

GONZO

Doug goes to see **Carl Palmer** with the **ELP Legacy**, and is happy to say that the percussional wunderkind of half a century ago still has what it takes, Alan and Phil give an encyclopaedic overview of **ladies who have sung the blues**, Graham brings us up to date with **Hawkwind**, and Jon brings us up to date with a follow up on last week's article about **Steve Andrews**.



#281

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LAST MAN STANDING



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this singular little magazine, which I started for my own amusement six years ago, and which – to my intense surprise and gratification – continues to expand and fulfil more and more of the jobs that I had originally envisaged it doing.

In last week's issue I introduced you to a bloke called Steve Andrews, who goes by the *nom de guerre* of 'The Bard of Ely', although I'm not sure why, as Steve actually appears to hail from the Welsh city of Cardiff.

I first read about Steve and his singular approach to his musical muse in one of the early books by Christopher Stone, who is – as I'm sure you are aware – a regular contributor to this magazine, and one of my favourite contemporary wordsmiths. Over the years, and I'm still not really sure how it happened, me and Steve became friends on various social media thingies, most noticeably on Twitter. And I became aware of Steve's long and noble career as an environmental activist. It appears that he and I have many of the same preoccupations; particularly butterflies and semi tropical fish. However, he opened my eyes to a burgeoning problem in British countryside, whereby – for many reasons, mostly it appears, financial – various British local authorities are felling vast numbers of



But I am not only a cynic, but believe in the realpolitik of the situation. The enemy of my enemy is – *de facto* --- my friend, blah blah blah.

ecologically valuable, not to forget beautiful, trees.

This is particularly worrying in Sheffield, where the council had planned to cut down up to 17,500 trees, although they only admitted to – a still staggering – 5,000.

The saga of what has transpired is both a testament to the courage and fortitude of the people who had worked so hard, and put themselves at no little risk of arrest, in trying to protect the trees, as it does the egregious and very worrying behaviour of local governments, non-governmental organisations, the murky world of private contractors, and the police. In the past few weeks, arrested protesters included a woman with a broken arm and a pink, glittery recorder, a vicar with a tambourine, and a 74yo pensioner.

Steve Andrews has done much to publicise this remarkably effective display of people power, and I am gratified to be able to say that in the last week the social and political situation in Sheffield seems to have done a complete U-turn. South Yorkshire's Chief Constable has publicly said that the force "regrets" that the protests have led to the arrest of "decent people".

He said:

"It is a source of regret to us that in these protests, we have an element of people of good character and decent people who have found themselves coming into contact with the law.

We do not want to arrest people and we do not want to criminalise people.

My plea is that if you are being warned you may be arrested, be sensible."

Two years ago, the Sheffield branch of TUC signed a letter criticising tree-campaigners for "an astonishing lack of perspective and navel-gazing" and suggested that "opposition to the tree-felling has as much to do with the protection of house pricing in the leafy suburbs as it does with environmental protection".

By any standards, that was a shocking, nay appalling, thing to say, and can only be seen as a crude attempt to bring the prejudices of class politics into their political policy regarding the tree felling.

But now, last week, two years later, they unanimously passed a motion calling on the Sheffield Labour group to pursue "an

اللجنة لهم إذا كانوا لا تأخذ نكتة



immediate, mediated, settlement to the felling of Sheffield street trees”, and went on to say that the deployment of police officers and security guards at these tree-felling operations has caused “appalling negative publicity nationally for the city”. Possibly the most unlikely addition to the tree protection coalition is Michael Gove, the environment secretary who described the tree-felling plans as “bonkers” and promised to stop the council from committing any further “environmental vandalism”.

The thing that I find both gratifying and interesting about all of this, is the way that the protests, or at least the way that the protests have been covered in the media, has changed dramatically since the way that the Fairmile road protests were covered twenty plus years ago. Then, the protestors – no matter who they were – were well and truly

marginalised by the media; and whilst ‘Swampy’ briefly became a media celebrity as a result, the protestors were always portrayed as long-haired, crusty, dole scum.

Maybe it is because successive governments have done a remarkably efficient job in destroying the “hippy underclass”, but this time around, those who are seen to be protestors against what even the government calls “environmental vandalism” appear to be from a far wider and much less marginalised sector of society.

The involvement of Michael Gove can possibly be put down to the fact that Sheffield city council is run by the Labour party, and – whether or not Gove has real environmental concerns – he is certainly not above making political

capital out of the affair.

But I am not only a cynic, but believe in the realpolitik of the situation. The enemy of my enemy is – *de facto* – my friend, blah blah blah.

In the last year and a half, both in the UK and the United States, we have seen a rise in grassroots political movements, and – after several generations which have become increasingly more apolitical – to my mind it is a very positive thing to see this happening. Because, no matter how much you think that “politics is boring” and that “there’s nothing you can do to change any given situation”, this is, I’m afraid, simply not true. I am in a peculiar political situation here, because I am, basically, a Penny Rimbaud-esque anarchist, but whilst I do not have much faith in our current so-called democracy, it is the best that we’ve got at the moment, and one has to work with the tools that one is given.

And Steve Andrews has done a remarkable job in contributing to the politicisation of people across the country, not just in Sheffield, and I am very pleased to have been – albeit in a very small way – part of this extraordinary and historically important piece of political activism.

I think it goes without saying that Steve will be a regular visitor to these pages, and that I will be doing my best to feature the things he does in the other things that we do, like our webTV show ‘On The Track’ and our quarterly Fortean zoological magazine *Animals & Men*. So watch this space, guys.

Hare bol,
Jon Downes



Steve Andrews, Sheffield tree-felling, Beatles, Jay-Z, Tony Banks, David Bowie, Morrissey, Mark 'E' Everett, Bob Dylan, Elton John, #200Fish, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Kenny O'Dell, Caleb Scofield, Livia Rév, Sabahudin Kurt, Brendon Whitney, Michael Tree, Frode Magnus Viken, Winnie Madikizela-Mandela, Audrey Morris, Ahmed Janka Nabay, Barbro Margareta Svensson (Lill-Babs), Walter Frederick George Williams (Bill Maynard), Mike Harrison, Philip Ballantyne Kerr, Rick Wakeman, Natural Gas, Ashton, Gardner and Dyke, Michael Bruce, Man, Doug Harr, Carl Palmer, ELP Legacy, Alan Dearling, Phil Bayliss, Gertrude 'Ma' Rainey, Bessie Smith, Billie Holiday, Etta James, Sister Rosetta Tharpe, Nina Simone, Joan Armatrading, Big Mama Thornton, Memphis Minnie, Odetta, Angela Y. Davis, Kev Rowland, Seconds Before Landing, Sound Storm, Squealer, Starsabout, Sulphatketamine, Taproban, Tonochrome, Weend'o, Mr Biffo, C J Stone, Hawkwind, Jonathan Downes, Wild Colonial Boy, Martin Springett, G.T. Reels, Elvis, The Who, Syd Barrett, Jimi Hendrix, Fornicating Female Freaks, Dr John

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(Staff writer)
Jeremy Smith
(Staff Writer)
Alan Dearling,
(Staff writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(columnist)

Richard Freeman,
(Scary stuff)
Dave McMann,
(Sorely missed)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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Not a Sausage. But I digress.
So make an old hippy a
happy chappy and
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ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

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 is nearly the size of an LP cover and features over 600 images. Foreword by Armando Gallo.

Available at Amazon and GonzoMultimedia.com
Preorder begins December 2016; wide release January 2017

AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE REGGS PAUL
McARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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 Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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THE ^{gonzo} NEWSROOM



FAR OUT? IT ALWAYS WAS: The Beatles' Yellow Submarine will return to movie theaters across North America this summer to mark its 50th anniversary. The film is set to start screening July 8th, though a complete list of participating theaters has yet to be announced. Tickets and screening information will be available soon on the Yellow Submarine website.

For the 50th anniversary screening, Yellow

Submarine was restored in 4K digital resolution, though no automated software was used in order to preserve the original, hand-drawn artwork. Instead, the film's photochemical elements were restored by hand, frame-by-frame. The famous Yellow Submarine soundtrack and score were also remixed in 5.1 stereo surround sound at Abbey Road Studios by mix engineer Peter Cobbin.

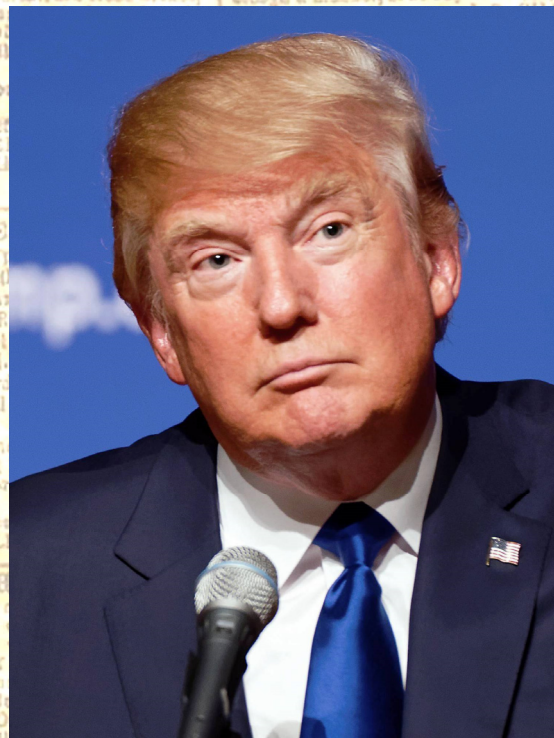
George Dunning directed Yellow

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

John Maynard Keynes

Submarine, partnering with writers Lee Minoff, Al Brodax, Jack Mendelsohn and Erich Segal, as well as an animation team led by Robert Balser and Jack Stokes. While the film featured the Beatles embarking on a psychedelic Pop-Art odyssey to save the undersea paradise of Pepperlandia, the band didn't actually voice themselves. Instead, a quartet of actors portrayed the Fab Four, and the Beatles only appeared via the soundtrack and in a live-action sequence that closed the film.

<https://www.rollingstone.com/music/news/the-beatles-yellow-submarine-returning-to-theaters-w518705>



generation of activists while speaking with David Letterman in an upcoming episode of the former late night-host's Netflix show My Next Guest Needs No Introduction.

Letterman kicks off the political portion of the interview with a blunt general

JAY Z TRUMPS TRUMP: Jay-Z suggests that President Trump's bigotry can galvanize voter turnout and create a new



- A potted history of his life and works
- Rob Ayling explains why he called his company 'Gonzo'

“Every reaction is a learning process; every significant experience alters your perspective. So it would seem foolish, would it not, to adjust our lives to the demands of a goal we see from a different angle everyday? How could we ever hope to accomplish anything anther than galloping neurosis?”

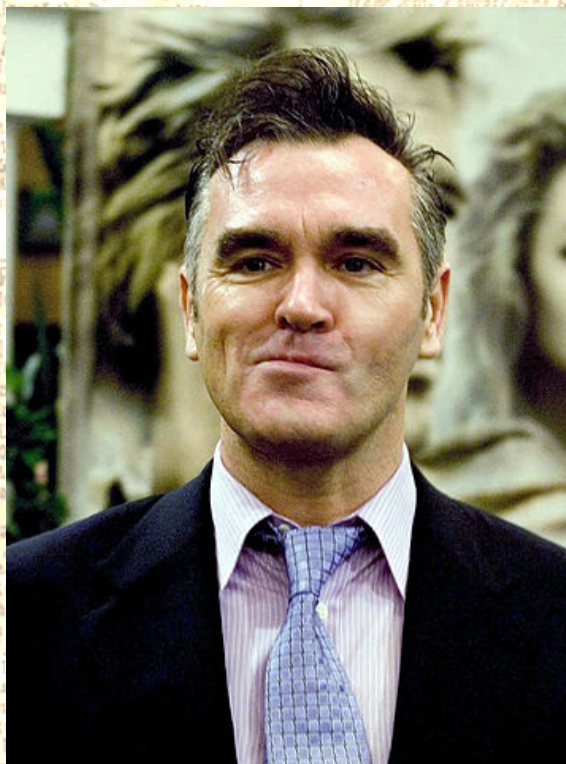
"I think it's actually a great thing," Jay-Z responds. The rapper argues that Trump is "forcing people to ... have a conversation and band together and work together." "You can't really address something that's not revealed," the rapper continues. "[Trump] is bringing out an ugly side of America that we wanted to believe was gone ... We still gotta deal with it. We have to have tough conversations – talk about the N-word, talk about why white men are so privileged in this country."

<https://www.rollingstone.com/music/news/jay-z-talks-donald-trump-with-david-letterman-w518737>

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Charmless Man: How Morrissey's Big Mouth Struck Again ... And Again'. The Independent piece detailed the apparent "decline of a once-beautiful artist, who now seems to expect and almost cultivate betrayal", describing the singer's views as "ugly" and arguing that "when bigmouth strikes again these days, it can admittedly be hard to stomach". In a blog post titled 'Why The Independent hates independence', Morrissey has fired back at what he labels "an extreme Hate Piece" that is "so loaded with vile bile that it almost choked on its own endless capacity to be appalled".

<http://www.nme.com/news/music/morrissey-hits-back-newspaper-hate-piece-2280143>



MARK HIS WORDS: Eels' Mark 'E' Everett has said that new album 'The Deconstruction' is a "compassionate" antidote to the current state of world affairs — as well as revealing that he may well write a sequel to his acclaimed autobiography 'Things The Grandchildren Should Know'. This week sees Eels release 12th studio album 'The Deconstruction'. After the confessional, reflective and often self-deprecating predecessor 'The Cautionary Tales of Mark Oliver Everett', E told NME that he had his mind firmly set on moving ever onwards as an artist and as a person.

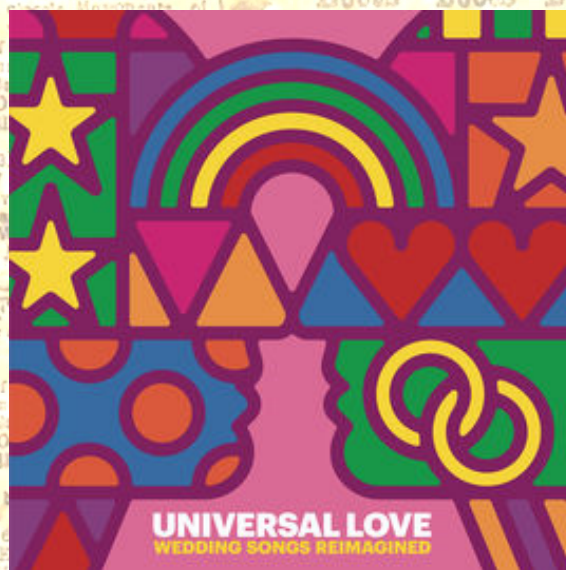
"I don't like to immerse myself in the past," E told NME. "That happened when I wrote my book but it's hard for me. I really thrive on trying to focus on the moment

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and moving forward. I feel so lucky because when I was growing up, the artists that I was really interested in were the ones that would evolve from record to record. It all started when I was a little kid looking at The Beatles album covers and marvelling at how much they would change from year to year. The price you pay for being that kind of artist is that you definitely pair down your audience."

<http://www.nme.com/news/music/eels-mark-e-everett-compassionate-new-album-deconstruction-hell-write-another-book-2280188#VJZyUHWRPyt2GDBV.99>

BOTH WAYS BOB: Bob Dylan has contributed to a new compilation that turns classic tracks into "same-sex wedding



anthems". "Universal Love" will be released on Friday (April 6) and features the likes of Dylan, St Vincent, Kesha, Bloc Party's Kele Okereke, Death Cab For Cutie's Ben Gibbard and Valerie June.

For the six-track EP, Dylan takes on American classic 'She's Funny That Way' (popularised by Frank Sinatra and Nat King Cole), changing the song to be 'He's Funny That Way'. Executive producer Rob Kaplan said Dylan was quick to agree to the project: "It wasn't just 'yes, I'll do this'. It was 'hey, I have an idea for a song.'"

<http://www.nme.com/news/music/bob-dylan-hes-funny-that-way-gay-love-anthem-2282939#fQbwTHm2MkMhhiDY.99>

THIS SAYS NOTHING TO ME ABOUT MY LIFE: Sir Elton John has yet to receive an invitation to attend Prince

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Harry's wedding to Meghan Markle, despite clearing his schedule in anticipation of the big day.

The Rocket Man hitmaker had been personal friends with the groom's late mother, Princess Diana, and he has stayed in touch with both Harry and his big brother William ever since performing at her funeral in 1997.

In February (18), Elton fuelled speculation he would be among the 600 guests celebrating the nuptials at Windsor Castle in England as he cancelled two of his Las Vegas residency shows around the 19 May (18) wedding date, but it appears the singer and his husband David Furnish are still waiting for their official invites, which were mailed out earlier this month (Mar18). "We haven't had an invitation yet," the musician told BBC Radio 2 on Thursday (29Mar18).

<http://www.music-news.com/news/UK/112079/Elton-John-not-invited-to-royal-wedding>

BIFF VERNON WRITES:

#200Fish and the Time and Tide Bell Newsletter April 2018

Over 140 works of art have been created for the #200Fish project so far, photographs taken and uploaded to our website. The artistic merit has been outstanding and the approaches, styles and media used quite amazing. Well done all of you. For those of you who haven't yet sent your fish in don't panic, there's still plenty of time. We have always planned to hold

the #200Fish exhibition in the autumn. It's not yet confirmed but we are tentatively looking at the end of August and early September for a chance to hold the event in the fabulous new North Sea Observatory, an art space and café being built at Chapel St. Leonards. Looking at the building site nearing completion this piece of architecture is going to be up there with the Sydney Opera House and the Bilbao Guggenheim.

We might just be able to put on a small 'preview' of the main exhibition a bit sooner, so if you want to get rid of your completed work I don't mind if a few get sent to me early. But don't all rush at once; I don't want 200 pictures in my sitting room. I'll let you know about sending completed works after we have the date confirmed.

In other news, many of you will by now have heard that we were successful in our application for Arts Council England Lottery funding. They granted us £15000 to help get the Time and Tide Bell installed on the beach and put on a programme of events, of which #200Fish is a part. Half of the Bell is currently parked in the playground at Mablethorpe Primary Academy for the children to ring and to inspire learning about the sea and its creatures. We have provisionally set a target date of the last week of June for installing the Bell on the beach, though there are any number of potential glitches to overcome yet so don't hold us to that date.

A very definite date is our first major art

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Boston: J. H. ENIGHT'S HAT STORE, 189 N. Main St.
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 Feb 24, 1897.

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 (INCORPORATED)

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exhibition, entitled 'Across the Seas' at the Sam Scorer Gallery in Lincoln from 7th to 20th May. The underlying conceptual basis for the Time and Tide Bell programme of arts activities is to explore our relationship with the seas, through history, the present and into the future. Across the Seas looks at migrations, from the earliest times when folk could walk across the post-glacial landscape of Doggerland, through the trans-Atlantic slave trade, the displacements of peoples through war torn 20th century Europe, the current flight of refugees across the Mediterranean and a glimpse into the future when global warming induced climate change and sea level rise will create greater migration pressures that hitherto seen. In counterpoint to migration we highlight the all too often forgotten truth that the ultimate ambition of most people is to be buried by their parents in their ancestral homelands. Most migrants are not willing travellers but do so out of necessity.

Now here I would like to ask for your help. The success of any exhibition is measured not only by its artistic merit but also by the audience participation. We need publicity. Attached is a flyer. If you are able, please print it out and post it anywhere suitable or pass it on, printed on paper or electronically to your e-mail contacts. If you use Facebook, please join our Facebook group <https://www.facebook.com/groups/TimeandTideBellLincolnshire/> and share the 'Across the Seas' event <https://www.facebook.com/events/233036880577916/>. And please spread the word on Twitter and other areas of the social media if you can. Think of this

publicity drive as a practice for the one we launch to get people to the #200Fish exhibition. And, most important, please come to the exhibition yourselves, bringing all your friends and relations. You are all invited!

Back to the #200Fish, thanks again to all those who have sent in a photo and I look forward to seeing the rest. There have been some great written descriptions of the fish, factual accounts and creative writing including some great poems. If you haven't written your piece yet it can be added at any time.

And finally, although we have received a great deal of generous support from private funders and secured Arts Council England Lottery funding, we do still need to raise a little more to ensure the success of our programme for 2018, so if you happen to have any spare cash please let us know; not every artist is starving in their garret! But please note that as a not-for-profit community arts organisation, we are not targeting you, the artists, for fundraising. You should be the beneficiaries of our efforts rather than the sponsors.

Cheers

Biff Vernon

AND A BRIEF P.S

I am one of the artists who has contributed to this excellent cause. Keep yer eyes peeled for a stylised lamprey. JD

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Worcester. E. S. LEONARD.

Feb 25, 1847.

PRATT, DOWNES & SCOTT,
No. 40 N. B. Hancock.)

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

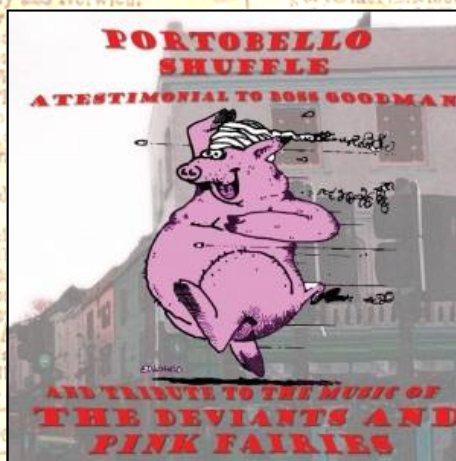
Celebrate wildlife on
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don't shoot it.





I'M ON BOARD!

I stand with the volunteers on the
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Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week





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 Tim and Jaki on their submarine, and 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!



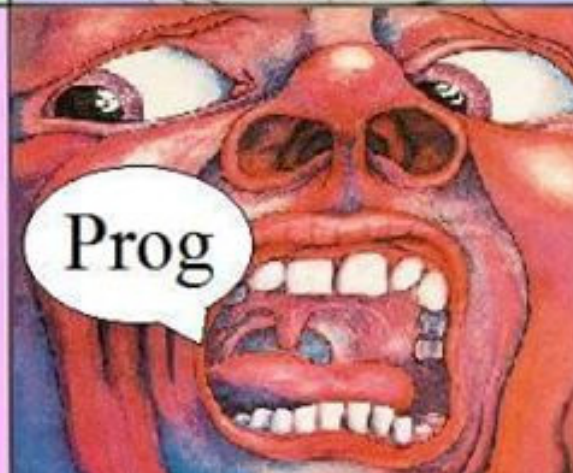
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



08-04-2018 SHOW 253 – REVOLUTIONARY SPIRIT

Wild Swans:	Revolutionary Spirit
Rose Kemp:	Dark Comes
Mudhoney:	Douchebags on Parade
Deaf School:	What a Way to End it All
Lori and the Chameleons:	Touch
White Stripes:	Who's a Big Baby
Tara Putra:	Below Reality
Skip Spence:	Grey Afro
Syd Barrett:	Baby Lemonade
Egypt for Now:	Soldiers
Will Sergeant:	Themes for Grind
Poly Styrene:	Age
The Lotus Eaters:	The First Picture of You
Janet Green:	Fascist Threat
Soiuxsie and the Banshees:	Shooting Sun
Hope Sandoval and Warm Intentions:	Into the Trees
Neil Young:	Cowgirl in the Sand
Marshmallow Overcoat:	Hell
Revolutionary Army of the Infant Jesus:	Come Holy Spirit
Dirtmusic:	Outrage

**Listen
Here**



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

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



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Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Fifty-Seven

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:

unearthed Kevin Ayers recordings from the legendary June 1974 concert with Eno, John Cale and Nico, and also of Caravan's reunion at London's Marquee club in 1983. Also, Robert Wyatt talking Tchaikovsky, the Delta Saxophone Quartet covering Soft Machine, the Soft Machine themselves live in May 1970, Pink Floyd live and King Crimson in the studio in 1971, more Khan jams from the 1972 European tour, Lindsay Cooper and friends live at The Bastille in '82. From the Canterbury of recent times, The Boot Lagoon live in December 2010 and a couple of Lapis Lazuli remixes.

Listen
Here



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

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

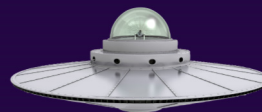
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

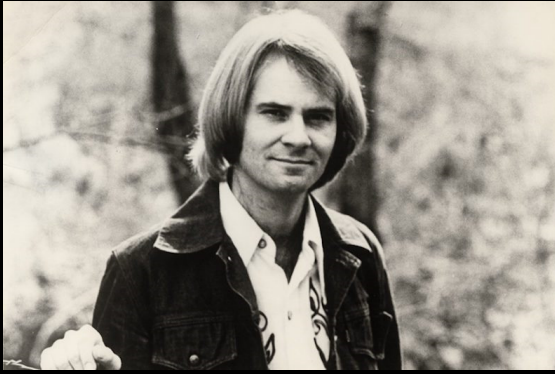
WE ARE ALL DOOMED... MAYBE

In a highly requested replay, Mack, Juan-Juan & Cobra talk with an array of guests about the mysterious Mars-sized object discovered on the edge of the Solar System that might be heading for Earth. Is it a monstrous Alien Death Star or a natural object? Either way, would a collision wipe out life on Earth? Guests include Einstein-medium Barbara With & Voice of the Future, Jeff Lawrence. Also, the gang gets their rap names



Listen
Here

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



Kenny O'Dell
(born Kenneth Guy Gist Jr.)
(1944 – 2018)

O'Dell was an American country music singer and songwriter who, early in his career, worked with guitarist Duane Eddy, and his own band, Guys and Dolls. He is best known for writing the country hit "Behind Closed Doors", which Charlie Rich recorded, and "Mama He's Crazy" for The Judds.

His sole Billboard Top 40 appearance came in 1967 when "Beautiful People" climbed to number 38, and his only other Billboard Top 100 appearance came in 1968 with the local hit "Springfield Plane".

When O'Dell first moved to Nashville, he ran Bobby Goldsboro's publishing company. He has had other hit covers including "Trouble in Paradise" by Loretta Lynn in 1974.

O'Dell also penned the song "Why Don't We Go Somewhere And Love" recorded by Kenny Rogers on his best-selling hit album from 1976, the self-titled "Kenny Rogers".

O'Dell died of natural causes on March 27th, at the age of 73.

Caleb Scofield
(1979 — 2018)

Scofield was an American musician who was



the bassist and singer mostly known for the alternative metal band Cave In, and his own sludge metal band Zozobra. Caleb was also a part of the sludge band Old Man Gloom.

Scofield gained an interest in heavy music through seeing local punk bands like Inline and The Rat, and as soon as he was able to drive, went to see bigger East Coast hardcore bands like Sheer Terror and Sick of It All.

Zozobra is a rock band that was first conceived by Caleb Scofield during 2006. He was joined by Santos Montano for the band's first release, "Harmonic Tremors" in 2007. Their second album, "Bird of Prey", was released July 28, 2008, once again on Hydra Head Records. It featured Aaron Harris of Isis on drums.

Schofield died on March 28th, aged 39, from "smoke and heat inhalation, thermal injuries and multiple blunt impact injuries," after his pickup truck crashed into a concrete barrier at a toll booth in New Hampshire.



Livia Rév
(1916 – 2018)

THOSE WE HAVE LOST

Rév was a Hungarian classical concert pianist, who began her studies with Margit Varró and Klára Máthé. Aged nine, she won the Grand Prix des Enfants Prodiges. Aged twelve she performed with an orchestra.

Among Rév's earliest recordings made around 1947 were a series of sixteen-inch radio transcription discs for the Standard Program Library. These included a virtuosic performance of Francis Poulenc's Toccata. She performed across Europe, in Asia, Africa, and in the United States, and was a soloist with such conductors as Sir Adrian Boult, André Cluytens, Jascha Horenstein, Eugen Jochum, Josef Krips, Rafael Kubelík, Hans Schmidt-Isserstedt, Constantin Silvestri and Walter Susskind.

Rév died on 28th March, aged 101.



Sabahudin Kurt
(1935 – 2018)

Kurt was a Bosnian folk and pop singer, who represented Yugoslavia in the Eurovision Song Contest 1964 with the entry "Život je sklopio krug" (English: "Life Has Come Full Circle"). Kurt recorded his first song, "Dim u tvojim očima" ("Smoke in Your Eyes") in 1954.

He died on 30th March, aged 82.

Brendon Whitney
(1976 – 2018)



Whitney, better known by his stage name Alias, was a producer and rapper. He was a co-founder of the indie hip hop record label Anticon. He originally performed as a rapper with Sole in the group Live Poets. He also produced his own songs, but would still rap over another producer's beats. Later on, as Alias began working with Anticon, he produced tracks for the emcees on the label.

In 2002, Alias released his first solo album *The Other Side of the Looking Glass*, which he produced and rapped on. After that, Alias moved away from rapping to focus solely on production. His production work also moved away from sampling and began to involve more synthesizers and instruments such as guitar, and released his first instrumental album *Muted* in 2003. The compilation of his remix works, *Collected Remixes*, was released in 2007, and in the following year released the album *Resurgam*. His instrumental album *Fever Dream* was released in 2011.

Alias died on March 30th, of a heart attack, at age 41.



Michael Tree
(1934 – 2018)

Tree, born Michael Applebaum, was an

THOSE WE HAVE LOST

American violist. His principal studies were with Efrem Zimbalist on violin and viola at the Curtis Institute of Music. It was Zimbalist who insisted that Tree change his name from Applebaum to advance his career. Subsequent to his Carnegie Hall recital debut at the age of 20, Tree appeared as violin and viola soloist with major orchestras, including the Philadelphia, Baltimore, Los Angeles, and New Jersey.

As a founding member of the Marlboro Trio and the Guarneri Quartet, he played throughout the world and recorded more than 80 chamber music works. Tree played a circa 1750 Domenico Busan viola from Venice, Italy, and also played violas of the modern Japanese-American luthier Hiroshi Iizuka.

Tree died on March 31st, aged 84, of Parkinson's disease.



**Frode Magnus Viken
(1955 - 2018)**

Viken was a Norwegian musician, best known as guitarist in the group DDE, a pop/rock group founded in 1992, where he wrote most of the band's melodies and more of the lyrics. He was temporary in 1975 as a bassist in Prudence. He later founded Rollaug together with Prudence's vocalist Per Erik Wallum. In 1985, he became a bassist in After Dark, who was the precursor of DDE, but eventually he switched to guitar. He also had extensive

experience from the operation of music shop, sound studio and near radio and guitar teacher at Namsos Municipal Music School.

He died on 31st March, aged 63.



**Winnie Madikizela-Mandela, OLS
(born Nomzamo Winifred Zanyiwe
Madikizela)
(1936 – 2018)**

Madikizela-Mandela, also known as Winnie Mandela, was a South African anti-apartheid activist and politician, and the ex-wife of Nelson Mandela. She held several government positions, including as Deputy Minister of Arts, Culture, Science and Technology. A member of the African National Congress (ANC) political party, she served on the ANC's National Executive Committee and headed its Women's League.

In 1958, she married anti-apartheid activist Nelson Mandela. In 1963, Mandela was imprisoned following the Rivonia Trial; where she became his public face during the 27 years he spent in jail. During that period, she rose to prominence within the domestic anti-apartheid movement. She was arrested and detained by state security services on various occasions and spent several months in solitary confinement.

As a senior ANC figure, she took part in the post-apartheid ANC government, although was dismissed from her post amid allegations of corruption. The Truth and Reconciliation Commission (TRC) established by Mandela's government to investigate

THOSE WE HAVE LOST

human rights abuses revealed many of her violent activities during the 1980s. In 2003, she was convicted of theft and fraud. She temporarily retreated from active political involvement, returning several years later.

Madikizela-Mandela retained some popular support within the ANC and was known to her supporters as the "Mother of the Nation". However, during the mid-1980's she exerted a "reign of terror" in Soweto, and she was found by the TRC to have been "politically and morally accountable for the gross violations of human rights committed by the Mandela United Football Club".

She died on 2nd April 2018, aged 81, after a long-term illness.



Audrey Morris
(1928 – 2018)

Morris was an American singer and pianist who specialized in jazz ballads. She had classical piano lessons in her childhood, and through the radio broadcasts of Your Hit Parade, she developed an interest in songs. In her school days she wrote lyrics; her idols included Billie Holiday, Lee Wiley, Mildred Bailey, and Peggy Lee, and in 1950, she began performing in the Capitol Lounge.

In the field of jazz, she was involved between 1955 and 2001 in twelve recording sessions.

Morris died at the age of 89 on April 1st.



Ahmed Janka Nabay
(1964 – 2018)

Nabay was a Sierra Leonean musician; a major figure in Bubu Music, a traditionally Temne music which is played by up to 20 musicians blowing into bamboo pipes of different sizes.

He first earned attention after performing for an audition of SuperSound, and recorded his album in Forensic Studios in Freetown during the Sierra Leonean Civil War. Nabay continued to play bubu music, including a performance at the CMJ College Music Marathon in New York in 2009 and 2010. In June 2010, he formed a full band, Janka Nabay and the Bubu Gang, with members of four Brooklyn indie rock groups Skeletons, Gang Gang Dance, and Starring, and in 2012, the band announced that they had signed a three-album record deal with David Byrne's record label, Luaka Bop.

His death was reported on April 2nd, at the age of 54.



Barbro Margareta Svensson
(aka Lill-Babs)
(1938 – 2018)

THOSE WE HAVE LOST

Lill-Babs was a Swedish singer and actress. At age 15 she sang on the radio show Morgonkvisten as a "young talent". Swedish bandleader and talent scout Simon Brehm heard the show and contacted her that evening, inviting her to audition in his Stockholm studio. The audition went well and she moved to Stockholm to begin her showbusiness career.

In 1954, she recorded her first record "Min mammas boogie" under the name "Lill-Babs", a combination of the Swedish word 'little' and the Anglicized nickname for Barbro/Barbara.

In 1958 she went on her first self-produced tour and was cast in the movie *Fly mig en greve* with comedian Carl-Gustaf Lindstedt. Her recordings, such as the novelty song "Är du kär i mej ännu Klas-Göran?", "Leva Livet" and "En tuff brud i lyxförpackning", were big sellers. "Är Du Kär I Mig Ännu Klas-Göran" was composed by the then relatively unknown Stig Anderson. Anderson wrote several of Lill-Babs' hits in the 1960s before becoming the manager of ABBA.

In October 1963 she guested on Swedish TV show *Drop In*, broadcast live, and afterwards signed autographs for the Beatles, at the time an up-and-coming band making one of their first international TV appearances on the same show.

Lill-Babs died on 3rd April, aged 80.



Walter Frederick George Williams
(aka Bill Maynard)
(1928 – 2018)

Williams, better known by the stage name Bill Maynard, was an English comedian and actor. He began as a variety performer, taking his professional surname from a billboard for Maynard's Wine Gums, a popular British confectionery. His first television broadcast was on 12 September 1953 on Henry Hall's *Face the Music*.

He was part of the team that presented the *One O'Clock Show* for Tyne Tees Television (1959–64). He appeared in Dennis Potter's television play *Paper Roses* (1971), about the last day in the life of a reporter, and another notable straight acting role followed when he appeared in Colin Welland's television play, *Kisses at Fifty* (1973).

In the 1970s, Maynard played small five of the Carry On films, and had a film role as Yorkshire farmer Hinchcliffe in *It Shouldn't Happen to a Vet* (1975).

In March 1984, Maynard stood against Tony Benn in the by election at Chesterfield as an Independent Labour candidate. It was his sole foray into politics and was intended to prevent Benn returning to Parliament. Benn retained the seat; Maynard took fourth place.

He died on 30th March, aged 89, not long after falling and breaking his hip.



Mike Harrison
(1945 – 2018)

Harrison was an English musician, most notable as a

THOSE WE HAVE LOST

principal lead singer of Spooky Tooth, and as a solo artist. He was also the lead singer in The V.I.P.s, Art and the Hamburg Blues Band, among others.

Harrison co-founded Spooky Tooth, with Mike Kellie, Luther Grosvenor and Greg Ridley, later being joined by Gary Wright. Harrison, Grosvenor, Ridley and Kellie had previously been in a Carlisle-based band called The V.I.P.s, which also included Keith Emerson.

When Emerson left in early 1967 to co-found The Nice, the remaining band members changed the band's name to Art and released one album in late 1967 on Island Records.

Spooky Tooth, released four albums between 1968 and 1970, before breaking up for the first time, and three more albums during their reformation and final breakup in the 1972-1974 period.

The band's sound was considered to be particularly unique in that it involved two keyboard players, Harrison and Wright, whose singing style often involved alternating vocals, similar to the Righteous Brothers or Hall and Oates.

Harrison released two solo albums in 1971 and 1972, followed by a third in 1975, subsequent to the band's final breakup in 1974. Following the 1975 release of his album *Rainbow Rider*, Harrison decided to leave the music industry entirely, and remained largely inactive from 1975 until 1997.

Harrison's return to music during the 1997-1999 period was followed by a 2004 reunion and tour with original Spooky Tooth members Gary Wright and Mike Kellie, which resulted in the release of the concert DVD *Nomad Poets* in 2007. Harrison's fourth solo album, *Late Starter*, was released in 2006.

Harrison, Wright and Kellie continued to perform as Spooky Tooth during 2008, after which Kellie departed, after which Harrison and Wright continued as Spooky Tooth during 2009.

He died on 25th March, aged 72.



Philip Ballantyne Kerr (1956 – 2018)

Kerr was a British author, best known for his Bernie Gunther series of historical thrillers.

After gaining a master's degree in law and philosophy, Kerr worked as an advertising copywriter for Saatchi and Saatchi before becoming a full-time writer in 1989.

Kerr wrote both adult fiction and non-fiction, but he is perhaps best known for the Bernie Gunther series of historical thrillers set in Germany and elsewhere during the 1930s, the Second World War and the Cold War. He also wrote children's books under the name P. B. Kerr, including the Children of the Lamp series. Kerr wrote for *The Sunday Times*, the *Evening Standard*, and the *New Statesman*.

He died from cancer on 23 March, aged 62.

Just before he died, he finished a 14th Bernie Gunther novel, *Metropolis*, which will be published in 2019.

THOSE WE HAVE LOST



Artist Rick Wakeman
Title G'Ole
Cat No. MFGZ025CD
Label RRAW

Richard Christopher "Rick" Wakeman (born 18 May 1949) is a legendary English keyboardist, songwriter, television and radio presenter, and author. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. He is a current member of Yes Featuring Jon Anderson, Trevor Rabin and Rick Wakeman. G'olé! is the official documentary film of the 1982 FIFA World

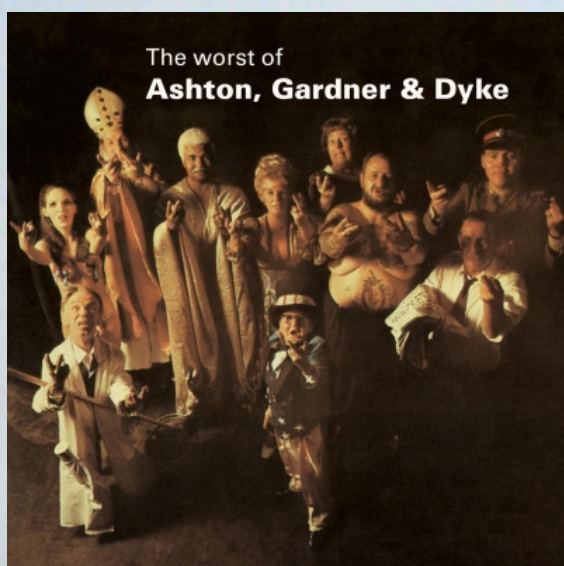
Cup held in Spain. The film is narrated by Sean Connery and the score was written by Rick Wakeman. It tells the story of the 1982 FIFA World Cup which was won by Italy who beat West Germany in the final. It also highlights New Zealand - who played the most games in order to qualify - and Cameroon, a rising African force.



Artist Natural Gas
Title Natural Gas
Cat No. HST465CD
Label Gonzo



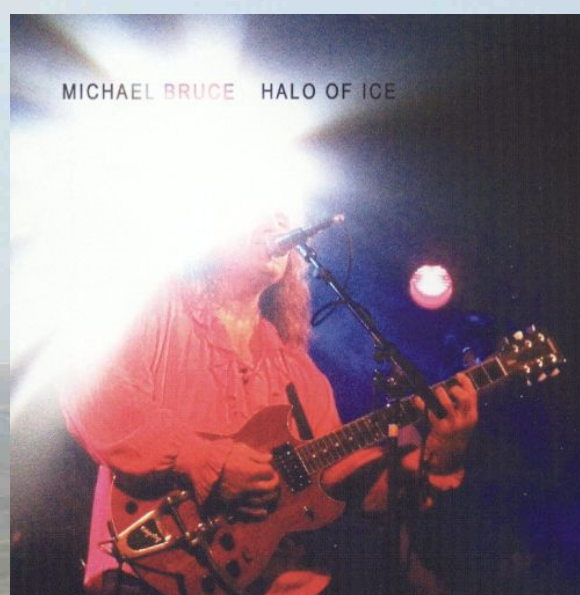
Natural Gas was a rock band which released one album, Natural Gas, produced by Felix Pappalardi, in 1976. The group performed a few gigs as an opening act for Peter Frampton in 1976. They released a self-titled album and three singles. The band consisted of Joey Molland, a guitarist in Badfinger, the famous Beatles-influenced pop act which collapsed after the suicide of its primary songwriter. Mark Clarke, a sideman bass player best known for playing in Uriah Heep during '71-72, along with Jerry Shirley, the drummer from Humble Pie and Quiver member Peter Wood. Issued in 1975 on Private Stock, Natural Gas's only album aimed vaguely at being a harder-sounding version of Badfinger.



Artist Ashton, Gardner and Dyke
Title The Worst of Ashton, Gardner and Dyke
Cat No. HST439CD
Label Gonzo

Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the meantime, he formed a trio with Remo drummer Roy Dyke and bass player Kim

Gardener, who had been in The Birds with Rolling Stone's Ronnie Wood. The eponymous trio had a hit single with 'Resurrection Shuffle' and quietly broke up after their third album. In the summer of 1974, Ashton and Lord recorded a beautifully eccentric record called 'First of the Big Bands'. It was a brave career move for them both, mainly because Jon Lord wanted to move away from his signature sound with Deep Purple (neo-classicism played on a Hammond organ with lashings of bravado and flash). He wanted to concentrate more on a sound featuring piano and a brass section, and between them, the two maverick musicians produced a bravely peculiar, but oddly enthralling album. As you can probably guess, from the title of this record, this is a compilation of material from throughout their brief career. However, I am afraid that the band should be sued under the Trades Description Act. Musicians as amazing as this are incapable of making a bad record!



Artist Michael Bruce
Title Halo of Ice
Cat No. HST482CD
Label Gonzo
Dealer Price £5.55

Michael Bruce was the original guitarist

with the Alice Cooper group. A quarter of a century after the band split, with Bruce well into his solo career, he flew to Iceland. An unnamed internet pundit tells what happened next: "Michael Bruce performs 12 songs he wrote and co-wrote with Alice Cooper. Recorded in 2001 in Reykjavik, Iceland, Michael Bruce performs with Stripshow, a popular band in Iceland that has an outstanding guitarist named Ingo Geirdal. This was a sort of impromptu concert since the band rehearsed the songs without Michael.

After Bruce arrived in Iceland with a bad cold but after listening to this album you wouldn't know it. Intro of "Hello Hooray" sounded out of tune but they quickly seemed to get into the groove as "Under My Wheels" is being played. Michael also adds a few lines from Bowie's "Suffragette City". Michael also sings "Halo Of Flies" with the original lyrics."



Artist Man
Title The 1999 Tour Party
Cat No. PNTGZ104CD
Label Point
Dealer Price £7.99

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop

bands in the sixties that were trying to climb the ladder of success and managed to release many singles during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records.

The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20oz Of Plastic With A Hole In The Middle) before leaving the label to sign with the more progressively minded Liberty records in 1970 and were to remain with the label until 1976 when they signed with MCA.

Following the deal with MCA the band released just one more studio album (The Welsh Connection) before announcing their decision to call it a day following one more tour that would be recorded and finally be released as All's Well That Ends Well. Throughout the seventies the band had undergone a number of changes with members coming and going at an alarming rate with Deke Leonard leaving and joining and Martin Ace leaving and also returning briefly. During the years that followed the split the various members all concentrated on solo projects however in 1983 the band decided to re-form and head out on the road and play gigs and record again.

And they were just as good as ever, as you can hear on this extraordinary slice of vintage British head music.



“Naked Radio”

**The Pink Fairies To
Release First New
Album in 3
Decades!**

The Pink Fairies official
website:

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Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

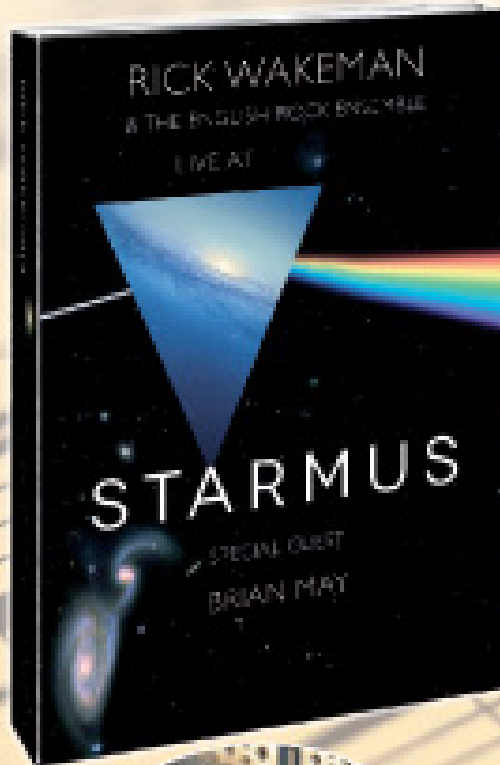
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

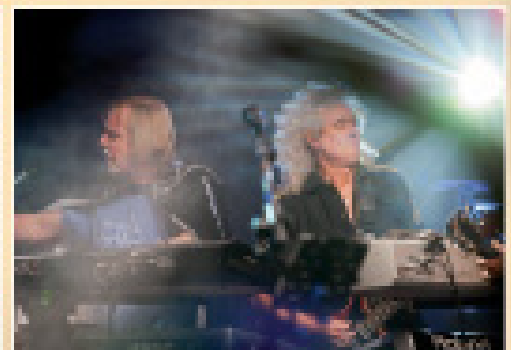
STARMUS 2015



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

Douglas Harr Ear Candy for the Hungry Audiophile

Carl Palmer's ELP Instrumental Legacy Plays On!

Once in awhile you see a concert that truly surprises and delights your senses to the core — one that's ear and eye candy for the hungry musician inside you. Recently, on March 22, 2018, Carl Palmer's ELP Legacy played in a small club in Redwood City, California, and this was one of those very amazing occasions.

As most readers will know, Emerson Lake & Palmer was the preeminent “progressive rock super group” that emerged at the beginning of the 1970's, reigning supreme until a few misfortunes befell the band and they essentially “lost the plot.” Keith Emerson started his career as the keyboard wunderkind of The Nice, growing into a keys juggernaut, favoring multi-tracked equipment of every kind, blended into an

aggressively beautiful noise that was frequently overwhelming to anyone remotely familiar with what it takes to play the piano. Greg Lake had already proven his skills as melodious baritone and bassist of King Crimson on their first two massively influential and stunning albums *In the Court of the Crimson King* (1969), and *In the Wake of Poseidon* (1970). Carl Palmer, drums and percussion, the only remaining living member of the trio, got his start with none other than Arthur Brown and then Atomic Rooster. The guys banded together in 1970, Greg added guitar to his skill set, and the game was, as they say, on.

The group released a series of increasingly complex, multi-layered progressive rock albums, beginning with the self-titled debut in 1970, and continuing with the



Paul, Carl Palmer, Simon @ The Fox, Redwood City, CA 3/22/18 (c) diegospadeproductions, inc.

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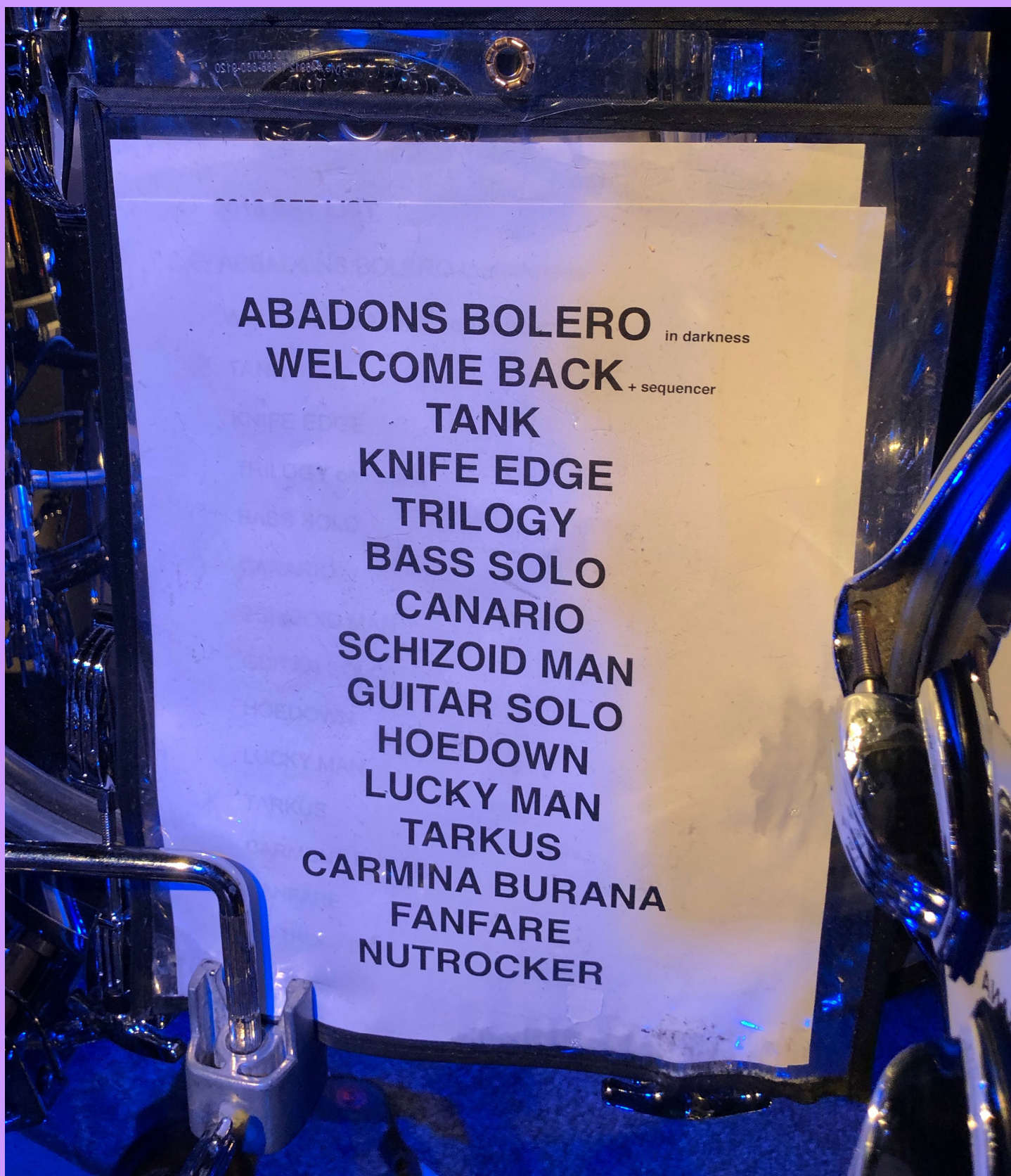
brilliant follow up *Tarkus* (1971), then *Pictures at an Exhibition* (1971), *Trilogy* (1972), and their undisputed masterpiece, *Brain Salad Surgery* (1973). Following extensive touring for this 1973 release, which included a stop that was recorded in Long Beach California (*Welcome Back My Friends to the Show That Never Ends - Ladies and Gentlemen* 1974), followed within days by a headlining spot at California Jam (also featuring Deep Purple headlining an adjacent evening), the band took a long break to rest and recoup.

The last really exceptional work by this amazing trio was then undertaken – *Works Volume 1* and *Works Volume 2* (1977) -- oddly sold separately and one of four total LP sides devoted to each band member -- allowing them to “stretch their wings” (or “ego-up” depending on how one saw the band’s work). As is well publicized, the band then “lost their shirts” mounting a tour to support *Works*, which featured a symphony orchestra. The massively expensive tour was a ballsy move that cost them a fortune and set

the band back on their heels. When they returned in 1978 with an ill conceived follow up, the attempt-to-be-commercial *Love Beach*, it was time to disband, just as “punk” music had already seen it’s sad and stupid one-year-long stint as the music of the times!

Though the band reunited, recorded, and toured with new material, there was no way to match the 1970’s era brilliance of what one could argue was the biggest prog rock band of the decade – challenging as they did Yes, Genesis, Gentle Giant, Jethro Tull and Pink Floyd (uh huh, among others) for the top spot. It should be noted that *Black Moon* (1992) was an exception to the lesser rule, and that album plus tour, which followed, was really the last chance to see the band in good form. In addition, while Palmer managed to stay fit and fluid working with Asia, ELP and others in the years to follow, Emerson and Lake suffered declining health and physical abilities. Sadly, both passed away in 2016.





Carl Palmer has been out now several times with his own band, the ELP Legacy, to give honor to his fallen brethren, to stay fit, in top musical shape, and rightfully remind all of us that he is most certainly one of the world's top drummers, and now

absolutely the greatest drummer remaining from the progressive rock era. Always possessing a muscular ability, coupled with occasional deft gentle touch, always with military snare at the ready, Palmer played a mean kit, backed by dual gongs and well tuned toms. For *Brain Salad Surgery*, he innovated a synthesized drum kit that, once triggered used sequencer technology to create an electronic

<http://diegospadeproductions.com/>



orchestra for the drums, as evidenced on the track “Toccata.” It was and is simply an unmatched, violently brilliant work of sonic wonder. (Apologies to Phil Collins, Bill Bruford, Neil Peart, and a few others that vied for the top spot, Carl had or at least has it now!)

Palmer plays a great set list of selections from the 70s, and does so instrumentally, with ace guitarist Paul Bielatowicz, and bass/stick player Simon Fitzpatrick. No keyboards you say, blasphemy? No, Paul and Simon cover all of Keith Emerson’s keys, at least the ones that mattered, unbelievably. These two younger musicians have no idea how good they are – it’s uncanny to watch them just nail this material with aplomb, supported and driven of course by master of ceremonies, the ever talented Palmer. As an example, when they do “Lucky Man” Simon plays bass on the stick with his left hand, while soloing the moog lead with his right at the bottom synthesized end of said stick. Awe-inspiring. Truly. By the time Palmer launches into “Fanfare for the Common Man” within which he slips a 10-minute drum solo, you will be absolutely convinced of your good fortune in catching the man and the living legend, Carl Palmer. I promise, welcome back.

Carl Palmer (drums, percussion, gongs, amazingly great humor and attitude)

<http://carlpalmer.com>

Paul Bielatowicz (guitars)

<https://paulbielatowicz.com/all-about-paul/biography/>

Simon Fitzpatrick (bass/stick)

<https://simonfitzpatrick.net>

p.s. Only thing that bugged me? Even though many of us in the crowd are getting “up there” in years, when did we Americans become so lazy? No one, and I mean no one, stood up between songs to do a standing ovation – it was like they were sitting on their arses, expecting to be entertained. Three of the best musicians I’ve ever seen play live (and believe me, I’ve seen ‘em all) gave a master class on bass, drums, and guitars, and no one can stand up? Damn. Just sayin’

Over and out.

<http://diegospadeproductions.com/>



Black Women got the Blues

A brief musical journey with Phil Bayliss and Alan Dearling

alan dearling

The blues is about suffering. About hard living. About fights, feuds, booze and bust-ups. Even rapes and killings. Maybe the famous men of the blues, stretching from Robert Johnson and Son House to BB King and Muddy Waters, have had a bit too much of the limelight, the focus on their 'hard times'. The hard times of the Black males of the species. The women had to suffer too, and probably more so, especially in America. The old American states of segregation, lynch-mobs - and both overt racism and sexism.

We thought we'd delve into just a few of the lives and music of some of the Black Ladies of the Blues. 'Blues' is also a somewhat contested term, or, musical label. Often it includes gospel and jazz, even folk and some 'pop' music. But more often we equate it with the music of the swamps, Louisiana and New Orleans' voodoo, boogie, barrel-house, bars, jump-joints and zydeco. This Gonzo article is just a little taster. A soupcon of the ingredients from the much bigger melting-pot - of the songs, tunes penned and performed, by the many and varied talented Black women. Come join us in a celebration of a few of the pioneers.



Gertrude 'Ma' Rainey

Ma Rainey, as she is usually known, was probably the earliest professional blues singer, which is why she is often called the 'Mother of the Blues'. Her parents were performers in a minstrel show so when Gertrude Pridgett was born in 1886 her destiny as an entertainer was already largely anticipated.

She started performing in her early teens, marrying comedy singer 'Pa' Rainey in 1904. They toured together in tent shows and

cabarets throughout the southern States of America. Here, Ma Rainey wove the country blues that she came across into her repertoire with an authenticity that swelled her reputation. In 1912 Ma Rainey befriended a newly recruited dancer, Bessie Smith, and possibly passed on some singing tips. Long after she left her husband, Ma Rainey began recording for Paramount in 1923 with 'Bo-Weevil Blues'. Along with drinking, prison road gangs, fighting and travel, sexuality was a prominent theme in her songs, exemplified here in the cryptic 'Shave 'Em Dry Blues'

<https://www.youtube.com/watch?v=R0CIDTQa7dM>

There are number of compilation albums of Ma Rainey's music - 'Booze and Blues' is a pretty fair example. It shows how the blues singing by Ma was melded onto the ragtime jazz style of Dixieland circa the 1920s. Abuse comes to the fore in songs like 'Black Eye Blues' - all about 'the low-down alligator', her husband, who, 'abuses and mistreats her', so she hopes to 'catch him with his breeches down'. We even hear an early recording of a theremin on 'Goodbye Daddy Blues'.

Ma Rainey was also a shrewd businesswoman; for example, she held the copyright for such classics as 'See See Rider Blues' which has been recorded by more than 100 different artists. She transfixed audiences with her array of top musicians, her artistry, sparkling gold teeth and flowing gowns until retiring in the early 1930s. Then she concentrated on two entertainment venues she owned and being active in her local church. She died in Rome, Georgia, in 1939.

'Weeping woman Blues'

<https://www.youtube.com/watch?v=5L8VuzxQPJw>

Bessie Smith

At the height of her career in the 1920s Bessie Smith was hailed as the 'Empress of the Blues'. Shortly after her birth in Tennessee in 1894 her father died followed by her mother a few years later. To raise some money for the family she started busking accompanied by her brother on guitar.

After the age of 18, Bessie spent some years with travelling minstrel shows. Initially dancing, as Ma Rainey was the singer. Later



Bessie became the lead singer, filling the dance halls with her powerful voice.

She bought a customised train carriage for her own tented travelling show with a cast of up to 40 performers. To avoid the problems of racial segregation at that time she lived in the train carriage. Between 1923 and 1931 she recorded 160 different tunes with musicians such as Coleman Hawkins and Louis Armstrong, earning up to \$2,000 a week. With the advent of radio, talking pictures and the economic depression Bessie's popularity waned. Sadly for her, this wasn't really revived by her film role in 1932 – here is an excerpt of her singing the 'St Louis Blues': <https://www.youtube.com/watch?v=Rn076CUZCc8>

Her music was often based on a simple jazz piano and trumpet arrangement to accompany her powerful, but often mournful voice. The arrangements can 'chug' along a bit repetitively, based on the syncopation of a Scott Joplin-like piano-style. Many of her best songs featured 'stories' of hardship and loss, with titles such as, 'Sad and Lonely', 'Need a friend' and even jail-time with lines like:

"30 days in jail with my back turned to the wall."

Bessie was adaptable enough to regain popularity with her recordings for the Swing

Era in early 1937. Sadly in September of that year her car crashed into a lorry resulting in Bessie's death.



Billie Holiday

Born on April 7, 1915 in Penn, Philadelphia as Eleanora Fagen. For a singer with no training, Billie Holiday had a unique and gorgeous voice which influenced many musical genres. Here she is duetting with Louis Armstrong on 'Dream a little Dream of me':

<http://www.dailymotion.com/video/xsreei>

After a tough start in life when she was arrested for prostitution as a young teen, she started singing jazz in the 1930s, first with Benny Goodman, later joining Count Basie which led to mainstream recordings and sell-out shows for a number of years. Teddy Wilson was a long-term collaborator, putting a lively jazz swing into the mix. Here musician friend, Lester Young gave her the nickname, 'Lady Day'. Sometimes sounded naughty, sometimes in pain - but always with an originality that sparkled, however sad her material. She was probably the first major Black female performer to work with a largely White band/orchestra.

Her fortunes turned a number of times in her oft-troubled life. She even managed to bounce back in 1947 after a prison sentence for heroin possession. Her life was bedevilled with drug and alcohol problems, a series of abusive relationships, and with deteriorating health her voice began to fade, but not her spirit. Her outraged recording, 'Strange Fruit', about the

lynching of black people is probably the song she is most closely associated with:

<https://www.youtube.com/watch?v=dnI THvJB eP0>

But among the most popular recordings she made are 'All of me', 'Gloomy Sunday', 'Easy Living' and her version of 'God bless the child' and her version of the frequently recorded, 'Summertime'. After Billie Holiday's death in 1959 of cirrhosis of the liver, she received four posthumous Grammy awards. A film of her life was made in 1972 *Lady Sings the Blues*, starring Diana Ross.

Here's the link to the official website, which offers lots of resources and links:

<http://www.billieholiday.com/>

Etta James



With her range of musical genres and soulful voice she was a huge influence on major artists, yet Etta James' talent was widely recognised only towards the end of her career. She is said to have dated BB King when she was 16, and shared the stage with a 19 year-old Elvis Presley. Jamesetta Hawkins was born in 1938 to a 14 year-old mother in Los Angeles. She never knew her father. After some singing coaching, by the late 1940s she was drawing a following in the church choir. While singing doo-wop with her own girl group, The Peaches, she recorded "Dance with me Henry" in 1955. The song reached No. 1 in the R & B charts which led to the opening spot on Little

Richard's tour. After a minor hit with 'Good Rocking Daddy' she signed to Chess Records. Her debut album 'At Last' contained a number of future classics. The track 'At Last' was sung by Beyonce at the inauguration of Barack Obama. Here is Etta's version: <https://www.youtube.com/watch?v=kQc0xu2r4-U> Beyonce also played Etta James in the 2008 film about Chess Records called 'Cadillac Records'. Here is an extract with Beyonce miming to Etta's 'I'd Rather Go Blind'

<https://www.youtube.com/watch?v=jZVQD9piv7A>

Her marriage in 1969 produced two sons, yet the following three decades were dogged with drug addictions. In the 1970's she returned to the charts with 'Tell Mama' and she opened for the Rolling Stones during their tours in the late 70s to early 80s. She performed at the opening ceremony of the Los Angeles Olympics in 1984. Here she is live in 1988 with 'Sweet Little Angel'

<https://www.youtube.com/watch?v=m7EueBP7Fpw>

Finally, in 1996 when 'I just wanna make love to you' was used in a commercial she hit the UK charts again. She received several Grammy awards and was inducted into the Rock and Roll and the Blues Halls of Fame. Etta James died of leukaemia in 2012.

Mini-biography:

<https://www.youtube.com/watch?v=wJQO49Ochlg>

'Only time will tell':

<https://www.youtube.com/watch?v=GpP8FdNcCv4>





Sister Rosetta Tharpe

For a person that you might not have heard of, Sister Rosetta Tharpe had more influence on music on both sides of the Atlantic than most. It wasn't just her range of styles from gospel to jazz and blues, or her raunchy, powerful voice. But these combined with mellifluous, confident guitar picking that was admired by Elvis Presley, Chuck Berry, Keith Richards and Eric Clapton. She is hailed as the Godmother of Rock & Roll leaving a musical heritage that lives on.

See her in action on tour at an abandoned station in Manchester in 1964 where she appears to have just stepped out of church, then she straps on her Gibson guitar to belt out, 'Didn't it Rain':

<https://www.youtube.com/watch?v=MnAQATKRBN0>

Born into a religious family in Arkansas in 1915 she was being taught by her mother to play guitar and sing at the age of four. While still a child, young Rosetta toured the American South with her mother in a travelling evangelical troupe, then later in her teens, she performed at church conventions throughout the United States. Aged 19 she had a short-lived marriage to Thomas Thorpe, but retained an adaptation of his name. Bit like Joni Mitchell, a few decades later, after she parted with husband, Chuck!

Her breakthrough came after recording four gospel tracks for Decca records which were instant hits. Here's one of them displaying her singing and playing talents - 'Rock Me':

<https://www.youtube.com/watch?v=fzHITt17b5c>

By the mid-1940s she joined Sammy Price on the unheard of combination of piano, guitar and gospel singing recording a hugely popular 'Strange things happening everyday':

<https://www.youtube.com/watch?v=14-22b72muY>

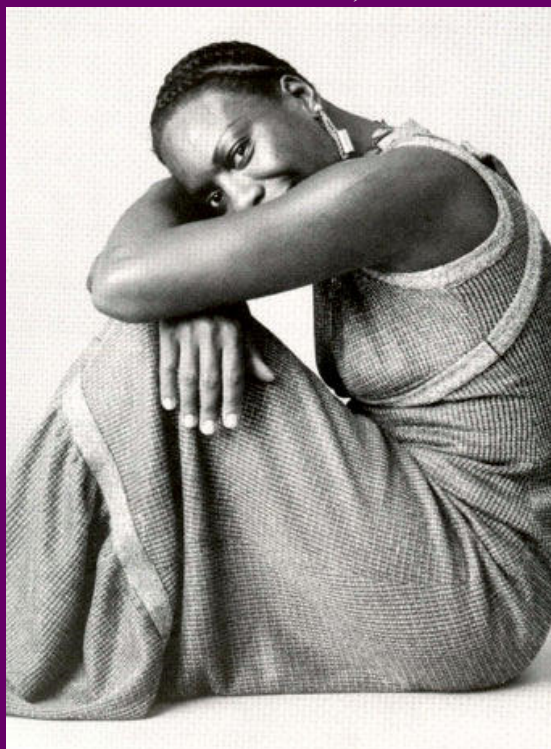
After the religious community intensely criticised her for this secular music, she returned to touring gospel music duetting with her friend and partner Marie Knight until the late 50s. Some of her most popular gospel tracks based on downloads, include, 'My journey to the Sky' and 'Shout, sister, Shout'.

Somewhat bizarrely, her third marriage ceremony was held in a Washington stadium in front of 25,000 paying guests in 1951. As her popularity waned with young audiences in the US turning to Motown, she toured Europe with Muddy Waters in the mid-60s and gained a new-to-her audience. And new acclaim.

Ill-health limited her performances after a stroke in 1970. She died in 1973. On her headstone in Philadelphia, it reads, "She would sing until you cried and then she would sing until you danced for joy. She helped to keep the church alive and the saints rejoicing."

Nina Simone

Nina Simone was a musical prodigy in the nicest sense. She was born, Eunice Kathleen



Waymon in Tryon, North Carolina on February 21st, 1933. She was brought up in Church environment. Her mother was a Methodist minister and her father was a handyman, but also a preacher. She was steeped in gospel music. But it was her natural ability to play virtually anything on the piano, by ear, that verged on genius. As a young child she studied classical music with an English lady, Muriel Mazzanovich, who had moved to the small southern town. Eunice quickly developed a lifelong love of Johann Sebastian Bach, Chopin, Brahms, Beethoven and Schubert. She seemed destined to become a major African-American classical pianist, but her application to the Curtis Institute of Music in Philadelphia was rejected, Eunice claimed, purely on grounds of race.

From that set-back, 'Nina Simone' was born on the jazz club circuit, starting at the Midtown Bar & Grill on Pacific Avenue in Atlantic City, New Jersey in 1954.

She chose the name 'Nina' meaning 'Little one' in Spanish and 'Simone' from the actress Simone Signoret. She quickly became a recording artist, interpreting the songs of earlier performers, but in new, impossible to categorise forms, mixing classical piano with

cocktail jazz, incorporating a bluesy, emotional power unique to this day. Her versions of 'Porgy' and 'My baby just cares for me' were early career highlights from 1957. She claimed that Billie Holliday was a major inspiration and her repertoire included many songs also performed by Billie, Bessie Smith, Ella Fitzgerald and Nat King Cole. A musical chameleon, she became a major international singer, songwriter, pianist, arranger, and activist in the Civil Rights Movement.

Nina could sing and play exquisite versions of standards like 'Summertime' - moving from classical piano and walking bass instrumentals - evolving them into sensuous, late-night club, sultry vocals. Luckily for us, many of her live performances were recorded and there are many collections of her music to savour. '40 Essential Hits' offers rich pickings, with a nice mix of live and studio recordings. 'Flo Me La' is one of our personal favourites - just three words - repeated in seemingly ever-changing forms. Vocal magic, indeed. Her greatest skill though was her ownership of every song she performed, conveying to her adoring audiences, the individual, personal pain in lines such as:

"I got the blues, what can I lose?"



Goodbye..."

Nina wrote her autobiography which was published in 1991, 'I Put a Spell on You'. In it, she said that her function as an artist was "...to make people feel on a deep level. It's difficult to describe because it's not something you can analyze; to get near what it's about you have to play it. And when you've caught it, when you've got the audience hooked, you always know because it's like electricity hanging in the air."

Whilst at times her life's personal ups and downs were reflected in her hit version of the old blues tune, 'Trouble in mind', she was indeed 'Young, Gifted and Black' and whilst not an overtly, protest or political singer, she was an ardent supporter of the civil rights movement.

She died on April 21, 2003 in Carry-le-Rouet, France

Here's her official website:

<http://www.ninasimone.com/bio/>

And a video link to 'Black is the color of my true love's hair':

<https://vimeo.com/35411567>

Joan Armatrading

Joan Armatrading, is not simply or solely a blues singer or player. She was born in 1950, Joan Anita Barbara Armatrading, on the island of St Kitts in Basseterre. But is usually thought of as a hugely influential, and in some ways pioneering, British singer-songwriter. Emotional stress, relationship breakdowns and 'stories' from real life are all features of her hugely successful, breakthrough albums in the late 70s and



early 80s such as 'Show Some Emotion', 'To The Limit', 'Down to Zero' and 'Me, Myself, I'. These followed on from Joan cutting her proverbial musical teeth as a cast member of the travelling production of 'Hair'. After some false starts, her real career as a female musical 'star' commenced with 1976's self-titled, 'Joan Armatrading', where her skills as a emotion-fuelled singer and multi-instrumentalist came to the fore. It set the template for what followed, a heady blend of self-penned songs, blending folk, pop, blues, jazz and blues genres into a tasty melange.

Joan has always been good at catchy 'ear worms', even to the point of being a bit too MOR. 'Drop the Pilot' is perhaps the best example, which featured the imported talents of King Crimson sidesmen, Adrian Belew and Tony Levin. One of her more popular recent albums of the 2000s to date has been, 'Lovers Speak' (2003), which is filled with almost poignant ruminations on love and how it unsettles as well as fulfils.

Her 16th album was entitled, 'Into the Blues', and was released in 2007. It may not be one of her absolutely top-flight albums, but it does feature some great tracks including 'Liza' with its Peter Green-style guitar and a distinctive back beat. 'Mama Papa' is autobiographical, telling the tale of her St Kitts upbringing in a highly religious family. With lines like:

"Seven people in one room, No heat, One wage, And bills to pay."



But the real highlight track is 'Empty Highway' which features her fine guitar playing and an emotional blues roller-coaster ride on the "road to nowhere". Joan said of the album, "I've wanted to make an album that truly reflected me and I think this does. I love the blues and while each song is very different there's a cohesive thread that runs throughout".

Indeed, her role models were Sister Rosetta Tharpe, Odetta and in particular, Nina Simone. Like Nina, Joan has never wanted to be typecast as a singer in any one genre.

Here's a link to 'Into the Blues':

<https://www.youtube.com/watch?v=o75DhbYpl-k>

In April 2011, she publicly announced that she was to enter into a civil partnership/marriage to her long-time girlfriend, Maggie Butler.

'Love and Affection – live at Glastonbury 2012:

<https://www.youtube.com/watch?v=LqLbFIPws4U>

Other voices

Big Mama Thornton

Blues legend, Big Mama Thornton hailed from Ariton, Alabama, and was born on December 11, 1926. She had an exceptionally powerful voice and frequently sang songs with sexually explicit lyrics. Indeed, Thornton was the original performer of the hit song, 'Hound Dog', commonly associated with Elvis Presley, and 'Ball and



Chain', one of Janis Joplin's torch songs. She died of a heart attack in Los Angeles, California, on July 25, 1984.

Joplin and Thornton were both known for their hard drinking. But Thornton also presented a tough demeanour, and heavyweight, stocky frame. She usually dressed in men's clothing. It is thought that her drinking may have contributed to her death of a heart attack in Los Angeles, California, on July 25, 1984. She was 57 years old. Her funeral was a star-studded affair, attended by many blues greats and officiated by her old Peacock Records collaborator, Johnny Otis, who was an ordained minister.

Here is a two part performance by Big Mama from 1965: Hound Dog and Down Home Shakedown:

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

Memphis Minnie



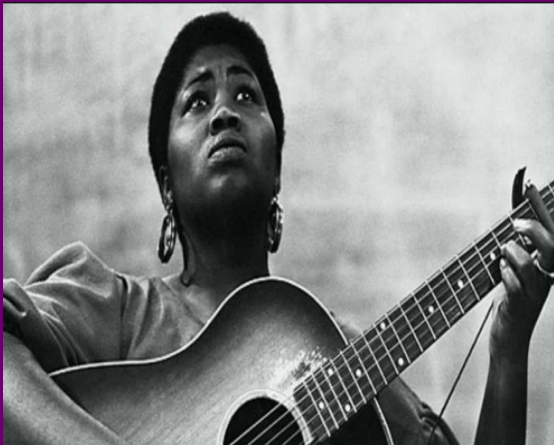
She was variously known as the 'Guitar Queen' and the 'Hoodoo Lady'. She was a maestro of the finger-picking style of guitar playing. Elizabeth 'Kid' Douglas, known as Memphis Minnie, was an intricate guitarist, an astute songwriter and a stylistic innovator. Her work of over 200 recordings has been at the forefront in the development of blues guitar playing, starting with her first recordings in 1929. Hers is a major canon of real blues classics including: 'Chauffeur Blues', 'When the Levee Breaks', 'Black Rat Swing'. To learn more, check out the full-length biography, 'Woman With Guitar: Memphis Minnie's Blues' by Paul and Beth Garon - 2nd edition, published in

2014.

She was a complex, contradictory character, and perhaps this is in part why she remains less well-known. She lived a long life, and possibly was at her peak in middle age, often characterised by spitting tobacco, whilst wearing a chiffon ball gown.

Hoodoo Lady Blues:

<https://www.youtube.com/watch?v=Yhis33IOXN0>



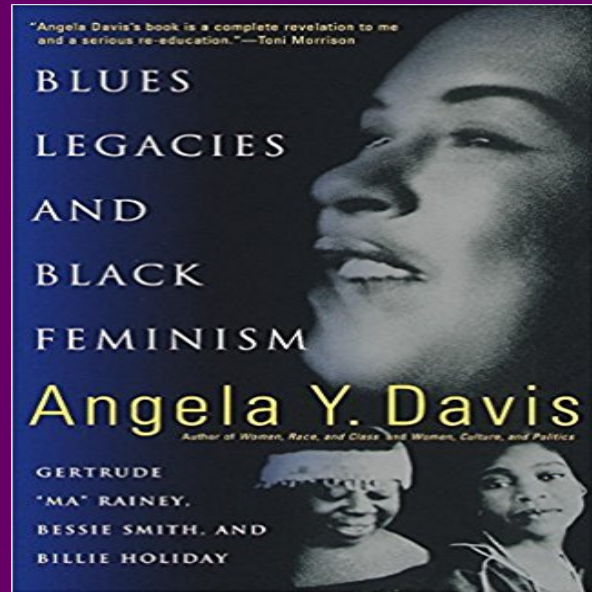
Odetta

Odetta Holmes, who was born on December 31, 1930, in Birmingham, Alabama, is another perhaps lesser-known Black artist. One of her elementary teachers noticed her exceptional singing voice and encouraged her mother to get Odetta formal training. In 1956 she released her first solo album, 'Odetta Sings Ballads and Blues'. Her music has been called the, "soundtrack of the Civil Rights Movement". In 1999, President Bill Clinton awarded her the National Medal of Arts. She died on December 2, 2008. She was folk-protest singer who has often been talked of alongside Woody Guthrie, Pete Seeger, Joan Baez and Dylan. Some of her most famous versions of songs include 'Motherless Child', 'John Henry' and 'Gallows Pole'. A pretty good place to start is, perhaps, 2015's 'The Best Collection'. Like a lot of protest folk music of the '50s and '60s it sounds a bit dated now.

House of the Rising Sun:

<https://www.youtube.com/watch?v=hzc20VmMC18>

To find out more:



This Angela Y. Davis book is worth finding if you want to delve more into the feminist side of the 'story'.

It traces the female blues singers of the 1920s, Gertrude 'Ma' Rainey, and Bessie Smith, who not only invented a musical genre, but they also became models of how African American women could become economically independent in a culture that had not previously allowed it. Both Smith and Rainey composed, arranged, and managed their own road bands. Angela Y. Davis's study emphasizes the impact that these singers, and later Billie Holiday, had on the poor and working-class communities from which they came. The artists addressed radical subjects such as physical and economic abuse, race relations, and female sexual power, including lesbianism. Ma Rainey was well-known as a lover of women as well as men, and her song 'Prove It on Me' describes a butch woman who dresses like a man and dates women. Blues Legacies and Black Feminism places the fluid sexuality of these women within a broader context of African American artists' attempts to subvert and recreate a different kind of America.

Links:

Ladies sing the blues video:

<https://www.youtube.com/watch?v=K2SYdGzEKDs>

The women of the blues:

<http://www.openculture.com/2017/10/the-women-of-the-blues.html>

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KEV'S WORLD



SECONDS BEFORE LANDING SECONDS BEFORE LANDING II BANDCAMP

I'm not sure where I got this 2014 release from, but I'm going to blame Olav, as he appears to be the logical source. I can't find anything in my emails or PA messages, but I did grab a whole load of albums from him to review so it was probably included in that group, which is a shame. I always prefer my music to be played by musicians, which is one of the reasons why I have so many issues with

modern pop music and the use of studio trickery to get vocals on pitch, so to come across an album where it is electronic, poppy, with a few hints of jazz here and there, then I must confess that it really isn't the sort of thing I really want to listen to. John Crispino managed to get the likes of Trey Gunn and Tim Bogert to collaborate on the debut, but for one reason or another they're not on the follow-up. When the album is good, such as on sections of the Floydian "Hey Dad", then it is very good indeed. Unfortunately, those instances are very few and far between, and I soon found that I was checking the track listing to see how much I had to suffer before I could honestly say that I had listened to the whole album at least once. There has recently been a third release, but if it is anything like the second then it isn't something I will be searching out in a hurry.

[https://
secondsbeforelanding.bandcamp.com](https://secondsbeforelanding.bandcamp.com)

4/10

KEV ROWLAND



SOUND STORM
VERTIGO
ROCKSHOTS RECORDS

Italian outfit Sound Storm have been around since 2002, but only guitarist Valerio Sbriglione is still there from the early days, and this their fourth album, actually features a brand new singer in Fabio Privitera (Aeternal Seprium, ex-Bejelit, ex-Mirrormaze (live)). Apparently they started life covering music by bands such as Savatage, Iron Maiden and Metallica, and it is obvious that the influence of the first of these is still very much at the heart of their music. Imagine Savatage combining forces with Rhapsody and Angra, while briefly thinking about Nightwish and Epica, but really wanting to be Stratovarius, and you may get an inkling as to what this band sounds like. This is symphonic power metal, but with an understanding that switching forms can make a real difference to the overall album. There is a choral section in "The Dragonfly" that is so at odds with everything else going on that it really makes everything else so much heavier. It is the contrast that really makes this, and so few bands understand exactly what that means. That the choir then continue after a suitable pause to sing over the top of the shredding guitars is just icing on the cake.

These guys have great songs, a super singer, and guitarists that shred as one,

while the rhythm section drives it all along and keyboardist Elena Crolle provides some real finesse. They are a new name to me, but if they keep producing albums like this they will soon become a known item to anyone remotely interested in this form of music.

7/10



SQUEALER
BEHIND CLOSED DOORS
PRIDE & JOY MUSIC

Originally formed in the Eighties as classic Power Metal band, Squealer from the north of Hessa, Germany have had a complex history. They mix melodic thrash metal with grooves, and then bring in their original influences. Although the band had plenty of highs during their career, such as touring with Judas Priest, they have also had plenty of lows such as the accidental death of singer and founding member Andreas 'Henner' Allendörfer in the year of 2005. After the angry and very aggressive album 'Confrontation Street' (2006) which featured Gus Chambers (Grip Inc.) on vocals, they released just one more album before calling it a day due to line-up issues. But now there is a new line-up of Lars Döring (guitars), Michael Schiel (guitars), Sebastian Werner (vocals) and Manuel Roth (bass), and they have started performing again as well as releasing a

brand new album. Roland Grapow (Helloween/ Masterplan) handled the mixing, Mika Jussila (Nightwish, Lordi, HIM, Children Of Bodom) the mastering, while the artwork was designed by Thomas Ewerhard (Amon Amarth, Avantasia).

So, some high profile fans, and from hearing this album one can understand why. There isn't anything new coming out of Germany with this, and it is very much a call back to the early days of bands such as Iron Maiden, but what they do, they do very well indeed. The guitars crunch when they need to (which is most of the time), the solos are well-considered if not blistering (but who needs a thousand notes to the bar all the time?), the harmony vocals work without being ground-breaking, while Sebastian has a raw-edged vocal style that works fits with the traditional heavy metal style. It isn't new, it isn't different, but the band know both their limits and their strengths and play to both of them. 6/10



**STARSABOUT
HALFLIGHTS
PROGRESSIVE PROMOTION
RECORDS**

'Halflights' was the debut album by Polish band Starsabout, originally released in 2014. However, with their new album just being released by PPR, the

label has seen fit to reissue the first as well. I must confess that this isn't the sort of music I listen to for pleasure, as although the label states that this will appeal to fans of Blue Nile, The Verve, Airbag or Anathema, it just isn't for me. I could also add Porcupine Tree or even Japan to this list, as this is art rock, post-rock, with some progressive overtones here and there. That they are very good at what they do is never in doubt, and that the production is second to none is a given, but the slightly distorted guitars soon became something I felt I was enduring instead of enjoying. The music is emotional, the voices are fraught and fractured, and it is all just so very intense indeed. Given that the debut was self-released then the guys must be commended for the quality throughout, but it just isn't for me.

5/10



**STARSABOUT
LONGING FOR HOME
PROGRESSIVE PROMOTION
RECORDS**

Sometimes one can learn quite a lot about a band by searching to see what they think about their own music. I realised that although their new album had been released by PPR, it was also available on Bandcamp so I went looking for the tags

and found “4ad, alternative, Anathema, Cocteau Twins, Jeff Buckley, The Blue Nile, The Cure, Airbag, artrock, dream-rock, dreampop, Pink Floyd, post-rock, progressive, Radiohead.” In other words, it is a direct continuation from the debut, and given that I didn’t like that it was a fairly safe bet that I wouldn’t like this one either. But, again I can recognise that this is down more to personal taste as opposed to anything inherently wrong with what is being performed. It is emotive, it is powerful, it is evocative, and yet again is very well-produced indeed, but just isn’t something that I would ever listen to for pleasure. It is mature, and there are going to be many people who are going to say wonderful things about this album, but I’m just not one of them.

5/10



**SULPHAT'KETAMINE
GIANT RUNK
INDEPENDENT**

This digipak full album 2015 release follows on from 2013’s four-track ‘Wild Runk’. I put their Bandcamp description into Google translate and came up with “Power-Trio furiously Rock ‘n’ Roll and fed on everything that was more or less electric in the 60’s and 70’s. Cut for the stage and pushed by an emergency of all the moments they gave birth to the Runk:

name or adjective cosmic, variable according to the decibels, musical style predominantly Rock ‘n’ Roll”. So there you have it. This French trio performs in English, with a bassist who doubles up on a Hammond Organ when the time is right, and it certainly doesn’t sound as if it is a relatively new album from Europe but instead feels far more like a lost album from the late English Sixties scene. It is rough, it is raw, it is raucous, and the sweat comes out of the speakers. One gets the impression that this was recorded basically live with just a few overdubs, as these guys are cooking in the studio.

Given that I can find basically nothing about them on the web apart from their Bandcamp site, and this album being now almost three years old, I think it is fair to say that they didn’t set the world alight. That’s a shame, as while I don’t think this is an album that would ever be a world beater, there are definitely some nods to Taste here and there, and any band who is taking Rory’s trio as a starting point has to be heading in the right direction. I definitely be interested in hearing more from these guys, and hopefully that will be the case at some point.

<https://sulphatketamine.bandcamp.com>

6/10

**TAPROBAN
PER ASPERA AD ASTRA
MUSEA PARALÈLLE**

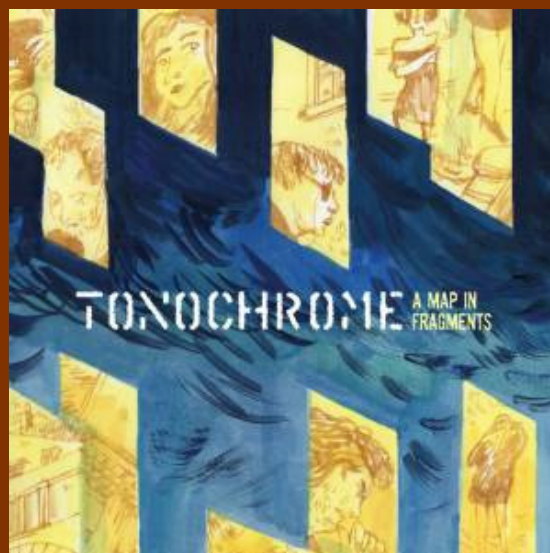
I don’t know what it is about many Italian progressive rock bands, but they can make it seem as if the Seventies have never gone away. And with their fifth studio album, Taproban are again producing something that makes an old progger like me just smile from the start to the end. The Mellotrons and classic keyboard sounds are there in abundance, and one can just imagine Rick there with his long blond hair and cape just joining in the fun for the hell of it. The keyboards are deliberately high in the mix, but this is very much a band album, operating in an ELP-style format (although keyboard



player Gianluca De Rossi is actually the singer here). There are times when the keyboards do take a back step to allow bassist/guitarist Roberto Vitelli his time in the spotlight, while drummer Ares Andreoni is always kept high in the mix.

But, the star and centre stage will always be Gianluca, and the reason that there aren't many vocals on the album is that there simply isn't any need. For the most part this is classic Italian keyboard drive progressive rock that sees no reason at all to move past 1977, and is going to stay in that mid-Seventies period thank you very much (although there are some keyboard runs that are more early Mark Kelly than Keith Emerson). I find it hard to comprehend that this is the first time I have come across these guys, which just goes to show just how much music there is out there at the moment. If like me this is a name that you haven't come across before, then if you enjoy classic keyboard progressive rock then this is one you should discover.

8/10



TONOCHROME
A MAP IN FRAGMENTS
BAD ELEPHANT MUSIC

Any band or project that finds itself with Charlie Cawood in the ranks is always going to be a step ahead, or at least to the side, of the pack. This is the debut album from a band that are certainly progressive in so many ways, but only if the term is treated as actually trying to progress music into different areas as opposed progressive as a genre. I found it really hard to come up with a way of describing the music, but have settled on a band that are heavily influenced by the art rock stylings of Japan, combined with jazz and classical, with some elements of grunge and hard rock with Charlie noodling over the top of it all. It is all so left field that it is in danger of coming around full circle and finding itself smack bang in the middle of the mainstream, and that just wouldn't do at all! This is music that has been allowed to find its own way, without any attempt to fit in anywhere at all, and it isn't at all surprising to realise that it has been released through BEM, who seem to have a knack of discovering bands that are relevant and important while refusing to sign anyone just because they sound like someone else who has become rich and famous. To top it all, I'm not sure that I actually like it to be honest, but I find myself being drawn back to it time and again, and surely that in itself is the hallmark of quality. The production is

superb, and the band use space, and holes of space, as additional instruments, so often not all of the guys will be playing at the same time, while at others they are bringing in guests on strings or brass! It really is an enthralling album, melodic and intriguing, with a total refusal to conform.

<https://tonochrome.bandcamp.com/album/a-map-in-fragments>

7/10



**WEEND'Ô
TIME OF AWAKENING
INDEPENDENT**

This is the second album from French band Weend'ô, who have already been accepted by the prog fraternity as one of their own, with Alan Reed guesting on this. Fronted by keyboard player Laetitia Chaudemanche, she has obviously been influenced by Anneke Van Giersbergen (I know most people think of her with The Gathering, but I have always loved her work with Devin Townsend), and isn't afraid to provide melodic piano as well as other keyboards when the time is right. She can be playing sweetly on her own, or she can be fronting a very heavy progressive rock band, it all depends on what the music needs. The press release says that they switch between Pink Floyd and Tool, and I can certainly see where

that comment is coming from. The band see the album as a call to humanity, to keep faith and hope despite the appalling events currently afflicting the world. The band believe we are entering a new period in our evolution, and we are experiencing frequencies that are creating a new paradigm even though the events of 2017 - like devastating earthquakes - have been disastrous for individual communities. This following quote is from French writer, René Barjavel, from 1984, and as it sums up the lyrical approach to the album, Laetitia wanted to share it in the booklet. "Living is not enough, we must be alive. That is to say knowing that every minute we are at the heart of a miracle and being in contact, in harmony with it. That's difficult, but once we succeed in becoming aware of it, all our efforts will be rewarded a hundred-fold. Most of the time we see but we don't look at, we hear but we don't listen to. Things jostle us instead of being handled by us. We should dispose of them for our happiness, and they own us for our fear. Yet each and every one of us is at the Center of everything, in the midst of the entire universe. Each and every one of us has the doors the creator (or the nature, as you like) gave to enter it. But we forget to open them. For my part, I keep on being amazed by the phenomenon of life."

Like the lyrics, this is a grown-up and mature album, and one that I have gained more from each and every time I have played it. The guitars are sharp when they need to be, so jagged that one wonders if music can draw blood, the bass rumbles through, competing with the drums to lay the foundation, while Laetitia either provides keyboard harmonies and symphonic backdrops or takes the lead herself, while also providing vocals that cut through the music beneath. This is a band we are going to hear a great deal more about. For more details visit

www.weendo.fr

8/10

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

@The Village Inn, Westward Ho!
Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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Phenomena Magazine is a **FREE** magazine from
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Digitiser

2000

* VIDEO GAMES!
* FUNNY STUFF!
* OTHER STUFF!



As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

Do you know what's really pointless? Definitive "Best Thing Ever" lists. If that's what you're after... walk away now. Go do something else. Go and look at some sales data, you stupid robot. You know: 'cause sales are always a definitive way to gauge the goodness of a thing *aren't they?* Tsk.

"TSK!"

You see, it's very hard - if not impossible - to be objective about anything when, ultimately, we all have our own subjective experiences, likes, dislikes, and opinions. Yeah, you might be able to have a fair crack at a list of the most influential or important games, but... a list of The Best Ones? It's always going to come down to individual preference, no matter how much you may claim to be taking yourself out of the equation.

So here, then, because it's long overdue, is MY list of the best games ever. At least, this is where I'm at today. Tomorrow it might change. Or I might remember ones I've left off. That's how people work, stupid: we're fallible! Stop trying to think we all have to be perfect. *God's sake.*

Do I really think all of these games deserve to be on such a list? No, but their inclusion is down to a myriad of factors; how did they affect me? How did they make me *feel*? Did they stay with me long after I finished playing them?

And were they the first games which sprung to mind when I thought I should do a list like this?

<https://www.digitiser2000.com/main-page/please-what-is-the-definitive-list-of-the-best-video-games-ever>



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

<https://royweard.bandeamp.com/album/this-house-in-amber>





c.j.stone

Sceptical about Skripal

Is anyone else sceptical about the latest John le Carré novel being played out on our nightly news?

I'm talking about the Skripal affair, of course, and the idea that a foreign power is attempting to murder people on the streets of our historic cities.

Strangely convenient that it took place in Salisbury: only 8 miles from Porton Down, Britain's premier microbiological and chemical weapons research facility.

It was Craig Murray, ex British Ambassador to Uzbekistan, who first sounded the alarm on the fact that there was something suspicious about the way the





affair was being reported.

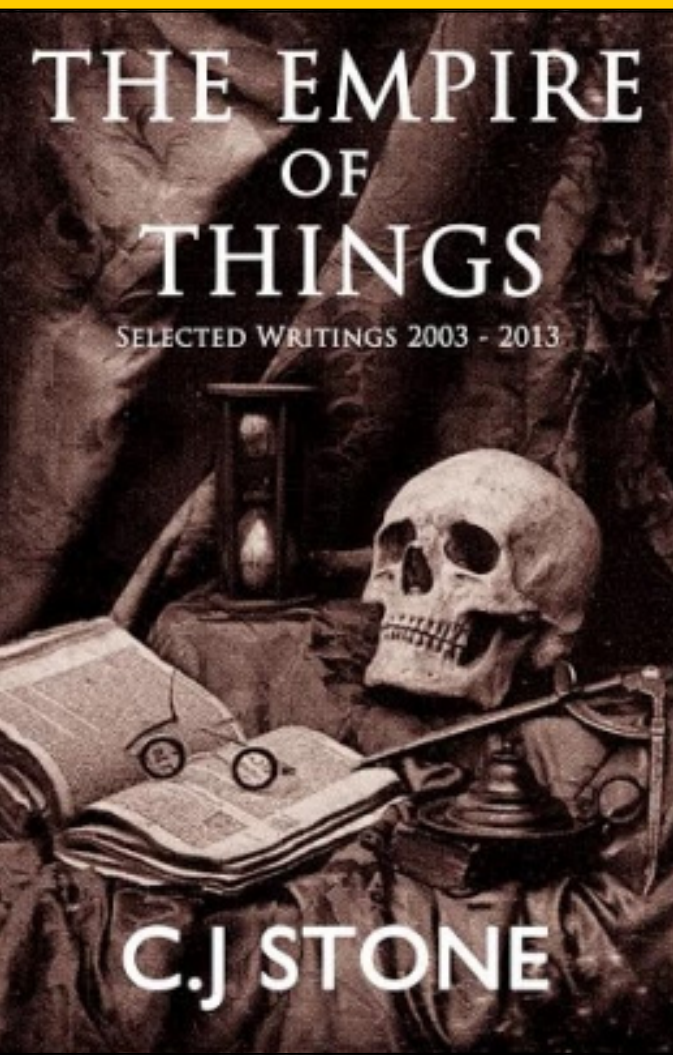
In a piece entitled "The Novichok Story Is

Indeed Another Iraqi WMD Scam" he pointed out a number of inconsistencies in the government line.

Until that point, he told us, Porton Down had acknowledged that it had never seen any Russian novichoks. Neither had the Organisation for the Prevention of Chemical Weapons (OPCW).

The only witness to the existence of this range of nerve agents was a guy called Mirzayanov, who had actually published the information in a book more than 20 years ago. In it he said that "the chemical components or precursors of... novichok-5 are ordinary organophosphates that can be made at commercial chemical companies that manufacture such products as fertilizers and pesticides."

Read on



**NOW AVAILABLE FROM
GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

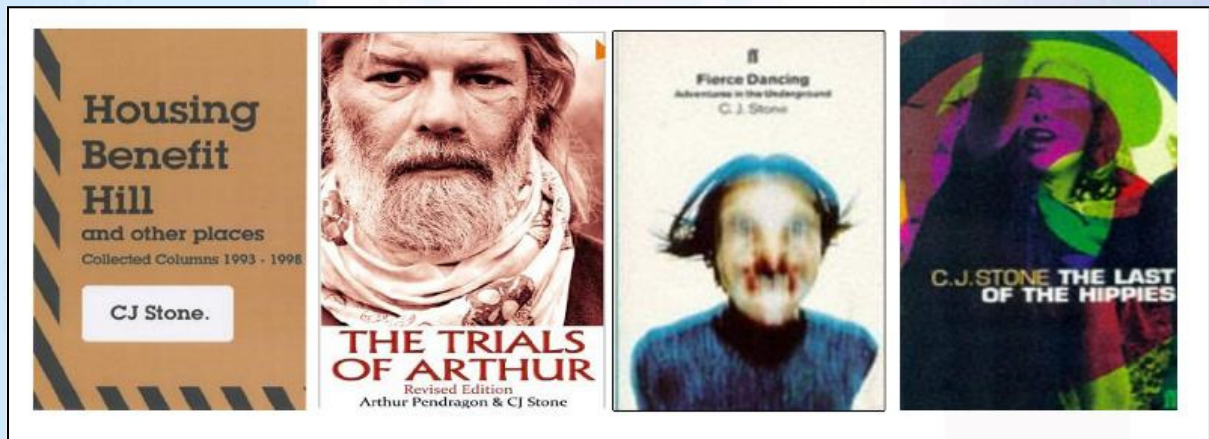
Times Literary Supplement

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

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Housing Benefit Hill:
<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:
<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:
<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of scale.

**OTHER BOOKS BY
C.J.STONE**



The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni.

Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

By all accounts the events at Hawkeaster went well, and the expected running order of events was as follows:

**PROVISIONAL RUNNING ORDER
PLEASE NOTE TIMINGS AND BANDS
MAY CHANGE OVER THE WEEKEND**

<u>FRI</u>	<u>SAT</u>	<u>SUN</u>
<u>6pm Wristbands - 11pm</u>	12.00 - 12.45 TOSH	12.00 - 12.20 Acoustic jam/sound check
7.00 - 7.15 Monkey Poet <u>intro</u>	12.45 - 1.15 Change over	12.20 - 1.05 Crumbling Ghost
7.15 - 7.50 <u>The Box</u> (by Robert Calvert)	1.15 - 2.00 <u>The Fierce and the Dead</u>	1.05 - 1.35 - Change over
8.00 - 8.45 Blackheart Orchestra	2.00 - 2.30 Change over	1.35 - 2.20 - Erin Bennett
9.00 - 9.45 <u>The Stars that Play with Laughing Sam's Dice</u> (by Robert Calvert)	2.30 - 3.30 Question Time	2.20 - 2.45 - Change over
9.45 - 11.00 Tim Blake and Dave Brock and friends	3.30 - 3.50 Change over	2.45 - 3.30 - <u>Tarantism</u>
11.15 - 11.45 Monkey Poet	3.50 - 4.35 Evil Blizzard	3.30 - 3.55 - Change over
11.45 - 12.30 DJ	4.35 - 5.05 Change over	3.55 - 4.40 - Paul <u>Zenon</u>
	5.05 - 5.50 Son of Man	4.40 - 5.05 - Change over
	5.50 - 6.15 Change over	5.05 - 5.50 <u>Screech Rock</u>
	6.15 - 7.15 System 7	5.50 - 6.20 Change over
	<u>7.15 - 8.00 Closed</u>	6.20 - 7.20 Prime Sinister
	8.00 - 9.00 Ginger <u>Wildheart</u>	<u>7.20 - 8.00 - Closed</u>
	9.00 - 9.30 Change over	8.00 - 9.00 Membranes
	9.30 - 11.30 Hawkwind	9.00 - 9.30 Change over
		9.30 - 11.30 Hawkwind

Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty crew members
Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Keith Christmas, John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...



GONZO

Multimedia

spiritsburning.com

1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire



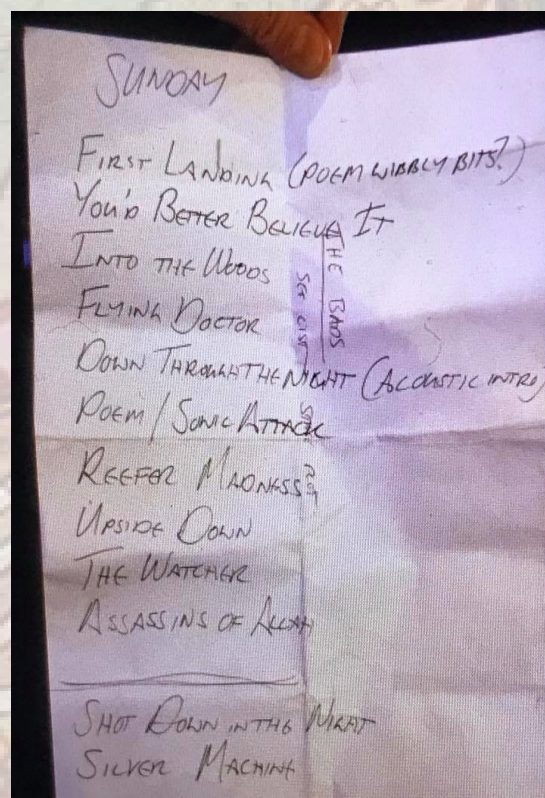
Hawkwind's Saturday setlist was:

Assault and Battery / Golden Void, Ejection, Have You Seen Them, First Landing (The Awakening), Born to Go, Lighthouse, The Machine, Paradox, Darklands, and Damnation Alley.

And then Utopia as the encore.

Sunday's setlist was as shown in the photo (right).

We're hoping to bring a bit more information and photos about the weekend when we are able.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

Please fill it in and return to Mission Control, at PO Box 617, Newcastle Upon Tyne, NE15 7WA, together with two passport sized photographs, signed on the back and a 16cm x 11.5cm stamped addressed envelope.

The idea is for Hawkwind fans to have access to special Hawkwind events such as Hawkfest, obtain limited edition DVDs and CDs of exclusive material and to attend private Hawkwind parties.

Pass. No.....(Leave blank)

Volunteer Crew Register

Name

Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)

.....
.....
.....

Full Earth Address:
.....
.....

Post Code

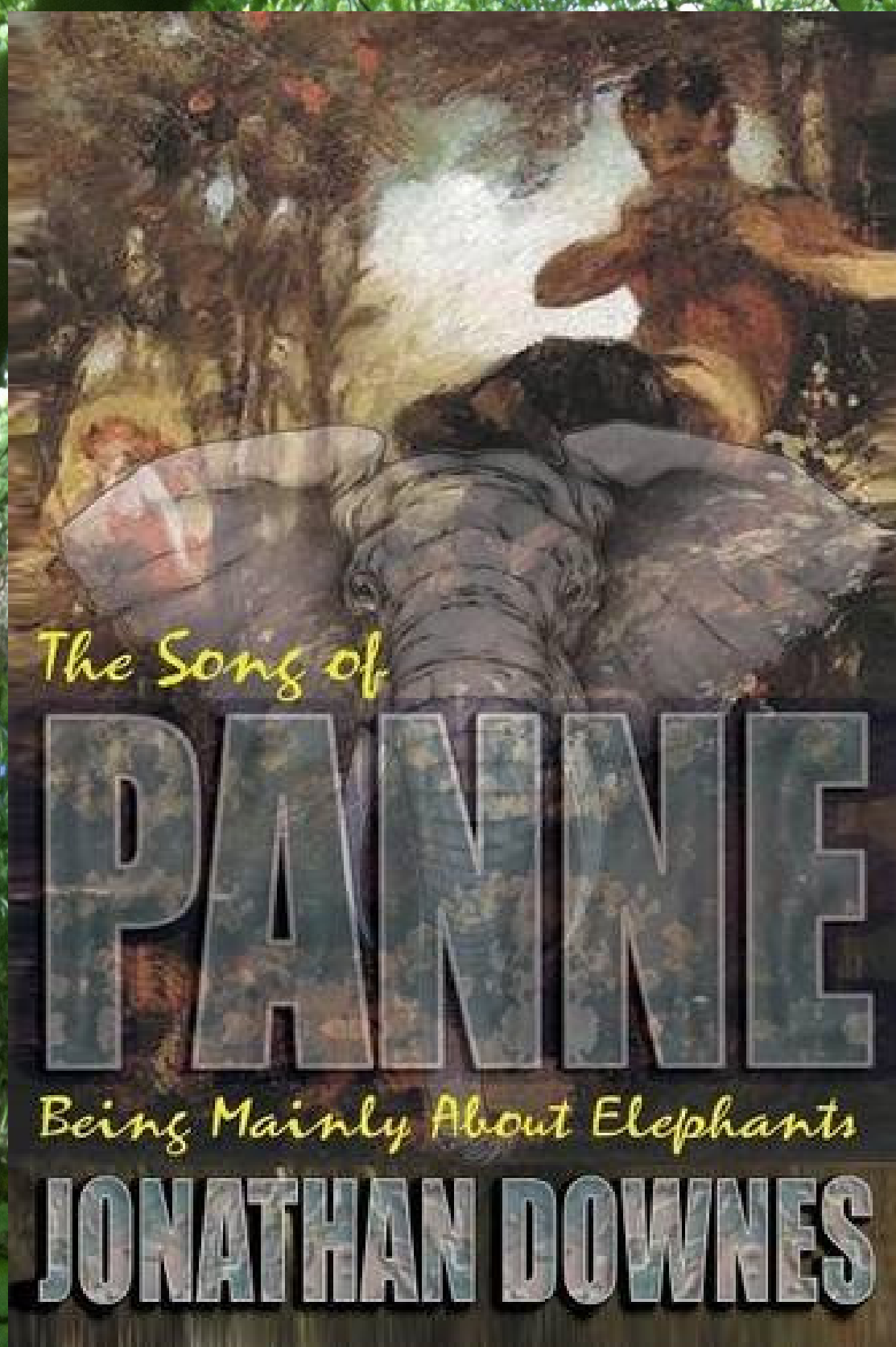
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



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!

Opposite the top gates of Peak School on Plunkett's Road was a row of large, lock-up garages. And in one of them, a Chinese cobbler called Ping Kee had set up shop. He was actually a friendly acquaintance of many of the school children, including myself, and – each Christmas – he would have a makeshift stall selling Christmas trees, and – although my parents bought a large and imposing tree from him each year - he would always let me have a small and commercially overlooked tree for myself, for free. I say that his name was Ping Kee, but – a few years ago – when I was pootling about on Google Earth, I saw an annotation which appeared to imply that the whole building block, of which the lock-ups were only the ground floor, was called Ping Kee. A fairly thorough trawl through Google has done nothing to clarify the situation, and so I am none the wiser. However, that Christmas (and my failing memory cannot work out whether it was 1966 or 1967), Ping Kee was immortalised in another of the bloody awful dramatic presentations by the Peak School drama mistress.

Ping Kee and the Magic Dragon was a particularly egregious slice of children's drama. It told the story about how a young

Chinese boy, the eponymous Ping Kee, made friends with... yes, you've guessed it, a magic dragon. Ping Kee was played by a European child wearing makeup, a Hakka woman's hat and a stupid accent and use of Pidgin English, which I strongly suspect would be banned today because of its innate racism. Jonny Foreigner may still be a rum cove, but one's not allowed to take the piss out of him anymore. And this is probably a good thing.

My role in this dramatic masterpiece was as part of the dragon. The uniform at Peak School included some bright green overalls to be worn during art classes or during any other activity, which might end up with the pupil becoming messy or wet as a side effect of the activity. The 'dragon' consisted of a dozen or so children, wearing these aforementioned green overalls, and crouching down with their hands about the waist of the child in front of them. The child at the very front brandished a magnificent Chinese dragon head, of the sort that one would, and still does, see at the front of a 'dragon' in a Dragon Dance.

Apart from all this, I have no memory whatsoever of what the *magnum opus* of this might have been, but what I *do* remember is that it was one of the things that made my father unreasonably angry. As I have said elsewhere in this narrative, both of my parents had the ability to be remarkably judgemental, and somewhere along the line my father had read something that suggested that the word 'puff' in the children's song 'Puff the Magic Dragon', which was sung with gusto at the end of the performance of this little dramatic interlude, was a reference to both drugs (puffing away on a spliff, one assumed) and homosexuality (the word 'puff'; need we say more) and for weeks he ranted about this at every possible opportunity, even implying – to my damaged and illogical little psyche – that somehow it was *my* fault that the teacher was promulgating such pernicious

propaganda aimed at destroying the British Empire and all that it stood for. There were, if I remember rightly, two performances, and the whole episode was over. But it did underline for me, if any underlining was needed, that the world of adults was a strange and illogical place.

Dragons, however, were quite an important cultural motif in Hong Kong. Pokfulan Road is a footpath, just about driveable by emergency vehicles like police cars, ambulances or the Saracen armoured cars used by the army, which I only ever saw in action when troops were brought in to help the civilian population shore up vast areas of hillside that had collapsed in landslides as a result of a particularly nasty typhoon, and the road led from Victoria gap at the top right down to the Pokfulan reservoir at the bottom. About a quarter of a mile down it was a long stretch of hillside that had presumably collapsed in one of the aforementioned landslides, and as a result it was covered in concrete to a height of seven or eight feet. While the concrete was still wet, somebody – with no little artistic talent – had drawn a beautiful rendition of a stylised Chinese dragon into the wet concrete with their finger. It was accompanied by several Chinese ideograms, which Ah Ling told me had been made by "very bad men", which meant – or so it transpired – that they had been followers of the Chinese nationalist movement, led by Generalissimo Chiang Kai-shek, then hiding out on the island of Formosa. The Chinese nationalist movement was, of course, the same political group who – led by Dr. Sun Yat-Sen – in 1911 had led the revolutionary campaign that overthrew China's last imperial dynasty (the Qing dynasty). Although there was much more prominence given to the fight against homegrown Chinese communists, those who had been placed into power in Hong Kong were equally worried about the possibility of a popular uprising in Hong Kong, led by the nationalists. After all, they had already established a secure



political outpost in Taiwan, and it would make good political and military sense for them to attempt to do the same in Hong Kong and Macau.

But as we know, this never happened, and the only memory I have of a grassroots Chinese nationalist revolutionary campaign was the beautifully executed dragon on the hillside above Pokfulan reservoir.

Another dragon, which was of pivotal importance to Hong Kong, and which I had learned about at a young age, was the one who – depending on who you believed – either had nine humps, or was nine separate dragons (personified in landscape by eight mountains and the Chinese emperor). These made up the geography of what is now the urban area of Kowloon. This was ceded to the British in 1860 by the Imperial Chinese government, but the British did very little to develop it and used the area mostly for tiger hunting. However, during the time I lived in Hong Kong, the international airport of Kai Tak was extended, and the work that had to be done in order to build the new runway, would cause irreparable damage to the “spine” of one of the nine dragons, and there were many protests about this. Even in the 1960s, the old ideas of Feng Shui, and

associated with it the rules of appropriate propitiation to both a pantheon of Gods, other lesser deities, and supernatural creatures like the nine dragons, were still very much in evidence.

I, however, was convinced that there were going to be real flesh and blood dragons lurking somewhere in the wilder parts of the colony. After all, the dragon motif was everywhere; as well as the two examples I cited above, there were dragon boats, dragon dances, and even a popular vein of cheap, locally produced snacks which were surreptitiously enjoyed by most of the local school children, despite the fact that – to a man – our parents disapproved of them, saying that they were unhealthy and probably produced in disgustingly unsanitary conditions. This whole range of snacks – potato crisps, prawn crackers, and weird salted dried seeds – were all emblazoned (or at least the packets were emblazoned) with the image of a stylised Chinese dragon.

Surely there had to be some zoological rationale to explain all these uses of the dragon motif, hypothesised the seven year old. After all, I had already seen a large monitor lizard on one of the less trodden paths near Magazine Gap (described



earlier) and I had heard that the colony even had occasional visits from the most fearsome of living reptiles: the Indopacific crocodile.

There were even fearsomely poisonous sea snakes, which one of the books my grandfather had given me claimed could grow up to six feet in length. This was nearly as tall as my father and – again, to the seven year old me – my father was massive. So, any of these could, to my mind – both then and now – prove to be a pretty convincing dragon.

I did not know it then, because I hadn't even heard of the term, but this was one of my first forays into rational cryptozoology.

I was surrounded by a rich, and often contradictory, melange of cultural archetypes, religious beliefs and superstitions. And even at such a comparatively young age, I felt compelled to see if I could work out what they all meant. It is something I started young, and which I still do today.

But then, as now, I've found – to my dismay – that these socio-cultural explanations, which take place in a dazzling mix of hard science, real life, and the noosphere may fascinate me, but they are of very little interest (and, sadly, mostly of no interest whatsoever) to my peers. This is a cross that I have had to bear for well over half a century.

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/

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Thom the World Poet

Rob Ayling writes:

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

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Confessions of a Hong Kong Naturalist



G.T. REELS

ISBN: 9789887804918

Price: \$HK140.00

Published Date: May-2017

Publisher: Atratothemis
Books

Binding: Paperback

As anybody who reads my inky fingered scribblings here and elsewhere will know, I was brought up in Hong Kong in the 1960s, and am currently writing a memoir about my life during that socially tumultuous decade. Then, as now, I was obsessed with the natural world, and got my grounding in basic natural history during the ten years (1961-1971) that I lived in what was then a British Crown Colony. Until now, my favourite book about the Hong Kong countryside is called – wait for it

– *The Hong Kong Countryside* – which was written by Dr Geoffrey Herklots in 1951. Amongst other things, it covers the years he spent as an interned captive of the invading Japanese army, during the Second World War, and how – even when he was a long-term prisoner in Stanley Internment Camp – he still managed to study the local wildlife and keep several species as pets.

I first read Herklots' book in the early 1960s, and it has been one of my favourites ever since. But now, a new book has appeared on my horizon, and has totally captivated me.

Graham Reels first went to Hong Kong as a schoolboy in the mid-1970s, returning to England after a few years. A decade or so later, he returned and spent ten years working as a field zoologist, for various organisations, vaguely affiliated to the University of Hong Kong at Pokfulam. This book is the story of those years.

From a zoological view point, this book is peerless. I have always basically agreed with the late Gerald Durrell, all of whose books basically espouse the concept that when a person takes up the mantle of becoming a naturalist, they are immensely privileged to be able to get little glimpses – 'behind the scenes', as it were – into a secret world, which quite often is nothing like anything that one has experienced before. And so it is for this book. It lovingly describes the lives of dozens of species of animal, some of which I had heard of already, and others which were completely new to me. It also provides a valuable socio-political thumbnail sketch of a world which truly will never exist again; because the British Crown Colony of Hong Kong

became a Special Administrative Region of China twenty one years ago, and Graham Reels describes – in passing – how these events on the world stage impacted upon him as an individual.

But, even if you are not (like me) an avid reader of anything that one can get hold of about the Natural History of Hong Kong, this book is massively entertaining. The author was one of the main movers and shakers behind a periodical called *Porcupine!*, which was published by the university for about fifteen years from the early 1990s, and I was on the subscription list. I even wrote a couple of brief contributions. But, I was in awe of these far-flung colonial naturalists, and felt sure that my life in Exeter as a slightly dissolute hippy would preclude me from ever walking amongst their rarefied circles.

Not so, I'm glad to report!

As well as being a gripping memoir of ten years as a field naturalist, this book gives a massively entertaining pen portrait of a group of young men (and a few young women), who drank red wine like it was going out of fashion, indulged in a little bit of discreet debauchery, and got hangovers, just like any member of the Centre for Fortean Zoology. There are even a couple of amusing dope jokes! And Dr David Dudgeon, now the Professor of Ecology & Biodiversity at the University of Hong Kong, was – at the time that the author first met him – described as a 'hippy'. My cup runneth over!

But, Graham Reels is not just an accomplished naturalist, with a taste for red wine, beautiful women, and the minutia of Oriental Natural History, he's also a damned fine writer. And his descriptions of the Hong Kong

countryside brought back so many intense and poignant memories for me that, on several occasions, I became almost overcome with emotion. Because, Hong Kong and its countryside are very dear to me, and whilst – with my present declining state of health – it is unsure whether I shall ever go back there, it is in my dreams every night. And his pen portraits of some of the people that he met, worked with, made friends with, and had adventures alongside, are priceless. It is interesting to note that even in the utter twilight of empire, what remained of 'The Colonies' was as filled with eccentric colonial misfits as it ever had been. Because, that is one of the things about the British Empire that is often forgotten; that it provided positive and useful roles for people who would have found it almost impossible to function effectively as a resident of the British motherland. I know this because my parents were two of these people, and – if I had not been lucky enough to find my own escape from the 'real world' – I strongly suspect that I would have been one too.

He describes a massively peculiar dragonfly expert, for example, who comes over as a 1990s analogue of any of the more *outré* characters in one of the African novels by Edgar Wallace. Other characters had 'gone native' and were living, working and studying the wildlife in remote and semi-deserted rural villages in what were, in the 1990s, still known as the New Territories. But, the most amusing of these wickedly accurate pen portraits is of a character called 'Hasbian', who – it eventually turned out – was the author's elder brother, Steve. 'Hasbian' cast a well-meaning swathe of chaos through the community of Hong Kong naturalists, with his good-natured bumbling and lack of knowledge of the subject which he now found himself studying. Why he

called himself 'Hasbian', which is – in these degenerate days – now a semi-offensive slur for a woman who used to be a lesbian but has 'graduated' to heterosexuality, I don't know and don't care. But, 'Hasbian' does seem to suit the man described in this scathing but affectionate pen portrait by his brother.

Sadly, unlike Herklots, who described encounters with tigers and a leopard, as well as other now-extinct larger carnivores, Reels – mainly because of they are all now extirpated from the territory – does not come across any of these larger beasts of prey. However, he describes encounters with king cobras, water monitors, and Burmese pythons in an entertaining and informative manner. Perhaps the biggest surprise for me was that so many of the creatures that impacted so greatly upon my life as a child naturalist in the colony, are either skirted over, or do not appear at all in this narrative. I am talking here of such creatures as the introduced *Gambusia*, the fearsome giant centipede *Scutigera*, which to my mind looks for all the world like the monster portrayed in the film clip which Pink Floyd used to use live to accompany their rendition of 'Welcome to the Machine', the peculiar, stunted, flightless, tiger beetles *Amblycheila* that generations of Hong Kong school kids called 'Bloodsuckers', and the stunning silk moth *Samia cynthia*, which – to my mind – is equally as beautiful as the more well known Atlas moths, and lunar moths.

This is not a criticism, by the way. Hong Kong is incredibly rich in biodiversity, and it is a testament to this, how the author can produce an incredibly well researched and in depth memoir whilst only covering a portion of the animals that live in the former British Colony.

One of the things from a purely National History point of view, that I find interesting, is that one particular species of sizeable mammal, which had been described by Herklots, and later by Patricia Marshall, as being incredibly rare with only one or two small family groups left in the wilder parts of Hong Kong, had – by the time of which Graham Reels writes – become massively common and even reaching pest proportions. I am, of course, talking about the wild boar. It is also gratifying to read about the author's encounter with a pair of Eurasian otters in – I think – Mai Po marshes; these are another species that both Herklots and Marshall described as being on the edge of extirpation in Hong Kong, and it is gratifying to discover that they are still about despite such gloomy prognostications.

I could go on about other aspects of this remarkable book for pages. For example, the author uncovered far more evidence for the continued existence for pangolins in the territory than I was expecting, but I shall stop now, only saying that the most positive aspect of the book is the way that it describes how the decades long process of re-forestation started by civil servants such as my father in the 50s and 60s have borne fruit, and how the once arid Hong Kong hills are becoming once again what they should be; a forested wilderness in which a dazzling array of animal habitats can make their home.

This is a remarkable book, and I wholeheartedly recommend it to anybody with even the slightest interest in the subject.

Well done, Graham! When can we see a sequel?



ROCK and ROLL

a cabinet of curiosities

In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

You have reached the place where it is at
The place that is full of this and that
Although most of it is a lot of tat
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well contribute to your rather tatty nest egg. <and breathe> Or is that just me?

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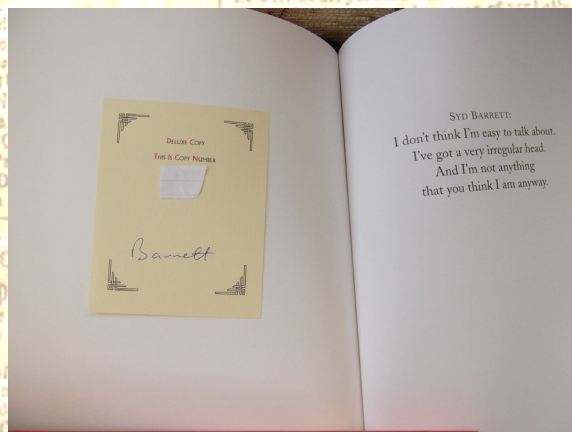
Well, at least someone got a good sound out of this once, because it ain't much use now.

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'Images and eye-witness accounts of a golden age which will never return.' La Repubblica



Mick shared a personal friendship with Syd which began in the mid-Sixties when they met in Cambridge and flourished when they both lived in London, where at one point they shared a flat. One of Syd's closest friends, the artist Duggie Fields, writes frankly and with humour about his friendship with Syd. In his perceptive text he describes life in the Earl's Court apartment which he shared with Syd and where the Madcap shots were taken in Syd's famous bedroom with the striped floorboards. 'We were psychedelic renegades exploring an inner landscape where everything was turned upside down. We had penetrated the looking glass and were living in a parallel dimension where everyone was beautiful and spiritually free.' Mick Rock"

Aww, it's our Syd isn't it.

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PRATT, DOWNES & SCOTT,



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.

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And so the lid can close
On the contents that I chose
I will see you all next time
But I will do nowt in rhyme

Ta-ra

A night scene of a riot. In the foreground, a line of riot police in helmets and shields is silhouetted against a bright, intense fire or explosion in the background. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a car's rear window. The window has a pattern of small circular holes. A guitar pick and a harmonica are resting on the window, with the guitar strings visible in the background.

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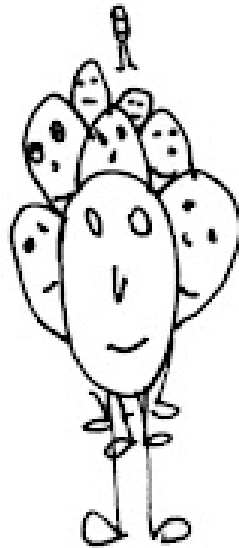
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THE NINE HENRYS



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

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

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Henry was oblivious to the Great White Shark in his Guinness



This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

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Fornicating Female Freaks: Fornicating Female Freaks – Audio Stag Records
What? Mutton dressed as ham! “Two lonely bitches on the loose for the weekend”

Not recommended for those easily offended, or closely wedded to notions of political correctness. In fact, if we've just described you it's probably best to skip this entry. Seriously, you'll hate this album. This is a notorious slice of vinyl sexploitation of dubious origin and (current) widespread availability online. Trunk Records in the UK have seen fit to make this sleazefest legally available; others have simply pirated its moaning and screaming, offering them up for free. Who – exactly – you are listening to, when this was recorded and whether the two scantily clad women on the cover have any direct link to the two women going



down on, up inside and generally all over each other for most of the recording is also unclear. No matter, it's a simple idea and it has long outlived the obvious cheap cash-in concept that spawned it.

Two American housewives find themselves briefly deserted by husbands they don't totally trust or love; they resolve to spend the weekend together and the bulk of the two sides of vinyl offers up an audio porn-fest with sound effects, vivid descriptions and orgasms aplenty. Rainer (the older and more experienced, self-proclaimed “35 year old hag”) initiates Joanne (young, innocent, ripe for educating and pissed off because her husband has been made a vice president of his company and hasn't touched her sexually in a month) into an inventive orgy of lesbian lust and experimentation. That – basically – is the plot. Like any decent porno the set-up is dispensed with undue haste to allow the bulk of the running time to involve ripping off clothes, dragging in any useful domestic item (like the squirty cream) and pepper the action with as many gratuitous appearances of “cunt,” “fucking” and “motherfucker” as the scriptwriters can dream up. The descriptions provided as Rainer (mainly) and Joanne (a little) comment on the action gives Fornicating Female Freaks some narrative momentum, so when Rainer sees Joanne spread out on the bed with “pale white skin, flowing black hair spread out on the scarlet...” there's the imagery to keep the porn scenes alive.

Fornicating Female Freaks has earned cult notoriety on the back of two continuous marks of quality. The performances are pure porn. The dramatic acting is hammy to the point of self-parody, especially from the deeper voiced Rainer who brings perfect clear diction to her lines. The porn acting pulls every tinge and touch from the performance of orgasmic frenzy and the balance of essential and intensely performed sex versus obligatory and moderately performed set up continues for the duration. The sound effects, squelching, squirting and general rhythmic accompaniments to sex are also top-notch. And then there's the dialogue; Fornicating Female Freaks is a full-on fuck-festive fusillade of fulminating sex talk: “That was a motherfucker of a soul kiss; you damn near sucked my assle up into my mouth suck baby, you little bitch, suck, put your finger up my...” And when Rainer decides to make “The biggest juiciest ice cream sundae” she doesn't whip it up in a dish.

Cheap, nasty, politically incorrect and hopelessly stranded in time it may be. But Fornicating Female Freaks is – depending on your taste – timeless titillation or matchless comedy.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

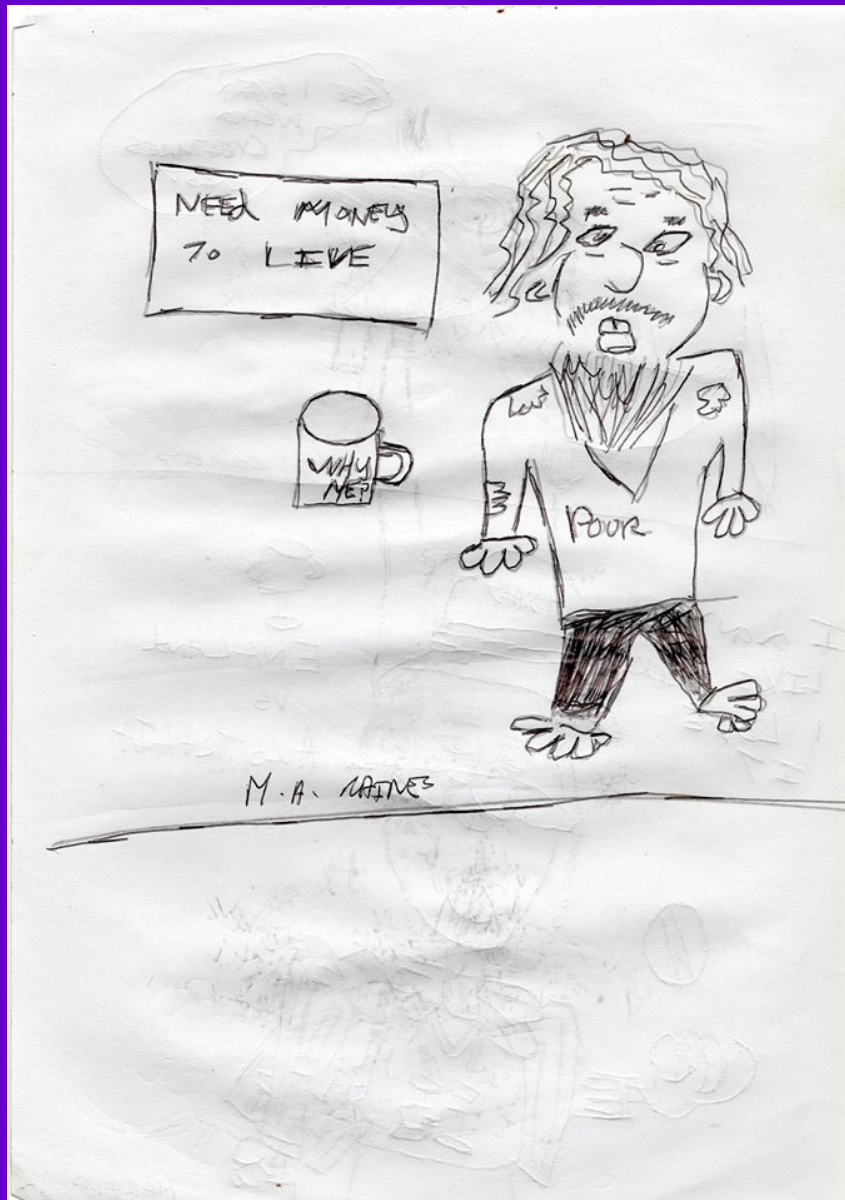


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Mark Raines



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/>

I am sad to report that Heather Matthews has died. She was one of the most admirable ladies that I have ever met, and for many years was one of the cornerstones of the Weird Weekend. I shall miss her very much indeed.

After her husband died far younger than he should have done, she looked after her farm and her son with special needs for the rest of her life. She was an indomitable lady with a cheery grin and a positive attitude on life which the rest of us could well do with emulating.

It has been a bad month for mortality within the cryptozoological community because we have also lost Peter Rogerson, owner of the biggest Fortean library I have ever seen, and Sandra Mansi who took perhaps the best lake monster photograph ever.

On more cheerful subjects, Graham has finished repairing the tile slippage on the roof, and has used heavy duty silicon fixative to make sure they are firmly in place. Then he shall go back to fixing the leaks in all the flat rooves, and hopefully we shall be all sorted out before he leaves for Arizona at the beginning of next month.

I am happily in my office attempting to write deathless prose, whilst having a desultory chat



about invasive species on Facebook Messenger, necking back coffee and listening to Gris Gris by Dr John, and marvelling how a record that is half a century old simultaneously sounds so fresh, so far out and so freaky (and quite possibly other things beginning with 'F').

Gris gris gumbo yaya, indeed.

Other news? Apart from the fact that I want to shout out from the mountaintops how good Hortus gin from Lidl is, there isn't any really...

Slainte

Dr Jon the Night Tripper



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