

# GONZO

In this peculiarly  
psychedelic issue  
we meet the lovely

Melanie S Jane, Alan  
goes to see Andrew  
Weatherall and Luke  
Vibert, Doug  
critiques Simple  
Minds, Kev  
meets the Bob  
Lazar Story,  
Graham brings  
us news of the  
new Hawkwind  
album, Jon  
watches the  
Beatles-based  
fantasyflick  
Yesterday, and  
describes the new  
book by Green  
Rupert Read. And  
there is oodles more...

#353/4

# MEET MELANIE

ISSN 2516-1946



# GONZO

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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 never ceases to amaze me with the way that it always comes out despite the trials and tribulations that I, and the other members of the contributing team, have to put up with in our increasingly complicated day-

to-day lives. I am actually trying something new here, because – for once – my secretary/step daughter Olivia is away doing various things that preclude her acting as my amanuensis this week, and I am thrown back upon my own devices. To be a little bit more cogent, I am – for the first time in a long time – trying the voice recognition software on the iPad, and have to admit that I’m really quite impressed with the way it is working. It will never take over from Olivia as my dictating companion of choice, but it is so much better than the dictation software I was using on my laptop a decade and a half ago, that it is a far more impressive option than I had imagined.

One of the ongoing narratives within the pages of this magazine is my personal journey through the technology which is available to flaneurs like myself, who wander through the 21st-century without any real concept of where the hell we are





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# One of the ongoing narratives within the pages of this magazine is my personal journey through the technology which is available to flaneurs like myself

going. I am, once again, dictating this editorial only a few days after the previous issue of this magazine stumbled into publication. Over the past six months, my life has become so completely complicated that I decided that I should adopt a more leisurely approach at editing, rather than leave it all till the last minute and then put it all together in a Gadarene rush towards a self-imposed copy deadline that loomed before me like a precipice.

So, as I readily admit to taking my iPad with me pretty well everywhere I go, this week I am trying a an existential experiment to see if I can edit the entire magazine on the fly. Whether or not this experiment succeeds, or whether or not this experiment succeeds, or whether – like so many of my experiments – it goes tits up halfway through, as I move on to other things, wait to be seen. But at least from where I'm sitting at the moment, it is

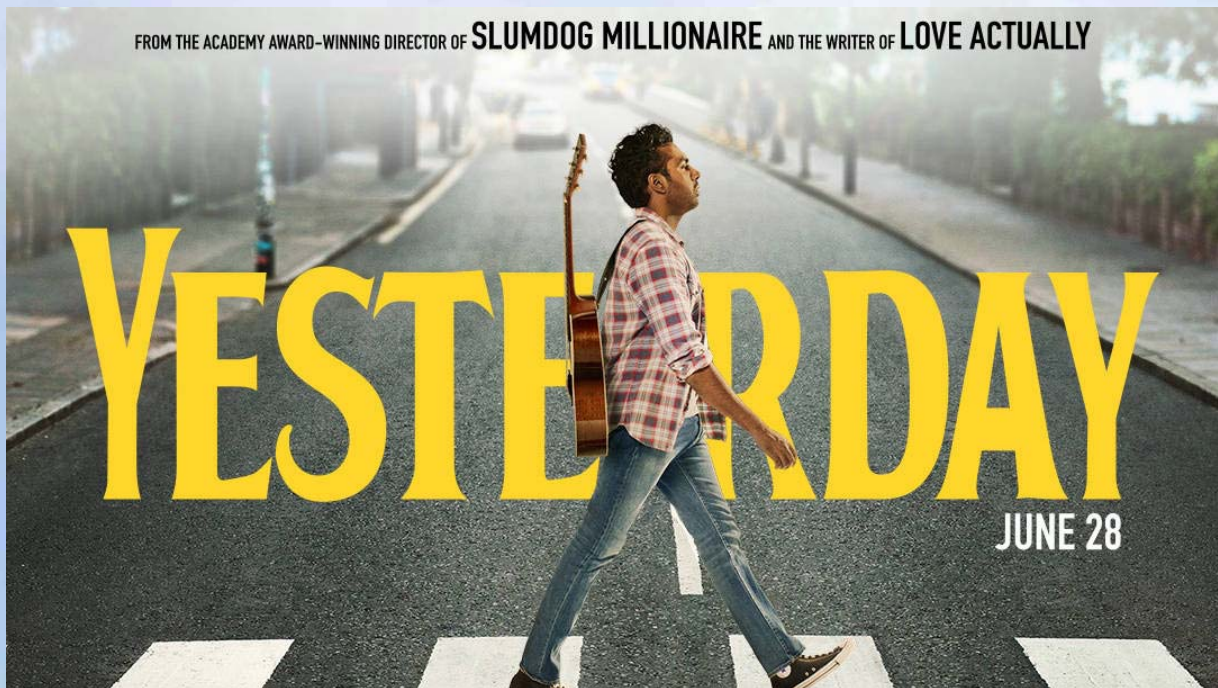
an interesting thing to try.

The other evening both Corinna and I were feeling unwell, and so we went to bed early and watched a movie. And yes boys and girls, we watched it on my iPad. I am not a particularly avid movie buff, but I had heard good things about a film called *Yesterday*. It told a rather entertaining tale about a young British Asian singer/songwriter who, after a series of misadventures, became one of the few people in the world who remembered the music of the Beatles. And, of course, because his own songs were not terribly good, when he appropriated the material of Lennon and McCartney, he became massively successful. It was wittily and sharply written and featured the currently popular Ed Sheeran as a surprisingly endearing actor.

اللجنة لهم إذا كانوا لا تأخذ نكتة

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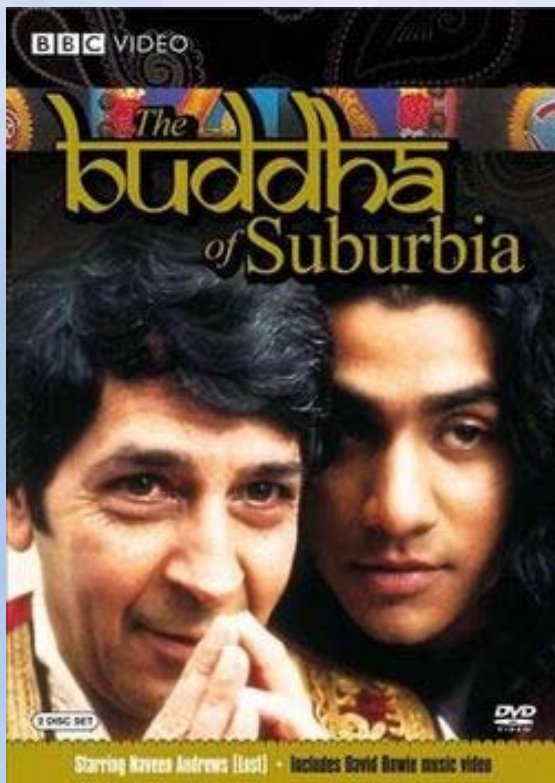
But I knew that already. I had read reviews, and listened to Asian actor Sanjeev Bhaskar on a highly entertaining Beatles podcast called I am the Eggpod, and so I knew pretty much what to expect, and there were few surprises. But what I did find interesting, was the opportunity to contrast this film with various other big and small screen stories that I have seen over the past few years about Asian families in Britain. In fact, I think that the first film of this type that I ever saw was Hanif Kureishi's *Buddha of Suburbia*, based on the wonderful novel of the same name. I will admit, that like – I suspect – many of the people who watched it when it first appeared on the BBC back in the mid 1990s, I watched it because David Bowie had done the soundtrack. But I soon became enmeshed in the oddly enchanting coming of age story that even managed to namecheck Kevin Ayers.

If you ignore the subplot of the most recent series of Doctor Who, which also features a British Asian actress, the other movie that I have seen recently which feature British Asian characters is also a

rock 'n' roll one; the Freddie Mercury biopic *Bohemian Rhapsody*. And this got me thinking.

One of my favourite parts of *Buddha of Suburbia*, and here I'm talking about the novel because I cannot remember the full details of the TV adaptation, is the part when the young protagonist, early in his career as an actor, is asked to devise a monologue based upon someone he knows well. He decided to base it on an elderly relative, but the director basically tells him that his portrayal of the elderly Indian man tapped into so many negative tropes of the way that Indian men are perceived by many English people that he would in fact be perceived as being racist. Later in the book our protagonist wants to portray a character based on an old school friend of his who by now was a well known punk rock star, whom I have always suspected was based upon Billy Idol. This time around the director told him that he should base his performance upon somebody of his own ethnicity, so the poor bugger couldn't win.





I have never lived in one of the majorly multicultural parts of the United Kingdom. Although I lived in suburban Exeter for 20 years, it so happened that the quiet housing estate where we lived was pretty well all white. Back when I was a nurse in the 1980s and early 1990s, there were a few Asian nurses with whom I worked, and a couple who lived in the same nurses home as I did, and I was on reasonably cordial terms with them. However, I have not lived in close proximity with an Asian community since I was a boy in Hong Kong, and that – as I'm sure you can imagine – was something else entirely. Several of my father's friends in the upper echelons of the Hong Kong civil service were from Pakistan, India or Sri Lanka, and several of them were Muslims. Several of my favourite teachers at school were Cantonese, and I have never had any leanings towards racism. In fact, the whole concept of inferior or superior races is completely nonsensical to me. But it so happens, that for one reason or another, I

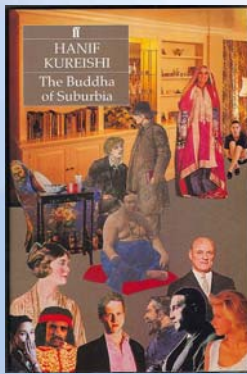
have never spent any concerted length of time with any family from an Asian community. And, I think it is fair to say, that the people who have been of Asian ethnicity whom I have known over the years have considered themselves to be hippies or punks or musicians or artists rather than Asians.

So why is it that the only window through which I have seen anybody from the Asian community portrayed in recent years has been a window made available by a white cultural icon, whether it be The Beatles, David Bowie, Queen or Doctor Who? And what is all this got to do with my tentative travails through the world of contemporary technology?

The answer to the first question is that I haven't a clue, although it is something which mildly intrigues me, and it is something that I think I probably shall be revisiting in the future. I have a horrible idea that some people might accuse me of covert racism because I haven't gone out of my way to make friends with people from different ethnicities. But I think that's complete bollocks. The people who I have made friends with over the years have been people who share the same interests as me. Most, but by no means all of the people I have met through my wide range of interests have been of broadly northern European heritage. And it turns out that most of the people who don't share my ethnic background, but who are record collectors, cryptozoologists, or who breed tropical fish, are atypical enough to have drifted away from their own cultural norms. And why the hell shouldn't they? I, after all, do not sit down to roast beef on Sundays, don't drink warm bitter, am not the slightest bit interested in football, or many of the other things that I, as an



Englishman, am supposed to do. And I think that any suggestion that I should go out and deliberately befriend an Asian family just because it is the right thing to do smacks horribly of the white man's burden, and is something that I actually find mildly offensive.



And what is all this got to do with iPads? Well it's simple. I have always found computers to be incredibly sexy, and now I have a relatively high powered one which I can carry around with me, I am only too happy to explore the different options that 21st century technology has presented to me on a platter. And that includes streaming a wide range of movies and TV shows that I would otherwise never have got around to watching, so I can write rambling editorials that I sincerely hope that you enjoy.

Capisce?

Love on ya,

Jon

Yesterday, The Buddha of Suburbia, Rick Wakeman, Arthur Brown, Jon Anderson, Raymone Bain, Michael Jackson, Shaun Ryder, Ozzy Osbourne, Noel Gallagher, Paradise 9, Essra Mohawk, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Anne Grete Preus, Fulati Gidali, Celso Piña Arvizu, Mikhail Borisovich Romanov, Samuel Lawrence Taylor, Peter Henry Fonda, Ange Didier Houon, Freddy Bannister, (sometimes written as Freddie Bannister), Reb Foster (Born James Dennis Bruton, Neal Casal, Mitch Podolak, The Fall, The Fall's Mark E Smith and Ed Blaney, John Denver with the Mitchell Trio, Man, Justin Hayward, Nico, Michael Bruce, Kev Rowland, Matt Deacon, Bob Lazar, Melanie S Jane, Doug Harr, Simple Minds, Alan Dearling, Acid Ketchup, Luke Vibert, Andy Weatherall's Solstice Weekend, Greenrose Faire, Odin's Court, Twelfth Night, Tony Klinger, C J Stone, Graham Inglis, Hawkwind, Jonathan Downes, The Wild Colonial Boy, Martin Springett, "This Civilisation is Finished", Rupert Read, Bon Iver, Samuel Alexander

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



## THE GONZO WEEKLY

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

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Douglas Harr,**

(Features writer, columnist)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator  
and all round good egg)

**John Brodie-Good**

(Staff writer)

**Jeremy Smith**

(Staff Writer)

**Alan Dearling,**

(Staff writer)

**Richard Foreman**

(Staff Writer)

**Mr Biffo**

(Columnist)

**Kev Rowland**

(columnist)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

(Sorely missed)

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

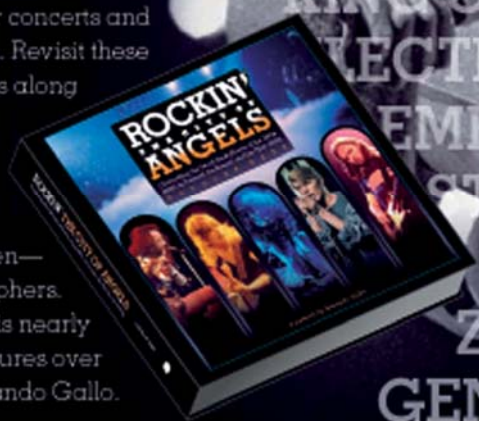


# ROCKIN' THE CITY OF ANGELS

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  
NICE COOPER KANSAS  
KING CRIMSON SUPERTRAMP  
ELECTRIC LIGHT ORCHESTRA  
EMERSON LAKE & PALMER  
STY DIXIE DREGS PAUL  
MCCARTNEY & 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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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# THE <sup>gonzo</sup> NEWSROOM

## MAYBE WE ARE ALL GROWING UP

Rick Wakeman discusses how the bad behaviour in rock music is a thing of the past at the Classic Rock Awards at The Roundhouse on November 1, 2012 in London, England.

Why it has taken so long to surface I have no idea, but Rick is very amusing...

<https://www.dailymail.co.uk/video/news/video-1414967/Rick-Wakeman-talks-bad-behaviour-rock-Classic-Rock-Awards.html>

## FOLLOW THIS LINK FOR THE WAKEMAN EMPORIUM

 WAKEMAN'S MUSIC EMPORIUM

## NICE ONE ARTHUR

The BBC Music page for Arthur Brown has been updated. It reads:

"The Crazy World of Arthur Brown are an English psychedelic rock band formed by singer Arthur Brown in 1967.



Worcester, Feb 11. dit 13 Washington Square.

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Worcester, Jan 15

Pratt, Downes & Scott,  
(Successors to T. W. & O. P. BARRETT.)  
155 Main St. Worcester, Mass.  
Feb 24, 1877.



"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



The band included Vincent Crane (Hammond organ and piano), Drachen Theaker (drums), and Nick Greenwood (bass). Their song "Fire" (released in 1968 as a single) sold over one million copies, and was awarded a gold disc reaching



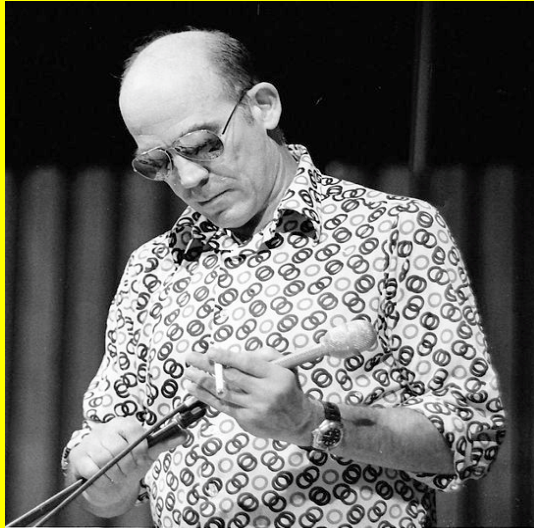
number one in the UK Singles Chart and Canada, and number two on the US Billboard Hot 100 as well as its parent album The Crazy World of Arthur Brown which reached number 2 on the UK album charts and number 7 in the US."

<https://www.bbc.co.uk/music/artists/d6f097c1-9866-4d40-9ed4-aabbf01c143e>

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

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





## 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...

"The real power in America is held by a fast-emerging new Oligarchy of pimps and preachers who see no need for Democracy or fairness or even trees, except maybe the ones in their own yards, and they don't mind admitting it. They worship money and power and death. Their ideal solution to all the nation's problems would be another 100 Year War."

Hunter S. Thompson



## THE REVEALING SCIENCE OF JON (not me)

A fascinating new interview with the legendary Jon Anderson has been released. It begins:

"Vocalist Jon Anderson has been at the center of the fabled rock band Yes since its founding in 1968 and has collaborated with other notable artists including Vangelis, Mike Oldfield, Jean-Luc Ponty, and the Contemporary Youth Orchestra. A tireless and prolific musician, composer, and multi-instrumentalist, he has also released more than a dozen solo albums."

Read more at

<https://www.stereophile.com/content/never-stop-musical-interview-jon-anderson#3wvIYuu2qpP4XYdZ.99>

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

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

## JAKKO: Where there's a will

The late King of Pop's business manager Raymone Bain - who started out as his publicist until she got promoted in 2006 - has claimed that he had a legal document drawn up three years before his death in 2009 that stated he wanted his "legacy preserved."



The Gospel According to  
**BART**

This week my favourite roving reporter wrote to me about the legendary Arthur brown. He wrote:

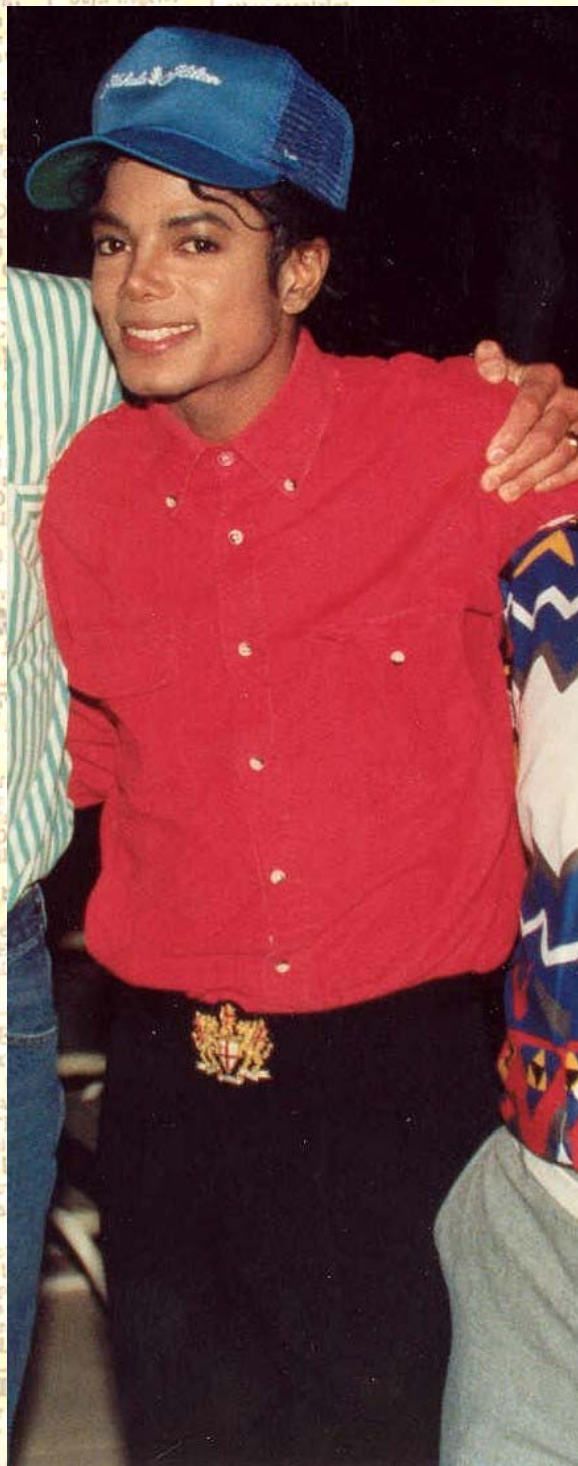
Jon : I was a bit young when Arthur started, but after seeing him front Carl Palmer's band recently, you can now count me 'in' as a fan.. nice to see us 'slightly' older fellows make an impact ?

<https://thegodofhellfire.com/>



And here is a REPORT OF Brown doing his inimitable thing in Las Vegas.

<https://www.reviewjournal.com/entertainment/music/the-crazy-world-of-arthur-brown-at-psycho-las-vegas-photos-1828071/>



Speaking during a press conference in New York City, Bain said: "Michael Jackson has been a victim since his death, over and over again, and it's time for it to stop. "It is morally, ethically and legally wrong. But how much blame should the estate, whose job it is to preserve and protect Michael's legacy, take? What is the standard of behaviour?"



# THE <sup>gonzo</sup> NEWSROOM

We constantly read after his death that Michael died \$500 million in debt. Unsubstantiated. Didn't Michael own the Beatles' back catalogue? Bob Dylan, Ray Charles and some of Elvis' recordings? Didn't he sell out 50 shows in a 24-hour period? Bain claimed she witnessed the 'Thriller' hitmaker sign the will - which would supersede his current one dated 2002 - but that it vanished after his death and hasn't been seen since.

<http://www.music-news.com/news/UK/124199/Michael-Jackson-had-a-secret-will-that-outlined-what-he-wanted-his-fortune-spent-on>

## TWISTING YOUR MELON MAN

Happy Mondays star Shaun Ryder has admitted he gets nervous before he steps on stage. The 'Step On' hitmaker might have been playing shows for almost four decades but that doesn't mean performing in front of a crowd has gotten any easier for the Manchester legend.

He admitted: "I'm not an artist and I don't say I come alive on stage.

"When I walk on stage I feel naked and I feel like I am dying.

"I come alive when I come off stage and



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# THE <sup>gonzo</sup> NEWSROOM

I'm with normal people."

The 56-year-old singer admitted that despite stage fright, he feels the band - completed by Bez, Gary Whelan, Mark Day and Paul Ryder - are "better" live now than they have ever been.

He told Bournemouth's Daily Echo newspaper: "Between me and you, the Mondays onstage now are better than ever.

<http://www.music-news.com/news/UK/124156/Happy-Mondays-star-Shaun-Ryder-has-admitted-he-gets-nervous-before-he-steps-on-stage>

## HARD DAY'S OX

Ozzy Osbourne says 2019 is already one of the "most f\*\*\*ed up years of my life" after he suffered numerous health issues.

The 70-year-old rocker admitted he has been in "such pain" this year, which got off to a terrible start when he broke his neck, and he later suffered blood clots.

He said: "It's been one of the most f\*\*\*ed-up years of my life.

"I broke my neck in January, I had pneumonia, I've had f\*\*\*ing blood clots ... it's been an eventful year, to say the least. I have been in such pain this year."

Speaking about his neck injury, he said: "I went home for a short break and I got two staph infections in two of my fingers. God knows how that happened. That cleared up.

"Then I did the New Year's Eve show at



the Forum here in Los Angeles. That was the last gig I did, cos the following February, I went for a bathroom break in the night and lost my footing. I hit the deck like a f\*\*\*ing ton of bricks."

<http://www.music-news.com/news/UK/124296/Ozzy-Osbourne-2019-is-already-one-of-the-most-f-ed-up-years-of-my-life>

## HMMMMM WHAT A HORRIBLE THOUGHT

The 52-year-old rocker revealed he has been approached by producers who want to put together a stage show based on his and his estranged brother Liam's rise to fame with Oasis and Noel even admitted he will go and see it when it finally gets made.

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Worcester, Feb 24, 1877.



# THE <sup>gonzo</sup> NEWSROOM

He told *The Sun* 's Bizarre column: "The musical! People have been on to me about that for the last 10 years. And funnily enough 'Live Forever' is always the title.

"I spoke to an English guy who works on Broadway who knows about these things and he was like saying, 'Your journey from rags to riches'. And I was like, 'Do you have to make it so Dickensian? I never wore any rags'. People do love that sh\*t, I know. It's inevitable it will happen one day. I will go and see it once."

<http://www.music-news.com/news/UK/124302/Noel-Gallagher-says-an-Oasis-musical-is-inevitable>



## PARADISE REGAINED

Paradise 9 are back in the legendary Life-signs' studio in the lovely Beds countryside laying final tracks down and hopefully starting mixing the new album. Here are Tyrone and Gregg in to record their guitars and vocals with recording guru Steve Rispin, who also provided a few keyboard overdubs.



**H. E. HUTCHINGS**,  
(Successor to W. M. LEGGATE,) 186 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LANE. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & C. P. HAZENOFF.)  
Boston, 151 N. Main St. Worcester, Mass.  
Feb 24, 1877.



REGULAR LINE OF PACKETS  
Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Schr. James L. Day, 1 : 1 Capt. Nash.  
" " Mary H. Chappell, 1 : 1 Capt. Green.  
" " Catherine H. Bacon, 1 : 1 Capt. Rogers.

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The subscriber, by appointment from the Honorable  
of Patents, Agent of the U. S. Patent Office for re-  
ceiving and forwarding to the artist, models, sketches or  
manufactures to be patented, & deposited there, which  
will be sent free of expense and risk and will dispo-  
se the proper Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test the validity of inven-  
tions, and receive notices of legal and equitable matters  
relating to the same, in all the Courts of the United States and  
other countries.

NORWICH & W.  
The above vessels are  
commanded by exper-  
Freight from Norw-  
Bale Goods for this  
ton over the N. York  
Freight de-roted to  
ACCOMMODATION  
Leaves Worcester  
Leaves Norwich  
connecting with the  
Western, and Provid-  
NEW YORK  
Leaves Worcester for  
cept Sunday, on the  
Boston at 6 P. M.  
Leaves Albany's Point  
except Monday) at  
FAL-  
Leaves Worcester at 6  
Fares 75c less when  
the fare.  
Norwich, July 27.



are served as  
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Pawtucket.  
EIGHT NOTICE  
a after they are read  
No freight received  
Worcester, South  
Team Prop  
NEW  
Garden Block, No. 44 Front St.,  
WOR-  
HE subscriber having  
No. 44 Front Street,  
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6) a N. train will tak  
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lay Stations for Worcester or beyond, as to take up  
passengers for Worcester at way stations with 30  
minutes.  
6) a N. train will leave one east of Framingham.  
6) P. M. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Sunday.  
6) A. M. train is the New York Steamboat Train, to  
Worcester, to run as heretofore, without stops, except at  
Franklin.

**ESSRA 9S BACK**  
The release of "The One And Only Essra Mohawk" will be celebrated with an in-store performance by the artist at 7:30 p.m. Thursday, August 29, at The Great Escape. Guitarist August Zona, who worked on the recording sessions, will be on-hand to accompany Mohawk. The store is at 5400 Charlotte Avenue. For information call 615-385-2116.

Mohawk also will be performing September 21 at 212 Café and Time Travelers Café as part of a World Sober Music Day Celebration. Artists, comedians and speakers will be participating at that event that takes place from noon until 8 p.m. It benefits Nashville Children Orphaned by Drug Overdose and Drunk Driving Accidents. The venue is at 212

Louise Avenue. For information call 615-321-4040.  
<http://www.tnledger.com/editorial/Article.aspx?id=120658>

**NEW STORE!**  
(Warden Block,) No. 44 Front St.,  
opened a New Store,  
stock of  
with every article  
to van THE EX-  
and Worcester, for  
Packets, Bundles,  
Merchandise generally  
collected daily.  
collecting and ne-  
gotiating notes, drafts, bills, and purchasing and selling  
merchandise, produce, etc.  
All packages sent be directed to his care.  
The subscriber is alone responsible for property entrusted  
to his care, and no risk is assumed by the Boston and  
Worcester Rail Road Company.  
Packages by rail: New forwarded from Worcester to  
Boston, Newburyport, Taunton, Fall River, and New Bedford  
also, to Providence, and other places.  
Articles for goods to be returned by this Express:  
Office—HARDEN & CO'S Office, 8 Court Street  
Boston; J. H. KNIGHTS HAT STORE, 155 Main St  
Worcester.  
E. S. LEONARD.  
Feb 24, 1877.

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

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

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

Worcester, Feb 11. dit  
E. E. HUTCHINGS,  
(Successor to W. M. LEGGATE,) 186 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

Worcester, Feb 11. dit  
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REGULAR LINE OF PACKETS  
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Sail on WEDNESDAY of each week.  
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cipes and forwarding to the artist, models, sketches or  
manufactures to be patented, or deposited there, which  
will be sent free of expense and risk and will dis-  
countenance, leather mats and all

NORWICH  
The above  
commands  
Freight  
Bale Goods  
over the  
Freight  
ACCOMMODATION  
Leaves  
Leaves  
connecting  
Western, at  
N.E.  
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fagden.  
6 p. m. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Saturday.  
6 a. m. train is the New York Steamboat Train, to  
Norwich, to run as heretofore, without stops, except at  
Camden.  
The train for Milton and Taunton will take the 6 a.  
m. train.

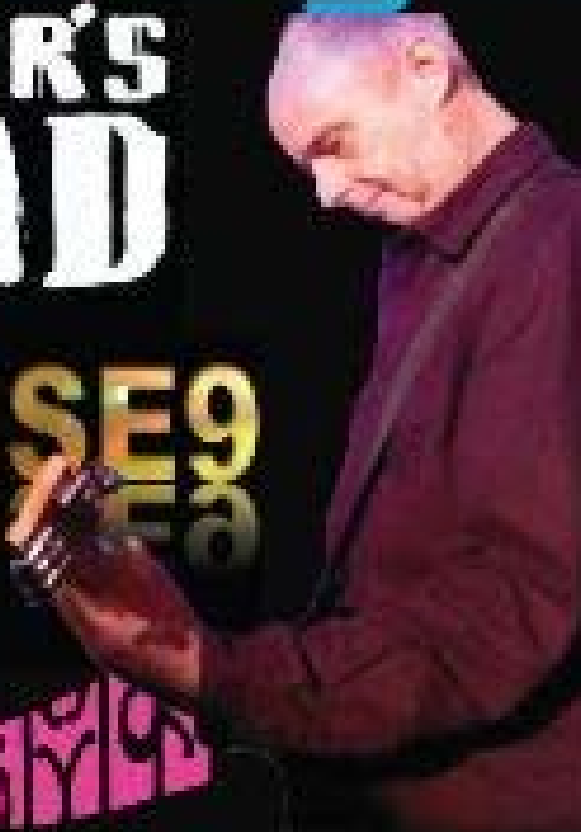
# WAYNEY WAYNE'S MEMORIAL CONCERT A NIGHT OF HEAVY PSYCHEDELIA

FEATURING

# Space200gs

# TREVOR'S HEAD

# PARADISE9



COMPERE: KOZMIK KEN  
DJ: GARRY LEE

**FRIDAY SEPTEMBER 27TH - 7PM DOORS**  
**THE BLACK HEART, CAMDEN**  
3 GREENLAND PLACE, CAMDEN TOWN, LONDON. NW1 0AP  
**TICKETS: £8 ADVANCE / £10 ON THE DOOR**  
ADVANCE TICKETS AVAILABLE FROM [www.seetickets.com](http://www.seetickets.com)



**IN AID OF TEENAGE CANCER TRUST**

6 p. m. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Saturday.  
6 a. m. train is the New York Steamboat Train, to  
Norwich, to run as heretofore, without stops, except at  
Camden.  
The train for Milton and Taunton will take the 6 a.  
m. train.

(Successor to W. M. LEGGATE,) 100 BROAD ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
BRIDLES, Coach, Gharry and Draft COLLARS.  
Also, Trunks, Portmanteaus and Carpet Bags. Coach  
Gigs and Tally WHIPS, &c. &c. Re-spring done at short  
notice.  
Worcester, Jan 18

Boston, J. H. KNIGHT'S HAT STORE, 100  
Worcester.  
Feb 24, 1877.  
E. S. LEONARD.  
614

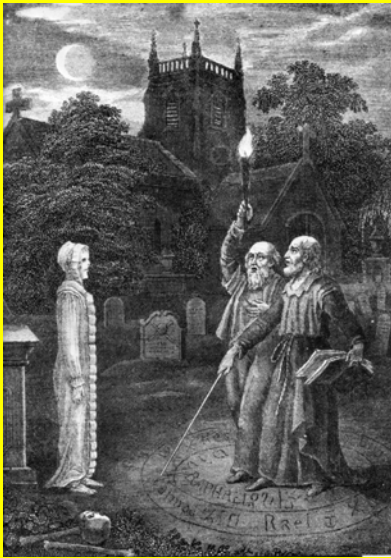
PRATT, DOWNES & SCOTT,  
Manufacturers to T. W. & O. P. HAZENOFF.)



# 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.



## HUNTING FOR AMELIA

<https://www.nytimes.com/2019/08/12/science/amelia-earhart-search-robert-ballard.html>

Robert Ballard has found the Titanic and other famous shipwrecks. This month his crew started trying to solve one of the 20th century's greatest mysteries. In 1985, he



Worcester, Feb 11. dit  
**E. E. HUTCHINGS,**  
(Successor to W. M. LEGGATE,) 100 MAIN ST. & Y  
MANUFACTURER and Dealer in HARNESSES, SADDLERY,  
DRESS, BRIDLES, Coach, Harness and Draft OOL.  
LARK. Also, Trunks, Valises and Carpet Bags. Coach  
Gly and Tally WHIPS, &c. Repairing done at short  
notice.  
Worcester, Jan 15

**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & O. P. BARRETT.)  
Boston, J. H. KNIGHTS HAT STORE, 155 Main St.  
Worcester, Feb 24, 1877. E. S. LEONARD. dit



discovered the Titanic scattered beneath the Atlantic Ocean. He and his team also located the giant Nazi battleship Bismarck and, more recently, 18 shipwrecks in the Black Sea. Dr. Ballard has always wanted to find the remains of the plane Amelia Earhart was flying when she disappeared in 1937. But he feared the hunt would be yet another in a long line of futile searches.

“You have it in a holding pattern in your head,” said Dr. Ballard, founder of the Ocean Exploration Trust. “You’re still saying, ‘No, no, it’s too big a search area.’” Then, a few years ago, another group of explorers found clues so compelling that Dr. Ballard changed his mind. Now, not only is he certain he knows where the plane is, he has set course for a remote atoll in the Pacific island nation of Kiribati to

recover it. If his expedition succeeds, he’ll not only solve one of the enduring mysteries of the 20th century. The 77-year-old explorer will also be transferring his legacy of discovery to a new generation of oceanic detectives.

**CALLING OCCUPANTS OF INTERPLANATERY WASSNAMES**  
<http://www.independent.co.uk/life-style/gadgets-and-tech/news/fast-radio-bursts-signal-space-frb-alien-galaxy-telescope-a9073726.html> 11:14 27/08/2019

Numerous repeated signals are being sent through the universe to Earth, scientists say. Researchers have detected eight repeating blasts of energy, or fast radio bursts (FRB), that have been picked up on Earth by telescopes. The discovery could



Worcester, Feb 11. All 15 Washington Square.

**E. E. HUTCHINGS**,  
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 Worcester, Jan 18

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 Feb 24, 1877.



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" Mary H. Chappell, Capt. Griffin.  
" ... ..

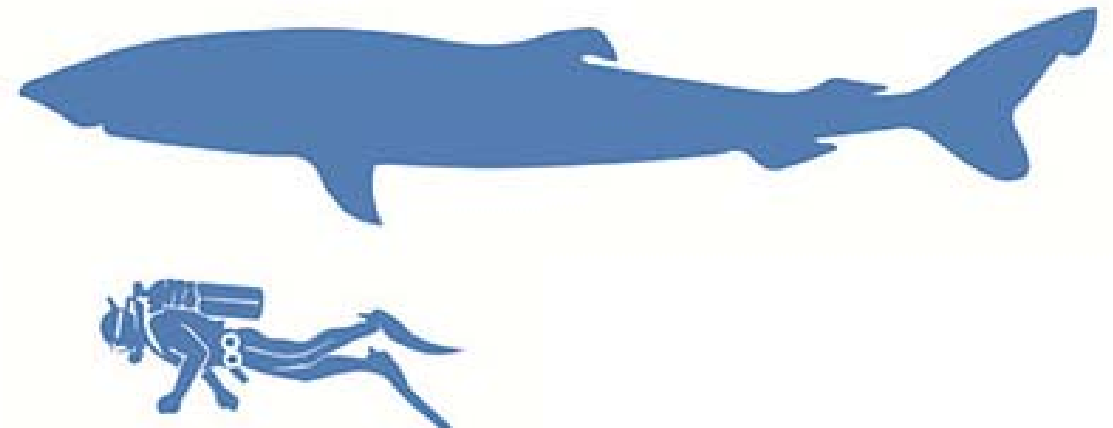
The trains for Troy leave on the arrival the trains at Greatbush.  
The trains for Buffalo leave Albany at 7 1/2 A.M. & 7 P.M.  
The trains of the Pittsfield and North Adair Ball Road connect at Pittsfield.  
The trains of the Hudson and Berkshire R.R. connect at Greatbush.  
The Hudson and Berkshire R.R. connect at Greatbush.  
The trains for Newburgh leave Albany at 7 1/2 A.M. & 7 P.M.  
The trains of the Pittsfield and North Adair Ball Road connect at Pittsfield.  
The trains of the Hudson and Berkshire R.R. connect at Greatbush.  
The Hudson and Berkshire R.R. connect at Greatbush.

NORWICH & W  
The above vessels are  
commanded by expert  
Freight from Norwich  
Bulk Goods for this  
over the N.W. with  
Freight directed to  
NEW YORK  
Leave Worcester for  
New York on the  
connecting with the  
Western, and Providence  
NEW YORK  
Leave Worcester for  
New York on the  
connecting with the  
Western, and Providence  
NEW YORK  
Leave Worcester for  
New York on the  
connecting with the  
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NEW YORK

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Boots,  
The subscriber has a large stock of  
Gaiters, and  
Shoes and  
Slippers,  
of all  
kinds,  
and  
at  
very  
low  
prices,  
and  
will  
repair  
them  
in  
the  
most  
skillful  
manner,  
and  
at  
very  
short  
notice.  
No. 75 Main St.



mark a major breakthrough for researchers as they attempt to discover the source of the mysterious signals. Scientists found the first FRB in 2007, and have found dozens since. But they have only confirmed two that repeat. Repeating FRBs are so valuable because they offer researchers the opportunity to predict where they might come from, and study them in more detail. As such, discovering eight more repeating bursts could provide huge value to the researchers who are attempting to find where the bursts are coming from.

**OLD FISH STORY**  
<https://www.news.com.au/technology/science/animals/scientists-claim-ancient-shark-is-worlds-oldest-living-vertebrate/news-story/733152b852a783cbbbee03703c6d70>  
**Of**  
Scientists who discovered a shark believed to be more than 500 years old claim the sea creature is the world's oldest living vertebrate. A shark believed to be the oldest living vertebrate has been



mark a major breakthrough for researchers as they attempt to discover the source of the mysterious signals. Scientists found the first FRB in 2007, and have found dozens since. But they have only confirmed two that repeat. Repeating FRBs are so valuable because they offer researchers the opportunity to predict where they might come from, and study them in more detail. As such, discovering eight more repeating bursts could provide huge value to the researchers who are attempting to find where the bursts are coming from.

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E. E. HUTCHINSON,  
(Successor to W. M. LEGGATE,) 100 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Portmanteaus and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. HAZARD.)  
No. 100 Main St., Worcester, Mass.



discovered — and it could be older than Shakespeare. The massive Greenland shark was found in the North Atlantic Ocean by scientists who estimated it is up to 512 years old.

Greenland sharks, which only grow 1cm a year, have been known to live for hundreds of years. The scientists used the shark's size to suggest its year of birth as early as 1505. This was the year the future British King Henry VIII ended his engagement to Catherine of Aragon.

**RECLUSIVE**  
<https://www.theguardian.com/environment/2019/aug/25/brown-recluse-spider-womans-ear>

A Kansas City woman woke one morning this week thinking she had water in her left ear. It turned out to be a highly venomous brown recluse spider. Susie Torres told local TV station Fox 4 she “woke up [on] Tuesday hearing a bunch of swooshing and water in my left ear”.. The sensation, she said, was “like when you went swimming”. When she went to get her ears checked, she



told KHSB, a medical assistant took a look then “ran out and said, ‘I’m going to get a couple more people.’”

“She then said, ‘I think you have an insect in there.’”

It turned out to be an arachnid, about the size of a dime. “They had a few tools and worked their magic and got it out,” Torres said. The spider did not bite Torres during its time in her ear, which was lucky for Torres.



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" Mary H. Chappell, 1 1 Capt. Griffin.  
" " " " " " " " " " "

**THE** subscriber, by appointment from the Honorable  
Court of Patents, Inventor of the U. S. Patent No. for  
cases and forwarding to the said models, whether or  
manufactured to be patented, & deposited there, which  
will be sent free of expense, and risk and will deposit  
the proper Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test the validity of pro  
cesses, and receive notices to show and defend the same  
in other countries.

at 8 P. M., for Hoston at 4 P. M. Boston  
and arrive at Albany at 1 1/2 P. M.  
The trains for Troy leave on the arrival of the trains  
at Greenbush.  
The trains for Buffalo leave Albany at 7 1/2 A. M. & 7 P. M.  
The trains of the Pittsfield and North Adir Ball Road  
connect at Pittsfield.  
The trains of the Hudson and Berkshire R.R. connect  
at Greenbush.  
The trains for Northampton and Greenfield connect at  
Springfield, and pass through the towns of  
Windsor, Bolton, and Westfield.  
Engage for Troy leave on the arrival of the trains  
at Greenbush.  
From Palmer to Westfield.  
From Westfield to Troy.  
From Troy to Westfield.  
From Westfield to Albany.

**NORWICH & WORCESTER RAILROAD**  
The above route is well adapted to the trade, and is  
commanded by experienced drivers.  
Freight from Norwich to Worcester, Monday  
before Goods for the week over the Norwich  
Freight deposited in  
**ACCOMMODATION**  
Leave Worcester  
Leave Norwich  
connecting with the  
Western, and  
**NEW YORK**  
Leave Worcester  
Leave Norwich  
connecting with the  
Boston & Albany  
New York  
Leave Albany's Point  
except Monday  
Leave Albany  
Leave Albany  
Leave Albany

**Providence & Worcester Railroad.**  
The Grafton and  
leave Worcester at  
Books kept at the  
Boo, N. E. Village,  
the Central Stage  
leave Worcester at  
leave Providence at  
morning and evening  
upon boats.  
morning and evening  
connector with trains  
tickets sold at Providence  
and Worcester  
**BRIGHT TRAIN** with Passenger Car attached, leaves  
Providence Depot, Green

Worcester, Feb 11. 411 13 Washington Square.

**H. E. HUTCHINGS**  
(Successor to WM. LEGGATE,) 100 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES,  
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Gigs and Toly WHIPS, &c. Repairing done at short  
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Worcester, Jan 15

received by the  
Salem, Newburyport, and  
Boston, Jan 15, 1877.  
Address for goods to be returned by this Express:  
Office - HARRDEN & CO.'S Office, 8 Court Street  
Boston. J. H. KNIGHTS HAT STORE, 103 Main St.  
Worcester.  
Feb 25, 1877.

**PRATT, DOWNES & SCOTT,**  
Manufacturers of T. W. & O. P. HAZEN'S PATENT  
PATENT BOOTS, SHOES, SLIPPERS, & GAITHERS.  
No. 23 and 25  
DORCHESTER ST.  
BOSTON.



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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

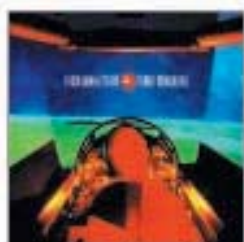
HFG203CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

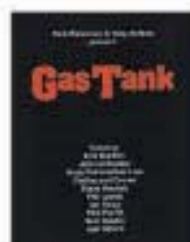
HFG204CD



## TIME MACHINE

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

HFG205CD



## GASTANK

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

HFG206DVD



## GOLE!

Soundtrack album featuring Tony Fernandez and Tactac McAuley

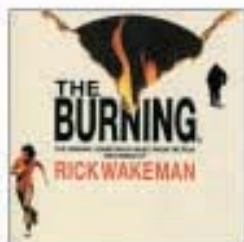
WZ41-40



## COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



## THE BURNING

The original Soundtrack album, back in print at last!

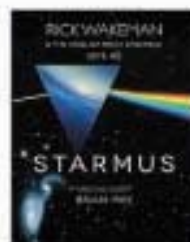
HFG205CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD

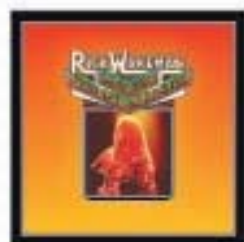
HFG207DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG206CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



## THE PHANTOM OF THE OPERA

Double CD + DVD

HFG205CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir

W44-CD005



## CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



WAKEMAN'S MUSIC EMPORIUM



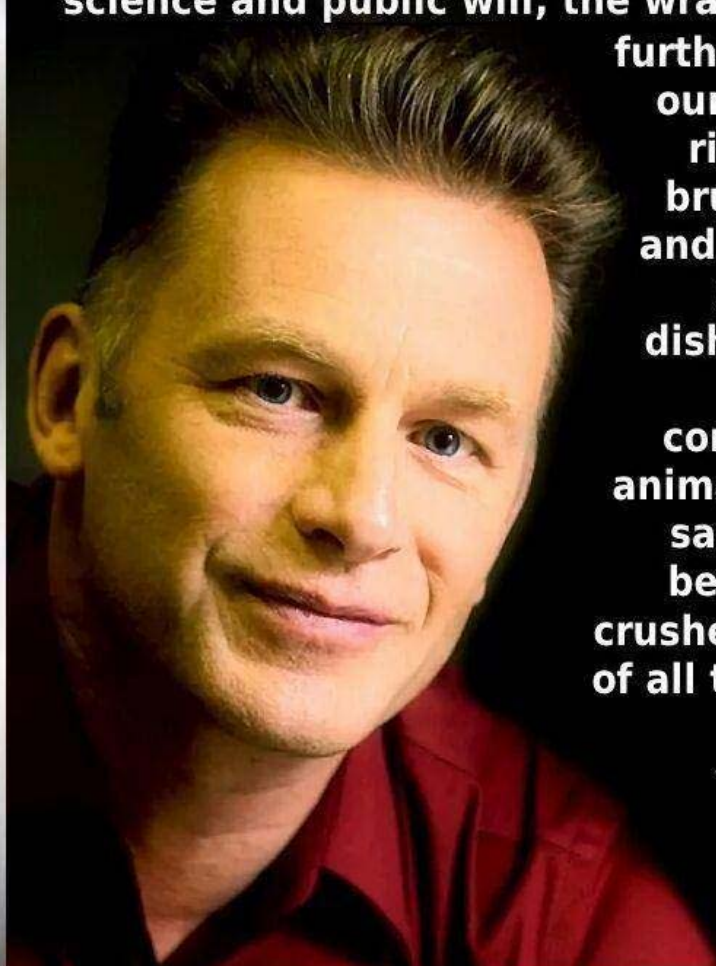
Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers





It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



 stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

REGULAR LINE OF PACKETS  
Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Schr. James L. Day, Capt. Nash.  
" " Mary H. Chappell, Capt. Griffin.

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Between Norwich and Philadelphia.  
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" " Mary H. Chappell, Capt. Griffin.

THE subscriber, by appointment from the Hon. Secy of Patents, Inquest of the U. S. Patent Office for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will deposit the same in the Patent Office, and will also prepare Copies, Specifications, Assignments, and all the necessary Papers and Drawings; will make references to the American and foreign laws, to test the validity of any claims, and receive notices to defend and prosecute in large and

NORWICH & W...  
The above vessels are  
commanded by experie...  
Freight from Norwic...  
Bale Goods for this...  
load over the N... wh...  
Freight de-otated in...  
ACCOMMODATION...  
Leave Worcester...  
Leave Norwich...  
connecting with the...  
Western, and Fr...  
NEW YORK...  
Leave Worcester for...  
except Sunday, on the...  
Boston at 6 P. M.  
Leave Allyn's Point...  
except Monday) at 10...  
F...  
Leave Worcester at 6...  
Fares 175-100, with...  
the care.  
Norwich, July 22.

Providence &...  
F...  
The Grafton and No...  
ving Worcester at 10...  
Booke kept at the Gr...  
Boe, N. E. Village, Co...  
the General Stage Of...  
THE...  
Leave Worcester at 7...  
leave Providence at 7...  
morning and evening...  
support boats.  
morning and evening...  
connector with trains...  
tickets sold at Providence...  
Norwich and Worcester.  
EIGHT TRAINS...  
re-pondies Depot, Glouce...  
B...  
Leave Uxbridge for Pro...  
leave Providence for...  
the 6:20 A.M. train fro...  
ket with train for Bo...  
the 5:40 P.M. train for...  
ket with train from Bo...  
on class tickets sold...  
stop at Millbury, West...  
ville, Northbridge, W...  
bridge, Millville, Mil...  
stone, Waterford, W...  
cket, Mendon, Mill...  
sa, Ashton, Lenox, Valley Falls, Central Falls and...  
Pawtucket.  
M... HINCKLEY, Capt.  
EIGHT NOTICE-- Goods remaining at depot 48...  
after they are ready for delivery will be charged stor...  
No freight received after 5 P.M. of March 23.

Worcester, Southbridge, and Sturbridge  
Steam Propeller Freight Line.  
NEW STORE!  
Garden Block, No. 44 Front St.,  
WORCESTER.  
THE subscriber having recently opened a New Store,  
No. 44 Front Street, with a fresh stock of  
FAMILY GROCERIES,  
now prepared to furnish the citizens with every article  
at the lowest possible price.  
AMONG ARRANGEMENT COMMENCING MAY 1.  
THROUGH PASSENGER TRAINS.  
Leave Worcester at 8 1/2, 11 A. M., 2 40 and 4 P. M.  
The last on the arrival of the New Haven Train.  
8 1/2 A. M. train will take up on one east of Framingham  
passengers will leave Millbury at 8 1/2 A. M. and 2 P. M.  
passengers will leave Millbury at 7 A. M. and 4 P. M.  
4 P. M. train will not stop at Way Stations to take  
up passengers.  
Leave BOSTON at 7 1/2 A. M., 11, 6, 8, & 6 1/2 P. M.  
7 1/2 A. M. train will stop only to take up passengers at  
Way Stations for Springfield or beyond, or to take up  
passengers for Worcester at Way Stations west of Fram...  
ingham.  
10 A. M. train will take up one east of Framingham.  
4 P. M. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Sunday.  
8 A. M. train to the New York Steamboat Train, to  
New York, to run as heretofore, without stops, except at  
Springfield.

SEEDS. Together with a general assortment of Garden  
Plants, Barkets, &c. &c.  
Office, N. E. Village, Central Hotel, Worcester, and also  
at the General Stage Office, No. 1 Merchants' Row.  
It is very necessary that all Express Business should be  
accompanied with written orders and signed personally,  
that it may be done with correctness.  
July 7. Sent TYLER HARRINGTON.

Worcester, Southbridge, and Sturbridge  
Steam Propeller Freight Line.  
NEW STORE!  
Garden Block, No. 44 Front St.,  
WORCESTER.  
THE subscriber having recently opened a New Store,  
No. 44 Front Street, with a fresh stock of  
FAMILY GROCERIES,  
now prepared to furnish the citizens with every article  
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New York, to run as heretofore, without stops, except at  
Springfield.





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

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

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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







# I'M ON BOARD!

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



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

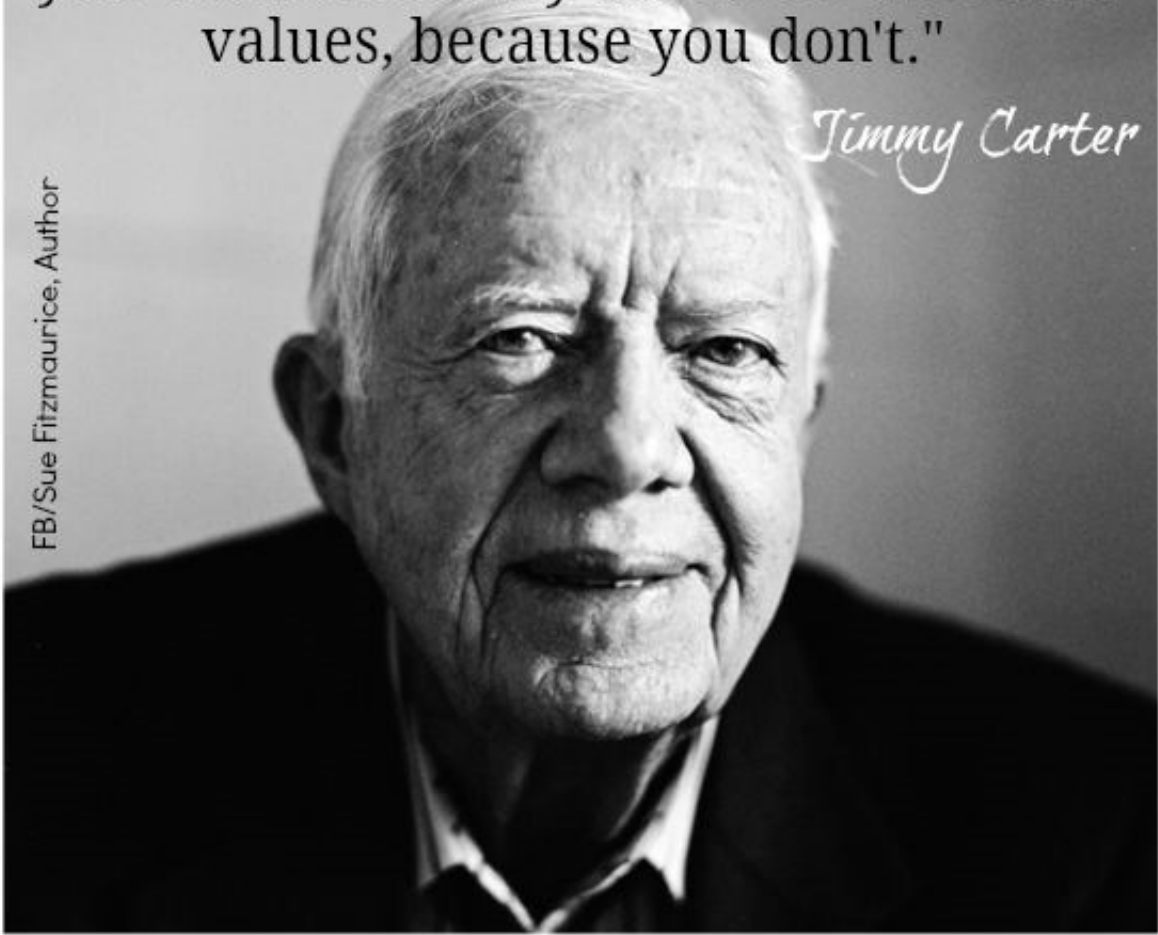
**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S UNDERGROUND GARAGE**  
 MAXIMUM ROCK AND ROLL  
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))  
 SATELLITE RADIO  
 (FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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# Peculiar News of the Week



**Boris, I need you to do something really stupid  
to take the heat off Andrew.**

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!

---



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**







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.



17 March 2019– SHOW 300 – Exhibit B

Naz Nomad and the Nightmares: Just Call me Sky  
Foufoula: Chebu Jane  
Tygers of Pan Tang: Sun Lotion Suicide  
Exhibit B: The Ballad of Ron Grainger/  
Pass the Gravy Beat  
Heaven 17: Penthouse and Pavement  
Deep Purple: Help  
Guru Guru: Der LSD Marsch  
Sarah Vaughan: Peter Gunn  
Ann McCue: Stupid  
Exhibit B: Excerpt from a Hippy Opera  
Ot Vinta: TOHH  
The Ivy League: The Pit and the Pendulum  
Ludus: Mothers Hour  
Abbie: Stop Talking  
The Electric Toilet: Mississippi Hippy  
Kate Bush: Experiment IV  
O'Hooley and Tidow: Ruins by the Shore  
Stella Sommer: Do You Still Love me Now?  
Maya Beiser: Wish you Were Here  
Gaston and Purcell: Tequila  
Traffic: The Low Spark of High Heeled Boys  
Exhibit B: Shot in the Dark  
The Stranglers: Adios (Tango)  
Rev. Edward W. Clayborn In Times of Trouble  
Jesus Will Never Say Goodbye

[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  
<https://www.facebook.com/comarossimusic/>  
 Overhead  
<https://www.facebook.com/overheadband/>  
 Blow Your Mind  
<https://www.facebook.com/BYMPProgRock/>  
 Vasil Hadzimanov Band  
<https://www.facebook.com/VasilHadzimanovBand/>  
 GruGrü  
<https://www.facebook.com/GruGrü-182859731735174/>  
 Regal Worm  
<https://www.facebook.com/regalworm/>  
 SUNRISE AURANAUT  
<https://www.facebook.com/sunriseauronaut/>  
 Colouratura  
<https://www.facebook.com/colouratura.album/>  
 Sarcophagus Now  
<https://www.facebook.com/sarcophagusnow/>

Listen  
Here

Friday Night Progressive





## CANTERBURY SANS FRONTIÈRES: Episode Seventy Four

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:

"This episode features an extended interview with (and archival selections from) Will Glanfield of the Happy Accidents, a legendary Canterbury-area ensemble that existed 1985-2012 (and which included former Wilde Flowers Brian Hopper and Graham Flight). Also, Gong live in China, NSRO and an unknown Israeli covering Robert Wyatt, Haiku Salut remixing Group Listening covering Robert Wyatt, Tim Blake and Steve Hillage reunited via Hawkwind in 2018, a Caravan classic from 1970, brand new Chilean spacerock and San Franciscan psychedelia. From the Canterbury area of today, a new electro-acoustic piece from Raven Bush."

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).

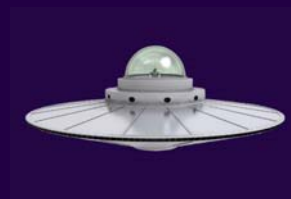
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### THE LIVE AUDIENCE SHOW PART 1

In a first-ever event, the MMMX Files show is broadcast before a live studio audience. Mack, Juan-Juan and Cobra are joined by guests Lois lane, Superfan Barbara With, No Belly Button Man, Agent X, the Ghost of JFK, Dr Lira, UFO funnyman Phil Yebba, famous author Marc Zappulla and many more.



Listen  
Here

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





**Anne Grete Preus  
(1957 – 2019)**

Preus was a Norwegian singer. She was a rock artist in Norway in the 1980s and 1990s, first as member of the bands Veslefrikk and Can Can, and later as a solo artist. She released nine solo albums and won the Spellemannprisen and other awards multiple times.

In 2008 she appeared as a narrator in an Arts Alliance production, id - Identity of the Soul. She died on 25<sup>th</sup> August, aged 62.



**Fulati Gidali  
(1911 – 2019)**

Gidali was an Indian folk singer who was known as the "Shaitol Empress".

She had sung "Shaitol" (A type of folk song from Cooch Bihar, West Bengal, India).

She died on 22<sup>nd</sup> August at the age of 108.

**THOSE WE HAVE LOST**





**Celso Piña Arvizu  
(1953 – 2019)**

Arvizu was a Mexican singer, composer, arranger, and accordionist, mainly in the genre of Cumbia, being one of the most important musicians in the style of "Cumbia rebajada".

Piña was a pioneer in the mixture and fusion of tropical sounds with many of his works having elements of cumbia, regional mexicano, cumbia sonidera, ska, reggae, rap/hip-hop, R&B, etc. Piña is also known as El Rebelde del acordeón or the Cacique de la Campana.

Piña started playing music in his hometown with his brothers Eduardo, Rubén and Enrique. They formed a band called Celso Piña y su Ronda Bogotá and together they would go to several homes and perform for local citizens, especially teenage girls from their neighborhood.

In 1980, Celso Piña bought his first accordion

and was introduced to the world of musica norteña. He spent numerous hours of practice and work in the popular district of La Colonia Independencia, south of Monterrey.

Piña's group decided to change their musical rhythm to encompass a more tropical style during the mid-1980s and switched into the genre of cumbia, and became what today is Celso Piña y su Ronda Bogotá.

Piña taught himself how to play the accordion with no formal training. His most popular songs include, La quebradita de la paz, El tren, Como el viento and La piragua by José Barros.

Piña died on August 21<sup>st</sup>, at the age of 66.



**Mikhail Borisovich Romanov  
(1951 - 2019)**

Romanov was a Soviet and Russian trumpeter and music teacher, artist of the ZKR ASO and ASO of the Leningrad (currently St. Petersburg) Philharmonic Society, and associate professor of the St. Petersburg State Conservatory named after N. A. Rimsky-Korsakov.

Romanov began to study music at the age of eleven in the amateur orchestra of the House of Culture named after V.I. Lenin. From the age of twelve he began to study at the children's

**THOSE WE HAVE LOST**



---

music school of the Nevsky district of Leningrad. In 1970, Romanov graduated from the music school named after N. A. Rimsky-Korsakov, class M. N. Sveshnikov, and in 1975 - the Leningrad Conservatory. N. A. Rimsky-Korsakov in the class of Yu. A. Bolshiyarov.

From 1970 to 1972, Romanov played in the stage orchestra of the Kirov Opera and Ballet Theater, from 1972 to 1974 he was a soloist in the opera studio of the Leningrad Conservatory. In 1974-1977, he played in the ASO of the Leningrad Philharmonic. Since 1977, Mikhail Romanov has been the regulator of the pipe group ZKR ASO of the Leningrad Philharmonic.

Romanov died on August 18th, aged 68.



### **Samuel Lawrence Taylor (1942 – 2019)**

Taylor was an American bass guitarist, best known for his work as a member of Canned Heat from 1967. Before joining Canned Heat he had been a session bassist for The Monkees

and Jerry Lee Lewis. He was the younger brother of Mel Taylor, long-time drummer of The Ventures.

Taylor played bass guitar in The Gamblers, one of the first rock groups to play instrumental surf music. Its personnel also included Elliot Ingber, a future member of Frank Zappa's Mothers of Invention, Fraternity of Man and Captain Beefheart's The Magic Band; Bruce Johnston, half of the Bruce and Terry duo with Terry Melcher from 1962-66 and longtime "sixth" member of The Beach Boys, for a time brother Mel Taylor, and guitarist-songwriter-bandleader Derry Weaver, who would record and perform in several capacities during the early 1960s. The Gamblers had a local hit in the Los Angeles area with "Moon Dawg" and Taylor played on the recording.

Taylor played with Canned Heat from 1967 to 1970 and appeared with them at various festivals including the Monterey

# THOSE WE HAVE LOST



International Pop Festival and Woodstock. His band nickname was "The Mole." In addition to playing bass, he also played lead guitar on occasion. In 1970, when John Mayall moved to Los Angeles, Taylor quit Canned Heat to join him in the Bluesbreakers. After the Bluesbreakers tours, Taylor played briefly with the Sugarcane Harris Band (later called Pure Food and Drug Act).

Taylor played on numerous Tom Waits albums and was the bass player in his touring band.

Larry Taylor died on August 19th, at the age of 77.

## R.I.P. Samuel Lawrence Taylor AKA Larry The Mole" Taylor Bass player of Canned Heat

IF ONLY FOR THAT ONE BASS LINE in "Going Up The Country"-as remembered in replays of EASY RIDER and WOODSTOCK

"Larry The Mole "made pop heaven with that introductory bass line and its infectious play with the flute and drums

If one tree defines a forest

And one bird defies the sky

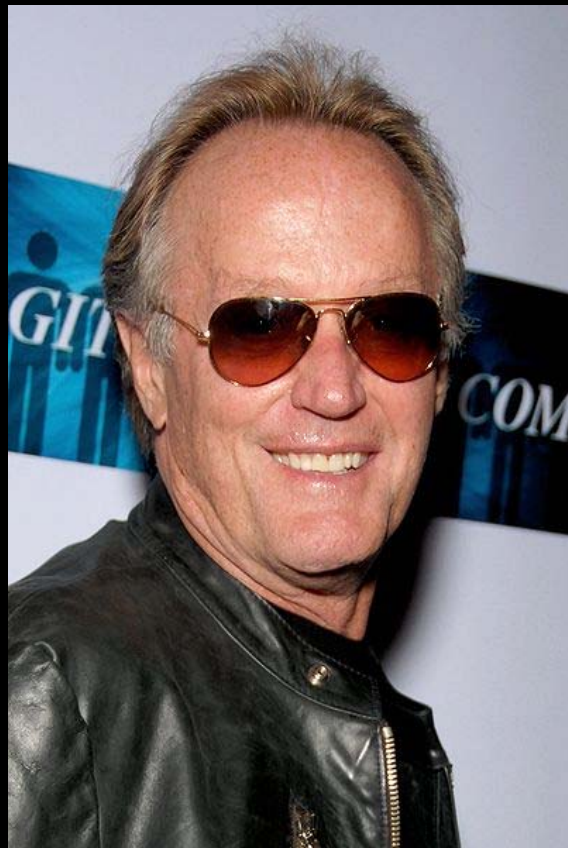
Larry The Mole will always be remembered for Canned Heat

and that warm and welcoming intro

bass

line

Thom Woodruff



**Peter Henry Fonda  
(1940 – 2019)**

Fonda was an American actor, director, and screenwriter. He was the son of Henry Fonda, younger brother of Jane Fonda, and father of Bridget Fonda. He was a part of the counterculture of the 1960s.

On his eleventh birthday, he accidentally shot himself in the abdomen and nearly died. Years later, he referred to this incident while with John Lennon and George Harrison while taking LSD. He said, "I know what it's like to be dead." This inspired The Beatles' song "She Said She Said".

Fonda's first film came when producer Ross Hunter was looking for a new male actor to

# THOSE WE HAVE LOST





romance Sandra Dee in *Tammy and the Doctor* (1963). He followed this with a support part in *The Victors* (1963), a bleak look at American soldiers in World War II, directed by Carl Foreman.

Fonda continued to work in television, and by the mid-1960s, Fonda was not a conventional "leading man" in Hollywood.

Fonda's first counterculture-oriented film role was as a biker in Roger Corman's B movie *The Wild Angels* (1966). Fonda originally was to support George Chakiris but graduated to the lead when Chakiris revealed he could not ride a motorcycle. Fonda produced, co-wrote and starred in *Easy Rider* (1969), directed by Dennis Hopper. *Easy Rider* is about two long-haired bikers traveling through the southwestern and southern United States where they encounter intolerance and violence. Fonda wrote an autobiography, *Don't Tell*

*Dad* (1998).

Fonda died on August 16<sup>th</sup>, at the age of 79.

## EASY RIDER LEAVES THE BUILDING

JUST AS THE GHOST OF WOODSTOCK REINCARNATES

After all-Peter Fonda(son of Henry Fonda,brother of Jane Fonda father of Bridget Fonda is core Alternative Royalty.He co-wrote and produced EASY RIDER which earned him an Academy Award Nomination for Best Original Screenplay..He worked with the best actors/partied with the Beatles.

AND YOUR BIRD CAN SING was

# THOSE WE HAVE LOST



prompted by him. And ULEE'S GOLD is Brilliant!

So the youth made his 60's iconic road movie, and the elder made his mature movie.

Both scored the attention of their respective generations. EASY RIDER still as fresh as WOODSTOCK memories (same bands, similar soundtrack)

But Peter Fonda has left the building. He will not be riding back.

Thom Woodruff



**Ange Didier Houon**  
(1986 – 2019)

Houon, also known as DJ Arafat, or Arafat Muana and by various other stage names, was an Ivorian DJ and singer who made music in the Coupé-Décalé genre. "Dosabado",

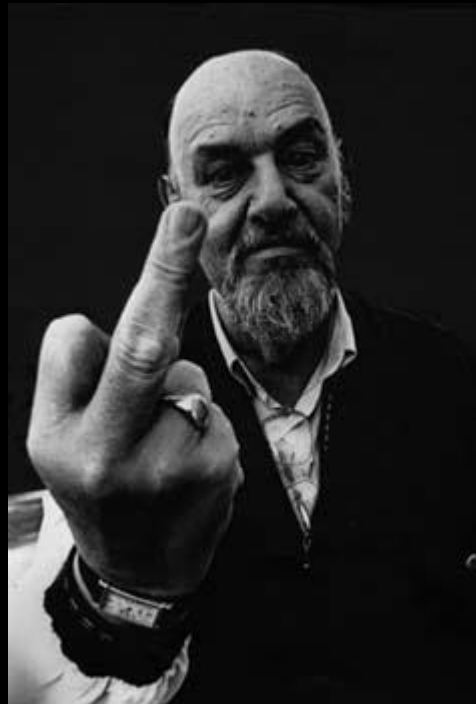
"Kpangor", "Zoropoto", "Enfant Beni" and "Moto, Moto" were some of his major hits. He was popular in French-speaking Africa.

He started his music career as a DJ in Yopougon, a night-life district

in Abidjan. He left for France to improve his career and even overstayed his visa. He was considered one of the most popular African artists in Francophone countries around the world.

He released 11 music albums primarily in the popular "Coupé-Décalé", which means "cut and run", in Ivorian slang it means "to cheat someone and run away", dance music style, in a career that spanned fifteen years. The music incorporates fast percussion, deep bass and hip-hop-style vocals.

He died on 12<sup>th</sup> August, after a motorcycle accident, at the aged of 33.



**Freddy Bannister**  
(sometimes written as Freddie Bannister)  
(1934 – 2019)

Bannister was a leading UK concert promoter during the 1960s and 1970s and was the founder of the Bath Festival of Blues 1969, the Bath Festival of Blues and Progressive Music 1970 and the Knebworth festivals.

Bannister started promoting music acts through his father-in-law in 1959, organising performances in local dance halls. From 1963 to 1969 he promoted numerous shows at the

**THOSE WE HAVE LOST**



Pavilion in Bath, England including those by artists such as Gene Vincent, The Rolling Stones, Cream, The Beatles, Jimi Hendrix, The Who, Pink Floyd and The Yardbirds.

His first festival event was the Bath Festival of Blues which was held on the Rec Ground in the centre of Bath in 1969. The following year, the Festival (now known as the Bath Festival of Blues and Progressive Music) was moved by Bannister to the much larger Bath and West Showground, attracting an audience of between 150,000-200,000.

Following his departure from Bath, Bannister founded the Knebworth Festival in 1974 and ran what would be the first of seven consecutive festivals there. Bannister's concert promotion company, known as Tredoar, was forced into liquidation in the early 1980s due to a financial dispute with the management of Led Zeppelin following the 1979 festival.

Bannister was noted for his philosophy of "always giving the very best value for money" by keeping festival tickets at a reasonable cost, whilst also attempting to book the strongest program possible. He specialised in working with American bands, and in addition, he was the European representative for Frank Zappa and the Mothers of Invention, and also Grunt Records, the Jefferson Airplane label which represented such artists as Hot Tuna, Jack Bonus and Black Kangaroo.

Bannister released his autobiography in 2003, entitled *There Must Be a Better Way*, published by Bath Books.

He died on 11th August, at the age of 84.



**Reb Foster**  
**(born James Dennis Bruton)**  
**(1936 – 2019)**

Foster was an American radio DJ (KRLA and KFWB) club owner and was also the band manager of The Turtles and Three Dog Night.

He died on 26th August, aged 84.

**THOSE WE HAVE LOST**





**Neal Casal  
(1968 – 2019)**

Casal was an American guitarist, singer, songwriter, and photographer. First rising to prominence as lead guitar with Rickey Medlocke's Blackfoot from 1988-1993, Casal is best known as a member of Ryan Adams' backing band the Cardinals from 2005 until 2009, with whom he recorded three studio albums. He played in several groups, including the Chris Robinson Brotherhood, Hard Working Americans, The Skiffle Players and Circles Around the Sun – and released twelve albums as a solo artist.

In 2010, Casal released a photo-book, *Ryan Adams & the Cardinals: A View of Other Windows*, documenting his time spent within the band. He released his most recent solo album, *Sweeten the Distance*, in 2011.

Director Ray Foley made a documentary about Casal' influences and inspirations during the making of his sixth album in 2001 entitled *Neal Casal: Anytime Tomorrow*.

Casal died on 26<sup>th</sup> August, at the age of 50.



**Mitch Podolak  
(1947 - 2019)**

Podolak was a prominent figure of the Canadian folk music community. He began his career at the Bohemian Embassy Coffee House in Toronto in the early 1960s, where he rose from busboy to booking shows. In the late 1960s, Mitch Podolak began a dynamic relationship with CBC Radio as a freelance documentary maker, working into the 1970s for such shows as *Five Nights*, *CBC Tuesday Night*, *Between Ourselves*, and *This Country In The Morning*. Podolak hosted the CBC's "Simply Folk" radio program from 1987 to 1991.

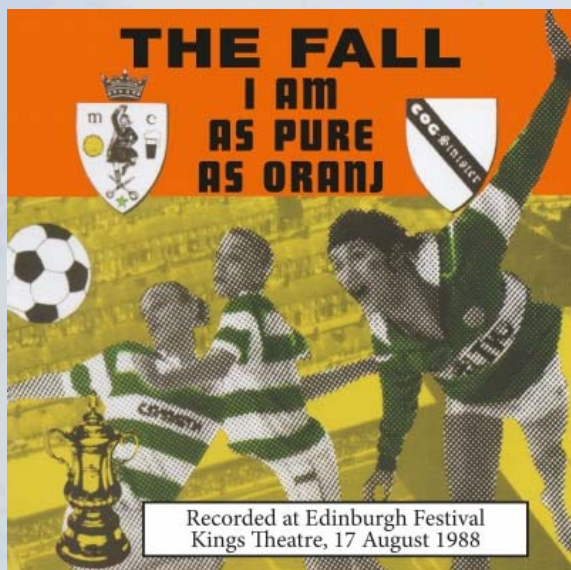
With CBC as a resource base, Podolak helped found the Winnipeg Folk Festival in 1974, serving as the artistic director with Ava Kobrinsky and Colin Gorrie. It was an immediate success, and in 1978 he and Gorrie with Ernie Fladell, Gary Cristall, and Frannie Fitzgibbon founded the Vancouver Folk Music Festival with Colin Gorrie - creating the Vancouver International Children's Festival the same year - and within a few years, Podolak helped the Edmonton and Calgary Folk Festivals open their doors.

Beyond Folk festivals, Podolak was the co-founder of the Winnipeg International Children's Festival, and was the originator of the idea and effort that created the West End Cultural Centre, a major music venue in Winnipeg. In 1976, Podolak founded Barnswallow Records, the label that launched the career of Stan Rogers. More recently, Podolak operated as Executive Producer of Home Routes, North America's only house concert circuit at the time.

Podolak died on August 25<sup>th</sup>, aged 71.

**THOSE WE HAVE LOST**





**Artist** The Fall  
**Title** I Am As Pure As Oranj  
**Cat No.** COGGZ124CD  
**Label** Cog Sinister

I Am Kurious Oranj is the eleventh studio album by English post-punk band the Fall. It was released on 10 October 1988 through record label Beggars Banquet.

The album's release came at the end of a relatively successful year for the group,

which had also seen the release of an "accessible" album, *The Frenz Experiment*, and a handful of singles in the UK charts. However there was internal strife within the band; Smith was increasingly dependent on alcohol and speed, and his marriage to Fall lead guitarist, song writer and vocalist Brix Smith was coming to an end. Although she wrote many of the most acclaimed songs on the album, including "Overture From Kurious Oranj", "Van Plague?" and "Bad News Girl", she was excluded from the writing and publishing credits.

Considered one of the Fall's strongest, if not most cohesive, albums, *I Am Kurious Oranj* was intended as the soundtrack for the ballet *I Am Curious, Orange*, a collaboration with the dancer Michael Clark. The music was mostly pre-written by Brix Smith and bassist Steve Hanley. This album is a live version, recorded during an Edinburgh Festival performance of the ballet, and issued in 2000. It is generally considered to be a meatier and more incisive version than its studio counterpart, and is highly recommended.





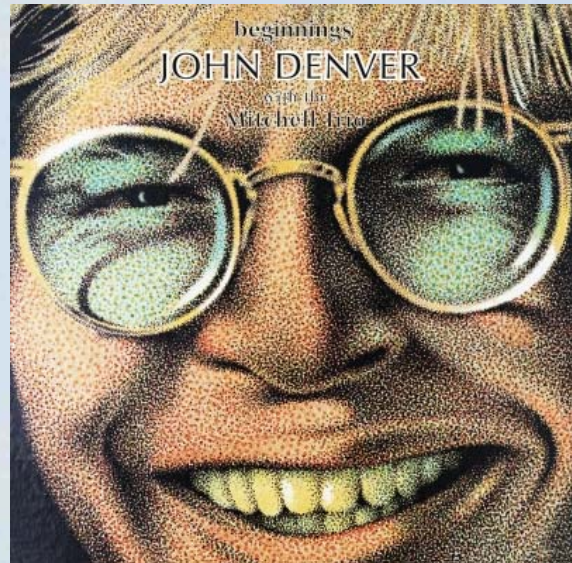


**Artist** The Fall's Mark E Smith and Ed Blaney  
**Title** The Train  
**Cat No.** COGGZ126CD  
**Label** Cog Sinister

Approved and initiated by the late Mark E Smith, here is a double CD with six different versions of The Fall classic, The Train. Featuring the voice of Mark E, with long time The Fall collaborator Ed Blaney re-working the hexagon of tracks along with producer Mike Bennett, there's a Disorient Express mix, a Dark Shunter mix, an Extended Shunter mix, Drum 'n Bass mix and a Platform 40 re-mix at forty minutes long, together with the forty minute original. There's also a Gonzo mix on YouTube\* that captures the essence of Mark E, with a psychedelically smudged video that takes you on a journey starting at Salford Crescent station and ending up somewhere far out, as an incessant beat and galloping guitars speed the track along.

And within the vocal mash-up going off in the neverlands is the distinctive voice of Mark E, together with a whole carriage of guests who could be John Robb, Dave Simpson, GM Mayor Andy Burnham or any of the others who crop up on the CDs. Ed Blaney has definitely got a ticket to ride... "This all came about when the owner of Cog Sinister asked if I'd be interested in

re-working this alongside some other stuff I've done with Mark over the years along with Mike Bennett" says Ed "Ironically, Mark had insisted we should work together. I'm really pleased with the end result; it's more of an art thing, especially the Platform 40, the forty minute mix...incredible stuff and credit to Mike Bennett who's worked some great magic on this. I'm sure Mark would love it too..."



**Artist** John Denver with the Mitchell Trio  
**Title** Beginnings  
**Cat No.** HST501CD  
**Label** Gonzo

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Mitchell left the trio in 1965 to embark on a solo singing career. Another audition process replaced him with the young (and



unknown) singer/songwriter John Denver. The group retained the well-known "Mitchell Trio" name, with Denver writing some of the group's songs.



**Artist** Man  
**Title** Anachronism Tango  
**Cat No.** PNTGZ109CD  
**Label** Point

The Man band first came together as The Bystanders in 1964 being one of numerous pop groups in the sixties that were trying to climb the ladder of success, managing to release many singles between 1964 and 1968. When Deke Leonard from another Welsh band (The Dream) joined, The Bystanders became Man band, and were signed to Pye records. The music that the Man band performed was much removed from the pop sensibilities of The Bystanders, being more in keeping with the West Coast sound of American groups such as The Quicksilver Messenger Service. Man would record two albums for Pye records under their progressive rock label, Dawn, namely Revelation and 2ozs Of Plastic With A Hole In The Middle. The band then left Pye to sign with the more progressively minded Liberty records in 1970, and were to remain there until 1976 when they signed with MCA. The seventies would be an interesting time for the band, with many comings and goings of

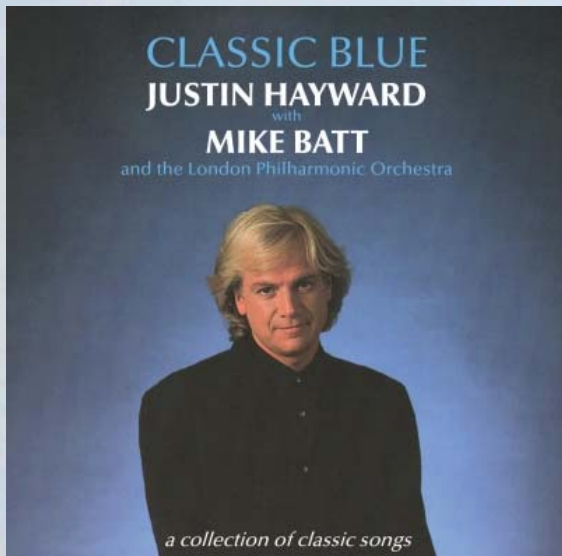
various members. These included the departure and return of key members Clive John, Deke Leonard and Martin Ace at various points. At one time the only original member left in the band was Micky Jones.

The music, of course, never suffered and in a particularly fertile period the band managed to record and release no less than seven studio albums namely Man, Do You Like It Here Now, Are You Settling In, Be Good To Yourself At Least Once A Day, Back Into The Future, Rhinos Winos And Lunatics, Slow Motion and Maximum Darkness, which featured Quicksilver Messenger Service guitarist John Cippolina. In 1983 Man re-formed to head out on the road playing gigs and recording again. The line-up included Deke Leonard, Mickey Jones, Martin Ace and former Gentle Giant drummer John Weathers. One notable gig was a concert at the world-famous Marquee Club to celebrate the twenty-fifth anniversary of the venue. This concert was filmed then subsequently released on video and also in edited form as the album Friday The Thirteenth. Man didn't just concentrate on the live circuit although they were becoming increasingly popular; also recorded a number of excellent studio albums. These included The Twang Dynasty and Call Down The Moon. Man continue to perform both in





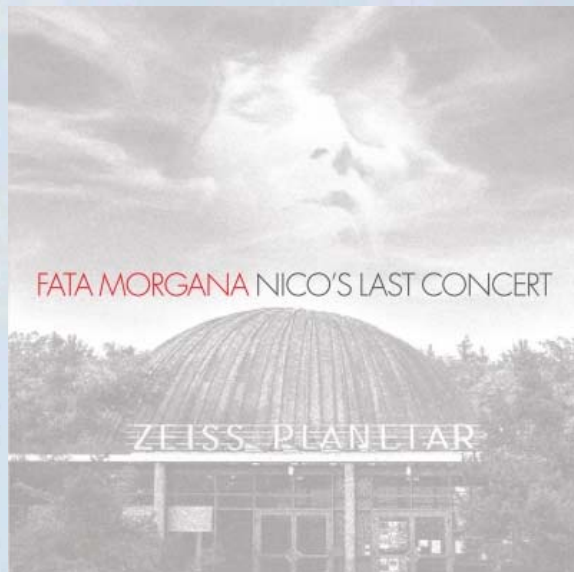
the UK and abroad, and with Martin Ace leading from the front, it is full steam ahead with this extraordinary new album...



**Artist** Justin Hayward  
**Title** Classic Blue  
**Cat No.** HST517CD  
**Label** Gonzo

Classic Blue is the fourth solo studio album by The Moody Blues member Justin Hayward. Classic Blue was released in 1989 by Trax Records (later re-released on Castle Music Records in 1994), and features Mike Batt, who also produced the album, and the London Philharmonic Orchestra. The album includes cover versions of many hit songs, such as The Beatles' "Blackbird", and Led Zeppelin's "Stairway to Heaven." It also includes a re-recorded version of "Forever Autumn," a song from Jeff Wayne's Musical Version of

The War of the Worlds, in which Hayward originally sang lead vocals.



**Artist** Nico  
**Title** Fata Morgana  
**Cat No.** HST516CD  
**Label** Gonzo

Nico's Last Concert: Fata Morgana is a DVD/CD set live album documenting Nico's performance at a show called Fata Morgana – Wüstenklänge im Planetarium (Fata Morgana – Desert Sounds in the Planetarium), held on June 6, 1988 in West Berlin as part of the European Capital of Culture festival that year. The concert (organized by musician Lütz Ulbrich) took place at the planetarium of the Wilhelm-Foerster-Sternwarte and consists of remixes and documentary footage including rare new material. Except for the album's closing song (which was previously released on The End...), Nico and her backing band the Faction composed all the pieces specifically for the show, during which they were accompanied by optical effects and Moon-themed projected pictures and films.

As the title of the album indicates, the concert was Nico's last, and the material on the album is among the last she (co-)wrote. Six weeks later, on July 18, she died while on vacation in Ibiza.





## MICHAEL BRUCE



### The Classic Albums

**Artist:** Michael Bruce  
**Label:** Bat Country  
**Distribution:** Plastichead  
**Release Date:** 5th July 2019  
**Catalogue Number:** BCGZ124CD  
**Barcode:** 5056083204717

Michael Bruce, the guitarist of the original Alice Cooper group is the guy who co-wrote "School's Out" and "No More Mr. Nice Guy," songs that epitomize all that Alice Cooper was and still is about. Having the rhythm section from Bulldog and the Rascals, the always perfect drums of Dino Danelli and bass work of Gene Cornish, along with keyboards by David Foster, make it clear that the music is going to be top notch.

Two classic albums, Rock Rolls On and Halo of Ice, for the price of one!

### Track Listing:

CD One: Hello Hooray | Under My Wheels | Is It My Body? | Second Coming | Desperado | Hard Hearted Alice | Be My Lover | No More Mr Nice Guy | Halo of Flies | Caught in a Dream | Muscle of Love | I'm Eighteen | Billion Dollar Babies  
CD Two: Rock Rolls On | Gina | Too Young | Friday on my Mind | Lucky Break | In My Own Way | Do You Wanna Know







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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



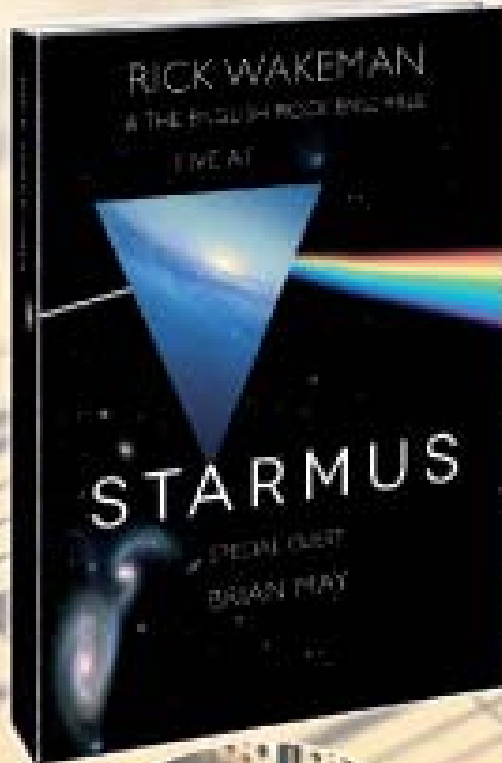
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Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the 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.



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# THE BOB LAZAR STORY

It has been a while since the man behind The Bob Lazar Story, Matt Deacon, and myself caught up for a beer. So, given that there is a new album out, it seemed like a good time to have another chat.

*Given you live in Christchurch, New*

*Zealand, and drummer Chris Jago lives Los Angeles, how did the original band get together and then how did Chris get roped into it?*

After studying Audio Engineering circa 2005 I recorded "(sic)", on my own, apart from two



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KEV ROWLAND



songs Simon Fox played drums on. He and I were both teaching at the same music shop in Chch and he is a brilliant drummer. Studio time was hard to come by then, but we were able to get into the studio at MAINZ (Music And Audio Institute NZ) and one of my pals engineered the drum recording. The rest of that album was programmed drums by myself, which were OK but not real enough.

So I roped Simon into another three tracks on the next release - The Silence of Perez de Cuellar - and used an online service for another two. I had recorded bass parts myself but then met Mike Fudakowski at a high school I was also teaching at. He's a magnificent bass player and liked the tunes so he replaced my parts with good ones. I pretended to like Dungeons & Dragons to curry favour with him. He knew Kev Roberts, a drummer who was Head Of Music at a school near me. Fud suggested we approach Kev to put a small live band together as we could use the school as rehearsal space too. Kev was the only Dixie Dregs fan I had ever met in NZ so seemed a good fit.

We worked on four songs I had written for Space Roots and recorded them in Kev's classroom. Around this time we also played a few gigs in Chch and Lyttelton which was fun, but was an awful lot of rehearsing. Kev also recruited a great keyboard player for us - Nathan Peters, who played all the gigs we did.

As Fud and myself both had young kids (not with each other), gigs weren't a priority. At this time I also re-connected with Chris Jago via FB. I had met Chris at Music College in Liverpool in 1993 and we played together a few times in college ensembles and then I used to occasionally sub for the guitarist of the covers band he was in. But this was a time before e mail had arrived, so we lost contact when I moved to NZ in 1997. He popped up on my Facebook around 2009 and I convinced him to play on about three songs on Space Roots. I also used the online service again, so Space Roots ended up having three drummers on it. But it was a nightmare putting the album together as me

and the fam packed up and moved back to Liverpool for a year and my PC crapped itself. So it was a four year process putting Space Roots together. It's a miracle it was even released, to be honest.

I found the process of working with Chris to be very satisfying. I really wanted a bit more cohesion for future releases, as Space Roots was a bit all over the place sonically, so I got Chris on board for the next release - Ghost Of Foodstool. This EP/mini album felt like a fresh start, after the craziness of putting Space Roots together. Chris can be very busy - he's often playing in musicals in the States, as well as doing various other sessions. He also got the Neil Diamond gig a couple years back. Unfortunately Neil had to retire through poor health though, so that was short lived. But given the quality of his playing, I'm always prepared to wait until Chris is available to do some recording.

#### *How does your Trans-Pacific writing collaboration work?*

I write the music bits with the aid of the drummer app in Logic, then send Chris these demo files both with and without the programmed drums. Then I chart them out in a simple(!) way and Chris interprets it how he feels. I might then tweak a couple bits or add some more stuff in as his parts usually spark some different ideas. I see it as a total collaboration and love getting his parts back. He engineers and mixes all the drums at his home studio - Shabby Road Studios, and frankly does an incredible job. We'll have the occasional Skype conversation where we'll secretly marvel at each other's completely different versions of Scouse accents, but we usually just stick to back and forths on messenger. We share a dropbox where files get exchanged and working song names get more convoluted i.e apr17100bpm1\_2nomaster etc.

It has worked out well so far. I think I'm quite easy to work with, very accommodating. I've only ever asked Chris to tweak something maybe twice. If he does something I wasn't prepared for, i tend to just incorporate it, make it work for me. I can





definitely cause steam to escape from his ears though. Occasionally my charts haven't quite matched up to the demo recordings. I used to write charts for him by hand, but for Vanquisher I used Sibelius to produce much neater charts. It was way more accurate too, as it was just a case of loading a midi file of the Logic projects into Sibelius and it would spit out a lovely looking chart.

*You have previously described your band as "purveyors of tritonal wankery, and offer an oasis of ProgMathsyFusion to soothe your weary earholes." What do you mean and how would you describe yourselves in terms of other artists?*

Tritonal wankery came about as I wrote a lot of riffs with tritonal jumps in them at the time. If anyone ever gets a package from me in the post, it usually has a sticker on it that

says "Purveyor of tritonal wankery". ProgMathsyFusion is a description that covers a lot of musical ground. Definitely Prog moments, although I'm not a massive fan of classic Prog. I like Mathsy music full of odd timings like Zappa. The modern iteration of Math Rock is completely different and not my thing. And there are bits of fusion spread about, but not endless wanky solos.

I find when I have to describe the sound of The Bob Lazar Story, I usually just write "for fans of Zappa, Keneally, Cardiacs, GG." A diverse group. No one sounds like Zappa, but he's a massive influence. As is Mike Keneally. I came to Cardiacs quite late on, only about five years ago, but they were a musical epiphany for me. Super complicated yet direct and in your face. Amazing melodies and ensemble playing. It turns out that Tim Quy who was percussionist for





Cardiacs, was a fan of ours before I had even heard of them, which blew my mind. I'd say apart from Zappa, nothing has ever floored me as much as Cardiacs tunes have. Absolutely mesmerising.

Although we get lumped into the Prog genre, which is all good with me, I've only listened to a tiny bit of Yes, never heard ELP before and I've tasted a tiny smattering of Jethro Tull. I like a few Gentle Giant songs. I grew up listening to Metal then went down a small jazz road for a bit before someone played me some Zappa. I can take or leave all his comedy stuff, but the super tight, busy ensemble work is what I'm really into. Echidna's Arf (Of You) could be my favourite song of all time. But how do we

classify that? I do love classic Gabriel era Genesis though. Foxtrot is a perfect album. I know that one well, plus The Lamb stuff. But that's about it for me and Prog. I think I prefer music that defies categorisation. Mr Bungle would be a prime example - California is a real masterpiece. I listen to a lot of French stuff lately - Poil, Hardcore Anal Hydrogen, Ni. All crazy stuff. Progressive in the sense that they do stuff that is very different, very original. Lost Crowns, who are also with BEM, really tickle my fancy too. They play all the notes, seemingly all at the same time, but pull it off spectacularly. I guess they might fall into the Psychedelic category, who knows?

So all these bands are definitely influences for sure. However, I think TBLS sound like



TBLS.

*What is your obsession with Foodstool?*

I used to have a stool in my music room that I would bring into the lounge to eat my dinner off. It became affectionately known as Foodstool. The first album had The Progressive Adventures of Foodstool on it, and as a fan of conceptual continuity from my Zappa-love, I thought it would be great to include Foodstool on every subsequent release. I have no intention of ever stopping. Foodstool was stolen from our garage while we were in the UK. I'm lucky I had a photo of it. I traced this photo and coloured it white for the front cover of Ghost Of Foodstool. You can also get Foodstool t shirts from our merch page. I'm toying with the idea of Foodstool Hot Sauce. But who would want a food product with the word stool in it? Not every idea is a great one.

*Why name the band after Bob Lazar, what fascinates you about him? Does he know there is a band carrying his name?*

I've been fascinated with the topic of UFOs since I was a kid, and when Bob went public with his story in about 1989, I heard about it even though there was no internet back then, and the topic was essentially an opportunity for ignorant folk to chime into serious conversations with "Little Green Men" asides and overall snarkiness. Even Roswell wasn't known about much back then. I actually released an album in 2004 under my real name with songs that turned out to be prototypes for subsequent releases. However, I thought it would appear like I was some sort of singer songwriter so decided on a name change. Not sure why I thought this would be a good idea. Maybe I thought I could draw in the UFO crowd as potential fans. I was definitely playing the long game, and now I feel this is finally paying off, as Bob Lazar is back in the mainstream news again. There is currently a doco on Netflix about him, and he went on Joe Rogan's podcast recently. My Twitter followers went up 25% in a month (as of writing, we are up to 525!) and I get tagged in many conversations on Twitter as a lot of people assume I am Bob Lazar. (@boblazarstory) (525!)

Bob did get in touch once to enquire about our name. I sent him a download code. He likes the music. A few years back he said they were making a film about him and he would try and get some of our tunes in it. I never took him seriously. At least I think it was him. He's a very intriguing character, and if it was all bullshit, you'd have to wonder what was in it for him. He hasn't benefitted financially from it. He keeps a super low profile, but is still harassed by the alphabet soup agencies. If true, his story could be one of the most important ever told.

*The Bob Lazar Story has been a band, then a duo, and this time Mike Fudakowski has again become involved. Why did he leave and then come back?*

Fud was heavily involved in an 8 year long Dungeons and Dragons campaign and couldn't be disturbed. He escaped with his life, just, and I brought him back on board for a few tunes. Also, during recording Self Loathing Joe and Baritonia, I was super busy with being a Postie and was getting burnt out due to stress and whatnot, so I found it easier to just get on with the music side of things myself.

*Please explain the rationale behind the rather eclectic song titles on the new album 'Vanquisher'*

When I was back in college, I couldn't think of names for tunes, they were just numbered. How fucking pretentious, right? I sometimes ask friends and fans for suggestions. My pal KD (stan) Baxter came up with In The Woods With Tony Iommi for the last album, and he's come up with Hooves & Broken Biscuits for this one, although I'll bet he will claim not to remember. Song titles are fun, particularly when there are no lyrics to suggest anything. I will break a couple down for you.

Pongville - I play cards every week with some mates. This is a reference to a rule in the game. I thought, if I do this, then they might buy the album.

Eleven - I can't stand Stranger Things. Plus, it's in 11/4





Goodbye Victor Tripaldi - An admin from the Progressive Rock Fanatics page on FB was being verbally abused by a guy, so banned him, and followed it up with "Goodbye Victor Tripaldi". I suggested it would be a great name for a band. Got over 20 likes for that, wow. So hopefully, once I post this song to the page, someone might buy the album.

Two For The Rest - this is a oft repeated phrase at the Port of Lyttelton where I work as a cargo handler. If the ship has finished loading, they sometimes opt to keep two guys on the wharf and send the other four home. Hopefully, when some of my wharfie mates see this title, they might buy the album.

Operation Full Klinger - I left my old job through redundancy. I had a long term plan of convincing my bosses I was crazy so they would have to pay me to leave. It worked better than I thought it would, as life imitated art and I actually went a bit crazy for a while. Just at the right time, as we were going through a round of redundancies. I had told a couple workmates of my plan at the time, and dubbed it Operation Full Klinger. Hopefully they will remember this and might buy the album. There seems to be a pattern here.

Project Top Secret & Eyes Only - This is for UFO buffs. Hopefully they might buy the album.

Tony!! - Self-evident really



*If the cover art of the last album, 'Baritonia', was the coffee stain of the mug from 'Self-Loathing Joe', what is the meaning behind the artwork this time?*

Once again, conceptual continuity comes into play. The coffee stain is actually on the white stool from Ghost Of Foodstool, so it goes back even further. The link to this new album appears when you take the disc out of the tray in the digipak. I have taken the coffee stain and reversed it on top of itself, creating a striking portrait of myself.

The chilli pepper on the front of Vanquisher is that shape for a reason that will only be revealed on the next release. I can say no more. Apart from telling you that I'm mildly obsessed with hot sauce. Going further back, the flying saucer from the first album "(sic)" appears inside the booklet of The Silence of Perez de Cuellar (another UFO story, google it). Space Roots is the outlier here. No connections to previous or subsequent releases. Although every release has the little chicken with the speech bubble somewhere in it.

*How did you become involved with the Great Elephant?*

About three years ago, BEM kept on popping up on my feed, signing bands left, right and centre. I wanted some of that juicy action. So I sent David Elephant an e mail with a link to the Bandcamp page and said "I think I want to be on your label." He got back to me the next day and promised me the moon on a stick. And here we are. The Bob Lazar Story might very well be the smallest act on their impressive roster, and David has probably regretted his impulsive behaviour ever since. BUT HERE WE ARE.

I love that BEM has a roster of really quite diverse and sometimes very unusual artists.

*There are some very like-minded musicians on BEM, can you see yourself playing with any of them?*

Like I just said, we are probably the smallest act on the roster, so I'm reluctant to suggest collaborations, in case it's seen as a ploy to

boost our profile at the expense of theirs. But if anyone were to ask me, I would most likely be into it. Unless it was Tom Slatter. He's weird.

Simon Godfrey literally shits music, he's so prolific. As is Tom Slatter. He's obsessed with Steampunk, whatever that is. I like the direction We Are Kin have moved in, more synthy, less guitars. I like that The Fierce And The Dead do their own thing and don't worry about not having a vocalist. Their continued success is encouraging for other instrumental acts out there. I can see myself playing with any and all of these people. I can also see them looking at me, and asking themselves "who is that?".

*The album is out, are you going to be performing anywhere in the near future or do you just see this as a studio project?*

No plans to gig. Rehearsing is an issue, as is scheduling. I'm a shift worker and essentially on call every day until I have worked six shifts in a two week cycle. These six shifts often get stretched out over the two weeks, so it's hard to plan things. Plus, Chris lives in LA, which makes it tricky. I'm happy just recording tunes, even though I have enjoyed playing in the past. As i mentioned earlier, rehearsing takes a good while with these kinds of tunes, so an extraordinary amount of commitment would be required from all parties concerned.

*What is next for TBLS?*

I have an EP of totally batshit stuff in the works. Vanquisher has turned out to be a slightly mellower affair in parts, so I left some more, shall we say, crazy tunes out so as not to mess with the flow. I shall be developing these ones and then I'll try to convince Chris that it's a good idea for him to play on them. Besides that, I shall continue to badger people into listening. It's hard work these days. Spotify and streaming in general makes it hard for anyone to make any money doing this kind of thing.

Praise the lord for Bad Elephants.

<https://theboblazarstory.bandcamp.com/>  
<https://www.lucidbrucemusic.com/>



# Jon Meets

## MELANIE & JANE

Some weeks ago I introduced you to a young lady called Melanie. No, not the “brand-new pair of rollerskates” girl, but an immensely talented and interesting singer/songwriter from the north of England. As so many

things in my life I’ve done over the past 20 years, my discovery of this fragile but irresistible talent was down to my old mate David Curtis, himself quite well known as a singer and songwriter, and currently







performing with a band called Auld Man's Baccie that has taken one of the most hackneyed and overdone musical genres - da blooze - and made it relevant for what Kevin Ayers described as our "insane times".

Apparently Auld Man's Baccie and Melanie Jane were on the same bill recently, and he was so impressed with her fragile neopsychedelic music, that they made friends on Facebook, and then he almost immediately passed her on to

me.

I saw what he was impressed that once, and have made it my task over the intervening weeks to spread the word about this remarkable young lady who performs solo and also with a band called Emerald Stone. My days of soliciting young ladies for their telephone number were over many years ago, and in these days of "#Me Too" I, like many men, find it increasingly embarrassing to go about one's daily business, which if you are a journalist does involve approaching total strangers and asking





questions about their lives. Much though I dislike it, Facebook Messenger has become an invaluable tool for us journo types, and so, over a period of a couple of

weeks, we had several conversations and I learned more about Melanie Jane and her music. There is something particularly English about her and her art, because





despite the fact that her chosen genre is one that came out of San Francisco with flowers in its hair, she is first and foremost

a girl from the North Country, and long may she remain so. It is very much a cottage industry, with her and her colleagues doing





all the things that need to be done themselves. She writes the songs, plays the songs, and films and edits the videos, and despite the fact that she is performing within a genre that has not been part of the mainstream since about 1967, she

somehow manages to make it seem relevant and contemporary.

So, after having plotted to give her the front cover of *Gonzo Weekly* for several issues now, I have finally managed to do so, and the only thing that remained was to telephone her for a chat...

**Listen  
Here**









# Douglas Harr

## Ear Candy for the Hungry Audiophile

The New Wave – Modern Rock, Post-Punk, it's only Rock 'n Roll!

### Simple Minds, Brilliant Things

Simple Minds hail from Scotland, the most successful musical export from that land during the 80s, with five number one albums in the UK. The long time leaders of the band, Jim Kerr (vocals) and Charlie Burchill (guitars) take a rather unique approach to music, poetry and stagecraft. The band's music has gone through several evolutions, which range from the first four art-rock/krautrock inspired albums, to the transitional fifth 1983's *New Gold Dream*, to the follow up rock heavy *Sparkle in the Rain* in 1984. The pinnacle of their early more experimental work are the pair of "EP" records *Sister Feelings Call* and *Sons of Fascination*

both dropped in 1981 without a release in the states.

Released in 1982, *New Gold Dream (81/82/83/84)* would be the first record available in the states without paying the import fees. after the band signed with A&M records. This landmark record had a production draped in layers of lush, romantic synth, and echoes of Roxy Music, Japan, and Duran Duran. It's a gorgeous record that pinned the band's profile to the New Romantic movement.

This incarnation of their sound while popular lasted just a moment, as the next release, *Sparkle in the Rain* (1984), went



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<http://diegospadeproductions.com/>





© Armando Gallo

to #1 in the UK, even as it was a big turn in the road for Simple Minds. In contrast to *New Gold Dream* and to extent earlier efforts, *Sparkle In The Rain* presented a muscular, aggressive version of the band, a demanding wall of sound produced by Steve Lillywhite, who had been at the helm for U2, Peter Gabriel, Siouxsie and the Banshees and others. The stadium rock sheen led one fan called it right - “art school rock with fantastic bombast.”

*Sparkle In The Rain* begins with a spoken count in for opening track “Up On The Catwalk” (1,2, 1-2-3-4) followed by the crack of drummer Mel Gaynor’s snare in time with Mick McNeil’s ringing piano chords on his new Yamaha Grand. It’s a fantastic way to start the album - a powerful song with lyrics about hypocrisy in Britain, constructed from a riff and a promise that “I will be there” instead of a chorus, delivered with urgency by lead singer Jim Kerr. Throughout the record, guitarist Charlie Burchill’s adds rhythms, serpentine licks and washes of color to each track, often begging the

attentive listener to wonder how he is achieving the sound. Again on this album as with their back catalog, bassist Derek Forbes, one of the absolute best players in that era, drives many of the tracks with his propulsive, creative leads – demonstrated by just a cursory listen to the hit “Waterfront” or “Kick Inside of Me”, the latter including fierce vocals from Jim that sounds as if he is actually shaking off fearful ghosts:

*And we steal the world and live to survive  
Shake out the ghosts and turn around  
In spite of me, shake up the ghosts inside  
of me*

Now full time drummer Mel Gaynor smacks his snare with what seems like Herculean might – and when he runs the toms from top to bottom its like the roar of approaching thunder. This coupled with Derek’s monster bass leads, establish the bottom end of the sound, and part of said wall, through which it often seems the bits of piano, synth and guitar emerge, shine, then fade back into the mix. Jim’s vocals work in and around the music structured more often than not in a scat-like rather than verse-chorus-verse form, something





© Armando Gallo

that made this band unique among peers. All of these elements combine to create the brilliant things found herein.

There is a re-mastered version of this landmark album in a box set format. It includes the original album re-mastered in stereo and various surround sound mixes by prog wizard Steve Wilson, an audio recording of a live concert from the era, a few videos, live performances from the BBC and various TV shows, a beautiful re-print of the concert program for the tour,

and a complete background on the album, with track by track liner notes.

Part of the set presents a live concert from early in the tour, recorded at Barrowland Glasgow on February 28, 1984. It's an excellent document that captures the band on their home turf and in their prime. Called the "Tour du monde", the tour to support *Sparkle...* included a seven-night residency at the Hammersmith Odeon. It was the last tour of that period booked primarily in the smaller theaters. I caught



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it at the Warfield Theater in San Francisco on a night that cemented their vaulted place in my heart. The recording herein is a potent reminder of the band's live prowess at this time. After this tour, the next album *Once Upon A Time* took the band to stadiums where much of the subtlety found here was lost for a time.

To fully appreciate the allure of this band, they must be seen in concert, and there are several worthy concerts and performances captured to cement their place in history. On this set there are three videos, followed by television appearances of the same tracks – “Waterfront,” “Speed You Love To Me,” and “Up On The Catwalk.” The latter two live videos, though truncated by credits, are taken from a performance on the Oxford Road Show at the end of January 1984, just before the album was released. Of all the television and live concert appearances of the band at the time, this is one of the greatest – as the two tracks are played faithfully to studio versions, allowing us to be witness to just how their sound was achieved, certainly answering the question, “just what is

Charlie playing!”

Only carp about the DVD is that it should have included the film taken at Westfalenhalle, Dortmund on 24 June 1984. This is excellent footage of the band still available on Youtube that would have rounded out the box set:

<https://www.youtube.com/watch?v=FkanFaSIXIU&feature=youtu.be>

Because *Sparkle in the Rain* sits in their catalog between the romantic *New Gold Dream*, and the subsequent more commercial smash *Once Upon A Time*, it might escape the attention it deserves. In fact, booklet liner notes suggest the album promised that greater things were to come from the band. Perhaps these comments make the best argument for a re-evaluation of this work, and the box set treatment with engineering from Steve Wilson. Before deciding for yourself, check out this set in all of its grandeur.





# In a trance of drum 'n' bass

Two weekends: Acid Ketchup featuring Luke Vibert and  
the Andy Weatherall's Solstice Weekend

*.....Phew.....! ...Did it rock Gonzo's Alan  
Dearling's boat?*

---

alan dearling



I'm not a newbie to drum 'n' bass, trance or techno...just not a full-on, paid-up, trip-hopping, clubbing aficionado.

But my friend, Wonky Chris, had invited me to the 'Acid Ketchup' night to take pics, and Richard 'Waka' Walker and Gig had kindly invited me to attend a further two nights, also at the Golden Lion pub, in Todmorden, West Yorkshire, hosted by Andy Weatherall, the following weekend for the Summer Solstice celebrations.

These three nights were 'banging', loud beats, loops, mad dancing, smiling ravers – some not quite as young as they used to be back in the 1980s and '90s hey-and-high-days of Aceed and garage parties, huge systems and pumping music.

DJ-sets are not one-dimensional. There were mellow moments; acid-trance loops; bumpin' too...

Sets downstairs came from Mooncup; Mylar Melodies; 10-80p and Wonky.

And more upstairs – giving the energetic, dancing audience plenty of choice.

Here's one of two video clips from the Acid Ketchup dance EDM sets at the really rather wonderful Golden Lion. This is Chris Colling in action, plus, of course the good folk at the GL! Chris is Wonky!

<https://vimeo.com/342709655>

Then, the headliner, **Luke Vibert** mixes his own personal vibes into the Acid Ketchup. Eagerly anticipated, Luke took the enthusiastic crowd towards total trip-hop meltdown from 1.30 a.m. onwards...lots of psychedelic lighting and it's the unflappable Luke Vibert at the controls!

<https://vimeo.com/342711156>

Through a bit of back-room research, I learn that Luke Vibert is a UK electronic producer using many names and monikers:













- Luke Vibert (Acid, IDM, Trip Hop)
- Wagon Christ (Electro Trip Hop)
- Plug (Jungle, Drum & Bass)
- Amen Andrews (Amen Breaks, Electronic)
- Kerrier District (Electronic Disco)
- The Ace Of Clubs (Electronic Acid)
- Spac Hand Luke (Breaks, Bass Music)
- Luke Warm (Broken Beat)

**His website:**

<https://www.lukevibert.com/>

But perhaps he is most-famed as a major player in Aphex Twin's Rephlex Records crew. Spurred on by the success of Richard D. James (Aphex Twin), Luke began putting out some of his own music, releasing, 'Phat Lab Nightmare', as Wagon Christ, back in 1994. And, back in those far-off days, he was also championed by the late, John Peel, who got Luke along as producer for a number of successful sessions. In the world of clubs and EDM festies, Luke is a major headline star...so, really it is quite amazing to discover him at the control

console in Tod's Golden Lion boozier. He's also a producer of major acts such as: Tortoise, Nine Inch Nails, Stereolab, Squarepusher, Aphex Twin, Meat Beat Manifesto, Thurston Moore, Coldcut, Lamb, and David Sylvian. Quite a roster!

The Golden Lion punches well above its weight. Further evidenced by the sold-out, **Andy Weatherall Weekender** the following weekend. To check out what's upcoming at the Golden Lion:

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

I'd really hoped to get an interview with Andy Weatherall, and it 'nearly' happened. I'd started talking to him before his sets, and he explained that he's not a drinker, so his preferences took him more into the external, outside areas of the Golden Lion, for lots of 'fresh air'! Weirdly, we somehow got onto talking about psychedelic music and he told me that he's recently been listening quite a bit to Tim Blake, long-time Theremin and keyboard





player with Hawkwind. I'd hoped to continue this chat asking him questions by email, which I sent to him via his manager...but, sadly to no avail...it never got returned... you can see from three samples, some of what I'd hoped to ask!

*Alan: You seem to have a great passion for many types and styles of music. What were your earliest passions that led to your work as a producer and re-mixer?*

*Alan: In Wikipedia it says, that your remix of My Bloody Valentine's 'Soon' was ranked in NME's list as Number 1 in the list of all-time remixes. Is it your favourite of your work?*

*Alan: You're connected in many people's minds inextricably with Manchester, Primal Scream and Happy Mondays. Is that fair and half-way reasonable?*

At the Golden Lion, Andy's first night on the Friday was the much more subdued event. Mixes of country, blues, r'n'b...some dance beats thrown in.

Saturday was very, very different. Megaloud. Really pumping...an electrically charged atmosphere. This was TECHNO-powered, in a set that apparently lasted about five and a half hours.

I find 'reviewing' dj-sets really tricky. It really is about dance and letting yourself be immersed in the beats. Saturday night with Andy Weatherall and friends, entitled, 'A Love from Outer Space', was akin to the head bangin' scene of heavy metal and prog rock, and the pogo-ing and bumping around that accompanies many famed punk bands.

Visceral. Just below violence. Just. Maybe. High-octane and adrenalin producing. It's unremitting. Unsettling. Not for the faint-of-heart, or, indeed anyone with a heart-condition! But the crowds, some of whom had travelled from overseas including Barcelona, loved it...

Just for the record, from on-line research, I





learned that Weatherall has produced such artists as Beth Orton, Primal Scream and One Dove, and has remixed the work of Björk, Siouxsie Sioux, the Orb, The Future Sound of London, New Order, Manic Street Preachers, My Bloody Valentine, James and many others. And very recently he produced the album Tarot Sport for Fuck Buttons. Wikipedia informs me that: in 2006 he released his debut solo EP 'The Bullet Catcher's Apprentice', followed by his debut solo album, 'A Pox on the Pioneers' in 2009. Both were released on his Rotters Golf Club imprint. His music has sound-tracked commercial advertisements for vehicles. Weatherall's 'Feathers' was used for the Volkswagen Tiguan in 2007 and Two Lone Swordsmen's 'Shack 54' was used for the Ford Fiesta in 2009. In 2013, the Asphodells, formed by Weatherall and

collaborator Timothy J. Fairplay from Battant, released the album, 'Ruled by Passion, Destroyed by Lust' on Weatherall's Rotters Golf Club imprint. In 2018 he released, 'qualia' on the Swedish label, Höga Nord Rekords.

Here's a short video from the Golden Lion. Early on...just beginning to kick off...

<https://vimeo.com/343922564>

I believe that Andrew Weatherall has a serious dislike of social media and that his Facebook presence has little to do with him personally, but he's an avid record collector and interestingly, something of a 'musical chameleon':

<https://www.facebook.com/Andrew-Weatherall-107264935975144/>



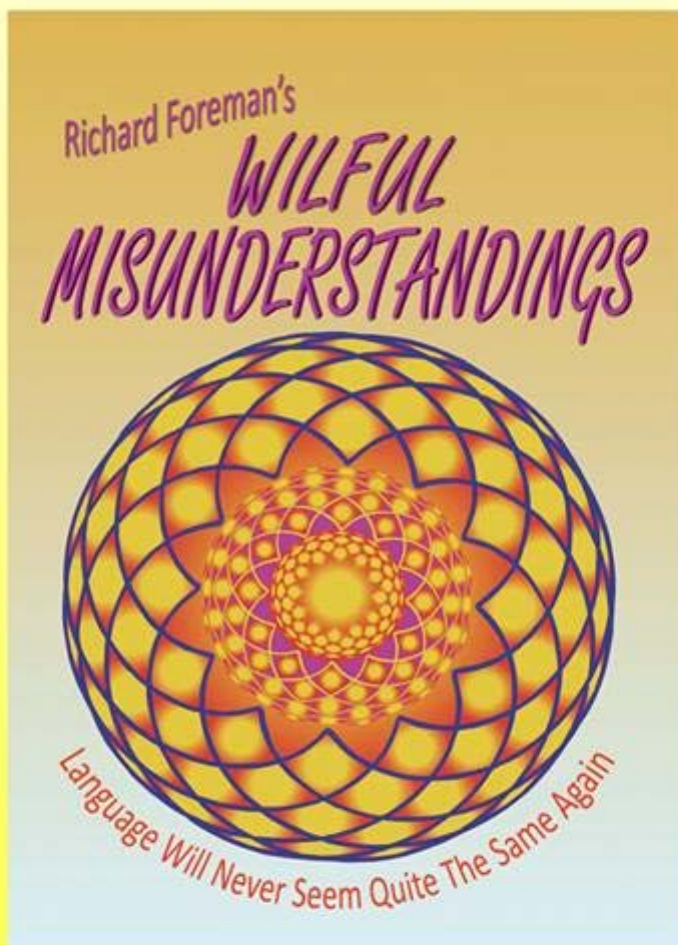


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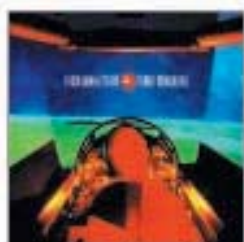
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Recorded live in August 1993 in Buenos Aires

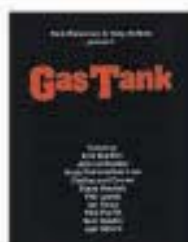
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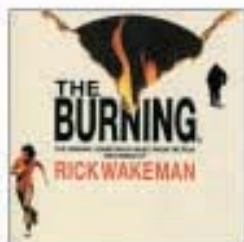
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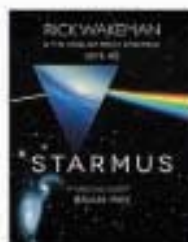
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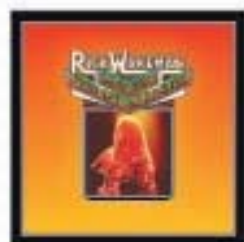
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# KEV'S WORLD



**GREENROSE FAIRE**  
**RIDERS IN THE NIGHT**  
**FRIENDLY FOLK RECORDS**

Another slight line-up change for the fourth album, as Jupe Hirsimaki (octave mandolin), who appeared on all the other albums has left, and hasn't been replaced. Niilo Sirola had started making more of an appearance on bouzouki on the last album, and he is now concentrating on that full-time so the band have brought in a new bassist in the shape of Mikko Kaipainen. This time they

have also utilised the services of Professor Roland "Uncle Roly" Rotherham, famous for his work with Arthur, the Holy Grail and others, who narrates at the beginning "Eagles Fly Free", one of the fantasy style pieces on the album.

Of the four albums this is the one that appears most traditional in many ways, with the use of drone-style backing on some of the songs from the keyboards, plenty of acoustic instruments and often a real lack of drums. This last is important as it provides quite a different emphasis when they come in to play, a total change in the dynamic. This is a band where I often find myself joining in on the chorus, as it seems rude not to have as much fun as they are. There is no doubt at all that these guys are one of the most important folk bands out there at present, and if I was asked to choose between these and the likes of Blackmore's Night then I would go for these each and every time. They really deserve to be heard by a much wider audience, as this is an album that any lover of music created by musicians, whatever the genre, will undoubtedly enjoy. Now if only they could

## KEV ROWLAND



get themselves a gig touring with the likes of Richard Thompson or Fairport then I am sure they would gain many new fans. For any lover of medieval style Celtic/English folk then this is absolutely essential.

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



**ODIN'S COURT**  
**TURTLES ALL THE WAY DOWN**  
**PROGROCK RECORDS**

I came across American prog band Odin's Court some years ago, reviewing both their third and fourth albums. Fast forward to 2015 and I was contacted by multi-instrumentalist Matt Brookins who asked if I would like to review their new album, which was their seventh. I explained that I was currently working on a book and that it would take some time for it to be reviewed as I was going to finish that before I started reviewing again. He said that he was absolutely fine with it, but neither of us expected it to take three years! The rest of the band are Rick Pierpont (guitar and backing vocals) and Dimetrius LaFavors (vocals), while Matt provides guitars, keyboards, vocals, bass, drums, mandolin, banjo, harmonica, mountain dulcimer (plus there are a few guests).

This is the first of their albums that I have heard with LaFavors on vocals (although he was on the two albums previous to this, which I haven't come across), and he is a stellar singer. At times he reminds me of Brad Delp, and has plenty of power to back it up. Behind him there is a band that moves easily between melodic hard rock, prog rock and prog metal, with some wonderful guitars and riffs. This is a concept album dealing with ideas and questions relating to the universe, and the album is divided into three sections. The first twelve songs are in many ways leading us up to the final "Box of Dice (Does God Play?)" which is an epic of more than seventeen minutes long.

This is complex music, that often has relatively simplistic lead guitar, and the combination of these two musical elements with those soaring vocals makes compelling listening. There are times when the drums aren't all that they could be, and others where they are far more powerful, and I think a full-time human driving the band through would have had a definite positive impact. I can see fans of Dream Theater getting a great deal from this, and I love the complex staccato riffs that are used to great dynamic effect. If you haven't come across them before this, then you really should.







**ODIN'S COURT**  
**TURTLES ALL THE WAY DOWN VOL. II**  
**MELODIC REVOLUTION**

So, three years later and Odin's Court are back with their eighth album, which is a sequel to the previous one. Something I noticed immediately is that there is now a full-time drummer, Gary Raub, in the band and right from the very first note his impact is apparent. Although there has been three years between the two releases, the original idea was to record and release a double disc the first time around, but it never transpired. So, the songs and ideas on this album came about at the same time as the initial, which is why they sound like they fit together so well. Of course, having a human with a very deft touch on double bass drum pedals, has made an immediate impact.

To me it also feels as if the two albums dovetail in that the first one ends with a long song, while this one kicks off with a twenty-minute epic, by far the longest piece on the album. I am always impressed with any band that starts with a lengthy piece, as they are opening themselves up for potential major criticism, so they have to nail it. I'm not 100% convinced that it shines quite as much as it should, especially with a passage at about 14 minutes that doesn't

always gel, but they pull it back with some great playing and yet more superb vocals. Contrast the bombast of the opener with multi-layered harmonies of "Will I See You Again", and it is quite astonishing. This moves from heavy riffs into a beautiful duet, which contains a threat of changing into something else at any moment. Of the two I do prefer this one, and part of that is due to the addition of a digital bonus EP, 'Not At All Greatest Hits', which includes six songs from their past. The version here of "Paradise Lost Chapter 1" is wonderful: I love the interplay between the piano and electric guitar.

Let's hope that there isn't such a long gap between this album and the next.



**TWELFTH NIGHT**  
**FACT AND FICTION**  
**FESTIVAL MUSIC**

So, when I heard that this album was finally getting the 'Definitive Edition' treatment I knew immediately that it was going to be an essential purchase. It didn't matter that I had the original MSI CD, which had somehow reversed the cover so that it was black on white instead of white on black, nor that I had the Cyclops reissue from 2002 which had also included various demos:



here was a triple CD release which was finally going to provide everything any Twelfth Night fan could wish for. Originally recorded in 1982, to this day it remains one of my very favourite albums, which will always appear in any Top Ten list. Listening to it again, more than 35 years after it was originally recorded, it still sets a benchmark to which many bands aspire, but few will ever achieve.

For those progheads who have somehow missed this band (I know I did at the time, much to my later disgust), Twelfth Night were the band that should have had the success of Marillion at least, and if Geoff hadn't decided to become a church minister who knows what they might have achieved. But back in the early Eighties, the band had just been reduced to a four-piece with the departure of keyboard player Rick Battersby (who returned after the album had been recorded). This left Geoff Mann (vocals), Clive Mitten (bass/classical guitar/keyboards), Andy Revell (electric and acoustic guitars) and Brian Devoil (drums). The recording process took a year, as the band decided to shift the attention away from some more commercial elements and dropped some numbers and rewrote others. The result was a progressive rock masterpiece.

The album starts with the second longest song, in "We Are Sane". Gentle held-down keyboards with Geoff singing falsetto and in the background there are the sounds of children playing and a radio being tuned. Gradually Geoff sings lower, the keyboards come down and the sense of menace starts to appear. Percussion starts not with Brian on drums but on typewriter as "Reports flop into the in trays". Even from very early on in the album it becomes apparent that Twelfth Night just weren't like any other prog band that was around at the time, or since. Prog bands often today are likened to Genesis/Marillion/IQ but rarely to TN. "We Are Sane" is about a Big Brother society where individuals are controlled by a small box they plug into their brains each day. The music swirls and changes, being beautiful and refreshing, or rocking and dramatic, as the need arises. There is a spoken word passage; all tricks utilised to make the song unusual and classic.

Following that is the more laid back "Human Being" which not only contains one of my favourite lyrics in any song ("If every time we tell a lie a little fairy dies, they must be building death camps in the garden") but also a powerful bass solo which has to be one of the best bass riffs ever. "This City" again starts slowly, with children in the background and in some ways is almost Floydian except with far more menace and emotion from the Mann. It is stark and barren, with Geoff in total control. Next up is a small instrumental "World Without End" which acts as a gentle keyboard bridge into the title cut. It may only be four minutes long, but this keyboard dominated piece is one of their more powerful and thought provoking, all with no guitar! Given the current climate this song seems even more poignant "If the unthinkable should happen, and you hear the sirens call, Well you can always find some shelter behind a door against the wall, Don't make me laugh!!"

This also gives way to an instrumental, "The Poet Sniffs A Flower" which features acoustic guitar and keys in gentle harmony until the drums kick in and they are off and racing, as they lead into the longest track on the album, the one with which Geoff will always be associated, "Creep Show". It starts gently enough, and we are invited into the creep show to see the exhibits (as in "Karn Evil 9", but here with an even more damning indictment on society). It is gentle, lulling and simple, or dramatic, rocking and complex. It can be a breaking voice, pure melody or a spoken statement of fact: whichever way you look at it this is one of the most important prog songs ever.

Given all of the horrors and complexity that has gone on before, the only way to end the album was with a gentle number that gave the listener the chance to reflect. "Love Song" is pure and delicate, as Geoff sings about the power of love and what it can achieve. It is a song of restrained emotion here in the studio, which became an outpouring when performed in concert. It builds and builds in tempo, on from the acoustic guitar to a more powerful prog rock number and to put it simply, out of all of the many thousands of songs I have heard over the years, this is my number one.



Of course, that was where the original album ended, 49 minutes of brilliance. But here we have now been treated to a great deal more. Disc one is subtitled "Studio: 1982", and contains all of the songs from Revolution Studios, where the album had been recorded. This includes the original version of "Human Being" (called "Being Human") plus a small interlude which linked to "East Of Eden". This is one of the band's most powerful stomping rock numbers (and was the song they performed on the David Essex Showcase!) and had originally been destined for the album but was instead released as a single along with "Eleanor Rigby", which is also included.

That leads us into Disc Two, "Live: 1983-2012", which includes live versions of all the tracks from the album, with three different singers (Geoff, Andy Sears and Mark Spencer). Some of these versions have previously been released on other albums, while there are also songs that are appearing for the first time. Of course the version of "Love Song" was taken From 'Live and Let Live', recorded at Geoff's final gigs with the bands – the emotion is palpable, and I can remember playing this when it was first put out on CD and sitting there crying in front of the speakers, it had that much of an impact on me. Of all the other versions the one that I must mention is "Fact and Fiction", recorded in 2012. By this time the line-up was Brian Devoil, Clive Mitten, Andy Revell, Dean Baker (keyboards, Galahad) and Mark Spencer (vocals, guitar, ex-Lahost and ex-Galahad, although now he is back with them again!). This absolutely belts along and I must confess that I never thought that it could sound anything like this, and it takes the number to a brand new level.

The CD closes with the 1982 demos that were first released as part of the 2002 Cyclops reissue. These start with "Constant (Fact and Fiction)", which has nothing in common with "Fact and Fiction" and sounds like Geoff and Clive and a drum machine and is interesting but has to be taken as a work in progress, and was never developed any further. "Fistful Of Bubbles" shows the band experimenting with an almost reggae style in the chorus, and much more in the way of emotional guitar and is interesting but again was a

work in progress. To the fan it has to be "Leader" that is by far the more interesting demo, as this is a song that had musically built out of a number called "Afghan Red" and would in turn become "Fact And Fiction". The verse is musically almost the same, with some of the final lyrics, and it is fascinating. "Dancing In The Dream" is a popstastic keyboard led song that is fun and is a song I have found myself singing. It reminds me of Men Without Hats and I wonder if a finished version of this had been released as a single what would have happened? The very last song is a previously unreleased demo of the closing section of "Creepshow", here titled "Creepshow (After The Bomb Drops)" which contains quite different lyrics, and ties is much more closely with "Fact and Fiction".

The last CD is called "Covers and Interpretations: 1983 – 2018". A special mention should be made here of Galahad, as at different times Dean Baker, Mark Spencer and Roy Keyworth were all members of Twelfth Night, and all appear on the second disc. On this last disc Galahad are credited once (but that is actually only Dean and Stu Nicholson with Brian Devoil on bongos), but Dean, Mark and Lee Abraham between them perform on another 7 songs on the CD, which shows just how important they have been to the later story of Twelfth Night. The majority of songs here are previously unreleased, and those involved have generally allowed their imagination to run riot.

A special mention here must be made of Mark Spencer's totally solo recording of "We Are Sane". I wasn't too sure of the opening section as it felt that it was actually too quiet, but he captures the angst and emotion vocally on "The poster on the billboard", and when he cranks into the guitars for the second section it is then that the initial quietness makes so much sense. I must confess to have never being a huge fan of Pendragon's take on "Human Being", which originally appeared on 'Mannerisms', as Peter Gee never really captured the presence of Clive Mitten, but it is great seeing it made more widely available again. Another person who appeared on 'Mannerisms' was Alan Reed, who performed "Love Song", which also didn't really work for me. But this time Mark Spencer



provides the keyboards and arrangement, and it is performed as duet by Alan and Kim Seviour. This is easily the best version I have heard outside Twelfth Night or Geoff Mann, and is definitely well worth hearing. The final word, as if there could ever have been any doubt, belongs to the Mann. Recorded in 1992, and originally released on 'Recorded Delivery', the album closes with "Fact and Fiction" and "Love Song" recorded by Eh! Geoff Mann Band.

Released as a digipak, with a great booklet containing details of who played on what, now is the time to catch up on what is to my mind one of the very finest albums ever released. The total package is now some 3 ½ hours long, and every minute is a gem. If you are a Twelfth Night fan then this is simply indispensable, and if you have never come across them prior to this then you need to stop reading and jump over to the Twelfth Night site before this set is sold out. This is a limited edition single pressing, so when it's gone it's gone. I'm still taking it personally that they waited until I was on the other side of the world before they reformed and played some gigs, but until they decide to play again at a time when I am in the correct hemisphere this will keep returning to my player. Awesome.

<http://twelfthnight.info/>



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...



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# 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.

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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

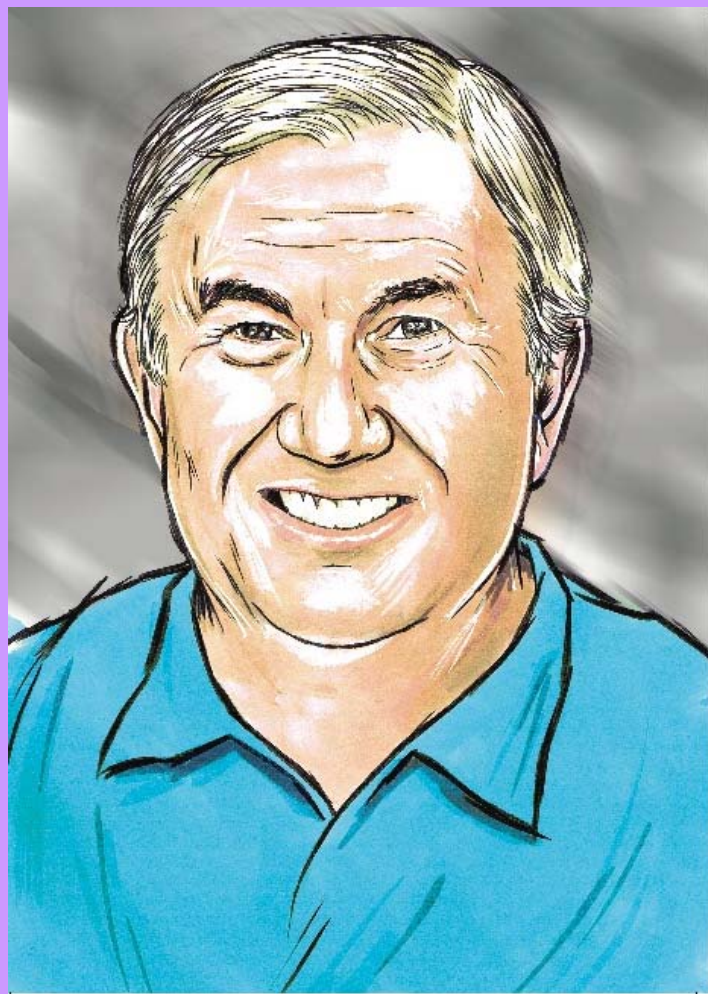
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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.

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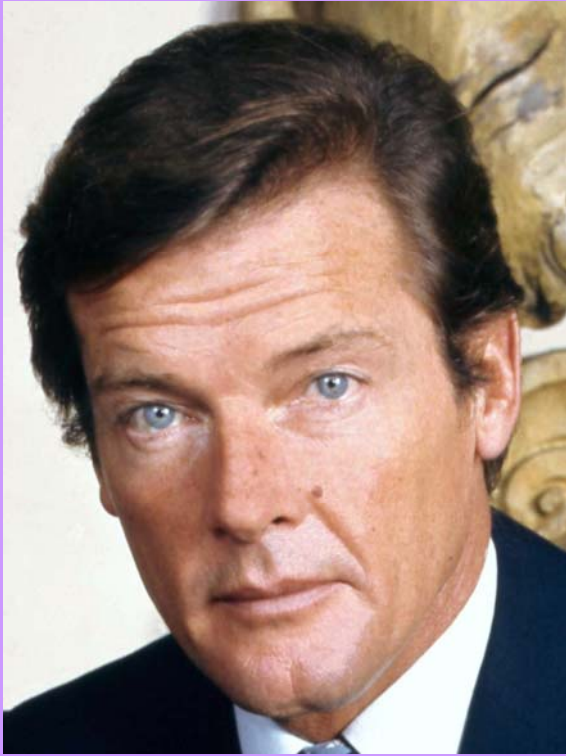
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## ARROGANCE

What happens to very successful people? I think they go a little crazy. I was watching the actor Wesley Snipes after he had been sentenced to a term of three years in prison for failing to file a tax return and non-payment of taxes. Apparently he failed to file over an elongated period. Like the next man I fully understand anyone's desire to minimize the amount of tax they will legitimately pay, but who but an egomaniac or just a simple maniac, would think they could simply decide not to pay tax?





I was once traveling in a helicopter, being piloted by a singer from a world famous rock band when he, looking down at the traffic jams on the road below us from his Olympian height, asked me, without irony, "I don't understand why everyone doesn't have one of these do you?"

Have you noticed that the super rich and pampered amongst our number seem to have a smooth shine to their faces as if nothing worries them? This is sheen beyond Botox. I think it comes from believing that you're inherently superior to anyone else. Of course this is spectacularly obvious in Beverly Hills, where I am currently situated. Even the pet dogs are richer than most mere mortals like you and me. I don't think that I'm imagining that they even bark posh.

People who were edgy and interesting, like J.K. Rowling become smoother than the finest cashmere, and they also lose something, call it reality. I was once quite friendly with a very well known novelist, Wilbur Smith. My late father produced two of his books into films, and I worked on them. Wilbur was a lot of fun, and quite a character. After he became a giant success he appeared to grow a carapace that I'm confident he would view as simple self-

protection. I am concerned that it's nearer to Wilbur sharing the belief of the super successful that his pooh no longer smells. Rest assured Wilbur, it does.

Another who seems to suffer from an inflated, misplaced sense of self worth is Roger Moore. I worked on the same two films, *Gold and Shout at the Devil*, with Roger that were based on Wilbur Smith books. Roger was a lot of fun when he still had a real sense of his place in the world. Perhaps his then wife, Luisa, who never took Roger or herself too seriously, helped this. The more money and fame that Roger accumulated the less likeable he became. Now he has a great deal of fame and money you can guess at the result. I'm sure that Roger genuinely means well in his commendable work for UNESCO but that doesn't make someone a saint.

This is not always the result and generally it isn't when the person concerned is secure in themselves and their ability. It also helps when the famous person is intelligent. That is not always the case. Roger Moore would do well to study and emulate his good friend, Michael Caine, who never becomes a caricature of himself. But witty anecdotes aside, Roger couldn't grow a bigger brain, however hard he might try.





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# Let's go back to the Moon

It was the 50th anniversary of the first Moon landing recently, apparently, and I managed to miss it.

The only reason I got to hear about it was through a Facebook post by a friend who was very disparaging about the whole thing; not only the anniversary, but the moon landings themselves.

Like a lot of people I know, she thinks that money spent on space exploration is a waste, when it could be spent doing more important things here on Earth.

Certainly there is a case for this. There are many urgent things that need doing. For instance, a recent study has concluded that we need to plant at least a trillion trees in the next 30 years to arrest climate change. Why spend money on exploring other planets, the argument goes, when our own planet is in such danger?

This is true, of course, but the grave danger our planet faces isn't really because of space exploration.

The brief period when a few highly privileged human beings made that epic and unbelievable journey across the desolation of space, doesn't account for the mess our world is in right now.

Indeed, at the time the moon landings were considered a contributing factor in the rise of global ecological awareness.

The famous photograph of the Earth taken from the Moon, showed just how small and fragile our planet is.

As one Apollo astronaut – Jim Lovell, Apollo 8 & 13 – put it: “The fact that just from the distance of the Moon you could put your thumb up, and you could hide the Earth behind your thumb... everything that you've ever known... all behind your thumb... (reminded us) how insignificant we really all are...”

You see, I think the economics behind my friend's argument is wrong.

It's not a case of money being better



spent anywhere else. There's a sound argument that says the economic system needs to be primed from the collective purse, and that research and development of cutting-edge technology filters down into innovations that benefit us all. It's how computers came about, remember.

It's also a question of what you think science is for.

At the moment the bulk of public money allocated to science is spent on figuring out better ways of blowing people up, while private capital is spent discovering exciting new ways of mixing avocado oil with conditioner to make your hair more shiny.

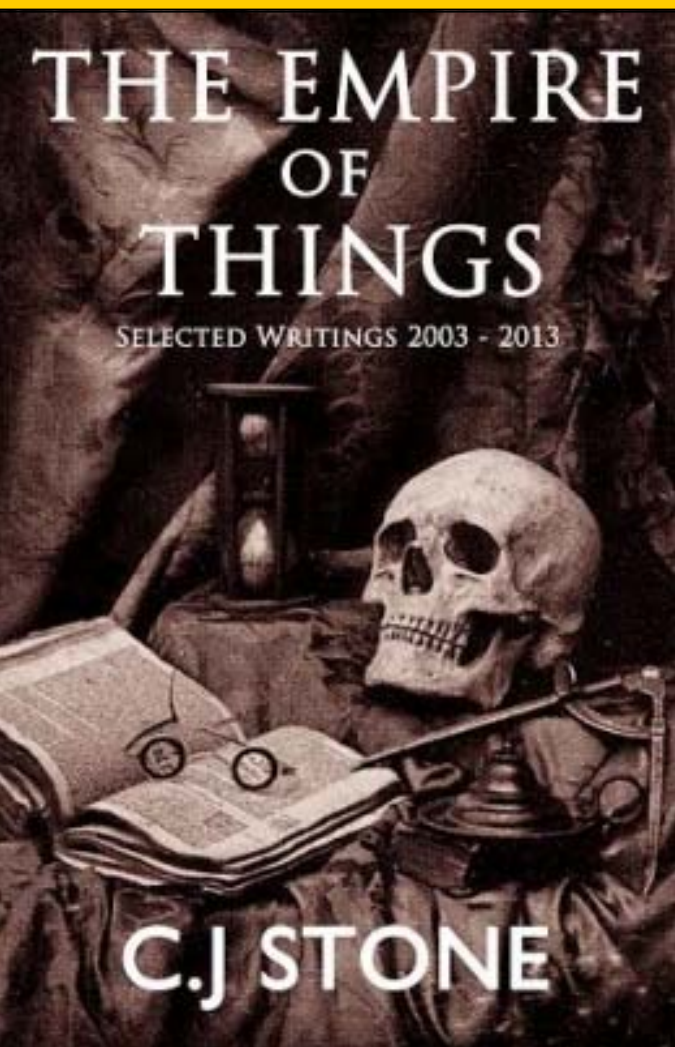
Me, I'd rather money was spent on space exploration and, one day maybe, going back to the moon again.

Maybe this time we can make a moon base.

There's talk of building a telescope on the far side of the moon where Earth's signal can't impede it. Such a telescope could peer into the depths of time and space and see things we are unable to see from down here on Earth.

Mike Collins, who, along with Neil Armstrong and Buzz Aldrin was on the Apollo 11 mission, said: "After the flight the three of us went on an around the world trip.

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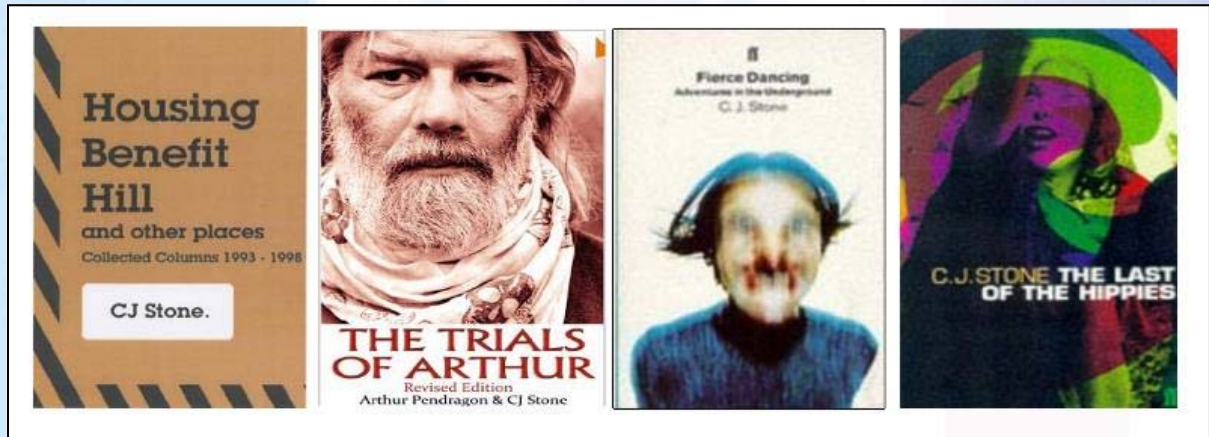
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OTHER BOOKS BY  
C.J.STONE





**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..**

Hawkwind's new album, "All Aboard the Skylark," is set for release on October 25th by Cherry Red Records.

"Cherry Red are delighted to announce the brand-new studio album by the legendary Hawkwind – All Aboard The Skylark," the record company have said.





# Hawkwind



The album will also be available in vinyl format. The CD form of the release is to be accompanied by a bonus disk, recorded following the live tour when Hawkwind opened their own shows with an acoustic set. The band went into the studio and recorded *Acoustic Daze*, acoustic versions of some classic Hawkwind tracks. These include *PSI Power*, *Micro Man*, *Down Through The Night*, and *We Took The Wrong Step Years Ago*.

"All Aboard the Skylark" is the

band's 32nd studio album and Cherry Red's information and preorder webpage describes it as "a storming return to their space rock roots" - although, somewhat confusingly, they also say the album "picks up effortlessly from ... *The Machine Stops* (2016) and *Into The Woods* (2017)."

As well-received as those albums were, by many fans, some might wonder if they really represent "space rock roots." However, we shall see.

The track listing for the main album



# Frankwind



## ACOUSTIC DAZE

has a mostly-unfamiliar look, apart from the name of the opening track, "Flesh Fondue," which suggests possibly that the track is a version of "Star Cannibal" - maybe! And the title track has already seen the light of day on Facebook, and I described it in an earlier issue of Gonzo as "a fairly rocky five-minute instrumental somewhat reminiscent of Valium 10." And it's not clear at this point whether the track on the album is a different take to that which

appeared on Facebook. But the main point is that I'd say the track certainly returns to the band's space rock roots.

The album seems not to be listed on Amazon, so it's currently unclear if it'll be available in MP3 form for cloth-eared folks like me, who aren't all that fussed about high-end frequency responses, or what-have-you. But time will tell, on that point.



## SPIRITS BURNING & MICHAEL MOORCOCK

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with Blue Öyster Cult family members Joe Bouchard,  
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Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),  
Monty Oxymoron (The Damned),  
Ken Pustelnik (The Groundhogs),  
Jonathan Segel (Camper Van Beethoven),  
Andy Shernoff (The Dictators),  
Lux Vibratus (Nektar),  
Steve York (Arthur Brown)  
and more...



gonzomultimedia.co.uk  
spiritsburning.com



### DISC ONE: ALL ABOARD THE SKYLARK

1. FLESH FONDUE
2. NETS OF SPACE
3. LAST MAN ON EARTH
4. WE ARE NOT DEAD... ONLY SLEEPING
5. ALL ABOARD THE SKYLARK
6. 65 MILLION YEARS AGO
7. IN THE BEGINNING
8. THE ROAD TO...
9. THE FANTASY OF FALDUM

### DISC TWO: ACOUSTIC DAZE

1. PSI POWER
2. HYMNE TO THE SUN
3. THE WATCHER
4. GENERATOR DOOR
5. MICRO MAN
6. INTRO THE NIGHT
7. DOWN THROUGH THE

### NIGHT

8. FLYING DOCTOR
9. GET YOURSELF TOGETHER
10. ASCENT OF MAN
11. WE TOOK THE WRONG STEP YEARS AGO

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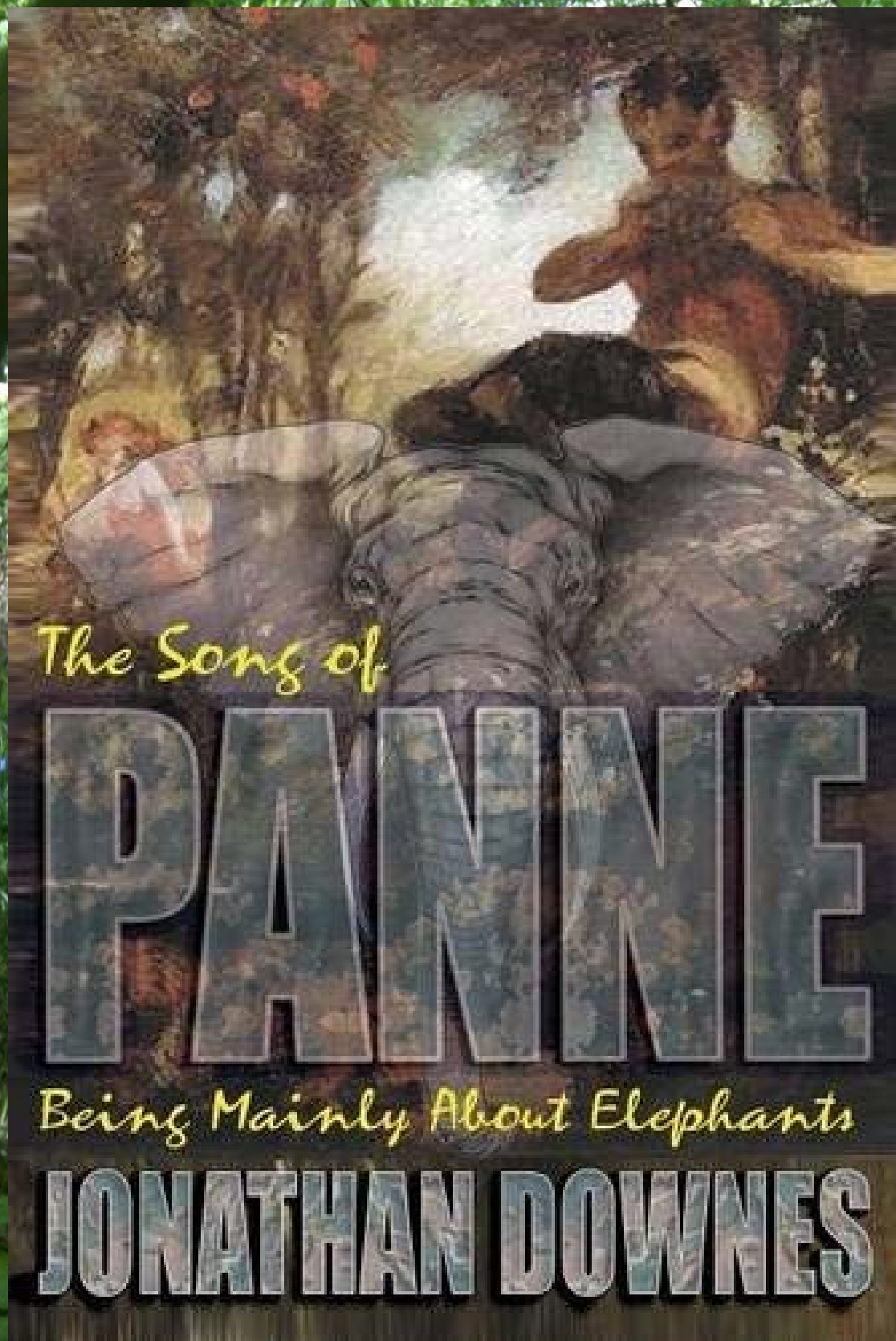


# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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 Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# The Wild Colonial Boy

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

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

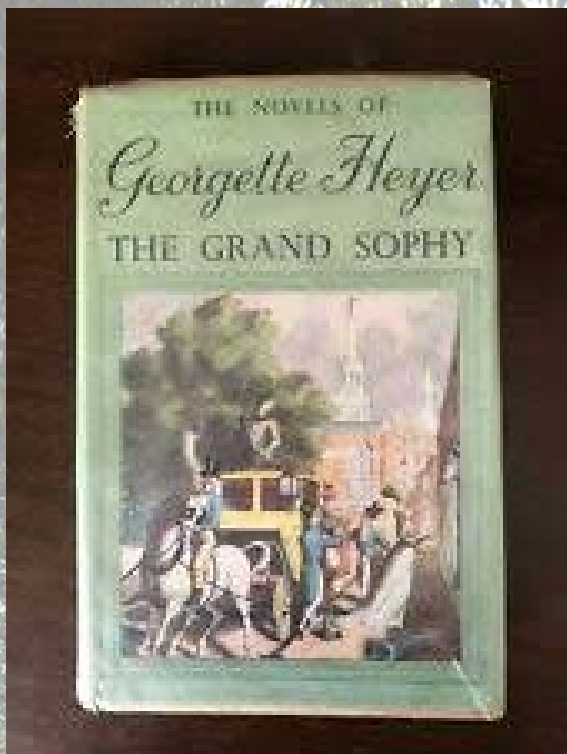
For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write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

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

I have spent a lot of the last twenty five years travelling, both internationally and within the United Kingdom. And something that I have noticed increasingly is that the actual process of travelling, when you are in somebody else's hands entirely and in a process of transit between the part of the real world, where you live normally, and the part of the real world to which you are going, puts me (at least) into a state of limbo. It is as if one's normal emotional and sensory faculties are suspended for the duration of the journey, and one behaves as if one were a piece of luggage on a conveyor belt; passive to the extreme, and almost apathetic as regards the things that are going on around you. So it was, for me, aged eleven, during my first major bout of hospitalisation.

During my increasingly welcome weekends at home, despite the fact that I was bedridden, had to use a bedpan, and pee in a bottle, I was still surrounded by the things that I knew, and able to interact with them pretty much as normal. But, back in the hospital, I just did what I was told, and waited ungrudgingly for the next stage of my rehabilitation. After the day or so following each of my operations, I cannot actually remember being in pain.



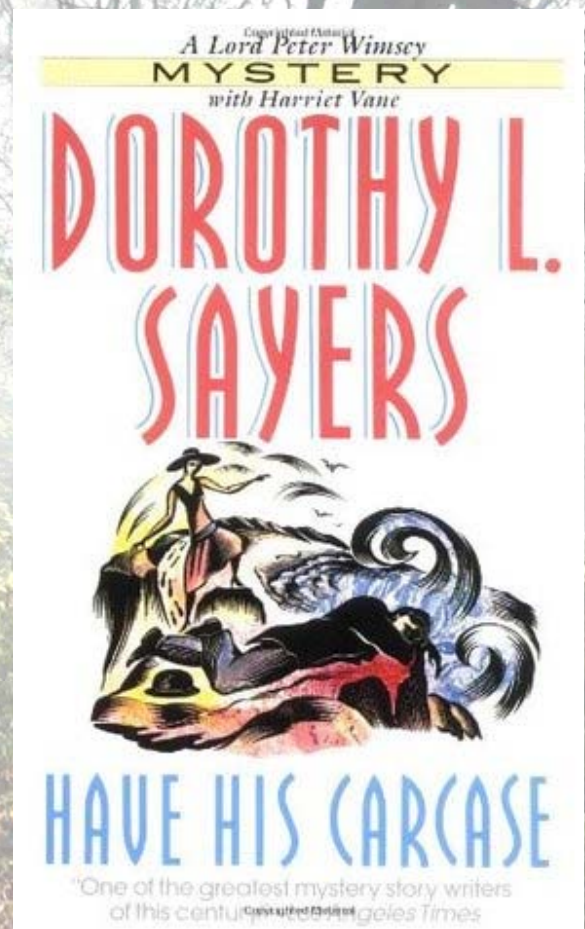


This was either because I wasn't, or – more than likely – because I was under quite severe medication. More recently in my life, I have found myself in a similar state, either because I have been prescribed various psychoactive medications from the doctor, or because I have self medicated. I have never made any secret about the fact that over the years I have taken fairly large amounts of various drugs, both recreationally and therapeutically (although the demarcation line between these two categories is often blurred), and it took me many years to discover how to function reasonably normally whilst ripped to the tits. This was originally a workaround, but as I get older and my health declines, I am on more and more daily medications, and this coping mechanism that I taught myself, back during my misspent early middle age, has become more and more useful to me.

But back in the late summer of 1970, the bedridden eleven year old boy that I was then had no such knowledge, and – without the sensory and intellectual stimuli provided by my family and homelife – I

drifted along with the flow in a state of acquiescence. My mother came to visit me every afternoon, bringing comics, and books, and staying to read me stories. It was the first time since our return to Hong Kong back in 1964, when – waiting for our apartment at Mount Austin Mansions to be ready – we stayed for some weeks at the Repulse Bay Hotel, that I had a concerted programme of stories read to me by my mother, and – sadly – it was to be the last.

My mother read me books from her own collection that she thought I would like. Back in 1964, it had been the collected works of Gerald Durrell, but I'd read them all many times myself by 1970, and so we progressed onto the mystery stories of Dorothy L. Sayers, and the more entertaining Regency Romances of Georgette Heyer. Neither of these were the sort of books that a 'normal' eleven year old boy would enjoy, but I was far from being a 'normal' eleven year old boy. Both







of these authoresses have remained dear to me, on and off, ever since.

After my second weekend visit home, I was allowed to get out of bed and was allocated a wheelchair, in which I could propel myself around my room and up and down the corridor. I thought this the most enormous fun, and when there was nobody else around to complicate things, my wheelchair became a Spitfire or Hurricane, and I became either Biggles or – with a slight nod to my current disabled state – the legendary legless airman, Douglas Bader, and I ‘flew’ up and down the long, green corridor that smelled of antiseptic and efficiency, engaged in complicated manoeuvres and dogfights with the cream of the Luftwaffe, always victorious despite overwhelming odds.

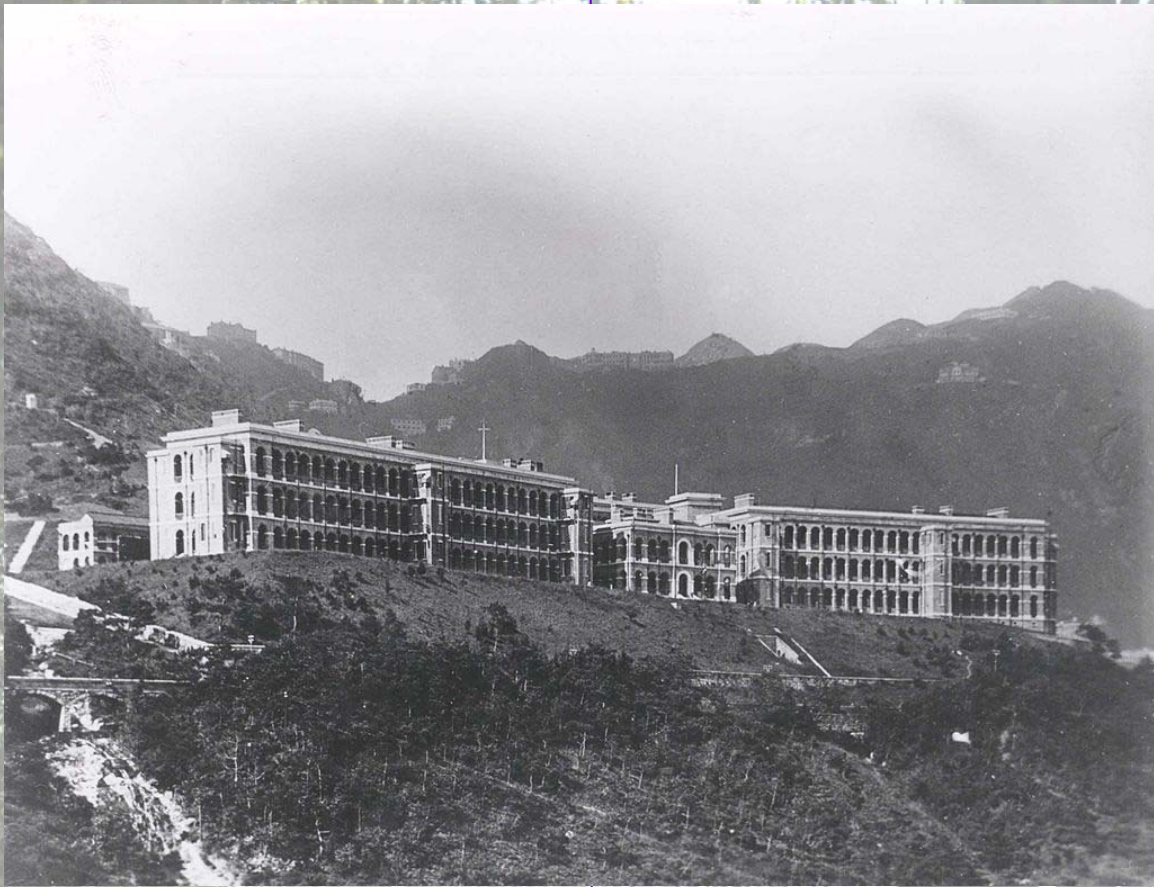
It was towards the end of that third week that I had to go through the process of learning to walk again. It was a long, drawn-out and torturous procedure, but I threw myself into it with total enthusiasm because I knew that as soon as I was upright, even if I had to walk using crutches, I would be able to use the lavatory under my own steam and the

humiliating process of bedpans and bottles would finally be in the past. The third weekend that I went home, I was on crutches – although I still had the mobile hospital bed to transport me to and from Queen Elizabeth’s Hospital – but in the fourth week, I graduated to using first two walking sticks, and then one, and by the end of the fourth week, I was discharged.

I would like to think that in these more enlightened days, a child who had been through such a searing ordeal would have been given some emotional time to recuperate. However, we lived in less enlightened times, and the week after I was discharged from hospital, I was thrown into the tumultuous process of starting at a new school. As those of you who have followed this narrative so far will – no doubt – be aware, the relationship between me and school was not, and never had been, a particularly positive one. And so, I faced this uncertain future with trepidation.

One thing that I don’t remember worrying me was the fact that in twelve months time, I would have to go back to hospital for another operation, this time to remove the two or three metal staples that had been





hammered into my kneecap. But when you are eleven, a year is such an unimaginably long time that one cannot even imagine what is going to happen twelve whole months in the future.

But the new school was something else entirely.

For most of the time that the British had custodial supervision over the territory of Hong Kong, the only secondary school for the children of British ex-patriots was King George V School in Kowloon. Better known as KG5, it had originally been founded back in 1894 as Kowloon College, but after a chequered history during the war years (during which the school was used as a hospital for prisoners of war, and it has even been rumoured that the pavilion was used as a torture chamber by the occupying Japanese authorities), it was redesignated as King George V School as King George V had been the monarch on

the throne of the British Empire when the foundation stone of the school had first been laid.

However, for reasons that remain obscure, in 1967, a new secondary school was founded on Hong Kong island. Named, unimaginatively, 'Island School', it was originally housed in the buildings of the former British Military Hospital on Bowen Road, although five years later it also moved to the mainland. Again, it had been built in the early years of the 20<sup>th</sup> century, and had been used as an internment facility by the occupying Japanese between 1941 and 1945.

For some reason, it never – at least, during the time I was there – shook off its long term *genius loci* as a military hospital. Although I had disliked the structure of my previous primary school, the regimented structure of Island School





was very different, and unlike the schools in England that I was to attend later on in my adolescence, I actually enjoyed and appreciated the place. Something that I found very hard to come to terms with was the adoption of a strange format for the timetable. Instead of having one's week mapped out in front of you from Monday to Friday, the schedule actually was mapped out into seven 'days'. So, for example, if day one was on a Monday, day five would be on the Friday, and days six and seven would be on the following Monday and Tuesday, and so on, *ad infinitum*. This is, apparently, something that is far more common in American seats of learning, and in military establishments, but it was something that took quite a lot of getting used to, as far as I was concerned.

The most exciting thing about the new school, for me, at least, was the fact that it had its own zoo. Called 'The Zoo Club' and run by a lady called Mrs Maylett, it contained an impressive range of animals, ranging from what I have always thought of as 'Pet Shop Species', like budgerigars,

white rats, red-eared terrapins, and bunny rabbits, to some undeniable exciting animals, like a huge Asian water monitor (*Varanus salvator*), who was housed in a room about the size of my present sitting room, which had made no attempt to disguise its military and medical history. It had small, high, windows of the sort of frosted glass that one sees most usually used as bathroom windows, but with a criss-cross lattice work of wire embedded deep inside the glazing to give it extra tensile strength. The floor and walls were covered in small, square, blue tiles, and there was a plughole at one end. I assume that this had originally been a shower room, and I cannot remember whether any attempts had been made to provide decor for the huge lizard, but I was also so overawed with seeing a reptile, considerably longer than I was, that I paid no attention to the rest of the layout of its captive habitat.

The Asian water monitor is found across a lot of southern Asia, from India and Sri Lanka, east to southern China, and down to



the Sunda islands of Sumatra, Java, Bali and Borneo. There is no doubt that it was originally found in Hong Kong, and it is still found there today, although the people who monitor the biodiversity of the territory tend to think that it was hunted to extirpation by the 1970s or 80s, and that the specimens which are seen and even captured now, well into the 21<sup>st</sup> century, are specimens that have been released from captivity in recent years. The species is very popular as a pet, but the fact that it grows up to a length of 10.5 feet (3.21 metres) precludes it from being kept as a pet by an urbanised population who mostly live in relatively cramped apartment blocks.

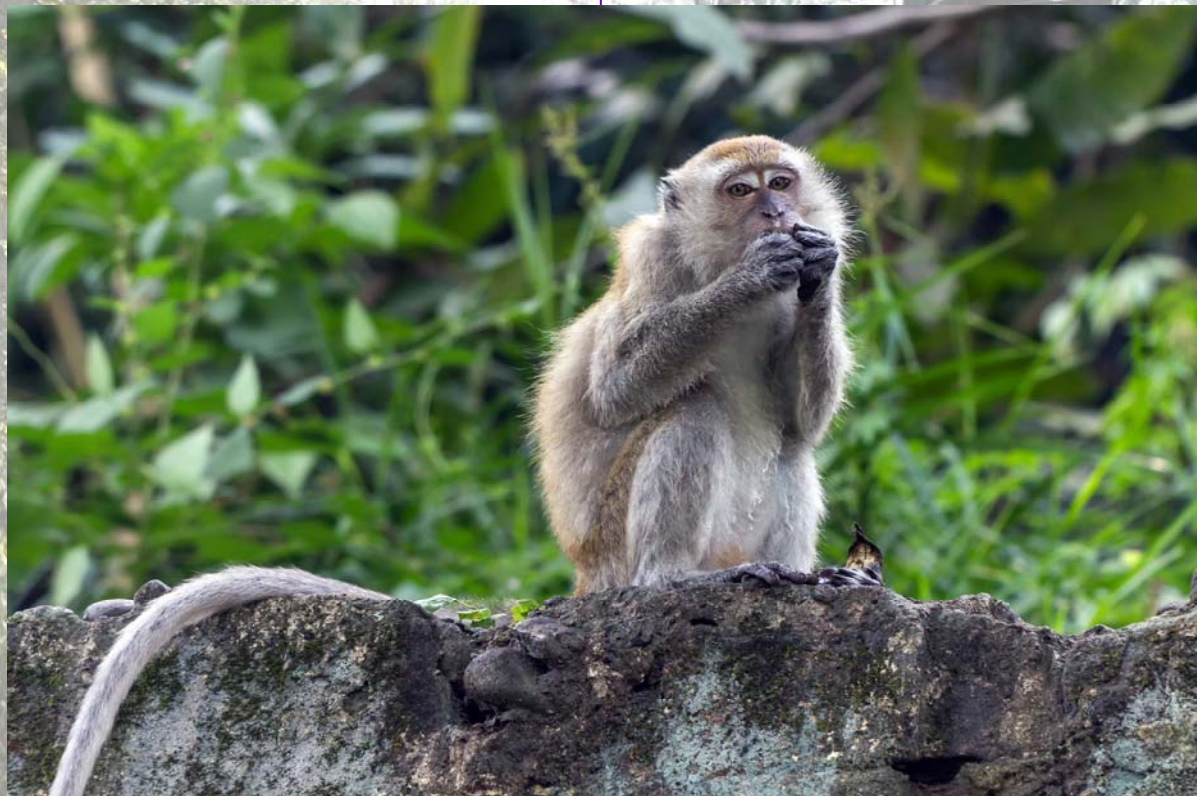
When the young monitors get too big for captivity, they are often released, along with specimens bought at local food markets by well-meaning Buddhists, who believe that they are 'acquiring merit' by releasing a captive animal and saving it from a certain death in the cooking pot.

The most recent information that I have

read about this species in Hong Kong claims that these released animals probably breed there, but admit wryly that there is no *prima facie* evidence for this having taken place.

This seems particularly likely to me. After all, another lizard known from mainland China, but not known from Hong Kong until the beginning of the 21<sup>st</sup> century, is the Chinese water dragon (*Physignathus cocincinus*). No-one knows exactly when they appeared within the Hong Kong fauna, but at the time of writing in 2019, they are quite widely distributed in Hong Kong, and are the second species of agamid to be found there after *Calotes versicolor*.

The zoo was also home to various birds, including two or three species of parakeet, several monkeys (both, as far as I remember, long tailed macaques (*Macaca fascicularis*), one of the two species of monkey to be found wild, if introduced, in Hong Kong.





# 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.

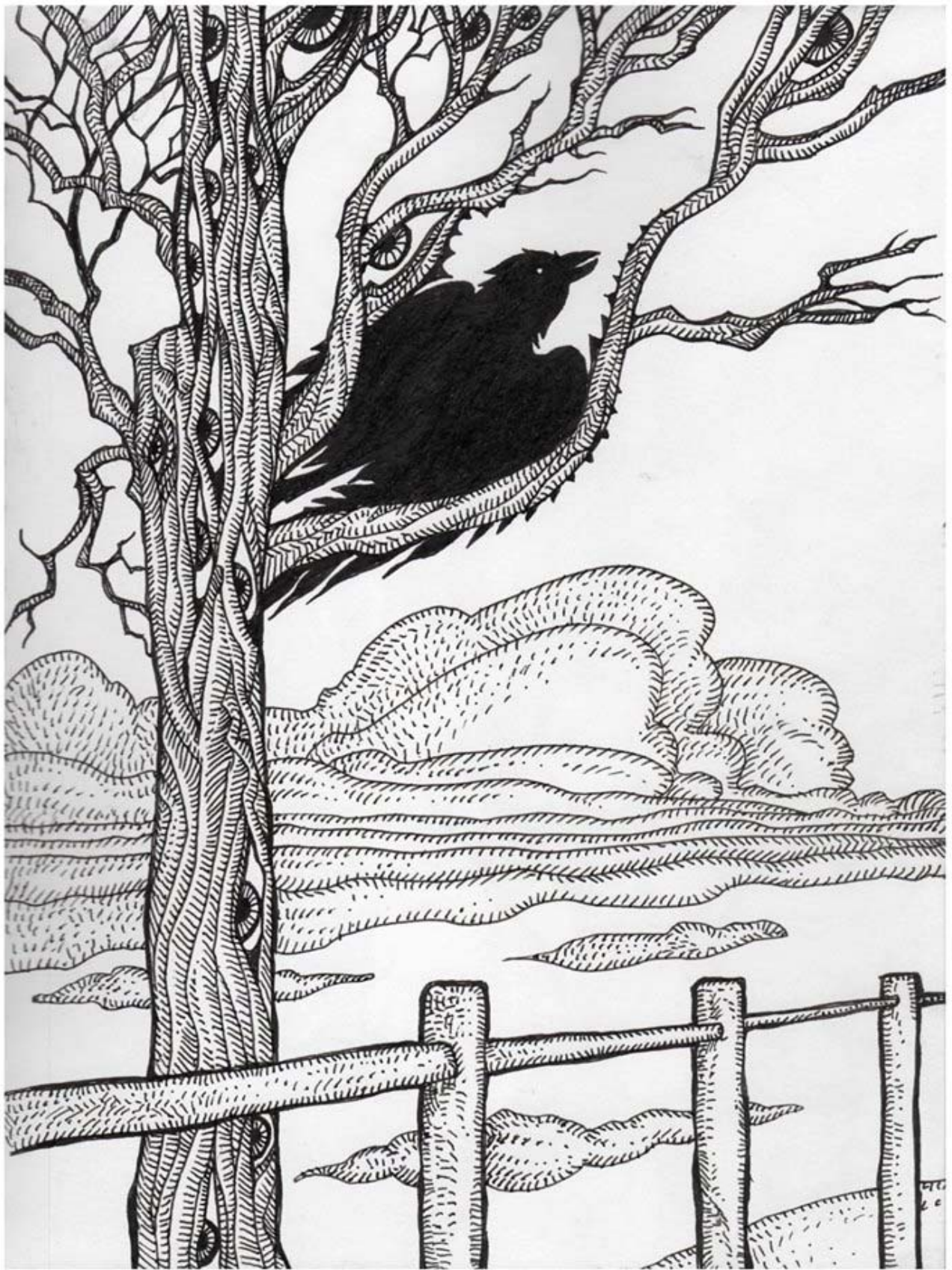
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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!!!"

## MINI-STONEHENGE SPINAL TAP

!MINI-WOODSTOCK IN MARYLAND

Maxi-lawsuits saying NIMB!

Smaller Festivals(alternatives!

Reincarnation in our own lifetime!

Bring on the Children of Woodstock

and their creaking elders onstage

Welcome the Future in!w/Climate Change!

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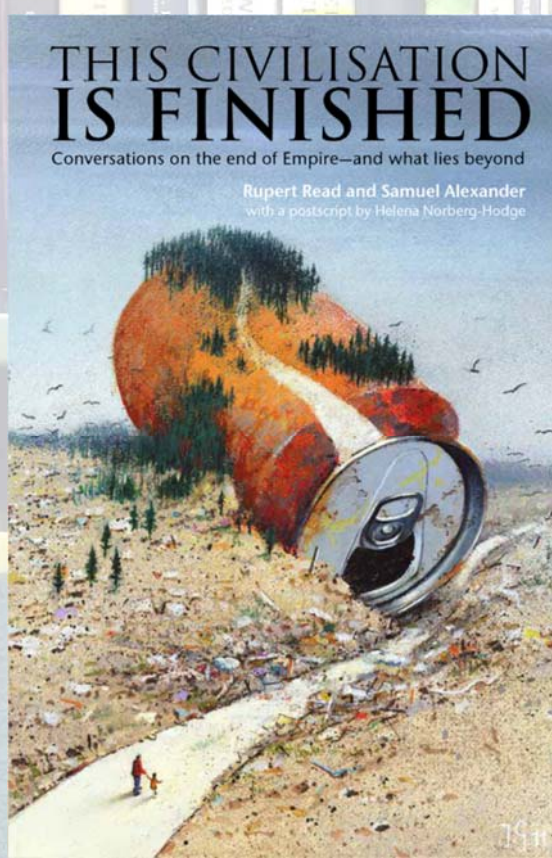
Smaller SHOUT OUTS/SING OUTS!

Same claim to love and peace fame!

Pilgrimage to different names..



# Yer Gonzo Bookshelf



- **Paperback:** 106 pages
- **Publisher:** Simplicity Institute (June 1, 2019)
- **Language:** English
- **ISBN-10:** 0994282834
- **ISBN-13:** 978-0994282835

Industrial civilisation has no future. It requires limitless economic growth on a finite planet. The reckless combustion of fossil fuels means that Earth's climate is changing disastrously, in ways that cannot be resolved by piecemeal reform or technological innovation. Sooner rather than later this global capitalist system will come to an end, destroyed by its own ecological contradictions. Unless humanity does something beautiful and

unprecedented, the ending of industrial civilisation will take the form of collapse, which could mean a harrowing die-off of billions of people.

This book is for those ready to accept the full gravity of the human predicament - and to consider what in the world is to be done. How can humanity mindfully navigate the inevitable descent ahead? Two critical thinkers here remove the rose-tinted glasses of much social and environmental commentary. With unremitting realism and yet defiant positivity, they engage each other in uncomfortable conversations about the end of Empire and what lies beyond.

The issue of the climate emergency is, undoubtedly, one of the most contentious of modern times. One of the things that makes it most interesting from a purely sociological point of view is the fact that the vociferous climate activists, young and old, are not spouting their own brand of rhetoric. Despite what their detractors in government and the popular press would like to have you believe, the facts and figures that are cited come from such notorious revolutionary bodies as the United Nations. We are in a position, unparalleled in my lifetime at least, where it is the government and the establishment press who are shouting ill-thought-out and often hysterical diatribes, whilst the so-called revolutionaries and 'prophets of doom' are soberly repeating the judgements of some of the world's leading scientific minds. I am no mathematician or physicist, and so I



cannot critique the findings of climate scientists for myself, but I see no reason to doubt what they have said.

However, the climate crisis should not be taken in isolation. An equally serious existential threat to us, as well as to every other animal on this planet, is the biodiversity crisis, and this is a subject about which I do know quite a lot. Fourteen years ago, when I first relocated from a tacky little housing estate in suburban Exeter to my old family home in rural North Devon, I was shocked and stunned to discover how the countryside which I had explored and investigated as a boy had become disturbingly denuded of wildlife. Some species that had been remarkably common forty years ago were now exceedingly rare, and others had vanished entirely. Ponds had been filled in, streams which had once been glittering water courses full of crystal clear water and an abundance of life were now full of slowly moving muddy sludge and very little else. Woodlands had been cut down, and sprawling new housing estates built. And I understand from my correspondents around the world that much the same can be said for the places that they live. Unlike the climate crisis, the biodiversity crisis is something to which I – a working zoologist, albeit a fringe one – can attest.

It has been claimed that, if the relevant legislation is not put into place by the end of next year, and that if some serious action is not kick-started in the ten years after that, then large swathes of the face of our planet will be uninhabitable by humans, and that the resulting social

upheaval will dwarf anything that our species has ever experienced.

I will be seventy two years old in twelve years time, if – indeed – I am still around, which will quite possibly not be the case. However, my little granddaughter will only be sixteen, and her mother will only be in her early forties. I do not worry for myself at all, but I am terrified for what will happen to the people whom I love.

So, what can we do about it? Over the last year, I have become more and more impressed with the activities of a revolutionary group called Extinction Rebellion, and – changing the subject slightly, I have recently volunteered my services to them – I have increasingly been following the words of one of the pivotal members of the group (who may have been one of the founders, I don't know, and it doesn't really matter), an activist and academic called Rupert Read.

This book appears in a format that I usually find off-putting; it is a series of transcripts of conversations between Read and Dr Samuel Alexander, co-director of the Simplicity Institute, based in Melbourne, Australia. I usually find such books to be tedious in the extreme. No matter how sparkling the conversation, or the cut and parry of intellectual jousting, in my experience it always falls flat when someone tries to transfer the spoken word to the written one. This time, however, things are different. There is no attempt to encapsulate sparkling bon mots, or to engage in clever wordplay. This is merely a conversation between two highly intelligent adults on the best way for us as a species to avoid extinction.





The dialogue is frighteningly compelling. The conversation covers the philosophy behind Extinction Rebellion, and – considerably more disturbingly – it critiques the current ‘party line’ of ‘green growth’ and finds it very much wanting.

“Why do we value growth at all? Because we value economic activity; at least valuable economic activity. (In fact, much of what GDP measures is valueless or indeed worse than nothing, such as most financial speculation; and meanwhile it leaves out a great deal that is valuable, such as much caring work). But, while it may have made sense to have economic growth at certain moments in history—when the volume of economic activity was easily containable within the limits of our ecology, and if some people’s most basic needs for sustenance were not being met—we are largely no longer in such a world. The world we live in is a

‘full’ world. Its central problems are the greed of those running the show and the degrading of ecosystems. We need to share far more equally what we have; but we also need to recognise that the idea that we have high or even inexhaustible material needs is itself an ideological assumption that needs unmasking and rejecting.”

One of the most oft repeated pieces of rhetoric within the green movement of the past thirty or forty years is that we need to re-think fundamental behaviours of our society. This book shows, in simple yet terrifying terms, exactly what these behaviours are and how we should address them. Reading this book is therefore a frightening, if enervating, experience. The proposals laid out therein are dramatic, and – in a very real way – revolutionary, and when one considers the current political leadership in Britain, Australia and the United States (and in many other countries), one truly wonders whether there is going to be political will to let these changes happen.

But if we are to survive as a species, and if the world that my granddaughter shall inherit will not be a living nightmare, we will have to try.







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  
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# THE NINE HENRYS



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

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

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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...



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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



Well, it has been a long and rather strange week, and I have to say that I am rather glad that it is over. Corinna is still poorly, poor lass, and so I am trying to keep things as easy for her as possible. This weekend Richard Freeman is paying us a visit to do a big wodge of filming for OTT, but as I am still on the wagon, the resulting socialising is unlikely to give poor Corinna any additional stresses.

I am in a bit of a quandary this week. Bon Iver is - as many of you will no doubt know - an American indie folk band founded and fronted by singer-songwriter Justin Vernon. The name "Bon Iver" derives from the French phrase bon hiver ("good winter"), taken from a greeting on the TV show *Northern Exposure*. Vernon released Bon Iver's debut album, *For Emma, Forever Ago*, independently in July 2007. The majority of that album was recorded while Vernon spent three months isolated in a cabin in northwestern Wisconsin. *For Emma, Forever Ago* was one of those albums that took the critical world



by storm, with everybody and his aunt heaping praise upon it, as if it were the long awaited follow up to *Abbey Road*.

Everyone except me, that is. I didn't get it at all. I thought it was massively over-rated



and a little dull, but in the intervening years, whenever a new Bon Iver album comes out, I truly make an effort to like it. After all, my emotional makeup is riddled with enough self-doubt that I find it hard to accept that I might be right and everyone else might be wrong. (This is probably not the time to mention Oasis whom I always thought were massively over-rated, but I digress). And so when the new Bon Iver album came out a few weeks ago, I tried again. On first listening it ticks all the right boxes, but I can't think of it as being anything but heavy handed and contrived. Maybe it will grow on me, but I doubt it.

Sad but true.

See you next time around,

hare bol

j



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