



#379/80

THE SONG AND DANCE MAN

has left the building

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

1. Art is as important as science and more important than money
2. There is life after (beyond and before) Pop Idol
3. Music can and sometimes does change the world

If you think those three ideas are stupid then you should probably give up reading this magazine now.
Otherwise... enjoy



Dear friends,

Welcome to another issue of this singular publication. And once again I am going to have to reference the late Douglas Adams's somewhat incogant musings on the effect of time travel on the English language. Because, as I believe I said at the end of the last issue, next week (last week, by the time you read

this) Corinna and Olivia are going on a well-earned mini-holiday with my granddaughter, which means I will be without both sub-editor and secretary (not to mention wife and stepdaughter). This is all hunky dory. It has been planned for months, and I would much rather that my darling girls (all four of them plus Shosh's husband) were enjoying the fleshpots of Center Parcs than staying at home in this god-awful weather, but it does mean that the production of the next (this) issue is going to be a little different than usual.

I am dictating as much as I can to Olivia a week earlier than usual, so that I do not have to challenge my peripheral neuropathy by typing everything instead of dictating it. However, I will be putting the whole thing together mostly singlehandedly next week, although I don't know exactly when it will be published. You may be reading this a few days later than usual, if things go the way I think they probably will, but – conversely – it's also quite possible that I will have got



Patrick Stewart is head and shoulders the best and most accomplished actor ever to have graced any of the 'Star Trek' cast lists.

carried away by enthusiasm and done the whole thing myself, and that the magazine will come out on schedule (will have come out on schedule). Confusing, huh?

But enough of the internal arrangement for this issue. What I really want to talk about is events which will be unfolding two hundred and something years in the future. I am, of course, talking about 'Star Trek: Picard'; the latest addition to the 'Star Trek' TV franchise,

and – arguably (and it is me who is arguing this) – the best show in the franchise since Captain Picard was last the Captain of the USS *Enterprise*, back in 1994.

The fact that both of these series feature Sir Patrick Stewart is, I think, no coincidence at all. Because Patrick Stewart is head and shoulders the best and most accomplished actor ever to have graced any of the 'Star Trek' cast lists. And in addition, 'Star Trek:





Picard' comes over as being far more intelligently and carefully crafted than most of its predecessors.

It is this meticulous crafting that I want to talk about, because it is not just an interesting facet of contemporary television drama as a whole, but – as it is directly targeted at people like me (white, late middle-age, heterosexual men with a modicum of spare income) – I find it particularly interesting.

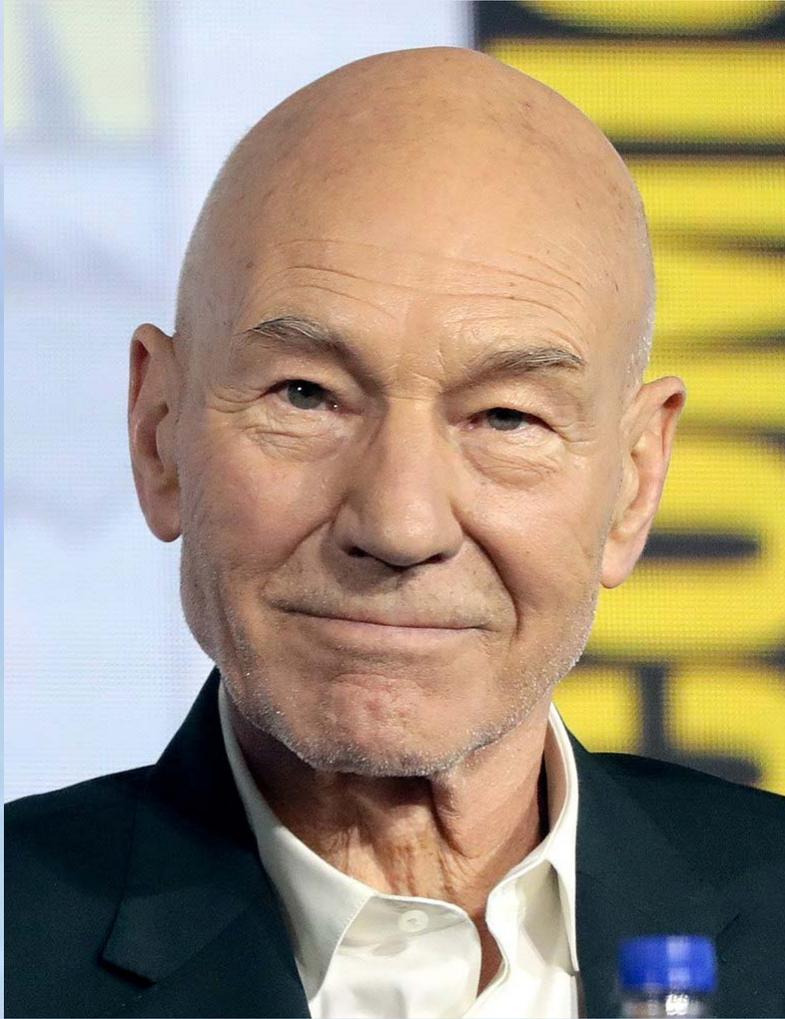
Regular readers will remember how I continually eulogise the recent TV adaptation of Alan Moore and Dave Gibbons' 'Watchmen' comic book series and subsequent graphic novel. I wrote about how, although I very much enjoyed the movie adaptation a few years ago, the TV show knocked it into a cocked hat and was quite possibly the best thing I had seen on television in a very long time. One of the things that I found particularly admirable in the 'Watchmen' TV series was the attention

to detail and the large number of what I believe in the current idiom are called 'Easter eggs'.

According to those jolly nice fellows at Wikipedia:

"While the term Easter egg has been used to mean a hidden object for some time, in reference to an Easter egg hunt, it has come to be more commonly used to mean a message, image, or feature hidden in a video game, movie, or other, usually electronic, medium. The term used in this manner was coined around 1979 by Steve Wright, the then Director of Software Development in the Atari Consumer Division, to describe a hidden message in the Atari video game *Adventure*."

The 'Easter eggs' within 'Watchmen' were many and ranged from the perfectly obvious to the delightfully subtle. For example, one of



vicious beating.

When Laurie Juspezyk was born, it is hinted that Edward Blake was her father, but it was never confirmed one way or the other. However, in the new TV show, one of the main characters is a middle-aged Laurie Blake, who was once a masked superhero. This not only gratifies one of the loose ends of the original comic book series, but is eminently satisfying for fans of the 'Watchmen' universe, as - in the original comics - not only did Laurie have an ongoing conflict with her mother, but one of the things that she did to piss her mother off was forming a friendship with The Comedian. And it now appears that, thirty four years later, whether or not she knows for certain who her father is, Laurie is still doing her best to piss off her mother, having adopted his surname.

the subplots of the original comic book series was that the nom de guerre of 'Silk Spectre' was used in turn by both a mother and a daughter; the elder being a frizzy-haired, redheaded former waitress and burlesque dancer Sally Jupiter (her real last name was Juspezyk, which she changed to hide her Polish ancestry). The younger, however, was more honest. Laurel Jane "Laurie" Juspezyk never held much interest in becoming her mother's successor, but went along with Sally's wishes anyway.

On October 2, 1940, after a meeting of the Minutemen - the original United States' superhero team - Edward Blake, alias The Comedian, tried to rape Sally. He was thwarted in his attempt by fellow Minuteman Hooded Justice, who gave him a

In 'Star Trek: Picard', the Easter eggs are even more subtle and more numerous, and again I believe that this is a deliberate marketing strategy by the people responsible for it. Because, not only does the storyline do much to fill in some of the gaps and reference some of the plot strands from 'Star Trek: The Next Generation', but in doing so, makes the series appear far more thought out than many of its predecessors.

I have to say that, from where I have been sitting, on and off since the mid 1990s, that many of the intervening 'Star Trek' series have felt as if they were thrown together to a broad formula; 'Star Trek: Voyager' being a particularly egregious example of this (and

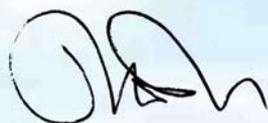
no, it's not because the captain was a woman). It is difficult to explain why so many of these series failed so badly, but I can explain why, I think, that 'Star Trek: Picard' works so well.

It is simply that, having drawn in one's interest with a plethora of 'Easter eggs', the stories are intricate and interesting enough to feel that they are part of the canon of one of the most successful science fiction television series of all time, rather than something that CBS have thrown together after hiring a focus group. And like 'Watchmen', it (if I may quote my old school song) "adds lustre to" rather than diminishing from the emotional and intellectual achievements of the original.

If you have not done so, I do strongly suggest that you check 'Star Trek: Picard' out. I think that you may well enjoy it. And whilst on the subject of classic science fiction television, Corinna and I are still enjoying the latest series of 'Doctor Who'. Why so many people are up in arms about it, just because the current incarnation of the Doctor has two X chromosomes and because the BBC – in their wisdom – post links to various help groups relevant to the events that took place in the previous episode in the blurb on BBC iPlayer, I truly still don't understand. The stories are better than they have been for quite some time, and – in the end – that's all that really matters.

See you next time,
Hare bol,

Jon



Star Trek: Picard, Patrick Stewart, Watchmen, Dr. Who, Deep Purple, Mick Jagger, Bon Jovi, Ozzy Osbourne, Steve Howe, Billy Bragg, Morrissey, Andrew James Weatherall, Alan Dearling, Friday Night Progressive, The Merrell Fankhauser Show - Psychedelic Dreams, Mack Maloney's Mystery Hour, Victor Abimbola Olaiya, Paul English, Christophe Desjardins, Sonam Sherpa, Jon Ivar Christensen, Henry Gray, Pearl Lavinia Carr, Bashar Barakah Jackson (aka Pop Smoke), Cavan Grogan, William Charles "Buzzy" Linhart, Jacob Thiele, Mike Lilly, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, Steve Andrews, Green Gonzo, Butterflies, Moths, Icarus Ruoff, Unhappy Fly, Xentos 'Fray Bentos', PAART, Jonathan Plesset, Tom Vague, Kev Rowland, Regal Worm, Roger Davidson Quartet, Roz Vitalis, Sam Bevan, Tony Klinger, Hawkwind, Rockfield Studios, Jonathan Downes, The Wild Colonial Boy, Martin Springett, Thom the World Poet, Dr Strangely Strange, Iain Sinclair, Adrian Whittaker, John Lennon

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)

Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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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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<https://www.music-news.com/news/UK/129255/Deep-Purple-have-announced-new-album-Whoosh>

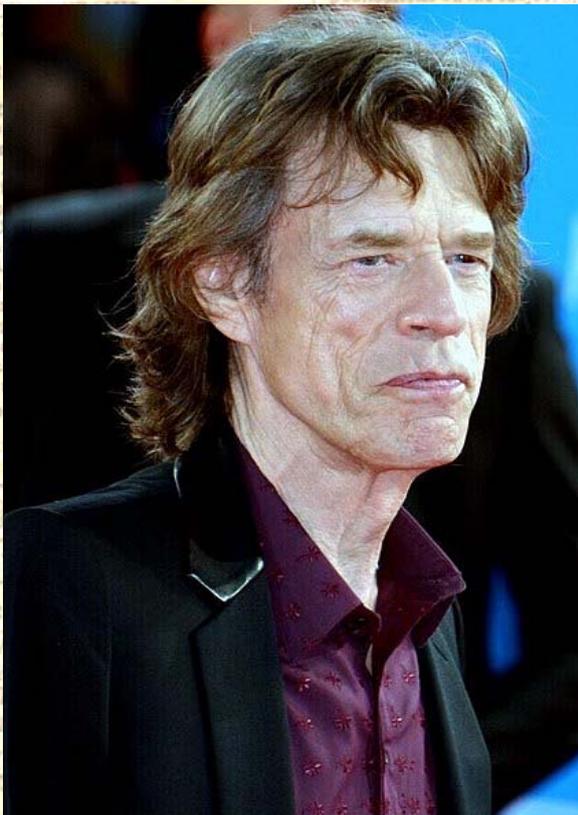
Deep Purple have announced new album 'Whoosh!' The rock legends once again teamed up with studio wizard Bob Ezrin on their upcoming 21st LP, following his work on 2017's acclaimed 'InFinite' and 2013's 'Now What?!'. On working with Bob for a third time, guitarist Steve Morse said: "We've included everything that made the whole band smile, including Bob Ezrin. "We've always enjoyed making music and having the incredible luxury of a loyal audience."

Ian Gillan and co joked during their studio

sessions with the producer that their motto was: "Deep Purple is putting the Deep back into Purple." As per a press release, the 'Smoke on the Water' group let rip about the current state of the world and aim to address "all generations" on their new collection of songs. Deep Purple - who were inducted into the Rock and Roll Hall of Fame in 2016 - have also announced an extensive European tour, which kicks off at Moscow's Megasport Ice Palace in Russia on May 31, and wraps at Amsterdam's Ziggo Dome in The Netherlands on October 28. The UK leg sees the group stop off at The O2 arena in London on October 3, with dates also set for Manchester, Leeds, Birmingham, and Glasgow.

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

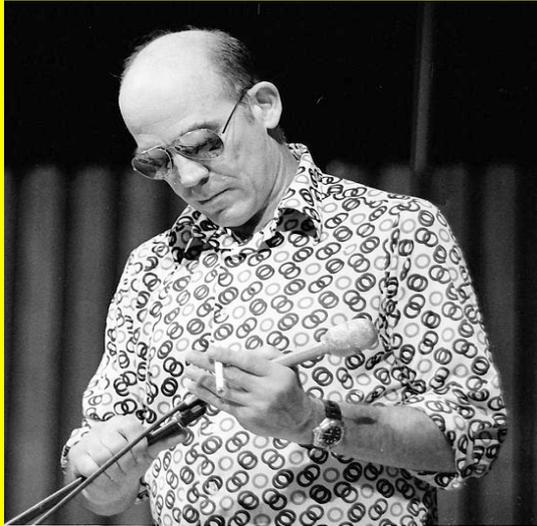
John Maynard Keynes



SLIPPERY WHEN STONED

<https://www.music-news.com/news/UK/129253/Jon-Bon-Jovi-wishes-Sir-Mick-Jagger-would-retire-so-he-knows-when-he-can-call-it-a-day>

Jon Bon Jovi wishes Sir Mick Jagger would 'retire' so he knows when he can call it a day. The Bon Jovi frontman admitted he is "in awe" of The Rolling Stones singer



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...

"There is something fresh and crisp about the first hours of a Caribbean day, a happy anticipation that something is about to happen, maybe just up the street or around the next corner."

Hunter S. Thompson

for still rocking out on stage in his 70s, but joked that he wants the 76-year-old music legend to hurry up and quit touring, so he knows when he can hang up his own microphone. Buy tickets below. In an interview with Britain's Metro newspaper's Guilty Pleasures column, Jon said: "They are my absolute heroes, my favourite rock band."

"I am in awe but I wish the son of a bitch would retire just so I know where the end is."

The 57-year-old singer insisted he will "walk away" from his career when he feels he can no longer do his "legacy" justice. Asked if he envisages himself still performing at Mick's age, he replied: "I hope not. My goal is to do it as well as I've done it or better, just not to hurt the legacy. "Nobody loved the fat Elvis. "You're not going to see that with me. I'd walk away before that happens."

SHAKING ALL OVER

<https://www.music-news.com/news/UK/129192/Ozzy-Osbourne-won-t-let-his-Parkinson-s-diagnosis-stop-him>

Ozzy Osbourne recently opened up about suffering from the condition but he refuses to let that affect him, whilst admitting the last year has been "f***ing hell" for him in terms of his health.

He said: "This last year, I've been in a bad state, health-wise ... I had surgery on



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3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977

The Gospel According to *BART*

This week my favourite roving reporter has some excellent news for fans of Yes: Their long standing guitarist has completed another solo album:

"Yes guitarist Steve Howe will deliver a new solo album called Love Is on April 17.

He revealed the news on Facebook, calling the work "an equal balance of guitar instrumentals and songs, which presents a symmetric balance of the things I do. I perform the lead vocals, electric, acoustic & steel guitars plus occasional keyboards, percussion and bass guitar on the instrumentals."



Produced by Curtis Schwartz and mastered by Simon Heyworth, Love Is features harmonies courtesy of his Yes bandmate Jon Davison, and Howe's son Dylan added drums, "showing his precision and forcefulness throughout." His most recent release was 2019's New Frontier, recorded with the trio of him, Dylan and organist Ross Stanley.

<https://ultimateclassicrock.com/steve-howe-love-is/>
utm_source=tsmclip&utm_medium=referral"

my spine which has f**ed me up. Everyone thinks I've just discovered the Parkinson's. I've known about the Parkinson's since 2003. And it's not like the Michael J. Fox one, thank God. It's a milder thing that I have, but still - it's there. I can't let it stop me. This last year, it all caught up with me. Staph infection in my hand, then I had pneumonia, then I fell over, then I had surgery. It's just been f***ing hell ... I paid for all the years that got away from me."

However, the 71-year-old star insists he won't be retiring. Speaking at the iHeartRadio ICONS with Ozzy Osbourne: In Celebration of Ordinary Man event, held at the iHeartRadio Theatre in Burbank, California, he added: "I've thought about it. I sometimes think crazy thoughts like that. I cannot retire. I love you guys."



BILLY MISSES MOZZA
<https://www.music-news.com/news/UK/129141/Billy-Bragg-wishes-there-was-a-way-back-for-Morrissey>

Billy Bragg wishes 'there was a way back'

THE ^{gonzo} NEWSROOM

for Morrissey. The 62-year-old musician has publicly criticised the 60-year-old singer for his endorsement of far-right politics and he believes the former Smiths frontman has "burned too many bridges" for redemption. Speaking exclusively to BANG Showbiz, Billy said: "I wish there was a way back for him. As a Smith's fan and as an anti-racist activist, I wish. I worry that he may have burned too many bridges, though."

Billy responded to Morrissey's comments in 2019, whereby he claimed "everyone ultimately prefers their own race" when addressing the allegations of racism he has been faced with. The 'Full English Brexit' singer hit back after hearing the comments

as he was "heartbroken" for Smiths fans. He said at the time: "I think he's decided that he wants to betray everything he ever said in the Smiths, and he's broken the hearts of a lot of people..."

And, although it hasn't stopped Billy from listening to the Smiths' music, he won't be tuning into Morrissey's solo catalogue anytime soon.

He added: "I'll listen to The Smiths, but I was never into [his solo stuff] anyway." Meanwhile, it's the political controversy that has been inspiring Billy as he works on his next project. He added: "Strangely, there's some political activity going on at the moment, both here and in the United States of America that's tipping me up."



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155 Main St. Worcester, Mass.
Feb 24, 1877.



EYEWITNESS

Andrew Weatherall, 1963-2020

Andrew Weatherall was a major musical innovator, mixer and dj who had a very special place in the 'Family' - the diverse Community at the *Golden Lion* pub in Todmorden. He will be much missed but also celebrated for his contributions on the dancefloors of the world.





His work with Happy Mondays, New Order, and Primal Scream in particular, was the stuff of legends. He was also a really nice man – gentle and quietly spoken, but humorous with a mischievous twinkle in his eyes, kind and considerate -

full of what he described as the "confidence of ignorance". During his dj sets you never knew what was coming next, from underground electronica to cheesy pop, through rock-a-billy to the blues....



The BBC with Dave Haslam offered a wonderful tribute to Andrew and his contribution to music on Newsnight, 17th February 2020. It is well worth watching. It was a real privilege to spend time in Andrew Weatherall's company last year over two nights at the *Golden Lion* pub venue in Todmorden. Andrew was amazingly unassuming in conversation - but a real music buff. Encyclopaedic

knowledge of almost all genres. And loved by many musicians, producers, djs and especially the thousands who enjoyed and danced to his music sets which were always original, and often sublime.

Here are some more of my photos from that weekend at the *Golden Lion*. Andrew RIP.



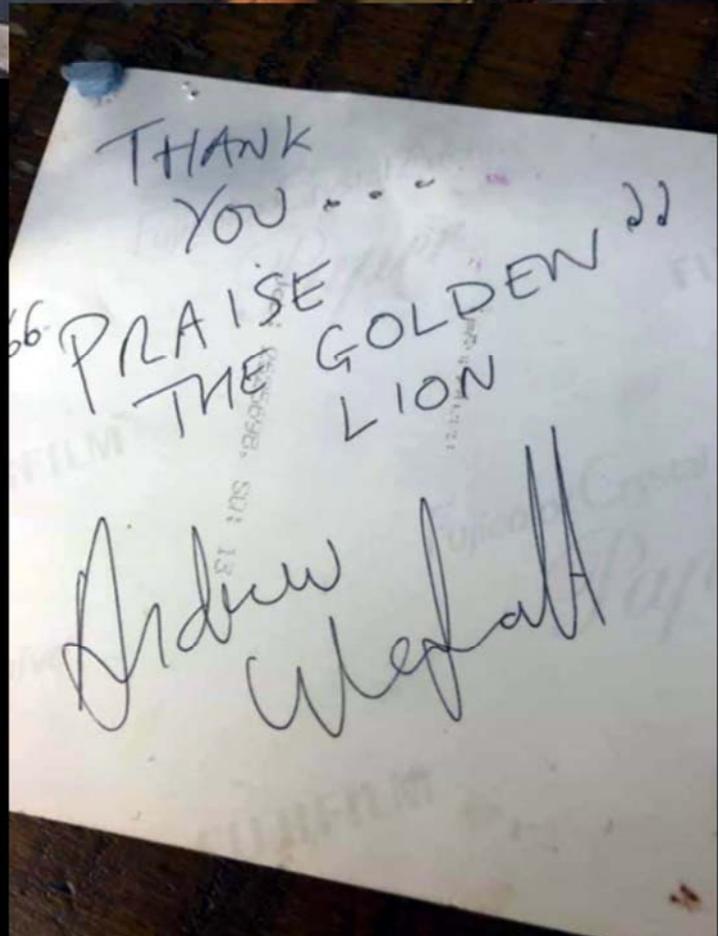
Andy Weatherall's music has impacted on many people in many places. Outside of the Meadowbank Stadium in Edinburgh, artist Shona Hardie had started to create her own tribute to Andrew and his life in music. Here is a photo of her work-in-

progress from James Tiffnet. Plus a photo of the finished artwork by Jim Byers from Edinburgh Music Lovers, who described Andrew as, "Such a genius music-maker."





Andrew with Gig and Waka in the *Golden Lion*, June 2019. Plus some of Andrew's messages left around the *Golden Lion*, and even Alan's jacket featuring Andrew Weatherall, as photographed by Gig.



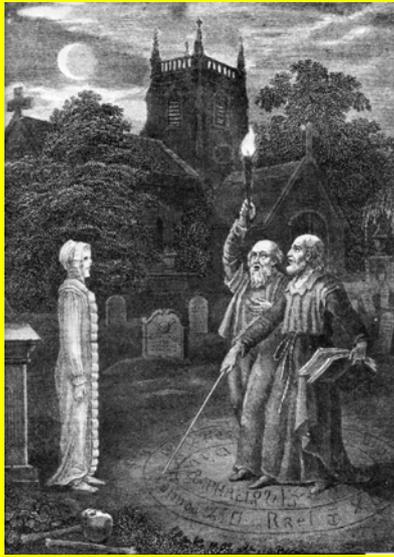


Words and many of the photos: Alan Dearling

WEIRD SHIT IS HAPPENING

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

Enjoy.



STATUESQUE

<https://www.binghamton.edu/news/story/2259/easter-island-society-did-not-collapse-prior-to-european-contact-new-research-shows>

Easter Island society did not collapse prior



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Worcester, Feb 24, 1877.

deep in outer space, with some onlookers linking them to a possible extraterrestrial intelligence.

A new study by an international team of scientists led by astronomers at the Canadian Hydrogen Intensity Mapping Experiment Fast Radio Burst Project (CHIME/FRB) in British Columbia has discovered that a mystery radio source in a galaxy some 500 million lightyears from our solar system is sending out fast radio bursts like clockwork in 16.35 day cycles, including 1-2 bursts per hour over a four day period and then 12 days of silence before starting up again. The discovery is important, because out of the 150+ fast radio bursts recorded by Earth-based observatories over the last decade and a half, only ten of them have repeated, and none as steadily as the source discussed in the study. Furthermore, only a handful of them have been tracked back to the galaxy they came from.

BETTER THAN DIVINE

<https://www.chron.com/news/houston-texas/texas/article/Texas-man-eats-dog-food-for-30-days-15026209.php>

Texas man eats dog food for 30 days to show his company's chow is fit for Fido. Pet food commercials are always bragging

about the natural ingredients their products contain, compared to the chemicals and fillers of competing brands. But how many of those company executives would be willing to put their dog food where their mouth is? Mitch Felderhoff, president of Muenster Milling did just that, for 30 days, from Jan. 3-Feb. 2

Muenster Milling is a 4th generation family-owned business in Muenster, TX, about 85 miles northwest of Dallas. The company makes high-quality dog foods and treats, horse food, chicken feed.

GIMME A RING

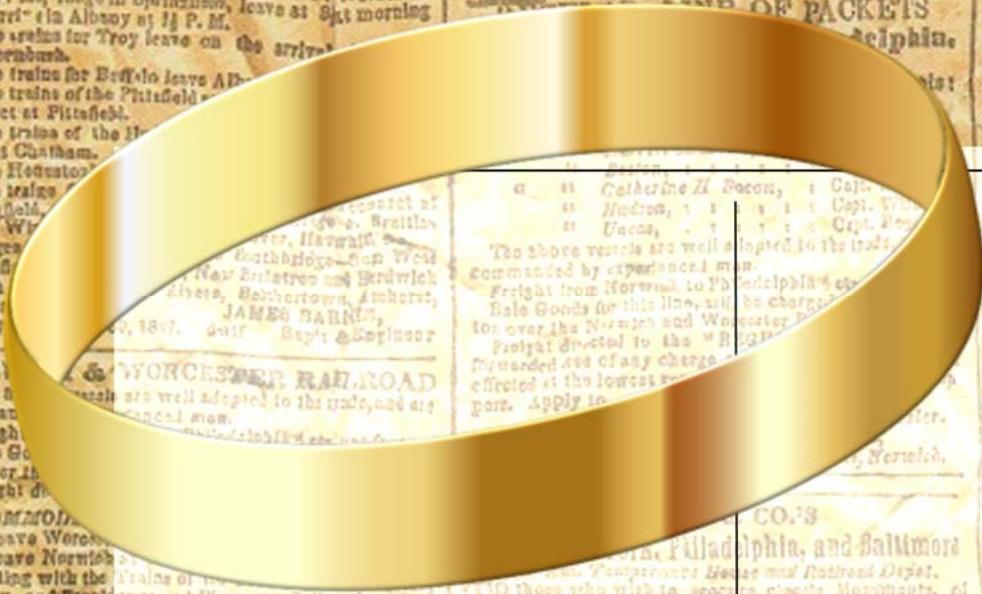
<https://www.theguardian.com/us-news/2020/feb/17/womans-ring-lost-47-years-ago-in-us-is-uneearthed-in-a-forest-in-finland>

Debra McKenna, who misplaced the ring in Maine in 1973, received it in the post after it was dug up by a metal detectorist. An American woman's high school class ring that was lost in Maine in 1973 has been found in a forest in Finland. Debra McKenna, 63, lost the ring in Portland when she was a student at Morse high school, the *Bangor Daily News* reported. She said the ring was largely forgotten until a metal detectorist found it buried under 20cm (8in) of soil in a forested



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Finnish park 47 years later.

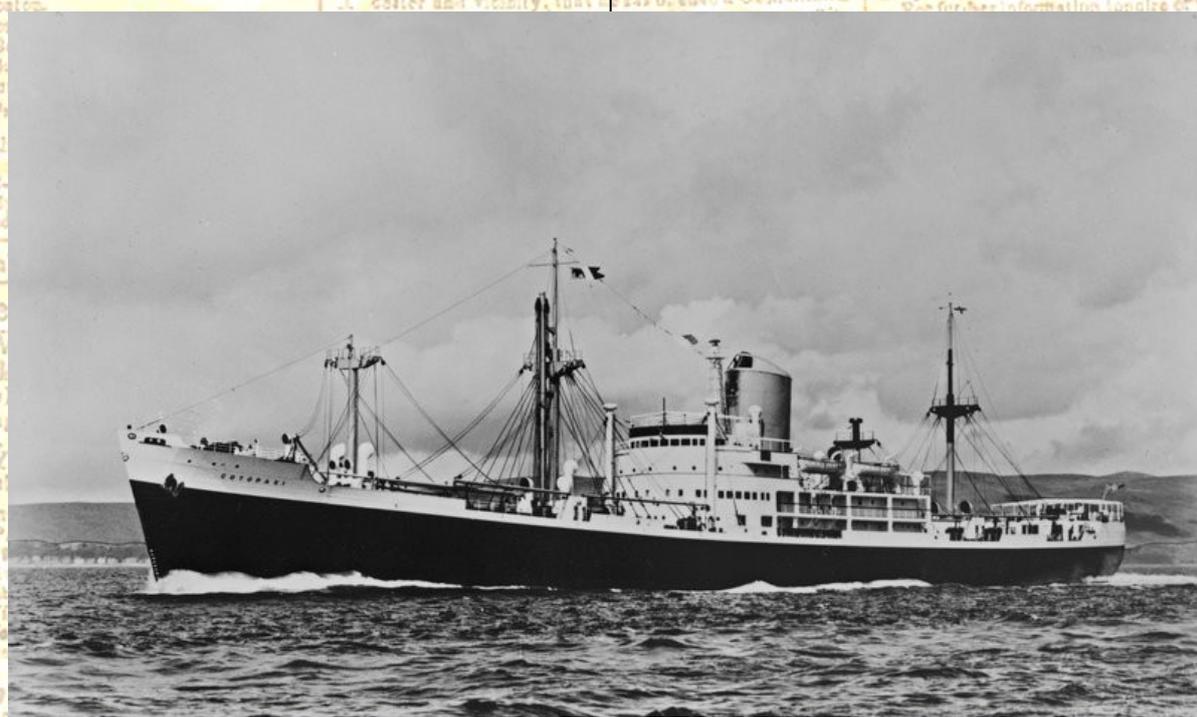
The ring belonged to McKenna's late husband Shawn, whom she dated throughout high school and college. The couple were married for 40 years until he died in 2017. Shawn gave Debra the ring before he left for college, and she accidentally left it in a department store.

McKenna said she cried when the ring arrived in the mail at her home in Brunswick last week.

TRY TO SEE IT FROM MY ANGLE
<https://www.npr.org/2020/02/09/803812433/wrecks-identification-95-years-after-ship-s-disappearance-puts-theories-to-rest>

Lore had it that the SS Cotopaxi was swallowed by the infamous Bermuda Triangle after the steamship, and all 32 crew members on board, inexplicably vanished in 1925. In the sci-fi film *Close Encounters of the Third Kind*, aliens are responsible for the ship's disappearance. But a team of divers has identified the ship and debunked the fictions, theories and conspiracies that emerged over the years. And unlike in *Close Encounters*, the ship wasn't found in the Gobi desert, but rather 35 miles off St. Augustine in Florida.

The Cotopaxi had set off on its normal route between Charleston, S.C., and Havana, carrying a cargo of coal, when it was caught in a powerful storm, Michael Barnette discovered. The wreck isn't located within the boundaries of the Bermuda Triangle — a region in the Atlantic Ocean with its corners at South Florida, Bermuda and Puerto Rico that has been blamed for unexplained disappearances.



Worcester, Feb 11. All 15 Washington Square.

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Salmon, Members, Hair, Trunks, all kinds of Goods, for sale, at 100 Main St. Boston. J. H. KNIGHTS HAT STORE, 155 Main St. Worcester, Feb 24, 1897.

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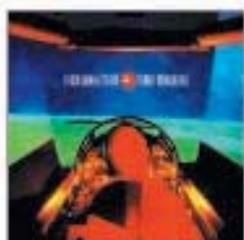
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

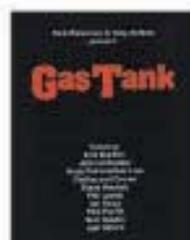
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

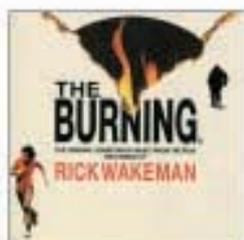
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

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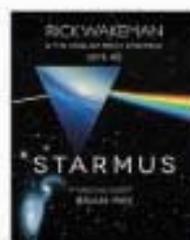
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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

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With Brian May and The English Rock Ensemble. DVD

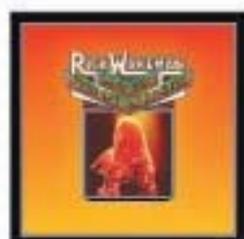
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MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

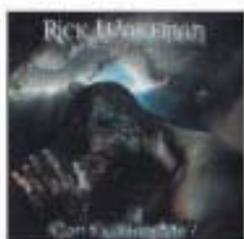
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THE PHANTOM OF THE OPERA

Double CD + DVD

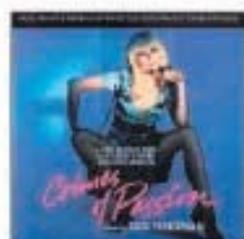
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CAN YOU HEAR ME?

Featuring The English Chamber Choir

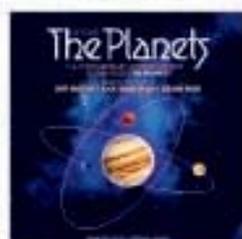
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

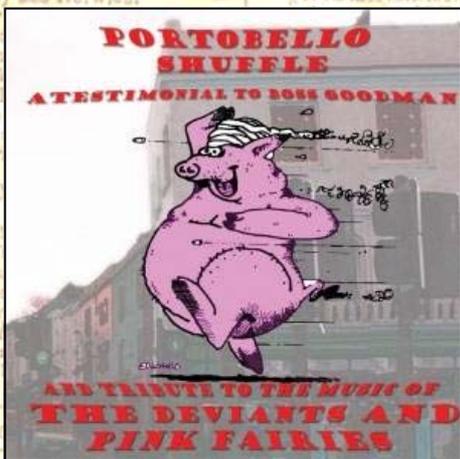
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



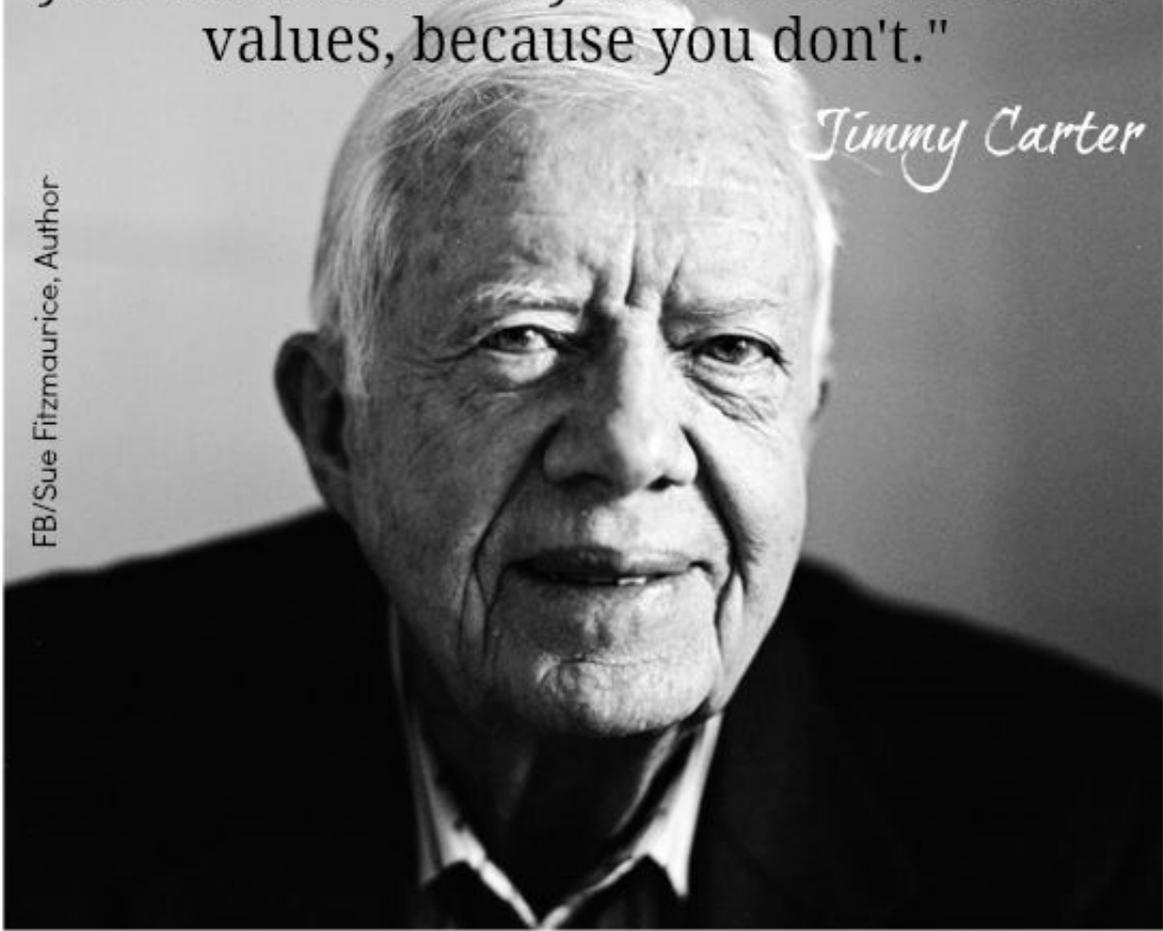
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

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Jimmy Carter

FB/Sue Fitzmaurice, Author



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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.

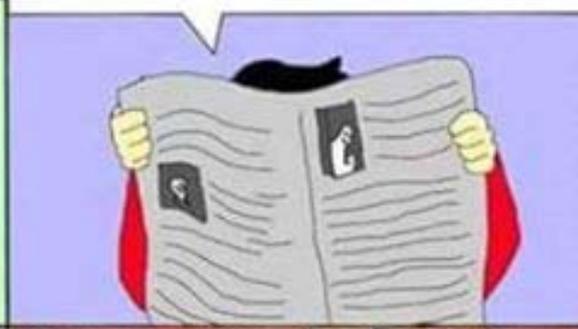
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



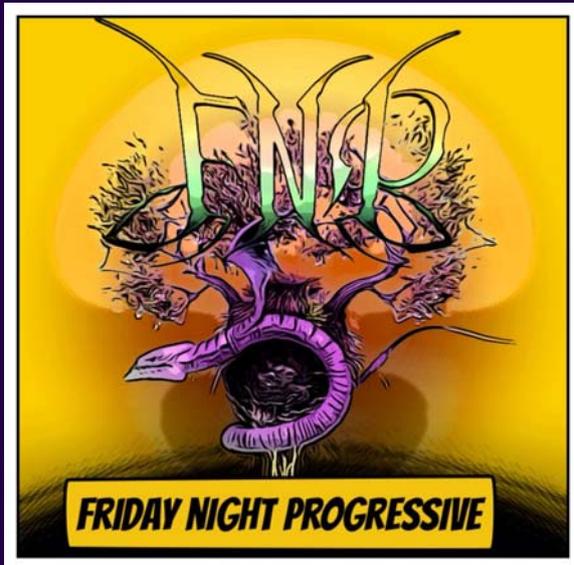
**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THESE SHOWS ARE TEMPORARILY
UNAVAILABLE**



**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.



ARTISTS:

Alberto Rigoni

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

Town Portal

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

Pulsonica

<https://www.facebook.com/PULSONICA-271754738874/>

Bill Berends

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

Suburban Savages

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

Jartse Tuominen

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

Michael Bernier

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Vincent Carr

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Friday Night Progressive

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They harm marine wildlife & ecosystems



They expose us to unhealthy toxic chemicals



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3 WAYS TO STOP SUCKING PLASTIC



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Use paper straws instead*

#NoPlasticStraws #StrawsSuck

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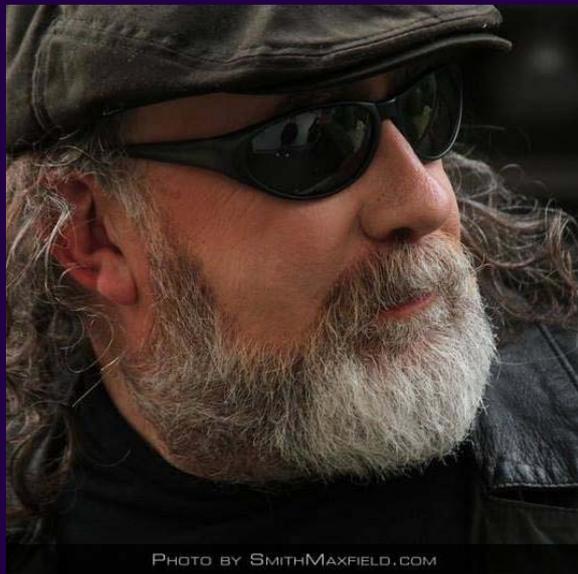
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Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

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

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



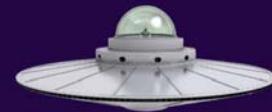
AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

RUSSIAN SECRET WEAPONS

Mack, Juan-Juan and Commander Cobra talk with RAF expert Ross Sharp about Russia's latest secret weapons. Researcher Christopher O'Brien on the high strangeness of the San Luis Valley. Switchblade Steve with another classic story from the Fringe. Also, "Ten Questions for Juan-Juan," with special guest, Dr. Lira.

**Listen
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**Victor Abimbola Olaiya
(1930 – 2020)**

Olaiya, also known as Dr Victor Olaiya, was a Nigerian trumpeter who played in the highlife style. Though extremely famous in Nigeria during the 1950s and early 1960s, Olaiya received little recognition outside his native country.

At an early age he learned to play the Bombardon and the French Horn. Olaiya ursued a career as a musician, to the disapproval of his parents, and played with the Sammy Akpabot Band, was leader and trumpeter for the Old Lagos City Orchestra and joined the Bobby Benson Jam Session Orchestra.

In 1954 Olaiya formed his own band, the Cool Cats, playing popular highlife music. His band was chosen to play at the state ball when Queen Elizabeth II of the United Kingdom visited Nigeria in 1956, and later to play at the state balls when Nigeria became independent in 1960 and when Nigeria became a republic in 1963.

Olaiya renamed his band to the All Stars Band when they played the 1963 International Jazz Festival in Czechoslovakia.

Olaiya also ran a business that imported and distributed musical instruments and accessories throughout West Africa, and established the Stadium Hotel in Surulere.

Olaiya released an album with Ghanaian highlife musician E. T. Mensah. Both the drummer Tony Allen and vocalist Fela Kuti played with Olaiya and went on to achieve individual success. He died on the 12th February at age 89.



**Paul English
(1932 – 2020)**

THOSE WE HAVE LOST

English was Willie Nelson's longtime drummer and although he did not become Nelson's regular drummer until 1966, he started playing with him in Fort Worth in 1955. In the years in between he played with Delbert McClinton among others. In the early days, one of his duties was to serve as a strong armed collection agent for overdue payments from club owners for the band.

English was the titular "Paul" of the Willie Nelson album *Me and Paul* as well as the title track of that album. English had a role in Nelson's movie *Red Headed Stranger* (1986).

English joined Willie Nelson, John Mellencamp, and Neil Young as the first members of Farm Aid's board of directors in 1985, and he served as the organization's treasurer for many years.

English died on February 12, at the age of 87.



Christophe Desjardins
(1962 – 2020)

Desjardins was a French contemporary violist, who entered the Conservatoire de Paris in 1982, at the age of 20, in Serge Collot's class. He also studied at the Hochschule der Künste in Berlin. In 1990 he was

solo violist at the Théâtre de la Monnaie in Brussels and subsequently a member of the Ensemble intercontemporain in Paris in 1990.

He premiered works for viola by Ivan Fedele, Luciano Berio, Pierre Boulez, Michael Jarrell, Michaël Levinas, Emmanuel Nunes, Jonathan Harvey, Wolfgang Rihm. He died on 13th February, aged 57.



Sonam Sherpa
(1971 – 2020)

Sherpa was lead guitarist of Indian band Parikrama. He was a founder member of the band Mrigya and North East Express.

Sherpa joined Parikrama at its inception in 1991. He remained as the lead guitarist in the band until his death. Sherpa was featured on CNBC's *Young Turks*, a show focusing on young entrepreneurs. The BBC also featured him and his band in a rockumentary while on their Download Festival Tour. He was involved in the Indian film industry (Bollywood), composing the songs and music for the feature film "Manjunath".

He died on 14th February, aged 48.

THOSE WE HAVE LOST



Jon Ivar Christensen (1943 – 2020)

Christensen was a Norwegian jazz drummer. In the late 1960s Christensen played alongside Jan Garbarek on several recordings by the composer George Russell. He also was a central participant in the Jazz band, Masqualero, with Arild Andersen, and they reappeared in 2003 for his 60th anniversary.

He, along with Jan Garbarek and Palle Danielsson, was a member of the legendary Keith Jarrett "European Quartet" of the 1970s which produced five excellent jazz recordings on ECM Records.

He died on 18th February, aged 76.

Henry Gray (1925 – 2020)

Gray was an American blues piano player and singer. He played for more than seven decades and performed with many artists, including Robert Lockwood, Jr., Billy Boy Arnold, Morris Pejoe, the Rolling Stones, Muddy Waters, and Howlin' Wolf. He has more than 58 albums to his credit, including recordings for Chess Records. He is credited as helping to create the distinctive sound of the Chicago blues piano.

He began studying the piano at the age of eight, taking lessons from a neighborhood woman, Mrs. White. Gray also credits the radio and music records



in his home for inspiring his love of music at an early age. A few years later, he began playing piano and organ at the local Baptist church, and his family eventually acquired a piano for the house. Playing the blues was not encouraged in his family, but Henry played blues at Mrs. White's house, and by the time he was 16 he was playing blues at a club in Alsen.

In 1943, during World War II, Gray joined the United States Army and was sent to the South Pacific. While in the Army, he would frequently entertain other soldiers by playing the piano and singing.

After arriving in Chicago, Gray began spending a great deal of his time in the growing postwar jazz and blues club scene. He would spend hours listening to and trying to learn from the city's best piano players and would occasionally get hired for smaller gigs. One day while he was sitting in at a club, he caught the attention of Big Maceo Merriweather, an important jazz and blues piano player in Chicago (from Detroit). He also introduced Gray to several notable bands and club owners. As a result, Gray obtained steady gigs with groups like Little Hudson's Red Devil Trio (Hudson

THOSE WE HAVE LOST

Showers) and the guitarist Morris Pejoe before moving into extensive work as a session musician in the recording studio accompanying Jimmy Reed, Bo Diddley, Billy Boy Arnold, Pejoe, and others. His first recording session was in 1952 with Jimmy Rogers. Gray also worked occasionally with Little Walter, who nicknamed the young pianist "Bird Breast".

In 1956, Gray joined Howlin' Wolf's band and was Wolf's main piano player for twelve years in performance and on recordings. Also during this time, Gray became a session player for numerous artists on recordings made by Chess Records. He recorded with many leading figures of the blues. Gray also made some recordings on other labels during the 1950s and 1960s, including several with J. D. "Jay" Miller's Louisiana Excello blues band. In 1963, Gray performed with Elmore James on the night that James died of a heart attack. Gray left Wolf's band in 1968 and returned to Alsen, Louisiana, due to the death of his father and to assist his mother with the family business, a fish market. Gray became an important part of Louisiana's music scene.

From the mid-1980s to 2019 Gray performed at virtually all of the New Orleans Jazz & Heritage Festivals, three Chicago Blues Festivals (1987, 1989, and 2005), the Montreal Jazz Festival (1988), nearly every Baton Rouge Blues Festival since its inception, the San Francisco Blues Festival, Memphis's W.C. Handy Blues Festival, several times at Festival International (Lafayette, Louisiana), the Mississippi Valley Blues Festival (Davenport, Iowa), the King Biscuit Blues Festival (Helena, Arkansas), and many other festivals around the United States.

Gray traveled to Europe frequently to play at festivals and in concerts. In the summer of 1999, Gray toured Europe with Marva Wright and her band, giving concerts of "Louisiana music" under the sponsorship of Blue House

Gray died at the age of 95 on February 17th.



**Andrew James Weatherall
(1963 – 2020)**

Weatherall was an English DJ, record producer, and remixer. Weatherall, Terry Farley, Cymon Eckel and Steve Mayes started *Boy's Own* initially as a fanzine commenting on fashion, records, football, and other issues. Weatherall was also a freelance music journalist (using both his own name and the pseudonym "Audrey Witherspoon").

Weatherall's DJ career started to take off when he met Danny Rampling at skater Bobby's party that he played at in Chapel Market, Islington, and Rampling invited him to play at his club night Shoom. Farley and Weatherall became regular Shoom DJ's, playing the upstairs room, and also at Paul Oakenfold's Future/Spectrum nights and Nicky Holloway's Trip. They also did their own parties and started a record label under the name of Boy's Own Recordings. Along with Pete Heller (who was also a Shoom DJ), engineer Hugo Nicolson and singer

THOSE WE HAVE LOST

Anna Haigh, they released two singles as Bocca Juniors on the label, "Raise (53 Steps to Heaven)" and "Substance".

In 1992, Weatherall left *Boy's Own*, which changed its name to *Junior Boy's Own*. He formed the electronic music trio The Sabres of Paradise in 1993, starting a record label under the same name. The Sabres of Paradise released three albums between 1993 and 1995.

Weatherall produced such artists as Beth Orton, Primal Scream and One Dove, and remixed the work of Björk, Siouxsie Stoux, the Orb, The Future Sound of London, New Order, Manic Street Preachers, My Bloody Valentine, James and many others. He produced the album *Tarot Sport* for Fuck Buttons and assisted the Twilight Sad with the production of their third studio album, *No One Can Ever Know*.

In 2006, he released his debut solo EP "The Bullet Catcher's Apprentice", followed by his debut solo album *A Pox on the Pioneers* in 2009. His music has soundtracked commercial advertisements for vehicles; Weatherall's "Feathers" was used for the Volkswagen Tiguan in 2007 and Two Lone Swordsmen's "Shack 54" was used for the Ford Fiesta in 2009. In 2013, the Asphodells, formed by Weatherall and collaborator Timothy J. Fairplay from Battant, released the album *Ruled by Passion, Destroyed by Lust* on Rotters Golf Club, followed by *Covenanza* in 2016. In 2017 he released the album *Qualia*, with the Swedish label Höga Nord Rekords.

Weatherall died on 17th February, at age 56.

Pearl Lavinia Carr (1921 – 2020)

Carr and Edward Victor "Teddy" Johnson were an English husband-and-wife team of entertainers, popular during the 1950s and early 1960s. They were both successful solo singers before their marriage in 1955. Carr had been lead singer with the Keynotes, who had two British hits in 1956 with Dave King: "Memories Are Made of This" (No. 5) and "You Can't Be True To Two" (No. 11). She was also a popular radio singer and comedian



on Bernard Braden's *Bedtime With Braden* radio show.

Carr and Johnson were frequently on British television light entertainment programmes, such as *The Winifred Atwell Show* as well as *Big Night Out* and *Blackpool Night Out*. They represented the United Kingdom in the Eurovision Song Contest 1959 and finished second with the song "Sing, Little Birdie".

They appeared in the West End revival of the Stephen Sondheim musical *Follies* playing the roles of Wally and Emily Whitman and performing the song "Rain on the Roof". It was at the conclusion of its 18-month run in 1990 that Carr and Johnson decided to retire.

Carr died on 16th February, aged 98.

THOSE WE HAVE LOST



**Bashar Barakah Jackson
(aka Pop Smoke)
(1999 – 2020)**

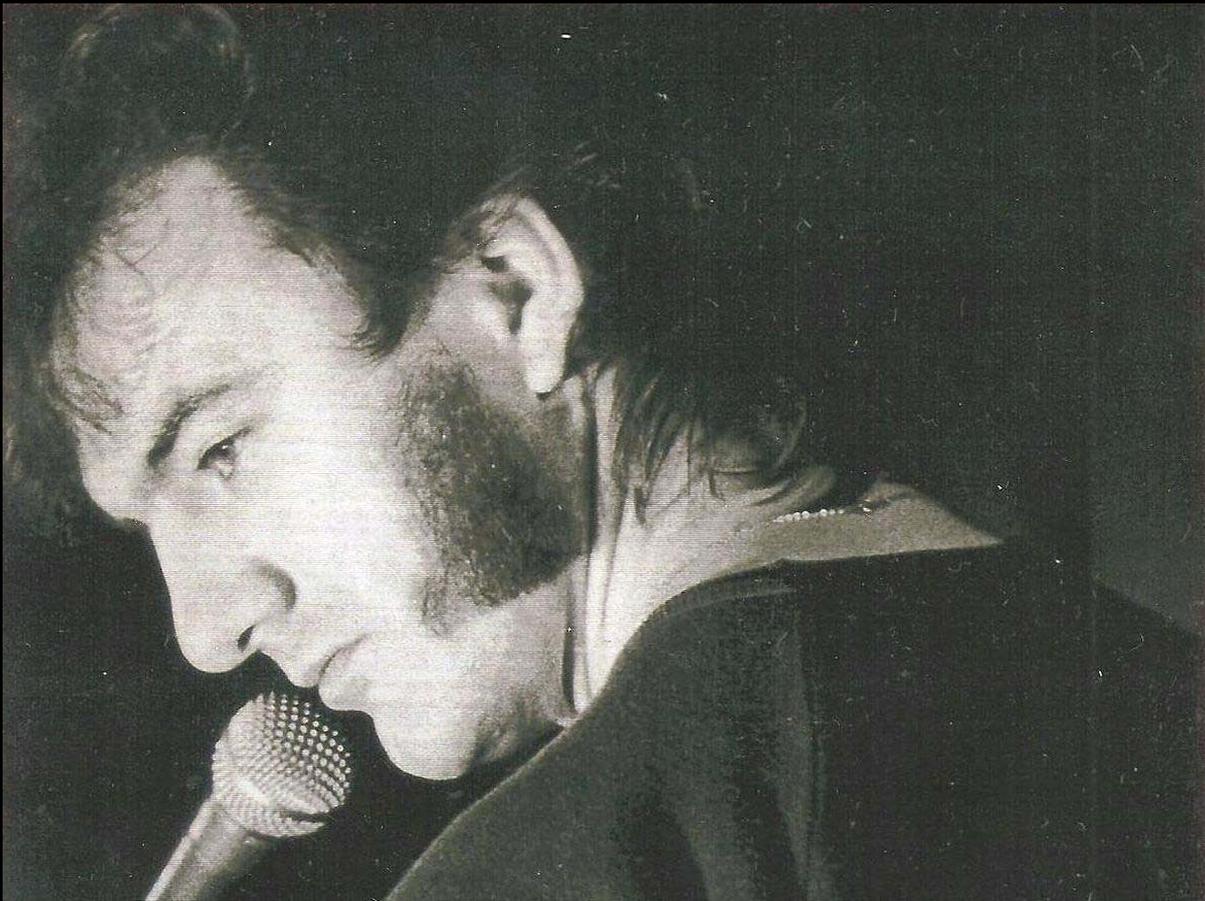
Jackson, known professionally as Pop Smoke, was an American rapper and songwriter. He was signed to Victor Victor Worldwide and Republic Records. He got into music in 2018 while hanging around other recording artists during their studio sessions. He initially began by remixing popular songs within the New York City drill music scene, before embarking on creating original music which catapulted him to fame.

In April 2019, he released the song "Welcome to the Party", the lead single of his debut mixtape *Meet the Woo*, which was released in July 2019. "Welcome to the Party" was made into two remixes featuring Nicki Minaj and Skepta in August 2019. In

October 2019, he featured American rapper Lil Tjay on his single "War". In December 2019, he featured American rapper Calboy on his single "100k on a Coupe" and also collaborated with American rapper Travis Scott a few weeks later on the song, "Gatti", from Scott and his Cactus Jack members' compilation album, *JackBoys* (2019). In February 2020, he released his second mixtape *Meet the Woo 2*, containing features from Quavo, A Boogie wit da Hoodie, Fivio Foreign and Lil Tjay.

Jackson died at age 20 on February 19th, after being fatally shot during an invasion of his home in Hollywood Hills, California. The suspects, who fled the scene on foot, have yet to be identified.

THOSE WE HAVE LOST



Cavan Grogan
(died 2020)

Grogan was soloist and bassist with rockabilly band, Crazy Cravan and the Rhythm Rockers. Founded in 1970, Crazy Cavan and the Rhythm Rockers of North Wales continued to play to great effect. The band, which has been operating for five decades, has had a wide fan base in Finland for decades. In addition to Cavan Grogan, the band consisted of Lyndon Needs (solo guitar), Terry Walley (composer guitar), Graham Price (bass) and Mike Coffey (drums). Its most famous hits include Rockabilly Rules Ok and My Little Sister Gotta Motorbike.

The band appeared in the 1980 film *Blue Suede Shoes* which detailed the revival of 1950s rock 'n' roll music scene at the time. Grogan died on 15th February, aged 70.

William Charles "Buzzy" Linhart
(1943 – 2020)

Linhart was an American rock performer, composer, multi-instrumentalist musician and actor. He began playing percussion for symphony at the age of



THOSE WE HAVE LOST

seven, switching to vibraphone at ten. At fourteen he entered the Cleveland Music School Settlement. Because of this training he led bands all through school and at the age of 18 entered the U.S. Navy School of Music as a percussionist. In 1963, he moved to New York City and became friends and roommates with John Sebastian. He also became a protégé of the senior guitarist and folk singer Fred Neil. One of his first bands, with fellow musicians Steve De Naut, Serge Katzen, and Max Ochs, was Seventh Sons. Linhart released a series of solo albums from the late 1960s to the mid-1970s starting with his Philips debut *buzzy* (the title with a small "b") in 1969.

In 1971 Linhart was signed to Eluthra Records. Although closely associated with the Greenwich Village folk-rock scene for much of his career, he recorded that first complete solo album in London and Wales with the Welsh prog-rock band Eyes of Blue serving as the backing band.

His skill on the vibraphone led to work as a session musician on recordings by Buffy Sainte-Marie, Richie Havens, Carly Simon, Cat Mother & the All Night Newsboys, and Jimi Hendrix (on the *Cry of Love* album and he is credited on *Electric Ladyland*). In 2005 he recorded "Mr. Cool" on the CD *Life Goes On*, with Monica Dupont and Gary Novak.

Linhart had significant visibility as an actor in the mid-1970s. He also achieved some notoriety from his appearance in the opening sequence of the cult movie *The Groove Tube*, as a hippie hitchhiker. Linhart died on February 13th aged 76.

Jacob Thiele (died 2020)



Thiele was former keyboardist of American indie rock band, the Faint, and also its side project Depressed Buttons. Thiele joined the Faint at the end of 1998 and was both a recording and touring member of the band until his departure in 2016. He played on every album from 1999's *Blank-Wave Arcade* through 2014's *Doom Abuse*. He died on 13th February, aged 40.



Mike Lilly (died 2020)

Lilly was a banjo player and singer from Ohio, who had been a banjo picker since he was just a child. At age 11, he was a featured guest on the *Ted Mack Amateur Hour*, and was invited to play on the Grand Ole Opry when he was 13. While still in high school he joined The Powell Brothers, before being hired to play with Larry Sparks shortly after Larry left Ralph Stanley to form his own group.

While with Sparks he performed alongside mandolinist Wendy Miller, who was to become Lilly's partner for several years after the two of them left The Lonesome Ramblers. As Mike Lilly & Wendy Miller they recorded several albums and toured extensively in the US and Canada. He also worked with Harley Allen for a time.

In later life Mike formed his own group where he was featured on banjo and vocals.

He died on 12th February, at the age of 70.

THOSE WE HAVE LOST

SAVE

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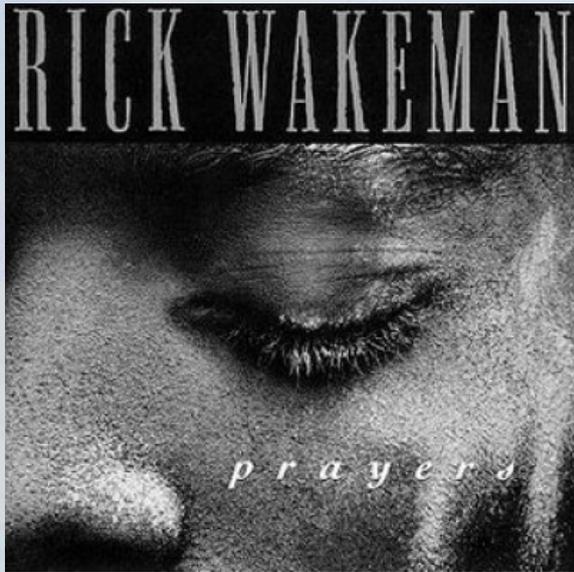
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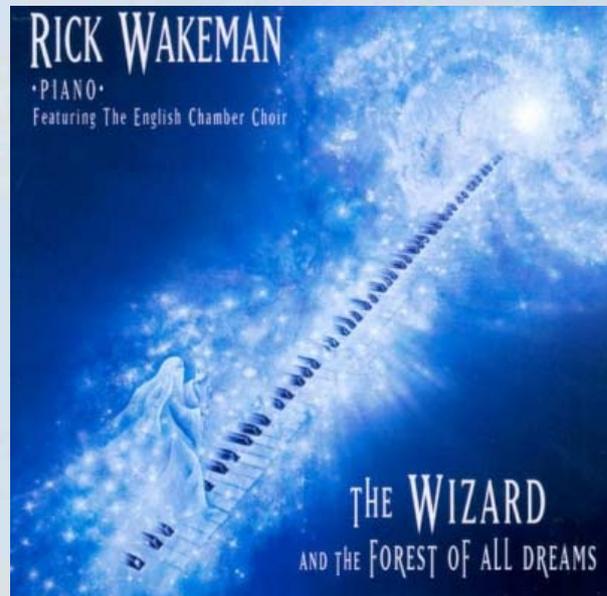
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Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

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.



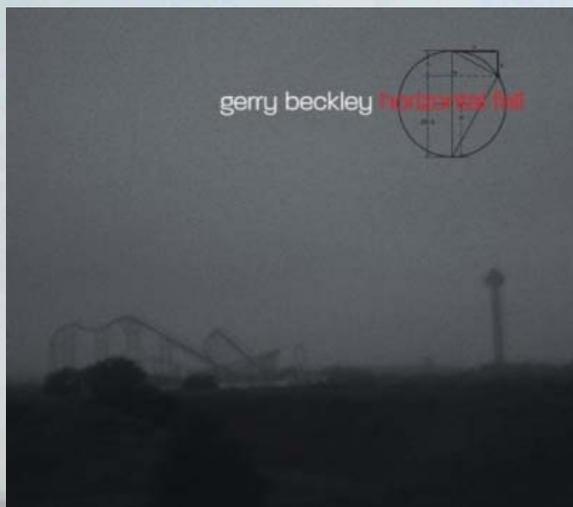
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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.

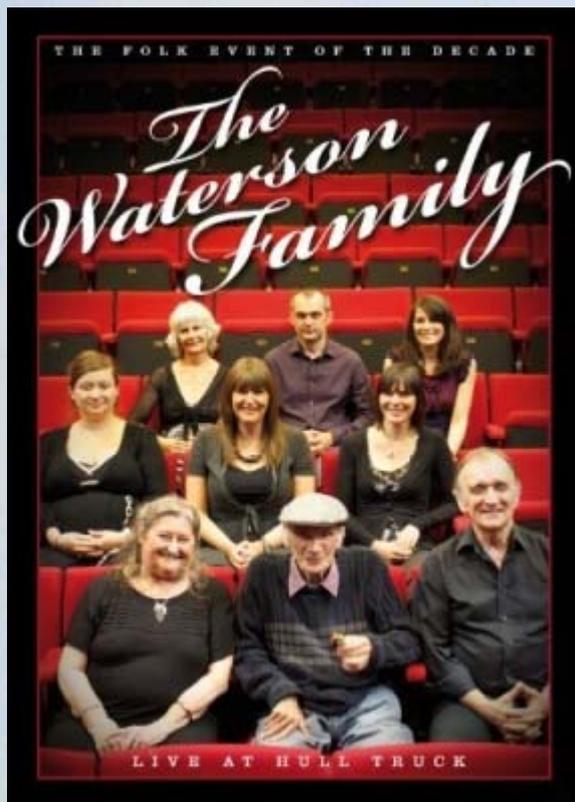
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

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

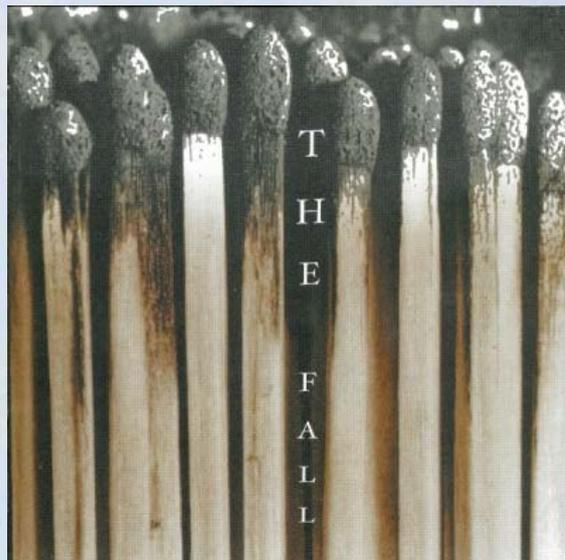


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

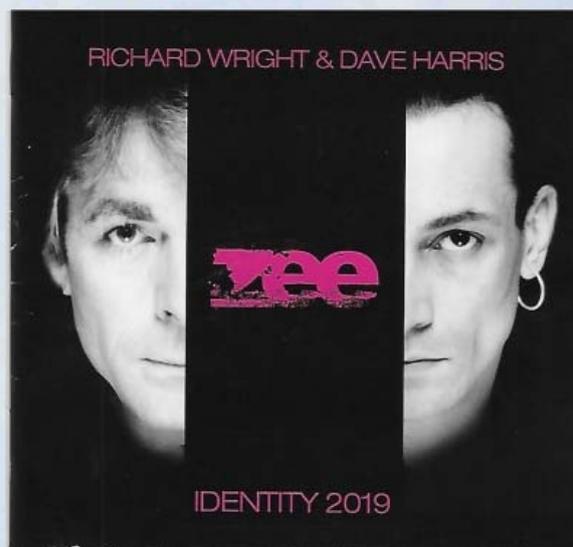




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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 Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

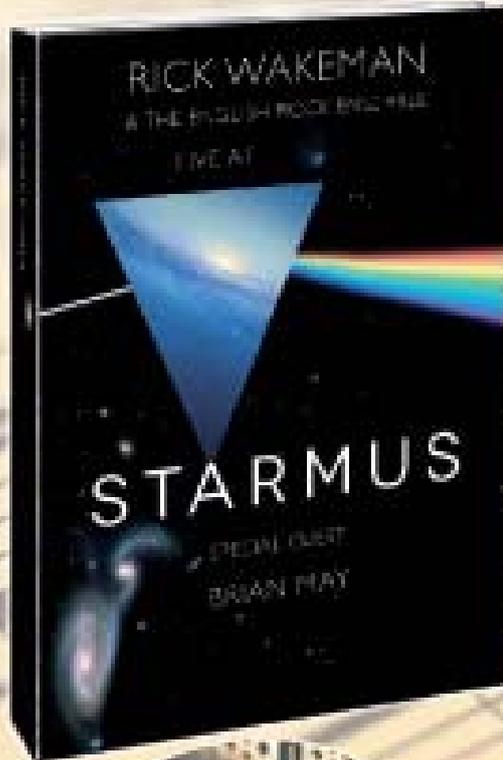
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

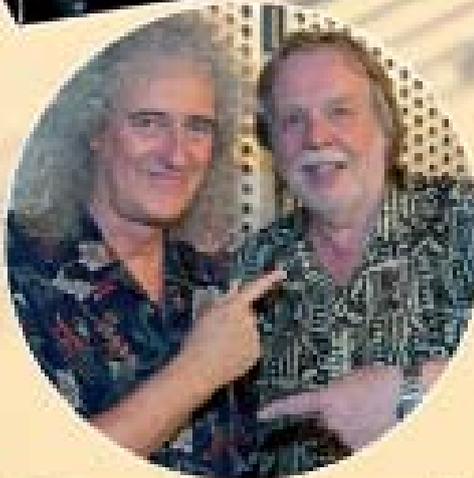
Rick Wakeman & Brian May

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



Helping The Butterflies Wherever You Are

Everyone loves seeing butterflies but very sadly the numbers of many species are declining, and these beautiful insects face problems worldwide. Pesticides, habitat destruction and Climate Change are all taking a heavy toll, and we mustn't forget the moths too, many species of these "butterflies of the night" are disappearing as well. We can help reverse this. We can help butterflies and moths wherever we live, as long as we have access to a garden or growing space.

Butterflies and moths need flowers to produce nectar to feed the adults, and the caterpillars need the right plants to eat. In many species their distribution and survival success or failure is strongly linked to the availability of the food-plants they require.

So there are two main ways we can go about helping these insects. We can grow flowers and flowering shrubs in our gardens, and we can grow the plants their caterpillars need. I have



STEVE ANDREWS



had a lot of success with both methods in the UK, in Tenerife in the Canary islands, and now in Portugal where I currently live. When I lived in Cardiff, I had a patch of Stinging Nettles in the back garden. I had Red Admiral and Small Tortoiseshell caterpillars feeding on these plants. I had Painted Lady larvae on my Hollyhocks, Comma caterpillars on the Gooseberry bushes, and Poplar Hawk Moth larvae on the small Sallow tree. Garden Tiger Moth caterpillars, or “Woolly Bears,” as they have often been called, fed on the nettles and also on Dandelions and other weeds I deliberately left. Speaking of weeds, Ragwort and Groundsel species are the food-plants of the pretty day-flying Cinnabar Moth. The adult moth has red and black wings and the caterpillars are orange ringed with black. These are warning colours that tell would-be predators to beware because the moths and caterpillars are poisonous, having absorbed the toxins from the plants the larval stage fed

upon. In Britain, the Small Tortoiseshell and the Garden Tiger Moth are good examples of once common species that are no longer doing well. They are two species that need our help!

Growing a Buddleia or Butterfly Bush is a wonderful way of attracting butterflies and moths to your garden, and if you provide the plants the female insects are looking for, on which to lay their eggs, they are likely to do this.

When I moved to Tenerife, a butterfly I had only seen in books, videos and on TV, namely the Monarch Butterfly, presented me with a new challenge. I knew that this species needs access to Milkweed species (*Asclepias*), and it is only because the Tropical Milkweed was imported to the island long ago, as an ornamental plant for gardens and parks, that gave the Monarch the opportunity of colonising a new territory. The female Monarchs must find Milkweed to lay their eggs on. There is no other plant that will do, apart from the closely related



Gomphocarpus species, such as the Balloon Plant. In Tenerife I was renting an apartment with a balcony and it was

on this balcony that I grew Tropical Milkweed in pots. I remember well the first time a female butterfly arrived,





attracted by these plants she needed. She began laying eggs, and this was the beginning of my many years of successfully helping the Monarchs.

The caterpillars grow large and are like eating-machines. They really are very hungry caterpillars. They devour every scrap of leaf, flower and seed-pod they find on a plant. They will then go walk about to look for more, and will perish if they fail to find more Milkweed. Wasps will also attack these caterpillars, and are a serious predator of this species. Knowing this I devised a method of keeping the growing caterpillars safe. I cut a large empty plastic water bottle around the middle, leaving a small part uncut. This allows easy access to the container, and I secure the cut part with sticky tape. I put some tissue or paper towel on the bottom to catch all the "frass" (fancy word for caterpillar poo), and place stems of the food-plant inside too. The caterpillars can be added through the top and the bottle's cap stops them escaping. There is

more than enough air inside, so you don't need to worry about that. When the larvae are fully grown they will climb to the top of the container and spin a pad of silk, or they do this on stems of the Milkweed. They then hang downwards like upside down question marks, and transform into delicate green chrysalises. In around 10 days the adult butterflies will "eclose" (fancy word for emerge), and after they have dried their wings they are ready to fly. Using this method and growing potted Tropical Milkweed, I once had as many as 50 adult butterflies fly from my balcony in a week.

I have repeated my success at helping the Monarchs now I am in Portugal and rear as many as four generations per year, with an average of 30 butterflies flying away, and I find some of the females return. They lay their eggs again on plants in the garden and the cycle begins once more.

Here in Portugal I am very lucky to have Swallowtails living in the town I live in. The caterpillars here feed on Fennel in



the wild, and Rue in gardens. This gives the European subspecies a decided advantage over the very rare British Swallowtail that can only be found in the Norfolk Broads, where its equally rare food-plant, the Milk Parsley grows. Like I said earlier, the availability of the right food-plants is so important.

Last year, I had a go at looking after the Death's Head Hawk Moth. This very unusual moth's caterpillars will eat a wide range of plants, including Potato and Privet. The larvae and moths are massive and the moths can squeak. Wherever you are in the world, it is possible to help the species that live in your area. With a bit of basic butterfly gardening you can help attract butterflies and moths to where you live, or you can "cheat" by ordering the eggs, caterpillars or pupae from the amazing Worldwide Butterflies company. They were in business when I was a boy and I remember getting

stick insects and various Silk Moth species from them all those years ago. Worldwide Butterflies supply a very wide range of exotic, British and European species, and on some types, like the Garden Tiger Moth and the Small Tortoiseshell Butterfly, they offer reduced price special deals, to encourage you to have a go at increasing local populations of these species. Of course, it is most important to only release species which are endemic to your country, but there are plenty to choose from.

Rearing butterflies and moths is a very satisfying hobby. The joy of watching a magnificent insect take its first flight, knowing that you helped it grow to the glorious adult butterfly or moth you are watching, is a most rewarding experience, I can tell you!

Worldwide Butterflies:

<https://www.wwb.co.uk/>

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...

Unhappy Fly are a relatively recent

band made up from a very interesting array of seasoned musicians that includes: Founding member of ground breaking post punk band The Homosexuals, Xentos 'Fray Bentos' on vocals, guitar, piano, baroque clavichord and blowpipe - From the 101'ers, PiL and The Raincoats, Richard Dudanski on drums - Sarah Washington on vocals, harmonies, synths and circuits - John Glyn on multiple saxes, flute and ghaita.

After trying to review their recent self titled debut album (which I like a lot) and failing miserably I decided to have a chat with Xentos for enlightenment.

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

Firstly I have listened to Unhappy Fly three times and as an obsessively simplistic pigeon holer I am struggling to place it, I'm verging between Funk, Jazz, Electro, Pop and Chaos. Could you give me your take on Unhappy Fly?



photo credit: art transmission - Flickr

Icarus Ruoff



photo credit: art transmission - Flickr



Hi Iccy. Nice to be here, to be here, nice (cue perfectly executed Bruce Forsyth accent emerging from behind grave ornate gravestone). I'm afraid I don't have a ready answer to your genre question. I can't picture Fly with a clean cut record company executive standing over us waving a sales chart saying, "Ok, girls and boys. You've got the funk and jazz angles covered. But to meet market expectations we're gonna need a chaos track snappy like."

I can talk a bit about process, how our songs are originated. About one third emerge from the time-honoured technique of noodling around on piano or guitar, searching for establishing patterns that click into place. Lyrics and melodies are subsequently grafted on - the Frankenstein method.

The other two thirds of the tunes start off as completed pieces I hear inside my head - tuning into 'brain radio'. This presents an initial challenge - how to present the idea to everyone else so it retains that initial beauty but also allows

comprehensive freedom in the collaborative sense. As it is, Richard isn't the kind of drummer you would approach prescriptively as what he brings to a song, both imaginatively and interpretively, demands a shopping trolley filled with superlatives.

In recording terms, we often start off with just Richard on drums and myself on guitar or piano. Not that we're not keen to cram a beautiful-sounding studio with all the Fly players present and correct but circumstances and finances make this a rare event. Like every other cash-strapped band since year dot, we tend towards guerrilla recording, that is, humping all the gear to interesting locations and hoping the neighbours have acute auditory deficiencies. The challenge is in trying to get a specific situation to work in your favour, to add something to the music be it intrinsically, as in acoustic space or implicitly, as in providing an energising atmosphere. I won't pretend it's all joy and wonder. One time, we were due to record at a gracious space in Granada with the promise of that annoying necessity - a plentiful supply of microphone stands. The arrangement fell through at the last moment so we had to switch to Casa de Dudanski, Richard's living room. At the time, Richard was the proud owner of one microphone stand. An antique, it possessed two unique characteristics. It was broken and all the metal parts were rusted to hell. So we ended up scouring his house for anything of an upright nature - improvising mic stands from broomsticks jammed into flowerpots, gaffer taping mics to lamp standards and gardening implements. It took me back to being fourteen, a time when our instrumentation consisted of waste paper bin drum kits, kazoos, a half dead reed

organ and the impossibly out of tune piano down at the local church hall.

Even with a fully crafted song it's always wise to leave room within the structure for John Glyn to compose something. One of the lovely things about JG is that he'll always take time to explain in depth how "the tritone in e flat played with a retarded triplet feel that locks in every seventh bar over the modulated segue into the eleven eight." Meanwhile, your eyes glaze over and your mind turns into a seed cake that's been left out (far too long) in the rain.

After we've recorded everyone's contributions, calling in countless favours along the way, I enter the hermetic territory that's called 'post production'. That's my main thing - wrangling the sonic elements of a song until the sounds talk to one another. The downside of production is this - everything takes ten times longer than expected. Days turn to weeks, seasons discolour and flake off the tree limbs, loony presidents and scumbag prime ministers are deposed and imprisoned - the work goes on.

As for defining the Fly generics, we've all been around for a while now. It's even possible we encountered some of those influences first time out, when they were fresh as daisies on a cow's glistening udder. The truth is, musically, everything's up for grabs apart from Gilbert O'Sullivan samples. Despite contemporary society's love of latitude there are bitter morons who can't wait to squeeze you into a courtroom.

Onward, can I start off by asking you for a little background information please?

Favourite Movie: (Cue: Sound of Xentos momentarily yelping.) Ok, I'll say Mel



Brook's *The Producers* but only because it kicked the living crap out of the Nazis in a way that wouldn't go amiss today. Good question. When is someone going to rid us of all these tiresome evil-incarnate alt-right fuckheads? The answer is we're going to have to do it ourselves.

As for your crucifying me down into a single movie choice, I'm praying the spectrally cinematic forms of Kurasawa, *The Kuchars*, Varda, Fellini, Reichardt et al will forgive me. And we haven't even

touched my addiction to trashy video art that cries out for a steely-eyed confessor robed in VHS tape.

Favourite Food: Here I should say what one ought to say when asked such a dangerously personal question - "Anything locally sourced that doesn't harm living things or damage the environment." Alas, the days when I looked divine in a bikini are long gone and with them, my chances of winning a soundbite appearance at *Alternative Miss World*.

Favourite Instrument: The Baxtertron, a circuit bent device constructed in a Ferrero Rocher box by my brilliant pal Ted Barrow. It had a crushingly short life. During one chaotic performance, it slipped off the ironing board Ted used to support his devices at our Die Trip gigs. I watched it crash onto the floor and die. Ted, in memoriam, later spent a whole day filing the Baxtertron down onto plastic dust. We had a pact. I took the bag of dust along with a trowel to St Nicholas Church, Moreton and buried it close to Lawrence of Arabia. Reckless, I agree. I worry the dust might someday enter the water table.

Top 5 (or more) Favourite Musicians:

As a gormless teen - Hendrix, The Velvet (all of them) and the guy who played that piccolo trumpet on Penny Lane.

Later - Miles, Sonny Murray, Han Bennick, Nile Rodgers, Kraftwerk.

Even later - I'm pretty much a fan of anyone who can be bothered to pick up an instrument, be it a seasoned muso or a four year old with an early learning button operated guitar.

It seems a crime to single out people from that incredible tradition of noise making but admittedly there are a few exceptional cases. Miles, Cage, Lennon & Macca, Hendrix etc stand out simply because they didn't just rewrite the book - they opened a whole new library.

First Gig you went to?

Roxy Music at the Roundhouse, Upminster. Typical spoiled popsters, they didn't show up. Their single Virginia Plain had just entered the charts and larger venues beckoned. Instead, I got to see a

bunch of clueless hippies called The Half Human Band. The Half-arsed Band would have been a more accurate name. They were like an inept Bonzos mated with a sleepy lab poodle who'd been used for testing the effects of terminal strength Jimson weed. Oh, bless those muscannic receptors. Bless.

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

Captain Beefheart, Kingston University. 1979ish? Against all logic, Donny won over an ignorant, hostile, pissed up student audience. Amazing. How did he do it? And the set was exquisite. Airbass - oh my days.

Favourite Venue, Past or Present (or indeed both) ?

The Apollo, Victoria, London in its heyday. They hosted feverishly enjoyable dance-till -you-die African nights. I got to see the original Etoile de Dakar before the heavenly Youssou N was compromised by the anodyne platitudes of the world music scene.

Who or what are your main musical influences?

Countless but I'll happily mention Cage, Miles, Stockhausen and Public Enemy. How could anyone resist? Endless waves of chance, creative densities, perfectly organised bleeps and relentless rage against these cash-worshipping corrupt assholes destroying the planet.

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

'Heard It Through The Grapevine'. Goosebumps guaranteed.

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

Josey and the Pussycats plus me on triangle.

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

Aretha Franklin. I've always wanted to see if necrophilia would work out for me.

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

Not really. I've always had an ability to gaze behind the curtain, to see the greasepaint cracking and smell the stale piss in the dressing room.

We all know you play Guitar/Bass but do you play any other instruments and are you any good at them?

I can play just about everything badly which suits me fine. Acoustic pianos are a particular favourite with me right now.

All those buttons to press. Once you succumb to arts of production you can never have enough instruments. You're then faced with the problem of storage. It's a tragedy to see young people sleeping on their marimbas. There's also the problem of what to do when your place catches fire. I asked my pal Andy Lowe about this particular dilemma and he sagely advised: "When in doubt, grab the bongos."

I guess you are generally busy doing music related stuff all over the place but when you have time off do you have any other interesting interests?

Shooting abstract video, making pisspoor conceptual art and taking the piss out of bigots using some of my numerous online personas. I also have a reasonably extreme writing addiction. I often stare at my small mountain of handwritten books and discern that the pen manufacturers of the world owe me a measure of credit. Even now, with the last of my hairs greying, I yearn to toss off a Quink one.



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

(ahem...)

Why. you lccy. Hey, can I bring my gambleunawarealcoholic friend along too?

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

A top Tory dying from bowel cancer.

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

Teaching at a college was the lowest of the low. The students were universally lovely but the administrators, all inappropriately drafted in from the business world, were the biggest bunch of shits you could imagine. When they started referring to the students as ‘clients’, I was out the door.

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

fuck day jobs.... I’m gonna do this?

A sense of self preservation combined with a tendency for the 9 to 5 existence to induce terminal nervous breakdown.

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

Andrew Lloyd Webber’s dad. He should have pulled out and spared us the pain.

What is the stupidest question you have ever been asked?

How clock is the fresh dildo of time?

Finally there are no correct or incorrect answers to the next section but they give me the ability to judge your character ☺

Your thoughts on:

James Blunt ?

He’s undoubtedly a very sweet guy but I wish he’d lose that first name. Then someone could smoke him and get high.

The Clash ?

There’s a scene in The Walking Dead zombie show where they torture the Daryl character with a chirpy song called Easy Street. Talk about lost opportunities. Why didn’t they use the final Clash album - the one produced by ace producer Bernie Rhodes.

Goldplay ?

Have you ever dreamed of a meteorite capable of reaching the surface of the earth intact and just large enough to take out a tour bus?

Britain’s got Talent ?

Yes. Hasn’t it just.

Marmite ?

The taste of Brexshit. Spread it on toast see how long it sticks to your forehead.

Cheers Xentos and Thanks for your Time.

Unhappy Fly – Unhappy Fly on Emotional Response Records is out now so I would suggest you maybe head over to Bandcamp to have a listen and possibly even buy it.

<https://emotional-response-recs.bandcamp.com/album/unhappy-fly>



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*

Abandoned dog gets second chance

Second chances. Its what we built PAART upon. Making a difference in the life of an animal that otherwise would have been forgotten. The story of Birch hits home for our team. His journey, and the journey of thousands of others we've helped, reminds us that beneath each sad story lies hope. Hope for a new beginning and a second chance.

What lives will these animals impact? How will their story change our own? PAART Pilot Jonathan Plesset, along with PAART Landpilot Don Siegel, who would be taking his first flight in the PAART Plane, headed out to give Birch a new beginning. Birch was left for dead in front of a church. He weighed 36 pounds and was suffering from a slew of health problems. He couldn't walk and had to be carried away.

After spending time in a shelter recuperating with a loving staff he was ready to take the next step in his road to redemption.

Birch, along with 23 other dogs, each needing the same fresh start, boarded the PAART airplane. Their journey started in Kentucky, with the amazing people at Wags To Riches – Helping Animals In Need, Morgan County Animal Shelter -West Liberty, Kentucky, and Wolfe County Animal Shelter. Their trip to Pittsburgh would link them up with Foster Families via Cross Your Paws Rescue.

Birch went to a home in Irwin, PA. His new family was incredible. Kim and Dan, along with two daughter, two dogs, four cats, and a turtle all welcomed Birch into their home. Birch spent his first night sleeping on the sofa. After seeing him on the trip and then seeing him in his home the transformation was remarkable.

Be sure to watch till the end of this video so you can see the remarkable journey completed for one special dog that just needed a chance.

This mission was sponsored in the memory of Gene Weitzen whose passion for animals and aviation is celebrated by his loving family. [Jonathan Plesset](#)





Alan circa 1970

Listen in!

To a conversation between Alan Dearling and Tom Vague.

Two of the UK's writers who have been more than a bit involved with activism, protest, underground press, squatting, fanzines, books, music and more...



Tom circa 1977 (inspired by Derek Gibbs of 'The Sound of the Westway' fanzine and the Satellites on the cover of the 'New Wave' compilation album)



alan dearling

MASSMEDIA



Dedicated to those who want to hear their friends writing their ideas, their hopes and their poetry. We are not a voice crying in the Wilderness, but an audible wave - a Sign that points but does not want to dictate.

We want to tell stories of a World we would want - a World for us all to move in and share in as we may wish.

The cobwebs of Society must not be allowed to lie to choke our growth.

Alone it is hard to see your path through the alien, unfriendly Dusk of Life.

You are your own fuel - Ignition is yours for the taking We offer you this spark...

Jill Barber	Mike Harrison
Allan Bridger	Martin Skipton
Alan Dearling	Martin Woodruff
David Flannery	Terry Williams



Alan: We've both moved in eccentric, concentric circles from the 1960s to the here and now. Much booze, music and mayhem. More than a few shared friends and acquaintances. My involvement around the edges of the underground press started in Bognor Regis in the mid-to-late '60s. A time of Mods and Rockers

battling for supremacy along the South Coast, Bognor's ill-famed, Shoreline Club with the very early Pink Floyd, Bowie and the Move, an early dabble with creating an alternative 'zine called 'MassTedia', whilst still at school in '68/69. We devoured copies of 'Oz', 'international times', 'Village Voice', 'Rolling Stone' and many more - and attempted to confirm our savvy

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10.00-11.00 AM 10.00-11.00 AM
10.00-11.00 AM 10.00-11.00 AM

BEAT CONTEST SUNDAY
WITH FREE ENTRY MIDNIGHT (SATURDAY) AND SUNDAY (MIDNIGHT) 10.00-11.00 AM
FINALS SUNDAY 10.00-11.00 AM
10.00-11.00 AM 10.00-11.00 AM

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MONDAY - FRIDAY
MONDAYS 7.00-10.00 PM TUESDAYS 10.00-11.00 PM
THURSDAYS 10.00-11.00 PM FRIDAYS 10.00-11.00 PM

Tom: I was also on the south coast in the '60s and '70s, further west near Bournemouth but was too young to get into the music scene until prog rock. My first gig was a school trip to Rick Wakeman at Bournemouth Winter Gardens on 'The Myths and Legends of King Arthur and the Knights of the Round Table' tour – though I was living near to Longleat House when the Stones played there in 1964.

I got into the underground press as it was revived in the mid to late '70s in the form of punk fanzines, as well as 'it' (International Times) itself, the next time I went to Bournemouth Winter Gardens in 1977 to see the Clash, Richard Hell and the Void-oids and the

VAGUE



1977 Greenpeace
Tom Thomas
Jerry N.

1978-1979 THE NEW YORK-POST
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2024-2025 THE NEW YORK-POST

Lous. There was a bit of a 'white riot' teenage rampage and 'Sniffin' Glue' was being sold outside, along with the Salisbury art college fanzine 'Unite/Ignite'. I subsequently continued this punk art mag as the post-punk fanzine, 'Vague', when I

Clash fans' "havoc" in Bournemouth

DETAILS OF London dates for The Clash were due to be announced this week. But after sensationalist reports in a London evening newspaper the announcement has been held back.

According to the report "punk fans went berserk at a theatre on the south coast, leaving a trail of havoc behind them. They caused hundreds of

pounds worth of damage at Bournemouth's Winter Gardens by ripping up seats during a concert by punk group The Clash."

In the same report theatre manager, Mr Ray Larcombe is reported to have said: "The least said about incidents like this the better. Publicity is what these herbets are looking for. Their mentality, dress and behav-

iour leave a lot to be desired. I was ashamed to be anywhere near that lot last night." Police ejected several fans but no arrests were made.

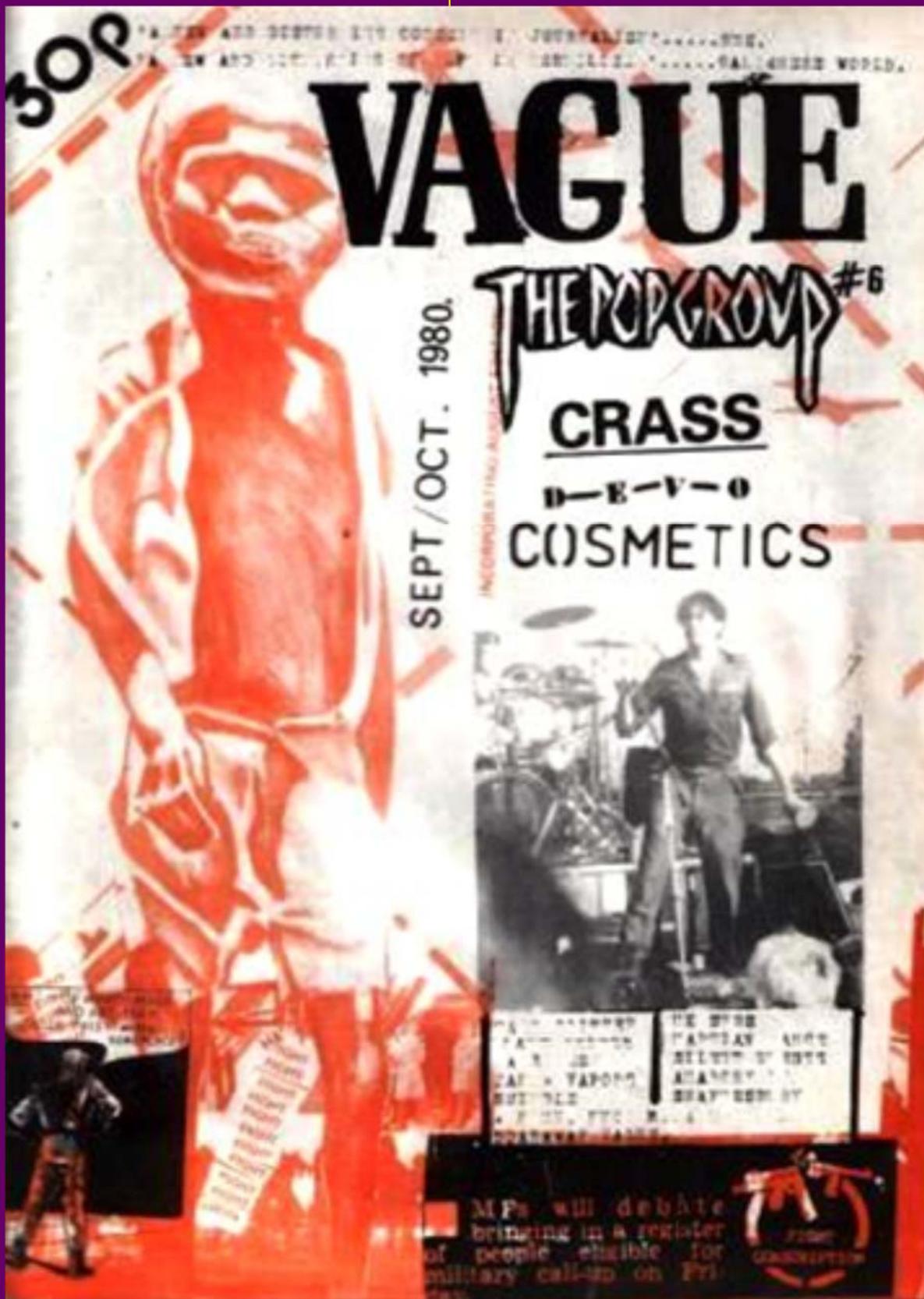
A spokesman for CBS Records told us: "I was actually at the Bournemouth Winter Gardens and all I can say is that this story is highly exaggerated. The audience was extremely

mild. Most of them were long-haired denim-clad kids.

"One kid upfront was ripping out a few seats and he was ejected by security guards. I saw no police and very little damage. Perhaps I was at the wrong gig or perhaps Bournemouth has never seen a punk band before. I tend to believe the latter."

was at Salisbury tech college with my art school mates, Perry Harris and Iggy Zevenbergen. We covered the west country punk scene, reviewing gigs and

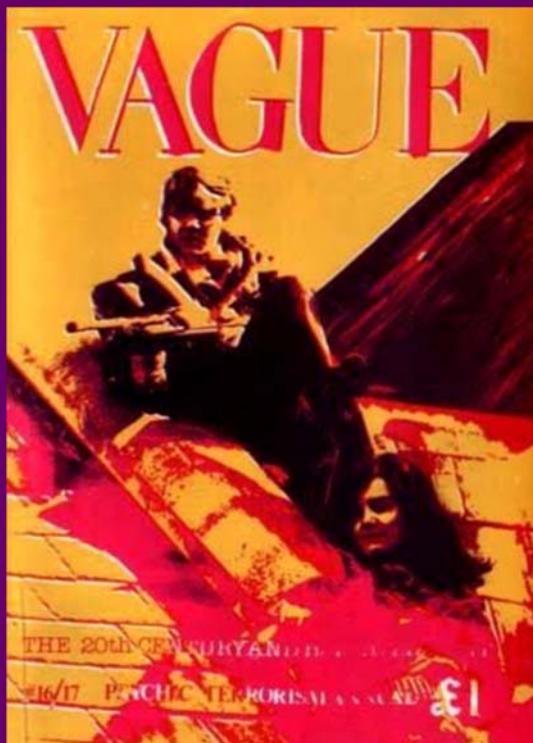
interviewing bands including the Ramones and the Clash, mostly at Bournemouth Village Bowl – which was owned by



Jimmy Savile. Perry's cartoons were recommended by Joe Strummer and 'Vague' introduced 'Viz' comic strips to the south of England.

Alan: I've got a limited collection of your writings, including the big omnibus edition, 'The Great British Mistake: Vague 1977-92', and the historical reconstructions - psychogeography rants in 'Wild West 11' (Vague 28) and 'Portobello Film Festival Counterculture 1956-2006' (Vague 36). You have very much based your writings and research around West London's Portobello and Ladbroke Grove. Stories of blues, rock, psychedelia, punk and more. Before we swap some stories, half-remembered or otherwise, tell me a bit about 'psychogeography' and your involvement?

Tom: I ended up in North Kensington on a fast-forward psychogeographical detour from the west country via the Clash and 'Sniffin' Glue' fanzine, who I followed to the first Rough Trade shop at 202 Kensington Park Road - which was previously occupied by John 'Hoppy'



Hopkins' Bit office, and Better Badges on Portobello Road - opposite the 'Frendz' underground paper office site, with the first issues of 'Vague'.

After squatting in Brixton, Elephant and Castle, Islington and Stoke Newington, I joined Portobello Housing Co-op, which came out of the squatting scene, and now live in a flat off Portobello Road by the Westway. Along the way I got into the Situationists and psychogeography - mostly via Malcolm McLaren and Jamie Reid. In the Stoke Newington/Hackney anarcho-punk squatting scene in the early '80s, I read the Gordon Carr 'Angry Brigade' book, copies of 'it' and 'Oz' and Situationist stuff, which I tried to recycle in 'Vague'. Then I ended up on Freston Road in the aftermath of the Republic of Frestonia, where the race riots started in 1958, and began drifting through Notting Dale, the old Dickensian Piggeries slum area - I've been doing a psychogeography project as a continuation of Hoppy's Notting Hill interzone ever since. This has included the Clash's 'London Calling' album 25th anniversary release CD booklet notes and a remake of GK Chesterton's 'Napoleon of Notting Hill' 1904 novel, inspired by Heathcote Williams and Frestonia - a work in progress. When the Vague office was on Freston Road in the late '80s, the Stonehenge Peace Convoy stopped in Evesham Street, across the road alongside the West Cross Route, continuing the tradition of a Romany Gypsy station in the area dating back to the middle ages.

I tried to do an English version of Hunter S Thompson's 'Fear and Loathing' Gonzo journalism with Situationist and William Burroughs cut-up influences, which didn't quite come off, but is said to have inspired 'Loaded' magazine and '90s lads culture. The highlight of my career in music journalism on 'Zigzag' magazine (on Talbot Road in Notting Hill in the late '70s -early '80s) was covering the positive-punk/Goth scene as Southern Death Cult abbreviated to the Cult, and interviewing



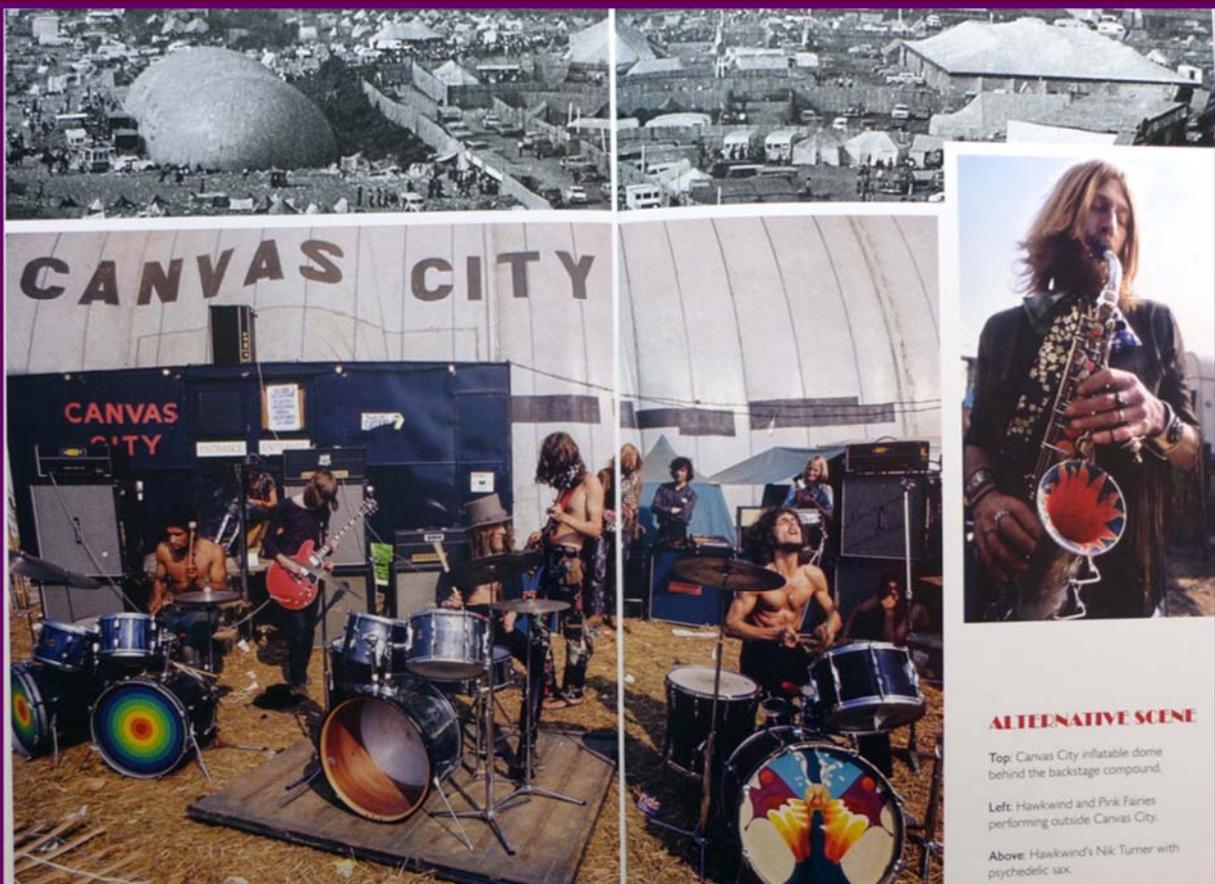
the Monty Python Terrys, Gilliam and Jones. After that I wrote for the mid-'80s incarnation of 'International Times', when the office was on Denmark Street, about Genesis P Orridge's Psychic TV, Mark Stewart of the Pop Group and the Sugarhill Gang – possibly the first review of rap/hip-hop/electro in 'it'?

Alan: Back in my own personal 'mists of time', I mutated and evolved through music, reading and writing, meeting

unusual people... I was at the University at Kent, 1969-72. A time of student sit-ins, anti-Vietnam protests and a politicised music scene. Here we are confronting 'Grocer' Heath! (I'm top left with the glasses and outstretched arm...)

It actually became known as the 'Canterbury Scene', because of bands and musos like Soft Machine, Caravan, Steve Hillage and Spirogyra, who were all playing and often hanging around the university campus and city. I also attended





ALTERNATIVE SCENE

Top: Canvas City inflatable dome behind the backstage compound.

Left: Hawkwind and Pink Faines performing outside Canvas City.

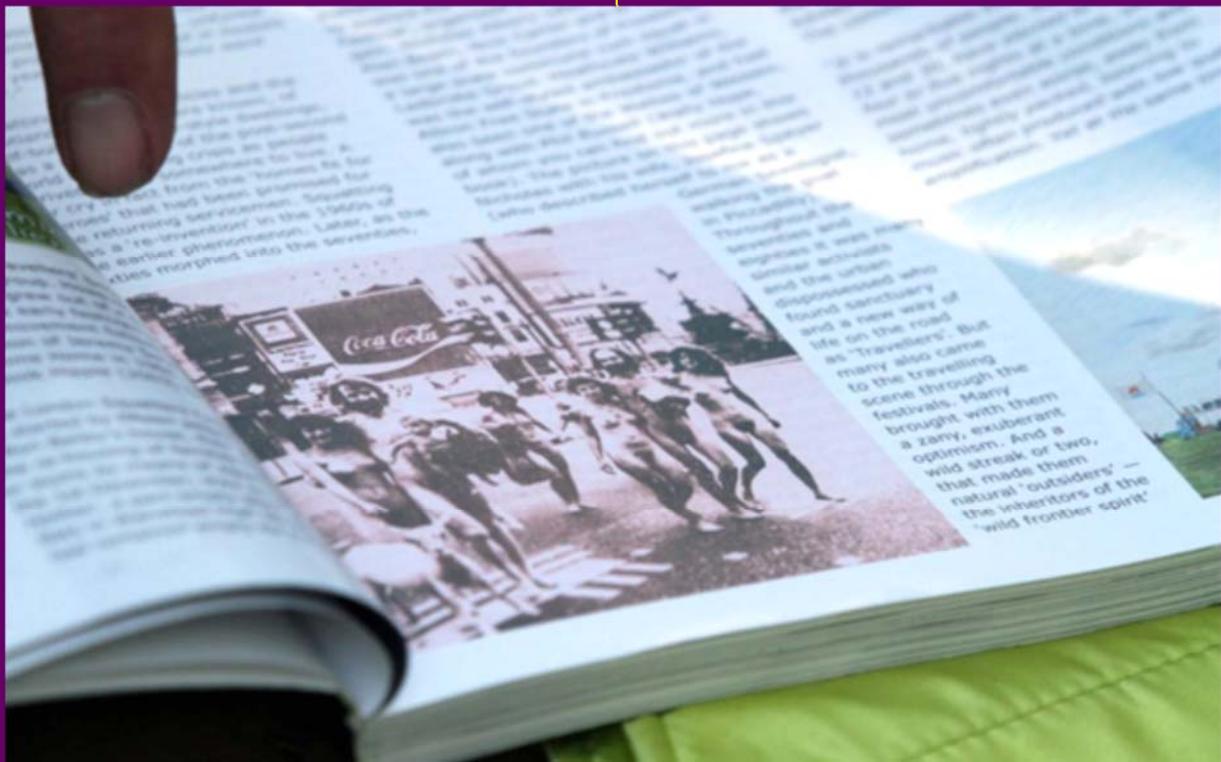
Above: Hawkwind's Nik Turner with psychedelic sax.

the second and third Isle of Wight festivals in '69 and '70. Carnage for 24 hours a day, day after day. But, vivid memories, smells, mild battle-scars and plenty of heady, mind and life-altering experiences from Jimi Hendrix, the Doors, Hawkwind, Quintessence, Joni Mitchell, Nico, Dr Strangely Strange, Peter Green, Taste, Family, Chicken Shack, the Groundhogs and many, many more. Quite a baptism.

There was also an 'alternative festival' going on outside the main one at the Isle

of Wight...with bands like the Pink Fairies, Hawkwind and perhaps Edgar Broughton kicking up a storm and urging punters to rip-down the fences...'Make it a Free Festival'.

I was studying social and economic history and sociology of education, and trying to get known as an illustrator and would-be writer. I contributed some scraps to 'international times' and later some more substantial pieces to 'Melody Maker', 'New Society', the 'Times Educational Supplement' and a host of youth work publications. You mentioned 'Frestonia'



Daily Mail / **BRIEFING**

ON THE 26-DAY CASE WHICH ENDED YESTERDAY.

Clashing voices in The Land of Oz

SPOTLIGHT ON 'AN ALTERNATIVE SOCIETY'

BY RICHARD HERD

OZ claims to be a window on the Alternative Society—and the Alternative Society has been estimated to have a following of a quarter of a million young people.

But what is it? And what do the youngsters hope to get out of it? The jury in the Oz case, which inevitably became a case about the Alternatives, heard three points of view.

Those at the heart of the movement, like the three editors on trial, say they are 'attempting to create a new climate of living, based on reality, not on fear or guilt... an experimental society.'

They say that they glorify free love, pot smoking, sex among schoolchildren and rebellion against all forms of authority, in order to shock 'conformists' into taking notice of them.



Detail from the cover of Oz 28

THE CASE AGAINST OZ

Put by Mr Brian Leary, prosecuting.

He said: 'Oz has promoted, relentlessly, a certain element of the new culture, namely, dope and sexual freedom. They believe that every form of sexual licence can be enjoyable, that grown-ups can do all these things, therefore why should not children.'

Mr Leary reminded the court that the Oz Schoolkids Issue advocated calling the police pigs and claimed that sexual activity should be admired for itself. It encouraged homosexuality, flagellations and necrophilia, and said that promiscuity was not wrong.

But, Mr Leary told the jury: 'Morality is essential to the well-being and healthy life of a community such as ours. It is for you to set the standards by which we shall continue to live in this country.'

THE CASE FOR OZ

Put by playwright John Mortimer, QC.

'The truth of the matter is that our country contains many alternative societies, people with all sorts and standards of morality, different ways of living, different values.'

'All of them have different ideas about bringing up their children, have different ideas about social morality. All are alternatives. The great and important thing is that we should live with each other and be tolerant with alternative ideas.'

'Obscenity is left, to a very large extent, in the mind of the beholder.'

'Oz 28 was a window. A window doesn't create the scene you see. It is something through which you look to see what is going on in the world.'

Readership—about 500,000

OZ 28 — Schoolkids Issue, the magazine which led to the court case, was produced last year.

It was the result of 20 teenage boys and girls accepting an invitation in a previous issue to visit the magazine's basement offices and help to plan an issue of their own.

Some went because it was something new to do; some because they wanted to 'have a go' at their schools and their masters. One went because he thought that one day he'd like to become a journalist.

Others wanted to shock their parents and their schools by getting into print with an admittance that they had experienced drugs and sex.

One or two girls gazed themselves and wore 5ft Trinitian's style mini gym slips with elastic in the legs of their thick, blue knickers.

When it came to the crunch and their articles, letters or drawings were ready for printing, most of them decided to remain anonymous.

It took nearly a month to get the magazine into shape: about half of its editorial content was by the children.

The result: a glossy, difficult to read, psychedelic version of every drop-out's ideal of what an underground magazine ought to be like. It sold 40,000 to 50,000 copies in bookshops and through the post. Both prosecution and defence agree that its probable readership was about half a million, with youngsters passing it on, perhaps ten times.



Contributor Berger and his mother

People don't listen, says Oz 'Rupert Bear' artist, unless you shock

VIVIEN BERGER, aged 15, was the only schoolchild contributor to OZ 28 who gave evidence at the trial. He lives with his mother and two sisters in Hampstead, wears his hair shoulder-length and smokes 'but not heavily'.

He was 14 and a confirmed rebel when he helped on OZ and drew the cartoons of Rupert Bear having intercourse with a grandmother.

He said after the case: 'Children are taught blind obedience to authority. People do not realise how serious things are in the schools these days. The growing truancy in working class areas is an expression of the need for change. Those kids are voting with their feet.'

But why the obscenity?

'People don't listen unless you shock them into sitting upright first. For instance, the piece in Oz calling for sex in the streets is an example of proposing an extreme and then saying: 'Argue me out of this—and by doing so you will find there is a lot of humbug about public behaviour in our society.'

Why did he write for OZ?

'Revenge. It was by then the only way I had of getting back at them for what they were doing to me at school.'

His mother, Mrs Grace Berger, chairman of the National Council for Civil Liberties, has backed Vivien all the way and was a witness at the trial. She says: 'I want him to face up to the boring problems of A-levels and university. I am prepared to admit that I may be wrong in this, but I fear that if he drifts around now he may regret it later.'

The judge

This is not a case of a Government trying to crush a small magazine because it frightens them?



Judge Argyle

Judge Michael Argyle, Q.C., who heard the Oz case, first came into the headlines in July 1966. As Recorder of Birmingham he threatened life sentences for burglars who went before his court.

He announced a campaign against the city's thieves with the words: 'If you do come, boys, we are all waiting for you. You have been warned.'

Judge Argyle claimed to have stamped out telephone vandalism in Birmingham by stiffer jail terms. His action, he said, had meant 'more or less a 100 per cent. telephone service in the city.'

Yesterday, at the end of his Oz summing-up, he said: 'This is not a case of a Government trying to

crush a small magazine because it frightens them.

'The defendants are not being tried over this issue of the magazine because as individuals we may think its contents are nasty or dirty, but because it is alleged that these articles and the magazine as a whole infringed the obscenity laws of this country.'

THE THREE FOUND GUILTY

TOP Richard Neville: Born in Sydney, Australia, Age 29. He became 'thoroughly tired of the image of the outdoor, surf-riding Australian', and helped to start the first 'Oz' in Sydney

CENTRE Felix Dennis, Age 24, from Kingston, Surrey, attended grammar school, a private school and Harrow Art College. Left home at 16.

BELOW Jim Anderson, Age 33. A trained lawyer. Says he became disillusioned with the law when he worked in the New South Wales Department of Justice. Born in Ilaverhill, Suffolk.



The men who were tried



earlier... I stayed there on a couple of visits with Nick Albery and Josefine Speer and their little kid, Merlin. Here's the pic from the cover of Nick's book 'Rehearsal for the year 2000', when some of the Frestonians took a goat and some good old fashioned naturism to Piccadilly. Maybe we'll return to that 'Passport to Pimlico' tinged 'adventure'. Who knows? Plus, I started writing quite a lot of books from the late '70s onwards. And you?

Tom: Wow, don't know if I can follow that but I'll give it a go - 10 years on at the end of the '70s, my first march was the Rock Against Racism/Anti-Nazi League one in 1978 from Trafalgar Square to Victoria Park, Hackney, to see the Clash, X-Ray Spex, Steel Pulse, Tom Robinson and Jimmy Pursey. I remember everyone saying, "I don't support the SWP (Socialist Workers Party) anymore than the NF (National Front), I'm going

to see the Clash/X-Ray Spex/Steel Pulse." Then the first festival I went to was Reading 1978, at which I appear down the front in the video of Sham 69 with Steve Hillage 'If the Kids are United'. The first Stonehenge festival I was at in 1980 was another riot in which the kids were less united than at Reading '78 with bikers v anarcho-punks battlelines - in protest at the admittedly awful anarcho bands. Most of the time bikers and punks co-existed OK in the west country and west London; I first heard of the New York Dolls and Velvet Underground from biker mates.

We used to go up north to cover the Futurama science-fiction post-punk indoors festivals, mostly at Leeds Queen's Hall, featuring Hawkwind and Joy Division, and Vague #13 was mostly a review of the 1982 festivals; the first WOMAD with the Burundi drummers at Shepton Mallet, Glastonbury, Stonehenge and the Elephant Fayre. Since the early '80s - when I was also travelling around the country and



Europe a bit selling fanzines and T-shirts on post-punk tours – I've just been at Notting Hill Carnivals, reporting and working on exhibitions about the Carnival's history, going back to the 1966 London Free School Fayre, organised by Rhaune Laslett, Hoppy, Michael X and co, with Syd Barrett's Pink Floyd playing in All Saints hall and the proto-'International Times' 'The Gate'/'The Grove' newsletter, and the early '70s Notting Hill People's Free Carnival, featuring Hawkwind with

Lemmy and the Pink Fairies in Powis Square gardens. I've also gone into the Notting Hill roots of Glastonbury Fayre/festival with Arabella Churchill and John Michell in my 'Getting it Straight in Notting Hill Gate' pop history research.

(Above) Tom at Reading 1978 in Sham 69 'If the Kids are United' video and (Below) at the 1st WOMAD 1982 Shepton Mallet Burundi drummers sound check



Alan: I guess 'activism' is a complex animal and concept. I'd visited Amsterdam in the late 1960s/early '70s, met some of the Provos (Provocateurs), such as poet, Hans Plomp, (and later, artist and activist, Aja Waalwijk), and crossed paths or stages with musicians from bands such as Cuby and the Blizzards, Herman Brood, Normaal and Focus. Some were relatively political, experimental, radical even and they co-existed at the time of the youth movement which was spontaneously trying to disturb and unsettle Dutch society with their 'white bicycles' – attempted car bans, happenings, violent confrontations.

It was a time of the opening of colourful venues such as the Paradiso and Melkweg (the Milky Way), and the Kabouters (the gnomes of the early squats). It was very full-on, being water-cannoned at the legendary Dam, hanging out with the freaks and politicians of the international scene. Far more in-yerr-face than the scene in the UK. I remember watching the very long version of the 'Woodstock' film in a cinema in Amsterdam. In the interval, the usherette came round selling hash cakes, Thai-sticks, Leb and more...

It's a bit of a blur now, those times of wild street protests, international solidarity against capitalism, but I have kept my international connections and nurtured them, both with the more alternative music-scenes, and the free-cultural spaces such as Ruigoord (Freeport Amsterdam), Christiania (Copenhagen), Nimbin (NSW, Australia), and more recently for me, (Uzupis, Vilnius).

I can see my own connections between those people and places and the early London scene, with BIT information services, the fledgling Release, the London Street Commune, with Dr John (Phil Cohen) and other early activists from the underground press like Graham Keen (who I worked with and became close friends), Dave Robins, Dick Pountain, John 'Hoppy' Hopkins and many of the ex-London Free School folk. I'm guessing that I'm a few years older than you, Tom, but

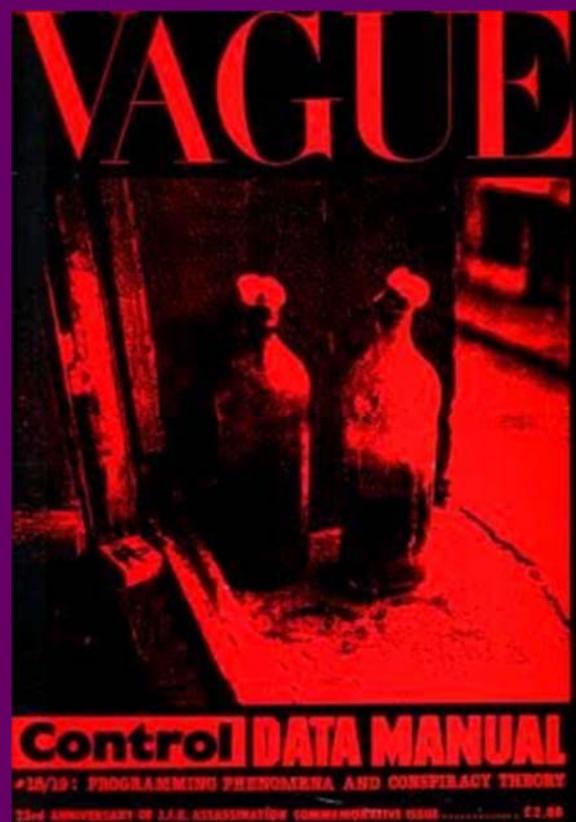
we overlap with people, places, musos and experiences over the years...

Tom: Wow... again, yes, I think I was at junior school then, but I was involved in an anti-royalist rebellion when I tried to escape from a Prince Charles visit to Mere Manor farm in Wilshire around that time, and general anti-authority rural hooligan exploits. In the early '80s I went to CND and GLC festivals and marches and the mid-'80s Stop the City demos; and attempted to move to Berlin before the Wall came down, out of which came 'Vague' #20: 'Televisionaries' about the Red Army Faction Baader-Meinhof gang far-left terrorists. This issue also featured an 'Apocalypse Now in Stoke Newington' cartoon strip by Perry Harris, set in the anarcho-punk squatting scene.

Alan Dearling on Facebook
adearling@aol.com

Tom Vague on Facebook
tomvague@gmail.com

(To be continued...)



VAGUE



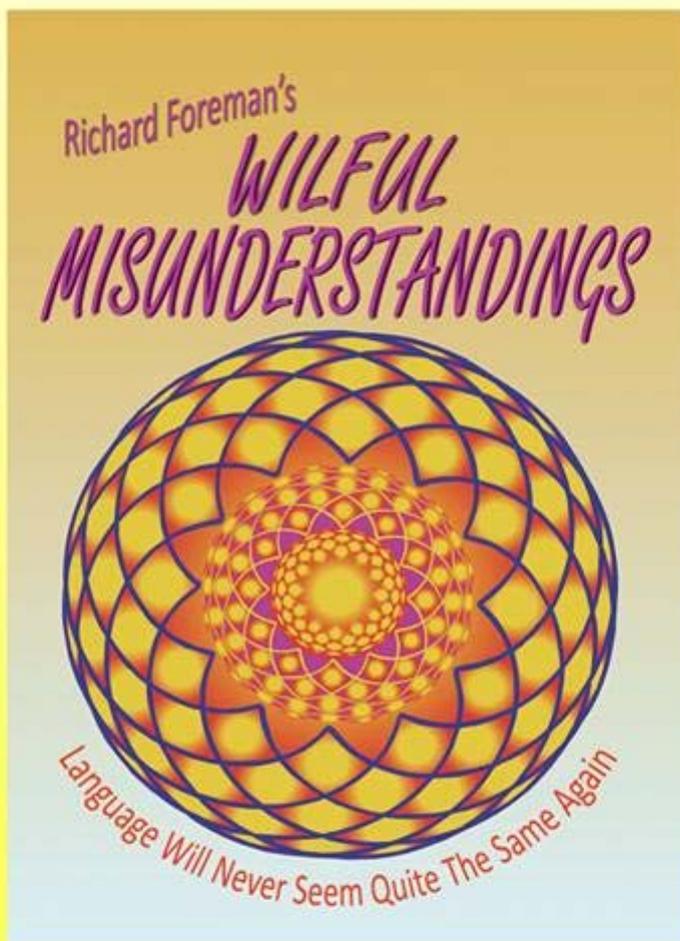
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THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

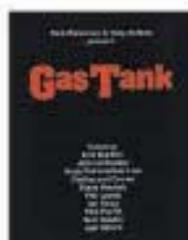
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

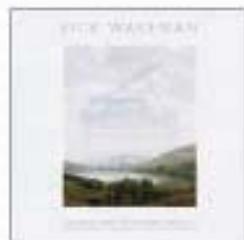
HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

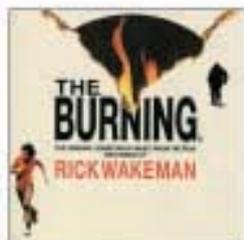
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

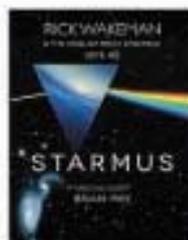
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

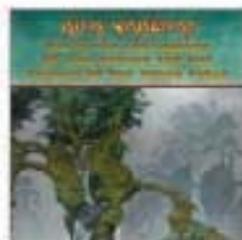
HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

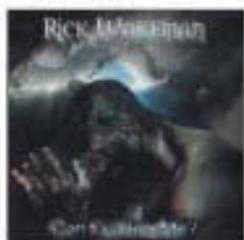
HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

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and all other good music retailers



KEV'S WORLD



REGAL WORM
PIG VIEWS
URANIUM CLUB

Jarrold Gosling returns with his latest album, bringing in a few select guests to help out here and there, but as with the other Regal Worm albums he fully relishes the opportunity to showcase his skills on multiple instruments. Although he brings in pop mentalities and themes, these are heavily indoctrinated with Psyche before all being wrapped up in a

solid dose of Canterbury to create something that is very English, very dated, and certainly very delicious. Here is someone who is using Mellotron, Hammond L112 and Fender Rhodes among multiple other keyboards so the notes he is performing are coming through a depth of history. But, although he is very much a keyboard player at heart, he provides multiple types of guitars as well as employing four singers and some sax and flute players. There is very much a sense of dated reality, why use samples when a real musician can do the job so much better?

There is no way that this sounds like an album that has been released in 2018, but feels much more like a lost album from fifty years ago. Even the complex album artwork seems to be from a time gone by when that was an important part of the whole package, but as it has been released as a double pink vinyl album then for this one it actually is. There are times when early Floyd and early Genesis trade blows with Caravan, before Van Der Graaf Generator step in to act as referee,

KEV ROWLAND

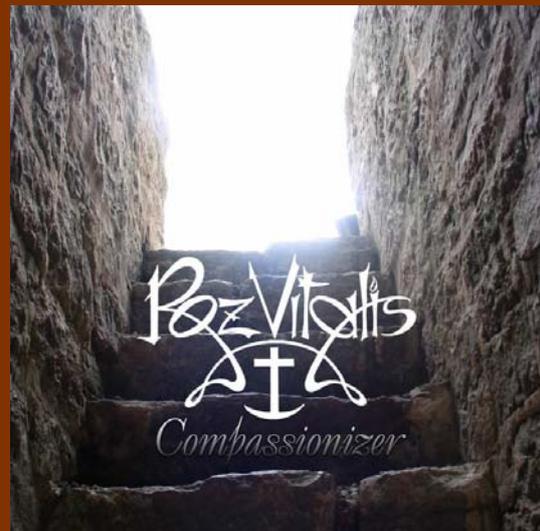
and Camel take the high ground. Some of the vocals also remind me of the really naff cinema adverts we used to get back in the day, and it all adds to the sheer delight of this album which is essential to all progheads.



**ROGER DAVIDSON QUARTET
MUSIC FROM THE HEART
SOUNDBRUSH**

Last year, the Roger Davidson Trio released 'Oração Para Amanhã' which also featured vibraphone and harmonica player Hendrick Meurkens as a guest. He is now part of the renamed Roger Davidson Quartet featuring Hendrik Meurkens, with bassist Eduardo Belo and drummer Adriano Santos still completing the line-up. Roger's name may well be on the banner, and he wrote all the material, but he is more than happy for the trio to sit behind Meurkens as he often takes the lead melodic role. Davidson has a fine touch on the piano; he is one of those players who makes every note seem effortless, knowing exactly what to play and when to play it. Single notes taking on as much importance as chords, always with that soft reflective Brazilian style he loves so much.

Soft and gentle, never overstated, this is a wonderful album to play in the evening, with candles and a glass of wine to hand, just letting the music take the mind where it wants to. Full of joy, and capturing the moods so very well indeed, this is not the sort of music I would normally listen to, but as with his last album find myself quite enamoured indeed.

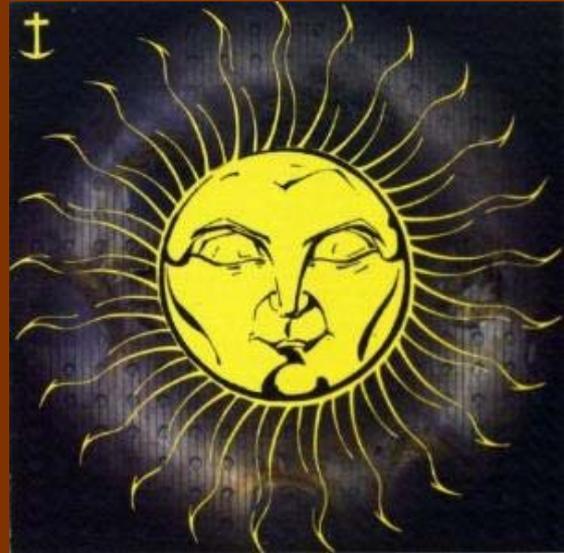


**ROZ VITALIS
COMPASSIONIZER
BANDCAMP**

I have long been a fan of the RIO/avant-garde music from Russian band Roz Vitalis, but I came across them quite a long way through their career, so have been looking back to some of their earlier albums to see what they were like back then. 'Compassionizer' is from 2007 and is their fifth full-length album. Originally self-released, it has now also been made available through Bandcamp. Back then the band were just a trio, with Ivan Rozmainsky (keyboards, recorders, percussion, samples, virtual synth), Sydius (guitars) and Yuri Verba (clarinets). Musically, this album is absolutely fascinating in the way that it combines classical motifs and Western

approaches with other styles that contain more dissonance, yet somehow maintain the melodic adventure. That this album has a lot in common with the mighty Art Zoyd isn't even up for debate, and with less instruments being deployed there is a sense of fragile strength holding it all together.

As with their later works, it is the strong use of melody that keeps them separate from many others within this musical style, and to my ears it is incredibly accessible on first hearing (although I concur that not everyone will feel the same way). The use of woodwind within what can otherwise be quite a sterile sounding environment not only adds a small bit of warmth, but also lifts the overall emotion of their music. there are some sections where Rozmainsky's use of synths combining with his piano makes one thing that one is listening to a modern classical music concerto as opposed to a progressive rock album, while at others there is no doubt at all that here is a rock band pushing the boundaries of music. It may have taken me far too many years to start listening to Roz Vitalis, but that is something I am definitely going to make up for by discovering more of their music.

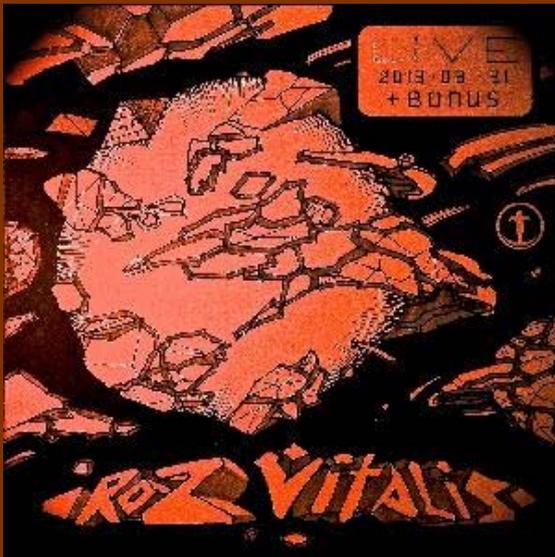


ROZ VITALIS REVELATOR MALS

There was a gap of four years between their fifth and sixth studio albums, with 'Revelator' coming out in 2011. By this time there had been a total change in the band, with only keyboard player Ivan Rozmainsky left of the musicians who were involved in the previous work. It was at this point that the band really started to spread their wings, as they moved away from the trio to a quintet of Vladimir Efimov (guitars), Vladislav Korotkikh (flutes, whistle), Philip Semenov (drums, percussion) Vladimir Semenov-Tyan-Shansky (bass) and Rozmainsky, along with additional musicians providing cello, flute, shakuhachi, viola, bassoon, trumpet and flugelhorn. While still playing music inspired by both classical and RIO, based around the keyboards, there were now more complex dynamics and layering of sounds.

Using a real drummer also added to a difference in the overall sound, although it must be said that I am not a great fan of the production of that, as there are times when it sounds as if Semenov is hitting a box as opposed to a drum, but he is definitely adding a more driving force to the sound.

The strong use of woodwind, especially when combined with electronica, such as on “Underfrog”, is inspired and quite different to anything else I have come across. I can only describe the introduction as if I were listening to bubbles of sound that kept popping in my ears. Early Kraftwerk has been an inspiration on this album, as has of course Art Zoyd with whom Ros Vitalis have quite an affinity, while Can have also had their part to play. There is a real depth here, with the unusual choice of instruments and arrangements combining to make something that is incredibly compelling, melodic and enjoyable.



ROZ VITALIS
LIVE 2013-08-31 + BONUS MUSIC
BANDCAMP

Well, it may not be the most snappily named live album I have ever come across, but no-one can dispute the accuracy of the title. What we have here are nine songs recorded as a quintet on 31st August 2013, along with another four songs from the previous year when Vladislav Korotkikh (woodwind) was still with the band. The line-up was the same as for ‘Revelator’, except that Semenov-Tyan-Shansky had moved from bass to guitar to give them twin guitarists, and Ruslan Kirillov had joined on

bass. Only a few of the songs from the most recent album were played, which I wonder was due to the lack of guests who played such an important part on ‘Revelator’.

There is the feeling here of a band who are settled in the live environment, and enjoy bouncing ideas off each other and extended and moving around ideas. There is certainly far more focus on the guitars than I would have expected, as Rozmainsky allows himself to take a back seat. What really lets this down is the quality of the recording, which sounds incredibly raw, almost as if what we are hearing are raw tracks from the sound desk with little or no attempt to actually produce them. With music sometimes fading in and out, and some leads not being loud enough behind the rest of the music, it does make for a listening experience that may be authentic but doesn’t necessarily leave the listener wanting to play it repeatedly. If it had been produced effectively this would have been indispensable, but as it is, it is just interesting.



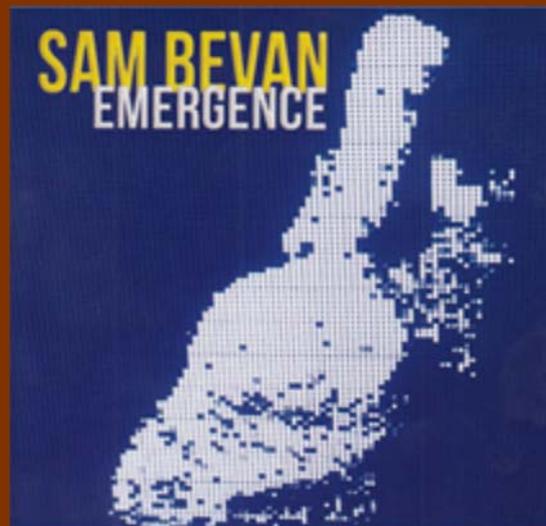
ROZ VITALIS
LAVORO D’AMORE
LIZARD

This was the ninth studio album from Roz Vitalis, released in 2015, and until I played it

this was the only album of theirs that I hadn't heard from the previous ten years. Although the line-up has been through some changes here and there, by now it was relatively stable, being the same as it had been in 2012 with just the addition of trumpeter Alexey Gorshkov. Vladislav Korotkikh (flute) is also here in the band, and although there are no additional strings on this release, the use of woodwind and brass as key players gives the music additional dynamics and strength. The album follows the normal Roz Vitalis mix of modern classical with RIO and elements of krautrock, often (although not always) led and dominated by the keyboards of Ivan Rozmainsky. The music maintains the melodic continuity that one has come to expect, yet can also be challenging, but never in the way that feels oppressive or over the top as can often be the case with Art Zoyd or Can.

I found this yet another really interesting and fascinating work, with the use of trumpet often incredibly key to the feel of the whole piece, and there is certainly an impression of the guys playing in a circle, all looking at each other for the musical cues as to where to next take the music. The use of two guitars allows for more layering, certainly in a live environment, but there are complete passages where both guitarists seem to have laid down their instruments and have gone for a break, allowing piano, trumpet and xylophone to take over. The complexity of the arrangements, combined with the way the instruments have been set (the bass has a tone Chris Squire or Geezer Butler would have been proud of, at

the right volume it can knock down buildings), would make one think that this is a hard album to listen to, but the experimental nature of the music is combined with melody so that it is instantly accessible and totally engaging. There is no doubt that Roz Vitalis are one of the most exciting and innovative bands coming out of Russia at present.



**SAM BEVAN
EMERGENCE
INDEPENDENT**

This is double bassist Bevan's fourth album as a band leader, and here he has nine new compositions that he performs at the head of a quintet that also includes altoist Kasey Knudsen, Cory Wright on tenor and bass clarinet, either Ian Carey or Henry Hung on trumpet, and drummer Eric Garland along with a few guests. To say that he has an innate understanding of his instrument, and what he is trying to achieve, is something of an understatement. Bevan underpins everything that is going on, but rarely

taking centre stage himself, far happier to provide the perfect backdrop for one of the others to take lead. With no piano or guitar on the album, it is down to brass and woodwind to show what can be undertaken in a series of styles that swings through to hard bop. This is infectious instrumental jazz, by a group who know when to take a back seat or when to show off with aplomb. Garland is a superb drummer, reminiscent in some ways of Gene Krupa, and when he is given the opportunity to have a small play around the kit, as on "Old Cool", then he relishes the opportunity.

The album feels quite staccato in its approach, but there is still a warmth and affection within it. Mature and powerful, it looks back to some of the great musicians who have been before, but is also looking forward as it moves jazz very much into the modern day. Melodic, superb, well worth investigating.



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

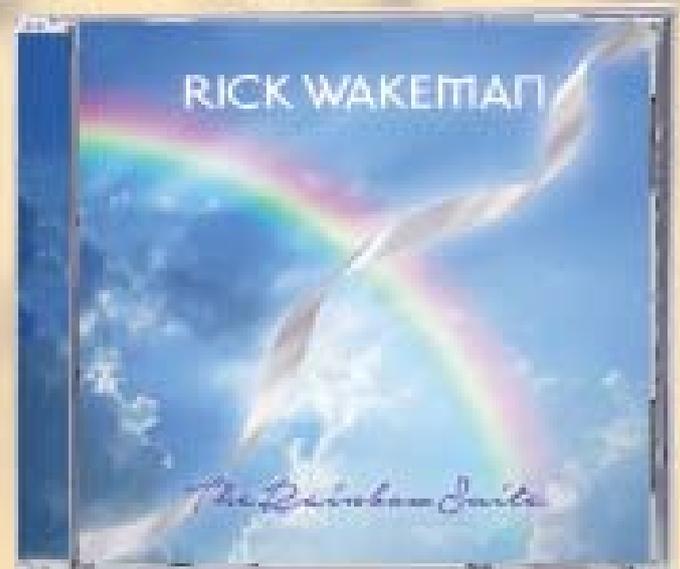
DVD / CD of The Gospels performed live in California – never seen before.

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

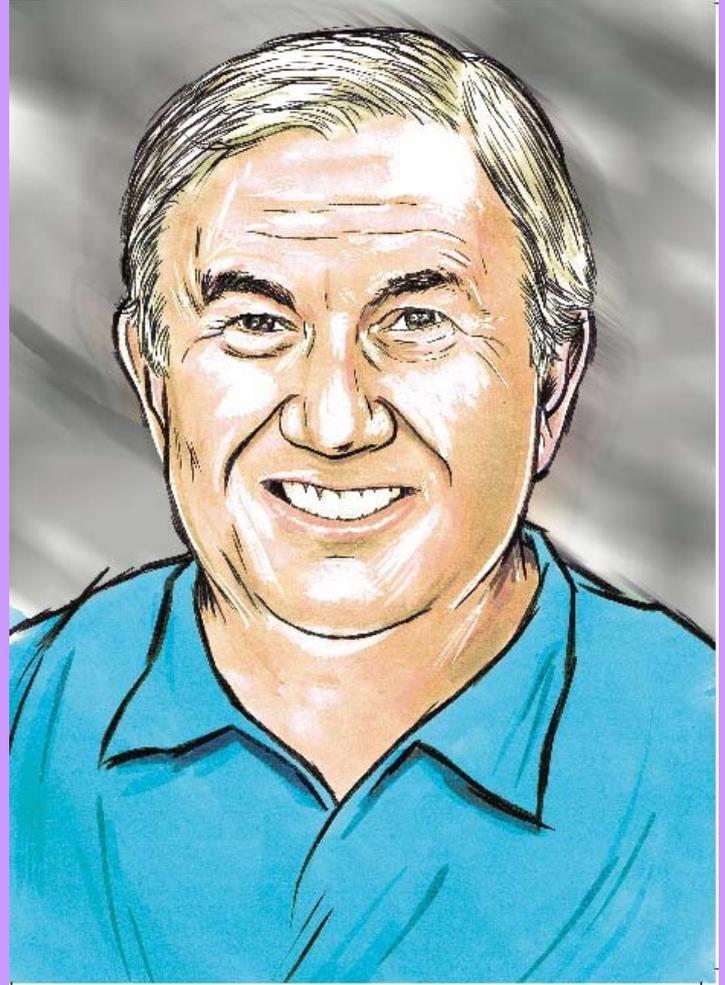
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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)



YOU'VE GOT TO LAUGH

I was watching some people with their dog walking in the countryside yesterday. Let's be honest, I am not nature boy, and the reason for me being in the green area, grass I think is the name, is because they were selling me an ice cream cone with a Cadbury's Flake in it. In England we call this concoction a 99, and it was what God invented for sunny days. Forgive the interruption. I looked at these people with their dogs and I compared to other families with their children.

No question, the people were treating the animals better than the other families were treating their kids.

What sets us apart from the animals, our ability to laugh, to see the funny side of things? Animal lovers will always insist that their pet dog, cat, mongoose, fish or lizard is laughing, smiling or expressing angst. But, and I am sorry to have to insist, this is not true.

Leibniz, the early 18th century German philosopher said, "It is the knowledge of necessary and eternal truths which distinguishes us from mere animals, and gives us reason and the sciences, raising us to knowledge of ourselves."

Animals are lovely, if you like that kind of thing, but they don't have any sense of humour. They are, in fact, very limited intellectually. You could say the same about many of their owners, or if I am to be politically correct, keepers. Please be aware any animal nuts, that I do like animals myself, and that I have had many pet dogs, fish and even a tortoise or two when I was an ankle biter. I just don't ascribe human abilities to the little beasts. I also don't, and you should whisper this, hug any trees. They're really nice to look at, but they don't look cuddly to me.

Humans don't learn to have a sense of fun and the ridiculous; we are born with this ability. There is something attractive about us when we smile, and that's why almost

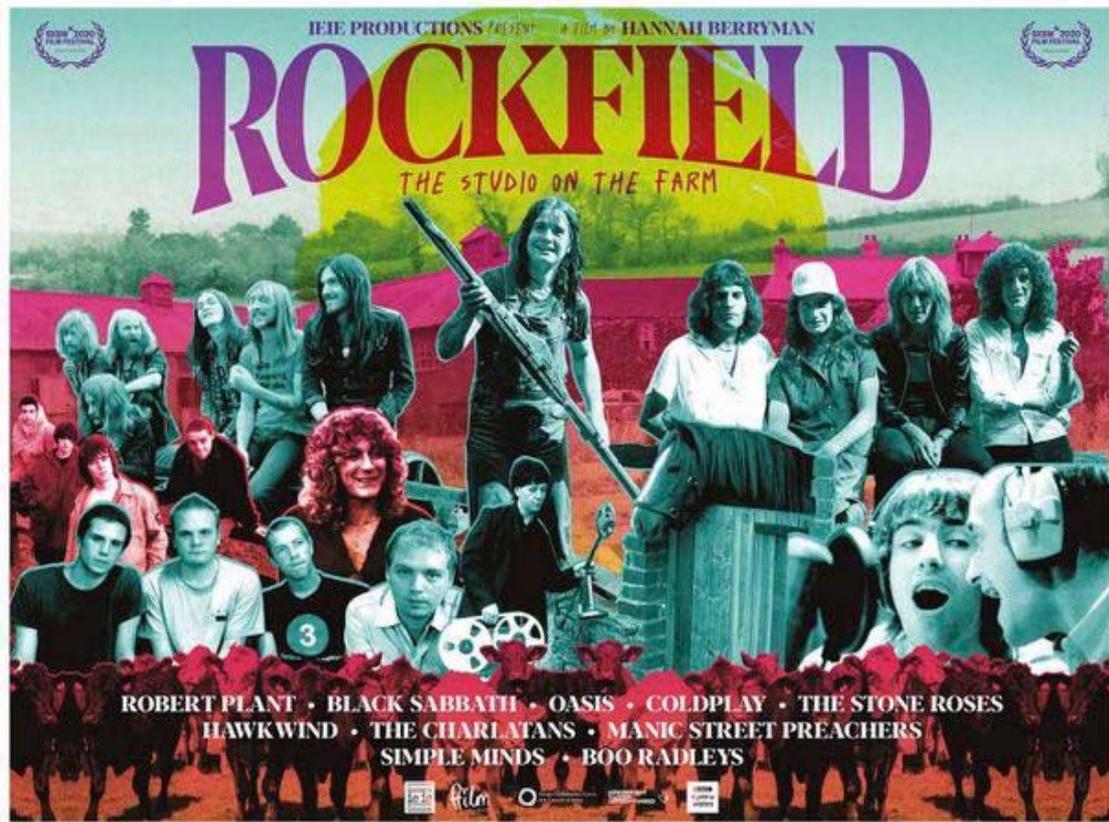
every photograph you see has a smiling face in it. We look at our best when we're happy. Animals can be happy or sad, but that is based purely on their basic needs being met or otherwise. They can't express emotion facially or verbally; they don't have the mental agility. Their brains simply don't have the capacity or the synapses.

You could think differently had you watched the recent episodes of *Britain's Got Talent*, or *America's Got Talent*. Both these television shows featured dogs with immense ability. Dogs that could dance backwards, and in one case stand on a rope and seemingly, take a bow (wow)! Of course one does have a slight suspicion that these might be very small people in a dog suit, but that aside. These were very talented dogs. The one in England was probably able to quote Shakespeare. It was a great dog. But it isn't a person. Please stop going berserk whenever you see a cute animal, you'll only encourage the balls of fur.

Happily the animals did not win the contests and although they might consider litigation I for one was gratified that they were left to bark in the dark.

All animals are equal, but some animals are more equal than others, as George Orwell stated in his book, *Animal Farm*. We should all look after fellow humans first and animals come somewhere down the list. Please remember, humans are the animals that are more equal.





Rockfield in Monmouthshire, south

Wales, is well-known, having been used by such bands as Black

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ROCKFIELD, THE STUDIO ON THE FARM - OFFICIAL TRAILER

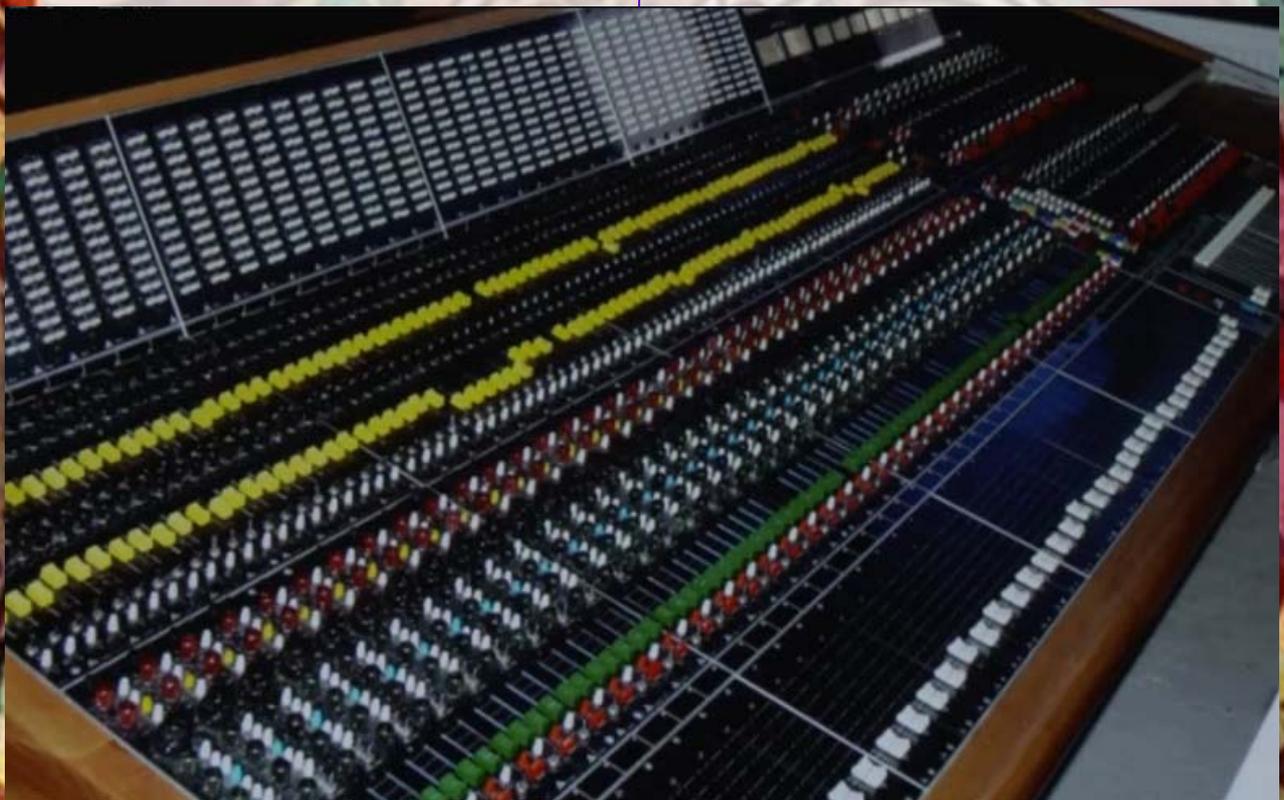


Sabbath and also Queen.

It's unclear exactly what the movie will show, as there'll presumably be little or no footage from inside the studios that was taken at the time. When a band or a record label

books a studio, the last thing they usually want is strangers hanging around filming - and, more to the point - audio-recording what the band's up to!

Rockfield Studios began its



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



commercial recording life in 1961, and in 1965 was acknowledged to be the first residential recording studio in the world.

The promo trailer gives no insight into the Hawkwind aspect of the movie, as the trailer merely shows one brief image of Lemmy, a still taken from the well-known Top of the Tops "Silver Machine" mish-mash video,

Their website describes the studios thus:

The now famous studios have played host to many of the world's biggest artists – Rush, Oasis, Iggy Pop, Nigel Kennedy, Simple Minds, Coldplay, Black Sabbath, Robert Plant and in 1975 was

the primary studios used by Queen for the recording of the greatest pop record of all time 'Bohemian Rhapsody'.

As well as having a successful recording studio, Rockfield has also had a successful record label with such artists as Dave Edmunds, Hawkwind and Budgie to name a few.

CHECK OUT HAWKWIND AT GONZO



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



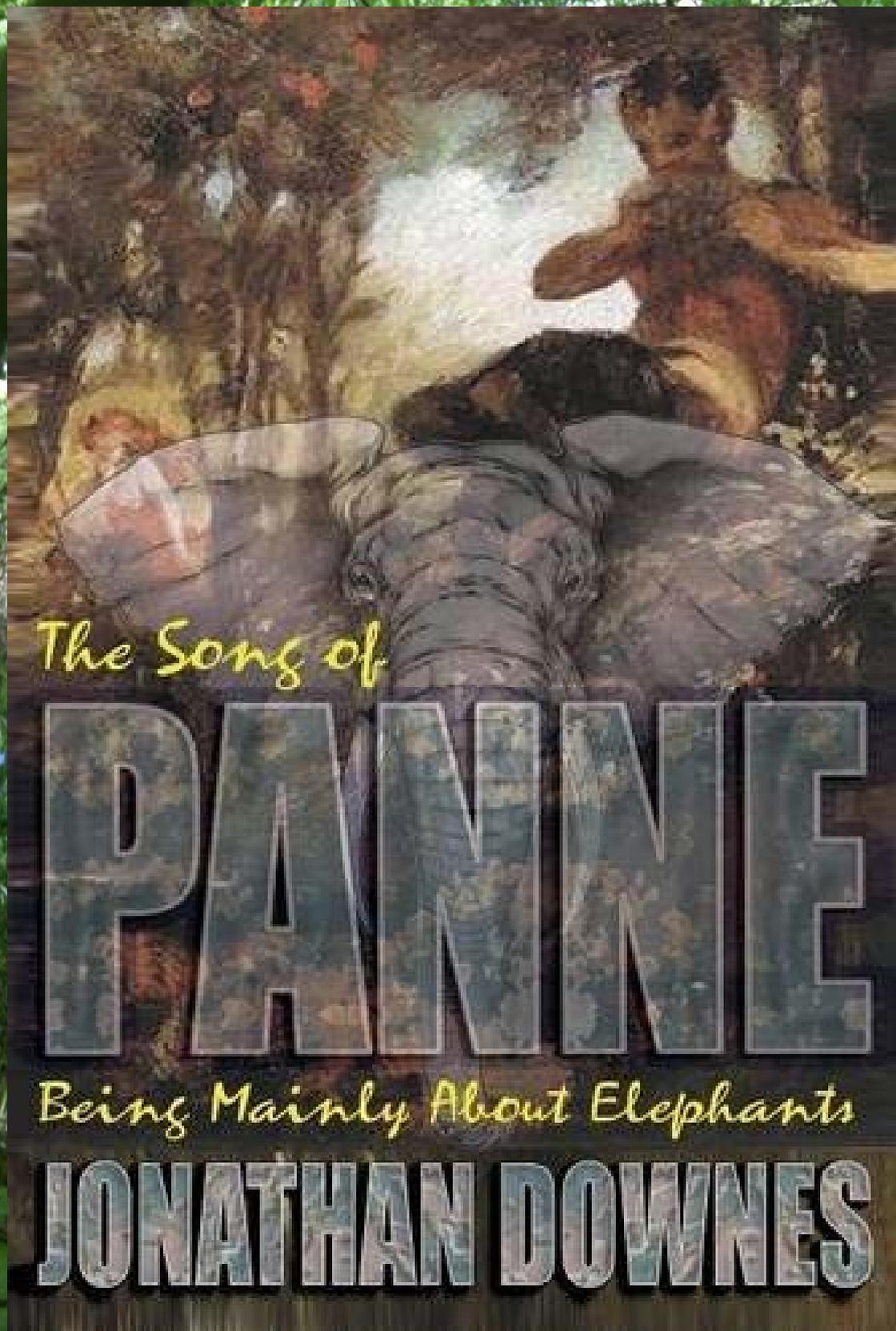
**CURRENTLY IN STOCK
AT GONZO (USA)**



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 next day was my last in Asia for nine long years. In fact, apart from a brief trip back to Hong Kong financed by a legacy from my dead great-aunt in December 1980, it was my last time in Asia to the present day. This was not intentional, it is just that my explorations have taken me to Central America instead, over the past forty years, although I fully intend to return one day. However, as I am now in my seventh decade, and in fairly dire health, I am only too aware that my options are fast running out, and that if I am going to return to the place that I dream of nearly every night, I am going to have to get a move on. Dictating this narrative to Olivia, who doubles as my stepdaughter and my secretary, has filled me with a yearning to return to Hong Kong, and to take my wife and Olivia with me so they can see for themselves what all the fuss is about. But I have to say that I am terrified at the prospect; the places I have described in this narrative were beginning to disappear fifty years ago, and I have to admit that the totalitarian Special Administrative Region of the People’s Republic of China – which, at the time of writing, is displaying a distinct

whiff of tear gas to the world outside – does not seem to be the inviting homeland that I remember so fondly.

But I digress.

At the dock, we boarded a huge (or it seemed huge to me, but it was nothing like the leviathan cruise ships that are so depressingly familiar these days) ocean liner, whose name I am embarrassed to say I have forgotten. It was owned by an Italian company, had something like a hundred passengers, and was to carry us home to Europe with stops off at various African locations along the way.

We had to queue in a rather grubby building at the edge of the waterside, and – not for the first time in my life, or indeed, this narrative – my imagination ran away with itself. Underneath the ubiquitous election poster for Indira Gandhi (“Indira’s people are India’s people”) was a sign warning that:

“Taking Indian currency out of India is a serious offense punishable by incarceration”.

I had a few rupee coins in my trouser pocket. I doubt whether in total they came to more than twenty or thirty pence in value, but I dearly coveted them for my coin collection, and didn’t say anything about them, even though I was afraid that I was risking “incarceration” at the pleasure of the Indian Government. After all, Indira’s people were India’s people, and a little white boy who was not sure whether he belonged in Hong Kong or in England was highly unlikely to be treated leniently by the powers that be.

So I was terrified as we went through the disembarkation procedure and was literally sweating from every pore. When we got on the ship, I realised that my mother had

become seriously worried about me and took my temperature, fearing that I had succumbed to my father’s old nemesis of Tropical Malaria. Shamefacedly, I admitted that I had put the whole family’s liberty in jeopardy just in order to further my nascent career as a numismatologist.

For some reason, my mother found that immensely funny and kindly explained to me that there had been some recent high-profile fraud cases where high-ranking Indian government officials had smuggled large sums of money out of the country in order to trade it at profit on the international market. She was sure, she explained, that I was unlikely to have committed any crime that the authorities, either in India or England, would have the slightest interest in.

We found our way on board and an impressive looking fellow from the Purser’s office showed us to our cabin. He was positively dripping in gold braid, his white uniform was spotless and his shoes were – literally – so highly polished that, as he walked, they not only reflected back what was around him but caused fast moving reflective shapes to be projected on the walls and ceilings of the corridors through which we were being ushered. The corridors were all painted in refreshing blues and greens, all the signs were in Italian and English, and the projected reflections from his uniform footwear skittered like ethereal fish along the walls and ceilings. Although my parents had originally tried to get a state room, for some reason none were available, and we had to make do with two fairly small adjacent cabins; one for Richard and me and the other for my parents. This was exciting enough as far as my brother and I were concerned, but we didn’t understand the complicated social structure of life on the

ocean waves, and my parents both sulked massively for the rest of the journey.

Having left our luggage in the cabin, my mother took us on deck, leaving my father fulminating like a bad-tempered water buffalo on their bed. My parents had a double bed in their cabin, whereas Richard and I had highly nautical bunks. We immediately fell in with the nautical mindset, and replied “aye aye sir” and saluted whenever anybody asked us anything, which must have been mildly embarrassing - not to say irritating - for my mother, whom I remember being astonishingly forbearing to us.

Navigating our way through the labyrinthine passages and out on deck into the tropical sunshine was far more difficult now we didn't have the Italian naval officer as a guide. But we got there in the end, and, as always, were immediately enthralled by the sights, sounds and smells of a tropical harbour.

But this tropical harbour had something which I had never seen before, and have never seen since: a resident population of dolphins.

These were delightful creatures, although I have no idea what species. One of the signature animals of Hong Kong is their resident population of pink dolphins. It seems, these days, as if you only have to type ‘Hong Kong wild animals’ into a search engine and you will find a hundred different accounts of dolphin watching expeditions. However, in all my family's explorations of the Hong Kong archipelago, we never saw a single one. The Hong Kong pink dolphins are a race of the Indo-Pacific humpback dolphins (*Sousa chinensis*).

They are roughly the same size as the more well-known bottle-nosed dolphins, but are

born black, gradually changing their colour to grey and then white when they get older. But sometimes, the adults appear a bright shade of pink – as pink as bubblegum – due to the blood vessels located very close to the skin, which act as a cooling mechanism. Like all dolphins, they have a layer of blubber, but when in warm, tropical waters, they need to lose heat by passing blood through the surface blood vessels. So when they get hot, this cooling mechanism kicks in, and they – literally – blush.

The freshwater dolphins of the River Amazon can also be pink in colour, but this is mostly because the males lose the outer layer of skin due to fighting and other rough and tough delphinic activity.

The dolphins which I watched, enraptured, for the next hour or two were mostly grey, although I remember their pectoral fins were pinkish in colour, presumably also as a heat regulatory mechanism. They spent most of their time feeding from the enormous shoals of little fish, which darted through the water like quicksilver, all the reflections from the boots of the *Perser's Mate*. These, I hypothesised, had been attracted into the harbour by the lure of all the edible garbage that was cavalierly chucked in by people working on the boats or the wharfs alongside. You could even see vast shoals of little silverfish swimming bravely in from the ocean, towards their doom, and I would probably have felt sorry for them if it had not been for the fact that the dolphins were so immeasurably groovy.

Yes, you did read me right. Although I was still of the mindset that had been drilled into me by my parents, that people with long hair were ‘twits’ and beneath my contempt, the youngsters of Hong Kong had adopted some of the vocabulary of the hippie and beatnik movements, and ‘groovy’ was a word that I adopted aged ten, and have



used intermittently ever since, much to the embarrassment of my nearest and dearest.

When the dolphins weren't actively hunting their supper, they appeared to be just playing. I know that it is anthropomorphic in many people's eyes to say such a thing, but these fantastic marine mammals gave every impression of conducting their complex nautical acrobatics for the sheer hell of it. Much to my great delight, these dolphins (or, at least, very similar ones) were to accompany us all the way across the Indian Ocean on the next stage of our journey.

My only other memory of this day is a far less pleasant one.

I know that I am referring to events which are now half a century in the past, but a lot has changed over that half century. And changed for the better.

My father decided that it was his duty as paterfamilias to join his family on deck, and

so – despite his ever present pain in his back and legs – he rose from his rest, locked the cabin, and made his way to join the rest of us. Along the way, he encountered a small English boy whose name I completely forget, and in some manner that I also completely forget, the boy was cheeky to him. Cheek from the younger generation was one of the things that was anathema to my old man, and he immediately retaliated by picking the boy up and giving him a sound spanking on his bare bottom. These days, quite rightly, this would have ended up with my father being arrested and charged with assault, or even worse. And it shows how far we have progressed as a society, that when the little boy ran to his parents in tears to complain, his parents came and apologised to my father rather than reporting him to the police. Although in most ways, I miss the world in which I was brought up, in some ways we have definitely progressed in the past fifty years.

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.

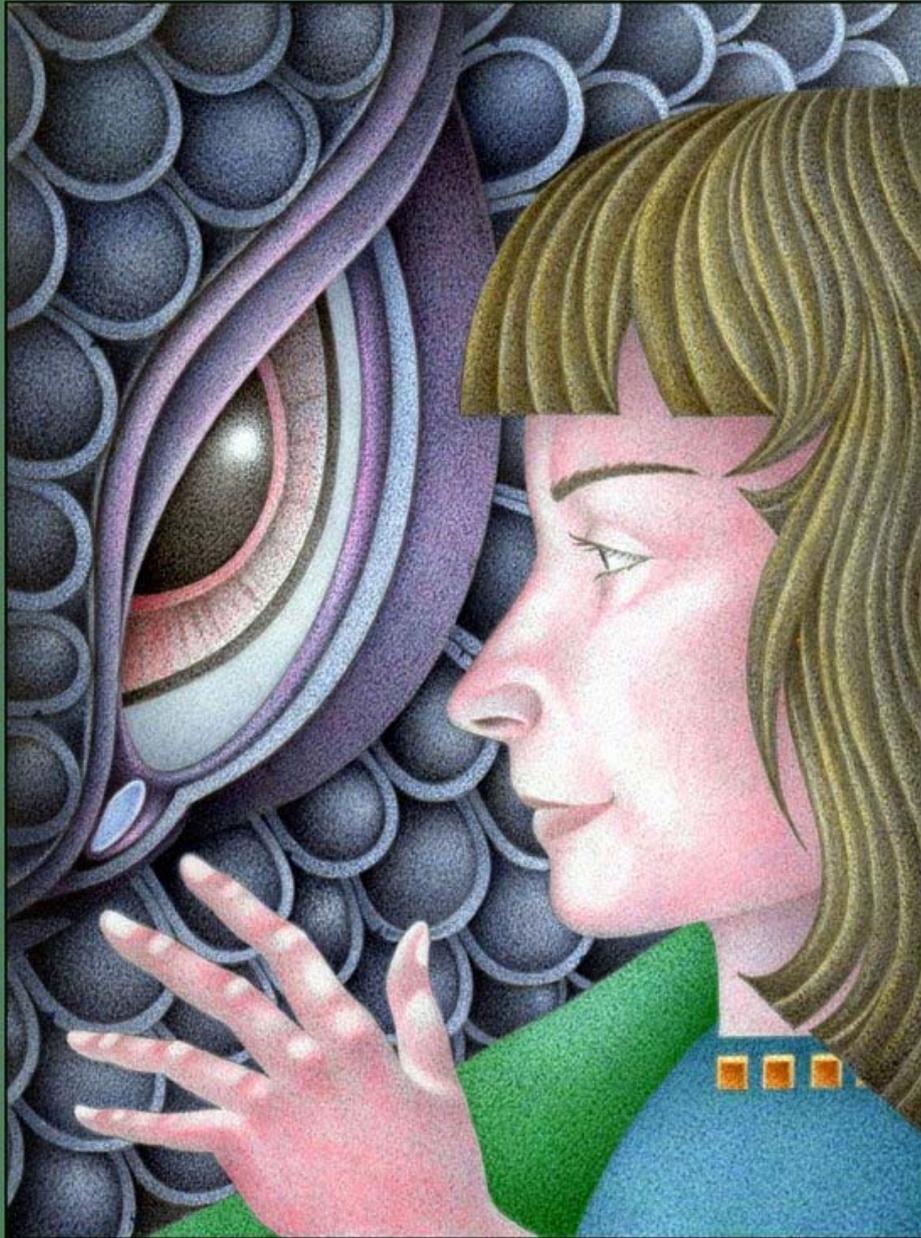
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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



Another Dragon, a close up. From the story I illustrated by Jane Yolen, I think it was called Grandfather Dragon. What's fun about posting all these Dragon's is that I am looking at images I haven't seen for years, and seeing them differently as I don't paint like this any more. Incredibly time consuming, painstaking work. The comment used to be, why can't you speed up, my response - I'm not slow, I'm getting it right! In the world of deadlines this is a very tough balancing act. I'm still struggling with this one. Worthwhile though.



Here is another Dickens Dragon from Bleak House, Mr Tulkinghorn, a truly devious lawyer who represents Lord and Lady Deadlock, but is more interested in the power he has over Lady Deadlock after he discovers her "dreadful" secret. This is the novel that Dickens received much criticism for over his depiction of the death of Crook by spontaneous combustion. But all his novels seem to feature fantastic or strange events, and personally I think it fits beautifully.



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!!!"

SUNSHINE(TEMPORARY AS DEMOCRACY/ CHANGES COLORS)

COMMUNALITIES.FLOATING.TOGETHERING

Feeding homeless poetry is like throwing stones into an ocean
Beaches are full of drowning stories rejected by oceans.

Lottery Life!Take a Ticket!Ride!

There is no Lake nor Mountain in this village

Just skyscrapers addicted to rectangles/violating feng shui

When we enter/Wild leaves/Trees fall/.Cages rise/We pay twice

Who is this for?(mirror demanded).Who is here?Mirror replied

In prayer and meditation,each atheist confessed

Even bright blue skies get the blues..To gamble,someone has to lose..

Q.Where does water wash?.Over rocks..This temporary time tuned talent agency
Three oracle sundials/Reading the dishwater..TESLA!-You have nothing to lose but the
moon..

Stock Market fell like a dress.Fear/panic rose like pandemic.Supply chains broken

Walled residents.Empty factories.SARS?MERS?EBOLA?AIDS?Every Age=a plague!

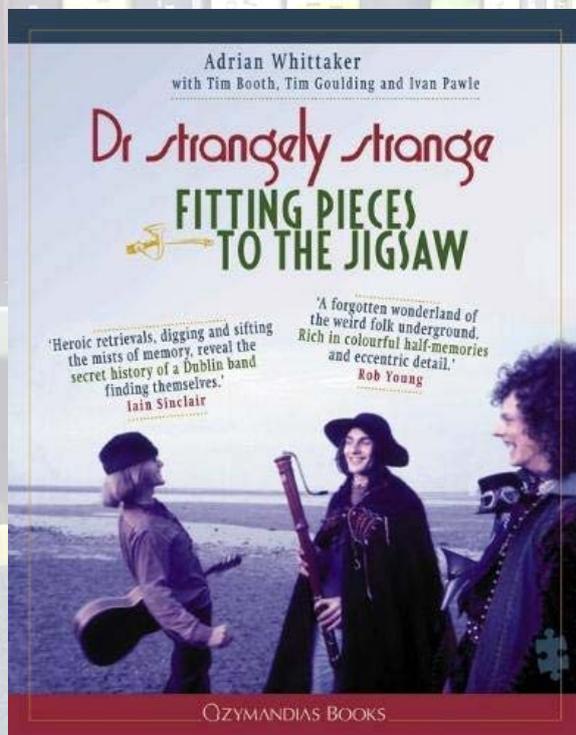
Just sometimes,i grow slow..Stop.Memories move in.Evict me.

Each bird unique-Fly.Fall.Fallen.Declension of wings.Fates as doubt or skies.

&when they sing/morning in-you know it is for them Song sustains/Journeys change.

Soundtracks reassure us..Origins..

Yer Gonzo Bookshelf



- **Paperback:** 304 pages
- **Publisher:** Ozymandias Books (15 Mar. 2019)
- **Language:** English
- **ISBN-10:** 0954780817
- **ISBN-13:** 978-0954780814

A book about Sixties Irish psychedelic folkies Dr Strangely Strange and the Dublin counterculture from which they emerged. A4 format with many rare and unseen archive black and white photos

'Adrian Whittaker has hacked through the undergrowth and rediscovered a forgotten wonderland of the weird folk underground. Rich in colourful half-memories and eccentric detail, this telling playfully reanimates a dormant British/Irish counterculture, with its

dreams of the curiously curious and the abnormally odd.'

Rob Young (The Wire, author of Electric Eden)

'Heroic retrievals, digging and sifting the mists of memory, reveal the secret history of a Dublin band finding themselves, and the words and sounds of that city's emerging subterranean moment.'

Iain Sinclair (author, psychogeographer and Dublin contemporary of the Strangelies)

Way back in another lifetime, I was a Features Editor for a short-lived Sunday newspaper called *The Planet on Sunday*. It only lasted a couple of months, mainly because the bloke who owned it was strong on idealism but wouldn't listen to what any of his editorial staff, including me, said. And so, when we told him that to have a newspaper with no advertising was a lunatic idea, he ignored us, and by issue #9, the newspaper had gone tits up. However, for nine weeks, I earned more than I have earned before or since, and got the chance to rush around the countryside on an expense account.

However, I was barking mad, which – as I am still fairly insane these days, twenty years later – is no real surprise. And so, some of my self-imposed journalistic adventures were bordering on the eccentric.

I have written elsewhere about how I went to interview a group of Irish Republican musicians called Athenrye and

ended up in a series of pubs full of a bunch of tough young men (all IRA sympathisers and some – I suspect – then current members) and even ended up in the pages of *An Poblacht*.

This adventure has come back to haunt me on a number of occasions. It was directly influential in my having my telephone tapped, and – I suspect – it was the reason that it took me four years to get a passport. But, hey ho. My life has been a series of adventures and misadventures, and, whilst the fact that I know all the words to 'The Boys of the Old Brigade' has not actually been of any material advantage to me over the years, it hasn't done me any harm either.

On the afternoon before the second and final show that my friends and I had been invited to, we went down to the pub with the band, and I conducted a brief interview. I can't remember any details of the interview, but afterwards, we sat drinking Guinness and talking about Irish music in general. We had been joined by various friends of the band, including, so it turned out, one of the people who had been jailed for his part in one of the more high-profile IRA pub bombings. For twenty years now, I have referred to him as having been the person behind the Aldershot pub bombings, but, a brief bit of fossicking around on Wikipedia shows that the only bloke jailed for that died in prison in 1976, so it can't have been him. But, there we were, a cryptozoologist, an ex-civil servant and a UFO nut, breaking bread with and sharing milk stout with a genial bunch of terrorists and terrorist sympathisers.

We talked about Irish music, and I

diffidently mentioned an Irish band of which I had always been fond. I asked if any of them had heard of Dr. Strangely Strange. Much to my relief, the band's guitarist and one of the more sinister looking hangers on both knew of the group, and told me how two of the members, Ivan Pawle and Tim Goulding, lived and rehearsed in a Dublin house rented by a girl calling herself 'Orphan Annie', which everybody referred to as 'The Orphanage'. I didn't know this, neither did I know that Thin Lizzy, a band whom I had followed quite avidly a few decades earlier, had referenced this dwelling on their second album, 'Shades of a Blue Orphanage'. That was twenty years ago, and it has taken all the intervening years for me to discover the true story of Dr. Strangely Strange and the hippie cultural scene in the Dublin of the late 60s and early 70s. There were actually two 'orphanages', and Tim Goulding had been in a relationship with 'Orphan Annie'. The ever-changing line-up of the band had included a young lady called Caroline Greville, who – like everybody else who came into contact with the three core members of Dr. Strangely Strange – was given a peculiar nickname; in her case, 'Linus'. Linus was the girlfriend of one of the band members, and had been a member on two fairly short occasions, staying long enough to grace their signature song, 'Strangely Strange but Oddly Normal', with her vocals. Later, Gay and Terry Woods joined the band, and although they had provided much needed stability to The Pogues when they joined that particularly shambolic ensemble for a while in the mid-1980s, they appear to

have completely wrecked Dr. Strangely Strange, leading to their temporary disillusion.

My wife and I went to see Dr. Strangely Strange in London in 2009, and I filmed the show, which can be seen on YouTube on the CFZtv channel. There, my old friend Andy Roberts - author of various books on UFOs, drugs, and druggie UFOs - introduced me to the band and to their mentor, Adrian Whittaker, who seemed to be the only person involved who seemed to know what was actually happening.

Ten years later, I found, to my great joy, that Whittaker has written this delightful, ever so slightly rambling, and completely un-put-downable book about the band. It is, at you would expect, massively eccentric, and provides a glimpse not only into the life and times of one of my favourite bands, but into a gentler era which seems unimaginably long ago to those of us living in the harsh reality of the 21st century. I was surprised to find

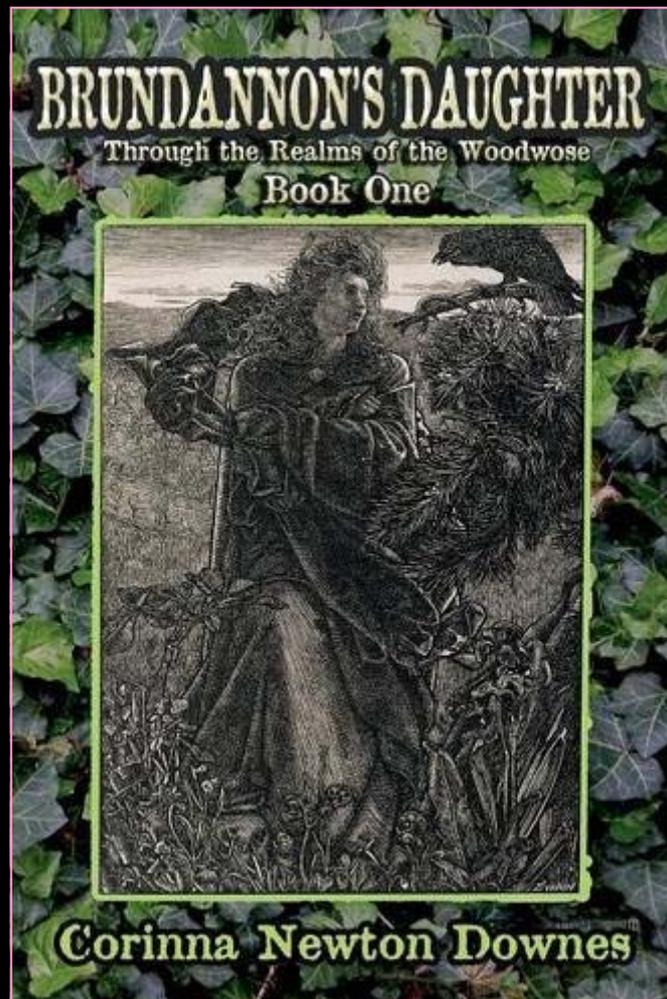
how many people who were tangentially involved with the band I had met over the years, such as Dave Mattacks (best known as one of the higher profile drummers at Fairport Convention), Al Stewart, and producer and scenester, Joe Boyd. I have interviewed them all, and drunk beer with several of them, but never realised how pivotally they had been involved with this particularly special and unique band.

For the last fifteen years, my next door neighbour has been a retired lady who works as a Lay Preacher in local churches. One day, soon after I had seen the band, she visited me for something or other, saw my copy of 'Kip of the Serenes' lying on my massively cluttered desk, and exclaimed: "Dr. Strangely Strange! I remember them." And so the story goes. This remarkably peculiar or possibly peculiarly remarkable band sold very few of their four albums, but they touched lives wherever they went, from terrorists to Lay Preachers, and from me to all the people reading this review, who I hope

will go out and buy this wonderful book on the strength of it.

Enjoy.





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

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

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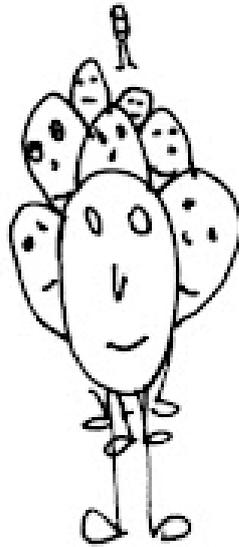
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THE NINE HENRYS



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...



"Let go! Let Go" were the last words Henry heard
before he did his Bungee Jump

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

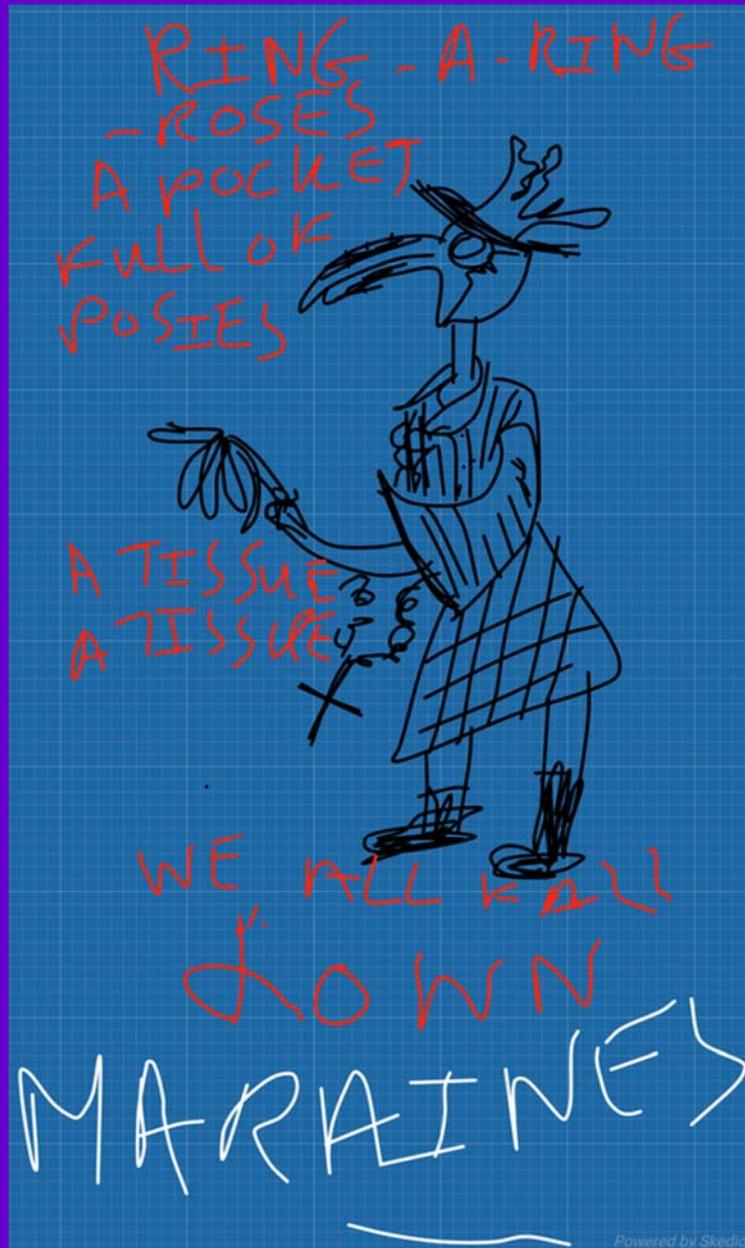


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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

Strange Days indeed (Most peculiar Mama). Corinna comes home tomorrow which will be nice. I am not one of those tedious men who cannot survive without their wives, but I miss her when she is away. Yesterday I finally made it to Bideford and District Hospital and it turns out that I have injured my foot once again, and they were quite cross with me because I had let it get so much worse. But none of that is spectacularly strange. But just have a quick butcher's at the BBC news website this morning:

- Road closures are in place across central Bristol ahead of a climate strike march by Greta Thunberg. The Swedish environmentalist will be at a Bristol Youth Strike 4 Climate (BYS4C) event on College Green, before joining the march through the city.
- Stock markets across the globe are suffering their worst week since the global financial crisis of 2008 as fears over the impact of the coronavirus continue to grip investors. Markets in Europe fell sharply on Friday morning, with London's FTSE 100 index sinking more than 3%.
- Telescopes detect 'biggest explosion since Big Bang'



I THINK John Lennon got it right:

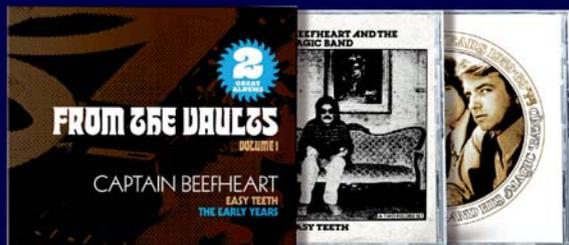
Everybody's runnin' and no one makes a move
Everyone's a winner and nothing left to lose
There's a little yellow idol to the north of
Katmandu
Everybody's flying and no one leaves the
ground
Everybody's crying and no one makes a sound
There's a place for us in the movies you just
gotta lay around
Nobody told me there'd be days like these

See you next issue...



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Arthur Brown

Captain Beefheart

Gregg Kofi Brown

Man

Michael Bruce

Sun Ra

Albert Lee

The Selecter

Art Pepper

Atomic Rooster

Billy Cobham

Hookfoot

Al Atkins

The Beach Boys

Pete Seeger

We'll be adding more twin titles over the coming months, check the sites below for details

GONZO
MULTIMEDIA



All titles are available at: www.burningshed.com

Weekly magazine: www.gonzoweekly.com

