

GONZO

#373-4

END OF THE WORLD

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann

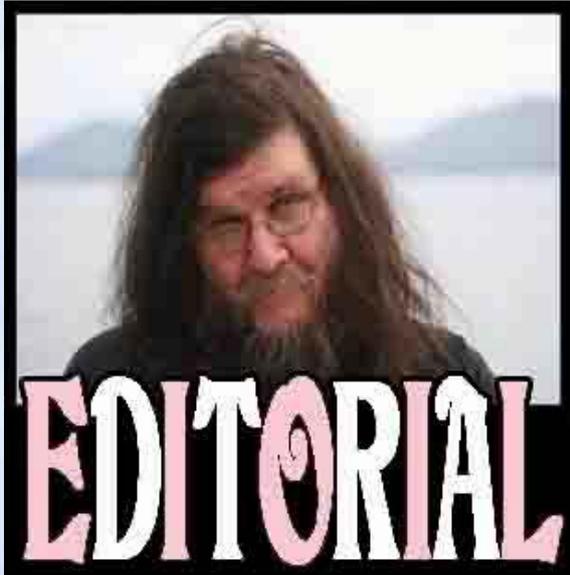


Mick Farren

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,

This is looking like it is going to be another one of those magazines in which we have been overtaken by events. The magazine is due out on Friday 17th, but that is when Mother's funeral is going to take place and I am sure that none of us – particularly as far



as Corinna, Olivia and I are concerned – are going to be in the right headspace to do magazine work on the day we are meant to be.

But this is also one of those strange magazines where I find that I am experiencing a peculiar linguistic problem foreseen by the late Douglas



I am writing a piece of deathless prose about events that are happening in MY future which will not be read by you until they are in YOUR past.

Adams in one of the 'The Hitchhikers Guide to the Galaxy' books. I am writing a piece of deathless prose about events that are happening in MY future which will not be read by you until they are in YOUR past. He was, of course, talking about time travel, whereas I'm just writing the editorial for a peculiar little magazine about sex, drugs and rock and roll, with a smattering of politics, current affairs, and whatever else we feel like putting in that week. But it has got me thinking.

In a peculiar way, this magazine has its own take on time travel, because – although we do cover all sorts of

current and contemporary artists – most of the music that we write about is music of a bygone year. Just writing that makes it sound like we spend our entire lives writing essays about men from the 17th century wearing powdered wigs – of course – we don't.

No, the time travelling that we do is somewhere between twenty and sixty years back in the past, as we write about music, art and politics from the '60s to the present day. But I tell you something, I had a really strange experience the other day, where I realised that in April it will have been half a century since The Beatles officially

اللجنة لهم إذا كانوا لا تأخذ نكتة

broke up.

I remember girls coming to school in tears (although not as many as did when – a few months earlier – a rumour started by a bloke called Russ Gibb, an American DJ, claimed that Paul McCartney had been killed in a traffic accident way back in 1967) and I truly didn't understand why. He was only one of the people that my father described as a long-haired twit, although his hair was never as long as mine is now. But all this happened fifty years ago, and to take my mind off all the unpleasant stuff that has been happening recently in the Downes family, I have been listening to various podcasts about The Beatles, their life and times.

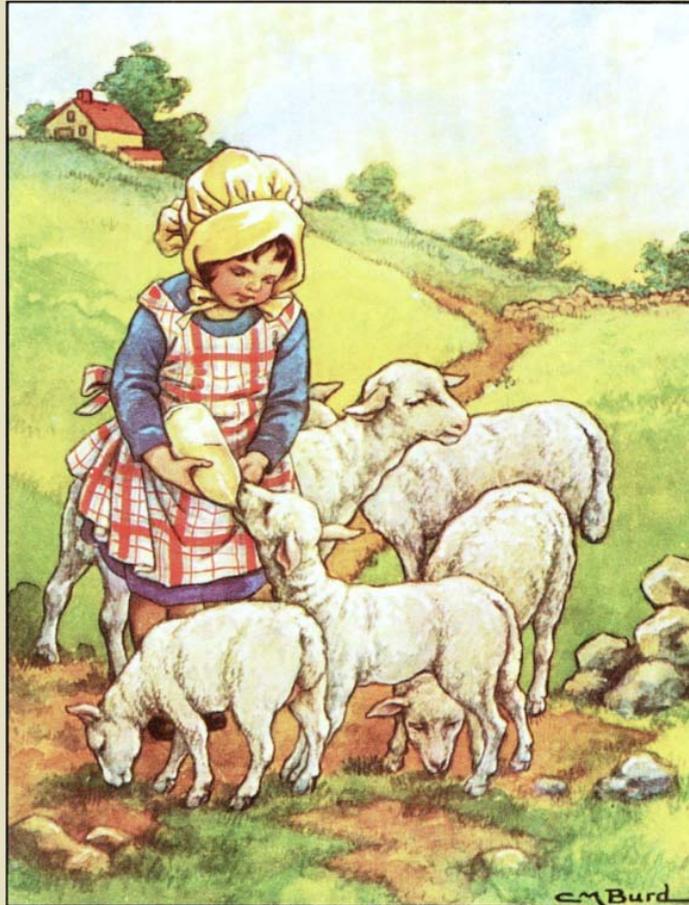
This in turn led me on to listening to some of the Paul McCartney albums from the first half of the 1970s that I hadn't listened to in years. And, furthermore, which I had always thought were what John Lennon described as 'lightweight Granny pop'. And do you know what? I think I might have unfairly maligned them, at least a little bit. For the first three years of the brave new decade saw an extraordinary outpouring of recordings by Paul and his compadres, most of which were never released at the time.

One of the most annoying things about all of these albums is that McCartney never seemed capable of throwing anything away. 'The White Album' and 'Abbey Road' are testament to that. Whereas the songs that Lennon and Harrison brought to the table were mostly fully fledged entities, with three verses, a chorus and a middle-eight (although these component parts may not have been in the order in which they finally appeared). Paul, however,

appeared to redeem every little snippet that he had ever recorded (either with or without The Beatles) to be worthy of inclusion on a finished project. And in his first few solo forays, he compounded this bad habit. Many of the songs on his first album, simply titled 'McCartney' were just snippets or half-finished ideas. This has always irritated me, and – in many ways – still does, but my irritation has been more than slightly compounded with confusion, when I discovered the sheer quality of some of the songs which he had not deemed worthy of release at the time. Last night, I sat up in bed listening to the expanded version of 'Red Rose Speedway', which came out a couple of years back and which had fallen beneath my radar, mainly because I truly have to be in the right mood to listen to Paul McCartney.

I hadn't realised that 'Red Rose Speedway' had originally been planned as a double album. And as a part of this multi-disc collector's set, this originally mooted double album has been reconstituted.

And so, last night, having cleared my mind of all misconceptions, I listened to the original double album in full, and I was slightly disappointed to find that – as I originally expected – it was a sprawling mess with good tracks, bad tracks, and those that my beloved stepdaughters would describe as 'meh' all bunged together with no real rhyme or reason. But the REAL, and I mean REAL, surprise is that some of the songs which had been lurking in the archives ever since McCartney first rejected them are considerably better than the material which was deemed worthy of



Mary Had A Little Lamb

release. For example, if we ask those jolly nice people on Wikipedia:

““Tragedy” is a song by Gerald H. Nelson and Fred B. Burch. A recording of the song by Thomas Wayne and the DeLons rose to #5 on the Billboard Top 100 in 1959. A 1961 cover version by The Fleetwoods rose to #10 on the charts. Brian Hyland also recorded it in 1969, but it only made it to #56.

Wayne’s hit version was released on Memphis, Tennessee-based Fernwood Records, which was owned by Ronald “Slim” Wallace (1957–1965). The single

was made with a trio of girls recruited from the local high school. Wayne was a one hit wonder who cut around 20 songs including a remake of his hit for the reactivated Sun label which sounds similar to the original. Some of his other songs were hits for others such as “This Time” (Troy Shondell) and “Girl Next Door Went a Walkin’” (Elvis Presley). Despite all of his recordings for 3 different labels before his death in a car crash on August 15, 1971, he never cut an album and there has never been any CD been issued of his songs.



Paul McCartney and Wings also recorded a version of the song for the planned 2 LP set *Red Rose Speedway*. The idea for the 2 LP set was later abandoned and instead they released a single LP with the same title, but without “Tragedy”.

Another song which truly deserved to have been released rather than some of the garbage that did come out is a song called ‘1882’, about which an online source writes:

“The first “1882” demo is predictably the less complete of the two. It’s a simple Paul-on-piano track and some of the eventual lyrics aren’t yet present but the vocals are very strong. [...] If the first version is only a Macca warm up, he’s absolutely on fire in the second. He’s brought Linda in for some backing vocals and she, too, vocalizes the guitar bits. The results are amazing. This may

be the among the last gasps of Paul’s knack for marrying his extreme pop sensibilities and his more oddball tendencies—not to mention the last gasp of the hippie dippy style of songs that he’d been writing since he was in India in 68—before reinventing himself as the stadium-rock monster that he and Wings would become within a few years’ time.”

The multi-disc collector’s edition of ‘*Red Rose Speedway*’ also includes one of McCartney’s most vilified songs: ‘*Mary Had A Little Lamb*’. I was thirteen when this came out, and cringed every time that I heard it. So, has it improved with nearly half a century’s hindsight? No. It’s still bollocks, although bollocks with a tune to die for.

And all this, and other inconsistencies, got me thinking. McCartney has always

been a tunesmith par excellence, but the more I look into his body of work, the more I realise that although many people (including me, until now) consider that McCartney's greatest sins are as a wordsmith, producing – from 1967 ('Hello Goodbye') onwards – songs (not all of them, but a fair few) in which the lyrics are somewhere between trite and meaningless.

However, now I think I see the real secret behind the Lennon/McCartney song writing partnership. Paul McCartney was born without an internal quality control department. Some of his songs are still amongst the best ever written and some of the songs that he writes and records to the present day are transcendently beautiful. But there are an equal number of songs which are unfinished, lyrically puerile, or just pure crap. One can imagine John Lennon's voice saying, "Fuck off Macca, you can do better than that crap." And I think that is one of the great unwritten secrets of their partnership. When Paul McCartney wanted to do something that was too cringe-making, his song writing partner gave him a verbal kick in the balls.

Here we are at the beginning of another decade, and I have already managed an impressive feat of rock and roll historiography.

I'm great, me!

Hare bol,

Jon



The Beatles, Paul McCartney, Brian May, The Boomtown Rats, Glastonbury Festival, Bart Lancia, Tony Levin, David Bowie, Morrissey, Alan Dearling, 'End of the World' Party, Dave Croft, Gig, Strange Fruit, Friday Night Progressive, Canterbury sans Frontieres, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Petar Introvič (born Petr Introvič), Alexis Alijai Lynch, Joan Benson, Martin Joseph Grebb, Thomas O. Hancock, Michael Lai Siu-tin, Victor Edward Jurusz Jr., Neil Ellwood Peart, OC., Emanuel Borok, Junko Kido, Bo Fredrik Winberg, Lorraine Chandler (born Ermastine Lewis), Wolfgang Dauner, Marc Morgan, Carlos Rojas Hernández, Robert L. Comstock, Jerome Cosey (aka 5th Ward Weebie), Pat Collins, Tom Armit Alexander, MBE, Martin Griffin, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Icarus Ruoff, Neal X, Doug Harr, Terry Hall, PAART, Kev Rowland, Madball, Sabaton, Salander, Gérson Werlang, Tony Klinger, Hawkwind, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, Bill Drummond, The 17

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator
and all round good egg)

John Brodie-Good

(Staff writer)

Jeremy Smith

(Staff Writer)

Alan Dearling,

(Staff writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

Editor: *Gonzo Daily* (Music and More)

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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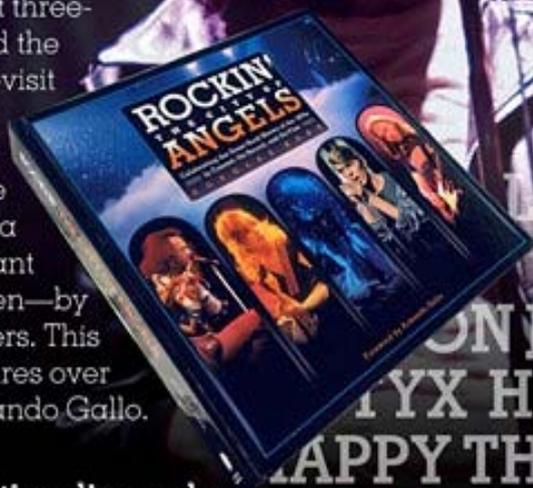
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LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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MAY DOWN UNDER
<http://www.music-news.com/news/UK/127784/Brian-May-confirms-Queen-to-play-Live-Aid-style-Australian-bushfires-benefit-concert>

Brian May has confirmed Queen have been asked to play the Live Aid style Australian bushfires benefit concert next month. Buy tickets below.

Amid the devastating fires across the country, a fundraising show was announced earlier this week at the ANZ Stadium in Sydney on February 16.

Promoters TEG Dainty and TEG Live said

they were in talks with several global artists and local stars to perform to raise funds for the recovery efforts, and the 'We Will Rock You' hitmakers and Adam Lambert were tipped to headline, as they are due to play the same stadium the night before.

Now, the 72-year-old guitar legend and animal rights activist has confirmed they have been approached for the charity gig and are "carefully" considering the options.

Speaking outside of Parliament in Westminster, London, on Wednesday (08.01.20), the 'Bohemian Rhapsody' hitmaker - who was working to promote

"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

Save Me Trust's Amazing Grace Campaign to help save Britain's declining number of hedgehogs - said: "Of course, we are going there very soon, we are looking at it very carefully. We have been approached to do a benefit concert, or be part of a benefit concert, a bit like Live Aid, if you like, to try and help out the victims of the fire.

"Of course, I am very concerned about the animals. There's 24 people who have died which is a tragedy in itself, but half a billion animals is almost inconceivable."

GOZZO CURRENTLY IN STOCK AT GONZO (UK)

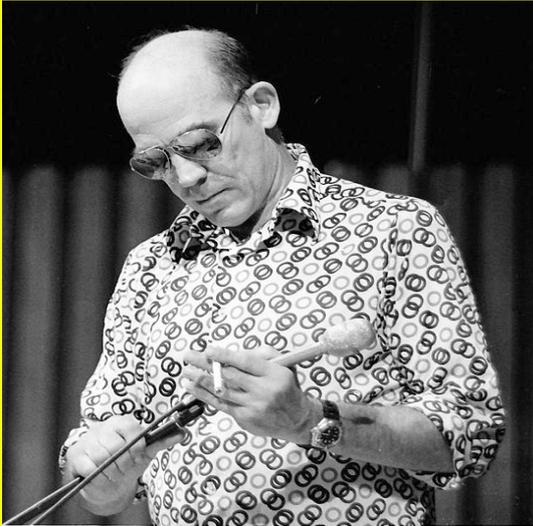
GOZZO CURRENTLY IN STOCK AT GONZO (USA)

RATS RETURN
<http://www.music-news.com/news/Underground/127127/The-Boomtown-Rats-have-announced-their-first-album-in-36-years>



The Boomtown Rats have announced their first album in 36 years. Bob Geldof and co will release the 10-track LP 'Citizens of Boomtown' on March 13, 2020, and the frontman has admitted now couldn't be a more poignant time to unleash their new rock 'n' roll tunes which are a reaction to the current political climate. Geldof said: "So why a new record? Because that's what bands do. They make records. "Songwriters write songs. There's so much to respond to in this new and different febrile atmosphere that we live in.

People forget we took our name from Woody Guthrie, the great musical activist. I think The Boomtown Rats have always



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

“Sleep late, have fun, get wild, drink whiskey and drive fast on empty streets with nothing in mind but falling in love and not getting arrested.”

Hunter S. Thompson

shown that rock'n'roll is a form of musical activism. The music has intent and purpose even if that is just the sound, about boy/girl, nothing particularly at all, everything in general, or pointed polemical ... whatever."

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

NOISE ANNOYS

<http://www.music-news.com/news/UK/127848/Glastonbury-Festival-told-to-lower-noise-levels>

Glastonbury Festival must reduce its noise levels, according to a council report.

The world-famous music festival is one of the UK's most high-profile events - but a local council report has now highlighted as many as nine ways in which it needs to improve when it's staged later this year.

Claire Malcolmson - the group manager for community health at Mendip District Council - said, according to SomersetLive: "The Glastonbury Festival has a worldwide reputation - and as such it means that we have a huge responsibility in ensuring that it undertakes its statutory duties.

"The purpose of the licence, the licensing objectives and other legislation is to ensure event organisers provide a safe event whilst minimising disruption and



The Gospel According to **BART**

This week my favourite roving reporter sent me a fascinating interview with Tony Levin, best known for his work with King Crimson, Peter Gabriel and many other people. It is one of the most intriguing interviews with him that I have ever read. Check this out:

"As a master of both the bass guitar and the Stick, does Levin feel that his playing on either instrument benefits the other?"

"I don't really think about the crossover between the two instruments," muses the great man.

"I mostly play bass parts on the Chapman Stick, of course, and they're pretty different than what I can play on bass. The tuning being different effects the parts that lay easy, and it's a pretty fast instrument, with only tapping to produce the note.

"What makes me choose one particular instrument over another is usually the music being played: some songs seem just right for the Stick, and others for the bass. Of course in Stick Men, I'm doing a lot of the writing on the Stick, and the top side [ie the top strings of the instrument] is a necessity."

<https://www.guitarworld.com/features/tony-levin-improvisation-that-has-to-fill-in-all-the-spaces-with-notes-is-pretty-dreadful-to-listen-to>

nuisance to the local community."

The council observed that the 2019 festival had been generally "well-planned and -managed," following the implementation of a series of changes proposed in 2017.

But looking ahead to Glastonbury 2020 - which will star the likes of Taylor Swift and Sir Paul McCartney - the council has focused on noise levels, saying that more must be done to prevent "low frequency noise propagation".



CH CH CH CHANGES

<http://www.music-news.com/news/UK/127745/A-new-David-Bowie-EP-containing-six-rare-songs-is-set-to-be-released>

A new David Bowie EP containing six rare songs is set to be released. The first gem from 'David Bowie Is It Any Wonder?' comes in the form of an acoustic version of 'The Man Who Sold The World' - the title track from the late music legend's seminal third studio album of the same name - from his 'ChangesNowBowie' session in New York, which has been released today (08.01.20) to mark what would have been

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the 'Starman' hitmaker's 73rd birthday.

Six tracks in total will be released for streaming only over six weeks, starting on January 17.

'ChangesNowBowie', a nine-track LP recorded during the run up to Bowie's 50th birthday show at New York's Madison Square Garden in 1996, which was broadcast on the BBC a year later, is also set to be released on LP and CD on Record Store Day on April 18.

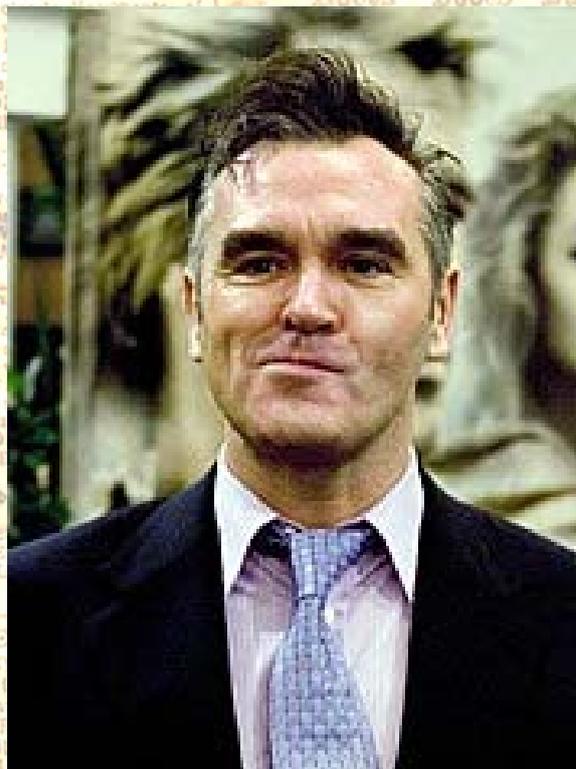
The cover features a portrait of the 'Space Oddity' hitmaker - who tragically lost his battle with cancer aged 69 in January 2016 - taken by famous photographer Albert Watson in 1996.

MOZZA FIRST
<http://www.music-news.com/news/UK/127810/Morrissey-releases-new-single-from-upcoming-13th-studio-album>

Morrissey has released new single 'Bobby, Don't You Think They Know' from his upcoming 13th studio album.

The former Smiths frontman dropped the lead track from his upcoming record, 'I Am Not a Dog On a Chain' - the follow-up to 2019's 'California Sun' - on Friday (10.01.20).

Morrissey recruited Grammy-winning Motown star Thelma Houston for the epic duet, who said: "One of the biggest joys for me in this business is getting the opportunity to collaborate with other top artists.



"I love the challenge to see if what I do can work with what they're doing. Sometimes it works, and sometimes it doesn't.

"I think the blend of what Morrissey is singing and what I'm singing really works on 'Bobby'.

"And it was a lot of fun working with M in the studio too!"

The 'Mute Witness' singer's long-time producer, Joe Chicarelli, has teased that the upcoming LP, which is released via BMG on March 20, is "the boldest and most adventurous" record ever recorded by Morrissey.



EYEWITNESS

**It's the End of the
World (as we know
it)...New Year's**

**Eve Party... Exit
2019, Enter 2020 !**

Once again we're invited down to the





Golden Lion in Todmorden, West Yorkshire. It's the 'End of the World' party...or, even the party to end the world! Somehow, given all that's going

down on Planet Earth with the likes of Trump, Johnson, Putin, Khamenei and Erdogan with their fingers twitching near to the 'Big Red Buttons' – it seems an all-too-appropriate theme. But in the mean-







times, enjoy the New Year Revels!

Gonzo's *Alan Dearling* was invited to take the early-shift pics, and then his

friend, *Dave Croft*, took over with his trusty camera.

Early Shift pics from Alan





This is a big, big music venue, lots of djs. A disco and games party for the little 'uns upstairs. Two floors and different areas... Thai food, the Tor Beers Bar, a big main

bar and dance area, ram packed with loads of revellers...a world selection of ales, wines, ciders (and even soft drinks).





Vegan alternatives always available. Much dancing, mayhem, madness, fun and loud, boisterous frolics. People of all ages, mixing, smiling, laughing out loud.





As landlady and host, Gig, at the Golden Lion says: "No one Normal here." Here is Gig's video and pic, as, for the Bells, the Todmorden Mummies arrived to welcome in the New Year.

Have a watch:

<https://www.facebook.com/matthanee/videos/pcb.10158098740536757/10158098736411757/?type=3&theater>







Golden Lion info:
<https://www.facebook.com/goldenliontod/>



Later shift pics from Dave





*Dave Croft
Photography*



*Dave Croft
Photography*



To quote Dave Croft (left above): “So another year bites the dust, bye bye 2019. End of the decade! Roaring ‘20s redux, 21st century style. We are basically in the future now... haha.”

<https://www.facebook.com/alan.dearling>

And, Alan Dearling (below) adds: “One wonders how long the people, animals, birds, fish and indeed the Planet will be around to enjoy that future... Ho hum...Try to be positive. Luv Om!”

Dave Croft:

www.davecroftphotography.com

Alan Dearling:





*Dave Croft
Photography*

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

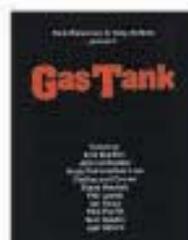
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

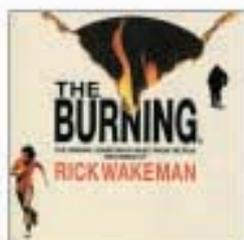
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COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

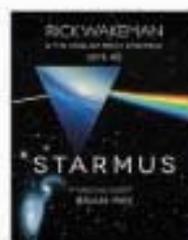
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

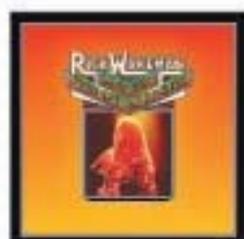
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

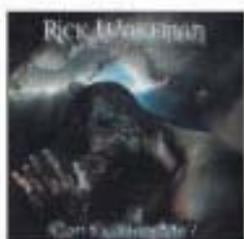
HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

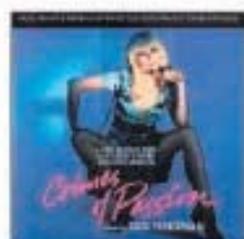
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CAN YOU HEAR ME?

Featuring The English Chamber Choir

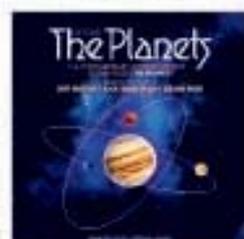
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CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



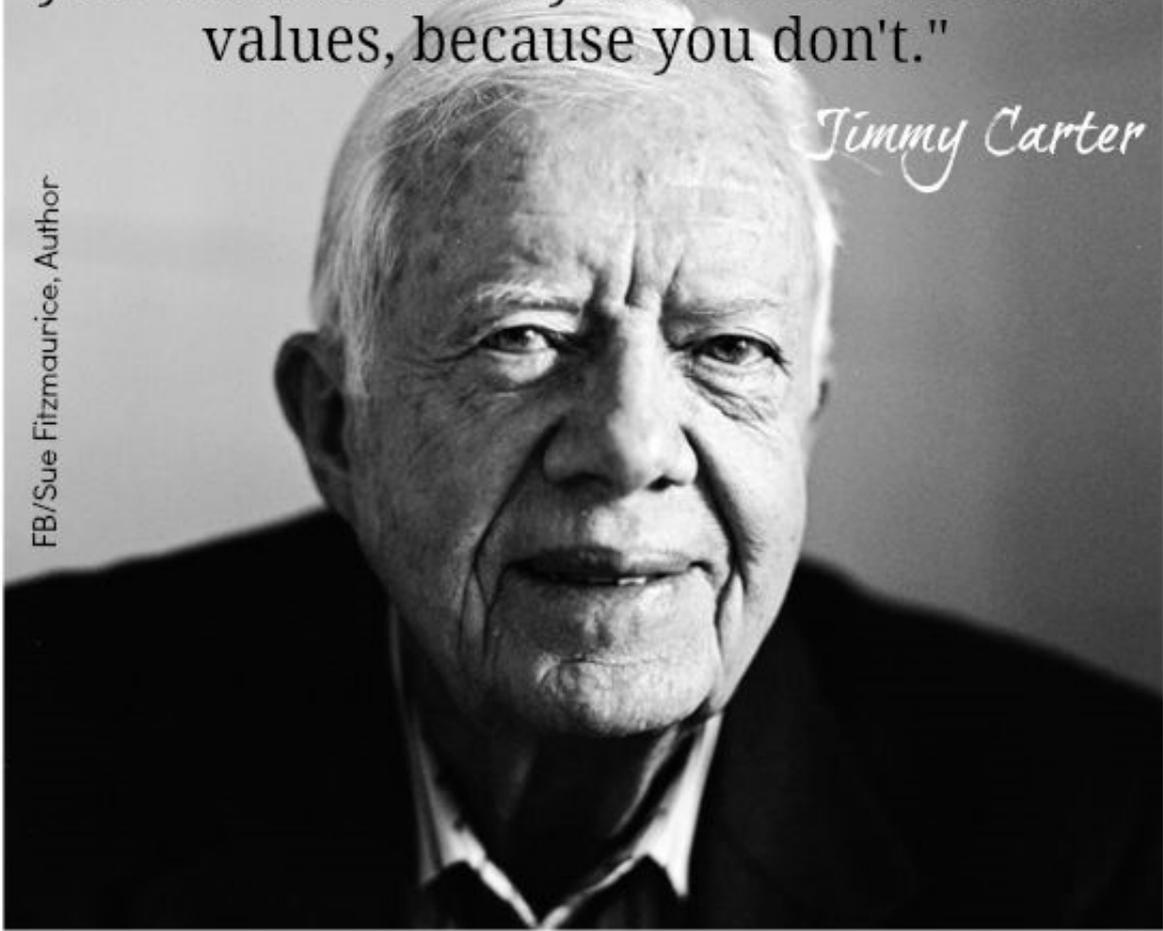
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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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.

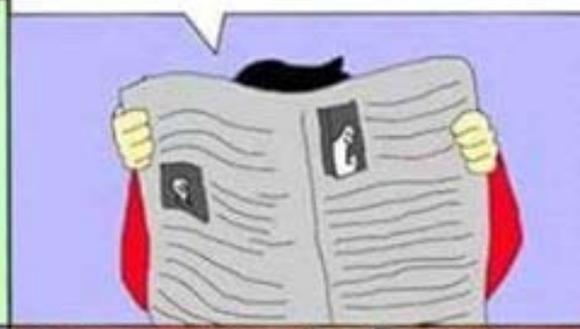
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

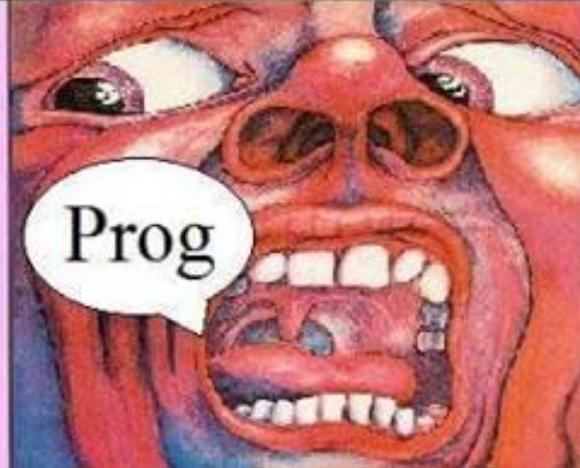


Sex?



No...

Prog



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



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



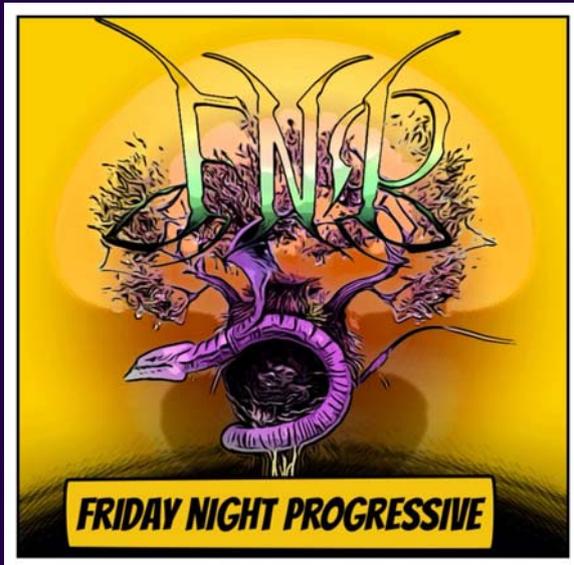
KEEP

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.



<https://www.mixcloud.com/ronald-marquiss/fnp-365-ss-04-05-2019/>

ARTISTS

Spyral Jones
<https://www.facebook.com/SpyralJones/>
Biondi Noya
Red Bazar
<https://www.facebook.com/redbazartales/>
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Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Seventy Nine

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

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

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

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

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

THIS EPISODE FEATURES:

A Caravan live radio broadcast from 1974 California, Matching Mole back in the UK drinking their politics away in '72, late period Soft Machine with Alan Holdsworth on guitar, the Elton Dean Quartet playing Coltrane in '77, the Steve Hillage Band getting cosmic in Brighton back in November and a Robert Wyatt singalong from the dead centre of Canterbury. Also, a Jane Weaver remix, spiritual/political jazz from Joe Henderson and a rather Cantuarian Zappa outtake. From the Canterbury area of today, some atmospheric electronica from Shadow Biosphere (a.k.a. Caroline Jago) and a collage of archival Raven Bush productions.

https://www.mixcloud.com/raphael_appleblossom/canterbury-sans-frontières-episode-79/

Listen
Here



The Merrell Fankhauser Radio Show - Tiki Lounge Live

Music compiled from Merrell's CD "Merrell Fankhauser & Friends Tiki Lounge Live". Also included in this Show will be Merrell's Song "Calling from a Star" which is featured on the "Eklectia" CD. More information can be found here about the "Eklectia" CD.

<https://theetnewsroom.wixsite.com/eklectiarelease>

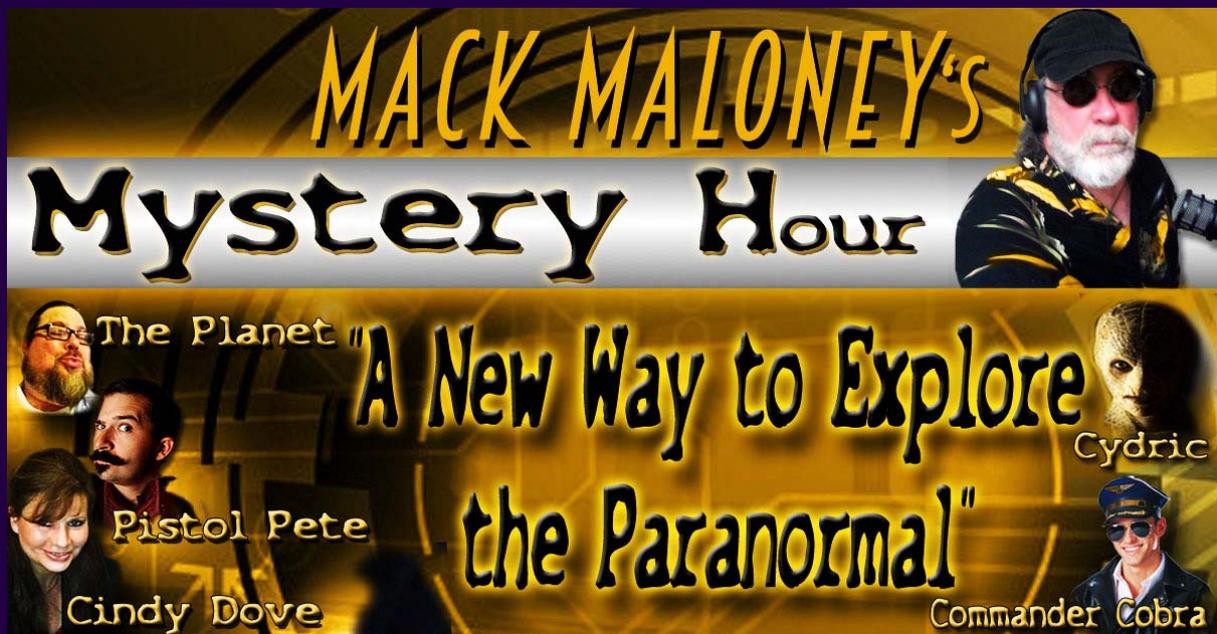
Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu>

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

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

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watch?
v=ut11lgehntk&t=21s](https://www.youtube.com/watch?v=ut11lgehntk&t=21s)

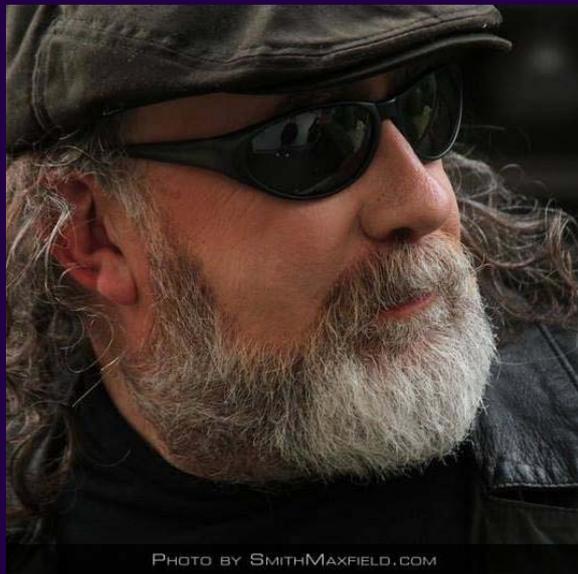
**Listen
Here**



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Area 51, S-4 and The Rods of God

In a special episode, Mack, Juan-Juan & Switchblade Steve discuss the facts and the myths surrounding Area 51. Also, Cindy Bailey Dove on the new wave of drones controlled by artificial intelligence. Plus, 10 Questions for Juan-Juan, Irish edition. Special guest: Meaghan Reagan

[https://
www.radioactivebroadcasting.com/
directory-page/itemlist/category/237-
military-x-files-with-mack-maloney?
start=12](https://www.radioactivebroadcasting.com/directory-page/itemlist/category/237-military-x-files-with-mack-maloney?start=12)

Listen
Here

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



**Petar Introvič
(born Petr Introvič)
(1951 - 2020)**

Introvič was a Czech blues singer, accordionist, guitarist and composer, best known as a founding member of the Bluesberry group with whom he played since the year 1971 to 2019.

He was also a promoter of cycling, and after an accident in June 2019, he had to be put into artificial sleep. He did not wake up and died on January 9th, aged 69.



**Alexis Alijai Lynch
(1998 – 2020)**

Lynch, better known by her stage name Lexii Alijai, was an American rapper from Saint

Paul, Minnesota.

She was the granddaughter of musician Roger Troutman, founder of the band Zapp, and her father, Roger Lynch, the son of Roger Troutman, was also a musician. She attended Como Park Senior High School, following an interest in basketball, but then focused on music instead and transferred to Creative Arts Secondary School in Minnesota, before then enrolling in an online school. Alijai ultimately dropped out to pursue a full-time music career and began rapping over the beats of popular songs by artists such as Dej Loaf, 2Pac and Drake.

Alijai released her first mixtape, *Super Sweet 16s*, in 2014 on her sixteenth birthday, and then collaborated with Rocky Diamonds on an extended play, titled *3 Days*. A second mixtape, *In the Meantime*, was released a few months later, then her third, *Feel-Less*, in October that same year.

The following year, she and rapper Shaun Sloan collaborated on a mixtape titled *Same Struggle. Different Story*. Alijai became close friends with Kehlani the summer before the release of Kehlani's debut commercial mixtape, *You Should Be Here*, which granted Alijai media attention due to her lyricism and flow presented on the track.

Her next full-length project, *Joseph's Coat*, was released late 2015 and featured contributions from Elle Varner.

In 2017, she released a remix of "Redbone" by Childish Gambino and "Me, Myself and I" by Beyoncé. On September 8, Alijai released her first full-length debut studio album, *Growing Pains*, in which she covered topics such as dropping out of school and maintaining a relationship with her ex-

THOSE WE HAVE LOST

boyfriend's mother. Lexii Alijai died on January 1st at the age of 21.



composer Percy Grainger at Interlochen's Summer Music Camp. At seventeen, she attended Longy School of Music in Cambridge,

Massachusetts studying with Boris Godowsky and Melville Smith. It was here she first heard a clavichord –Erwin Bodky, a faculty member, playing several preludes and fugues by J. S. Bach. Educated at the University of Illinois (B.Mus., M.Mus. 1951) and Indiana University (1953), she received instruction in Europe from Edwin Fischer, Guido Agosti, Olivier Messiaen, Viola Thern, Fritz Neumeyer, Ruggero Gerlin, and Macario Santiago Kastner before returning to the United States in 1960 to pursue dual careers as a concert keyboardist and university professor. She debuted on the clavichord at the Carmel Bach Festival in 1963 and went on to perform at many concerts in the United States, Europe, and the Far East.

She died on January 1st, at the age of 94.

**Joan Benson
(1925 – 2020)**

Benson was an American keyboard player who specialized in the clavichord and the fortepiano.

Benson was of Swedish descent, and spent her childhood in New Orleans, where she attended Metairie Park Country Day School, one of the first progressive schools in the South. Its emphasis on creativity encouraged her talents in music, painting and poetry.

At sixteen, she studied with pianist-



**Martin Joseph Grebb
(1945 – 2020)**

Grebb was an American keyboardist, guitarist, and saxophonist. He was a member

THOSE WE HAVE LOST

of The Buckingham in the late 1960s, and was also a record producer and an arranger, who worked with musicians including Bill Payne, Bonnie Raitt, Eric Clapton, Etta James, and Leon Russell.

He began studying music after his eighth birthday; his early interest in music can be attributed to his father, Harry, who was a saxophonist and played in the big-band era, both on the road and in the clubs of Chicago. However, Marty chose piano as his first instrument, turning to saxophone only two years later.

In 1966, a local band, The Buckingham, required the services of a keyboardist, and Marty Grebb was asked to team up with them. Around this time, the band members were introduced to James William Guercio, a former bassist and road manager for Chad & Jeremy who found them a management contract with Ebbins-Guercio Associates. The band went on to have six top-ten national selling singles and three top twenty albums with Marty Grebb for Columbia Records.

After the Buckingham, Grebb toured with a number of artists, including Leon Russell, Elton John, Muddy Waters, and most notably Bonnie Raitt as a member of her band for 25 years. He was also a touring member of Chicago in 1980 and 1981. Later, Grebb was a member of The Weight Band, featuring former members and collaborators of The Band. Grebb contributed to The Band's Jericho and Jubilation albums.

In July 2017, PBS's Infinity Hall Live program aired a televised performance by The Weight Band, featuring new music by the band.

Grebb died on January 1st, at the age of 75.



Thomas O. Hancock (1929 – 2020)

Hancock was an American musician widely regarded as the godfather of West Texas music.

Hancock's grandmother had him classically trained in violin. At age 16, Tommy joined the military and travelled overseas as a paratrooper and military policeman, serving in the Pacific towards the end of World War Two, and upon his discharge at the end of the war, he returned to Lubbock, where he led a popular swing band called the Roadside Playboys. The Playboys had various members over time, including performers such as guitarist Sonny Curtis and fiddler Benjamin "Tex" Logan.

In the late 1940s, Hancock hired Charlene Condray as a singer; they went on to marry. Together with five of their children, they toured the Rocky Mountains as "The Supernatural Family Band". Today, three of their children still tour as the "Texana Dames".

In the early 1970s, Hancock was introduced

THOSE WE HAVE LOST

to fellow performer Jimmie Gilmore. They bonded over a desire to seek out new spiritual experiences. Hancock played fiddle for Jimmie Dale's band, The Flatlanders.

During the 1970s, Hancock and his family became followers of Guru Maharaj Ji.

Hancock died at age 90, on January 1st.



Michael Lai Siu-tin
(1946 - 2019)

Siu-tin was a Hong Kong music composer and actor.

Lai was born in 1946 in British Hong Kong to the composer Lai Cho-tin and his literary critic wife, and he later became friends with Cantopop band leader Joseph Koo.

Lai first appeared on the music scene in the 1950s, but would also make a number of small but notable appearances as a film actor

from the 1950s to 1990s.

Lai died on 1st December, aged 73.



Victor Edward Jurusz Jr.
(1953 – 2019)

Jurusz, known professionally as Vic Juris, was an American jazz guitarist.

In 1963, Juris at the age of 10, began learning guitar, and at 11, he studied guitar at the home of his teacher, Ed Berg, and got interested in jazz listening to Berg's records of guitarists Django Reinhardt, Jim Hall, Barney Kessel, Jimmy Raney, and Johnny Smith. When asked about albums that made an impact on him as a kid, Juris cites *Rubber Soul* by The Beatles, *The Dynamic Duo* by Wes Montgomery and Jimmy Smith, Larry Coryell's debut album, and *Are You Experienced* by Jimi Hendrix. In his teens he played the rock music of the 1960s.

THOSE WE HAVE LOST

When he was 19, he met blind saxophonist Eric Kloss and they became friends. He made his first recording on Kloss's album *Bodies' Warmth* (Muse, 1975). Around the same time, he met guitarist Pat Martino, who became a friend and mentor.

Juris recorded with Richie Cole during 1976–78 and released his debut album as a leader, *Road Song*, in 1979. In the early 1980s, he turned to acoustic guitar in duos with Larry Coryell and Biréli Lagrène, and in the late 1980s he worked with Gary Peacock's band. Since 1991 he has spent much of his career with saxophonist David Liebman.

During the 1990s, he worked as sideman

with Lee Konitz and Peggy Stern (1992), Benny Waters (1993), Jeanie Bryson (1993–94), Gary Peacock (since 1994), Steve LaSpina (since 1995), Judi Silvano (1996), Ken Serio (1996, 2007, 2019) and Joe Locke (1998).

Juris died on 31st December 2019, at the age of 66.

Neil Ellwood Peart, OC (1952 – 2020)

Peart was a Canadian musician and writer best known as the drummer and primary



THOSE WE HAVE LOST

lyricist of the rock band Rush. Peart received numerous awards for his musical performances, including an induction into the Modern Drummer Readers Poll Hall of Fame in 1983, making him the youngest person ever so honoured.

During adolescence, Peart, floated between regional bands in pursuit of a career as a full-time drummer. After a discouraging stint in England to concentrate on his music, Peart returned home, where he joined Rush, a Toronto band, in mid-1974, six years after its formation.

They released nineteen studio albums, with ten exceeding a million copies sold in the United States. Early in his career, Peart's performance style was deeply rooted in hard rock. He drew most of his inspiration from drummers such as Keith Moon, Ginger Baker, and John Bonham, players who were at the forefront of the British hard rock scene.

As time passed, he began to emulate jazz and big band musicians Gene Krupa and Buddy Rich. In 1994, Peart became a friend and pupil of jazz instructor Freddie Gruber. It was during this time that Peart decided to revamp his playing style by incorporating jazz and swing components.

In addition to serving as Rush's primary lyricist, Peart published several memoirs about his travels. His lyrics for Rush addressed universal themes and diverse subjects including science fiction, fantasy, and philosophy, as well as secular, humanitarian, and libertarian themes. Peart wrote a total of seven nonfiction books focused on his travels and personal stories.

After a three-year illness, Peart died

of glioblastoma on January 7th, at age 67.



**Emanuel Borok
(1944 – 2020)**

Borok was an American violinist of Russian descent.

He studied violin in Riga, Latvia with Voldemar Sturestep, and in 1959, he joined the Gnessin Music School in Moscow, USSR where he continued his studies with Michael Garlitsky. He became second concertmaster of the Moscow Philharmonic Orchestra in 1971. In 1973, he emigrated to Israel, where he became concertmaster of the Israel Chamber Orchestra.

In 1974, Borok emigrated to the United States, to take the post of associate concertmaster of the Boston Symphony Orchestra. In parallel, he was concertmaster of the Boston Pops. Borok spent 11 years in his Boston posts. In 1985, he won the position of concertmaster in the Dallas Symphony Orchestra, and joined the Dallas Symphony that year. He initially performed on a Stradivarius violin dating from ca. 1727, owned by the Dallas Symphony, until its theft that year whilst he and the orchestra were on

THOSE WE HAVE LOST

tour. The violin was not recovered until 2005. Borok served as Dallas Symphony concertmaster until his retirement in 2010.

Borok taught at the Moores School of Music at the University of Houston. In 2013, he joined the violin faculty at the Meadows School of the Arts of Southern Methodist University as an artist-in-residence. Borok owned separately a violin by Brothers Amati of 1608.

Borok died on 4th January, at age 75.



Junko Kido
(1956 - 2020)

Kido, better known by her stage name Junko Hirotoni, was a Japanese singer. She won two awards at the Intercollege Original Song Contest as a university student.

She had a brief singing career, where she released three albums: two of them *Sono ai ni* and *Blendy*, were released for Canyon Records, and her third album *ENOUGH* was

her only one with Polydor Records. Afterwards, she later worked as a back chorus singer and composer for several singers, including Akina Nakamori (particularly her song *Mizu ni sashita hana*), Arashi, Aya Hisakawa, Ayumi Hamasaki, amongst many others.

She sang both the opening and ending of the *Clamp in Wonderland* anime.

She and her husband both released their a cappella album *Breath by Breath* from Crown Records.

Hirotoni died of breast cancer at the age of 63 on 4th January.



Bo Fredrik Winberg
(1939 - 2020)

Winberg was a solo guitarist and singer in The Spotnicks.

Winberg arranged that the Spotnicks group could play on cordless electric guitars as early as the 1960s. The group often appeared in space costume-like attire.

He died on 3rd January, aged 60.

THOSE WE HAVE LOST



Lorraine Chandler
(born Ermastine Lewis)
(c.1946 – 2020)

Chandler was an American soul singer, songwriter and record producer.

She was born and raised in Detroit, Michigan, a neighbour of percussionist Eddie "Bongo" Brown and a family friend of Otis Williams of The Temptations. She left college to pursue a career in the music industry, and began writing songs with Jack Ashford, including "I'm Gone", recorded by Eddie Parker, and "I'll Never Forget You", recorded by The O'Jays. She signed with Ashford's Pied Piper Productions as a songwriter and

performer, and her first single "What Can I Do" was released in 1966, becoming a regional hit. It was released nationally by RCA, as was the follow-up "I Can't Hold On", which she co-wrote, but neither reached the national charts.

She was one of the first black female songwriters and producers, and she continued to both record and write, many of her songs being released on the RCA and Kapp labels. In 1968, she and Ashford established the short-lived Ashford label, releasing Eddie Parker's "Love You Baby", later popular on Britain's Northern soul scene. When the company collapsed, she and Ashford continued to work together, writing Billy Sha-Rae's 1971 R&B chart hit "Do It". Ashford also co-wrote Baby Washington's 1974 hit "I've Got to Break Away", which reached no.32 on the R&B chart.

In the mid-1980s, some of her unissued Pied Piper recordings were unearthed by British DJ and record label executive Ady Croasdell, who released several of them including a demo recording of a possible theme for the movie *You Only Live Twice*. Chandler continued to work with Eddie Parker, singing on as well as arranging and producing his 1989 album *The Old... The New... The Blues*. She also returned to performing occasionally, both in Detroit and at Northern soul festivals in Britain. Many of her recordings were reissued on CD by Ace Records.

Chandler died on January 2nd, aged c74.

THOSE WE HAVE LOST



Wolfgang Dauner
(1935 – 2020)

Dauner was a German jazz pianist who was a co-founder of the United Jazz and Rock Ensemble, and played and recorded with Hans Koller, Albert Mangelsdorff, Volker Kriegel and Ack van Rooyen, among others. He composed for radio, television, film, and wrote two chamber operas.

Dauner attended the Musikhochschule in Stuttgart, where he focused on composition, piano, and trumpet. In the 1960s he belonged to a sextet led by Joki Freund. As the leader of

his trio, he recorded for the first time in 1964, an early session in the history of European free jazz. In 1969, he was leader and composer for Radio Jazz Group Stuttgart. A year later he started the jazz rock band Et Cetera. With Hans Koller, he began the Free Sound & Super Brass Big Band. In 1975, he was a founding member of the United Jazz and Rock Ensemble, which was a collaboration of trombonist Albert Mangelsdorff, trumpeter Ack van Rooyen, sax player Charlie Mariano, bassist Eberhard Weber and guitarist Volker Kriegel.

Additionally, he worked as a composer in radio, film, and television. He composed two chamber operas. He was the father of German drummer Florian Dauner, a member of the German hip-hop group Die Fantastischen Vier and electronic dance DJ Paul van Dyk.

He died in Stuttgart on 10th January, aged 85.



Marc Morgan
(1962 – 2020)

Morgan was a Belgian singer and songwriter. After his talents were discovered by Yves Bigot and Philippe Poustis, Morgan excelled as a pop singer.

THOSE WE HAVE LOST

His single "Notre Mystère, nos reunions" reached the French Top 50 in 1993. He died on 10th January, at the age of 58.



**Carlos Rojas Hernández
(1954 – 2020)**

Hernández, better known as Carlos "Cuco" Rojas, was a Colombian harpist and songwriter of joropo. He was the director of Colombian band Cimarron.

During his high school years, he began his musical training as a self-taught harpist in his

hometown, before receiving instruction in the Folkloric Academy of Meta with Alberto Curvelo.

His musical career began at llanera music festivals. In 1975 he recorded his first solo as a harpist with singer-songwriter Manuel Orozco, with whom he had promoted his poem Quebradablanca years before in different stages of Colombia.

In 1978 he recorded a LP with the singer Cholo Valderrama, which includes songs such as Quitaresuellos No. 2, Bonguero del Casanare and Viento Viajero. In the following years he recorded along with other joropo singers such as Alfonso Niño, Tirso Delgado, Dumar Aljure and Manuel Orozco.

In 1982, his interest in the South American harp took him to Paraguay, where he studied the techniques of the Paraguayan harp with Enrique Samaniego.

With Carlos "Cuco" Rojas as bandleader, Cimarron performed on world music festivals like Smithsonian Folklife Festival, WOMEX Festival, WOMAD, LEAF Festival, Rainforest World Music Festival, Paléo Festival, Glatt & Verkehrt, Festival Músicas do Mundo, Festival Rio Loco, Festival Mawazine, Rajasthan International Folk Festival, Førde International Folk Music Festival, Sfinks Mixed, Flamenco Biennale Nederland, Lotus World Music & Arts Festival, National Cowboy Poetry Gathering, Utah Arts Festival, San Francisco International Arts Festival, Globalquerque, Festival International de Lousiane, Festival Nuit du Suds, Zomer van Antwerpen, Abu Dhabi Culture & Heritage, Festival México Centro Histórico and other scenarios around Europe, United States, Asia, America and Middle East.

Cimarron has performed on 30 countries: United States, Spain, Portugal, France, Belgium, Netherlands, Switzerland, Norway, England, Czech Republic, Austria, Slovenia, Croatia, Wales, Morocco, Arab Emirates, India, China, Japan, Malaysia, Rajasthan, Mexico, Nicaragua, Panama, Colombia, Ecuador, Argentina, Chile and Uruguay.

He died 10th January, aged 46.

THOSE WE HAVE LOST



**Robert L. Comstock
(1941 – 2020)**

Comstock was an American rock and roll and pop singer and musician who had success in the late 1950s and early 1960s both as a solo singer and as a member of Bobby Comstock and the Counts. His biggest hits were a version of "Tennessee Waltz" in 1959, and "Let's Stomp" in 1963. Comstock began singing and playing mandolin as a child, and at the age of seven, he started appearing regularly with his brother on a local radio station, and then on country music radio in Sayre, Pennsylvania. In 1958, after hearing rock and roll broadcasts from Nashville, he formed his own band, Bobby and the Counts.

The band had Comstock on guitar and lead vocals, Fred Ciaschi (vocals & piano), Gus Eframson (rhythm guitar), Dale Sherwood (drums), Chuck Ciaschi (bass) and (initially) Bill Lucas (bongos & vocals). The group recorded their first single, "Too Young"/"Tra-La-La", for Marlee Records, and in 1959 were signed to a national deal by Triumph Records, established by Herb Abramson after he left Atlantic. The group's moderately rocked-up version of the Patti Page hit "Tennessee Waltz" was released on the subsidiary Blaze label in late 1959 - with the group now being billed as Bobby Comstock & The Counts.

As a result of its success, the group appeared on several package shows promoted by Alan Freed, toured nationally with artists such as Bobby Vinton and Freddie Cannon, and appeared on Dick Clark's *American Bandstand*. Their follow-up record, a version of Hank Williams' "Jambalaya", released on the Atlantic label, also made the national pop chart, reaching no.90.

The group, with several changes of personnel over the years, continued to release singles on Abramson's label until 1962, with diminishing success, before signing with Lawn. Their first record for the label, "Let's Stomp", released as a Bobby Comstock single, reached no.57 on the US pop chart in early 1963. The song was written by Bob Feldman, Jerry Goldstein and Richard Gottehrer, who later recorded as The Strangeloves. It was reputedly performed by the Beatles in Hamburg, and was certainly performed by the Searchers and recorded by Lee Curtis and the All-Stars, a beat group featuring ex-Beatle Pete Best. The group broke into the US charts for a final time in 1963 with "Your Boyfriend's Back", an answer record to "My Boyfriend's Back" by the Angels, a female group recording on

THOSE WE HAVE LOST

the same label. Comstock also played guitar on the Angels' album, along with Feldman, Goldstein and Gottehrer. He stayed with Lawn Records until 1964, and performed as a support act to The Rolling Stones that year. He then signed to Ascot Records, who continued to release singles by the group until 1966. Comstock also recorded a solo album, *Out of Sight*, in 1966.

In 1968 Comstock formed a short-lived band, Zebra, which recorded for Phillips Records, and then established another band, Comstock Ltd., which released several singles for Bell Records between 1969 and 1972. He also established himself as a regular member of rock and roll revival tours, especially as part of Dick Clark's "Caravan of Stars", where he performed with Chuck Berry, Bo Diddley, Jackie Wilson, Gene Pitney, The Coasters, The Shirelles and many others. Comstock continued to perform on such tours, both with his own band and as a backing musician, until the late 1990s.

Comstock died on January 9th, at the age of 78.



Jerome Cosey
(aka 5th Ward Weebie)
(c1978 – 2020)

Known as the "Bounce King", Weebie was a

rapper and bounce music icon from New Orleans.

After getting his start in the local music industry in the late 1990s, 5th Ward Weebie released his debut album *Show the World* in 1999. The following year, he had a breakout moment when he featured on Kane & Abel's "Shake It Like a Dog." In the wake of Hurricane Katrina, Weebie released "Fuck Katrina," which was later used in the HBO series *Treme*. He gained further mainstream recognition in 2013, with the release of his single "Let Me Find Out." Weebie also contributed vocals to Drake's 2018 track "Nice for What."

He died on 9th January, aged 42, after suffering a heart attack.



Pat Collins
(? – 2020)

Collins was an Irish rock and jazz fiddle player during his five-decade music career.

Collins first came to prominence with the trad-rock band Mushroom in the early 1970s. Thereafter the related gypsy jazz / Hot Club de France genre became Collins' particular forte, notably with the Phantom Orchestra, where he lit up the room with fluid extemporising on a melody, a style associated

THOSE WE HAVE LOST

particularly with the late Stephane Grappelli. Collins was later a leading light in the band Hotfoot, where his cohorts in the mid-1980s included lead guitarist Jimmy Faulkner, rhythm guitarist Jimmy Gibson, pianist Dave McHale, drummer Robbie Brennan, and bassist Declan McNeilis, all of whom predeceased the fiddle and viola player. Collins was also violinist of genre-blending band Café Orchestra, which he founded in 1993.

He encouraged younger fiddle players and was a great mentor to beginners as they struggled with scales and all that goes with the learning. Colm McCaughey, fiddle-player with the bands Interference and Hank Halfhead and the Rambling Turkeys, credits Collins with early encouragement and assistance. He died on 7th January.



**Tom Armit Alexander MBE
(1935 – 2020)**

Alexander was one half of the easy-listening folk-music duo, The Alexander Brothers,

along with his younger brother, John "Jack" Armit Alexander.

He started instrument lessons at an early age, favouring the accordion and on leaving school in the early 1950s, both brothers pursued a trade as painters and decorators by day, and entertainers by night, and spent most of their spare time performing for elderly people in hospitals and for various charitable institutions in and around their hometown. In the spring of 1958, they entered a talent contest which was held in their local cinema. They easily won the contest and one of the judges (who was a well known Scottish theatrical agent) was so impressed, he placed the boys under contract that summer. They made their professional debut at the Webster Hall, Arbroath. It was during this season that they received their first long term contract for five winter seasons at Glasgow's Metropole Theatre. Following Arbroath they were engaged to appear at the Metropolitan Theatre, Edgware Road, London, and it was during this season they were spotted and signed to Pye Records. They cut their first LP six weeks later.

In recognition of their contributions to the world of music, they received MBEs from the Queen in the 2005 New Year Honours List. He died on 10th January, aged 85.



THOSE WE HAVE LOST



Martin Griffin
(? – 2020)

Griffin was an English drummer who worked with Hawkwind and Hawklords. He became a member of Hawklords '78 after he and Harvey Bainbridge, the rhythm section from Ark, were signed up by Bob Calvert of Hawkwind to record the 25 Years On album of that year. Following that album, he appeared with Hawkwind on 1981's Sonic Attack and went on to play on 1982's Church Of Hawkwind and Choose Your Masques the same year.

A new Hawklords lineup appeared in 2008, and Griffin joined the band onstage for multiple performances. Griffin also took to the stage at the Glastonbury Pyramid Stage with them in 1981.

He recorded many rising talents such as Elvis Costello and ABC at his recording studio in

Cornwall and pioneered a successful music sponsorship company working with major artists around the globe.

He died on 5th January following a short illness.



THOSE WE HAVE LOST

SAVE

Stonehenge World Heritage Site

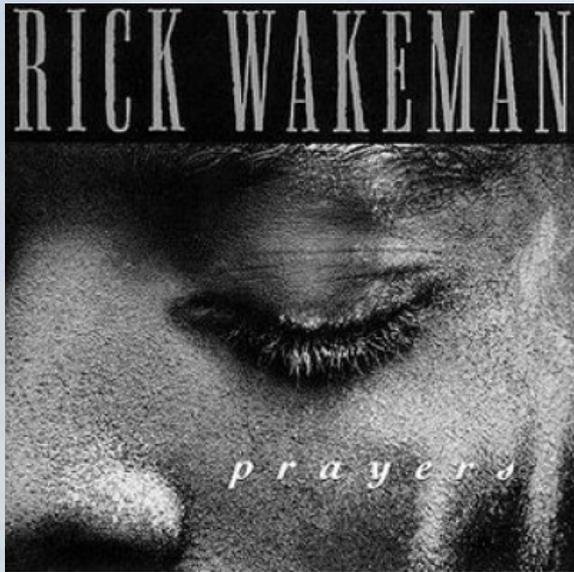
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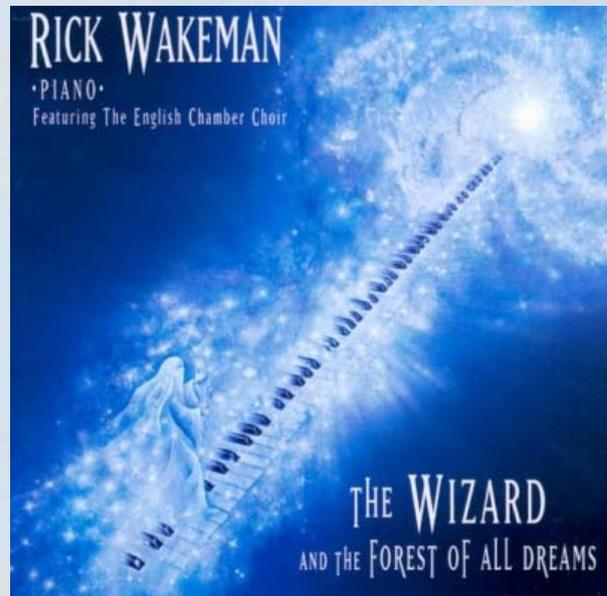
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Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

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

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



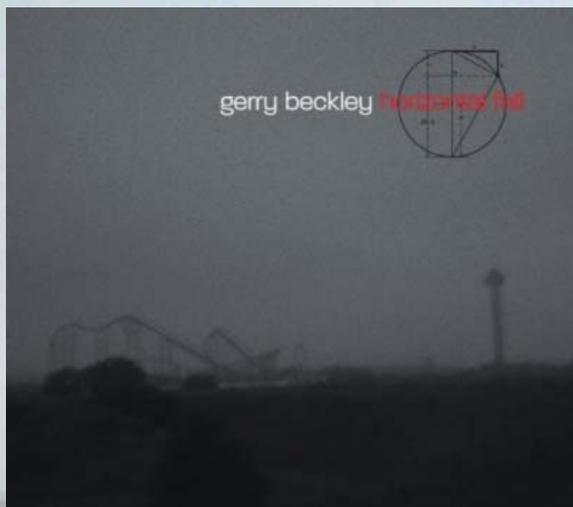
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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



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

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



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

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

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

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

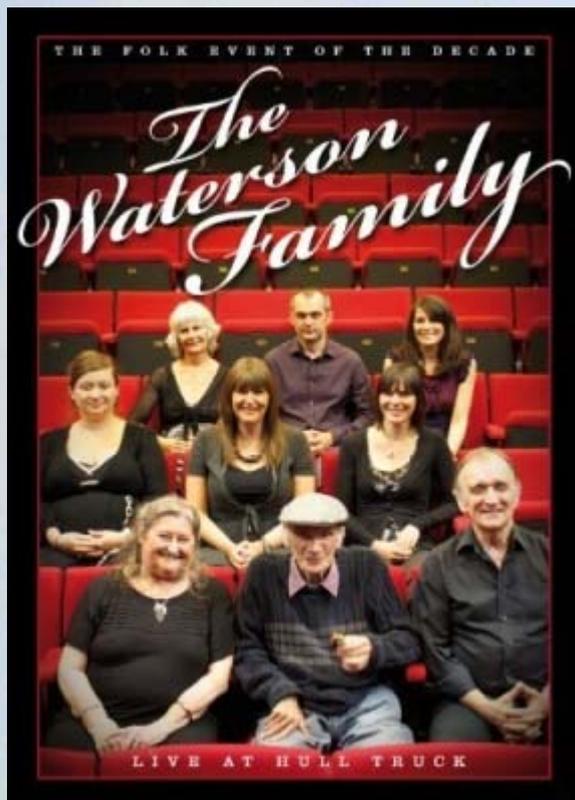
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

And you can't say better than that.

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

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

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

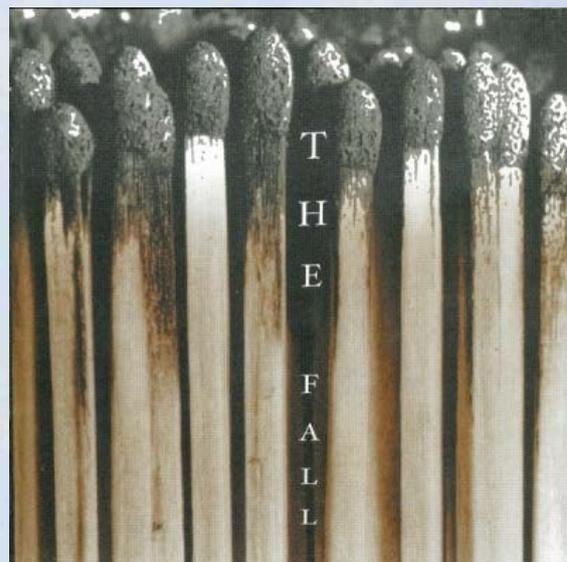


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

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

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

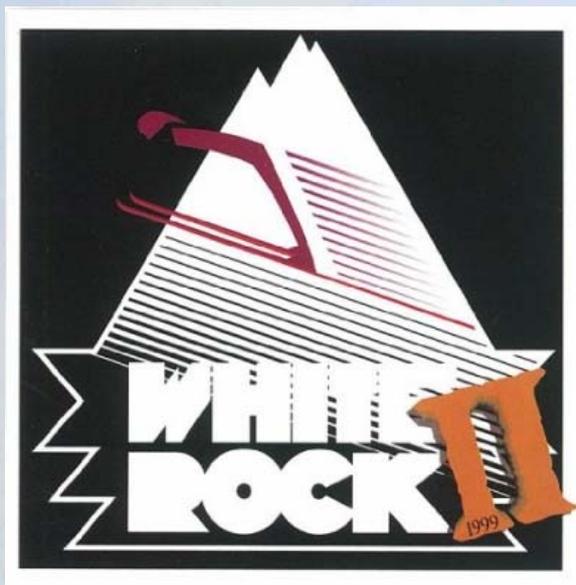
The Fall, were and indeed always have been seen as a cult band and thus they have survived the trends of the music business whilst others come and go. The late John Peel was a huge fan and one of the most high profile members of the band's fan base. Of all the artists John



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

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

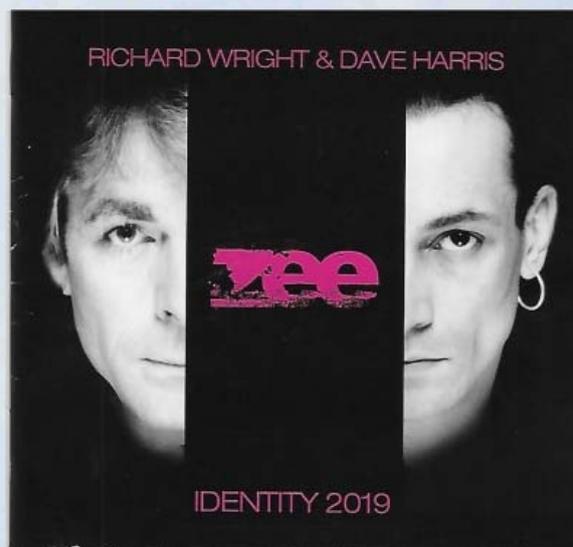




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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

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



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

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

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

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

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

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

... until now.

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

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



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

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





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mck Abrahams...

actions



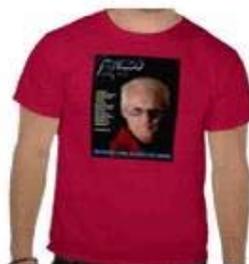
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

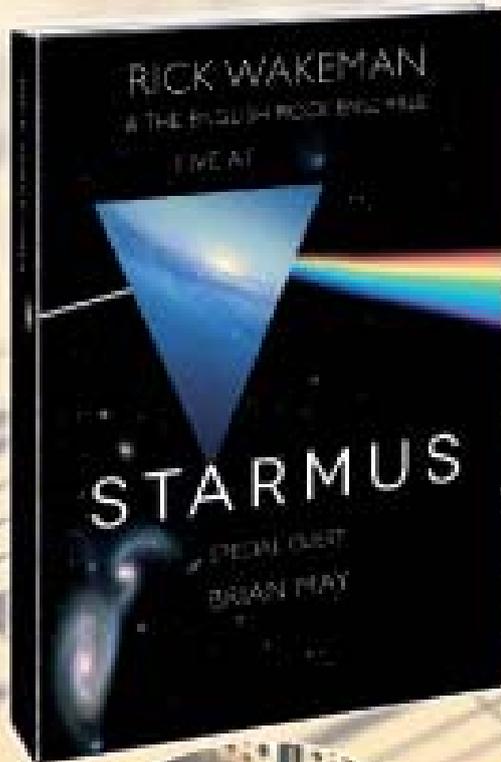
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

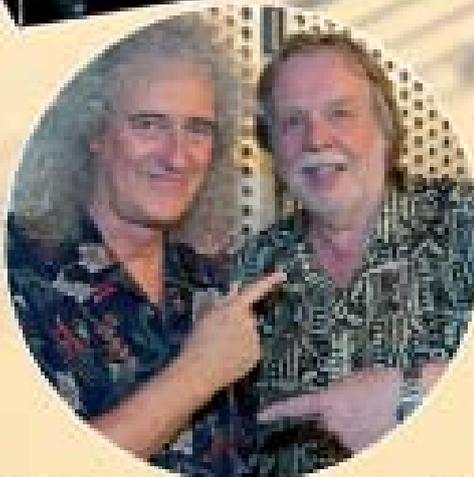
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

Q&A with Mad Iccy

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

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

Mad Iccy has a little chat with Neal X who many of you will remember as one of the founding members of Sigue Sigue Sputnik but more recently as lead guitarist with Marc Almond and of course his own band The Montecristos.

Hi Neal, just wanted to start off by letting you know that I loved Sigue Sigue Sputnik, very much a Love or Hate “Marmite” band and I was always surprised that nobody else really had a good crack at the Electronic Rock and Roll thing. In other news, I regularly walk my dog along THE Velvet Trail as it very close to where I live.

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

Favourite Movies:

The Girl Can't Help It & That'll Be The Day/

Stardust

Favourite Food: Ahi Tuna Poké at The Little House, Malibu

Favourite Instrument: Electric guitar

Top 5 (or more) Favourite Musicians:

Little Richard, Elvis Presley, Prince, David Bowie, John Lennon, Mick Ronson, Marc Bolan, Link Wray, Brian Setzer, Johnny Thunders

First Gig you went to?

Gong at Maidstone College of Art. Dreadful bunch of Hippies... Everyone sat around getting stoned. Not my scene at all!

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

Too many to mention... The Who at Charlton Athletic Football Ground in the rain, Led Zeppelin at Knebworth, a Prince aftershow under The Astoria London with Nile Rodgers and Ronnie Wood, Suicide at CBGBs, Motorhead as support at Maidstone College of Art, The Clash at Brixton Academy, The Stray Cats anywhere, Thin Lizzy at Lewisham Odeon when the front 20 rows of seats got trashed, The Rolling Stones at The Astoria, Madonna/Bob Dylan/Sting/U2 at the L.A. Forum – Tony James and I had seats on stage about 20 feet from Omar Hakim on drums... Astounding!

Link Wray and Robert Gordon at The Venue Victoria – Link wore black leather gloves and a floor length black leather coat, Iggy Pop every time I've seen him – and I've seen him a lot! Bowie whenever I've seen him. Babybird at St Pancras Church last year was the most recent mind meltingly fantastic show I've seen recently.

Who or what are your main musical influences? Little Richard, Elvis, Donna Summer, Suicide, Link Wray

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

Icarus Ruoff





This week it's "Stay High" by Brittany Howard and "When The Party's Over" by Billie Eilish

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

Little Richard on piano, Nick Knox on drums, Link Wray on guitar, Martin Rev on synths, Carol Kaye on bass. I'd sing and we'd do two chord driving rock 'n' roll songs about everything fun in life.

Also on that theme if you could collaborate with any one artist dead or living who would you choose? John Lennon It's quite obvious that you are still a music fan but do you ever get Starstruck? and if so then by whom?

I did bump into Little Richard at the Hyatt on Sunset Strip in the '80s and was absolutely dumbstruck! And speechless when I bumped into Joni Mitchell... And Prince!

Obviously you have gigged all over the

place so do you have a Favourite Venue, Past or Present (or indeed both)?

St George's Church in Bristol is the best sounding venue I've ever played so both shows I've done there were magical. I adore The 100 Club – the home of British jazz, rock and punk. I'm playing there again on December 20th with The Loveless – me, Marc Almond and Iggy's rhythm section Ben Ellis and Mat Hector playing totally self indulgent garage rock!

We all know you play Guitar but do you play any other instruments and are you any good at them? Stringed things mostly – bass, ukelele, mandolin, Appalachian Mountain Dulcimer. I can bang a few chords on piano and have played harmonica a bit live but I'm hopeless at it. I did play Timpani at Marc Almond's Meltdown show which was fun.

I guess you are generally busy doing music related stuff all over the place with Marc Almond and The Montecristos but when you have time off do you have any other interesting



interests?

I walk the dog most days, do a bit of cycling to keep fit, go to the movies, cook, see friends. I don't watch TV much. I'm forever poking about on the internet looking for new music, ideas, thought provoking podcasts...

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

Alice Cooper when he was still drinking.

...and of course, who do think might be a total pain in the arse to go to the pub with?

Don't get me started!

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

Yes sure – I worked in an office for a year which was OK... I liked earning. I've done a bit of odd jobbing – garbage man, painter and decorator. The very worst job ever was farm labourer... I

didn't last an hour!

and on that note, who or what made you think: fuck day jobs.... I'm gonna do this? Alice Cooper once said he bought his Miss World girlfriend a racehorse for her birthday – and had it delivered to her hotel suite. How cool! That's what I wanted to do.... I couldn't wait to escape from the humdrum normal world of work and live the Rock 'n' Roll dream .

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

Too many to mention.... I don't go there. I listen to stuff I love and ignore what's going on elsewhere.

What is the stupidest question you have ever been asked?

What is the stupidest question you have ever been asked?

Briefly, your thoughts on: stu, stu, stu, stu, Studio Line?

They never did give me any freebies.... They LOVED the advert I did for them and said they'd get me to do a series of paid



ones for them. Of course I never heard from them again. These days I use Schwartzkopf Got2B Glued... That does the trick.

Stray Cats?

I love 'em. They really are absolutely amazing. I saw them on tour this year. Brian Setzer is astounding - the best Rock 'n' Roll guitarist on the planet by a country mile. I do wish they'd stretch themselves a little more when writing though... They're a bit stuck in a rut.

Stock, Aitken & Waterman?

Ghastly! I was never a fan – and was less so after working with them. I have no good memories of them or their “music”!

Chuck Berry?

Fantastic visionary musical force. He's the original Rock 'n' Roll guitar slinger. The baddest motherf*cker ever! He's still a daily inspiration. #thegreatest

Marmite? Love it! I've just had some on a slice of multigrain toast. Delicious!





Terry Hall, Britain's Frank Sinatra, Part II

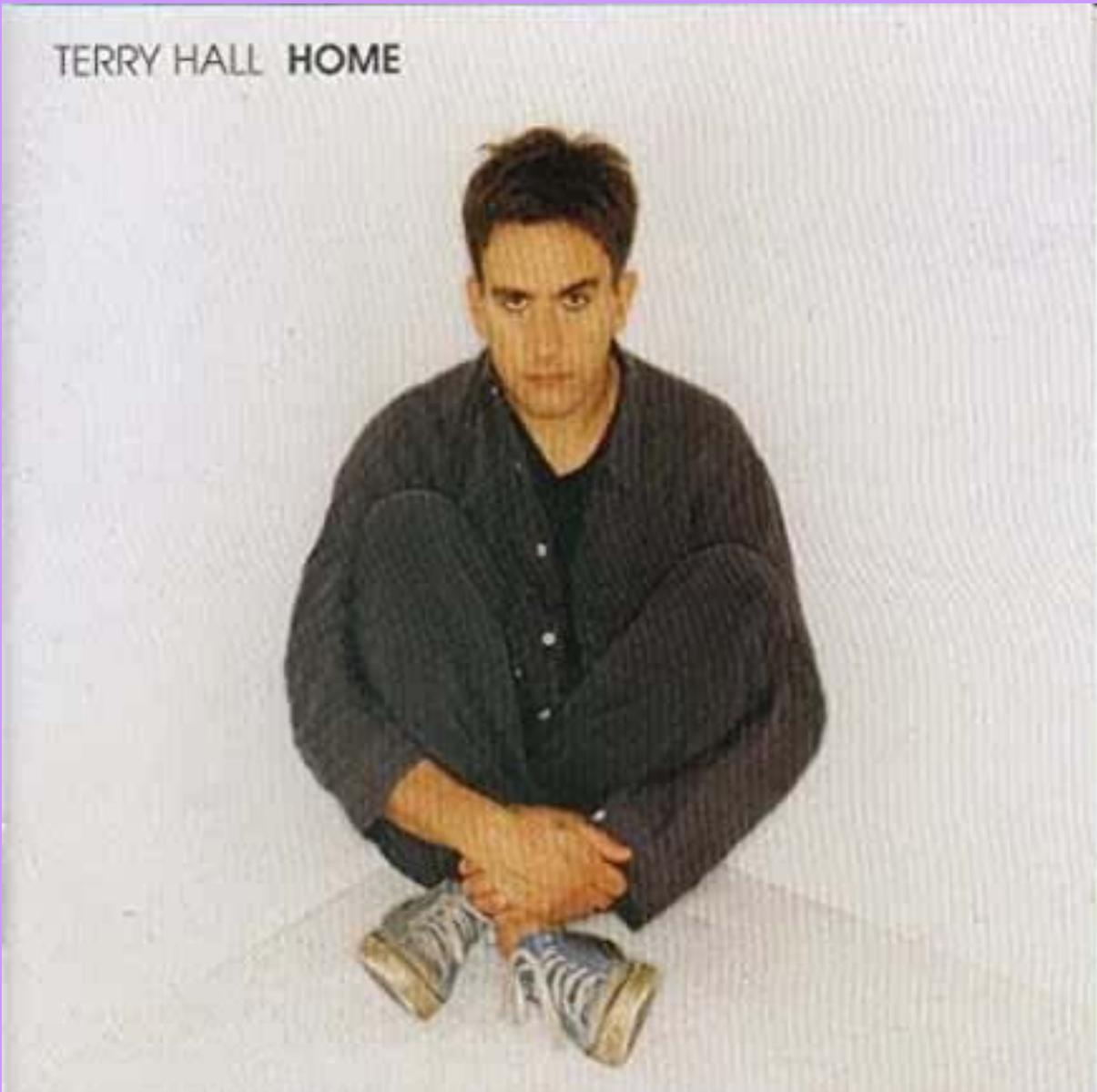
Terry Hall's artistry is one of Britain's well-kept secrets. Sure, the average music fan who knows a bit about punk and new wave music from the late 70's through the 90's will know of ska sensation The Specials, and might have known about Fun Boy Three – at least their song “Our Lips Are Sealed” (a much bigger hit for co-writer Jane Wiedlin's The Go-Go's.) But fewer yet will know about the bands The Colourfield or Vegas (with Eurythmics founder David A. Stewart), or in fact any of Hall's rich and varied solo work. Terry Hall lent his compositions, his smooth expressive voice, and his at times political, satirical, or dryly-humorous lyrics to many bands and projects over the years, delivering them in his distant yet passionate style, improving everything he touched. He is the Frank Sinatra of Britain in this writer's opinion. Here is the second part of this article.

After writing and posting the first installment which followed Terry from his work with The Specials straight through his two albums with Fun Boy Three, this part of the story will focus on his next two major projects – The Colourfield and then Terry's first two solo albums, *Home* and *Laugh* along with a string of cover songs he recorded in the same vein. We will touch on his project Vegas, Terry, Blair and Anouchka, Terry and Mustaq to be thorough.

Comments came in about part I of his story from some who claimed that my note about Terry being like Frank Sinatra were spurious with no basis in reality – they “lost me there.” To be fair, Terry's first two bands – The Specials and Fun Boy Three contain little if any sounds of the “Great American Songbook” which is filled with smooth crooners like Sinatra. However now the comparison should start making more sense, with a few more tracks from The Colourfield, and definitely with Terry's beautiful melodious solo work. Before we launch into it so we don't beat a dead horse (Wilbuuuuur) all comparisons are flawed but this one is not. What is interesting about American crooners is they focus intently on the “pop vocal.” Their controlled and sometimes loose use of sustain (holding a note for a very long time) and vibrato (the warble you heard when sound is made to oscillate) and phrasing (the way the words are put together and how they are expressed while singing the words) are the tools used by of course many vocalists from the 40s to today, but used expressly by the singers

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TERRY HALL HOME



of the 40s-50s like Frank Sinatra, Dean Martin, Tony Bennett, Doris Day etc. etc. Terry Hall, with his light Coventry accent, and with a voice as expressive as those great “pop” vocalists deserves compare with the best – Sinatra, and maybe top best Bennett. Listen to “Miss Texas 1967” from The Colourfield’s second album “Deception” itself about America and all its foibles, to know the truth. Now we can drop that topic because, well, Terry is Terry and there actually is no one else in the business quite like him.

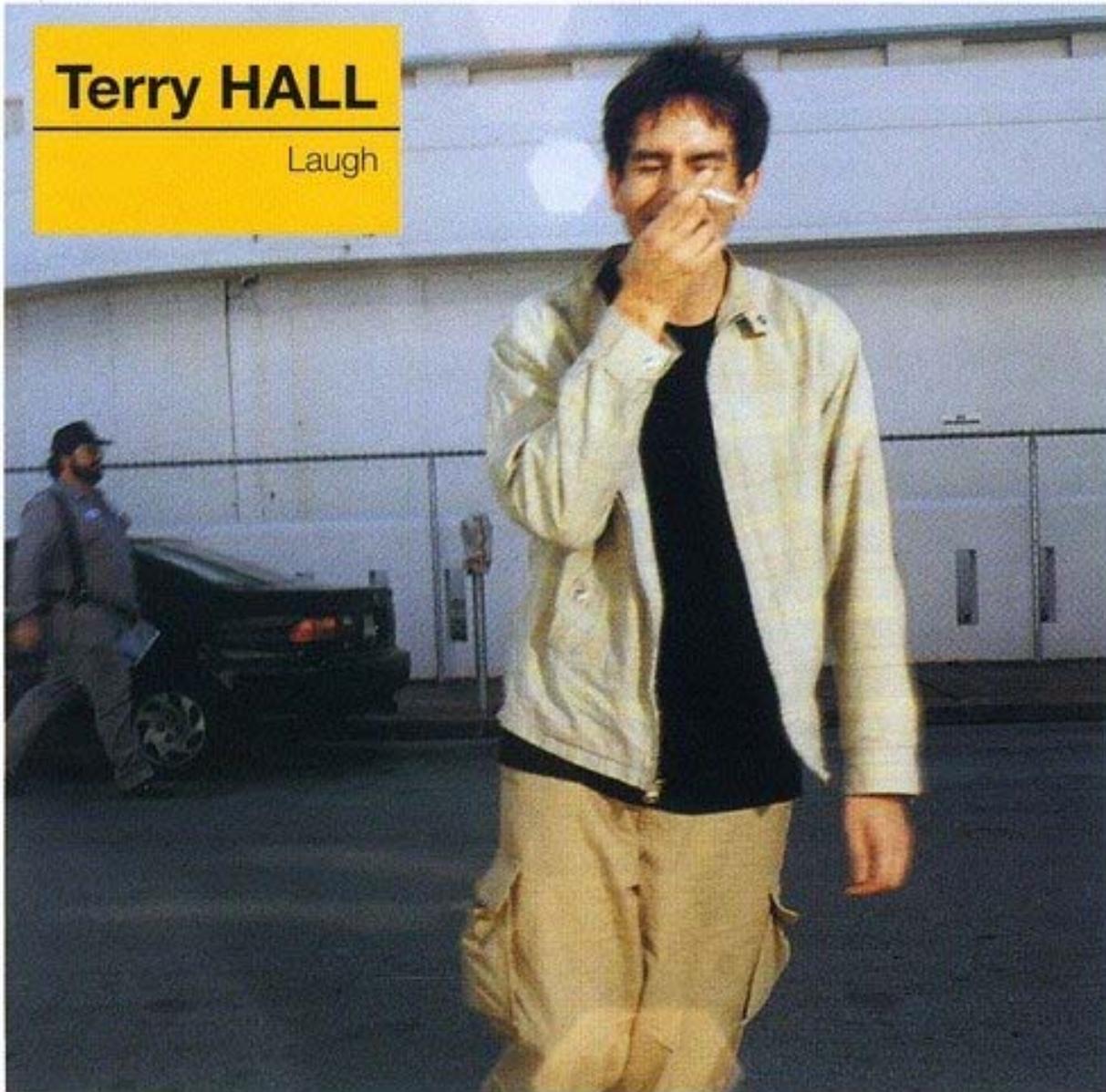
Terry left Fun Boy Three to form another band, one that would again produce two albums and then disband. The Colourfield set about to make a

strange and glorious brew of music no one else was making in the 80s. It was for the first album a sort of trip through psychedelic 60s – a Doors meets Four Seasons meets the Animals and a healthy dose of 60s “girl groups” mixed in. Anyway the sounds defy categorization and this band utterly unique. *Virgins and Philistines* (1985) had a number 12 single “Thinking of You” – voiced with Katrina Phillips - a song that tells you nearly everything about aim of this band. The group started out as Terry joining ex-Swinging Cats members Toby Lyons and Karl Shale. An array of famous drummers graced their songs. Then Gary Dwyer joined on drums for the 1986 self-titled EP which followed the first album.

The second Colourfield album *Deception*

Terry HALL

Laugh



dropped in 1987 and is radically different from the first effort. By that year the group was a duo – Hall and Lyons who mastered synths, guitar and a drum machine! *Deception* tells tales of a broken America, one where a smile turns into a stab in the back, where resorts fade into decrepit examples of greed and lust gone wrong. And, my favorite track of Terry's over all his efforts, "Miss Texas 1967" appears right in the middle of it all, telling the story of a man who had an illegitimate child with the titular beauty queen. Some lyrics:

*In a house
On a hill
By a lake*

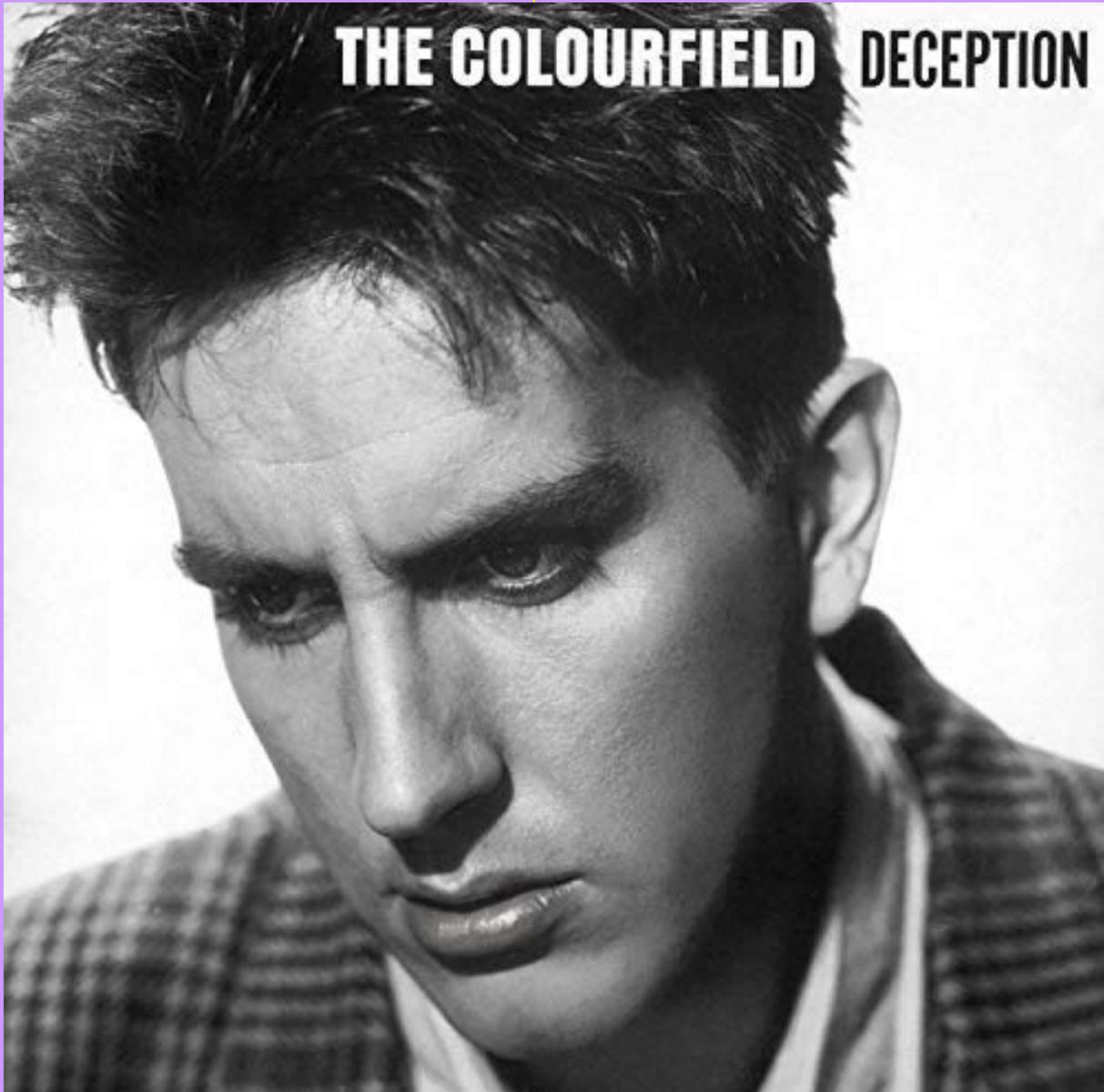
*Lives a great mistake
Looks a lot like me*

Here is right where the comparison of Terry to the greatest pop vocalists of all times becomes truly real. Already we had the evidence with the first album and EP. But with the electronics, guitars, and drum machines on this release we get to really hear Terry. All vocal tracks, no instrumentals, a scathing bit of subject matter about the other sort-of English speaking kids across the pond. It's one of the best albums in my and any collection. "Monkey in Winter" and "Goodbye Sun Valley" close out the record with grace, humor and a bit of a sneer. Perfect.

Remember tumble weeds on an

<http://diegospadeproductions.com/>

THE COLOURFIELD DECEPTION



*empty road
That coffee pot on a burnin'
stove
The Christmas tree in a place
a called home
That's what I miss the most*

*This drifting leaves fall to the
ground
I scoop them up and I throw
them down
I close my eyes and I start to
count
The lonely people leaving
town*

And I feel like a monkey in

*winter
And you are a lizard in the sun
Yes I feel like a monkey in
winter*

What Terry shows us on this album, and in particular on “Monkey in Winter” is how adept he had become at the turn of a phrase, at a gentle approach to his craft, a plaintive, mesmerizing vocal that delivers maximum emotion which still sometimes, somehow being controlled, cold, and deeply observant of his subject. Forget comparisons to others – Terry is my favorite British vocalist and it’s worth checking out why someone would even say that!



Terry followed up his work with the Colourfield with nice record with Blair (Blair Booth) and Anouchka (Anouchka Grose). Somewhat in the vein of his prior release this one did not end up with much of a following.

Terry then worked with Dave Stewart of the Eurythmics as Vegas. Their one album is actually very good smooth pop music typified by the opener "Possessed." This rich album was another mid level success for Terry – but a top success for this fan.

Finally we arrive at the gems of this artist's career. In 1994 Terry launched a solo career with the album *Home*. Ian Broudie produced it and it was around the

time of Terry's great collaboration with him on The Lightning Seeds. Ex Echo & The Bunnymen bassist Les Pattinson grounded the work on the low end and there was one charting single. An EP *Rainbows* followed directly. Three years later in 1997 Terry released *Laugh* and this one made it to No. 50 in the UK chart. Also at this time Terry released many singles which were mostly covers of what must be his favorite work demonstrating a continuing deep interest in pop standards such as "Close To You" famously released by The Carpenters, "God Only Knows" by the Beach Boys, and "Dream a Little Dream" (Wilbur Schwandt, Fabian Andre, Gus Kahn). These singles were included in a 2009 re-release of *Laugh* and they are heart rending perfection.

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Of this solo work, which did include a varied album with Mustaq the standout tracks accrue to the first, *Home*. So many absolutely gorgeous love songs grace this album it's hard to pick a standout – the one to play for you who care. “Forever J” kicks things off with a vocal that at once seems like Terry’s confidant work ever captured on tape. “Sense” was a hit and its worth pausing on this as again Terry’s best attributes are on display. Exceptional musicianship back Terry’s breathy delivery of clever and compelling lyrics:

*I'm flying high on something
beautiful and aimless,
It's got a name but I prefer to call
it nameless.
It comes and goes leaves me on a
bed of splinters,
Feels like I'm living in a town
closed down for winter.*

*The taste of Love,
The more you get, the more you
want,
And all because,
The only reason is just because.
It all makes Sense,
When you're near
It all makes Sense.*

*I'm standing high on tiptoes
looking over fences,
Waiting for somebody like you to
kiss me Senseless.
I've had a bellyful of faces drawn
in sadness,
I want to jump deep into tides of
loving madness.*

These songs are pop bombshells. If you explore just one work by Terry Hall, this is a top recommendation.

Here it makes sense to just pause and ponder an important question. What makes Terry Hall so special? This artist cares about real things, real emotions, real political nightmares, in short he cares about love and the human condition. He writes absolutely fantastic, meaningful lyrics –many of which are heart-rending



or politically charged masterworks. And that voice! Something about a Coventry accent, so exceedingly gentle and polite and so intelligent sounding when combined with “the Queen’s English.” And Terry is both gentle and poised, while of course at times angrily forceful, acerbic in his wit or expression of fury. His vocal capabilities range across emotions – his light vibrato, deployed at just the right times and his strong sustain are unmatched in this writer’s opinion. Physically as to presence, Terry himself doesn’t move a lot, and other than slight facial gestures and tightly controlled swaying dance, expresses himself infrequently visually. In concert he may say a few things between songs, such as (paraphrased) “hey what’s this picture of Santa doing on my can of Coca-Cola? Pepsi is the anti-Christ!” belie his continuing observant wit, while his real focus is on faithful delivery of the vocals, a treat for any long time fan of Hall’s many wares.

My musical hero. Here comes that violin again...



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

the area we cover.

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

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



PAART[™]
*pittsburgh aviation
animal rescue team*



26 Dogs are Rescued from North Carolina by Katie Love

26 dogs are now “vacationing” in the Hamptons thanks to PAART volunteer’s life saving work!

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This rescue mission we worked with a new partner! Southampton Animal Shelter finds forever homes for

homeless animals and rescues dogs from “kill shelters” and dire situations across the country.

If you’re interested in adopting an of the cute dogs, please contact Southampton Animal Shelter.

This mission is in honor of Mark Britton as requested by Dr. V.T. Worrall!

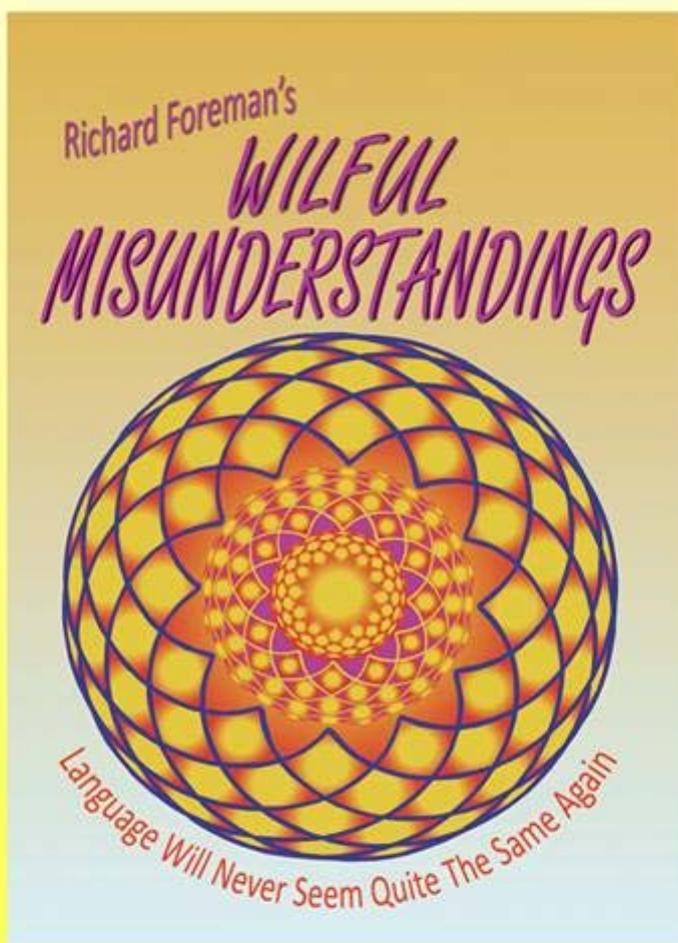


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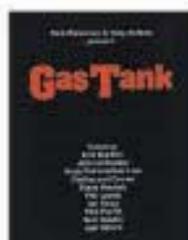
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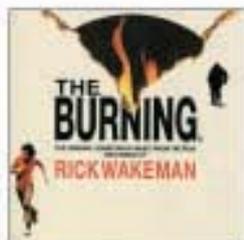
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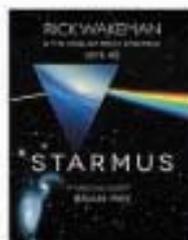
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KEV'S WORLD



MADBALL
HARDCORE LIVES
NUCLEAR BLAST

'Hardcore Lives' was released on June 27th 2014, and was the first album from Madball in four years. Tracked and engineered by famed Uneath guitarist Ken Susi and mixed & mastered by long-time collaborator Zeuss (Hatebreed, Agnostic Front, Soulfly, Terror, Whitechapel...). The band that started life as an Agnostic Front side-project, with Roger Miret's young half-brother on

vocals, has become totally synonymous with hardcore, the two are interchangeable with the difference being that although there are many bands who can call themselves hardcore, there truly can only ever be one Madball. They truly understand that there needs to be far more than just shouted vocals and punk aggression, and they cram their songs and albums with hooks as well as passion.

Singer Freddy Cricien, explains the album title as follows: "I shouted "Hardcore Lives" on Madball's first release, 'Ball Of Destruction' - I was twelve then. It wasn't pre-planned or written down... it was an ad-lib that I just threw out there and we kept it! Back then there was no choice really, not the way we were recording - two track live at Don Fury's... NYHC style! I feel the sentiment behind the expression still holds true today, maybe even more so. Hence the reason we finally chose to use it as a title. Sure, it's about waving the flag for our genre/culture, etc. - I've always felt that "we as a scene" had to scream just a lil louder...

KEV ROWLAND

to be heard! That said, "Hardcore Lives" at least to us, is not just about a cool "catchphrase" - it's about that rebellious spirit that doesn't give in... In life, music, whatever. It's about growing, evolving, and maintaining your integrity in the process. It's about family, overcoming adversity, and respect. All the things that matter inside and outside of the music realm. It's for everyone and anyone with an open mind and heart."

I don't think Madball know how to release a poor album, and more than 25 years on from the early days and a twelve-year-old singer, they still know exactly what they need to do to satisfy both themselves and their fans. More metal than what many would consider to be "pure hardcore", this is great.



**MADBALL
FOR THE CAUSE
NUCLEAR BLAST**

This 2018 release saw an important change in personnel for the band, as the year before it was announced that guitarist Brian "Mitts" Daniels was leaving after some sixteen years. Luckily the band were able to draft in a temporary replacement in Matt Henderson, who had

previously played on 2000's 'Hold It Down'. Given that both singer Freddy Cricien and bassist Hoya Roc also appeared on that release, he only had to slot in with "new boy" drummer Mike Justian and they were ready to crank it up. This release contains more energy and venom than the previous 'Hardcore Lives'. It is just more in every direction, more power, more angst, more energy, more punk, more hardcore and also definitely far more metal. In many ways it is the supreme crossover album, mixing thrash and hardcore in a manner that only Madball have ever managed when coming from the hardcore side.

Produced by Rancid's Tim Armstrong, and mixed by Tue Madsen (Meshuggah, Dark Tranquillity, Sick Of It All), this is music that is in your ears and in your face. It is impossible not to be taken along for the ride by the sheer force of will of those involved. Thirty years down the track, and they still sound as angry and passionate as they ever did. This is hardcore being taken to a whole new level. When asked how they have managed to stay around for so long, Cricien says, " "We don't know how to do anything else at this point. We raise our families to the best of our ability; we do Madball to the best of our ability... So far so good, and we don't feel that we've reached our full potential in either of those areas just yet."

If they still don't think that Madball have reached their full potential, after thirty years of taking their brand of New York Hardcore all over the world, what on earth are they going to deliver next? Madball = Hardcore, and if you enjoy this style of music then this is essential.

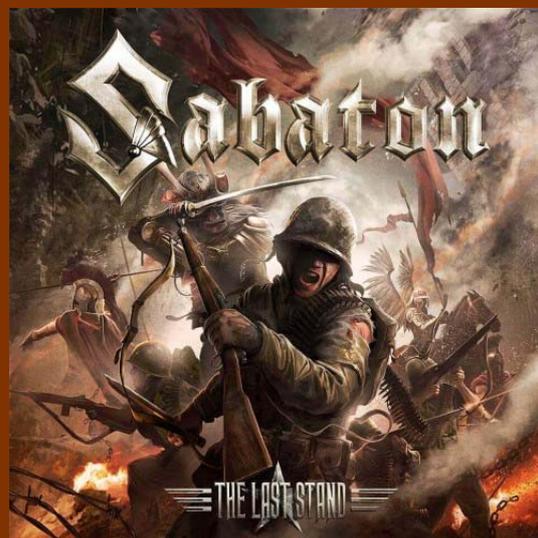


SABATON
HEROES
NUCLEAR BLAST

This 2014 release was the first since the stunning 'Swedish Empire Live' set the previous year. For me that was Sabaton at their stunning and pummeling best, so I was always intrigued to understand if they had managed to keep up the pace and power when back in the studio, but I needn't have worried. In some ways Sabaton have a very simple formula, research battles or wars and use that as a basis for the lyrics, pit that against crunching power metal with a few keyboards and an over the top choir to provide backing vocals and that's it. Simple, eh? Well, if it was that simple then they would have been copied for years, but as it is the Swedes are a long way ahead of any pack that are daft enough to try to chase them. Hannes Van Dahl is as solid as a rock at the back, but also knows how to drive the band forward in a manner not too dissimilar to the mighty Gene Hoglan. He ties in with Pär Sundström to create the foundation of the sound, a driving rumble that allows guitarists Thobbe Englund and Chris Rörland to either keep on the riff, solo independently or together. They are sometimes just keeping it tight and

piledriver Judas Priest heavy, and at others they are playing around the melodies. Added to that are the keyboards and incredible vocals of Joakim Brodén, whose voice seems to be as broad as it is deep, so that one feels that one can saddle the notes coming out of his throat and go for a ride. Add to that the choir providing the perfect backdrop, and yet again this album is a real thing of beauty.

Sabaton have proved to be incredibly consistent since they released their debut back in 2006, taking power metal, blending it with some symphonic elements, and then mixing it into a whole new level. Simply put, there is no-one else quite like Sabaton, and that in itself is quite a statement. It may have taken me too many years to get across this album, but I am so very glad that I did, and if you enjoy metal then you should too.

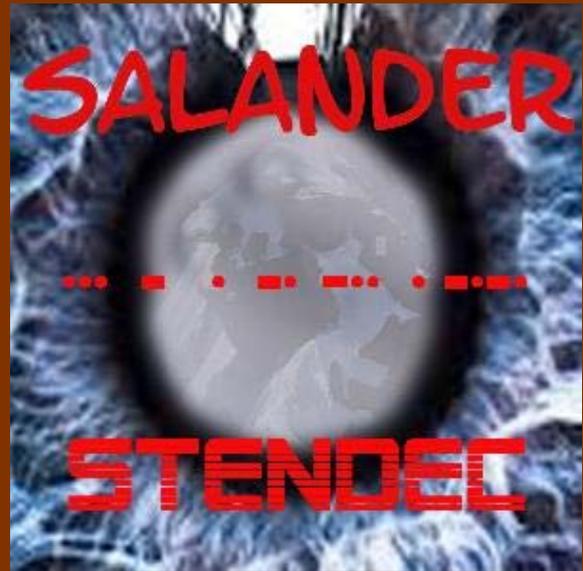


SABATON
THE LAST STAND
NUCLEAR BLAST

Just two years after their last studio album, Sabaton were back in 2016 with 'The Last Stand'. Although not a concept

album per se, all of the songs take inspiration from “last stand” military battles. The title song is about the Stand of the Swiss Guard, which took place during the sacking of Rome on May 6th, 1527, when the Pope's Swiss guards held off troops loyal to the Habsburgs long enough for Pope Clement to escape. “Rorke’s Drift” is, surprisingly enough, about the Battle for Rorke’s Drift while “Last Dying Breath” is about the Serbian defence of Belgrade. The album starts off as solidly as one would expect from Sabaton – there are rarely going to be many surprises, this band is Ronseal, they do exactly what it says on the tin.

But, third track in, and I was just blown away by “Blood of Bannockburn”, as this is not only at a faster pace than quite a few Sabaton songs, but it is incredibly commercial with hooks aplenty. They are renowned for writing songs for fans to sing along with, but this is insane, and I love it! This high energy and pitch is then thrown into disarray with the next song being a spoken piece from an unknown soldier in World War II, with some music behind. This really throws the album into stark relief, almost as if Sabaton are saying that they know that the previous song was fairly light-hearted in its approach, yet war and battle is always something to be taken seriously, and puts the listener back down quite hard. Overall, this is yet another incredibly epic album from Sabaton, one that hits absolutely every single mark. This was the final release to feature Thobbe Englund, who left after its completion, but he departed after yet another amazing release. These guys are at the very top, and show no sign of falling.



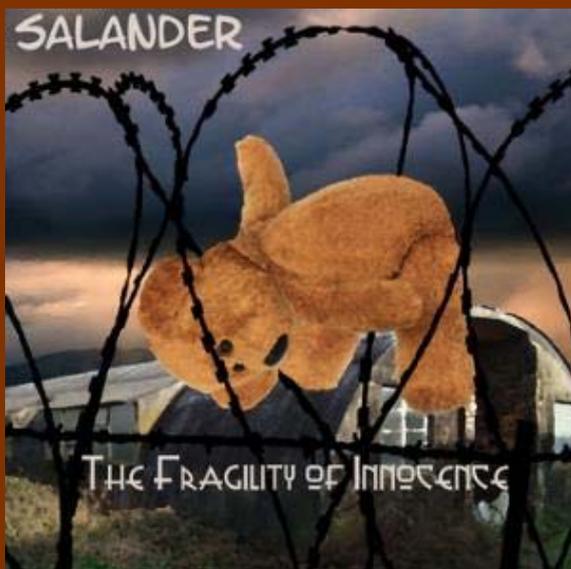
SALANDER
STENDEC
BANDCAMP

Salander were the duo of Dave Curnow (Lead Guitars, Rhythm Guitars, Bowed Guitar, Vocals) and Dave Smith (Keyboards, Acoustic Guitars, Rhythm Guitars, Bass, Drum Programming, Vocals), and in just a few years together they released four albums and a couple of singles. ‘Stendec’ was their third album of 2014, and was announced with the following email “Ladies and Gentlemen, It gives me great pleasure to announce that at 8.04pm this evening Salander gave birth to a new album. Everyone is doing fine. We have called it STENDEC. It weighs in at 65 minutes and we hope it will have a bright future.” Okay, so this may have sat in my review pile for far longer than is usual, but I blame being sent too much material, plus writing books (which took may way longer than I ever expected!). It also means that I know that Salander are no longer in existence, with Dave Smith moving to Lanzarote and then forming Birzer Bandana (who to date have released two albums).

This release is a crossover album in its

very truest sense, mixing progressive music with pop tendencies, acoustic singer songwriter with symphonic. They are quite Floydian at times, especially on some of the guitar solos, which are full of depth and emotion. In some ways this is at odds with the sound of the rest of the album, which feels little flat and without depth. I am sure that much of this is down to the use of programmed drums, and overall the album does come across as a home studio recording as opposed to something more professional. Some of the vocals have also been treated (I hesitate to say auto tune as it is so obvious that I am sure it must have been a deliberate effect), which isn't to my personal taste either. But, there are times when it does all come together in a way that is really impassioned and quite wonderful. It would have been interesting to hear what these songs sounded like in a live environment and a full band, as that would have been quite different I am sure. But, the album is currently available for 'name your price' on Bandcamp, so why not give a try yourself?

<https://salander.bandcamp.com/album/stendec>



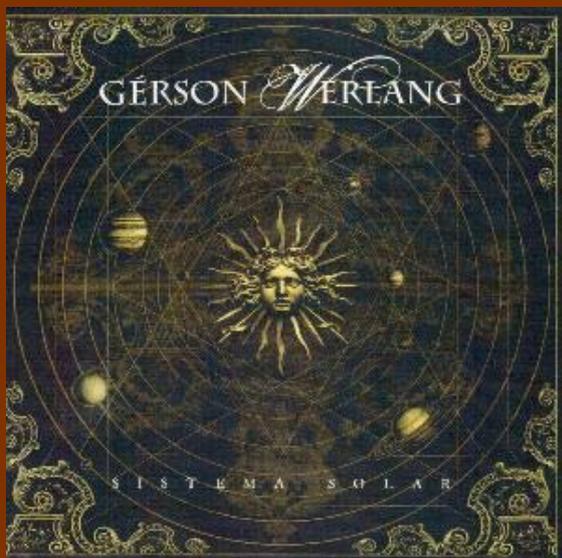
SALANDER
THE FRAGILITY OF INNOCENCE
BANDCAMP

Salander's fourth and final album was released in 2015, and a concept album about an 8 year old girl living in Iceland

called Silja, based on a story written by Dave Curnow. The album comes with a PDF of the story, which is well-written and interesting, and there is no doubt that a great deal of research has gone into it. The first song on the album is "Aldri Sakleysi Er Farinn" which translates from the Icelandic into "Never Innocence Has Been", with a spoken word introduction that is frightening and compelling all at the same time. This leads into "Cold Icelandic Winter", which starts with an Icelandic line before Dave Curnow sings the rest in English (thankfully). Although the vocals are treated, this is one of the numbers where they brought in the use of a live human drummer, and there is something about this upbeat pop/prog number that is really compelling. The emotional lyrics are totally at odds with the tempo and style, yet they combine together to produce one of my favourite songs from the band.

The following song features just Dave Smith on vocals and synths, and although related musically to what has gone before it is also quite different in many ways. The whole album is like this, as they move and change the styles as they go through, being symphonic here, or more rocky there, or bringing in more pop styles if that is the right thing to do. The music can be smooth, or incredibly angular and jagged, almost as if Talking Heads are attempting prog. I would have liked to have heard more from Frank Urbaniak as there are still some songs where the drum machine has been employed, but overall this is a much more polished release than the previous 'Stendec'.

Also available for 'name your price' on Bandcamp, it is available in its original form or as a remastered version that also contains some bonus songs that date back to 2005, and what finally led to the forming of the band. Definitely worth investigating.



GÉRSÓN WERLANG
SISTEMA SOLAR
PROGSHINE RECORDS

Originally released through Musea Records in 2015, and now reissued digitally by Progshine, this is the second solo album from Brazilian composer and musician Gerson Werlang. Werlang is probably more well-known for being a member of Poços & Nuvens, who have released half a dozen albums to date, as his only other solo album was back in 2008. Musically this is quite a pleasant album, with a good combination of electric and acoustic, and he is a fine guitarist. It feels incredibly relaxed, with seeming swathes of keyboards layered to provide a backdrop for either his guitar or vocals to be put against. It is the vocals that really let the album down in many ways. I generally don't have any problems with lyrics not being in English, but here the vocals are often pushed to the front and they really aren't very strong. With them also being in a foreign language I found them quite a distraction, so much so that I soon found myself wondering what an album of his would sound like if he decided to release one that was purely instrumental. He has loads of ideas, and the use of accordion combined with electric guitar and striking piano on a tango is inspired, as it fills the mind full of streetwalk cafes and feels incredibly genuine. But, for me the vocals are a real issue, and I just couldn't give this the attention that the music really deserves.



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.

Double CD2, The New Gospels

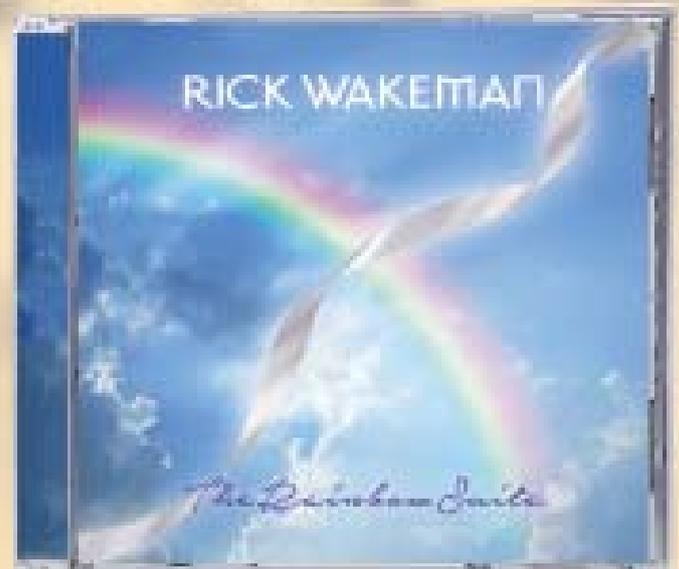
DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



Tony Klinger

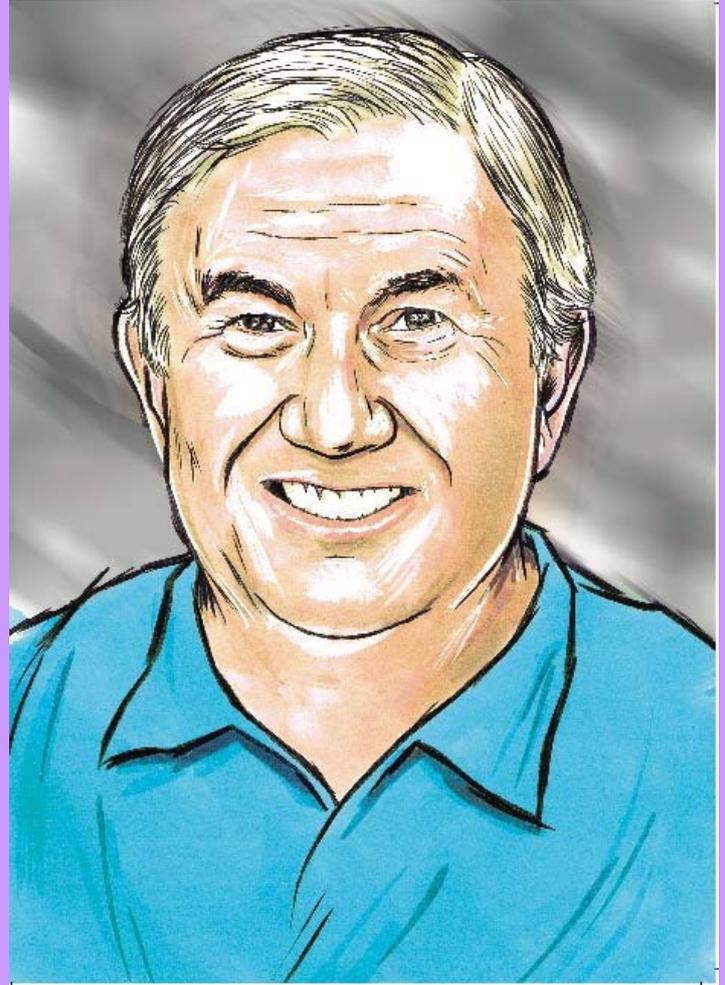
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY
KLINGER AT
GONZO:**

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



This week I was interviewed for a book about Ted Lewis, the author who wrote the novel “Jack’s Return Home”, which was the basis for the film “Get Carter” starring Michael Caine, directed by Mike Hodges, which my late father, Michael Klinger, produced.

The interviewer / author for the book about Ted is a young journalist from the North of the UK called Laurie Harvey. A charming fellow who asked all the right questions, Laurie made me think about some of those long gone days in Newcastle when that film was made.



I was supposedly passing through the town, at the invite of my dad, whilst making my own film, "Extremes", with my then business and filmmaking partner, Mike Lytton. We decided we were having way too much fun in Newcastle to bother continuing to our original destination of Glasgow.

Ted Lewis was a very talented novelist, but I remember him as being a bit of a social black hole. He struck me at the time as more than a bit too aggressive, drunk and depressed. I was then a 19 year old and very cocky filmmaker, and was not known for my perception.

Ted seemed an accident waiting to happen. Strangely similar to Keith Moon, the rock band, The Who's drummer, who I worked with on my later film, "The Kids are Alright".

On the surface both men appeared to be funny, jolly even, but underneath the veneer were deeply sad and unfulfilled. Laurie Harvey told me that at the very peak of Jack's success, when he attended the film premiere of "Get Carter" in Newcastle having banked his very large payment for the rights, he had the feeling that life would be downhill from that point onwards.

Sadly this proved to be the case. Within just a few years Ted lost his home, family and financial security. By the time he was in his mid thirties he had to return home to live with his mother, bankrupt.

Relatively soon he found another partner and wrote some television scripts for the famous "Z Cars" series but his drinking haunted him and for the last couple of years of his short life he played the piano in pubs in exchange for free drinks.

How many people, rich in talent but poor in luck, have died in poverty or obscurity because of their demons be they drink, drugs or some other addiction most likely born from some insecurity? What a pity when we see so much less of these potentially towering talents.

Ted had that kind of ability and I well remember reading his other books and outlines in the hope that we might find other gems to make more films from, but it was not to be. Perhaps Ted's best epitaph is the fact that there are two books currently being written about him and the title of the film I am making about my father, has as its working title, "The Man Who Got Carter."

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA MAGAZINE

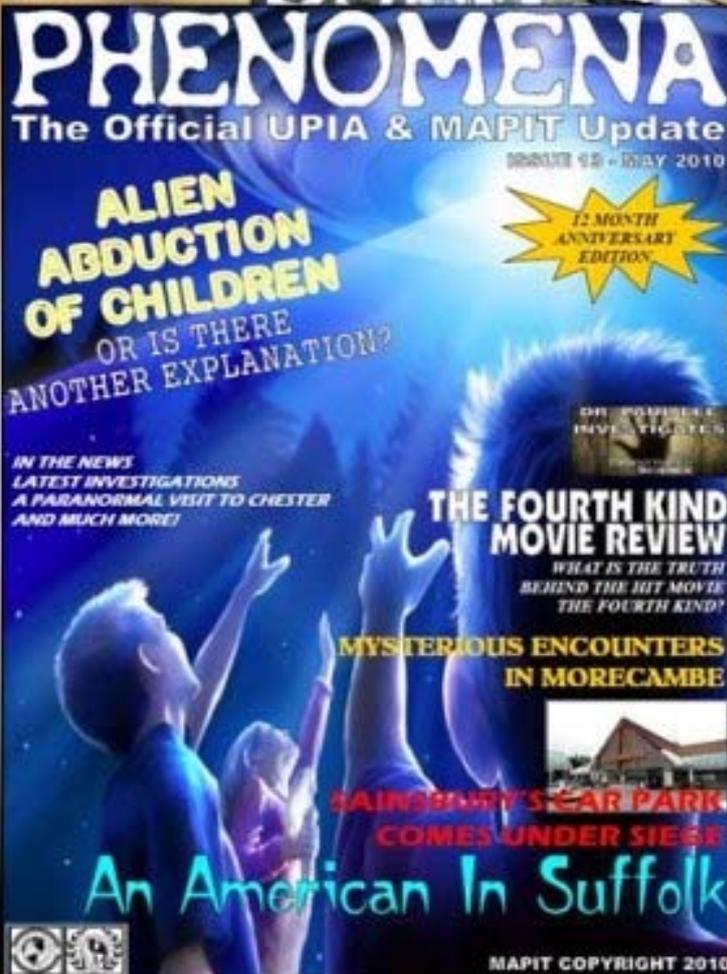
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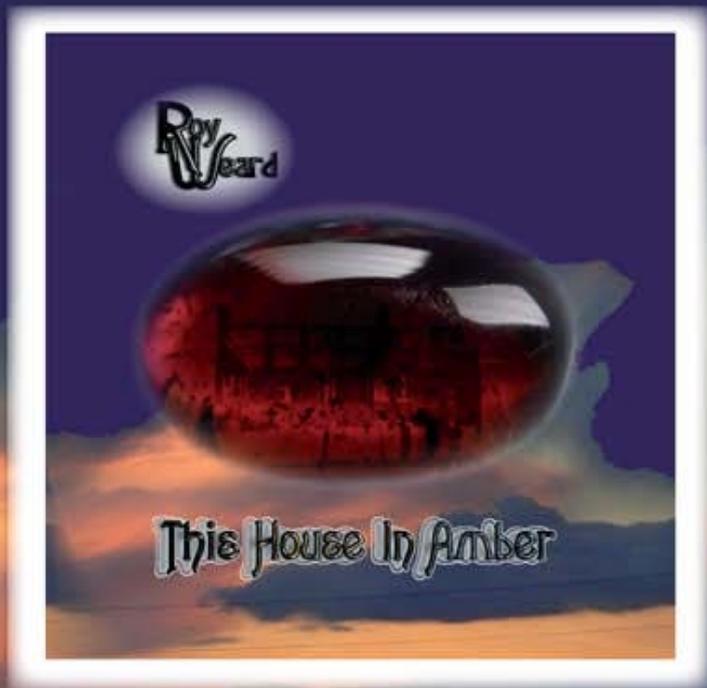


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The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

In early January, the news emerged that another ex-Hawk, Martin Griffin, had died. A family statement was subsequently released, saying:

Martin Griffin, legendary Hawkwind drummer has passed away peacefully on 06/01/2020 following a short illness surrounded by his loved ones.

Martin joined the band for 2 stints between the years of 1978 and 1982 and played on albums such as Sonic attack and Church of Hawkwind, as well as headlining with the band at Glastonbury festivals Pyramid stage in 1981.

As is apparent from Social Media and the outpouring of emotion, Martin has touched many peoples lives and was loved and respected by all.

Martin had worked in and around the music industry most of his life, playing drums alongside artists such as Ark, Half Human band, Richard Strange and of course Hawkwind. He recorded many rising talents such as Elvis Costello and ABC at his recording studio in Cornwall and pioneered a successful music sponsorship company working with major artists around the globe.

He was quite simply the most wonderful human being and will be deeply missed by so many. His family respectfully asks for privacy

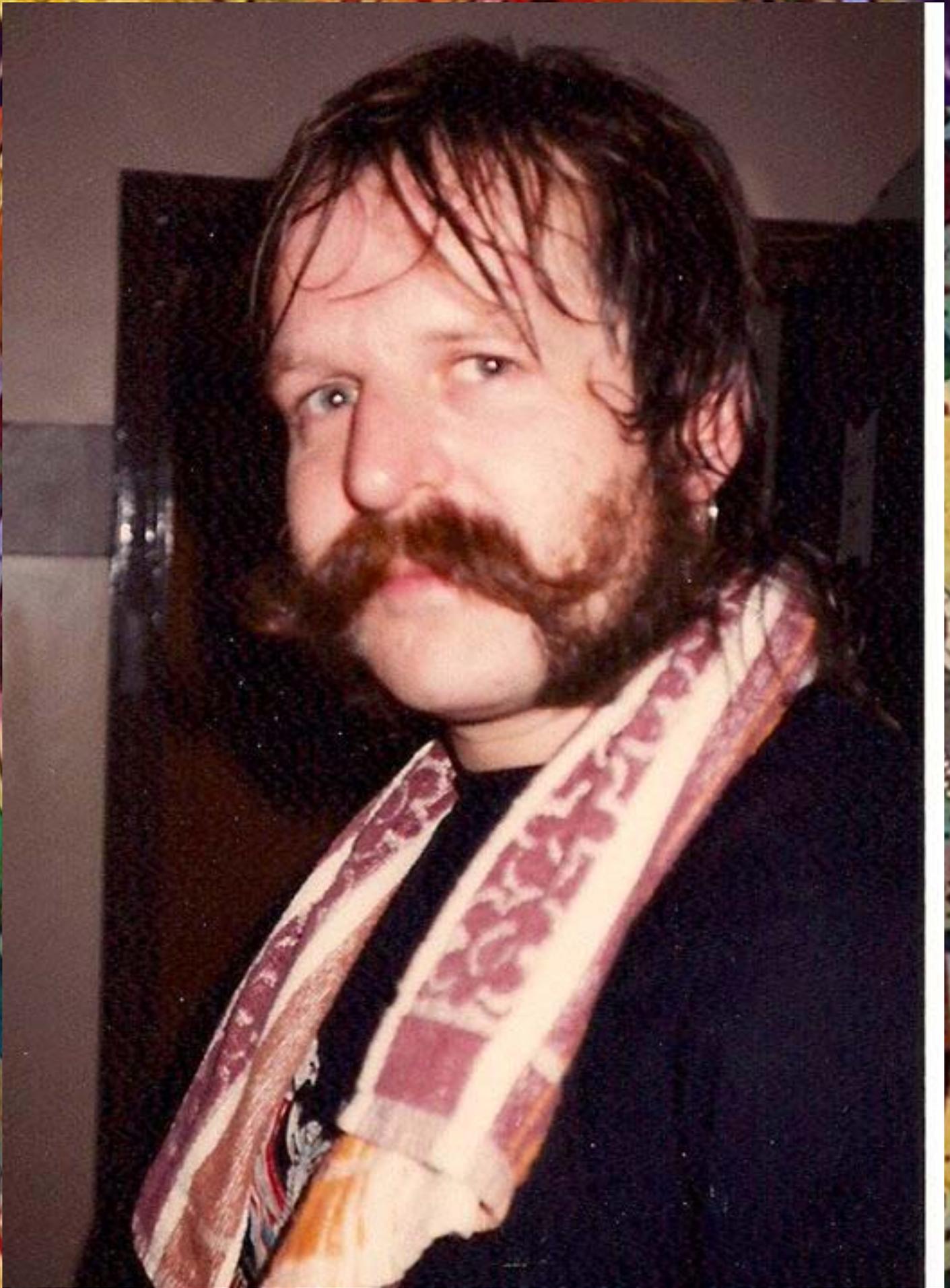


during this difficult time.

Ex-Hawk drummer Ginger Baker, who died in October, was succeeded in 1981 by Martin Griffin returning for a second stint on the Hawkwind drumstool.

Before official confirmation of the news came through, the tiny minority who constitute what one might call the "awkward squad" criticised Hawkwind for seemingly ignoring the death of an old colleague.





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



Hawkwind HQ later posted the following on Facebook:

If anyone is wondering why Hawkwind have been silent about the passing of our close friend Martin Griffin.....

Martin's family have respectfully asked that we do not make any sort of official announcement until all of Martin's relatives have been told the sad news. They are very upset that the news leaked onto social media before they had time to let close family know and to come to terms with their own heartbreak.... Hawkwind are respecting this and will be posting a statement from Martin's son Jack as soon as possible... ((Heartbroken) xx

Meanwhile, life goes on, and Hawkwind's first gig of the new decade will be headlining the indoor Giants of Rock Festival in Minehead on Saturday 25th January, and Hawkfest, the 50th year anniversary festival, is scheduled for Bank Holiday weekend at the end of August, in East Devon.

CHECK OUT HAWKWIND AT GONZO

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

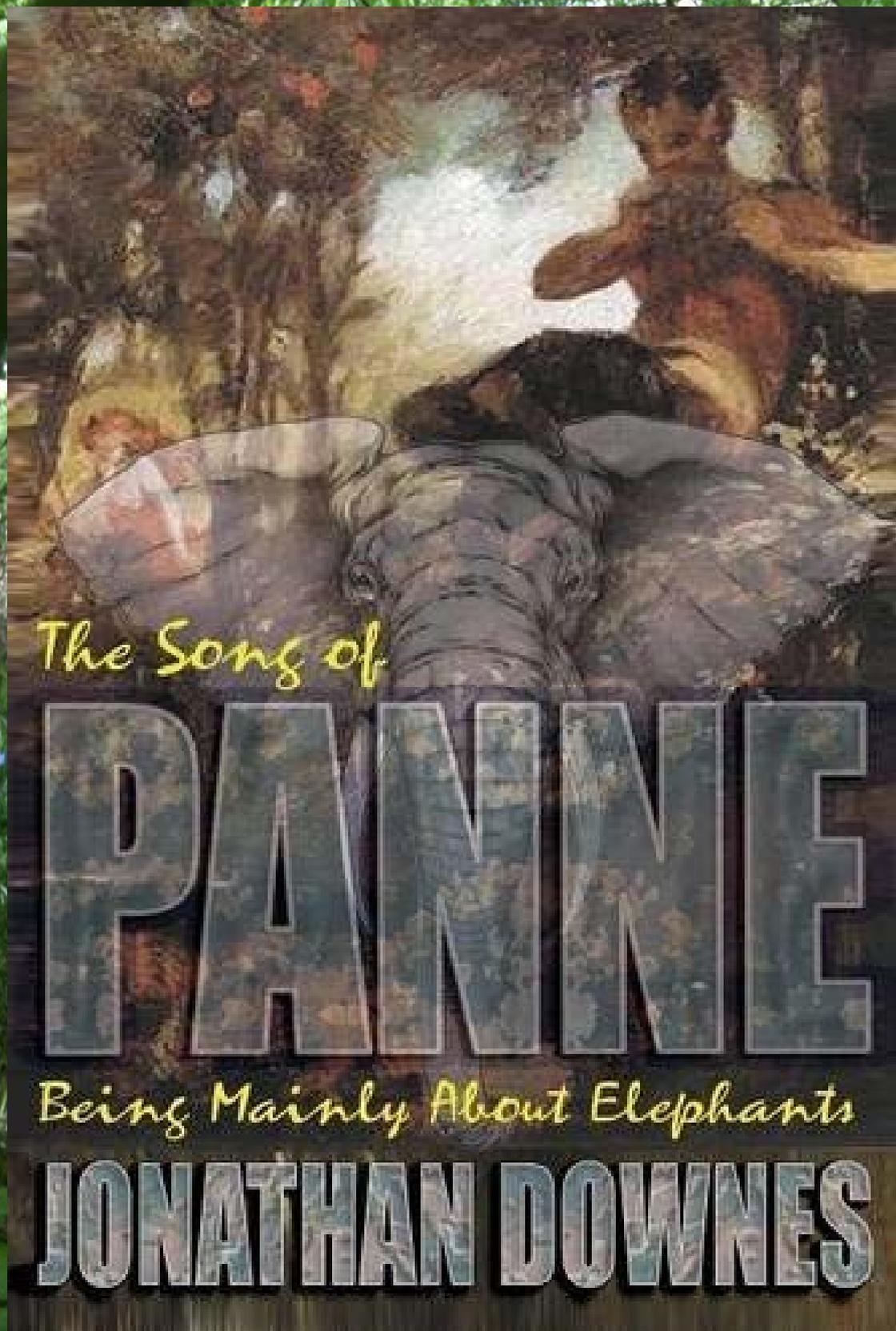
GONZO CURRENTLY IN STOCK
AT GONZO (USA)



Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

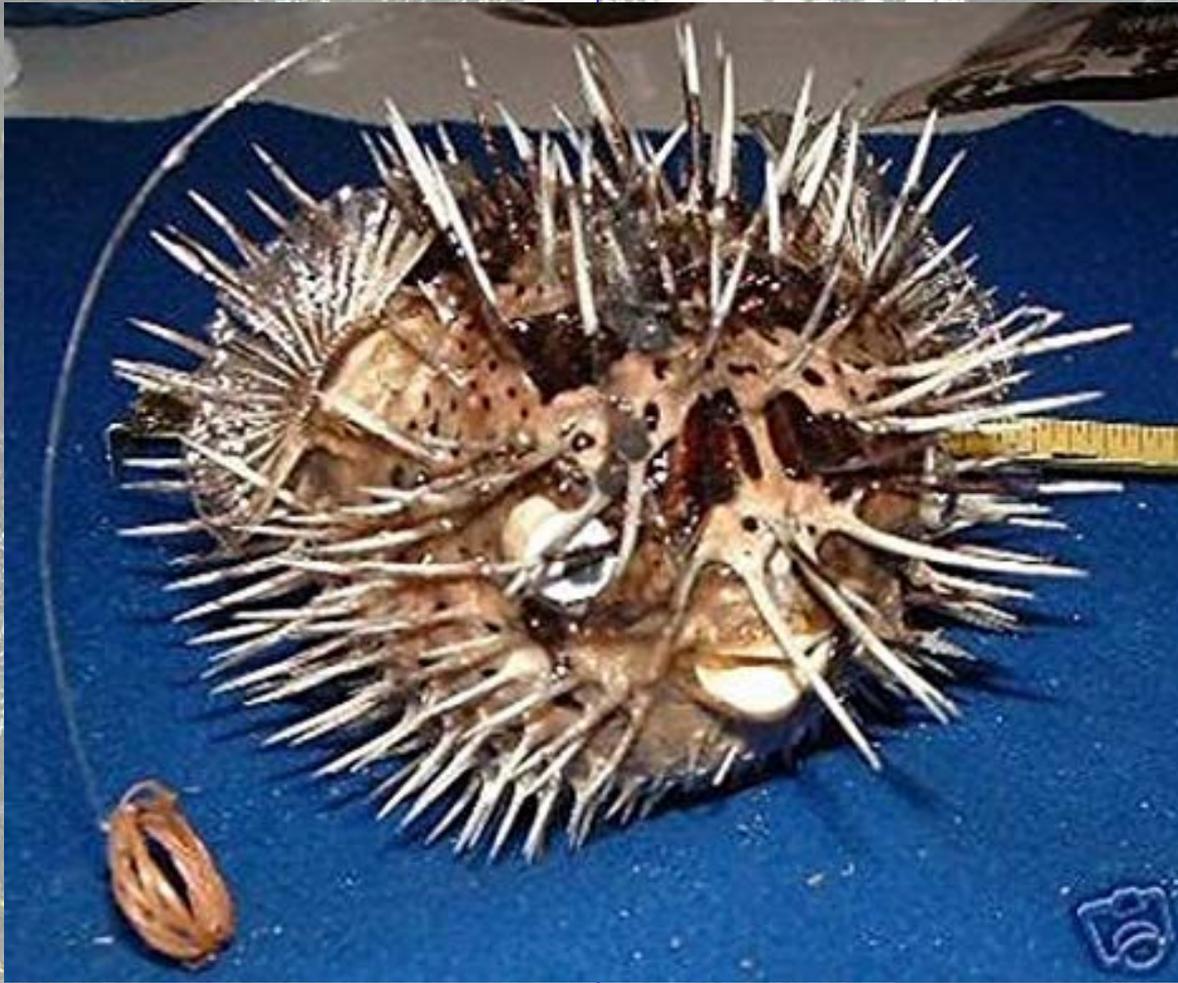
I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

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

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

The last few weeks in Hong Kong went by in a blur, and it is only now that I realise quite how unhappy I was at leaving the place where I had spent all of my sentient life. What I now know to be my usual mental defence mechanisms kicked in, and I strutted around the place – both at home and at school – like a cock of the walk, boasting about all the exciting things I was going to do back in England. For some reason that I still don't really understand, although it embarrasses me whenever I think back about it, I started borrowing money from everyone who would lend it to me. What I wanted it for and indeed what I spent it on, I have no real memory, although I do know that this was the time when I first started comfort eating. I was desperately unhappy about leaving Hong Kong, but I was determined not to show it.

Getting rid of my collection of odds and sods which I proudly called my “museum” was particularly difficult. Some things, like my collections of sea shells, skulls and bones, and the huge death's head hawk moth that I had found one morning a few years earlier on one of the stone pillars that supported



the covered walkway outside Peak School, I could take with me. But the vast majority of my collection I couldn't.

As described earlier, I gave most of my animals to the care of Mrs Maylett at the Island School Zoo Club, and I had already returned my various creepy crawlies to the wild. Frankie the dachshund was given to the family who lived next door, and thus – for the first time in as long as I could remember – I had no animals at all to share my life.

I gave all the various exhibits from my "museum" to the science department at Island School. Whether or not they were as pleased with the collection of dead lizards and snakes in methylated spirits, the mortal remains of the beer bottle octopus, two dried

porcupine fish that I had found on a beach during one of our voyages of exploration, my dead and desiccated coral snake and two enormous dried breadfruit that I had found in the scrubland that fringed one of the beaches in Tai Tam Bay, I do not recall. But I assume that they were gracious about it, because my embarrassingly selective memory often remembers the nastier things better than the nicer ones.

There was one of my exhibits that caused my father and me more than a little difficulty in its disposal. One of the other children who lived at Peak Mansions was a girl called Deborah, and her father was a bona fide scientist working in a criminal forensic department of the Hong Kong police. I don't

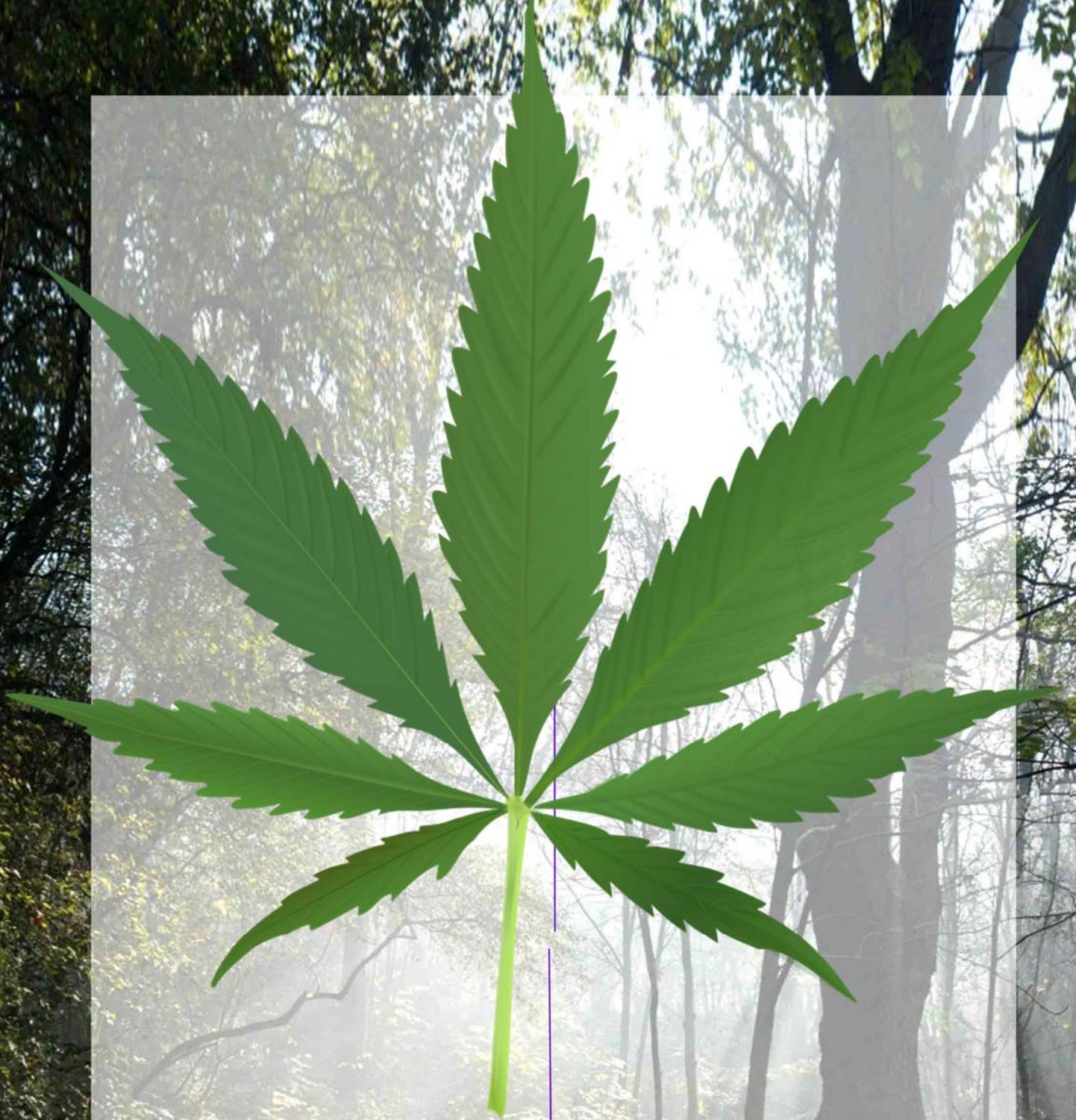


remember her family being particularly close to mine, but I do remember that he invited me to spend a day with him in his laboratory; an offer which I was very excited to accept. It was a very interesting experience for me and was remarkably prescient of parts of my future life, because most of what Deborah's father did was to analyse suspicious substances to find out whether they were illegal drugs or not. At this stage in my life I had no real conception of drugs or drug culture. Someone, probably my mother, had described them as things people took to make themselves feel good but which always ended up killing them instead, and the whole subject was of very little interest to me. As an aside, I also remember hearing the word 'rape' for the first time, and asking my mother what it meant. She told me that it

was when somebody "married" a woman when she didn't want to be, which gave me a totally unrealistic definition of the term which stayed with me for several years.

However, I digress.

Back at the police forensic laboratory, in early 1970, I "helped" Deborah's father analyse several batches of suspicious pills, and before we went out to lunch at a local restaurant he told me that after lunch he would show me some human organs, which had been salvaged from an autopsy. This was immensely appealing to a rather macabre ten year old boy, but I was also far more sensitive than I pretended and the idea of this put me off my usually hearty appetite. In the end, it was a bit of an anti-climax. And although I have a vague memory of seeing various



bottles with lumps of meat floating in them, I cannot remember being either impressed or disgusted by the sight. What I was impressed by, however, was an enormous house plant, growing in the corner of the laboratory. It looked a bit like one of the tomato plants that my grandmother was so proud of, back at her home in Hampshire, but with much larger leaves. I assumed that this was some kind of

giant tomato and asked Deborah's father why the Royal Hong Kong Police were so interested in cultivating it. He burst out laughing, and explained that this was a plant of the species *Cannabis sativa*.

Even I knew what cannabis was, although I had no interest in taking it at that time. But I very badly wanted a leaf of the dreaded heaven and hell plant for my museum. For some reason, Deborah's father seemed to



find this exceedingly funny, and so he picked a single, large and impressive leaf, and showed me how to put it through the office laminator. He even got his secretary to type out a little white sticky label describing what this plant was, and at the end of my day in the forensic laboratory, I bore my exciting trophy home in triumph, telling my mother and anyone else who would listen, that I had decided that I was going to be a forensic scientist when I grew up.

A year and a half later, however, we were left with the conundrum of how we would get rid of this particular trophy of mine. I was old enough to realise that taking controlled drugs through international customs lines and then importing them into England, even if I had only the interests of science and a career as a forensic scientist in my sights, was a complete no-no. The fact that I did exactly this on several occasions when I was in my early thirties and travelling back to the Motherland from rock and roll shows in Amsterdam and the Republic of Ireland, is irrelevant here.

My father suggested that we should burn the specimen, but, again in total contrast to the way that I would be only a few short years later, I pointed out that we couldn't possibly do this in case we accidentally inhaled some of the fragrant smoke. I suggested we give it along with my other specimens to the science department of Island School but, for some reason, my father was unimpressed by the idea of the son of the Assistant Colonial Secretary making a gift of narcotics to a place where young people went to learn various golden rules and moral pre-sets. In the end, I believe, we buried it somewhere, but the full details are lost in time.

I don't remember my last day at school, or my family's last day at Peak Mansions. For our last few days in the colony, we decamped to the world famous Peninsula Hotel. I remember dribs and drabs of our stay there, but they are disjointed and not at all cohesive.

I remember my mother apologising to my brother and me because we didn't have a television set in the room. This didn't bother

either of us at all, because then, as now, 'the one-eyed goggle box' is something which I can take or leave, and usually leave. I remember reading a copy of *Reader's Digest*, describing student protests in America, complete with descriptions of mass nudity and debauchery at various rock festivals which I found exciting and oddly compelling. The article was peppered with references to "coeds" which I now realise meant co-educational, or female students in a hitherto male seat of learning. However, at the time, I thought that it was a piece of thrilling adult code referring to women of ill-repute and dubious morals, and the thought that there were such girls on the planet gave me great hope for the future.

I remember that there was a bar or restaurant with the theme of Noël Coward's immortal 'Mad Dogs and Englishmen'. Although my interest in world affairs was mostly to do with moon landings and my

retrospective obsession with the second world war, I was vaguely aware that the British empire which I had always been brought up to believe was inviolate and solid as a rock, was actually crumbling away faster than I had realised and that there were surprising amounts of anti-British sentiment across the world. I then filled myself with righteous indignation at the fact that somebody could equate Englishmen with 'mad dogs' and assumed that this was a particularly egregious example of anti-British sentiment. I got angry and upset until my mother – rather brusquely – explained it to me.

...and that's about it! The next thing I remember was being on an Air India jet, taking us towards Bombay.



NEWS FROM THE POTTING SHED

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

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

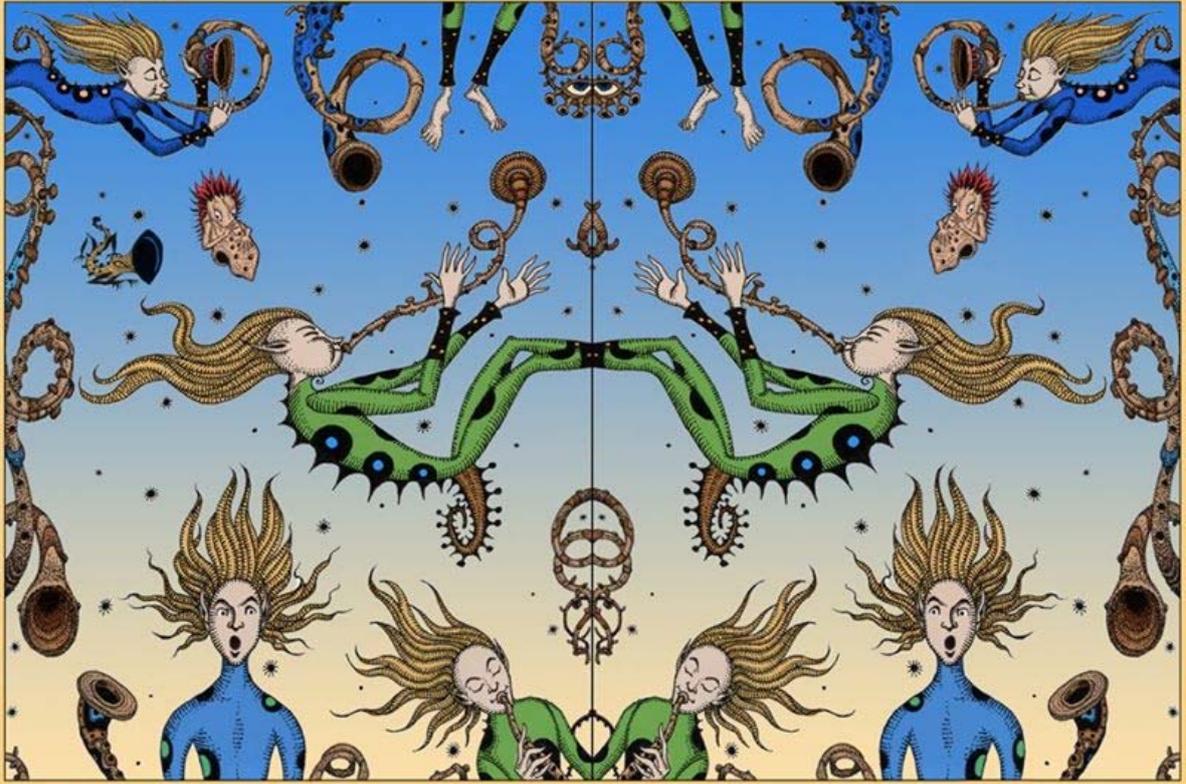
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

A HAPPY NEW YEAR TO ALL

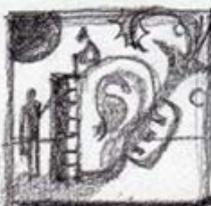


A TINTABULATION OF TERRIFIC TRUMPETS



✓ M.S.

MELLOW FANTASY





Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

EMPTYING THE WILD BIRD CAGES

THEN RELEASING ALL ELEPHANTS OF DOUBT
the tigers of trauma,acrobats of pleasure,
those magnificent women on the flying trapeze,
Ringmasters and rings,clowns and Stephen King,
Tent Cities of evangelicals.Passing parades of exhibitionists.
Soundtracks of Sirens singing to drunken sailors
in Bars that bar all Bards.Let glow those fictional characters
so much a part of our growing-Pip and Long John Silver,
Oliver and Zorba,Hassan and Lalla and Mirabai/
all crowd the Alleyways of your Attention Span
which breaks like a National Monument in Utah,
and asks us to preserve the Wild as well as Wilderness.
Let one million trees bloom bright and green among us!
May we be Tree People again(like our Ancestors
of Cave and Fire and Hunt and Tribe,so our Hive Mind energies
might be supplemented by the Feng Shui of Veganism,
and we never need to take another jet .Carbon Emissions Zero.
Bicycles and pedestrians.Come on!Be a Hero!

Yer Gonzo Bookshelf

17

BILL DRUMMOND

- **Hardcover:** 352 page
- **Publisher:** Beautiful Books; First Edition. Hardback. edition (31 July 2008)
- **Language:** English
- **ISBN-10:** 1905636261
- **ISBN-13:** 978-1905636266

“Rich and thought-provoking insight into the history of popular music by Bill Drummond, one of its most controversial exponents. In 17, Drummond analyses the past, present and possible future of music and the ways in which we hear and relate to it. He references his own contributions to the canon of popular music and he provides fascinating insider portraits of the industry and its protagonists. Above all, he questions our ideas of music and our attitude to sound, introducing readers to his new work, 17, which he will be performing throughout the UK in June 2008.”

This is one of the most remarkable and thought-provoking pieces of writing in my library. As regular readers of my inky-fingered scribblings, here and elsewhere, will know, Bill Drummond is one of the biggest influences upon my life and work. Best known, of course, as the frontman of the KLF and the Justified Ancients of Mu Mu, Drummond has successfully combined writing, painting, performance art, and geomantic magic in a wonderfully disparate career that has been going on now for over forty years.

He is quite possibly most notorious for having – together with Jimmy Cauty, his partner in the Justified Ancients of Mu Mu – burned a million pounds in UK bank notes. Whilst this was certainly a shocking and provoking act, it makes perfect sense when seen in the context of the body of Drummond’s work. Because, all the way through his artistic career, he has been exploring what Gustav Metzger described in the early 1960s as auto-destructive art: art in which the destruction of the created piece was an integral part of the artistic process.

Just to give a few examples: Bill Drummond and Jimmy Cauty disbanded the KLF at the height of its success. They had literally just won the Brit Award for best international artist when the announcement was made. He also carried out a controversial art piece when he took a highly acclaimed photograph and text work by artist Richard Long and cut it into twenty thousand pieces. The original piece had cost him \$20,000 and the photographic element of the work depicted a stone circle

The 17

constructed by the artist while on a walk across Iceland. However, after a while, Drummond decided that his relationship with the piece, named 'A Smell of Sulphur in the Wind', had become non-existent. He decided to sell it back for the original \$20,000 (despite the fact that its value had risen), journey to Iceland with the \$20,000 in bank notes, find Richard Long's stone circle, bury the money in the middle of the circle, and take a photograph identical to the original, calling it 'A Smell of Money Underground', and rehang it on his bedroom wall - but never did. Two years later, he changed his mind, and decided that instead of selling the photograph to a lucky art collector, he would cut it into twenty thousand pieces and sell them each for a dollar, and when all twenty thousand pieces have been sold, continue with his original plan.

This project still hasn't been completed, but – last time I looked – you could buy these one dollar fragments of Long's original work on eBay quite readily, although they now cost a hell of a lot more than one dollar, which is amusing and thought provoking in itself.

This story takes up some of the narrative in this book but is tangential to the real narrative, which explains how he decided to form a conceptual choir which would normally consist of seventeen people but even when it didn't, it would be called 'The 17'. This choir would emulate the late, great, Steve Marriott in singing a song with no words and no tune, which would be recorded, played back to the participants and then immediately be erased, thus continuing his exploration of auto-destruction in art.

In passing, it also tells much of the hidden history of the Justified Ancients of Mu Mu, and describes the traumatic ending of his long term relationship with Sallie Fellowes, his significant other of a couple of decades. It is very difficult to describe such a long and convoluted narrative. In some ways it is the nearest he has ever come to an autobiography, but in others it is somewhere between an art project and a magickal grimoire which almost, but never quite, gives instructions for how to carry out several of his most interesting forays into geomancy, but never explains why he undertook them or what the intended outcome was that he hoped to achieve.

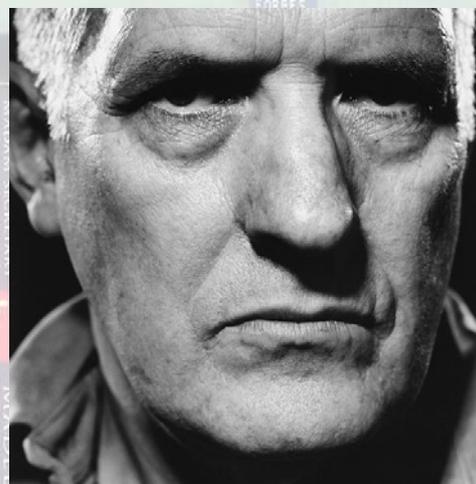
In a lot of ways, his writing is similar to that of my old friend and mentor, Tony 'Doc' Shiels, with whom I had many alcohol fuelled adventures in my younger days. The thing is, with people like Bill Drummond and Tony Shiels, that you either 'get' them or you don't. As Tolkien put it, "wizards are subtle and quick to anger", which is something I have learned to my own cost.

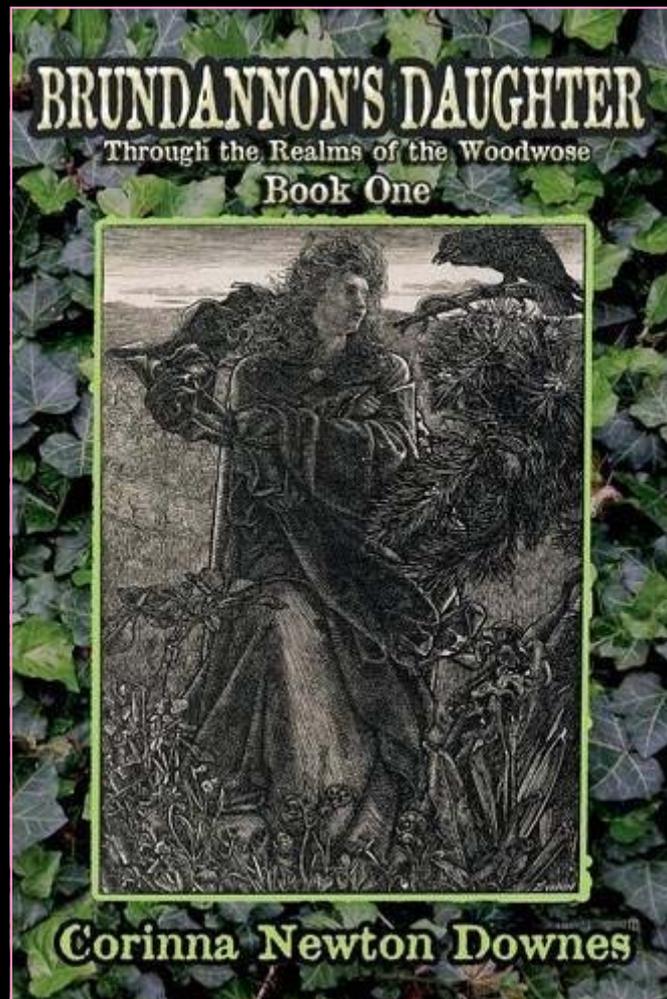
Because Bill Drummond is more than an artist and certainly more than a retired pop singer who had a few Number Ones. In a very real sense, in a way that anything within this sphere of occultism can be called 'real', Bill Drummond is certainly a wizard whether or not he chooses to self-identify as such. His activities have always been magickal in nature, none more blatantly so than the Justified Ancients of Mu Mu's current collaboration with the Green Funeral Company to produce 'The People's Pyramid', from specially constructed and fired bricks, each containing twenty three grams of ashes donated from the cremated remains of a

dead person who had decided (in the years before his or her death) to – post mortem – be involved in this grandiose project. The pyramid will be constructed of 34,592 bricks and will not be completed until well after the people currently involved in organising the project are completely dead and gone. It will probably not surprise any of you that I am writing into my will that I want twenty three grams of my ashes included in this Quizotically surrealchemical, and completely ludicrous, project.

I am not going to explain any more about this book. It is still in print, and it is one of the most extraordinarily enlightening and peculiarly spiritually uplifting books that I have ever read.

It isn't expensive. Certainly not when one considers the amount of pleasure that one will get from it. Just go out and buy a copy, capisce?





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

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

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THE NINE HENRYS



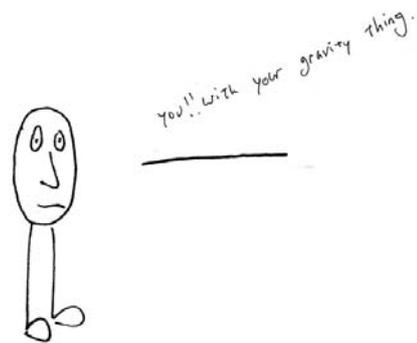
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



The Horizontal Line insulted Henry on his verticalness

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist **Dominic Miller**, **Bomb da Bass**, **Osibisa**, the cast of the **Who's Tommy**, The Chimes' **Pauline Henry**, the Who's former keyboard guru **John Rabbit Bundrick** and Seal guitarist **Gus Isidore**.

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

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

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

CD and book available soon from Gonzo Multimedia



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MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Powered by Skedio

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

PS shows can be downloaded

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

So, my friends, here we are at the end of another issue. Again, as I described earlier, we are in a particularly peculiar position here, because the whole week has been overshadowed by Mother's funeral on Friday <insert all the guff about Douglas Adams and time travel> but I have every hope that this magazine will have been completed sometime on Thursday so Olivia can do the notifications while she is on the long coach journey from her home in East Anglia to meet her sister in Birmingham prior to the long drive down to our house.

But only time will tell. If the notifications for the magazine turned up on or before Friday, you know that we basically managed to stick to our schedule. If it didn't, well, that is just the way that the publishing cookie crumbles.

Unlike some men of my age, I have always done my best to take an interest in the new advances in personal computing technology, and at exactly the same time as I am dictating this to Olivia, Graham is installing my first ever SSD (Solid State Drive) in the computer that I use for video and music editing. My mate Louis told me about them back in November, and I was immediately reminded of a brief throwaway line in 'The City



and the Stars' by Arthur C. Clarke in which one of the minor characters looked back at a significant point in the history of that particular world when it was decided that "no machine may have any moving parts".

If it was good enough for Diaspar, then it's damn well good enough for *Gonzo Weekly* and the CFZ, I thought. And dropped heavy hints that I wanted one of these futuristic drives as a Christmas present. I will let you know how it all transpires.

Hare bol,

Jon



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