

GONZO

We visit the Northeast of England to meet Davey and Nick from Auld Man's Baccie, Alan finds DakhaBrakha, an insane ensemble from The Ukraine, Doug starts to explore Split Enz and the Finn brothers, Neil looks at New Zealand psychedelia, and Mr Biffo pitches a new TV show.



#277

BLUES POWER

ISSN 2516-1946



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this digital, and largely conceptual, weekly magazine. What I like about this magazine, is not only that it is pretty much the realisation of plans for a music magazine that I first came up with back when I was a fresh faced student, in the early 1980s, but that it evolves naturally which each successive

issue, and the people who write for it - stoking the flames of the literary fire, if you will - evolve alongside it. How and why? Because there are no set rules, and we are making it up as we go along, which is basically the way that I've done everything in my chequered career.

I read a quote this week, but because I was away with the fairies at the time, I cannot remember who the quote was from. But it went along the lines of:

"IF EVERYBODY REALISED HOW CLOSE SOCIETY IS TO COLLAPSE AT ANY ONE TIME, SOCIETY WOULD COLLAPSE!"

This last week has seen my little extended family and I having to deal with some most extraordinary privations, caused when things that we just take for granted normally suddenly cease to be, on a temporary basis at least. The main cause of all this was a series of bouts of inclement weather. Just as an aside, as I believe I have mentioned elsewhere, I find the modern custom of giving everything from



"IF EVERYBODY REALISED HOW CLOSE SOCIETY IS TO COLLAPSE AT ANY ONE TIME, SOCIETY WOULD COLLAPSE!"

financial crises to bouts of bad weather cute little names irritating in the extreme! We had a global recession, which I refused to call the 'credit crunch', and last week's social and physical disruptions were caused by cold weather and storms blowing straight in from the Russian steppes something that I refuse to call the 'beast from the east'. But the bad weather caused serious amounts of disruption across the United Kingdom.

I was putting the final touches to last week's magazine on Friday afternoon, when Corinna came into the office to inform me that the water supply to the whole village appeared to have been cut off. And here, I would like to thank Jessica Braund-Philips for ringing us to give us a heads up. Clean running water is one of those things that we in the west tend to take for granted. But it is not the same across the world. As regular readers will know, I have been a fan of Newcastle bluesman Eric Burdon for many years, and it was during the promotional tour for his last album about four years ago that I began to realise quite how important the global water crisis is.

The following quote, from *Billboard*, sums it up perfectly:

"Burdon tells *Billboard* that he met

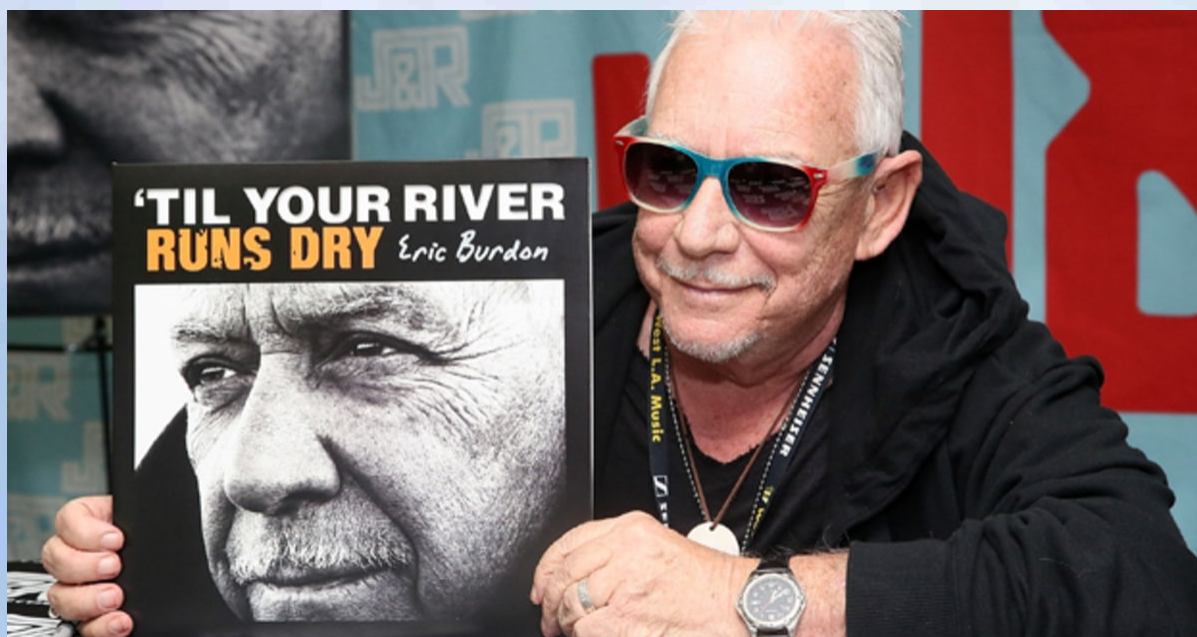
Gorbachev in Germany a few years ago, when the former Animals singer was there to perform on a TV show. The two got into a conversation during a private reception that Burdon says led directly to "Water," which opens the 12-song set, as well as the album's title.

"I was wondering, 'What can I ask this guy that he would know more than I ever know? What can you tell me about? What's the world in for?' " Burdon remembers. "And he said to me, 'Water,' and I went, 'Wow.' The interpreter he was with told me that (Gorbachev's) whole political being is now to promote water awareness and how important it is,' and I would've told him right there and then, 'Well, look, can I join you? Can I help you? Is there anything we can do?'"

"And then the lyrics to 'Water' came to my head. I thought, 'This is the best way...to join the program of making people aware of how important water is in today's world.' So that was a long time ago, but the song was just recorded in the last few months."

So, to recap, here we were, on a gloomy Friday afternoon in late winter, without any water. In fact, it wasn't quite that bad. We have got three large water butts and a garden pond. And, the three water butts were full to the brim with rain water, and

اللجنة لهم إذا كانوا لا تأخذ نكتة



so - unlike people in more modern residencies in the village - we had plenty of water for flushing purposes, and Graham took a quick scoot into Bideford and bought a couple of gallons of bottled water, which was enough to tide us over as far as tea and coffee were concerned. And as for the rest? When was the last time you heard of me drinking *water*?

Over the weekend, those jolly nice people at South West Water began to realise that rather than just having a temporary blip on their gates, they were being faced with a serious problem. And so, on Sunday, I believe, they set up a make-shift water station on the green up by the church, and handed out big bags of water to all who wanted them.

And why wouldn't they? It is, after all, their job.

What really impressed me, however, was not the acts of the authorities, but the way that 'ordinary' people had pre-empted them. As early as the Friday evening, local people who had access to water filled up as many bottles and other receptacles as they could, and set up camp outside the village shop, and up by the church, handing out water - for free - to anybody who needed it. These public benefactors not only

advertised their presence on Facebook, but used social media in order to ask other people of the village not only to do likewise if they were able, but to make sure that any of their neighbours that were too old or infirm to make it up to the village green, were not left high and dry.

I found this very heartening.

This week gone also saw another peculiar episode, and - whilst I'm sure you will think this is a ridiculous *non sequitur* - it isn't. Or at least, I don't think it is.

The Fortean press was full of the news that a new 10p piece would come emblazoned with an image of the Loch Ness Monster. Well, that's all very groovy, but it is not all of the story. As BBC News reported:

["The Loch Ness Monster features among 26 designs in a collection of new 10p coins struck by The Royal Mint.](#)

[A total of 2.6m coins have been made, each of which will have one of 26 designs aimed at celebrating British life.](#)

[The coins that have Nessie also feature a representation of the ruins of historic Urquhart Castle, near Drumnadrochit.](#)

The new coins have now started to enter circulation.

There is a design for each letter of the alphabet, from the Angel of the North to the Zebra Crossing. Other designs included fish and chips and James Bond."

One of the other 'quintessentially British' character traits celebrated on one of these new coins is 'queuing', but I think that queueing is actually symptomatic of something far larger, and far more important. It has often been said that the British function best in a crisis; 'The Blitz Spirit' as it has often been called. And I think this is probably true. But, what I actually think happens is something far more special. The citizens of the United Kingdom are weighed down under the burden of enormous amounts of what some people see as unnecessary legislation, which control every aspect of our lives. And usually, this control - as could be seen in Sheffield last week, when the local authority destroyed historically important trees, and trees containing colonies of very rare butterflies, for no good reason - serves no good purpose.

But when necessary, the British rebel against the administrative yoke, and do what needs to be done, guided only by conscience and a moral compass. Using the term the way that I learned many years ago from Steve Ignorant and Penny Rimbaud, I truly believe that this is what should be meant by 'Anarchy in the UK'.

But enough of my ranting, on with this week's magazine.

Om shanti,

Jon Downes



Eric Burdon, Silver Fox Cafe, Elton John, Barbra Streisand, The Mind Map, Motorhead, Jeff Beck, Robert Smith's Meltdown, Strange Fruit, Friday Night Progressive, Canterbury sans Frontieres, Mack Maloney's Mystery Hour, NME, Jeff St John, Trevor Graham Baylis CBE, John Charles Kenneth Gardestad, Brandon Dean Jenkins, Ronald Lawrence Victor Prophet, Bill Burkette, Alexander Buchanan, Patrick Doyle, Barbara Dickson, Jessica Lee Morgan, Billion Dollar Babies, Rick Wakeman, Tangerine Dream, Auld Man's Baccie, David Curtis, Nick Phillips, Doug Harr, Split Enz, Alan Dearling, DakhaBrakha, Neil Arnold, New Zealand Psychedelia, Kev Rowland, Toothgrinder, Trepaneringsritualen, Tyler Bryant & The Shakedown, Until the Sky Dies, Veni Vidi, We Came as Romans, Wildness, World War Me, The Adicts, Apartment 213, Mr Biffo, Digitiser The Show, Roy Weard, CJ Stone, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, ElectricNick, The Beatles, The Wonder Years.

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
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eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM



BEATLES' BREAKFAST STOP: A legendary café which served the likes of The Beatles and The Rolling Stones, on their UK tours could be demolished after 70 years serving stars, truckers and motorists. Plans have been submitted to replace the Silver Fox Café beside the A48 near Newnham-on-Severn with two commercial offices and an industrial unit, creating up to nine jobs.

The transport café, which launched in 1947 and was bought at auction eight years ago for £280,000, ceased trading in 2016 and has been empty since. But back in its 1960s heyday, a stream of top entertainers, pop groups and actors called in for egg,

bacon, chips and a mug of tea on their way to and from South Wales, before the M5 and Severn Bridge were built.

www.theforestreview.co.uk/article.cfm?id=108996&headline=Beatles%20bolthole%20faces%20bulldozer§ionIs=news&searchyear=2018

gonzo

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

gonzo

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

"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

REG RANTS: Elton John has defended his expletive-laden rant at a "rude and disruptive" fan in Las Vegas. The 70-year-old was filmed storming off stage during

his concert at The Colosseum at Caesars Palace on Thursday (01Mar18). Elton was performing his hit Saturday Night's Alright (For Fighting), when some lucky fans were invited up on stage with him - but he lost it when one overzealous fan kept touching his piano.

Moments before the incident, he could be seen screaming "f**k off" repeatedly at one concertgoer, before suddenly leaving the stage. While his band carried on playing, Elton eventually returned to the stage, and the disgruntled star told the audience: "No more coming on stage during Saturday Night. You f**ked it up."

Elton then continued his set with Circle of Life from The Lion King.

<http://www.music-news.com/news/UK/111510/Elton-John-defends-expletive-laden-rant-at-rude-fan>

TEARS OF A CLONE: Barbra Streisand has angered officials at animal rights group People for the Ethical Treatment of Animals (PETA) by admitting she cloned her dog. In an interview with Variety, the singer said her two dogs, Miss Violet and





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"Sane is rich and powerful. Insane is wrong and poor and weak. The rich are free, the poor are put in cages. Res Ipsa Loquitur, amen. Mahalo."

Hunter S. Thompson



Miss Scarlett, were cloned from her beloved 14-year-old Coton du Tulear dog Samantha, who died last year (17) - using cells taken from her pet's stomach and mouth.

However, PETA founder Ingrid Newkirk has criticised the singer and actress' decision, as cloning has a high failure rate and doing so leaves unwanted dogs languishing in kennels. "We all want our beloved dogs to live forever, but while it may sound like a good idea, cloning doesn't achieve that, instead, it creates a new and different dog who has only the physical characteristics of the original," Ingrid told WENN in a statement. She added, "When you consider that millions of wonderful adoptable dogs are languishing in animal shelters every year or dying in terrifying ways when abandoned, you realise that cloning adds to the homeless-animal population crisis, and because cloning has a high failure rate, many dogs are caged and tormented for every birth that actually occurs - so that's not fair to them, despite the best intentions."

<http://www.music-news.com/news/UK/111426/Barbra-Streisand-slammed-by-PETA-for-cloning-dog>

MENTAL AS ANYTHING: Artists: Billy Childish, Jamie Reid, Sam Venables, Darina Mohammed, Freddie Smithson, Comics Youth, Low Coney, Matthew Challenger, Amrit Randhawa, Nick Booton, Amber McCall

'Going Through The Emotions' is a group show to celebrate the launch of new Liverpool based mental health social enterprise The Mind Map. It brings together eleven artists including Billy Childish and Jamie Reid, to present visual representations of mental health. From Californian artist Amber McCall's explorations of trauma to Darina Mohammed's photographic enquiries into coping mechanisms, the show helps deliver The Mind Map's wider aims to normalise mental health through journalism, arts, culture and workshops for young people.

The Mind Map's interactive website launches on 13 March with articles, videos, mindfulness, exercise and nutrition resources, which will help young people access online wellbeing advice and signposting to mental health services.

The Mind Map will also provide mental health and media workshops, starting with the delivery of a six-week media programme to the Merseyside Youth Association's mental health group in April.

<http://www.music-news.com/news/Underground/111580/Jamie-Reid-Billy-Childish-launch-mental-health-exhibition>

MORE MOZZA: On the day of his sold out Royal Albert Hall show, the second of four sell out London shows, Morrissey is pleased to announce the release of a third single to be taken from his top 5 album Low In High School. A clear vinyl 7" of My Love I'd Do Anything For You will be released on March 23rd.

Continuing the b side theme of the previous singles taken from the album it will feature a live version of Waylon Jennings's "Are You Sure Hank Done It This Way?" and is available to pre-order now via HMV and independent record stores.

<http://www.music-news.com/news/Underground/111575/Morrissey-new-single-My-Love-I-d-Do-Anything-For-You>

WHAT THE HELDEN? On April 21st - aka Record Store Day - Motorhead will be issuing a 7" picture disc of their runaway hit cover version of David Bowie's "Heroes", with the art featuring a new "sketch" take on the classic war-pig. The flip-side features "Heroes (the Wacken Family Choir Mix)" with previously unheard audio of the crowd at 2017's Wacken Festival singing along to the single as it was being officially launched via the festival PA, an emotional moment of celebration and tribute which can now be shared globally.

"It's such a great Bowie song, one of his best, and I could only see great things coming from it out of us," said guitarist Phil Campbell, whilst drummer Mikkey Dee added, "Lemmy was very, very proud of it, not only because it turned out so well, but because it was fun!"

Motorhead remain one of the true premier giants of rock'n'roll, continuing to be celebrated by fans worldwide despite the tragic passing of leader/founding member Ian "Lemmy" Kilmister in December 2015. Their last studio album, Bad Magic, reached the top 20 album charts in 17 countries worldwide, including a #1 spot in Germany. Their latest album, Under Cover, was a top 20 album in both Germany and the UK.

<http://www.music-news.com/news/Underground/111579/Mot%C3%B6rhead-to-celebrate-Record-Store-Day-2018-with-special-collector-s-vinyl>

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(Successors to T. W. & O. P. Bancroft.)

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THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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

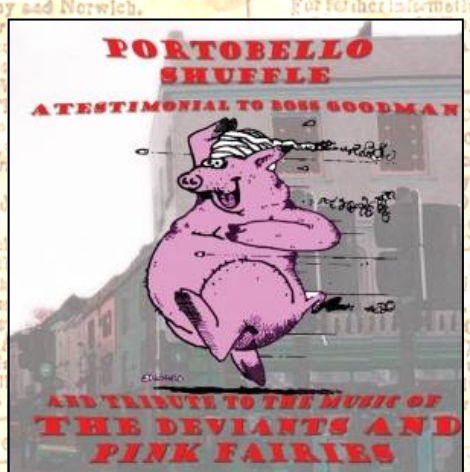




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GREENPEACE

I'M ON BOARD!

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



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(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Although this week it isn't Richard, but 'er indoors instead.

<https://www.facebook.com/LamebookFans/posts/1609217842489874?pnref=story>





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!



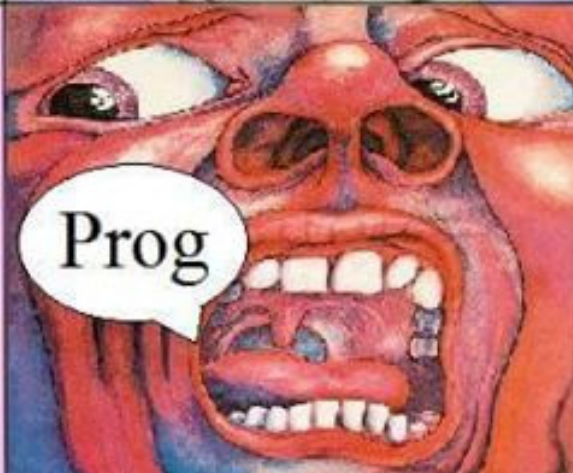
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



**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 247 – 25 FEBRUARY 2018 – ZOLA

| | |
|------------------------|--------------------------------------|
| Zola Jesus: | Doma |
| You Ya: | Unknown Title |
| Tootard: | Sahra |
| Zola Jesus: | Veka |
| Davy Graham: | Both Sides Now |
| PiL: | Covered |
| The Chemical Brothers: | Where do I Begin |
| The Lotus Eaters: | Bodywave |
| The Ilk: | Red Sky at Night |
| Zola Jesus: | Wiseblood |
| Noura Mint Seymali: | Richa |
| Spacewalker: | Spacewalker |
| The Goats: | I'm Sad my Goat Just Died Today |
| Motorhead: | Eat the Rich |
| Freakylittlethings: | Rubberman |
| Trinity Ward: | Invisible Reflections of the Machine |
| The Rotary Connection: | I am the Black Gold of the Sun |
| Aphrodite's Child: | All the Seats Were Occupied |
| The Groove Farm: | Couldn't get to Sleep |
| Zola Jesus: | Half Life |
| Kings of Convenience | Parallel Lines |

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Here**



I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.



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Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Fifty-Six

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

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

THIS EPISODE FEATURES:

A slight variant on a Kevin Ayers classic, some newly unearthed tapes from Khan's last European tour (1972), Wyatt speaking on Ellington, guesting on cornet with Clear Frame and (perhaps) drumming with the Keith Tippett Group, National Health live in Kansas, a perfectly formed Henry Cow miniature, some overlooked cosmicness from Gilli Smyth and Gong and a rather lovely (if slightly cheesy) Caravan instrumental. Also, Jaga Jazzist live in Sao Paulo, American minimalist composer Ellen Arkbro and Bristol's Spindle Ensemble. The middle hour features an interview with Anthony Saggars (a.k.a. Stray Ghost) about his time living and making music in Canterbury as well as his creative ventures since.

Listen
Here



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

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

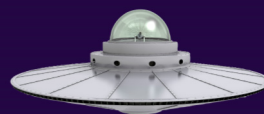
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Mystery of the 'Mothman Bridge

Mack, Commander Cobra & UFO Mechanic Al Renaldo talk to paranormal researcher, lecturer and TV personality, Marc D'Antonio. Switchblade and Emily M report on the 50-year-anniversary of the collapse of the Silver Bridge, a disaster some link to the famous Mothman sightings. Meanwhile, Juan-Juan continues his secret mission.



Listen
Here

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

NME

NME
(paper format)
(1952 - 2018)

New Musical Express (NME) was a British music journalism magazine published from 1952 until 2018. It was the first British paper to include a singles chart, in the edition of 14 November 1952. In the 1970s it became the best-selling British music newspaper. During the period 1972 to 1976, it was particularly associated with gonzo journalism, then became closely associated with punk rock through the writings of Julie Burchill, Paul Morley and Tony Parsons. It started as a music newspaper, and gradually moved toward a magazine format during the 1980s and 1990s, changing from newsprint in 1998.

An online version of NME, NME.com, was launched in 1996, and became the world's biggest standalone music site, with over seven million users per month.

NME magazine was relaunched in September 2015 as a nationally distributed free publication. In March 2018 it was announced that the print edition of NME will cease publication, meaning that it will become an online-only title.

Jeff St John
(born Jeffrey Leo Newton)
(1946 – 2018)

St John was an Australian musician best known for being composing several Australian top ten hits, such as Teach Me How to Fly (1970), Big Time Operator (1967) and A Fool in Love (1977).

Jeff was born with spina bifida and spent much of



his life in a wheel chair, and appeared with a number of bands during the late 1960s and early 1970s including; John The Syndicate aka The Wild Oats (1965), The Id (1966–67) with Bob Bertles (tenor sax '67), Jeff St John & Yama (1967–68), Jeff St John & Copperwine (1969–72), with Harry Brus (bass 70–72) and Wendy Saddington (co-lead vocals 70–71), Jeff St John Band (1972–73) and, Red Cloud (1975–76)

In 1980 he was the subject of an episode of the documentary series *The Australians* presented by Peter Luck. The episode was titled "Jeff St. John - Rock 'n' Roll Man"

Jeff St John died on 6th March, aged 71.

Trevor Graham Baylis CBE
(1937 – 2018)

Bayliss was an English inventor best known for the wind-up radio. The radio, instead of relying on batteries or external electrical source, is powered by the user winding a crank. This stores energy in a spring which then drives an electrical generator. Baylis invented it in response to the need to communicate information about AIDS to the people of Africa. He ran a company in his name dedicated to helping inventors to develop and protect their ideas and to find a route to market.

He swam for Great Britain at the age of 15, and narrowly failed to qualify for the 1956 Summer Olympics. His swimming skills enabled him to

THOSE WE HAVE LOST



demonstrate the pools and drew the crowds at shows, and this led to forming his own aquatic-display company as professional swimmer, stunt performer and entertainer, performing high dives into a glass-sided tank. With money earned from performing as an underwater-escape artist in the Berlin Circus, he set up Shotline Steel Swimming Pools, a company which supplies swimming pools to schools.

In 1991, he saw a television programme about the spread of AIDS in Africa and realised that a way to halt the spread of the disease would be to educate and disseminate information by radio. Within 30 minutes, he had assembled the first prototype of his most well-known invention, the wind-up radio.

While the prototype worked well, Baylis struggled to find a production partner. The turning point came in 1994 when his prototype was featured the BBC TV programme *Tomorrow's World* and he was interviewed on the BBC World Service, which resulted in an investor coming forward to back the product. The year 1997 saw the production in South Africa of the new generation Freeplay radio, a smaller and cheaper model designed for the Western consumer market which uses rechargeable cells with a generic crank generator.

Following his own experience of the difficulties faced by inventors, Baylis set up the Trevor Baylis Foundation to "promote the activity of Invention by encouraging and supporting Inventors and Engineers". This led to the formation of the company Trevor Baylis Brands PLC which provides inventors with professional partnership and services to enable them to establish the originality of their ideas, to patent or otherwise protect them, and to get their products to market.

He died on 5th March, aged 80, having been debilitated by Crohn's disease.



**John Charles Kenneth Gärdestad
(1948 – 2018)**

Gärdestad was a Swedish songwriter, best known for writing lyrics for the songs of his brother, Ted Gärdestad. He won Melodifestivalen 1979 as a songwriter for the song "Satellit" performed by his brother Ted. Gärdestad was also an architect, affiliated to the private Kunskapsskolan: he designed the interior of several of its high schools.

Gärdestad as a songwriter co-wrote lyrics for many

THOSE WE HAVE LOST

of his younger brother Ted Gärdestad's songs. He also competed in 2008 in the SVT music show *Doobidoo*, and took part again in *Melodifestivalen 2010* with lyrics for "Hur kan jag tro på kärlek?" performed by Erik Linder.

Gärdestad died of cancer on 3rd March, aged 69.



Brandon Dean Jenkins
(1969 – 2018)

Jenkins was an American singer-songwriter and philanthropist, and was part of the Red Dirt music genre.

One of Jenkins' notable songs, "Refinery Blues," was a biographical ballad about growing up near the Sand Springs Line, an area where oil refineries abound near the Arkansas River tributary of the Mississippi River. Jenkins was also a philanthropist as a supporter of the Red Dirt Relief Fund, a non-profit organization that supports musicians from the Red Dirt family of artists who face financial hardship.

In 1987, Jenkins graduated from Central High School in Tulsa, where he was in the jazz band, sang in the choir, and taught himself guitar. In the 1980s, He attended Oklahoma State University, and during his time at OSU, he made life-long friends with many of his long-term musical collaborators in the Red Dirt Music community, including Cody Canada, Mike McClure, Stoney LaRue, and Bleu Edmondson.

Jenkins cited the influence of the "Tulsa Sound" of J.

J. Cale and Leon Russell on his songs and said that the songwriting gives him the most satisfaction. He also cited the life and music of Woody Guthrie as being an important part of his approach to music and focusing on people and their lives in the Oklahoma region.

He died on March 2nd, at the age of 48, from complications following heart surgery.



Ronald Lawrence Victor Prophet
(1937 – 2018)

Prophet was a Canadian American country musician and comedy performer. He began performing at local venues in his youth, and his successful musical career in the United States began in the mid-1960s. Prophet also performed in numerous Canadian television productions in the 1970s including *Grand Old Country* and *The Ronnie Prophet Show*.

Prophet died on 2nd March, aged 80, following cardiac and kidney failure.

Bill Burkette
(? – 2018)

Burkette was lead baritone with American vocal group, the Val-Aires, which he formed in 1958 with his high school buddies Don Miller, Hugh Geyer and Chuck Blasko. They cut their first record, a cover of Petula Clark's "You're the One," in 1965 at Pittsburgh's Gateway Recording Studio, before

THOSE WE HAVE LOST



being renamed the Vogues.

Between 1967 and 1970, they appeared on “The Tonight Show,” “American Bandstand,” “The Red Skelton Show” and more, and toured as far as England, Australia and Singapore. In the States, they travelled in two twin-engine Cessnas, working almost 300 one-nighters in a year. The band returned to being a local group the ‘70s, and continued to perform with them until 1983.

Through the ‘80s and ‘90s, the idea of who was “the one” became confused, as there were at least three versions of The Vogues, including one based in Atlanta. The Vogues’ trademark, which had been owned by a former and not original member, was purchased by Pittsburgh singer Stan Elich, leaving Mr. Blasko’s Vogues limited to performing in 14 Western Pennsylvania counties.

In 2008, Mr. Burkette, who had retired from the home improvement business, followed Mr. Geyer’s lead in joining Mr. Elich’s official Vogues, and started touring between 80 and 100 dates per year.

Burkette died on March 1st, aged 75, from lymphoma.



Alexander Buchanan
(1980 – 2018)

Buchanan, better known by his stage name Bender, was a Canadian underground hip hop artist and member of the group Flight Distance and a former King of the Dot champion. He was also a professional visual artist.

Bender died on March 1st, aged 37.



Patrick Doyle
(? – 2018)

Doyle was a founding member, drummer and backing vocalist with English indie pop band, Veronica Falls, which formed in London in 2009. The members of the band were formerly in the bands The Royal We and Sexy Kids.

Doyle was around 16 when he began to be known on the Glasgow music scene, in the early 2000s, and was guitarist with Dot to Dot, The Royal We and Sexy Kids, as well as bassist with Correcto. He switched to drums, which he had self-taught himself to play, and formed – with Roxanne Clifford – Veronica Falls, which came to prominence with the release of their self-titled debut album in 2011.

As well as Veronica Falls, Doyle also made solo music under the monikers Boys Forever and Basic Plumbing, and released his self-titled debut album under the Boys Forever moniker, in 2016 on Amour Foo.

He died, aged 32, on 3rd March.

THOSE WE HAVE LOST



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.

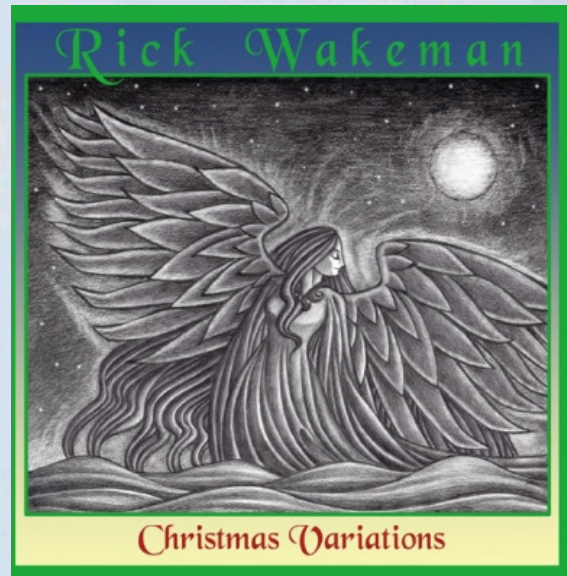
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

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.

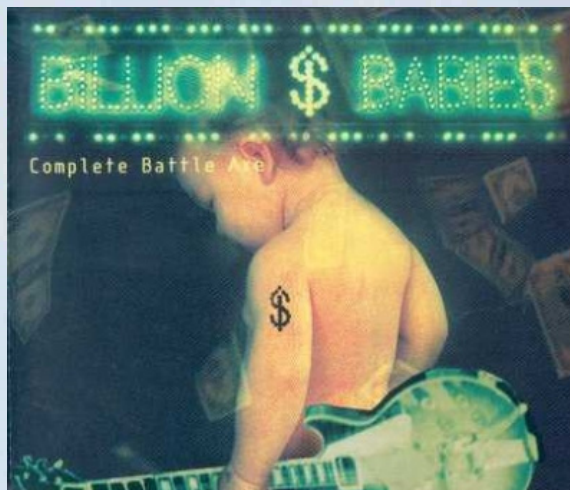
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“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>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

JON MEETS AULD MAN'S BACCIE

Once upon a time, when the world was young, I was in a gorgeous art deco hotel in Lytham Saint Anne's. At the time, I was the editor of a particularly dodgy magazine called *Quest*. The magazine wasn't particularly dodgy, but the bloke

who published it was the worst shyster of any of the numerous shysters for whom I have worked over the years. He left a trail of bankrupt companies and unpaid debts wherever he went, and one of the major reasons I was in the





northwest of England that weekend was to try and screw a couple of grand out of him (partially what he owed me, and partly just because I could). It has always been my experience in life, that the only way that one can deal effectively with shysters is to out-shyster them, and so when I had been in Las Vegas a few weeks before, as one of the guests at a monumentally uninteresting UFO conference, I racked up my expenses to an insane degree.

But I digress.

The other reason that I was in Lancashire that weekend was that I was a guest speaker at a conference put on by those jolly nice people at the Lancashire Aerial Phenomena Investigation Society (LAPIS), the residential part of which was held at this wonderful hotel called the Eden Field, which was - for all the world - like something out of an Agatha Christie novel. Sadly, it didn't have a library, but if it had done, you would have been surprised if it didn't have the body of a glamorous

blonde starlet bleeding onto the carpet. A splendid time was had by all, and - I have to admit - I behaved quite badly, and racked up a bar bill of astronomical proportions. Most of this was due to the presence of two new acquaintances of mine: Jose Escamilla from Roswell, New Mexico, and a sturdy guy from Seaham-on-Sea in County Durham. I was probably too drunk to register his proper name, but all weekend he was known as 'Geordie Dave'. I still remember, with wry pleasure, a drunken conga line through the labyrinthine passages of the hotel, led by Geordie Dave, who was - all the time - singing a bawdy rendition of 'Singapore' by Tom Waits.

Two years later, I was back in The Eden Field for another LAPIS conference, and - this time, sober - the first person I met was Geordie Dave. It turned out that his real name was David Curtis, and over the course of this second weekend - and then a long, complicated, investigation which took place the following summer into a giant catfish which was attacking swans in a nature reserve at a place



called Martin Mere, a few miles further south - we became fast friends. That autumn, I visited Dave, his lovely wife Joanne, and their little girl, Rosie, for the first time, during another investigation, this time into strange attacks on wallabies at an animal sanctuary just outside Middlesbrough.

I soon discovered that Joanna was an angel in human form and that Rosie was a delightful little girl, to whom I almost immediately became known as 'Uncle Jon'. Sixteen years later, and I'm still Uncle Jon to Rosie (now 21, and studying computer game design at university) and David and Joanne are amongst my closest friends.

David has always been a musician, and the two of us have quite a lot in common musically. For many years, he was the frontman of a broadly indie band, which performed peculiar and often humorous songs of his composition. But a few years ago now, he told me that he was now playing in an acoustic blues duo with a bloke called Nick. I knew that Dave has always had a fondness for the blues, so this news didn't particularly surprise me, but when he sent me the first two albums he had recorded with this new band, 'Auld Man's Baccie', I was overwhelmed by how good they were. Although my record collection contains the complete works of Robert Johnson and various records by Billie Holiday, amongst others, I have always been fairly scathing about modern bands playing the blues. It is so often an excuse for self-indulgent fret-wanking, accompanying a dull routine of songs proclaiming that the singer's woman 'done left'!

But Auld Man's Baccie is something else. They draw on the same authentic sources as other blues

afficionados across the world but - somehow - the noise they make is not only entertaining but genuine. And, moreover, the songs contain Dave's singular sense of humour, and whilst some of the songs are set in a mythical America, others - still containing tales of drunkenness, misadventure and ladies of ill-repute - still seem set firmly in the seedier parts of the northeast of England.

After two highly regarded studio albums, the band have decided to release a live record, showcasing what they do best; grooving in front of a massively appreciative audience. So, I thought it was a good time to phone the boys up and find out how life had been treating them...

**Listen
Here**

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

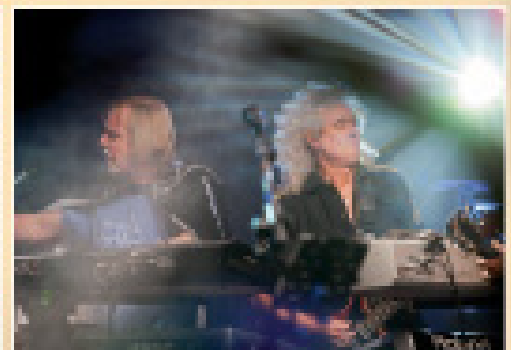
STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

Douglas Harr *Ear Candy for the Hungry Audiophile*

The Beginning and the End of an Era **Part I, the Early Years**



My next book will be about the era from 1977-1987 when music changed for the better, and new heroes were born. The intro will expose the “glam” and “quirky rock” phase of the 1970’s, which ran from approximately 1972 – 1977. During that time as fair readers will know, we loved the Bowie, the New York Dolls, Roxy Music, T-Rex, and... wait for it.... *Split Enz*, the Beatles from “down under.”

Split Enz was formed by singer/songwriter Tim Finn, in 1973, along with Phil Judd (guitars). They released a couple of albums with Tim and Paul at the helm, The band in costume, makeup and with Tim in front, the voice of an tenor angel, and moves a-quirky, all of which accented the music. Sometimes called “art rock” sometimes alternative, with elements of vaudeville,

Split Enz of that early era was a strange brew of “music hall”, “performance art”, and just-plain-fun music, making them maybe the earliest progenitors of what became “new wave” music. As smart music lovers know, in 1977, Tim’s younger brother Neil, joined the band, and history was made.

Split Enz released their first album *Mental Notes* in 1975, and *Second Thoughts* in 1976, Recorded in London, their second effort is the first really listenable Enz album in this writer’s humble opinion. The record included several reworked songs from their debut, and some new bits. Contained in the result is a lot of what made this band great and what also makes anything the Finn brothers have done since, exceptional. Check out “Sweet Dreams” from that album for evidence of their supremacy. Check



out the cast members – Tim & Phil, joined by Jonathan Chunn (bass), Noel Crombie (percussion), Emlyn Crowther (drums), Robert Fillies (Sax/Trumpet), maestro Edward Rayner (keys) and assorted luminaries. Get this all, who engineered this album... Rhett Davies (Supertramp anyone?), and who produced it... none other than Roxy Music guitarist Phil

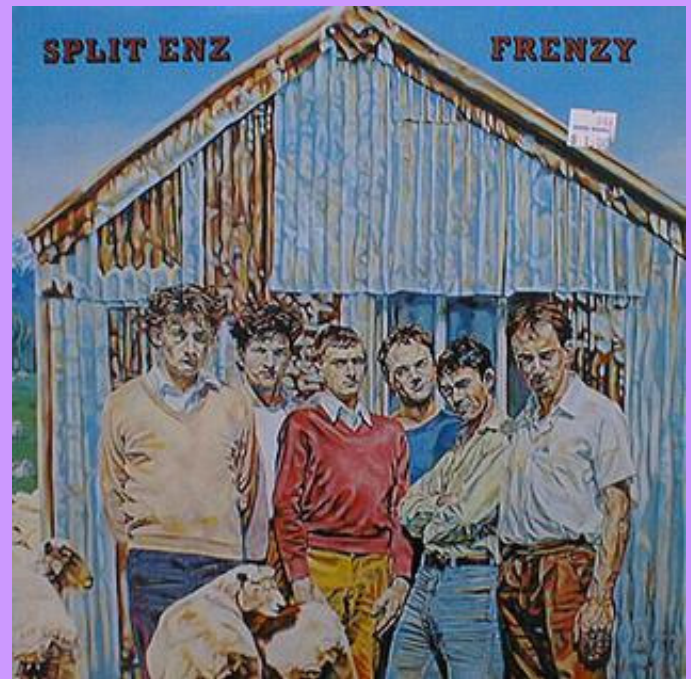
Manzanera! The Enz had opened for Roxy Music on their first Australian tour, and had decamped from New Zealand to Australia to build their fan base. Phil was intrigued, and arranged their travel to London to record this gem. *Second Thoughts* were thunk, and the group's fortunes grew from there.

Enter younger brother Neil Finn in 1977 for follow up





Dizrythmia (1977). Anyone ever have “jet lag” will get the title’s reference and applicability to the band’s experience at the time. At first, Neil plays into the vaudeville, circus atmosphere. Phil & Mike are there but about to be gone from the band, as Neil takes over on guitar, and new permanent member Nigel Griggs on bass. They have the first “bigger” hit, “My Mistake.” While punk is raging in Britain (Sex Pistols) and pop-



punk in the states (Ramones), Split Enz was making quiet preparations to draw us into their loving circle.

Check out Tim’s performance of *Dizrythmia*’s “Charlie” in London

<https://www.youtube.com/watch?v=YlnJPVE-gdY>



<http://diegospadeproductions.com/>



Fast forward if you must to the 6 minute mark of this video, though who does not have 6 minutes to watch the whole thing? At 6 minutes, Eddie takes center stage musically, features his amazingly beautiful grand piano chops, as Tim sings, “*Sunlight, halo, you look wonderful, darling Charlie..., pale and deathly still... for heaven’s sake wake up....Charlie*”

Clearly the songwriting partnership of brothers Neil and Tim was kicking into gear, as you notice the touching lyrics, Tim’s delivery, and Neil’s blooming chops on guitar, soon to be co-writer-lead-vocalist as well.

Finally, catch the follow up – forth album *Frenzy*, the first to really push Neil to the fore, with his growing skills on guitar, vocals, and songwriting. Tim wrote most songs, and there are some gems. “I See Red” indeed!

<https://www.youtube.com/watch?v=vKj4upY1VYI>

But, it’s still a bit of a distance to what was to come next, a honed down version of the band, ready to record 4 absolutely exceptional albums, starting with 1980’s masterpiece *True Colors* and ending with 1983’s absolute masterwork, and unjustly ignored diamond *Conflicting Emotions* (1983).

If you are not aware of the pedigree and history of Split Enz, you should be, my friends. But... be warned, while the first four albums, covered here, ending with *Frenzy*, may excite your eyes (see the videos) it might not be candy for your ears. It’s a tad quirky to say the least, while Tim and the band were finding their way to stardom.

<http://diegospadeproductions.com/>



DakhaBrakha - an authentic taste of the exotic

*Something new for your musical diet in 2018 according
to Gonzo's Alan Dearling*

alan dearling



My friend, Justin Cook, recommended this quartet from Ukraine to me. "Thanks, mate!" With their wonderful hats, two female percussionists, and a multiplicity of instruments, they offer a raucous, original, modern-take on traditional, Ukrainian music. Actually, they belie categorisation. 'Anarcho-ethnic-chaos' is about as close as I can get. Or, perhaps, 'Riot Artists'? Certainly, they are hugely talented and very much a 'one-off'. It's always a source of joy to discover something new and inventive.

As you delve into their performances you will be more than pleasantly surprised by the energy, spontaneity and entertainment value they offer.

They were formed under the guiding hand and with an eye for 'theatre' in 2004 by Vladyslav Troitskyi. Vlad is an avant garde theatre director and their live shows blend high theatricality with many layers of world music. In the old Ukrainian language 'DakhaBrakha' means 'give and take' and they seem to bring that sense of



involvement to all their music. Under his influence, DakhaBrakha create rich, subversive musical tapestry.

This was the link that Justin sent me to what really is An Awesomely Wonderful NPR Tiny Desk concert:

<https://www.youtube.com/watch?v=hsNKSbTNd5I>

And it is the young audiences at festivals from the USA, China, Australia, New Zealand and all across Europe who have begun to give this band a word-of-mouth reputation for their captivating live shows. The vocals are to die for. An amazing, powerful vocal range, with pounding percussion at its root. And the use of Indian, Arabic, African, Russian and Australian traditional instruments make

The creative quartet from Kiev, Ukraine make music that sounds like nothing I've ever heard, with strands of everything I've ever heard.

NPR Music

Whilst they originally experimented with Ukrainian folk music, the band have subsequently added rhythms and instruments from all around the world.

them a world-music treasure. Both contemporary and rooted in Ukrainian culture.



In March 2010 DakhaBrakha won a major international award, the Grand Prix prize named after S. Kuriokhin for their contribution to contemporary art.

They have also been wooing the crowds at Womad events worldwide following their breakthrough at the Australian Womadelaide in 2011.

There seem to be four or five albums by the band. The most recent, entitled, 'The Road' was released in December 2016. The 'blurb' about it tells us:

"This album was created at the very difficult time for our Motherland.

We want to dedicate it to those who gave their lives for our freedom, who continue stand over its guard, and who go the challenging way of a free person without losing their hope."

DakhaBrakha are: Marko Halanevych, Iryna Kovalenko, Olena Tsybulska and Nina Garenetska. And this is their main website with lots of musical and video

links:

<http://www.dakhabrakha.com.ua/>

And more on Bandcamp:

<https://>

dakhabrakha.bandcamp.com/

I found myself smiling as I read this note. He seems like a real 'Gonzo person':

VLADYSLAV TROITSKYI

Director, ideologist and founder of DakhaBrakha band.

Contact for bookings:

dakhabrakha@ukr.net

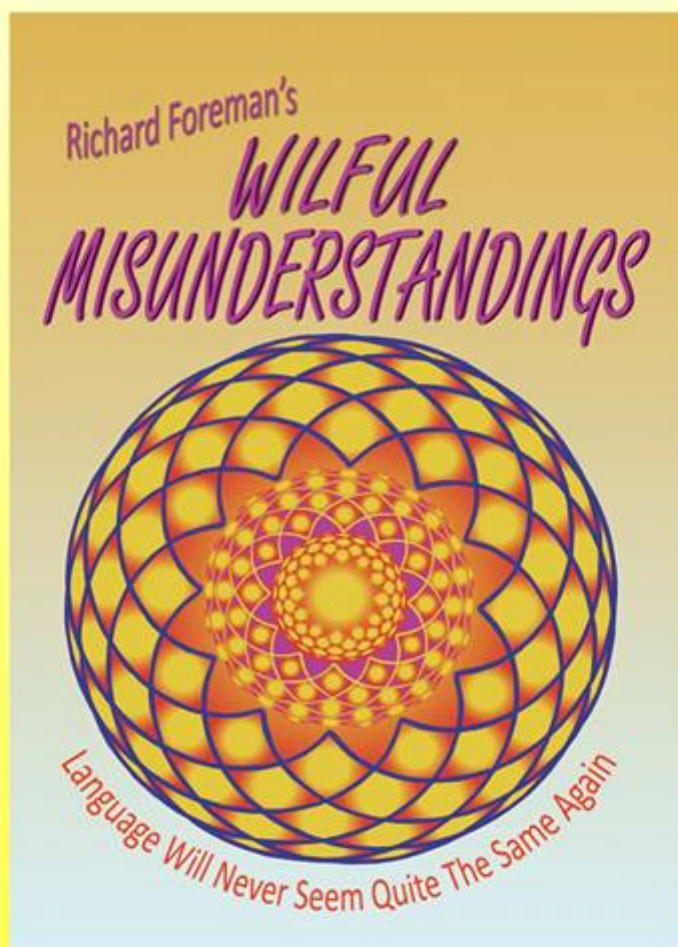


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New Zealand Psychedelia

Over the next few instalments I'd like to scour the world and cover some of favourite and often obscure acts within the psychedelic genre. This has come about due to my obsession with finding little known bands from all over the globe

and examining psych scenes within that golden era of music; from the mid to late '60s and early '70s. This also came about after spinning a record by a New Zealand band called The Avengers who in 1969 released their third opus. *Medallion*; just three years after forming out of Wellington with a line-up consisting of Ian (Hank) Davis (Drums), Eddie McDonald (bass), Dave Brown (rhythm guitar), Clive Cockburn (lead guitar, organ). The Avengers, in spite of their rather stereotypical name for the time

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were a somewhat archetype act; the Paisley imagery, the surreal lyrics and those dreamy compositions such as 'Fisherwoman'. There wasn't anything remotely original about this outfit, but what was clear was the influence of the British psych scene that so quickly had spread across the world but it was the sort of record that got me looking into other New Zealand psych' acts. The Avengers were also responsible for the hypnotic trip 'Water Pipe' should you fancy a descent into meditation!

Of course, not many combos from the time released albums, instead their entire

careers were based around singles and one of the best releases at the time was The Troubled Mind's 'The Devil Is A Woman'; a soulful, catchy pop-sike tune featuring warm organ from a band who formed in '65 and only released a handful of singles, whilst 'The Devil...' appeared on the fantastic compilation *A Day In My Mind's Mind : Kiwi Psychedelic Trips 1967-72* which also introduced me to the fuzz-monsters Identity who were responsible for the track 'Just Out Of Reach' although little else, but one of the joys from exploring varying worldwide psych scenes was uncovering some of the strangest band names; New Zealand offering up such gems as 40 Watt Banana,

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House of Nimrod and The Gremlins who from '65 to '68 coughed up several obscure titles including the clunky 'But She's Gone' which opted for that Mersey sound shuffle initially before the later years saw the band decidedly more dreamy and evocative with tracks such as 'The Coming Generation' and the organ-laced 'You Gotta Believe It', but for me the band were never psych enough, a little rough around the ages in contrast to the melodious Cleves who were formed by brothers Graham and Ron Brown with their sister Gaye. They released one full-length opus in 1971; a poppy folk-tinged dreamscape of summery harmonies including the subtle 'You & Me' which

still, to me anyway, sounds like a cosmically designed children's television theme whilst the cheesy, loungecore groove of 'There Is A Place' sticks immediately. Here was a band toying with progressive rock sensibilities but with one foot still in the hippydom sway of the late '60s; their positivity shining through with the easy on the ear tones of 'Work Out' whilst tracks such as 'Time Has Come' were full-on prog jams.

But for those seeking heavier climes I just couldn't write this article without mentioning Ticket; a crunching heavy psych act who in '72 released the superb debut *Let Sleeping Dogs Lie* which

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opened with the molten groove of 'The bad things in this world make the nice things nicer'; showcasing he soulful vocals of Trevor Tombleson. Strangely the rest of the album took on a lighter shade with numerous progressive rambles focusing upon Eddie Hansen's bluesy guitar.

On a far more obscure note Auckland offered up The Smoke; a short-lived garage/beat outfit who treated us to a mesmerising, slow-burning b-side in the form of 'Something Following Me' which appeared on the flip of '68s 'Control Your Love' single; a forgotten gem from the

scene but it's their wild track 'No More Now' which has stood the test of time with its zany guitar and skin thumping, although less forgotten were Blerta; a travelling troupe of many members better known as Bruno Lawrence's Electric Revelation and Travelling Apparition who in psychedelic fashion would travel around New Zealand and Australia in a bus! Actor Bruno Lawrence led this merry band of intriguing individuals through a couple of albums in the '70s; my favourite of which was 1976's *Wild Man* which featured the Jefferson Airplane-ish 'Bankman' led by the hypnotic voice of the delightfully named Beaver, aka

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The Human Instinct.

STONED
GUITAR



Beverley Jean Morrison. The album also offered up such heavier delights as the peculiar title track which featured Ian Watkin on vocals; the track a strange story about...you guessed it...a wild man, who features on the cover. Bear in mind however that the band's 1975 debut *This Is The Life* featured a track called 'Drugs' as well as 'The Birth Of Acme Sausage Company March'; need I say more?

Another of New Zealand's most popular acts was the fuzz-orientated The Human Instinct who from '69 to '74 released some killer albums before a return not so long ago. For me their best album was '70s *Stoned Guitar* which lived up to its

title with tracks such as 'Black Sally' and the lengthier utterly crazed title track. For added weirdness I tend to play this record alongside Texan outfit Joseph and their 1970 platter *Stoned Age Man*!

But New Zealand wasn't always about bizarre drugged up creations; the beat scene was strong too with the likes of Natural Gas, Tom Thumb, Tapestry, Random Thoughts, The Bitter End, but with me there was always that tendency to drift towards cloudier, murkier trips; the wonderfully named The Hi-Revving Tongues (top of next page) immediately springing to mind with their Kinks-styled melodrama emphasised with songs such

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as 'Elevator'; a typically trippy design that was overshadowed by the success of the song 'Rain & Tears' that went in at Number One but lacked the wistful oomph and edge of some of their other songs. The band would release two full-length records; *Tropic of Capricorn* (1968) and *The Tongues* (1970), both affected by that flowery design of the times with the latter boasting a cracking title track. The posse were also said to be responsible for one of the country's first ever psychedelic songs in the form of 'Illusion'.

Other psych gems from the time include the kaleidoscopic epic 'Mare Tranquillity' from The Dizzy Limits which appeared on the b-side of their 1969 single 'Alone'. Sadly, along with a cover of The Beatles 'Golden Slumbers/Carry That Weight') this is all they did; disappearing up their own backsides all too quickly. Thankfully the same couldn't quite be said for Larry's Rebels who produced the trippy psych-op track 'Fantasy' which played on fairytale themes but came a year after the band's only album; the brilliantly named *A Study*

In Black (1967) although the opus consisted mostly of covers of classic tracks such as 'Midnight Hour', 'Will You Still Love Me Tomorrow' and more effectively, 'Painter Man'. Unfortunately Larry's Rebels were practically unheard of outside of New Zealand but if you can find it, it's also worth looking up their track 'Halloween' too which is actually far less spooky than it should have been and the infectious 'Coloured Flowers'. But as a lover of fuzz and wildness I also couldn't overlook Retaliation's monstrous 'Morning Dew', a b-side to a cover of 'If You Think You're Groovy' from '69 or 'Magic Forest' by the barmy Salvation, not to be confused with the American band. 'Magic...' was a mesmerising instrumental lump of freakiness from a band I know little about.

On a more commercial note New Zealand threw up The Chicks and their hit 'Miss You Baby', the line-up consisted of sisters Suzanne and Judy Donaldson who from the mid-'60s had a string of hits; although my favourite track was 'Master Jack'; a nifty shuffle although never

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released as a single, and neither was the soppy 'Timothy'. But let's revert back to more obscure climes with Sandy Edmond's driving 'Come See Me' which makes The Chicks look exactly like what they really were, silly pop fodder. Sally's track should still be a dancefloor monster and so was The Top Shelf and their obscure floor-filler (or maybe not) 'Time Beyond (Can We Still Be Friends)' from the late '60s; another prime example of a promising act releasing only one single. And so were The Bluestars, a one single band in the form of 'I Can Take It' from '65; a typically primitive slice of rattling clank.

Goodness knows how many forgotten band's from that territory emerged in the '60s and disappeared so quickly; acts such as The Principals, The Challenge, et al but I'd like to round this episode off by mentioning another of my favourite New Zealand bands who were responsible for one of the best cover versions I've ever heard, the excellent Marmalade track which for The Dedication reached number two in the NZ charts. They released one album in 1969 and which featured decent covers of 'Ruby Tuesday', 'Season of the Witch' and an orgasmic plodding version of 'Reach Out' and a clunky 'Be A Woman'. Thanks for tunin' in...

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BRUCE

GRAHAM

RAY

GRAEME

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KEV'S WORLD



**TOOTHGRINDER
PHANTOM AMOUR
SPINEFARM RECORDS**

I don't understand what's going on with band names at present, as here Toothgrinder are back with their second album, but a death metal act they definitely are not. There are times when they do have some deathcore moves, but for the most part this is quite a "poppy" album. They describe themselves as a progressive metal band, but to these battered ears there isn't really enough of either genre contained within this to give

them that label, as while there are tendencies to both at times, this comes across more as confused as opposed to progressive.

I found myself wishing that they had either embraced the metal and gone more in that direction, or more into the laid-back grooves that they are so good at, but the mixing and moving between the two just didn't do enough for me. It feels that the band is confused as to what they want to achieve, and they run the risk of being too heavy at times for part of the audience, and too mellow and laid back at others for the metalheads. Drummer Will Weller says, "It's a breath of fresh air for fans that love the heavy shit and something aggressive for fans of lighter music. It's the best of both worlds." I have to disagree.

KEV ROWLAND



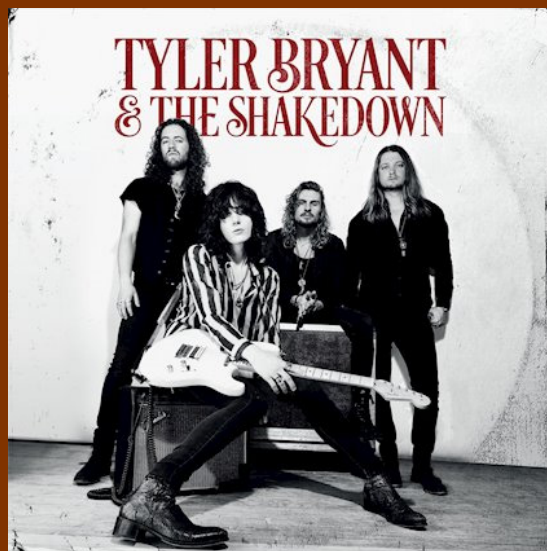
**TREPANERINGSRITUALEN
KAINSKULT
TESCO ORGANISATION**

Trepaneringsritualen is the work of one Thomas Martin Ekelund, who has released albums, EPs, singles, splits, collaborations, compilation tracks, and more since its 2008 inception, through labels including Cold Spring among others. As soon as one sees that label name then one knows that this album isn't going to be for the fainthearted, as they specialise in in all forms of extreme media, but particularly: Industrial, Dark Ambient, Black Ambient, Japanese Noise, Neoclassical, Neofolk, Orchestral, Power Electronics, Noise, Minimal, Drone, Doom, Death Industrial, Dark Soundtracks and Experimental music.

Ekelund doesn't disappoint, with tribal drumming, strange musical goings on, and treated vocals, as we head deep into the world of dark industrial. It is incredibly intense, and if this was being played at the volume it undoubtedly deserves, it would be a sonic assault on the senses. The PR company say it far better than I can, "these nine songs immediately envelop the listener and threaten or promise to drive you to the brink of madness." Bleak, yet somehow with a great deal of depth and body, this is not music for the fainthearted, and there will be many in mainstream society who won't agree that this is even music in the first place.

Available on CD, vinyl, and here

[https://
trepaneringsritualen.bandcamp.com](https://trepaneringsritualen.bandcamp.com)



**TYLER BRYANT & THE
SHAKEDOWN
TYLER BRYANT & THE
SHAKEDOWN
SPINEFARM**

Back with their second album, here is a band with honesty pouring out of them like sweat, and I am sure there is plenty of that at their concerts as well. They remind me of a young Aerosmith, mixed with new country, with a healthy respect for the blues, and a rough blue collar feel which is going to make them friends aplenty. It is strange to think that Tyler was only 17 when he moved to Nashville by himself to start living his music dreams, and formed the band not long afterwards. Nearly ten years later and they are starting to reap the rewards, supporting the likes of AC/DC and Guns 'n' Roses, as well as playing with Aerosmith, Jeff Beck and ZZ Top among many, many others.

Melodic rough-edged slightly distorted guitars and a chundering bass mixed with powerful drums and hooks to die for, this takes the listener straight back to the days of classic rock when there was no pandering to either radio stations or the

singles charts. If I had to pick just one band to liken them to, then how about a more countrified version of Bachman Turner Overdrive? I could play this album all day, as it makes me smile and want to turn it up that little bit louder each time I play it. Superb.



UNTIL THE SKY DIES
THE YEAR ZERO BLUEPRINT
CIMMERIAN SHADE RECORDINGS

This is the latest project of prolific musician Clint Listing (Grizzle, Long Winters Stare, As All Die, Broken Hands For Brilliant Minds, Black Depths Grey Waves), who here supplies vocals, guitars, bass, and effects, and is joined by Ryan Michalski (Cosmic Punch) who provides all lead guitar and drums. Here the duo are mixing together influenced of doom metal, post hardcore, along with industrial and electronic elements, to create something that has to be one of the most amateurish and dire recordings I have come across, for which I can't think of anything positive at all: it honestly feels incredibly shambolic. It is wonderful that these days there are facilities for bands to issue their own recordings, and for small labels to be popping up, as often they release gems, but that is not the case here. I note that there are only 300 CDs being pressed of this, and I do wonder how many of those will become coasters. Next.



VICE VENI VIDE
VICE
PRIDE & JOY MUSIC

Vice were originally formed in Munich, Germany in the late Eighties and were signed by major label BMG Ariola back in 1988. This resulted in two successful albums, selling in excess of 100,000 copies, and they toured all over Europe. Now, nearly thirty years later the band is back, or possibly it would be more accurate to say that guitarist Chris "Yps" Limburg has put together a new band using that name. Still, it allows them to tour and play songs from the original albums as well as some from the new one. The album is a real mix, as although they are all AOR with some metal influences here and there, while some songs aren't wonderful, there are others that are obviously destined for radio. It is the first release by Vice for nearly thirty years, and it has gained them some quite serious attention in their home country, so it will be interesting to see if the band manage to follow this up with something more substantial. As it is, this feels too dated and restricted in terms of the songs, but Mario "Mitch" Michel has a fine voice, and I hope that this is the beginning of a second career for these guys.



**WE CAME AS ROMANS
COLD LIKE WAR
SHARPTONE RECORDS**

Some years back I was lucky enough to see We Came As Romans play here in NZ, and they epitomised everything I had hoped for when I first came across 2009's 'To Plant A Seed'. Listening to the new album, released some eight years later it is interesting to see how much the band have grown from their post hardcore roots. They are fond of using keyboards, and creating something incredibly melodic, but it is when they crank it up and again create the moshpit that they really hit the traps. Opener "Vultures With Clipped Wings" is pretty much what anyone could possibly wish from the band, with hard-hitting lyrics and guitars mixing with more sedate elements. It is these quieter moments that the band seems to be using more of these days, but it means that when the guitars kick back in they seem even more dynamic and louder than they were before.

There is the feeling that this is a band that has matured, while also refusing to stand still and in many ways, this still looks back to the early albums, but here the essence of the band has been distilled and created something that is even more powerful and over the top. Apparently, the band have been through some issues in recent years, but they are very much

back, and definitely on top of their game. This is hardcore and melody taken to a whole new level, and is all the better for it.



**WILDNESS
WILDNESS
AOR HEAVEN**

Wildness started in summer 2013 as a studio project, originally founded by drummer and songwriter Erik Modin while Pontus Sköld and Adam Holmström were in to share the lead guitar parts early on. The search for the right lead singer wasn't easy, but after a few months they came across Gabriel Lindmark, and it didn't take long until it was clear that Wildness deserved to be a real band. In 2015, they independently released their self-produced debut single "Collide", and started playing gigs. After the release of their second single, "Turning The Pages", they were approached by Georg Siegl of German record label AOR Heaven, and here is the debut release as a result. Both singles were re-recorded for the album, which was produced Erik Wigelius (Wigelius, Care Of Night).

It took me a little while to get to grips with this album, just because I knew they reminded me very strongly of one particular band, but I just couldn't put my finger on it. However, during "Alibi" it finally dawned on me that here was a band who were firmly channelling the

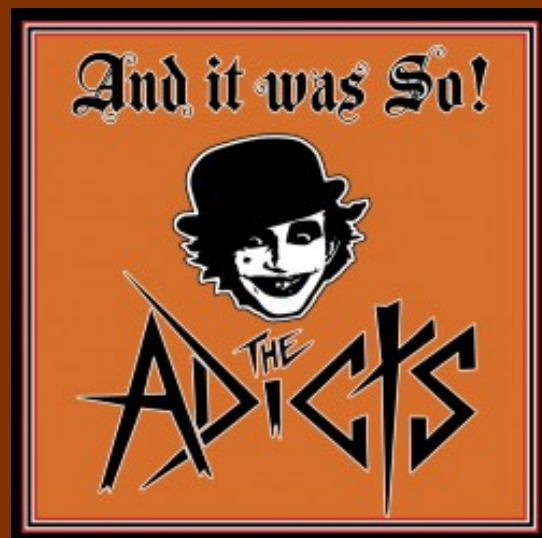
mighty Shy. Shy never managed to gain the plaudits and success they deserved, but even now I have the video for “Break Down The Walls” on my phone. I was lucky enough to be able to interview singer Tony Mills a million years ago, and to hear a new band coming out with a very similar approach if like manna for my ears. The keyboards are important, combining with crunching and strident guitars, with the vocals very much at the front of everything they are doing. This is melodic rock looking back twenty or thirty years for inspiration, and is all the better for it. In the right market this album is going to do very well indeed, and rightly so. I can play this all day, superb.



**WORLD WAR ME
WORLD WAR ME
SHARPTONE RECORDS**

Sometimes it is hard to pick up the influences in a band’s music, and at others it is so obvious that even a blind man will ask for it to be toned down. Here we have a band that are attempting to bring together My Chemical Romance, Fall Out Boy and Bowling For Soup, and for the most part it comes across very well. True, they have brightened up the My Chemical Romance tendencies so that they aren’t as overtly emo as they have been in the past, but if you played this album straight after ‘The Black Parade’ then one could spend

forever pointing out the similarities. I must confess that I did use to enjoy that album, but having to play it repeatedly in the car to satisfy the musical tastes of one teenage daughter has now forever blighted it for me. Consequently, although I can appreciate the debut from Chicago band World War Me, it isn’t something that I want to keep listening to, but I do truly believe that in this instance it is very much down to me as opposed to the band and what they have produced, as when it comes to pop-punk mixed with hardcore and plenty of influences from the bands above, then it is actually very good indeed.



**THE ADICTS
AND IT WAS SO!
NUCLEAR BLAST**

First establishing themselves in Ipswich, Suffolk, England as long ago as 1975, and putting out their first full length album on Dwed Records ‘Songs Of Praise’ in 1981, The Adicts have had decades to perfect their craft. They have had a few periods of inactivity during their career, but still have most of the original line-up in place, and don’t seem to have changed their musical ethos of providing urgent, uptempo music with light-hearted lyrics. Five years on from their last album, and probably their first major label signing since Sire nearly 35 years previously, the

band are ready to keep pumping out music as they did in the Eighties when they were one of the most popular punk bands in the scene.

All these years on and they are still using the Clockwork Orange "droog" image, as can be seen on the artwork of 'And It Was So!', which makes sense as nothing else has been changing in the band, although the world has move on apace since they started more than 40 years ago! This is good old-fashioned punk, with a slightly more melodic and light-hearted take than Cockney Rejects, but with the same honesty and mentality. For those who want their punk to sound like it used to, before it became American and poppy.



**APARTMENT 213
COLLECTED VIOLENCE
MAGIC BULLET RECORDS**

'Collected Violence' contains nearly everything released by Apartment 213, including the 'Vacancy' and 'Children Shouldn't Play With Dead Things' EPs, the splits with Gehenna, Thug, Benümb, Dahmer, Forced Expression, and Nothing Is Over, 'The Power Of Tools' Demo, and the tracks from the 'This Comp Kills Fascists Vol. 2' compilation. The split with Agoraphobic Nosebleed is available through Relapse Records and the

Cleveland Power Violence album was also just digitally reissued through Magic Bullet Records, but virtually everything else they have released is in this collection. They started in Cleveland, Ohio in late 1993 and was most active during the initial five years as a band. While a formal cessation was never announced or planned, extended breaks became normal for the band. After a couple of split 7" releases in 1998, it would be another eight years before the band's only proper full-length, 'Cleveland Power Violence', came to light, followed by a split LP with Agoraphobic Nosebleed a year later. The oldest of the songs contained here go back to 1993, with the most recent being 2010, and if ever a band was inspired by early Napalm Death then it has to be these guys.

Napalm Death were inspired by Discharge and then moved into a more metal area, playing harder and faster than anyone else to singlehandedly create the genre of Grindcore, and Apartment 213 obviously started at the same base, but have maintained more of a hardcore to what they are doing. The result is something that isn't really grind, but is heavier and more aggressive than normal hardcore (if there is such a thing). 47 songs, with a total running time of just over 70 minutes, this is pure nihilistic aggression, full of anger and hate. In many ways, this is far more about the emotion being portrayed than the musical ability or songs, as while they may not much on one front, they have plenty on the other. If ever a riot could be captured in some sort of musical form, then this is it.



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

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

Reproduction A4 x 12 page concert program.



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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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Digitiser 2000

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

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

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

It was a year ago this week that the second episode of Mr Biffo's Found Footage went live. It was an epic project (that still isn't quite over yet), and I loved every second of it. Given the generosity of so many of you, it was a no-brainer that I'd do something else through crowd-funding.

Following the end of the series, it took me a while to realise what it might be. I kind of knew I had the whole glitchy, challenging, deliberately-Marmite-y, bum-heavy, thing more or less out of my system, but it was a while before I hit upon my next major project.

In some ways, Digitiser The Show feels like a no-brainer. It's exactly what I wanted - something that challenges me, but also brings together all the tools in my box. To wit: 25 years writing about games,, close to 20 years working in TV, as well as orchestrating and directing an epic 9-part comedy/sci-fi series.

I couldn't consider doing Digitiser The Show if it wasn't for those of you who've supported me since I launched Digitiser2000 three-and-a-bit years ago, whether it was backing me via Patreon, or on Found Footage, or just by saying nice things. If it wasn't for everyone who asked me to appear on a podcast, or speak on a panel, I wouldn't have felt confident enough to put myself out there like this...

I feel supported, like there are lot of you that have my back, and that's why Digitiser The Show is happening, and it's a privileged position to be in. Digitiser The Show will be for all of us - and for everyone who wants a proper, full-blooded, gaming show again, one which doesn't take itself too seriously, and embraces the potential of games as a way to entertain

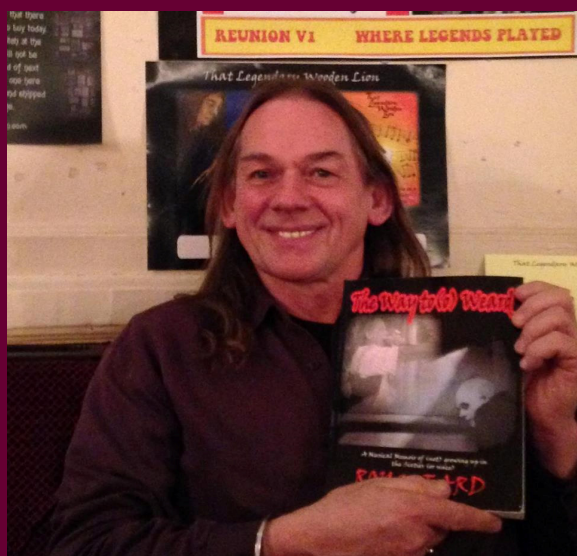


**Digitiser The Show will
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Date: Friday March 9, 2018
Where: Kickstarter
Why: It's proper gaming TV

<https://www.digitiser2000.com/main-page/everything-you-need-to-know-about-digitiser-the-show>

WORDS FROM THE WEARD



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

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

Wooden Lion were still playing lots of gigs. One of these was at the fledgling Asgard Club at *The Railway Tavern*, run by a college friend of mine, Paul Fenn. This club operated on Fridays and *Sam Apple Pie's* Blues club was there on Sundays. I remember walking out of there with an amplifier, carrying it to the van. Now, upstairs at *The Railway Tavern* there were swirling light shows, hippies, loud music and mayhem. Downstairs was a trip in time worthy of Dr Who. The downstairs bar was peopled by older guys in drab raincoats and hats nursing pints of Pale or Brown Ale. So, there I was, a slightly stoned hippie carrying an amp head. The cable hooked round a free standing fire extinguisher and it fell over. I stood it up again and turned away – but it was one of those old style units which, when turned over, broke a vial of acid (not the kind I was used to) and this mixed with a carbonate mixture which, when it met the acid, generated carbon dioxide and, in turn propelled the liquid from the extinguisher's nozzle. As I walked away the process began, with an arc of liquid shooting across the bar and soaking the clientele. I put the amp down and tried to do something with the extinguisher, but there was no way to stop it and all I succeeded in doing was to soak the landlord who had rushed over to try to direct the liquid out of the pub. It was all like a scene from a slapstick comedy – Carry On Tripping, maybe.

In the meantime, my old friend Jacko was continuing to hold wild parties in his family's rambling house. in Hornchurch. His father had decided that enough was enough and the whole family decamped to the US, leaving Jacko alone in the 8-bedroom house. He was no housekeeper, in fact he had no clue about almost anything



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practical. Even when his family were living there he managed to make disaster happen all around him – on his own, he was a one man Armageddon. He bought a car from an ad in the paper. This was a Mk 1 Ford Consul, one owner from new in very nice condition. Not a fast car by any means but he managed to write it off on the way back from buying it. I had my share of accidents, but most of my cars lasted longer than a few minutes. Luckily cars were slower then and more robust so he did not get hurt.

His family had finally decided to sell the house and he was soon to have to find somewhere to live; I would imagine the house must be worth the best part of a million pounds these days. Jacko decided to have one last party, a Guy Fawkes Night special. There was a big bonfire in the back garden, copious drugs and some alcohol. I arrived, along with my friends Mick Worwood, Peta Watson and Anna Sutton. The first thing that struck me was a line of milk bottles on the step – 15 or 20 of them. The last in the line were milk and as they travelled along the row, there was increasing decomposition and separation in the liquid so that the last one was almost clear with a brown sludge at the bottom. Like some sort of experiment.

Inside the house things were no better. We asked if there was any bread to make toast. Jacko said there was some in the chest freezer in the garage so Mick and I went there. The chest freezer was a solid block of ice with a few bits of frozen foodstuff embedded in it, like a section of glacier that had rolled its way through a corner shop. In the kitchen the sink was full to the brim with mould and there were a couple of dirty saucepans lying in the bottom – the source of the growth. On the table was a chopping board with a chunk of meat, piece of cheese and some bread which were likewise turning into a garden. Quite amazing really. How could anyone live like that, whatever state they were in?

The bonfire was lit, substances ingested, and fireworks produced. A friend of Jacko's had brought her children along and, at one point I saw Jacko run

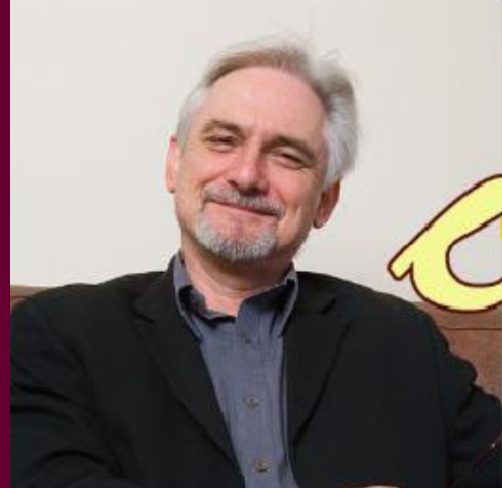
frantically down the garden to stop them putting some wood on the fire – it was the kitchen door! By this time the band had gone through a bit of an upheaval and John Phillips had left. I was debating getting a new singer but decided to take the role on myself. Up till now I had been the guitarist and backing vocalist, but I decided to abandon the guitar and take on the front man role. I was pretty sure I was up to the showman bit but not too sure of the vocal side. My confidence was not boosted by Tom Barrett (our roadie) saying 'you can do all those funny voices'. Anyhow we had to find a new guitarist and bass player.

At this point I also decided we needed more effects. I was already making flash bombs from a car battery, broken flash bulbs (back in the seventies there were no LEDs. Flash photography was achieved by small glass bulbs containing magnesium ribbon which was ignited by having an electric current passed through it. I would take these apart, put them in cut down bean cans, sprinkle with magnesium powder, and connect them to a car battery. Flash!) We then discovered 'The Theatre Scene Armoury' in Covent Garden. This was a small office just off the market square. Pretty nondescript, but crammed with explosives. They provided many of the explosions and special effects for the stage, TV and films.

One of their clients was a ventriloquist whose dummy had a hollow head filled with offal. Towards the end of the show he would say, 'I've got a bad headache', 'I feel ill', 'Me head is really hurting' etc. At that point the ventriloquist would press a button and a small maroon (stage explosion) would go off in the dummy's head spraying offal into the audience. Any idea why this act never became famous?

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

We need PR to heal the nation's wounds

In my more paranoid moments I'm inclined to think that the Brexit vote last year was a front for another, more sinister, agenda.

It split the country right down the middle. In this age of the polarisation of wealth and austerity, what better way to secure a continuation of the same destructive, neoliberal policies, than by having the nation at war itself?

I'm also starting to wonder if our electoral system isn't also designed to create conflict.

This occurred to me after a squabble I had with an old friend. She's a very committed Green Party activist who stood as a candidate in the last election.

I was very upset by this, as it seemed to me that all she could hope to achieve would be to take votes from the Labour Party; which, if you remember, looked all set to suffer a major electoral defeat at the time.

I sent her an angry letter accusing her of party tribalism. Later, after the election, she came to visit me, and we had another squabble: or "a passionate debate" as she prefers to call it.

I told her that the Green Party is basically self-righteous and middle-class. It is self indulgent to support it as it has no social base and is incapable of changing anything. She snapped back that, until we have no-growth policies and electoral reform, the world is doomed to destruction.

The argument went on like this for maybe half an hour or more and, although we parted in a friendly manner, I've been thinking about it ever since.

It's true that the Green Party has very little social base: unlike the Labour Party, which was created by the working class and still retains a large measure of working class loyalty.

But therein lies the Labour Party's weakness. Being a working class

party, the most important thing for Labour voters is jobs, and it doesn't really matter what kind of jobs those are. Jobs in the arms industry, or in the nuclear industry, say, are just as good as jobs in the NHS.

We need the Green Party to act as a counter-balance to this: to speak for the environment.

We also need all the other parties as well.

We need communists and socialists and anarchists, anarcho-communists and anarcho-syndicalists. We need the SNP and Plaid Cymru, the DUP and Sinn Fein. We need the Lib Dems, the Women's Equality Party and the National Health Party. We even need Ukip, which, despite it's Little Englander mentality, still represents a distinct strand of opinion within the

British electorate. We need all of these parties because we need a Parliament which can speak for the whole of the British people, and not just the neoliberal elites who are currently in control.

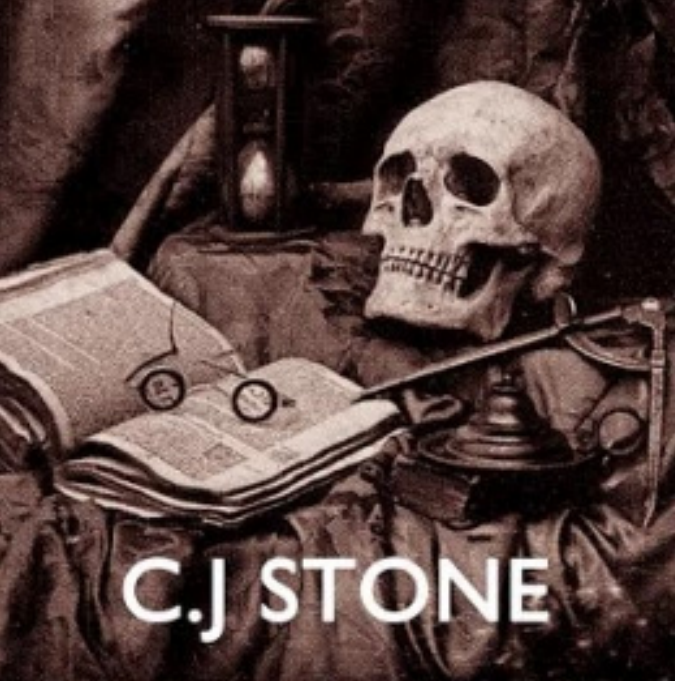
That means we need proportional representation (PR), so that every vote counts and every individual can feel personally involved in the democratic process.

It's the first past the post system that leads to this endless to-ing and fro-ing between what are essentially variations of the same neoliberal policies.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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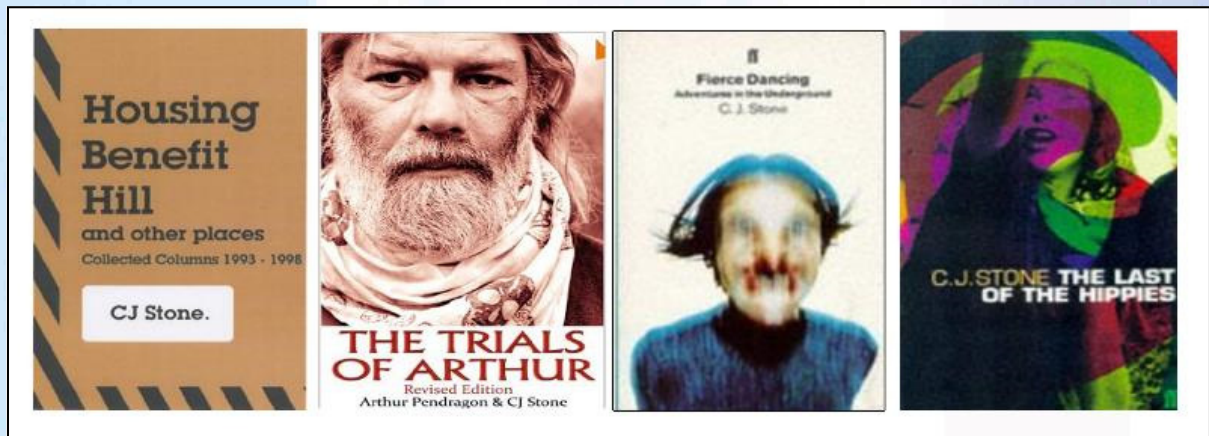
Times Literary Supplement

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Herald

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Independent on Sunday



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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation.

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



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



A poll conducted on the Hawkwind fan's Facebook page to vote for one's favourite Hawkwind album concluded recently, with the results being announced one chart position at a time.

I've seen similar polls over the years, on

the Hawkwind Forum and in other places, and, whatever jostling occurs in the lower reaches of the final chart, the Top Three almost invariably contains (in date order) "Space Ritual Alive", "Warrior on the Edge of Time", and "Quark Strangeness and Charm". Other contenders such as "Doremi" and "Hall of the Mountain Grill" are always knocking on the door, but usually the only question about the Top Three is, in which order will Space Ritual,



Warrior and Quark end up?

This time around, it was Space Ritual in third place, with Quark second, and Warrior topping the poll.

So far, so routine - but the main surprise

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

GONZO

Multimedia

spiritsburning.com



was by how big a margin Warrior came first. While Space Ritual and Quark were almost level pegging, on 99 votes and 104 respectively, Warrior mustered 153 votes and thus was a very decisive winner. It's tempting to wonder if the availability of the rather excellent 2013 remix by Steven Wilson helped its cause in any way.

The Warrior album has had a bumpy release history in the past, as for a good

many years it - and also Roadhawks - were the only 'core collection items' that weren't officially available on CD at all.

A 'live' Warrior recording was also, at least for a while, a twinkle in Dave Brock's eye: there was a possibility that a release stemming from the 2013 Warrior tour might see the light of day, but sadly nothing's been heard on that front for some considerable time.





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)

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

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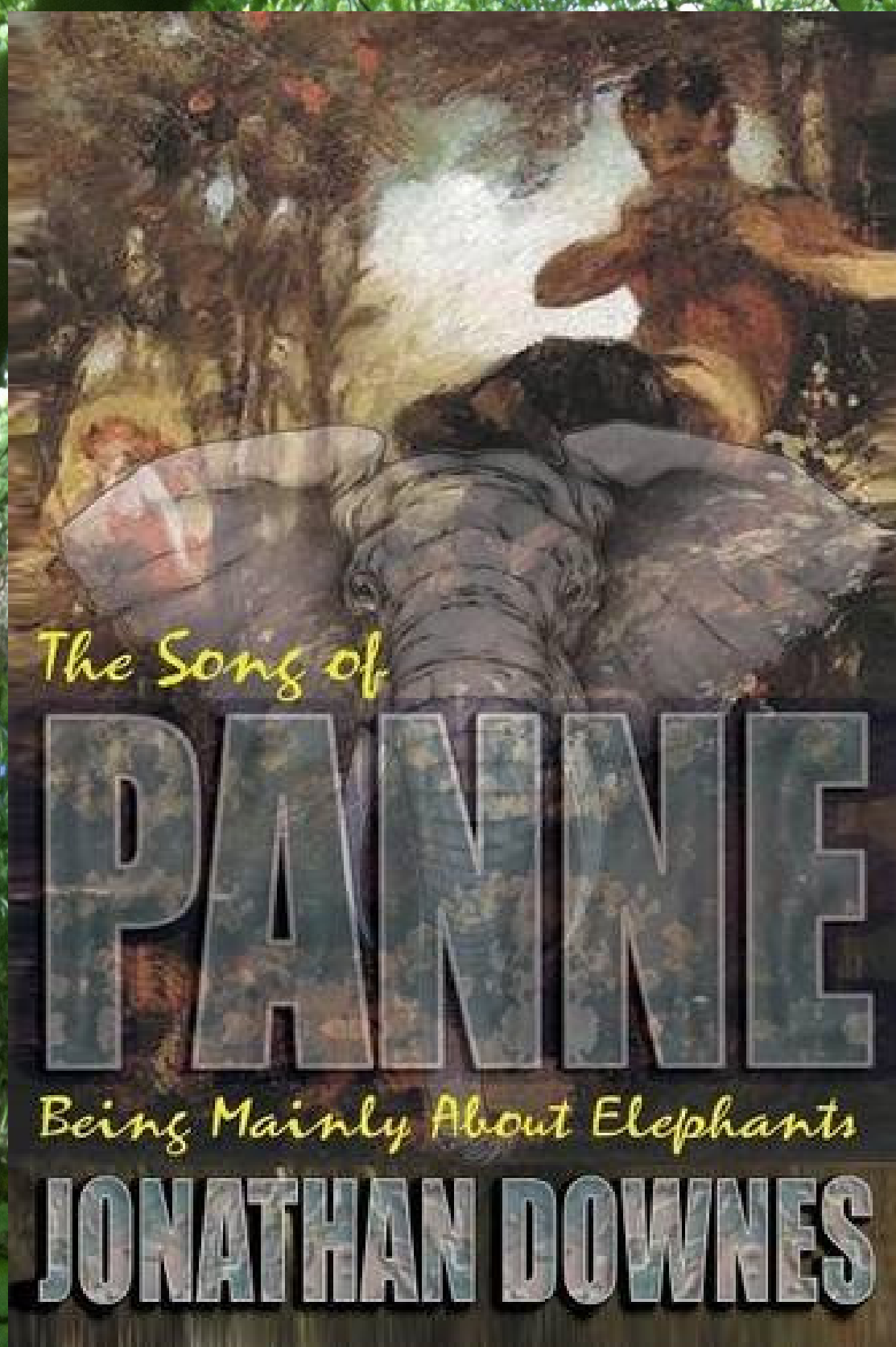
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Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

Hong Kong's hillsides are dotted with the graves of its indigenous inhabitants. One would quite regularly come across these little, semi-circular, stone and concrete structures, which contained an earthenware urn full of mouldering bones. Sadly, some of the other European children of my age thought it was funny to vandalise them, smashing the urns and throwing the bones around in a horrid act of desecration. But, I always treated such finds with reverence, and on the occasions that I found one that had been ransacked by one of my peers, I would try to put the bones back as neatly as possible.

These graves were always found on open land, and so I was mystified to find one of these little mausoleums, deep inside the forest on the south side of Victoria Peak. I couldn't read the Chinese characters, and - even now - I don't know whether the writing on these solitary tombs customarily includes the date of the death and interment of its occupant. But, I figured, the tomb had to be either pretty recent, or very old.

It is one of the matters of historical record that reflects badly on my own people that between 1904 and 1947 Chinese people were not allowed to live on Victoria Peak. This, of course, did not affect residential servants, or the very rich - such as Sir Robert Ho Tung - who would have no



problems in persuading the Governor to relax the law as far as they were concerned.

The ordinance was allegedly put in place to prevent the spread of Bubonic Plague, which, by the early years of the 20th Century, had allegedly caused some 100,000 deaths in the region. However, it is hard not to see this piece of legislation as a piece of anti-Oriental 'apartheid', together with other pieces of legislation forbidding Chinese style architecture in parts of Victoria city, and the fact that Chinese people were also banned from entering some of the more opulent hotels and clubs.

During the Japanese occupation of the British colony, over 95% of the forest that remained was cut down for firewood, and this - of course - included much of the forest on Victoria Peak. The fact that the area to the south of the waterfall that I was now exploring was accessible to a small boy expending only a certain degree of effort, would suggest that it would have been no obstacle to Japanese soldiers or their slave workers in search of fuel. So, I reasoned, that the tomb must have pre-dated 1905 because in the years after, it became legal for Chinese people to live on The Peak again, for the mountainside would have been naked of trees. Although I didn't know, and still don't, whether there was actual legal safeguards put in place to stop tombs being built on the

hillside opposite a series of blocks of flats inhabited by middle-ranking British colonial servants, I was certain that it would have been frowned upon. From talking to some of the older inhabitants of Mount Austin Mansions, I discovered that the forests had only really taken root within the previous decade, and the tomb certainly looked like it was older than that.

It had been built carefully, nestling in a miniature crevice between two huge, grey, boulders, and great care had been taken to make sure that it was sheltered both from the rain and wind, and from the ever present threat of landslides. When I looked closely, I could see that a little watercourse had been dug so that in the wet season, any run off from the huge greystone waterfall would avoid flowing over the little grave.

I assumed that it had been built no later than the end of the 19th Century, and I felt both honoured and touched to realise that I was probably the only person left alive in the entire world who knew of its existence. So I took it upon myself to keep the little sepulchre clean and tidy. I carefully brushed the fallen leaves (which were not many in number, as the forest was mainly consisting of evergreen rhododendrons) and even donated one of my precious jam jars (usually intended for keeping caterpillars) and - when



I remembered - would pick wildflowers and put them at the graveside.

Some years later, I had an enormous shock. Being, as you might gathered by now, somewhat of a secretive child, I never told anybody else about the existence of the little grave, and, whenever I was unhappy (which was a lot of the time) I would visit it, secure in the knowledge that I was the only person that knew of its existence. But one day, a year or so after we had left Mount Austin, I climbed the mountain to visit the grave, and found that I was not alone. There was a small bunch of burnt joss sticks in the ground in front of the grave. I never found out who it was who had placed them there. Bizarrely, in all my years exploring the hillside, I found that the Chinese inhabitants of Hong Kong were even less willing to venture up there than were their European counterparts, although I never found out why. Fancifully, I assumed that they would be scared of the ghosts, spirits and fox fairies that lived there, and I suppose this is as good an explanation as any other.

A few years ago, one of my friends, the

Australian cryptozoologist and explorer, Tony Healy, came to visit Corinna and me at our home in North Devon. We had a lovely few days together, and when he told me that he was visiting Hong Kong on his way back to Australia, I asked him to do me a favour. A few weeks later, he emailed me a large batch of photographs of the Mount Austin playground, and Victoria Peak gardens. Now, I am perfectly aware that it would be quite easy to read all sorts of implications into this, but the photographs all show that, whereas in my day there was no barrier separating the thickly forested hillside from the civilised demeanor of the playground, now there were little picket fences, statues, and pots of ornamental shrubs all along the bottom of the forest line. These were certainly not enough to stop even the most casual visitor stepping over them and climbing up into the forest above. Indeed, when an internet acquaintance of mine from the Gwu Lo website went to investigate the ruins that we had once called 'Grey Walls' (as described elsewhere), he did just that. And nowhere did anyone suggest that he had broken even the most minor of



bylaws in so doing. But, I like to think that this new delineation between the park and the forest was done so that the physical people that lived in the park and the spirits that lived in the forest would each know how to keep to the demesne where each one belonged.

These days, I am sure that I would have played it differently. My natural curiosity would not have allowed me to leave such a mystery unsolved, and I would now keep as close a watch as I was able upon the little tomb in order to try to find out who it was who had visited it. After all, it could not have been a random hiker. Such people, even should they feel drawn to exploring the deep forest, would not take a bundle of unlit joss sticks with them. No, whoever it was must have gone there on purpose with the express intention of visiting the graveside. Even had they originally been the aforementioned conceptual hiker, they would have had to returned at least once in order to light the joss sticks.

I don't think I ever returned after that. It wasn't that I resented the fact that somebody else had started going to the grave, but the

fact that they had brought joss sticks somehow implied that they had a more innate connection with whomever it was that was interned there. And, although I had been visiting the grave for a year or so, the fact that it was now being visited by somebody who had shared a greater spiritual connection with whomever it was whose bones were mouldering in the earthenware urn high on the hillside meant that I began to feel like I was no longer the custodian of the grave, but an intruder. Somehow, I felt that the grave could only have one visitor at a time, a bit like a hospital bed in a busy general ward. I'm not sure exactly why, but it still makes perfect emotional sense to me now over half a century later.

I don't think I ever explored on the southside of the waterfall again either. There were so many exciting things on the northern side, and then, as now, I was fascinated by the little creatures that live in fresh water, so there was nothing really to lure me there again, when there were so many little rivulets and tiny ponds to explore on and around the waterfall.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



NIGHTS IN THE GNARLY GARDENS

ILLUSTRATION BY SARAH GREENE



THE CAT OF CURIOSITY

ILLUSTRATION BY MARTIN SPRINGETT



Thom the World Poet

Rob Ayling writes:

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

ANIMAL FARM HAS JUST BEEN BANNED IN CHINA

The Great Firewall keeps out Western Internet influences
but books were not considered dangerous until someone reads them
To translate metaphor as a foreign language in 2018
is to opine the divorce of reading from mass media.
Those who complain about sub-titles may not read "foreign"writers
This generalization applies to all cultures
More controversy is shared via Reality TV headlines than novels
While writers string popular themes in their written texts
their audience is married to NETFLIX.Who has time to read?
Poetry died when advertising became visual.
It was reborn in Revolutions.Died again with apathy.
Restored via hip-hop,rant and rap.Died again with politicization.
Rose again when new movements required succinct themes of redress
These finally evolved beyond memes and Gifs into texts and Tweets
Poetry dies every time your eyes refuse to read/your lips refuse to speak
It lives only when you pay attention.



ROCK and ROLL

a cabinet of curiosities

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

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

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

It has turned out to be, yet again, another slightly Beatles themed bundle of cabinet entrants this week. It was certainly not intentional I can assure you, but one just has to roll with the ads I'm afraid.

The Beatles 1964 Kaboodle Kit Lunchbox £130.00



"An original 1964 Beatles Kaboodle Kit lunchbox manufactured by Standard Plastic Products Ltd. The blue lunchbox features an image of the group along

THE BITCH IS BACK

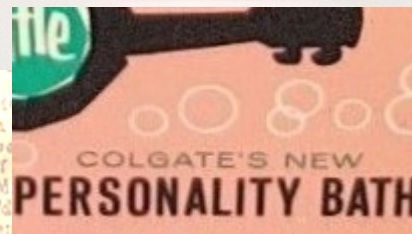
with the group name and facsimile signatures. The bottom edge of the front flap has become detached and the vinyl has split on the right hand edges and on the reverse. The previous owners name is written on the inside. It measures 23cm x 17.5cm (9 inches x 6.75 inches). The condition is poor."



The condition may be poor, but at least it has been used, which is – actually – rather sweet.

Beatles Paul McCartney 1965 Colgate Bubble Bath USA - £150.00

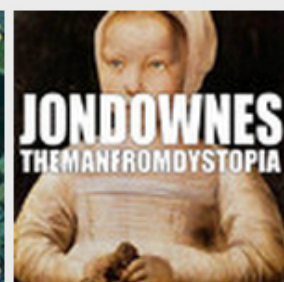
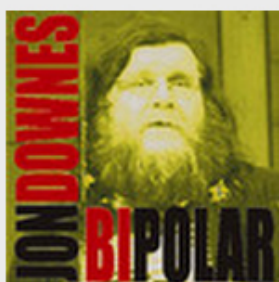
"An original USA Paul McCartney bubble bath bottle produced by Colgate-Palmolive Co. in 1965. The



bottle depicts Paul in a red suit with a guitar. The bottle measures 26cm (10 inches) high and is empty. There is some wear to Paul's hands. The condition is very good plus."

SHAMELESS SELF PROMOTION TIME

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



[Check it out now...](#)

Colgate's new personality bath eh? Wouldn't it be fun if you could bathe someone's personality, and bring it up squeaky clean after a good old scrub?

The Beatles 1990s Yellow Submarine Lib Technologies USA Skateboard - £375.00



"An unused skateboard manufactured by Lib Technologies in the 1990s which features a graphic of the Chief Blue Meanie and the Dreadful Flying Glove, from The Beatles 1968 film Yellow Submarine, on the deck. The size and film name are printed on the top of the board towards the back. It measures 112cm x 23.5cm (44 inches x 9.25 inches). There are some light scratches and scuffing to both sides. The condition is very good plus. Please note that this is a deck only."

I presume this means it has no wheels.

Vintage very Rare 1964 Car Mascots 15" Tall The Beatles Bobble Head Figurines - US \$2,550.77



"You are Viewing a Very Rare Vintage set of 4 Car Mascots Inc. 1964 The Beatles Bobble Head 15" Tall. George Harrison stands 15-1/2" tall. He is missing the tip of his guitar. There is some green paint on the gold stand. He has a paint flecks on his nose and left pointer finger. Paul McCartney stands 15" tall. He has some slight discoloration on his nose and it looks like he has a crack around his neck and maybe on the back of his head. Ringo Starr stands 14" tall (he is actually seated). I don't see any flaws with him. He has both drumsticks.

John Lennon stands 15-1/2" tall. He has some dirt on his face. I don't see any other flaws with him. All four have original paint and there names are all on the stands. They all look very good."

I thought this were nodding car decorations at first, but at over 15" tall I think not. Although all four of them on the back parcel shelf would be amusing for those following behind, albeit drastically reducing visibility through the rear view mirror.

The Wonder Years Hank The Pigeon Plush Toy pop punk soupy rare - £20.00



"Super rare The Wonder Years hank the pigeon plush toy"

I admit to having to look 'The Wonder Years' up as I wasn't sure whether this was from the TV series or not, as I certainly do not remember seeing it. Used to be a good series that. However, I have ascertained that there is a band of this name also, but it still leaves me unsure as to whether it refers to the latter or the former.

BEATLES DRESS SIZE 12/14 UK. HANDMADE CIRCA 1963/64. FABULOUS CONDITION, V.RARE. - £950.00

"A FABULOUS BEATLES DRESS, HANDMADE CIRCA 1963/64. A ONE OF A KIND STYLE, WITH NET UNDERSKIRT, SIZE 12/14 (UK) THE CONDITION IS FANTASTIC FOR ITS AGE, 99%.

THIS DRESS HAS BEEN IN MY COLLECTION FOR ABOUT 35 YEARS. I'VE BEEN COLLECTING SINCE THE AGE OF 9, 54 YEARS NOW.

I AM DOWNSIZING AND NEED SOMEONE ELSE TO THE NEXT CUSTODIAN OF THIS DRESS SO THAT THE BEATLE FANS OF THE



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

WYRD
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

FAR FLUNG FUTURE WILL BE ABLE TO ENJOY IT. I HAVE LOVED IT AND GIVEN IT TLC, NOW IT'S YOUR TURN."



Oh my – you would look like a packet of Pacers wearing this. Remember them? And, as an aside, who makes these daft names up for sweets anyway? I mean, when I think of the word ‘pacers’ I immediately think of determined walking movements, not a flipping packet of sweets.

BEATLES MEXICAN JOHN LENNON PAUL MCCARTNEY GEORGE HARRISON RINGO STARR DOLL SET - US \$999.99 (Approximately £719.70)



“HERE WE HAVE THE MEXICAN VERSION OF THE BEATLES JOHN LENNON, PAUL MCCARTNEY, GEORGE HARRISON & RINGO STARR DOLL FIGURES A GREAT RARE”

Were these made for Hallowe'en or Day of Dead celebrations? They are a bit spooky looking.

Toodle-poo



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

[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

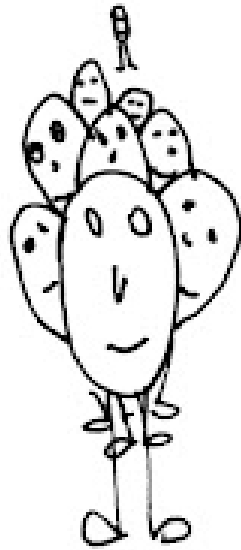
COUNTRY AIRS

“Music from both the mind and heart...”



www.rwcc.com

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...



Henry regretted turning out in his elephants

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

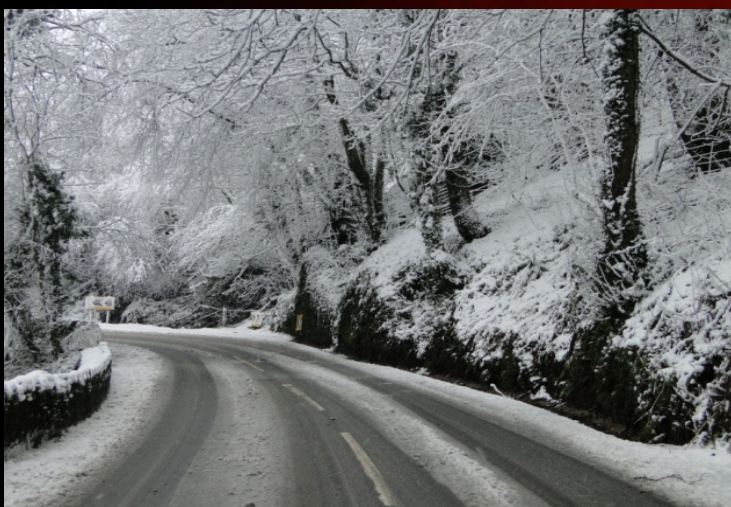
<http://maraines88.podbean.com/>

I know that one does not usually expect me to say things like "Count your Blessings", but a couple of telephone calls I had last night reminded me of an old (Buddhist, I think) proverb that reads something like: 'I was sad that I limped until I met a man with no feet'.

I have been bellyaching about my own misfortunes recently, but they are pretty mild compared to the stuff that some people I know are going through.

There is some very sad stuff going down: the worst being an old friend of mine, whom I have known for nearly half a century, who now has inoperable cancer.

My thoughts and prayers are with her continually.



Even, less seriously, various houses belonging to people that I know have suffered far more damage in the recent crappy weather. Our bathroom ceiling fell in, but we were always intending to replace it this year, and so—although it is annoying—it is not the end of the world, and we got off pretty lightly all things considering.

So, hopefully spring is here, and we have eight months of fairly warm weather ahead of us.

So, chin up, and positive vibes everyone.

Love on Ya

Jon



THE BEST LAID PLANS

GET NAKED!

...with the
Pink Fairies

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

THEIR FIRST NEW ALBUM IN THREE DECADES!

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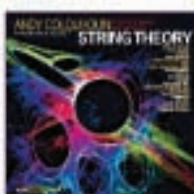
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Mandies and
Mescaline...
HIST379CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST216CD



ANDY COLQUHOUN
Pick up the Phone
America!
HIST218CD



ANDY COLQUHOUN
String Theory
HIST273CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HIST266CD/DVD



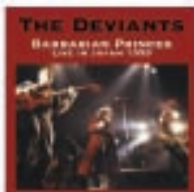
**NICK FARRIN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST292CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST187CD

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