



CONZ

EVERYTHING
IS REMIXED

#383/4

ISSN 2516-1946

NOTHING WILL EVER BE THE SAME

GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly peculiar magazine. For years, I have been saying how we are living in interesting times, and how – as far as I see it – one of the most important jobs of a journalist in times like these is to report on what they see going on around them. If art is a window on the universe, then we, as a

sort of parish magazine to an ever growing subset of society, must (if we are doing our job properly) comment upon what we see around us. This last month has been extraordinary, both on the local, national and world stages. And it has presented me, as a journalist, with a whole string of completely unfamiliar challenges. The biggest of these is that I am dictating this to Olivia on the 17th of March, and none of you will be reading this until the end of next week. And so much has happened in the past 24 hours, that I truly cannot predict what the situation – locally, nationally or globally – will be by the time this magazine is in your figurative digital ‘hands’.

Ever since I was on the cusp of my teens, I have read science fiction books set in a dystopian future, often one where the normal mechanisms of society have broken down for whatever reason, and there is nothing in the shops. Well, I sincerely hope that we are nowhere near that stage when we get to the beginning of April, in the Year of Our Lord 2020, but a fortnight ago (from when you’re reading this), when I



“Coronavirus casts a light on every single part of our society. We will see the best of humanity, and the worst of Capitalism.”

Kevin Ovenden

was dictating this, friends of mine have been emailing me horror stories of shortages of supplies, empty shelves, and general panic buying.

Alan sent me a quote from British political activist Kevin Ovenden:

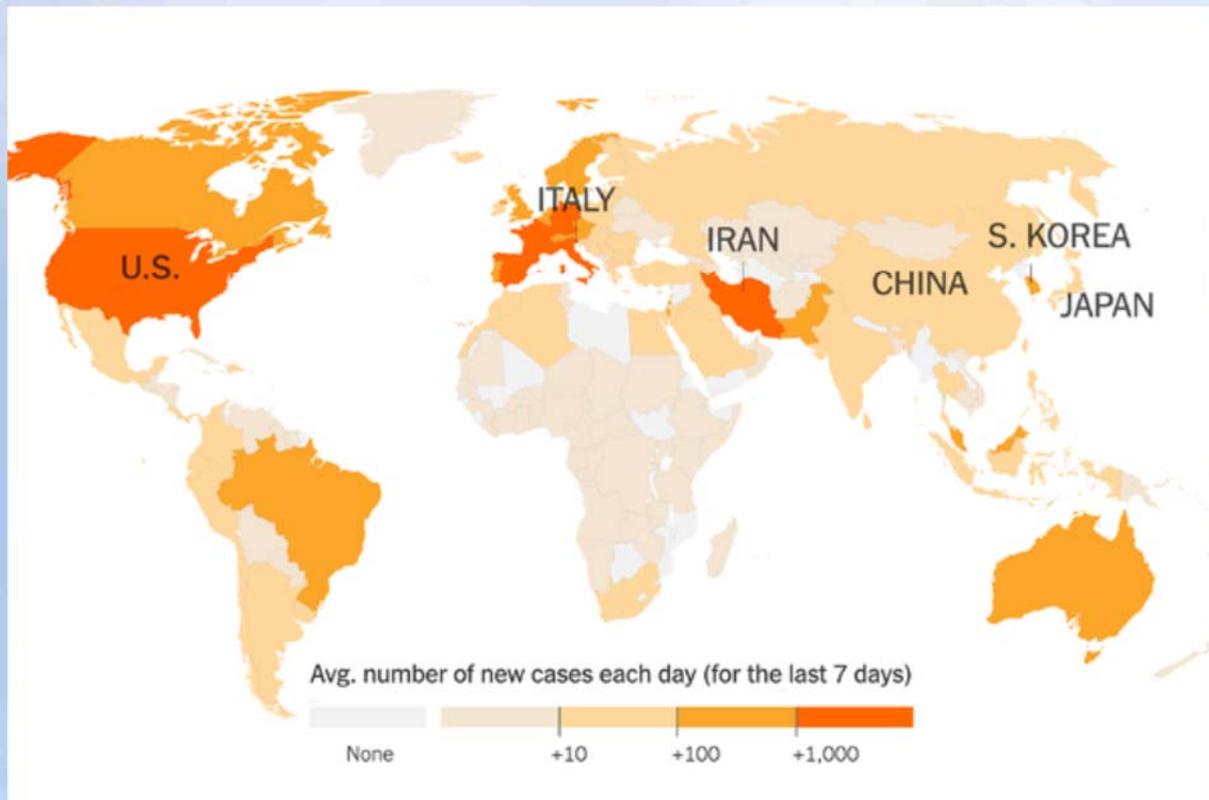
“Coronavirus casts a light on every single part of our society. We will see the best of humanity, and the worst of Capitalism.”

Alan went on to say that he heard from a friend of his that there was fighting this morning in the supermarket about biscuits and face wipes! As well as these accounts of selfishness and greed that have been winging their way towards me across the aether, I am gratified and encouraged by the way that so many people appear to be rising to the occasion and acting in an admirably selfless, and what my late father would have called a ‘Christian’ manner. But, of course, such altruism is not confined to people with one particular belief system. I have heard stories about

acts of kindness and generosity from people of all colours, faiths, and backgrounds. I was particularly touched by a story on Twitter, where a fourteen year old girl, whose birthday it was yesterday, asked everybody to give her the presents of an ‘act of kindness’ to somebody else. In other words, instead of spending money on things for her, to go out and to help somebody less fortunate than themselves. Graham went out into Bideford this morning, and tells me that the supermarkets are not quite the post-apocalyptic battle ground that has been described to me from other parts of the country, but that there are significant gaps on the shelves and that panic buying is still the norm, rather than the exception.

I don’t know how true it is, but there is the story doing the rounds that the global situation whereby rolls of toilet paper are rushing off the shelves like rats fleeing a sinking ship, was actually caused by a hoax on Instagram, where somebody claimed that 98% of the world’s toilet paper is

اللجنة لهم إذا كانوا لا تأخذ نكتة



manufactured in China and that, because of the shutdowns caused by coronavirus across the People's Republic of China, a terrifying shortage was imminent. This was, of course, nonsense, but the panic has allegedly spread across the face of the globe.

It doesn't actually matter if this is true or not, but it is a chillingly believable anecdote for these disturbing times.

My personal take on the matter is that this is the social event for which years of reading dystopian science fiction novels has prepared us. And that, whatever happens, nothing is going to be the same again. Whether this is a good thing, or a bad thing, or just a thing, remains to be seen. I think that good things will come out of this, and bad things will come out of this, and that we will have to wait and see exactly what is happening, and although it is my duty as a journalist to comment on the stories which I am told, it is not my duty to spread either doom and gloom, panic, or false hopes.

This, rather neatly, brings us on to the other subject which I wanted to cover in this editorial.

Many years ago, I had a contract with a small, one man, publishing company in the east of England. It didn't go well, and – truthfully – I always thought my publisher was a bit of a dick. One of his eccentricities concerned his son's taste in music. His teenage son (and remember, this was over twenty years ago) was very much into classic rock music of the 60s and 70s. Amongst other artists, he had recently discovered the music of Jimi Hendrix. His father, however, had seen some documentary or other in which Noel Redding, the bass player of the Jimi Hendrix Experience, complained that he did not get the royalties that he felt he was due from the Hendrix estate. My publisher was so incensed by this that he wouldn't let his son listen to Jimi Hendrix ever again.

And I thought this was absolutely fucking ridiculous!

“We have a limited time y’no, fill it with fun and adventure. And expect to occasionally be shocked and surprised. And I think when in doubt, make no sense. No sense is good. And nonsense is good.”

Genesis P-Orridge

Now, more recently, we have similar situations, but on a far larger scale. If an artist expresses certain views or opinions, is it still allowable to listen to his music? The most high profile of these artists is, of course, Morrissey. Despite the fact that, when he was the lead singer of The Smiths, his political stance was unimpeachable, recently he has expressed support for a minor political party on the right wing of the spectrum, and has pissed off a lot of his former fans in doing so. He has a new album out on Friday, and many people across the globe are going to be facing a moral dilemma as to whether it is appropriate to listen to it or not.

A similar thing happened recently to fans of Michael Jackson, after the broadcast of *Leaving Neverland*, a 2019 documentary directed and produced by the British filmmaker Dan Reed. It focuses on two men, Wade Robson and James Safechuck, who allege they were sexually abused as children by the singer. There was immediately a backlash, with many fans saying that they will never listen to his music again. This doesn’t affect me, not because I am blasé about child abuse, but apart from a few of his early records with the Jackson 5, I always disliked his music intensely. However, in the same vein, I am very glad that Roy Harper was acquitted of

all the charges against him a few years ago, because I have always been very fond of him and his music, and I am glad that I don’t have any moral pressure upon me not to listen to it anymore.

Shakespeare wrote of Julius Caesar, attributing the lines to Mark Anthony: “The evil that men do lives after them, the good is oft interred with their bones.” But of course, in these more enlightened days, the absolute opposite is the case. How often have you heard the words, “don’t speak ill of the dead” or something of that ilk? And so, quite often, when someone dies, their obituaries do a thorough whitewashing job, and deliberately do not mention the more egregious elements of the personality of the deceased. But as I have said above, the primary job of the journalist is to tell the truth, which is why I have been a little shocked by the behaviour of many well known journalist types this week.

A few days ago, a bloke called Neil Megson shuffled off this mortal coil (an intention pun there, folks). Megson was better known to us all as Genesis P-Orridge, the founder of COUM Transmissions, Throbbing Gristle, and Psychic TV. Although I had known for over two years that he had terminal



leukaemia, it was still a shock when he died, and I put this following quote from him on the CFZ and Gonzo blogs:

“We have a limited time y’no, fill it with fun and adventure. And expect to occasionally be shocked and surprised. And I think when in doubt, make no sense. No sense is good. And nonsense is good.”

And this could quite easily be seen as one of the guiding tenets of the way I have lived my life. But, when I read the



memoirs of his erstwhile partner in Throbbing Gristle, Cosey Fanni Tutti, a few years back, I was utterly appalled at her description of the way that he abused her throughout their relationship, both personal and professional. In short, Genesis was a complete bastard to her and others, much of the time.

Amused and rather chuffed to find that his obituary made it to the front page of BBC News website the other day, I was somewhat disturbed to find, when reading it, that much of his life had been very much sanitised for his obituary. Indeed, at some points, it was hard to recognise that they were talking about the same bloke.

In my opinion, the journalists who did that were very derelict in their duty. But, does the fact that I know what a complete bastard Genesis P’Orridge was much of the time mean that I shouldn’t listen to the music that he made? Well, as far as Psychic TV are concerned, that isn’t a



problem. I always found them to be annoyingly mediocre. But Throbbing Gristle are another kettle of fish altogether. Despite the fact that their music could quite reasonably be described as a horrific row, I find much of it to be intellectually challenging and even spiritually uplifting in places (something which most of the other people I know find completely incomprehensible). And am I going to stop listening to them? No, of course not. And am I going to stop wearing my favourite TG t-shirt? Don't be daft. And am I going to whitewash the memory of this extraordinarily talented, influential and horrible artist? No. It would be totally in opposition to everything I believe myself to be as a journalist if I was to do so.

But I note, with interest, that neither Cosey or her partner Chris Carter, the only two surviving members of Throbbing Gristle, mentioned anything about Genesis's death on their Twitter feeds. And you know what? I am not at all surprised.

See you in the next issue, if the apocalypse hasn't got to us.

Hare bol,
Jon

Coronavirus, Jimi Hendrix, Noel Redding, Morrissey, Michael Jackson, Roy Harper, Genesis P-Orridge, Trevor Rabin, America, Bart Lancia, Steve Hackett, Friday Night Progressive, Canterbury Sans Frontieres, The Merrell Fankhauser Show, Mack Maloney's Mystery Hour, Konstantin Valentinovich "Kuzya UO" Ryabinov, Doriot Anthony Dwyer, Eva Pilarová (née Bojanovská), Genesis Breyer P-Orridge (ne Neil Andrew Megson), Hubertus Richenel Baars (aka Richenel), Donald Vernon Burrows AO MBE, Marcelo Peralta, Eric Taylor, Thái Thanh (born Phạm Thị Băng Thanh), Sergio Bassi, Jason Rainey, Wray Downes, Eric Weissberg, Hellmut Stern, Kenneth Ray Rogers, Jerry Slick, Jean Leber, Dan Wooding, Tres Warren, Julie Ann Felix, Michael Josef Longo, Emmanuel N'Djoké Dibango, Rick Wakeman, Gerry Beckley, The Waterson Family, The Fall, Richard Wright and Dave Harris - Zee, Chasing the Monsoon, PAART, Alan Dearing, London Remixed Festival, Brass Off, Diddy Sweg, Ceilidh, Break Out Brass, Brasstermind, Ed Cox, E-Coli, BCO: Grime Orchestrated, Tshok, Gnawa Blues Allstars, Copper Viper, Wanton String Band, Tom Vague, Kev Rowland, Mystery, Orgiya Pravednikov, Landmarq, C.J. Stone, Jonathan Downes, The Wild Colonial Boy, Karlene Faith, The Long Prison Journey of Leslie Van Houten

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 cat) ably assisted by:

Corinna Downes,
(Sub Editor, and my lovely wife)
Alan Dearing,
(Contributing Editor, Features writer)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
Graham Inglis,
(Columnist, *Hawkwind* nut)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(in memoriam)
Jeremy Smith
(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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Telephone 01237 431413
Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

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



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



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A
JOURNAL

OF THE

Plague Year:

B E I N G

Observations or Memorials,

Of the most Remarkable

OCCURRENCES,

As well

PUBLICK *as* PRIVATE,

Which happened in

~~THE WORLD~~

During the last

GREAT VISITATION

In 2020

Written by a CITIZEN who continued all the
while in *London*. Never made publick before

L O N D O N :

Printed for *E. Nutt* at the *Royal-Exchange*; *J. Roberts*
in *Warwick-Lane*; *A. Didd* without *Temple-Bar*;
and *J. Graves* in *St. James's-street*. 1722.

In my editorial I wrote that it is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 61 this year, and I think it's going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again.

I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather than the magazine account) or by email at

jon@eclipse.co.uk if you want to contribute.

There is no news of any significance today. The village shop is significantly free of food riots, but there are no toilet rolls. I am watching the dramas unfold as they happen, but I am mostly concerned about my dear wife, who is still unwell, but seems considerably better than she was this time last week. JON Mar 20

All weekend I have been receiving messages from friends and relations. Things look pretty grim in some places and better in other places. We are, I think, amongst the lucky ones. JON 23rd March

On the virus - I am increasingly frustrated by the mixed messages from the governments. Herd immunisation (mass infection); no tests; social distancing; but no closure notices to pubs, restaurants, hair and beauty places etc. And the fact that getting medical advice and support at the moment is chaotic. Bonkers. ALAN Undated





From Rob Ayling



From Alan Dearling



Yesterday I made the decision not to try and travel down from Scotland to Todmorden in West Yorkshire. All buses to Edinburgh are cancelled. Buses to Berwick are now very restricted and would not allow me to catch the train south this Thursday. It also means that workers cannot get to and from work on public transport. So, I have now cancelled my trains and asked for a credit note. And, fairly obviously, I'm not over to Uzupis in Lithuania for Independence Celebrations.

Sadly, this summer is going to be cancelled and for many businesses and individuals, it can only get worse.

Non-essential shops are now closed (apart from Sports Direct); non-essential travel ended apart from shopping. So now, lockdown; then I suspect, total lock-in. As you may know St Abbs on Sunday had more

tourists than on a summer bank-holiday. Also hundreds of camper vans have been moving up into Scotland.

This coastal area is stunning - and will be even more so, without people - and lovely clean air.

Do keep safe, but use the current freedom to go out and get some fresh air and exercise - cycling, jogging and walking. See some interesting films. Listen to music. Create your own.

I'm now tending to do online and writing/research/images work in the morning, then get out for walks/shop. Then, at the current time, watch a film at 5pm with drinks and nibbles; food around 7pm for the Channel 4 News. Early to bed. Repeat. Repeat.....

Here are the latest two illustrations I have commissioned from the wonderful artist,

CORVID-19 FESTIVAL

FRIDAY

MILEY VIRUS
THE WUHAN CLAN
THE VACCINES
N'SICK
FLUIS CAPALDI
COLDPLAGUE

SATURDAY

BILLIE ILL (ISH)
THE CURE
PANIC! AT THE TESCO
THE FLUGEES
RAGE AGAINST THE VACCINE
****MORE ARTISTS TBC****

SUNDAY

FLU FIGHTERS
SICKI MINAJ
THE WHO
PANDEMICK JAGGER
BLESS-U2
RIGHT SAID DEAD

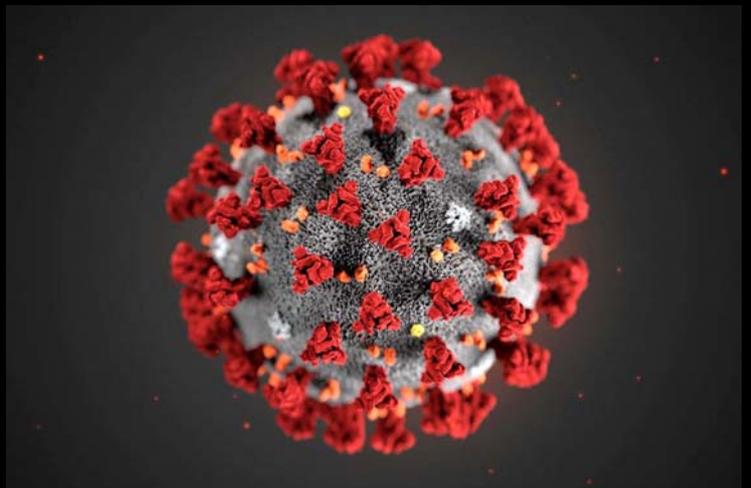
Pip Pickles. Mine will not have the words, but they are currently appropriate. Plus an image in support of NHS staff.

luv 'n respect ALAN MAR 24

And so we have lockdown. Pippa from next door visited the office (standing ten feet away) basically to see if we were OK, but apart from that I doubt whether we will see anyone until the end of the week when Corinna and I both have our dressings changed. And I would not be surprised if even those were cancelled.

Last night a friend and I were talking about the possibility of food riots in the supermarkets and the steps that the government might take to deal with them. He then reposted with "The Great Toilet Roll Riots of 2020" which got me thinking. I believe that the last time British troops fired upon civilians on the British mainland was two hundred years

ago at what became known as the Peterloo Massacre. If something similar happened now in response to a situation such as that suggested by my friend, would that be the Paperloo Massacre? JON MAR 24



THE ^{gonzo} NEWSROOM



Trevor Rabin had a hugely successful career in his native South Africa as part of what would be considered a teenybop band entitled Rabbit. Whilst the band had much domestic success, outside of South Africa nobody knew who they were so Trevor Rabin left the band and South Africa and headed for London where he was signed up as a solo artist. He made three good and well-received rock albums

before teaming up with the remnants of YES and forming a band called Cinema. Cinema with the addition of Jon Anderson would become the latest edition of YES in 1983 scoring with the massively successful album 90125. Trevor recently finished several successful tours with YES featuring Anderson, Rabin, Wakeman and, along with YES, was inducted into the Rock & Roll Hall of Fame in 2017.

A BOXFUL OF TREVOR RABIN



TREVOR SIGNS HIS NEW BOX SET

His collaborations include working with Seal, Michael Jackson, Manfred Mann, Tina Turner, Bob Dylan and Paul Rodgers to name a few.

He has received numerous awards including eleven BMI Film and TV Awards, a Grammy, a Lifetime Achievement Award (Los Angeles Music Awards), a Career Achievement Award (Temecula International Film Festival), and Gold Medal for Excellence in Film Music (City Film Festival).

Trevor has

REGULAR LINE OF PACKETS
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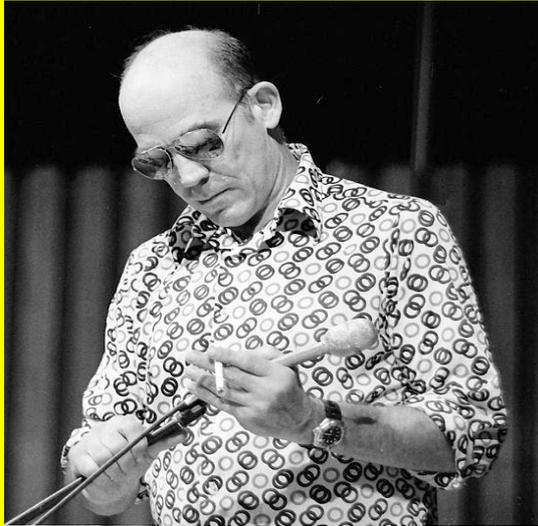


Trevor Rabin

one of the most sought-after film composers in the business, with 34 films to date. He has created music that crosses barriers and genres that have made him one of the premier composers of contemporary music. As a guitarist, keyboardist, singer, songwriter, producer or recording engineer Trevor has established himself as a leader in the contemporary music field.

Box Set Contents:

- Disc 1 – Beginnings
 - Disc 2 – Face to Face
 - Disc 3 – Wolf
 - Disc 4 – Can't Look Away.
 - Disc 5 – Can't Look Away bonus tracks
 - Disc 6 – 90124
 - Disc 7 – Live in Boston 1989 part 1
 - Disc 8 – Live in Boston 1989 part 2
 - Disc 9 – Lost Soundtracks Vol. 1 – Jack Frost.
 - Disc 10 – Lost Soundtracks Vol. 2
- also includes
Signed and Numbered Certificate
24 page A4 Photo Book, "The Making of



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...

But the edge is still Out there. Or maybe it's In. The association of motorcycles with LSD is no accident of publicity. They are both a means to an end, to the place of definitions."

Hunter S. Thompson

Wolf"
24 page A4 Photo Book, "The Can't Look Away photo Session"
A3 Poster
4 x 10" x 8" Reproduction Promotional Photos
Reproduction Press Cuttings

Check out the newly launched Trevor Rabin shop, which as well as the box set, includes some rare and signed CDs: <https://www.musicglue.com/trevor>



[-rabin/shop](#)

America To Release "Half Century" Box Set To Celebrate 50th Anniversary!

Rare archival studio & live recordings consisting of alternate mixes, demos and rehearsals

The year 2020 marks the 50th Anniversary of music legends America. America Records is proud to release the ultimate 8-disc Anniversary Box Set "Half Century." Produced for release and Compiled by Jeff Larson for America Archives, Containing CD's of rare archival studio recordings consisting of alternate mixes, demos and rehearsals, including several previously unreleased tracks ranging from 1970 - 2000. Along with the re-mastered Bremen 1973 in-studio performance and two CD's of Radio Interviews providing an audio

The Gospel According to **BART**

This week my favourite roving reporter sent me news of the Genesis reunion tour:

Genesis officially confirmed their reunion tour after 13 years of inactivity. The tour will be called "The Last Domino? Tour", in reference to the song "Domino", released in 1986 on the album "Invisible Touch". The track has two parts, the second of which is called "The Last Domino". Also, as expected, the tour will feature Phil Collins (vocals and drums), Tony Banks (keyboards) and Mike Rutherford (guitar). However, ex-members Peter Gabriel and guitarist Steve Hackett won't be on the reunion.

In the announcement at BBC Radio 2, Tony Banks revealed why Peter Gabriel wasn't invited:

"Most of the songs people know came after his departure. Peter left the band 45 years ago. And he's been trying to live it down ever since."

And there was us thinking that it was because it would have been beneath his dignity.

<http://rockandrollgarage.com/genesis-explains-why-peter-gabriel-wont-be-on-reunion-tour/>

overview of the band's career, along with a DVD of Super 8 "Home Movies" (1972-1975) to give fans a behind the scenes look at the early years of this enduring band.

Founding members, Gerry Beckley and Dewey Bunnell (along with former bandmate Dan Peek) met in high school in London in the late 1960s and quickly harmonized their way to the top of the charts on the strength of their signature song "A Horse With No Name." America became a global household name and paved the way with an impressive string of hits following the success of their first #1 single. Forty-plus years later, these friends are still making music together, touring the world and thrilling audiences with their timeless sound.

From their formative years, America has been a band capable of transcending borders with its uplifting music and positive message. Embracing a rainbow of divergent cultures, America's audiences continue to grow, comprising a loyal legion of first, second and third-generation fans, all bearing testament to the group's enduring appeal.

"I think that the ingredients of the America sound are the basic fundamentals that translate internationally," explains Beckley. "The Italians are huge fans of dance music, but they also love a ballad - they're romantic at heart. It's the same in the Far East. A lot of times in these countries, we see people singing along, and they don't really know what the words mean. Music is



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EYEWITNESS

Steve Hackett – Genesis
Revisited
Bergen Performing Arts Center,
Englewood, New Jersey, USA
March 7th, 2020

In this former movie theater, with a capacity of about 1500 (and just a few empty seats due to what would soon become a “pandemic” here in the States), prog rock star Steve



BART LANCIA



Hackett and his backing band did what many of us in the audience would have found unlikely just a few hours earlier. Mr. Hackett and his accompanists transported us willing participants back to the 1970s. For more than a few minutes, I would close my eyes and picture crazy masked Peter Gabriel belting out

tunes from the revered Genesis classic album collections, including 1971's *Nursery Cryme*, 1972's *Foxtrot*, and the featured album of the evening, 1973's *Selling England by the Pound*.

The show began with some of Hackett's solo work. The title track





from 1979's *Spectral Mornings* was performed hauntingly and beautifully. Songs from the most recent album, *At the Edge of Light*, filled the room with not only surreal lighting, but a nearly studio-like sound that gave me the chills. Steve spoke often to the audience in between songs and showed a true appreciation for those of us who came to listen. The only complaint I have about this portion of the show was not hearing 'Peace', from the aforementioned *At the Edge of Light*, which has

become a sort of personal anthem for me.

Hackett announced a 20-minute break by exclaiming "it's a 3-hour show, so we need a little time!" And it was certainly well-deserved, so far.

The band would return in exactly 19 minutes (bless their hearts) and Steve cried out "Selling England by the Pound in its entirety!" Immediately, the twinkling of 'Dancing with the Moonlit Knight' began, and then evolved into 'I Know What I Like', with the audience



perfectly capable of singing along to this 40-plus-year-old classic Genesis piece. This hugely important progressive tune would be followed by what might be my favorite sojourn into 1970's art-rock; Firth of Fifth. During a small 'visit' with the assembled fans, Steve explained the next song was left off the *Selling England by the Pound* collection (we know that vinyl holds a lot less music than CDs or downloads). The group then performed a Genesis cult favorite, 'Déjà vu', of which I was vaguely familiar. An extended version

of 'Cinema Show' and the short 'Aisle Of Plenty' ended the performance of the collection, but did not end the show. It was a near-perfect rendition of *Nursery Cryme's* 'The Musical Box' that brought Set #2 to a close.

As many of us 'battle-worn' Children of the 70s screamed for more, we soon realized we would be rewarded for our cheering by the final piece of the evening. Singing at the top of my lungs, I (and about 1450 of my new closest friends) did my best to belt out 'Watcher of the Skies', as well as



truly hoping this night would never end. Mates, hearing much of these songs for the first-time live in decades was a dreamy trip to my past, and a newly imagined trip to the next place where I could enjoy this well-performed set of memories.

Thank the Maker for Steve and his boys, thanks to Jon Downes for allowing me to boast about it, and thanks to my brother Bobby for sharing it with me. Truly, 'I Know What I Like, and I Like What I Know!' (in the words written by Tony Banks, Peter Gabriel, Steve

Hackett, Phil Collins, and Michael Rutherford).

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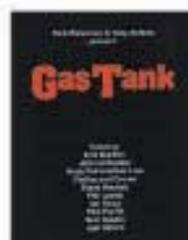
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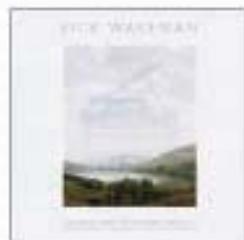
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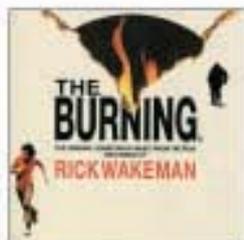
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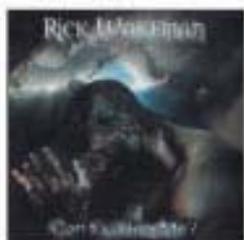
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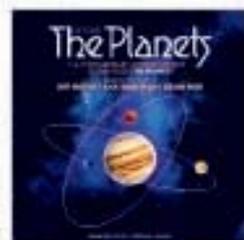
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
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take a gun

**What sort of
person are you?**

Celebrate wildlife on
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I'M ON BOARD!

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



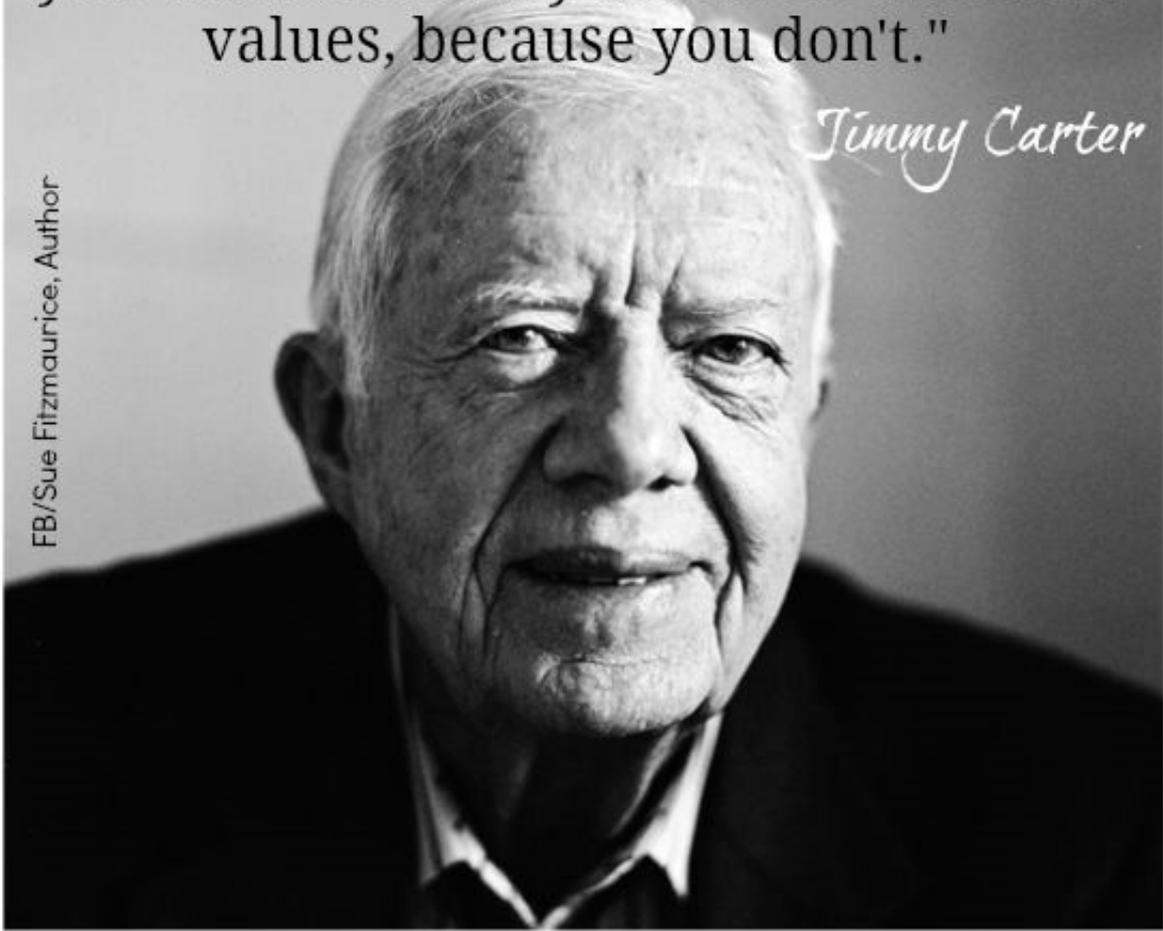
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Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

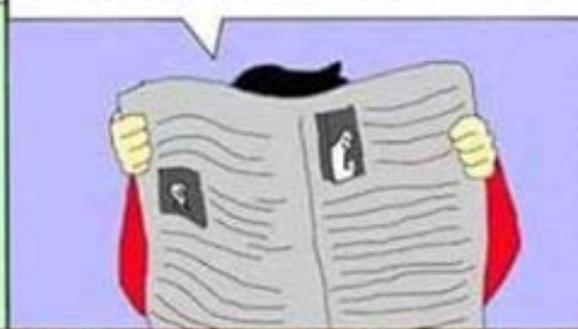
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

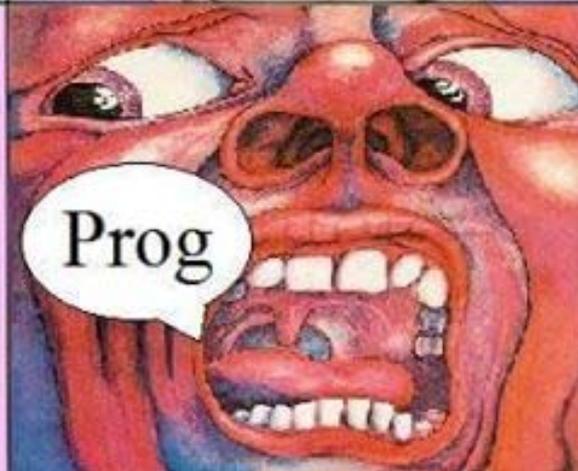


Sex?



No...

Prog



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



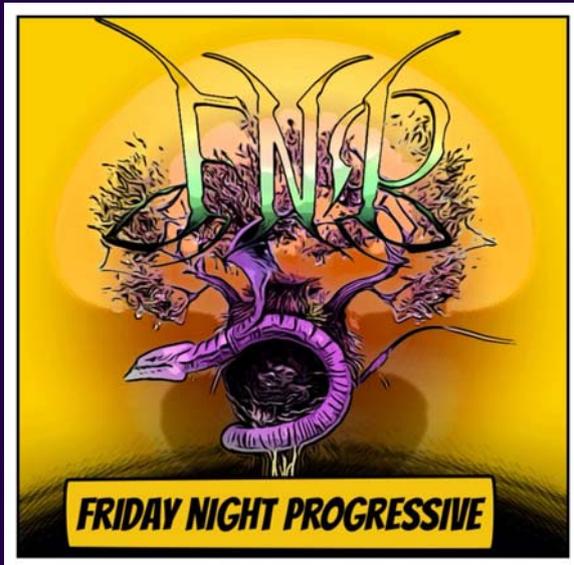
**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THESE SHOWS ARE TEMPORARILY
UNAVAILABLE**



**KEEP
CALM**

Normal service

**Will resume
Shortly**



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

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



<https://www.mixcloud.com/ronald-marquiss/fnp-369-05-03-2019/>

ARTISTS:

Panzerpappa

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

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Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Eighty-one

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

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

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

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

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

THIS EPISODE FEATURES:

Some new Canterbury-sounding sounds from Nottingham via Zopp, a Goa trance remix of a Gong classic, a Robert Wyatt remix, Egg playing Bach, something from a disputable Soft Machine album, an Italian ensemble covering Hugh Hopper's "Facelift", a little bit of Hatfield and a chat with Didier Malherbe. Also, a hugely impressive Henry Cow improvisation from '75 and a selection of their favourite music according to a Melody Maker interview from a year earlier. From the Canterbury of recent times, Lapis Lazuli, Shadow Biosphere and a chamber ensemble called CantiaQuorum interpreting a William Turner painting.

[http://
canterburywithoutborders.blogspot.com/](http://canterburywithoutborders.blogspot.com/)

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The Merrell Fankhauser Show - The Man from Mu

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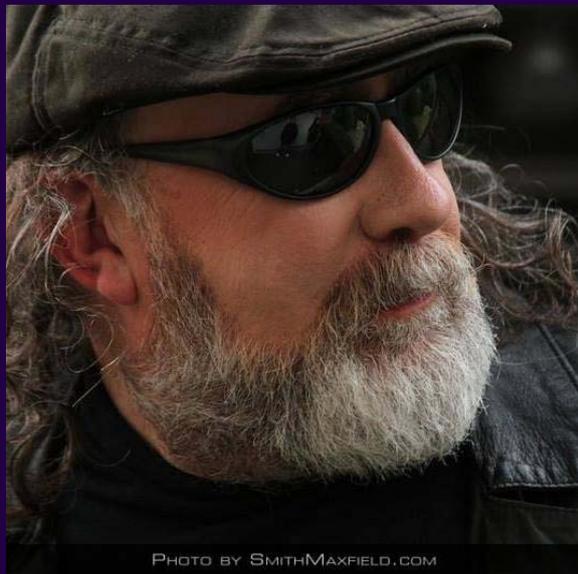
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Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"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).

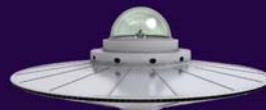
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Five Spies Who Changed the World

Mack, Juan-Juan & Switchblade Steve talk with UK correspondent Ross Sharp about the "Cambridge Five" – a group of British spies who gave thousands of secrets to Russia just before World War Two. Also, UFO Researcher Karyn Dolan on her years in and out of the UFO community. Plus, the gang recounts their recent appearance at the Exeter NH UFO Festival. Special guest: Meaghan Reagan.



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<https://www.radioactivebroadcasting.com/military-first-responder-channel/item/3998-the-five-spies-who-changed-the-world>



**Konstantin Valentinovich “Kuzya
UO” Ryabinov
(1964 - 2020)**

Ryabinov was a Soviet and Russian avant-garde musician, poet and collage artist. He gained fame as one of the founders of the Civil Defense group, ally and participant in many projects of Yegor Letov.

He began his musical career in 1979, playing the guitar in Alexander Klipov’s punk band, “Ivan Morgue and the Dead”. In 1984, together with Yegor Letov and Andrey Babenko, he founded the Civil Defense group in Omsk. After being demobilised from the army, in 1988 he was a participant in the project “Communism”. In 1989 he returned to the concert lineup of the Civil Defense. When recording albums, he played on a huge number of instruments, and played concerts as a bass player (1989-1990) and a solo guitarist (1994-1999, 2004).

In 1996 he formed his own project “Kuzma & VirtUOzy”, and in 1999 he left the Civil Defense group, and began solo work. Ryabinov was found dead in his house on March 16th. He was 55.

**Doriot Anthony Dwyer
(1922 – 2020)**

Dwyer was an American flutist. She was one of the first women to be awarded principal chair for a major U.S. orchestra (following hornist Helen Kotas, who was appointed principal horn of the Chicago Symphony in 1941). She was the principal flute for the Boston Symphony Orchestra from 1952 until 1990, and was second flute for the National Symphony Orchestra and the Los Angeles Philharmonic. She was an Adjunct Professor of Music at Boston University.



Though Dwyer requested to begin studying the flute at age six, her mother made her wait until age eight. She studied under her mother for one year, then began studying under Chicago Symphony Orchestra first chair flute, Ernest Leigl. At age 15, she qualified for the Illinois All-State Orchestra, and during her senior year in high school she won the national solo competition to attend the Interlochen Center for the Arts. While at Interlochen, she was offered a scholarship to attend the Eastman School of Music.

While attending Eastman, Dwyer first experienced gender bias in the music industry. Though she was permitted to play first chair in certain symphonic band selections, she was never selected as first chair for the student orchestra. Upon graduation from Eastman in 1943, she won the position of second chair flute with the National Symphony Orchestra in Washington, D.C. Dwyer remained with the National Symphony Orchestra for two years, then in 1945 left for New York City to try her hand at freelancing. She was asked to perform with the jazz ensemble accompanying Frank Sinatra, and later with the Ballets Russes.

In 1952, the Boston Symphony Orchestra announced the retirement of its principal flutist, Georges Laurent. Dwyer submitted her application, specifically applying as "Miss" Doriot Anthony, so there would be no confusion over her gender-neutral first name. Two months later, she was named first chair flute of the Boston Symphony Orchestra.

Dwyer died on March 14th, aged 98.

Collated by

CORINNA DOWNES



Eva Pilarová
(née Bojanovská)
(1939 – 2020)

Bojanovská was a Czech jazz and pop music singer.

She started singing during her childhood, including classical music. She studied singing on the Janáček's Academy of Arts in Brno, and her idols were Ella Fitzgerald and Louis Armstrong. In 1960, she became a member of the Semafor Theater in Prague where she sang alongside performers such as Jiří Suchý and Jiří Šlitr. In 1962 she left the theatre temporarily to sing in the Theater Rokoko, but in 1964 returned to Semafor. In the same year she also had a minor role in the film *If a Thousand Clarinets* (as a chorus-singer of the girl school). During her singing career she has had a large number of hits, including duets with Waldemar Matuška, Karel Gott amongst others.

After the Velvet revolution of 17 November 1989, she travelled several times to United States to sing mainly for Czech emigrants.

In 1977, to continue her career, she signed the Anti-charter organised against Charter 77. She justified it with her existential problems: after emigration of her first husband (a trumpeter Milan Pilar) and her second husband (singer Jaromír Mayer) she was afraid that she shouldn't be allowed to sing in the media. She was active in her profession continuously until her death. She wrote two cookbooks. She was also an avid photographer.

She died on 14th March, aged 80.



Genesis Breyer P-Orridge
(ne Neil Andrew Megson)
(1950 – 2020)

P-Orridge was an English singer-songwriter, musician, poet, performance artist, and occultist. They rose to notability as the founder of the COUM Transmissions artistic collective and lead vocalist of seminal industrial band Throbbing Gristle. P-Orridge was also a founding member of Thee Temple ov Psychick Youth occult group, and fronted the experimental band Psychic TV. P-Orridge identified as third gender, and they preferred gender neutral pronouns when being described.

P-Orridge developed an early interest in art, occultism, and the avant-garde while at Solihull School. After dropping out of studies at the University of Hull, P-Orridge moved into a counter-cultural commune in London and adopted Genesis P-Orridge as a nom-de-guerre. On returning to Hull, P-Orridge founded COUM Transmissions with Cosey Fanni Tutti, and in 1973 P-Orridge relocated to London. COUM's confrontational performance work, dealing with such subjects as sex work, pornography, serial killers, and occultism, represented a concerted attempt to challenge societal norms and attracted the attention of the national press. COUM's 1976 Prostitution show at London's Institute of Contemporary Arts was particularly vilified by tabloids, gaining them the moniker of the "wreckers of civilization." P-Orridge's band, Throbbing Gristle, grew out of COUM, and were active from 1975 to 1981 as pioneers in the industrial music genre. In 1981, P-Orridge co-founded Psychic TV, an experimental band that from 1988 onward came under the increasing influence of acid house.

THOSE WE HAVE LOST

In 1981, P-Orridge co-founded Thee Temple ov Psychick Youth, an informal occult order influenced by chaos magic and experimental music. P-Orridge was often seen as the group's leader, but rejected that position, and left the group in 1991. Amid the Satanic ritual abuse hysteria, a 1992 Channel 4 documentary accused P-Orridge of sexually abusing children, resulting in a police investigation. P-Orridge was subsequently cleared and Channel 4 retracted their allegation. P-Orridge left the United Kingdom as a result of the incident and settled in New York City. There, P-Orridge married Jacqueline Mary Breyer, later known as Lady Jaye, in 1995, and together they embarked on the Pandrogeny Project, an attempt to unite as a "pandrogynae", or single entity, through the use of surgical body modification to physically resemble one another. P-Orridge continued with this project of body modification after Lady Jaye's 2007 death. Although involved in reunions of both Throbbing Gristle and Psychic TV in the 2000s, P-Orridge retired from music to focus on other artistic mediums in 2009. P-Orridge was credited on over 200 releases.

A controversial figure with an anti-establishment stance, P-Orridge was heavily criticised by the British press and politicians. P-Orridge was cited as an icon within the avant-garde art scene, accrued a cult following, and has been given the moniker of the "Godparent of Industrial Music".

In 1967, P-Orridge founded their first collective, Worm, with school friends Pingle Wad (Peter Winstanley), Spydeee Gasmantell (Ian Evetts) and P-Orridge's girlfriend Jane Ray, which was influenced by AMM Music and John Cage's 1961 book *Silence: Lectures and Writings*.

In 1966, Megson, Evetts, Hermon, Wolfson, and Winstanley began production of an underground magazine, entitled *Conscience*. Forbidden from selling it on school grounds, they sold copies outside the school gates. Included in *Conscience* were various articles criticising the school's administration, leading to proposed changes regarding such issues as school uniforms and prefects (known as benchers) privileges. That same year, influenced by newspaper accounts of "Swinging London", P-Orridge organised the first happening at the school, doing so under the auspices of organising a school dance.

Brought up in the Anglican denomination of

Christianity, P-Orridge became secretary of the school sixth form's Christian Discussion Circle, in this position inviting members of other ideological positions – including a Marxist from the British Communist Party – to speak to the group. Aged 18, P-Orridge began helping to run the local Sunday school classes, but came to reject organised Christianity.

With Hermon and Wolfson, P-Orridge founded a group called the Knights of the Pentecostal Flame. The Knights undertook a happening on 1 June 1968 which they titled Beautiful Litter. Taking place in Mell Square, Solihull, it involved the three students handing out cards to passersby that had a series of words written onto them; "fleece", "rainbow", "silken", "white", "flower" and "dewdrops". Ensuring that the local Solihull News was informed of the event, P-Orridge told reporters that the Knights wanted to ignite "an artistic revolution in Solihull, by making people aware of the life around them, its essential beauty and tranquility." In the summer of 1968, Worm recorded their first and only album, entitled *Early Worm*, in P-Orridge's parents' attic in Solihull. It was pressed onto vinyl in November at Deroy Sound Services in Manchester, but only one copy was ever produced. A second album, *Catching the Bird*, was recorded but never pressed.

In September 1968, P-Orridge began studying for a degree in Social Administration and Philosophy at the University of Hull. P-Orridge disliked the course and unsuccessfully tried to transfer to study English. With a group of friends, P-Orridge founded a 'free-form' student magazine entitled *Worm* which waived all editorial control, publishing everything placed into the magazine's pigeonhole, including instructions on how to build a molotov cocktail. Three issues were published between 1968 and 1970 before the Hull Student's Union banned the publication, considering it legally obscene and fearing prosecution. Developing a keen interest in poetry, P-Orridge won the 1969 Hull University Needler Poetry Competition, judged by Compton lecturer Richard Murphy and the poet Philip Larkin, who was then librarian at the university.

In 1969, P-Orridge dropped out of university and moved to London, and joined the Transmedia Explorations commune, who were then living in a large run-down house in Islington Park Street. The group, initiated by the artist David Medalla and

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initially named the Exploding Galaxy, had been at the forefront of the London hippy scene since 1967, but had partially disbanded after a series of police raids and a damaging court case. Moving into their commune, P-Orridge was particularly influenced by one of the founding members of the group, Gerald Fitzgerald, a kinetic artist, and would recognise Fitzgerald's formative influence in P-Orridge's later work. P-Orridge stayed there for three months, until late October 1969. They left after becoming angered that the commune's leaders were given more rights than the other members and believing that the group ignored the counter-cultural use of music, something they took a great interest in.

Leaving London, P-Orridge hitch-hiked across Britain before settling down in the Megson family's new home in Shrewsbury. Here, they volunteered as an office clerk in Ronald Megson's new business. On one family trip to Wales, P-Orridge was sitting in the back of the car, then "became disembodied and heard voices and saw the COUM symbol and heard the words 'COUM Transmissions'". Returning home that evening, P-Orridge filled three notebooks with artistic thoughts and ideas, influenced by the time spent at Transmedia Explorations.

In December 1969, P-Orridge returned to Hull to meet up with friend John Shappero, who partnered with P-Orridge to turn COUM Transmissions into an avant-garde artistic and musical troupe.

COUM's earliest public events were impromptu musical gigs performed at various pubs around Hull; titles for these events included Thee Fabulous Mutations, Space Between the Violins, Dead Violins and Degradation, and Clockwork Hot Spoiled Acid Test. The latter combined the names of Anthony Burgess' dystopian science-fiction novel *A Clockwork Orange* (1962) with Tom Wolfe's *The Electric Kool-Aid Acid Test* (1968), a work of literary journalism devoted to the Merry Pranksters, a US communal counter-cultural group who advocated the use of psychedelic drugs. COUM's music was anarchic and improvised, making use of such instruments as broken violins, prepared pianos, guitars, bongos and talking drums. As time went on, they added further theatrics to their performances, in one instance making the audience crawl through a polythene tunnel to enter the venue.

In December 1969, P-Orridge and Shapiro moved out

of their flat and into a former fruit warehouse in Hull's docking area, overlooking the Humber. Named the Ho-Ho Funhouse by P-Orridge, the warehouse became the communal home to an assortment of counter-cultural figures. At Christmas 1969, a woman named Christine Carol Newby moved into the Funhouse after being thrown out of her home by her father. Having earlier befriended them at an acid test party, Newby became P-Orridge's roommate at the Funhouse, first taking the name Cosmosis, but latterly adopting the stage name Cosey Fanni Tutti after the title of Amadeus Mozart's 1790 opera *Così fan tutte*.

On 5 January 1971, P-Orridge underwent a legal name change to Genesis P-Orridge by deed poll, combining the adopted nickname Genesis with an altered spelling of porridge, the foodstuff which they had lived off as a student. In February, COUM caught the attention of *The Yorkshire Post*, which featured an article on them that led to further media attention from national newspapers

Gaining an Experimental Arts Grant from the publicly funded Yorkshire Arts Association, COUM described themselves as performance artists, being inspired by the Dadaists and emphasising the amateur quality of their work.

Following continual police harassment, P-Orridge and Tutti relocated to London, moving into a squat and obtaining a basement studio in Hackney which they named the "Death Factory".

In February 1975, P-Orridge gained their first full-time job, working as an assistant editor at St. James' Press, in which they helped to compile the Contemporary Artists reference book. The work meant that they had less time to devote to COUM but gained a wide range of contacts in the art world.

"I've been involved in a total war with culture since the day I started ... I am at war with the status quo of society and I am at war with those in control and power. I'm at war with hypocrisy and lies, I'm at war with the mass media. Then I'm at war with every bastard who tries to hurt someone else for its own sake. And I'm at war with privilege and I'm at war with all the things that one should be at war with basically. As my mentor used to say: "I feel your pain, I feel your shame but you're not to blame"."

Throbbing Gristle was formed in the autumn of

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1975 as a four-piece band, consisting of P-Orridge, Cozey Fanni Tutti, Peter "Sleazy" Christopherson and Chris Carter. The name "Throbbing Gristle" was adopted after a Northern English slang term for an erect penis. P-Orridge's involvement in Throbbing Gristle led to the artist being regularly cited as the "Godfather of Industrial Music", or in some later sources, "godparent".

The first Throbbing Gristle performance was held at the Air Gallery in London in July 1976. The band released "Discipline" in 1980. Throbbing Gristle's best-selling single was "Zyklon B Zombie" (1978), the title being a reference to the Zyklon B poison gas used at Auschwitz extermination camp. With their album *20 Jazz Funk Greats* they attempted to move away from their industrial sound, and produced songs in a variety of different musical genres. P-Orridge received a number of threatening phone calls, proceeding to record them and use them as a backing track for the TG song "Death Threats".

Following the break-up of Throbbing Gristle, in 1981 P-Orridge founded a band with Peter Christopherson and Alex Fergusson that they named Psychic TV. Involved in video art, they also performed psychedelic, punk, electronic and experimental music. In January 1993, Genesis and second wife-to-be, Lady Jaye (née Jacqueline Breyer), moved to Ridgewood, Queens, in New York City, where they embarked on the "Pandrogeny Project"; influenced by the cut-up technique, the duo underwent body modification to resemble one another, thus coming to identify themselves as a single pandrogynous being named "Breyer P-Orridge".

During this era, a book was published of Breyer P-Orridge's writings, poems, and observations, called *Ooh, You Are Awful ... But I Like You!*. In the mid-1990s, Breyer P-Orridge collaborated with different people in music, including Pigface, Skinny Puppy, and Download. Breyer P-Orridge also performed with Nik Turner and other former members of Hawkwind.

Breyer P-Orridge appeared in the 1998 film and 2000 book versions of *Modulations*. As well as appearing in the 1999 film *Better Living Through Circuitry*, in the 2004 film *DiG!*, Bruce LaBruce's 2004 film *The Raspberry Reich*, the 2006 documentary *Monks: The Transatlantic Feedback*, in Nik Sheehan's 2007 feature documentary on the Dreamachine entitled 'FLicKeR', and the 2010 documentary "William S. Burroughs: A Man Within".

On 9 October 2007, Lady Jaye Breyer P-Orridge died, and Genesis continued to represent the amalgam Breyer P-Orridge in the material 'world' and Lady Jaye represented the amalgam Breyer P-Orridge in the immaterial 'world' creating an ongoing interdimensional collaboration. Thus, P-Orridge continued the Pandrogeny Project, having further surgical operations to alter their body and using "we" when in reference to themselves. From this point, P-Orridge began referring to themselves in the plural in order to keep Breyer's memory alive.

P-Orridge was diagnosed with chronic myelomonocytic leukaemia in October 2017, and died on 14th March, aged 70.



Hubertus Richenel Baars (aka Richenel) (1957 - 2020)

Richenel was a Dutch singer who was best known in the 1980s.

His career started as a member of the disco formation Luxor and he was also known locally as a singer / dancer and 'transformer' artist. He was a regular customer of the renowned Amsterdam discotheque RoXy .

Thanks to its androgynous appearance, it was a striking appearance. The first single Statue Of Desire didn't do much. His second single, L'Esclave Endormi, was a big hit especially in England. Richenel's success caught the attention of producers Fluitsma & Van Tijn, known from MaiTai, Dolly Dots and others. The single Dance Around The World was released in early 1987 reaching the top of the charts in

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the Netherlands , Italy , Scandinavia and Germany.

Successors Temptation, Don't Save Your Love and Richenel's debut album *A Year Has Many Days* (which also features the lead singer of a hit by The Communards , Sarah Jane Morris) performed well. The song 'Secret wish' written by Richenel, Fluitsma and van Tijn was later covered by the world famous soul band The SOS Band. His second album *Deep As Blue* was less successful. Richenel then released the better received *Oasis* of which two singles were released: Oasis and Fascination For Love which became a hit in the dance charts in France and in the 'underground club scene' in New York. The album that followed was *Closer* but was not picked up by Hilversum. Although he occasionally released a single in the following years, Richenel disappeared from the spotlights. He moved to Spain , was involved in all kinds of dance and lounge projects and became a jazz singer in recent years .

In 2009 a new CD was released, *Artist in Exile*, an album with dance, disco and lounge influences. With this album Richenel wanted to end the disco / dance period with dignity and develop further in the jazz scene.

Richenel died on 13th March, aged 62.

Donald Vernon Burrows AO MBE (1928 – 2020)

Burrows was an Australian jazz and swing musician, a multi-instrumentalist who was best known for playing the clarinet but also played the saxophone and flute. For his contribution to the arts he had a supper club named for him at *The Regent Hotel* (now *Four Seasons Hotel*) in Sydney, Australia.

Burrows is best known for his work with the Don Burrows Quartet, comprising Burrows (multiple woodwind), George Golla (guitar), Ed Gaston (double bass) and Alan Turnbull (drums). He played with many world-renowned musicians, including Frank Sinatra, Dizzy Gillespie, Nat King Cole, Oscar Peterson, James Morrison, Tony Bennett, the Sydney Symphony Orchestra, Stéphane Grappelli and Cleo Laine.

Burrows was born in Sydney and attended Bondi Public School where, in 1937, a visiting flute virtuoso and teacher, Victor McMahan, played and inspired him to take up the flute. Initially it was a B-flat flute, which



he had to pay off at sixpence per week. He later played the same little flute in Carnegie Hall, and at the Newport Jazz Festival. By 1940 he was captain of the Metropolitan Schools Flute Band and studying at the Sydney Conservatorium of Music.

By 1942, Burrows took up clarinet and played on The Youth Show, a Macquarie Radio show. In 1944 he was invited to play and record with George Trevaire's Australians. He became well known in Sydney jazz circles and was playing in dance halls, nightclubs and radio bands.

During the 1960s and 1970s, Burrows was the best-known jazz musician in Australia and had many engagements in Australia and the United States, including six years performing at the Wentworth Hotel in Sydney. In 1972, he was invited to perform at the Montreux Jazz Festival and later the Newport Jazz Festival. Burrows performed to mostly classical music audiences through tours with Musica Viva and the Australian Broadcasting Corporation concert series. He fronted the nationally televised show *The Don Burrows Collection* for six years. He had an extensive recording career in his own right with his groups and performed on many more albums with other artists. He died on 12th March, aged 91.

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Marcelo Peralta (1961 – 2020)

Peralta was an Argentine performer, teacher, composer, and arranger who played saxophone, piano, accordion, and the Latin American aerophones.

Peralta studied piano and music theory at the Antiguo Conservatorio Beethoven, where he obtained a teaching certificate in 1979. At the age of 18, he began to play the baritone sax, showing a particular interest in the music of Serge Chaloff; inspired by John Coltrane, Albert Ayler and Ornette Coleman, he learned tenor sax, then alto and finally soprano. While studying harmony and composition under tango composer Sebastian Piana, he taught himself to play trumpet, trombone, tuba, violin, clarinet, and Latin American folk instruments.

At 18, he began his career as a freelance musician and went on to play and record with a wide range of artists and in many styles: The Bucky Arcella Trio, Manolo Yanes, Litto Nebbia, Fabiana Cantilo, Cuatro Vientos (sax quartet), LRA National Radio Orchestra (as a soloist), to name but a few.

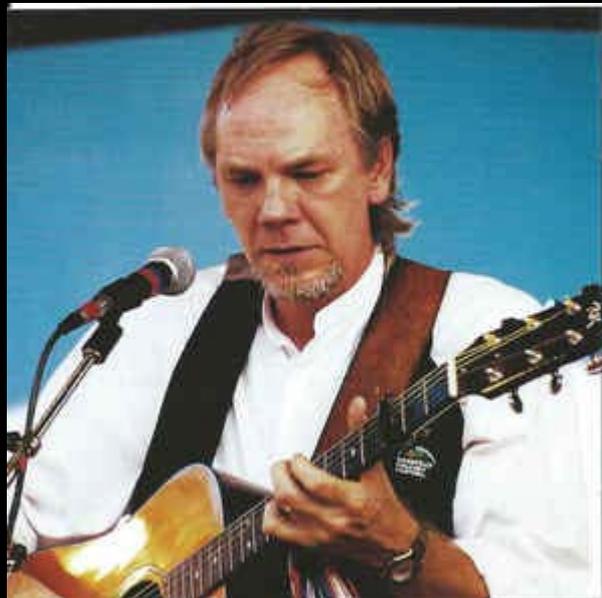
In 1985 he met the guitar player Jorge Mancini, with whom he began to experiment in free improvisation and contemporary music; they were joined by the sax player Mariana Potenza and the percussionist Victor Da Cunha, together creating the Grupo de Improvisación Tercer Mundo (Third World improvisation Group). It was with this group that he recorded his first record as a soloist - *Un Hilo de Luz* (1987).

Although he had been playing the quena, the accordion and other ethnic and percussion instruments alongside the standard ones for several years, his interest in folk

music was developed in 1988 when he performed and recorded with the pianist and composer Eduardo Lagos (an innovator in Argentine folklore).

Over the next five years, he headed the big band Los Saxópatas (1990-1995) with which he recorded and performed throughout Argentina. In Buenos Aires, he recorded *Milonga* (Meloepa Records- 1997) and made the debut of his solo set show in which he improvises freely on American folk tunes, interpreting bagualas, vidalas, bailecitos, and chacareras in his own unique style.

Peralta died from coronavirus disease 2019 during the 2019–20 coronavirus outbreak in Madrid, Spain on 10th March, at the age of 59.



Eric Taylor (1949 – 2020)

Taylor was an American singer-songwriter from Texas, known for his storytelling style, combining spoken word with anecdotal songs to create a theatre-style performance. In addition to Taylor's nine solo releases, his songs have been recorded by Nanci Griffith, Lyle Lovett, Peter Cooper, and others.

Taylor toured extensively in the United States and

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Europe. In 2009, Lovett released *Natural Forces*, his second album of covered songs, and in 2012, his *Release Me* album.

Taylor's last release was *Studio 10* in 2013, recorded at the Red Shack Studio in Houston and features nine original songs and a cover of Tim Grimm's "Cover These Bones."

Taylor died on March 9th, at the age of 70.



Thái Thanh
(born Phạm Thị Băng Thanh)
(1934 – 2020)

Thái Thanh was a Vietnamese-American singer, and was one of the most iconic singers of the Western-influenced popular music in Vietnam, known as 'New music of Vietnam (Tân nhạc)'.

She started her career before the First Indochina War when she was 14 years old, without any formal music education. She learned singing from her informal knowledge of northern Vietnamese folk singing and French music books, which she later fused in her performances.

She was a member of her family-based band, Thăng Long, one of the first widely known music bands in Vietnam during the 20th century. She began her solo career and adopted her stage name Thái Thanh in 1950. Her older sister Phạm Thị Quang Thái was a famous singer under the stage name Thái Hằng, and her

older brother Phạm Đình Chương was a prominent musical figure and singer under the stage name Hoài Bắc. Her brother-in-law was the leading songwriter Phạm Duy, who was married to Thái Hằng.

Thái Thanh later gained her prestige in the record industry and pop culture in South Vietnam during the Vietnam War. She was famous for her performances of works by many important musicians including Đặng Thế Phong, Lê Thương, Văn Cao, Dương Thiệu Tước, Phạm Đình Chương, and especially Phạm Duy, her brother-in-law, with whom she had a long-lasting collaboration. Some of her most well-known songs, written by Phạm Duy, were *Dòng sông xanh*, *Cho nhau*, *Nương chiều*, *Bà mẹ Gio Linh* and *Kỷ niệm*.

After 1975, Thái Thanh was banned from performing publicly due to her refusal to cooperate with the communist government of Vietnam. In 1985, she emigrated and became part of the Vietnamese musical diaspora in Orange County, California.

Thái Thanh continued her music career amongst the Vietnamese community in the United States and Canada. Her unique style of singing combined Tonkinese folk music, French popular music, and Western opera. This pioneering singing style had a significant impact on many younger singers and artists even after the Fall of Saigon. She died on March 17th, aged 85.



Sergio Bassi
(1951 - 2020)

Bassi was an Italian singer-songwriter of the folk rock genre.

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His musical career is influenced by listening to various groups of the seventies and eighties, such as the Nomads, Equipe 84, New Trolls, Premiata Forneria Marconi, Banco del Mutuo Soccorso, Le Orme, Jethro Tull, The Beatles, The Rolling Stones, and songwriters like Lucio Battisti, Francesco De Gregori, Fabrizio De André, Francesco Guccini, Bruce Springsteen.

He first played in the group The Boys of the North on vocal and guitar, and then in The Nobles at the turn of the 70s. He then replaced the guitarist of the New Spectra, and finally collaborated in the evenings with Splash Down Group. He released his first album, *Fermati guerriero*, in 1984, followed in 1985 and 1986 by *Ali per volare* and *Change of Seasons*. In 2004 he founded the Padus River Band (where "Padus" is in Latin the ancient name of the Po river and the Po valley).

He died on March 16th, at the age of 69, after contracting COVID-19.



Jason Rainey
(c.1963 – 2020)

Rainey was a founding member and guitarist of Sacred Reich. He died on March 16th, aged 53.



Wray Downes
(1931 – 2020)

Downes was a Canadian jazz pianist. He was classically trained, having studied at Trinity College, London, but began playing jazz in 1952 as a student at the Paris Conservatoire. While in France, he played with Sidney Bechet and Bill Coleman. After returning to Canada in the middle of the decade, he played with Oscar Peterson and was a recurring house pianist at the Town Tavern in Toronto, playing with Roy Eldridge, Coleman Hawkins, Clark Terry, and Lester Young. He played for many years with Peter Appleyard and Dave Young, and also worked with Archie Alleyne, Pete Magadini, Buddy Tate, and Dave Turner.

He died on 19th March, aged 89.



Eric Weissberg
(1939 – 2020)

Weissberg was an American singer, banjo player, and multi-instrumentalist, best known for playing solo

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in "Dueling Banjos," featured as the theme of the film *Deliverance* (1972) and released as a single that reached number 2 in the United States and Canada in 1973.

A member of the folk group, The Tarriers, for years, Weissberg later developed a career as a session musician. He played and recorded with leading rock and popular musicians and groups of the late 20th century. Weissberg continued to play at folk festivals until his death. From 1956 to 1958, Weissberg frequently joined Bob Yellin, John Herald and Paul Prestopino at Washington Square Park to play on Sundays from 12-6pm. Public folk-singing in that park was forbidden by the city except for Sunday afternoons. John Herald the lead singer played guitar. Bob Yellin played guitar and 5-string. Weissberg usually played 5-string but also fiddle. Paul Prestopino played mandolin. Weissberg joined an early version of the Greenbriar Boys (1958-59), but left before they made any recordings. He joined The Tarriers, replacing Erik Darling. At the time, the Tarriers had had a hit with "Banana Boat Song"; Harry Belafonte's version, released soon afterward, became a bigger hit.

Weissberg was taken on as a string-bass player, but the group soon made use of his multi-instrumental talents as banjo player, fiddler, guitarist, mandolin player, and singer. He started performing with the Tarriers while still a student at Juilliard.

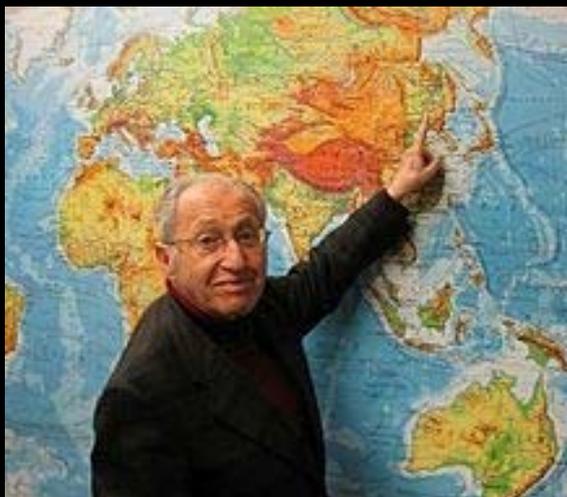
In 1964, he had one-year's service with the National Guard, which he had earlier joined. After his return, the Tarriers re-formed. In 1965, the group accompanied Judy Collins on a tour of Poland and Russia, but disbanded soon after. Collins was sufficiently impressed with his musicianship to use Weissberg as a session musician on *Fifth Album* (1965) and several later albums.

Weissberg developed a career as a session musician, playing on albums by The Clancy Brothers, Doc Watson, Melanie, Billy Joel, Frankie Valli, Bob Dylan, Loudon Wainwright III, Talking Heads, Tom Paxton, Jim Croce, Art Garfunkel, John Denver, Ronnie Gilbert, amongst others.

Weissberg released a related album, called *Dueling Banjos: From the Original Motion Picture Soundtrack 'Deliverance'* (1973), which also became a hit. The album was made up mostly of tracks which Weissberg had recorded on New Dimensions in *Banjo and Bluegrass* (1963).

Continuing to play folk festivals, Weissberg was nearly as well known in that venue for his dobro guitar as for his bluegrass banjo playing. He also recorded with jazz musicians Herbie Mann and Bob James. In 1998, he joined Richard Thompson and dozens of other folk musicians on Nanci Griffith's album, *Other Voices Too*.

Weissberg died on March 22nd, at age 80.



Hellmut Stern (1928 – 2020)

Stern was a German violinist who played principal violin with the Berlin Philharmonic. He published his autobiography in 1990, narrating his life in exile in China from 1938, in Israel from 1949, and the U.S. from 1956, and his return to Berlin in 1961, where he was instrumental, through his membership of the board of the Berlin Philharmonic, in making the orchestra's first tour to Israel possible.

His mother taught him to play the piano from age five. He attended a Jewish school in Wilmersdorf, where a patron donated a violin to the most gifted pupil, which he received at age nine. The family tried to emigrate beginning in 1933. After the November Pogrom in 1938, they escaped from Berlin to Harbin, now in China, where his mother had received a fictitious contract as a pianist. In exile, Stern helped the family income as a pianist and violinist, playing in bars, nightclubs and hotels. In 1948, the family was permitted to settle in Israel. As a bar pianist at the *King*

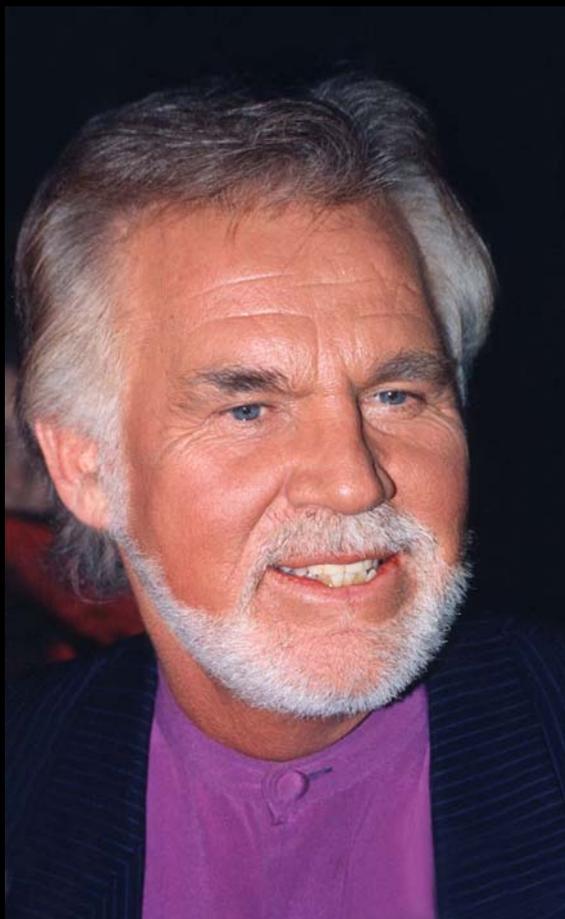
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David Hotel in Jerusalem in 1951, he met Isaac Stern, who made it possible for him to play with the Israel Philharmonic Orchestra in Tel Aviv as a second violinist.

In 1956, his parents moved to the U.S., because they could not make a living in Israel. He planned to stay but followed when his father became seriously ill. Without working permit, he had again to take occasional jobs. In 1958, he was engaged by the St. Louis Symphony Orchestra, later the Rochester Symphony Orchestra.

Stern returned to (then West) Berlin in 1961. He belonged to the Berlin Philharmonic for 34 years, as a first violinist, and as principal violinist from 1986. He was a member of the orchestra's board (Orchestervorstand) from 1969. He participated in many recordings and was a soloist in several concerts, for example in 1982 for the Humoristisches Festkonzert celebrating the orchestra's centenary.

After his retirement, Stern worked in schools as a witness to the rise of the Nazis and its consequences (Zeitzeuge). He wrote an autobiography, *Saitensprünge*, published in 1990. Stern died on 21st March, at the age of 91.



Kenneth Ray Rogers (1938 – 2020)

Rogers was an American singer, songwriter, actor, record producer, and entrepreneur. Rogers was particularly popular with country audiences but also charted more than 120 hit singles across various music genres and topped the country and pop album charts for more than 200 individual weeks in the United States alone. He sold over 100 million records worldwide during his lifetime, making him one of the best-selling music artists of all time. His fame and career spanned multiple genres: jazz, folk, pop, rock, and country. He remade his career and was one of the most successful cross-over artists of all time.

In the late 1950s, Rogers began his recording career with the Houston-based group the Scholars, who first released "The Poor Little Doggie". After some solo releases including 1958's "That Crazy Feeling", Rogers then joined a group with the jazz singer Bobby Doyle. In 1966 he became a member of the folk ensemble the

New Christy Minstrels, playing double bass and bass guitar as well as singing. In 1967, he and several members of the New Christy Minstrels left to found the group the First Edition, with whom he scored his first major hit, "Just Dropped In (To See What Condition My Condition Was In)", a psychedelic rock song which peaked at number five on the Billboard charts. As Rogers took an increased leadership role in the First Edition, and following the success of 1969's "Ruby, Don't Take Your Love to Town", the band gradually changed styles to a more country feel. The band broke up in 1975–1976, and Rogers embarked on a long and successful solo career, which included several successful collaborations, including duets with singers Dolly Parton and Sheena Easton, and a songwriting partnership with Lionel Richie.

Later success included the 2006 album release, *Water*

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& *Bridges*, an across the board hit, that hit the Top 5 in the Billboard Country Albums sales charts, also charting in the Top 15 of the Billboard 200. The first single from the album, "I Can't Unlove You", was also a sizable chart hit. Remaining a popular entertainer around the world, he continued to tour regularly until his retirement in 2017.

Rogers had acting roles in movies and television shows, including the title roles in Kenny Rogers as *The Gambler* and the MacShayne series for *The NBC Mystery Movie*, and the 1982 feature film *Six Pack*. He was a co-founder of the restaurant chain *Kenny Rogers Roasters* in collaboration with former Kentucky Fried Chicken CEO John Y. Brown Jr. Although the stores closed in the United States, they are still a fixture in Asia.

He also authored the photo books *Kenny Rogers' America* (1986) and *Your Friends and Mine* (1987), and in 2012, he released a book *Luck or Something Like it: A Memoir* about his ups and downs in his musical career. With Mike Blakely, he wrote a novel, *What Are the Chances*, which was released in 2013.

Rogers died on March 20th, aged 81.



**Jerry Slick
(1939- 2020)**

Slick was a drummer turned cinematographer whose mid-'60s San Francisco band The Great Society (also

known as The Great!! Society!!) featured his then-wife Grace Slick on vocals.

Upon his release from the Army, Slick he married Grace Wing, his former next door neighbour, in San Francisco in 1961. After their honeymoon, Jerry Slick enrolled in film courses and began making student films while Grace worked in a department store. Before long the couple fell into San Francisco's intellectual beatnik scene, listening to folk music and, later, jazz, and growing marijuana in their backyard.

By 1964, Jerry had become more involved with filmmaking. For a short film titled *Everybody Hits Their Brother Once*, he called upon Grace to provide the music and she entered a recording studio for the first time, playing Spanish guitar to accompany scenes in the film.

Neither Jerry nor Grace had much interest in rock. While leafing through the San Francisco Chronicle in the summer of 1965, she saw an advertisement for a concert by a new rock band called Jefferson Airplane at a club called the Matrix, and convinced Jerry to go see them.

They then recruited Jerry's younger brother, Darby Slick, then 21, to play guitar. Jerry played the drums and Grace sang and played guitar. A few others came and went until they settled on a name—the Great Society (taken from a domestic program championed by then-President Lyndon B. Johnson)—and, before long, a lineup that also included David Miner on vocals and guitar, Bard DuPont on bass, and (later, replacing DuPont) Peter van Gelder on flute, bass, and saxophone.

Slick's death was announced on 20th March. He was 80.

Jean Leber (1939 – 2020)

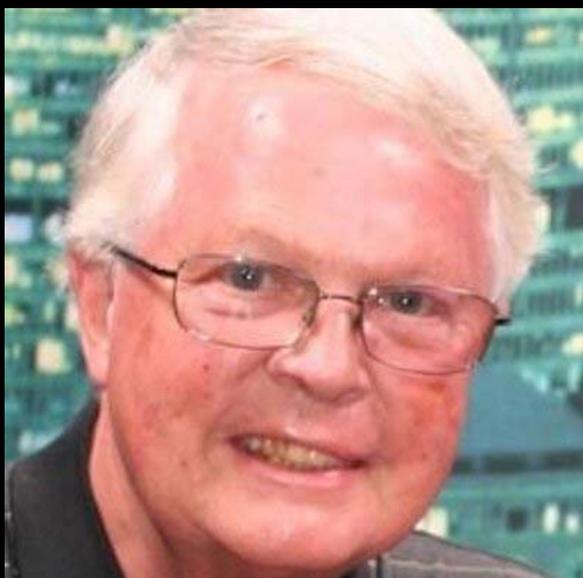
Leber was a French violinist, conductor, and teacher. He discovered music at a young age and obtained a violin at age 16 when he enrolled in the Conservatoire de Paris. He started his career with the Orchestre de la Suisse Romande as a violinist, then joined the Paris Opera before teaching and playing violin at the Opéra de Marseille. In 1965, he founded the Octuor de France with Michel Wales. In 1972, he became director of the Conservatoire de Gennevilliers before being appointed

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director at the Centre musical Edgar-Varèse. He was one of the original members of the Ensemble orchestral de Marseille when it was founded in 1986.

Leber was very invested in the future of his students. He directed the schools of the École nationale de musique de Gennevilliers, École nationale de musique de Chartres, and chamber music classes in Poitiers and at the National Conservatory Regional Influence Pierre Barbizet.

Leber died on 18th March, aged 79/80, due to COVID-19.



Dan Wooding
(1940 - 2020)

A former British tabloid reporter who became a ground-breaking missionary journalist and advocate for the suffering church has gone to be with Jesus after a stellar career. Dan Wooding founded the Assist News Service last century to inform, educate, and inspire about what God is doing in today's culture.

Wooding was once a correspondent for the *National Enquirer* and a staffer on two of Britain's sensationalist tabloids. But a powerful encounter with God caused him to devote his writing skills to reporting about the plight of persecuted Christians in restricted countries.

Wooding was born to missionary parents in Nigeria, in 1940, but was raised in the U.K. when the family was forced to return home after his father contracted malaria. He moved to the US for 36 years and founded the ASSIST News Service which transmitted stories to 2,600 media outlets around the world.

Mr Wooding is survived by his wife of 56 years, Norma and his two sons.



Tres Warren
(c. 1979 - 2020)

Warren was the lead singer and guitarist of New York band Psychic Ills. Warren formed the group with bassist Elizabeth Hart in 2003. They leaned heavily into the sounds of '60s psychedelia and soft rock, with their first record coming in 2005's 'Dins.'

They followed it with 2008's 'Mirror Eye', before subsequent releases on label Sacred Bones included 2011's 'Hazed Dream', 2013's 'One Track Mind' and 2016's 'Inner Journey Out'.

Warren formed Psychic Ills with bassist and singer Elizabeth Hart in 2003. Their recordings were influenced by '60s psychedelia and folk music, as well as American soft rock of the 1970s, and spaced-out electronic compositions. Their music was marked by long stretches of instrumental passages, often the result of improvised jam sessions.

The duo released their first two LPs, 2005's *Dins* and 2008's *Mirror Eye*, on Brooklyn indie label the Social Registry. Psychic Ills then signed to Sacred Bones and released their next three studio albums: 2011's *Hazed*

THOSE WE HAVE LOST

Dream, 2013's *One Track Mind*, and 2016's *Inner Journey Out*. The latter LP includes "I Don't Mind," Psychic Ills' single with Mazzy Star's Hope Sandoval. In addition to Warren's 17 year tenure with Psychic Ills, he also released an album with Alfredo Thiermann, as well two LPs with Drew McDowall under the name Compound Eye, and three albums with .Messages—a trio made up of Warren, Spencer Herbst, and Taketo Shimada. Messages released their last full-length, *Mirage*, in 2013. He died on 23rd March, aged 41.



**Julie Ann Felix
(1938 – 2020)**

Felix was an American-born, British-based folk recording artist who achieved success, particularly on British television in the late 1960s and early 1970s. She later performed and released albums on her own record label.

In 1964, the same year that she arrived in the United Kingdom, she became the first solo folk performer signed to a major British record label, when she gained a recording contract with Decca Records. Within a decade she had a well-established career. In 1965 she was reportedly the first folksinger to fill the Royal Albert Hall and was described by *The Times* as "Britain's First Lady of Folk".

In 1966, Felix became the resident singer on the BBC television programme *The Frost Report*, and hosted her own shows for the BBC from 1967 to 1970, including the series *Once More With Felix* (the first episode was transmitted on 9 December 1967). Among those featured on her show were The Kinks, Fleetwood Mac, Leonard Cohen and Led Zeppelin's lead guitarist, Jimmy Page, who played the "White Summer" and "Black Mountain Side" guitar solo pieces. On 1 May 1967 she appeared on the German TV show *Beat-Club*; in September 1968 at the International Essen Song Days. She performed at the Isle of Wight Festival in 1969.

She had two UK Singles Chart hits in 1970, the first of several on the RAK label, produced by Mickie Most. The first was with the song entitled "If I Could (El Cóndor Pasa)", while the second, marginally less successful, "Heaven is Here", was written by Errol Brown and Tony Wilson of Hot Chocolate. 1990 saw the release of a new album, *Bright Shadows*.

On 24 March 2008, she appeared on a BBC Four programme in which stars of *The Frost Report* gathered for a night celebrating 40 years since *Frost Over England*; Felix sang "Blowin' in the Wind". She appeared at the Wynd Theatre, Melrose, Scottish Borders, on an annual basis in the 2000s. She died on 22nd March 2020, aged 81.



**Michael Josef Longo
(1937 – 2020)**

Longo was an American jazz pianist, composer, and author. He came from a musical background; his father played bass, his mother played organ at church, and his music training began at a young age. His parents took him for formal lessons at the Cincinnati Conservatory

THOSE WE HAVE LOST

of Music at four. He moved to Fort Lauderdale, Florida soon after, and at the age of 12 he won a local talent contest.

Longo's career started in his father's band, but later Cannonball Adderley helped him get gigs of his own. Their working relationship began before Adderley was well known as a band leader. Adderley approached the teenaged Longo because he needed a pianist at his church. At this time the town was largely segregated, so the white Longo playing at a black church was unusual. When this led to recordings with Adderley in the mid-1950s, Longo was too young to go to clubs with him. Longo played at Porky's, which was later portrayed in the movie. He would go on to receive his Bachelor of Music degree from Western Kentucky University.

In the 1960s, Longo began to lead the Mike Longo Trio, which would remain active for the next 42 years. Gillespie was playing at the Metropole again and Longo, had just gotten a gig at Embers West playing with Roy Eldridge. Eldridge brought Gillespie to see Longo playing with Paul Chambers. Gillespie hired Longo the next day, and Longo became musical director for the Dizzy Gillespie Quintet and later Gillespie chose him to be the pianist for the Dizzy Gillespie All-Star Band. From 1966 onward his music career would be linked to Gillespie's. In 1993 Longo was with Gillespie on the night he died and later delivered a eulogy at his funeral.

Longo performed at weekly jazz sessions held at the Bahá'í center in honor of Gillespie, a tradition he helped start, as - like Gillespie - he was a member of the Bahá'í Faith.

Longo died on March 23rd, at the age of 83 from complications of COVID-19.

Emmanuel N'Djoké Dibango (1933 – 2020)

Dibango was a Cameroonian musician and songwriter who played saxophone and vibraphone. He developed a musical style fusing jazz, funk, and traditional Cameroonian music. He was best known for his 1972 single "Soul Makossa".

While a child, Dibango attended Protestant church



every night for religious education, or nkouaida. He enjoyed studying music there, and reportedly was a fast learner.

He was a member of the seminal Congolese rumba group, African Jazz, and has collaborated with many other musicians, including Fania All Stars, Fela Kuti, Herbie Hancock, Bill Laswell, Bernie Worrell, Ladysmith Black Mambazo, King Sunny Adé, Don Cherry, and Sly and Robbie. He achieved a considerable following in the UK with a disco hit called "Big Blow", originally released in 1976 and re-mixed as a 12" single in 1978 on Island Records. In 1998, he recorded the album *CubAfrica* with Cuban artist Eliades Ochoa.

The song "Soul Makossa" on the record of the same name contains the lyrics "makossa", which means "(I) dance" in his native tongue, the Cameroonian language Duala. It has influenced popular music hits, including Kool and the Gang's "Jungle Boogie". The 1982 parody song "Boogie in your butt" by comedian Eddie Murphy incorporates Soul Makossa's bassline and horn charts while "Butt Naked Booty Bless" by 1990s hip-hop group Poor Righteous Teachers heavily samples its musical bridge and drum patterns.

His song, "Reggae Makossa", is featured on the soundtrack to the 2006 video game *Scarface: The World Is Yours*. In August 2009, he played the closing concert at the revived Brecon Jazz Festival.

He died of COVID-19 on 24 March 2020, aged 86.

THOSE WE HAVE LOST

SAVE

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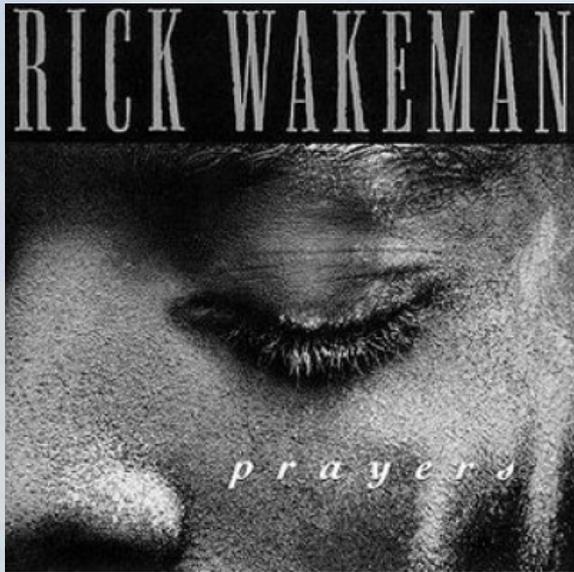
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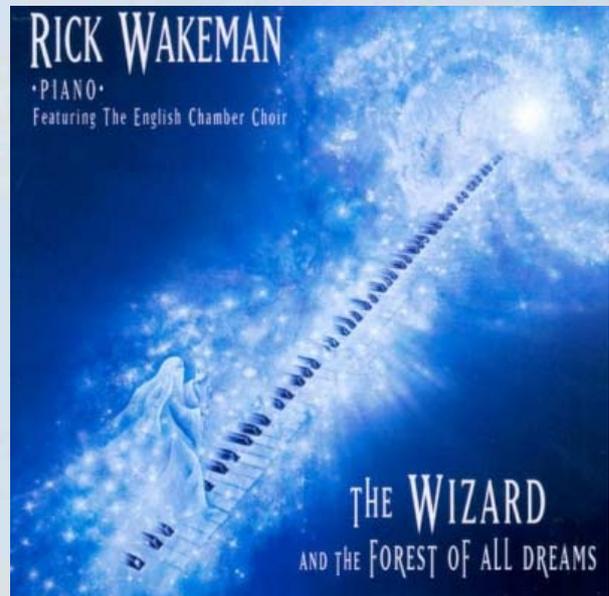
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Artist Rick Wakeman
Title Prayers
Cat No. MFGZ049CD
Label RRAW

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.



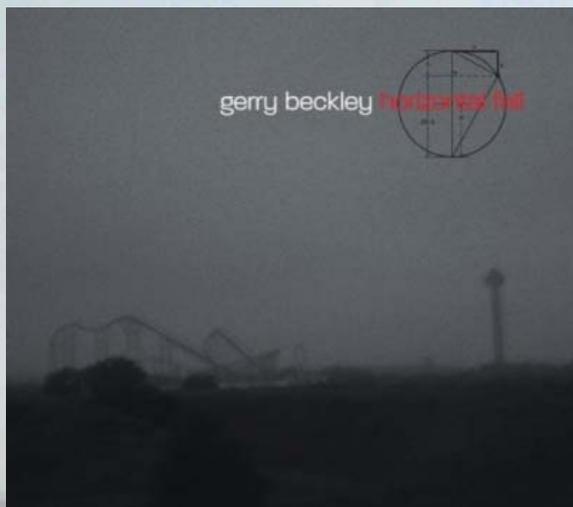
Artist Rick Wakeman
Title The Wizard and the Forest of All Dreams
Cat No. MFGZ050CD
Label RRAW

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.

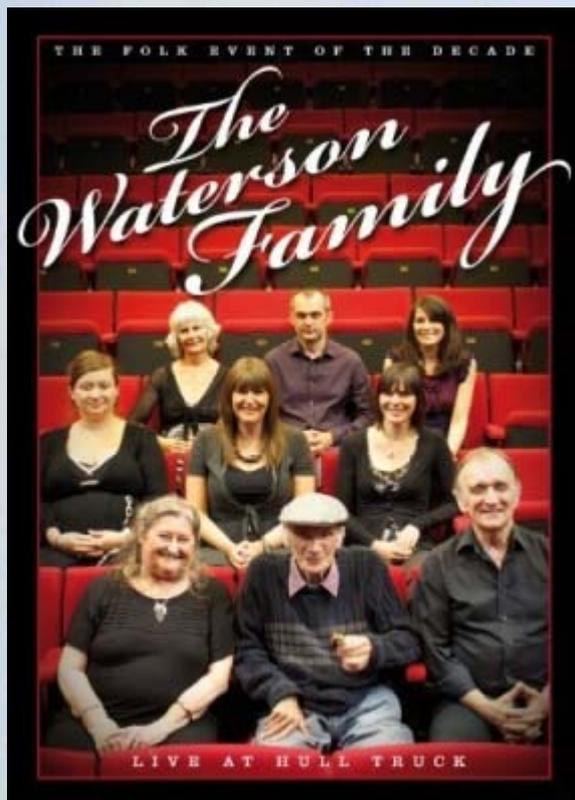
As a result, this is a CD you can listen to seemingly endless times and derive something new every time. Buy it for someone who loves permanent, thoughtful things over fleeting, trivial things. Someone smart."

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

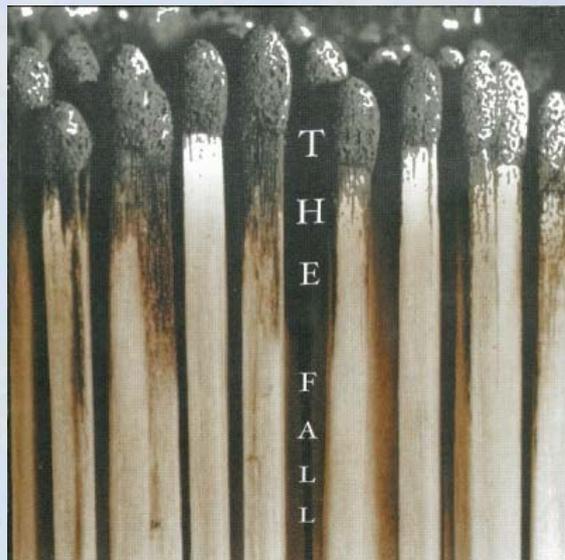


stage singing sublimely, mostly unaccompanied, a large selection of their repertoire. Not surprisingly, they received a standing ovation from an audience of like minded souls who, if anything like me, had the hairs on the back of their necks standing up for the whole concert with the magnificence of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

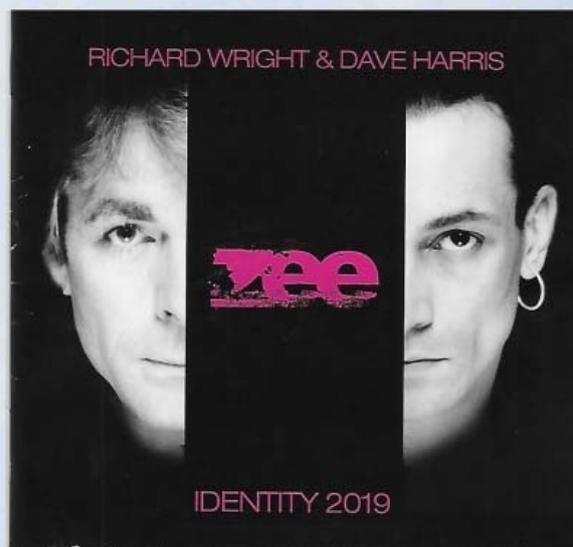




Artist Rick Wakeman
Title White Rock II
Cat No. MFGZ047CD
Label RRAW

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."





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actions



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Gonzo #27 The Prog shirt

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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>

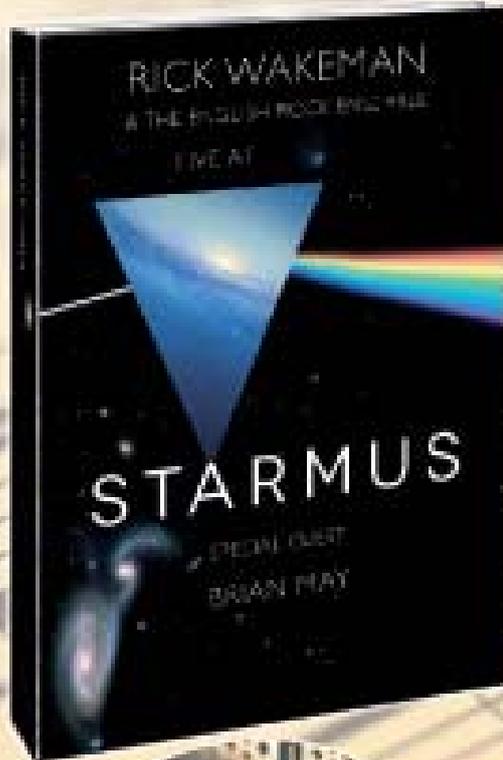
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

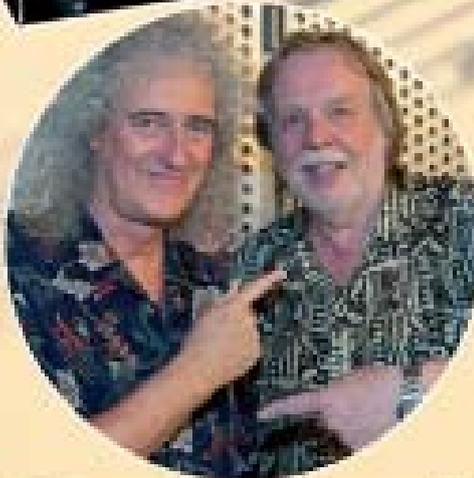
Rick Wakeman & Brian May

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



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>



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03, 2020 25 Dogs Rescued from Tennessee By Katie Love

In the last week, PAART has rescued more than 100 animals! During our most recent mission to Tennessee, 25 dogs went from danger to safety.

PAART landpilots Carolyn Jochymek and Caitlyn Caroll drove to Cookeville, TN to meet our friends at the Safe Haven Puppy Sanctuary. They loaded up the 25 pups and made their way back to PA.

Bridge to Home Animal Rescue are helping these dogs find new homes. Please contact them if you're interested in

adoption!

<https://nodogleftbehind.org/2020/03/16/25-dogs-rescued-from-tennessee-2/>



LONDON REMIXED FESTIVAL

Wowie...Zowie... London is Re-Mixed for 2020!

A few words and lots of pics from Alan Dearling

Two seemingly never-ending evenings and nights of global beats. This is international music. Musical mayhem, dance-crazy, lively, passionate – Carnival in the middle of an English Winter.

Friday: Day One was the night of the **Brass Off**. Two brass-led bands battling it out for the noise-ometer love and adoration of the crowd at the Rich Mix venue in London's Shoreditch. It's more than just the Battle of the brass bands, though. **Diddy Sweg** were first up – as they said: "We're the support band." Innovative, amusing, shades of the Bonzo Dog Band, complete with a Blue Dancing Man, stage props and a running gag – a sign reading 'More Abba' to encourage ultimate audience-interaction. My mate Dave and myself

alan dearling



thought they were great entertainment and excellent musicians. A genuine, fun-loving party band, quite recently formed in Birmingham. Here's the Diddy Sweg theme: <https://www.youtube.com/watch?v=2vIAHq3CAYs>

The brass band Ceilidh was great fun for the participants, but went on a tad long. Lots and lots of organised dancing, well MCd. But, in fact, quite a lot of people who needed to travel out of London had left before the second of the main brass







bands, **Break Out Brass** had even come on stage at 23.45. For me, both the contenders in the Brass Off were

professional, polished and 'did the business'. **Brasstermind** were first up, kicking off their set a bit before 23.00. To



be honest, they were not as exuberant or fun as Diddy Sweg, and we'd also had the long session of brass-ceilidh, which had become a bit repetitive. Overall, plenty of dancing, jumping, yelling, a good night out for all.

As the organisers say: "The festival is a celebration of the best emerging musical talent and genres and will offer creativity, fun and madness, complete with buzzing atmosphere & music... but without the mud, rain or hassle of camping. Performances from over 25 cutting edge bands and DJs across 4 stages over 2 days, all in one vibrant venue nested in the heart of Shoreditch."

The London Remixed Festival is now an annual event, lovingly curated by some of the most dynamic festival organisers, venue promoters and music agencies the UK has to offer. As ever, the legendary Chris Tofu MBE from Continental Drifts, fronts the event.

As the organisers say: "We aim to create the perfect festival experience; indoor areas to chill out, fully converted disco lift to navigate between the stages and a silent disco.

<https://www.facebook.com/continental.drifts/>

<https://www.facebook.com/globallocalmusic/> =

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

Continental Drifts and Global Local; the producers of the most rocking festival stages across the globe, were, as ever, excited to be back, joining forces once again with their musical partners Movimientos, Wormfood and Fire in the Mountain for the LONDON REMIXED FESTIVAL 2020!"





On the **Saturday night**, with four stages spread across four floors in the labyrinthine Rich Mix building, there's a smorgasbord of nearly thirty bands, musos, djs, dancers and more...it's totally frenetic. Tropo Carnival downstairs and the Polka Club and Folk Ghetto up-top-floor, plus the Silent Disco. It's a marathon of 'upstairs-

downstairs' for the lively ReMixed audience. And they love it. Many are dressed up for the occasion. It is an especially great advert for diversity, experimentation, innovation and tolerance.

It's an invitation to everyone to try something new...get out of the musical rut... celebrate life... 'Seek and you shall







find', could easily be the motto.

And what a choice! A Fiesta of World music, jazz, rocking folk, rap, dance, rumba, and even Acid House Morris Men. ReMixed is as much about audience involvement as the performers. Indeed, everyone is an essential part of London ReMixed. An extended 'family' which will spread out around the festivals across the UK and beyond in 2020.

As a photographer, the chasing around between stages presented an energetic challenge. It meant that it is just too difficult to 'review' the many performers in any meaningful way. Apologies.

A few more audience pics from both nights...





I particularly enjoyed the slightly unexpected (by me), edgy, cutting edge performances from Ed Cox and E-Coli with Balkan Techno:

<https://www.youtube.com/watch?v=8hmv4KkpqPc>

... and the BCO Grime Orchestrated, Rap/Grime mixed with the Brixton Chamber Orchestra in the Polka Club.

BCO: Grime Orchestrated:

<https://www.facebook.com/watch/?v=571463380088802>





BCO: Grime Orchestrated:

<https://www.facebook.com/watch/?v=571463380088802>

Both outfits created a nice element of audience frenzy.

Likewise, Tshok and Gnawa Blues Allstars provided some nicely varied pleasures.

But, over in the Folk Ghetto too, in a slightly different way, there was much energetic dancing to the lively folk performances from the duo, Copper Viper and the rumbustious, multi-instrumental, Wanton String Band.

Duncan Menzies from Copper Viper kindly gave me a copy of their CD: 'Cut it Down, Count the Rings', which is an ethereal listen – reminiscent at times to early Simon





and Garfunkel. A relaxing listen, country folk – but really rather different from their really rather lively set in the Folk Ghetto. Here’s a video of ‘Hung up alone’ from Copper Viper:

https://www.youtube.com/watch?v=rw3nV9LYy_E

And now...Enjoy some more pics from Saturday night and Sunday morning – savour a second helping from the London ReMixed Festival. Put it in your diary for next year...



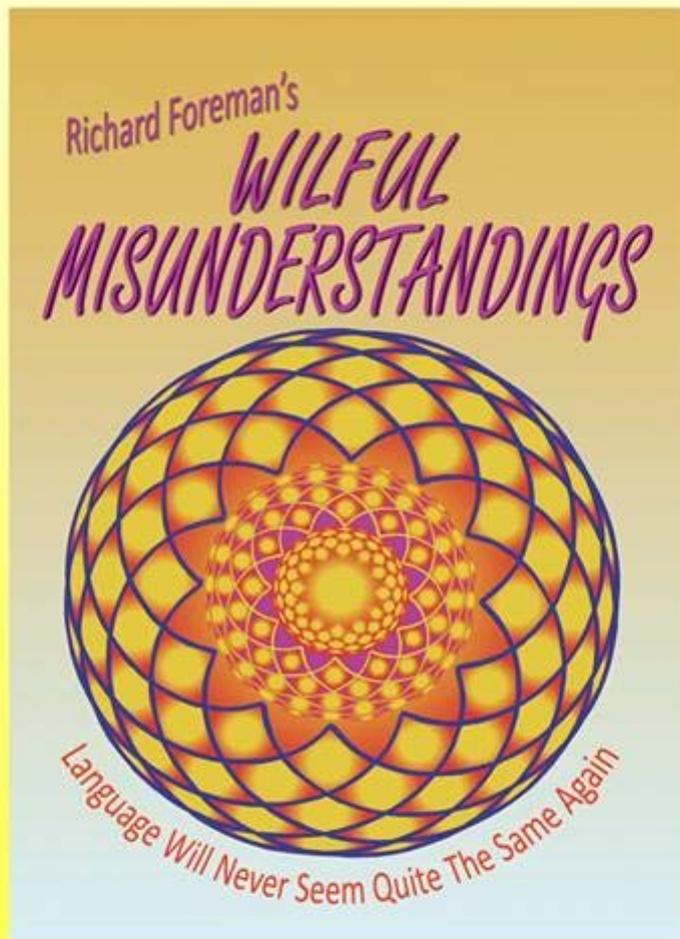


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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TV on PTV in 1984 2020 cut-up Genesis P Orridge tribute

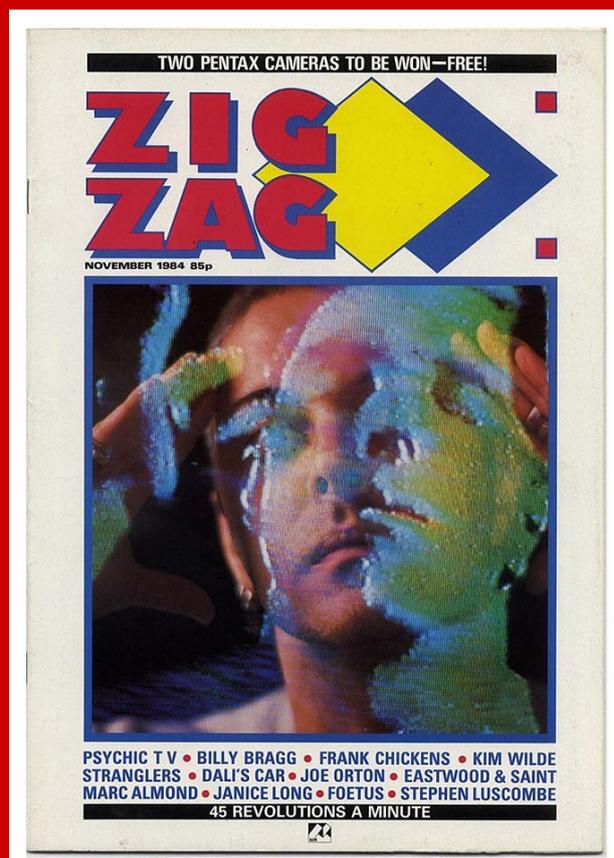
Part One

Tom Vague

After *Vague #20 Televisionaries* issue came out, featuring an *Apocalypse Now* in Hackney cartoon by Perry Harris from the Conrad-Herr-Milius-Coppola-Vague script with Genesis P Orridge in the Kurtz role and me in the music journalist-assassin Willard role, I received a call from someone calling themselves Marlon Brando, who turned out to be Gen. He said something like he wasn't sure about it at first but the rest of PTV thought it was a funny tribute so he gave it the thumbs up.

Psychic TV: The Revolution Will Be Televised. 50 Beck Road Hackney September 7 1984 Vague Psychic TV interview by Tom Vague and John Apostle Zigzag 14 October 1984 Vague 16/17 and IT 1985.

PTV then consisted of Genesis P Orridge (of TG previous), Paula P Orridge, Alex Ferguson (formerly in ATV - Alternative TV, Mark Perry of Sniffin' Glue fanzine's group), Paul, and John Gosling (who went on to Wall of Sound). Before the interview took place they had appeared at the squatted synagogue in Drayton Park with the Grey Organisation, the ICA with Kathy Acker, the Everyman Cinema, Hammersmith Town Hall and on Channel 4's Earsay programme. Psychic TV reaches channels that ordinary TV cannot



reach. Turn on, tune in and fiddle about. Don't ignore the machine. Ain't nothing here now but the recordings.

Genesis P Orridge: "One thing I noticed at Hammersmith that was good, at certain points, not all the time but from about the middle onward, there was a really sexual feeling. When I jumped into the front there were all these people touching each other up. I got touched up all over, it was good, it wasn't like grabbing and pulling, it was all actually quite sensual touching. It wasn't nasty or crude. And there were all these people building up this sensual sex. It just reminded me that that is actually one of the primal functions of music, and that's what's missing now. Basically it's fuck music. Even if you don't necessarily go there and get a hard on, you get excited the same way you get excited just before your first sexual adventure with a new person. You know, that special excitement when you realise that you are going to have sex with somebody and it's just a matter of time before it happens. And I think the best live music or live events have the same excitement in them. And afterwards, if it's not consummated you feel really frustrated. I think that's why that was

going on, it was this build up to wanting to fuck, or the equivalent of fucking.

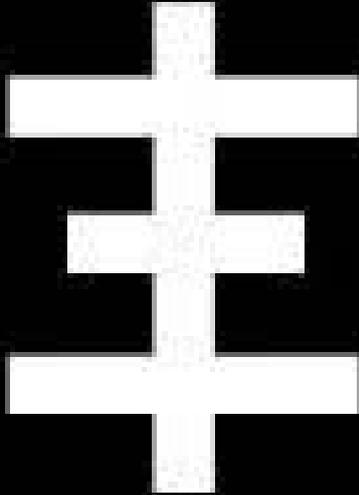
“The best gigs are basically when the audience and you are fucking, and it becomes completely blurred and you don’t even remember what you’ve done. Like at the point of orgasm, the conscious and unconscious are all fused and you don’t have the normal perceptions. But even so there was a sexual charge at Hammersmith. We felt frustrated afterwards as well. Like if somebody knocks on the door when you’re in the middle of having it off with somebody, coitus interruptus if you like, the parallel still holds true. We felt like we could have got there and it didn’t quite happen for us, and I think the audience were building up too. But nevertheless it was just there and I think that’s what we want to pursue now. Not just saying let’s fuck in the lyrics, but work on that principal, that the idea is the excitement to that point, that that’s what music was originally. You know, the best rock music, whether it’s the Velvets just having those amazing pulsing sound walls, that are exciting and generating that

feeling. Or Jim Morrison, on a good day, being much more blatant about being the ‘Lizard King’, the snake, turning people on literally, and again using space and rhythm for the same sort of sensual feeling.

“The best music is, in one form or another, a form of fucking. Rock’n’roll meant fuck and so did jazz, all those words actually mean fuck. And that’s the big problem now, the groups in the charts now are masturbating, but not in the creative sense of masturbating, not aware of it and the use of the orgasm and the loss of the ego and the way that you can actually learn about your subconscious. They are just masturbating over their own image, the worst form of masturbation, without any consciousness at all. And there is no pop music or popular music which is actually just wild sex, real sex, not talking about ‘relax and come’ or anything, but real sex. There’s no real sex, not even Frankie Goes To Hollywood, they’re nowhere near it, even them. I don’t think they’ve touched on what it’s really about, they just hint at it. But at the end of the day Frankie Goes To Hollywood are not a sex group. They’re not



PSYCHIC TV



THEMES

the sort of group where you think much about what they do at all. They don't engender a cult of sexuality.

"Let's remember what it's actually about; excitement. That's why it's got to be loud and pulsing. It doesn't matter how long it is, it can go on for as long as you like. If you get the right pulse it can last 20 minutes, it doesn't have to be a 3 minute perfectly executed thing. The imperfections and the mistakes, and the physicality of it, is what everyone has lost track of with all this technology. I mean, it's ironic because we've always used technology and then, in a sense, reverted to the primitive. We're still aware of technology and we play with it in the studio and backing tapes and certain gadgets, but we actually attack the sound in a totally primitive way. That's why we're pagans. I mean, we are pagans but we're musical pagans as well as moral pagans.

That's why the only thing that's exciting now, about the idea of making music for me, is the fact that I want to just build that up, so people come to our events because it's like going to bed with somebody. They come for the physical sensation, not to go away and say they did a great guitar solo or that was a good song or anything. I mean, half the time there aren't any lyrics, it's just total gibberish. The animal aspect of it is actually having effect and if there aren't any particular noises around then you just make up noises.

"It's to get the effect, through the instrumentation, of a ceremony or an initiation or a ritual or a celebration or an ecstatic state, it can vary, we're not sure always what state it is, or a sexual arousal state. But just that the sound is used to function, not to entertain. It might happen to also entertain, but that's not its prime objective. We want it to function and effect

people and it does. They go away and talk about their mental state having changed and their physical state having changed and the way it made them feel, or whether it was like such and such drug. They don't go really good songs, they talk about the effect it had. Music is functional. This is the big thing that everyone seems to have forgotten. Its primary use and its origination was function. It was to celebrate or to initiate certain states of mind or physical states and that's what it's for and that's what people have completely forgotten. It's such a potent force and there's people just drivelling. Everywhere you turn it's just drivel. We might be misguided occasionally but basically the intentions are always to reach that potent and magical point, where something that can't be done any other way can be done, with sound, and now with sound and image.

"We are from the television and film generation. We've been trained and brought up on sound and image and editing, and it's a whole language and it's so sort of rigid, the way the boards that control the media use it, that as soon as you play with it at all strange things happen. Like people go away saying I watched scenes of outrageous torture, and of course they didn't at all. If you take them through the video and showed it to them frame by frame, and asked them where is it then? And they say oh, somebody's being cut on the arm. But it's like 3 little nicks, but because it fills a TV screen and it's red on flesh, they think it's really heavy. But they watch News at 10, people blown away, maimed, pools of blood, executions, Clint Eastwood movies. That's one of the most banal, crass things you can point out to people. How come we're not allowed to even think about dealing with anything to do with violence or sado-masochism? Even in the most obscure ways, like sado-masochism in terms of the way that people control the society and other people submit to it; which is S and M. Margaret Thatcher is actually a madam and we're the slaves, if you like.

"And yet they can put all they want on TV, they can write about it in newspapers, sell newspapers totally on that, and that's OK.

But if we even mention it or deal with it, we're outrageous and to be avoided like the plague and decadent and weird and horrible and nasty. We're in the age of TV, we've got no choice, it has to be dealt with. It's actually a matter of human survival, basically, mentally and physically, because it is being used to hammer people into the ground, to make them as stupid as possible, to keep them quiet while they're on the dole queue. It's used as literally as that, it's used like Valium. We kick TV right in the face, ram our fist right into the centre of it and rip its guts out, and spill 'em around and just see what's going on. And it's very interesting that with the minimum amount of money and help, what a few hundred quid we've spent on our videos, we've actually managed to dig out and reveal a lot of weird things; worms and reverberations that people didn't know were there. Nobody's yet investigated just what television does to anybody. Did you know there's never been any proper investigation? They don't even know what the rays from it do to people yet.

"But then also the way it's edited; one of the obsessions we've got with editing and the way that what we show proves that it's true; if you close in on something so it fills the screen its significance changes immediately. Just the same as the music that's with it can make it change; if it's powerful, violent music it seems violent. If it's gentle music it seems poetic. And there is a whole language which can't be written down that is the way television is now edited. People who make TV programmes, part of the time unconsciously, are editing it to put across their own secret viewpoint. Like with a picket line; if you film from behind the picket, it looks like the police are being violent, attacking the picket. You put the camera behind the police line and it looks the other way around, which is basic prejudiced technique and they do that all the time. And there is a whole power language now embedded in the way that TV is constructed, and basically the people that are doing it don't even know the language. The only ones who are even close to knowing are the advertisers. They're about the only ones who sit back and deliberately plan it that way, because they've got 30 seconds and they plan everything in minute detail.

"But it is a magical language. It's an incantation. They actually are casting a spell over everyone, but half of them don't know what the spell is or what its point is. So it's like brainwashing people so their minds are empty and then leaving them empty. At least with brainwashing you fill it with something else, but what they're doing is getting you into the state of being brainwashed and then leaving you suspended with a vacuum. They're not putting anything in, no real content, which is why it works like Valium, it suspends time. What we try to do, and why we say in a sense what we do with television is magical, is in magic get to the state to open up your conscious mind to your unconscious and you fill the gap with the unconscious, with visions, with inspiration, whatever you want to call it. But you get all that extra part of the brain, the same way that LSD does it, just opens up channels that other things cannot reach. But we try and fill that vacuum with content and that's probably why it shocks people, because they don't even know that's what's happening, that television is being moved on that whole step further. Of course they normally feel comfortable with it. Suddenly the hole that it makes is filled up again.

"I actually think that when we present it we leave it very, very objective. And we are doing research and in research you have to experiment, and you carry on the experiment for a while and then you do it differently. Like those videos are being phased out because we've used them and, now they've been written about, they've served their purpose. What we want to do now is get more and more precise and really start to articulate this invisible language, this new language. What is it? Make it more precise but also more visual, like with Cerrith Wyn Evans, the one on the big screen, take that direction more, where it's still implying all the things that the other ones have, but also in a sense being more subtle. You're actually sneaking into the subconscious direct, instead of shocking the conscious to let it through. And the subconscious will recognise those images because that's where they come from, it won't need a logic. And at the end of the day, the most exciting thing about almost any human being is the subconscious, the

unconscious, the place where all the dreams and fantasies, and ambitions and experiences are, and where the creativity comes from.

"And that's just bits of the subconscious spilling out, no matter what anyone might say. It's not divine inspiration at all; it's a bit of the brain popping out. And the looser the brain is, the less rigid, the less logical, the more at ease with its instincts and its intuition, the more exciting and radical and stimulating what comes out. And that's what we're doing, and that's what we try to do ourselves with everything that we do. The Temple, the rituals, the live things, the writings, the videos, is to get into an intuitive state where the best can come out, or whatever's there can come out. Rather than what has been pushed in. Once you've learnt to be at ease with the whole of your mind, and state and character, then you're far more useful to everyone else, because you're more balanced in the true sense. You're not normal but you're more balanced. All that normal means is that you cling on to what's been pushed in, and you're terrified of anything coming out. And that's why people who are so normal end up so fucked up, because they are perpetually killing themselves. Day by day they're killing themselves.

"And life is full of tests and initiations anyway. That's why people go out and get drunk, that's why they go out and fight each other, that's why people get tattoos or run until they get exhausted or climb mountains. There is a basic need in human beings to be tested physically, to have that ritual, that initiation, and that being thrown to one side and discarded, and then people say that they can't understand football hooligans. And they kind of bring that back and say it's a form of modern ritual. But they don't actually think maybe if the culture started to be more tribal and ritual in a healthy way, pervading the whole culture, not just in enclosed places like football grounds, then the need for ritual and initiation would be satisfied without the need for violence. Our society's about the first one that suppresses that and I think that's why it's the first one to have such a high mental problem, and so much rape and violence, and everything else, because people have had their souls stolen, in a sense. They've

had their feeling of being alive stolen, because pain can make you feel alive, just like an orgasm can. That's the 2 times when you feel alive.

"That's why we've all done it and most people we know, even people like you. You know, punks used to burn themselves with cigarettes. It's all the same action. It's very hard to really feel alive. One of the few times; say you're incredibly depressed, you've had a love affair that's broken up, you feel everything's been sucked out. But that doesn't last, you can't remember pain. You have to push yourself on to edges. You have to take risks with your own emotions, because if you don't you might as well be asleep. You don't find anything out. All the great discoveries, whether they're scientific ones or literary ones, are based on people pushing themselves to the edge, or an accident really. There isn't any methodology for finding anything out. It is all random chance. Anyone who says anything else is an idiot because it's not, it's all random chance, there's no method to anything. I mean it's intuition. Man invented language, he didn't find it. And he invented alphabets and he invented images and everything else. It didn't exist and none of it has permanent value. It changes because man's needs change and man is the one who controls it, and man's brain, it basically resides on his brain.

"But they try and tell you otherwise, that it's outside you, it's outside your brain, someone else knows, or it's maths, or it's science, or someone else has the key, or someone else is better equipped or qualified than you to be in charge of whatever it is. All the time you're being told it's not inside you, all the time. That's what the whole of this society is based on, it not being your business, not being you that has the right or the responsibility to be in charge of whatever's happening to you. In fact the entire opposite is true, and that's why all the time we're in such conflict with most of this society, because we take the complete opposite view to what they say, all the words they might use. All over the world, not just in our culture but everywhere, a percentage already recognise it. It must be inside us. If it is then we've got to look at it. Nice bits and

nasty bits. Until we look at what's inside then we might as well have never started. The next stage of human evolution has to be mental. It's not going to be that we're going to grow bigger ears or anything, or huge brains. All we have to do is learn to use the brain we've got, because it's not being used at all at the moment. If we could learn to do the equivalent of weight training with what's left of the brain that's not used, then we could literally travel through time and teleport and exist forever. We must be able to, just because there's so much more brain left to use. And what was the next question?

"We're interested in manifestations of social control, or aberrations of that, and if you like Charlie is a little microcosm of what happens in the whole of society. But there's aspects to it as well; in that for whatever reason he became an icon of the American subconscious, or the American paranoia, far beyond the logic of what he did. I mean there have been far worse, outrageous murders before him and since him. He was the right thug at the right time for the media. The media turned him into what he turned into. They could have treated him as a dirty old hippy that murdered a few people, but they chose to take it far beyond that. One reason was who he murdered. It so happened that they were rich and famous, and in America that is the aristocracy. In America if you're rich and famous you're the same as the royal family. It's like killing Mountbatten or somebody.

"The Manson case is a really complicated phenomenon, there's so many different currents going on, from banal and stupid ones through to really weird complicated ones, and reverberations, that it can't be ignored. Because it's almost like if you could figure out what it is about the case, that made it surface above everything else and survive for so long now as the bogeyman or whatever, then you could suss out at the same time all the real intrinsic problems in the American psychology. And I think that's what they're scared of in him is that they raised him up before it dawned on them that he could reveal too many secrets in their psychology, the psychology of power. And I think that's why they tried to bury him again and terrify everybody off. There's something very basic like that going on. That

accidentally he stumbled over phrases and attitudes, or ways to behave or control people, or frighten society, which first suited them in that they wanted to suppress the hippy movement, the free movement, the drug movement and so on.

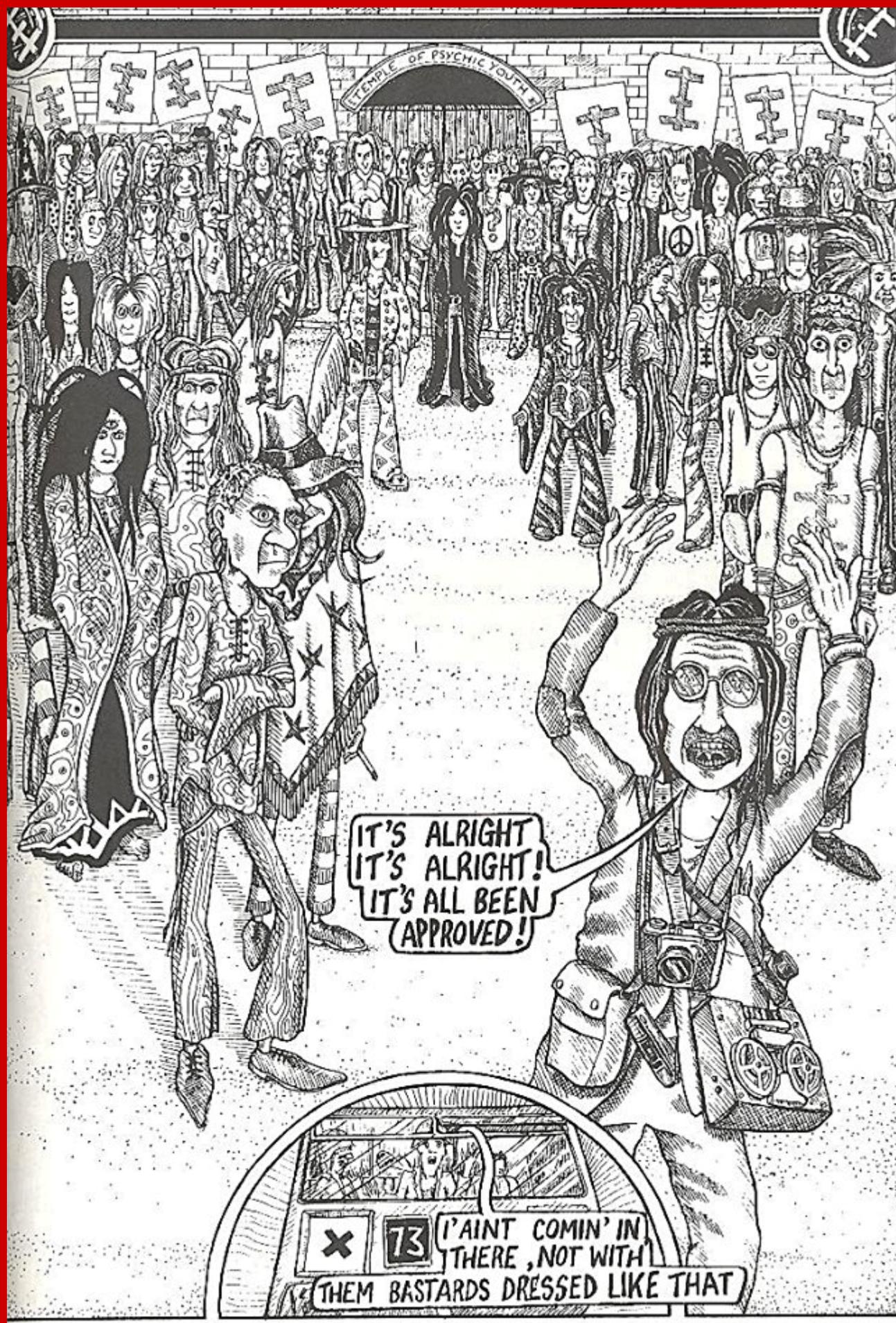
“And he was a good scapegoat because he was an easy person to dislike. And then when they started to publicise it they realised that it had backfired, because he became a folk legend who will be remembered forever. And I suspect that he’s a not so bright but streetwise thug, who read more than they normally do and transcended that to a degree, but still applied his higher perception in a thuggish way. I mean, if he got a record contract it would never have happened, it’s as simple as that. But he didn’t and he got let down, and his response to that was an animal response, which was the one he always had, which was to attack. In that sense his motives were very simple; I’ve been hurt and humiliated, I shall attack and punish them. There’s a very simple level to it all and in that sense it’s a very ordinary case. But all the things attached to it make it extraordinary.

“Jim Jones is very different again, in that he was a politician as well as a priest, and he set out from a very early age to control and manipulate people. And as far as anyone knows he was actually adopted by the CIA and the FBI and everyone, as a control case for how far people would go,

because they were certainly there at Jonestown and they have the tapes. And they had observers there who did not die but they didn’t stop anything. So one has to conclude that it was in their interests to watch it go through to the final phase, and see just whether it would really happen. So they didn’t invent him, they discovered him and in a sense they coerced and encouraged the whole thing to happen, because they wanted to know how brainwashing works and how mind control works, and how far fanaticism can go.

“And the official report from Washington, which I’ve seen, Monte (Cazazza)’s got a copy, was released for about one day and then stopped again, because they have to make certain information available by law. But there were loads of pages that were blank. The only reason that they could have for that is if it’s in the interests of national security, which means they must have been to do with the government or government agents, which means that they were involved. So they sat back and watched 912 people commit suicide, because they wanted to see if they would. And I mean they probably found out fuck all really. But they’ve probably been rifling through their files and their tapes for years trying to figure out the implications, for their military psychiatrists to apply to brainwashing or whatever it might be. I bet there was very little of any use, nothing they didn’t already know really.”





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IT'S ALRIGHT!
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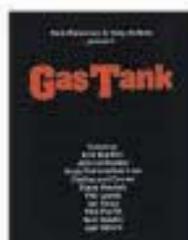
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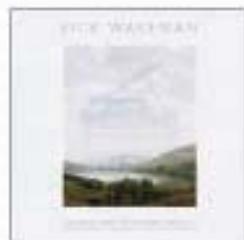
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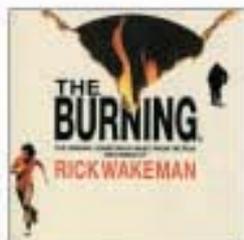
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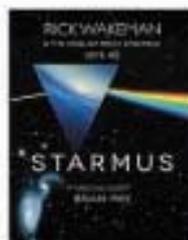
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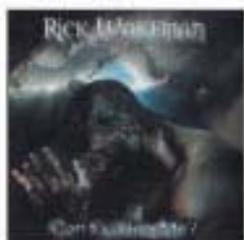
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Sit and stop and think for a second, who'dya really think it is that your kiddin! Open ended outcomes left ya guessin, obsolete conundrums you be pointlessly defendin, a never ending circle goin round and round, the ticking of the clock is the loudest sound, dwelling on the past tryna focus on the laughs but the pain I can't let go of it cuts me in half, beam me up to my silver cloud as I stick my middle finger up to the world! You can say to me what you want, do to me what you like, but you can't dampen my spirit you can't take away my light! Think what you think and I'll know what I know, push me to the breaking point see how far I'll go, assumptions lead to destruction but the truth you can't deny, unanswered questions got you wonderin why

Reality Attack are a crusty traveller punk band born out of the squats and sites of the late 80's early 90's with raw guitar and bass driven riffs with solid drum beats and considered lyrics (A)

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

KEV'S WORLD



MYSTERY
DELUSION RAIN
UNICORN DIGITAL

When Mystery returned with their sixth studio album, 'Delusion Rain', in 2015 it was with a brand new band with the only survivor from 2012's 'The World Is A Game' being Michel St-Père (electric & acoustic guitars, keyboards). Ex-Yes singer Benoît David had been replaced by

Jean Pageau, Nick D'Virgilio (Spock's Beard, BBT) had passed the drum stool over to Jean-Sébastien Goyette while bassist Antoine Fafard (Spaced Out) had made room for François Fournier. The band had also expanded to a second guitarist in Sylvain Moineau, and a keyboard player in Benoît Dupuis, who of course had been with the band back in the early days.

The difference between this and the more recent albums, was that the band were again a band, touring and playing live as opposed to Michel bringing together additional musicians to record, and it really shows. There is a continuity and huge sound that was somehow missing from before, with swathes of keyboards and guitars coming together with a strong fretted bass and wonderful vocals. Mystery have had a few singers over the years, but it is possible that in Pageau they have the perfect foil to the music, which has moved into a more symphonic mode that from the neo-prog they are often tagged with. The word that kept going through my mind while

KEV ROWLAND

playing this was “maturity”, as here is a band that isn’t rushing through the music but instead has put together solid arrangements that enthrall the listener who just wants to keep playing this again and again.

Michel’s guitar is as strident and powerful as ever, while everyone is relaxed and in the mode, coming together in a fashion that only ever really happens when a band have been touring successfully. 20 years ago, Michel was the first person in the world I ever had an email conversation with, moving on from the postal service. I can see I need to send him another, congratulating him on an amazing piece of work, which should be in every proghead’s collection.



MYSTERY
LIES AND BUTTERFLIES
UNICORN DIGITAL

2018 sees the band back with their latest album, and for once there has been only a slight amendment in the line-up, with keyboard player Dupuis replaced by Antoine Michaud (who wasn’t even a twinkling in his parents eye when the band started out!). Michaud first joined

the band as replacement guitarist for Moineau in 2014 when the latter was unable to undertake a European tour, before then being contacted in 2016 and asked to join the band in a different role. With the band being the most stable in many years, it probably is little surprising that this feels very much like a sequel to ‘Delusion Rain’, but with the band understanding each other even better than before, and allowing themselves to relax into their roles.

Pageau is a wonderful singer, and with the confidence that only comes from successfully touring overseas, he really shines on this album. During “Looking For Something Else” he produces an incredible performance, backed with only an acoustic guitar, while he then provides flute himself as the piano comes into play. Mature and simply beautiful, this is an accomplished performance, and as he cranks it up and the band kicks in, the following guitar solo is perfectly paced with huge drive, taking the song to a totally different level. That is one of the two long songs on the album, which bookend five somewhat shorter ones, all seven showing just how much Mystery have changed and grown since I first came across ‘Theatre Of The Mind’, released some 22 years previously. Of course, only Michel St-Père has been at the helm of the good ship Mystery throughout, and he has chartered a course through to a glorious album that I have enjoyed immensely.



**ORGIYA
PRAVEDNIKOV
OGLASHENNYE IZYDITE
PROGSHINE**

In 1999, prog rock group ARTel and classical guitarist Sergei Kalugin joined forces, adopting the name "Orgia Pravednikov" ("Orgy of the Righteous") after they asked their fans what the music sounded like. The band comprise Kalugin (lead vocal and acoustic guitar), Yuri Ruslanov (flute, keyboard, mandolin, fretless bass, backing vocals), Alexey Burkov (electric guitar, backing vocals), Artemy Bondarenko (bass guitar, double bass, growling vocals), and Alexander Vetkhov (drums). Some of the band are interested in incredibly melodic and folkly material, while others are interested in music that is far harsher, metallic and abrasive, and somehow they work together to produce some of the most interesting and eclectic prog around.

This is their debut album released in 2001, and translates (I think) to 'Catchmens Depart'. Imagine you will, a folk album that includes elements of music from the middle east, Asia and eastern Europe, with delicate acoustic guitar, lulling vocals and gentle percussion. Then imagine an album that

features a heavier version of Cardiacs, with some death metal growls and heavy riffs that feature djent among other styles. Add to this Russian lyrics, and then try to combine that in your head, and possibly you may be able to understand just what this album is like. Seriously, there are so many things going on that it just doesn't make sense, and in the end the brain stops attempting to make the band fit into any type of musical box, and instead goes with the flow. It is at this point that one realises that while Orgiya Pravednikov are pretty much in a genre that contains just them, it actually follows some sort of twisted logic.

I don't think I have ever heard an album quite like this, and while Cardiacs are the only band that comes close to them, even that isn't really accurate. Reissued digitally by Progshine, this is definitely worth investigating.

<https://progshinerecords.bandcamp.com/album/oglashennyje-izydite>



**ORGIYA PRAVEDNIKOV
DVERI! DVERI!
PROGSHINE**

The second album was released in 2005, and translates as 'Doors! Doors!' and features the same line-up as the debut, except this time they also brought in multiple guests on vocals plus a cellist. There is a very gentle introduction, played (I think) on a balalaika which leads into the second number which commences on a Jew's Harp. Pretty soon the guest singers make their presence felt, and it honestly feels like an opera is being performed, in Russian, with complex music behind the vocals. Luckily my brain had already decided to leave my skull and go for a nice quiet lay down somewhere, leaving me with just my ears trying to work out what was going on. That was never going to work, so instead I allowed myself to relax into the album and just enjoy it for what it was. I swear I heard some of "Pie Jesu" at some point, but given there was so much going on I could well have been mistaken, and probably am. The use of classically trained singers, albeit just for a few songs at the beginning, certainly gives this a very different feel to what had been on the debut.

There is also a very long song on the album, at more than eighteen minutes, which for a large part is acoustic, with the cello taking a lead role at times. It is mostly acoustic, and incredibly dramatic, using minor chords and clashing instruments to create quite a feeling of disquiet during certain sections. But the fifth number is metallic Cardiacs on steroids, which doesn't sound like anything else that has gone before. The brain decided it was safer not to get involved, leaving the ears to process the music and letting the mouth smile (trying not to dribble). This album is even more varied, complex and insane than the debut, and when death-style vocals start being used it really is time to give up.

Needless to say, I love this, and believe that Progshine are doing us all a favour by making the band's catalogue more readily available. I just need to coax my brain back so that I can spend time listening to the rest. Superb.

<https://progshinerecords.bandcamp.com/album/dveri-dveri>



**LANDMARQ
ORIGINS
SYNERGY RECORDS**

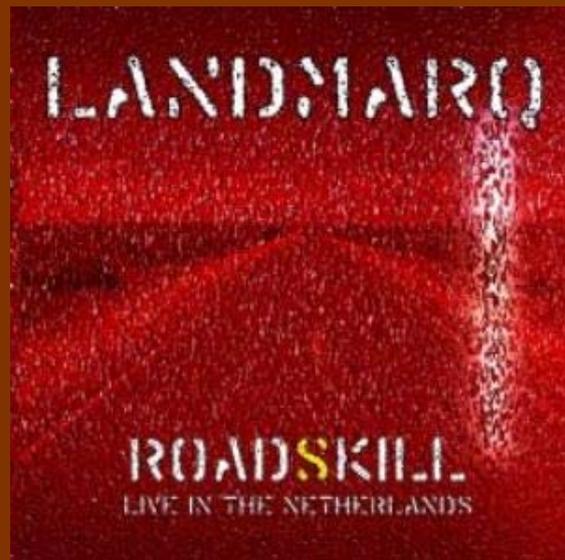
This double CD set was released in 2014, and shows what most people think of as the two different recording line-ups of the band. Use D'Rose (guitars), Steve Gee (bass, vocals) and Dave Wagstaffe of course appear on both, while the first disc features Tracy Hitchings (vocals) and Mike Varty (keyboards) and the second has Damian Wilson (vocals) and Steve Leigh (keyboards). Overall this is designed more as an introduction to the band than anything else, as it only contains one new song (from the newer line-up), "Origins", with everything else already easily available from other albums. What it does

do really well, is contrast the difference between the two versions of the band, and as Landmarq now move forward with another new singer and a new drummer, it will be interesting to see where the music takes them.

By the time Mike Varty joined Landmarq, he was already well-known as keyboard player with Shadowland and Credo, while in many ways Tracy was the original obvious choice for the band given that she and Dave Wagstaffe were a couple and she had been lead singer in Quasar, the band that a few of the guys had been in before, but it was never to be. Instead she made a name for herself working closely with Clive Nolan, plus other session work. In fact, the only time I ever saw Tracy sing with Landmarq was when she and Clive supported them at The Standard and then joined them onstage for an encore: I have always loved Tracy's voice, one of the true star female singers from the British prog scene, with a breathiness and range that is simply wonderful. But, Tracy finally did join Landmarq, and this line-up has always felt more symphonic to me, with Mike putting down the layers, Steve Gee putting some amazing fretted and fretless bass as another melody, while Uwe plays over the top. Dave keeps punching it at the back, while Tracy is always a star, always hitting the notes with the emotion and power she has become known for. This CD is that of a mature band, one that has grown and is respected throughout the scene.

But for all that, I must confess that out of choice it will always be the second CD to which I will normally turn to first. I know that part of that is because I was talking to the guys a great deal during this period, and was lucky enough to see them play a few times. I am also aware that I have always raved over Damian's vocals, but Steve Leigh's (ex-Tamarisk) impact on the overall sound cannot be overstated. Songs such as "Killing Fields" sound as fresh and dynamic as they did more than 20 years ago when I

first heard them. The instrumental section at 2:50 is wonderful, with Uwe playing a complex solo, Steve Gee doing just as much behind him, while Dave keeps it tight and Steve Leigh provides the support for all of them. But, there are plenty other times when the keyboards are the ones grabbing the attention. Plus, the second CD contains the mighty "Ta' Jiang", sixteen plus minutes of the orient meeting Twelfth Night in a fashion that is surely their finest hour. The first disc is great, but arguably the second is more original in its approach. If this was being released for the fans I would like to have had the original demos from before Damian joined the band, and wonder if there are any recordings at all (even from gigs) when Moon Gould was singer, as he was a fine vocalist and is often overlooked. But, if you are looking for a perfect introduction to one of the UK's finest prog acts, then here it is.



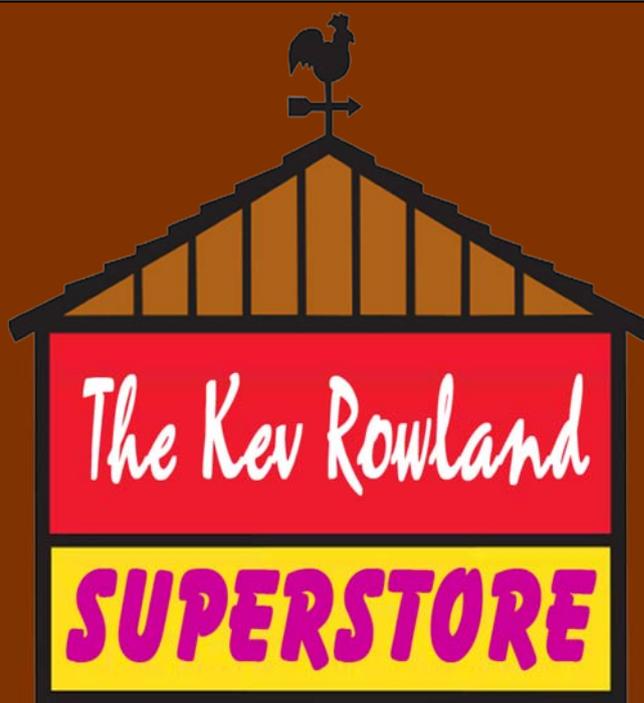
LANDMARQ
ROADSKILL – LIVE IN THE NETHERLANDS
SYNERGY RECORDS

This is a 2-disc DVD+CD set, filmed and recorded live in 2013 at one of the band's European shows at De Boerderij, NL, but I only have the audio so can't comment on the filming. By this time Dave Wagstaffe had decided to leave the band due to his ongoing commitments with Martin Turner's Wishbone Ash, and his place on the drum

seat had been taken by Danny Martin. All eight songs are taken from the latest studio album, 'Entertaining Angels', probably due to having released two live albums since the 1998's 'Science of Coincidence', which was the last studio album prior to that one, plus a live DVD in the same period.

Doesn't really matter why though, as 'Entertaining Angels' is a great album, so I am more than happy for the band to be performing most of it in concert, and I am sure the fans there that night feel exactly the same way as well. In the live environment the guys are polished, with superb harmonies and great musicianship, and a real edge to their performance. I have been lucky enough to see Mike play live quite a few times, and it is where he really thrives, while Uwe and Steve have shared a stage for longer than many marriages and each know their place, but also somehow manage to take it to the next level. Uwe is surely one of the scene's most under-rated guitarists, with a wonderful biting sound, while Steve is rarely content with staying with the drums and would rather be creating additional melody lines, and then there is Tracy. When I hear Tracy sing, with that power and grace, I wonder why it is that someone with her talent isn't a household name and why studio-created monstrosities are the ones that rake in all the money.

Landmarq have never gained the kudos they really deserved, and having to take many years out for various reasons certainly never did them any favours, but whichever way you look at it, this is an awesome album that all neo prog fans (in particular) should have in their collection. The second stage of the band is complete. Now let's be having the third...



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.

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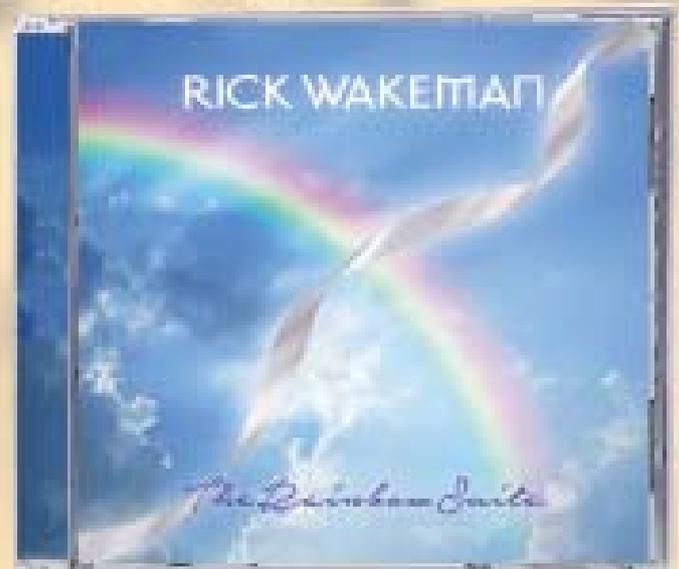
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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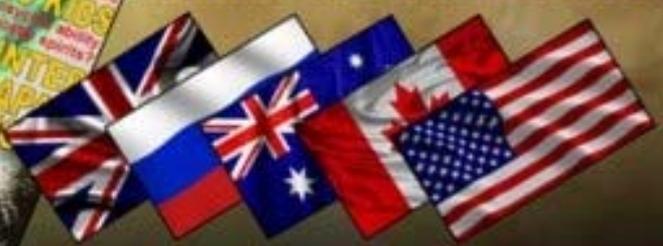
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C.J. Stone

Gaia's Revenge

Everybody has an approach to coronavirus. For instance, one of my friends has self-isolated, despite not being ill, which means that she faces the prospect of several months indoors until the epidemic blows over, which it surely will.

Personally I'm not too worried about getting it. If I do, it will help boost my immune system. I'm resilient, and my lungs are good. It seems to me that the best way to prepare for the illness would be fresh air, sunlight and exercise, not staring at the same four walls while breathing the same turgid air for months



on end.

Meanwhile, it's everyone for themselves. Some people are emptying the shelves of toilet paper and other essentials. Other people are attacking Chinese people, or Italians. I heard one conversation on a bus blaming illegal immigrants, "coming over here on boats." People are scared to clear their throats in public in case it's misinterpreted as something else.

There's a viral hysteria going about which is almost as bad as the disease. Stock markets are fluctuating wildly and newspapers are creating panic. Remember bird-flu? Or swine flu, SARS, Ebola, or that disease that ate your face? The media have cried wolf for so long, no one knows what's real and what's not.

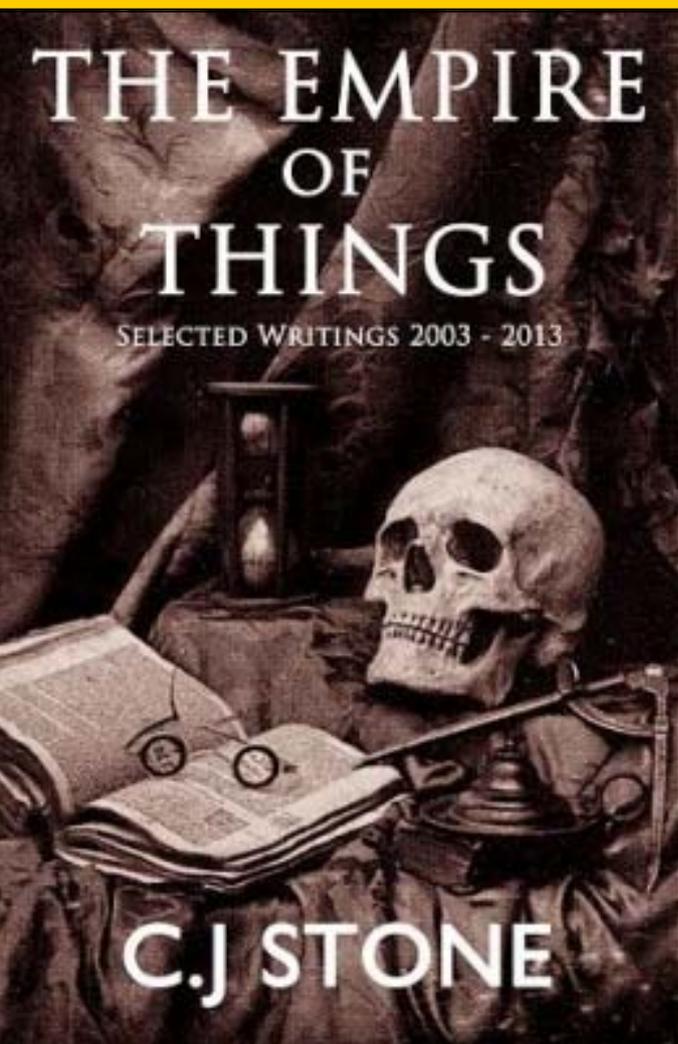
My own view is that it is Gaia's revenge. It has no effect on children. Children catch it but don't get ill. It targets the sick

and the weary and leaves the innocent alone.

Now here's the truth: we're alienated from our own world. We lead selfish, unnatural lives. We're wiping out the other species on the planet. Even the insects are dying. We're destroying the environment, which is a sign of our insanity. We've forgotten that it's our environment too.

The late American comedian, Bill Hicks, described humanity as "a virus with shoes." I think he had a point. We are the disease, not coronavirus. We have to learn to live with nature, not against it.

Read on



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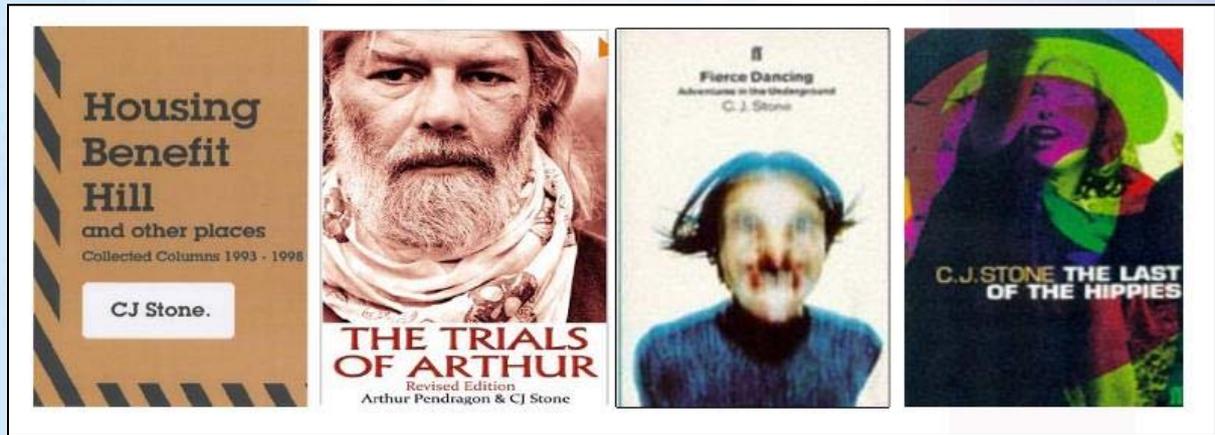
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"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

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Independent on Sunday



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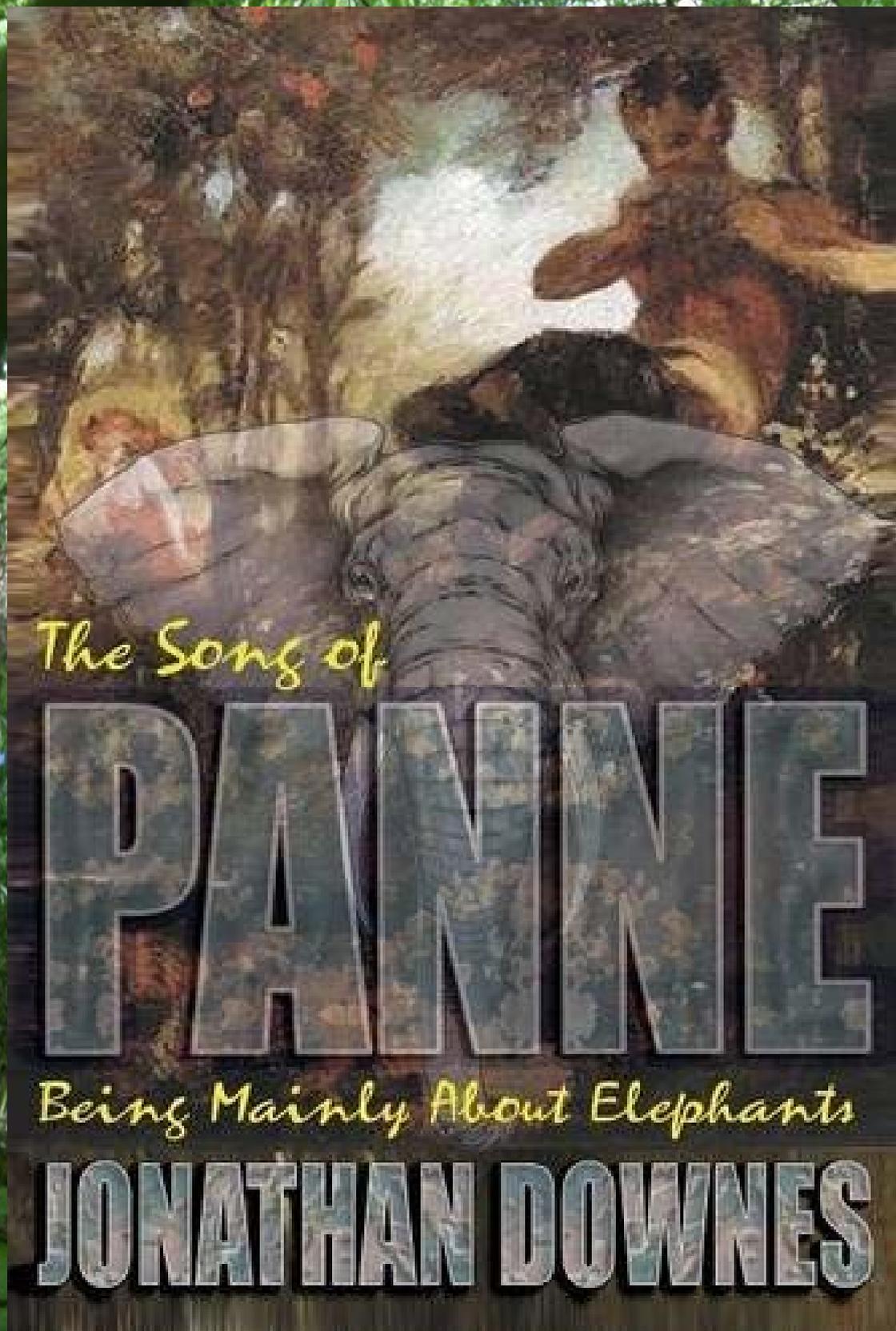
OTHER BOOKS BY
C.J.STONE



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!

Seeing the wide open plains of East Africa for the first, and – indeed – only, time in my life was an absolutely awe-inspiring experience. Having been brought up with both factual and fictional television programmes set amongst the huge herds of what was still known as ‘big game’, and having avidly read the mammoth pile of *National Geographic* that one of my father's work colleagues had given me, I thought that I was prepared for Tsavo National Park, but I was sadly mistaken. Nothing could have prepared me for the sheer, primal rush of seeing the birth place of humanity for the first time.

I had read all about Doctor Louis Leakey and his discoveries of our distant ancestors, just over the border in Tanzania, and so I knew only too well that the red laterite dust, which was everywhere before me, had flowed in the veins of the human race since long before we existed. I understood what my father had said about Africa being an addictive drug, but for me it was quite understandable. I was standing on the same ground that the very earliest

humans stood upon, and therefore, it was not at all surprising that I was experiencing such an existential rush of emotion.

I could probably have stood on that little hillock, holding my father's hand, and staring out over the trackless waste before me – all day. But, we didn't have all day. The jolly looking African driver was tapping his watch impatiently, and so my father and I left the intimacy of our bonding reverie, and climbed back onto the peculiar looking charabanc, which had been painted in the obligatory zebra stripes that identified it all and sundry across the world as a safari vehicle.

And so, our own little safari began.

I had, of course, seen elephants in zoos and as I note elsewhere in this narrative, I had made friends with, and - in the mildly annoying current vernacular – got 'up close and personal' with a baby Asiatic elephant a couple of weeks before, outside our hotel in Bangkok, but nothing was to prepare me for quite how majestic a small herd of African elephants - the women and children being chaperoned along by a huge, fully tusked, male - was actually going to be. In fact, that's not quite true.

I have written elsewhere about how my grandfather had taken me to the British Museum of Natural History for the first time, back in 1964. One of my favourite exhibits there was something which has been locked up in the voluminous vault of this magnificent building, as it is no longer seen as appropriate for the sensibilities of our current age. James Rowland Ward (1848-1912) was one of the most famous British taxidermists, and amongst other exhibits, he constructed a magnificent series of dioramas at the museum in South

Kensington. I was completely flabbergasted by the Rowland Ward Pavilion, as it was called, and it remained one of my favourite places to visit whenever I went to the metropolis for the next thirty or forty years. But one of the reasons that I am so disappointed that the Rowland Ward Pavilion was dismantled in 2004 is that it did manage to convey a little of the incredible feeling of awe that one experiences when first seeing these mighty animals in their own habitat.

We met several small family groups of elephants throughout the day, and on one occasion the alpha male of one particular herd even charged our vehicle in a half hearted sort of way, but it was a fearsome enough experience that our jolly driver hastily got into reverse gear and drove backwards up the track as fast as he could, until the bull elephant, obviously thinking that honour had been satisfied, glared at us one last time before turning on his tail and marching back to join his family, who stood staring at him admiringly.

We also saw rhinos, mostly black but also – we were told – the much rarer white rhino, although, whilst putting this narrative together, and checking with those jolly nice people at Wikipedia, they imply that the northern white rhinoceros was never found in Kenya. Here, I suppose, I should point out to those who do not know, that the specific common names 'black' and 'white' don't actually refer to the colour of the creature, as both species are a uniform greyish colour. 'White' actually is a corruption of the Afrikaans word 'wijd', meaning 'wide', referring to the width of the rhinoceros's mouth.

It is sad to note that the northern white rhinoceros is now functionally extinct, with



only two specimens – both female – still alive. There is hope, although I am not a geneticist or anything like it, and so I cannot truly comment upon the subject with any great authority, that frozen sperm from the testes of deceased males of the species could be used to fertilise the females, but – at the time of writing in March 2020 – all these attempts have failed, possibly because the two females are now too old to easily become pregnant.

Bizarrely, the only giraffes that we saw all day were the ones that my father and I had spotted from our earlier vantage point, but we saw all sorts of other ungulates; big and small, mostly antelope of varying sizes, shapes and colours. Something that I hadn't realised until seeing them in the flesh, is that each of these various species of antelope behaved in a completely different manner. Each filled a different ecological niche, and it

was only then that I understood what my spiritual mentor Gerald Durrell had said, when he wrote of what a tragedy it is when humankind lets a species go extinct, because it completely upsets the balance of nature.

Driving along a steep escarpment, we looked down and saw a slow moving shallow river, and on the banks what seemed to be long planks of wood lying languorously in the tropical sun. But they weren't planks of wood, they were huge Nile crocodiles. It was the last time I was to see a wild crocodylian until 2003, when my mate Nick Redfern and I were driving along a long, straight, road through the swamps on the Texas/Louisiana border. We pulled into a layby to answer a call of nature, and as I gazed vaguely over the shallow swampy pond by the side of the road, I saw a small American alligator slipping off the bank into the water.



I was disappointed that we didn't see any of the big cats, but as we were leaving the national park on our way back to Mombasa, we saw a lean and hungry looking lioness, slinking furtively through the undergrowth only a few hundred yards away from our vehicle. I fantasised that she had been one of the descendants of the famous 'man-eaters of Tsavo', a pair of peculiarly maneless male lions which were responsible for the deaths of up to 135 people in the district, back in 1898.

I had read J. H. Patterson's 1926 book, *The Man-Eating Lions of Tsavo*, back in Hong Kong, and had become morbidly fascinated by the whole affair. At the end of the crisis, the British Prime Minister, Lord Salisbury explained why work on the East African railway had been so badly delayed:

"The whole of the works were put to a stop because a pair of man-eating lions appeared in the locality and conceived a most unfortunate taste for our workmen. At last the labourers entirely declined to carry on unless they were guarded by iron

entrenchments. Of course it is difficult to work a railway under these conditions and until we found an enthusiastic sportsman to get rid of these lions our enterprise was seriously hindered."

We saw baboons, monkeys, ostriches and vultures, but all too soon it was time to return to Mombasa, re-join our ship, and get on with the next stage of our voyage.



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).

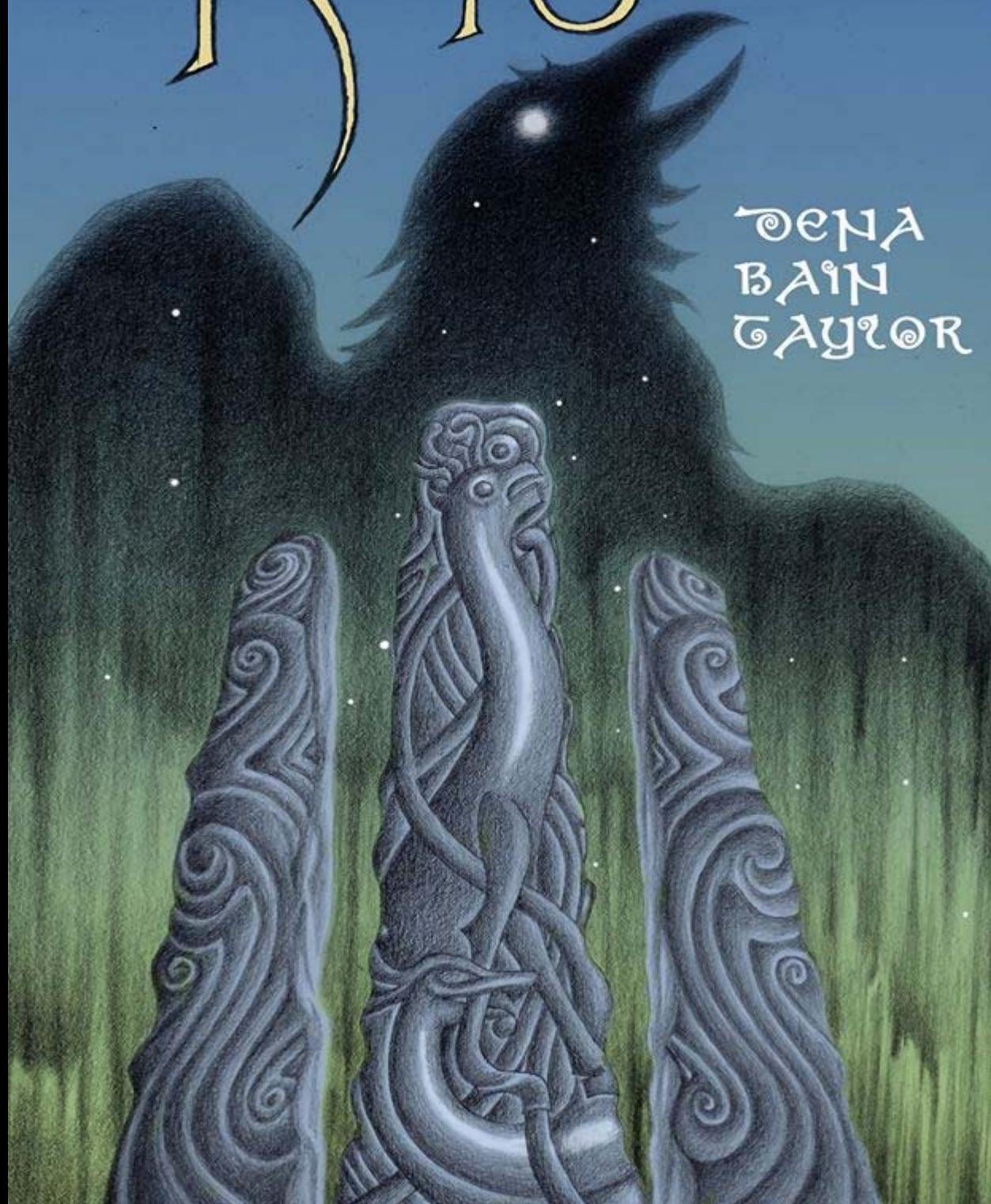
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

BONES AND KEEPS

DENA
BAIN
TAYLOR



BONES AND KEEPS



Dena Bain Taylor



Thom the World Poet

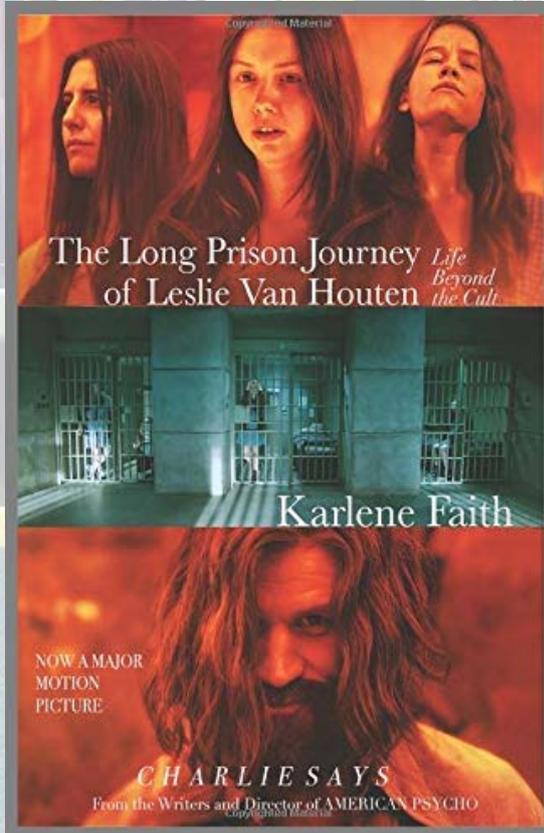
Rob Ayling writes:

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

WHAT SHALL WE DO? (ABOUT THE ELEPHANT IN THE ROOM..?)

FIRST,WE CLOSE DOWN THE CIRCUSES
on the grounds of animal cruelty/animals whipped&prodded
and made to do "tricks"just to be fed and caged
NEXT WE CLOSE DOWN THE TOURISM
where seats on elephants gave"rides"through exotic locations
Again,elephants whipped and prodded and caged
NEXT,WE LIBERATE THOSE ZOOS
where elephants stand chained all day
rocking forward and backward like slaves
FINALLY,WE DECLARE ELEPHANTS AS "WILD ANIMALS"
&return them to their habitat of origin
so they ca mate and roam free as a pop song
THEN WE DECLARE OURSELVES FREE OF ELEPHANT ADDICTION
And seek no profit from "Animal Crackers" or animal documentaries
So that we free ourselves from all aspects of animal/human slavery
THEN SING WITH MATT MONROE THAT WE ARE ALL"BORN FREE!

Yer Gonzo Bookshelf



- Hardcover: 160 pages
- Publisher: Northeastern University Press (31 May 2001)
- Language: English
- ISBN-10: 1555534813
- ISBN-13: 978-1555534813

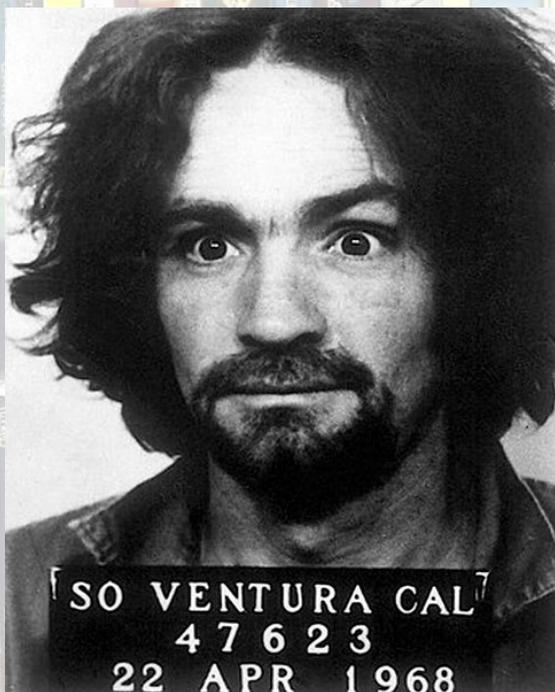
“Faith’s perspective is far reaching and challenging, useful to any of us who make it a practice to ask: ‘yes, but how does it affect women?’ After reading this wonderfully caring book, the answer is passionately revealed.”—Holly Near At the age of twenty-one, Leslie Van Houten was sentenced to death, along with Charles Manson and several of his other disciples, for the infamous murder rampage spanning two nights in August

1969. Leslie, who was present at the Rosemary and Leno LaBianca murders, cheerfully accepted her sentence, wishing only that she had better served Manson in carrying out his apocalyptic vision of “Helter Skelter.” When the United States temporarily suspended its death penalty, her sentence for murder conspiracy was converted to life in prison. Today, at the age of sixty-nine, after three trials and with no parole in sight, Leslie has become a remarkable survivor of a living nightmare. This work, originally published in July of 2000, presents the first in-depth look at how this “girl-next-door” became one of Manson’s “girls.” Karlene Faith draws on her thirty-year friendship with Leslie, whom she met while teaching in prison. To everyone who encountered Leslie—including prison staff and television journalists—she was not the demon typically portrayed by the media, but rather a gentle, generous spirit who mourned her victims. But why didn’t this intelligent young woman see the evil in the “messiah” who had sexually exploited her, preached a racist ideology, and ordered her to murder? Faith pieces together the puzzle, starting with Leslie’s spiritual quest within the sixties’ counterculture and her immediate attraction to Manson. We see how he created a cult of true believers, brainwashing his followers into obeying his every command. Leslie’s journey out of Manson’s grasp is a riveting feminist and spiritual story of recovering one’s self. Why this rehabilitated woman, long punished for one man’s madness, has not been able to leave prison is another story

Faith brings to light. Also included are Leslie's heartfelt letters to the author during the decades of her imprisonment. Filled with accounts of political injustices, this powerful book moves the reader to rethink the meanings and limits of guilt and punishment."

I am not sure why there is such an enduring fascination with Charlie Manson and his 'family'. But there is, and I am as susceptible to it as the next aging hippie with a bad attitude.

Over the years, I have read quite a number of books on the subject, and have come to the conclusion that at least some of the Case for the Prosecution was basically complete bollocks. Whilst there is very little doubt that Manson preached a doctrine based around his peculiar interpretation of The Bible and The Beatles 'White Album', it appears to me more and more likely, that, as the late, unlamented Susan Atkins wrote in one of her books, the true motivation for the Tate/LaBianca killings had nothing to do with



'Helter Skelter', and was most likely a complicated plot to draw attention away from Charlie himself, who had shot a drug dealer that he was (mistakenly) convinced was a member of the Black Panthers.

So, I was particularly interested to find this book, written by a highly regarded educational psychologist, who worked with Van Houten and the other 'Manson Girls' for some years. Faith was a well known Canadian writer, feminist, scholar, and human rights activist, who sadly died three years ago.

Karlene Faith viewed "violence against women as a universal social problem... she contends that this problem is socially learned and that the extent and distribution of it varies across different social groups and locations." Faith played a large role in both global and local pressing social issues, and as a teacher, she was "deeply committed to providing her students with an exciting and liberating pedagogical experience."

So, this book is about as far from the burgeoning library of murder-porn that has been written about the Manson Family as it is possible to get. In it, she described how two of the women believed that they would "grow wings and become fairies," a belief that they obtained from Charles Manson. Faith viewed all of these women as victims, and lobbied for their early release from prison.

This is quite probably the most 'human' depiction of the three 'Manson Girls', and – in particular – the titular Leslie Van Houten, who was the youngest of the three, that I have ever read. It goes into quite a lot of detail about how the dehumanisation practiced wittingly, or unwittingly, by Charles Manson worked, and explains in some detail why the author considers the three 'Manson Girls' as victims rather than necessarily as aggressors. It also explains, again in some detail, how the prison system in America works, and gives

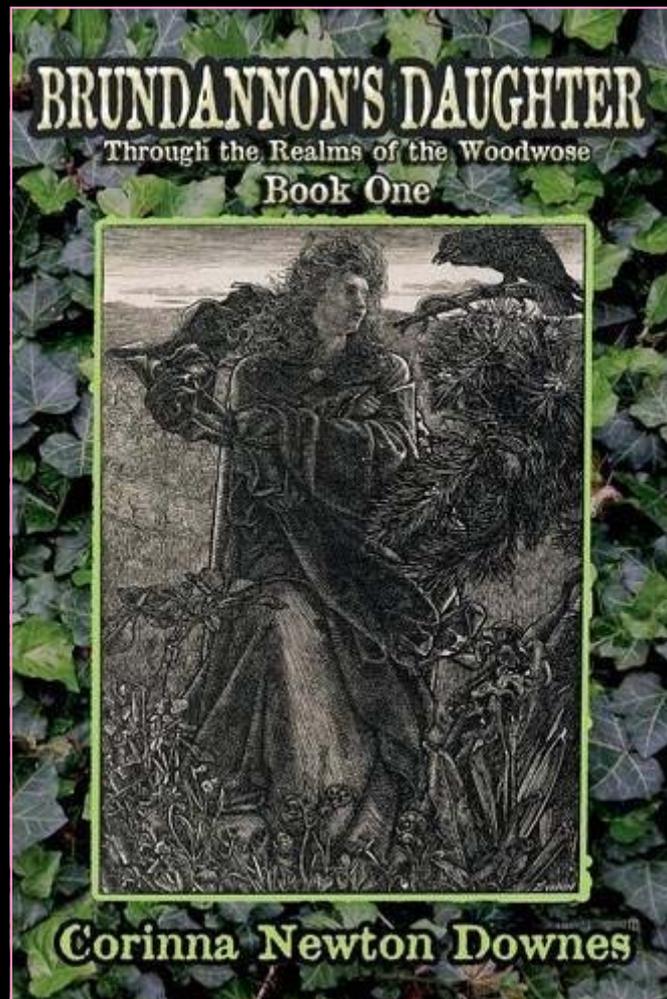


more than a little insight into the fact that Van Houten, who quite probably never killed anyone, has not only been in prison for half a century, but has had repeated applications for parole denied, and why the two parole applications that were successful were overruled by the Governor of California. I have always thought that there was more than a little political bias in there, and see this as one of the overwhelming pieces of evidence against the concept of having an elected judiciary. It is clear that most politicians (either with a big or a small 'P') would feel that their career prospects would be badly dampened if they were to let anyone involved with the Manson Family go free. And, I am still massively surprised that Lynette Fromme (after whom I unwittingly named one of my cats, because she squeaked as a kitten) was given parole some years ago. Considering that she was also convicted of attempting to kill a US President, the fact that she is now free is a remarkable incidence.

Although I am sure that most of the people that read this book will do so because of the

Charles Manson connection, and because the eBook is free on Kindle Unlimited, this book should actually be read by anybody interested in the politics of contemporary feminism. It is gentle, intriguing, and thought-provoking, and I really cannot recommend it highly enough.





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

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

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THE NINE HENRYS



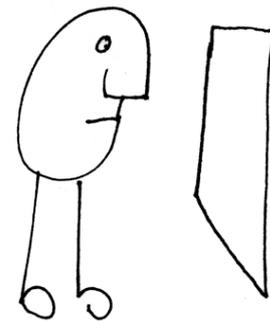
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Francois the moody Existentialist Mirror
refused Henry his reflection

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**.

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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, my friends, with this issue we come to the end of the first week of lock down in the UK. I don't find it particularly onerous, mainly because I am a dyed-in-the-wool misanthrope and usually do my best to distance myself from the human race as it is. And so, being forced to do something that I mildly enjoy is no punishment. But my heart goes out to those for whom these new restrictions are truly problematic. As I have written elsewhere in this issue, we are all doing our best to keep our reportage as varied and as up to the minute as possible, but I strongly suspect that new ways of working, and new ways of doing things, will evolve for all of us – not just for the people who produce this magazine – in the days and weeks that lie ahead. People seem to be talking as if this will be all over by mid-summer, but knowing what I know about epidemiology, I would not be surprised if it lasts considerably longer.

And so, as someone who has calling for massive changes in society for all of my adult life, I have finally got my wish. Although, whether it works out the way that we would like it to remains to be seen by us all.

There is one thing which I do guarantee, however. For as long as we are able to go on producing the



things we do – this magazine amongst them – we shall do so. None of us know what is around the corner, and in these uncertain times, that statement has even more relevance. But for as long as we have internet access, and are physically able to do so, we shall continue producing the magazines that we do every month. And I very much hope that you enjoy them.

Stay safe, look after people you love, and I will see you again in a couple of weeks.

Yours, as ever.

Hare bol,

Jon



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