

# GONZO

We mark the passing of **Scott Walker**, an extraordinary talent, the likes of whom we shall never see again, Alan goes to the **London College of Communication, Elephant and Castle** art exhibition, Graham reveals part two of his look at **Hawkwind's demicentennial**, Jeremy goes to see **Bob Mould**, Jon muses on gender and reviews a book about London by **Barry Miles**, Kev looks at the recent **tragic events in New Zealand**, and there is lots more...

#331/332

# IT'S RAINING TODAY

ISSN 2516-1946



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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this increasingly peculiar little magazine. What I find most satisfying about it is the way that it has developed over the years. I have been the founding editor of several magazines over the years, and I have always noted that they seem to take on a life of their own and end up doing things

that I truly did not expect. And, so it is with this one.

People who have been following my inky fingered scribblings, here and elsewhere, will be aware that, at least over the last year or so, I have been singing the praises of the young activists around the world who have set themselves against the opposition that is these days often called 'The Political Class' on a variety of ecological and environmental issues. You read last week, and will see elsewhere in this issue, how – together with Charlotte, my sixteen year old co-host on the monthly CFZ WebTV show – I joined in with the school strike for climate on Bideford Quay, last Friday. I have since exchanged messages with the mother of the young lady in charge, and have pledged my support in any way possible. Here, I would like to stress that I am in no way trying to undermine the importance of the young people, whose action this is, but am painfully aware that a scruffy man in late middle age, unilaterally getting involved with a group of teenage girls, could well be seen as creepy to the extreme. And, as





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(I wonder what will happen when the Political Correctness Police realise that Bideford, my local conurbation is referred to as ‘The Little White Town’, which is apparently a quote from Charles Kingsley, a Victorian author best known for a children’s book, the illustration for which – in any edition earlier than 1950 – would be seen as highly dubious in this day and age).

always, my motives are beyond reproach, and I am on the side of the angels, but like Caesar’s Wife, I have to be ‘above suspicion’; an expression that apparently goes back to the trial of Publius Clodius Pulcher in 62 BC.

However, the simple fact of writing down

this historical reference to the trial and subsequent disgracing of this prominent Roman politician had thrown up its own fair share of issues. Firstly, the original phrase was that “Caesar’s wife must be whiter than white”, but that phrase is now considered to be potentially offensive (I wonder what will happen when the



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Political Correctness Police realise that Bideford, my local conurbation is referred to as 'The Little White Town', which is apparently a quote from Charles Kingsley, a Victorian author best known for a children's book, the illustration for which – in any edition earlier than 1950 – would be seen as highly dubious in this day and age). Then, of course, is the debate whether I should have described both Publius Clodius Pulcher and Julius Caesar as having lived in a time 'Before Christ' or 'Before Current Era'. I chose the former, because I am a bad-tempered, miserable, old sod, and tomorrow sees the full moon and – as any fule kno (or at least, any fule who reads this magazine) – the advent of our Lady Selene plays merry havoc with my brain chemistry and I am always more psychotic than usual.

Bizarrely, however, all this actually leads on quite nicely to what I wanted to write about this time.

I have recently taken on the position of editor of the local village magazine. Some weeks ago, Corinna and I were at the North Devon District Hospital, where we told cautiously good news about Corinna's condition, and I was told that I really should stop living on chocolate and gin if I didn't want to go blind. However, in the inter-rignum between these two appointments, Corinna and I were sat in the hospital coffee shop, and I was attempting to write deathless prose for this very magazine on my trusty iPad. Corinna was pottering about on Facebook with her smartphone, and said to me – *en passant* – that the parish magazine was looking for a new editor, and full of bonhomie, I fired

off an email to the retiring editor, offering my services. I then posted on the village Facebook group that I had done so.

A day or two later, I received a message from the woman who had made the original announcement. She said – apparently in some trepidation – that she had read some of the things I had written in Gonzo, and hoped that I would tone it down a bit for the parish magazine. I laughed so much, that I nearly choked.

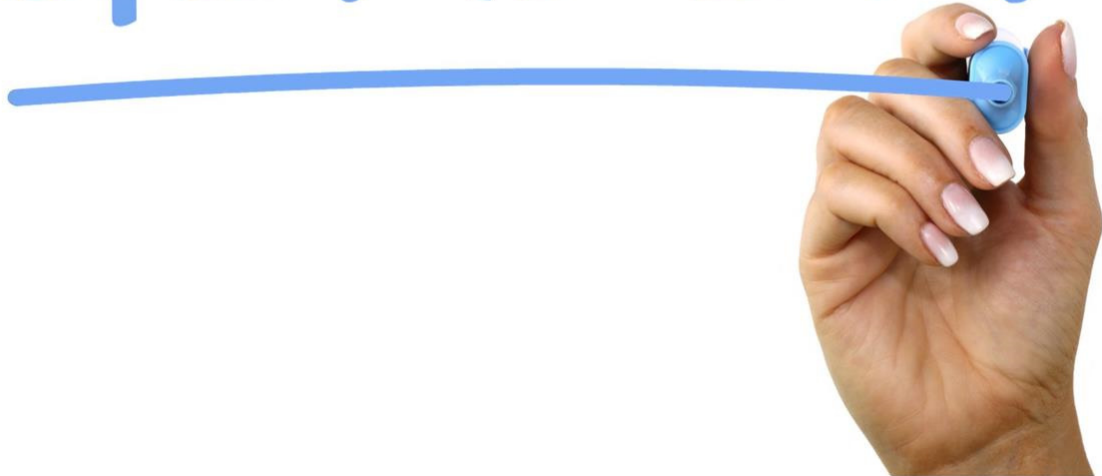
I wonder whether it was the editorial in which I described how I had told a talk radio presenter to 'go fuck himself', the various times that I had vented my spleen against the National Farmer's Union for supporting the government's massively ill-advised badger cull, or merely the editorial in which I said that the aforementioned School Strikes for Climate were a fantastic idea, but they should morph into General Strikes and bring the governments of Western Europe, at least, to their knees.

When I had stopped laughing, I realised that this whole affair is actually quite poignant, as far as I am concerned. I am white, a house owner twice over, and was born into a family that self-identified as being part of the English upper classes (although whether we actually were is a moot point, and one about which I don't really care, one way or another). I have been married twice, and have done my best to be a faithful and diligent husband, and a good stepfather and grandfather. But, all this time, I have always vaguely considered myself to be one of the 'patriarchy' that so many people are railing against these days. But, of course, I am nothing of the sort.

اللجنة لهم إذا كانوا لا تأخذ نكتة



# GENDER

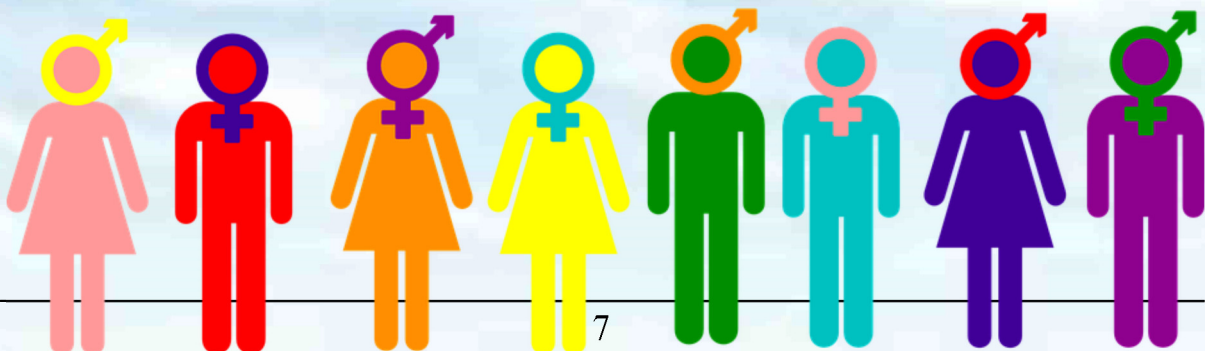


At various times over the past forty five years, my personal life has been quite non-standard, and whilst I would never even question considering myself to be ‘non-binary’ (to use the expression currently popular in the vernacular to mean what I think it means), all in all I don’t think any aspect of my life, except for the fact that I work hard and I love my family, has been exactly what people refer to as “normal”.

A few years ago, a teenage girl who had adopted me as ‘Uncle Jon’ was diagnosed with something called Gender Dysphoria, and I have to admit, I didn’t understand it

then, and I don’t understand it now. But, I changed her status on Facebook from ‘niece’ to ‘nephew’, bought him a pair of cufflinks, rather than something pretty and sparkling, for his sixteenth birthday, and we continue to play chess online intermittently, several years later.

There are a number of my peers whom I know, who are offended, angry, upset and very negative about the way that current society deals with people who are confused about their gender identity, or indeed who are ‘non-binary’ (hopefully, once again, I am using this term in the way it was meant to be used), and I must admit that – for a



time – I felt similarly, though not in such an extreme manner. But, over the last six months or so, I have looked at the subject, mirrored by my own experiences both growing up and as an adult. Whilst the idea of having my meat and two veg surgically removed is completely ridiculous to me, and I have no idea why somebody would wish to do this, I have always been an outsider, and never fit in to ‘mainstream’ society. This is basically why, some decades ago, I decided to create my own little enclave of social and philosophical high strangeness (as Scott Corrales would put it) and since then I have been far more successful at life than would otherwise have been the case.

So, if I had to make huge and unconventional changes in my life in order to be happy, what right do I have to criticise the way that other people – especially young people, with their whole lives ahead of them – modify, adapt and change their lives? As a child and young adult, I was desperately unhappy for much of the time, something which cannot be said for my ex-niece, now-nephew, to whom I chatted on Facebook about an hour ago. If someone wants to self-identify as one of a whole string of genders or sexual orientations, why the fuck shouldn’t they?

I’m not going to say that it’s a free country, because it most certainly isn’t. But, with this editorial, I truly hope that I have nailed my colours to the mast. I just hope that nobody who is likely to be already concerned about the advent of that strange fat hippy at the bottom of Back Street as editor of the Village News, doesn’t read this issue.

Nah! Thinking about it, I hope they do. See you next time.

Hare bol,  
Jon



political correctness, Keith Flint, Gregg McKella, Dr. Sardonicus Festival, The Planets, Rick Wakeman, Jeff Wayne, Kevin Peek, Patrick Allen, Barbra Streisand, Michael Jackson, Marillion, Yoko Ono, Climate Strikes, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney’s Mystery Hour, Scott Walker (born Noel Scott Engel), Wolfgang Meyer, Bernie Tormé (born Bernard Joseph Tormey), Yuya Uchida, David White Tricker (aka David White), Zephire Andre Williams, Richard Anthony Monsour (aka Dick Dale), Yann-Fañch Kemener, Terje Nilsen, Roger Charlery (aka Ranking Roger), New Zealand Mosque Murders, The Fall, Rick Wakeman, The RAZ Band, America, Alan Dearing, Design and Screen Schools’ Postgraduate Show; University of the Arts London: London College of Communication, Bob Mould, Jeremy Smith, Kev Rowland, ScienceNV, 3rDegree, Tony Klinger, Mr Biffo, CJ Stone, Hawkwind, Graham Inglis, Jon Downes, Coldharbour Diaries, Martin Springett, Thom the World Poet, Barry Miles, "London Calling"

### IT’S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
Editor: *Gonzo Weekly* magazine  
The Centre for Fortean Zoology,  
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Telephone 01237 431413  
Fax+44 (0)7006-074-925  
eMail jon@eclipse.co.uk



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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



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I am not going to make excuses, but last issue – possibly because of the full moon – my head was all over the goddamn place. And, whilst I quite probably make mistakes every issue, my mistakes were considerably worse last time around.

There are two main things that I omitted:

Firstly, Thom sent a poem to accompany the death notices for Keith Flint of The Prodigy. Either I did something stupid, or my computer 'ate' the poem, because I have no memory of having received it. This, at least theoretically, could be described as not being my fault.

There is, however, no excuse for the second omission.

When I laid out Gregg McKella's account of the Dr. Sardonicus Festival, I asked him for picture captions, which he very kindly sent me. I then completely forgot about them, which is incontrovertibly my fault.

So, for the first time in an issue of this peculiar little magazine, we are printing an addendum page. I suspect that, as my arteries continue to harden, this will not be a singular occurrence. JD

## BREATHE, O FIRESTARTER!

YOU WERE THE PRODIGY  
Your Steve Jobs tooled hits danced the 90s TOP 10  
You wrote "CHARLEY" in your bedroom  
You of coke and weed and drink  
You of depression, green fluorescent Mohawk  
Tattoos, nose rings, body adornments  
settled in Essex with Mayumi Kai (your Japanese DJ)  
Yet you spun out when she left  
More than cars and fast motorbikes  
You were the Light of the 90s  
You gave the rage to the stage  
Fought against the Government  
when they tried to control the raves  
You ran a pub till 2017. Settled down  
with six dogs and a rustic calmness.  
But then you kickstarted the band, and when Mayumi left  
Emptiness and repetition. You saw yourself  
"kind of a court jester and asylum escapee". To be free  
Your Instagram maggots on meat. Ex-Keith Flint.  
Why leave?

Thom the World Poet

# ADDENDA

page 79 is Paradise 9 with Nik Turner - photo Lynn Paul  
 Page 82 - Broken Lines - photo Gregg McKella  
 page 83 top - Twink & Nik Turner - photo Lynn Paul  
 page 83 bottom Sendelica - photo Gregg McKella  
 page 84 Twink photo Lynn Paul  
 page 85 Lost Tuesday Society - photo Gregg McKella





# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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# THE <sup>gonzo</sup> NEWSROOM

## BEYOND The Planets

A CONTEMPORARY INTERPRETATION OF  
GUSTAV HOLST'S THE PLANETS

Featuring the magic of  
**JEFF WAYNE • RICK WAKEMAN • KEVIN PEEK**



NARRATION BY PATRICK ALLEN

This is a strict edition of 100 units, all hand numbered, pressed on 180 gram clear vinyl and personally SIGNED by Rick Wakeman.

Have you even wondered what would happen if the king of progressive rock

keyboards teamed up with the bloke who wrote The War Of The Worlds rock opera and the guitarist with the late lamented Classical Rock group Sky?

Well, you need wonder no longer! A reviewer on the Prog Archives writes:



"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

"Beyond the planets" is essentially the performance of Holst's "The planets" in a rock context. Wayne's contribution is limited to the composition of an Overture for the album.

As this ends, some brief narration by Patrick Allen is heard. Allen does a great impression of Richard Burton, which when combined with Wayne's distinctive sound, immediately creates echoes of "War of the worlds". Allen returns a couple of times during the album to link tracks together with further brief narration.

The familiar introduction to "Mars" (as used by Rainbow on "Eyes of the world" among many others) then takes over, and we launch into a full rendition of "The Planets suite". The music is performed dramatically and faithfully throughout, with Peek using various guitar sounds according to the mood of the piece

<https://www.diggersfactory.com/vinyl/226769/rick-wakeman-jeff-wayne-kevin-peek-beyond-the-planets>

**BARBRA STREISAND EFFECT:** Barbra Streisand is "profoundly sorry" for defending Michael Jackson against the sexual abuse allegations made about him.

In an interview with British newspaper The







## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"There was madness in any direction, at any hour. If not across the Bay, then up the Golden Gate or down 101 to Los Altos or La Honda. . . . You could strike sparks anywhere. There was a fantastic universal sense that whatever we were doing was right, that we were winning. . . .

And that, I think, was the handle—that sense of inevitable victory over the forces of Old and Evil. Not in any mean or military sense; we didn't need that. Our energy would simply prevail. There was no point in fighting — on our side or theirs. We had all the momentum; we were riding the crest of a high and beautiful wave. . . ."

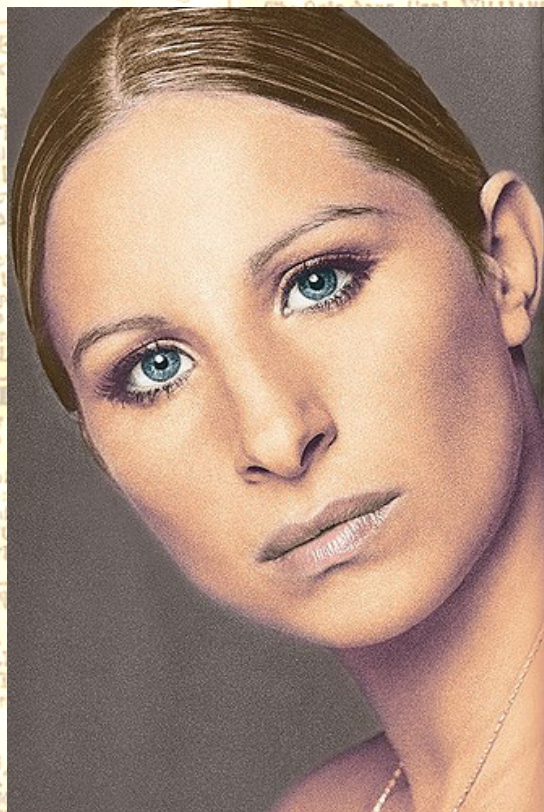
Hunter S. Thompson

Times, the Oscar-winning actress and singer discussed the claims made by Wade Robson and James Safechuck in the documentary *Leaving Neverland*.

While the 76-year-old said she believed the men's accusations, Streisand didn't blame the King of Pop for allegedly developing a sexual attraction to children as she said it was in his DNA. She also noted that the abuse "didn't kill" Robson or Safechuck because they went on to marry and have children of their own.

After facing a huge backlash for her controversial comments, the superstar issued a statement on Saturday (23Mar19), and insisted she had sympathy for Jackson's accusers.

"I am profoundly sorry for any pain or misunderstanding I caused by not choosing my words more carefully about Michael Jackson and his victims, because the words as printed do not reflect my true feelings. To be crystal clear, there is no situation or circumstance where it is OK for the innocence of children to be





# The Gospel According to *BART*

This week, my favourite roving reporter sent me a very poignant letter from those jolly nice fellows in Marillion.

“18th March 2019 - Utrecht

Dear All,

Marillion would like to express our dismay and pledge our solidarity and sympathy for the people of Utrecht following the awful incident on the tram this morning.

Utrecht has come to feel like “our” town over the years and the many times we have played Vredenburg and Tivoli.

We know Utrecht well, and we are feeling your pain.

As we set out to play our flagship convention in Holland this coming weekend we do so with a sense of great anticipation of the legendary spirit of our audience.

This excitement will be tinged with a sense of loss and a determination to give Holland our best.

h, Ian, Mark, Pete, Steve and all the Racket team.



taken advantage of by anyone,” she said.

“The stories these two young men shared were painful to hear, and I feel nothing but sympathy for them.”

<http://www.music-news.com/news/UK/120633/Barbra-Streisand-says-sorry-for-controversial-Michael-Jackson-comments>

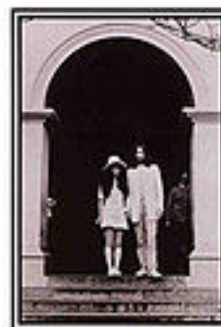
**CONZO CURRENTLY IN STOCK AT CONZO (UK)**

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

**CHRIST YOU KNOW IT AIN'T EASY:** On her 86th birthday, Yoko Ono announces the reissue of ‘Unfinished Music No. 3: Wedding Album’, out 22nd March. The latest of her series of musical outputs with Chimera Music and Secretly Canadian, Yoko’s ‘Wedding Album’ will be released two days after her and John Lennon’s 50th wedding anniversary.

Originally released in 1969, ‘Wedding Album’ was the couple’s third experimental, full-length record, and one of the most remarkable of the duo’s testaments to an intense romantic and artistic

## WEDDING ALBUM



**H. E. HUTCHINGS,**  
(Successor to W. M. LEGGATE) 186 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Oil and Tidy WIPES, &c. 137 Reelpring done at short notice.  
Worcester, Jan 18

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





partnership that would last 14 years, until John's tragic passing in 1980.

On 20th March 1969, John and Yoko were married in a civil service in Gibraltar. To celebrate the event, in lieu of a conventional honeymoon, the newlyweds spent a week in bed at the Hilton Hotel in Amsterdam, inviting members of the press into their room for interviews and photo sessions, and using their fame and the publicity generated by their 'bed-in' to call attention to their campaign for world peace. With 'Wedding Album',

John and Yoko created an enduring snapshot of a vibrant pop-cultural moment, with the hostilities of the Vietnam War as its bracing backdrop. It captures the humour, earnestness, and spontaneity that marked the early years of the 'Ballad of John and Yoko' era.

The innovative and original packaging of 'Wedding Album' created by graphic designer John Kosh, included a box filled with 'souvenirs' of John and Yoko's nuptials: photographs, a copy of the couple's marriage certificate, the couple's

drawings, a picture of a slice of wedding cake and more. Now, with a faithful recreation of 'Wedding Album' in limited-edition, white-vinyl LP; compact disc; and digital-download formats,

Secretly Canadian and Chimera Music are making one of the most unusual and emblematic recordings of the 1960s available again — 50 years after John and Yoko were married — to mark the golden wedding anniversary of two of the 20th century's most emblematic cultural figures.

<http://www.music-news.com/news/Underground/119479/Yoko-Ono-announces-reissue-of-Unfinished-Music-No-3-Wedding-Album>



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



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





# EYEWITNESS

15th March  
Climate Protest, Bideford Quay







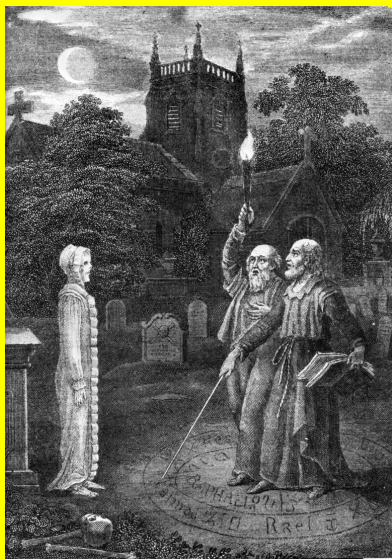


On Friday 15<sup>th</sup> March, students and school children across the world went on strike. It could be argued, cynically (and indeed, *was* by professional cynics like our beloved Prime Minister), that students have always gone on “strike”, needing the slightest possible excuse to “bunk off” classes. But this just purely isn’t true. Today’s young people are quite possibly the most radicalised and socially aware than they have been for generations, and the ‘Climate Strikes’ are just one manifestation of this. Although I was expelled from school well over forty years ago, and stopped being a ‘student’ in the mid-1980s, I felt that this was far too important an event to miss, and so – together with Charlotte Phillipson, my sixteen year old co-presenter on our monthly WebTV show - we joined the strikers.



# 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.



## WOT NO LION?

<https://www.baltimoresun.com/news/maryland/crime/blog/bs-md-unicorn-bandit-20190316-story.html>

A man dressed as a unicorn and wielding a crowbar robbed a High's convenience store in Baldwin Saturday morning, according to the Baltimore County Police Department. At about 5:22 a.m., police responded to a report of a robbery at the High's at 13522 Long Green Pike, a police spokesman said. After stealing money and cigarettes, the man in the unicorn costume fled the scene and soon after crashed his car near the

**H. E. HUTCHINGS,**  
(Successor to W. M. LEGGATE) 180 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift OOL. LARS. 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. & O. P. BARRETT)  
Worcester, Feb 24, 1877.



intersection of Manor and Sweet Air roads several miles away, according to police.

Officers located the man at the scene of the accident, according to police. He was taken to a hospital, where he is in custody.

## HERE COMES ANOTHER SUN

<https://www.theguardian.com/food/2019/mar/20/giant-sunfish-washes-up-on-australian-beach-i-thought-it-was-a-shipwreck>

A rare giant sunfish has washed ashore at the mouth of the Murray River in South Australia. Linette Grzelak posted a picture on Facebook of the sunfish, which was spotted by a couple of fishers on the beach at the weekend. "My partner was out with his work crew and he thought it was a piece of shipwreck at first," she told Guardian Australia.

This ocean sunfish (*Mola mola*) is a rare find for that location, said Ralph Foster, the fish collection manager at the South Australian Museum. The sunfish, which he said was only medium-sized, had sand stuck in its scales, making it look as though it was made out of "paper mache". "I think a lot of people thought it was fake," her partner said.



## REVERSING TIME

<https://www.independent.co.uk/life-style/gadgets-and-tech/news/time-reverse-quantum-computer-science-study-moscow-a8820516.html>

Scientists have reversed the direction of time with a quantum computer. The breakthrough study seems to contradict

basic laws of physics and could alter our understanding of the processes governing the universe. In a development that also represents a major advance in our understanding of quantum computers, by using electrons and the strange world of quantum mechanics researchers were able to turn back time in an experiment that can be likened to causing a broken rack of pool balls to go back into place.

Anyone watching the computer would see the event as if time had turned backwards.

The researchers — from the Moscow Institute of Physics and Technology (MIPT) and helped by colleagues in Switzerland and the US — expect the technique to improve, becoming more reliable and precise with time. Lead researcher Dr Gordey Lesovik, who heads the Laboratory of the Physics of Quantum Information at the MIPT, said: "We have artificially created a state that evolves in a direction opposite to that of the thermodynamic arrow of time."

## SICK OF THOSE RUSSIANS

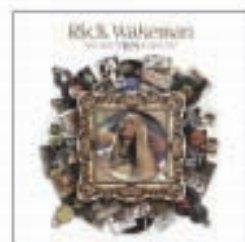
<https://www.independent.co.uk/news/uk/home-news/russian-ship-vomit-uk-coast-weapon-a8810906.html>

A Royal Navy warship has been scrambled to follow a Russian vessel believed to be carrying a "vomit inducing" weapon as it sails close to UK territorial waters. HMS Defender was deployed at weekend to keep watch on the frigate Admiral Gorshkov and three auxiliary ships. A Navy spokesman said: "Portsmouth-based Defender is monitoring the Russian task group and keeping track of their activity in areas of national interest."

The Russian group comprises the frigate Admiral Gorshkov, tug Nicolay Chiker, supply ship Elbrus and tanker Kama. The Gorshkov is reportedly fitted with Russia's Filin 5P-42 device — a "visual optical interference" weapon which can cause "dizziness, nausea and feelings of disorientation".



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



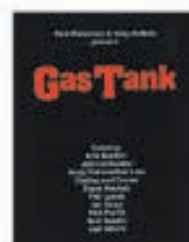
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2023DVD



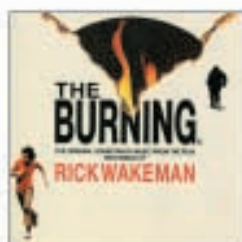
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



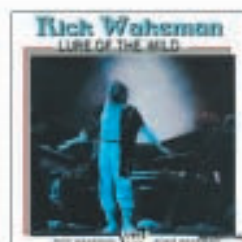
## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



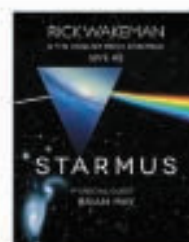
## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2024CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



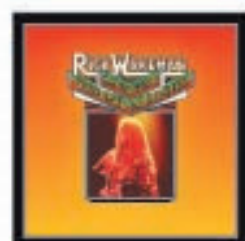
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2019CD



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of Patents, in report of the U. S. Patent Office for re-  
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manufactures to be patented, & deposited things, which  
will be sent free of expense and risk and will dispen-  
se, prepare, Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test validity of inven-  
tions, and render advice on legal and scientific matters.



TURAL and HORTICULTURAL IMPLEMENTS AND  
 MACHINES. Also, Grass, Garden, Field and Flower  
 SEEDS. Together with a general assortment of *Wooden*  
*Nails, Barrels, &c. &c.*  
 All persons wishing to purchase any of the above men-  
 tioned articles, are invited to call and examine his stock,  
 with the assurance that they will find a choice selection,  
 of good quality, and at fair prices.  
 Worcester, May 10. 1854  
 OTIS CONVERSE.

**NEW STORE!**  
(Warden Block,) No. 44 Front St.,  
WORCESTER,

**AND BE**

THE subscriber having recently opened a New Store,  
No. 44 Front Street, with a fresh stock of  
**WHOLESALE AND RETAIL GROCERIES,**  
will endeavor to please the citizens with every article.

THE subscriber continues to run THE EX-  
TRA FARES between Boston and Worcester, for  
the safe transmission of Packages, Bundles,  
Bank Notes, Sports, and Merchandise generally  
**Three Times each way Daily.**

Particular attention given to paying, collecting and ne-  
gotiating notes, drafts, bills, and purchasing and selling  
merchandise, produce, &c.

All packages must 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 this line forwarded from Worcester to  
Boston, Newburyport, Taunton, Fall River, and New Bedford;  
also, to Portland, and all parts of Maine.

Freight free for goods to be returned by this Express.

**WARDEN & CO'S OFFICE, 3 Court Street**  
**Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.**  
**Worcester. E. S. LEONARD.**

Feb 6, 1847.

**PRATT, DOWNE & SCOTT,**  
No. 100 N. BROAD ST.





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.**

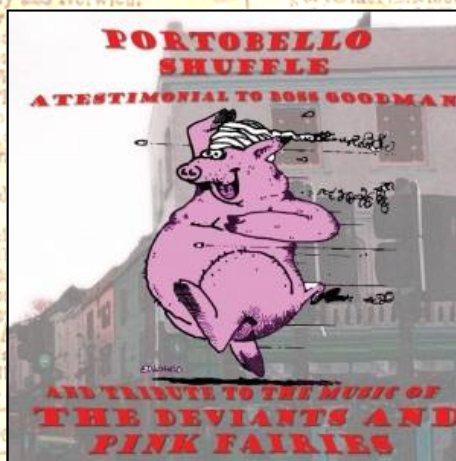






# I'M ON BOARD!

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.  
[arsydeedee@yahoo.co.uk](mailto:arsydeedee@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.

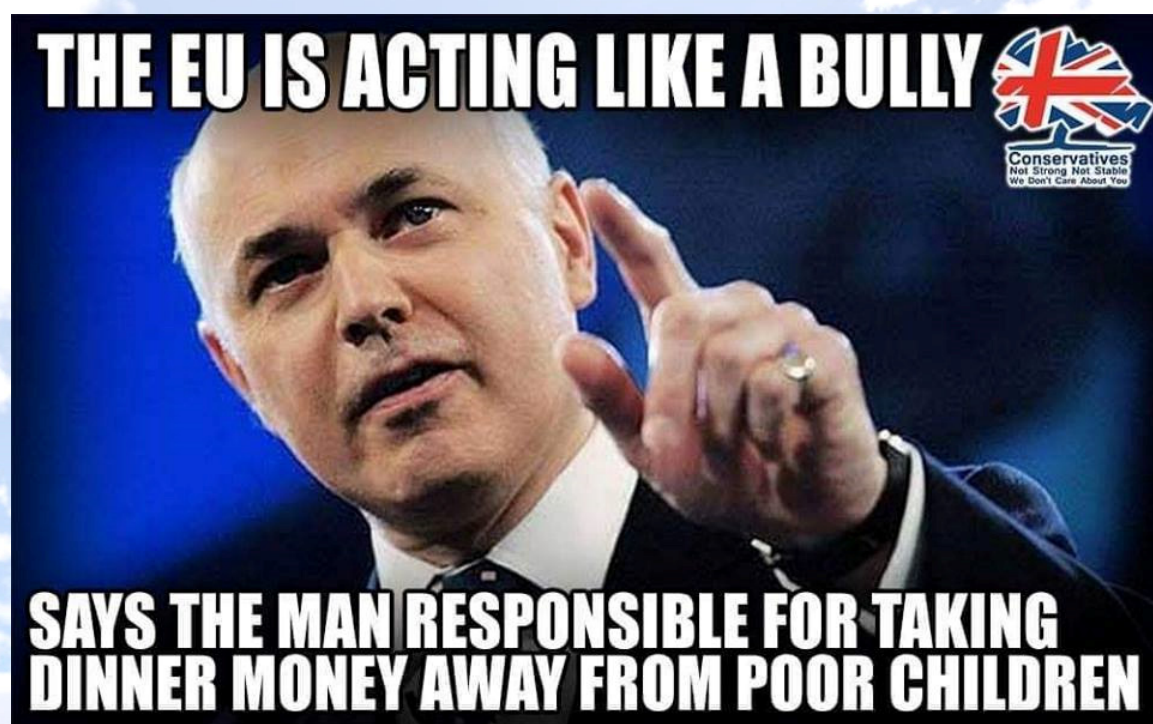


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# Peculiar News of the Week



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







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

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

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

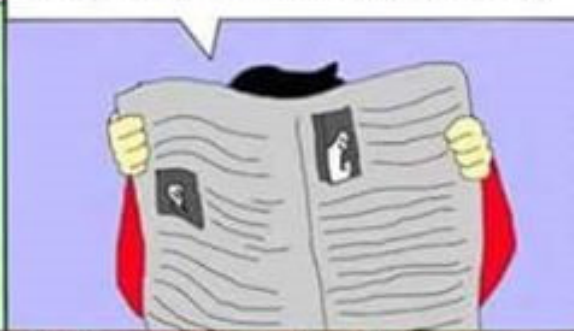
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Bye Daddy! I'm leaving  
for my date tonight!



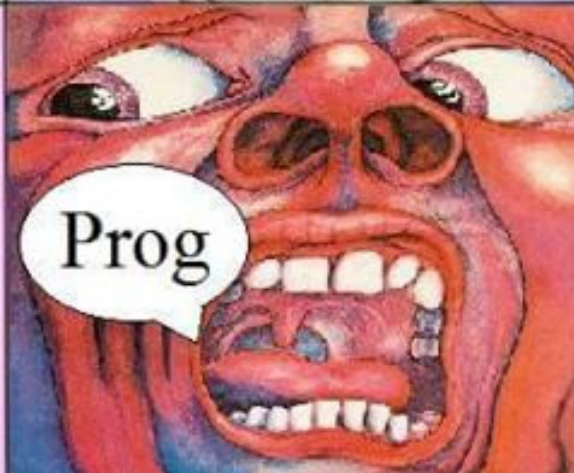
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



Prog

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







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.

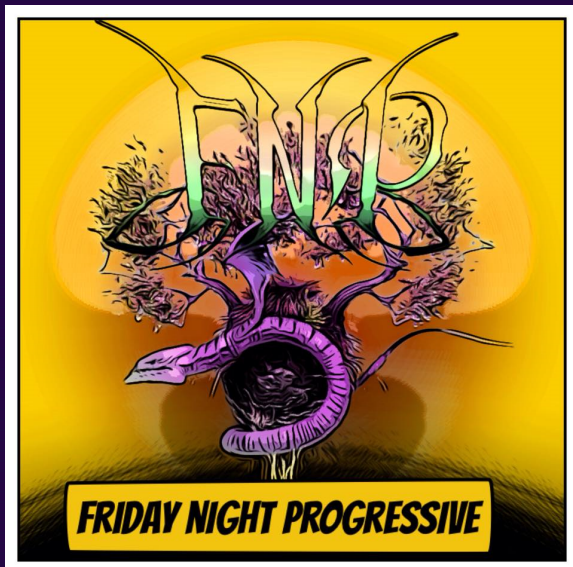


18 -11-2018 – SHOW 285 – Lounge Strange Trip

Tony Bennett:	Let us Begin
Richard Cheese:	Smells Like Teen Spirit
Wilbur Kentwell:	A World of our Own
Martin Denny:	The Burma Train
Rajput and Sepoy:	Up Up and Away
Charles Dodge:	A Man Sitting in a Cafeteria
Kavita Krishnamurti:	Jumma Chumma
Harry Breur:	TV Funeral March
Band of the Irish Guards:	Things we Said Today
Neil Young:	Glimmer
Wooden O:	Sick Tune
Martin Denny:	M'Bira
Mrs Miller:	Downtown
Eric Sykes and Hattie Jacques:	We Go Together
Marie Bryant:	Chi Chi Boom
Elvis Presley:	The Bullfighter was a Lady
Elvis Presley/Maralyn Mason:	Signs of the Zodiac
Martin Denny:	Dites Moi
101 Strings	I Remember
Quincy Jones:	Se e Tarde me Pardo
Cecil Leuter:	Exotica Nights
The Motion Picture Studio Orchestra:	In Our Shadow
The Astromusical House of Aquarius:	The Astromusical House of Aquarius
The Monkees:	Smile
Si Zetner and his Orchestra:	Pagan Ritual/ Jungle Train/ Stolen Idol/ Lotus Pool Tribe of the Moon/ Calabash Annie
Frank Sinatra:	Whistle a Happy Tune
Irma Glen:	Meditation
David Mumford:	Singin' in the Rain
Martin Denny:	Flamingo
Martin Denny	Llama Serenade
The Astromusical House of Aquarius:	The Astromusical House of Aquarius
Katie Lee:	Will to Fail
Ringo Starr:	Bye Bye Blackbird
Rajput and The Sepoy:	Up Up and Away
101 Strings:	I Remember
Wilbur Kentwell:	A World of Our Own

**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.



Straight Light  
<https://www.facebook.com/Straight-Light-1795255820724907/>  
 Arcpelago  
<https://www.facebook.com/arcpelago/>  
 Overture  
<https://www.facebook.com/overtureprogressiverock/>  
 Karmamoi  
<https://www.facebook.com/Karmamoi/>  
 The John Irvine Band  
 Eduardo Aguillar  
<https://www.facebook.com/aguillareduardo/>  
 Scarlet INside  
<https://www.facebook.com/ScarletINside/>  
 ZWOYLD

**Listen  
Here**

*Friday Night Progressive*





## CANTERBURY SANS FRONTIÈRES: Episode #69

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:

A Robert Wyatt track I thought I'd never play (check out the band!), some forgotten spiritual jazz from mid 70's Boston, MA, Gong futuristically remixed by Hillage in '97, Lindsay Cooper and friends (including Hugh Hopper) in Volgograd, Russia '91, Kevin Ayers and Ollie Halsall ripping it up at the Rainbow in '74, Pink Floyd's Richard Wright shining brightly before an assembled multitude in a Polish dockyard shortly before his passing, Mother Superior, the only all-female 70s prog band, some more Haiku Salut and a tribute to Mark Hollis (RIP). From the Canterbury of today, new solo work from Josh Magill of Syd Arthur - who also contributed an excellent one-hour guest mix - plus ambient/drone works from Richard James Blyth and nør løve, and some groovy psychedelia from Paisley Mess.

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).

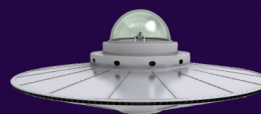
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



PHOTO BY SMITHMAXFIELD.COM

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

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



Listen  
Here

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





**Scott Walker (born Noel Scott Engel; 1943 – 2019)**

Walker was an American-born British singer-songwriter, composer and record producer. Walker was known for his distinctive baritone voice and an unorthodox career path which took him from 1960s pop icon to 21st-century avant-garde musician. Walker's success was largely in the United Kingdom, where his first three solo albums reached the top ten. He lived in the UK from 1965 and became a British citizen in 1970.

First coming to fame in the mid-1960s as frontman of the pop music trio The Walker Brothers, Walker began a solo career with 1967's *Scott*, moving toward an increasingly challenging baroque pop style on late '60s albums such as *Scott 3* (1969) and *Scott 4* (1969). His solo work did not sell well, leading him to reunite with The Walker Brothers in the mid-1970s. From the mid-

1980s, Walker revived his solo career while moving in an increasingly avant-garde direction that *The Guardian* likened to "Andy Williams reinventing himself as Stockhausen."

Walker continued to release solo material until his death, and was last signed to 4AD Records. As a record producer or guest performer, he worked with a number of artists including Pulp, Ute Lempert, Sunn O))) and Bat for Lashes.

A few years ago when Leonard Cohen died, I wrote something on Facebook, concluding with the line "but at least we still have Scott Walker". An ex-girlfriend of mine, with whom I am still on friendly terms, commented underneath "for you it will always be Scott Walker", and she was right. Ever since - thirty years ago - I first heard his incomparable voice, and said aloud that "if God could sing, this is what he would sound like", Noel Scott Engel aka Scott Walker has been my favourite male singer.

Bizarrely, this exchange of Facebook comments wandered into my mind unbidden this morning as I limped downstairs to face the rigours of the day ahead, but soon joined the other bits of mental flotsam and jetsam, as I sat myself down, and began to formulate the shape of the day ahead. Then Graham came in and said: "I think you'll want to reorganise this week's magazine... Scott Walker has died".

The world went momentarily silent, and I felt an enormous rush of emotion that I was truly not expecting. I am sixty in a few months, and that is far too old to be crying over the unexpected death of a pop star. But cry I did, and whilst somewhat bemused by it, I am not at all ashamed. Scott Walker made an uneasy transition between the arty, cinematic pop music of The Walker Brothers and his first four

# THOSE WE HAVE LOST



---

albums, and the spikey avant garde of his later work (making a couple of peculiar country and western records along the way, and a brief anabasis into 1970s AOR). I believe that I owned all his records, and whilst Scott III and IV were my favourite, I truly believed that they all had no little merit. I acted as a proselytiser for the Church of Scott for several decades, with Max Blake being the person who I converted most successfully.

Scott was an intensely private person, and when I read in the 4AD obituary that he had been "survived by his daughter, Lee, his granddaughter, Emmi-Lee, and his partner Beverly," I was not surprised that although I vaguely knew he had a daughter, I had never heard of either Emmi-Lee or Beverley. But it is hardly surprising. Hardly any of his fans - the Walkerpeople who communicated by fanzine and later by internet news groups - knew anything about his private life. And this is the way that he wanted it, and this was the way that it was, and I don't think that I, at least (and I am an avid reader of rock biographies) ever wished for anything else.

In recent weeks I have been ranting that the BBC have been hardly mentioning the enormous global climate change protests, and I have muttered darkly about "establishment collusion". But someone at the BBC is of like mind to me: Scott Walker, a man who had not had a hit record for 43 years, has made it to the second line of stories on the BBC News website, alongside the Prince of Wales, the Duchess of Cornwall, and Donald sodding Trump. And so it should be. The world is a very different place now we know that there will be no more irritating, baffling, complex, and above all big-hearted music to come from Scott Walker.

And yes, I am still on the edge of tears, and again I would not have expected that.

JD

## "FROM POP IDOL TO CULTURAL ICON"

NOEL SCOTT ENGEL HAS GONE..

Long live Scott Walker!

Not just those cinematic reverberation echo chamber Walker Brothers 60's hits

Not just his numbered Scott Walker solo 70s LPs

More when he evolved beyond producing pop for profit

And discovered Jacques Brel, Gregorian chants,, Leo Ferre, soundscapes, textures and dissonance

Now he gets commissioned to write songs for films and dance companies

Now he produces PULP and influences DAVID BOWIE

Now he explores Biblical plagues ,with

TILT, NITE FLIGHT, CLIMATE OF HUNTER

Now the Proms feature his music. A documentary - "30th Century Man"

A deeper, darker, more sparse, adult, mature composer/performer

No mere singer-songwriter churning out pop pap.

"He has grown into a serious creator"-says Brian

Eno, Jarvis Cocker, the BBC, LA Philharmonic etc

I adore CUE from UNDER THE SKIN, and

BEAUTIFUL from VOX LUX

I enjoy both BISH-BOSCH and its adapted

AMBI-SYMPHONY@Sydney Opera House

"The Title is the text". "And who shall go to the

ball?" Once, he had his own BBC TV series.

Even before that, on THE EDDIE FISHER

SHOW"-he was a child star.

Every decade, he reinvented himself for

different days and nights and times

LOVE SCOTT WALKER -right now in

2019.. Always more/to be explored/created by him...

Thom Woodruff

# THOSE WE HAVE LOST





**Wolfgang Meyer**  
(1954 – 2019)

Meyer was a German clarinetist. He studied the instrument at the Staatliche Hochschule für Musik in Stuttgart, and the Hochschule für Musik und Theater Hannover along with his sister Sabine Meyer.

He led masterclasses in Brazil, Italy, Japan, Canada and Finland, and was a member of the Trio di Clarone, the Carmina Quartett and the Quatuor Mosaïques. He was a professor at the Musikhochschule Karlsruhe from 1989 until his death in 2019, and was its director from 2001 to 2007. He died on 17<sup>th</sup> March, aged 64.

**Bernie Tormé**  
(born Bernard Joseph Tormey)  
(1952 – 2019)

Tormé was an Irish rock guitarist, singer, song-writer, record label and recording



studio owner. Tormé is best known for his work with Gillan, as well as his brief stints with Ozzy Osbourne's backing band and Atomic Rooster. Tormé formed his first band at a young age, and his first paid performance came when Don Harris, a 14-year-old drummer he played alongside when he was 17, secured a gig at the local Girl Guides' dance in Kilmainham in Dublin. Tormé then played in Dublin band The Urge in the early 1970s before relocating to London in 1974, where he initially played with heavy rockers Scrapyard. Inspired by England's mid-1970s punk rock scene, Tormé formed the Bernie Tormé Band in 1976. With this group, Tormé toured with successful groups of that period such as The Boomtown Rats and Billy Idol's Generation X, among many others.

Tormé accepted the invitation of former Deep Purple vocalist Ian Gillan in 1979 to join his band Gillan, but left in 1981, and played as a live session man for Atomic Rooster and was hired in March 1982 by Jet Records to replace the recently deceased Randy Rhoads in Ozzy Osbourne's band. Tormé flew from England to Los Angeles with the promise that the job was his, and began rehearsing with the band. After only a handful of shows it became apparent that Tormé's bluesy style was not a good match for Osbourne's brand of heavy metal, and he elected to return to England to continue work on a solo album.

Beginning in 1982 Tormé led his own band under various names and lineups, and spent several years with the band Desperado. He also played guitar on René Berg's solo album, *The Leather, The Loneliness And Your Dark Eyes*, released in 1992.

In 2006, Tormé announced the formation of Guy McCoy Tormé (aka "G.M.T"), with

# THOSE WE HAVE LOST



---

former Gillan bassist John McCoy and drummer Robin Guy. In 2007, Tormé contributed lead guitar and sitar parts to "Smile In Denial", track #4 of *Yoni*, a solo album from Wildhearts frontman Ginger.

Tormé also ran his own record label, Retrowrek Records, and recording studios, *Barnroom Studios*. In February 2019, it was reported that Tormé was "extremely ill with virulent double pneumonia".

He died on 17th March, a day before he would have turned 67.



**Yuya Uchida  
(1939 – 2019)**

Uchida was a Japanese singer, record producer, and actor. With a career nearing six decades, he was a major figure in Japanese popular music. Uchida dropped out of high

school at age 17 and began his music career in 1957. He became friends with John Lennon after opening for The Beatles on their 1966 tour of Japan.

After seeing Jimi Hendrix perform in London in 1967, Uchida returned home and wanted to introduce a similar sound to Japan, and formed Yuya Uchida & The Flowers who released the album *Challenge!* in 1969, which is composed almost entirely of covers of Western psychedelic rock acts. After replacing all but one member and reverting to a producer/manager role himself, the group changed their name to Flower Travellin' Band and released another cover album, 1970's *Anywhere*, before relocating to Canada. Before the move they recorded an album of original material in just two days; *Satori* was released in North America in 1971. The band produced two more albums, *Made in Japan* (1972) and *Make Up* (1973), before separating for 34 years.

In addition to his solo career and Flower Travellin' Band, he worked with a large variety of musicians both domestic and international, and recorded with The Ventures and Frank Zappa in the mid-1970s. In 1975 he produced an international music festival titled "World Rock Festival" which featured artists from around the world performing together. That same year, Uchida also produced his self-titled album.

Uchida collaborated with pop idol Rino Sashihara for the 2014 duet single "Shekina Baby".

He also appeared in numerous films, such as Nagisa Ōshima's *Merry Christmas, Mr. Lawrence*, and won two best acting awards. He also starred in the American film *Black Rain*.

# THOSE WE HAVE LOST



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Uchida died on 17th March, aged 79.



**David White Tricker  
(aka David White)  
(1939 – 2019)**

Tricker, known as David White, was an American singer-songwriter. He formed, and was a founding member of the doo-wop quartet Danny & the Juniors as well as being a founding member of the pop trio The Spokesmen. He wrote "Rock and Roll Is Here to Stay" and co-wrote a number of other hit songs, including "At the Hop," "You Don't Own Me", and "1-2-3."

Before attending school, White toured the country performing with his parents in their acrobatic/hand-balancing act called Barry and Brenda and Company. He was the Company. He started playing piano, trumpet and clarinet as a child, and began writing songs at the age of 14.

In 1955, White auditioned friends and

acquaintances from his neighborhood, to form a vocal group that he named The Juvenaires, in which he sang first tenor. The other original members were Danny Rapp (lead singer), Joe "Terry" Terranova (baritone), and Frank Maffei (second tenor).

The group was discovered by John Madara, and in 1957, White and Madara wrote "Do the Bop" for the group. Madara, who had a chart record at the time called "Be My Girl" on Prep Records under the name of Johnny Madara, took The Juvenaires to his vocal coach/record producer, Artie Singer, for an audition. The title of the song was changed to "At the Hop".

The Juvenaires were renamed Danny & the Juniors, since it was a more contemporary name, and "At the Hop" backed with "Sometimes (When I'm All Alone)" was released on Singular Records, Artie Singer's label with partner, disc jockey Larry Brown.

"At the Hop" went to number one on the Billboard Chart, a position it would hold for seven weeks, breaking a record for vocal group chart position. It was also number one on the R&B chart for five weeks, and stayed in the top forty for eighteen weeks. "At the Hop" is featured in quite a few films, most notably, *American*

*Graffiti* and *Woodstock*, (performed by Sha Na Na). Singular Records could not handle the distribution of such a hot record, so Singer sold the master to ABC Paramount Records. Danny and the Juniors' follow-up record was White's composition "Rock and Roll Is Here to Stay," which went to number nineteen on the Billboard Chart and has become a rock and roll anthem. It is featured in the films *Grease* (performed by Sha Na Na) and *Christine*, among others.

# THOSE WE HAVE LOST



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White left the group in 1959, but continued to appear and record with them occasionally until the early 1970s.

In 1960, White teamed up with John Madara, forming Madara and White Productions. One of their first efforts was producing the musical track and writing "The Fly" (#7 in Billboard) for Chubby Checker.

White died on March 17th, at the age of 79.



**Zephire Andre Williams**  
(1936 – 2019)

Williams was an American R&B musician who started his career in the 1950s at Fortune Records in Detroit. His most famous songs include the hits "Jail Bait," "Greasy Chicken," "Bacon Fat" (1957) and "Cadillac Jack" (1966). He was also the co-author of the R&B hit "Shake a Tail Feather".

When around 16, he set out on his own and moved to Detroit, Michigan, where he became friends with Jack and Devora Brown, owners of Fortune Records, which was

located at the back of a barber shop. Williams would become label mates with Nolan Strong and Nathaniel Mayer.

He then became lead singer for The 5 Dollars in 1955, which already had a contract with Fortune Records. Though most of the songs were billed as 'Andre Williams and the Don Juans' (on Epic in 1956 billed as 'Andre Mr Rhythm Williams and his New Group'), "Bacon Fat" and "Jail Bait" were solo efforts. In the early 1960s, Williams co-wrote Stevie Wonder's first song, "Thank You for Loving Me." Williams' "Shake a Tail Feather" was also a hit in 1963 for the Five Du-Tones and then for Ike & Tina Turner plus James and Bobby Purify. Alvin Cash & the Crawlers also made a hit out of the Williams song "Twine Time". As well as these hits, Williams also supervised the making of two albums by The Contours. Additionally, in the 1960s, Williams was the manager and roadie for Edwin Starr.

In 1966, Williams released two records on the Avin Records label, then two records more on Detroit's Wingate label. In 1968, Williams was signed to Chess Records on Checker, Chicago's major blues label. They released many hits for Williams — "Humpin' Bumpin' and Thumpin'" and "Cadillac Jack" in particular. Then, he began to work with many unknown black labels and released songs such as "Sweet Little Pussy Cat" and "Rib Tips, Pts. 1 & 2." In 1968, Williams collaborated with the Natural Bridge Bunch to release "Pig Snoots," a novelty song about a man named Ricky who would "come all way cross town to get me some snoots". In the 1970s, Williams wrote some songs for Parliament and Funkadelic. Williams also began to produce for Ike Turner.

In 1996, he released *Mr. Rhythm*, which

# THOSE WE HAVE LOST



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featured new renditions of his old tunes from the "Jail Bait" era. These included "The Greasy Chicken," "Mean Jean," and "Pass the Biscuits Please." He changed his style with 1998's *Silky*. In 1999, he began his relationship with Bloodshot Records and in 2000, Williams released *The Black Godfather*, with two songs backed by The Dirtbombs. In 2002 and 2003 he toured with the Dutch sleaze rock band, Green Hornet.

A return to soul-style music came with Aphrodisiac in 2006. And in 2007, Williams finished recording an album with the New Orleans-based band, Morning 40 Federation. The album, titled *Can You Deal With It*, was released by Bloodshot Records in 2008 and is credited to Andre Williams & the New Orleans Hellhounds (the pseudonymous Morning 40 Federation).

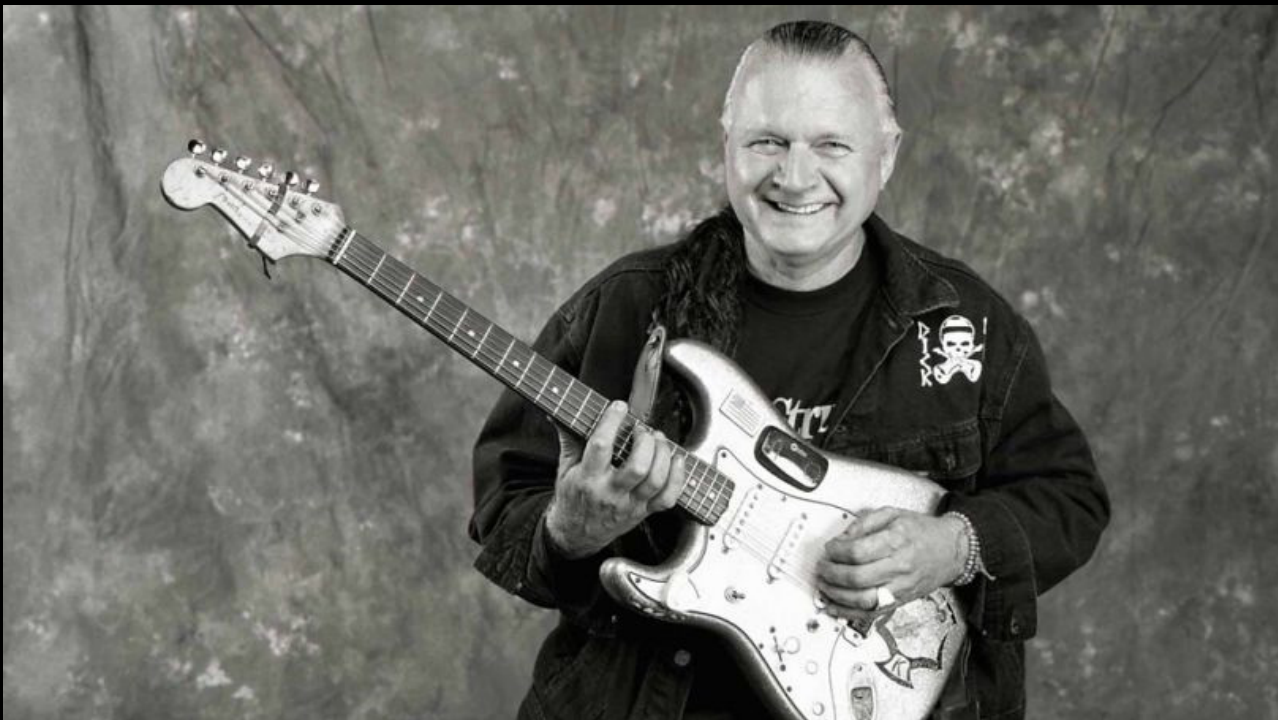
Williams died on 17<sup>th</sup> March, at the age of 82.

### **Richard Anthony Monsour (aka Dick Dale) (1937 – 2019)**

Monsour, known professionally as Dick Dale, was an American rock guitarist. He was a pioneer of surf music, drawing on Middle Eastern music scales and experimenting with reverberation. Dale was known as "The King of the Surf Guitar", which was the title given to his second studio album.

Dale worked closely with the manufacturer Fender to produce custom made amplifiers including the first-ever 100-watt guitar amplifier.

Dale learned the piano when he was nine after listening to his aunt playing it. He was given a



# THOSE WE HAVE LOST



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trumpet in seventh grade, and later acquired a ukulele (for \$6 part-exchange) after becoming influenced by Hank Williams. The first song he played on the ukulele was "Tennessee Waltz". His uncle taught him how to play the tarabaki and he could also play the oud.

Dale then bought a guitar from a friend for \$8, paying him back on instalments. He then learned to play the instrument, using a combination of styles incorporating both lead and rhythm styles, so that the guitar filled the place of drums. His early tarabaki drumming later influenced his guitar playing, particularly his rapid alternate picking technique.

After moving with his family to Southern California, he learned to surf at the age of 17. He retained a strong interest in Arabic music, which later played a major role in his development of surf rock music.

Dale began playing in local country bars where he met Texas Tiny, who gave him the name "Dick Dale" because he thought it was a good name for a country singer.

Dale employed non-Western scales in his playing. He regularly used reverb, which became a trademark of surf guitar. Being left-handed, Dale tried to play a right-handed guitar, but then changed to a left-handed model. However, he did so without restringing the guitar, leading him to effectively play the guitar upside-down, often playing by reaching over the fretboard, rather than wrapping his fingers up from underneath.

Dale's performances at the Rendezvous Ballroom in Balboa in mid to late 1961 are credited with the creation of the surf music phenomenon. Dale successfully asked for

permission to use the 3,000 person capacity ballroom for surfer dances after overcrowding at a local ice cream parlour where he performed made him seek other venues. Dale's events at the ballrooms, called "stomps," quickly became legendary, and the events routinely sold out.

Surf rock's national popularity was somewhat brief, as the British Invasion began to overtake the American charts in 1964. The use of "Misirlou" in the 1994 Quentin Tarantino film *Pulp Fiction* gained him a new audience.

At the time of his death, Dale had tour dates scheduled into November 2019.

Dale died on March 16th, at the age of 81.

#### YOU LOVE SURF MUSIC!

You loved Dick Dale-  
PIPELINE,NITRO,MISIRLOU  
Middle Eastern music scales  
with massive reverberation added  
Relentless touring from 1955 to 2019  
Till,@the age of 81,hospitalized/died  
and,without adequate royalties  
now relies upon a GOFUNDME  
set up by Lana Dale and Joey G  
to cover his medical and burial expenses..  
You who love surf music and Dick Dale  
can help bury both with dignity-via  
GOFUNDME

Thom the World Poet

# THOSE WE HAVE LOST





**Yann-Fañch Kemener  
(1957 – 2019)**

Kemener was a traditional singer from Brittany. He took part in reviving Kan ha diskan (French: chant et contre-chant) in the 1970s and 1980s, especially with Erik Marchand. He collected songs from the oral tradition in the Breton language. He sang in numerous Festoù Noz.

Kemener died on March 16th, at age 61.

**Terje Nilsen  
(1951 – 2019)**

Nilsen was a Norwegian singer and songwriter. Nilsen's greatest hit is the song "Mjelle", written in 1974, and appearing on the album "Æ" released in 1977. It later appeared on the album "Kanskje", released in 1990, and had a spell on Norsktoppen.

In addition to his own recordings, Nilsen has



collaborated with several well-known Norwegian artists. For instance, he performed together with Halvdan Sivertsen on numerous occasions. He also sings the chorus on "Pøbla" by north Norwegian hip-hop group Tungtvann, which was a big hit in Norway around 2002.

He died on 20th March, aged 67.

On 15th March 2019, an Australian male white supremacist killed 50 people and injured many more when he carried out two consecutive terrorist mass shootings at the Al Noor Mosque and the Linwood Islamic Centre in Christchurch during Friday Prayer. The ages of those killed ranged from 3 to 71. The suspect was arrested 21 minutes after the first emergency call. Prime Minister Ardern said the suspect had been planning to continue the attack at a third location, possibly the mosque in Ashburton or the An-Nur Child Care Centre in Hornby.

The suspect allegedly recorded his beliefs in a 73-page manifesto within which several anti-immigrant sentiments are expressed, including hate speech against migrants, white supremacist rhetoric, and calls for all non-European immigrants in Europe whom are claimed to be "invading his land" to be removed. The author also describes himself as

# THOSE WE HAVE LOST



an ethno-nationalist. In the manifesto, the author names dozens of people from around the world, ranging from politicians whose ideas he supports to terrorists and murderers whose actions he applauds.

Islam is practised by over 46,000 New Zealanders (1.2 percent of the population), including over 3,000 people in Christchurch and the wider Canterbury region. The first Muslims in Christchurch arrived in 1874. The Al Noor Mosque opened in 1985, and was the first in the South Island. The Linwood Islamic Centre opened in early 2018.

The mosques involved in the attacks, and others around the country and the world, have become the focus of vigils, messages, and floral tributes. The mayor of Christchurch, Lianne Dalziel, encouraged people to lay flowers outside the city's Botanic Gardens. As a mark of sympathy and solidarity, school pupils and other groups performed haka and waiata to honour those killed in the attacks. One week after the attacks, an open air Friday prayer service, attended by 5,000 people, was held in Hagley Park and broadcast nationally.

In 2019, New Zealand was ranked by the Global Peace Index as the second-safest country in the world, behind Iceland. It is the deadliest mass shooting in modern New Zealand history, and for the first time in New Zealand history, the terrorism threat level was raised to high. Ardern issued a directive that flags on "all Government and public buildings" should be flown at half-mast until further notice, and she has vowed to never speak the terrorist's name, in an effort to prevent him gaining notoriety.

The male suspect has been charged with murder, and is due to appear before the High Court on 5th April.



**Roger Charlery  
(aka Ranking Roger)  
(1963 – 2019)**

Charlery, known professionally as Ranking Roger, was a British musician. He was a vocalist in the 1980s two-tone band The Beat (known in North America as The English Beat) and later General Public. Later he headed up a reformed Beat lineup. The "Ranking" moniker is short for "top-ranking" or "high-ranking", and is a boast typical of many MCs. Roger became a punk rock fan as a teenager and was the drummer in the Dum Dum Boys before joining ska revival pioneers The Beat in the late 1970s. The Beat released three albums: *I Just Can't Stop It* (1980), *Wha'ppen?* (1981) and *Special Beat Service* (1982). In 1981, Joe Strummer and Mick Jones of The Clash invited Roger to sing on a version of "Rock the Casbah" which was released in 2015.

After The Beat's 1983 break-up, he and Wakeling formed General Public, which split up in 1986. Roger and Wakeling reformed the band in 1995 and released the album *Rub It Better*. Roger released *Radical Departure*, his first solo album, in 1988.

In the early 1990s, Roger joined members of The Specials to form the new band Special Beat which released two live albums.

In 2005, The Beat re-formed, with Ranking Junior also on vocals.

In recent years, Roger released a series of new albums.

Roger on 26<sup>th</sup> March, at the age of 56.

# THOSE WE HAVE LOST





## FIFTY MUSLIM NEW ZEALANDERS

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Centre in Hornby.

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# THOSE WE HAVE LOST



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Christchurch and the wider Canterbury region. The first Muslims in Christchurch arrived in 1874. The Al Noor Mosque opened in 1985, and was the first in the South Island. The Linwood Islamic Centre opened in early 2018.

The mosques involved in the attacks, and others around the country and the world, have become the focus of vigils, messages, and floral tributes. The mayor of Christchurch, Lianne Dalziel, encouraged people to lay flowers outside the city's Botanic Gardens. As a mark of sympathy and solidarity, school pupils and other groups performed haka and waiata to honour those killed in the attacks. One week after the attacks, an open air Friday prayer service, attended by 5,000 people, was held in Hagley Park and broadcast nationally.

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New Zealand.  
Aotearoa. Land of the

## long white cloud.

We are a long way from anywhere, and so consequently became one of the last countries in the world to be populated by humans. Between 1250 and 1300, Polynesians discovered the islands and settled here, with Abel Tasman later being the first European to set eyes on the country in 1642. In 1841, New Zealand became a colony within the British Empire, gaining full statutory independence in 1947. Other important dates are 1893 when NZ became the first country in the world to give women the right to vote, 2013 when NZ legalised same sex marriage, and of course 2006.

2006? Well, that was when we decided to leave the UK and move to the other side of the world. There were lots of reasons, but one was the UK has a land mass of 242,495 km<sup>2</sup> with a population of 66 million (2017) while New Zealand has a land mass of 268,021 km<sup>2</sup> and a population of 4.7 million (2017). It is a country built on immigration, with even Māori having been here for less than a thousand years (bearing in mind that our neighbours, Australia, have had people living there for more than 50,000 years).

At my last company I was responsible for culture, among many other things, so used to measure where people were from. With 80 team members we had 19 different nationalities and we celebrated that, in a way only Kiwis can. By this time, we had moved to South Island, I had bought a property some 35 minutes from Christchurch, and one of my daughters started studying at Canterbury University in the city, and moved to live in an area called Ilam, just a few miles from the Al Noor

# THOSE WE HAVE LOST



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Mosque in Dean's Avenue. My offices were also just around the corner, and I have driven past the mosque itself and Hagley Park, where it is situated, very many times. No-one could ever have imagined a tragedy like the one committed by a white supremacist last week could ever happen in a country such as New Zealand. We are all immigrants here one way or another, and that the person behind this was from another country perhaps wasn't a surprise. 50 people have lost their lives as I write this, with many still critically ill in hospital, so that number may yet rise. But I am sure the antagonist would not have undertaken the attack if he had ever imagined what would happen. Instead of an uprising and race war, Kiwis have joined together in a manner probably not visible since the 2011 earthquake which also devastated Christchurch. We have all expressed solidarity, and our PM has shown herself to be compassionate, empathetic and decisive. This wasn't an attack on Islam, but rather was an attack on New Zealand, and has been treated as such. Less than a week on, and it has already been announced our gun laws are going to change.

Today, at 1:30, national radio and tv stations broadcast the call to prayer, and at 1:32 we had a two minutes silence. I was away from home, working in Hamilton, and like others I was greatly moved, so much so I had to leave what I was doing. I went for a walk, and then realised there was a mosque not too far away so felt compelled to go there and show solidarity and support. What I didn't expect was to see a thousand people, all with the same thoughts as me, and the Imam's address being broadcast over speakers. Outside the mosque were flowers, sign and cuddly toys from those

who felt affected but not part of the community, and draped over the mosque itself was a banner thanking New Zealand for their support. After the address had completed, the Waikato chapter of the Mongrel Mob, one of our most feared gangs, performed a haka to the Imam as a sign of respect.

This attack has changed us all, but through this tragedy will come a greater understanding of different cultures, and the knowledge that Kiwis are one against all forms of extremism. The name of the terrorist who committed this awful act is already forgotten, and I will not mention it as he is nothing to me. Instead I will remember the names of those who perished in this awful tragedy, in the hope that something like this will never happen here again – this information comes from the Radio NZ website:

- Junaid Ismail has been described as the better twin by his brother Zahid, who did not want to say anything else.
- Kamel Darwish, 38, who is survived by his wife and three children moved to New Zealand six months to build a better life.
- Ata Elayyan, 33, had recently become a father and was chief executive and co-founder of LWA Solutions, a tech firm in Christchurch. Last year he was named in a list of the top 100 technology leaders in New Zealand. Born in Kuwait, he was also goalkeeper for the New Zealand and Canterbury futsal teams.
- Ramiz Vora and his father Arif Vora were at the Al-Noor mosque on Deans

# THOSE WE HAVE LOST



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Avenue on Friday afternoon when the attack unfolded. Ramiz's wife had given birth to a girl less than a fortnight before.

- Mojammel Hoq, 30, who moved from Bangladesh a few years ago and was studying in Christchurch.
- Khaled Mustafa, and his eldest son Hamza who were Syrian refugees. Another of Mr Mustafa's sons had a six-hour operation at Christchurch hospital and was recovering in a stable condition.
- Syeed Areeb Ahmed, 26, an employee at Pricewaterhouse Coopers.
- Lilik Abdul Hamid, 58 an aircraft maintenance engineer for Air New Zealand.
- Haji Daoud Nabi, 71. His son Yama Nabi confirmed to RNZ that he had been killed at Deans Ave. He had moved to New Zealand from Afghanistan in 1977 and was reportedly head of the Afghan Association in Christchurch.
- Sayyad Milne, 14 was a student at Cashmere High School in Year 10, he had a twin sister. His father John Milne said he loved football and called him "a brave little soldier".



# THOSE WE HAVE LOST



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- Linda Armstrong, 65. Her nephew Kyron Goose has posted on Facebook said Mrs Armstrong was a grandmother with a huge heart. She often helped at refugee centres.
  - Dr Haroon Mahmood, 40. A former tutor at Lincoln University and assistant professor at Canterbury College - a private school for international students. Dr Mahood is survived by his wife and two children who are 11 and 13 years old.
  - Ashraf Ali Razat, Imam Hafiz Musa Patel and the third, also named Ashraf Ali are three Fijian men killed in the attack according to Fijian media. Mr Ali, 58, was on holiday in Christchurch when the attacks took place, according to the Fiji Times. Mr Patel was the chief priest at Lautoka Jame Masjid for about 25 years before moving to Australia last month. Mr Ali, 62, had been living in Christchurch for 20 years.
  - Mathullah Afi. Confirmed dead by his cousin, Adam Miyalkhel, who described him as a "very nice man."
  - Husna Ahmed, 44. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Hussein Al-Umari, 35. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Mucad Ibrahim, 3. The youngest victim of the attack. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Mohammed Imran Khan, 46. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Muhammad Haziq Mohd-Tarmizi, 18. Confirmed dead by New Zealand Police.
  - Tariq Omar, 24. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Mathullah Safi, 55. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Farhaj Ashan, 30. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Abdelfattah Qasem, 60. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Ansi Alibava, 25. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Ozair Kadir, 24. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Ashraf al-Masri. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Maheboob Allarakha Khokhar, 65. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Ashraf El-Moursy Ragheb, 55. Confirmed dead by New Zealand Police.
  - Abdullahi Dirie, 4. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Hussein Moustafa, 70. Confirmed dead by the Federation of Islamic Associations of New Zealand.
  - Amjad Hamid, 57. Confirmed dead by the Federation of Islamic Associations of New Zealand.

# THOSE WE HAVE LOST



- Mounir Soliman, 68. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Abdukadir Elmi, 70. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Mohsin Al Harbi, 63. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Osama Adnan Youssef Kwaik, 37. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Mohammed Omar Faruk, 36. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Mohamah Moosid Mohamedhosen, 55. Confirmed dead by New Zealand Police.
- Muhammed Abdusi Samad, 66. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Muse Nur Awale, 77. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Ahmad Gamaluddin Abdel Ghani. Confirmed dead by the Federation of Islamic Associations of New Zealand.
- Khaled Mwafak Alhaj-Mustafa, 45. Confirmed dead by New Zealand Police.
- Zakaria Bhuiya, missing feared dead.
- Mr Zeshan Raza, 38, his father Mr Ghulam Hussain, 60s, and mother Ms Karam Bibi, 60's. All confirmed dead by the Federation of Islamic Associations of New Zealand.
- Mr Suhail Shahid, 35. Announced by Pakistan Ministry of Foreign Affairs.
- Syed Jahandad Ali, 34. Announced by Pakistan Ministry of Foreign Affairs.

- Naeem Rashid, 40's, and his son Mr Talha Naeem, 21. Announced by Pakistan Ministry of Foreign Affairs. Mr Naeem, who was born in Pakistan, reportedly tried to wrest the gun from the attacker.
- Ali Elmadani, 65.

For all those impacted by this, I have two Te Reo sayings, both of which have been used a great deal over the last week:

Kia Kaha  
Aroha Nui

Stay Strong  
Much Love

The world has changed, so have we all, but we will get through this and come out stronger on the other side.

Kev Rowland, Christchurch

## A VERY MODERN MASSACRE

FIRST, A LONE GUN MAN

Second, primed by Right Wing Nationalism

Third, armed with too many weapons

Fourth, broadcast live on Facebook

Fifth, deliberately staged on a peaceful site

Sixth, deliberately targeting a religious group

Seventh, staged for maximum media exposure

Eighth, absolutely no compassion for any victims

Ninth, prepared to die /but did not

Tenth, deliberately staged in a community with no capital punishment

Eleventh, did not resile from extremist views

Twelfth, would again harm others if and when released

Thirteenth, quoted other murderers as role models and examples

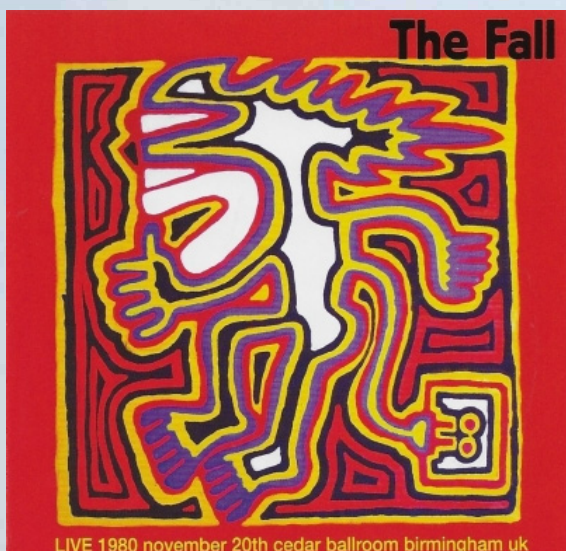
Fourteenth, thief of innocents/not prepared to offer reparations.

Fifteenth, attention needs be given only to his victims

Sixteen-beware the repetition of these mediated syndromes.

# THOSE WE HAVE LOST





**Artist** The Fall  
**Title** Live at the Cedar Ballroom, Birmingham 1980  
**Cat No.** COGGZ108CD  
**Label** Cog Sinister

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member. First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound,



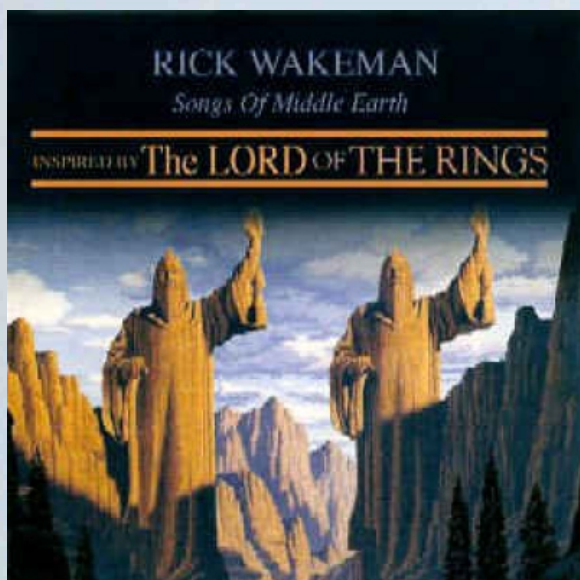
tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled





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

Fantastic!



**Artist** Rick Wakeman  
**Title** Songs of Middle Earth  
**Cat No.** MFGZ030CD  
**Label** RRAW

Richard Christopher Wakeman is an English keyboardist, songwriter, television and radio presenter, and author. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. He is a current member of Yes Featuring Jon Anderson, Trevor Rabin, Rick Wakeman. This is an especially curated selection of music inspired by the J R R Tolkein Lord of the Rings books.

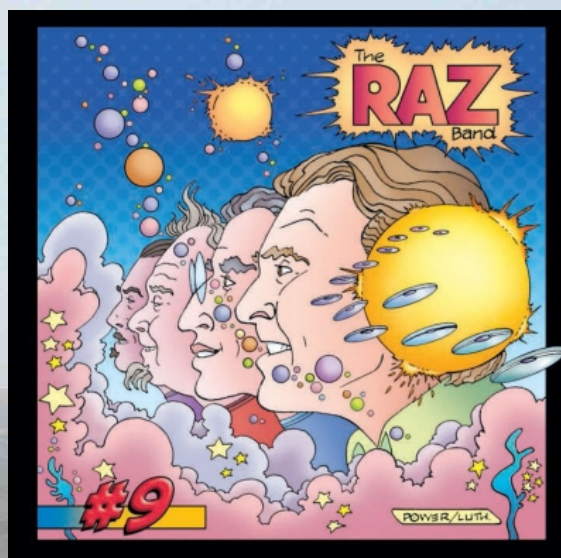
**Artist** The Fall  
**Title** Interim  
**Cat No.** COGGZ125CD  
**Label** Cog Sinister

Interim is an album by English post-punk band The Fall, compiled from live and studio material and released in 2004 by record label Hip Priest. Interim features the first officially released versions of "Clasp



Hands", "Blindness" and "What About Us?" – all of which were later included on the band's next studio album Fall Heads Roll (2005) – as well as the instrumental "I'm Ronnie the Oney". The remaining tracks are all new versions of previously released songs, mostly from studio rehearsal recordings.

Interim was originally to be titled Cocked -



the alternate title was given on a promotional CD for "Blindness", which also gave the track's title as "Blind Man".

**Artist** The RAZ Band  
**Title** No. 9  
**Cat No.** HST507CD  
**Label** Gonzo



Los Angeles - For the last thirty-five years, The RAZ Band has been recording and performing their own brand of original songs, entertaining audiences across the US and globally.

On March 30, 2019 Gonzo Multimedia will release the much anticipated new RAZ Band studio album "#9". Produced by Joey Molland, "#9" features eleven new RAZ Band songs. This past December 2018 The RAZ Band recorded their first live album performing songs from the upcoming "#9" album as well as their most recent albums "Madison Park" (2015 Roadie Crew magazine album of the year) & "The Best of RAZ 1985-2015". The live performance will be included as a bonus disc with the release of their new studio album "#9".

As Michael Raz Rescigno states: "I'm excited that our first live album will be released with our new studio album. Our "#9" album was a great recording experience and was recorded, mixed and mastered in ten months from the end of 2017 through Sept 2018". Featuring tremendous production by band member Joey Molland, The RAZ Band is looking forward to sharing "#9" with the world.

The RAZ Band members are Michael 'Raz' Rescigno on guitar & vocals, Jeff 'Hutch' Hutchinson on drums & vocals, Jim Manzo on bass & vocals, and Joey Molland on guitar vocals & production.

In 2019 The RAZ Band will be performing in the United States as well as abroad. Tour dates are being booked.

In November of 2015 Gonzo Multimedia released The RAZ Band's award-winning album "Madison Park", then in May of 2016 released "The Best of RAZ 1985-2015"; both receiving rave reviews all around the world.

The RAZ Band has opened for Badfinger, Missing Persons, Berlin, Marky Ramone, Bill Ward, Iron Butterfly and others.



**Artist America**

**Title Live in Central Park 1979**

**Cat No. HST508CD-DVD**

**Label Gonzo**

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

Achieving significant popularity in the 1970s, the trio was famous for their close vocal harmonies and light acoustic folk rock sound. The band released a string of hit albums and singles, many of which found airplay on pop/soft rock stations. At the end of the summer of 1979, renowned Australian documentary film maker Peter Clifton traveled to New York to film the final concert of Americas world tour. Chronicling the only time that America has been captured on film, Live in Central Park not only provides essential viewing of arguably one of the greatest hit songwriting teams performing at their best, it also captures quintessential scenes of New York and California in the late 70s, taking you on an extraordinary journey.







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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



**RAW** presents

Forthcoming releases from Rick Wakeman & Friends

# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



**This DVD is a must for all fans of Classic Rock!**



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)





# SOUNDS AND VISIONS

- **The Place:** University of the Arts London: London College of Communication, Elephant and Castle
- **The Event:** Design and Screen Schools' Postgraduate Show
- **The Blurb:** A diverse collection of work, as over 400 students prepare to become the Future Pioneers of the Creative Industries

You can take a peek at some of the works as they set up the show: <https://twitter.com/lcclondon?lang=en>

*Alan Dearling received the invite to The Show!*

---

alan dearling

First bird proudly tweets,

Gradual Polyphony,

Abundant dawn song.







Haitu Scars  
for Sound making

J A M I E   T U R N E R

Subphonics

**Jamie Turner**

Experimental Composition & Guitar

07931909441

jamie@subphonics.com

www.soundcloud.com/jturner93



Jamie Turner, one of the exhibitors and ambassadors in the MA Sound Arts,

was my guide as I looked around the vast array of works on display across two floors of the College. It was especially fun as I was tagging along with members of his family, including sound engineer/inventor, Thomas Freer. Mesmerising, bewildering, precocious, playful, pretentious, infuriating, flirtatious and beguiling. These were just some of the words that went flying and floating through my mind as I was whizzed around the college. I didn't get the chance to make sense of many of the works. But I did get a bit fed up with long, complicated labels describing and 'explaining' the meaning of many of the works. I found myself thinking, "...if you need to explain your work in intricate long-winded detail, is your work really accessible?"

Jamie's installation was one of the few that I got the chance to fully explore (and sort of understand). He used a set of Haiku poems and then conducted/enabled a group of musicians to translate them into sounds/music. He describes his work as 'subphonics'. The musical





interpretations were recorded, then linked to a wall clock that played each in turn, whilst showing the Haiku that was being interpreted. A bit complicated, but kind of fun.

Jamie is on Facebook:

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

Being perfectly honest, even though I spent a couple of hours touring the show and took a few photos, I didn't really manage to get a personal 'take' – an understanding – to help me interpret many of the individual pieces. But here

are some of the photos. It was kind of overwhelming, and in trying to be 'cutting edge' and 'innovative', I sometimes felt it was 'too arty' for displaying to the visiting general public. Or, to put it another way, it seemed that many of the works existed in something of an Art College Bubble.

Out in a courtyard, wood sculptor, Daniel Beck, invited visitors to put on a thermal glove and then carve, saw or whittle a piece of wood, whilst making contact with a sound board linked to a computer and overhead speakers. 'Sound and Thermal Coactivity'. This was nicely interactive, a mix of science and craft,





**WOULD YOU DATE  
YOUR DOG?**

Chuwei Luo

Soft pastel

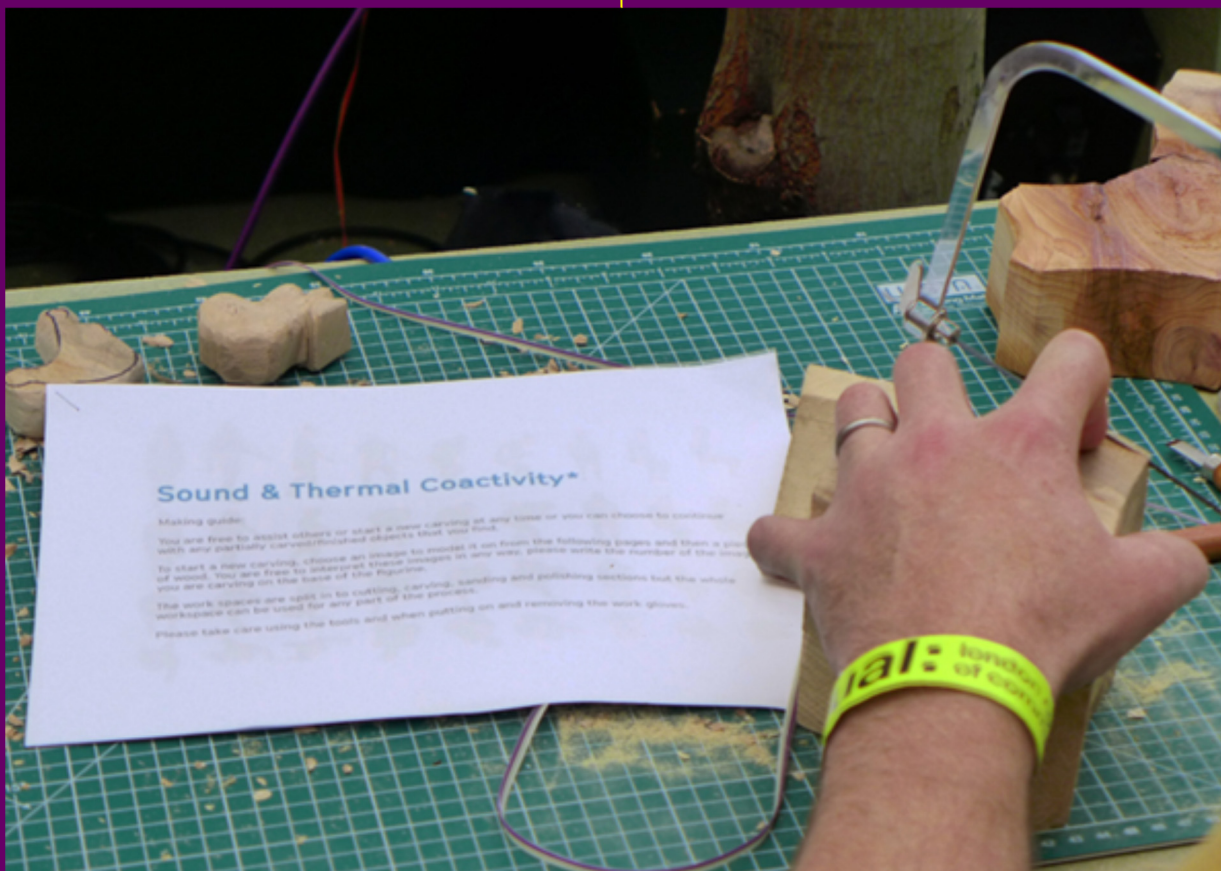
@chuwei\_arts  
[www.chuweiarts.com](http://www.chuweiarts.com)





which encouraged some fun participation.

I enjoyed the relative accessibility and playfulness of Jia Li's work:







<https://cargocollective.com/JiaLi>

Here are a couple more photos of the show with Thomas Freer and family examining (and playing with) the exhibits!



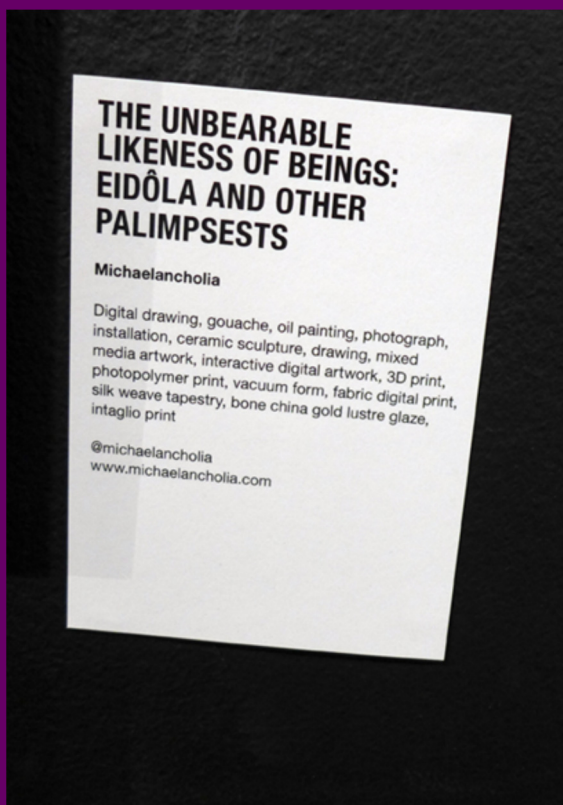












Perhaps though, my personal favourite was the ensemble of paintings that, for me, were individually and collectively unsettling. They reminded me of the old fairground freak shows that I was just old enough to visit as a kid. A bit creepy and not-all-that nice. Michaelancholia - I approve! You can see more at: <http://picdeer.com/michaelancholia>

<http://picdeer.com/michaelancholia>

If this has whetted your appetite for visiting the College, here's a virtual tour:

<https://www.arts.ac.uk/colleges/london-college-of-communication/student-life-at-lcc/facilities/virtual-tour>



# Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

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Grant Hart may be  
mouldering in his grave  
but Bob powers on!

# Bob Mould at the Electric Ballroom Camden,

## 17 March 2019

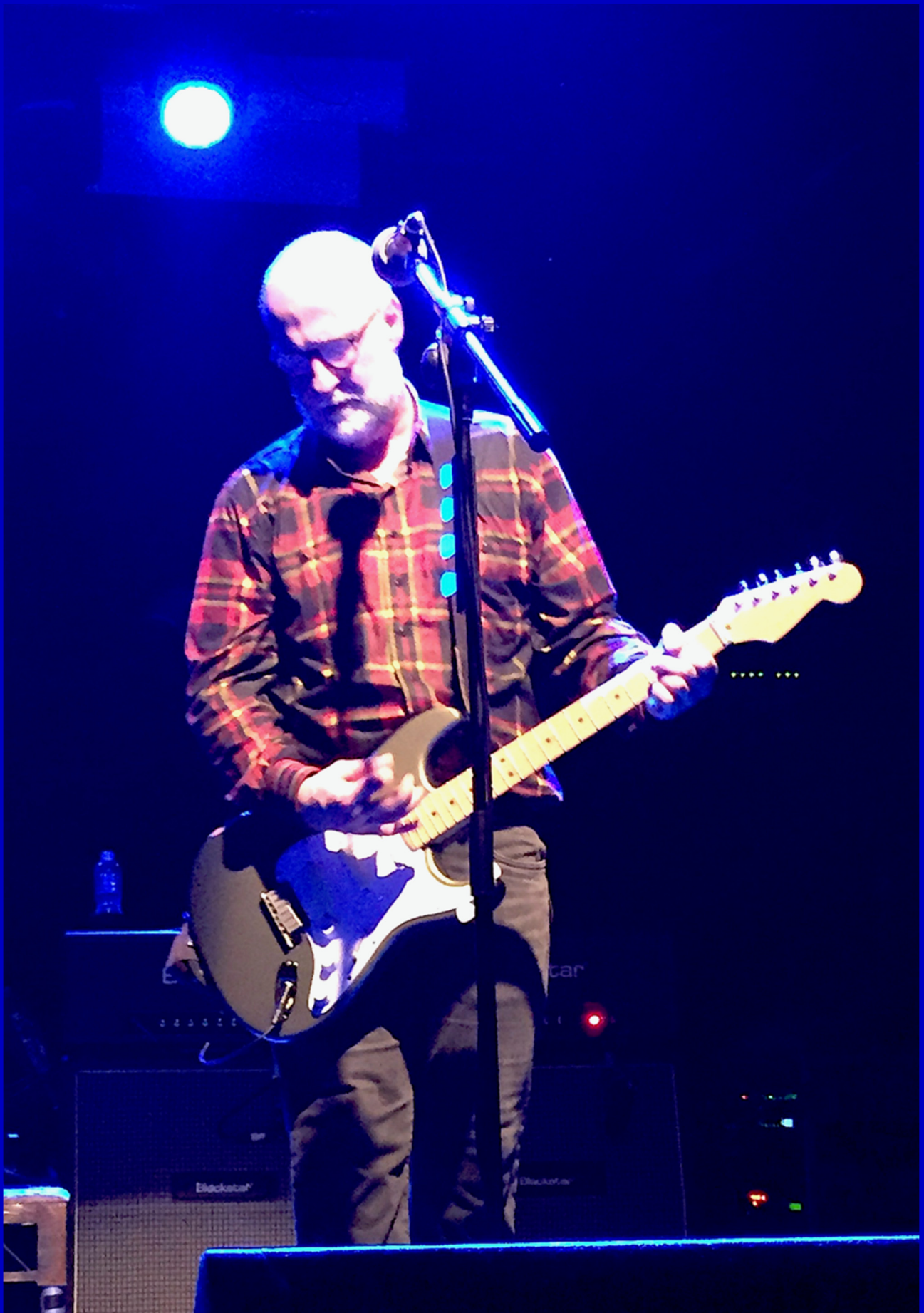
For any of you who have read Bob Mould's biography, "See A Little Light", or listened to Grant Hart's first post Husker Du album, "Intolerance", it is easy to see that there was little love lost between the two-founders of what was America's finesse punk band. Grant Hart died in September 2017 but on Bob's first UK tour since his death, there was nary a mention. In fact communication from the stage was minimal all the way through, a hello, a band introduction, one or two song intros and a goodbye, or more like Bob just staring at the audience.

For those of you who like this sort of thing, here is the set list, but a lot of the old songs were tossed off in a minute or so.



## JEREMY SMITH





1. The War
2. A Good Idea
3. I Apologize
4. Hoover Dam
5. Stand Guard
6. See a Little Light
7. Sunny Love Song
8. The Descent
9. Thirty Dozen Roses
10. The Final Years
11. Sinners and Their Repentances
12. In a Free Land
13. Sunshine Rock
14. Hey Mr. Grey
15. If I Can't Change Your Mind
16. I Fought
17. Sin King
18. Lost Faith
19. Tomorrow Morning
20. Chartered Trips

21. Something I Learned Today
22. New Day Rising
- Encore:
23. Never Talking to You Again
23. Love Is All Around
25. Makes No Sense at All

The Electric Ballroom was not full, maybe 75% and the audience was almost exclusively middle aged men dressed in black.

There may have even been a support band but a few drinks beforehand in the “Elephant” rather put paid to that. During the interval we managed to get down to the front before the mosh-pit started and I managed to spend most of the gig hanging on for dear life on the stage edge with my

elbows pointed backward to deter too many large bellies from crashing into.

But a Bob Mould gig, is not really a musical extravaganza, it is more a wall of sound and that’s what we got 90 minutes or so of 3-minute songs blasted out in such a way that even some of the old Husker Du and Sugar songs were almost unnoticeable in the maelstrom of noise. Even ‘See a Little Light’, from Workbook, sounded as it had been tenderised with a meat hammer and then crushed in an industrial press.

So for an artist with a huge history of writing great pop songs, this was an aural soundscape of buzzing guitar, throbbing bass, flailing drums and indecipherable lyrics. Bob Mould, you are the new Bob Dylan.



**Bob  
Mould  
Band**

**Sunshine Rock Tour**

THU.14.MAR.19

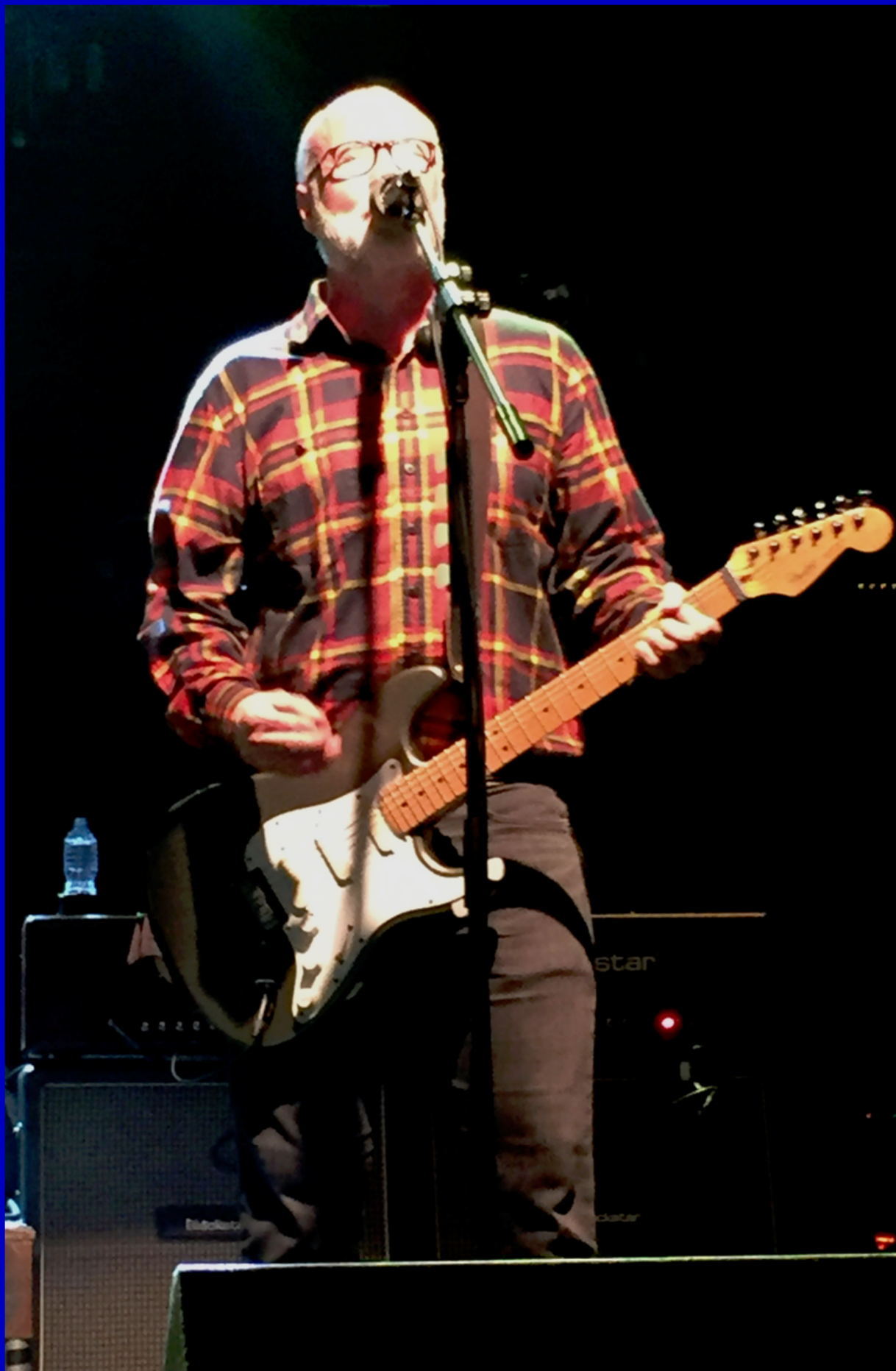
**ELECTRIC BALLROOM / LONDON**

ALTTICKETS.COM • GIGANTIC.COM • BOBMOULD.COM

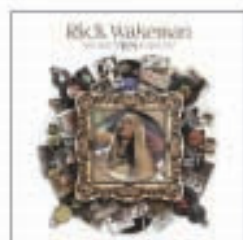
A DHP PRESENTATION







# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2023DVD



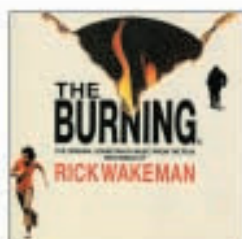
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



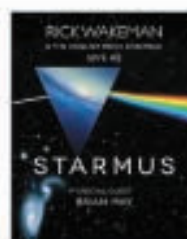
## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2024CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



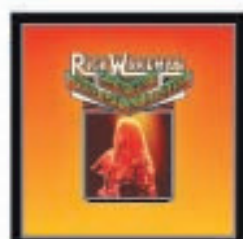
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



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and all other good music retailers





# KEV'S WORLD



**SCIENCENV  
THE QUEST FOR PRESTER JOHN VOLUME  
ONE  
INDEPENDENT**

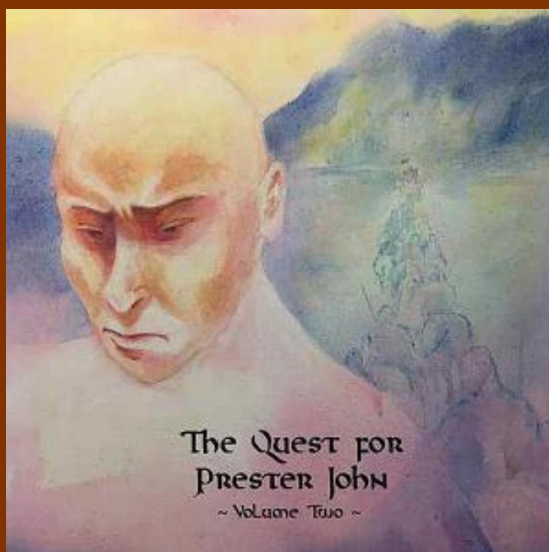
ScienceNV was formed in 2005 by Larry Jay Davis (guitar and bass guitar), David Graves (keyboards), Jim Henriques (guitar and keyboards) and Rich Kallet (drums). They released their debut album, 'Really Loud Noises' in 2008, following it up with 'Pacific Circumstances' in 2010 and 'The Last Album Before the End of Time' in

2013. Whereas those albums were instrumental, this time they have expanded the band and expanded the concept, so instead of releasing one album every two or three years, they have now released two albums in 2018 which tell the story of Prester John. Apparently Prester John was a ruler of legend in the ancient world. His kingdom was rumoured to be in various parts of the world ranging from India to Central Asia and Ethiopia depending on the century. A letter purporting to be from Prester John circulated around Europe late in the twelfth century and at least one expedition was sent to bring greetings to the ruler and his kingdom.

I must confess to being new to both the story and the band, and although this is an independent release it would have been nice if they could have stretched to a booklet explaining what was happening, instead of just an insert. What I do know is that after a short introduction "Fanfare" we are treated to the longest song on the album, the thirty-two-minute "Eloise's Tale". The total

## KEV ROWLAND

length of the album is 55 minutes, with eight songs, so it shows just how dominant this is. The quartet have added a number of additional singers and musicians to this album, and in some ways it is hard at times to understand exactly what is going on in terms of musical progression. They definitely have more in common with bands from the Seventies than today, with Gryphon probably being top pick, but there is also a great deal of jazz, as well as more medieval themes and styles. It is a complex, layered, piece of work, often with acoustic guitar at the base. There are some times when the vocals appear a little sharp, but that must be by design as generally the singing is very good indeed. The more I listened to this album, the more I felt quite enthralled by it, as it is just so very different to everything else I listen to. I could imagine a young Robert Wyatt being involved with this, with gentle orchestrations also bringing an additional edge. There are times when it doesn't work quite as well as it could, but overall this is an intriguing and interesting album.



**SCIENCENV**  
**THE QUEST FOR PRESTER JOHN VOLUME TWO**  
**INDEPENDENT**

As with the first set, this also contains a long number in the 27 minute "Roderick's Tale". There are also guests involved again, but not nearly as many as on the debut and no saxophone, which definitely gives a very different feel. Also, the musical repetitions that worked on the first part feels far more laboured here, with a result that quite quickly I found that I was struggling to get through it, which is never a good sign. It's not that it is bad album as such, but rather that there just isn't enough direction and pace within it. With no understanding of the storyline due to it yet again being issued with an insert, and no booklet, I did start to wonder what was going on. When the music started to become more complex and move in different directions, I found myself trying to work out where I was being taken and what the rationale was behind it. It was hard to pick up on the musical and lyrical threads, and trying to weave them into a collective whole was rapidly becoming far more difficult.

That it is an ambitious undertaking is never in doubt, but I found myself coming away wondering if I had heard a masterpiece or missed opportunity, feeling that it is was probably more the latter than the former. As a complete album, it is the first that works best, while the second doesn't really contain the same level of vitality or different vocal styles that had such a positive impact. For any band to release two albums in the same year is a big ask, and there are few modern prog bands that have managed to do so, and although it is commendable to have put these out close to each other to complete the story, I am not sure if that was exactly the right approach.





**3RDEGREE**  
**ONES & ZEROS: VOLUME 1**  
**10T RECORDS**

When I first came across 3rDegree some years ago, I said that they reminded me a great deal of the long-lost City Boy, and it was interesting to hear how much of an impact they had had on the band. However, Robert James Pashman (bass, keyboards, backing vocals – and who is also responsible for getting me drinking Trappist-style beers) later informed me that none of them had heard of the band, and it was only after reading reviews mentioning them as an influence that they sought them out! Having given maximum marks to their previous three albums (I've only noticed that although I have their 1993 debut I've never reviewed it, must amend that at some point), I was looking forward to hearing this 2015 release. But, it arrived while I was working on my book, so ended up in the never-ending backlog. However, with the arrival in 2018 of the second part of the concept, it allows me to review them back to back (and thankfully the guys have been very understanding).

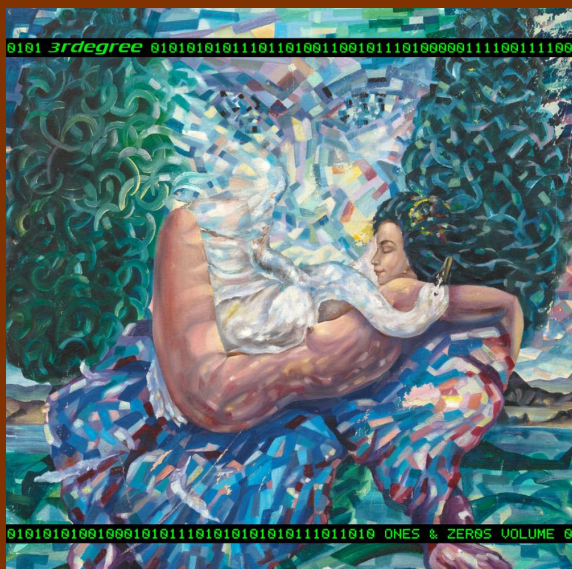
What we have here is a science fiction concept album, set in the fairly near future, where it is possible to live forever,

or be enhanced in some ways. It is the mix between the human and the machine, the analogue and the digital, that makes the story what it is. Although all the lyrics are contained in the digipak, it is easy to understand the storyline without them due to the wonderfully clear vocals of singer George Dobbs, and the fact that they allow the story to tell itself. No need for complex analogies, let's get to it: my only complaint is that I found it quite distracting while driving, as I would rather listen to what was going on instead of paying attention to the road. We may not have many drivers down here, but our roads aren't exactly straight and wide.

Musically we are firmly back in the realms of City Boy, with an additional UK band that may surprise many, 10 CC. It took me ages to work out what the harmonies and key changes reminded me of, and then I realised it was like listening to parts of 'Deceptive Bends'. Added to this surreal pop/rock/prog mix they have added plenty of Utopia for good measure, and come up with something that is instantly 3rDegree, instantly accessible, and guaranteed to make the listener sit there with a massive smile on their face. The one song I found most interesting was "We Regret To Inform You", which includes the robotic voice of Valhalla Biotech explaining that there has been a slight issue with the recent procedure on the protagonist's father. I can't say any more than that without giving away the plot, but coming from an IT background this song really did appeal to my inner geek, and it works incredibly well. Add to that some beautifully phased and treated rock guitar and it is a total delight.

3rDegree probably isn't a name that too many people recognise from the

progressive scene, but as I write this, this album is rated as being #6 on the charts for 2015 releases on ProgArchives. Looking at what is above it, all I can say is that it is in the wrong position, as it should be #1. Absolutely essential, crossover progressive rock doesn't get any better than this.



[http://  
www.3rdegreeonline.com/3RDegree/  
Landing.html](http://www.3rdegreeonline.com/3RDegree/Landing.html)  
**3RDEGREE**  
**ONES & ZEROS: VOLUME 0**  
**INDEPENDENT**

Robert pointed out to me that I would be one of the few reviewers coming to the second album immediately after hearing the first, so what would I think of the two albums working together? The albums are designed to be viewed as a pair, from the artwork and layout through the music and ideas. While I smiled when I noticed that this was called 'Volume 0', part of me would rather it had been called 'Volume 10', which of course is 2 expressed in binary code, but that really is nit-picking (yes, I'm a geek – been working in I.T. for more than 20 years, but it's not my fault).

Lyrically it is the perfect follow-on from

the debut, so much so that it feels that it could become part of a permanent loop, so much so that the question becomes "which came first, 1 or 0?". Musically it does feel very much of a second half of a piece of work, possibly slightly more acoustic? The musical themes and styling of the debut are carried into this, with the same influences very much in play, so much so that one actually finds it quite hard to realise that there was a break between the recording of the two albums as opposed to being recorded at the same time. And if anyone doubts the City Boy analogy just listen to George at 5:20 on "The Future Doesn't Need You" and see what I mean.

It is also definitely worth mentioning that all the lyrics are in the pack, apart from one, and the only way to get that is to go to the Valhalla Biotech site. Once there the lyrics can be seen, but also there are various links, for example "5 Things That You Need To Know" (which takes you to a blog about becoming more involved in the local music scene) or "Become A Shareholder" (which of course takes you to their store). As I write this, I see that the album is #2 on the PA charts (interestingly I gave maximum scores to #1, #3 and #5 – haven't heard #4). It is a totally different album to the latest by Roz Vitalis, the current incumbent of the top slot: that is very much a progressive album, from the RIO scene, while this is progressive pop that is fully Crossover. In terms of sheer pleasure and repeated playing this wins hands down, as it just makes me smile each and everytime I play it. And isn't that something that music should be about? The two 'Ones & Zeros' albums perfectly complement each other, and all that can be done is buy both and listen to them back to back.

[http://  
www.3rdegreeonline.com/3RDegree/  
Landing.html](http://www.3rdegreeonline.com/3RDegree/Landing.html)



# THE COMPLETE GOSPELS

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

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

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

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

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# Tony Klinger

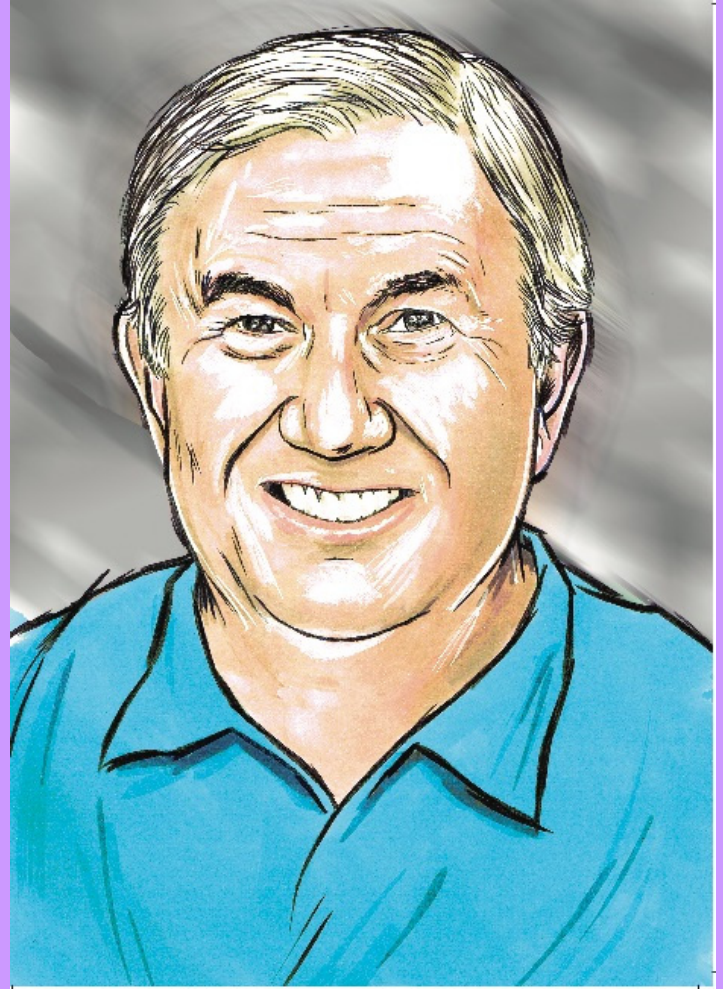
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

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

**CHECK OUT TONY KLINGER AT GONZO:**

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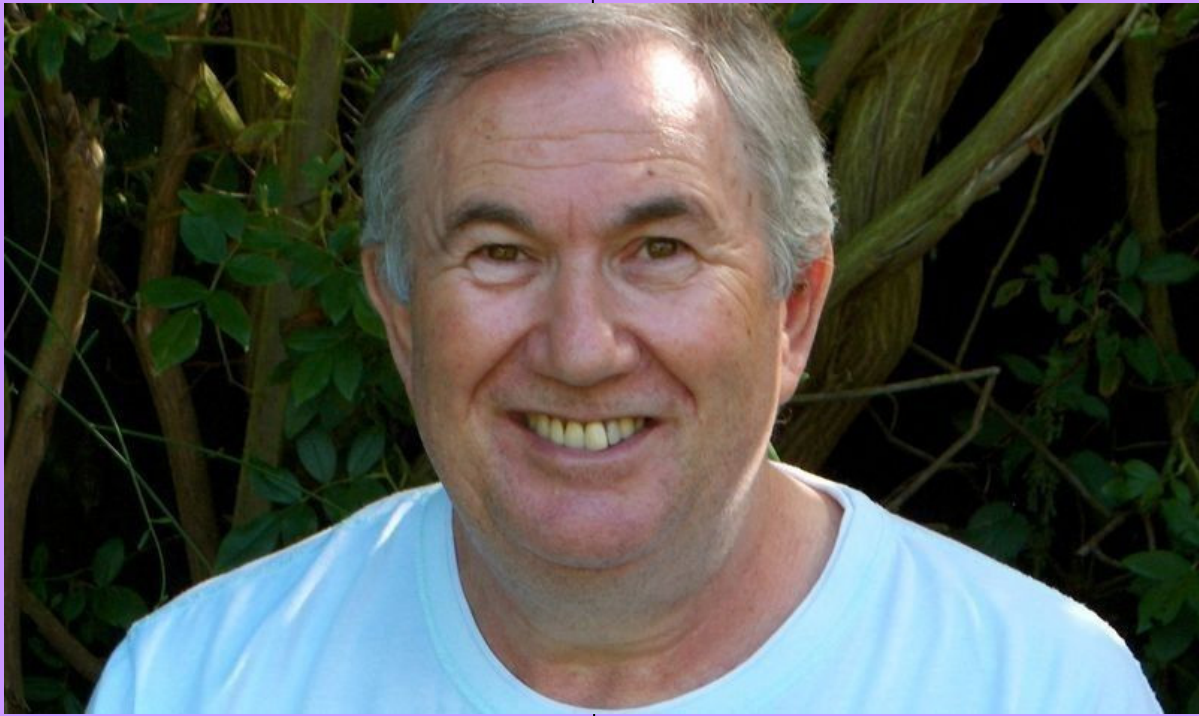
**GONZO** CURRENTLY IN STOCK  
AT GONZO (USA)



## The Truth Hurts!

I just had a fascinating couple of conversations with people here in Los Angeles. One works for a huge, leading mobile telephone platform and the other for a giant film distribution company, now part of a conglomerate.

The message from both seems to be that the



days when you had people with passion and commitment at the tip of the spear has long gone. Even the days when a movie company was led by ex talent agents, lawyers or accountants had to be preferable to one where marketing gurus from unrelated industries took over. How can a person who markets soap know or care about getting some market space for a film that you might care about. Their only passion is to use franchise movies to grab market share as effectively as possible. It might make short term sense if you don't consider that the guy or girl making that small but perfectly formed passion project is the same person who might one day make the future blockbuster.

Just a thought, wouldn't it be great for everyone if they hired someone who knew about creativity to run a studio...

Within telecommunications we face a future in which the giant platforms, who purchased their place at high table for many billions of dollars, will not be able to generate enough returns to meet that investment from the use of their phone systems for speaking. In fact that is where we as a company will score since we make content that the

public will use via our white label (B to B) partners. Why would someone pay for calls that will be soon available generally on mobiles via VOIP?

The guy I met from the telecommunications company asked me how I would define his job. I answered, in my most polite fashion, that he was the Chief Executive for a major platform provider. His response was that this was incorrect, as he would define himself as the CEO of an entertainment company that was simply using broadband technology as a means of delivery to an ever increasing, and hungry public.

So entertainment and creativity is where it's at, and that's where we come in.

[https://  
www.tonydklinger.com/the-  
truth-hurts](https://www.tonydklinger.com/the-truth-hurts)



# Digitiser 2000

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

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

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

Due to reasons, you're getting this Friday's Digi Mini a day early!

In a shameless attempt at clickbait, @LarryBundyJr @PaulGannonShow and I try to understand jokes about Fortnite, Minecraft and DOTA 2 - with predictably harrowing consequences!



[https://www.youtube.com/watch?v=Q\\_a34Dl-olQ ...](https://www.youtube.com/watch?v=Q_a34Dl-olQ...)



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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c.j.stone

# The Secret Life of Waves

In memory of David  
Edward Elliott  
(05/07/1929 –  
15/01/2019) and  
Edward Stone  
(08/05/1930 –  
06/07/2018)

I attended the funeral of David Edward Elliott who passed away recently. He was 89 years old. I didn't really know him. He was the father of a friend of mine, Jon Eldude, previously Jonathan David Elliott, who had invited me to the funeral. I was more than happy to attend. I only met David the once, at the sheltered housing in Canterbury where he spent his final days. I was taking Jon to visit.

There was a meeting in the common room. The vicar was there. David was talking to the vicar at the top end of the room. They were both standing, as if on ceremony, David with his back to his chair, the vicar standing before him, like a subject before

his King.

David was shaking the vicar's hand warmly, looking him straight in the eye and declaiming loudly in a voice suffused with wry good humour.

"I'm a hundred years old you know. I might not be around next week."

This wasn't what I had expected. I knew that he had dementia and had been depressed, but in this room full of lost, lonely and desperately confused people, he stood out like a lantern in a cave.

It is true that what he was saying wasn't actually true, in the strictest sense of the word, but he said it with such verve, with such confidence, that it might as well have been.

He had a patch over one eye, which made him look like a pirate, and huge hands which entirely enclosed the vicar's normal sized mitts.

He had been a railway man most of his working life, and he was a steam train enthusiast, Jon told me.

Later he came and sat with us, and I was made aware of the deep affection between

them.

David continued with his stories. He said he was a child spy working for the British government during the war. He was working with Tito and spying on the Germans, he told us.

He said he was an early experimental subject for electro-convulsive therapy, for Post Traumatic Stress Disorder.

He said his real father was Lord Tufton, and that he was born into the aristocracy.

He also said that he was of the Elliott clan in Scotland, and that his father was a Scottish butcher.

And on like this, contradicting himself at every turn, and not caring one way or the other.

He had a twinkle in his eye, and he spoke with a rakish chuckle, so it wasn't clear whether he believed it or not. It didn't really matter all that much.

Jon told me later that the real story was that he was a child in Ashford. He said that a bomb had landed in the next street during the war and that he had been evacuated.

Jon had lived with his Dad for many years, in a council house in Whitstable, where David soon became a local character.

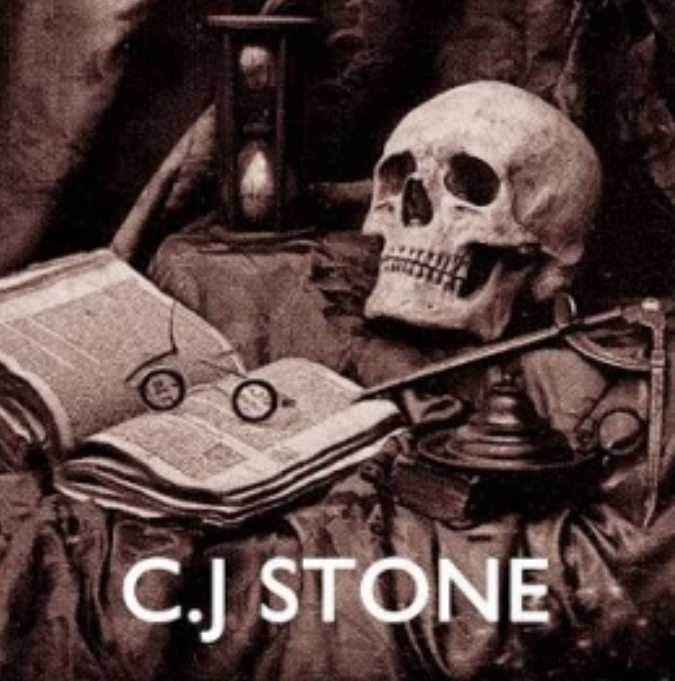
Jon said that often, when he was in town, the shop assistants would ask if they were related.

When he said yes, they would get all enthusiastic, telling him how much they enjoyed talking to his Dad, and how they looked forward to him coming in as he brightened up their day.

**Read on**

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

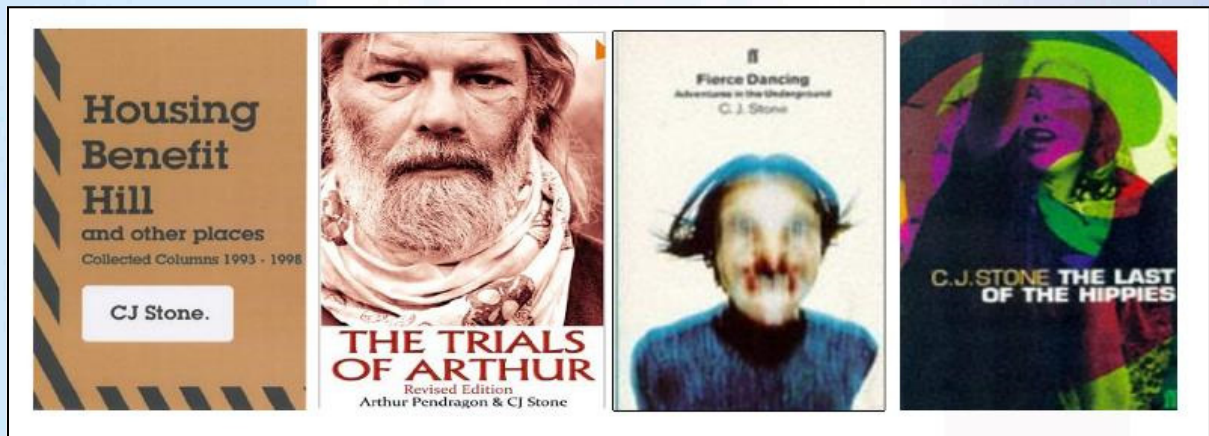
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

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

*Independent on Sunday*





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

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

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

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

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

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



# HAWKWIND 50

## PART TWO

As a kind of curtain-raiser for Hawkwind's 50th year anniversary, we continue the ramble through some of their extensive catalogue and their band history. One source repeatedly used by me is that of space chronicler Steve Starfarer's now-defunct web pages. Another source is my fairly extensive collection of audience tapes, otherwise known as bootlegs.

In Part One, the ramble took us through the UA years and the 1980s. The start of the new decade brought us Wings and TV Suicide, but these didn't become recurring items in future setlists.

A typical setlist in 1990 generally included these: Angels Of Death; Golden Void; Ejection; Wings; Out of the Shadows; Snake Dance; Night of the Hawks; TV Suicide; Back in the Box; Paranoia; Hassan-i-sahba; Images; and Reefer Madness. (Hassan was still in its original 1976 form at this point in time.)

The lively thrasher LSD appeared in the setlist in 1991 and would remain there for four years, also making it onto vinyl as the opening track on the



Electric Tepee album released in May 1992.

Mask Of The Morning was also first performed live in 1991, being a drastic makeover of the 1970 song Mirror of Illusion. It also appeared on the Electric Tepee album.

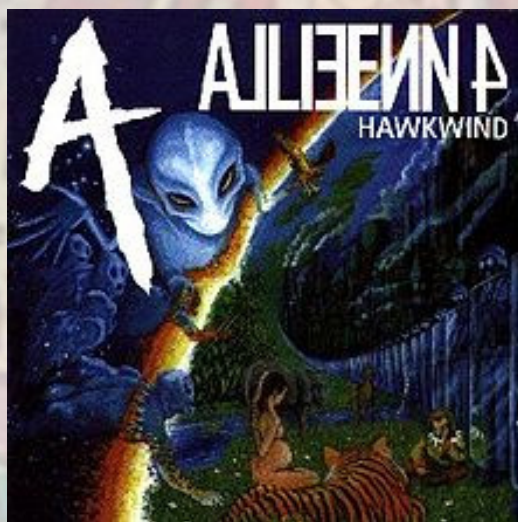
1992 seems to be the year that the ambient track Space is There first became inserted into the middle of Hassan-i-sahba, to form the track Assassins of Allah.

Late 1993 saw a heavily rearranged and



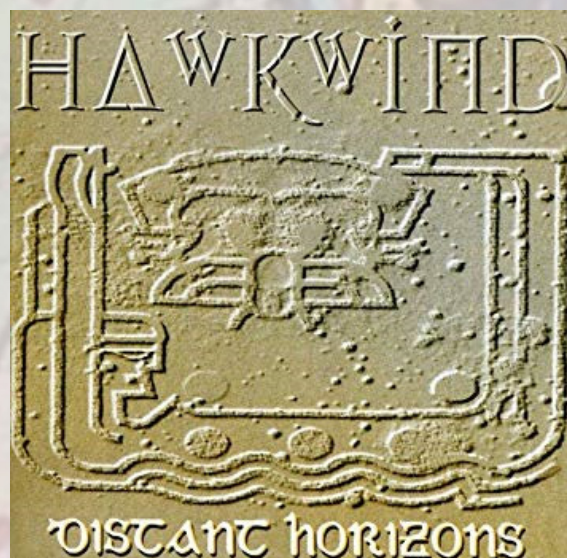
somewhat grungy Quark, Strangeness & Charm enter the setlist, radically different to the boppy punk style of the 1977 original. This new arrangement was broadly similar to the 2018 version that Mike Batt had such an involvement with.

In 1994, the band name ructions that blew up in 2013 were foreshadowed by a seemingly-unimportant occurrence in New Jersey in January, when Nik Turner staged a "Hawkwind" event and then had to issue this clarification from the stage: "I'd like to apologise to anybody that came up here expecting to see the Hawkwind band that's got Dave Brock in it. Unfortunately, he's not here... But you've got us instead. So I hope you like it."



Staying with the mid-90s, 1995 saw the live performance of tracks from the then forthcoming album Alien 4, including Sputnik Stan and Alien I am. A gig from the autumn tour was later released as Love in Space, in album and also video form.

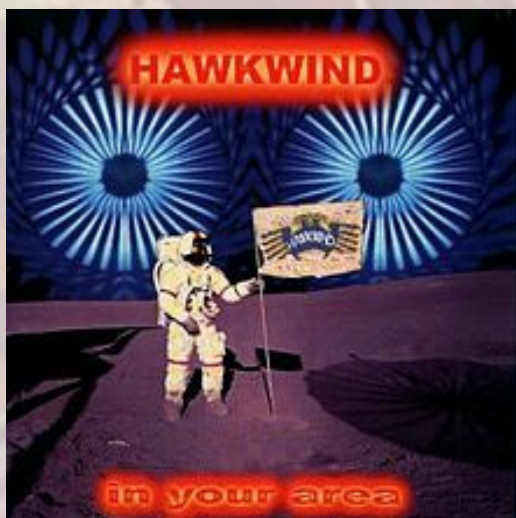
The Calvert number Aerospaceage Inferno made its gigging debut in 1996.



Wheels, from the Distant Horizons album released in November 1997, was performed throughout that year, and also was the eventual opener for the one-and-only gig that Hawkwind did in 1998. This was the year Hawkwind visited America, but Brock and Tree missed the Ohio festival gig through being denied entry to the USA, and a couple of Cleveland Hawkwind fans were asked to step in and fill the keyboards and bass roles at the last minute, joining Richard Chadwick, Jerry Richards and Captain Rizz onstage.

The festival was the Strange Daze Festival and, in later years, the band that performed there was often named as 'Strangewind'. The bootleg tape is certainly strange, with a 10-minute noodling preamble and some 'control your own minds' narrative sprinklings before Wheels finally gets the show rolling.





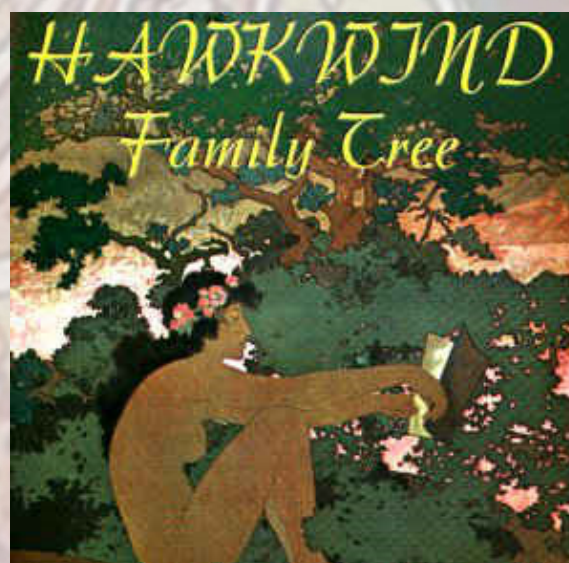
Starfire Mountain Dreaming perhaps wins a prize for having an attractive title. It was an embryonic form of the Hawkwind song Hippy, which was performed in a live setting just a handful of times, and which also appears on the In Your Area album. Space is Deep is rather better known, but not in its format at this US festival - rendered with a perky 1980s-type reggae organ riff, with the vocals as a narrative!

1998 was also the year the Pink Floyd Encyclopedia was released in book form, accompanied by a CD of Hawkwind in the studio performing Interstellar Overdrive, Hyperdrive Reprise, and A Saucerful of Secrets Reprise, with dialogue about food in outer space. So far as gig details indicate, it seems Hawkwind have never done those numbers onstage.

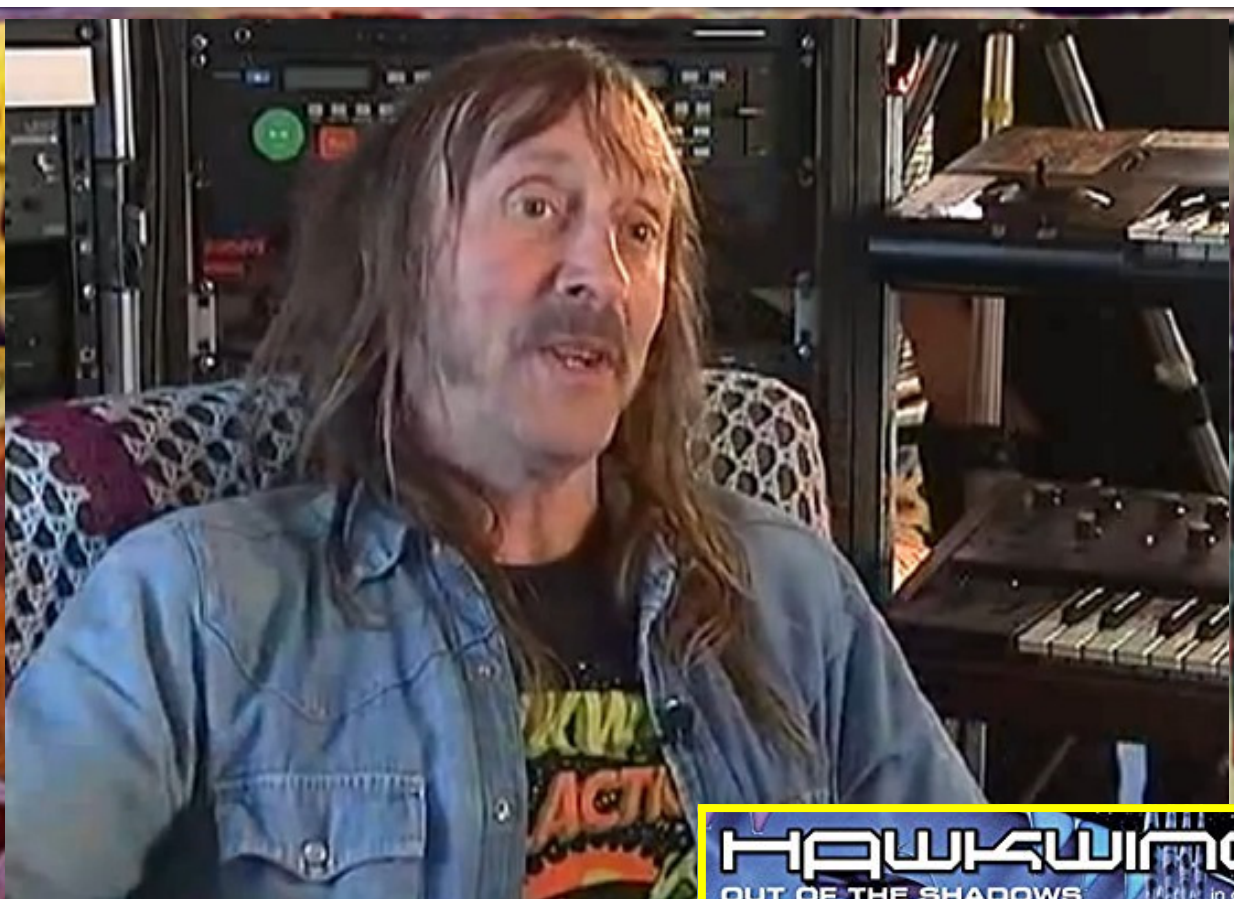
At the start of the new millennium, with Simon House's third main spell with the band underway, Hawkwind made a rare visit to the Southern Hemisphere, and toured in Australia and New Zealand, then staged the Hawkestra event at the Brixton Academy in south London. Hawkwind members and e-Hawks totalled 20 onstage, but according to some reports, not all of them were plugged in at once.



Alan Davey was one of those present, and in 2001, his second stint on bass duties got underway, and after House left, the three-piece gigging unit of Brock, Chadwick and Davey was loudly active for over three years. Around this time, a good many Hawkwind-related CDs came out on the Voiceprint label, such as Family Tree, and Memos and Demos, and early music-sharing sites such as Napster and Souleseek enabled some fans to download things like Hawkbytes Live n Rare, and a bootleg of the Hawkestra Brixton show - albeit at painfully slow modem dial-up speeds. A dropped connection meant having to restart the download from scratch.

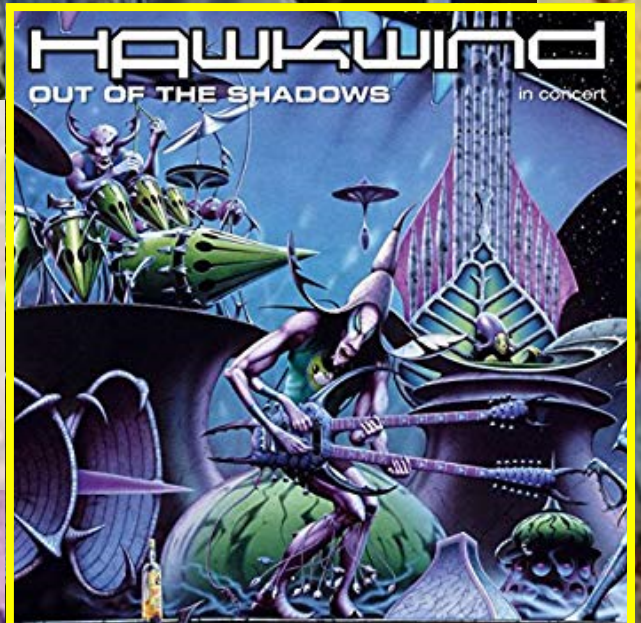






2002-2003 was the year Arthur Brown fronted quite a few gigs, some with Huw Lloyd Langton also playing. The gig fans will be most familiar with is the December 2002 show in Newcastle, which was released in video form - the Out of the Shadows VHS tape, with tracks like Time Captives and Time & Confusion providing unusual fare.

Roadburn 2006 is a difficult video to get to see, a genuine bootleg, in that one has to be







blindfolded and driven in a dark van to an underground cellar in order to be able to watch it. Although, if one is claustrophobic, parts of it handily are available on Youtube! Hawkwind's trading rules allow swapping of audio gig tapes from all but the most recent few years of Hawkwind activity, or tapes of performances which are on official release - with just two exceptions: Hawkfest 2 (2003) and Roadburn 2006. Presumably Roadburn was ringfenced in that way because a live video release was intended. Much later on, complications arose, and the editing project was never finished, but the mid-production demo did surface on some p2p Bit Torrent sites.

The performance is notable for the sheer size of the visual effects backdrop. It was also one of the various occasions when Mr Dibs made a brief appearance prior to his 11-year stint with the band, and also gives rare gig-video views of Jason Stuart, keyboards player until his highly premature death in 2008.

2007 saw the Hawkwind documentary "Do not Panic" air on the UK's BBC 4

television channel. Despite the lack of any Brock participation, fans generally welcomed it, presumably on the basis that something is better than nothing. I saw it while on a visit across country and was unable to video it - but the emerging power of the internet was demonstrated by my being able to get the video from a p2p sharing network when I returned home. The emerging power of the internet was also on view in a different realm, later that year, when idle chatter mushroomed up into an overblown expectation that the autumn tour would be a kind of Space Ritual revival. I said online that the idea that Exeter's forthcoming gig is gonna rival Space Ritual Alive was absurd - and so it turned out. Indeed, Knights of Space, a recording of the London show 4 days later, amply demonstrates this.

The Magna 2006 DVD [SpaceMelt] was on sale at these gigs, and I bought one, but it was somewhat mysteriously withdrawn from distribution in early 2008.

2008 was the year Hawkwind narrations were delivered in the Czech language - at a festival in Ostrava, Czech Republic. Late 2008 saw the start of Niall Hone's eight-year first stint in the band. Meanwhile,





tribute band Assassins of Silence played a gig in High Wycombe, which I attended, and enjoyed.

In August 2009, Hawkwind's 40th anniversary celebration was two afternoons and nights at Porchester Hall in Bayswater, London. The daytime main attraction was the Blake-driven Elves of Silbury Hill performance,

including Song for a New Age; St. Dolay; Green Finned Demon; Tide of the Century; and Mirror of Illusion.

The evening Hawkwind performance was, perhaps surprisingly, basically the same as other gigs around this time, the main elements including various oldies such as Assault / Void; Lighthouse; Angels of Death; Spirit; Lord of Light; Magnu /





Brainbox Pollution; Right To Decide; Hassan-i-Sahba; and Fahrenheit 451.

For a while, it was thought that one of the shows would make it onto DVD video, but as time went on, and subsequent years saw better performances (in my opinion), the idea gradually faded away.

Cherry Red's contribution to the anniversary year was to release a whole raft of old albums, mostly with extras such as alternative 'takes', or other bonuses. Levitation, for instance, was released on the Atomhenge label in 3-CD form, including a 1980 recording of the Hammersmith Odeon gig. And PXR-5 included the Calvert rocker We Like to Be Frightened.

In 2010, Long Gone, a Hawkwind cover of a Syd Barrett song, was included on a CD given away with Mojo music magazine. Hawkwind played London's HMV Forum, and tribute band Hoaxwind played a pub nearby, beforehand.

John Sevink on fiddle made some appearances in late 2009 and late 2010, and newbie track Prometheus (from the

Blood of the Earth album) entered the setlist, as did The Hills Have Ears in 2011, from the (then) forthcoming Onward album. Computer Cowards was a track on that album that some wondered how much of it was prompted by personal experience on the then-emerging social media. But more on the theme of 'sarcastic little creeps' in a while...

In 2011, EMI raided their archives and released Parallel Universe, a 3-CD set including alternative takes from the United Artists era. More controversially, Easy







Action released the Cambridge '72 show under the name Leave no Star Unturned. It seems EMI claimed rights to the recording and then licenced it to Easy Action, despite not having the authority so to do.

The Onward album was released in 2012, and in December Huw LLoyd-Langton died. The funeral was held in Stalbridge, northern Dorset, and Dave Brock did a reading. It was decidedly strange, hearing such a familiar voice speaking unaccustomed words in the unusual setting of a church. Then Dead Fred played the music for when we sang When the Saints Go Marching In. 2012 also saw Cities of Rust appear in the setlist, and which was on the subsequent album Stellar Variations.

In 2013 the Warrior reissue finally happened, having been given a masterly (pun intended) remix by Steven Wilson. Michel Sosna of HipiersoniK played sax on most of the accompanying Warrior shows in 2013, this being the year I saw Hawkwind five times. That's the most times I'd ever seen them in one year.

2013 also saw stormclouds gathering - at first, no bigger than a man's hand.

HawkwindHQ put out a cryptic tweet saying "What'd u do if some1 threatened ur lifework out of pure spite? Fight back or give in?" That was in March. By late 2013, things were becoming clearer. Nik Turner said, in a newspaper interview, "Today, there are two different versions of the Hawkwind band, owing to an acrimonious split between Brock and Turner. They are simply known as either Dave Brock's Hawkwind or as Nik Turner's Hawkwind." - San Diego Reader, 29-10-2013. Actually, things were far from simple! Turner sought to trademark the name "Nik Turner's Hawkwind" and in December 2013 Dave Brock filed his formal opposition to this.

The preparations for a trademark dispute hearing rumbled on through 2014, 2015 and 2016, and questions were asked about Cleopatra Records' involvement in the matter, and what ulterior motives they and owner Brian Perera had in the matter. Allegations were made which are outside the scope of this article ramble, so let's get back to the music.

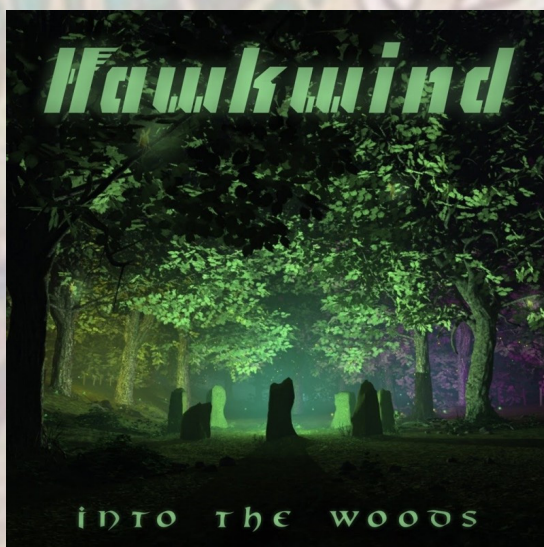
John Etheridge on lead guitar guested in 2014 at Hawkfest and at the one-off Space Ritual show in London, the video of the latter eventually being released by Gonzo Records in March 2015.





In 2016, Tim Blake took a break from Hawkwind activities, to concentrate on promoting his Crystal Machine anniversary, and Dead Fred announced in April that a recurring respiratory virus lurgy meant he'd leave too. Into the Woods made a showing on the setlist in 2017 and Born to Go clung on as well.

Haz Wheaton's stint on bass ran from the end of 2015 to early 2018, and in June 2017 the trademark disputes board announced a decision firmly on Brock's side. Turner could not trademark the name "Nik Turner's Hawkwind". Disinformation elements on the internet sought to portray this as an attempt to stop Turner playing gigs, or to stop him playing Hawkwind material, but of course it was actually nothing of the sort.



In this decade, Mr Dibs unwittingly was the central theme of two acrimonious periods on social media - the first one being anti-him and the second one pro-him. Perhaps the two can be said to cancel out! In 2015, Mr Dibs was blocked from Facebook for a time, for operating under a false name. It seemed that Facebook make no allowances for performance names, and Mr Dibs had been reported by ill-intentioned people. The first war of words involved sustained attacks on his bass abilities (or supposed lack thereof) and his singing abilities (ditto), and the second war of words followed his departure from the band in 2018, with some suggesting that Hawkwind would not or indeed could not survive that 'disaster', and others calling for protest disruption at gigs.

Whatever happens behind the scenes, Hawkwind's public image is almost always that of a ship that just sails serenely onwards, and 2018 was no exception. Despite the escalating phenomenon of social media outrage and a burgeoning feeling of entitlement on the part of some, Hawkwind didn't succumb to the demands for an "explanation", and just got on with the job of producing music. There are many organisations and companies around who could do with adopting the same approach.

Hawkwind's 2018 'job' was a radical side-turn in musical activity, involving Mike Batt and an orchestra, and an album that was widely savaged on social media by those who hadn't actually heard it. Later,

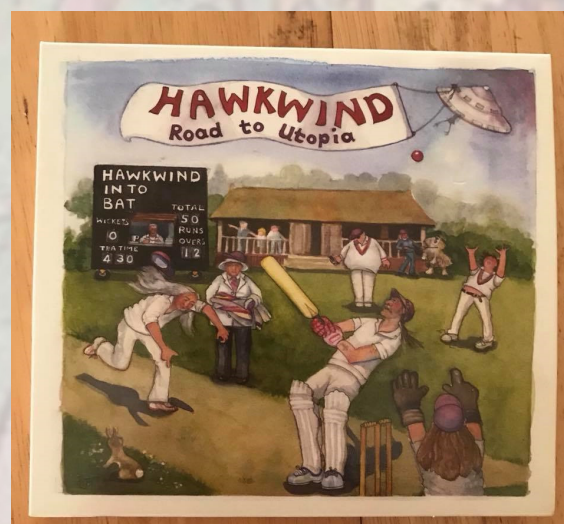




when fans had had time to take a breath and absorb the initial shock, the remarks online gradually trended towards more acceptance of it, although for some it will always be a 'marmite' album.

Perhaps the last word on this can go to Mike Batt, who said later: "I think 'history' will be kind to this album, which started as an acoustic album and is laced with good humour and fun, and some great performances. It is not disrespectful to the old faves - far from it, and shows the band in good form, exploring new territory as always."

And, as 2019 unfolds, and a Hawkwind 'party' in Frome is next on the agenda, the new territory (as always) awaits.



Graham Inglis

### Likelihood of Confusion

Our determination under Section 2(d) is based on an analysis of all of the relevant, probative evidence in the record related to a likelihood of confusion. *See In re E. I. du Pont de Nemours & Co.*, 476 F.2d 1357, 177 USPQ 563 (CCPA 1973); *see also Palm Bay Imps., Inc. v. Veuve Clicquot Ponsardin Maison Fondée En 1772*, 396 F.3d 1369, 73 USPQ2d 1689 (Fed. Cir. 2005); *In re Majestic Distilling Co., Inc.*, 315 F.3d 1311, 65 USPQ2d 1201 (Fed. Cir. 2003); and *In re Dixie Rests. Inc.*, 105 F.3d 1405, 41 USPQ2d 1531 (Fed. Cir. 1997). In any likelihood of confusion analysis, two key considerations are the similarities between the marks and the similarities between the goods and services. *See Federated Foods, Inc. v. Fort Howard Co.*, 544 F.2d 1098, 192 USPQ 24 29 (CCPA 1976) ("The fundamental inquiry mandated by § 2(d)





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

Telephone Number: .....

Additional info: .....

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

Any enquiries [hawkwindpassports@hawkwind.com](mailto:hawkwindpassports@hawkwind.com)



# The

COLDHARBOUR E.14

# Diaries

“So, you want to be a rock and roll star,” sang Roger McGuinn *et al.*, back in the mid 1960s, when the world was young. And one of the *de rigueur* parts of being that aforementioned rock and roll star was, for many people, having ones own bespoke record label. I have no illusions that I shall ever be a rock and roll star. Twenty plus years ago, in the admittedly small forum of South Devon, I was vaguely, but I’m too old and too fat and don’t care enough these days. My only real reason for doing this promotions lark is to see how life on this brave new electronic frontier works out for maverick rock and rollers who want to be in charge of their own cultural destiny.

So, I started a record company.

In fact, I didn’t. My mate, Martin Eve, and I vaguely did it about four years ago,

but it never got beyond a handful of CD releases and a blog. However, as parts of my ongoing investigations, I have actually resurrected Wyrd Records, and set up Bandcamp accounts for all three artists; me, Xtul, and Mike Davis. As editor of this esteemed organ, I do not think that I need to describe myself anymore, Xtul are – if you believe two recent books published by Fortean Fiction – a bunch of semi-mystic nomads, living in the deep woods of the North Devon/North Cornwall border, for which I will admit playing a bit of guitar and doing a modicum of production work, and Mike Davis, who is – I believe – the best songwriter I have ever met, up there with Buddy Holly and Lou Reed. I picked him up hitchhiking on the road between Starcross and Dawlish, in the summer of 1982, and we have been friends ever since.

# WYRD





There are twenty very good reasons why I have not set up a Bandcamp 'Record Company Account'. These are basically that, in order to do so, I will have to splash out twenty quid every month, which is something I truly don't want to do. At least, not at this point, but I will be – sooner rather than later – investing in a 'Wyrd' domain name, and my commercial behemoth will be out there, ready for me to become the acceptable face of capitalism.

Or perhaps not.

I am honest enough to realise that the most likely outcome of all this will be that I won't become the acceptable face of

anything, because no-one - or more likely, very few people - will buy records from me either in a digital or a physical state, but they will be few and far between.

What I really need to do is to learn about marketing. Is there anyone out there, who knows what they're talking about, and wants an unpaid position?

Watch this space!

[http://  
www.gonzowebkly.c  
om/Wyrd/](http://www.gonzowebkly.c<br/>om/Wyrd/)





**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..**

Hello Folks!  
Who still has one of these?

That was the question HawkwindHQ put to their followers on Facebook, on March 4.

They invited who have still got their Hawkwind Passports to email them, and said they are planning some special events as part of the band's 50th Anniversary celebrations. I eventually found mine, and duly sent an email.

A week later, the band announced a Hawkwind

Passport holders special 50th Anniversary party, called "Psychedelic Sundae", a free event scheduled for Easter Sunday in late April. The venue was announced as being near Bristol.

In mid-March, the venue was revealed as being *The Cheese*

#### Posts



**Hawkwind**

March 4 at 5:25 PM · 🌐

Hello Folks!

Who still has one of these?

Let us know by emailing [EarthVisitors@hawkwind.com](mailto:EarthVisitors@hawkwind.com)

We are planning some special events as part of our 50th Anniversary Celebrations! 😊🥳








and Grain, in Frome, Somerset, and ticket applications from passport holders were invited. The support performances were then announced as being Tarantism, The Blackheart Orchestra, Invisible Eyes, and

Sonic Trip Project. Blackheart is the duo that played support on the Autumn tour last year.

And in response to some anxious enquiries about the application process, Hawkwind HQ said at the

 THE MJR GROUP PRESENTS

# HAWKWIND 50

50<sup>TH</sup> ANNIVERSARY TOUR

MONDAY 25<sup>TH</sup> NOVEMBER 2019

**G LIVE  
GUILDFORD**

TICKETS AVAILABLE FROM: [GLIVE.CO.UK](http://GLIVE.CO.UK)  
TICKET HOTLINE: 01483 369350  
[WWW.HAWKWIND.COM](http://WWW.HAWKWIND.COM)



50th BIRTHDAY  
CELEBRATIONS

**SUNDAY**  
**21st APRIL**  
RAISING AWARENESS  
FOR ANIMAL CAUSES

# PSYCHEDELIC SUNDAY

STALLS INCLUDE  
VIVA, HUNT SABS,  
SEA SHEPHERD UK  
VEGAN FOOD

**RAWKWIND**  
**TARRANTISM**  
**THE BLACKHEART ORCHESTRA**  
**SONIC TRIP PROJECT**  
**INVISIBLE EYES**  
**UNIT X**

**CHEESE & GRAIN**  
FROME • SOMERSET  
2pm-10pm

**BENEFIT SHOW**  
ALL MONIES RAISED  
GO TO ANIMAL  
CHARITIES/CAUSES



# SPIRITS BURNING & MICHAEL MOORCOCK

## *An Alien Heat*

An Alien Heat at the End of a Multiverse  
re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

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

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

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

Box set (and CD pre-orders) available from  
[pledgemusic.com](http://pledgemusic.com) until 23 July, 2018, 10 AM GMT



[gonzomultimedia.co.uk](http://gonzomultimedia.co.uk)  
[spiritsburning.com](http://spiritsburning.com)



weekend:

Don't worry if you have applied  
for free tickets to Psychedelic  
Sundae and haven't heard  
anything yet...

Due to an overwhelming  
response, we have a bit of a  
backlog.. :-D

We are hoping to get all tickets  
and confirmations sent out in  
the next week..

Hawkwind first played at the  
*Cheese & Grain* in December  
2008, where the opening track  
was Master of the Universe - a  
snippet of information for you,  
just in case that ever comes up  
in a pub quiz!

## CHECK OUT HAWKWIND AT GONZO

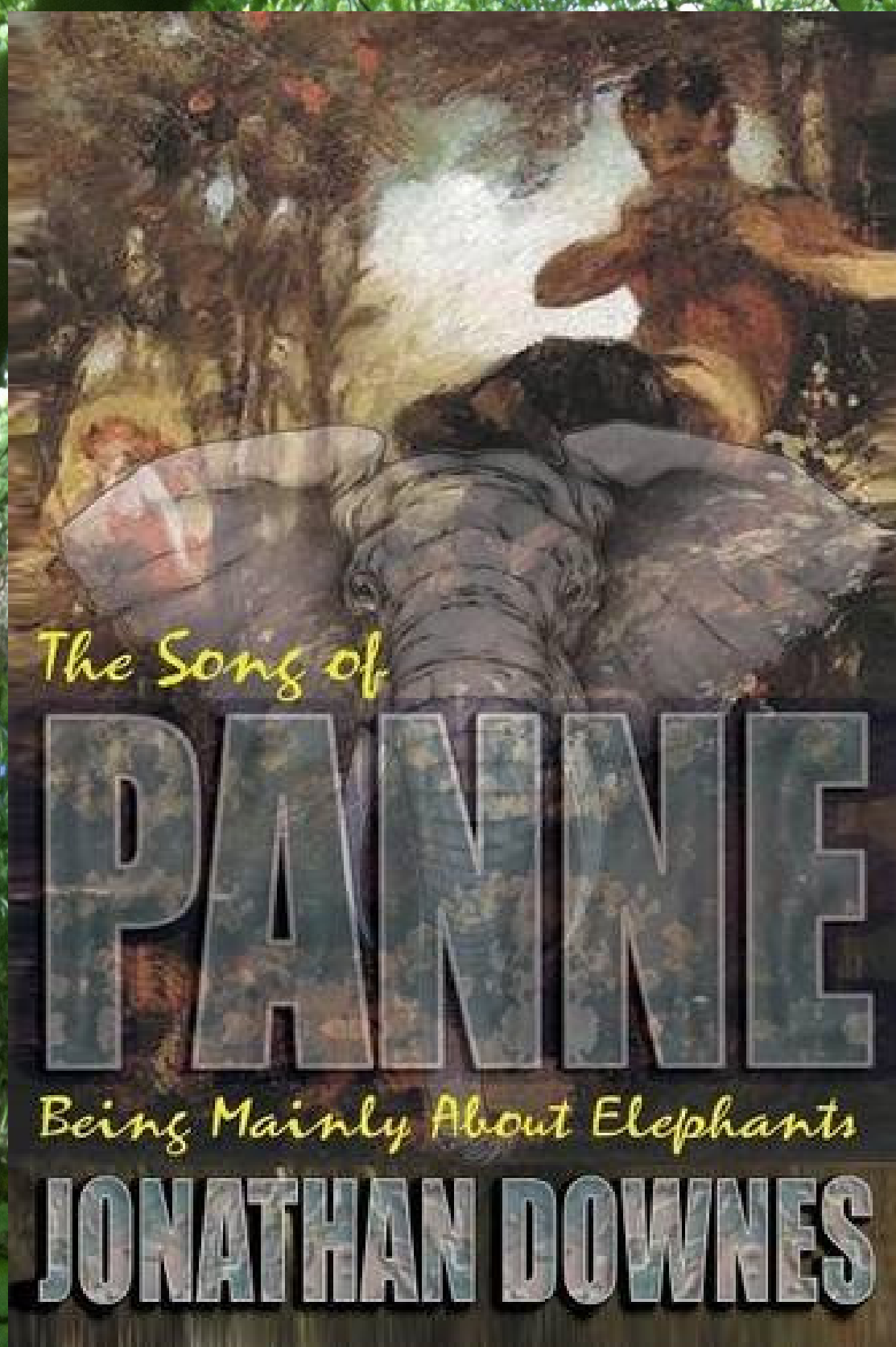


**CURRENTLY IN STOCK  
AT GONZO (UK)**



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





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# 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.

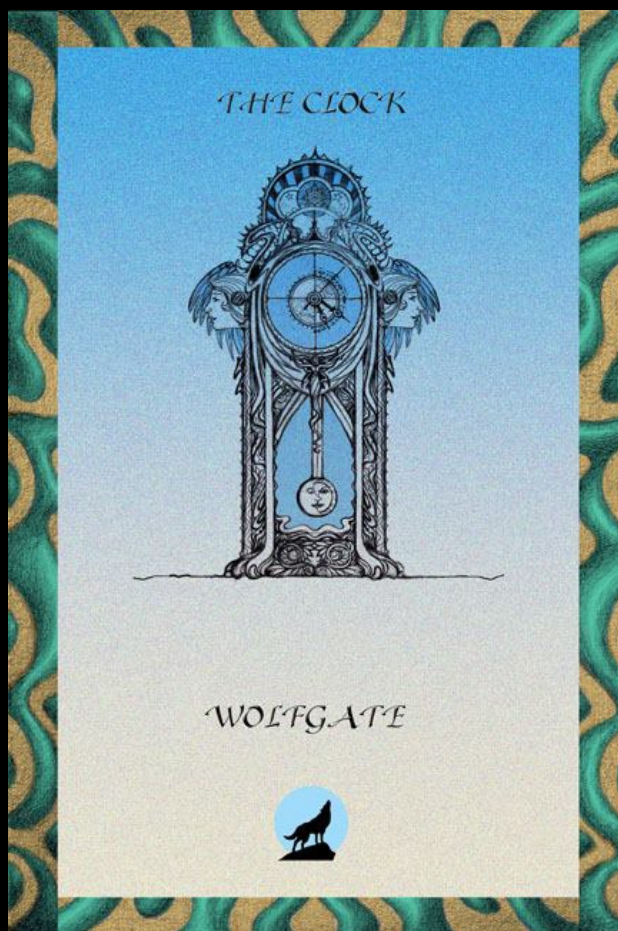
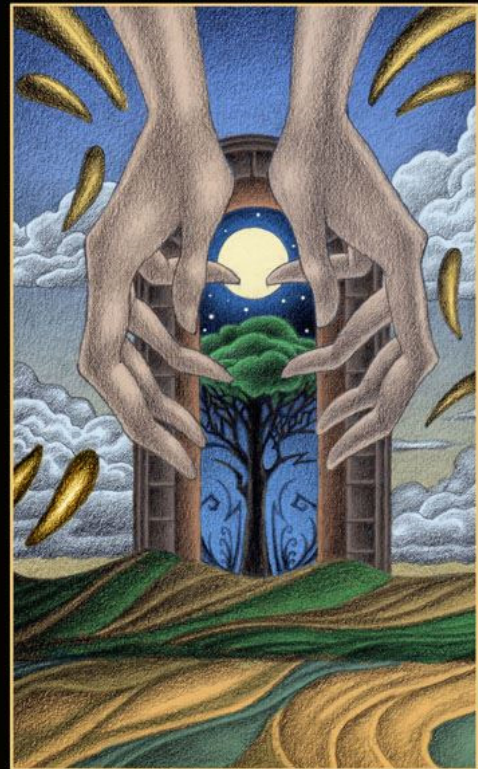
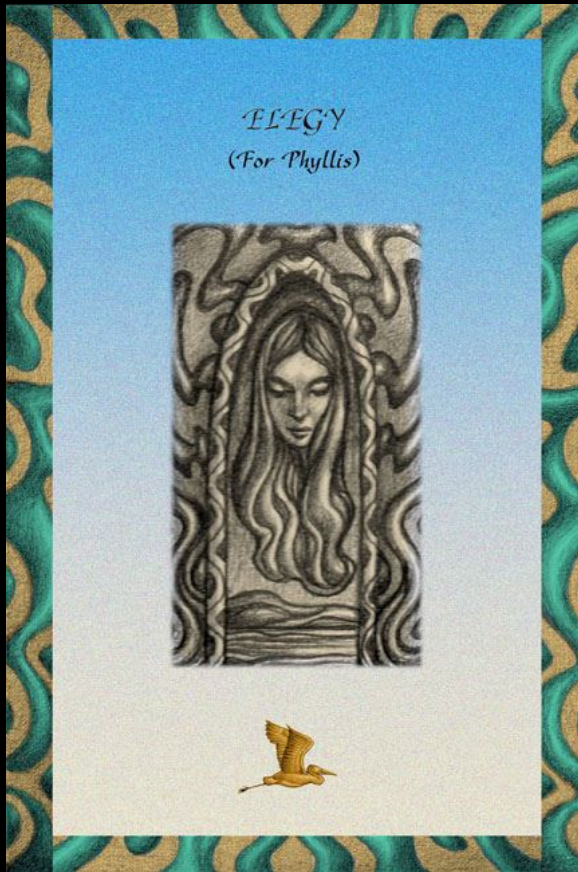
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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







# BOY ON A BIKE / LYRICS



THE GARDENING CLUB





# 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!!!"

## **The Weird and Devastating Music of Scott Walker**

LIKE MODERN OPERA,OR MODERNIST DRAMA

His work demands attention.It will not relent.

Darkness enters the room,and will not leave.Dissonance thrives

This is that same baritone of 60s Top 10 hits

but the content,style ,depth and audacity has exploded into freakish non-commerciality.

You can still buy the name SCOTT WALKER,but you will have to grow up in your tastes.

He did-mixing it with electronica,movie soundtracks,dance companies and the Proms.

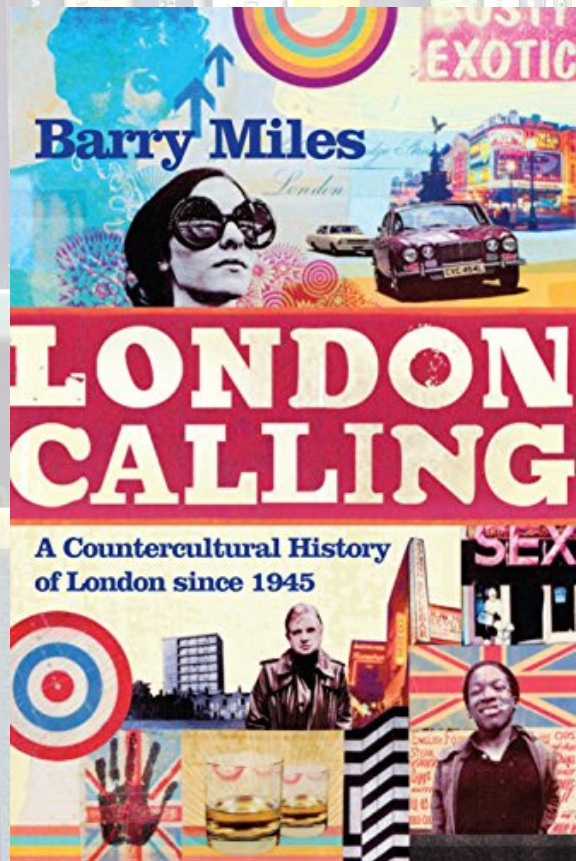
The documentary "30th Century man"shares his new visions.The BBC understood .

He tutored David Bowie and produced PULP.Radiohead adored him.

One day,we will fully understand his musical legacy.And still not understand him.



# Yer Gonzo Bookshelf



● **Paperback:** 480 pages

● **Publisher:** Atlantic Books; Main edition (1 Feb. 2011)

- **Language:** English
- **ISBN-10:** 1843546140
- **ISBN-13:** 978-1843546146

London has long been a magnet for aspiring artists and writers, musicians and fashion designers seeking inspiration and success. In *London Calling*, Barry Miles explores the counter-culture - creative, avant garde, permissive, anarchic - that sprang up in

this great city in the decades following the Second World War. Here are the heady post-war days when suddenly everything seemed possible, the jazz bars and clubs of the fifties, the teddy boys and the Angry Young Men, Francis Bacon and the legendary Colony Club, the 1960s and the Summer of Love, the rise of punk and the early days of the YBAs. The vitality and excitement of this time and years of change - and the sheer creative energy in the throbbing heart of London - leap off the pages of this evocative and original book.

Barry Miles, known pseudonymously as 'Miles' throughout most of his career, has been one of the leading chroniclers of the hippy underground since it began. Amongst other things, he was co-owner of the Indica Gallery, where John Lennon first met Yoko Ono, and the head honcho of The Beatles' ill-fated Zapple label, of spoken word albums and other avant-garde adventures. I have read many of his books over the years, and enjoyed them all. So tell me, why do I have so many reservations about this one?

I am in a particularly unusual position here. I bought this book on either Amazon or eBay round about the time it came out, and then promptly lost it. I strongly suspect that someone who was working for me back then meticulously tidied it away, and I know that it didn't turn up until young Carl, who works for me now and is a valued contributor to this magazine, found it in a pile of other things while he was looking for something else that I have lost. Sadly, this is not an unknown set of circumstances in my life.

The first of my misgivings comes from the



fact that I noted several more factual errors than I was comfortable with. Rob Chapman described the late Syd Barrett as having a “very irregular head”, and the same could be said about me. I did make a list of the errors that I found, but then managed to delete it, and I can’t remember what most of them are. However, I do know that Miles placed The Beatles’ film, *Help!*, in 1964, when it actually was not released until July of the following year (page 103) and, as I say, there were several more.

I am always concerned when I find errors in parts of books that are covering subjects that I actually know about, because the inference is that there are going to be similar numbers of errors in the parts of the book that cover subjects partly, or wholly, unfamiliar to me.

About half of the book covers the 1960s ‘Underground’, which has already been covered in some detail by Miles elsewhere, and in books like Jonathon Green’s *Days in the Life*, and the memoirs of people like Mick Farren and Roy Ward. Of course, this section of the book is massively entertaining and very well written, but – sadly – it didn’t tell me anything that I didn’t already know.

The first part of the book, which covers Bohemian London from the end of World War II up until the beginning of the Swinging Sixties, is totally fascinating and has opened so many literary and cultural doors for me that I don’t think I shall ever be able to thank Miles enough. In one of my other guises, I have been writing about the life of painter Lucien Freud, fellow artist Francis Bacon, and a gloriously surrealchemical watering hole called the Colony Room, and it was a sheer joy to read more about this wonderful club and the equally eccentric analogues of it, which were scattered across Soho and Fitzrovia during the

1950s. His accounts of the homosexual underground (the sobriquet ‘gay’ had not been invented yet) and the way that it effected and influenced the general artistic and cultural *milieu* of the time is completely fascinating. Something else that I found both fascinating and disturbing are the descriptions of how Michael de Freitas (later known as Michael X and a self-styled ‘black power revolutionary’ who modelled himself upon American revolutionary and social activist, Malcolm X) was actually a relatively major figure in the London counterculture. And what more, he had been so for quite a few years, before – in 1970 – taking receipt of John and Yoko’s shorn locks in a publicity stunt to raise awareness of his ‘Black House’ commune.

Five years later, in 1975, he was executed for murder in Trinidad, after having been refused clemency by the British Privy Council, who then were – and I believe now are – the final court of appeal for this former British Colony, despite the fact that it has been a republic since a year after de Freitas’ death.

All the books about The Beatles that I have read, which describe de Freitas, do so in a relatively cursory manner, implying that he was a nasty piece of work who only hit the headlines because John and Yoko wanted to be seen to be involving themselves with black affairs. This book points out that this is very far from being the truth, and – whether or not he was guilty of the two murders for which he was executed – he was a person of no mean cultural importance, and one of the pivotal players in the early underground.

Miles’ description of Metropolitan alternative culture in the 1970s is still fairly exhaustive. But, once again, the rise of punk culture, McLaren and Westwood, the Sex Pistols *et al.* has been described in equal depth elsewhere, although there are



a few nice vignettes that I had not come across before. The strength of this part of the book lies in its description of the alternative arts scene, and places people like Gilbert & George, Andrew Logan, Derek Jarman and a whole string of others about whom I knew a little, but nowhere near enough, into a wider cultural and historical perspective. Again, this section cannot be praised enough, assuming that my misgivings of earlier in this review about factual errors turn out to be groundless.

Although one can tell that Miles was very fond of the cultural scene surrounding the events of 1966 and 1967, one – sadly – gets the impression that he was not as sympathetic to punk culture, which is a pity. But it is after 1980 that the book goes massively downhill.

One gets the impression that he was thinking:

“Well, in 1979, Thatcher came to power, and everything went to shit. Let’s see how quickly we can wrap the whole thing up.”

The thirty five years between 1945 and 1980 take up well over four fifths of the book, whereas the thirty years between the Iron Lady beginning to throw her weight around and the original publication of this book covers only a relatively small section. Rave culture is dealt with relatively briefly, and the activities of the Justified Ancients of Mu Mu are not mentioned at all. But, one of the biggest omissions is what happened in the capital as a direct result of Thatcher’s war against the Stonehenge Festival during the middle of the 1980s. Although the culture surrounding ‘henge is often seen as a rural and traveller way of life, much of the cultural and activism scene took place in, and was coordinated from, the teeming Metropolis. And, after the

government crackdown on free festivals and the traveller lifestyle, London was the hub of a rich and vibrant alternative community, much like that which can be seen in Brighton today. Musicians like Bevis Frond, performance artists like The Mutoid Waste Company, and clubs like the massively wonderful Club Dog (which may have been spelled with two ‘G’s, I can’t remember), as well as a complex network of fanzines, DIY record and cassette labels, gigs, festivals and parties, which continued well into the 1990s. I am more than slightly disappointed that Miles didn’t describe any of this, but there is nothing I can do about it.

So, all in all, this is a curate’s egg of a book. The good bits are very, very good, and the less good bits are not horrible, but merely mildly irritating. But, I have grown used to a higher standard from this author. Sorry, Miles.







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





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

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# THE NINE HENRYS



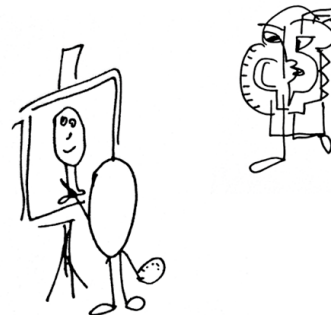
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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





# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**



**GONZO**  
**MULTIMEDIA**

[www.gonzmultimedia.co.uk](http://www.gonzmultimedia.co.uk)



THE WORLD OF GONZO ACCORDING TO

# Mark Raines

## GONZO WEEKLY CARTOON SPECIAL



CREATED BY MARK ANTHONY 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/>



Oh well, I have just bitten the proverbial bullet, and bought a new computer. A 2x hexcore no less. My main studio and office computers have been double quadcore for the best part of the past decade, but I had no idea that they had been superseded by hexcore.

However, Sod's Law being what it is, no sooner had I bought the damn thing, that I found that there are now octocore and 2xoctocore machines. However, they are both somewhat more than I wanted to pay, so must remain a mildly irritating irrelevance.

Why am I telling you all this?

Well, apart from the fact that I suspect that many of you will find my lamentable technical ineptitude amusing, the new computer will be arriving on Monday or Tuesday, which means that - as, for once I want to do this properly - I am likely to be out of action for much of next week. The main focus of my activities will be transferring all the data that I need from my current machines.

Graham has always had a peculiarly Luddite attitude towards Win10, but as Microsoft will be withdrawing their technical support from Win7 in January (and we shall not even mention Win8) he is being forced to accept Win10 at last. So as to make his transition less unpleasant than it might otherwise have been, I am handing over my old Win10 machine to him, so he can get *au fait* with the OS,



and also with the various bits of software that I have been using and with which he currently has no hands on experience. The main one of these being the latest version of the video editing software that we all use.

So, when you add to that the fact that I need to get the latest episode of OTT, and the April newsletter, up and running by Sunday, then I am sure you will agree that I have a lot on my metaphorical plate at the moment.

See you in a couple of weeks.

Hare bol

J



# THE BEST LAID PLANS



# GET NAKED!

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**Pink Fairies**

Andy Colquhoun, Duncan Sanderson,  
Jaki Windmill, Russell Hunter and George Butler

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& THE PINK FAIRIES**  
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**ANDY COLQUHOUN**  
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**ANDY COLQUHOUN**  
String Theory  
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**WARSAW PAKT FEAT.  
ANDY COLQUHOUN**  
Warsaw Pakt  
HIST266CD/DVD



**NICK FARRIN AND  
ANDY COLQUHOUN**  
Black Vinyl Dress  
HIST119CD



**THE DEVIANTS**  
Dr. Crow  
HIST186CD



**THE DEVIANTS**  
The Deviants Have  
Left the Planet  
HIST292CD



**THE DEVIANTS**  
Barbarian Princes  
Live in Japan 1999  
HIST187CD

**GONZO  
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