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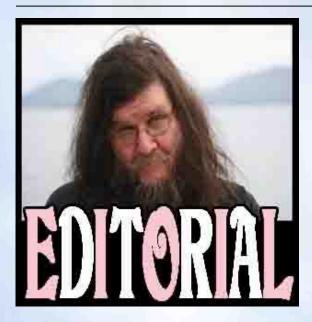
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# THE THREE COMMANDMENTS OF GONZO WEEKIY:

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

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

Otherwise... enjoy



Dear Friends,

Welcome to another issue of this peculiar little magazine. I know that I have written this in the past, but basically I started this magazine on a spur of the moment whim, and have greatly been enjoying seeing it develop in ways that I was not expecting, and - indeed - could never have expected.

I believe there is an Oriental saying:



something about living interesting times. For those of us who believe that art, music, magick, science, politics and everything else are peculiarly intertwined, this has been a spectacularly peculiar year, and it doesn't look like it is going to get any less peculiar any time soon. It is a year which has seen some tragic deaths, some political drama beyond anyone's expectation, and - almost incidentally - some remarkable music.

At this time of year my thoughts always go



# "I don't think I would have done this for anyone else but David Tibet,"

to the Top Twenty albums of the year which I have published on Christmas Eve every year for the past decade or so. This year is a peculiar one (there I go using that phrase again) because the artist who created the album died the day after it was released. I am talking, of course, about David Bowie, and I am sure that his album will be top of many people's year end lists. But, at least as far as I am concerned, this is not because of a maudlin wave of emotion following the Thin White Duke's demise. The day it was released I listened to it, and - overjoyed realised that at last, Bowie had released a record that was a cohesive body of work worthy of being judged alongside the albums that he had made back in the 1970s, which were pretty well flawless. (OK I have never liked *Lodger* but that is by the by).

But I don't want to talk about David Bowie in this editorial. Because something possibly even more - extraordinary has happened. Thirty-eight years after she last made a record, Shirley Collins has just released an album.

Shirley who? For goodness sake, you must be joking! However, if you truly are not aware of the fine body of work and peerless influence of this remarkable woman, I will nick a quick biography from those jolly nice folks at Wikipedia.

"Shirley Elizabeth Collins MBE (born 5 July 1935) is an English-British folk singer who

was a significant contributor to the English Folk Revival of the 1960s and 1970s. She often performed and recorded with her sister Dolly, whose accompaniment on piano and portative organ created unique settings for her sister's plain, austere singing style."

But that doesn't tell us anything. It doesn't mention her life with the legendary folksong collector Alan Lomax, and the journeys they took together across rural America collecting songs which nowadays we all know and love, but which would otherwise have been lost forever. It doesn't mention what she did with various incarnations of The Albion Band, led by her second husband Ashley Hutchings. It doesn't mention the various On records or what she did with the Etchingham Steam Band, or the fact that David Tibet pulled her out of retirement to work with Current 93. And it does nothing to explain what a wondrous thing it is that she has - completely out of the blue - arrived with a new record.

For in the late 1970s she developed a condition called dysphonia, and lost her singing voice, she thought forever. But the affection in which her oeuvre is held by people as diverse as the aforementioned David Tibet and Billy Bragg who said "Shirley Collins is without doubt one of. England's greatest cultural treasures", helped her slowly recover. But it has been a long, tortuous journey. February 8, 2014 at Union Chapel in Islington, London, UK, Shirley





sang before an audience of a Current 93 show performing 2 songs; All the Pretty Little Horses and Death and the Lady. She was accompanied by Ian Kearey, from the band Oysterband. And then - apparently out of the blue, although nothing ever is out of the blue - came this extraordinary new album.

Now in her eighties, her voice does not have the purity it once had, but in many ways she is a better singer now than she ever was in her heyday. Collins says, "You know, it's honest singing, 'cause I can't do it any other way. I just have to do what I do." In a way, her life has come full circle. "Now I think I can completely inhabit the songs because of what I've been through," Collins says. "And I think this was the strength of all those traditional singers that I recorded both in America and in England — you know, the experience of their life is in the songs, as well."

Of her totally unexpected return to the stage in 2014, Collins said: "I don't think I would have done this for anyone else but David Tibet," and Tibet's apocalyptic fingerprints are all over Collins' extraordinary album, which - although, as one would have expected, it is full of olde English balladry - is very much a 21st century construct, and stands up very well against the classic music of Shirley and her sister Dolly's heyday.

Collins's seminal recording is considered by many to be Anthems in Eden, released in 1969 (and the first to be credited to Shirley and Dolly Collins). It featured a suite of songs centred on the changes in rural England brought about by the First World War. Dolly Collins created arrangements featuring David Munrow and various other players from his Early Music Consort. The highly unusual combination of ancient instruments included rebecs, sackbuts, viols and crumhorns, and hinted that the guitar was not the only appropriate accompaniment for the folk song. Several critics have suggested that it is impossible to imagine that electric accompaniment for traditional song, as successfully purveyed by Fairport Convention and Steeleye Span, could have developed quite as it did without the pioneering Anthems in Eden. All these recordings strove to marry a deep love and understanding of the English folk music heritage with a more contemporary attitude to musical settings. Anthems in Eden was followed by Love, Death and the Lady, also co-credited with Dolly, in 1970.

On Saturday night I went to bed reasonably early with Archie the Jack Russell and my friend Mr Smirnoff and listened to *The Harvest Years* compilation which anthologises the remastered music that Shirley and Dolly made for the label, and the new album back to back. And I honestly cannot tell you which if the two I preferred.

"England Awake" she sings in the opening line of the opening song, and lays out a bleak vision of the times in which we are living, times in which the twin heavenly bodies of the lodestar and the blackstar may well be guiding us, but are certainly providing an irresistible soundtrack.

Hare bol JD

JAN

David Bowie, Shirley Collins, The Raz Band, The Kinks, Mick Ralphs, Ronnie Wood, Kate Bush, Phil Collins, Sting, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Leonard Norman Cohen, Sir Leslie Ronald "Jimmy" Young, Laurent Pardo, Eddie Harsch (born Edward Hawrysch), Alexander Emil Caiola, Katherine Laverne Starks, Daisy Flowers, Spirits Burning and Clearlight, Vangelis, Al Atkins, Atomic Rooster, Rick Wakeman, Martin Stephenson and The Daintees, Archie Fisher & Barbara Dickson, The Pink Faeries, Steven Wilson, Del (Derek) Gibbs, Alan Dearling, Mr Biffo, Roy Weard, Hawkwind, Xtul, Martin Springett, The Gardening Club, Harry Potter, Brian Wilson, Johnny Cash, Freddie Mercury, Elvis, John Lennon, Tom Jones

# 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



# THE GONZO WEEKLY

all the gonzo news that's fit to print

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)

# Alan Dearling,

(Staff writer)

Mr Biffo,

(Columnist)

A J Smitrovich,

(Columnist)

# Richard Freeman,

(Scary stuff)

# Dave McMann,

(He ain't nothing but a Newshound-dog)

# 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,
Myrtle Cottage,
Woolfardisworthy,
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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

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MICHAEL RAZ WRITES:

The RAZ Band with Badfinger's Joey Molland is coming back to New Jersey to perform for The Light of Day Foundation fund raiser. We will be playing Friday January 13th, 2017 in Asbury Park.

We will announce the time and location soon. However, I can tell you now, we will go on early. lol. This is a great event and we're proud to be included. Mark your calendars, come see us rock and help us raise money for a great cause.

The Light of Day Foundation, Inc., utilizes the power of music to raise money and awareness in its continuing battle to defeat Parkinson's disease and related illnesses such as PSP and ALS within our lifetime. The Foundation's mission is to fund research into possible cures, improved treatments and support for patients who suffer from those illnesses, their families and their caregivers to help improve their quality of life. The primary fundraising efforts are an annual series of concerts held in Asbury Park, NJ.

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- 30 SHEFFIELD, ACADEMY 2

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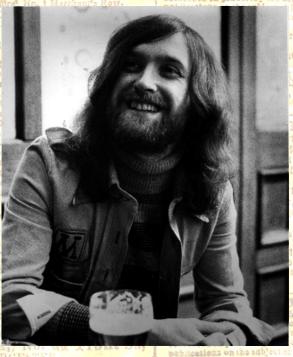
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"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes



KINKY HYPERBOLE IN THE SUN: The Kinks co-founder Dave Davies has dismissed the story doing the rounds this weekend that The Kinks will reform for Glastonbury. The Sun in the UK, in its usual unconfirmed form, has blabbed that the reunion is on for 2017. The UK rag came to that conclusion after Ray Davies told them "Dave and I will definitely work together again. And we want to play live."

The tabloid claims Ray also added, "Maybe The

Kinks could play Glastonbury?" Dave Davies was quick to hose the story down. Read on...



MICK SICK: In March, Bad Company guitarist Mick Ralphs announced that he would not be touring with the group and Joe Walsh during the summer as it was "something I'm just not feeling up for at the moment". Bad Company brought in Rich Robinson of the Black Crowes for the trek. Ralphs eventually felt better and went out with the band for a U.K. tour that ended last Saturday in London; however, earlier today, it was announced that Mick is now in a hospital where he was recovering from a

Following the Bad Company UK tour that wound up last Saturday at London's 02 Arena, the family and representatives of the band's co-founder, guitarist and songwriter Mick Ralphs are sad to announce that Mick has suffered a stroke. Mick is receiving excellent medical care and is recovering

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# 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...

"I was asleep when our plane hit the runway, but the jolt brought me instantly awake. I looked out the window and saw the Rocky Mountains. What the fuck was I doing here? I wondered. It made no sense at all. I decided to call my attorney as soon as possible. Have him wire me some money to buy a huge albino Doberman. Denver is a national clearing house for stolen Dobermans; they come from all parts of the country.

Hunter S. Thompson

in hospital, although all his public engagements are necessarily on hold, pending his improvement. Read on...



SERENDIPITOUS STONES: Rock legend Ronnie Wood attended the Q Awards where he spoke to Q magazine about the upcoming Rolling Stones album, presenting the Les Paul Award to The Edge and his plans for Christmas. Before speaking to Q, he had presented the Les Paul Award to The Edge. He admitted that The Edge is one of the only people he considers worth getting out of bed for and was honoured to present him with the award. Ronnie revealed the upcoming Stones album Blue & Lonesome happened spontaneously and was a complete accident. Recorded in just two days, he assured Q that the album sounds just like early Stones when they used to cover Blues in the 60s.



Finally, despite his Rock'n'Roll past Ronnie likes the homely life these days and expressed his excitement for Christmas when he can dress his twin daughters in matching pudding outfits. Read on...

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SCAREDEY-KATE: Kate Bush was "terrified" of losing her place mid-song every night during her 2014 London residency. The reclusive Wuthering Heights singer returned to the stage after a 35-year absence for the 22-show Before the Dawn residency at the Hammersmith Apollo, and turned down multiple interview requests before and after the sellout event. She has now spoken about them for the first time with BBC 6 Music during an hour-long special radio show to promote the three-part live album she is releasing from the shows on 25 November (16).

During the interview, which airs in full on 20 November (16), she admits she was so nervous and because her mind tends to race ahead, leaving her scared she would forget her place in the song. "I was terrified," she said. "The idea of putting the

Worcester, Feb 11.

show together was something that I found really interesting and really exciting... but to actually step into it was something that I had to really work hard

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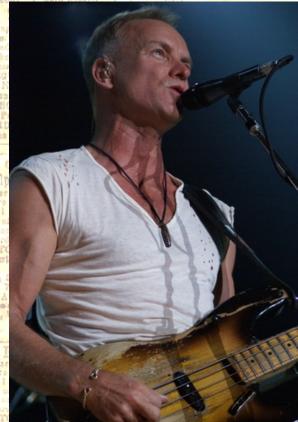


REVELATION ABOUT GENESIS: Veteran rocker Phil Collins is open to reuniting with his former Genesis bandmates after reliving the band's success in his new autobiography. The star joined Genesis in 1970 and became their frontman and drummer after the 1975 departure of singer Peter Gabriel. Car attached, leaves

The group went on to achieve huge success worldwide before Collins quit in 1996 to focus on a solo career. He reunited with guitarist Mike Rutherford and keyboardist Tony Banks in 2007 for a one-off tour, before Phil retired from music in 2011, revealing nerve damage had robbed him of the ability to play the drums.

During his time away from the spotlight, Phil began writing his book, Not Dead Yet: The Memoir, and he reveals recalling all of the good times he had





with his old bandmates was a reminder of their great chemistry in the studio. "Doing the book, I was reminded just what good friends we are," he told Prog magazine when asked about a possible reunion. "What I will say is that I consider what we had was pretty special. Read on...

THE BATTLE OF "EH?" (STINGS?): Veteran rocker Sting has learned to live with hearing issues because he refuses to wear an aid. The former The Police frontman has suffered from tinnitus for years, and admits he once turned to a hearing device in a bid to fix the problem - but he wasn't a fan.

"I'm fairly deaf and 'what?' is my favourite word," the Don't Stand So Close to Me hitmaker joked during SiriusXM's Artist Confidential show. "I tried wearing a hearing aid, but I heard more than I wanted to hear! People talk a lot of s\*\*t!" Sting recently played down the seriousness of his condition, admitting at his age, all of his senses aren't what they used to be.

"I'm not as deaf as Brian (Johnson, AC/DC singer)," he told Telegraph.co.uk last month (Oct16), "but I'm not sure what to do about it. I need glasses to read. Hey, I'm 65." Johnson was forced to sit out a string of dates on his band's Rock or Bust Tour earlier this year (16) after doctors warned him he'd lose his hearing altogether if he rocked on. Read on...

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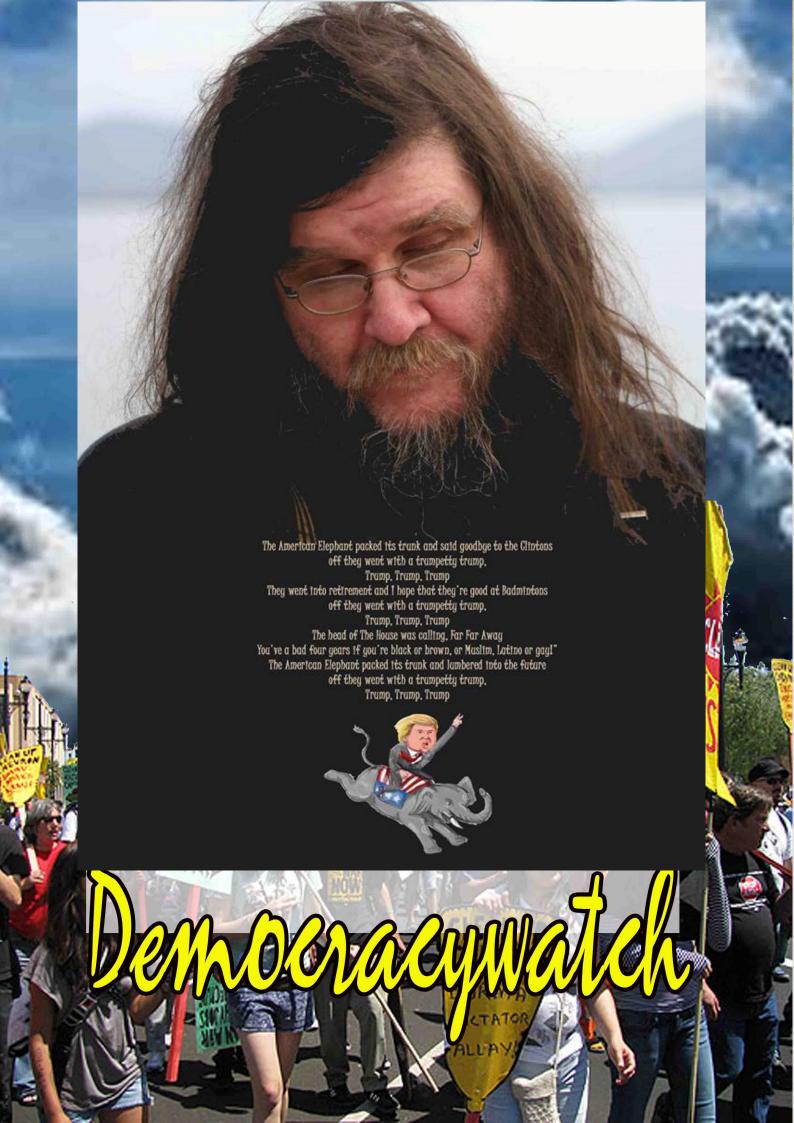
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It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside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

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PRATT, DOWNES & SCOTT,

# THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELIDRIDGE CITEVALES

# Two types of people visit rhino in the wild

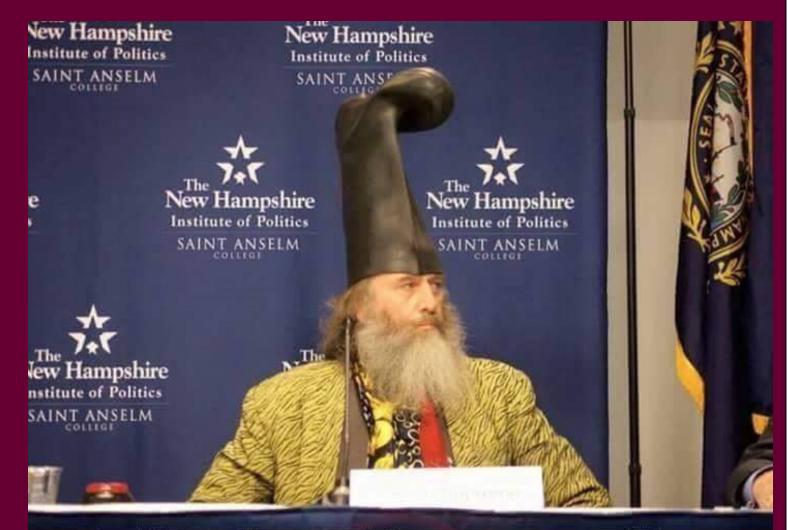
The strong and courageous take a camera

The weak and cowardly take a gun

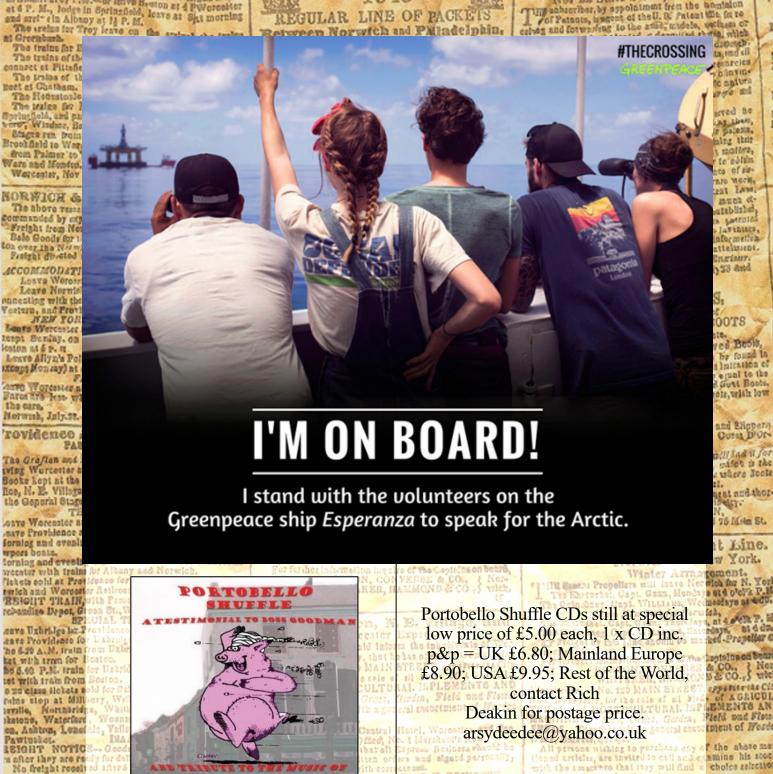
What sort of person are you?



Celebrate wildlife on World Wildlife Day don't shoot it. I always promised that this magazine would never endorse a political candidate. I am afraid that, as a person of integrity, that I have no option but to rescind that promise...



In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



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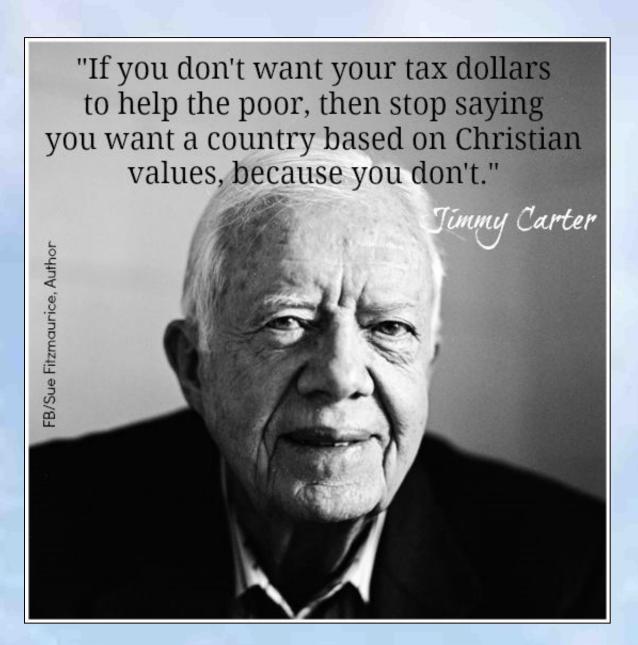
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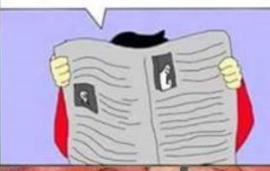




Bye Daddy! I'm leaving for my date tonight!

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

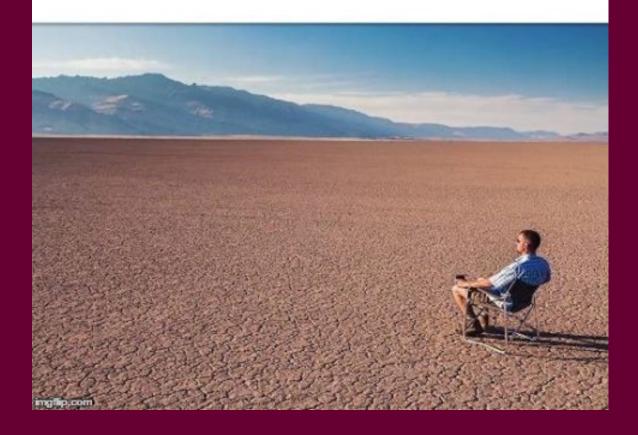








# ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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



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 co-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.



# UNDER THE COVERS

Green Tambourine Status Ouo: Martin Carthy: Heartbreak Hotel Esquivel: Night and Day 1.000 Homo DJs: Supernaut

Randal Throckmorton: Femme de

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Bridget St. John: Suzanne Nina Simone: Here Comes the Sun Linda Ronstadt: Rivers of Babylon

Prong: Cortez the Killer

Rock n Roll Suicide/ If I Can El Vez:

Dream

DJ Earworm: I Like the Way Jenny Scrubs

Electric Funeral Pantera:

You Suffer (Even Longer) O.S.I.S. Frank Zappa and the Mothers: Louie

Louie (Plastic People) Elvis Presley: Tutti Frutti Townswomen's Guild of Aspatria Choir:

John Peel

Barbara Casini: I Need You Voulez Vous Morgana Lefay: Pat Boone: The Wind Cries Mary Bing Crosby: Both Sides Now

Jimi Hendrix: Hear my Train a Comin' Phillis Dillon Love the One You're With

Vanilla Fudge:People Get Ready

Celia Cruz: Yo Vivire (I Will Survive)

Sweet Leaf Godsmark:

Leo Kottke: In Christ There is no East or

West

Ringo Starr: Bye Bye Blackbird

The Portsmouth Sinfonia: Hallelujah

Chorus

# 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 shear 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.

Second round of the FNP INDEPROG AWARDS for: Composition – Instrumental – Vocals – Original – Top Artist 9:00 PM New York Time 11-04-2016 TUNE IN HERE: www.fridaynightprogressive.com ... See More — with Gordo Bennett, Josh Swann, Alfonso Ro Mo and 13 others.

> Listen Here

# Friday Night Progressive



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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



# AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

**Clown Interrupted** 

Mack, Juan-Juan and Cobra talk to Switchblade Steve, Rob Beckhusen and Agent X about a variety of topics, including an area Scotland where not only are more UFOs spotted than anywhere else in the world, but where residents win the national lottery more than anywhere else in the UK. Cobra on the Battle for Mosul, plus a deadly aircraft design known as The Christmas Bullet, Juan-Juan's special presentation on Flight 19 and a planned interview with the Dribbles the Clown goes badly.



Listen Here

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



Leonard Norman Cohen, CC GOQ (1934 – 2016)

Cohen was a Canadian singer, songwriter, poet and novelist. His work explored religion, politics, isolation, sexuality, and personal relationships.

The critic Bruce Eder assessed Cohen's overall career in popular music by asserting that "[he is] one of the most fascinating and enigmatic ... singer/songwriters of the late '60s ... [and] has retained an audience across four decades of music-making.... Second only to Bob Dylan (and perhaps Paul Simon) [in terms of influence], he commands the attention of critics and younger musicians more firmly than any other musical figure from the 1960s who is still working at the outset of the 21st century."

The Academy of American Poets has commented more broadly on Cohen's overall career in the arts, including his work as a poet, novelist, and songwriter, stating that "Cohen's successful blending of poetry, fiction, and music is made most clear in *Stranger Music: Selected Poems and Songs*, published in 1993, which gathered more than 200 of Cohen's poems ... several novel excerpts, and almost 60 song lyrics... while it may seem to some that Leonard Cohen departed from the literary in pursuit of the musical, his fans continue to embrace him as a Renaissance man who straddles the elusive artistic borderlines."

Cohen's first album was *Songs of Leonard Cohen* (1967) and his last album, *You Want It Darker* was released three weeks before his death.

As a teenager, he learned to play the guitar and

formed a country-folk group called The Buckskin Boys. Although he initially played a regular acoustic guitar, he soon switched to playing a classical guitar after meeting a young Spanish flamenco guitar player who taught him "a few chords and some flamenco."

Cohen published his first poems in March 1954 in the magazine CIV/n, and in 1956 came his first published book of poetry, Let Us Compare Mythologies. The book contained poems written largely when Cohen was between the ages of 15 and 20, and Cohen dedicated the book to his late father. Cohen left New York and returned to Montreal in 1957, working various odd jobs and focusing on the writing of fiction and poetry, including the poems for his next book, The Spice-Box of Earth (1961), which was the first book that Cohen published through the Canadian publishing company McClelland & Stewart.

Subsequently, Cohen published less, with major gaps, concentrating more on recording songs.

In 1967, disappointed with his lack of financial success as a writer, Cohen moved to the United States to pursue a career as a folk music singer–songwriter. During the 1960s, he was a fringe figure in Andy Warhol's "Factory" crowd. Warhol speculated that Cohen had spent time listening to Nico.

In 1971 the film director Robert Altman featured the songs "The Stranger Song," "Winter Lady," and "Sisters of Mercy" (all from Cohen's debut album Songs of Leonard Cohen) on the soundtrack for his Western film McCabe & Mrs. Miller.

Around 1974, Cohen's collaboration with pianist and arranger John Lissauer created a live sound praised by the critics. They toured together in 1974 in Europe and in U.S. and Canada in late 1974 and early 1975, in support of Cohen's record *New Skin for the Old Ceremony*, which was produced and arranged by Lissauer. In late 1975 Cohen and Lissauer performed a short series of shows in the U.S. and Canada with a new band, in support of Cohen's *Best Of* release.

In 1976 Cohen, without Lissauer, embarked on a new major European tour with a new band and changes in his sound and arrangements, again, in

support of his *The Best of Leonard Cohen* release (in Europe retitled as Greatest Hits).

After the European tour of 1976, Cohen again attempted a new change in his style and arrangements; his new 1977 record, *Death of a Ladies' Man* was co-written and produced by Phil Spector, known as the inventor of the "Wall of Sound" technique.

In 1979 Cohen returned with the more traditional *Recent Songs*, which blended his acoustic style with jazz and Oriental and Mediterranean influences, and in the early 1980s, Cohen co-wrote the rock musical film *Night Magic* with Lewis Furey.

"Hallelujah" was first released on Cohen's studio album *Various Positions* in 1984. "Hallelujah" has been performed by almost 200 artists in various languages.

The use of the album track "Everybody Knows" from *I'm Your Man* and "If It Be Your Will" in the 1990 film *Pump Up the Volume* helped expose Cohen's music to a younger audience.

In 1993, Cohen published his book of selected poems and songs, *Stranger Music: Selected Poems and Songs*, on which he had worked since 1989.

In 1994, Cohen retreated to the Mt. Baldy Zen Center near Los Angeles, beginning what became five years of seclusion at the centre In 1996, Cohen was ordained as a Rinzai Zen Buddhist monk and took the Dharma name Jikan, meaning "silence". He served as personal assistant to Kyozan Joshu Sasaki Roshi.

There was a public impression that Cohen would not resume recording or publishing, but he returned to Los Angeles in May 1999, and began to contribute regularly to The Leonard Cohen Files fan website, emailing new poems and drawings from *Book of Longing*, which was published in 2006.

On 8 October 2005, Cohen sued his longtime manager, Kelley Lynch, alleging that she had misappropriated over US \$5 million from Cohen's retirement fund leaving only \$150,000. Cohen was sued in turn by other former business associates, these events placing him in the public spotlight. In March 2006, Cohen won a civil suit and was

awarded US\$9 million by a Los Angeles County superior court, but Lynch ignored the suit and did not respond to a subpoena issued for her financial records, and as a result, it has been widely reported that Cohen may never be able to collect the awarded amount.

The 2008 tour, Cohen's first in 15 years, began 11 May and was extended until late 2010.

Cohen died on 7 November 2016 at the age of 82 at his home in Los Angeles. His son, Adam, stated, "My father passed away peacefully at his home in Los Angeles with the knowledge that he had completed what he felt was one of his greatest records [You Want It Darker]. He was writing up until his last moments with his unique brand of humour."

## A POEM BY THOM THE WORLD POET:

# LOSING LEONARD

SINCE WE GREW UNDER HIS SONGS

His novels and his poems/seeing him in concert enlarged each of us as we learned emotions as a dance and song

between consenting partners. Worlds of loners loved him more

as he embraced his long road round the globe, stopping in

to sing his grasshopper song to all the ants. We came to listen

as he spoke his deep. We were students .He would willingly teach

without anything other than his Muse and darker dreams to amuse us with.

Miss you already. Leonard. Your last Cd will rise to top of our attention box.

Your life was given bravely. We will quote you now, selectively.

Your final wish was generous. "You want it darker"

So you gave it to us. Your Final act EXIT, darkly..into silence



# Leslie Ronald "Jimmy" Young CBE (1921 – 2016)

Young was an English singer and radio personality. Early in his career he had two number ones and several other top ten hits in the UK chart, but he became better known for his long-running show on BBC Radio 2.

Young signed to the new Polygon Records in 1950, joining Petula Clark and Louis Prima. All his recordings on the label were conducted by Ron Goodwin. Young signed with Decca in 1956, and enjoyed Top 10 successes with "Eternally", "Chain Gang" and "More". His most successful year as a recording artist was 1955, when "Unchained Melody" (from the film Unchained) and "The Man from Laramie" (from the film of the same name) were both number one hits.

After a period with Radio Luxembourg, Young joined the BBC as one of the first disc jockeys on BBC Radio 1, presenting the weekday mid-morning show from 1967 to 1973, when he joined BBC Radio 2, where he presented a regular programme (which he referred to as 'The JY Prog'), until his retirement from broadcasting at the end of 2002. He continued to write a weekly column for the *Sunday Express* newspaper until he retired from this role in November 2014.

Young returned to BBC Radio 2 in 2011 with a special one-hour programme in celebration of his 90th birthday. Sir Jimmy Young at 90, broadcast on 20 September 2011, heard him in conversation with his friend and former sparring partner Ken Bruce,

looking back over his career. In March 2012 Young returned to presenting on BBC Radio 2 after over nine years when he joined Desmond Carrington on a weekly show entitled Icons of the 50s.

His first autobiography, J.Y.: The Autobiography of Jimmy Young, was published by W.H. Allen in 1974, and his second autobiography, Forever Young: The Autobiography, was published by Hodder & Stoughton in 2003.

Young died on 7th November.



Laurent Pardo (1961 – 2016)

Pardo was a French bass guitarist, violoncellist, and background singer. He was best known for playing in the rock band of US-singer Elliott Murphy.

After learning the trade and refining his technique with regional bands, Pardo joined the Paris-based US-American singer-songwriter Elliott Murphy in late 2005. As the bass player of Murphy's backing group, The Normandy All Stars (the other two members being guitarist Olivier Durand and Alan Fatras on drums) he toured large parts of Europe and, repeatedly since 2009, the east coast of the United States. He is featured on four of Murphy's studio albums and can be heard and seen on the CD/DVD-set *Alive In Paris*. Occasionally, Pardo reunited with former Mister Moonlight members and affiliates for concerts and recordings.

He died on 5<sup>th</sup> November.



Eddie Harsch (born Edward Hawrysch) (1957 – 2016)

Harsch was a Canadian-American keyboardist and member of Detroit-based jam band Bulldog. Previously to that he was The Black Crowes' keyboardist from 1991 to 2006. Harsch was replaced on keyboards by Rob Clores and then Adam MacDougall.

Harsch first joined Bulldog during The Black

Crowes' hiatus, which lasted from early 2002 to early 2005. During that time he also played bass in the Detroit Cobras. In the 1980s, Harsch was a member of James Cotton's band.

In 2016, Harsch was to become a co founding member of the Magpie Salute, a band which also features his former Black Crowes bandmates Rich Robinson, Marc Ford and Sven Pipien.

Harsch died in Toronto on November 4<sup>th</sup>, at the age of 59.



Alexander Emil Caiola (1920 – 2016)

Caiola, better known as Al Caiola, was a guitarist, composer and arranger who spanned a variety of music genres including jazz, country, rock, western, and pop. He recorded over fifty albums and worked with some of the biggest names in music during the 20th century, including Elvis Presley, Ferrante & Teicher, Frank Sinatra, Percy Faith, Buddy Holly, Mitch Miller, and Tony Bennett. During World War II Caiola played with the United States Marine Corps 5th Marine Division (United States) Band that also included Bob Crosby. Caiola served in the Battle of Iwo Jima as a stretcher bearer.

In 1960 he became a recording star on the United Artists label for over ten years. He had hits in 1961 with "The Magnificent Seven" and "Bonanza". His guitar style was inspired by Duane Eddy. United Artists used him to make commercial recordings of many movie and TV themes: "Wagon Train (Wagons Ho)", "The Ballad of Paladin", "The Rebel", and "Gunslinger". His album *Solid Gold Guitar* contained arrangements of "Jezebel", "Two Guitars", "Big Guitar", "I Walk the Line", and "Guitar Boogie".

There was a wide variety to his albums; soft pop, Italian, Hawaiian, country, jazz, and in the early 1970s he was producing similar work including the album *Theme From the 'Magnificent 7 Ride' '73*. He also produced some ethnic-themed instrumental albums such as In a Spanish Mood in 1982, and Italian instrumentals.

Caiola died in November 2016 at the age of 96.



Katherine Laverne Starks (1922 – 2016)

Starks, known as Kay Starr, was an American pop and jazz singer who enjoyed considerable success in the 1940s and 1950s. She is best remembered for introducing two songs that became #1 hits in the 1950s, "Wheel of Fortune" and "The Rock And Roll Waltz".

Starr was successful in every field of music she tried (jazz, pop and country) but her roots were in jazz; and Billie Holiday called her "the only white woman who could sing the blues."

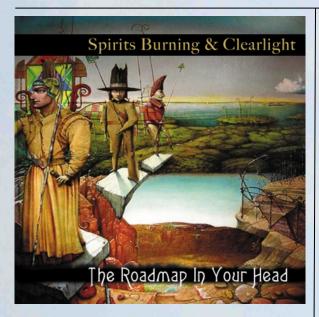
Her mother raised chickens, whom Kay serenaded in the coop, and her aunt was impressed by her 7-year-old niece's singing and arranged for her to sing on a Dallas radio station, WRR. First she took a talent competition by storm, finishing 3rd one week and placing first every week thereafter. Eventually she had her own 15-minute show. She sang pop and "hillbilly" songs with a piano accompaniment. By age 10 she was making \$3 a night, which was quite a salary during the Great Depression.

She had brief stints in 1939 with Bob Crosby and Glenn Miller (who hired her in July of that year when his regular singer, Marion Hutton, was sick) and it was with Miller that she cut her first two recordings: "Baby Me" and "Love with a Capital You". They were not a great success, in part because the band played in a key that, while appropriate for Marion Hutton, did not suit Kay's vocal range.

In 1946 Starr became a soloist, and in 1947 signed a contract with Capitol Records, followed in 1955 by her signing with RCA Victor Records. However, at this time, rock-and-roll was displacing the existing forms of pop music and Kay had only two hits. She stayed at RCA Victor until 1959, hitting the top ten only once more with "My Heart Reminds Me", then returned to Capitol.

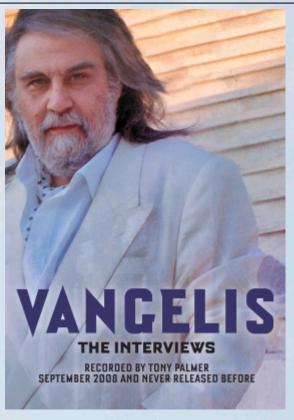
Most of her songs have jazz influences, and, like those of Frankie Laine and Johnnie Ray, are sung in a style that sound decidedly close to the rock and roll songs that follow. These include her smash hits "Wheel of Fortune" (her biggest hit, number one for 10 weeks), "Side by Side", "The Man Upstairs", and "Rock and Roll Waltz". One of her biggest hits was her version of "(Everybody's Waitin' For) The Man with the Bag", a Christmas song that quickly became a holiday favourite. Starr was one of the first female artists to perform country western swing music.

Starr died on November 3<sup>rd</sup>, from complications of Alzheimer's disease at the age of 94.



Artist Spirits Burning and Clearlight
Title The Roadmap In Your Head
Cat No. HST423CD
Label Gonzo

Spirits Burning, the brain child of multi instrumentalist producer Don Falcone team up with the legendary Clearlight (aka equally legendary Prog artist Cyrille Verdeaux) for a second album of delightful grooves together. Don Falcone (born November 5th, 1958) is an American musician and producer. Originally a poet -performer in Pennsylvania, he relocated to San Francisco at the beginning of the 1980s. He was a member of Thessalonians and the original Melting Euphoria, had a solo project called Spaceship Eyes, and since 1996 has led the Spirits Burning space rock collective. Various cable and TV network programs have also used Falcone's music. Cyrlle, however, has been producing fantastic music since 1975, sometimes with various members of Gong. Put these two musical Giants together and the grooviest of sparks are going to fly! What's not to like?



Artist Vangelis
Title The Tony Palmer Interviews
Cat No. TPDVD192
Label Tony Palmer

Evangelos Odysseas Papathanassiou born 29 March 1943), known professionally as Vangelis is a Greek composer of electronic, progressive, ambient, jazz, and orchestral music. He is best known for his Academy Award-winning score for the film Chariots of Fire, composing scores for the films Blade Runner, Missing, Antarctica, 1492: Conquest of Paradise, and Alexander, and the use of his music in the PBS documentary



Cosmos: A Personal Voyage by Carl Sagan. Here he discusses his stellar career with legendary journalist Tony Palmer - never seen before!

Running Time: 280 minutes

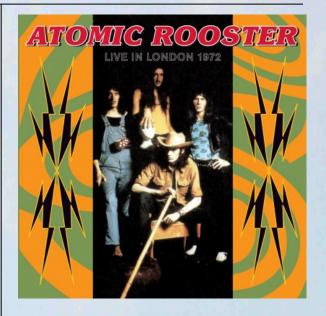


Artist Al Atkins
Title Back To Berlin
Cat No. HST427CD
Label Gonzo

Al Atkins is best known for being the original singer with Midlands heavy rockers Judas Priest with a wife and young daughter to support and no record deal in sight, Atkins was forced "to get a haircut and a 9-to-5 job" in May 1973.

He was replaced by Rob Halford, who found himself singing many songs that were originally written by Atkins. Consequently, the album Rocka Rolla gives a portrait of Atkins' original vision for the band. Atkins eventually formed another band, Lion and went solo after it dissolved, releasing four albums in the 1990s and a final, fifth album in 2007 as a solo artist.

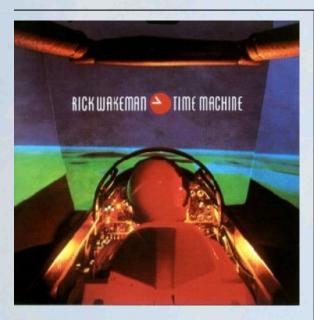
Despite being at the age that most men are thinking of retirement, Al is still one of the hardest rocking frontmen on the planet, as this album bears testament



Artist Atomic Rooster
Title Live in London 1972
Cat No. HST426CD
Label Gonzo

Atomic Rooster are an English rock band, originally formed by members of The Crazy World of Arthur Brown, organist Vincent Crane and drummer Carl Palmer. Throughout their history, keyboardist Vincent Crane was the only constant member, and wrote the majority of their material. Their history is defined by two periods: the early-mid-1970s and the early 1980s. The band went through radical style changes, however they are best known for the hard, progressive rock sound of their hit singles, "Tomorrow Night" (UK No. 11) and "The Devil's Answer" (UK No. 4), both in 1971. This record presents them live at their blistering best.

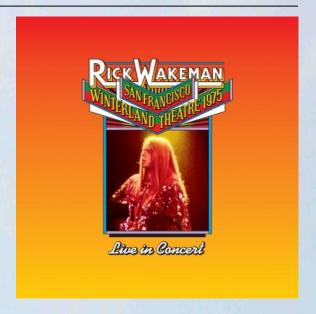




Artist Rick Wakeman
Title Time Machine
Cat No. MFGZ012CD
Label RRAW

Mie DeGagne writes: "Musically depicting certain historical events and places, Time Machine spotlights Rick Wakeman in his most familiar territory, as his whirlwind keyboard attack takes on a rock & roll feel across numerous conceptual pieces. Adding his instrumental fervor to such legendary occurrences as "Custer's Last Stand" and the ice age (in a track simply titled "Ice"), Wakeman's barrage of heavy synthesizer with front-and-center percussion gives this album its hardened, rock-induced edge. Guest vocalists John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood of Wizzard are pleasant additions to the synthesized entanglements, especially Parr's contributions on "Ocean City" and the powerful "Rock Age.""



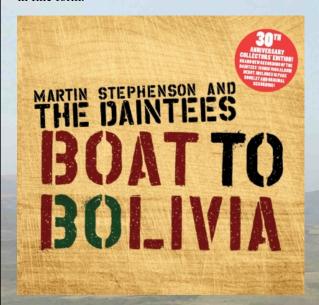


Artist Rick Wakeman

Title Live at the Winterland Theatre 1975

Cat No. MFGZ015CD Label RRAW

Majestic Wakeman captured on this timeless radio broadcast. Features a great show with tracks from Six Wives, Journey and Myths. Sound quality is superb as The English Rock Ensemble and Rick are in fine form.



Artist Martin Stephenson and The Daintees Title Boat to Bolivia 30th Anniversary Edition

Cat No. BARBGZ104CD
Label Barbaraville

Here we have a brand new 30th anniversary recording of Boat to Bolivia, made at The Tolbooth, Stirling 2016.

The idea was to celebrate the albums 30th with a

fresh live sound, the band has never been hotter and truly creates a great take on this classic record, where the songs are just as timeless as the day of it's release, bearing in mind, most of the songs would have been written between 1980 & 1982!

The Daintees showed an incredible range and idiosyncrasy for such young recording artists, and some of the guitar solos John Steel created back then are still etched in the ears of the listener since this truly weird album's release!

It's wonderful hearing his 2nd takes with a 30 year distance, just outrageously good man! Here the artist gives you a 30 year gap between original and new, with the original guitarist on both albums Mr John Steel, who left the band after its recording, never to surface till some 15 years later, Martin wrote the song 'Goodbye John' for him, which featured on following classic album 'Gladsome, Humour and Blue' for his missing friend

It was Anthony's brother Gary who joined the band in early 1986 to tour the album and then play on the next three of The Daintees major and awesome releases.

Also on this new version we have John Steel's wife Kate Stephenson on drums, who has been with the band for over ten years now, worked closely with Sam Brown, Herbie Flowers and Midge Ure before teaming up with Martin and the gang, another weird thing is, Martin's childhood friend and Bassist Christopher Mordey, who only played Bass on Daintees very first single release Roll on Summertime, who also played on Martin's first 1978 demo of 'Neon Skies' recorded at Newcastle's Spectro Art's Centre, so Chris is a hardcore Daintee and is arguably, along with Anthony Dunn, the first Bass player of The Daintees, so has a very authentic and valid connection.

Tour Dates

October 8, 2016: ULLAPOOL, The Argyll Hotel October 21, 2016: OTLEY, Korks

October 21, 2016: OTLEY, Korks
October 22, 2016: RETFORD, St. Saviour's

Community Centre

October 24, 2016: NOTTINGHAM, Theatre Royal November 02, 2016: CAMBRIDGE, The Junction -Martin Stephenson & The Daintees

November 12, 2016: STIRLING, The Tollbooth -

Martin Stephenson & The Daintees

November 14, 2016: INVERNESS, Eden Court

Theatre - Martin Stephenson & The Daintees November 16, 2016: LOSSIEMOUTH

November 17, 2016, DUNDEE, Clarks on Lyndsay

November 18, 2016: MANCHESTER, The Lowry -

Martin Stephenson & The Daintees November 19, 2016: NEWPORT, The Riverfront -

Martin Stephenson & The Daintees

November 22, 2016: GLASGOW, King Tuts - Martin Stephenson & The Daintees

November 23, 2016: LEEDS, Brudenell - Martin Stephenson & The Daintees

November 24, 2016: LIVERPOOL, The Cavern -

Martin Stephenson & The Daintees

November 25, 2016: BIRMINGHAM, O2 Institute - Martin Stephenson & The Daintees

November 26, 2016: CLITHEROE, The Grand -

Martin Stephenson & The Daintees

November 30, 2016: SHEFFIELD, Academy - Martin Stephenson & The Daintees

December 2, 2016: GATESHEAD, The Sage - Martin Stephenson & The Daintees

December 3, 2016: LONDON, 100 Club - Martin Stephenson & The Daintees

December 4, 2016: SKEGNESS, The Great British Folk Festival - Martin Stephenson & The Daintees



Artist Archie Fisher & Barbara Dickson
Title Through The Recent Years
Cat No. CTVPCD016

Label Chariot

In 1970, Barbara Dickson and Archie Fisher were invited by Decca Records to record a new album of traditional music. The resulting set, 'Thro' The Recent Years – The Folk Experiences of Archie Fisher and Barbara Dickson,' has since gone on to become an acclaimed collector's item for fans of traditional music but despite its popularity this release marks its first ever release on CD outside of Japan.

Digitally remastered from the original master recordings, 'Thro The Recent Years' features fourteen superb tracks including Bob Dylan's 'Tears of Rage' as well as a selection of new songs by Archie and Scottish folk stalwart Rab Noakes (who also provides guitar and backing vocals on the album.) 'Thro' The Recent Years' is produced by the legendary Ray Horricks whose long career as a producer included albums with Rod Stewart, Sammy Davis, Jr and Anthony Newley. The CD booklet features a new interview with Barbara in which she looks back over her career in Folk music from her earliest days performing at the Howff in

Dunfermline, through to her early recordings and influences and the eventual big break which took her on to become one of the most successful and well-loved singers of her generation.



Artist Archie Fisher & Barbara Dickson
Title Orfeo
Cat No. CTVPCD015
Label Chariot

Following on from his 1970 album, 'Thro' The Recent Years', recorded with Barbara Dickson, Decca Records invited Archie Fisher to record a follow-up solo set. 'Orfeo' features a mix of traditional songs and self-penned tracks which was ultimately released as Decca SKL 5057 later that year. Barbara was once again on board, this time providing backing vocals with Rab Noakes, another friend of theirs from the Fife folk scene, playing guitar with Daryl Runswick featuring on bass and Bill Kemp on drums.

The album was produced by Ray Horricks who had been working with Decca Records and a handful of smaller labels throughout the 60's on a wide range of genres including folk albums by artists including Shirley Collins, Moira Anderson and Davey Graham, musical soundtracks and early singles by Rod Stewart, as well as several releases by Kenneth McKellar. Of the eleven tracks on 'Orfeo', four are traditional with the others being new songs written by Archie. Looking back on the album, Archie comments that the songs were intended to be "very stylised and very chord-orientated and very much built around guitar tunes which were breaking away from the traditional songs and more towards jazz guitar and torch music."

Barbara Dickson also feels that with 'Ofeo' Archie was keen to break new ground. "He was definitely moving forward musically which was the most important thing I think." 'Orfeo' has been digitally remastered from the original studio master tapes and features detailed CD liner notes on Archie's long career as a traditional music pioneer.



Artist Barbara Dickson
Title Live in Concert 1976/77
Cat No. CTVPCD014
Label Chariot

Released for the first time ever on any format, this exclusive DVD features two rare television concerts recorded by Barbara Dickson in 1976 and 1977. All fifteen live tracks from both studio sessions are also included as a bonus CD. Not seen since the original broadcasts and remastered from the original studio master tapes, 'Barbara Dickson in Concert' sees Barbara and her band performing material from her first two best-selling pop albums, 'Answer Me' and 'Morning Comes Quickly.' In addition to 'Answer Me, a top ten hit for Barbara in late 1976, the release includes 'Another Suitcase in Another Hall,' Barbara's second chart hit taken from the soundtrack to the Andrew Lloyd Webber and Tim Rice musical, 'Evita'.

Also included are the singles 'Lover's Serenade' and Gerry Rafferty's 'City to City', as well as Steve Goodman's 'City of New Orleans,' a popular track from Barbara's live repertoire which has never previously been released on any of her studio or live albums. The DVD booklet features a new interview with Barbara in which she looks back over her pop career and the many television appearances she has made over the years. Commenting on the concerts included on this release, Barbara says, "I haven't seen these since they were first broadcast but I have to say I'm impressed. They've been beautifully remastered and are a nice snapshot of what I was doing during that stage of my career. For those who enjoy my pop stuff, I don't think you'll be disappointed!"



Last night I was in bed pootling about on my iPad. Earlier in the week I had installed a CNN news app so that I could keep up to the minute with the American Election results even when I was talking to a mate of mine on Mobile Strike. I had forgotten about it until a news alert came up.

Minutes later, after sending a Facebook IM to my dear wife I popped off another IM to an ex-girlfriend of mine whom I haven't seen in the flesh since just after my mother died in 2002.

It consisted of four words: "Leonard Cohen has died".

This morning I received a five word answer: "I know, I'm really sad". There truly was nothing more to say for either of us.

She and I never actually broke up, we just sort of fizzled out, but we always spoke to each other on

Facebook whenever there was a new Leonard Cohen album. most recently when 'You Want it Darker' was released a few weeks ago. Today the world seems a darker and more ugly place. There is a new and frightening President Elect on his way to the White House, and we don't have Cohen, Bowie or Prince to help us deal with it.

My heart is truly heavy today.

So who was this Leonard Cohen bloke and why did he matter so much to me and to so many other people?

"Leonard Norman Cohen, CC GOQ (21 September 1934 – 7 November 2016) was a Canadian singer, songwriter, poet and novelist. His work explored religion, politics, isolation, sexuality, and personal relationships. Cohen was inducted into both the Canadian Music Hall of Fame and the Canadian Songwriters Hall of Fame as well as the Rock and Roll Hall of Fame. He was a Companion of the Order of

# THE FIELD COMMANDER HAS LEFT THE BUILDING



Canada, the nation's highest civilian honour. In 2011, Cohen received one of the Prince of Asturias Awards for literature and the ninth Glenn Gould Prize.

The critic Bruce Eder assessed Cohen's overall career in popular music by asserting that "[he is] one of the most fascinating and enigmatic ... singer/songwriters of the late '60s ... [and] has retained an audience across four decades of music-making.... Second only to Bob Dylan (and perhaps Paul Simon) [in terms of influence], he commands the attention of critics and younger musicians more firmly than any other musical figure from the 1960s who is still working at the outset of the 21st century."

But that's obituary stuff, the first two paragraphs of his Wikipedia entry which journalists across the world, including us, will be plundering today. But the facts and figures don't matter when you are trying to come to terms with the death of this most human of singer songwriters.

Rudyard Kipling called his autobiography 'Something of Myself', which was fitting because he always put something of himself into everything that he wrote. This literary honesty is why - alongside his contemporary great wordsmiths like Mark Twain, and my favourite author, Robert Heinlein - his writing was, and is, so successful. And one can say the same about

Leonard Cohen. Unlike Dylan, for example, he never wrote in code, never wove complex word patterns that were open to the interpretation of the listener, but wrote succinctly, clearly, openly and honestly. And it was this honesty that would touch each listener in different ways according to their emotional makeup.

I was a student nurse at Langdon Hospital near Dawlish, in 1982 when I first heard Leonard Cohen. I had made friends with a bloke called Nigel Hollyhead, who was about eight years older than me, and had an admirable record collection that mirrored mine, but which was far more extensive. One night, after we had spent the evening drinking cheap cider, we had passed through the period of being cheerfully pissed, and had got to that sombre place that one gets to in the wee small hours. Nigel put on Cohen's Greatest Hits album, and by the time we had got to the end of the first song (Suzanne I think) I was entranced. Here was a poet, a folk singer and all sorts of other things all wrapped up into a deliciously cool package. But I could also sense his deep spirituality.

Cohen was described as a Sabbath-observant Jew in an article in *The New York Times*:

Mr. Cohen keeps the Sabbath even while on tour and performed for Israeli troops during the 1973 Arab-Israeli war. So how does he square that faith with his continued practice of Zen? "Allen Ginsberg asked me



the same question many years ago," he said. "Well, for one thing, in the tradition of Zen that I've practiced, there is no prayerful worship and there is no affirmation of a deity. So theologically there is no challenge to any Jewish belief."

Cohen was involved with Buddhism beginning in the 1970s and was ordained a Buddhist monk in 1996; however, he continued to consider himself Jewish: "I'm not looking for a new religion. I'm quite happy with the old one, with Judaism."

Cohen showed an interest in Jesus as a universal figure, saying, "I'm very fond of Jesus Christ. He may be the most beautiful guy who walked the face of this earth. Any guy who says 'Blessed are the poor. Blessed are the meek' has got to be a figure of unparalleled generosity and insight and madness...A man who declared himself to stand among the thieves, the prostitutes and the homeless. His position cannot be

comprehended. It is an inhuman generosity. A generosity that would overthrow the world if it was embraced because nothing would weather that compassion. I'm not trying to alter the Jewish view of Jesus Christ. But to me, in spite of what I know about the history of legal Christianity, the figure of the man has touched me."

I never met the man, nor did I have any professional contact with him. The nearest I got was writing a few bits and bobs to accompany Tony Palmer's film about him. But I wish I had. For nearly four decades he has been one of the major poet saints in my personal pantheon. In this peculiarly valedictory year he, together with so many others, has left us, just when we needed him and his ilk most.

Ain't that just like life.



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



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

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



"Naked Radio"

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

The Pink Fairies official website: www.pinkfairies.net

"Naked Radio" will be available to pre-order only on PledgeMusic together with other exclusive merchandise and experiences, go to this link http://

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Watch a video about the campaign

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Cop a sneak preview here:

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# Pouglas Harr Ear Candy for the Hungry Audiophile Steven Wilson at the Masonie

Steven Wilson (http://stevenwilsonhq.com) brought what will likely be the final leg of his *Hand. Cannot. Erase* tour to the Nob Hill Masonic Auditorium San Francisco. This is the third time I've seen him on this tour – the first being in early 2015 and the second at the Royal Albert Hall in London. While the RAH show held many surprises, the show at the Masonic hewed much closer to the original leg of the tour, with the addition of a recent song off his six-song EP  $4^{1/2}$ .

To begin the show, Steven and his well-seasoned band again performed the entire album *Hand. Cannot. Erase*, a concept record that fictionalizes the tragic true story of Joyce Carol Vincent, a young woman found dead in her London apartment,

undiscovered and not missed by anyone for over two years. On this night Ninet Tayeb (aka Nina) was not present to sing the devastating, beautiful lead vocal on "Routine," though a recording of her vocal was used in part and the song was still a standout. With the focus appropriately on the five musicians on stage, the dramatic subject matter and skilled performances anchored the first half of the show.

After an intermission, the band continued with masterful versions of Porcupine Tree songs "Dark Matter," "Lazarus," "Harmony Korine" (again an enduring highlight of these shows) and "Sleep Together." There was also a new track from  $4^{1/2}$ , "My Book of Regrets," followed later by "Don't Hate



http://diegospadeproductions.com/





















Me" (originally a Porcupine Tree song from 1999's *Stupid Dream*). These sounded equally fresh and powerful, despite another missed opportunity to hear Ninet who is featured in studio on the latter remake. Wilson began the encore of three songs with a Prince cover "Sign of the Times" which he promoted as a better choice than the typical cover of that artists rich and varied catalog. Next up, a stellar rendition of Porcupine Tree song "The Sound of Muzak" and closing the show, the gorgeous title track from Wilson's fantastic album *The Raven Who Refused To Sing*, a song he described as representing his best work.

Wilson and his concert production team are adept at staging his work live, setting the mood with long dissonant ambient sounds, muted lighting and surrealistic imagery projected on a stunning high definition screen. As with earlier shows in the tour, the lighting techniques were clever and colorful. Sound was crisp and clear, reproduced by the topnotch audio system, which sounded amazing in the acoustic-friendly Masonic. Even with all the finery, the primary focus remained on the band members demonstrating their virtuosic skills throughout. From the increasingly well-rehearsed touring band there were complex rhythms and solos from lead guitar

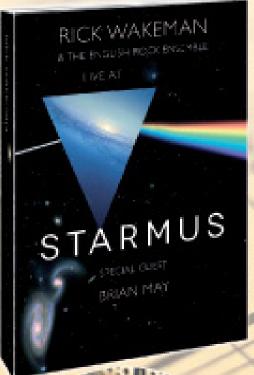
player Dave Kilminster, electronic textures and brisk synth leads from keyboard player Adam Holzman, and a deep, thunderous bottom end and vocal harmonies from Nick Beggs on basses, paired with skilled drummer Craig Blundell. It was plainly visible that each one of the musicians has become exceedingly adept and delivering this material - in particular Kilminster and Holzman cranked out a excellent progressive-laden solos number of throughout the evening. Steven delivered his poetic lyrics throughout in fine voice, alternating skillfully between guitar, bass, keys and samples. He displayed his wit and thoughtfulness between tracks as lead raconteur. These elements combined to make up a masterful set; an evening of dramatic, inspirational and at times emotionally overwhelming musical theater. Wilson remains at the top of the list of artists I've seen over these now forty years with his accomplished, expressive body of work and ability to so expressively present it all live in concert.

There are a handful of shows remaining in the U.S. this year, along with two in India, with no other plans announced at this time – get there if you can!



Forthcoming releases from Rick Wakeman & Friends

# Rick Wakeman & Brian May



## live from STARMUS 2015

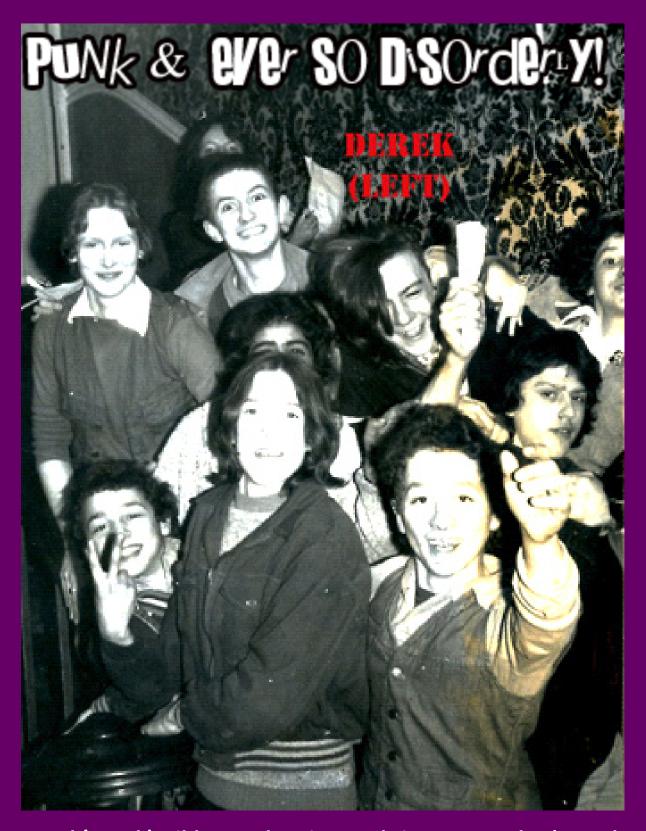
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman 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!









Del (Derek) Gibbs, punk writer and singer. Founder 'Sound of the Westway, editor, 'New Wave', singer/songwriter with The Satellites (and other bands). Produced by Rat Scabies. Here he destroys some more brain-cells in conversation with ......

Alan: We met when I was a 'BOF' – Boring Old Fart of about 25 or 26 – Acton, West London circa 1976. I was team leader for the Ealing Youth Service at the west end of the borough. And the place would have been the Priory Youth Centre.

Del: Funnily enough, a youth centre would have been the last place on Earth I thought I'd end up. But I was always keen to talk about music. So you and I had some kinship there.

Alan: Acton was a bit of time-bomb waiting to go off. Punks, Rastas, and just about every other racial group. And the youth end of the population was just itching for the riot to happen.

Del: London in the 70s was a heavy place. Acton was Number 6 on the list of potential Riot Zones according to the police.

Alan: I think at the time of this pic, on the stairs in the entry into the Priory, you'd probably been up in one of the upstairs rooms, err, creating some early indoor Street Art. Also known as graffiti – was it the words to 'Anarchy in the UK' all round the room?

Del: I thought the lyrics to 'Anarchy In The UK' by the Sex Pistols were so amazing. I'd never heard the like before. I was galvanized!

Alan: I had access to various buildings and we got you and your original band, Firebird, to use a building for practice sessions. Would that have been in North Acton on an industrial estate? I remember recording a bit of a session on a tiny, tinny cassette recorder. Shades of Deep Purple, Black Sabbath, coupled with Them and the Zombies, perhaps?

Del: It was actually Acton Wells School. John the bassist (then the vocalist) had been a pupil there. Definite shades of Heavy Metal, but souped-up to light speed. There was a version of The Yardbirds' 'For Your Love'.

Alan: I was getting free tickets every week for the Radio One In-Concert sessions. Mostly at the Lower Regent Studios in the centre of London. You came along to quite a few of them with me, my friend Tony and various youth club members. I think we probably saw bands like the Pirates, Ian Dury and even the first radio broadcast of Sting with the Police.

Del: I only remember Ian Dury from that list. I did see The Stranglers and Eddie And The Hot



Rods. Also, Squeeze. We met Squeeze afterwards in the pub around the corner, the Captain's Cabin. It was always fun to get pissed in the pub after.

Alan: And as youth leader for the area, I became increasingly aware that local schools were banning and excluding quite a lot of our youth club members at priory and NOCTA clubs. So, after discussions with the Education authorities, they allowed a group of young people to come to the Priory during the day, instead of going to school. I was supposed to be in 'loco parentis'! We made up our own alternative 'curriculum'. We set up a band and gig booking agency; built a skate-board ramp; wrote and printed 'Sound of the Westway' fanzine (bizarrely, everyone helping - punks, Teds and Rasta); listened to music, played pool and darts (good for arithmetic). And we went out on afternoon trips to the theatre, to visit the Discovery and Hampton Court Palace.

Sometimes, the group got involved in maintenance work and painting round the youth centre. It was an odd group of young people — completely mis-matched. Black, white, Italian, English, punk, Rasta, rockabilly, Teds.

Del: At last the true potential of the youth service had been realised. But not without opposition. I needed that push to doing

The Grunwick dispute was an industrial dispute involving trade union recognition at the Grunwick Film Processing Laboratories in Chapter Road, Dollis Hill, Willesden, London, United Kingdom, that led to a two-year strike between 1976 and 1978. During a decade of industrial unrest, the Grunwick dispute became a cause célèbre of trade unionism and labour relations law, and "at its height involved thousands of Trade Unionists and police in confrontations, ...over 500 arrests on the picket line and frequent police violence." #

The total of 550 arrests made during the strike was at the time the highest such figure in any industrial dispute since the General Strike of 1926. Journalist Paul Foot described the dispute as "a central battleground between the classes and between the parties." The dispute was reported nightly on the national television news, depicting the often violent clashes between the strikers and the Metropolitan Police's Special Patrol Group. Grunwick was the first time that this paramilitary police unit had been deployed in an industrial dispute.

The mostly female, immigrant, East African Asian strikers – dubbed "strikers in saris" by the news media – were led by Jayaben Desai, whose membership of the union was later suspended following her hunger strike outside the Trades Union Congress (TUC) headquarters November 1977. This was also the first dispute where the majority of strikers were from an ethnic minority and still received widespread support from the labour movement - previous disputes involving immigrant workers which had taken place in Leicester and Southall had "remained marginalised" and had even led to "open and ugly racism on the part of white union members and their leaders."

something in regards to the fanzine.

Alan: I seem to remember that you were asked to leave your school for sitting on your desk and making bullfrog sounds, and encouraging others to do the same.

Del: My last couple of months at school were spent mainly sitting on my own somewhere. I was "Asked to leave" 6 months before most people. I thought Bullfrog sounds were quite inspirational.

Alan: ...and you developed a particularly annoying habit of repeating the last part of sentences back at teachers (and youth workers!). Along the lines of: Teacher: "Will you sit down!" Del: "sit down". Teacher: "Now pay attention to what I say." Del: "What I say".

Del: What I say?

Alan: But you were absolutely passionate about music. All the punk stuff, but lots of other stuff too.

Del: My Mum and Dad bought me and my sister Lorraine up with music constantly playing. It basically formed me. When I was 3, I wanted to be Little Richard and Marc Bolan when I was 13. But Punk was the first time I could experience new, young bands starting out as opposed to the established bands on Top Of The Pops or at Hammersmith Odeon. Punk 'belonged' to me.

Alan: You even used to come regularly round my flat up in Dollis Hill next to the infamous Grunwick Strike, bringing your punk singles, and we made up compilation tapes. I still have some. They're both eclectic and pretty comprehensive, especially of some record labels and artists.

Del: I was only thinking about this the other day. In those early days I could hold my entire collection of Punk singles in one hand! The singles would have been Anarchy in the UK/ Sex Pistols, New Rose/The Damned, (I'm) Stranded/The Saints, Blitzkrieg Bop/The Ramones and Gloria/Patti Smith. I still love these records and don't think they've been bettered and modern music is boring.

Alan: Wasn't your dad a musician? I remember meeting him, Del Senior. A real character in the old-style rocker style.

Del: Dad was a real inspiration. He had a great voice (unlike me) and played the guitar. He had a song published 'The Queen Of The Silver Screen', but he wasn't really interested in pursuing it, sadly. Alan: You started to join my mates with your friends after youth club nights at the King's Head pub. You and your fellow muso, Johnny Pi r Squared, plus some of your other friends like Paul, became regulars, meeting with me, my mates Ian and



These are the words of Tick, a self-confessed Punk Poet; almost sounds out of place, a poet being a punk. But it's not. Punk has all the range of young people and their diverse interests, within its ever widening arena of operation. It all started, so they say, with the Sex Pistols, back in '76. Along with a very small number of other bands, they were sticking two fingers up at the professionalism which had crept into the world of pop music. Their answer? It turned out to be a step or two backwards in time, to re-visit the angry aggressive days of the early rock n' rollers, and to at least nod in the direction of the early Who and the Rolling Stones, who in their time had done everything they could to take the piss out of convention, and in particular to mock the adult world.

So, in nineteen-seventy-six, the Pop music industry had rested on its laurels and nearly died. Very few new bands were getting the chance to play, fewer records were being bought and the rock idols who were supposed to appeal to a teenage audience were now in their thirties and in some cases, considerably older. By blasting out loud, unsophisticated riffs, swearing and spitting, the first Punk bands came back to the people. Playing in small halls and pubs, often gate-crashing the gigs and playing unannounced, the Pistols and the Clash were physically close to the audience again. It was all a matter of giving the young people something with which they could readily identify. Raw and loud, fast and furious, the music could be played by almost anyone with the rudiments of a few chords and a guitar. New bands sprang up overnight, as more of the sixteen year old audience became performers. Some had, (and have) only been playing the guitar for a few weeks, so those who criticised punk for being poor musically, were just being maive. It was never meant to be polished. These were groups of sixteen year olds, often still at school. This is the scene in which the Boys, Squeeze and X-Ray were born. They are now seasoned campaigners, after six months gigging together. It is also the scene from which over involvement in West London grew.

#### DOWN IN THE YOUTH CLUB

My colleague, Grahamand myself were given the job of putting on the annual 'Arts Festival' pop evenings. This 'brief' gave us the opportunity of taking a look at all the local youth bands. Amongst these were two punk bands, Firebird and the Soho Rats. This was the beginning of the New Wave, just after Christmas. The Firebird had a couple of pre-Arts Festival flights at two youth clubs and that was the first time we had been confronted with the heavy black eye make up, the torn shirts held together with safety pins and the plastic and leather gear. That was added to by the seething pogo dancing which accompanied the frantic music. Adding up the afternoon, no one was hurt, and the only incident, where a lad tried to set off a fire extinguisher at the band, was handled by the staff,



Meanwhile we had got to know Derek, one of the unemployed punk rockers. He spent a lot of time coming into the office and through him we got to know some of the crew, Johnny Trk Mick Squib and Ian and lots more. One afternoon we had about ten members of the youth club hanging around. Some are out of work, some come down under an arrangement with the local schools, whereby they are released from school attendance. The idea that afternoon, was to sort out the production of a magazine. Half would be about punk, the other half on rock n' roll revival. Sadly, the rock n' roll side never took off, but the punk magazine did. Issue number three is already on its way. Lots of afternoons were spent writing, drawing, typing and later duplicating and collating this effort. For the first issue, 200 copies were produced. No-one had much

Pauline, and a mix of youth club staff. And importantly, the young Irish lady, Carol Clerk, who was a budding journalist with the local 'Acton Gazette'. She went on to become deputy editor of 'Melody Maker'. The pic is of Carol with you (top), Johnny (middle) and me (bottom).



alan dearling



Del: They were great times. Me, John and Paul were a bit old for the youth club so drinking heavily suited us. Carol was a great friend and journalist who had a genuine passion for music. I found some journos didn't. She was very supportive of the Satellites, Bless her.

Alan: And you got involved with us putting on some pretty dangerous gigs at the Priory, local pubs, and even at the main theatre, the Questors in Ealing. West London and Acton in general had a lot of musicians of all ages.

At the NOCTA Club, many members of Misty in Roots hung out and we put on 'Battles' of the West Indian Sound Systems at Priory. Two Sevens Clash and lots of dub, with some great toasting. One of the Vibrators, I think it was Knox, lived with his stripper girl-friend just up on High Road, and he came and helped a bit in the club. Simon Townshend, brother of Pete from The Who, was around the scene. And The Ruts and Prisoners and...um, even Gary Numan who formed Tubeway Army. I've tried to forget about him!

Del: It was the era. Heavy times, that's city life, I suppose. The Satellites' first gig was with

Gary Numan. I've met up with Segs of the Ruts and seen them live a few times this year. He even invited me on stage to do some vocals.

Alan: With the Firebird, and then the Satellites, you were writing some great and challenging lyrics for your songs, like 'West Acton Shakedown', 'Windscale Boy' and 'Lucy was a Lesbian' and 'Henry Strand'. That spilled over into your writing for the fanzine, 'Sound of the Westway', which we produced on the youth club duplicator and distributed from there. It got a few mentions in the national Julie Burchill of 'New Musical Express' gave it a great review, but queried how youth clubs had changed from her day of, "Fanta orange juice and Gary Glitter government sponsored chaos" "bet you somesuch. She said, she got A levels". You certainly didn't! And, you seemed to fall in love with, and have a way with, words.

Del: If there was one damn thing I could do about half-right, it was use words. I so wanted to be in a band but I couldn't sing! Punk "allowed" me to do it. I had all these lyrics pouring out of me, I had to perform! But I couldn't of done it without my school chums,

Johnny Pi r Squared on bass and Sneak Deacon (RIP) on guitar. I was quite surprised by getting a letter from Julie Burchill.

Alan: Carol at Acton Gazette managed to hype up the band a bit, getting you photographed dancing around in the Priory playground, demonstrating how to pogo! Well-pissed, methinks!

Del: I was very "relaxed" to say the least! Carol was asked to do the article and I was happy to oblige. It got reprinted in the NME. It was a bit of fun and I was surprised that some people took it so seriously.

Alan: And my mate, Dave Robins, interviewed you for a Penguin book, that later came out, as 'We Hate Humans', featuring lots of examples of working-class youth culture. Dave worked part-time for the Beeb, and I had known and worked with him on the underground press ('international times', then Streetaid, and all that). He helped get you some work as a contributor (alongside Julie Burchill) with the media giant, IPC magazines attempt at an 50,000 print run, 'alternative' zine, 'New Wave'.

Del: Dave was a nice bloke and I've only just got a copy of the book. He did a radio interview with me for a programme called 'Light & Bitter'. It was never broadcast, but I got paid the princely sum of £11. A fortune then. 'New Wave News' was like one of those cash-in poster things they used to do for Donny Osmond and David Cassidy. Nothing wrong with that I thought.

Alan: While you were writing for the punk fanzines, I was getting a lot of my articles published in the 'youth work' press — 'Youth Scene', 'Youth in Society', 'Rapport' and sometimes, 'Times Educational Supplement' and 'New Society' and occasionally 'Melody Maker'. I tried to tell it as it was from the street. But you were part of those streets. What was your experience?

Del: I was probably quiet naïve and I was quite surprised by the hatred that was generated. It was called 'The Summer Of Hate' and these young Punks were supposed to be these nihilists out to destroy society. But the real hate and violence came from the straights and Teds. I was chased and beaten up a few times. You had to be able to front it out.





alan dearling

Alan: What were some of the most memorable live gigs and bands you remember?

Del: For me it was the smaller gigs early on. Like The Jam and The Lurkers at The Red Cow in Hammersmith, The Damned and The Adverts at The Roxy and The Clash at The Coliseum in Harlesden. The Heartbreakers at The Marquee and Siouxsie And The Banshees at The Vortex. There were loads and it was great. Inevitably, the bands got big and it was back to Hammersmith Odeon. I wasn't so interested in that.

Alan: For me, some of the Rock against Racism and Anti-Nazi League ones were very special. Edgy and often feeling like a riot. I remember Ian Dury and the Blockheads, perhaps at Hammersmith Odeon. Don Cherry played pocket trumpet with him as he used the mic stand as walking stick and leered the

lines, "up between her rum and her ribena"! Perhaps Steel Pulse or Aswad were support — they got a bit of a hard time from the mostly white audience. It wasn't quite the happy 'one love/one family', that Bob Marley was trying to preach to the rude boys — but he got himself shot up too.

Del: 40 years on, and taken out of context, people may not appreciate the impact of Punk and New Wave alongside Reggae. Because of these gigs Reggae was gaining a new, white audience. There was a new tolerance and understanding emerging. But it wasn't all Peace And Love. Times were hard and boring, but some people bothered to get up off their arses and do something about it.

Alan: The two nights at Questors Theatre in Ealing, that I helped put on, got pretty messy. You and your Firebird band-mates were very



drunk and very confrontational. And wore swastikas! Soho Rats had headlined the first night. I wrote at the time: 'Soho Rats got so cross with their own equipment that John Rat, the hooknosed singer threw his mike stand at Acne Rock on drums, who retaliated by throwing his bass drum at the singer. Guitars went flying through the air, thus ending the punk-version of 'Satisfaction' in true New Wave fashion.' (The pic is actually from one the Sound of the Westway gigs at the Priory – West 12 Spots before I threw them off stage).

Del: Ha, ha! You may want to edit this, but you gave us the swastikas to wear! We were politically uneducated and naïve enough to not anticipate the disapproval.

Alan: I organised a tape of most of the bands and there were actually some pretty good material and performances. I remember a couple of great, short, punk songs: 'I don't want to go your party' and 'I want to be a car crash victim!' You sang 'Destroy Society'. A guy yelled 'Fascist bastard' at you and Johnny. Johnny was wearing a hose-clip for a ring and took a mighty swing at one of the admiring crowd. About a hundred of them, out of 300 in the Questors, on stage, having a ruck. The theatre staff were not amused, as Our Majesty would say. You wrote in 'Sound of the Westway' - 'Didn't they learn anything after the White Riot gig at the Rainbow - if they're so worried about their precious fuckin' seats, take 'em out.' Do you remember much about it?

Del: It sounds like the youthful exuberance of a mad teenager. Through the prism of retrospect, some things are best consigned to the dustbin.

Alan: Acton was exciting and dangerous. More carrying of knives and even guns. A lot of Rastas into carrying sword-sticks. More and more people tooled up. Yet I remember it fondly. Strange days indeed! Shows I was a middle-class, liberal white hippy!

Del: It was fairly typical of the time. Before you went out you'd check that you had some money, front door keys, amphetamines and Stanley knife. Plus a packed lunch from Mum.

Alan: And do you remember the famous South Acton Riot? A lot of the white kids we both knew got hold of a crate of milk bottles, filled them with diesel and planned to launch them as Molotov cocktails at black kids below. The case went all the way to Old Bailey as Conspiracy to Murder.

Del: The Acton Gazette front page screamed "Bomb Estate Saved". It had a photo of the now demolished 20 - storey Barrie House. Very dramatic! It was really all about acting tough and nothing was really going to happen. It was something to brag about.

Alan: I had to give evidence that Marco and the others from the Priory club were very young, a bit stupid – diesel doesn't work well as a fire bomb – and totally naïve. They were also nice kids.

Del: They are nice! Me and Marco still exchange Christmas cards.

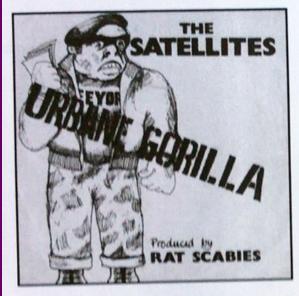
Alan: And lots of the locals of all ages took part in the Notting Hill Carnival. We had reggae bands and a steel band there. That was pretty dangerous too. Stabbings, pick-pocketing on a grand scale, and police searches under the SUS laws were endemic. 253 people were injured over the two days and 580 crimes were reported to the coppers.

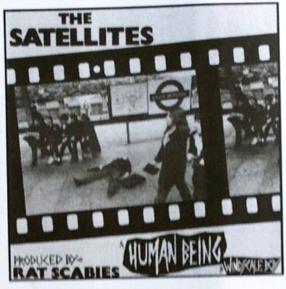
Del: As you said, pretty eye-opening for a liberal hippy, but sadly, we expected all that.



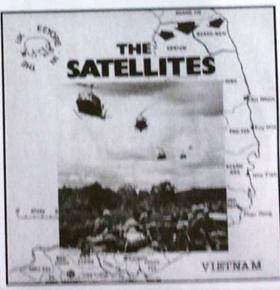
Alan: You became a bit of an icon as the image of punk after they used a pic of you for the big, mainstream, 1977 'New Wave' compilation LP. Did that help or hinder with the Satellites?

Del: I was walking down The King's Road with Johnny Pi r Squared and Marty Chaos when we





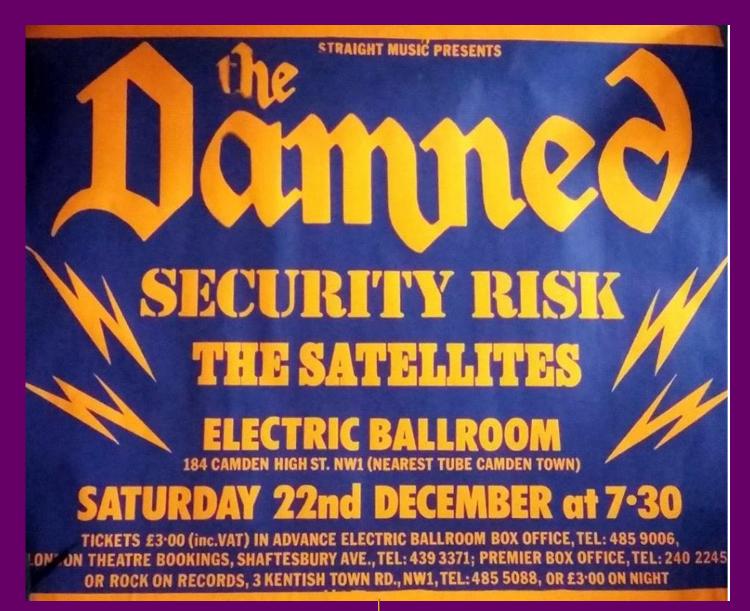




were approached to be on the sleeve. I did not expect it to be me mainly me, with Johnny in the background wearing a bathing cap. Phonogram Records had laid on a few crates of lager, of which me, Johnny and Marty dunk the most of. It did help get The Satellites noticed and the image still crops up on Facebook. I've just signed a release form for the picture to be used in The Trainspotting sequel. They offered me a pound and I haven't been paid yet!

Alan: I've forgotten the sequence of Satellites' records. You worked with Mark Lusardi didn't you, who had produced the Pistols and a lot of deep dub records? Remind me a bit more and who did you get to play and work with? You also kept on taking on new aliases — Eeyore logic and misinformation — as Henry Strand and Dr Strangelove et al...

Del: That is the sequence (L-R) as pictured. Mark Lusardi engineered a very early demo at Gooseberry in Chinatown. Mark was the brother of Page 3 girl Linda Lusardi. Rat Scabies of The Damned discovered us playing at The White Hart/Last Bastion and produced our first two singles. Rat remains a friend and occasionally played drums for us which was a huge thing for our little band. I thought Henry Strand was a humorous punk name and I used Dr Strangelove on the spur of the moment when I couldn't think of anything else. I am a big fan of the film. Along the way we played with The Damned, Lurkers, Ruts, Adam & The Ants, Gary Numan, Kirk Brandon, Chelsea, UK Subs, Chelsea, Crass and Killing Joke. We also played with our local mates The Decorators, The Transmitters and Misty in Roots.



Alan: Meanwhile, back on the streets round Acton, racial tension was present. You could feel it. In NOCTA, my deputy, Grahame, nominally was in charge, but we pretty much left the club to its own Black riddim. Loud games of aggressive dominoes. Crashing, noisy, accompanied by, "You ras clit", "Me no part of your fuckin' asshole Babylon", and "You jus, blood clot". We had no way of preventing the smoking of ganja. So, in the semi-darkness of the NOCTA (coffee bar), the smell of herb was always a powerful, heady and essential part of the, err, ambience! I had to liaise with the police. Off the record, their view was it was far better to have all the local drugs scene in one place, rather than spread across the many almost subterranean shebeens.

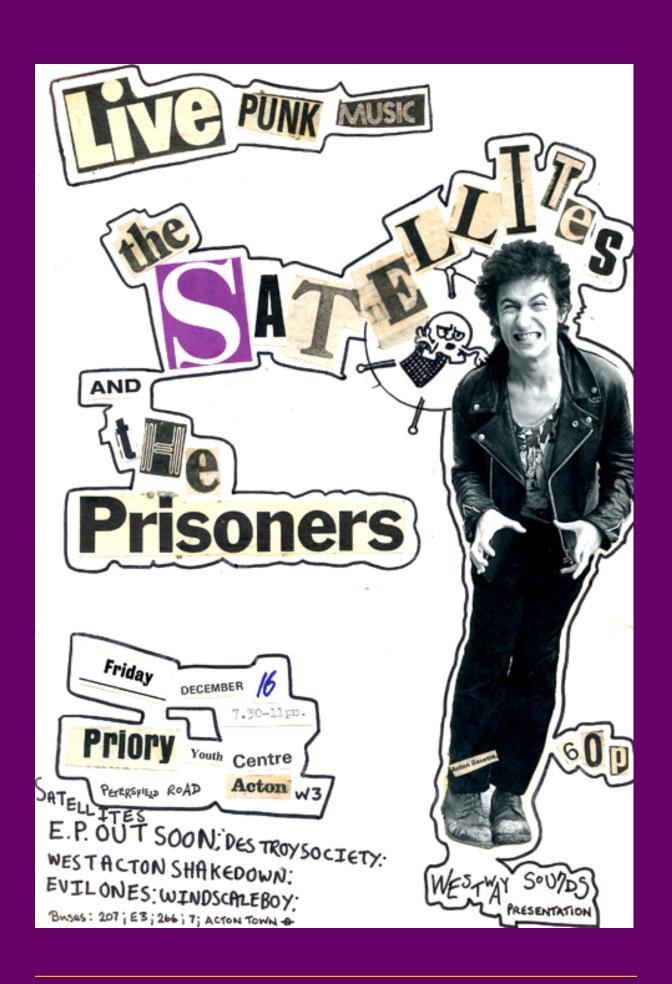
Del: I remember some off the Rastas in there telling me they had voted National Front in the hope they'd be repatriated

Alan: Absolutely spot on! As part of my job, I

supposed to organise what euphemistically called 'political education or enfranchisement'. So. for the local version of the national election, I got the various candidates, Tory, Labour and even national Front to come and talk to the older young people at the almost entirely black NOCTA club. After the election, I asked a number of the youngsters if they'd voted and how they'd voted. "Me vote National Front. Him promise us paid trip back to Jamaica!" So much for good intentions!

That period, 1976 to 1978, saw small venues open up, old venues re-open and a move away from the big arenas. It felt like a much needed shot in the arm for music. We did our little bit.

Del: The Satellites were partly responsible for the birth of the Last Bastion club at The White Hart in Acton. At first it was just a 'New Wave Disco' run by local promoter, Enda Lyons. We told him he needed live bands and duly offered our services. We'd only been going about 8



weeks and couldn't play. But that's where we started, so there you go. Andy Bellwood was the DJ from the gig we did with Gary Numan and he took over running the gigs. The first night proper was The Lurkers and The Satellites. We were so pleased to support a band we loved. Andy managed a good band, The Dole. He also banned us, so we booked some nights ourselves. The publican, Ted Riordan was happy with that. We booked bands like The Milk and Fatty Bender And The Gayboys!

Alan: Music-wise, pub bands like Dr Feelgood and Eddie and the Hot Rods were proto punk. And America had given us Iggy and the Stooges, New York Dolls and Johnny Thunders and the Heartbreakers.

I guess I'm saying that in the end, punk was just good, street cred-ful, rock 'n' roll. And there were a lot of older musos who rose of on the crest of the punk and new wave. Bands like the Stranglers, Jam, Squeeze and Ian Dury. What do you think?

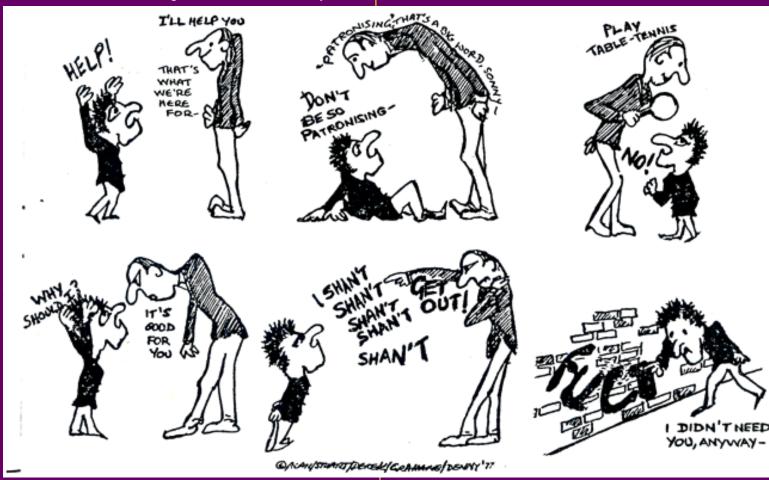
Del: You're right. There was definitely some

politics, but not as much as some wanted to read in to it. Street music was a move away from the boring old bands playing stadiumrock. I didn't mind how old the bands were if they were good. The Jam were our age anyway.

Alan: What do you think the legacy is? I somehow think it is in the smaller, less-known acts rather than the Pistols, Damned, Clash. And some of the anarchist-punk and post-punk like the Anti-Nowhere League, Slits, Crass, even Sham 69, and the Poison Girls.

Del: I think the legacy is you can do things for yourself and have fun doing it. The bands, big or small, are all valid, and I'm glad to see them all still going alongside the new bands. There will never be anything like Punk, with its inventiveness and enthusiasm again.

Alan: Do you remember this cartoon I drew with input from you and some of our mates? In these health and safety times, it's probably even more true.





Del: Indeed! Who wants to be a drunken Punk singer when you can play table-tennis?

Alan: I left Acton and London for new work with young people up in Scotland towards the end of 1978. Sadly, I heard that the guy who replaced me was a black, suit-wearing guy, who hated Rastas. He was shot and killed outside the Priory within months of my leaving, by black youths.

Dedicated to friend and great rock 'n' roller, Carol Clerk 1954-2010 (here with Oliver, Alan and Paul Herbert! After we'd seen a mediocre performance of the Jam and quite a good one from Dutch band, Gruppo Sportivo)

#### TWO SEVENS CLASH

Derek Gibbs

So, it's 1977 and we're high on rebellion. Glamrock was dead and the Rock and Metal bands had become stale and boring.

Punk was catching on fast as the alternative to the

saccharine content of The Top 20. It was a chance for the new crop of mad teenagers to have a riot of their own. And soon, Reggae would walk hand -in-hand with the New Wave.

The Acton and Shepherds Bush districts of West London had long been established as multicultural. There were Irish, Italians and Polish side by side with West Indians and Asians.

Pumping Reggae bass-lines would provide the soundtrack to a trip to the busy markets of Shepherds Bush and Portobello Road. Along with the smells of rice and peas, ganja would become a familiar aroma.

There were divisions in society and divisions in music. White kids of the Rock fraternity would listen to white bands and black kids would listen to black bands.

Soon, these divisions would be broken down. Punk was just emerging from the underground and Reggae had only the occasional slice of chart action, until Bob Marley became a superstar. There wasn't much radio play for either style, except of course by that champion, John Peel.

Two very different sounding forms of music but similar with a rebellious quality. Links started to be forged when Johnny Rotten of the Sex Pistols said he liked Reggae. This prompted thousands of punks to pledge their loyalty as well.

Meanwhile, The Roxy Club in Covent Garden was the only place dedicated to live Punk music.





But, in early 1977 there was only a handful of Punk records in existence. So, Rasta DJ, Don Letts filled the time with his Reggae collection. This went down very well with the Punk clientele. Reggae was cool!

The Clash wrote their anthemic single, 'White Riot', after being caught up in the riot that broke out at the Notting Hill Carnival in 1976. The Carnival is a huge annual event celebrating West Indian culture. But that year, young black men being hassled by the police meant tensions and simmering resentment would reach boiling point and explode. The Clash were to ask, why young white men didn't protest like this. Maybe they do.

Linton Kwesi Johnson was a Dub Poet whose song 'Sonny's Lettah' told the plight of everyday life for immigrants from the Caribbean.

The Rough Trade record shop in Ladbroke Grove was the go-to place for hard to find Punk and Reggae discs. Their shop window was left untouched during the riot. A mark of respect it has been said.

Also local, Virgin Records were signing both Punk and Reggae artists and The Front Line series of albums was popular.

The Clash went further with a ground-breaking recording of Junior Murvin's 'Police And Thieves'. Bob Marley liked this version and he would soon make his own comment with the single, 'Punky Reggae Party'. The song name-checked Dr. Feelgood and The Slits.

The Slits were the all girl band that successfully crossed Punk and Reggae for their debut album 'Cut'. Still regarded as a classic the LP was produced by Reggae stalwart Dennis Bovell of Matumbi.

At the time, it seemed like every band was incorporating the influences into their sound. John Lydon's Public Image Limited didn't play Reggae but they had the heavy, heavy bass.

There was Pure Hell, the black punk band from the USA and Bad Brains played a mixture of the styles.

John Lydon appeared on Tommy Vance's Radio show and amongst the Captain Beefheart and Can records, Fred Locks and Dr. Alimantado were



MISTY IN ROOTS

People Unite Publications Ltd.

featured. Dr. Alimantado's 'Born For A Reason' became really popular and more white kids were getting into Reggae. And there were now black punks. Black and white bands were gigging together. I particularly remember seeing Black Slate with Generation X.

Steel Pulse from Birmingham were gathering ground and their 'Handsworth Revolution' album spawned the hit single, 'Ku Klux Klan'.

Things weren't all as lovey-dovey as some people might say. London has always been a heavy city. That year the National Front did well by voters. The Rock Against Racism (RAR) movement responded by putting on a huge gig at Victoria Park. The Clash played and also X-Ray Spex. Poly Styrene was the lead singer of X-Ray Spex. A black woman fronting a rock band. Pretty much unique to say the least. There was RAR gigs springing up everywhere and at Acton Town Hall, Punk bands, The Satellites and The Ruts played with Reggae band, Misty in Roots.

The Ruts and Misty are still going strong. Misty

came out of Southall in West London, well known for its large Asian community.

Misty released the single, 'Oh, Wicked Man' on their own People Unite label and they also released The Ruts first single, 'In A Rut'. The Ruts also did a great Punk/Reggae crossover single, 'Jah War'.

Was it serendipity that in 1977, Reggae band, Culture released their album, 'Two Sevens Clash'? A prophesy of doom? Anyway, some people thought that this was the debut from The Clash!

I had 'When The Two Sevens Clash' written on the back of my combat jacket. This lead to me being menaced in my local pub, but also to an interesting chat with a slightly bemused Rastafarian in Greenford.

And then there were the Reggae Nights at Acton Town Hall, where Sound Systems would challenge each other to see who could attract the most supporters. The bass-lines were like a freight train rumbling through your veins. Those



Singer Joseph Hill said "Two Sevens Clash," Culture's most influential record, was based on a prediction by Marcus Garvey, who said there would be chaos on July 7, 1977, when the "sevens" met. With its apocalyptic message, the song created a stir in his Caribbean homeland and many Jamaican businesses and schools shuttered their doors for the day.

The liner notes of the album read: "One day Joseph Hill had a vision, while riding a bus, of 1977 as a year of judgment -when two sevens clash -- when past injustices would be avenged. Lyrics and melodies came into his head as he rode and thus was born the song "Two Sevens Clash" which became a massive hit in reggae circles both in Jamaica and abroad. The prophecies noted by the lyrics so profoundly captured the imagination of the people that on July 7, 1977 - the day when sevens fully clashed (seventh day, seventh month, seventy-seventh year) a hush descended on Kingston; many people did not go outdoors, shops closed, an air of foreboding and expectation filled the city."

nights were also a good place to get a £2 draw of weed laced with oregano. Oh, well.

I didn't quite get the battle aspect of two Sound Systems playing at the same time. But, I was to learn quickly when The Satellites played with Iron Man Sound System from Battersea. We were a couple of numbers into our set, when the DJ ramped up the most loudest, pumping Dub of all time. There was my shouting, screaming Punk -Rock vocals up against a Dread toasting his lyrics over the music. Toasting was a forerunner to Rap, Where the vocalist would speak in a singsong style over the music.

'Uptown Top Ranking' by Althea and Donna was the first Reggae hit for what seemed like absolute yonks. There was now lots of crossover, from Patti Smith's 'Redondo Beach' to The Members' 'Offshore Banking Business'.

Of course, like all Rebel Music, things got commercialised, and The Police did very well with their take on the Reggae sound. 'UK Pop Reggae', as The Clash observed in 'White Man In Hammersmith Palais'.

Another band from Birmingham were the multicultural, UB40, who were to ride high with their home-grown Reggae along with classic covers such as 'KingstonTown'.

Funnily enough, it was Ska music, the forerunner to Reggae that really took off with The Specials and their own 2-Tone label, that also released the Madness debut, 'The Prince', a song about the legendary Prince Buster, who has recently died.

I can still remember walking through the South Acton Estate and the tower blocks were like giant speakers with three or four 'Blues Parties' going on and ear-splitting Reggae booming out and bouncing off the buildings all at the same time. Blues Parties were held at home, supposedly where gusts would contribute to that week's rent.

Sadly now, to me anyway, modern music is bland and boring and corporate or maybe I am. Those heady, wild days of the late 1970s will never be repeated.

I'd like to thank The Satellites' bassist, Johnny Pi r Squared, for his invaluable ideas for this piece.

**Derek Gibbs** 

I wear a Popppy with pride to honour, the Sacrifice, that so many brave Hero's made. But as I look to the skies, the tears in my eyes, seem to fall, upon too many Graves. Then the stench of the flowers mingled, with the scent of Gunpowder, makes me feel sad, yet also afraid. So I close my eyes, I ve looked around, into a silence so profound that echoes, with the cries of wasted lives, from the Grave. But yes, I still wear my Popppy with pride whilst I pray those whose lives were sacrificed their names should never be taken in vain. So the Poppies in my eyes I can see reflected in the skies as I pray, We never make those same mistakes again.



#### 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 !!!





Way down, in, Bermondsey
lives a guy, named Mr Tee.
and he paints this Tank, frequently
IS IT TRUE, That he,s never been seen,
Who cares? He's better than "Banksy"
Seriously folks this is true StReeT ARt,
check out "Bermondsey Tank"
I know we will here at Gonzo.
and Remember....The Art of Lving......is in ...just Lving

**Daisy Flowers** 

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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



## **DOGLEG**



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

LEMONROCK GUIDE





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.

## LIFE ON PLANET TRUMP - BY MR BIFFO

I just de-friended someone on Facebook.

I'd posted a link to an article on The New Yorker about the tragedy that is Trump's election victory, and she'd replied with this: "That's what democracy is. They voted him in. They didn't have a choice as they have had a weak president for the past 8 years. Obama's legacy."

Alright, maybe not a de-friending offence, but she'd had it coming for a while, and I didn't have the energy to argue with her. Not today.

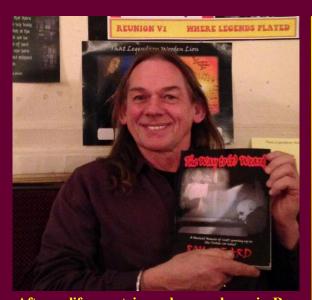
Trump's victory is a catastrophe, and you don't need me to explain why. There are millions of words to be written on that subject, by people who are far more clear-minded and clued-up about it than I am.

Even if you think a Trump presidency isn't a catastrophe, you can't be blind to the reasons the rest of us think so. Why we despise the wave of pent-up misogyny, racism, fear and anger which he surfed cynically all the way to the White House.



http://tinyurl.com/hey6ejk

# WORDS TROM THE WEARD



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

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

o that was, in fact, pretty much that for the kind of touring I had been doing up till then. The phone did not ring with offers of tours, and I had pretty much burned my bridges with Harley's manager. The row about the Kevin Ayers money was still going on when I met Dave Cockburn, an old friend who ran a fleet of tour busses and trucks. He had hired one of these buses out on a Harley tour and it had got damaged. The management would not pay for the repairs so he was a bit pissed off with them (which was the reason that we wound up using the minibus without a jack on the last tour).

We went out for a drink and I told him about not being paid for the Kevin Ayers gig.

'I am going to buy a can of brake fluid and pour it over the bonnet of his Range Rover,' I said (that would ruin the paintwork), 'If he does not pay me he will have to pay to get it resprayed.'

'Don't do that!' Dave exclaimed, 'Give me a call, I have loads of it in the garage, I'll come over and help you.'

As it was I did get paid, but after that I was not in the frame for the next outing. I was, however working with LTT (Litch und Ton Technic), the sound and light company that was run by Frank Trazkowsky, the man I had met when I was out with Sniff 'n' The Tears. They were OK, but really had no idea how it was done by the bigger companies. I explained about making looms and using one plug to connect the desk instead of 40. All the short cuts that pro systems used. They began to get more work, mostly because they worked hard and did a good job, but it was still a bit low key. It was all a bit exhausting too. I would get on a train in Hamburg and then travel down to Cologne, do a gig and get the night train back to Hamburg. We did have a few tours several with the band America, who were great fun to work with, and some with Lynton Kwesi Johnson, as well as some European acts. The trouble was that all I was doing was building the system and letting someone else mix. All the fun for me was mixing it. It was OK with America because Bill Crook, their engineer, was spot on every night but sometimes I was working with someone who should not be allowed to mix cement, let alone music. It was all a bit too much like work and not like the fun it was before.



We got a boost when Frank pitched for some gigs with the bands that the German wing of *EMI* were promoting. We were sitting in a café somewhere and he was on the phone to the tour manager. The guy must have asked him about the crew, and Frank mentioned me.

He then said, 'Yes, he is sitting right beside me. I will pass the phone to him,' and gave me the phone.

The tour manager turned out to be Alex Koerver, who had been with me on several *Chappo* tours, and, as a result, we got booked to do some work with these acts. I wound up working with an odd, Swiss/German band called *The Secrets Of Industrialised Noise*. They had their own sound man, but he was also trying to control a lot of the onstage effects via a long MIDI lead as well as running the samples from the desk. After a few gigs he realised that this did not work well. The MIDI lead was too long and things kept dropping out so he moved onstage and I took over the mix.

Saskia was, by this time, also pregnant with our first child. I turned down all the shows that were offered to me around the time of the forecast birth date, but the baby was stubbornly late in arriving. One act I had done a bit of work with was Marla Glenn, an androgynous female vocalist with a smoky voice and a great backing band. My old friend Dave, who had done the backline for Steve Harley, was doing backline for her too, but the sound engineer, provided by the French management team, was pretty awful. I spent most of the gigs quietly tweaking the graphic equalisers to get the sound back to 'reasonable'. When I was asked to go down to Munich with some backline for them and take over the sound duty I jumped at the chance. The gig was a good two weeks after the baby was due so I thought it had to be OK. As it was, on the day I was leaving, the child had still not been born. I drove down to Munich - a good 6 hour drive - stopping

every now and then to check in. Still no baby.

I got to Munich and then found that their old sound engineer was still working for them so, for me at least, it was a wasted journey The following day I delivered the vehicle back to the hire company and took a taxi back to the hotel to pick up my bag and head off to the station and a train back to Hamburg. When I got to the hotel I got the message that Saskia was in labour. There I was 500Km away. A repeat, on a larger scale, of Jemima's birth back in 1979, and just as impossible for me to get there on time for the birth.

Shortly after Julia's birth on 4th July 1994 we decided we would move to England. I was reluctant to return to London because, after the open spaces of Hamburg, London seemed so closed and congested. We decided to try to find somewhere in Brighton and travelled there, complete with a one month old child, to look for a house. I had about 10 days between tours so we stayed at my mother's house in Bognor and drove round Brighton looking at places. Having found one we liked we returned to Hamburg and set up the process of buying it. The sale went through in early November and we packed everything up and got ready to leave. What furniture we had was shipping in a removal van and we went across in my BMW.

Our flat in Rutschbahn was over the top of a couple of basement shops, the one directly below us was an all night video rental store, and our bedroom window only looked out onto a chimney like section which ran down from the roof to the basement. All of the furniture had gone so we were sleeping on a mattress of the floor. On one of the last nights there we went to bed and I was awoken by a sharp noise and a kind of gasp or sigh. I was not sure if I had heard it or dreamed it. The man in the flat above was quite old and I wondered if he had fallen. I lay awake for a while waiting for another noise, but none came and I drifted off back to sleep.

The following morning we were woken by the police. It seems there had been an armed robbery of the video store, and the guy who was running it had been shot dead. A good time to leave, I thought.





## THE COUNTRY OF THE MIND

#### **BELIEF**

There are two countries here. I am exploring both of them at the same time. There is the country of Britain, with all it's hills and valleys and mountains and forests; its cities and its towns; its cathedrals and its temples; its rivers, its lakes, its seas, its coasts; its housing estates, its motorways, its factories, its shopping centres. And then there is another country which is imposed on that: the country of the mind. And in this country, well everything is true. If a belief exists, it's true. It's true because people believe it. In the country of the mind beliefs are the structures. They are like the houses and the buildings, the roads and the railway lines of the mind. They are manmade, but they occupy the mind, in the same way that roads and houses are manmade but occupy the world.

Beliefs are real because people make them real. Those housing estates and motorways and factories and shopping centres existed in the country of the mind before they existed in reality. They exist in the form they exist because the mind has conceived of them as such. The cathedrals and temples and mosques and churches exist because a belief has made them exist. The belief comes before the building. The building is made as an expression of the belief.

The word "belief" is from the Old English "be-lefan" to allow. That's a very permissive thought. We allow thoughts their own kind of reality. However, there are different grades of belief. If a person holds a belief we know is false, we call that a delusion. If a person holds a belief with great certainty, we call that a conviction. Having a conviction about something does not make it true. Sometimes a conviction can be a delusion, but if the person holding the belief attempts to impose it on the rest of us, then this is a very dangerous kind of belief. Wars have been fought over this kind of belief and millions of people have died. Thus do beliefs have

a direct effect upon our world.

There are larger and smaller beliefs, important ones and unimportant ones. There are profound beliefs and strategic beliefs, and absurd beliefs and ugly ones. There are beliefs that stir us to action, and beliefs that hold us in check. There are beliefs that confuse us and beliefs that clarify. Enlightened beliefs and archaic beliefs. Measurable beliefs and immeasurable ones. A belief in science. A belief in technology. A belief in the government. A belief in God. A belief in reincarnation. A belief in fairies. Which one of these beliefs is "true"? Perhaps they are all true and not true at the same time?

#### **MYTH**

One of the words we sometimes use for a particular category of belief is "myth". Myths are the stories we tell ourselves. Sometimes we use the word to mean something that is demonstrably untrue. Sometimes we use the word to mean a fiction. However, sometimes fiction can convey more truth than the facts, as in the great works of art. Shakespeare wasn't writing the truth in the literal sense. His plays are all fictions. But they contain greater truths than the facts could convey. Mythic truths. Truths which speak to the heart.

This is the sense in which I am using the word "myth", to describe the great works of art and the structures of thought of a civilisation, as in "the Greek Myths". The "myths" here are not false in the sense that they are delusions. They are the mental and emotional map of the landscape of the mind of a people. The gods and the demigods, the satyrs and the fauns, the nymphs and the muses, Fates and gorgons, centaurs and heroes, Zeus and Artemis, Dionysus and Ares, are the psychic inhabitants of the ancient Greek's inner country. They are their own description of the forces that worked upon their world, told in the form of stories. They represent the accumulated experience of the Greek people over

many thousands of years.

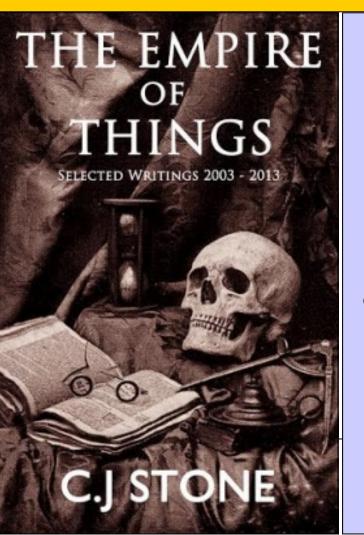
Our modern world, too, is the product of a myth. It's a myth that is so all-pervasive, so present, so allencompassing, that we don't even know it is there. It has shaped our world. The stories we used to tell, about gods and demons and heroes and divinities, battling it out in a cosmic scale to create the world, have given way to another myth. There are no gods or demons any more. There are market forces instead. The new myth is money, and like the old myth, it too has its gurus and its theologians and its priests and its bishops, its oracles and its soothsayers, its protesters and its poets. It too has its superstitions and its stories. Market traders pray to their own private gods. In this way the new myth and the old myth intertwine. And out of this myth our world is fashioned. And where a motorway is carved, or a wood is destroyed, or a new shopping complex is built where once animals nested, is determined by this myth. Why we get up in the morning and what we do with our day. Our rituals and our habits. The layout of our houses. The technology we use. Everything is laid down in the loom of the myth in a certain predetermined pattern. We've grown so used to it, we've forgotten it is there. We just view it as our daily life. We make choices within the myth. We decide what colour our wallpaper will be, what shops to go to and what to watch on TV that night, but we've forgotten that there might be choices outside of the myth. We've forgotten that there might be other myths to choose from.

This is where Arthur comes in. King Arthur is a myth. He is a set of stories laid down by history. He represents the history of a people, an accumulation of themes, a chapbook of memories, a guide to action. Was there ever a "real" King Arthur or not? It doesn't matter. In the country of the mind everything is real.

So there are a set of old stories in the ancient Celtic tongue, about a hero who fought the Saxons, a warrior Arthur, who may have led a band of knights in that Dark Ages period after the Romans had left: fast moving cavalry men, trained in the art of battle, who raced about the country, from Caledonia to Cymru, holding back the Saxon hoards in their invasion of this ancient land. This may or may not have happened. One of the stories tells us that he was a Christian warrior who carried a cross on his shoulders and by that means defeated his enemies, another that he carried an image of the Virgin Mary. He is rarely described as a King. Sometimes he is called "the soldier Arthur," sometimes "the tyrant".

Whatever: it is a very different Arthur we meet in these ancient tales than the one we meet in the medieval stories. He is more robust, more flawed, more mysterious, in a sense more real, than the courtly Arthur of the later romances.





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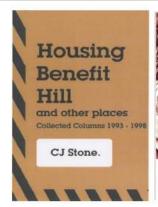
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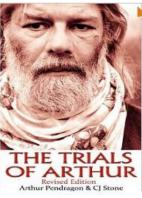
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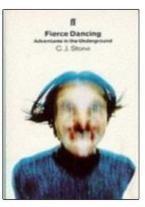
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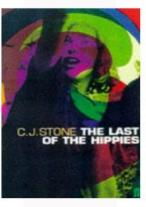
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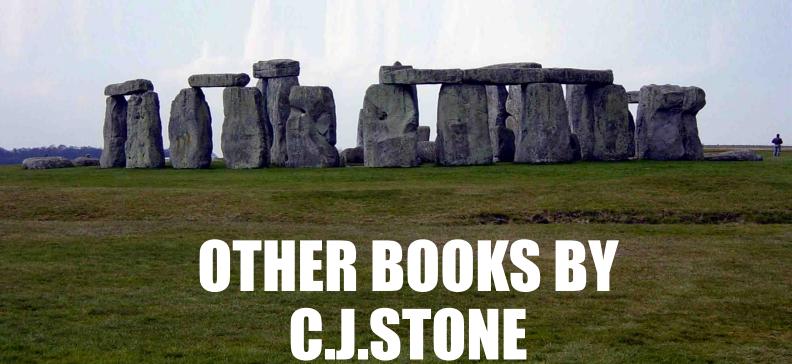


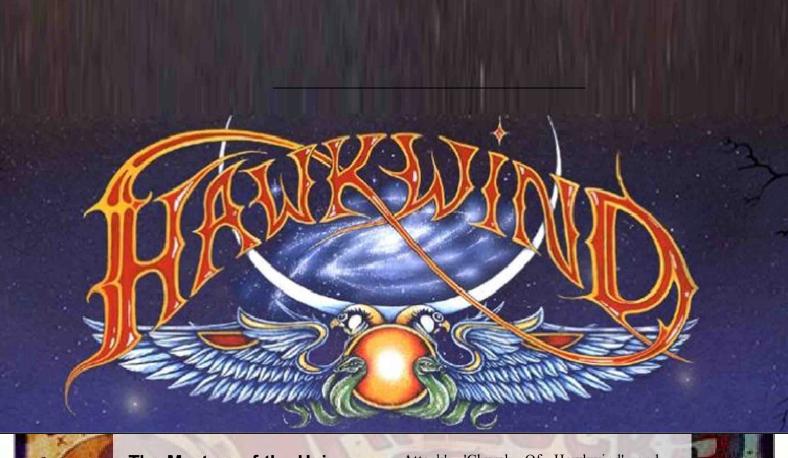
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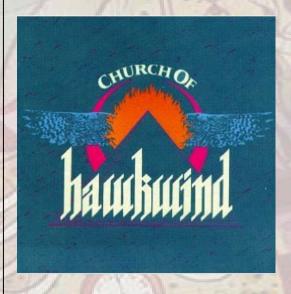
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Another box set spanning a particular Hawkwind era has been released, this time a set representing the RCA period. Called HAWKWIND: RCA ACTIVE YEARS 1981-1982, the three albums in the collection are 'Sonic



Attack', 'Church Of Hawkwind' and 'Choose Your Masques'.

The sales promo states that "these recordings saw a streamlined Hawkwind enjoy a consistent period of album chart success, gaining the group a new audience of younger fans." The reference to chart success is interesting because, as mentioned in the box set title, the RCA period spans 1981 and



1982, and represents the final phase of Hawkwind being what one might call a "top thirty" band.

In fact, all three RCA albums made the Top Thirty, and the average charting

## Spirits Burning

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

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

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney,

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



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



GONZO Multimedia spiritsburning.com

peak for an RCA album was 25. Surprisingly, <u>Hawkwind</u> weren't to have another Top Thirty album for over three decades – not until their



latest album blipped at #29 for one week back in April this year. All references to chart positions are to the traditional 'main' UK sales chart, by the way.

RCA seem to have been rather a tolerant record label, as 1981 and 1982 saw not only a kind of 'deregulation' of

much of the Hawkwind musical catalogue, with its resulting free-for-all issue of retreads and compilations, but also the new "Weird Tapes" were being released at this point in time. And they were actually tapes, back then — Hawkwind cassettes selling by mail order for £5 each, in a cottage industry fashion.

Of course, many of those "Weird Tapes" have become extremenly popular with Hawkwind fans, long after they ceased to be tapes at all, and became shiny disks in slim cases.

The Hawkwind line-up in the RCA years was that of a 4-piece: Dave Brock (guitar, keyboards, vocals), Huw Lloyd-Langton (guitar, vocals), Harvey Bainbridge (bass, keyboards, vocals), and Martin Griffin (drums).

Michael Moorcock guested on one of the 'Sonic Attack' tracks, and Nik Turner guested on a track on 'Masques'. 'Church' was more akin to being a Dave Brock solo album, but the 4-piece Hawkwind played on parts of it.





## 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:



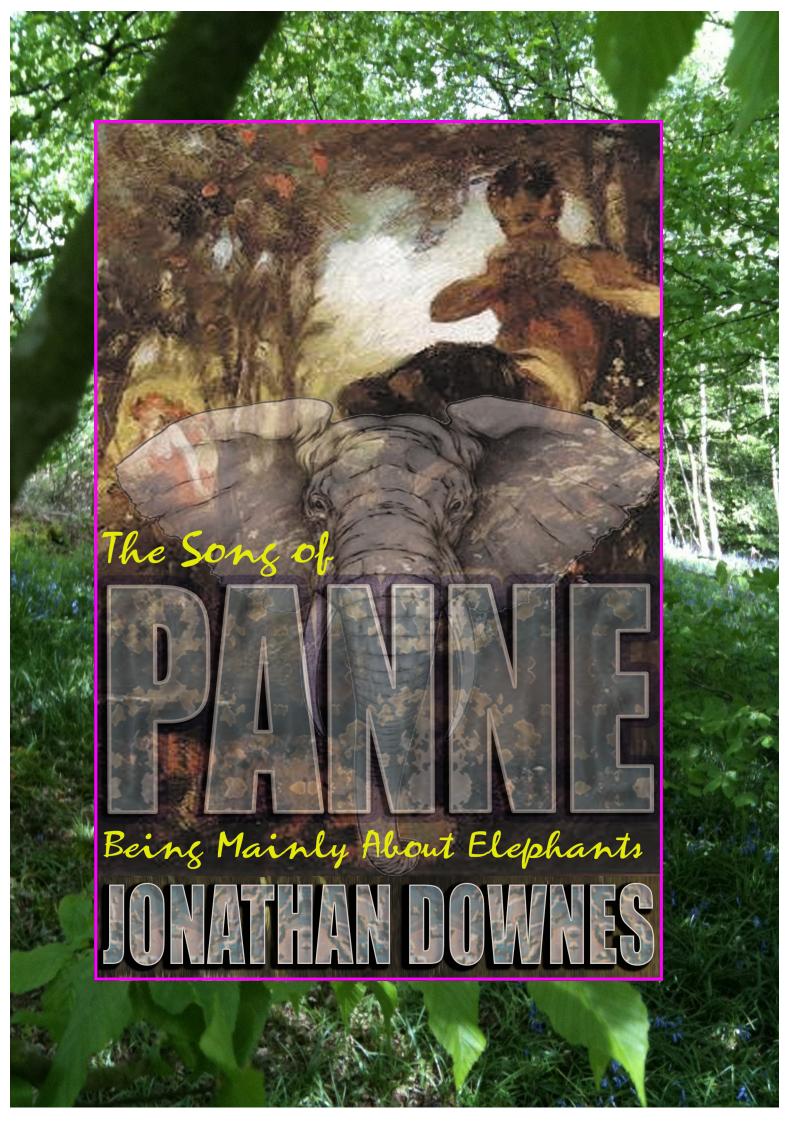
# Thom the World Poet

## **Rob Ayling writes:**

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

## WE ARE LATE ARRIVALS

We have yet to learn the languages
There is only ever more
than our senses edit.
We dig fossils, become fossil records.
We recreate history, joining it.
One day we will make a tree.
Next day learn "forests"
By the time we truly come alive
We will have learned that thin word
"sky"



#### IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered savoir faire I am recommencing...

Are you sitting comfortably? Good. I shall begin.

**XXXXVI** 

Corinna came to bed about an hour later, and - because me and my furry friends were sprawled somnolently across the entire width of the bed - woke us all up. There was the usual snappy growliness between the two dogs who like being woken up even less than I do, and the grumpy grunts from yours truly, who likes being woken up only slightly more than the dogs do. The cats joined in the general melange of mardiness with a bit of hissing and back arching, but Panne awoke langorously and elegantly and fixed all the animals with a stern stare whereupon they all shut up and began to behave.



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Corinna got into bed and immediately asked me what I had been up to. Wives seem to have a sixth sense wherever husband's jiggery pokery is concerned, and whereas I am not the kind of husband who plays the field, and the things that I have tried to hide from her have always been fairly insignificant, I have never been able to keep a secret from her.

However, I am happy to say that I had never had any intention of keeping this particular slice of jiggery pokery from her, and I swiftly explained how I had found the memory card hidden inside the bundle of Dorcas' documentation, and - rather than have to involve myself with the regrettable spectre from my even more regrettable past - I had made myself scarce. Much to my relief, it turned out that Corinna had taken an almost instant dislike to Lydia, and although she had

proffered hospitality like the dear girl she is, she was under no illusions that my ex-girlfriend was in her terms - a piece of work.

Now, don't get me wrong. I am not one of those people who takes delight in slagging off erstwhile partners. I am on perfectly cordial terms with several of my ex-girlfriends, and - as far as my ex-wife is concerned - I am quite happy to admit that whilst there were faults on both sides, the vast majority of the events that led to the dissolution of our eleven-year marriage were down to me. But I knew from bitter experience that Lydia's chaotic life was like the black hole caused by the collapse of a red giant star; a vortex of unparalleled cosmic magnetism that sucked in anyone and anything unfortunate enough to be within spitting distance.

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But enough of that. I hope that I have made my point clear in this narrative, and certainly - back in the closing months of 2015 - Corinna had already seen enough of our unexpected and unwelcome visitor to see what was what.

But neither of us knew what was on the memory card, so - sitting up in bed - I fired up my trusty iPad (on which I am typing this, a year or so later) and within a minute or so I logged into Dropbox. The folder which I had uploaded contained two small avi files, which were presumably video clips, a couple of txt files, and sixty-five jpg picture files. As there were so many of them, I started on the picture files first.

Because of the vagaries of our internet connection (which works well downstairs, less well upstairs) it took several minutes to open the first picture file, which - not entirely unsurprisingly - showed a number of naked young women streaked with mud, and brandishing butchers knives. Equally, not surprisingly (as she was presumably taking the photograph) Dorcas was not amongst them.

The next dozen or so of the photographs were more of the same, and I have to admit that Corinna and I were getting bored. Corinna and I are not the sort of couple who spend hours looking at pictures of total strangers dishabille and the novelty soon wore off.

After about picture #15, however, the tone of the pictures became darker, and also more sexual, as the mud-streaked girls began to kiss and paw each other apparently enthusiastically.

I am not going to describe what I saw on the pictures, and later on the video clips, not because I am a prude, but because - and I need to make an embarrassing admission here - I can't write sex scenes. I have tried on a number of occasions over the years, and they either end up coming out all Mills and Boonish or they end up dryly scientific. I realised years ago that writing erotica is a specialised art, and furthermore a specialised art that I was never going to grasp.

So you are just going to have to take my word for it, that the next twenty or thirty pictures just showed an indeterminate number of young women indulging in various aspects of what the Blessed Oscar described as "the love that dare not speak its name"! I suppose it would have been erotic if you are into that sort of thing, but the almost certain knowledge that I was watching the antics of a cult of young murderesses put paid to any prurient thoughts that I might under other circumstances have had.

Then round about #40 the tone of the pictures changed. A bound naked male figure, appearing

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to be a few years older than the girls was frogmarched into centre stage. The moment I saw him, I gasped. Because he had little horns on his forehead which appeared to be exactly the same as those which Panne had on its forehead, although - unlike Panne - he had prominent human organs of reproduction. He was held roughly by two young women, and his wrists appeared to be bound tightly with vines.

Synchronically there was an upheaval under the quilt at the foot of our bed as Panne, jostling for position with the two dogs, made her way up to join us. This was (and is) not particularly unusual: Panne is an inquisitive little thing, and quite often sits on its haunches looking over my shoulder

when I am watching films or series of pictures on my iPad.

Corinna and I made room for Panne to take up its usual viewing position, but there was obviously something very wrong indeed. Panne was not just shivering. It was shaking as badly as my late father was wont to do during the final stages of Parkinson's disease.

Panne took one look at the photographs, and spoke for the first time in over a year. "Sparagmos" it screamed, and with a terrified shriek it dove back under the bedclothes to the safety of the warm huddle of dogs and kittens by our feet.

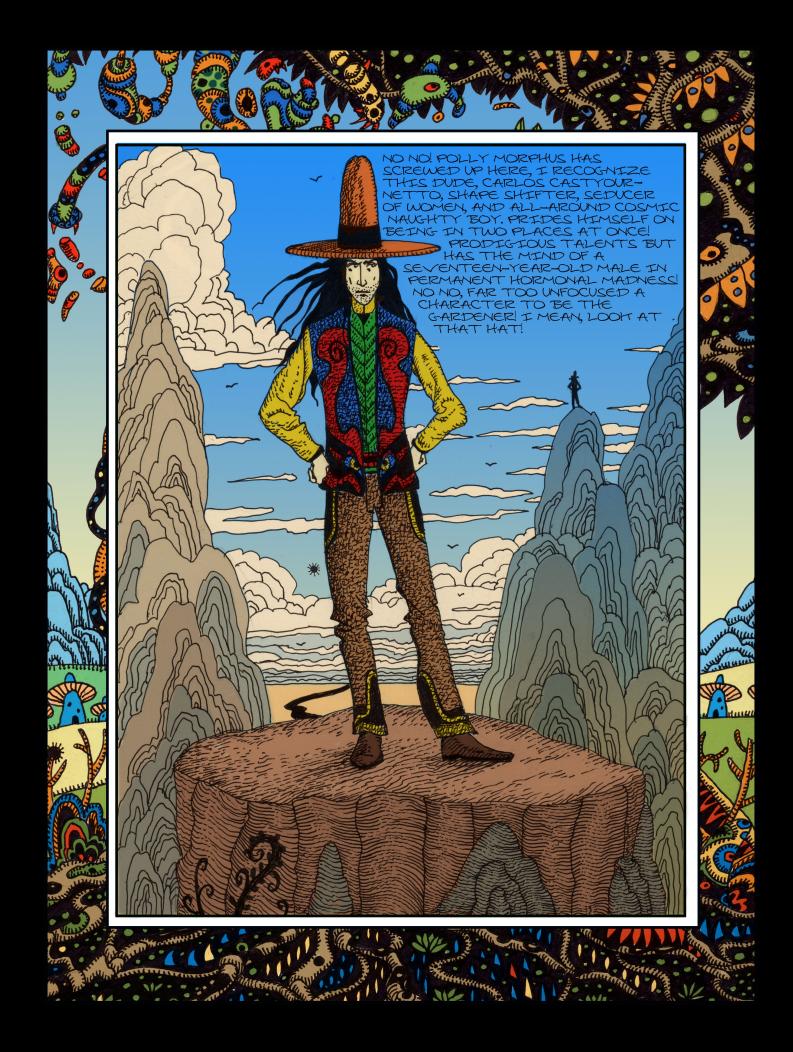


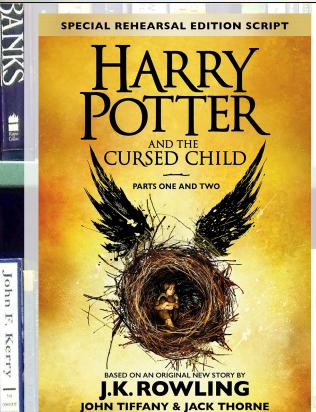
## In House File no 26784

MISTER OCTOBER ASSURES US THAT THIS IS A REASONABLY ACCURATE PORTRAIT OF THE GARDENER'S EYE, PICHED UP FROM AN INFRARED SCAN SHORTLY AFTER A GARDENING SIGNATURE WAS DISCOVERED IN THE MOJO DESERT. THIS SIGNATURE IS PARTICULARLY DEEP, DOES THE TEAM HAVE ANY IDEA WHY! AND THIS PHRASE WE FOUND EMBEDDED IN THE GROWTH SITE, GOT MY MOJO WORHIN! ANY INSIGHTS!

POSTED BY BARON LANZ - MAGNANA MOUSE INC.







Hardcover: 352 pages Publisher: Little, Brown; 01 edition (31 July 2016) Language: English

ISBN-10: 0751565350

ISBN-13: 978-0751565355

A couple of weeks ago I wrote about my first exposure to what is now known as the Wizarding World of J. K. Rowling<sup>TM</sup>, and how - although I was initially expecting to find within it a plethora of ways in which I could take the almighty piss - I found myself being very unexpectedly impressed. Well this is a scenario which has played out for me ever since with a few minor exceptions. My wife and my two stepdaughters are not fans, but I enjoyed all seven books and all eight films of the Harry Potter mythos, and continue to do so.

A NEW PLAY BY JACK THORNE

But Ms Rowling made it perfectly clear that at

the end of the seventh book, Harry Potter and the Half Blood Prince (2007) that this was the end of the story, and that - although she was vaguely planning to do an encyclopaedia of the Wizarding World, which eventually morphed into the Pottermore website - there would be no more Harry Potter books.

Well, over the next nine years, apart from a few minor odds and sods like The Tales of Beedle the Bard (2008) and the minor excerpts from Pottermore that I was so unenthusiastic about in this very column a few weeks ago, there were all sorts of other moneymaking ephemera in the Potterverse, from theme parks to Lego kits, and I - who have a dim view of global moneymaking franchises - got less and less impressed.

In December 2013, it was revealed that a stage play based on Harry Potter had been in development for around a year, with the view to bringing it to the stage sometime in 2016. At the time of the announcement, Rowling revealed that the play would "explore the previously untold story of Harry's early years as an orphan and outcast". The following May, Rowling began establishing the creative team for the project.

On 26 June 2015, the project was officially confirmed under the title of Harry Potter and the Cursed Child, and it was revealed it would receive its world premiere in mid-2016 at London's Palace Theatre. The announcement marked the eighteenth anniversary of the publication of the first Harry Potter novel, published on 26 June 1997.

On announcing plans for the project, Rowling pretty well contradicted her 2013 statement when she stated that the play would not be a prequel. In response to queries regarding the choice of a play rather than a new novel, Rowling has stated that she "is confident that when audiences see the play they will agree that it is the only proper medium for the story" She went on to reassure audiences that the play was going to contain an entirely new story and will not be a rehashing of previously explored content.

Then on 24 September 2015, Rowling





out of her potential theatre going audience. The fact that the part of Hermione, which had been linked for so many years to a white actress was played by a black one, just seemed to me to be a ridiculous sop to the political correctness brigade, and I seriously began to lose interest.

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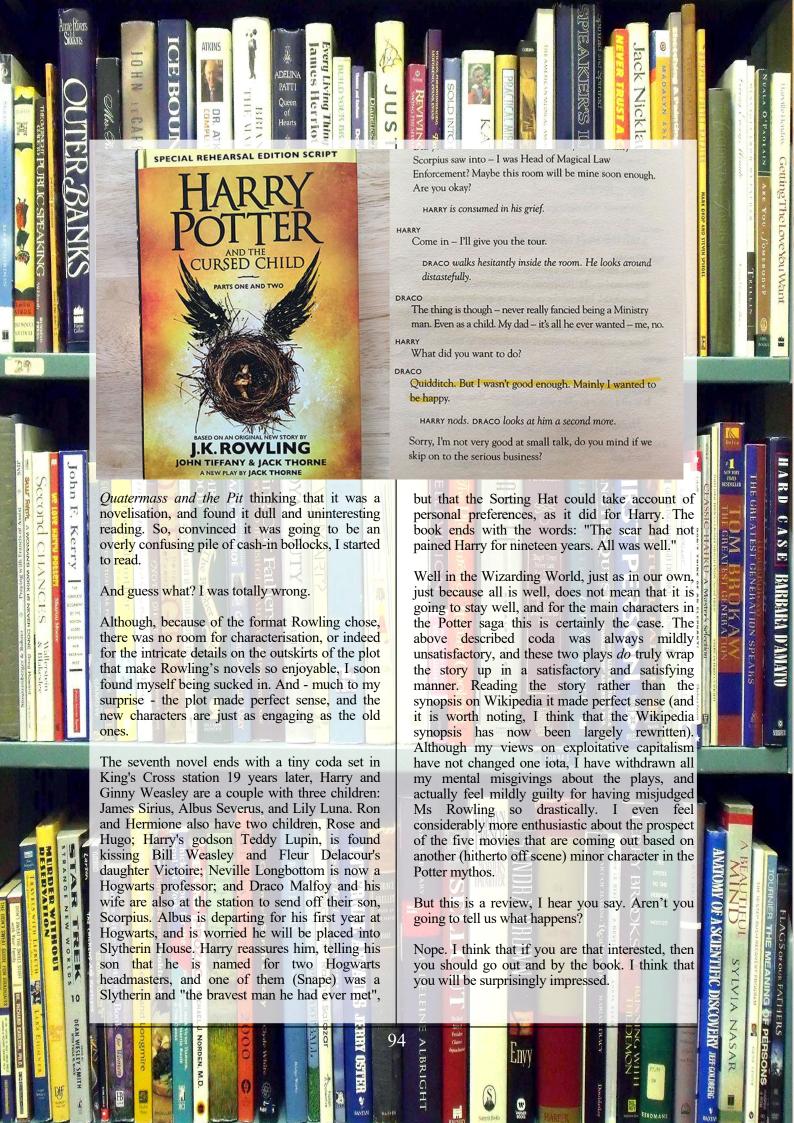
On 23 October, it was confirmed the plays were set nineteen years after the conclusion of the final novel Harry Potter and the Deathly Hallows, and would open at London's Palace Theatre in July 2016. The plays principally follow Harry, now Head of the Department of Magical Law Enforcement, and his younger son Albus Severus Potter. By the time the plays opened, I was ridiculously cynical about the whole thing, and then forgot all about it, as I had other things to occupy my mind over the summer.

Then, a few days after this year's Weird Weekend, I remembered it and - vaguely interested - I looked the play up on Wikipedia, and tried to make sense of the plot synopsis. It seemed to me to be remarkably over complicated and pointless, so I puffed out my chest and was given a set of sparkly medals by the cynicism police.

shows and was scheduled to be published on 31 July 2016, the date of Harry's birthday in the, series and Rowling's birthday, as well. Since revisions to the script continued after the book was printed, an edited version will be released in 2017 as the "Definitive Collector's Edition". According to CNN, this was the most pre-ordered book of 2016. In the US and Canada, the book sold over 2 million copies in its first two days of release. 847,885 copies were sold during the book's first week of release in the United Kingdom. When I read about all this, at roughly the same time that I read Rowling's views on the non-electability of Jeremy Corbyn, I grunted about capitalism and the whole thing drifted out if my mind.

Then a few weeks ago when I was in my cups, I was in bed. I had just finished reading one e-book and I was wandering around on iBooks wondering what I was going to read next, when I came across Harry Potter and the Cursed Child and decided that if I bought it, I could at least have fun writing a sarcastic rant about it. So I bought it.

It is the first time in my life I have knowingly purchased a script of a play. Years ago, by mistake, I bought the shooting script for





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

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

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

Greetings, one and all.

This week we are going to do something completely different. We are going to select (or rather, I already have selected) some busts to put into the cabinet. No, not that kind of bust. And no, not the 'bust my buttons' type of bust, nor even the Bustopher Jones type of bust (although I have always regarded white spats as splendid items of foot/ankle wear). And we are not talking about an occasion when police arrest people who are thought to have broken the law, or even when some breaks something.

No, we are talking about heads and shoulders, or, for all intents and purposes, most importantly the part of the body above the neck where the eyes, nose, mouth, ears, and brain are (hopefully, although in some people I think that last item is sometimes further down south).

Some are good. Some are not. Some are confusing, and at least one is scary. But there is one amongst them who outshines them all.

So, in no particular order - except the last one because I am the kind of girl who likes to keep the best till last – let us start the busty goodness rolling

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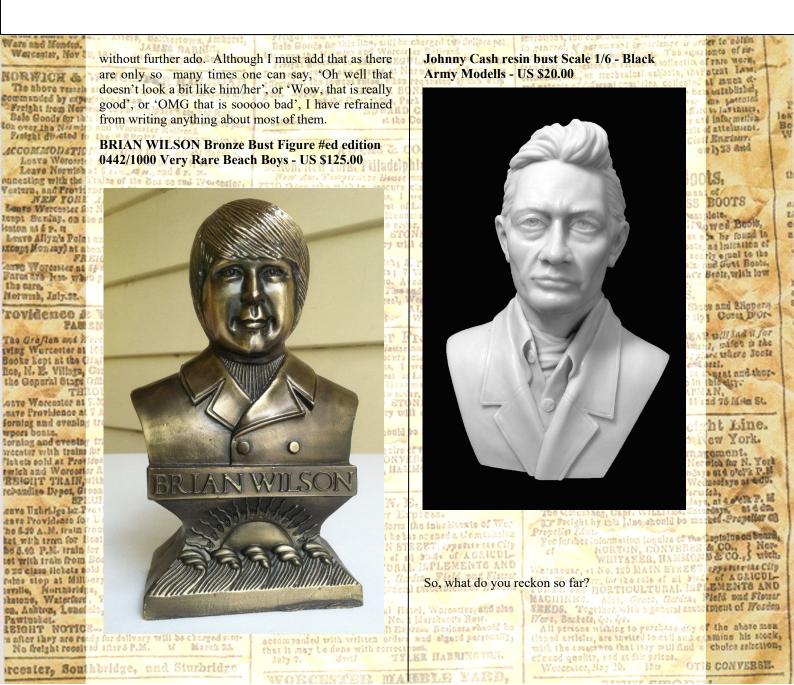
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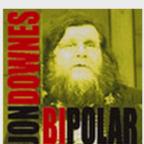
PRATT, DOWNES & SCOTT,

# THE BITCH IS BACK



#### SHAMELESS SELF PROMOTION TIME

Just in case you are interested, here is yer beloved Editor at iTunes









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Hmm – weird that there are two separate people auctioning two different ones then. One in New York and one in North Carolina.

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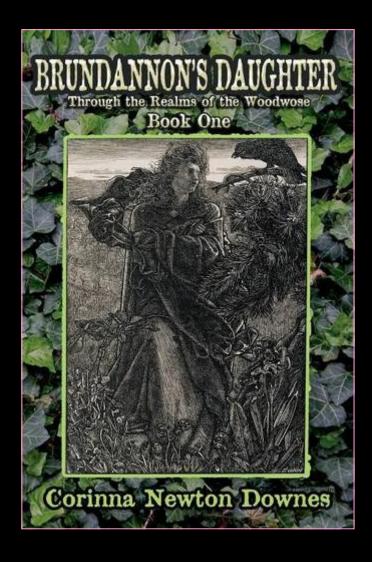
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Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy manthe 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 highborn 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.



REGULAR LINE OF PACKETS

And know for the Best in Show, which needs no introduction, but I have to put one otherwise I can't tag the link in case someone would like to buy it for

1:1 Lifesize David Bowie Jareth Labyrinth Bust Statue Figure Life Cast - \$ US \$999.00 (Approximately £800.26)

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

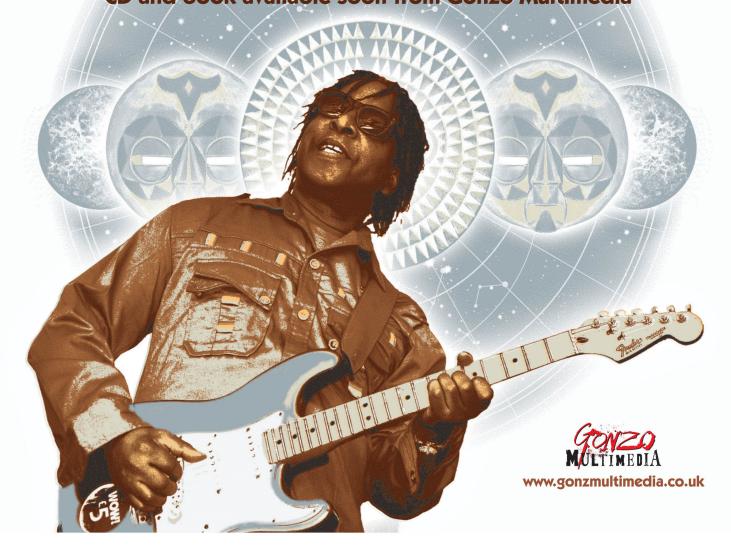
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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

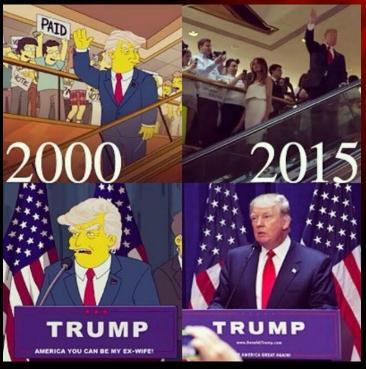






I know that I promised you dear people out in readership land that I was not going to use the words "this has been a peculiar week" in this column. BUT HOW MUCH MORE GOD-DAMN PECULIAR DOES IT HAVE TO GET BEFORE I CAN RESCIND THIS PROMISE?

In 2000, an episode of *The Simpsons* foretold how Lisa, at some unspecified time in the future would become POTUS, inheriting a bankrupt land of the free from President Donald Trump. What do these lovable yellow overbite peeps know that we don't? Dear old Mick Farren





was going to come and talk about conspiracy theories at the Weird Weekend, had he not died first, but even he would have balked at this one!

Watching the events of Wednesday night was like watching an episode of *Veep* only even more entertaining.

And on Monday afternoon I was introducing Julia the Psychic to the music of Leonard Cohen, and that was the day the old bugger dies.

This is all getting too bloody weird. Who was it who talked about life imitating art? I want to borrow Matt Groening's time machine and go back and either shake him by the hand or bonk him on the head with an empty gin bottle. I've not decided which yet.



## BEEFHEART AT HIS BEST Live on stage





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