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

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

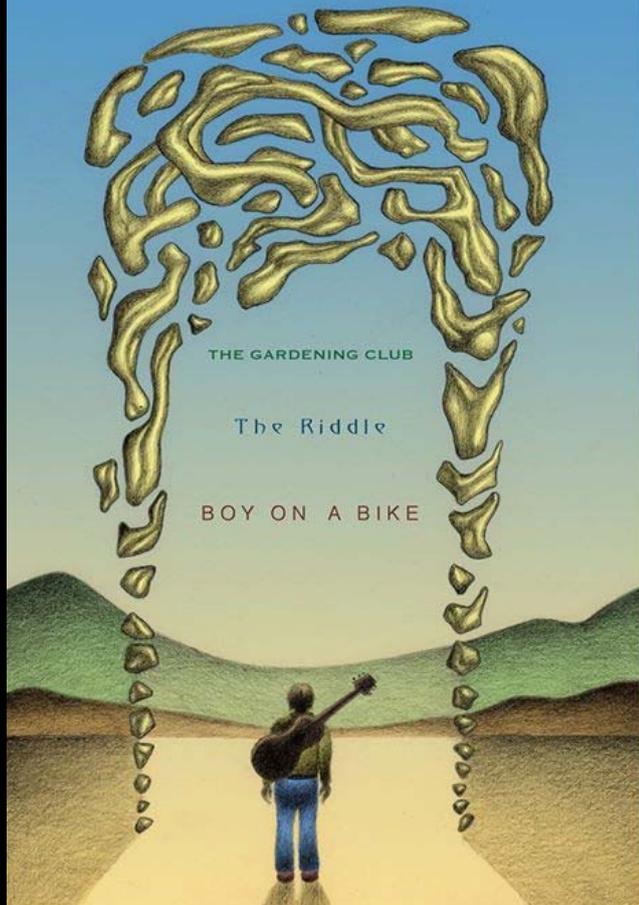
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

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

<https://spacewreckrecords.bandcamp.com>



[gardeningclubmusicandart.ca](http://gardeningclubmusicandart.ca)



THE GARDENING CLUB

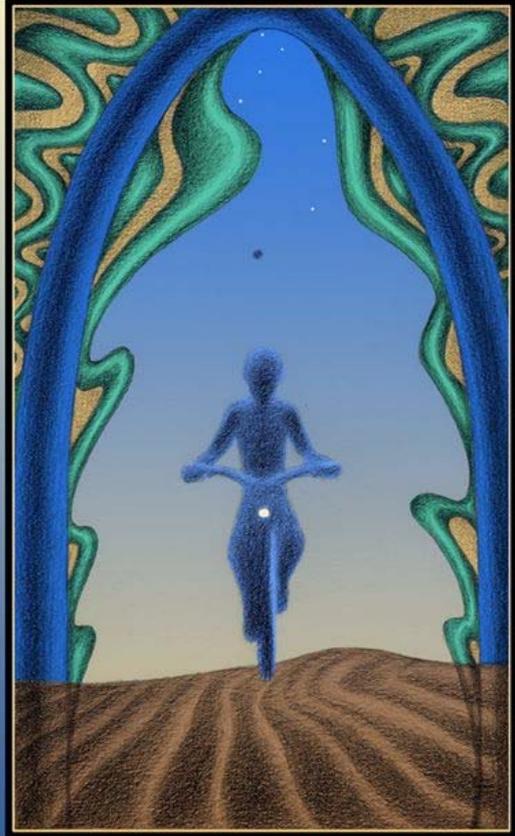
The Riddle

BOY ON A BIKE

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THE GARDENING CLUB



# Thom the World Poet

**Rob Ayling writes:**

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid 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!!!"

## XINJIANGHUA 2020

Hong Kong is not yet China  
but China has an incremental approach-  
installing Chinese Customs officers  
kidnapping book publishers

seeking to have trials held in China rather than Hong Kong  
and staffing Government with pro-China officials.

Those who have not yet left voted for pro-democracy candidates  
but this does not diminish the presence of the People's Army on the  
streets,

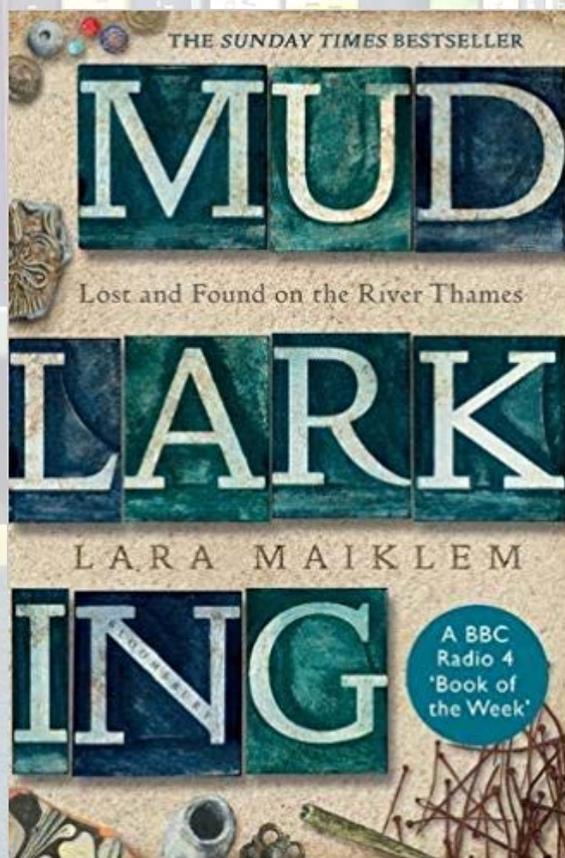
nor the erosion of civil liberties, autonomy and prosperity  
that characterized Hong Kong before the handover.

The waving of American flags in daily demonstrations  
The invoking of democratic ideals in speeches by students  
And the use of social media to organize resistance-all call for  
other nations to come to the aid of the people of Hong Kong.

Will that happen?

!

# Yer Gonzo Bookshelf



- **Hardcover:** 336 pages
- **Publisher:** Bloomsbury Circus; 01 edition (18 Aug. 2019)
- **Language:** English
- **ISBN-10:** 1408889218
- **ISBN-13:** 978-1408889213

• *Mudlark* (/ˈmʌdɪk/) noun A person who scavenges for usable debris in the mud of a river or harbour

Lara Maiklem has scoured the banks of the Thames for over fifteen years, in pursuit of the

objects that the river unearths: from Neolithic flints to Roman hair pins, medieval buckles to Tudor buttons, Georgian clay pipes to Victorian toys. These objects tell her about London and its lost ways of life.

Moving from the river's tidal origins in the west of the city to the point where it meets the sea in the east, *Mudlarking* is a search for urban solitude and history on the River Thames, which Lara calls the longest archaeological site in England.

As she has discovered, it is often the tiniest objects that tell the greatest stories.

**'Fascinating. There is nothing that Maiklem does not know about the history of the river or the thingyness of things'** *Guardian*

As regular readers of my burblings here and elsewhere will be aware, I have been – against my better judgement – sucked into the Twitter community. My natural inclination is to avoid social media like the plague. I usually find the whole concept of it to be more than slightly distasteful, but – possibly because I have learned my lessons on Facebook – the people that I'm following on Twitter are ones who say



things that I find truly interesting, rather than necessarily everybody else that comes along. One of the people that I have been following on Twitter is a lady called Nicola White (@TidLineArt), who is a self-professed 'mudlark', and who also makes art out of various bits of flotsam and jetsam that she finds on the shores of what Fairport Convention called 'London's river'. I never cease to be amazed at the things she finds, and in a world that is ever more ephemeral and a result of our increasingly throwaway culture, I find the way that Nicola and her friends and colleagues not just salvage things that were thrown away or lost decades, centuries or even millennia ago, and the way that they do this with reverence and even love, utterly

enthralling.

My dear wife, Corinna, followed my example and went onto Twitter again about six months ago, and one of the Twitterati that I recommended to her was this mudlarking account. Not at all to my surprise, she was as fascinated by it as me, and so I was gratified when she gave me a copy of this book as a birthday present.

It was written by an entirely different mudlark than the one I follow on Twitter, but no matter. It is an absolutely captivating read.

Rather than presenting this narrative in a chronological way, Lara Maiklem tells her own story and the story of the things that

she and others have found and rescued from the river mud via the geography of the river. Starting the furthest upstream that she visits, going downstream towards and through central London, towards the mouth of the estuary itself.

This remarkable personal journey of hers is presented against the wider context of British history over the past two millennia. And although I have always been somewhat of a history buff (although not as much as Corinna), I learned so many things that I didn't know before that it is hardly worth trying to enumerate them. She presents us with stories like the tragedy of the publisher who invented a special typeface in order to produce "beautiful books", and who – when the enterprise went horribly wrong

– threw all the lead type for his beautiful font into the river.

This would be a remarkable enough story, but Lara tells an even more extraordinary story of the people who have combed the relevant part of the river trying to rescue as much of the lead type as possible. Even she has a few pieces. And, even more extraordinary still, the title of this book has been set in that very font.

She tells the story of how King George V imported 1500 tonnes of sand from an Essex beach, and put it on a stretch of stony though shallow inclined river bank in order to make a pleasure beach for Londoners, and how the remnants of this beach can still be seen today, although it has not been open to the public since the



1970s. The pleasure beach below Tower Bridge can be seen quite clearly on Google Earth, and is a reminder of a mostly forgotten, though charming, time in recent British history. I truly found this a heart-warming and eminently touching story.

Something that I didn't realise, but which – I suppose – makes perfect sense if I had thought about it, is that different stretches of the river have different debris. There is one stretch of salt marsh near the estuary itself, which is famous for being able to collect handmade 18<sup>th</sup> century wine bottles, and other stretches are better for coins, pins, and the ubiquitous clay pipes.

I have always agreed with Helene Hanff when she said that she was more interested in getting glimpses of what life was like for ordinary people at various points of time during the past, rather than just the lists of dates, treaties, kings and battles which make up so much of the history that – even now – we are taught.

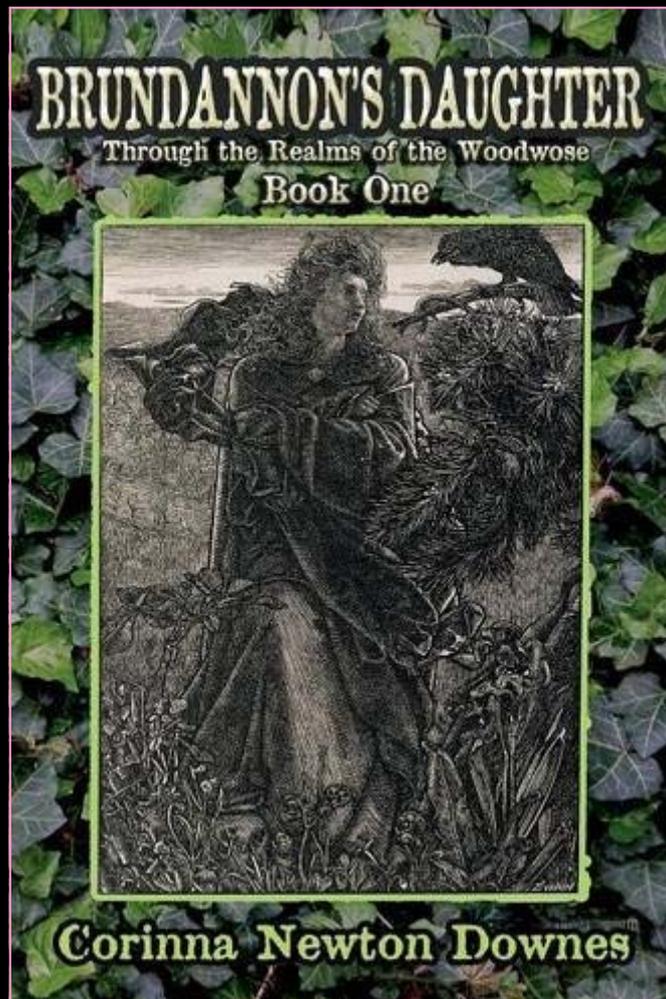
And it is really quite touching how much of the 'unrecorded' social history of Britain can be mapped through the things which have been thrown away or lost over the years. But Lara gives a string of interesting anecdotes about the mudlarking community today; how they interact with each other and how they interact with the more conventional historians of London's museums and universities.

The relationship between all these bodies, and the eccentric men and

women who sometimes even risk life and limb crawling over the mudflats in search of hidden booty, is a complex one, and there are times that I really wished that this book had been two or three times as big as it is. It was a fascinating glimpse into all sorts of worlds about which I knew next to nothing, and I am sure that, as a result, if I had not been a sixty year old cripple living in rural north Devon, I would have been off down to the shores of the Thames to try out mudlarking for myself. It made me wonder whether such things could be found on a smaller level on the banks of smaller rivers, such as the Torridge, which flows through my local town of Bideford.

I know that when I was a boy, one of my school friends found a Victorian rubbish tip on the banks of a little stream only a couple of miles from where I lived, and he found quite a number of beautiful handmade bottles and a rather battered WWII tin helmet, which seemed to have been out of place there by over half a century. History is there for us to investigate for ourselves if only we'd take the time, and I find such guide books to the facilitation of such endeavours – like this one – to be utterly priceless.

I know that I quite often write that "I cannot recommend this book/record/film highly enough" but this book is quite probably the most exciting, enervating and emotionally stimulating non-fiction book that I have read for many years, and I would like to publicly thank my beloved wife for having given it to me.



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

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

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

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

A black and white photograph of a guitar. A harmonica and a harmonica holder are placed on top of the guitar. The background is a close-up of a washing machine drum, showing the perforated metal and the motion of the drum. The text "AULD MAN'S BACCIE" is overlaid in white, serif font across the top of the image.

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# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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And so, here we are, at the end of another week. We are in a very strange place here in the United Kingdom, at the moment, but feelings are running very high.

I have always treated British politics as a fascinating spectator sport, and whilst I have never publicly endorsed any political party and am not about to start now, I have always seen it as my demographic duty to treat political parties here in Shakespeare's scepter'd isle as perfectly valid subjects for my sense of humour. And so, when the British Prime Minister, Boris Johnson, made some inconsistent references towards the Loch Ness monster, I thought that it probably would be appropriate for me to make some silly remarks on the subject.

Apparently not.

Well I'm not about to change my policy now, although I haven't done anything particularly noteworthy politically on these pages - but that was because I couldn't think of anything funny to say



rather than for any other reason.

With various leading politicians attempting to make political capital out of the tragic events that took place on London's Tower Bridge a few days ago, there really doesn't seem to be anything funny that one can say about this election. Thank God it will be over soon, and one can only pray that those whom a benevolent democracy will have put in charge over us will act with wisdom and kindness and compassion. But I wouldn't bet on it.

Hare bol,

Jon



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