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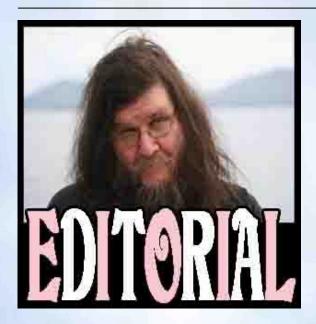
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THE THREE COMMANDMENTS OF GONZO WEEKIY:

- 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 a new edition of this singular little rock and roll magazine, which never ceases to amaze me by coming out – like clockwork – every weekend. And what's more, has done so for 269 editions. I truly am very proud of what we have achieved, and hope that we will continue to get bigger and better as the months and years continue.

30yrs ago I was a staff nurse in a crumbling red brick mental hospital in mid-Devon. I won't mention the town, or the name of the hospital because it doesn't really matter. However, I had a run in with various senior members of the local mental health community team, and for various reasons I have been thinking about it quite a lot this week.

Back in those days, the services provided for what was then known as people with mental handicaps, and who are now known by the slightly euphemistic, and mildly irritating, 'learning designation as people with difficulties' or 'special needs' were cared for by a completely different branch of the National Health Service than dealt with people with mental illnesses. So, I want you to imagine a large residential ward with say – a dozen men and a dozen women living there. For some reason, and I can neither remember, nor is it particularly important, the female residents were mostly of, or above, retirement age, and very few of them could walk unaided. Some of them were more afflicted by their condition than others, but none of them would ever be able to live an independent life.

Peculiarly, however, the male residents were



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both younger and markedly less disabled; some of them even working occasionally doing odd jobs for local farmers.

One morning, I went into work to be informed by the staff nurse who had been on duty before me that I needed to attend a meeting convened by the community team, whose offices were in the same building as the main hospital.

At 11 o'clock, like a good little soldier, I toddled off to the community team offices. There, I was informed that two members of the community team were going to be holding a 'Women's Group' every Wednesday at 3 o'clock on the ward. They were going to provide a whole spring of female related activities that would – hopefully – enrich the lives of my female patients.

I asked what these activities were going to be. The elder, and scarier, of the two members of the community team who had – I had been informed – been put in charge of this initiative, looked at me with disgust. I cannot remember the exact wording of what they said, but basically it was all imbued with a subtext that 'because I was a man, I couldn't possibly understand' and she explained to me (in tones with which I would never have insulted one of my severely handicapped patients) that they would be talking about cookery skills, makeup, and

fashion sense.

"Ummmmm....," I said, hesitantly. And went on to ask these two formidable social workery types whether they realised that several of their intended client group had refused to leave the ward for at least 20yrs, some couldn't speak, and none of them had access to cooking facilities. Surely, I suggested, one should begin by trying to tailor activities towards the existing lifestyle of the client group, with the medium and long term intention of improving their lives and broadening their horizons. Maybe taking two or three of the old women at a time into town to do some shopping, go to a café, or visit the cinema would be a better use of time.

The two women glared at me and snorted; and informed me that they had already secured quite generous funding for their plans, and were not prepared to listen to anyone else's suggestions, especially not suggestions from somebody who was in possession of a Y chromosome.

They went on in this vein for some minutes, and I will admit that my mind was beginning to wander. But then I had an idea! And I suggested to the chairman of the meeting that if these two ladies, who shall not be named, had managed to get funding for a Women's Group from the ward, would it not be possible for me to get funding for a Men's





Group? After all, looking at the whole situation both calmly and logically, the male residents were both younger and of a higher ability than the female ones. Margaret Thatcher had already assigned what was to be the death sentence for long term residential help for the 'mentally handicapped' in the UK, and that the aforementioned male residents were more likely to end up in 'community care' than the female ones, and were more likely to get there both sooner and for longer. There was a silence. Knowing what was to come next, I pulled on ahead intrepidly. I suggested that in order to prepare the male residents for a life in the community, a selection of visits to

different places in the local town where they could learn both useful skills and experience themselves a wide range of recreational activities. One of the social worker women grunted, "I suppose you mean going to the pub"...

Yes, I said. Going to the pub might well be one of these activities. So would be going to a football match, learning to use a launderette, or buying fish and chips. Surely, if funding could be found for a women's group, funding could also be found for a men's group?

The meeting broke up soon after, and I



received a formal note from the team leader telling me that my ideas were sexist. I left that hospital very soon after.

I hadn't thought of that incident for nearly 3 decades, but in the last few days I have been sent round robin emails about the 'Black Lives Matter' campaign, and the 'Music Of Black Origin' awards. Both of this made me unconscionably cross. Of course, black lives matter. So do white lives, brown lives, and the lives of everybody on this overcrowded and ridiculous planet. Why on earth can one racial group get away with insinuating the contrary?

And music of black origin? The vast majority of my record collection is music of black origin. The Rolling Stones, Led Zeppelin, The Beatles; *all* music of black origin. In fact, if I was going to promulgate a 'Music of White Origin' award show, based on the contents of my record collection, it would mostly be a battle between Vaughan Williams and Benjamin Britten, because if we're going to be strictly racist about these things, Tchaikovsky and Shostakovich, being Russian, would be of Slavic origin, and as – in racial terms – 'white' is as dodgy a subgrouping as 'black', I think that they would probably not be eligible.

But, of course, a 'music of white origin' award show, or 'white lives matter' movement would be quite rightly seen as racist. Why the opposite isn't true, I truly don't understand. I thought that by such bipartisan positive discrimination was philosophically and morally highly dodgy 3 decades ago, and it hasn't got any better since. Surely, living in the second decade of the 21st century, in multicultural societies, all cultures and all ethnic groupings should be given similar weight, but, then again, suggesting such a thing is probably racist, this-ist or that-ist.

And do you know what?

I am getting too old to give a toss!

Love and peace, Jon



Paul McCartney, Motorhead, Lemmy, Jack White, Willie Nelson, Eric Clapton, Radiohead, Lana Del Rey, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Raymond Thomas, Nico, Mark John Hough (aka Buster Stiggs), Christopher Andrew Tsangarides, Edward Allan Clarke (aka "Fast" Eddie Clarke), Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Martin Springett, Alan Dearling, Alice Coltrane, Buffy Sainte-Marie, LCD Soundsystem, Binker and Moses, Charlotte Gainsbourg, Kamaniu Silelis, Rasa Serra, Baba Zula, Kefaya, Eddy Grant, The Future Shape of Sound, Robert Plant, La Femme, Omar Souleyman, Pumarosa, Oumou Sangare, Tamikrest, Michael Chapman, Ehud Banai, Can, Unknown Mortal Orchestra, John Brodie-Good, Kev Rowland, 36 Crazyfists, The Walking Dead, Whitewater, With the Dead, Wobbler, Zud, Aosoth V, Fallout Frenzy, b.o.s.c.h., Hawkwind, Xtul, Stephen Clarke, Queen, Lemmy, David Bowie, 2PAC, Coldplay, Explosions in the

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)

Jeremy Smith

(Staff Writer)

Alan Dearling,

(Staff writer)

Richard Foreman

(Staff Writer)

Mr Biffo

(Columnist)

Kev Rowland

(columnist)

Richard Freeman,

(Scary stuff)

Dave McMann,

(Sorely missed)

Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The Grande Fromage,

of whom we are all in awe)

and Peter McAdam (McDada in residence)

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

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

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
The Centre for Fortean Zoology,
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

happy chappy and

SUBSCRIBE TODAY



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

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

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Sir Paul McCartney warns that the "future of music is in danger"



Sir Paul McCartney has warned that "the future of music is in danger", with the music is in legendary Beatle lending his support to a new Parliamentary campaign which is aiming to save UK music venues from closure. McCartney has given his backing to the UK Music initiative, with senior Labour MP John Spellar introducing a new Planning Bill in the House of Commons today (January 10) in an effort to implement the "Agent of Change" principle into UK law.

If implemented, the principle would force developers to take account of the impact of any new scheme on pre-existing businesses - like music venues - before going ahead with their plans. Speaking ahead of the launch of the campaign, McCartney pledged his full support for Spellar's bill. "Without the grassroots clubs, pubs and music venues my career could have been very different," he said. "If we don't support music at this level, then the future of music in general is in danger."

http://www.nme.com/news/music/paulmccartney-warns-future-of-music-is-in-dangerlive-music-venues-uk-2216909#yTbH7YLFVIEkt1KL.997MOLESALE



Motorhead to regroup for Lemmy tribute shows

Motorhead are The surviving members of regrouping for an upcoming tribute to late band leader Lemmy.



Phil Campbell has confirmed there are plans to put the group back together for a series of concerts with special guests filling in for the Ace of Spades

"It's on the cards, but it's just gonna be a few select shows," the guitarist told Rock Talk With Mitch Lafon. "We're not gonna be touring with it. We're gonna get these people involved... and we'll just do some special shows worldwide, which will be good - a tribute to Lem and to the band maybe, but it wouldn't be an ongoing thing.

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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

Campbell's comments will be good news for Motorhead fans after drummer Mikkey Dee declared the band would be no more following Lemmy's death in December, 2015.

"Motorhead is over, of course," he told Sweden's Expressen newspaper. "Lemmy was Motorhead. We won't be doing any more tours or anything. And there won't be any more records. But the brand survives, and Lemmy lives on in the hearts of everyone."

Meanwhile, Campbell has also updated fans on the status of his upcoming solo album, which will feature guest appearances by rock royalty Rob Halford, Matt Sorum, Dee Snider, and Joe Satriani.

http://www.music-news.com/news/UK/110403/ Motorhead-to-regroup-for-Lemmy-tributeshows and Sturbridge

Jack White Releases Two New Songs

On Wednesday, Jack White released "Connected by Love," the blistering first single from his upcoming new album Boarding House Reach.

White produced and recorded the song in three locations: Sear Sound in New York City, Capitol Studios in Los Angeles, and Third Man Studio in Nashville. It's the first time White has recorded an album in New York and Los Angeles, and his first with an entirely new crew of musicians that includes drummer Louis Cato (Beyoncé, Q-Tip, John Legend), bassist Charlotte Kemp Muhl (The Ghost of a Saber Tooth Tiger), synthesizer player DJ



Harrison, keyboardist Neal Evans (Soulive, Talib Kweli, John Scofield), percussionist Bobby Allende (David Byrne), and backing vocalists Ann & Regina McCrary of Nashville's legendary gospel trio the McCrary Sisters. Alongside "Connected by Love," White also unveiled "Respect Commander," a polyrhythmic rocker that opens with a nod to classic Detroit techno before morphing into a slow-burn guitar-heavy track.

https://www.rollingstone.com/music/news/hear-newjack-white-songs-connected-by-love-respectcommander-w515275

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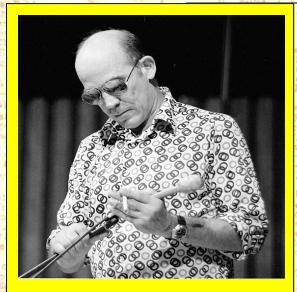
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WHO GONZO? WHY **GONZO? WHAT** GONZO?

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
- 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...

"So we shall let the reader answer this question for himself: who is the happier man, he who has braved the storm of life and lived or he who has stayed securely on shore and merely existed?"

Hunter S. Thompson

Queen, Tina Turner to Receive **Grammy Lifetime Achievement Award**

Neil Diamond, Emmylou Harris, Louis Jordan also among Recording Academy's Special Merit Award recipients.

Queen, Tina Turner, Neil Diamond and Emmylou Harris are among the artists who will receive the Recording Academy's Lifetime Achievement Award in 2018. Boston, June 28,

The organization behind the Grammys will also hand out its Special Merit Awards to Louis Jordan, the Meters and Wrecking Crew drummer Hal Blaine. This year's honorees will be celebrated at a ceremony and concert set to take place this summer. Additional details will be announced in the coming weeks.

https://www.rollingstone.com/music/news/ queen-tina-turner-to-receive-grammy-lifetimeachievement-award-w515260

Willie Nelson Cancels Shows Due to Breathing Issues



Nelson called off a concert after just one song and was forced to cancel several upcoming dates due to breathing issues, The San Diego Union-Tribune reports.

During a Saturday show at the Harrah's Resort SoCal in San Diego, the 84-year-old musician was performing his opener, "Whiskey River," when he suddenly ended the performance. Fans said Nelson was coughing and apparently having

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> My favourite roving reporter sent us this story a few days ago...



Yes have a special guest on this year's Cruise to the Edge. Founder member, Tony Kaye, will be joining the band for its 2018 #YES50 50th Anniversary.

From our friends at Wikipedia:

"Tony Kaye (born Anthony John Selvidge; 11 January 1946) is an English keyboardist, songwriter, producer and manager, best known as a founder member of the rock band Yes. He joined several groups through the 1960s, including the Federals, Johnny Taylor's Star Combo, Jimmy Winston & His Reflections, and Bittersweet.

From 1968 to 1971, Kaye was a member of Yes and played on their first three albums. He then formed Badger and relocated to Los Angeles in 1974, after which he toured with David Bowie and joined Detective. Kaye then played in Badfinger and is featured on their final studio album in 1981. He returned to Yes in 1983 for their most commercially successful period before he left in 1994.

Kaye has since been involved with several projects with Billy Sherwood and is a current member of Circa. From 2009 to 2011, the two also members of supergroup Yoso with members of Toto. In 2017, Kaye was inducted into the Rock and Roll Hall of Fame as a member of Yes."

The cruise takes place from February 3rd to 8th; details at http://cruisetotheedge.com/

trouble breathing as he left the stage.

REGULAR LINE OF PACKETS

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Nelson's publicist told the Union-Tribune that the musician had either "a bad cold or the flu" and was recovering at his home in Texas. The rest of the musician's itinerary for the week was also cancelled, including two nights at the Cosmopolitan in Las Vegas, and a performance in Laughlin, Nevada. Nelson is scheduled to return to the road next month for a string of dates that starts February 7th in Macon, Georgia.

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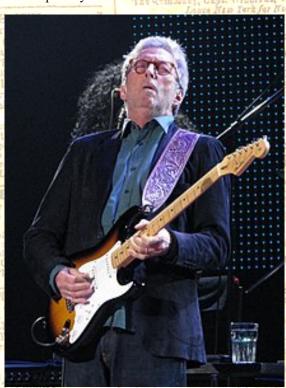
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Despite periodic health issues, Nelson continues to perform and record regularly. Last fall, he notably appeared at the Texas Strong concert to benefit victims of Hurricane Harvey, and he partnered with his sons, Lukas and Micah, to release a new album, Willie's Stash, Vol. 2: Willie Nelson and the

https://www.rollingstone.com/music/news/willienelson-cancels-shows-due-to-breathing-issues-

Eric Clapton is going deaf

In an interview on the BBC Radio 2 program Steve Wright in the Afternoon, Clapton opened up about his health issues in response to a question about his plans for 2018. Clapton revealed he's going deaf and struggling with tinnitus, in addition to the nerve system damage he's already been dealing with the last couple of years.



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"The only thing I'm concerned with now is being in my seventies and being able to be proficient," he said. "I mean I'm going deaf, I've got tinnitus, my hands just about work.

"It's amazing, to myself, that I'm still here."

Clapton was on the program to promote Eric Clapton: Life in 12 Bars, a Showtime documentary about his life and career that is set to premiere February 10. The film examines the guitarist's life and career through his own words and music, in addition to interviews with his family, friends, musical contemporaries and heroes, including the late B.B. King, Jimi Hendrix and George Harrison.

You can listen to the full interview—during which Clapton also opens up about his struggle with alcoholism and reveals he has a show at London's Hyde Park planned for this summer, despite his health struggles here:

http://www.bbc.co.uk/programmes/p05t91vqcc

https://www.guitarworld.com/artists/eric-clapton -reveals-he-is-going-deaf

Radiohead's publishers deny suing Lana Del Rey



Bosses at Radiohead's music publishing company have denied suing Lana Del Rey over her track Get Free. She wrote on Twitter that Radiohead were suing her to obtain 100 per cent of the publishing rights to Get Free.

However, in response, representatives for the group's publisher, Warner/Chappell music have issued a statement denying her claims, but acknowledging that they have been trying to negotiate writing credits on the song.

Worcester, Feb 11.

Lana had claimed she had offered the band 40 per cent of the proceeds from the publishing rights to the song, but was turned down as the group wanted 100 per cent.



Del Ray cancelled her next scheduled concert, in Kansas City, Missouri on Monday (08Jan18), after coming down with the flu.

http://www.music-news.com/news/UK/110379/ Radiohead-s-publishers-deny-suing-Lana-Del-

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THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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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. The creins for Troy leave on the arrival the trains

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https://www.rt.com/news/415210-satanic -baby-body-snatched/

Argentinian police are looking for the body of a baby boy, stolen from his coffin on Christmas Eve, in what is feared by local authorities to be an act of a Satanic cult.

One-year-old Ciro Arnada's body was taken from his coffin while his parents waited for a plot to become available in their local cemetery in the small town of Otamendi, in the Buenos Aires province of Argentina.

Arnada died from pneumonia on December 10, shortly after his first birthday. On Christmas Eve, when Alberto Aranda and his wife Mara went to visit their deceased son in the cemetery's locked storage room, they discovered their baby was no longer in the coffin.

Almost two weeks later, the parents are no closer to finding their son's remains and fear he may have been taken by a local cult. The prosecutor in charge of finding the body, Dr. Ana Maria Caro, said the investigation is pointing to to one "likely avenue" in particular.

"[There's a] Satanic group that operates in the Otamendi area and that is dedicated to practicing rituals," Caro told Argentinian news site Infobae.

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A curious blog has been documenting instances of 'inter-dimensional gateways' appearing in London. But what are they, and who is behind the writing?

Over Christmas you might have seen a blogpost entitled The Woolwich Foot Tunnel Anomaly floating across your social media. Purporting to feature an eyewitness account of what went wrong with the delayed Woolwich foot tunnel refurbishment, it described how workers on the project found they could spend hours down in the tunnel working, and emerge only minutes after they'd entered. Colleagues would radio across to ask for materials to be sent over to find they'd already arrived by the time they put the radio down. People were sharing it on social media with the slightly quizzical attitude of "This can't be true. Can it?"

CROWDFUNDING THE SWORD IN THE STONE

https:// www.theregister.co.uk/2017/10/18/ sword_pulled_from_stone_crowdfunder/

Legendary lake lark comes true, sort of

The legendary sword has been pulled from the stone – but the owner wants it back and



a crowdfunding campaign has been set up to replace the blade. The iron sword in question was sunk into a rock beside Llangorse Lake in the Brecon Beacons, Wales, by local campsite owner Garnet Davies. "The whole purpose is for kids to have a go at it," Davies told the Brecon and Radnor Express, "and every now and again I have had to bend it straight but perhaps over time it has fractured."

It is thought that the sword disappeared last weekend, but nobody's sure whether it vanished because of a thief or someone actually succeeded at recreating the legend of King Arthur. According to the legend, the wizard Merlin embedded a sword into a stone, swearing that whoever pulled it out again would become king of all England. A crowdfunding campaign has been set up by a local photographer to replace the sword at the Lakeside Caravan Park. It has, at the time of writing, beaten its £500 target by £40.

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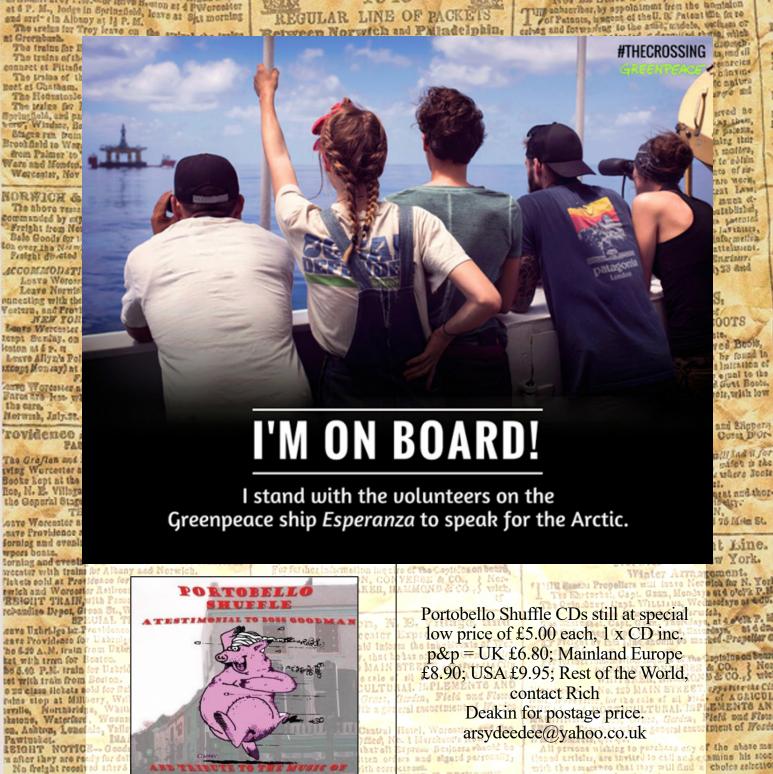
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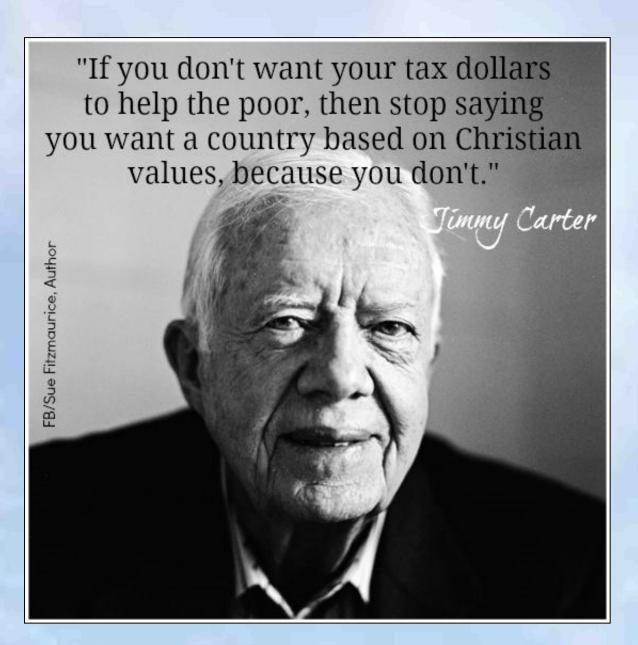
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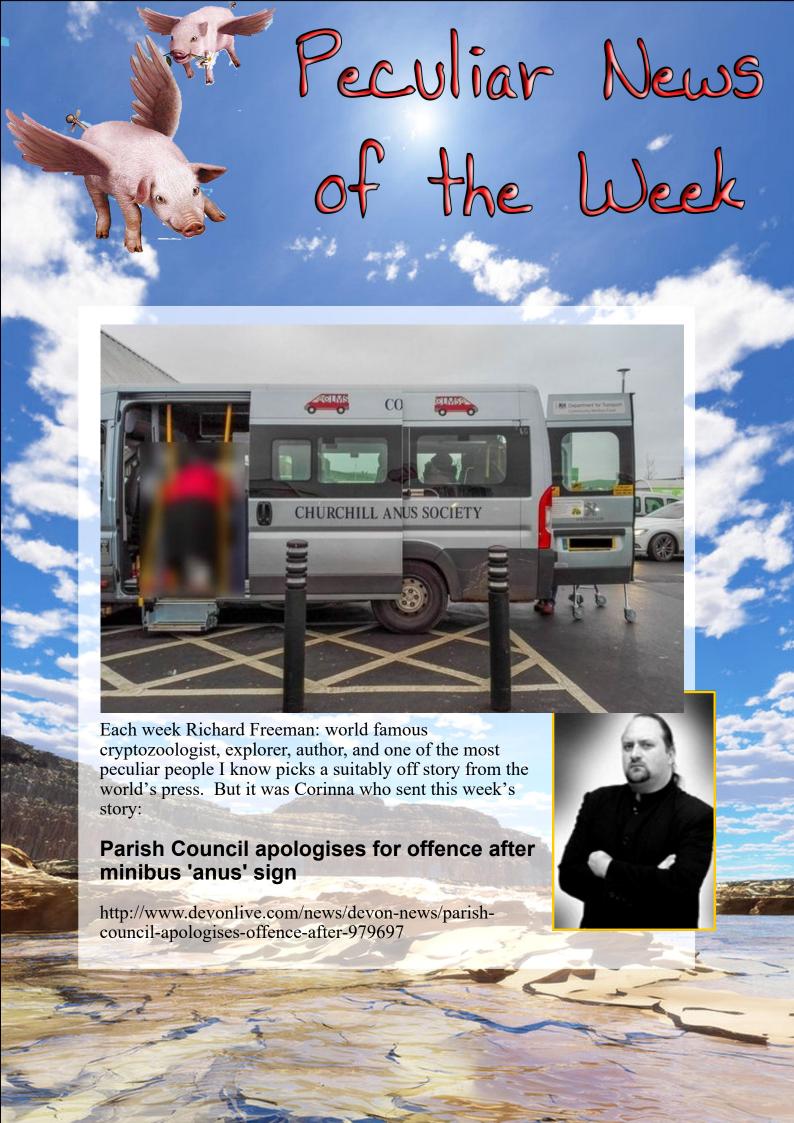
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Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

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

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

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

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

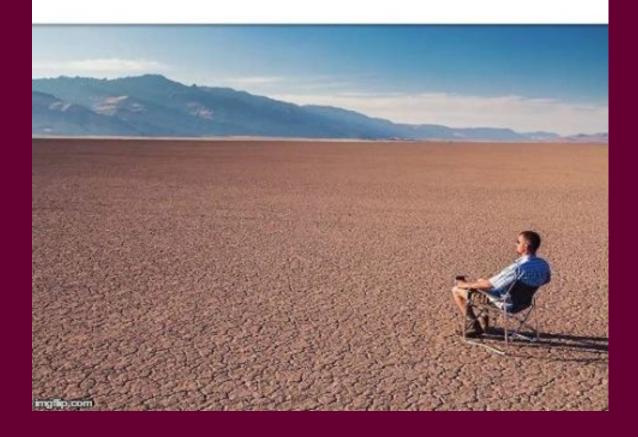








ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

SF 239 – 17 Dec 2017 – Best of 2017

Zola Jesus: Doma

Ty Segall: Break a Guitar

King Gizzard and the Lizard Wizard: Altered

Beast IV

Marry Waterson and David A Jaycock:

Death had Quicker Wings than Love Michael Chapman: That Time of Night

Nick Heyward: Who Hawkwind: Magic Mushroom The Residents: Six More Miles

Goya: Disease

Toby Hay: Sketches of a Roman Fort Marry Waterson and David A. Jaycock:

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Windows 96: A Cry in the Distance

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Small Ways and Slowly

Aziza Brahim: Calles de Dalja

Martha: The Winter Fuel Allowance Neil Young and Promise of the Real: Almost

Always

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.

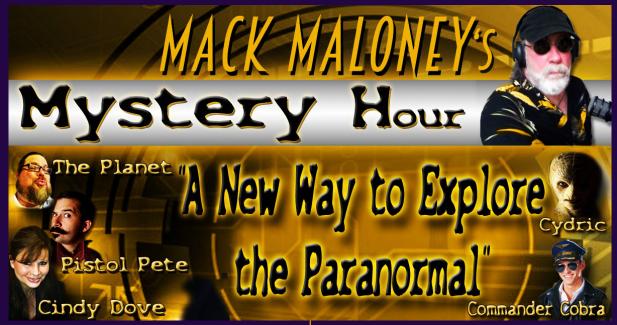
Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We 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.



Bob Holz

http://www.facebook.com/ drummerbobholz/ www.bobholzband.com

> Listen Here



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

"Mack Maloney is the author of the 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

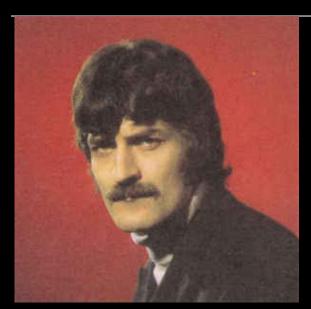
JFK ASSASSINATION SPECIAL Mack,

Juan-Juan & Cobra talk to a panel of guests about President John F. Kennedy's murder in Dallas 54 years ago. LAPD detective/interrogation expert Paul Bishop explains how Lee Harvey Oswald evaded some questions in the same way spies try to foil the third degree. Switchblade & Emily-M report on the UFO connection to the assassination. Ross Sharp talks about the British reaction to JFK's death, including how the Beatles success was linked to November 22, 1963. Special appearance by the Ghost of JFK.



Listen Here

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



Raymond Thomas (1941 – 2018)

Thomas was an English musician, flautist, singer and composer in the UK rock band The Moody Blues. In the 1960s Thomas joined the Birmingham Youth Choir then began singing with various Birmingham blues and soul groups including The Saints and Sinners and The Ramblers. After taking up the harmonica he started a band, El Riot and the Rebels, with bass guitarist John Lodge, and after a couple of years their friend Mike Pinder joined as keyboardist. El Riot and the Rebels once opened for The Beatles.

Thomas and Pinder then recruited guitarist Denny Laine, drummer Graeme Edge, and bassist Clint Warwick to form a new, blues-based band, The Moody Blues. Their first album, The Magnificent Moodies, yielded a No. 1 UK hit (No. 10 in the US) with "Go Now". Thomas sang lead vocals on George and Ira Gershwin's "It Ain't Necessarily So" from the musical *Porgy and Bess*.

When Warwick left the band (followed by Laine a few months later) he was briefly replaced by Rod Clark. Thomas then suggested his and Pinder's old bandmate John Lodge as a permanent replacement and also recruited Justin Hayward to replace Laine.

Following the lead of Pinder, Hayward, and Lodge, Thomas also started writing songs. His flute had featured on three songs on the debut album"Something You Got", "I've Got a Dream", and "Let Me Go"—as well as the single "From the Bottom of My Heart", but it would become an integral part of the band's music, even as Pinder started to use the Mellotron keyboard.

The Moody Blues formed their own record label Threshold Records, distributed by Decca in the UK and London in the US, and their first album on the Threshold imprint was *To Our Children's Children's Children*, a concept album about eternal life. Thomas wrote and sang "Floating" and "Eternity Road".

The final album of the 'core seven' was *Seventh Sojourn*, their first album to reach No. 1 in the USA. By this time, Pinder had replaced his mellotron with the chamberlin, which produced orchestral sounds more realistically and easily than the mellotron. Thomas wrote and sang "For My Lady".

Thomas released the albums From Mighty Oaks (1975) and Hopes Wishes and Dreams (1976) after the band temporarily broke up in 1974. During this period he earned his nickname 'The Flute'.

During the group's synth-pop era, Thomas's role in the recording studio began increasingly to diminish, partially due to the band's synth-pop music being unsuitable for his flute and partially because he was also unwell during this period, meaning that his involvement in recording sessions was further limited.

On The Moody Blues' 1991 release Keys of the Kingdom, Thomas played a substantial role in the studio for the first time since 1983, writing "Celtic Sonant" and co-writing "Never Blame the Rainbows for the Rain" with Justin Hayward. He contributed his first ambient flute piece in eight years; however, his health declined and his last album with the group was Strange Times to which he contributed his final compositions for the group.

Thomas permanently retired at the end of 2002. Thomas released his two solo albums, remastered, in a boxset on 24 September 2010. The set includes, with the two albums, a remastered quad version of "From Mighty Oaks", a new song "The Trouble With Memories", a previously unseen promo video of "High Above My Head" and an interview conducted by fellow Moody Blues founder Mike

Pinder. The boxset was released through Esoteric Recordings/Cherry Red Records.

Thomas died on 4th January of prostate cancer, at the age of 76.



Nico (? – 2018)

Nico was the oldest Western lowland gorilla in Europe and was thought to be the second oldest gorilla in the world. His habitat on Half Mile Lake at Longleat Safari Park covered over half an acre and included lookout stations, tree trunk climbing frames and tyre and net swings.

Nico and his brother Simba came from a zoo in Switzerland in the 1980s, and were given a television to watch during their 6 month quarantine period.

Nico died in his sleep on 7th January, aged 56.

Mark John Hough (aka Buster Stiggs) (1954 – 2018)

Hough, known by the stage name Buster Stiggs, was a New Zealand rock drummer.

Hough was born in England, and moved with his family to New Zealand as a child. He began



studying to be a teacher in 1976, but his primary interests were art and rock music, especially the nascent New Zealand punk scene.

Hough's first band was After Hours, the first band of a teenage Neil Finn, which lasted until 1977 when Finn was asked to join his brother's band, Split Enz. From here, Hough moved to the short-lived Fang, for whom he played drums. By late 1977 he was playing with up-and-coming Auckland punk band Suburban Reptiles using the stage name Buster Stiggs, which would remain with him for his whole musical career. He was a main songwriter of the band, writing their single "Saturday Night Stay At Home".

After briefly playing guitar with The Scavengers for a couple of gigs in 1978, Stiggs and fellow Suburban Reptile Bones Hillman joined Split Enz founder Phil Judd in a new three-piece band, The Swingers. The Swingers hit the charts with two singles, "One Good Reason" (1980) and "Counting the Beat" (1981).

Stiggs left The Swingers just as their second single was starting to hit the charts, joining Australian band Models. He stayed with the band for under a year, failing to gel fully with the band's sound. After leaving Models, he moved to the back room of the rock industry, working as a graphic designer and designing record covers and tour posters.

Stiggs died on 7th January, aged 63.



Christopher Andrew Tsangarides (1956 – 2018)

Tsangarides was a British record producer, sound engineer, and mixer.

He was best known for his work with many heavy metal bands, including Judas Priest, Anvil, Gary Moore, Thin Lizzy, Anthem, and Tygers of Pan Tang. Tsangarides worked with many pop and alternative artists as well, including Depeche Mode, Tom Jones, Concrete Blonde, and The Tragically Hip.

Tsangarides learned to play piano as a child and studied trumpet at the Royal Academy of Music, before studying economics at college. He started his career in the music business in 1974, as an apprentice at Morgan Studios in London. Initially, he worked there as a tape operator and his first job as sound engineer was on Judas Priest's second album *Sad Wings of Destiny* in 1976.

When Morgan Studios 3 and 4 were acquired by Zomba Management in 1980 and rechristened Battery Studios, Tsangarides went to work for the new owners and became part of a team of "in-house producers".

During the 80s and up to the 90s, Tsangarides became famous on the hard rock and heavy metal scene for the quality of his job and for having produced signature albums, like Anvil's *Metal on Metal*, Thin Lizzy's acclaimed final studio release *Thunder and Lightning*, and *Painkiller* by Judas Priest.

Beside his work with metal bands, Tsangarides

recorded songs for artists of other musical genres, like singer/songwriter Joan Armatrading, pop star Tom Jones, goth rockers The Lords of the New Church, Killing Joke and keyboardist Jan Hammer. In 1987, he remixed the song "Never Let Me Down Again" by Depeche Mode for a release as single.

The 90s saw Tsangarides still at work with metal bands, but he also produced the British gothic rock act The Sisters of Mercy and the alternative rock groups The Tragically Hip and Concrete Blonde. In 1999, Tsangarides collaborated as a performer and songwriter with Shin Hae-chul in the techno/metal act Monocrom. They made one album and did an arena tour in Shin's native Korea.

At the beginning of the 2000s, Tsangarides had his own music company called Rainmaker Music, which included a recording studio with the same name in South London, and he later opened another studio called The Dump in Kenley, Surrey, which operated until January 2006. Also in 2006, Tsangarides opened a new recording facility, Ecology Room Studios in Kent, England, where he went on producing new and established acts on lower budgets than in corporate studios.

In February 2012, Tsangarides announced details of a new record label, Dark Lord Records, formed with The Strawbs frontman Dave Cousins.

He died of pneumonia and heart failure on 6th January, aged 61.

Edward Allan Clarke (aka "Fast" Eddie Clarke) (1950 – 2018)

Clarke, better known as "Fast" Eddie Clarke, was a British guitarist who was a member of heavy metal bands Fastway and Motörhead. Of Motörhead's classic lineup, which consisted of Lemmy, himself and Phil Taylor, he was the last surviving member.

Clarke began playing guitar and by the time he was



aged fifteen had been through many local bands, one of which was called The Bitter End. He continued playing local gigs until 1973, when he turned professional by joining Curtis Knight's blues prog rock band, Zeus, as lead guitarist.

Later with guitarist friend Allan Callan, keyboard player Nicky Hogarth, and drummer Chris Perry, Clarke attended a recorded jam session at Command Studios in Piccadilly. As a result of the tracks from this session, the quartet secured a deal with Anchor Records, and called the band Blue Goose.

Clarke soon formed another band with Be-Bop Deluxe bassist, Charlie Tumahai, vocalist Ann McCluskie and Jim Thompson on drums. Called Continuous Performance, this line up lasted until early 1975, when their demo tracks failed to secure them a record deal and then band split up. Clarke then formed a group with Nicky Hogarth from Blue Goose, bass player Tony Cussons and drummer Terry Slater. Their efforts to get a deal were unsuccessful, and Clarke temporarily gave up the music industry.

Clarke was working on re-fitting a houseboat, when he met drummer Phil Taylor. Taylor had recently joined Motörhead and introduced Clarke to Lemmy; it was not long before he was playing with them. The threesome (Lemmy, Clarke, Taylor) are considered the classic Motörhead line-up.

Clarke left Motörhead in 1982; his last gig with the band taking place at the New York Palladium on 14 May 1982. Another cameo from Clarke on a later Motörhead album was on 2000s *Live at Brixton Academy*, released in 2003, on which the band featured many guest appearances from other guitarists, of which he was one, playing on the songs "No Class", "The Chase Is Better Than the Catch" and "Overkill".

Hearing that UFO bassist Pete Way was keen to leave that band, the two met and decided their new band's name would be an amalgamation of their own two names, resulting in Fastway. Touring had been strenuous for the band and, upon returning to Britain, they decided to split. Clarke stayed in London and soon received a call from King about giving Fastway another go.

Clarke toured America with Fastway, supporting AC/DC, followed by a lengthy European tour, which produced 1992's Say What You Will – Live album. Fastway were also engaged to provide music for the Trick Or Treat film soundtrack, for which they composed the title track and performed "Heft" and "If You Could See" from their albums.

The double CD release, Fast Eddie Clarke Anthology, showcased a collection of Clarke's music spanning his career before and after Motörhead. It also marked a return to live performances with a reformed Fastway, including an appearance at the UK's Download Festival in summer 2007.

In 2014, Clarke went back to his blues roots and released a new studio album through Secret Records. 'Make My Day – Back To Blues' is a collaboration between Clarke and the keyboardist from Shakatak, Bill Sharpe.

Clarke reunited with Lemmy on 6 November 2014 at National Indoor Arena in Birmingham to play Motörhead classic "Ace of Spades".

Clarke died on 10th January, aged 67, after being treated in hospital for pneumonia.



Artist Barbara Dickson Title Time And Tide Cat No. CTVPCD001 Label Chariot

'Time and Tide', Barbara's 2008 studio album, sees her continuing her hugely-successful creative partnership with musician and producer Troy Donckley, which began with the release of 2004's 'Full Circle' and saw Barbara's long-awaited return to her folk roots.

The album features ten new recordings, mixing traditional favourites including 'Dream Angus' and 'The Rigs o' Rye' with re-workings of more popular songs such as the Carole King/Gerry Goffin classic, 'Goin'

Back' and a stunning rendition of Charlie Chaplin's 'Smile'.

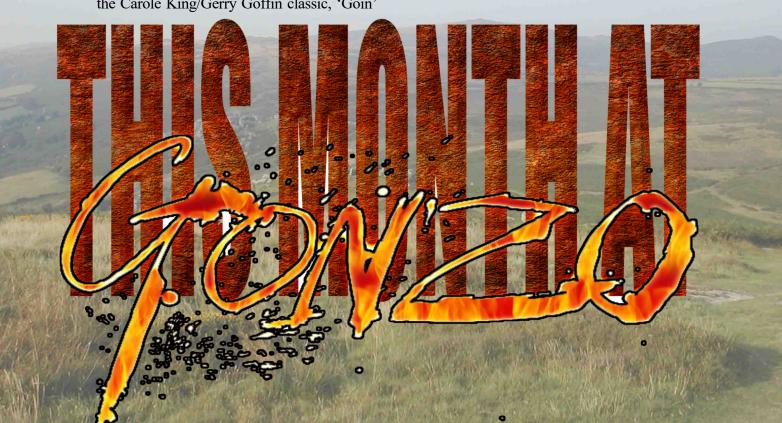
Also included are Charlie Dore's 'Disremember Me' and a dramatic reimaging of Archie Fisher's 'The Witch of the Westmerlands'.

The album features Troy Donockley on Uilleann Pipes, guitars and whistles, Frank van Essen on violin and viola and the beautiful vocals of the Combined Singers of the Schola Cantorium and Scola Puellarum of Ampleforth Abbey.

"Barbara's still in magnificent voice and a superb interpreter." ('Folk Roots' Magazine).

"After her 40 years in the business, you'd think it would be easy to predict what Barbara Dickson would do next. But, as this album proves once again, she's not one to rest on her laurels... truly special."







Artist Jessica Lee Morgan Title I Am Not Cat No.SPA001 Label Space Records

Jessica Lee Morgan is a singer and songwriter raised on a wholesome diet of folk and rock. Her on-stage style is honest yet playful, with songs and a voice that come from the heart.

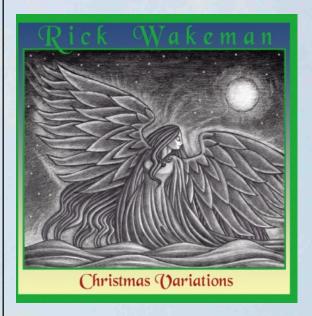
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

Live, she performs mostly with Christian on bass and her acoustic guitar, with percussion strapped to her army boots.

Jessica also tours with Bowie supergroup Holy Holy alongside her father Tony Visconti (Bowie, T.Rex), Woody Woodmansey (Spiders from Mars) and Glenn Gregory (Heaven 17), as well as Paul Cuddeford, James Stevenson and Berenice Scott. They have toured in the USA, Canada, Japan and the UK.

Jessica sings and plays saxophone, 12-string guitar and percussion in the band.

She has also opened most of the shows along with Christian Thomas on bass, joined sometimes by Jessica's brother Morgan Visconti, when they alternate lead vocals.



Artist Rick Wakeman
Title Christmas Variations
Cat No.MFGZ026CD
Label RRAW

Rick Wakeman's interest in music began at an early age and it was originally thought that a career as a classical pianist lay in store for Rick and a spell at the Royal College Of Music would seem to support this theory. Unfortunately Rick preferred playing in bands and appearing on the lucrative session circuit than studying as a classical pianist and decided to leave the Royal College of Music or was perhaps gently pushed in that direction depending on whose story you believe.

Whatever the facts one thing is certain Rick Wakeman was in heavy demand playing sessions for some of the biggest names in pop music at this time (Late sixties/early seventies) and as such played on many hit singles including records by Brotherhood Of Man, Cat Stevens, T.Rex and also played on the David Bowie single Space Oddity.

Around this time Rick also decided to join the British folk rock band the Strawbs and it was with this band that Rick first caught the attention of the band with whom he is most closely associated...Yes.

Rick left the Strawbs following a well received live album (Just A Collection Of Antiques and Curios) and a studio album (From The Witchwood) and joined Yes in time to record the bands fourth album Fragile and the single from that album (Roundabout) went on to achieve great success in America.

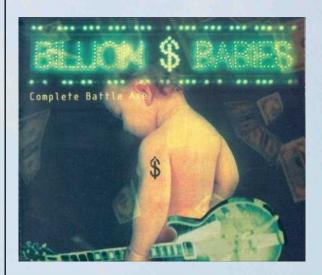
Rick would achieve great success with Yes recording a number of highly successful albums with the band including Close To The Edge, Tales From Topographic Oceans and the live Yessongs.

It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's Journey To The Centre Of The Earth.

With this album Rick became a bona fide superstar and recorded more themed albums including The Myths and Legends of King Arthur and The Knights Of The Round Table. He also recorded two well-received film soundtracks for the films White Rock and Ken Russell's Lisztomania in which he also had a small role.

Returning to Yes in 1977 Rick managed to juggle both the responsibilities of a solo career and also his obligations to Yes although once again in 1979 Rick departed Yes for a solo career. Rick would return to Yes again on a number of occasions and at the time of writing is still a member of the premier British progressive rock band.

This album has been unavailable for some time and is indeed one of Rick's favourite albums. Comprising ten traditional Christmas Carols performed in the inimitable style of Rick Wakeman Christmas Variations is that rare thing a Christmas album that you can play all year round. This version of the album has been re mastered for release.



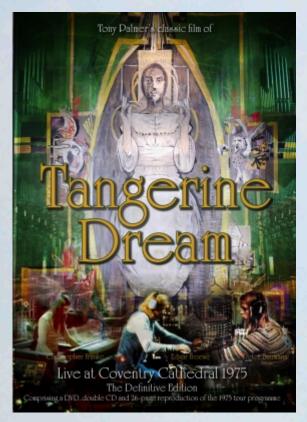
Artist Billion Dollar Babies
Title First Ever Live Show - Flint 1977
Cat No. HST486CD
Label Gonzo

Alice Cooper was undoubtedly one of the major rock artists of the 1970s and 80s. However, what is less well known is that originally the man now known as 'Alice' was called Vince and he was the lead singer of a band called 'Alice Cooper'. The band consisted of lead singer Vince Glen Furnier, Buxton (lead guitar), Michael Bruce (rhythm guitar, keyboards), Dennis Dunaway (bass guitar), and Neal Smith (drums). Furnier legally changed his name to Alice Cooper and has had a solo career under that name since the band became inactive in 1975.

The band played their final show on April 8, 1974 in Rio de Janeiro, Brazil. Bruce, Dunaway and Smith would go on to form the short-lived band Billion Dollar Babies, producing one album - Battle Axe - in 1977.

While occasionally performing with one another and Glen Buxton, they would not reunite with Alice until October 23, 1999, at the second Glen Buxton Memorial

Weekend for a show at CoopersTown in Phoenix (Buxton having died in 1997). This is a recording of their first ever show, and what a show it was!



Artist Tangerine Dream
Title Live at Coventry Cathedral 1975
- Directors Cut
Cat No. TPDVD197
Label Tony Palmer

Film director Tony Palmer had always been deeply unsatisfied with his film of legendary Krautrock band Tangerine Dream. For one thing it had contained the wrong music. Palmer explains: "Well, it was a cunning piece of Richard Bransonism! That is, it was the soundtrack of the yet-to-be-released album. So, he was doing a cunning bit of PR, because what they played in Coventry cathedral was music from two existing albums and that was of no interest to him whatsoever.

What was interesting for Richard, and what was important for Richard – I respect that, of course – was to promote the new, not-yet-released album. And I was a sucker, and I fell for it, and we cut all the pictures to the new, yet-to-be-released album.

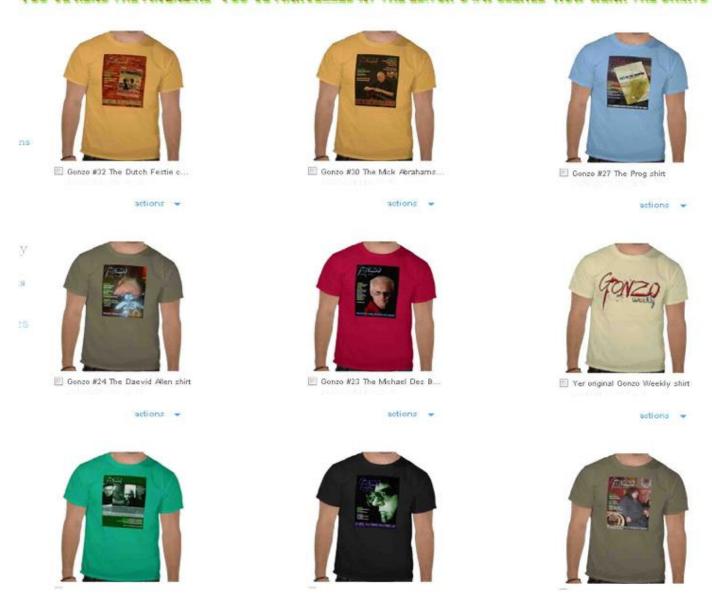
So what we've done this time is we've actually gone back and listened again to the music they did actually play, and of course now, I realise that it was quite different. And I've had to recut not all the pictures, but a great many of the pictures to that soundtrack that was the music that they actually played.

So, for the first time, we've got a decent cover, a proper restoration of the pictures, AND the real sound"





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



Cop a sneak preview here:

http://tinyurl.com/z9825mr

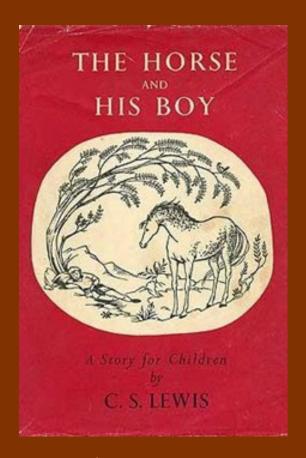


JON MEETS MALLINE And they talk about Pauline

As many readers of my burblings will know, I spent my formative years in Hong Kong, only leaving a few months before I was twelve. I do not use the term "formative years" lightly, because a large amount of the stuff which has shaped my adult life came from my

childhood years in the last jewel of the Imperial crown. I still dream in Cantonese, and remember much of my childhood, which in many ways was weird and wonderful, and in other ways would - these days - be judged as being quite horrific. Other things were





pretty normal.

For my sixth birthday, for example, Uncle Mac, who was some office acquaintance of my Dad, a leading light in the local Amateur Dramatics Society, and - I discovered many years later - a notorious homosexual, (a snippet of information which is totally irrelevant to the main thrust of this narrative), gave me a book which would change my life. These days children don't seem to read at this age; in recent years I have given youngsters of my acquaintance books that I think they would enjoy only to have them (and often their parents) stare at me in horror.

"I blummin' hate books", said one ungrateful child, which prompted me to give him a lecture about the importance of literacy, and the historical context of the Nazi book burnings, which I am sure that he ignored.

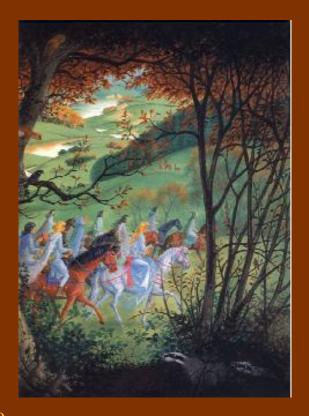
But in those days (as they are now) books were my favourite things, and so I devoured this one - *The Horse and his Boy* by C.S.Lewis with great pleasure. It was my first

introduction to the magickal land of Narnia; a wonderful place where animals could talk, and there was a barely veiled Leonine Jesus. And from then on, the books were amongst my favourites. And they are still amongst my favourites today.

Unlike so many people that I know, I wasn't disgusted to find out that the whole series could be interpreted as a Christian allegory. My family were, and are, church people, and - although I have drifted away from the established church in recent decades, having much the same attitude towards mainstream religion that I do to mainstream politics - much of my moral compass was forged in those faraway lands of make believe.

Narnia was also my first introduction to any sort of fantasy, high or otherwise, but over the years, even though I have read many more books in the genre, none of them have ever replaced the seven Chronicles of Narnia in my affections. And over the next year or so I devoured all of them.

Much though I loved the stories, I also loved the illustrations; especially the maps on the endpapers, which were all done by a lady





called Pauline Baynes, whom - I later discovered - had also illustrated *The Lord of the Rings* and other books by J.R.R Tolkein.

And so the next five decades continued. I continued to read the Narnia books, and when the movies came out I thought they were terrible, mainly because they didn't look like the landscape in my head that had been created and nurtured by five decades of exposure to the line drawings of Pauline Baynes.

And then I met Martin Springett.

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

While in London Martin started to illustrate

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

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers.

Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Govenor



Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awrads from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse and has several projects on the go.

Martin also knew Pauline Baynes. He writes:

"I first met Pauline Baynes when I was briefly commissioned to illustrate J R R Tolkien's "Farmer Giles of Ham" about ten years ago. The project fell through, but it opened the door to one of the most unexpected and delightful experiences of my life; meeting and knowing Pauline Baynes. Pauline lived in what I can only describe as a magical cottage, in a serene sylvan setting in the beautiful Surrey countryside, a perfect place to create images for "Narnia" and "Middle Earth". A bright, literate, lovely spark of a woman, she lived a strongly independent life with her two dogs, Lady and Bertha, and worked until the very last day of her life.

It doesn't always go smoothly when one

meets people whose work you admire, but we hit it off right away. I and my brother in law, David Shelton, the "pilot" on these annual visits, were completely charmed by her and by her fascinating environment as the cottage was filled with folk art and images by some very famous illustrators.

The original meeting with Pauline was a bit comical as I had her phone number but the wrong county code and kept getting a carpet store in Hastings. We were on a road trip and were constantly stopping to use a phone box, and I was getting very frustrated at not getting through. My dream of meeting her was not going to come true. I finally got the right number and we followed her directions; past Bird World, past great thicket, the blasted oak, the tall white tree etc, there was no name for her road if I recall. As soon we saw her cottage we knew we were in Narnia or as close as we would get.

Many people were of course fascinated by her connection with C S Lewis and Tolkien, or Ronald as she called him. It was more than a connection, it was a friendship born of Tolkien's extremely high regard for her work.



She and her husband Fritz often went on holiday with Ronald and Edith, and she admired Tolkien greatly. He wore, she said, "...his erudition and religion lightly".

I too was intrigued by this connection but much to Pauline's delight, my main interest was asking her about her own work and of course comparing notes on an illustrative approach to "Farmer Giles".

We visited many times after that, and on one occasion after a delicious meal with her at The Bluebell, the local pub, she mentioned that she had just about run out of her favorite illustration board. She had bought a stack of it as she said, "...in the middle ages..." and was faced with working on an inferior surface. Pauline painted in gauche for most of her 60 year career and what looked like firm pen work was in fact worked up with a brush. She habitually worked "size as", as she felt she had to know what the art would look like when it was reproduced. At any rate, Dave and I volunteered to go to the London Graphics centre and buy a

reasonable substitute board for her. I like to think it lasted up until the last brush stroke.

I sent her a silly illustration and a limerick after our first meeting which she really enjoyed, somehow it sums up the laughs and good times we had with our dear friend Pauline.

There was a young lad from Toronto

Who had to see Pauline B pronto!

He teamed with Dave

Who wouldn't behave,

Those appalling young men from Toronto!"

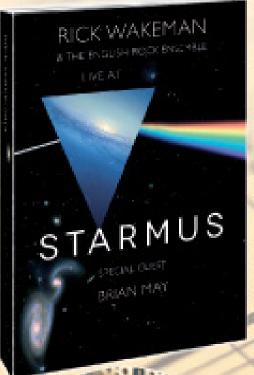
As a fan of both Martin and Pauline, this gave me an excellent excuse to phone him up for a chat, and You can listen to our conversation here:

Listen Here



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!







THE LISTENING POST



As we all move or drift into a New Year -2018, I thought it would be a bit of fun to undertake something of a personal 'audit' of my musical playlists. Some of the artists - and some of the albums - that are grabbing my musical attention. Like most people these days I listen to music on a variety of devices and equipment. I travel a lot, so that includes listening on a couple of i-pods, an android phone through Spotify, and on CDs on my main hi-fi in the lounge, and on another pretty good system in my office. And at gigs, festies and at friends' houses, tipis, yurts and self-build homes around the world.

I try not to be too influenced by the outpourings of music magazines, but as with Spotify, they provide me with some ideas for who to look out for and listen to. Recent sonic adventures have been in the company of: **Alice Coltrane** whose 'The Ecstatic Music of' album was recorded in India during her days as a spiritual guru in an ashram. Chants, bells and sumptuous synth and organ sounds. Takes one back to the



Beatles and lots of Hare Ramas! https://www.youtube.com/watch? v=0Yh59k4SnHQ

Likewise, a blast from the past, but with much rejuvenated vigour. 2017 gave a second boost to Canadian legend, **Buffy Sainte-Marie's** modern career as an indigenous musical heroine. 'Medicine Songs' joined 'Power in the Blood' recreating many of her old songs, plus new ones all in a much more modern style. Often very powerful indeed. https://youtu.be/o5zb0WTSLsy





LCD Soundsystem produced probably their best yet with 'American Dream'. From Brooklyn, they provide a full-on amalgam of synth-pop and electronica. Modern pop music that belies the old foggies who tell us, '...there's no good new music'. Sometimes a bit too poppy for me, but...here's 'Tonight':



https://www.youtube.com/watch?
v=lqq3BtGrpU8

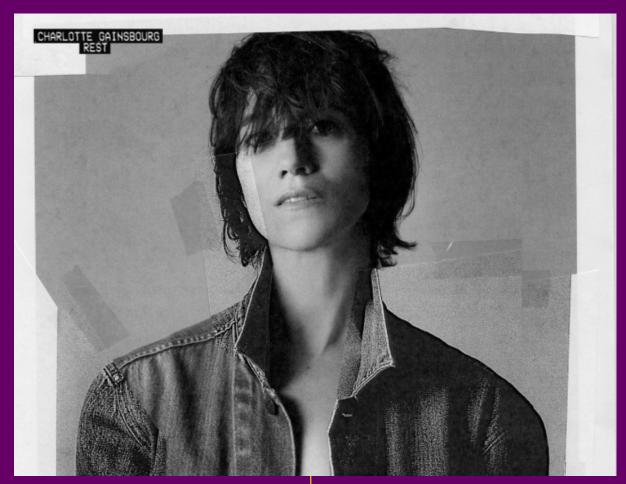
and live on Jools Holland:

https://www.youtube.com/watch?v=ORGpezG5-Jc

Been trying to dip into the cross-over territory where old-style modern jazz gets a slightly new make-over. **Binker and Moses'** 'Journey to the Mountain of Forever' hasn't changed my life, but it's solid, pleasant jazz, with a bit of modern edge. Drum 'n' Sax, anybody? Here they are live in 2017:

https://www.youtube.com/watch?v=BtxqKVbKhYU

I'm a sucker for the odd French chanteuse and **Charlotte Gainsbourg's** latest, 'Rest', is crammed full of husky, breathless, whispered French singing. Moody and



mournful, but catchy and tuneful too! And dark. I like D-A-R-K. Try 'Deadly Valentine':

https://www.youtube.com/watch?v=LkyIVKbCfG8

From my trips away and people I've met, perhaps my two favourite current artists from Lithuania, who are **Kamaniu Silelis** and **Rasa Serra. Kamaniu Silelis** are young, full of vitality, and writing and performing a magical mix of catchy, melodic songs that blend the traditional music of the Baltic with modern, dance, quality pop and sing-along qualities. They



look great and are super live.

Their second album 'Namai' gets a lot of plays in my home:

https://www.youtube.com/watch?v=qlLeGtyC0Ak

And, here's a full live performance:

https://www.youtube.com/watch?v=S18u6SJBIhE

Ethereal, eerie and floating, the voice of **Rasa Serra** has a truly haunting quality. Her album, 'Dzukija' with Saulius Petreikus is stunningly beautiful, but with an icy-Nordic quality and edge. Here's a live performance:

https://www.youtube.com/watch? v=u1ExMbB56YI

From Turkey, **Baba Zula** create an infectious blend of reggae and traditional Turkish and Middle Eastern sounds intermingled with deepest dub. Their double album, 'XX' is a modern confection that requires pumping up of the volume! Join them at the Boiler Room venue in Istanbul 2017, kicking up

a storm. Give it a few minutes to get into gear. Weird shit:

https://www.youtube.com/watch? v=7neyZZ_7THo

Sometimes based, I think, in London, Kefava describe themselves as, "an eclectic group of immigrants, travellers and international seeking artists to find ground between folk common the traditions of the world, with a sound rooted firmly in the 21st century." Great music, great grooves, and political in all the good senses of the word. 'Radio International' gets a fair bit of playtime in my house:

https://www.youtube.com/watch? v=iGvVBj7g6u0

I also enjoy doing some crate-digging like anyone else and found myself enjoying **Eddy Grant** anew. Bubbly, positive, reggae. Hailing from Guyana, this is quality Afro-Caribbean dance music. 'The Definitive Eddy Grant' is uplifting music. And he had a new album out in 2017, 'Plaisance', named after his hometown, complete with single, 'True to You':

https://www.youtube.com/watch?v=UY0ZduOnn0U





The Future Shape of Sound possess a lot of the vibes of Alabama 3 at their admirable best. Cross-cultural clashes, sweet soul music. Their 'Eleven 59' disc has enjoyed a fair few spins. I'm going to try and catch them live.

Here's a couple of live clips to give you a teasing taster:

https://www.youtube.com/watch? v=70qYE3r6u2E

https://www.youtube.com/watch?v=AU7XiJBfLuM

Left of the mainstream these days, I find I enjoy **Robert Plant's** recent output with the Sensational Shape Shifters a lot more than back in his Led Zep days. The 'world music' tag has become meaningless, but this is joyous world music without any boundaries. 2017's

album, 'Carry Fire' is another fine effort. Many Arabic influences and nuances. Here they are live for the BBC:

https://www.youtube.com/watch?v=hTo27DynRms

My artistic, dj-ing friend, Aggelos from Greece, introduced me to the French electronic sounds of **La Femme.** High NRG-dance-floor ecstatic. Apparently superb live. Catch 'em here live in Paris. Strange and surreal:

https://www.youtube.com/watch?v=eO-Kt8HBFxg

Omar Souleyman's 'To Syria with love' is an oddball album. In his sound, modern Arabic music co-mingles with dancefloor grooves, into one helluva hypnotic melange. Mesmeric and a bit scary: https://www.youtube.com/watch?v=lVlgMEFu1PI



I don't know much about **Pumarosa**, but I rate the album 'the Witch' and especially 'The Priestess' (piano sessions unplugged). Probably 'The Priestess unplugged' is my favourite track of the year. Music like this, is, at its best, able to cause those spine-tingling moments that we all look for in new-to-us music. Fernanda Munoz-Newsome reminds me a lot of early Laura Nyro.

https://www.youtube.com/watch?v=PgNSWlLIO4o





Oumou Sangare produced her best yet with 'Mogoya'. With artists of the stature of drummer, Tony Allen accompanying her, this is one of the best African albums of the year. Hear and see the energy in a live performance:

https://www.youtube.com/watch?v=hYZyl3azXZE

Up there too are **Tamikrest**, musical-desert nomads who are beginning to challenge Tinariwen for the Desert Blues crown. 'Kidal' is the latest album:

https://www.youtube.com/watch?v=EIpxNpVyPaA

'EB=MC²' is the new album from veteran guitar maestro **Michael Chapman** with Israeli singer and guitarist, **Ehud Banai** for musical company. Worth checking out – a late 2017 release. Here's the track, 'Angel'. Gorgeous guitar playing and mixed high soaring and gravel-infused vocals:

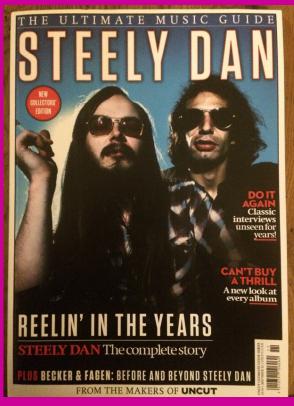
https://www.youtube.com/watch?v=S6 CFceINRc

And finally, from the vaults came 'The Singles' collection from German electronic noise-makers, Can. 23 tracks spanning 1969 to 1990. Here's a dose of 'Vitamin C' for you:

https://www.youtube.com/watch?v=XNfp7s1atAw

Here's the Unknown Mortal Orchestra performing the same track live in Sydney:

https://www.youtube.com/watch?v=uWSFk6d-Uog



Read all about It

Like my largely 20th century music, I still enjoy reading newspapers and magazines, a habit since the early 70s. More so than books sadly, newspapers and magazines are of 'now', books seemed more of the past when I was younger. But the modern reality is of course, most of my music is historical (!), and there are many excellent books about the subject. Music-wise, back in the day, it was good old NME of course, every Thursday, cover to cover including the small ads. I just wanted to know more about all this music I was enjoying. Sounds was for headbangers, Melody Maker too middle of the road. As the 70s rolled on however they quickly moved onto new music eg punk as is the ever onward rush of popular music.

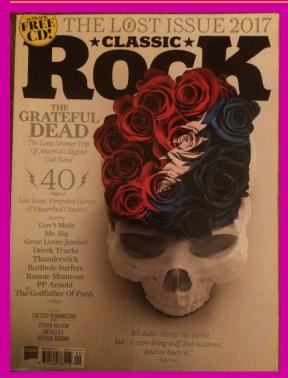
In this world of more fake news every day, 'serious' papers still provide a more balanced alternative, and of course many of the 'real' stories of recent times have largely been

broken by newspaper journalists. (Murdoch's) Saturday and Sunday Times are my weekly poison, I used to buy the Saturday Independent too when it was published in physical form. The printed Guardian sends me to sleep but online they have some fantastic articles, including music. It has to be said too surprisingly, The 'Torygraph' has some excellent musical online content too.



The Times duo often carry decent music articles, and are both good on environmental stories. The obituary columns are pretty essential too nowadays unfortunately, back in October, was the potted history of an amazing sounding character called Charles Roff. I have to admit, the accompanying photograph caught my eye first but also the sub-title 'Cornish lifeguard, rogue and photographer with a keen appreciation of the female form'. He sounds like a dude, 'rogue', what a fantastic word, and in the 21st century. He spent a bit of time at Her Majesty's for weed cultivation and enjoyed many adventures. I'm assuming the expression 'keen appreciation of the female form' could be more simply translated as 'he liked the ladies'. In this post-Weinstein world, at least I now know the correct, hip, PC words to use

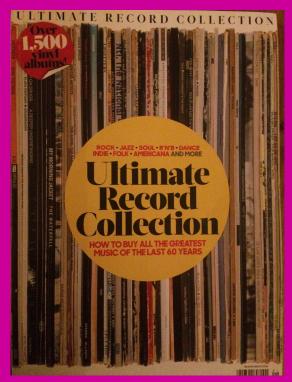
John Brodie-Good



going forward. Sounds like Mr Roff had a great time however, 'a bon viveur from start to finish'. *The Times*' photo editor's choice for the piece might be deemed a bit close to the mark for some. His (or her – I doubt it) choice for the image of the actress Karin Dor who passed away in November is just great though, pure 1970s and very sexy too (A 1970s expression). Just like one of Mick Farren's 'gratuitous' photos on his wonderful blog.

I learnt long ago that magazine covers often promise far more than they contain. The only real reason we still have WH Smith bless 'em, is you can still stand there and 'try before you buy'.

Classic Rock magazine is not even on my list of mags I pick up to look at but The Dead's Skull N Roses cover (Issue 240 September 2017) was a no-brainer. An excellent potted history of The Grateful Dead by Max Bell (ex *NME* – another big Spirit fan too if I recall correctly) followed by a feature on Jam Bands (see later on). There's also a recent interview with Arthur Brown, and not even mentioned on the cover, a two page feature on 'The with Canterbury Scene', list a recommended albums from Caravan, the Hatfield, Egg and Steve Hillage. It's a slightly odd list but it could turn the younger readers



onto new (now classical!) music, which has to be good. You do feel your age though when you see full page adverts for festivals and you have not heard of a single one of the bands featured.....

The 'Vinyl Revival' stuttered slightly last year as sales slowed again but the marketeers have got all their guns blazing now. At least two regular new titles are on the racks, one of them I think is £10 a pop; you could buy an album for that! Very glossy, with lists of 'essential records' and totally obscure, and probably shite 'rarities'. They seem complete style over substance to me, classic 21st century stuff, perception (marketing) rather then reality. There is an exception however, The Ultimate Record Collection, published by the 'makers of *Uncut*'. Shouldn't that be 'publishers'? Too long a word I guess. It's really very good, over 1500 vinyl albums, grouped by decade. As with all lists, you can argue the toss until the cows come home but it's a great attempt, plenty of stuff I still need to listen to. The flaw of course is the word vinyl itself. Yes, the first two decades were originally released on record, but the later stuff was CD and now of course, other means eg streaming. The reality version would be the *Ultimate Album Collection*. It's £9.99 new, there may be some still in shops, or



order online, or keep an eye out on e-bay for s/h copies.

Uncut are also the publishers of the rather spiffing, The Ultimate Music Guide – Steely Dan. This one came out in November, 'Smiths in Bath had loads of copies the other week but none today I just realised. It's a compilation of reviews, interviews and photographs and almost gob-smackingly, there are no adverts, just 122 pages of pure Steely Dan. Way to go *Uncut*, awesome. Ads on the inside covers only. The SD issue adds to *Uncut*'s growing list of artist/band special issues, some like Kate's Bush are on revised versions already. Check the list out. I thought I recognised some of the old interviews. *Uncut* (based in London) is part of the Time Warner Group, who also happen to own....NME and its archives. Full circle it would appear.....

Relix Magazine is published out of New York, and is descended from a core of Grateful Dead fans. I picked up some old issues at a record fair a few ago, published a year or two after Garcia's death and there seemed to be a 'what the fuck are we going to do now?' feeling to it. The modern day version now turns up on the doormat and has a strong 'Jam Band' emphasis to it, with the

clear modern-day leaders being Phish, although they get side-showed whenever 'Dead and Company' hit the road. Jam bands, as their name implies, play extended sets and songs, a-la GD of yore, often it seems with a country and bluegrass emphasis. magazine has festival features, album reviews and does cover music outside the hugely extended Dead/Jam band family. They do a daily '7' newsletter which you can sign up for free. Get your daily pic of Trey! Each issues comes with a free CD, usually unsigned acts but sometimes 'known' acts too (John McLaughlin was on last issue). It seems a good source of music news from the US.

Fanzines seem to have become a thing of the past, most a real labour of love. I was pleased to get a few copies of *Holding Together* recently, from a UK e-bay seller. Focused on the Airplane/Starship family, some great interviews, news of the day, analysis and bootleg reviews (including SQ ratings – very cool). Real physical media too, 30 pages of 'xeroxed' black and white pages with a few mono images, and a colour cardboard cover, stapled! Love it.

But to keep really up to date, you can't beat your wonderful, 21st century, weekly, online mag, *Gonzo*. Hot off the press, Steely Dan & The Doobie Brothers are gonna tour the US together this summer! Not so hot off the press, rumours of \$545 per head front row tickets, at official prices, and an hour set for each band. Fuck that. Rock and rock in the 21st century, or just a plain rip-off? You read it here first....

http://www.uncut.co.uk

https://www.relix.com



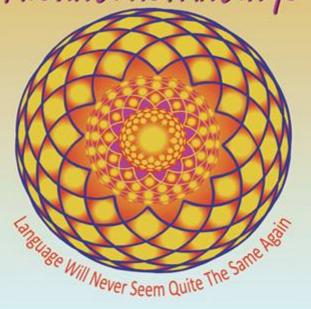
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Richard Foreman's
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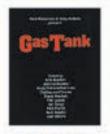
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires 1962204020



TIME MACHINE

Guest vocalists include John Parr, Tracey Acherman, Ashley Halt, and Roy Wood PPGZOUCD



GASTANK

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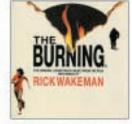
Soundtrack album featuring Tony Fernandes and Jaclae McAuley

5020-60



COUNTRY AIRS

The original recording, with two new tracks MPGZOHCD



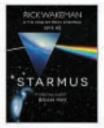
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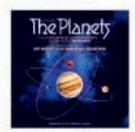


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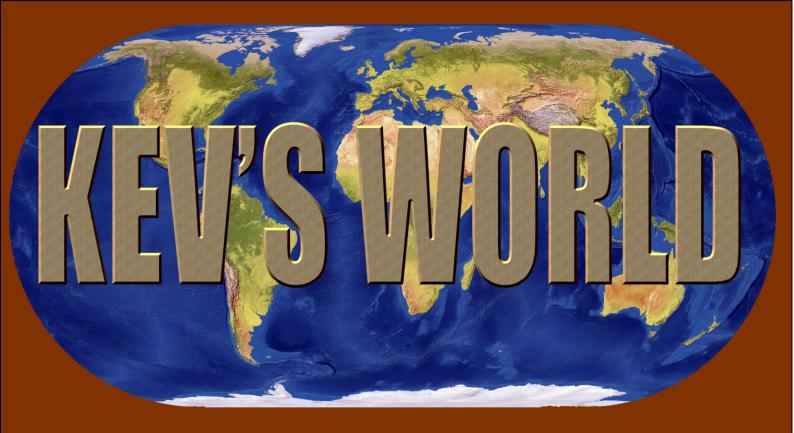


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36 CRAZYFISTS LANTERNS SPINEFARM RECORDS

I can't believe that it is thirteen years since I first came across 36 Crazyfists and 'A Snow Capped Romance', and that was ten years since they had started, but the Alaskans are now back with their seventh album. As the guys began pondering their next musical evolution in 2016, Brock Lindow (vocals) faced what he describes as "the lowest point in my life." "It was extreme depression," he sighs. "I got divorced after 13 years. That tailspun me a little bit. A number of things happened

that I wasn't used to. I'm a pretty upbeat guy, and I'm not accustomed to that feeling. It was a difficult writing process for me. Things didn't flow for a long time, because I couldn't get focused outside of my everyday life." While working on a salmon fishing boat, he started jotting down lyrical ideas at sea. At nature's whim, Brock surrendered himself to the process and embraced its healing potential. "Eventually, I was like, 'You need to get this stuff off your chest. That's what music is about for you'."

As one might expect from comments such as this, here we have an album that is full of angst, rawness and pain. Steve Holt (guitars) once again took on the additional roles of producing, recording, and mixing, and he deserves special praise as I fully expected to see the name of a top-flight metal producer as it is the production that takes this album to a whole new level. It is easy to see why they have been touring with the likes of Killswitch Engage and Atreyu, as musically they have a lot in common with both bands, although at times they do also remind me of Nickelback! When they are good they are very good indeed, but what does let the album down somewhat is the quality of the material, especially in the second part

KEV ROWLAND

of 'Lanterns'. It can get a little pedestrian and "samey", but when they get it right then these are a force to be reckoned with. The uptempo songs are simply driven along at breakneck speed by Mick Whitney (bass), and Kyle Baltus (drums) while the guitars crunch and riff with downtuned abandon, and Brock screams, shouts and sings as if his life depended on it: and in some ways, it probably did. Hear before purchase.



THE WALKING DEAD ORCHESTRA RESURRECT UNIQUE LEADER RECORDS

I must confess I have never heard an Orchestra sound quite like this one, but given that this is a metallic quintet from France and not an orchestra at all, perhaps that isn't surprising. Formed in 2011 in Grenoble, France, a year later they released their debut EP 'Oppressive Procession', and performed nearly thirty shows throughout France alongside the The of Betraying likes Martyrs, UltraVomit, Death Mentality, Agnostic Front, Promethee, and many others. That Summer, the band secured a three-week tour of Latin American with Descomunal which included a performance Ecuador's OuitoFest. 2013 saw the release of their Klonosphere-issued 'Architects Of Destruction debut', and they are now back with their second full

length album. When a band states that their influences are Origin, Abominable Putridity, Pathology, Aborted, Carnifex, Job for a Cowboy, Rings of Saturn, Fleshgod Apocalypse, Behemoth, Decapitated, Hour of Penance, Dyscarnate, Dying Fetus, Misery Index, Benighted, Kronos and Rise Of Doom then one knows what to expect even before the first death metal notes make it out of the speakers.

I was a little surprised not to see Cannibal Corpse and Testament in the list, as these guys have obviously been paying close attention to these guys, and not so much of the bombast of the likes of Fleshgod Apocalypse. The vocals are coarse, the drums simply brutal with great blast beats, while the guitars and bass all sing as one. There is a great deal of complexity in this music, with layered arrangements that show how much these guys have played together as they never skip a beat or miss a note. Death metal in its truest form rarely gets much better than this, and the production allows it all to shine as the only thing to do is to keep turning it up louder and louder. Brutal, massively over the top, this is sweat-drenched metal that is essential for any fans of the genre.



WHITEWATER
UNIVERSAL MEDIUM
BAD ELEPHANT MUSIC

Whitewater was formed in 2013 by Stuart Stephens and Paul Powell. Stuart is singer, guitarist and keyboards player, while Paul handles a complex range of percussion as well as drum programming. Stuart has been an avid progressive rock fan for as long as he can remember, and states that he formed Whitewater to combine the sounds of classic prog bands like Pink Floyd and Supertramp with a more contemporary ambient aesthetic more akin to Orbital or The Future Sound of London. They aim to combine traditional prog influences and ambient sensibilities of more modern acts, a spirit of experimentation with a distinctive signature musical landscape. This is their third album, where they collaborate with fellow BEM alumnus Mike Kershaw who co-wrote and sang on two songs.

Overall the album is more relaxed and quiet than what I would normally listen to, but there is a definite feeling of direction, and that there is far more substance than just some ambient meanderings. There were times when I found myself thinking more of Tangerine Dream than a modern outfit, but with keyboard sounds that far more up to date, often with a tripping sensibility that can be best described as being a very laidback Ozric Tentacles. The production is very strong indeed, and there is a real sense of space and silence being used as an additional instrument. There is so many gaps between the layers of the arrangements that one could almost walk straight through the cords binding it all together without touching a thread.

It feels quite simplistic and repetitive at times, but that is just part of the overall plan to drag the listener in, with stark electronic keyboards against a very warm bass. In many ways, this is the perfect end to a long day with a glass of your favourite spirit close to hand.



WITH THE DEAD LOVE FROM WITH THE DEAD RISE ABOVE RECORDS

Formed in 2014 by former Cathedral/ Napalm Death frontman and Rise Above Records boss Lee Dorrian and ex-Electric Wizard/Ramesses bassisit/guitarist Tim Bagshaw, With The Dead released their debut album a year later, and now they return with a new line-up and their second album. Joining Lee and Tim are bassist Leo Smee and drummer Alex Thomas, replaces the departed Greening. The new line-up hit it off so quickly that after just one night's rehearsal they decided that they may as well see if they could write new material together, and after four new numbers were developed very quickly they decided to record them. These all appear on the album, and it is strange to think that the first time they had played together was less than a week before that.

This is an unusual album in many ways, as while it is still doom, there is a brutality that one wouldn't normally expect from the genre. It is as if Lee is channelling angst and aggression as he used to with his first band, but at the same time providing more of the musical forms of the second. The drumming is also far more frantic and heavy that one would expect, all over the place as opposed to keeping down a steady beat, as if Alex is

attempting to drive through the skins, but Leo's bass is fuzzed and distorted to the max while Tim provide crunching riffs. But again, these riffs are sometimes doom -laden, yet at others have a far more outwards aggression than one would expect.

Has Lee created a new genre? I'm not sure, but I can see where he's coming from. "I don't feel like mellowing out. The world's getting worse, the atmosphere is getting heavier, people treat each other like shit and there's so much negativity, how are you supposed to chill out when all that's going on? I'm in a privileged position to be in a band like this, so why fuck around? The band is called With The Dead and it's a doom band, why would you want to mellow out? It's got to be pure nihilism or nothing."

Doom with angst, and a raw brooding power that goes over the top, this is well worth investigating.



WOBBLER FROM SILENCE TO SOMEWHERE KARISMA RECORDS

Mellotrons, how do I love thee, let me count the ways, one, one thousand, two, one thousand, three, one thousand. I can't help it, the first time I played this I got an

image of Roger Rabbit in my mind and it won't get out! But, instead of a fluffy white rabbit in a film where Bob Hoskins was cruelly denied in Oscar, what we have here is the Norwegian quintet back with their fourth studio album. To say that this album is making waves in the prog scene is something of an understatement: as I write this, after 138 ratings this is the top ranked album from 2017 according to ProgArchives, and by a country mile the top ranked Norwegian progressive album of all time. So, critically it's not doing too bad at all!

The one thing I can't really make my mind up on with this is whether I should say in the review if the album belongs from 1971 or 1972: part of me is having an argument with the rest to say that it could be as late as 1973 but I'm ignoring that at present. This is classic retro prog as they say, in that not only has it take the influences of bands such as classic Genesis, ELP and Yes but have decided that there is no need at all to move any further and can stay quite happily there and expand on the themes, musical motifs and styles. At this point, progressive rock truly becomes a genre and style, as opposed to music that is challenging boundaries and creating something that is different and exciting. This is where I have another discussion with myself in that part of me gets annoyed that a band is attempting to move music back forty-five years, but the rest of me says "who cares when the music is this damn good?!". Maybe I should start taking tablets... Anyway, there is no denying that this is an amazing album in many ways. If you are the type of discerning proghead who bemoans the demise of flares and sitting cross-legged at gigs while partaking of various illegal and legal substances, then this is for you. To be honest, this is something that progheads simply can't ignore as pretty much all will love it to one degree or another, as it really is quite special. Did I mention the Mellotrons?



ZUD A WILDERNESS LEFT UNTAMED INDEPENDENT

Since the release of ZUD's 2013 debut, 'The Good, The Bad And The Damned', the band's ability to seamlessly blend the likes of Necrovore, old Bathory, and old Mayhem, with that of Roky Erickson, Van Halen, Blue Öyster Cult, and even Heart has been heralded one of the most unique approaches to black metal in years. With 'A Wilderness Left Untamed', ZUD continues this journey with ten new tracks, clocking in with an hour of new material... a journey which will take the listener on a ride from one end of the rock 'n' roll universe to another, full of surprises and unexpected turns, all the while distinctly always very clearly recognizable as the output of Zud. Be it with first-wave black metal, surf, sappy '80s pop, NWOBHM, classic rock, garage, or psyche of the '60s and '70s, hardcore of the late '90s, or somehow 'A Wilderness everything at once, Untamed' is an album which may trigger memories the listener may not have realized they'd had. It is quite unlike anything else around, and while The Misfits do come to mind that is probably as inaccurate as anything else! Loads of fun, and isn't that what music is all about?

AOSOTH V: THE INSIDE SCRIPTURES AGONIA RECORDS

Aosoth is a project from vocalist & lyricist



MkM (the founder of Antaeus), but while Antaeus sets boundaries for violent, grinding black metal, Aosoth delivers more dissonant and 90's death metal elements. Here he works with guitarist & producer Bst (The Order Of Apollyon, VI), bassist INRVI (the founder & mastermind of VI) and Saroth (Hell Militia, Temple of Baal) on second guitar. Drums were provided on a session basis by T. Seen as the closing chapter of a concept that has been raised in the last two albums, the recordings took nearly three years and were interrupted by many events in the personal lives of MkM and Bst. At one point, the album was about to be abandoned and never released.

But, it is here, and we should all be thankful that it finally made the light of day (well night, as this is not the sort of music that should be played in the Summer sunshine, but under a full moon). This album is a black and death metal hybrid, veering very much to the dark and raw style, although the more symphonic and atmospheric elements are also important as they definitely allow the brutality to shine through; just listen to the second song, "Her Feet Upon The Earth, Blooming The Fruits" to see what I mean. This is raw, aggressive and full of venom and power, as far removed from the likes of atmospheric Burzum as one could imagine, yet supposedly somehow still with the same genre. INRVI's bass is a force to be reckoned with, while T. is determined to smash his kit to pieces and the guitar somehow manage to keep everything going while MkM is the master of all he sees. Blackened death metal rarely gets any better than this. Superb.

ATOLL FALLOUT FRENZY GORE HOUSE PRODUCTIONS

According to the PR company, Atoll are a Phoenix slam metal crew, but I must confess that this is a new musical term to me. I think I'll just call this out as classic death metal, heavily influenced by the



mighty Cannibal Corpse, with more than a touch of 'Scum' era Napalm Death about them (I must play that album at least once a month, can't believe just how relevant and important it still is today even after all these years). From the cover art and logo through to the music coming out of the speakers, there is no doubt at all as to where these guys are coming from. Over the top, in just about every manner, the production has allowed them to live up to expectations, and with singer Wade Taylor they have someone who has studied George Fisher and is determined to build on what has gone before.

Tight, heavy as hell, here is a death metal band that are going to stand on the shoulders of giants and take the genre to new rotting depths, and we should all be grateful for that. I love it.



b.o.s.c.h. FLEISCHWOLF SPV/LAUTE HELDEN

While the Black Forest clocks up the most hours of sunshine and people enjoy champagne outside all year round in the Lake Constance area, life in Wilhelmshaven takes place under much harsher climate conditions. b.o.s.c.h. state that they have definitely been affected by this, and mix together industrial, metal, punk, rock, hardcore, thrash and electronic elements. 'Fleischwolf' is their third full-length album, which means 'Meat Grinder' in English, and one certainly feels like one has been through one by the end of the album. Singer Max Klee has been inspired by Max Cavalera, while guitarist Christian Heil brings together the metal elements, which at times can be quite at odds at what is happening from the rhythm section of drummer /programmer Lutz Möller and bassist Axel Mintken. This may all sound well and good, but I found the electronic noodlings and the Teutonic heavy beat all rather wearing by the end, and felt that this was an album I endured rather than enjoyed. That they try experimenting with different elements and textures is never in doubt, and they are obviously very good at what they do, but sometimes bringing in too many different styles is off putting as opposed to inviting. Bring me a good aged steak that has been cooked to perfection then it doesn't need much else with it and I will be satisfied, but put too many sauces and spices into it then it detracts instead of enhances. All the lyrics are in German, which definitely works with what they are producing, but this just isn't for me at all.

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 pendered 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 !!!



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









This House In Amber

New Album out now

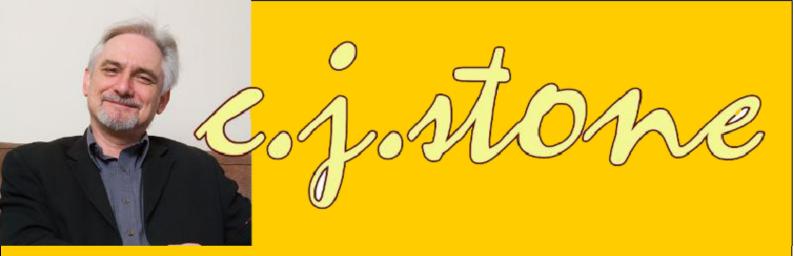
Available on CD from:

www.weard.co.uk

CD / digital download:

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





REMEMBERING JULIAN SPURRIER

Something tragic always happens at Christmas. This year it was the death of my dear friend Julian Spurrier, who passed away on the morning of December 31st 2017.

Typical Julian, courteous to the last. He wanted to get the grim stuff out of the way in time for the New Year celebrations.

His illness was sudden and catastrophic. Barely a month ago he was still out walking his dog, or going to the Labour Club, having a few drinks and catching up with the gossip, as was his wont.

Then one day he was overwhelmed with tiredness while out on a walk. He had to lie down on the footpath in the woods to recover.



He was diagnosed with pancreatic cancer. A few days before Christmas there was still talk of treatment, but the cancer had spread throughout his body by then and it was already too late. He went into a hospice, and within a week he was dead.

He died without pain. A friend, who went to see him, told me his eyes were soft, at peace.

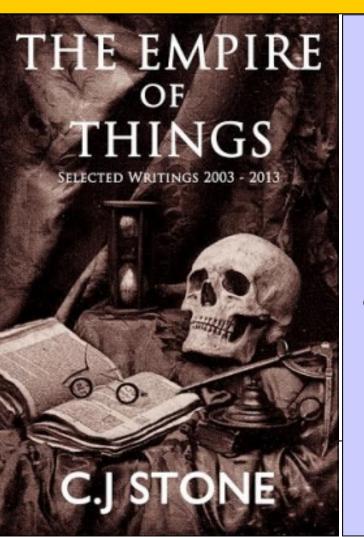
What can you say about Julian? He was extraordinary: possibly the most kind, the most welcoming, the most generous person I ever knew. He was funny, irreverent, anarchic, mischievous and an old fashioned gentleman, all at the same time.

He liked nothing better than being the host at an impromptu party. My most abiding memory is of him preparing wine glasses in the kitchen. He had a whole ritual around this: pouring hot water into the glass, then polishing it till it shone; after which he would emerge, tea towel draped over his shoulder, a tray full of glasses, sparkling and filled to the brim, to serve to his guests.

I knew him for 40 years or more. I shared a house with him. He taught me to drive, and helped to bring up my son.

The last time I saw him was was on Thursday the 19th October 2017. I know this because my brother was over from America. We went out for a drink and ended up at the Labour Club.





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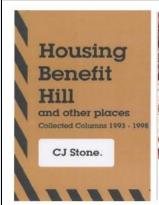
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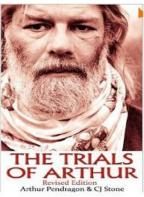
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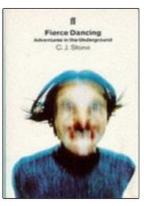
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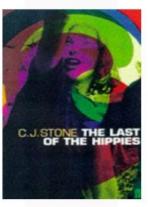
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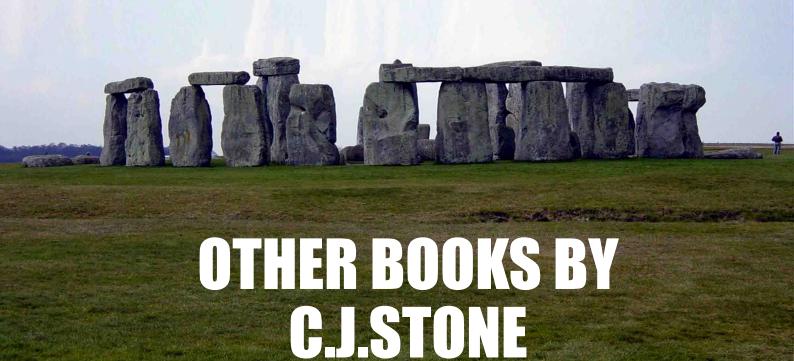


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The Last of the Hippies: http://www.amazon.co.uk/Last-Hippies-C-J-Stone/ dp/0571193137/



A YEAR IN THE LIFE OF



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..

Following the December 2017 release of the Hawkwind Roundhouse CD, some recent fan discussion of the audio has suggested that some of the vocals





have been processed or overdubbed.

This is a common occurrence and so far as the Roundhouse is concerned, it's happened before. The original 'Silver Machine' had a drastic makeover in 1972 as Bob Calvert's somewhat 'stoned hippy' type vocals were eventually replaced by Lemmy's, after several other members gave it a go in the studio first. And of course the hallmark synth sinewave intro was not present at the original gig. However, the studio processing 45 years on was more cosmetic than radical.

Meanwhile, the first cluch of bands for the upcoming Hawkeaster have

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 Two Names
3. JigSawAnn 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



Multimedia spiritsburning.com

been announced and include Son of Man, Tarantism, and Evil Blizzard. And Matthew Wright of daytimne tv's "The Wright Stuff" will be there once again.

Also, 30 years on from the death of Calvert, the Pentameters Theatre Company will perform the Calvert play, "The Stars that Play with Laughing Sam's Dice".





HAWKWIND PASSPORT APPLICATION

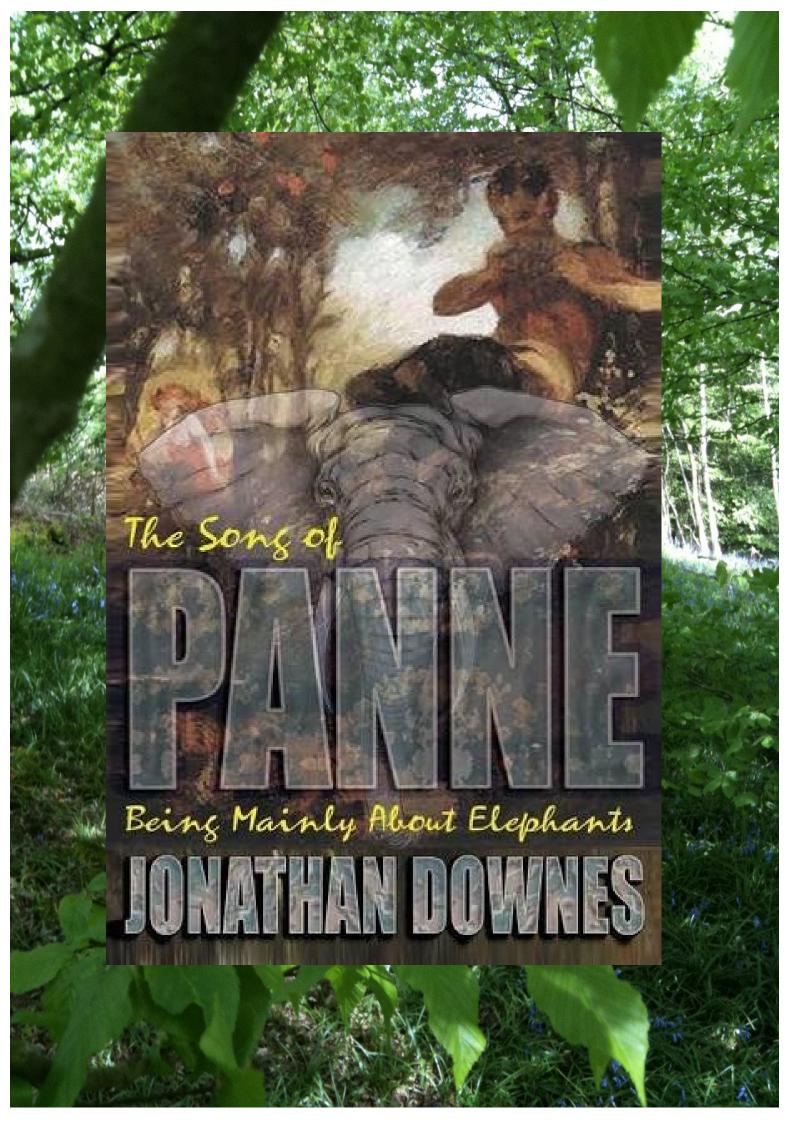


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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 |
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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...

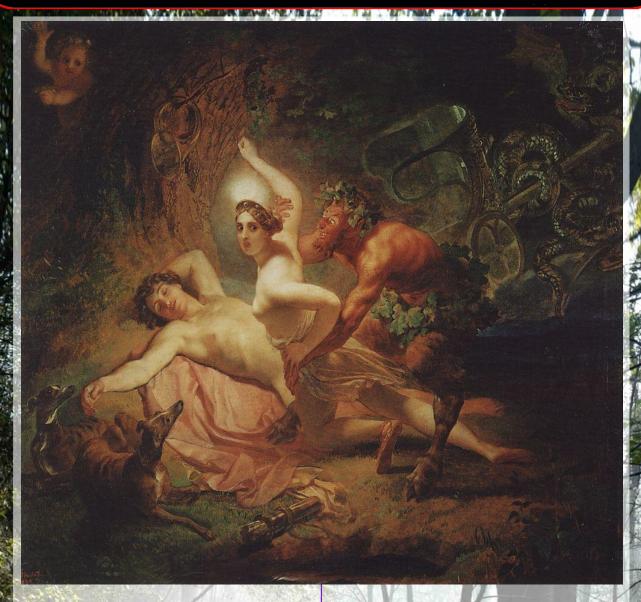
Are you sitting comfortably? Good. I shall begin.

LI

And Clive went on to tell me how his friend and other contacts of his (I am not sure if he meant contacts of Clive's, or of Clive'as unnamed friend and it doesn't really matter as far as the cogency of this narrative is concerned) had reported a whole slew of different anomalous phenomena from the region; a huge amorphous black human shaped cloud of fog, a pack of spectral black dogs which rushed through the country



HTTP://WWW.XTUL.CO.UK



lanes baying ferociously at the moon, sightings of what appeared be 'Slenderman' that most 21st Century of apparitions, and balls of plasma-like light hovering above fields and careering in slow motion down the country lanes. There were lights in the sky, and - and as he said this, one could see him moving towards metaphorical climax...

"You'll never guess"...

But I pre-empted him.

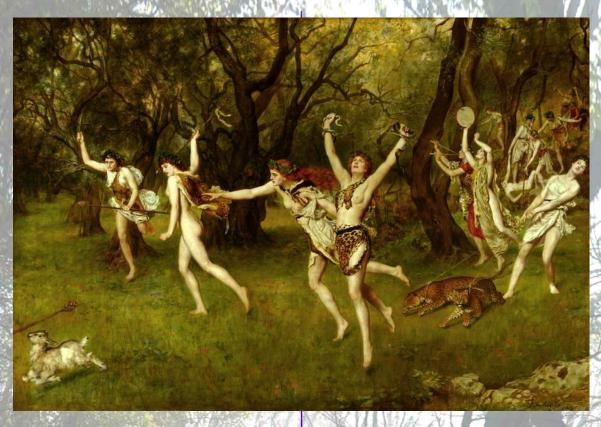
"A gang of naked girls, stepping out of the

shadows to mutilate and attack isolated farmhouses?" I said in triumph...

But reality (as it so often does) took the wind out of my sails.

"No" he said, confused. "Whatever made you say that. I won't tell you if you are not going to take these things seriously". I apologised, and eventually got him to continue.

"It seems that we are not the only people to be interested in these events. Unmarked black military helicopters have been seen in the sky circling the sites where these



apparitions have been observed".

I was underwhelmed at this news, but didn't say so, as I had already upset Clive enough for one morning. But there are far more helicopters in the sky over our part of North Devon than one might otherwise have imagined. There is the Air Ambulance, the Naval ones from RNAS Culdrose which hosts fourteen different rotary winged squadrons and is the biggest helicopter base in Europe, the Air-Sea rescue helicopters which since April 2017 operate from 10 strategically located bases across the UK. The bases are positioned close to SAR hotspots so that Bristow's resources can be brought to bear as quickly and efficiently as possible and the nearest to us is just down the A39 at Newquay. There are helicopters which come and go from the GCHQ at Morwenstow about their own arcane business, there are scheduled passenger flights to Minehead, and even the South West Power operate five bright yellow choppers from their base in

Bristol.

So there are no end of helicopters in the skies over North Devon, and - in my far from limited experience - I know that there is a whole subsection of society (most of whom are friends of Clive's) - who only have to see a helicopter up in the sky to start jabbering on about military black ops, when in fact the aforementioned whirlybird is only silhouetted against the sky, and not black at all.

My conversation with Clive petered out soon after that, and he rung off, still slightly indignant that I had not jumped in the air with joy at his information. And I sat down to try and process it all before resuming my conversation with Danny Miles.

I was not particularly impressed with Clive's insinuation that the woodlands outside Bradworthy were somehow some sort of temporary window area, because - in my experience - most things described

as 'Window Areas' are nothing of the sort.

My mate Theo Paijmans describes how John Keel first came up with the concept of 'Window Areas':

"In his Strange Creatures From Time And Space, John Keel writes about "window areas": "We have a theory. It is not very scientific but it is based upon the known facts. These creatures and strange events tend to recur in the same areas year after year, even century after century..." but there his theorizing did not stop. If there's one important evolution in his oeuvre, it is his breaking away from the - at that time predominant ETH explanation for the UFO phenomenon. This theory permeates his books like UFOs: Operation Trojan Horse, Our Haunted Planet, and The Eighth Tower, this last title the least known of his tremendously influential titles, but the most comprehensive regards to his theory "Ultraterrestrials," and the intelligences or intelligence that inhabits the Superspectrum, all of which can be compared more or less to Charles Fort's musings on the Supersargasso Sea encircling the earth.

That Keel had a hard time to promote his theories and to voice them inside the ufological communities, is demonstrated by the following newspaper account published two years after his *Strange Creatures From Time And Space* was published. While never having met Keel, I only talked over the long distance telephone a couple of times with him, I can imagine that he somehow would have enjoyed the protests."

I hate to disagree either with Theo or with the eminent Mr Keel, but over the years when I have investigated so-called 'Window Areas' I have found that there is actually a

background level of weirdness that occurs across the whole country, and that to slightly misquote my old friend Tony Shiels, the idea of normalness is rather over-rated. So, I have become very wary of stories about places where there is a higher level of weirdness than one would normally expect.

The story of the weird lights in the sky, however, was something else completely.

I am probably best known for a book first published back in 1997 – *The Owlman and Others*.

It tells the story of a series of sightings of a grotesque apparition of a feathered birdman seen in the vicinity of Mawnan Old Church, near Falmouth in Cornwall.

But it was only when I started researching the subject in depth over twenty years ago, that I was amazed to find something very similar from two letters published in the *Western Morning News* of the 16th and 19th February 1932:

WILL O'THE WISP? Sir,

A few nights ago another man and I were, one dark November night at about eleven o'clock, on a hillside near the river Torridge far from any road, footpath or house. We were long netting rabbits. Between us and the river lays a stretch of marshy ground, perhaps one hundred yards wide. On the other side of the river the ground rose abruptly covered in timber. Suddenly we saw quite near us apparently about fifty feet above the marsh, an oblong object floating in the air. I cannot describe it better than saying that it looked like a conglomeration of very dim stars. It appeared to be about three feet by two feet in size and was clearly outlined against the dark background of the opposite hillside. It sailed about with a sort of circular motion, something like a swallow

hawking over a pond. For five minutes or so we watched it as it swept around in everwidening circles; finally it sailed off up the river and we saw it no more. I have sent this letter, before forwarding it to you, to the man who was with me at the time, and he corroborates all that I have said.

F.W.H. North Devon

The Headline refers to the country name for 'marsh gas', an incandescent form of methane that rises from rotting vegetation. Marsh Gas is also known as 'Jack O'Lantern', hence the opening words of the next letter which appeared four days later, and which again I quote verbatim:

ONLY A WHITE OWL? Sir, '

'Jack' does not dance fifty feet above the ground. You will not see him on a dark November night; neither does he move with a circular motion. As a youth I was lucky to see a superb display over some bogland on our common. This land has since been reclaimed and cultivated. What 'F.W.H' and his companion saw was a white owl.

E.E.Rudd, Torrington

Although I agree with Mr Rudd that what F.W.H saw could not have been marsh gas, it could not have been a white owl either. I have yet to meet any species of bird that is rectangular, two feet by three feet, and consists of a 'conglomeration of dim stars'. So what was it? And has it ever been seen since?

I have never been able to uncover any cases. That is, until now, because what Clive described his friend seeing seemed pretty much like it. But in a cone shape? That was pretty damn familiar as well, and the more I thought, the more disturbing I found the whole episode to be.



POTTING SHED

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

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

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

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

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com



THE CHT OF CURIOSITY

ILLUSTRATION BY MARTIN SPRINGET



THE DANCE OF THE DEVOTED ONES



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!!"

BRUISED & THE BROKEN

HEALING TAKES LIFETIMES
Withdrawn into cave silence
Stitching the cloth of common conversation
Made mute in the face of power
Wishing to thread silver speech
Pins in the lips.Closed door heart.
Open slowly with a dose of trust.
Rust of abuse needs be scraped gently.
Soft centered these sweet nectar birds
Tiny as hope in an ice storm airport.
Needing the sun to reach past winter's brute fists.
Green sprigs of futures seek a way to be
It needs both tribe and village
No one alone.None made less.
Living brightly antidotes to violence

Ven Gonzo Booksneit



Paperback: 185 pages

Publisher: Independently published (17 Nov. 2017)

Language: English

ISBN-10: 197332301X

ISBN-13: 978-1973323013

Product Dimensions: 12.7 x

1.1 x 20.3 cm

Like so many other things recently, I discovered this remarkable little book as a direct result of following last summer's 'Welcome to the Dark Ages' in Liverpool.

I have to admit that I have actually never heard of this author before, but I was intrigued by pieces of writing that I read of his that I found on the Welcome to the Dark Ages site and elsewhere.

It turns out that Stephen is an electronic music composer of some renown, and although I am not averse to a bit of EDM, it is not a genre that I know a terrible amount about, and so cannot write about it in anything approaching an informed manner. However, at the risk of sounding pretentious (and when has that ever bothered me before?) I do know about writing, and Mr Clarke is a very impressive wordsmith indeed.

He has a particularly interesting, if skewed, approach to his writing. For example, he was brought up in Northern Ireland during the height of 'The Troubles', but whereas most writers in his position will take a political stance, or at least a historical one, he does neither. No history lessons about Bobby Sands here! He mentions Troubles', of course. Someone whose pre-teen years took place in the years between 1980 and 1990 could hardly not. But he describes only the aspects of them which impacted upon him as a child; and his writing upon the subject is imbued with a breath-taking innocence. Indeed, this innocence and deftness of touch, continues throughout the book. This is not one continual narrative, but a series of long essays which interact with each other to a varying degree. Sometimes, this is only because Stephen is the central character in both of them, and other times two essays will have people, places and situations in common.

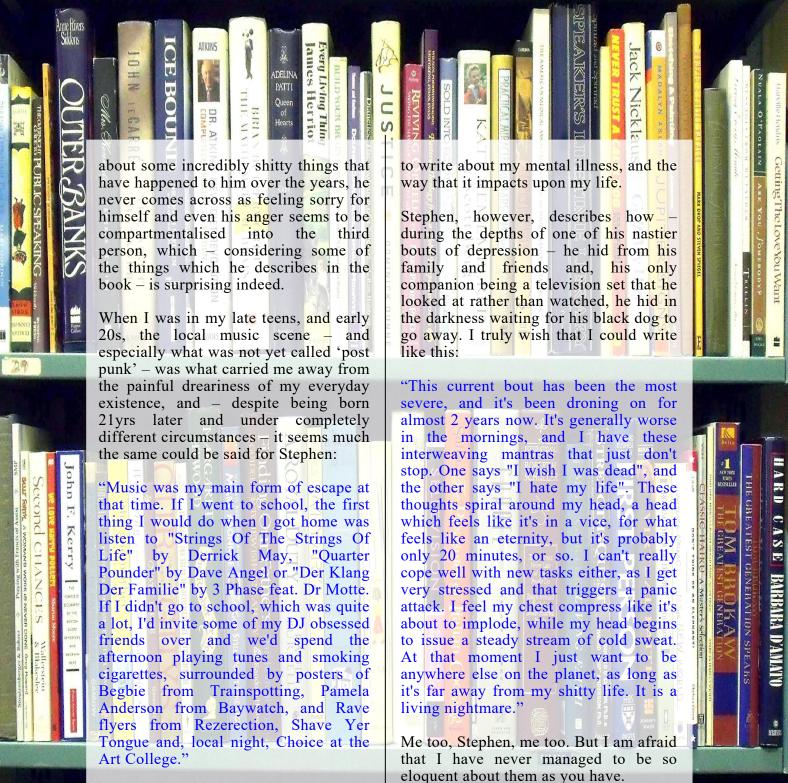
But the one thing that they do have in common, is that even when he is writing









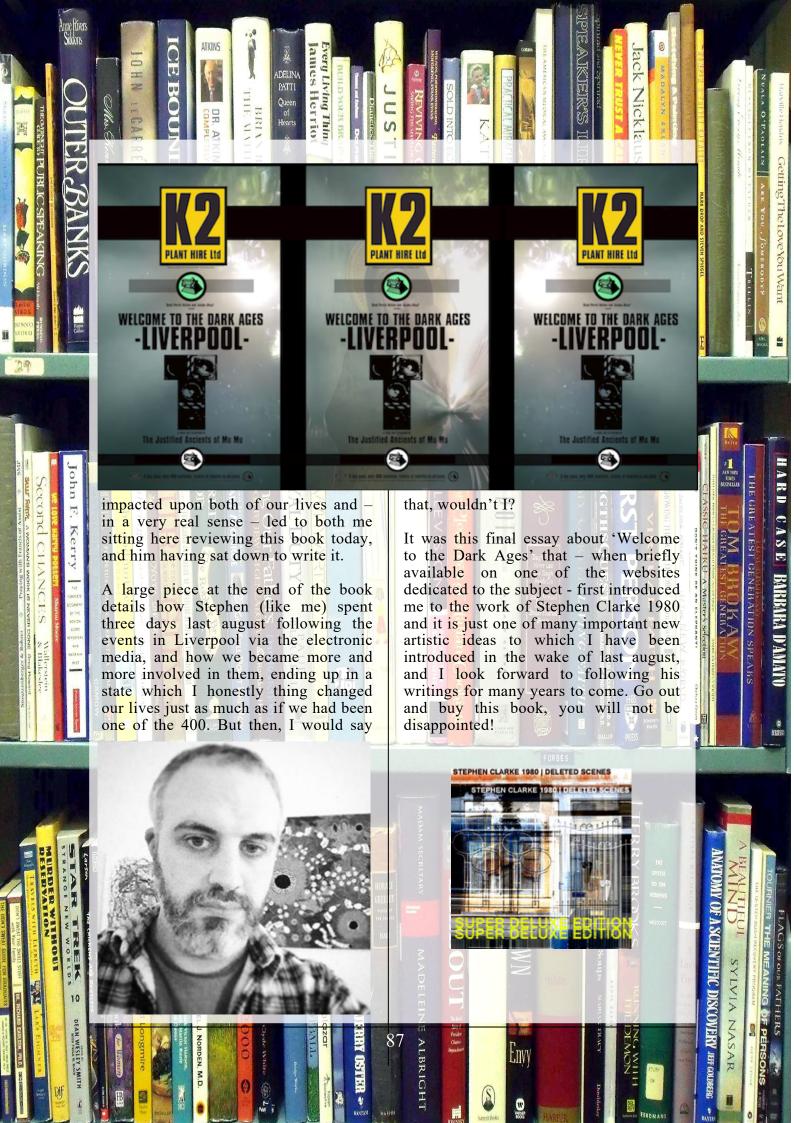


86

There are other parallels between our two lives, too many to mention, but the positive spirit of this book is something which never fails to shine through.

Like me, Stephen suffers from a depressive illness, but unlike me he has managed to put it into words, elegant words at that. This is something that I have singularly failed to do over the years, and I have never been happy with any of the descriptions that I have tried

Just like me, the art and attitude of Bill Drummond and Jimmy Cauty changed his life around about the same time that it changed mine, even though I was 20-something years older than him at the time. The mixture of anarchism and a hard work ethic, which produced some extraordinary art in the late 1980s, and which – as we have seen – still continue to produce extraordinary art today, albeit in a completely different genre,





Victorian every well-bred times 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...

I just ate a Wagon Wheel. I used to love them when I was a child, but I am sure they had a normal yellow biscuit and not the current chocolatey looking biscuit, plus I remember them tasting different in a way I can't describe. And they are sickly now - they weren't when I had them as a child. And I am sure the marshmallow had a think layer of jam on top too.

But according to good old Wikipedia the only thing that has changed is that they are slightly thicker than they used to be. I think Wikipedia is not telling the truth, or rather the manufacturers aren't. To be honest, I think they need strapping to the other kind of wagon wheel and given a good old thrashing, before being rolled down a hill into a very cold river and then carried away with the current, down to the nearest sheriff's office. Spending a few nights in the local jail with an ornery deputeeeee playing solitaire on a rickety old wooden table opposite you in glorious freedom might make them see sense and regret their falsehoods. Besmirchers of Wagon Wheels!

Anyway, herewith are the results of my weekly trawl through sales listings. Not a good bunch to be honest, but it is probably not the best time of year now Christmas has gone and money belts are being

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Queen: Freddie Mercury Statue Statue burtech palled out on for









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"Queen: Freddie Mercury statue

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Here is a detailed replica of the Freddie Mercury statue from the Léman Lake in Montreux. The statue was elaborate and precisely according to the template in Montreux models and high quality handebemalt. The base is made in a stone look. The golden plaque bears the inscription "FREDDIE MERCURY... Singer of songs - lover of life... 1946-1991 ". In 1978, the legendary rock band Queen visited the city of Montreux for the first time since recorded the album "Jazz" there in their Mountain Studios. At this time Freddie bought an apartment on the banks of the Léman Lake, the time in Montreux more enjoyable to create something. Five years after his death a bronze statue of the singer was unveiled on Monday the 25th November 1996 in the Swiss town of Montreux hbridge, and Sturbridge

Freddie Mercury by the Catalan opera singer Montserrat Caballé. Together, they had recorded the song "Barcelona" for the Olympic Games in 1992. The Czech artist Irena Sedlecka designed the sculpture, the Pluto of Farrokh Bulsara (Freddie Mercury was really so) shows how he looks with an open jacket on the Lake of Geneva. The statue was financed by Freddie's family and the charity organization founded by Freddie. The statue in this place, since it was not possible in London, to find a proper job. The statue is depicted on the cover of the last official Queen album (made in heaven).
Type: Statue
Producer: BurTECH
Material: Resin

Material: Resin Size: 40 cm Order Nr.: QUE001"

It's okay I s'pose. Nothing special.

QUEEN FIGURES FIGURES FREDDIE MERCURY BRIAN MAY JOHN DEACON ROGER TAYLOR FIGURE -£24.44



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SHAMELESS SELF PROMOTION TIME

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





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Check it out now...

at 6 P. M., Jodge in Springfield, leave at 4 Perforesher and arri- ein Albany at 14 P. M. The creins for Troy leave on the arrival the trains at Greenbush.

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Uh-hum. Tat alert.

"FIGURE SELECT" YOU CAN SEE MODELS

AND PRICE THEY SOLD SEPARATELY, EACH

YOU CAN BUY THE FULL BAND OR FIGURES

SIZE SIZE APPROX. 5.5 INCHES 14 CMTS

Lemmy Motorhead - Jack Daniels Empty

No further explanation is posted here as I could not

get it to copy. But no matter, as it is clearly obvious

David Bowie, very rare vintage scarf, 1971/72 -

David Bowie

"This Bowie scarf was bought in around 71/72, so is

It's in great condition with a couple of faint

Engraved Bottle FREE UK Post - £34.99

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REGULAR LINE OF PACKETS Between Norwich and Paladelphia. Beil on WEDNESDAY of cathagest.

The Line is composed of the following Pacinis: Non Schr. James L. Day, 1 1 1 Capt Nath, 1 Mary H. Chappell, 1 1 Capt. Greffein.

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shot, to the top middle of the photo. It's been in a drawer for most of those 40 years so has creases. It is 49" x 5 ½."

I've tried to photograph a blemish in my second

Somewhere, while not with my other collected bits and bobs that I have accrued over the years from trips into London and its suburbs to see various bands, artists etc., I have one of these weird, rather tacky scarves, although mine is a memento from a Rod Stewart and the Faces concert.

1991-1996 RIAA GOLD PLATINUM Awards 2PAC Living Album SET! Tupac Shakur Makaveli - US \$1,971,219.96 (Approximately £1,451,614.54) + US \$2,000.00 (approx. £1,472.81) Expedited



"Welcome to the Hip-Hop Collection!!! You are bidding on - 1991-1996 RIAA GOLD PLATINUM Awards 2PAC Tupac Shakur (1971-1996) Living Album SET!!! You get ALL the 6 Album Awards From His Living Active Years!!! - GOLD Award - 1991 2pacalypse Now - Presented to "Poppi Da Crooner" - The Artist that Sings the

"Part Time Mutha" Chorus PLATINUM Award - 1993 Strictly 4 My N.I.G.G.A.Z.

- GOLD Award - 1994 Thug Life: Volume One - PLATINUM Award - 1995 Me Against the World - Presented to "The Piano Man" - The Musician that plays the Keyboard for the song "So Many Tears". (ATTENTION - The Black Finish has Peeled off the Bottom Edge on the Picture Frame) - PLATINUM Award - 1996 All Eyez On Me -

Presented to "Napoleon" - A Member of the **OUTLAWZ** - PLATINUM Award - 1996 Makaveli the Don Killlumnati: The 7 Day Theory - Presented to "Suge Knight" - The CEO of Deathrow Records"

I'll take two please, and make it snappy

Signed Coldplay Globe (Parachutes Tour) GBP 1,550.00 (Approximately US \$2,097.38) "SIGNED COLDPLAY GLOBE | FROM

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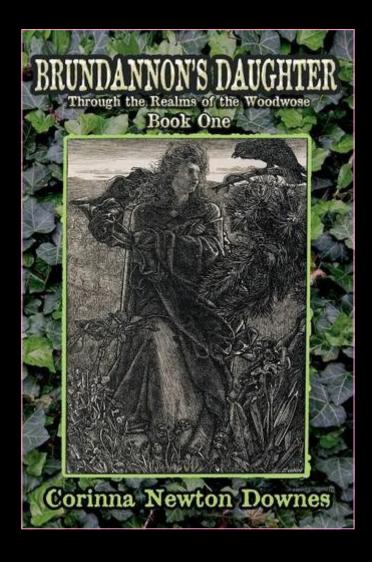
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PRATT, DOWNES & SCOTT,



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

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REGULAR LINE OF PACKETS

Between Norwich and Palindelphine
Soil on WEDNESDAY of each agent.
The Line is composed of the following Pacieta:
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MIKE DAVIS HOW CAN I TELL YOU? Winter/Genocide Available from iTunes, Amazon etc

PARACHUTES WORLD TOUR SIGNED BY ALL FOUR BAND MEMBERS | LIGHTS UP | USED AS STAGE PROP BY THE BAND

- Matt (Coldplay Road Crew)

Anyhooo since the 'Endangered' film project



and burned in 2013, meaning crashed this Coldplay 'Parachutes' globe has been sitting safely in a large cardboard box in the top secret panda office in Canonbury, North London for almost 5 years and we feel that now is the time for it to shine, quite literally.

'Parachutes' globe is signed by all four

Coldplayers! It lights up, illuminating the most shadowy of record company HQs! It spins on its axis, just like a proper globe! And it shows you where Azerbaijan is relative to Uzbekistan, which is pretty darned handy for that next world tour.

This is a real collectors item for any music fan, a truly original piece that we've cherished for 5 years and now want to share with fans of one of the World's biggest bands, here are the key features, please get in touch with any questions!

- Gift from the band to us their first label in 2013

- Signed by all four Coldplay band members

- Used as a stage prop during the bands Parachutes World tour

- Lights up

- Spins on axis

- Great centre piece for a room

- Great talking point

Improves your geographical knowledge / Map in full colour

- Sold direct from Firce Panda's official ebay

A real collectors item THB marries having recal

Rough Dimentions: Height 40cm / Width 30cm / Depth 30cm is now prepared to furnish the ciria:

Material: Plastic"

This is, to be fair, really cool. A reasonably good ending to a less than auspicious list for entry into the cabinet this week.

Bye bye for now.

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RICK WAKEMAN



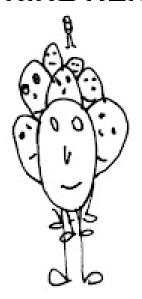
COUNTRY AIRS

"Music from both the mind and heart..."



THE NINE HENRYS





The Nine Henrys are a quirky bunch of cloned cartoon characters.

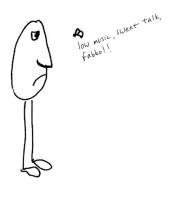
They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Macbeth the domestic fly tutored Henry In the art of getting girls



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

- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Explosions in the Sky:

The Earth is not a Cold Dead Place

(Temporary Residence, 2003) What? Post-rock, incendiary and alive, which might explain the title.

Experimental Texas instrumental post-rockists Explosions in the Sky have carved out a career largely away from radio play, fashion and anything approaching a standard career structure. Lacking lyrics and vocal sounds, and frequently lining up as a drum kit and three guitars (though bass is occasionally in the mix), the band specialise in soundscapes and combine a rock sound with an approach to composition more akin to film or classical music. The end result is music that swirls, roars, grates, shimmers and sparks with energy. Despite the lack of traditional songs there is often a sense of story to Explosions' pieces, slow meditative beginnings grow in volume and pace to shuddering cadenzas of guitar and drums as rhythm and lead playing collide.

The band's oeuvre has slowly gained them a loyal following. Eight years and five albums into their career All of a Sudden I Miss Everyone finally brought them chart recognition on both sides of the Atlantic. But The Earth... remains a fan favourite and was one of the albums featured in heavy rotation in the final days of John Peel's Radio One show. Key to the album's enduring appeal is "Your Hand in Mine." The full eight minute wonder from the album was edited and adapted for inclusion in the Soundtrack to the movie Friday Night Lights. This move presented the band's atmospheric and compelling sounds to a wide audience, generating the interest that put future recordings in the charts. The cataclysmic finale to the same track appeared in television adverts for Reliant Energy.

Michael Moore added a snatch of "The Only Moment We Were Alone" to the soundtrack of Capitalism: A Love Story. And so it goes.

Like Sigur Ros it is likely that Explosions in the Sky will always be better known from snatches and samples of their work presented behind images, but heard end to end over the five tracks of The Earth..., their changing moods, melodic inventions and permanently restless sound plays like a vivid and visual series of vignettes in the mind of a listener. The band persistently fascinate, surprise and change moods and, for all their forward looking qualities, they continue to celebrate the possibilities of the good old album. All their albums, and particularly this one, appear perfectly sequenced with each track informing those before and after, and the album packaging always shows care and attention. The vinyl version of The Earth...has the music pressed onto three sides and etchings of birds on the remaining side.

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

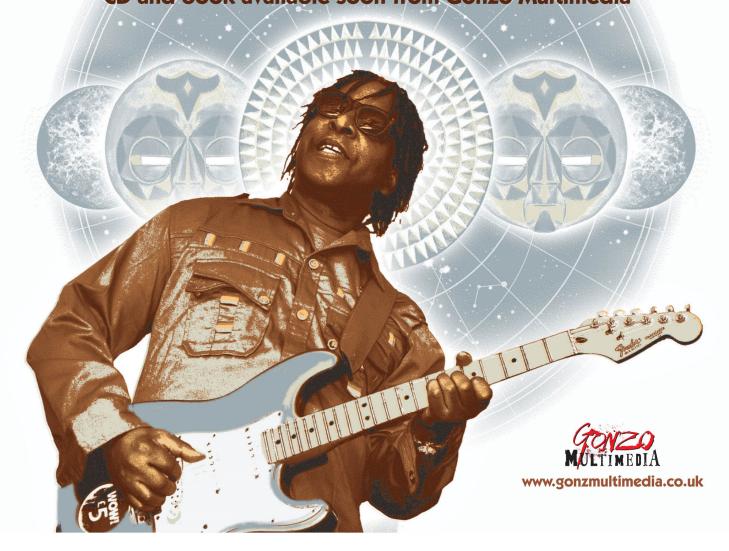
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's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







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

PS shows can be downloaded



I will be the first to admit that I have written the words "it has been a peculiar couple of days" or something of the sort on many occasions during the last few years, but I am going to do it again today.

Why?

Because it has been a peculiar couple of days for sure, but the most frustrating thing about it is that it is embargoed until the end of the month so I cannot actually tell you about it in full until then.

But the Janet and John version is that Charlotte and Graham and I have spent the last two days playing host to a disparate bunch of London

journalists, and taking them to places where people have reported seeing what may be Alien Big Cats.

We also showed them camera and sand traps, and they looked for hair samples. But none of us expected what happened next.

And to find out more you will have to wait.

But never mind. It will give you all something jolly to look forward to, as Britain shivers through a nasty, grey wetness







PINK PAIRIES Chinese Cowboys Live 1987



POVK PAIRIES Mandies and Mescaline...



wayne kramer & the pive pairies Cocaine Blues



ANDY COLGUHOUN Pick up the Phone America!



ANDY COLOUHOUN String Theory



warsaw pakt feat. ANDY COLOUBOUN Warsaw Pakt



MICK FARREN AND ANDY COLAUBOUN Black Vinyl Dress



THE DOVIANTS Dr Crow



THE DEVIANTS The Deviants Have Left the Planet



THE DEVIANTS Barbarian Princes Live in Japan 1999

TRACUIUS -...



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