

# GONZO

And so, this issue we bring you  
**Kev Rowland**, the Antipodean  
maven of **PROG**, we bring you  
strange news from **Sendelica**,  
**Steve Andrews'** remarkable new  
album, **Hawkwind** news, **Psych**  
and **Reggae** in  
**Todmorden**, whilst  
Jon gets all **Erisian**  
as well as  
bumbling on about  
**Political**  
**Correctness**



## #339/40

# PROGRESSIVE KEV

ISSN 2516-1946





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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 peculiar little magazine, which has taken on a life of its own and which - although broadly covering the areas which I initially intended it to - has taken off upon new and exciting directions. The motley band of social malcontents that make up the editorial team sincerely hope you enjoy

reading it as much as we enjoy putting it together.

Twenty years ago, I was sacked from my unpaid position as a part time presenter on BBC local radio. My heinous crime was to make a (rather funny, but totally inappropriate) joke about Princess Diana's funeral live on air. It was ill-judged, and stupid, and - even then - I was not at all surprised to have been kicked out on my ear.

This last couple of weeks have seen events on the national stage, which are amusingly reminiscent of this, although with far more serious ramifications and potential repercussions.

A week or so ago, Durrell Wildlife tweeted a lovely picture of the late Gerald Durrell cuddling a baby chimpanzee. They had posted it to mark the end of the immensely popular TV show, which had presented a fictionalised version of the life of the young Gerald Durrell and his family on the Greek island of Corfu between 1935 and 1939. I was tremendously tempted to





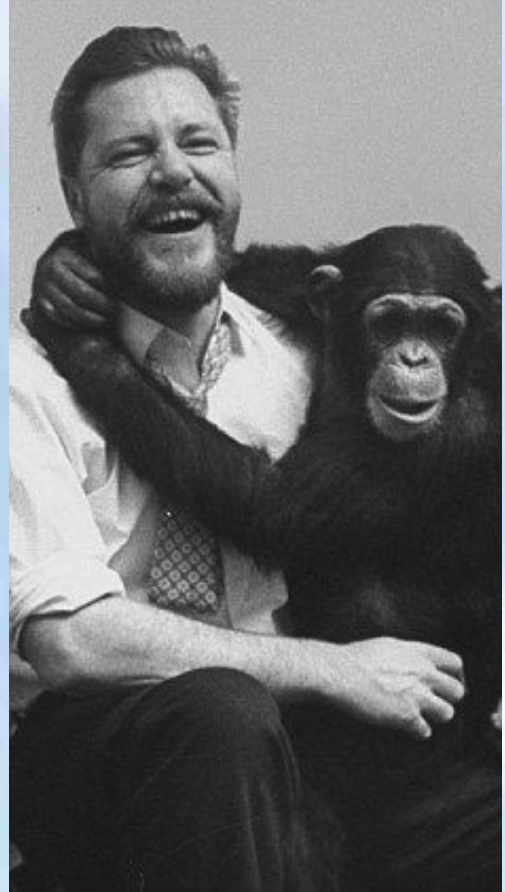
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# I was not at all surprised to have been kicked out on my ear.

retweet the photograph, claiming that in it, the eminent naturalist was handling a specimen of the increasingly rare species, *Danny bakeriensis*. However, I didn't do so, which was probably a good idea. A similar joke to mine, all those years ago, had caused TV and radio presenter Baker to be ignominiously sacked from his job at the BBC, and as a result, feelings across the Twittersverse were running high and I had a gut feeling (which I still think was probably correct) that if I were to weigh in with any silly jokes, some of this anger and strife would probably be lightning rodded into my direction. And my life is complicated enough at the moment without any further shitstorms.

You probably already know what happened. But for the benefit of those of you who do not read the British tabloids, and may not be aware of this farrago of stupidity, basically what happened is this:

On the day that the Duke of Sussex and his wife announced the birth of their first child, Danny Baker tweeted a vintage photograph of a smartly dressed couple, and a juvenile chimpanzee



اللجنة لهم إذا كانوا لا تأخذ نكتة

---





**Danny Baker**  
@prodnose

Follow

Royal baby leaves hospital.



6:09 PM - 8 May 2019

walking on its hind legs and wearing a suit and a top hat, with a caption claiming that this was a photograph of the proud parents and their baby leaving the hospital.

He had later claimed not to have been aware that the Duchess of Sussex is a woman of colour, but with popular racial epithets describing people of African ancestry as various species of great ape, it was not long before everyone and his aunt had complained about it. Baker claims that it was a thoughtless joke, and that he had not even considered the racist implications, and deleted the Tweet as soon as he did. But it was not soon enough. The Twitter storm continued, and the next day he was hauled over the coals and summarily sacked by his bosses at the BBC, and then the police announced that they were investigating the incident. This was despite a series of public and fulsome apologies by Danny Baker.

A friend of mine, and furthermore somebody to whom I have a great deal of respect, wrote on Twitter that Baker's punishment was not disproportionate

because "racism should always be answered!" For the record, I would like to state that I do not believe that Baker was being intentionally racist. He was just being a twat, and that – the last time I looked – was not actually a crime, because if it were, most of us – in particular, most of our elected representatives at this time – would be in durance vile.

Baker himself protested his innocence, claiming that he was trying to make an ironic comment on "class and privilege". Well, that excuse didn't do anything to placate the angry mob on Twitter, and – for totally different reasons – just served to annoy me.

I first moved to England in 1971, and almost from my arrival I found myself vilified and bullied, first by fellow school children and later on by people in the workplace, for the crime of having a "posh accent". I have been the victim of classist (if that's a proper word, which I doubt) bullying for much of my life, and I find the fact that Baker tried to exonerate himself of





responsibility and duty. I have never had much power, and less privilege, but I have always tried to live my life in a way that meant that I fulfilled my responsibility and did my duty. And when I was growing up, those members of the upper classes with whom my family associated were, on the whole, decent and socially responsible human beings, who did more good for the community than anyone would have guessed. But, when one looks at the members of our current political class, especially those who undoubtedly come from a privileged and 'Upper Class' background, it is, I'm afraid, a sad and sorry collection of capitalist scumbags, that one sees standing before one; greedy, venal, selfish, and utterly reprehensible

the charges of one sort of prejudice by claiming he was actually acting with another sort, both disturbing and upsetting.

Mind you, I do understand why – especially in these troubling times – people should be prejudiced against the ruling classes. My parents always self-identified as members of the 'Upper Class', and my brother and I were brought up as such. However, the biggest axiom of my upbringing was that power and privilege went hand in hand with social

people. There are, I am sure, some admirable persons amongst them, but all in all, it is easy to see why so many people hate their guts.

A similar thing can be said about Colonialism. As the eldest son of one of the last generations to be brought up in the crumbling British Empire, I saw first hand what the colonial service was really like. And, again, it was staffed by decent people, who honestly believed that their efforts



were making life better for the people who lived in the territories that they governed. Again, the colonial mind-set was one of responsibility and duty, and I don't believe that that was just in Hong Kong. I met many of my parents' friends and colleagues from other *quondam* British Colonies, and I find it hard to believe that their attitude was any different, but I have read in history books about the disgusting way that the British behaved in Ireland, about the horrific way that we treated the inhabitants of what is now the British Indian Ocean Territory, now leased to the Americans for god knows what, and I feel ashamed and sickened.

Over the years, I have read, and heard, attacks on the British ruling classes, and Colonialism, and have always risen to the bait, angrily defending the people and the background from whence I came. Now I am trying to change my mind-set, to understand that what it is that these people are attacking is not of a direct relevance to myself. However, idiotic stunts like those of Danny Baker do nothing to help.

I understand what people like Ian Bone are trying to do, but – again – the very name 'Class War' makes me very uncomfortable. Sure, the current political classes in the United Kingdom are mostly various shades of despicable, and capitalism is getting nastier, more brutal, and more dangerous with every month that passes.

But, sometimes I feel like the baby that is being thrown out with the bathwater, and that is a very unpleasant position in which to find oneself.

Just sayin', chums...  
Hare bol,  
Jon



Danny Baker, Michael Jackson, Woodstock 50, Jarvis Cocker, Bart Lancia, Cruise to the Edge, John Lennon, Zeestuff, Pink Floyd, Dee, Dave Harris, Richard "Rick" Wright, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Tardar "Grumpy Cat" Sauce, Edgar Leon Rausch, Michael Ray Wilhelm, Sol Yaged, Daniel Fernandez, Alfred Janson, Doris Day (born Doris Mary Kappelhoff), Eric Moore, Charles "Chuck" Barksdale, Melvin Edmonds, Fleming Begaye Sr., Malcolm James Prentice Black ONZM, Luther Jennings, Pekka Airaksinen, James Barney "J.R." Cobb Jr., The Fall, America, Michael Bruce, Joey Molland's Badfinger, Kev Rowland, The Progressive Underground Vol 1, Alan Dearling, Psych Night, Sistas in Reggae, Sherbet Tripod, Bonnacons of Doom, Amelia Harmony, Instrument of Jah Soundsystem, Sound Dimensions, Steve Andrews, Bloodlost, Crossing Eternity, Crystal Palace, Cyrcus Flyght, Dare, Deathgrave, Doomsday Outlaw, Fargo, Tony Klinger, Mr Biffo, Roy Weard, Chris Stone, Discordianism, Hawkwind, The Wild Colonial Boy, Jonathan Downes, Martin Springett, Thom the World Poet, Pilgrim's Guidebook, Bob Dylan

#### 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.

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

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





Liv and Jen did it. And what's more they did it dressed as flamingos. We are all very proud of them...

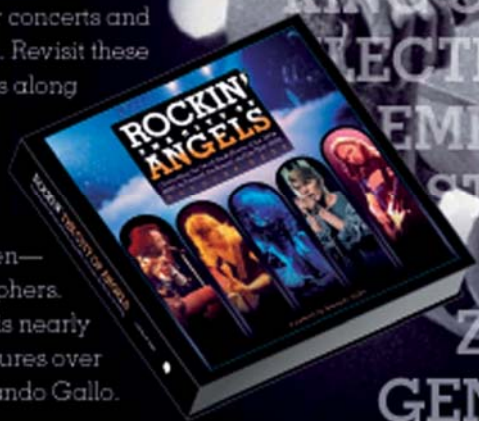


# ROCKIN' THE CITY OF ANGELS

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

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



## CHIPS OFF BLOCKS

<https://www.nme.com/news/music/michael-jackson-sons-prince-jackson-bigi-blanket-jackson-youtube-movie-review-channel-taj-jackson-avengers-endgame-2488811#jcedhZ1Z6VVM2zUm.99>

The two sons of Michael Jackson have launched a new film review show on YouTube.

The show, which is hosted on Prince Jackson's Life On 2 channel, is fronted by Prince and Bigi (formerly 'Blanket') Jackson, along with Taj Jackson, the nephew of the late singer. "It's one-sided

and biased" – Taj Jackson on his uncle, Michael Jackson and the Leaving Neverland fallout

Prince, Bigi and Taj launched their show on the channel with a review of Avengers: Endgame, which was uploaded yesterday (May 15) and features James Sutherland as a special guest.

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

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

## THEY CAME ACROSS A CHILD OF GOD AGAIN

<https://www.nme.com/news/music/woodstock-50-go-ahead-organisers-secure-new-investment-2489369#qGTIMAJdCjLkGTjs.99>

Woodstock 50 looks like it will go ahead after organisers secured new financial backing for the festival. The event, which is due to take place in Watkins Glen, upstate New York, in August, will commemorate the 50th anniversary of the original Woodstock festival. However, it has been beleaguered by issues, with The Black Keys dropping out, ticket sales being postponed, and the previous investors taking back their money.

Now, organiser and Woodstock co-founder Michael Lang has confirmed a new investor has been found. Investment bank and financial services company Oppenheimer & Co. will act "as a financial advisor to complete the financing for the



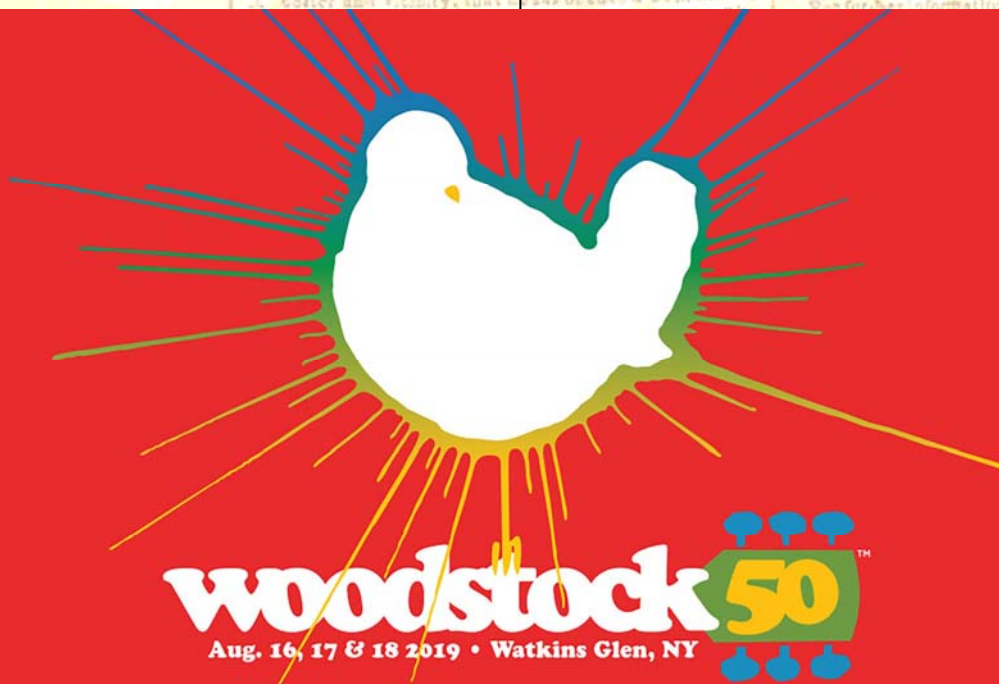
"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

festival," according to a statement issued by the festival.

It continued: "Event preparations will continue as planned as Oppenheimer joins the list of strong institutions producing the festival." John Tonelli, the Head of Debt Capital Markets & Syndication at

Oppenheimer, added: "We are thrilled to be onboard for this incredible weekend of music and social engagement. We believe in Woodstock as an important American cultural icon and look forward to its regeneration in the green fields of Watkins Glen this August with all of the artists on the remarkable lineup."







## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

“What do you want? Where's the goddamn ice I ordered? Where's the booze? There's a war on, man! People are being killed!”

Hunter S. Thompson



### JARVIS' BREXIT ANALOGY

<https://www.nme.com/news/music/jarvis-cocker-says-brexits-ongoing-mental-health-crisis-uk-2489758#kEJi4dvGL5SKt0Ft.99>

Jarvis Cocker has opened up about Brexit in a new interview, describing it as “an ongoing mental health crisis for the whole country.” Cocker, who has spoken out against Brexit previously, discussed the divisions Brexit has caused in the UK as well as issues relating to British identity. Speaking to The Observer, the Pulp frontman said: “I think Brexit has been an ongoing mental health crisis for the whole country. With it being a split vote, you’re kind of pitching half the country against the other. In the past people always accepted the fact that while you might not agree with everybody, it’s more important to just get on with them.

“But now it’s everybody screaming at each other: ‘Ooh I’m not talking to her!’ It’s very pertinent in my life, because my mother voted for Brexit, so what am I gonna do, am I gonna disown her?” He



# The Gospel According to *BART*



This week my favourite roving reporter sent me news about next year's Cruise to the Edge.

Check it out: it looks like it will be great fun...



<https://www.facebook.com/cruisetotheedge/videos/vb.490557914301403/264529841156972/?type=2&theater>



adopts a petulant theatrical voice: "You Are Not My Mother Any More!" Cocker also went on to say that the UK's obsession with 'losing its identity' isn't something he sees elsewhere in Europe. "The French aren't any less French for being in Europe; the Germans aren't any less German and they have the Euro."



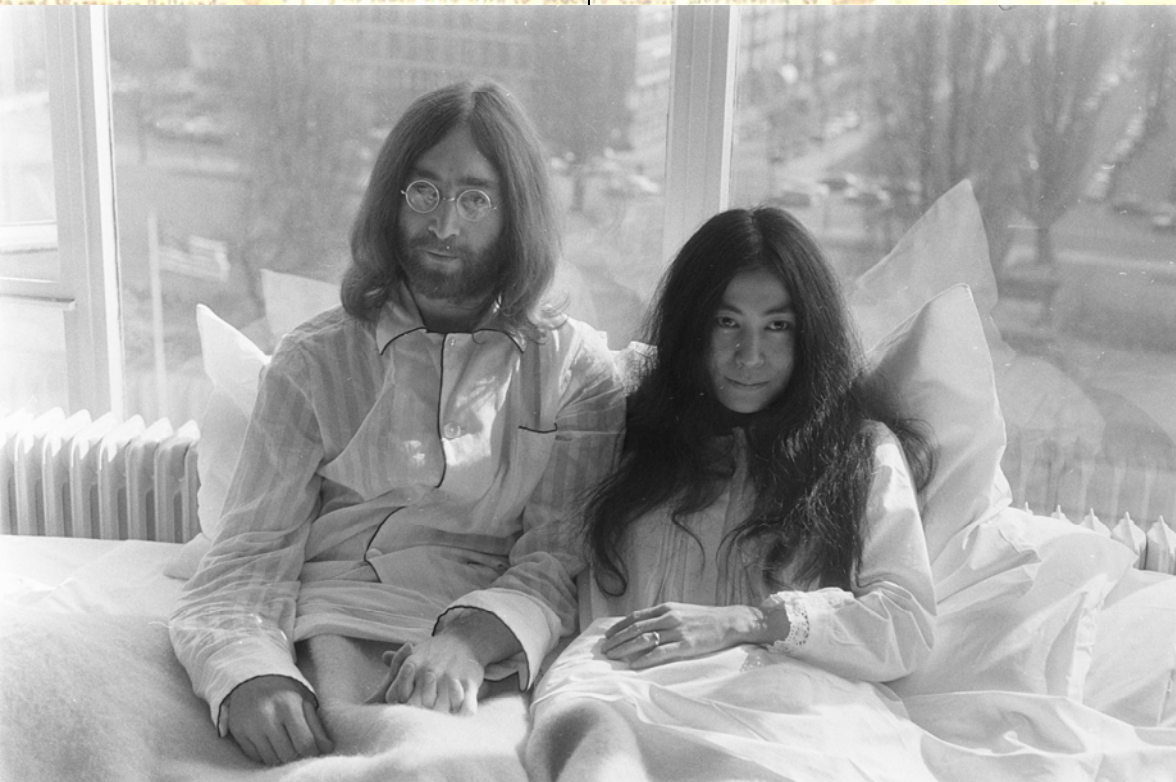
**JOHN'S PIANO**

<http://www.classichitsandoldies.com/v2/101227/>

Money can't buy you love, but it can score you some cool Beatles memorabilia. An antique piano once owned by John Lennon and used by the famed Beatle to write



# THE <sup>gonzo</sup> NEWSROOM



several songs featured on the Sgt. Pepper's Lonely Hearts Club Band album, was purchased at an auction Saturday for \$718,000 by Jim Irsay, owner of the National Football League's Indianapolis Colts, the Indianapolis Star reports.

"I'm elated to now be the steward of John's 'Sgt. Pepper' upright piano," Irsay, a noted Beatles fanatic and rock-memorabilia collector, wrote Saturday in a post on his Twitter. "It's a responsibility I take seriously, with future generations in mind." According to the Gotta Have Rock and Roll auction site, the piano was made by the John Broadwood and Sons company and dates back to about 1872. Lennon purchased the instrument, which is an

ornately painted upright model, in or around 1966 and used it as his Kenwood and Tittenhurst Park residences in the U.K.

Lennon eventually gave the instrument to a friend, but first had a plaque affixed to it that reads, "On this piano was written: A Day in the Life, Lucy in the Sky with Diamonds, Good Morning, Being for the Benefit of Mr. Kite and many others. John Lennon. 1971."

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Worcester, Jan 15

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(Successors to T. W. & O. P. BARRETT)  
Bentley, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 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SENDELICA  
SECRET KNOWLEDGE  
THE ORB  
WINDMILL

STRANGE FISH SEVENTEEN



# WINDMILL

## SENDELICA SECRET KNOWLEDGE THE ORB

### Sendelica-Secret Knowledge The Orb: Windmill

On July , Fruits de Mer release a very special record called 'Windmill', marking a rare organic collision between three disparate outfits who turned unimaginable tragedy into a beautiful eulogy after an astonishing musical journey.

On the night of Sunday June 3, 2018, writer Kris Needs lost his soul mate Helen Donlon after an illness she preferred not to know about. A respected literary agent and author, Helen and Kris had got together in 2013 and lived happily in a medieval cottage in Thaxted until events took their terrible turn. Kris was already on a mission to bring Sendelica into the mainstream music press and struck up a friendship with Pete Bingham that was already pointing to a cover version of Tim Buckley's 'Driftin'.

On hearing the awful news about Helen, Pete went and quietly transformed the music into a poignant eulogy

with this tragic new dimension to deal with, bringing in Sendelica bassist Glenda Pescado and sax titan Lee Relfe to enhance its gorgeous swirl. When Wonder, who had sung with Kris in Secret Knowledge 25 years earlier, heard the piece she called it 'Windmill', after the beautiful place where Helen had been laid to rest.

"The windmill looks so big and strong and beautiful," she explains. "In a silent way it watches over her, like you did. And it never stops, always protecting." Wonder flew to the UK all the way from her home in Cleveland, Ohio to sing the song at the magical Mwnci Studios, near Cardigan, giving a heart-wrenching performance while facing Helen's photo (wearing her favourite purple velvet scarf) that reduced the room to tears. Helen's beloved dog Jack, now her earthly representative, was also there to make the picture complete.

It didn't stop there either. Kris's old friend Alex Paterson had already said he wanted to do a remix. Working with Paul Conboy, his co-pilot in Orb spinoff

## SEVERAL SETS OF SOUNDS FROM SENDELICA



Chocolate Hills, Alex produced two time-stopping remixes, using a recording of Helen's speech on her beloved Ibiza at the 2017 Breaking Convention conference; her last major appearance in public entrancing the crowd at the world's foremost psychedelic drugs conference.

With Kris's photo of the Thaxted windmill on the cover, a rare heavenly synchronicity seemed to have been at work to produce this record. It's an unimaginably beautiful tribute to a very beautiful person, lost too soon but alive forever in the music. She would have loved it. Kris Needs

## SENDELICA CROMLECH CHRONICLES IV : THE DOOR INTO SUMMER

Sendelica's annual Pilgrimage to Mwnci Studio in

2018 resulted in a full on musical head collision of West Wales with the West coast of USA. Not so much down the rabbit hole but more of a trip through the door into summer of USA West Coast circa 66-70 A door of perception into the jamming delights of Jefferson Airplane, the Grateful Dead, Blue Cheer, Iron butterfly and The Byrds at the heights of their improvisational prowess.

Although these bands were quite adept at writing 'hit pop songs', it is their live alchemy that is drawn into the ever evolving brewing pot of Sendelica, disjunctive song structures, key and time changes, modal melodies, and drones that entwine and evolve into a magical musical journey...

Tune In, Turn on, Turn down the lights, indulge in whatever tickles your fancy and let the Odyssey of Cromlech IV engulf your senses.



SEVERAL SETS OF SOUNDS FROM SENDELICA





# EYEWITNESS

Compared to some bands with an equally long career, the story of Pink Floyd is a reasonably simple one. The classic line-ups between 1965 and 2014 - when they finally announced that they had called it a day - only actually included five people, one of whom (Syd Barrett) had exited

stage left in March 1968. There were a number of interpersonal problems in the late 70s and early 80s, which lead to keyboard player, Richard “Rick” Wright, not being a proper member for several albums.



During his absence from the band, upon recovering from a fairly major crisis in his personal life, he formed a short lived side project, called Zee, together with a bloke called Dave Harris, who was best known as part of classic post-punk/new romantic band, Fashion. Have you ever wondered what would happen if you fused the sort of clever synth-pop that bands like The Human League were doing in the first half of the 1980s with the organic, cerebral, keyboard playing of one of the greatest soundscape architects of the progressive rock era? Well, you need wonder no more.

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# ZEESTUFF









And here are the first sales being dispatched:  
Good'ere innit?

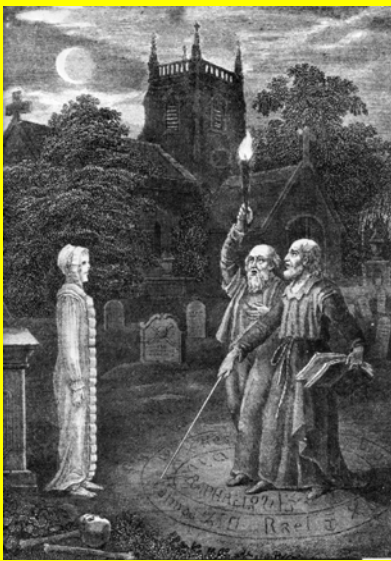
Watch this space...



# WEIRD SHIT IS HAPPENING

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

Enjoy.



## VOYNICH REDUX

<https://www.tandfonline.com/doi/full/10.1080/02639904.2019.1599566>

A few issues ago we reported that the notorious Voynich Manuscript appears to have been decoded. Now the entirety of the research has been made public, and - golly - what a peculiar story it makes.



## CONSPIRACY? WHAT CONSPIRACY

<https://www.theatlantic.com/science/archive/2019/04/us-military-wants-pilots-report-ufos-despite-stigma/588232/>

Pilots are about to receive a new memo from management: If you encounter an unidentified flying object while on the job, please tell us.

**H. E. HUTCHINGS**  
(Successor to W. M. LEGGATE) 180 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Coll. LANE. Also, Trunks, Valises and Carpet Bags. Coach Oil and Tinty WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

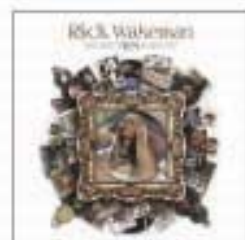
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(Successors to T. W. & O. P. BARRETT)  
Worcester, Feb 24, 1877.



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



# MORE MASTERPIECES from RICK WAKEMAN



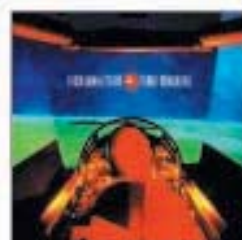
## TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style  
HFG2013CD



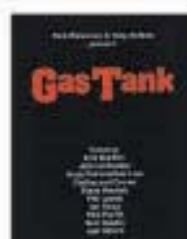
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2012DVD



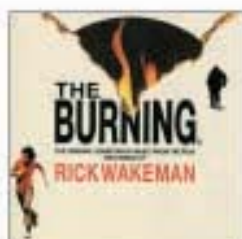
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG241-CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



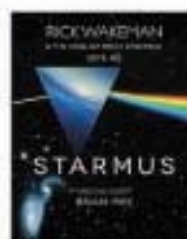
## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2014CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



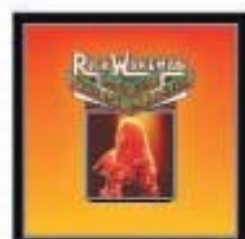
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2019CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



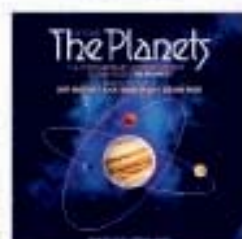
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Featuring The English Chamber Choir  
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For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts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

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

**ELDRIDGE CLEAVER**

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

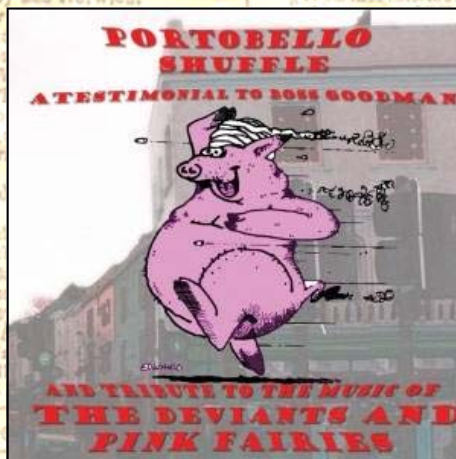






# I'M ON BOARD!

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



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MICHAEL DES BARRÉS ON

# LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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# Peculiar News of the Week



**Chris Packham forced to pull out of dog show due to death threats in bird-shooting row**

[https://www.mirror.co.uk/3am/celebrity-news/chris-packham-forced-pull-out-15425768?fbclid=IwAR1ZWZ7tCp\\_tNjQRjZmv6E4fA-W97pYUCW3qxliBK38rh4sLW3-LkJOh7Es](https://www.mirror.co.uk/3am/celebrity-news/chris-packham-forced-pull-out-15425768?fbclid=IwAR1ZWZ7tCp_tNjQRjZmv6E4fA-W97pYUCW3qxliBK38rh4sLW3-LkJOh7Es)

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







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

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

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

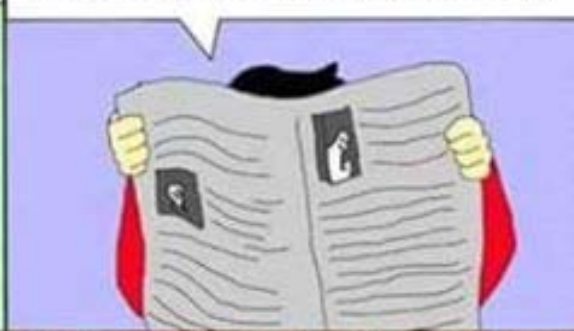
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Bye Daddy! I'm leaving  
for my date tonight!



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



Sex?



No...

Prog



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







## 23-12-2018 SHOW 289 – LIST OF THE LOST 2018

- Wilson Pickett: Hey Jude
- France Gall: Teenie Weenie Boppie
- Black Sabbath: The Eternal Idol
- The Moody Blues: And the Tide Rushes in
- Motorhead: Overkill
- The Cranberries: Never Grow Old
- Peter Wyngarde: The Way I Cry Over You
- Hugh Masakela/Dollar Brand: Yardbird Suite
- The Fall: Winter
- The Grateful Dead: Cassidy
- The Temptations: Psychedelic Shack
- Shocking Blue: Long and Lonesome Road
- Hot Butter: Popcorn
- A.C.: Jack Kevorkian is Cool
- Elvis Presley: Hound Dog
- The Piranhas: Tom Hark
- Aretha Franklin: I Never Loved a Man The Way I Love You
- Nick Cave and the Bad Seeds: (Are you) the One I've Been Waiting For?
- Iosif Kobzon: Igraet Organ
- Jefferson Starship: Runaway
- Fenella Fielding: Outdoor Girl
- Elvis Presley: Polk Salad Annie
- Pink Floyd: Talkin' Hawking
- Wizzard: The Carlsberg Special
- The Residents: Good Vibes
- Jeff Beck: Hi-Ho Silver Lining
- The Buzzcocks: E.S.P.
- The Dovells: United we Stand
- Johan Johannsson: They Being Dead yet Speaketh

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.

**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.



Coma Rossi  
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 Overhead  
<https://www.facebook.com/overheadband/>  
 Blow Your Mind  
<https://www.facebook.com/BYMPProgRock/>  
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 Sarcophagus Now  
<https://www.facebook.com/sarcophagusnow/>

Listen  
Here

Friday Night Progressive





## CANTERBURY SANS FRONTIÈRES: Episode Seventy Two

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).

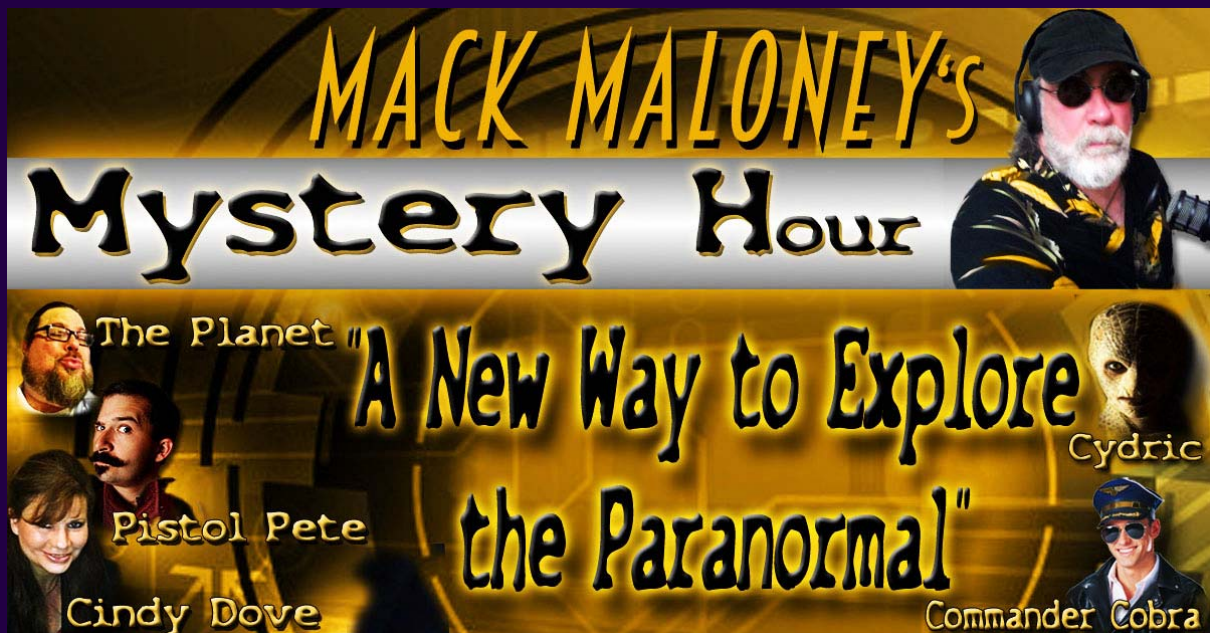
And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

### THIS EPISODE FEATURES:

Caravan in session on the John Peel show in August '73, Robert Wyatt and friends live in '74, Steve Miller playing some proto-Hatfield material live in '72, a couple of Lindsay Cooper's Henry Cow compositions played live in Canterbury earlier this year, a slab of cosmicness from Steve Hillage's "Green" album, a Kevin Ayers classic performed by his daughter and a former collaborator, plus another as recorded by the man himself. Also, a gorgeous Max Richter piece, some Can, some Camel and the Grateful Dead getting seriously far out on their 1990 spring tour. From the Canterbury of today, a newish project called Anderida melding their psychedelic jams with the voice of a local poet (with Gilli Smyth resonances).

**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).

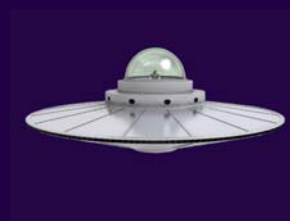
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### THE SKY-HIGH COBRA SHOW

In a very special re-broadcast, Commander Cobra joins Mack and Juan-Juan while flying a test mission for a defense contractor, 10,500 feet above the Atlantic. Guests include "The Dairy Queen UFO Guy" aka Larry Simpson talking about his infamous UFO encounter. Switchblade Steve on the recent Monster Bash convention; Emily M on the ghosts of the Little Big Horn. Also featured, "Ten More Questions for Juan-Juan," and a special segment from the MMMX-Files archive.



Listen  
Here

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



THE PROBLEM WITH  
SOME PEOPLE...



IS THAT THEY EXIST

### **Tardar Sauce (2012 –2019)**

Tardar Sauce, nicknamed Grumpy Cat, was an American Internet celebrity cat. She was known for her permanently "grumpy" facial appearance, which was caused by an underbite and feline dwarfism. She came to prominence when a photograph of her was posted on September 22, 2012, on

social news website Reddit by Bryan Bundesen, the brother of her owner Tabatha Bundesen.

Lolcats and parodies created from the photograph by Reddit users became viral. She was the subject of a popular Internet meme in which negative, cynical images are made from photographs of her.

Though her mother and father were described as "normal sized domestic short hair cats", Tardar Sauce was undersized and had hind legs that are "a bit different". Both she and her brother, Pokey, were born with "a flat face, bubble eyes, and a short

THOSE WE HAVE LOST



tail". Although she had a "grumpy" appearance and was called "Grumpy Cat", according to the Bundesens, "Ninety-nine percent of the time she is just a regular cat." As of March 5, 2019, Grumpy Cat had 8.3 million total followers on Facebook, 2.4 million followers on Instagram and 1.5 million followers on Twitter.

Grumpy Cat Limited held eight trademarks in August 2018 registered with the United States Patent and Trademark Office; 1082 items were available on the official Grumpy Cat online shop. The official Grumpy Cat book, *Grumpy Cat: A Grumpy Book*, was published on July 23, 2013, by Chronicle Books, and in December 2013, an official video game called *Grumpy Cat: Unimpressed* was released by Ganz Studios.

Tardar Sauce died at home following complications from a urinary tract infection on May 14, aged 7.



**Edgar Leon Rausch  
(1927 – 2019)**

Rausch, known as Leon Rausch, was "the

voice" of "Bob Wills and his Texas Playboys."

Rausch was lead vocalist from 1958 until the early 60s when he created his own band "The New Texas Playboys". In 1973, Wills asked Rausch to rejoin the Texas Playboys to record his final album "For the Last Time."

After Wills died, Rausch and the original Texas Playboys continued to record and tour until the band played the final concert in 1986. Rausch still performed each year at the Bob Wills day festival the last weekend of April in Turkey, Texas at the Bob Wills community center. The music of The Texas Playboys is "Western Swing." Rausch died on May 14, aged 91.



**Michael Ray Wilhelm  
(1942 –2019)**

Michael Ray Wilhelm was an

# THOSE WE HAVE LOST



American guitarist, singer and songwriter, best known as a founding member of the Bay Area band the Charlatans, who have been widely credited as starting the Haight-Ashbury psychedelic scene during the 1960s. He later played with the bands Loose Gravel and the Flamin' Groovies. Wilhelm first learned to play blues guitar in his teens, from Tennessee bluesman Walter "Brownie" McGhee. He served for a short time in the U.S. Navy before starting his professional music career as an opening act for the Chambers Brothers.

Wilhelm became a founding member of the Charlatans in 1964. The band's music had more pronounced jug band, country and blues influences than many other Bay Area groups, while their distinctive late 19th-century fashions exerted a strong influence on the Summer of Love in San Francisco. The Charlatans' recorded output was small, with their one and only studio album, *The Charlatans*, appearing in 1969, two years after the band's 1965-1967 heyday. Despite being influential on the San Francisco counter-culture scene during the late 1960s, the Charlatans never managed to break into the national Billboard charts and broke up at the end of 1969.

After the Charlatans disbanded, Wilhelm formed a trio called Loose Gravel in the early 1970s. The band only released one single during their existence, but there have been several subsequent issues of material. After Loose Gravel broke up, Wilhelm spent six years as lead guitarist with the Flamin' Groovies and toured Europe and elsewhere with the band. He played on two of the Flamin' Groovies studio albums, *Flamin' Groovies Now* (1978) and *Jumpin' in the Night* (1979). Wilhelm also released several solo albums, including *Wilhelm, Wood &*

*Wire*, and *Mean Ol' Frisco*. The latter album featured musical contributions from original Charlatans member Richard Olsen, ex-members of Quicksilver Messenger Service John Cipollina and Greg Elmore, and songs by harmonica player and photographer Sandy Guy Schoenfeld.

Wilhelm, Cipollina, Schoenfeld, and Eric Rhein from the *Mean 'Ol Frisco* album sessions can all be seen in the 1988 film '68 as musicians playing a 1960s-style free concert in the park. In 2005, Wilhelm was involved in a reunion of the Charlatans for a performance at a memorial concert for Family Dog founder Chet Helms in Golden Gate Park. The band reformed again, two years later, for a free concert commemorating the 40th Anniversary of the Summer of Love in San Francisco.

Wilhelm died on 14<sup>th</sup> May, aged 77.



**Sol Yaged**  
**(1922 –2019)**

Yaged was an American jazz clarinetist who was strongly influenced by Benny

# THOSE WE HAVE LOST



Goodman.

Yaged began playing the clarinet at the age of 12 after hearing Goodman's broadcasts for Nabisco in 1935. He studied under a clarinetist for the New York Philharmonic but turned down a classical career to play jazz in New York City nightclubs, such as *Jimmy Ryan's* and the *Swing Club*.

After serving in the Army for three years during World War II, Yaged played clarinet with professional groups continuously for over 70 years, with such musicians as Phil Napoleon, Coleman Hawkins, Red Allen, and Jack Teagarden. Beginning in the 1960s, he began working primarily as an ensemble leader in New York City. In the 1990s he worked in Felix Endico's swing band. Yaged served as a consultant on Benny Goodman's musical style for the 1956 film, *The Benny Goodman Story*. From 1996–97, he worked under the musical direction of bandleader Jack Vartan at the Stony Hill Inn.

He died on 16<sup>th</sup> May, aged 96.



**Daniel Fernandez  
(1957 – 2019)**

Fernandez was a French singer of Spanish descent, and studied philology in Barcelona.

His first disc *Le Bonheur Comptant* was released in 1981. Later, Fernandez took a pseudonym Nilda, rearranging the letters in his own name. In 1987, the album *Madrid, Madrid*, was released.

In 1995, Nilda released a novel *Ça Repart Pour un Soliloque*, and in 1999, with Castelar 704, he wrote poems by Federico García Lorca (1898-1936), with Spanish guitarists, among them Tomatito.

In 2006 he reappeared with recitals in

# THOSE WE HAVE LOST



France, Belgium, Russia and Switzerland and Cuba at the invitation of the French Alliance of Havana and Santiago de Cuba. In March 2007, the second book by Nilda *Les Chants du monde* was published, based on a diary written by the artist over the years lived in Russia.

Fernández returned to the stage with a self-titled album (*Nilda Fernández*), which was released on January 8, 2010.

He died on 19 May, at the age of 61.



**Alfred Janson  
(1937 – 2019)**

Janson was a Norwegian pianist and composer, and was the son of sculptor Gunnar Janson and pianist Margrethe Gleditsch. He made his piano debut in 1962, and among his early compositions is the piano piece “November” from 1962 and the orchestral “Vuggesang” from 1963. He composed the ballet *Mot solen* for the Bergen International Festival in 1969.

A number of Janson’s works bear the mark

of his jazz background, and several of his earliest compositions are written for a jazz line-up, including Patrice Lumumba (1961) for piano, bass, and drums. From 1962 onwards, Janson would gradually focus more on notated music and gained recognition with works such as November (1962) for piano and Vuggesang for 48 strykere og sopran (1963).

One of Janson’s most frequently performed works is Sonnet No 76 for choir and solo voice (2000). The work has been recorded for a number of releases including The Norwegian Soloists’ Choir (2006), which commissioned it, as well as NOVA Chamber Choir. 2014 saw Tine Thing Helseth performing Janson’s trumpet concerto Variations over Variations on a Norwegian folk tune, a work that has its basis in Edvard Grieg’s work opus 24, Ballad in g-minor.

Janson died on 19th May, aged 82.



**Doris Day  
(born Doris Mary  
Kappelhoff)  
(1922 –2019)**

Day was an American actress, singer, and

# THOSE WE HAVE LOST





animal welfare activist. She began her career as a big band singer in 1939, achieving commercial success in 1945 with two No. 1 recordings, "Sentimental Journey" and "My Dreams Are Getting Better All the Time" with Les Brown & His Band of Renown. She left Brown to embark on a solo career and recorded more than 650 songs from 1947 to 1967.

Day's film career began during the latter part of the classical Hollywood era with the film *Romance on the High Seas* (1948), leading to a 20-year career as a motion picture actress. She starred in films of many genres, including musicals, comedies, dramas and thrillers. After ending her film career in 1968, only briefly removed from the height of her popularity, she starred in her own sitcom *The Doris Day Show* (1968–1973).

Day became one of the biggest film stars in

the early 1960s, and as of 2012 was one of eight performers to have been the top box-office earner in the United States four times. In 2011, she released her 29th studio album *My Heart* which contained new material and became a UK Top 10 album.

For most of her life, Day reportedly believed she had been born in 1924 and reported her age accordingly; it was not until her 95th birthday – when the Associated Press found her birth certificate, showing a 1922 date of birth – that she learned otherwise.

She developed an early interest in dance, and in the mid-1930s formed a dance duo with Jerry Doherty that performed locally in Cincinnati, but she injured her right leg in a car accident in 1937, which curtailed her prospects as a professional dancer.

While recovering from her car accident, Doris started to sing along with the radio and discovered a talent she did not know she had. Her mother decided Doris must have singing lessons, and engaged a teacher, Grace Raine. After three lessons, Raine told Alma that young Doris had "tremendous potential"; Raine was so impressed that she gave Doris three lessons a week for the price of one. Years later, Day said that Raine had the biggest effect on her singing style and career.

During the eight months she was taking singing lessons, Doris had her first professional jobs as a vocalist, on the WLW radio program Carlin's Carnival, and in a local restaurant, Charlie Yee's *Shanghai Inn*. During her radio performances, Doris first caught the attention of Barney Rapp, who was looking for a female vocalist and asked if she would like to audition for the job. According to Rapp, he had auditioned about 200 singers when Doris got the job. While working for Rapp in 1939, she adopted the stage surname "Day", at Rapp's suggestion.

Day released *My Heart* in the United Kingdom on September 5, 2011, her first new album in nearly two decades since the release of *The Love Album*, which, although recorded in 1967, was not released until 1994. The album is a compilation of previously unreleased recordings produced by Day's son, Terry Melcher, before his death in 2004. Tracks include the 1970s Joe Cocker hit "You Are So Beautiful", the Beach Boys' "Disney Girls" and jazz standards such as "My Buddy", which Day originally sang in her 1951 film *I'll See You*

# THOSE WE HAVE LOST



in My Dreams.

Day died on May 13th, at the age of 97,  
after having contracted pneumonia.

## IN THE DAYS OF DORIS DAY

LATE 50s EARLY 60s

We all grew up with Doris Day as a role model

So many palliative wide screen movies-

"Pyjama Game", "Pillow Talk", "Calamity Jane"

Sometimes she sang-"Que Sera

Sera", "Sentimental Journey"

Those tunes written by others and incorporated  
into her films-

"On Moonlight Bay", "By The Light of the  
Silvery Moon"

Her acting skills applied in "Caprice", "The Man  
Who Knew Too much"

But it was as a role model for women in those  
days we remember her best-  
smiling, demure, bright, intelligent with an  
engaging personality..

How were we to know her personal life was in  
turmoil?(3 husbands, abuse etc

The Doris Day Show ran from 1968-1973 on  
CBS (and topped ratings)

Later in life (like Bridget Bardot), she cared for  
animals (Doris Day Animal Foundation)

She began the World Spay Day in  
1995. Awarded Veterinarian Scholarships to  
students.

(Doris Day also co-owned a Hotel on the  
Monterey Peninsula). Who knew?

She remained a private soul, requesting no  
funeral, no memorial service and no grave  
marker.

So i watch re-runs of her movies with Rock  
Hudson, Cary Grant, Richard Harris..and smile  
Doris Day?"I'll See you in My Dreams.."

Thom the World Poet



**Eric Moore**  
**(1951/52 – 2019)**

Moore was singer and bassist of Ohio biker band The Godz.

Moore's career in rock started in 1973, when he formed the Capitol City Rockets, a band comprised of members of a roller derby team of the same name. After releasing one album, Moore formed The Godz in 1975. The Godz were an underground rock hit in the late '70s and early '80s, putting out straightforward outlaw biker music and touring with acts including Kiss, Cheap Trick, Judas Priest, Blue Öyster Cult, and Iggy Pop.

Between tours with Judas Priest, Cheap Trick and Kiss, The Godz recorded their first album in the summer of 1977. A second LP, *Nothing Sacred*, followed in the spring of 1979, shortly before Moore got into a near-fatal motorcycle accident, effectively taking him off the road for the best part of the year.

Moore formed the Eric Moore Band, and returned with a new line-up of The Godz, releasing *I'll Get You Rockin'* in 1985 and *Mongolians* in 1987. He remained an active musician until his death.

Moore's last show was due to be at the band's annual Godzfest event at The Barn in Zanesville, Ohio, last night, but he died the day before the event. The show

# THOSE WE HAVE LOST



went ahead, with friends and fellow musicians paying tribute.

Moore died on 17<sup>th</sup> May, aged 67.



**Charles "Chuck"  
Barksdale  
(1933/34 – 2019)**

Barksdale was bass singer with doo-wop group The Dells and was with them for more than 50 years. The original lineup of The Dells consisted of five members: Barksdale, Mickey McGill, Verne Allison, Marvin Junior and Johnny Funches, the latter of whom was replaced by Johnny Carter in the early 1960s. They released their first recording in 1954 and two years later had their first R&B hit with "Oh What a Night". Following a 1958 car crash that resulted in serious injuries to some of the group members, The Dells temporarily disbanded, and Barksdale briefly joined R&B group The Moonglows featuring future superstar Marvin Gaye. Upon reforming, they stayed together for another five decades.

He had been active as a singer since high school when he formed a group called The El-Rays with fellow students. The group, after a slight line-up change, became The

Dells, sometimes known as The Mighty Dells, and signed with record label Vee-Jay Records and then Chess Records. They toured with the likes of Dinah Washington and Ray Charles.

Chuck Barksdale died on May 15, aged 84.



**Melvin Edmonds  
(c1954 - 2019)**

Along with his brother, Kevon "Babyface" Edmonds, and Keith Mitchell, Edmonds founded American R&B group After 7 in 1988. The group was best known for their hits, "Can't Stop," "Heat of the Moment" and "Ready or Not" in the late '80s and early '90s.

Melvin left After 7 after the trio released the 1995 album "Reflections," and his son, Jason, later joined the group. Melvin recorded his solo debut in 1999; "24/7." Melvin returned to After 7 for the group's fourth album, "Timeless," which was released in 2016. It was their first album as a quartet and had three songs "Runnin' Out," "I Want You" and "Let Me Know" in the Top 10 of Billboard's adult R&B songs chart. Edmonds died on May 18<sup>th</sup>, aged 65.

**THOSE WE HAVE LOST**





## **Fleming Begaye Sr. (1921 – 2019)**

Begaye Sr was a Navajo code talker during World War II. He was born in Red Valley, Arizona, was a member of the Navajo Nation, and attended Fort Wingate boarding school.

When he learned that the US military was searching for recruits who could speak Navajo, he enlisted. He became one of over 400 code talkers in the Marines. The code talkers helped to create top-secret coded messages which helped gain victory for the allies in the Pacific.

Although the Japanese deciphered other codes, they never broke the Navajo code. Begaye served as a code talker from 1943 until 1945. After his service he opened a trading post called Begaye's Corner in Arizona.

The post later grew into a gas station, car repair shop, cafe and small grocery store. He later worked as a farmer and grew apple, cherry and plum trees. He also raised cattle and sheep.

Begaye died on May 10th, at the age of 97. At the time of his death, only seven other Navajo code talkers remained.

# THOSE WE HAVE LOST





## **Malcolm James Prentice Black ONZM (1960/61 – 10 May 2019)**

Black was a New Zealand musician and lawyer. He was a member of 1980s Dunedin band, Netherworld Dancing Toys, and was the first specialist music industry lawyer in New Zealand.

Black played in several bands while still at high school, and joined Netherworld Dancing Toys in 1982 as a singer and guitarist during his second year at university. In 1985, the band released the single "For Today", which reached number 3 in the New Zealand singles chart, and has subsequently been described an "alternative national anthem". Black and Nick Sampson won the 1985 APRA Silver Scroll for the song, but the group disbanded not long

after.

In 1986, Black joined Auckland law firm Russell McVeagh, and also ran a music consultancy and began representing bands including Straitjacket Fits, The Chills, and The Verlaines. Three years later, Black returned to Auckland, without having completed his master's, and established Sinclair Black, a specialist entertainment law firm, with Mick Sinclair in 1989. In 1996, Black joined Sony Music New Zealand as director of artist and repertoire after the departure of Paul Ellis, and worked with artists including Che Fu, Dave Dobbyn, and Bic Runga.

In 2018, he performed "For Today" with a reformed Netherworld Dancing Toys at the APRA Silver Scrolls, and in 2019 he recorded an album, "Songs for My Family". In the 2019 New Year Honours, Black was appointed an Officer of the New Zealand Order of Merit, for services to the music industry.

He died on 10th May, aged 58.

# THOSE WE HAVE LOST





**Luther Jennings**  
(c.1933- 2019)

Jennings was founding member, and only remaining original member, of the Jackson Southernaires, an American traditional black gospel music group from Jackson, Mississippi, formed the group in 1940, but not active until 1969. Like many quartets, the Southernaires started by singing in local churches for freewill offerings. But in 1963, anchored by the combined talents of brothers Franklin "Frank" Delano Williams and Huey Proctor Williams, and electrifying vocalist Willie Banks, the quartet scored a record deal with Song Bird, a subsidiary of Peacock Records. Their debut single was the hard-driving The Greatest Creator.

The group released 28 albums from 1969 until 2010

Jennings died on 8<sup>th</sup> May, aged 86.



**Pekka Airaksinen**  
(1945 – 2019)

Airaksinen was a Finnish composer of electronic music. Airaksinen formed his first band, The Sperm, in the 1960s. The Sperm mixed elements of avant-garde music with free jazz and psychedelic pop. Their concerts featured confrontational performance art, which resulted in two members being arrested for simulating sexual intercourse and screening pornographic films.

Following The Sperm's breakup in the early 1970s, Airaksinen turned to Buddhism and ceased making music. He returned to music in the mid 1980s with his album *Buddhas of Golden Light*, which mixed free jazz with percussion from a Roland 808 drum machine.

In the 1990s, Airaksinen founded the Dharmakustannus label, on which he released numerous CDs and CD-Rs. The music styles of these releases varies considerable, ranging from new age, ambient, house, jazz and

# THOSE WE HAVE LOST



Improvisation. Airaksinen died on 6th May, at the age of 73.



**James Barney "J. R."  
Cobb Jr.  
(1944 – 2019)**

Cobb was an American guitarist and songwriter, most notable for co-writing "Spooky" and "Stormy", among others, as a member of the Classics IV, plus "Champagne Jam" and "Do It Or Die", among others, as a member of the Atlanta Rhythm Section.

Following graduation from high school, Cobb became a welder. Co-workers had started a band called The Emeralds, and invited Cobb to join the band as a guitarist. The Emeralds evolved into The Classics, which then became The Classics IV, with lead singer Dennis Yost.

It was at his first recording sessions in Atlanta that Cobb met Buddy Buie, a

producer and songwriter, who had been the former manager of Roy Orbison. Cobb and Buie developed a songwriting partnership, writing a number of their songs in a trailer owned by Buie's uncle. Their first hit was "I Take It Back", recorded by Sandy Posey. They then added lyrics to a local jazz song, which became the hit "Spooky", for the Classics IV, of which both Buie and Cobb were members.

Cobb and Buie eventually co-wrote most of the hits for what became Dennis Yost & the Classics IV, including the 1968 gold single "Stormy." Cobb later wrote or co-wrote a number of hits for the Atlanta Rhythm Section.

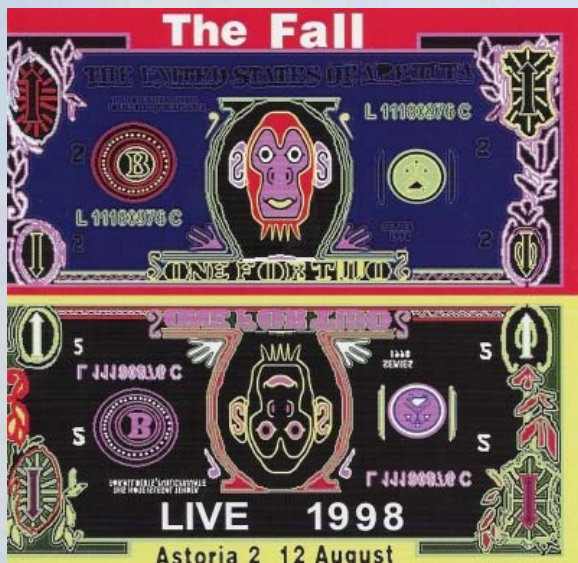
In 1970, Cobb became a session guitarist in Doraville, Georgia at Studio One, playing in a session band with members of the Classics IV and The Candymen, which had been the backing band for Roy Orbison. The group became the Atlanta Rhythm Section, and commenced recording as such as of 1972. Cobb left the group in 1987.

Cobb died on 4<sup>th</sup> May, at the age of 75.



**THOSE WE HAVE LOST**





**Artist** Fall, The  
**Title** Live at the Astoria, 1998  
**Cat No.** COGGZ107CD  
**Label** Cog Sinister

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester.

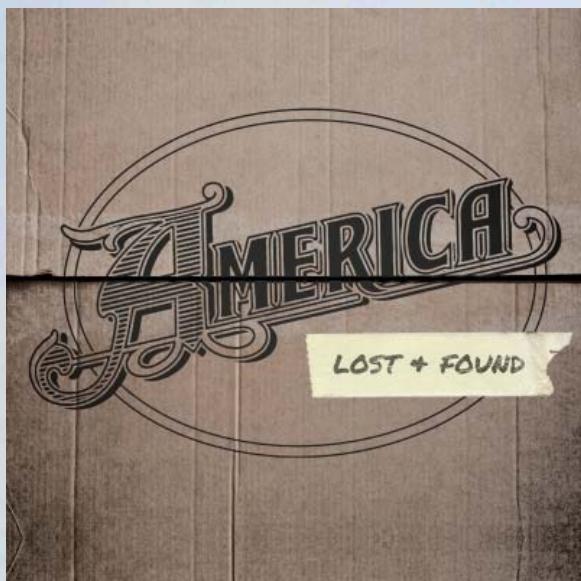
They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's

music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn."

They were always at their best on stage, and this collection captures them in full flow. Fantastic!







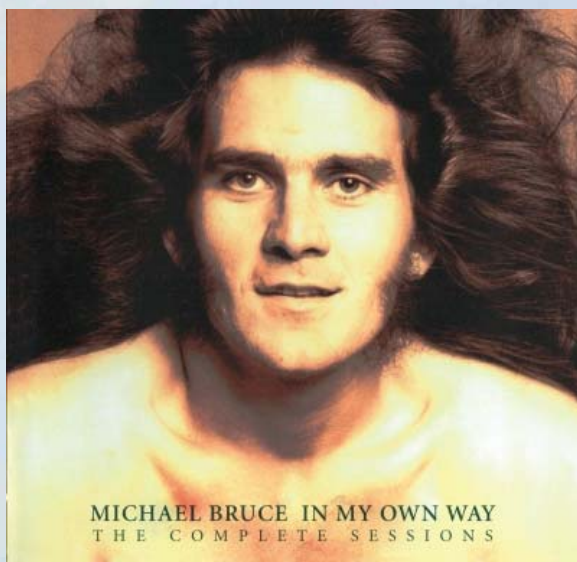
**Artist** America  
**Title** Lost and Found  
**Cat No.** USGZ114CD  
**Label** America

America is a British-American rock band formed in London in 1970 by Dewey Bunnell, Dan Peek, and Gerry Beckley. The trio met as sons of US Air Force personnel stationed in London, where they began performing live.

Achieving significant popularity in the 1970s, the trio was famous for their close vocal harmonies and light acoustic folk rock sound. The band released a string of hit albums and singles, many of which found airplay on pop/soft rock stations.



Lost & Found is the 18th studio album by America, released May 5, 2015 by America Records. It is their first album of "original" material in eight years, since Here & Now. It includes music recorded between 2000 and 2011 but not released on previous albums. The song "Driving", an upbeat single, received some airplay and was highly regarded by many.

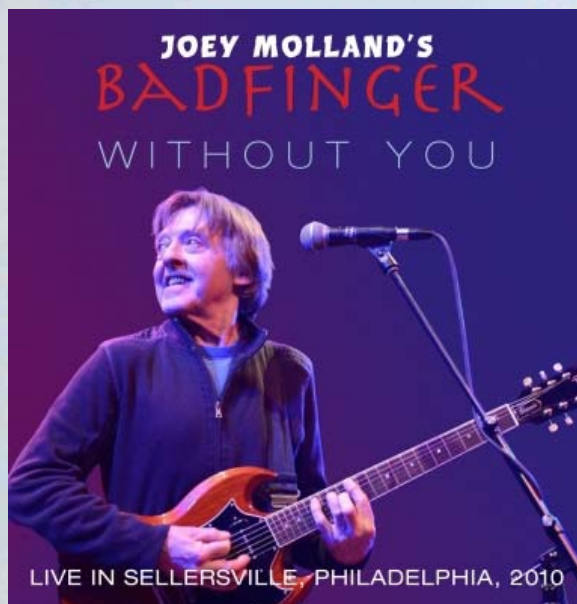


**Artist** Michael Bruce  
**Title** In My Own Way - The Complete Sessions  
**Cat No.** HST483CD  
**Label** Gonzo

Michael Bruce was the guitarist with the legendary Alice Cooper band, back when 'Alice' was actually a bloke called 'Vince'. Bruce's album In My Own Way was recorded over the course of three months in 1975 with producers Gene Cornish and Dino Danelli of The Rascals. Many different musicians came to the Record Plant and participated in the sessions for the album: Gerry Beckley (America), Jackie Lomax (The Undertakers, The Lomax Alliance, and Badger), Ricky Fataar (The Flames, The Beach Boys, and The Rutles), Keith Moon (The Who), Brian Garofalo (session bassist), David Foster (Skylark and Airplay), Hunt Sales (Todd Rundgren, Paris, Iggy Pop, Tender



Fury, and Tin Machine), Tony Sales (Todd Rundgren, Iggy Pop, and Tin Machine), Mylon LeFevre, Lynn Carey and many more. American fashion photographer Francesco Scavullo did a shoot for Bruce that yielded the cover of In My Own Way.



**Artist** Joey Molland's Badfinger  
**Title** Live in Sellersville, PA, 2010  
**Cat No.** HST496CD  
**Label** Gonzo

Joseph 'Joey' Charles Molland (born 21 June 1947, Edge Hill, Liverpool, England) is an English composer and rock guitarist whose recording career spans four decades. He is best known as a member of



Badfinger, the most successful of the acts he performed with. Molland auditioned for the band Badfinger in November 1969 and was subsequently hired. Badfinger were a conspicuous Apple Records recording group at the time (a label launched by The Beatles). The band enjoyed an early string of successful singles and albums for the next couple of years. During Molland's association with Apple, he made guest appearances on two George Harrison albums, All Things Must Pass and The Concert For Bangladesh, and the John Lennon album Imagine.







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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



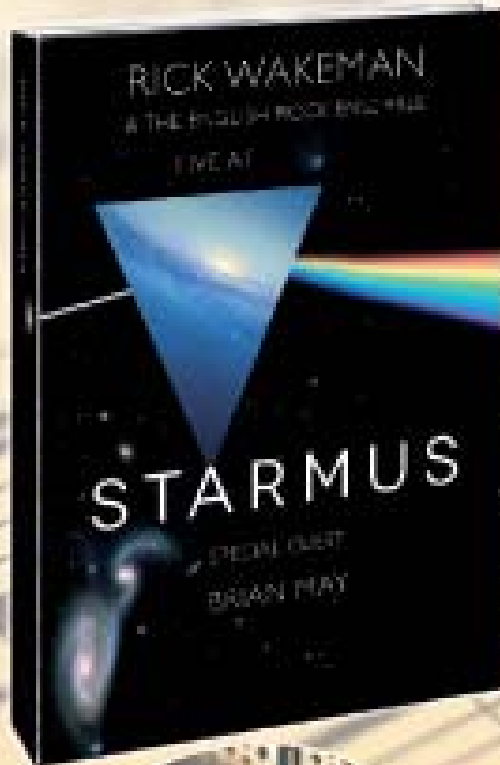
**BRAW** presents

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!**



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# JON MEETS

# KEV

It's very peculiar to be writing up an interview with one of the people who is a regular contributor to this magazine. Because I am sure that everybody who's ever read us will know who Kev Rowland is.

The weirdest thing about my relationship with Kev, is that it transpires that we knew each other back in the day. Way back when, we used to both attend gigs at a place called Verbeer Manor, near Cullompton in South Devon. I even promoted one or two.

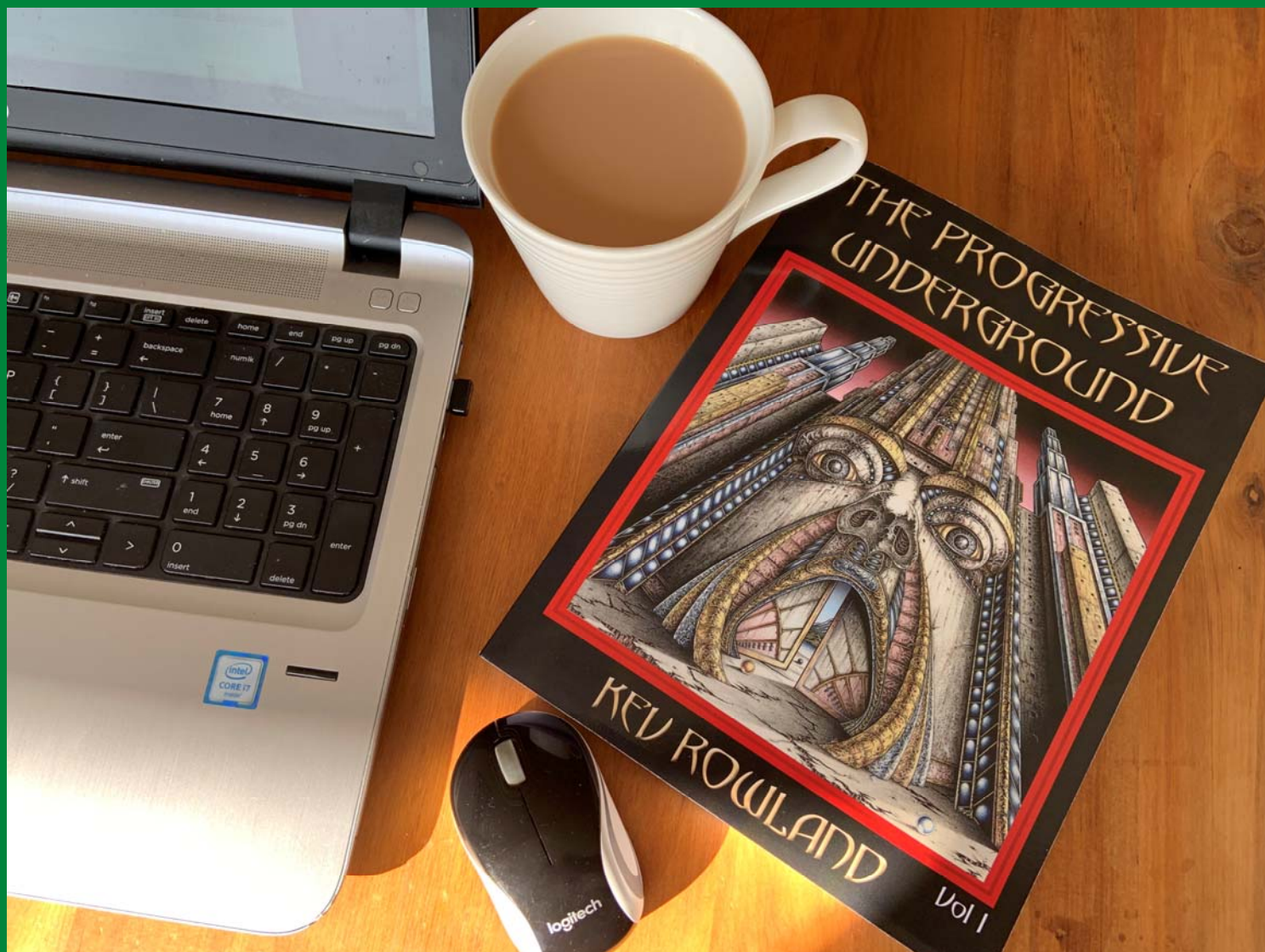
And so, we were in the same place at the same time, something like three decades before we started working together, and I think that tells us more about the nature of life, the universe and everything, than most people would like to admit. Now, Kev lives in New Zealand, and as well as articles for this magazine, regularly sends me pictures and news items about tuataras (wonderful reptiles that look like chunky lizards but aren't anything of the sort) whilst I am still in Devon, still doing my own inimitable thing. Gonzo has recently published the first of a three volume set of books about progressive rock music in the years after it was famous.

Read all about it...

*1) You say in the book that whilst progressive rock never went away, it did go underground. How did you first discover it?*

Like many of my generation, I first fell in love with progressive rock in the Seventies, and one of the very first bands I saw in concert was Genesis. Then at the beginning of the Eighties there was talk about a new band, and myself and pretty much everyone I knew went out and bought a copy of 'Script For A Jester's Tear' as soon as it was released. But, Marillion had been signed up by EMI and had a massive publicity engine behind them, plus they had Derek Dick as frontman, better known as Fish. He was, and is, a real character and this provided the press with a focal point to concentrate on. So although Marillion managed to open the door, it slammed shut pretty hard behind them, which meant that for many music lovers we just weren't aware of what was going on in the scene. I was living in and around London from the mid-Eighties onwards yet had no clue whatsoever that there were loads of bands playing gigs to a select few,





as no-one was writing about it.

I was out drinking with a friend one night in 1991, and he started talking about bands I just wasn't aware of. I had even seen IQ support Magnum in 1985 but had no idea they had been releasing incredible albums. He lent me a CD by Galahad, and one by Twelfth Night, along with copies of 'Night Moves' (Twelfth Night's newsletter) and a fanzine called Blindsight. I fell in love with both albums, so much so that I contacted Galahad and ordered both the debut CD and an earlier tape, mentioning in passing I was running an independent magazine. The lead singer, Stu Nicholson, wrote me a nice letter which got me even more interested, and I loved the music. Not long afterwards I received a tape in the post by Big Big Train. I had never heard of the band, but soon worked out that Stu must have told them about me and here they were sending me music and I hadn't paid for it! What would happen if I wrote to the bands listed in Blindsight I wondered? Then after

they all wrote back and started sending me music, what would be the harm in writing to music labels?

From there on it all got rather silly, and if I didn't receive a padded envelope on a daily basis then I used to think there was something wrong with the post office. There were so few writing about progressive rock in a positive way that the bands were desperate for publicity and quotes they could use, and readers wanted to know what was going on! Remember, this was long before the internet so everything had to be done by letter and physical product, and the mass media attempted to pretend the scene didn't exist, even though bands like Mentaur and Galahad were winning Rock Wars on the Friday Night Rock Show. Soon I had a reputation, and bands and labels started contacting me from throughout the world, and to this day I am fortunate enough to keep discovering more wonderful music from the underground scene.

*2) Tell me about your involvement in fanzine culture?*



Although progressive rock had been popular with both fans and media in the Seventies, the latter quickly fell out with it in the Eighties. I was a huge fan of Jethro Tull, and used to spend a silly amount of money on multiple copies of albums, singles, promos etc. But, the normal music press didn't often write about Tull anymore, and somehow I discovered David Rees and subscribed to his 'A New Day' fanzine from the very beginning. In my search for things Tull I had come across references to the band Carmen, which featured John Glascock before he joined Tull, but finding out information was next to impossible, so I did what everyone did back then, namely write a letter to Record Collector. Dave saw it, and asked if I managed to get any information did I think I might be able to write a piece on Carmen for AND?

Fast forward a couple of years and I was living in London, and knew very few people, so joined Mensa to see if it would help me make friends. I soon

discovered I had very little in common with the 35,000 members, but there were little clubs called Special Interest Groups. Someone posted in the Mensa magazine asking if anyone was interested in a Rock Music SIG, and I was one of the first to sign up. The secretary asked for contributions, so having written that piece for AND I started sending in material and in 1988 the first newsletter came out. But after five issues she decided to give up, and I volunteered to take over, with #6 coming out towards the end of 1990. I had already decided I wanted to run it as a magazine I would like to read, so changed the content, and started writing silly amounts myself and managed to convince other writers to become regular contributor. From there it just kept growing, with #50 being a rather insane 284 pages long. I ran it from 1990 – 2006, and in those 16 years generated more than 11,000 pages of print and more than 80 issues of the newsletter, which was now a magazine called Feedback.

Most fanzines only lasted a few issues, so we were







really strange in many ways, and in fact it is still going (renamed Amplified) more than 30 years since its inception. I used to swap copies for other fanzines, with my favourites being the comedy progzone Silhobbit and the hugely influential Organ. At some time in the early Nineties I was asked to write for the French progzone Acid Dragon, and that relationship continues to the present day. I wrote for other fanzines here and there, but they tended to come and go, and it was only when I was asked to write for Rock 'n' Reel that I felt stability. Then Ghostland was launched, one of the first prog sites around, and I was asked to write for them as well.

The advent of the internet was the death of fanzines in many ways, as anyone could set up a blog, and there were sites for everything imaginable. These days there are very few fanzines around, and I consider myself incredibly fortunate to be a

contributor to the best digital magazine around, Gonzo.

### *3) What is the appeal of progressive rock to successive generations?*

A very interesting question, and one which in many ways is almost impossible to answer. Music is always going to be a subjective experience, no matter how objective we try to be, so it is hard for me to answer on behalf of others. But just as the first time I heard ELP or King Crimson I couldn't believe my ears and wanted to discover more, the same is true for each generation since then. In the Eighties there were bands such as IQ, Pendragon, Ark, Mach One, Pallas and so many others, then the scene seemed to explode in the Nineties with bands finding their audiences with the likes of Galahad, Credo, Discipline, Spock's Beard, Flower Kings and Porcupine Tree, while since 2000 it



has moved in an ever growing fashion as it has become far easier to read about bands and releases, and for acts to self-release digitally in a way which could only be imagined in earlier years. To my ears, and I am sure many others, the reliance on the same writers and auto tune has killed most pop music, so we look elsewhere and want to find real musicians playing real music, and prog delivers that.

***4) How has the genre changed in the years that you have been involved with it?***

In many ways it has become easier, both for fans and bands, to understand what is available and how to listen to. Audio streaming through the likes of Bandcamp has enabled bands to release product which they have not been able to self-release on CD. But there are also less progressive labels, as the likes of important companies such as Cyclops and Kinesis are no more. There are few really good labels out there any more, with the likes of Melodic Revolution Records being a fine example of a record company being run by a real music lover, so a lot of music is either self-released or only released digitally. Very few musicians in the progressive scene earn enough money to sustain themselves, and for the most part people have day jobs and this is seen as a hobby.

However, I don't think any of us involved in the scene in the Nineties ever imagined there would be a thing such as internet, while glossy magazines concentrating just on prog music was even further from reality. These days there is no excuse for not knowing what is going on in the scene, whereas 25+ years ago it was the reverse. Sites such as House of Prog are based around radio shows, and vice versa, so listeners can hear great music as well as reading about it.

***5) Tell us about how the book came about?***

I was on holiday in Orlando towards the end of 2011 and was reading yet another book on progressive rock and was saddened that again there was no mention of the scene I knew and loved. This started me wondering if it might be an idea to pull together all my reviews from when I was in the UK (our emigrating to New Zealand in 2006 was what made me stop running Feedback). But I was fully aware it was going to be a massive piece of work, and I wasn't sure if anyone would even want to publish it. The thought just wouldn't go away, and in 2014 I happened to ask Jon Downes of Gonzo Magazine if he thought it was a worthwhile idea. His response was that not only was it a good idea, but he would publish it – I wasn't aware he ran Gonzo Books – which meant it was now up to me. It took me 2 ½

years to pull together all the text and undertake the initial proofing. I only had #55 onwards digitally, as immediately prior to that I had an Amstrad and not a PC, and prior to that I ran the magazine on an electronic typewriter with 1K of memory. I had to use the original hard copies, some of which weren't well copied at the time and were certainly hard to read now.

In April 2017 I finally sent Jon the text and was more than a little worried as the word count was more than half a million, which made it larger than Lord of the Rings! Jon was already working on a number of books that year, and it was only in 2018 that he was able to start looking at mine in earnest, and he promptly told me it was too big. So what about breaking it into three volumes and adding all the album artwork? Luckily, I still have every demo tape I was ever sent, so was able to scan those covers, and there were only a couple of album covers I struggled sourcing but luckily I was able to get them from friends in the scene.

During this period, I also became friends with Martin Springett. Gonzo had reissued a solo album of his from the Eighties called 'The Gardening Club', and I had written a very favourable review. He then tracked me down (it's not hard given how many places my name appears), and at one point we were emailing each other multiple times a day. Although Martin is a great songwriter and singer, his day job is providing the most amazing illustrations and artwork, and I wondered if he might want to be involved. He jumped at the chance and has provided the artwork and designs for all three volumes, for which I am incredibly grateful. Volume 1 contains my album and demo reviews from A-H, Volume 2 will be I-S, while Volume 3 contains the rest, plus my video/DVD/live reviews plus interviews.

***6) Who are your favourite prog bands from now and then?***

What a question. Some of the bands from the early Nineties I still love today – and can't imagine not listening to the likes of Galahad, Credo, IQ, Twelfth Night, Pendragon, Jadis, Flower Kings, Spock's Beard, Haze, Mentauro and many others. Jumping over to [www.ProgArchives.com](http://www.ProgArchives.com) and looking at the top chart for 2018, I can see I gave maximum marks to Far Corner, 3RDeegree, Soft Machine, Roz Vitalis, Galahad, Ovrfrwd, Perfect Beings, Damanek, Dream Aria, Gryphon (yes, the Seventies band are back!), Mystery, Xavi Reija and 3. My own two top albums for 2018 were Yagull and Michael Alan Taylor.

***7) Tell me about the prog scene in New Zealand?***



What many people don't realise is New Zealand is larger in land mass than the UK, but only has 4.6 million people living here. Our largest city is Auckland, but all the problems bands have in finding venues in the UK and America is magnified here. Although there was a progressive scene here in the Seventies with the likes of Dragon, it has been really hard to get any traction in recent years. That hasn't stopped bands from trying and Mice On Stilts and Shepherds of Cassini are two of my favourites, but although I have enjoyed attending their gigs it does remind me of the UK prog gigs in the dark days when the same handful of people keep turning up. I was once asked at a MOS gig who was my son in the band as a woman of similar age to myself was convinced I was there for moral support as opposed to wanting to hear the music.

**8. Have you ever been tempted to get involved with the musical side of things? Either as composer or performer, or both?**

As a child I was forced to play the piano, as my mother was a wonderful pianist, and it was a task to be endured as I actually wanted to learn guitar, so when my piano teacher passed away when I was 15 it was the time to quit. I was brought up in a church



and can sing hymns as if I am in a male voice choir (and have done so), but when it comes to popular music let's just say I am best not doing it. I have thought about possibly writing lyrics, but I don't have enough time to do what I need to do now, so have never pursued it. I can do more for bands by continuing to publicise their works, as opposed to ruining their street cred by being involved directly. I am fortunate enough to have been in studios multiple times when recording is taking place, and to count many musicians I admire among my friends, and interviewing childhood heroes such as Steve Howe is something I will never forget. My art outlet is my writing.

**9) How do you find the time to do all the different things that you do?**

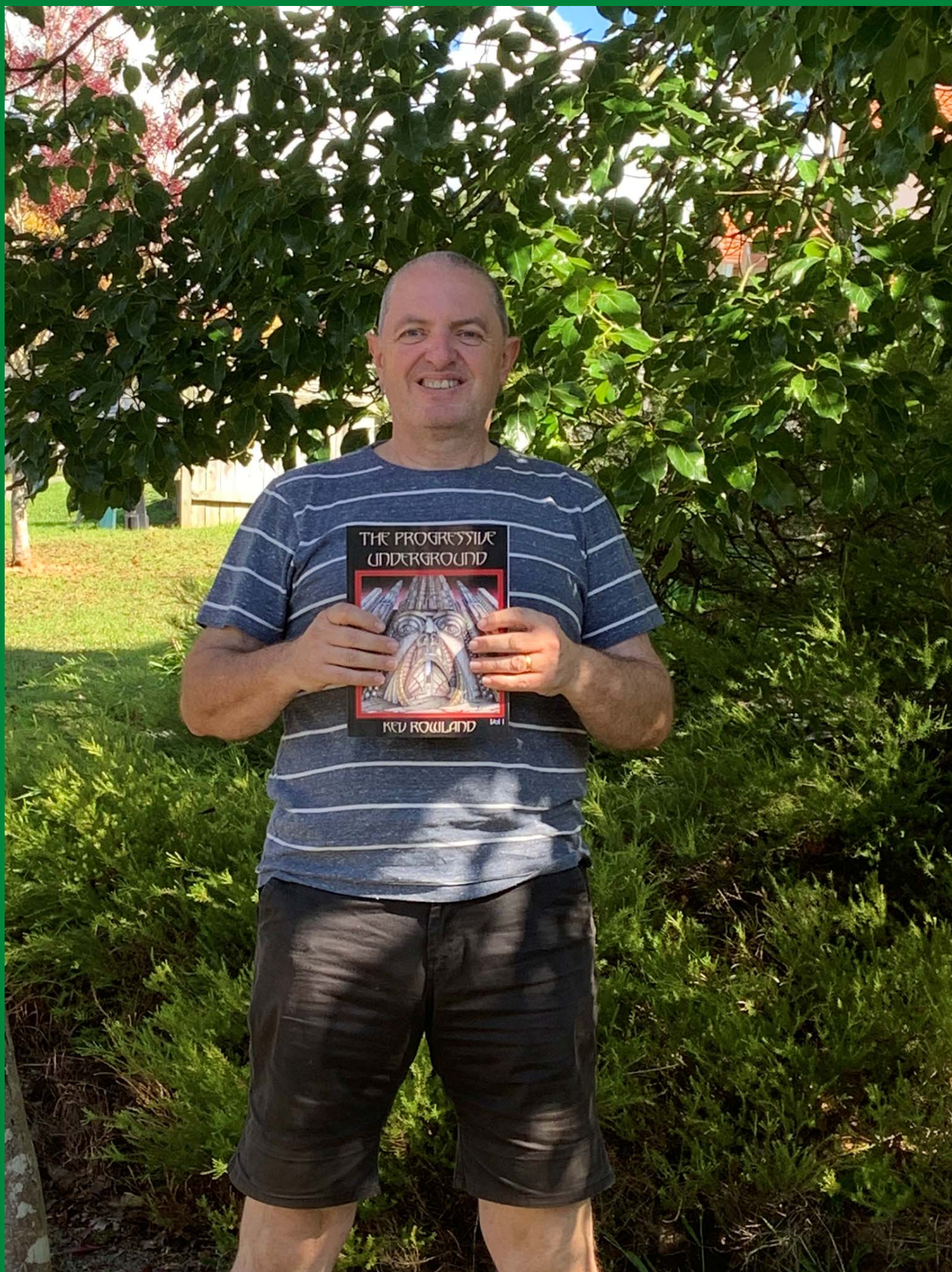
I have a high work ethic, drive, and am bloody stubborn. If someone sends me music to review, then I feel morally obliged to do the best I can, as quickly and honestly as possible – if I think something is dire then I will always say so. I try to write nearly every day, as it provides me with an energy and allows me to recharge my batteries. My children grew up knowing I was at the computer in the evenings, and my long-suffering incredible wife knows I need that time away from everyone to get myself back together. I do often wonder how I manage everything though – last year I reviewed 850 albums, but no idea how I achieved that

**10) When you finish this three-volume set, what are you going to do next?**

Well, I do have a small matter of hundreds of outstanding album reviews to get through, but part of me does wonder if there might be room for a Volume 4, or even 5. The feedback on this one has been amazing, so if that is the same for all three then possibly we would look to package up more years into a Vol 4, and if people want more then we could get more up to date with Volume 5. I have everything saved on my Mac, so it would be just a little easier to pull it all together! But we need to get 2 and 3 out there first. I truly believe this is the most important series ever pulled together on the underground scene, and we need to make sure we do it right.











Two very, very different music experiences

# Psych Night and the Sistas in Reggae

*Gonzo's Alan Dearling once again takes us to  
the musical and arts hub that is the quirky, and  
extremely wonderful, Golden Lion in  
Todmorden, West Yorkshire*

---

alan dearling



The Golden Lion has become something of a Mecca for music fans across the North of England. Indeed, many customers come from much further afield. And it doesn't stop at music – there's a Thai menu and other delicious foods, real ales, ciders, wines, art-works, poetry, comedy, eco-events. It's a place to talk – meet old mates – create new friendships. This place is special. Run by Gig and Waka and their amazing team of fun-loving bar-staff. Quirky, irreverent and caring, mad and risk-taking, like any community or family should be.

And so, onto some words and pics from two recent nights at the Golden Lion.

Check out upcoming gigs and events. There are lots to choose from:

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

## 1. Psych-Night

Opening the proceedings was the highly individual three-piece, **Sherbet Tripod**. They collectively created one single musical sound and visual 'experience'. Just over half an hour long. As Mr Spock from Star Trek's Enterprise might say: "This is music, but not as you know it." These three motivated, odd-ball avant-gardists are theatrical noise-merchants. No easy listening tunes or hum-along ditties for them.

This is confrontational, but really quite mesmeric. It's not rock or jazz – it is faintly reminiscent of the outer-reaches of Frank Zappa territory. Strange instruments including children's toys brush paths with electronic loop pedals, drum synths. Very weird shit indeed.













But most of the Golden Lion punters gave it their full attention. Some even swayed to the discord. There were interactions aplenty to watch, fronted by the dancing, cavorting, hermaphrodite, Marilyn Manson-like form of their willowy, tall front-person. The publicity tells us that Sherbet Tripod is a, “New energetic trio from Leeds comprising of members of Guttersnipe, Cow Town and Beards.”

I cannot find a link to them on social media – apologies!

Headliners for the night were the **Bonnacons of Doom**

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

Wearing reflective, circular brass face-masks and gowns that look like the attire of occultist, Mediaeval Monks, this Liverpool musical collective are described as, “... elusive and constantly-evolving...(who) harness the ritualistic

and cathartic power of repetition, monstrous riffs and squalls of atonal noise in their unique take on rhythmic heavy psych. Blending vocals that range from hypnotic mantras to explosive psychic outbursts with brutal rhythmic pummelling and glacial electronics.”

That seems about right. The Bonnacons reminded me quite a lot of the very early Hawkwind, back in my days at the University of Kent circa 1969, when the repetitive beats and general noise level hit red and beyond on the monitors, and the strobe light sent punters careering like drunken, maddened Zombies screaming into the night. The Bonnacons had a bit of trouble with their vocal mic at the beginning of the set, but here’s a bit of video:

<https://vimeo.com/322253843>







This is pure Gothick sonic assault on all sensory levels set to overload. It's also reminiscent of Goat with added Metallica, drones and feral-intensity. I'd guess that folk either 'get it' or flee...

Max Volume. Exhilaration. Weirdness personified with electronic, drums, guitars. An interesting evening. Challenging. Experimental. Ultimately,

well worthwhile.

## 2. Sistas of Reggae

### The Instrument of Jah Soundsystem plus lots of Sistas

A long evening, much of it ideal for dancing. Live singers, plenty of MCs on the decks. Sista Sarah Ravenscroft was the promoter – and it was her birthday!



A celebration of Roots Reggae for International Women's Week  
Featuring a host of talented singers, selectors and soundwomen

*Amelia Harmony*      *Anya Asia*

*Mrs JAMBEATER and DreadCat*      *SHE*

Hosted by *Bee*

*Sista Emma* at the Controls and with selection

Powered by the mighty *Instrument of Jah* Soundsystem

*Golden Lion* Fielden Square, Todmorden, West Yorks OL14 6LZ  
Tickets £7 in advance from skiddle.com (+ booking fee) £10 OTD





Many different reggae styles from deep dub, to skanking, toasting, commercial to roots and smooth soul. A celebration of women, and a collective party event for all to savour. It's the sort of night that the Golden Lion is ideally suited for – all ages, races, creeds, sexualities – united in the Music of Jah. Huge speaker banks, pumping up the bass volume.

**Amelia Harmony** is an almost romantic-styled reggae-vocalist. Her name says it really. This is reggae that moves into the soul and jazz territory. Here's a short video of her in action:

<https://vimeo.com/322576045>

For this photographer-punter, MC Sista Bee was the knockout star of the evening. She seems to inhabit the stage, moving around feline-like, singing phrases, often making up lyrics and rhymes to fit the music being played on the decks by her other sistas.

Lady-Bee has style in oodles! And her energy and joy at performing are contagious – rather in the way Lee Scratch Perry's human eccentricities make him a king of dub reggae skanking. Here's a sample of Sista Bee in action at the Golden Lion: <https://vimeo.com/322566618>

Plenty of variety, smiling faces, a nice night out, in a great venue – especially for the many with dancing shoes and diamonds in their soles and souls of their feet!













Instrument of Jah Soundsystem: <https://www.facebook.com/iojsound/>  
Sound Dimensions managed by Sarah Ravenscroft: <https://www.facebook.com/SoundDimensions2015/>



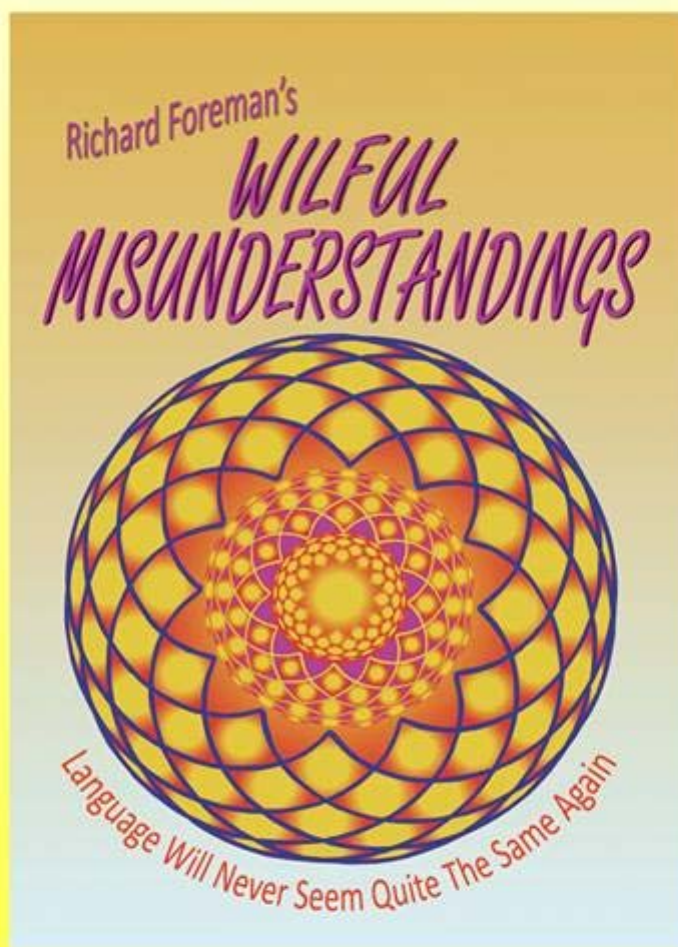


# Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

## Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p) at:

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For sample stories & more info visit: [Richeff.moonfruit.co](http://Richeff.moonfruit.co)





## THE BARD OF ELY'S EXCELLENT NEW RECORD

Bizarrely, Steve Andrews and I had appeared together in several books; one about UFOs and the other being a memoir by the legendary Rev. Lionel Fanthorpe, but had never met. I had also

read about him in various books by C. J. Stone, who as well as being a regular contributor to this magazine, is also – quite probably – my favourite contemporary wordsmith.

And then Steve and I, like so many other people in these demented times, 'met' on social media, and although we still haven't met in the flesh, became friends. We both have similar interests in music, national history and environmentalism, and we like to chat about such subjects





through the miracle of the internet.

He is just about to release this remarkable record, which effortlessly straddles genres and is a glorious encapsulation of what would once have been called “festival music”, but is now probably called something else entirely.

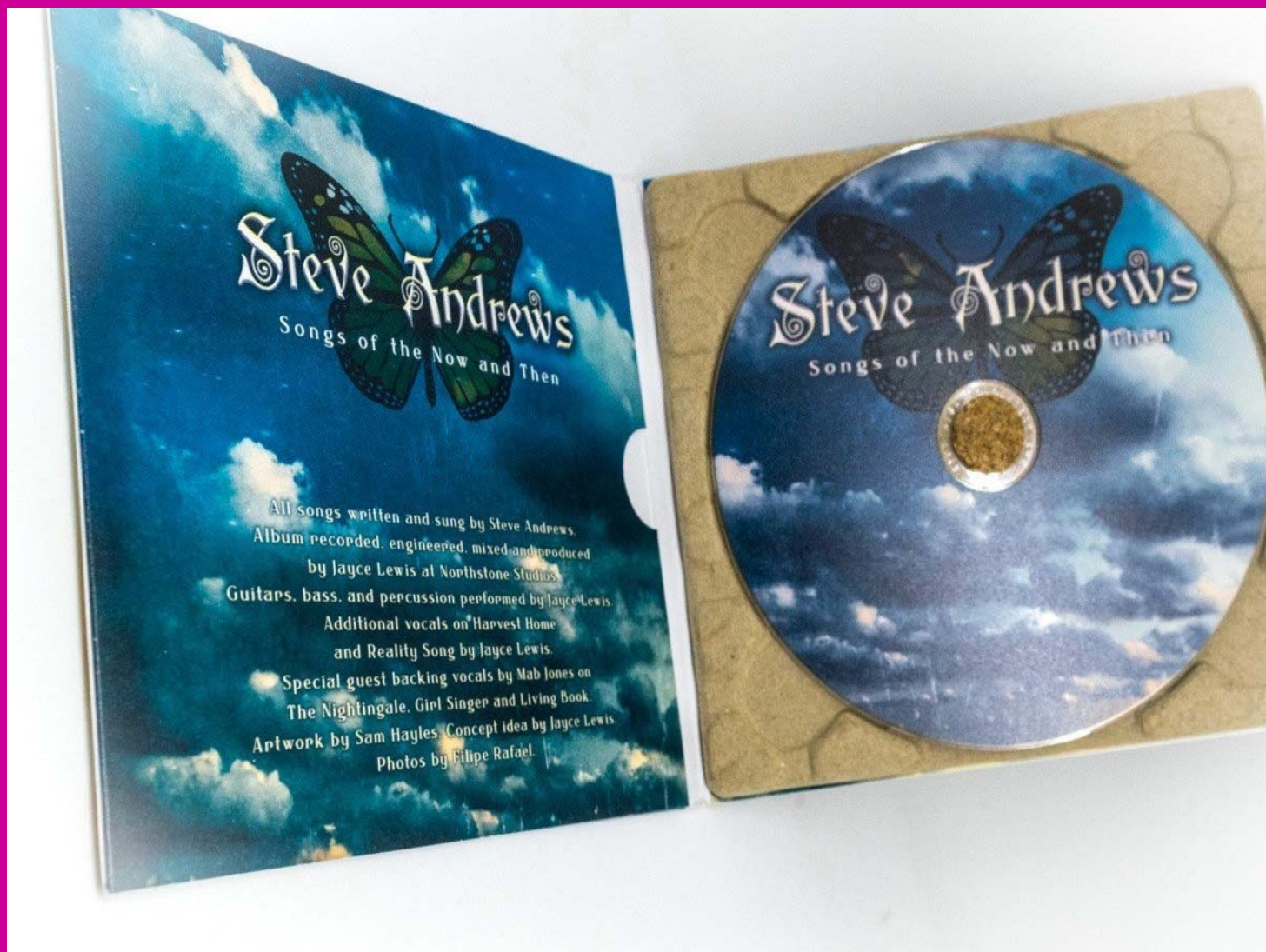
Although his music is always underpinned with a strummed acoustic guitar, he uses this instrument wisely to produce music that ranges across the emotional gamut from delicate to furious, and in these

troubling times, the environmental songs in particular make a perfect soundtrack to the activities of people like Extinction Rebellion.

The music is richly textured, and the production is peerless.

One of the things that I find interesting is the way that, in recent years, rock and roll – which has always been marketed as a ‘young man’s game’ – has grown up, and eventually grown old, together with its perpetrators. Thus, music made by people like Steve Andrews - who is not





old, just a few years older than me – expresses the thoughts, emotions and concerns of people from *our generation*.

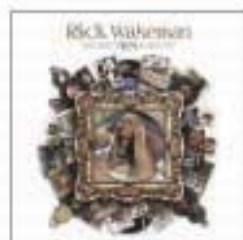
I am also very impressed by the completely green credentials of the packaging. The spindle is made of cork, not plastic, and the inlay itself from recycled egg boxes, hence the whole package – except for the CD itself – is eminently biodegradable. But I very much doubt whether any copies are going to end up on a landfill any time soon; this is quite possibly the best record that Steve has ever made, and is going to be cherished by everybody who hears it.

Hippies with green beards rule ok!





# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

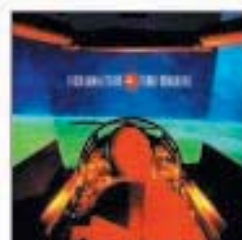
HFG2013CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

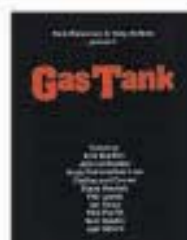
HFG2004CD



## TIME MACHINE

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

HFG2012CD



## GASTANK

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

HFG2012DVD



## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

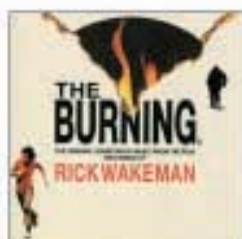
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## COUNTRY AIRS

The original recording, with two new tracks

HFG2014CD



## THE BURNING

The original Soundtrack album, back in print at last!

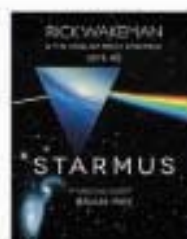
HFG2012CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2003CD



## STARMUS

With Brian May and The English Rock Ensemble, DVD

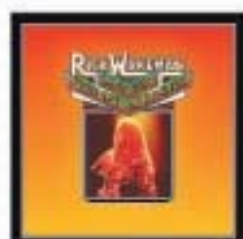
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2018CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

HA-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2018CD



WAKEMAN'S MUSIC EMPORIUM



Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers





# KEV'S WORLD



**BLOODLOST  
DIARY OF DEATH  
EL PUERTO RECORDS**

Bloodlost are a Swiss thrash trio, who are back with their fourth full-length album. They state that they are inspired by the original movement in the Eighties, inspired in particular by Slayer, Metallica, Kreator, Testament, Destruction and Demolition Hammer. I would have expected to have seen Raven in that list as well, as their version of "athletic rock" (those were the days, I don't think the term "thrash metal" had been invented

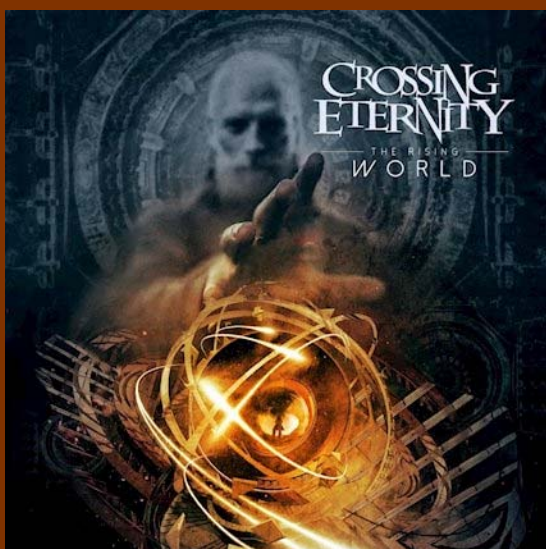
back then) fits in very closely with the sound coming from these guys. They have tried to stay very close to the original stylings, and in that they have succeeded as it certainly sounds quite dated in many ways. There are times when they introduce more melody, such as on the bridge for "Evil To The Cross", and that takes them to a new level, and it would have been interesting to have heard more of that.

It is an interesting album, which many thrash fans could do well to search out, but it is little more than that. It doesn't contain the majestic power and vitality of modern albums by the likes of Testament, and that is the type of band they will be compared against. I would expect more from a band that has been releasing albums for ten years, but possibly they have found their niche and that is where they will stay.



## KEV ROWLAND



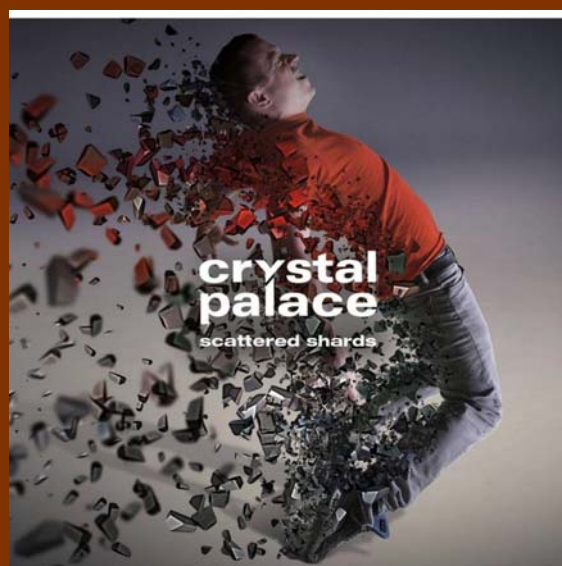


**CROSSING ETERNITY  
THE RISING WORLD  
ROCKSHOTS RECORDS**

Crossing Eternity is a new Romanian/Swedish symphonic power metal/rock band formed by guitarist/bassist/keyboard player Manu Savu. He brought in fellow Romanian Berti Barbera as the band's singer, and Swedish Uffe Tillman for drum duties. Although the band is brand new, the three passionate, experienced musicians bring 25-30 years of experience across all genres with them. In regards to the band's name choice, they quote: "We thought of something transcendental, something to describe the thoughts and intentions of our musical journey. We are giving the best we have, we see beyond words, we are crossing eternity. It's like leaving something lasting to posterity."

Obviously, if the guys are going to take this on the road then they are going to need to bring in a couple of musicians at least, possibly three if they need two guitarists (and I suggest they do). I have been trying to rack my brain as to who they reminded me of, and eventually it came to me – 'Abominog'-era Uriah Heep, but with more guitars. That Manu can write some great hooks is never in doubt, this is as catchy as hell, but I must confess to having yet to be fully convinced on Berti or Uffe. The former doesn't always appear to be fully confident, and there are times when it

appears to me that he goes off-key, while Uffe is a great drummer with loads of skills who sometimes appears to be not quite with the rest of the guys, adding fills when probably they're not needed. The result is a disjointed album, which is a shame as it shows great promise. The verdict is out on this one, but I do look forward to seeing what Manu Savu does next, as I think that will be interesting indeed.

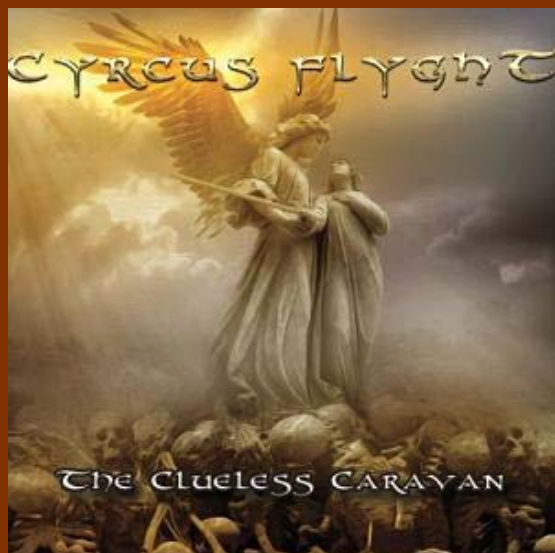


**CRYSTAL PALACE  
SCATTERED SHARDS  
PROGRESSIVE PROMOTION  
RECORDS**

Apparently this German band has been around since 1994, but it is the first time I have come across them. I am sure that they have a great reason for the band name, but all I can think of is a London football team that play at Selhurst Park. I actually went there once, and saw Harry Kewell score the best goal I ever saw at a match, back in the very dim and distant past when I followed the round ball game. Anyway, I digress. This is their fourth studio album, so I am little surprised that I haven't heard of them before this, especially given their longevity, as I thought I knew pretty much most of the bands around back in the Nineties. Consequently I actually don't know if this is similar to their previous albums or not, but what we have here is a neo-prog act



who are both staying solidly in the genre and also moving further afield. Some of the keyboard sounds pulse as if they are coming from electronica, while when the band do decide to break out they do so in a matter that is more reminiscent of prog metal than neo. The vocals are often to the fore, especially when they are playing in a more atmospheric style, but it is the dynamic contrasts between the different styles that really make this album stand out. I am a little surprised that the instrumental passages aren't longer and more frequent, given that singer Yenz is also the bassist in this quartet, but as it is there is an interesting balance. I'm not a fan of all of the keyboard sounds being utilised, but when they are placed against piano as at the beginning of "Inside Your Dreams" the contrast works very well indeed. This comes across as an incredibly polished and well performed album, and given that they are more than 20 years in perhaps that should be expected, although it should be noted that only Yenz (back then just providing bass) is the only player who was involved back then. This is a solid album that definitely takes me back into the Nineties, while also being relevant for today and is well worth investigating.



**CYRCUS FLYGHT  
THE CLUELESS CARAVAN  
FREYA MUSIC**

I like the name, think the artwork is great,

it's a shame that it all starts to go downhill from there on in. Someone who is much better at names and research than me has uncovered that two members of Vigilance (who were signed to Peter Wustmann's Music Is Intelligence label in the Nineties and released a couple of albums), guitarist Uwe Fleischhauer and drummer Kai-Uwe Broek went looking for new musicians in 2012, and the end result is this band and their debut release. The genre is mildly symphonic, with female vocals, and has been garnering pretty good reviews across the web. Yup, I don't like it.

The best part for me is the guitar playing, but the drumming is fairly derivative and the songs are mostly, well, naff. I dare anyone to listen to "Endless Fall" and say that the vocals are strong throughout and that the melodies are powerful. Sure, there are bits of the song, and in fact all the songs have bits where it is very good indeed, but none of those bits are ever strung together into something that makes something that is worth listening through to the end. The first time I played it I decided that I must just be in a bad mood or something, as I tend to like what comes out of this Dutch label, but after playing it a few more times I realised that no, it really was the album. I guess I must be missing the spark that got them signed, but I really don't want to look for it any more. Life is too short







**DARE  
OUT OF THE SILENCE II  
LEGEND RECORDS**

All these years down the road, and probably every Dare review will mentioned somewhere that the man behind the band, Darren Wharton, will always be best remembered for his stints with Thin Lizzy who he joined when he was just 18. After their demise he returned home to Manchester and joined forces with young Oldham guitarist Vinny Burns and formed Dare. The band's debut 1988 A&M album 'Out Of The Silence' was recorded at Joni Mitchell's Bel Air Studio in Los Angeles, produced by Nickelback producer Mike Shipley, and is still widely regarded today as one of the all-time great AOR albums.

Since then Dare has been through ups and downs, Darren returned to the Thin Lizzy fold for a few years, and after real success with their seventh album 'Sacred Ground', the band have decided to revisit their roots. Vinny is back on guitar, Kev Whitehead is on drums, Blood from Stone's Nigel Clutterbuck is on bass, and Marc Roberts is on live keyboards, and together they have revisited that debut, and given it a new lease of life, totally re-recording all the songs, making it an album for the modern age.

I'm pretty sure that any fan of modern melodic rock will have a copy of the

debut in their collection, as have I, so it was always going to be interesting for me to hear what they were going to deliver. From the first phased guitars and keyboard sounds that introduce "Abandon" I was transported back in time, and realised that instead of totally recreating what had gone before, the guys were intent on polishing and refining songs in a way that can only come about by long experience and familiarity. It is just impossible not to join in the chorus, as it is so infectious (makes for some weird looks in the office when playing it on headphones). This really is one classic after another, just brought up to date with a rockier and harder sound than before. Darren still has a great voice, while Vinny is obviously relishing being back with his original partner in crime after years with Ten plus other musicians. This album has everything that one could wish from a melodic rock album, and even if you already own the original this is still an essential purchase.



**DEATHGRAVE  
SO REAL IT'S NOW  
TANKCRIMES RECORDS**

Formed in 2013, Deathgrave came together as just four friends who wanted to play bleeding, belligerent, and pissed off grindcore/ powerviolence in the vein of Siege, Rudimentary Peni, and Napalm Death with an Impetigo twist. Comprised of Greg Wilkinson (Brainoil, ex-



Laudanum, ex-Graves At Sea), drummer Matt Thompson, bassist Fern Alberts (Amber Asylum, ex-Bird, ex-Ringwurm) and vocalist Andre Cornejo (Cyanic, ex-Bird, ex-Casket Blaster), the band have produced something that combines Autopsy, Cannibal Corpse and Napalm Death. The music is brutal, and although they slow it down and have a breather every so often, it is only so that they can return with even more ferocity.

This debut hits the extremes at time, but at others it is straight forward metal with raw vocals, and it is the mix between the two that makes this album so interesting. It appears to meander, taking its own course, so that one is never quite sure what is coming up next, whether it is metal or grind or death, or something else altogether. For an album of this type there is a great deal of variety, and I am sure that this is a band that we are going to be hearing a great deal more from.



**DOOMSDAY OUTLAW  
HARD TIMES  
FRONTIERS MUSIC**

Someone in Derbyshire is having a laugh, as there is just no way as album sounding like this can be said to be hailing from that county in 2018! Apparently this is their second album, following from a self-released debut from 2016 which gained many rave reviews, and it was this acclaim that saw them being signed to Frontiers Music. Vocalist Phil Poole is a

star, with a gravelly melodic voice which he shows off to amazing effect on the ballad "Into The Light" which I can see making it to #1 in many critical lists for best song of the year. The rest of the time, and we have a band that are locking it down, bringing it in tight, and producing Creedence Clearwater Revival belters for the 21<sup>st</sup> Century. They come across as powering over the top American rock band with riffs to ride home on, and there is just no way that they have can possibly come from Derbyshire is there?

Classic hard rock, dripping honesty along with the sweat, they have it all, harmony vocals, songs with massive hooks, and it is obvious that they have been honing their life on the road. Bands don't get to be this dramatic and powerful unless they have been sharing the stage for many hours. I have no idea what the artwork is about, no idea what the band name means, and am still having problems with understanding that this blues-based rock monster is British, but what I do know for sure is that this is an essential album for anyone who is even remotely interested in strong powerful rock music like it used to be. Did I mention that they're from Derbyshire??



**FARGO  
CONSTELLATION  
STEAMHAMMER/SPV**

Those with long memories, or an interest

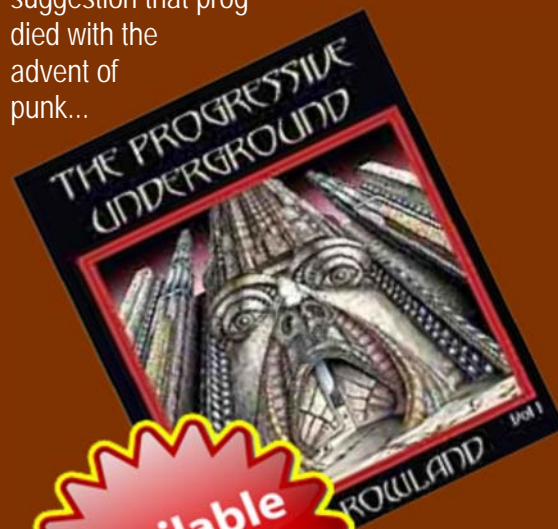


in classic German rock, may remember Fargo who were formed in 1973 by bassist Peter 'Fargo-Pedda' Knorn and singer Peter Ladwig. Over the years they went through the normal line-up changes, even having future Scorpion Matthias Jabs in their ranks for a while, released some successful albums on EMI, and then eventually broke up with Knorn and other members then going on to form Victory. Fast forward a large number of years and Knorn wrote a book about his life as a musician, band manager and label boss, bringing back memories of his first band Fargo. This then led to the question, what would they sound like now?

For the first time since 1982, Fargo have a new album out. Knorn contacted Peter Ladwig, and along with guitarist Arndt Schulz (Harlis, Jane) and drummer Nikolas Fritz (Mob Rules), the band has been brought back to life. As one might expect, given the history of those involved, this is an album rooted in the Seventies, with a blues based. The songs are solid as opposed to exceptional, but Ladwig has a great voice and this makes the album one that is well worth hearing. Is it an essential release? No, but it is still an album that is enjoyable and worth hearing without being indispensable. BTW, if you manage to see any press photos of this then have a look at Knorn's bass – it's stunning!!!



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...





# 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](http://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.





# Tony Klinger

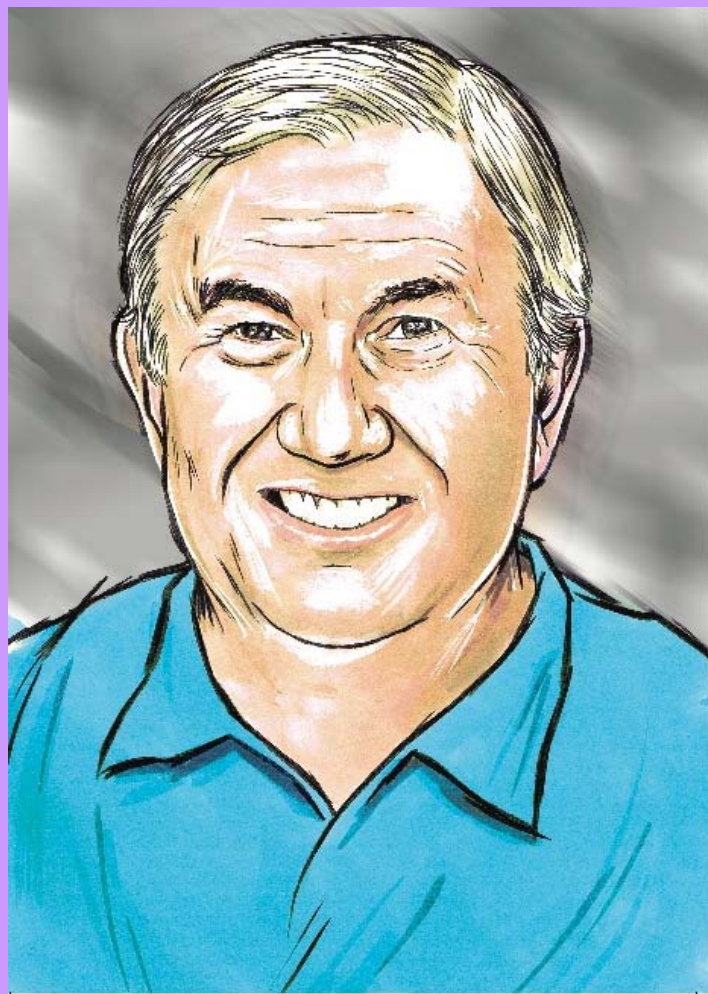
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY KLINGER AT GONZO:**

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

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



## DEATH AND TAXES

Two things are commonly accepted as certainties - death and taxes. Today I received notification of both.

Her Majesty's Inland Revenue reminded me that it is time to file my Corporation Tax. Not too difficult



## On Her Majesty's Service

BIRMINGHAM  
10 MAY 2013INCOME TAX  
PRIVATE

If undelivered, return to  
Inland Revenue (A), Room A5, South Block, Barr

because life was pretty simple in that regard. I was recently asked whether my company was a “not for profit” and quite honestly that’s how it feels. Well we certainly aren’t making any fortunes to worry about because when you’re in the creative industries you have to spend a bloody fortune first on development, then another vast fortune on production and a third f.... fortune on sales and marketing.

Occasionally, it very rarely you get a breakout, a huge success. I have had one or two but that has to pay for all the rest and in the meantime they will tax the ass off you.

Then the other shoe dropped. I got a call between some important meetings that a relative, a man I really cared for, loved and actually liked had died today. He’d been a hugely clever man, he had qualifications as a botanist, an academic and worked for a quasi governmental body for a great many years. He’d established education ministries for several African countries when they became independent. Imagine how awful it was to see this witty, articulate man gradually drift down the rabbit hole of dementia. He did, at one point recognise his plight and that made it worse.

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& CustomsCorporation Tax  
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Date of issue  
22 MAY 2013

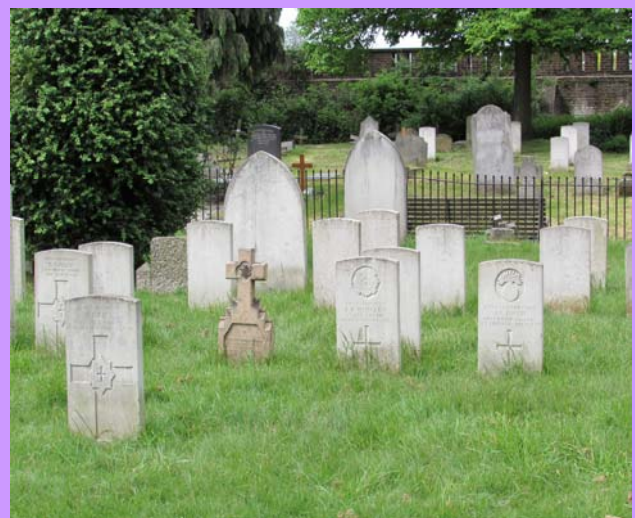
Reference



## Important information for your company

Companies House has told us about the formation of your new company. These notes set out what you must do to get your company's Corporation Tax affairs off to the right start.

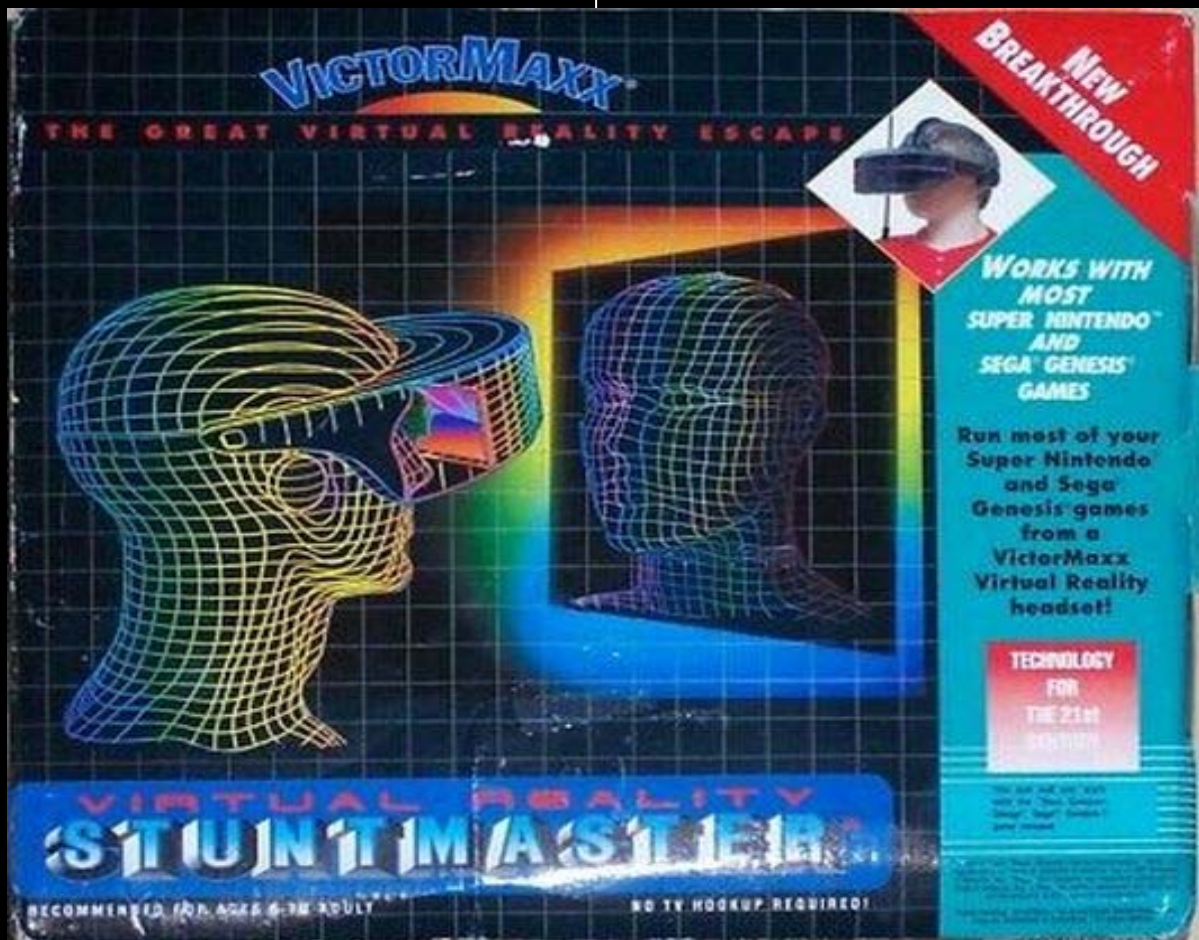
The lesson for me and I suspect many of our readers is this. Live for today and pray you keep your mental health and if you’re going to make some money make it a fortune and then jump on a plane before the tax boys send you a letter.











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.

### THE FIRST HOME VR HEADSET WAS APPARENTLY CREATED BY A LUNATIC

It's a well known fact that Virtual Reality only made it properly into homes some two decades later than predicted. Indeed, at one point it looked as if both Sega and Atari were poised to launch VR headsets, but the technology never reached a point where either company felt it was a viable gamble.

Combined with the collapse and sale of Virtuality, even arcade-based VR disappeared, leading to the technology being shelved as far as gaming went.

However, what few of us recall is that home Virtual Reality did happen back in the 90s - sort of - in the form of the VictorMaxx Stuntmaster. This head-mounted display, released in the US in 1993, was compatible with both the Super NES and Sega Genesis. ....[Read on](#)

<https://www.digitiser2000.com/main-page/the-first-home-vr-headset-was-apparently-created-by-a-lunatic>



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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# WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication..

We were left to field a crew for the Eric Burdon tour of Germany The tour was due to end in Zwingenburg with a concert which would feature Eric and Roger Chapman. After that date we would carry on and do a short tour with Roger. Gordon was not available so we took on Steve Wollington, and new backline guy called Shaun to do both Eric's and *Chappo's* backline. H was not around for the Eric Burdon stuff so I brought in Trevor Cronin to do the front of house. Trevor had done a few gigs for *Encore* and seemed competent enough – if a little wet. He was another Antipodean and was, I found out, not used to touring. Trevor made himself the target of some ridicule when, on the second gig, he asked a member of the stage crew to go to the bus with him and carry his briefcase into the gig for him. The briefcase had already been the target of some pranks while he was at *Encore*. He had noticed that some of the engineers who worked there had briefcases with them. Mine contained a set of tools for quick repairs. Paper and pens for noting down desk settings and making mike lists, a few office bits like a mini stapler and hole punch and my PSION Organiser II. (One of the reasons I have such good information on the dates is that I made a database on the PSION and noted down every gig I did with stage sizes, clearance, power, get in etc). Most of the rest of us had similar stuff in their cases. Trevor wanted to be like us and began to come in with a briefcase. We wondered what was in it so we opened it when he was not there one day. It contained a bottle opener, a pen and a newspaper. Nothing else. So we added to it. We found the heaviest mike stand base that we had and put that in there, closed it up and put it back where it was. That night





Roy  
Weard

# This House In Amber

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he got up to leave, picked up the case and left. We had all been sitting there anticipating him saying, it was unusually heavy but there was no reaction. He came in the next day, complete with briefcase and sat down.

‘How’s the briefcase?’ I asked.

‘OK.’

‘Anything different about it?’

‘No.’

‘It didn’t seem a bit heavier than usual?’ I enquired.

‘What have you guys done...’ He opened the case. ‘Jeez, I wondered why it felt heavy.’

He had carried it all the way home and back again without even opening it. That kind of set the course for the tour to follow. He was always leaving the case somewhere, in the middle of the table after breakfast, in a corridor, all over the place. One day, when he had finished breakfast and left the case on the table, the catering girls complained about it so we climbed up and put it on a ledge above the table. It stayed there all day while he wandered around and looked for it. We finally pointed it out to him at dinner that night. This did not make him more careful and he left it behind the next day, so we took it and put it on top of the PA stack. When the show started the follow spot operator picked it out with the beam.

Andy Giddings was the keyboard player for Eric and he called the band *International Rescue* because Eric would sometimes jump over verses or miss lines out and they had to lurch from one part of a song to the next and keep it all going smoothly. His keyboards were usually right next to my monitor desk and he would often turn to me and put both hands to his mouth with a mock frightened expression on his face. By the end of each show Eric would have not played ‘House of the Rising Sun’. This was a deliberate thing and as he would make to leave the stage at

the end of the encore Jamie Moses, the guitarist, would playing the opening arpeggio. Eric would spin round, march to the microphone, and shout, ‘I hate that fucking song. That song has been a millstone round my neck since I was seventeen and do you know why I hate that fucking song so much? It is because every time I play that fucking song some arse in England gets paid for it.’

He was referring to Alan Price who was the keyboard player for *The Animals* at the time that he had originally recorded it, and, although the song was a traditional folk song, registered *The Animals* arrangement when they first recorded it back in 1964 – before it became such a massive hit.

Andy told me that there was one song in the set in which Eric had to be able to hear the piano clearly in his monitor so he could pitch properly. I, accordingly, turned up the piano for that song and then turned it down at the end. Two weeks into the tour Eric came over to my monitor desk. ‘D’you know that song where you turn the piano up at the start?’ he asked.

‘Yes.’

‘Can you turn it back down again as soon as I start singing, it is a bit distracting?’

‘Oh, OK. You should have told me earlier.’ I replied.

‘This is the first soundcheck I can remember coming to,’ he responded. (We had soundchecked every day on the tour). He started to walk away and then turned back, ‘You have to remember I gave twenty five years of my brain to acid research,’ he said with a smile, and went back to the microphone.

A black rectangular sign with a yellow border. On the left is the word 'GONZO' in a stylized, red, hand-painted font. To its right, the text 'CURRENTLY IN STOCK' is written in a bold, yellow, blocky font. Below that, 'AT GONZO (UK)' is written in a smaller, yellow, blocky font.A black rectangular sign with a yellow border. On the left is the word 'GONZO' in a stylized, red, hand-painted font. To its right, the text 'CURRENTLY IN STOCK' is written in a bold, yellow, blocky font. Below that, 'AT GONZO (USA)' is written in a smaller, yellow, blocky font.

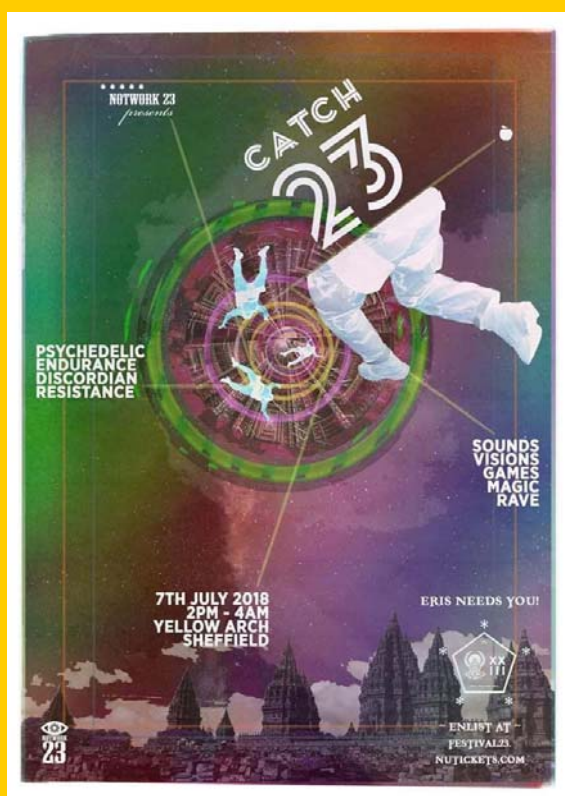




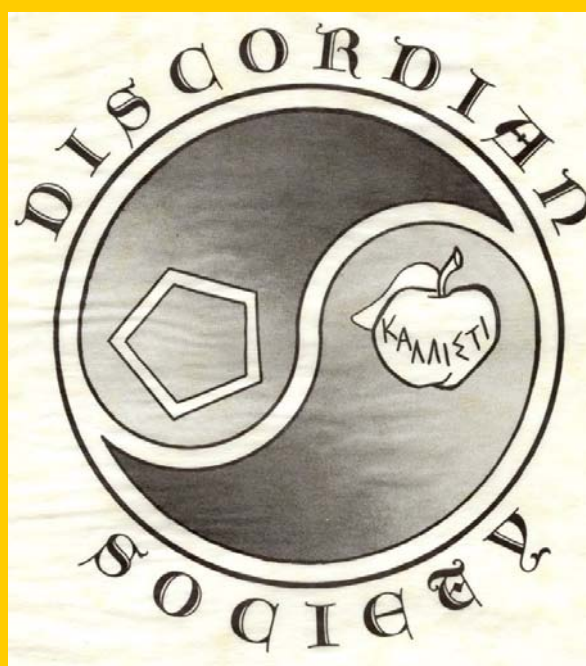
# c.j.stone

## DISCORDIANISM

*Christopher J Stone discovers that the crazy world of discordian philosophy contains some useful and enlightening truths, as long as you don't take it too seriously*



The name of the band was Hearing Things. There were about seven of them, one drummer and six guitarists, all playing the same chord, over and over and over again, without variation, for half an hour or more. It was disorientating at first. After that it became weirdly fascinating. It was like a minimalist dirge. The sheer mind-numbing repetitiveness of the music hacked its way



into your brain and opened up a space, like a cavern full of echoes, with soaring complex choral harmonies which grew ever larger and more portentous as the music droned on, as if the angels themselves were riffing on a theme by Mozart, with the devil playing the didgeridoo.

This was typical of the whole festival. These people weren't musicians. This wasn't music as such. It wasn't entertainment. It was music beyond music: music as transcendental technology, as



Zenaural meditation, as a psychoactive echo at the gateway to eternity.

This was taking place in one of the rooms of the Yellow Arch Studios, a nightclub, restaurant and bar complex in an industrial area of Sheffield, over the weekend of the 6th July 2018, as part of Catch 23 – “a festival in a club” as it billed itself: “a 14 hour psychedelic endurance test.”

The event was like nothing I have ever experienced before: a heterodox mix of ritual, music, dance, art, theatre, poetry, philosophy and fun, all held together by the spirit of playful seriousness (or serious playfulness) known as Discordianism.

What is Discordianism you ask? Well it's either “an elaborate joke disguised as a religion” or “a religion disguised as an elaborate joke”, depending on who is answering the question. If you ask me: it is neither and both at the same time.

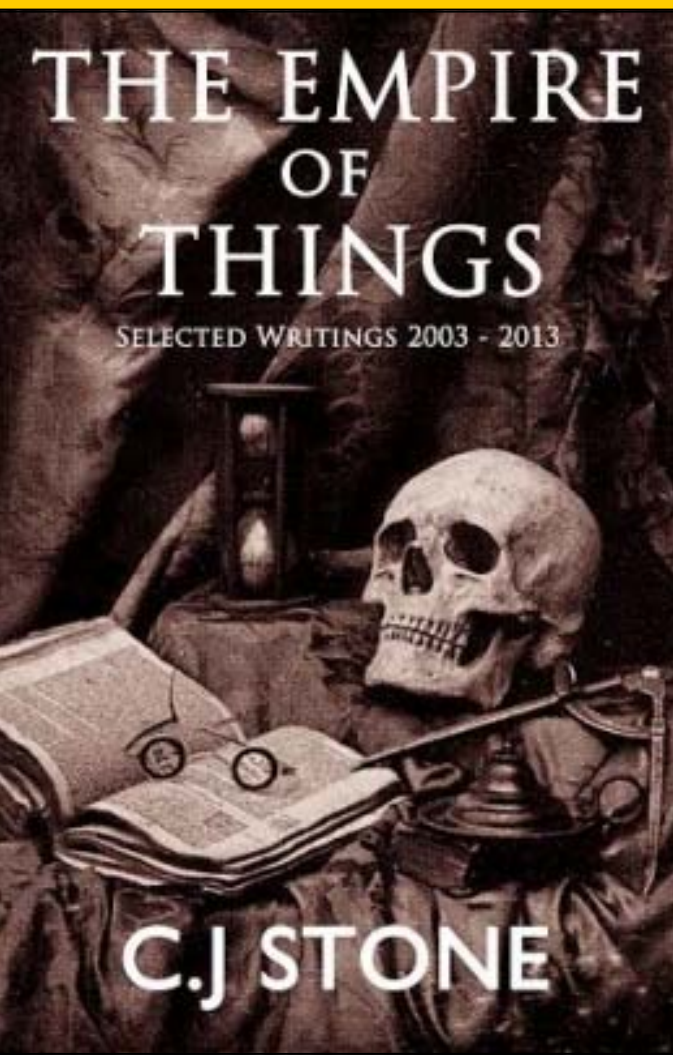
#### BIRTH OF A NEW MOVEMENT

2019 marks the 60th anniversary of its

inception, in a bowling alley somewhere in the unenlightened heart of the United States, some time in the late '50s, when two young maladjusted Americans were discussing the World's problems over an under aged beer. These were: Greg Hill (also known as Malaclypse the Younger) and Kerry Thornley (also known as Omar Ravenhurst).

According to the Discordian Holy Book, the Principia Discordia, the two were assailed by a revelation at this point, as time itself stopped, and a shaggy chimpanzee appeared and handed them a scroll depicting a mysterious sign: like the yin and yang, but with a pentagon on one side, and a golden apple on the other.

**Read on**



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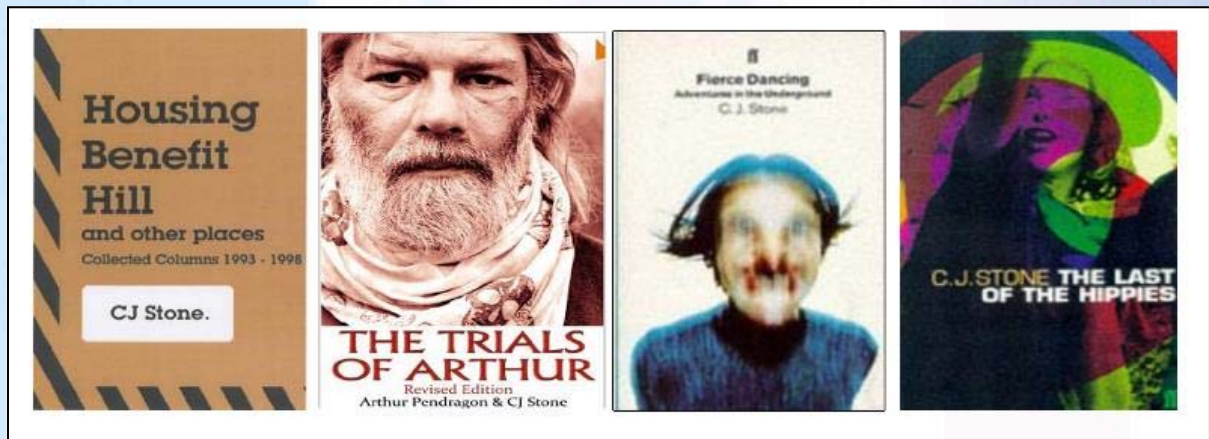
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*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/>



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..

The annual "Hard Rock Hell" (HRH) was held earlier this month, this time on the vacation island Ibiza, in the

Mediterranean Sea.

HRHmag described Hawkwind's performance thus:

"Hawkwind recently arrived on the White Island as part of their milestone 50th anniversary tour. On Friday night







# HAWKWIND



10 YEARS OF



19 - 21 JULY



the band proved that after all this time they've still got what it takes, and a full house was in attendance to witness their rare appearance on Ibiza.

And what better setting than Eden's main room. Led by founding member Dave Brock, Hawkwind delivered a retrospective set

that covered all of the bases. Highlights included the epic Spirit of the Age, Utopia along with their nod to Lemmy with The Watcher. It goes without saying that long-standing drummer Richard Chadwick is one of the most talented sticksmen we've witnessed and kept the rhythm tight at the back throughout their 90-minute set."

Meanwhile, Hawkwind have announced they'll be playing at the Doune The Rabbit Hole Festival, on the Cardross Estate in Stirlingshire on Sunday 21 July. The









# SPIRITS BURNING & MICHAEL MOORCOCK

## *An Alien Heat*

An Alien Heat at the End of a Multiverse

re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

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

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

plus Andy Dalby (Arthur Brown's Kingdom Come),  
Monty Oxymoron (The Damned),  
Ken Pustelnik (The Groundhogs),  
Jonathan Segel (Camper Van Beethoven),  
Andy Shernoff (The Dictators),  
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[gonzomultimedia.co.uk](http://gonzomultimedia.co.uk)  
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festival location is roughly 20 miles  
north of Glasgow.

And, by the time you read this, the  
"secret gig" that TOSH



(Technicians of Spaceship  
Hawkwind) are planning should have  
taken place, at Kilminster Beer  
festival in east Devon. We'll hopefully  
hear how things went, and have more  
to say about it, in June.

## CHECK OUT HAWKWIND AT GONZO



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



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



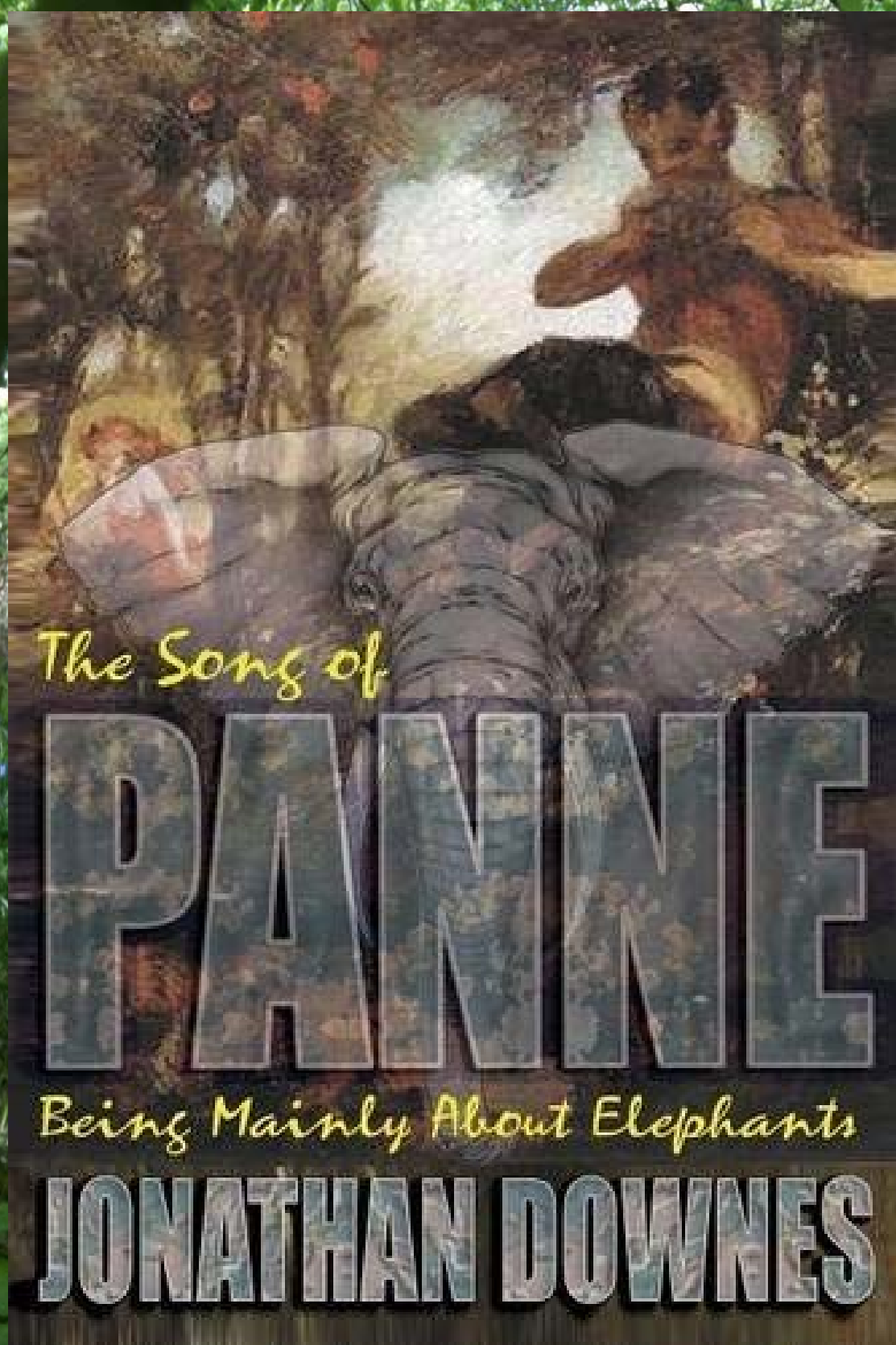


# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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







# The Wild Colonial Boy

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

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

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

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

The summer of 1969 was the summer of firsts for me. As well as seeing and interacting with physical evidence of prehistoric men, I also discovered pop culture for the first time. Not, I hasten to add, pop culture of the musical kind, although it was the summer that produced some absolutely remarkable music, at the time – at least – it passed me by. My father's strictures on “long haired twits” were still too near the front of my increasingly dysfunctional cerebral cortex. But, for the first time, I found myself in a time and place where I could buy comics on a weekly basis.

Whilst educational publications, like *Look & Learn* and – for the younger readers – *Treasure*, did percolate out to the furthest flung outpost of the empire, the more frivolous and indeed anarchic ones didn't. I had seen occasional issues of *The Beano*, but had no idea that this was only one of maybe a dozen weekly publications aimed at kids. And I was thrilled to discover them all.

When one lived in a tiny British colony on the southern coast of China, where even those periodicals which *did* arrive in the colony took something like three months



to do so, it was hardwired into one's brain that all the parts of these publications that were aimed at interacting with their readership could basically be glossed over. By the time that anybody wrote to enter a competition, for example, and the resulting letter had sped all the way from the Orient to the offices of the Scottish company who published *The Beano*, *The Dandy*, and various other similar magazines, it would be too late.

Likewise, the adverts for collectable postage stamps, and the various bits of childish tat that – back then, at least – were dotted throughout these publications, were also not applicable to those of us living an expatriate existence. So, I decided that I should take advantage of this, and pledged to myself that on our next visit to Ashburton (the local Metropolis) I would send off a load of letters inspired by my newly found cultural discovery.

At the time, my favourite joke (which – ironically, when one considers what happens next - had been told to me by my father) was something to do with 'shark infested custard' being 'yellow and dangerous'. So I decided that I would send this *bon mot* to the letters page of *The Beano*, which on every issue promised to reward children who sent in the funniest jokes.

For some reason, that I still don't understand, my father reacted extremely badly to this news and told me not to send the joke in. Being still somewhat of a dutiful child, I acquiesced, but said in passing that there were all sorts of other letters that I wanted to send. I meant to the vendors of the aforementioned esoteric tat that could be found advertised in the back pages of all of these magazines, but for some reason, my father interpreted my reply as me being insolent, and I was physically reprimanded. I very much doubt whether it was, but this is the only occasion during the long, hot summer of 1969 that I remember my father beating me. On the

whole, my relations with my parents were quite good, for a few weeks at least, and my memories of this time are amongst the happiest of my childhood.

Although, as already mentioned, I had been brought up on various stories from South Chinese mythology and folklore, and was only too aware that the shadow realm was far more tangible (if you can say such a thing about something that is, by its very nature, intangible) than had been portrayed on American TV cartoons, it was – once again – something that happened during the summer of 1969 which brought this home to me with a bump.

About a mile northwest from Hound Tor is a small burial mound. It is allegedly the last resting place of a girl called Kitty Jay, who allegedly killed herself some time in the late eighteenth century. In 1901, P. F. S. Amery wrote:

"..Jay's Grave, which is by the side of the Ashburton and Chagford road, where the Heytree and Hedge Barton Estates meet. A workman of mine, aged 74, informs us that about forty years ago [...] he was in the employ of Mr. James Bryant, of Hedge Barton, Manaton, when he remembers Jay's Grave being opened, in which a young unmarried woman who had hung herself in Cannon Farm outbuildings, which is situated between Forder and Torhill, was said to have been buried, but no one then living at Manaton could remember the occurrence.

The grave was opened by order of Mr. James Bryant in the presence of his son-in-law, Mr. J. W. Sparrow, M.R.C.S. Bones were found, examined, and declared to be those of a female. The skull was taken to Hedge Barton, but was afterwards placed with the bones in a box and re-interred in the old grave, a small mound raised with head and foot stones erected at either end. Such is the present appearance of the grave."





The thing that is most notable about this grave is that there are always fresh flowers put upon it. When this was first noted, in the 1950s, it was suspected that a local author, Beatrice Chase, was responsible, but she died in 1955 and the custom continues. Indeed, in recent years, all sorts of other things have been put there, presumably as some sort of votive offerings; things like coins, candles, crucifixes and shells, and in 1997, my friend and colleague Richard Freeman and I even found the dismembered tail of a cat. Back when people were less cynical than they are today, some folk (including my father) believed, or at least *liked* to believe, that the flowers were placed there by pixies, and it was this story that entered the consciousness of the nine year old Jonathan. Over the years, many people, including some that I know personally, have driven past the grave late at night and reported seeing shadowy, hooded figures bent over it. Such things sent a *frisson* of excitement down my spine, and, to a certain extent, still do

Although the iconography of 'pixies' was

everywhere in the various tourist shops that proliferated in Widdecombe, but could be found dotted all over the area, I soon found that my father was not the only person who believed that the 'little people' had some kind of objective reality of their own.

Many years later, a friend of mine told me about how she had been visiting the Dartmoor base of the Field Studies Council, and how, in a layby just down the road, she had stopped for a picnic lunch. There was a loose pile of unworked granite to the side of the layby, and as she looked at it idly while munching her sandwich, she saw something moving.

Thinking that it was probably a weasel, she moved closer to have a look, and was astonished to see "a little man in a brown suit" only a few inches high, clambering between the spaces in the rocks. She made no attempt to interact with him, but let him be, "feeling privileged" that she had been granted a brief insight into a world that would normally have been closed to the members of our species.



And she is not the only one. One day I will have to get around to telling the story of another friend of mine, who at the time was what was known as a 'New Age Traveller', whose converted school bus was parked up near Stibb Cross, in North Devon. There, she and her then-boyfriend had a series of encounters with the 'little people' that markedly shaped her life from then on.

Although I'd always been interested in mythology and folklore, it was then that I realised that such traditions were a living, breathing, thing and that there was a world of infinite possibility that existed outside the universe was constrained by our personal reality tunnels.

Another thing that I found totally fascinating was the range of ice creams and ice lollies that were for sale. The concept of such things wasn't new to me, of course: there was a wide range of ice creams in tubs, and ice lollies on sticks, which were available to the youth of Hong Kong. But they were all manufactured by a company called The Dairy Farm, which was one of the longest established Hong Kong retail businesses, having been started back in 1886 by a bloke called Sir Patrick Manson. His initial aim was to:

"...to improve the health of Hong Kong people by providing them with non-contaminated cows' milk and to import a herd of dairy cattle so as to decrease the price of milk by more than half. The farm was located in Pok Fu Lam."

It is now a major Pan-Asian retailer, involved in processing and wholesaling food and personal hygiene products across the Pacific region and China. By the late 1960s, it had already established a monopoly in certain areas, and the ice creams and ice lollies that my friends and I devoured so eagerly were one of these areas. However, when I got to England, I found that the twin frozen confectionary behemoths of Lyons Maid and Walls were competing against each other for this

lucrative market, and did so by providing ever more exotic confections. But, luscious as they were, it was the wrappers of these various frozen treats that fascinated me the most. Like the back pages of the comics, these were full of special offers whereby you could get hold of some massively desirable artefact just by saving up a certain number of these wrappers and sending them off, together with a postal order for two and six. It is a pity that I was not interested in pop music at that time, because one of the aforementioned prizes was an extremely limited edition EP from Apple Records, The Beatles' record company.

This four track record, containing music by Mary Hopkin, Jackie Lomax, James Taylor, and The Iveys (soon to become Badfinger), now commands prices in excess of a hundred quid, and I have never even seen one.

What I was most obsessed with were the lollies produced to tie in with the then-popular *Thunderbirds* TV show, and I played with the toys that I got as results of these offers for several years.





# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>













# 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!!"

## REPLACING REFLECTIONS

#HAD TO LOOSEN & RELEASE

all excess emotions pulling@my artstrings

All deaths, disabilities, diminishment

Left behind down this walking track.

Of course, Memory starts her tape recorder

But the format has changed, no one can play

the past as if it will feed tomorrow. When the living leave,

they create a hole in air where they are not. We fill it with their po-

ems, songs-

a Grand Canyon that will never fill. For every feather of a ghost bird,

another silence for extinction. Every ghost tree-a seed.

We cannot replace the unique. Please stay alive..



# Yer Gonzo Bookshelf



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<https://liverpoolartslab.bigcartel.com/>

Regular readers of my inky fingered scribbles here and elsewhere will remember that, six years ago, I reviewed a book about a pair of infamous British musicians by a geezer called John Higgs. This set me on a musical, cultural, spiritual and quasi-Forcean journey that has taken up much of my life over the intervening years. It seems that it did much the same for the author.

The two aforementioned notorious English musicians were — of course — Bill Drummond and Billy Cauty, better known as the Justified Ancients of Mu Mu, and this delightful twenty eight page, full colour, A4 booklet is a surrealchemical souvenir of the latest instalment of that story.





Before we go any further, you need to understand the difference between 'imminence' and 'immanence'.

Imminence, as any fule kno, means that something is just about to happen. Whereas, *immanence*, according to those jolly nice fellows at Wikipedia, means:

"The doctrine or theory of immanence holds that the divine encompasses or is manifested in the material world. It is held by some philosophical and metaphysical theories of divine presence. Immanence is usually applied in monotheistic, pantheistic, pandeistic, or panentheistic faiths to suggest that the spiritual world permeates the mundane. It is often contrasted with theories of transcendence, in which the divine is seen to be outside the material world."

Therefore, the oft quoted phrase, 'immanentise the Eschaton', can be defined thus:

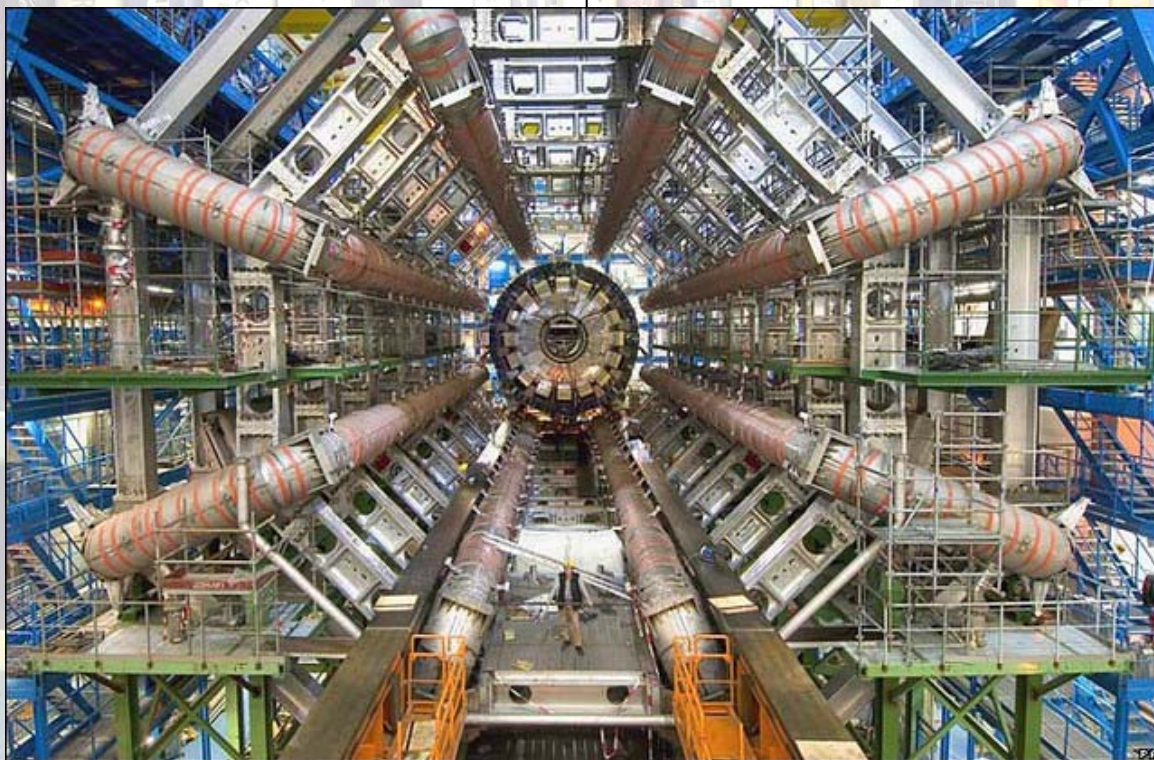
"In political theory and theology, to immanentise the Eschaton means trying to bring about the Eschaton (the final, heaven-like stage of history) in the immanent world. In all these contexts it

means "trying to make that which belongs to the afterlife happen here and now (on Earth)". Theologically the belief is akin to postmillennialism as reflected in the Social Gospel of the 1880–1930 era, as well as Protestant reform movements during the Second Great Awakening in the 1830s and 1840s such as abolitionism."

The opening line of Robert Anton Wilson and Robert Shey's 1975 novel, *The Illuminatus Trilogy*, is, "It was the year when they finally immanentise the Eschaton" and presumably occurs in the 1977 dramatisation of the novels by experimental theatre director, Ken Campbell, who was a mate of mine and to whom I was introduced by the equally legendary Tony Doc Shiels. The scenery director on this audacious theatrical project was none other than Bill Drummond and, therefore, it was not particularly surprising to find the phrase in *All You Need is Love?*, the debut single by the Justified Ancients of Mu Mu.

Ken died about a decade ago but his daughter, Daisy Eris Campbell, who was actually conceived during one of the plays and whose middle name references the Greek goddess of chaos and primary deity





of the chaos religion, Discordianism, took up the mantle of high strangeness passed down by her father. She explained how and why this happened in another play, *Pigsport's Daughter*, which was performed a limited number of times over the last few years. Daisy and John Higgs met in 2017, when both were involved in the three day comeback by the Justified Ancients of Mu Mu that took place in August of that year, and the two of them have collaborated on various other things since. This, however, might just be the greatest of them all: an attempt to make this year – 2019 – the year that they finally immanentise the Eschaton.

One of the things that I learned from my old friend and mentor, Tony Shiels, is the importance of silliness in art, magic, and – indeed – real life. I suppose that, if I'm honest, I always knew this but Tony underlined it for me. Interestingly, my own journey through artistic silliness also began with Ken Campbell. I watched his children's TV play, *School for Clowns*,

whilst under the influence of magic mushrooms, back in the autumn of 1981, and my 'art' (if that's what you call it) was never the same again. But, I digress.

This latest art project/happening, organised by the Liverpool Arts Lab but largely facilitated by Daisy and John, involved taking a busload of pilgrims from Cerne Abbas in Dorset to CERN in Switzerland. The former is, as most of you will probably know, the site of one of the most notorious chalk carved hill figures; a giant, presumed by many to be Hercules, who sports an enormous erect phallus. The latter is the European Organisation for Nuclear Research (*conseil européen pour la recherche nucléaire*), an organisation that operates the largest particle physics laboratory in the world and is home to the Large Hadron Collider, the largest machine in the world. This pilgrimage, was therefore – according to Higgs – a journey from the hard on to the Hadron, and the puns get worse from there on. The whole project is rife with lexilinks: John





"I knew what it definitely didn't mean: it didn't mean bringing about the end of the world. That was immanentising the Eschaton, and it was this common confusion that we were here to correct. Immanentising the Eschaton was... well, it was something else. Creating the condition of Heaven on Earth; uniting the binaries; manifesting the divine in the everyday. We weren't here to destroy the planet but to save it, by shifting reality onto a different timeline. We were going to sacrifice the idea of story as we knew it, by tearing down all the old narratives and changing our conception of time itself. We were going to heal the environment, save the bees, invite Eris to the party and be excellent to one another."

Higgs/Higgs boson particle, etc. Puns, lexislinks and other pieces of surrealchemical wordplay are something else that dear Tony Shiels introduced into my aegis a quarter of a century ago, and which have never actually left again.

This booklet, or magazine - or whatever it is - is a collection of prose, verse and visual art, which goes a little way towards explaining what happened on this peculiar art project pilgrimage that took place over the Easter weekend this year. Easter, being the time of rebirth, is - I suspect - significant, as is the fact that the day afterwards, they attempted to immanentise the Eschaton was St. George's Day, something which possibly also has its own significance, considering the way that the nastier end of patriotism is doing to the world at the moment.

What is it all for? Poet Ben Graham writes:

Holy Magick? High Strangeness? High Jinks? Silliness or ritual? Or all of the above?

Don't ask me, but if you can get hold of a copy of this booklet, I strongly suggest that you do so. The world is going to shit at the moment, and whilst it is our duty as human beings to join in the Extinction Rebellion, sign up for the Climate Strikes and anything else we can do to hammer the point home to our increasingly incompetent and intransigent political masters, it is also time for some old fashioned Groovy Surrealchemistry and yes, the GS is entirely intentional.





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





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

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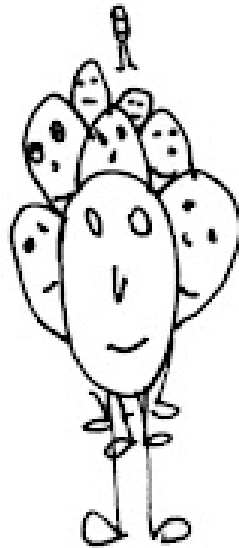
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# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



God's eyelash



# 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**



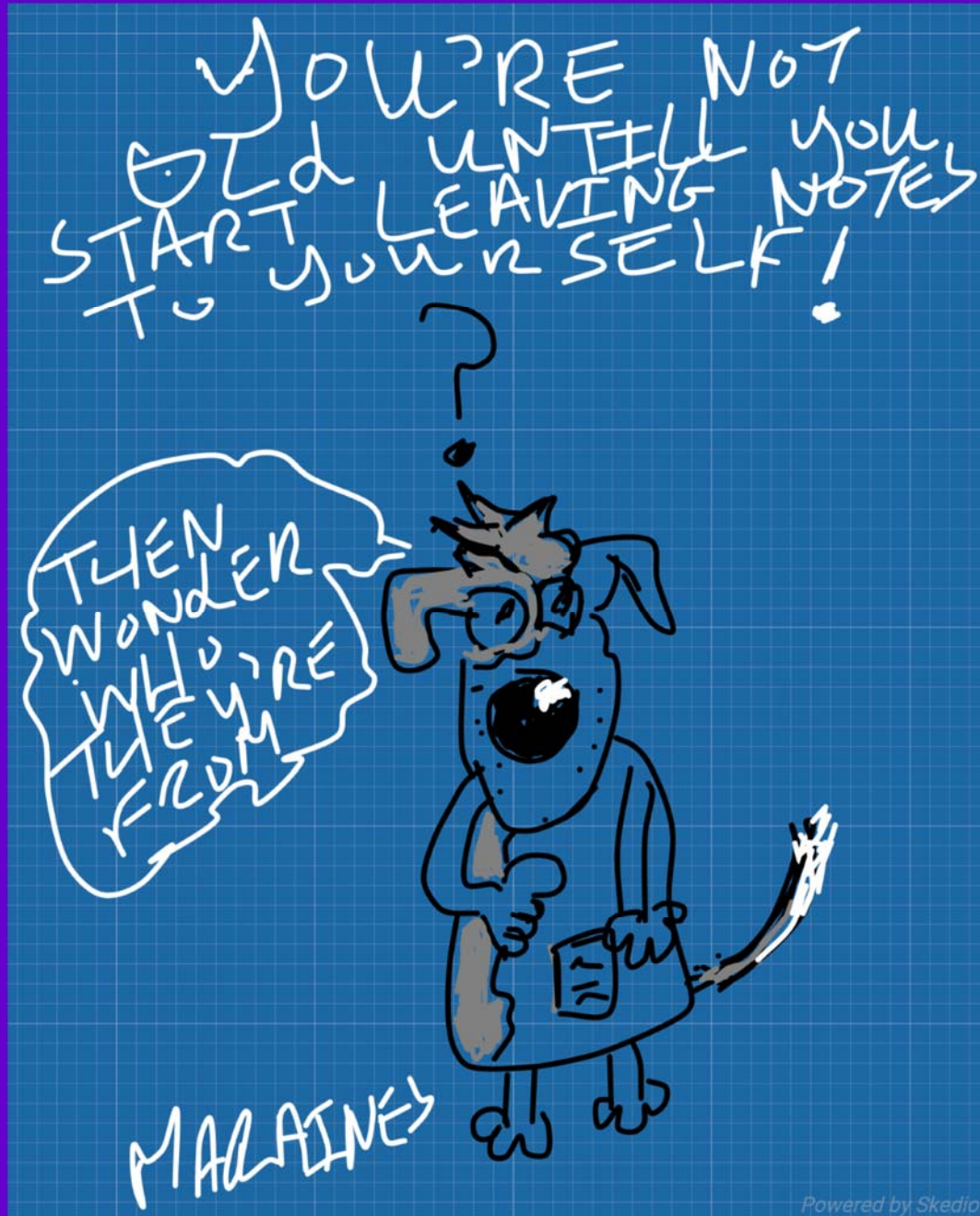
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THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



One of the things that I have a tendency to do, and which – incidentally – does have a tendency to annoy my nearest and dearest, is to go through phases of listening to the music of one particular artist. As I am getting rather deaf, and have always liked to play my music loud at the best of times (and these aren't the best of times), it means that I sometimes impose my personal listening habits upon those within a fairly large radius of wherever I happen to be. I have spent the last couple of weeks engaged in a massive Bob Dylan phase.

I always remember when, together with a couple of friends, my first wife and I went to see Bob Dylan at Wembley Arena during the summer of 1990 (I think it was). There were, I believe, 70,000 people in the audience, of whom 69,999 appeared to be avid Bob Dylan fans and cheered at every tuneless harmonica solo and were massively impressed by the fact that – as far as I remember – he didn't speak to the audience once. And the last member of the audience was my ex-wife, who truly had no idea what the hell was going on and felt completely out of place. I still feel mildly guilty for inflicting it all upon her.

My darling mother in law, who I love very much, quite often sits in the office with me while I am doing whatever I am doing, and – equally often – sits in the evenings with me, listening to music. And, last night, the two of us sat down and listened to Dylan's gloriously sprawling album, *Triplicate*, which is the most recent record of new material that he has released. Like the two albums that came before it, this three record set, that was released a couple of years ago, revisits songs from the great American songbook, and filters them through Dylan's own peculiar world view to an amazingly poignant effect.

I understand why some music journalists have questioned the need for Bob Dylan to add five compact discs worth of such material to his back catalogue, and have even pointed out



waspishly that Dylan didn't get his Nobel prize for literature by being a gravelly voiced crooner.

I think they are all missing the point. These records are like a retrospective snapshot of the post-war world in which young Robert Zimmerman grew up. Like that peculiar record that Neil Young made a few years ago, recorded in a vintage 1940s record booth owned by Jack White, these five records are the product of a consummate artist, nearing the end of his life, holding up a mirror to his own mortality, looking in that mirror and externalising the emotions that this exercise produces.

Check them out if you get the chance. I truly recommend them.

There's it for this issue, me and the gang will see you again in a couple of weeks.

Hare bol,  
Jon





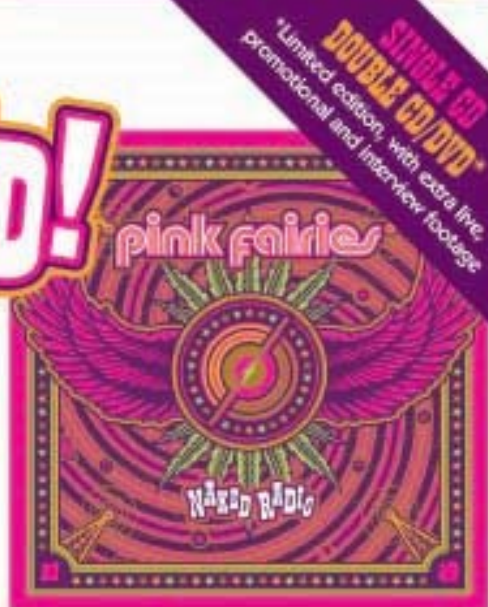
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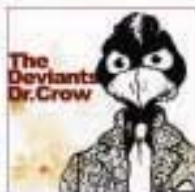
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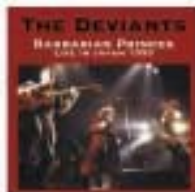
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