

GONZO

Alan and Phil discover that **The Beatles** were not as squeaky clean as they were portrayed, Jeremy goes to see **Eddie and the Hot Rods** and **Department S**, Neil explores **Psychedelic Australia**, Graham looks at the latest **Hawkwind** news, Doug continues with his history of **Split Enz**, and Jon once again visits **Mu Mu Land** alongside a bloke called **Andy Gell**.



THE DARK SIDE OF
THE

#278

BEATLES

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 singular magazine. As I have told you in the past, I am very proud of it. I published my first magazine aged 10 whilst a child in Hong Kong, and published another two or three titles during my ill-fated school days. I first came up with the idea of a magazine which would fuse music, politics and books in

1984, and - during the next 25 years - I published several more-or-less successful titles.

I owe this title's success to the sponsorship of my old friend, Rob Ayling, who bankrolled the title towards the end of 2012. And over the years, I have assembled a 'dream team' of writers, who are now a close knit and mutually supportive editorial team. I truly couldn't be happier with this magazine.

Again, as I have written elsewhere, last year was - for me, at least - defined by the magickal hijinks of the Justified Ancients of Mu Mu, who returned from their self-imposed 23 year moratorium in order to spread entertaining chaos across ideaspac. I imagine the noosphere to be like a large pond, containing a number of different mini-ecosystems; each almost unbelievably complex and each intertwined with the others. Imagine, if you will, that two overgrown schoolboys named Drummond and Cauty arrive on the shores of the ponds and chuck a bloody great boulder slap bang in the middle of the noosphere. There is a



Last year, Bill Drummond and Jimmy Cauty threw a fucking great boulder into the noospace pond...

godalmighty splash! This splash is what occurred in Liverpool last summer. Then, a little while later, they throw a smaller stone into a different part of the pond. There is a smaller, but still significant, splash. This is what happened in London, last November.

But the important thing about any body of water (and this is why I always consider the noosphere to be liquid in form, conceptually at least) is that ripples and waves from splashes and other disturbances on the surface, will continue to the edge of the pond and reverberate back. These waves themselves will have knock on effects; they may - for example - startle a small flock of ducks, which take off from the surface of the water and - themselves - cause another set of interlocking wave patterns, each with their own effects and aetiology, and so on ad infinitum. Last year, Bill Drummond and Jimmy Cauty threw a fucking great boulder into the noospace pond, and the reverberations are still being felt today. And I strongly suspect that they will continue to do so for a long time to come.

I am very fond of a book by Arthur C. Clarke, called *The City and the Stars*. It is an expanded version of his earlier novella, *Against Fall of Night*. I first read *The City and the Stars* in 1992, when I was on tour with Steve Harley and Cockney Rebel. We

had just done a gig in Inverness, and had a few days off, so - predictably, I suppose - we made our way to Loch Ness and spent a few days camped out in a layby near Drumnadrochit. Before leaving Inverness, however, we went to a flea market where I bought a battered paperback copy of *The City and the Stars*.

The book is set a billion years in the future in a city called Diaspar, which has had a static and unchanging society for millions of years. I am not going to tell you the story because, on the whole, it is irrelevant to the point that I'm trying to make here, but I do strongly suggest that if you haven't read it, that you do. No, I want to focus on one, relatively minor character, who, I think, provides a handy literary parallel to certain events that I have described above. The society within Diaspar is completely static but only works because everybody in this society has a particular role. Possibly the most enigmatic of these characters is the 'Jester'. This is a role which only pops into reality occasionally, but the Jester has unparalleled access to the inner workings of the city, which occasionally he uses to create elaborate pranks. His role was designed by the city's founders to prevent stagnation in society.

And so it is, in our increasingly technological society. There are people

اللجنة لهم إذا كانوا لا تأخذ نكتة



whose role, it seems, is to shake things up, in order to provoke intellectual and emotional responses which would otherwise have never come to the surface. Such a person was Ken Campbell, who was a mate of mine, and who died a few years ago. Such a person is Alan Moore, who plays games with structure and form, within the things that he does. And such persons are Bill Drummond and Jimmy Cauty.

I believe that what happened last year was a conscious decision by Bill and Jimmy, who create an artistic time bomb, which - amongst other things - would inspire all sorts of other artists, authors, musicians and filmmakers, to pick up the baton, run with it, and create new and exciting works of their own. Whether or not *The Justified Ancients of Mu Mu* actually do anything in the future, I have no idea, and it is not particularly relevant to the thread of what I'm trying to say here. Because, already, all sorts of interesting artworks (mostly written or sonic) have taken place as a direct result of the events of last summer. I want to discuss just one of them (two, actually), because - and I don't want to sound like I'm blowing my own trumpet here - not only is it (are they) in my humble opinion, a great success, but I was (on a relatively small level) involved

myself.

I actually know very little about Andy Gell, but he was one of the 400 who took part in the three day 'Welcome to the Dark Ages' event in Liverpool, and as a direct result, started a website which chronicled various people's reactions to, and participation in, the event, and what happened next. So far, he has been responsible for publishing two books inspired by the events. The first, *Whatever*, is an entertaining and complexly discordian play, featuring some of the minor characters in the *Justified Ancients of Mu Mu's 2023* novel. But the second book, *Together*, is far more complicated.

Following on from the 'Burn the Shard' event in London last November, he asked people who had been there, or who - like me - had followed the event via social media, to write down their experiences in time stamp paragraphs of 23 words. I have been following the peculiar discordian parlour game of 23 word paragraphs for the last six months, mainly because it amuses me, and have utilised it in all sorts of places that nobody would expect. Even a letter to the people responsibly for my pension contained both 23 word paragraphs and the equally discordian rule of five.

So, I was intrigued by Andy's request, and sent him an account of my activities that evening, which he very graciously accepted.

Therefore, as a result, one finds that there is an avant garde, multi-author novel, which is partially a reaction to the events of the 23rd of November, partially a reaction to the 2023 novel, and partially something else entirely. But it is certainly the only avant garde novel which features Archie, the Jack Russell, and an erythristic specimen of the domestic cat, called Peanut.

What surprised me about the novel, when I sat down to read it, was quite how cohesive it was. I had been expecting something written by a totally disparate band of writers, both professional and amateur, to be frankly some sort of stylistic mess, but Andy Gell deserves a damn great pat on the back for having moulded it all into a unified narrative, which actually makes more sense than much of the other writing to come out of the JAMMSverse. I truly recommend this book very highly (as do Archie and Peanut), and I am very much looking forward to the next installment of what is supposed to be a trilogy, but which I suspect will grow and grow.

I hope you enjoy this week's issue. It has been compiled under mildly tense circumstances, as - last Friday - I managed to delete all my Gonzo emails for the last three years, and so am rushing about energetically, trying to replace the information that I have lost.

But that is just the way the discordian cookie crumbles, I guess.

Hare bol,

Jon



Justified Ancients of Mu Mu, Andy Gell, Brian Epstein, Roger Daltrey, Brian Eno, Neil Young, Eminem, Liam Gallagher, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Stephen William Hawking CH, CBE, FRS, FRSA, Sir Kenneth Arthur Dodd, OBE, Jerzy Stanislaw Milian, Gary Burden, Count Hubert James Macel Taffin de Givenchy, Craig Jamieson Mack, Nole Floyd "Nokie" Edwards, Claudia Fontaine, Matt Dike, James Whittaker "Jim Bowen", Liam O'Flynn, Tony Klinger, Billion Dollar Babies, Man, Delius, Edward Elgar, Vaughan Williams, Jeremy Smith, Eddie & The Hot Rods, Department S, Doug Harr, Split Enz, Alan Dearling, Phil Bayliss, The Beatles, Neil Arnold, Psychedelic Australia, Flake, Freshwater, Ash, Helium, Tymepeace, Glass Web, The Chocolate, The Elois, The Throb, The Thorts, Inkase, Australian Playboys, Blackfeather, Clapham Junction, The Creatures, The Vince Maloney Sect, Fraternity, The Master's Apprentices, The Vegetable Garden, Zoot, Rick Springfield, Kev Rowland, Apartment 213, Alan Reed, Almanac, Altavia, Sonata Arctica, Pocket Size, Root, Terra, Mr Biffo, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, Joey Ramone, New Kids of the Block, Kurt Cobain and Courtney Love, Geri Halliwell, Nirvana, ACDC, Ska

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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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.

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because, not only is it FREE
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Not a Sausage. But I digress.
So make an old hippy a
happy chappy and
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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



THE LIFE OF BRIAN: Get ready for a cellarful of noise. Bravo is adapting Vivek J. Tiwary's graphic novel *The Fifth Beatle: The Brian Epstein Story* as a miniseries, and the project has access to the Lennon-McCartney, and hopefully some of the Harrison catalog, according to The Hollywood Reporter. This means we won't hear canned pseudo-Mersey beaters vamping on jangly Rickenbackers playing the same eight bars. The graphic novel begins while the Beatles themselves were playing about eight bars steadily. The graphic novel detailed the untold story of the Beatles' manager Brian Epstein.

Bravo, which is owned by NBCUniversal, recently picked up a scripted series version of the podcast Dirty John for two seasons. The cable network is teaming with Tiwary,

Who will write the script. He will also be executive producer along with Leopoldo Gout. The Fifth Beatle: The Brian Epstein Story has already been in development at from Universal Cable Productions and Sonar Entertainment.

<http://www.denofgeek.com/us/tv/the-fifth-beatle-the-brian-epstein-story/253554/bravos-series-adaptation-of-the-fifth-beatle-will-include-songbook>

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)

BEFORE I GET OLD: The Who's Roger Daltrey has warned fans of the importance of wearing earplugs to gigs, after decades of loud music have now left him "very, very deaf".

The rock veteran was speaking at a solo show in Las Vegas, when he revealed that



"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

he relies of lip-reading.

"The trouble with these ear things that I wear is that I am very, very deaf," he told the crowd, as The Mirror reports. "And I advise you all — all you rock-and-roll fans — take your fucking ear plugs to the gigs."

"If only we had known when we were young... we are lip-reading."

However, he vowed to keep on performing "for a long time".

"I am lucky to be doing what I do — so thank you," he added.

<http://www.nme.com/news/music/whos-roger-daltrey-says-take-fking-earplugs-gigs-hes-now-deaf-2263201#3fR5VMQUmeYLh4zo.99>

ANOTHER KEEN WORLD: Brian Eno is set release a comprehensive new box set, titled 'Music For Installations'.

The acclaimed artist will treat fans to a wealthy archive of either "new, rare or unreleased" music with the release,

including pieces which were debuted as part of art installations in previous years — dating all the way back to 1986.

'Music For Installations' will be available in three formats: a 6-disc standard CD version, the 6-disc CD super deluxe version, and a 9xLP vinyl super deluxe version. The 9xLP edition also includes a 64-page book which contains "rare and unseen exhibition photographs and a new essay written by Eno".

<http://www.nme.com/news/music/brian-eno-music-for-installations-box-set-release-date-2261986#P8TK44agpu9XZH8e.99>

SHAKEY NEW PROJECT: Neil Young stars in the first trailer for new Netflix Original 'Paradox'. Watch the trailer on NME first below.

Dubbed as a 'loud poem', the new show comes directed by 'Kill Bill' star Daryl Hannah, 'Paradox' features new music from Neil Young + Promise of the Real — and stars Young alongside Young with Lukas Nelson, Micah Nelson, Willie Nelson, Corey McCormick, Anthony



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...

"Which is not really a hell of a lot to ask, Lord, because the final incredible truth is that I am not guilty. All I did was take your gibberish seriously... and you see where it got me? My primitive Christian instincts have made me a criminal."

Hunter S. Thompson



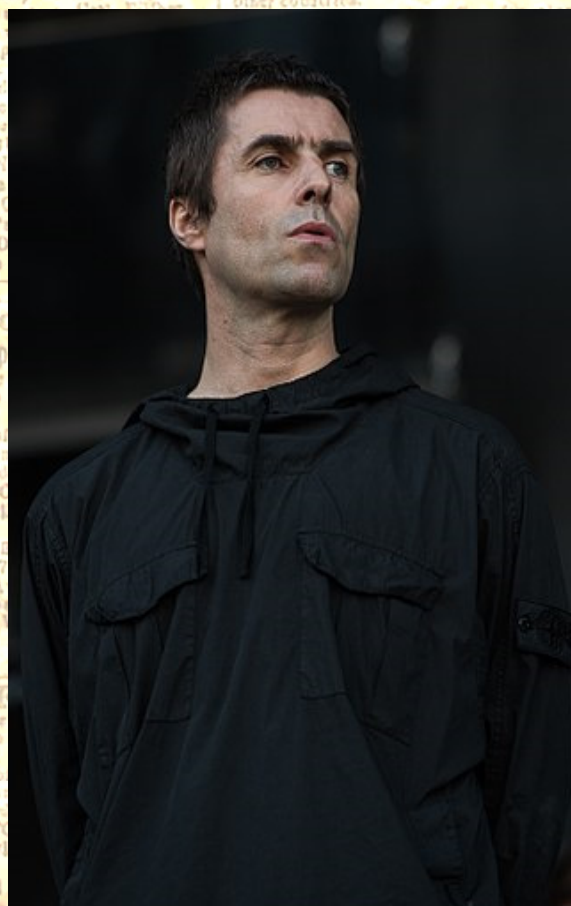
LoGerfo, Tato Melgar, Charris Ford and Dulcie Clarkson Ford.

"A fantasy, a loud poem and a free-spirited tale of music and love, Paradox is a one-of-a-kind personal expression," reads the synopsis. "Sometime in the future—or is it the past?—a band of outlaws hide high up in the Mountains. The "Man in the Black Hat" (Neil Young), the "Particle Kid" (Micah Nelson) and "Jail Time" (Lukas Nelson) pass the hours searching for treasure while they wait for the full moon to lend its magic, bring the music and make the spirits fly. Vibrating with original music by Young + Promise of the Real, Paradox furthers the legacy of an iconic performer who has always broken the rules."


<http://www.nme.com/news/tv/neil-young-stars-in-first-trailer-for-new-netflix-original-paradox-2261824#vHtIO6ezTS701rsZ.99>

POACHERS AND GAMEKEEPERS: Eminem is facing criticism for slamming bosses at the National Rifle Association (NRA) for their response to the recent

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PRATT, DOWNES & SCOTT,
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LIAM TRIES TO RUSH-HER: Liam Gallagher has hit out at Noel Gallagher's wife once more, comparing her to Russian president Vladimir Putin.

The pair's frosty relationship hit a low earlier this year, when LG said his brother's wife Sara MacDonald was the reason Oasis split.

Now, he's hit out at her once more. "Had a severe chest infection since Paris," he tweeted, "not long now Sara."

When fans questioned why he was bringing his brother's wife into matters, Liam responded: "Coz I need to let the world know she's up there with Putin."

<http://www.nme.com/news/music/liam-gallagher-says-noels-wife-putin-2264668#uxY3y6JYxdQcoSjR.99>

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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?**

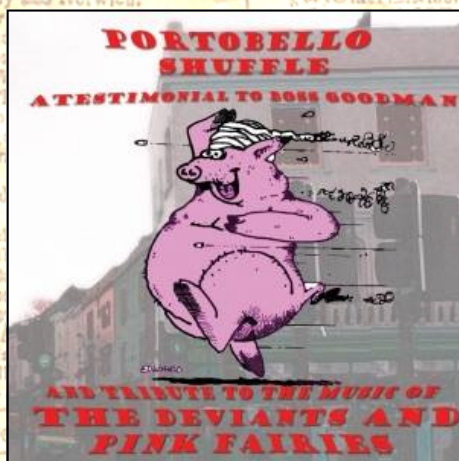
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)



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!



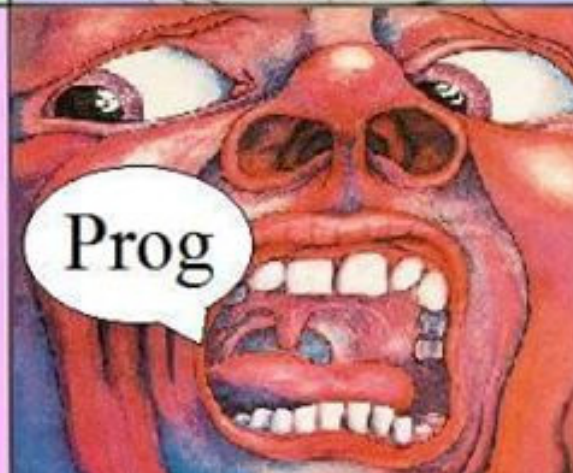
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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





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

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

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

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



SF 248 – 4 MARCH 2018 – NEW
IMPROVED ACTIVE LISTENING

Flange Circus: Kwak
Dread Zeppelin: Jive Talkin'
Throwing Muses: Half Blast
Headroom: How to Grow Evil Flowers
Curved Air: Midnight Wire
Sandie Shaw & The Smiths: Jeane
Chick Corea: So in Love
Void Watcher: Succour
Camera Obscura: Moving the Mercury
Poly Styrene: Sky Diver
Hasil Adkins: Hammer Hunch
Cornell Campbell: Control your Daughters
Unsanitary Napkin: Blissful Myth
Tomorrow: Revolution
Dead Atlantis: The Awakening
Ty Segall: Warm Hands (Freedom
Returned)
East and West Rendezvous: Colombo
Psychic Lemon: Horizon

**Listen
Here**



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

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



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Andres Guazzelli

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Mother Turtle

[https://www.facebook.com/](https://www.facebook.com/MotherTurtleBand)

MotherTurtleBand

Listen
Here

Friday Night Progressive



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

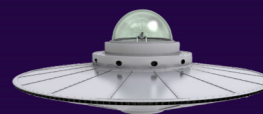
"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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

SECRETS OF THE ONTARIO TRIANGLE Mack, Juan-Juan and Commander Cobra talk to author Ellie Maloney (no relation) about her book "329 Years Awake" which links UFOs with the JFK Assassination. Switchblade Steve on the Ontario Triangle and UFOs hiding in Earth's orbit. Cobra on what it's like to fly through the Bermuda Triangle. The gang's studio gets mood lighting. Juan-Juan returns from his secret mission



Listen
Here

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



**Stephen William
Hawking CH CBE FRS FRSA
(1942 – 2018)**

Hawking was a British theoretical physicist, cosmologist, author and Director of Research at the Centre for Theoretical Cosmology within the University of Cambridge.

His scientific works include a collaboration with Roger Penrose on gravitational singularity theorems in the framework of general relativity and the theoretical prediction that black holes emit radiation, often called Hawking radiation. Hawking was the first to set out a theory of cosmology explained by a union of the general theory of relativity and quantum mechanics. He was a vigorous supporter of the many-worlds interpretation of quantum mechanics.

Hawking was an Honorary Fellow of the Royal Society of Arts (FRSA), a lifetime member of the Pontifical Academy of Sciences, and a recipient of the Presidential Medal of Freedom, the highest

civilian award in the United States. In 2002, Hawking was ranked number 25 in the BBC's poll of the 100 Greatest Britons. He was the Lucasian Professor of Mathematics at the University of Cambridge between 1979 and 2009 and achieved commercial success with works of popular science in which he discusses his own theories and cosmology in general. His book, *A Brief History of Time*, appeared on the British *Sunday Times* best-seller list for a record-breaking 237 weeks.

Hawking had a rare early-onset, slow-progressing form of amyotrophic lateral sclerosis (ALS) that gradually paralysed him over decades. Throughout his life, he was still able to communicate using a single cheek muscle attached to a speech-generating device.

Hawking died on 14 March 2018, at the age of 76.

THOSE WE HAVE LOST

Remembering Steven Hawking

SO MUCH AFFECTION

for someone we never met

Wheelchair bound, with ALS

Yet still able to write and get published

more than most of his fellow physicists.

Books will be written about his books

Stories told about his many lives

Atoms will quake at the mention of his name

fearing black holes will devour them again

Theories are our way of keeping track

Once you are out in Deep Space

There is no coming back

Thom the world poet



Sir Kenneth Arthur Dodd, OBE (1927 – 2018)

Dodd was an English comedian, singer and occasional actor. Dodd was best known for his red, white and blue "tickling stick" prop and his upbeat greeting of "How tickled I am!". He also popularised the characters of the Diddy Men ("diddy" being an informal British word for "small").

He attended Holt High School, but left at the age of 14 to work for his father, a coal merchant. It was around this time that he became interested in show business after seeing an advert in a comic: "Fool your teachers, amaze your friends—send 6d in stamps and become a ventriloquist!" and sending off for the book. Not long after, his father bought him a ventriloquist's dummy and Ken called it Charlie

Brown. He started entertaining at the local orphanage, then at various other local community functions. His distinctive bucked teeth were the result of a cycling accident after a group of schoolfriends dared him to ride a bicycle with his eyes closed.

He made his professional show-business debut as Professor Yaffle Chucklebutty, Operatic Tenor and Sausage Knotter at the Nottingham Empire, in 1954 when he was 26. He continued to perform, and in 1955 he appeared at Blackpool, where, in the following year, he had a part in *Let's Have Fun*. Dodd first gained top billing at Blackpool in 1958.

Dodd worked mainly as a solo comedian, including in a number of television and radio shows and made several appearances on BBC TV's music hall revival show, *The Good Old Days*. Occasionally, he appeared in dramatic roles, such as Malvolio in William Shakespeare's *Twelfth Night* on stage in Liverpool in 1971.

Dodd was renowned for the length of his performances, and during the 1960s he earned a place in the Guinness Book of Records for the world's longest ever joke-telling session: 1,500 jokes in three and a half hours (7.14 jokes per minute), undertaken at a Liverpool theatre, where audiences entered the show in shifts. Dodd toured frequently throughout his professional career, performing lengthy shows that often did not finish until after midnight into his eighties.

Dodd had many hit records, charting on 18 occasions in the UK Top 40, including his first single "Love Is Like a Violin" (1960); his version of Bill Anderson's song "Happiness" charted in 1964 and became Dodd's signature song. In the 1960s, his fame in the UK was such that he rivalled the Beatles as a household name, and his records have sold millions worldwide.

He died, aged 90, on 11th March in the house in which he was born in Knotty Ash, Liverpool.

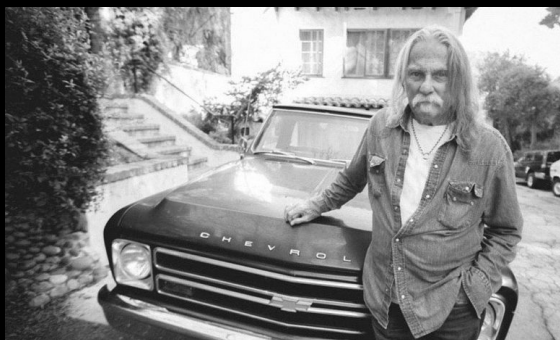
THOSE WE HAVE LOST



**Jerzy Stanisław Milian
(1935 – 2018)**

A jazz musician, painter, composer and vibraphonist Milian graduated, at sixteen, from the Secondary School of Music in Poznań. In the years 1953-1955 he formed a quintet with Stanisław Chwiłkowski, Ryszard Czaplicki, Jerzy Piątek and Stanisław Lisek, and during 1956-1958 he played vibraphone in the sextet Krzysztof Komeda. During 1959 and 1960 he played in the Jan Ptaszyn Wróblewski's Quintet. He was the director and artistic director of the Orchestra of Polish Radio and Television Services Entertainment in Katowice and lecturer at the Poznań Academy of Music. He participated in many jazz festivals (including Jazz Jamboree).

He died on March 7th, at the age of 82.



**Gary Burden
(1933 – 2018)**

Burden was an American artist specializing in the field of album covers, and is considered as one of the pioneers of the concept of album cover art.

In the 1960s and 1970s, he designed covers for many rock stars, such as Mama Cass, Crosby, Stills, Nash, and Young, Joni Mitchell, The Doors, The Eagles and Jackson Browne, and created album covers for Neil Young for 35 years.

Burden collaborated with renowned photographer Henry Diltz, and in 2000 they made a documentary *California Rock: Under the Covers*, depicting their album cover works and participation in the Los Angeles rock scene.

He died on 9th March, aged 84.



**Count Hubert James Marcel Taffin
de Givenchy
(1927 – 2018)**

Givenchy was a French fashion designer who founded the house of Givenchy in 1952. He was famous for having designed much of the personal and professional wardrobe of Audrey Hepburn and clothing for Jacqueline Bouvier Kennedy.

The Taffin de Givenchy family, which traces its roots to Venice, Italy was ennobled in 1713, at which time the head of the family became marquis of Givenchy.

Givenchy's first designs were done for Jacques Fath in 1945, and later he did designs for Robert Piguet and Lucien Lelong (1946) – working alongside the still-unknown Pierre Balmain and Christian Dior. From 1947 to 1951 he worked for the avantgarde designer Elsa Schiaparelli.

THOSE WE HAVE LOST

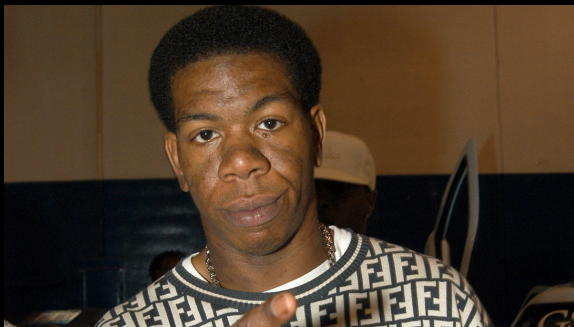
In 1952, he opened his own design house at the Plaine Monceau in Paris, and at 25 he was the youngest designer of the progressive Paris fashion scene. His first collections were characterized by the use of rather cheap fabrics for financial reasons, but they always piqued curiosity through their design.

Audrey Hepburn, later the most prominent proponent of Givenchy's fashion, and Givenchy first met in 1953 during the shoot of *Sabrina*. He went on to design the black dress she wore in *Breakfast at Tiffany's*.

He also developed his first perfume collection for her (L'Interdit and Le de Givenchy). Audrey Hepburn was the face of that fragrance. This was the first time a star was the face of a fragrance's advertising campaign, and probably the last time that it was done for free, only by friendship.

Givenchy created the iconic 'Balloon coat' and the 'Baby Doll' dress in 1958. In 1969, a men's line was also created.

Hubert de Givenchy died in his sleep on 10th March, aged 91.



Craig Jamieson Mack
(1970 – 2018)

Mack was an American rapper, who is best known for his 1994 hit single "Flava In Ya Ear". His first single, however, was released under the name MC EZ in 1988. The remix of the 1994 single was the breakout appearance of The Notorious B.I.G., as well as one of the first solo appearances by Busta Rhymes.

After a few attempts to be successful in the early-2000s, it was said that Mack was working on his third studio album in 2002, which was set to be released in 2007. The single "Mack Tonight" was released for the album in 2006. Mack then disappeared in the hip-hop industry until in 2012 a video was leaked on YouTube, saying he had joined a Christian ministry, surprising family members and fans.

In 2017, *The Mack World Sessions* was released, containing 18 tracks recorded between 2000 and 2006.

Mack died on March 12th, from heart failure, aged 47.



Nole Floyd "Nokie" Edwards
(1935 – 2018)

Edwards was an American musician and member of The Rock and Roll Hall of Fame. He was primarily a guitarist, best known for his work with The Ventures, but was also an actor, who appeared briefly on *Deadwood*, an American Western drama television series.

Edwards came from a family of accomplished musicians, so that by age five he began playing a variety of string instruments including the steel guitar, banjo, mandolin, violin, and bass.

During Edwards' late teen years he joined the Army Reserves, and after traveling to Texas and California for training, he returned

THOSE WE HAVE LOST

home and began playing regularly for pay in numerous country bands in the area.

Prior to the formation of The Buckaroos with Don Rich, Edwards played guitar with Buck Owens in the new band he formed in the area, and also played in the house band of television station KTNT, and in 1960 Edwards recorded a single, "Night Run" b/w "Scratch", on Blue Horizon Records with a band called The Marksmen.

Edwards originally played bass for The Ventures, but he took over the lead guitar position but left the band in 1968, although he would occasionally reunite with the band. Edwards continued to tour Japan annually with The Ventures, primarily in winter, until 2012.

In 1969 Edwards began a solo career and released several albums through 1972.

Edwards died following complications from hip surgery, at the age of 82, on 12th March.



Claudia Fontaine
(1960 – 2018)

Fontaine was an English backing vocalist from Peckham in London. She has sung with artists such as Betty Boo, Dusty Springfield, Claudia Brücken, Julia Fordham, Marilyn, and the bands Pink Floyd and The Beatmasters. She is also a recurring

vocalist for Incognito.

During the 1980s, Fontaine and fellow backing vocalist Caron Wheeler (and later, third member Naomi Thompson) were collectively known as Afrodiziak. She made an appearance in Wheeler's video "Back to Life (However Do You Want Me)" with Soul II Soul. She also performed with such artists as The Jam, Elvis Costello and The Attractions, Madness, Neneh Cherry,

The Specials, Heaven 17, Hothouse Flowers and Howard Jones. Fontaine sang background vocals on the hit single "Free Nelson Mandela" by The Special AKA.

Her death, at the age of 57, was announced on 12th March.



Matt Dike
(1962 – 2018)

Dike was co-founder of Los Angeles hip-hop label Delicious Vinyl, which was founded in 1987 with Michael Ross. He was also a producer and mixer and worked on the Beastie Boys' *Paul's Boutique*.

THOSE WE HAVE LOST

Dike left the label in 1992 but continued to be active as a producer and mixer.

Dike died on 13th March, aged 55.



**James Whittaker
(born Peter Williams)
(1937 – 2018)**

Whittaker, known professionally as Jim Bowen, was an English stand-up comedian and TV personality. He was the long-time host of the ITV game show *Bullseye*, which he presented from its beginning in 1981 through to 1995.

In his early adulthood, he became a teacher, and took part in local dramatic groups. In the 1960s, he worked part-time as a stand-up comedian on the northern club circuit, balancing his comedy career with his day job as a teacher.

He eventually devoted himself to comedy full-time, having been influenced by Ken Dodd and first appeared on television in *The Comedians*. This led to other television work during the 1970s, appearing in TV dramas and comedies. He achieved national attention after becoming host on *Bullseye*, which was a ratings success throughout the 1980s.

He subsequently worked for various radio stations, and continued to perform stand up tours.

He died on 14th March, aged 80.



**Liam O'Flynn
(1945 – 2018)**

O'Flynn was an Irish uilleann piper and Irish traditional musician. In addition to a solo career and his work with the group Planxty, O'Flynn recorded with many international musical artists, including Christy Moore, Dónal Lunny, Andy Irvine, Kate Bush, Mark Knopfler, the Everly Brothers, Emmylou Harris, Mike Oldfield, Mary Black, Enya and Sinéad O'Connor.

In 1972, O'Flynn co-founded the Irish traditional music group Planxty and remained a member throughout the band's various incarnations.

Following the break-up of Planxty in 1983, O'Flynn found work as a session musician with many prominent artists, and he also worked on film scores, including *Kidnapped* (1979) and *A River Runs Through It* (1992). He also worked with avant-garde composer John Cage, and with neo-romantic composer Shaun Davey.

O'Flynn died on 14th March, aged 72, after a long illness.

THOSE WE HAVE LOST



Artist Tony Klinger
Title The Festival Game
Cat No. HST481DVD
Label Gonzo

In 1969 the legendary Tony Klinger Co-

produced, directed and wrote The Festival Game, a documentary on the Cannes Film Festival which remains one of the most widely released documentary films in the history of British Cinema. Tony Klinger writes:

"In 1969 two young men, Mike Lytton 21 and Tony Klinger 19, set out from England with a caravan in tow, to make a factual film, THE FESTIVAL GAME. It had a stellar star cast featuring CHARLTON HESTON, PETER USTINOV, OMAR SHARIF, DENNIS HOPPER, JACK NICHOLSON, YUL BRENNER and a host of others. It became one of the most successful cinema documentaries ever. It told the story of that year's Cannes Film Festival. '69 was the year when films like EASY RIDER and IF took centre stage, replacing big studio pictures. Was this the turn of the tide or simply a false dawn?

Almost 50 years later, Tony and Mike, now slightly older, have, through this film, found each other and now you are going to explore what has happened to them, their beloved film industry and film festivals in general and the Cannes Film Festival in particular.

'69, THE FESTIVAL GAME – combine the best elements of the original smash hit documentary, re-mastered and enhanced with unique and exciting new material including the

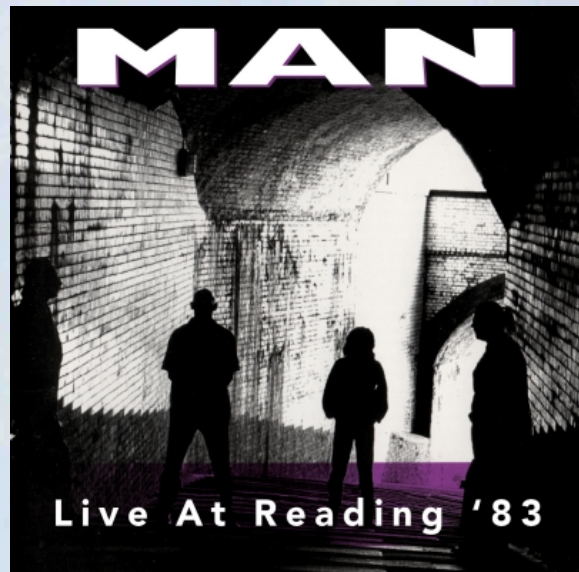


unique director's commentary from Tony Klinger and including the unique music tracks including a wonderful original jazz soundtrack composed and played by the legendary Ronnie Scott and his band."



Artist Billion Dollar Babies
Title Battle Axe - Expanded Edition
Cat No. HST487CD
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.

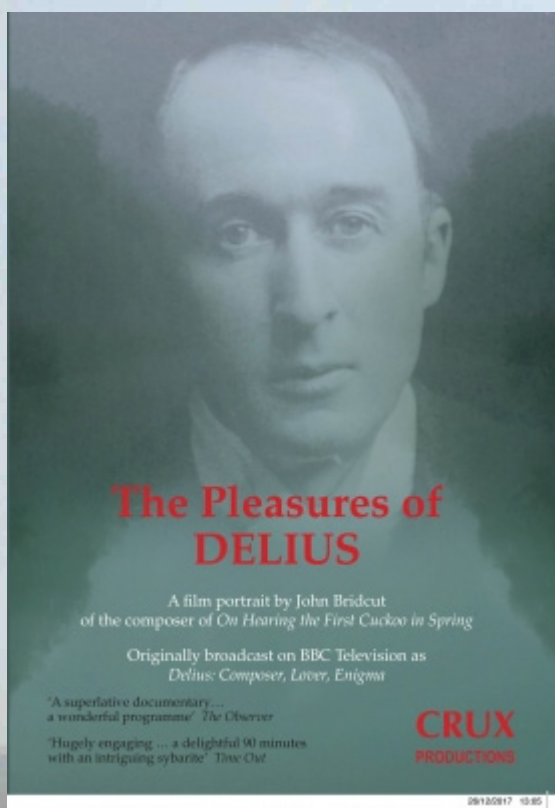


Artist Man
Title Live at Reading 1983
Cat No. PNTGZ103CD
Label Point

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop bands in the sixties that were trying to climb the ladder of success and managed to release many singles during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records. The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20ozs Of Plastic With A Hole In The Middle) before leaving the label to sign with the more progressively minded Liberty records in 1970 and were to remain with the label until 1976 when they signed with MCA.

Following the deal with MCA the band released just one more studio album (The Welsh Connection) before announcing their decision to call it a day following one more tour that would be recorded and

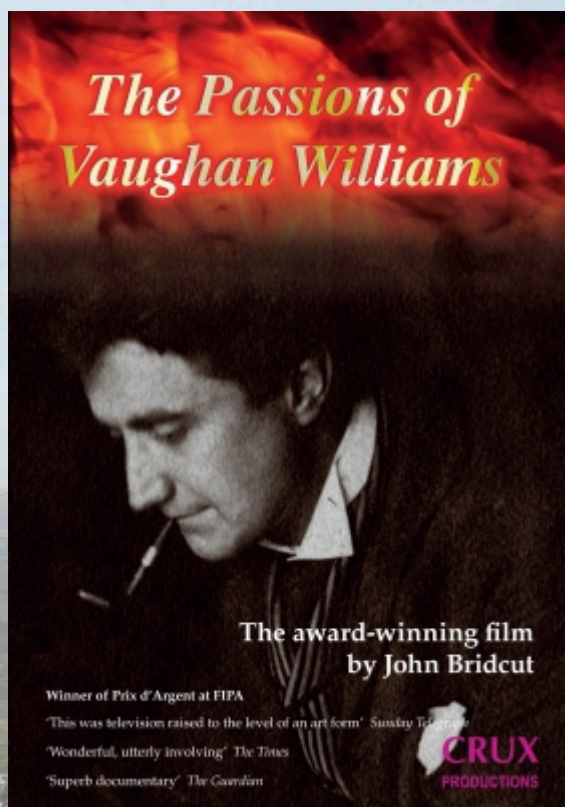
finally be released as *All's Well That Ends Well*. Throughout the seventies the band had undergone a number of changes with members coming and going at an alarming rate with Deke Leonard leaving and joining and Martin Ace leaving and also returning briefly. During the years that followed the split the various members all concentrated on solo projects however in 1983 the band decided to re-form and head out on the road and play gigs and record again. And they were just as good as ever, as you can hear on this extraordinary slice of vintage British head music.



Artist Delius
 Title The Pleasures of Delius
 Cat No. CRUXGZ003DVD
 Label Crux Productions

The composer Frederick Delius is often pictured as the blind, paralysed and caustic old man he eventually became. But in his youth he was tall, energetic, handsome and charming – not Frederick at all for most of his life, but Fritz. He was a contemporary of Elgar and Mahler, yet forged his own musical language, with which he always aimed to

capture the pleasure of the moment. Using evidence from his friend, the Australian composer Percy Grainger, who reported that Delius “practised immorality with puritanical stubbornness”, this revelatory film by John Bridcut explores the multiple contradictions of his colourful life. Delius has long been renowned for his depiction of the natural environment, with pieces such as *On Hearing the First Cuckoo in Spring*, yet his music is usually steeped in the sensuality and eroticism that he himself experienced. This documentary features specially-filmed performances by the widelyacclaimed Danish interpreters of Delius, the Aarhus Symphony Orchestra, conducted by Bo Holten, as well as the chamber choir, Schola Cantorum of Oxford (conductor, James Burton), and the violinist Philippe Graffin. Also taking part: Christina Christensen (soprano), Simon Duus (baritone), Marisa Gupta (pianoforte).



Artist Vaughan Williams
 Title The Passions of Vaughan Williams
 Cat No. CRUXGZ001DVD
 Label Crux Productions

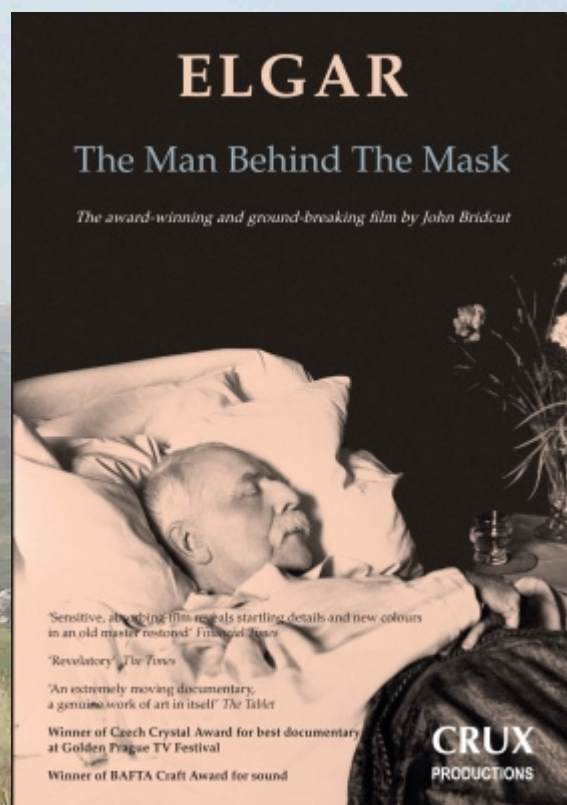
In this musical and psychological portrait

of Ralph Vaughan Williams, John Bridcut reveals the passions that drove the giant of 20th century English music. He explores the enormous musical range of an energetic, red-blooded composer whose output extends well beyond the delicate pastoralism of one of his most famous pieces, *The Lark Ascending*. This feature-length documentary tells the story of his fifty-year marriage to his increasingly disabled wife Adeline, and his long affair with the woman who eventually became his second wife, Ursula. The effect of these complicated relationships on Vaughan Williams' music is demonstrated in specially-filmed performances of his orchestral and choral works. Among the contributors is Ursula Vaughan Williams herself, who was interviewed shortly before her death at the age of 96. Other contributors to the film include Michael Kennedy, Anthony Payne, Christopher Finzi, Simona Pakenham, Hugh Cobbe, Robert Tear, Miles Vaughan Williams, Nicola LeFanu, Byron Adams and Jeremy Dale Roberts. Performances are given by the Philharmonia Orchestra, conducted by the late Richard Hickox, with Rachel Roberts (viola) and Alistair Mackie (trumpet); Schola Cantorum of Oxford, conducted by James Burton; and Ruth Peel (mezzo-soprano) and David Owen Norris (pianoforte).

Artist Edward Elgar
Title The Man Behind The Mask
Cat No. CRUXGZ002DVD
Label Crux Productions

With his noble bearing, stiff upper lip and imperial moustache, the composer Sir Edward Elgar is often seen as the epitome of Edwardian England. But this image was deliberately contrived, and far from reality. Based on the enigmatic clues he left in his music and in his private correspondence, John Bridcut's film looks behind the famous moustache to disclose the apparently self-confident Elgar as a brilliant but neurotic musician, with a chip on his shoulder about his lowly origins and his Catholic religion, who despised the

Establishment, yet longed to belong to it. Elgar's intense relationships with several women apart from his wife belong to his restless, obsessive nature, and fresh evidence of the nature of these relationships is revealed in the film. This surprising portrait of a musical genius, originally shown on BBC Television, explores the secret conflicts in Elgar's heart which produced some of Britain's greatest music. Among the specially-shot performances are the dark, suicidal music of Judas in *The Apostles* (rarely-heard and never filmed before, yet this is Elgar at his most operatic), the turmoil of *The Music Makers*, and the bleak, almost atonal character of some of his unaccompanied partsongs. The musicians taking part include the BBC Symphony Orchestra (conductor: Edward Gardner) with James Creswell (bass), Janice Watson (soprano), Michael Laird (shofar) and Crouch End Festival Chorus; Schola Cantorum of Oxford (conductor: James Burton); Mark Wilde (tenor) and David Owen Norris (piano).





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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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*Hot Rodding or
Health and Safety
in Harpenden*

The last time I saw Eddie and the Hot Rods was about 40 years ago and I was most impressed when Barrie Masters climbed up a swaying tower of speakers and sang "On the Run" from the top. But 40 years on, as Eddie and the Hot Rods visited the Rock'n'Roll mecca that is Harpenden Public Halls, would

JEREMY SMITH



Phil Thompson & Eddie Roxy of Department S

he still be as daredevil and would Department S finally solve the mystery of "Is Vic there?"

But first the Health and Safety Question. Rock'n'Roll injuries are not that common. Sure, Keith Richard fell off his bookcase and Frank Zappa was pushed into the orchestra pit, and more recently Axl Rose broke his foot before going on tour but for all the hedonism of our heroes, there is precious little else, so maybe there are more stringent Health and Safety rules for going on stage than working a building site. And last Friday, Barrie Masters was certainly not going to injure himself. Looking like a cross between Rod Stewart and the guy from Pimlico Plumbers, he was not the daredevil he used to be and even when he announced that it was the Hot Rods' retirement tour, he didn't even put a foot out of place.

Not so Department S, whose guitarist Phil Thompson showed his metal as a man of action by regularly climbing onto the drum riser and leaping nine inches into the air while windmilling his arms half-heartedly.

And when Barrie Masters comes to write his autobiography, I am sure that he will remember and namecheck playing the Rainbow or Max's Kansas City or even the 100 Club, but probably not a one third full council hall in Harpenden containing about 140 middle-aged men in anoraks (well it was wet) and hoodies and about 10 women of a similar age dressed in their finest rock-chick get-ups.

But while I should say that we were there for the music, it is also the few pints beforehand in the Harpenden Arms with mates and a bit of banter that's makes evenings like this so much fun, though obviously, I need to write about the music or it won't be a review and Jon won't publish it!! So Department S, where do I start? If they can pose a question like "Is Vic there?",

then I suppose I can ask why do they bother? It's not as though they were ever very big or successful or to my mind any good. And they split up for 25 years, and now with only one original member, ex-keyboards player Eddie Roxy (son of Mr & Mrs Roxy obviously) dressed in a scruffy suit on vocals, they are playing not just Harpenden but various punk festivals throughout the summer. Hopefully they will earn enough to buy a drum kit because last Friday, they had to use the Hot Rods kit, which rather confused one of my friends. I mean, at least they could have stuck their name over the Hot Rods on the bass drum. But what of the music?

Well it was all rather competent and a bit samey but that is the problem with bands that you don't know that well. They did 'Is Vic there?', a Dead Boys cover, 'Sonic Reducer', 'Going Left Right', 'I Believe', 'Wonderful Day' but sadly not their cover of Alvin Stardust's 'My Coo-Ca-Choo'. Bassist Pete Jones got the biggest cheers as he lives just down the road but all in all, it was a little drab and if they do it just for fun, then great but I do wonder if the world needs Department S forty years on?

You could probably say the same thing for Eddie & the Hot Rods, but their brand of speeded up rhythm & blues sounds just as fresh today as it did in 1976 when they were up there with The Sex Pistols, The Damned and The Stranglers in the forefront of new wave. Singer Barrie Masters is the last man standing from the original band, now joined by Richard Hogarth on guitar, Simon Bowley on drums and Ian "Dipster" Dean on bass.

Missing last Friday was second guitarist Chris Taylor, which made for a very bass and drum heavy sound. But they were good, very good though not as non-stop as I remember then from the seventies, as Barrie now needs to swig beer between songs, or maybe it was a



Harpden's Finest: Pete Jones of Department S



Barrie Masters or is it Rod Stewart?



Richard Hogarth concentrating hard. Probably a lot more serious than playing with Otway!



The Hot rods - Best Rock'n'Roll band in the world,
well Harpenden anyway!

nice cup of tea. And they played most of the old favourites, 'Get Close to You', 'Teenage Depression', 'I Might be Lying', 'Quit this Town', 'The Kids are Alright', 'Telephone Girl', 'Life on the Line', 'The Power and the Glory', 'Hard Drivin' Man', 'Bad Time Again' and probably many more but sadly no 'Get Outta Denver' or '96 Tears'.

They finished with a storming 'Do Anything You Wanna Do' and then back for one of the great rock'n'roll songs of all time, Van Morrison's 'Gloria'. And then they were gone and we returned to Harpenden reality and staggered home in the rain.

This is Eddie & the Hot Rods last tour (where have I heard that before?) so catch 'em while you can, as they are a

breath of fresh air.

The world needs more bands like them who play simple, fast rock'n'roll. It's just a shame that more of the residents of Harpenden couldn't be persuaded to go. But maybe if you do go, Barrie Masters will be climbing up on the speaker stands again but I rather doubt it. Age comes to us all as does Health and Safety and wearing a waistcoat on stage.

Jeremy Smith
jnismith@gmail.com
 March 2018

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Douglas Harr *Ear Candy for the Hungry Audiophile*

THE BEGINNING AND ENZ OF AN ERA

PART TWO

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.”

As we learned in part I, Split Enz was formed by singer/songwriter Tim Finn, in 1973, along with Phil Judd (guitars). Tim’s younger brother Neil, joined the band, for their 1977 album *Dizrythmia*. While punk is raging in Britain (Sex Pistols) and pop-punk in the states (Ramones), Split Enz was still recording decidedly-not-punk music, while making quiet preparations to draw the world into their loving circle.



<http://diegospadeproductions.com/>

SPLIT ENZ

TRUE COLOURS



The band, now a bit more honed, recorded and released their final album from the formative years, *Frenzy* (1979). By now, punk has splintered into a dozen branches of far more interesting music, goth, ska, Burundi/jungle/island themed rock, and..."the" new wave. Standout track "I See Red" leads to the Split Enz 1980's work, refining and honing what it means to be an "art rock" band, sometimes almost "prog rock" yet be danceable, fun, and truly what we came to call the "new wave."

Indeed 1980's *True Colors* was a complete

revelation. Less makeup, soon to be none little circus atmosphere, save stage craft and coordinated brightly colored suits (classy yeah!) just serious new wave music designed perfectly to make everyone love the Enz, and love them us smart ones did. Kicking off with their first big hit "I Got You" a Neil Finn composition and lead vocal, an ANZ #1, this was now music to be reckoned with. Add to that, follow up Tim Finn rocker "Shark Attack" and you are talking one fine album! Now take the standout ballad, "I Hope I Never"- if you can really, really listen to those lyrics, and Tim's yearning, soulful voice singing,...

<http://diegospadeproductions.com/>



“I hope I never, I hope I never have to seeeeeeee you again”

<https://www.youtube.com/watch?v=vMBoDtz1ooY>

...and not wrest a tear from your eye, you are, as I like to joke to non-criers frequently, “made of stone.” It’s one of the most beautiful songs of the 1980’s and it’s important to note, because by this point keys player Eddie Raynor who graces this one with synth strings and amazing grand piano, is really giving the 70’s proggers a run. Really. Tim kicks

off “side 2” with “Nobody Takes Me Seriously” indeed. Neil “fights back” with “Missing Person” sung together with Tim, initially intended to be the first single (really?). Now, spin the next one, and to me the one that shows how ready this band is for stardom. “Poor Boy” another Tim Finn gem – take the bass/drum sync of Nigel and Malcolm, expertly pinning down the track on the bottom end, the spacy-synth – “she speaks to me with ultra-high frequency” and Neil’s tightly wound guitar licks.... *Gonna listen till I grow old*, for sure, yes, please – this music stands the test of time. Those of you who know these songs can follow this chain of thought,

<http://diegospadeproductions.com/>



this unadulterated affection for the band. The rest of you hit the Spotify, Apple Music, or disks and study up!

It's tempting to categorize 1981's *Corroborée/Waiata* as a sequel to *True Colors*. Not so. Here is the track list of the most important songs – can you even believe the first “side” of the LP is so perfectly arranged, and “side 2” does not, in any way let up? It may be their most perfect “non proggy” album, refining as it did the definition of new wave music, for the (much much) better.

All songs written by [Tim Finn](#), except where noted.
Side one:

- "Hard Act to Follow" – 3:17
- "[One Step Ahead](#)" ([Neil Finn](#)) – 2:52
- "[I Don't Wanna Dance](#)" – 3:34
- "Iris" (N. Finn) – 2:50
- "Wail" ([Eddie Rayner](#)) – 2:49
- "Clumsy" – 3:29

Side two:

- "[History Never Repeats](#)" (N. Finn) – 3:00
- "Walking Through the Ruins" – 4:15
- "Ships" (N. Finn) – 3:01
- "Ghost Girl" – 4:26
- "Albert of India" (Rayner) – 4:03

Just “Hard Act” “One Step” and “I Don’t Wanna Dance” (the most new wave of the new wavers, so danceable, so much vibrato, so much tenor/falsetto – Neil’s guitar, Eddies synth patch, bass/drums) -- this is now one unbelievably great band. Follow up tracks “Iris” “Wail” (not my favorite) “Clumsy” complete side 1. Side two cracks open with “History” then “Walking” later “Ghost Girl” (better than it has any possible right to be – are you kidding? “Don’t get too close boys to the ghost girl, she’s already haunting you” the clever lyrics seem so easy, so natural for them, both brothers always and to this day make it sound so easy - but just try to turn a simple phrase like that with just the right musical backdrop – art indeed.

So many of my progger friends just did not get this music, while I frankly and gladly left them in the dust listening to 80s era Yes/Genesis. What a loss for them.

So fair readers, this is seriously awesome music you need to hear – again as fresh today as the day it was released. And, it was the first and only time I was privileged to see the band, in the gym of Cal Poly, San Luis Obispo – an amazing fun, artful show that sold me forever on this important, influential band. Check it out. Part III soon.



The Beatles:

The Dark Side

*A quick trip around the old Beatles' block with Gonzo's
Alan Dearling and Phil Bayliss*

In 2018 it is a tad dispiriting to be ever-more-frequently reminded that those you loved and admired had a dark side. So, it is a bit sad to share that knowledge. However, we suggest, advisedly, those lovable lads from Liverpool wrote some 'dodgy', and sometimes downright nasty, lyrics. To kick-off, most of us know that, 'Maxwell's Silver Hammer' from Abbey Road, has a jaunty tune to accompany a song about a psychopath who murders his girlfriend, a teacher and then the judge. John Lennon described it as, "More of Paul's Granny music." Which probably includes, 'Honey pie' and 'When I'm 64'. Ringo in a Rolling Stone article from 2008, moaned, "The worst session ever was 'Maxwell's Silver Hammer.' It was the worst track we ever had to record. It went on for fucking weeks. I thought it was mad."

Here is Paul rehearsing with the others:
<https://www.youtube.com/watch?v=xn-CYa3Mppc>

There are a couple of other cruel songs that seem more menacing. 'Getting Better' from Sgt Pepper – here's Paul singing it on tour:

<https://www.youtube.com/watch?v=y925oc8bnOs>

It's odd to watch the audience dancing and singing along to the lyrics which include: "*I used to be cruel to my woman. I beat her and kept her apart from the things that she loved.*" Although it's been covered by Steve Hillage, Public Enemy, Cheap Trick and Status Quo, Lennon admitted that the song was about his past violence towards women. He explained, "I couldn't express myself, so I hit."

'Run for your Life' from Rubber Soul begins with a line from Elvis's, 'Baby Let's Play House', '*Well I'd rather see you dead, little girl than to be with another man.*' Then after various threats ends with, '*Catch you with another man*

that's the end ah, little girl.' Here is an out-take:

<https://www.youtube.com/watch?v=upVC7Tudbo4>

This was Lennon's least favourite Beatles' song and the one he most regretted writing, but this didn't prevent him revisiting the theme when he wrote 'Jealous Guy'.

The Beatles also delighted in language jokes. Remember they'd worked and lived for a long time in Hamburg. For the German version of 'She loves you', the band made an unlikely mispronunciation of, "Sie Liebt Dich." Singing "dich" as "dick."

<http://www.jukebox.fr/the-beatles/clip,sie-liebt-dich,uv8pr.html>

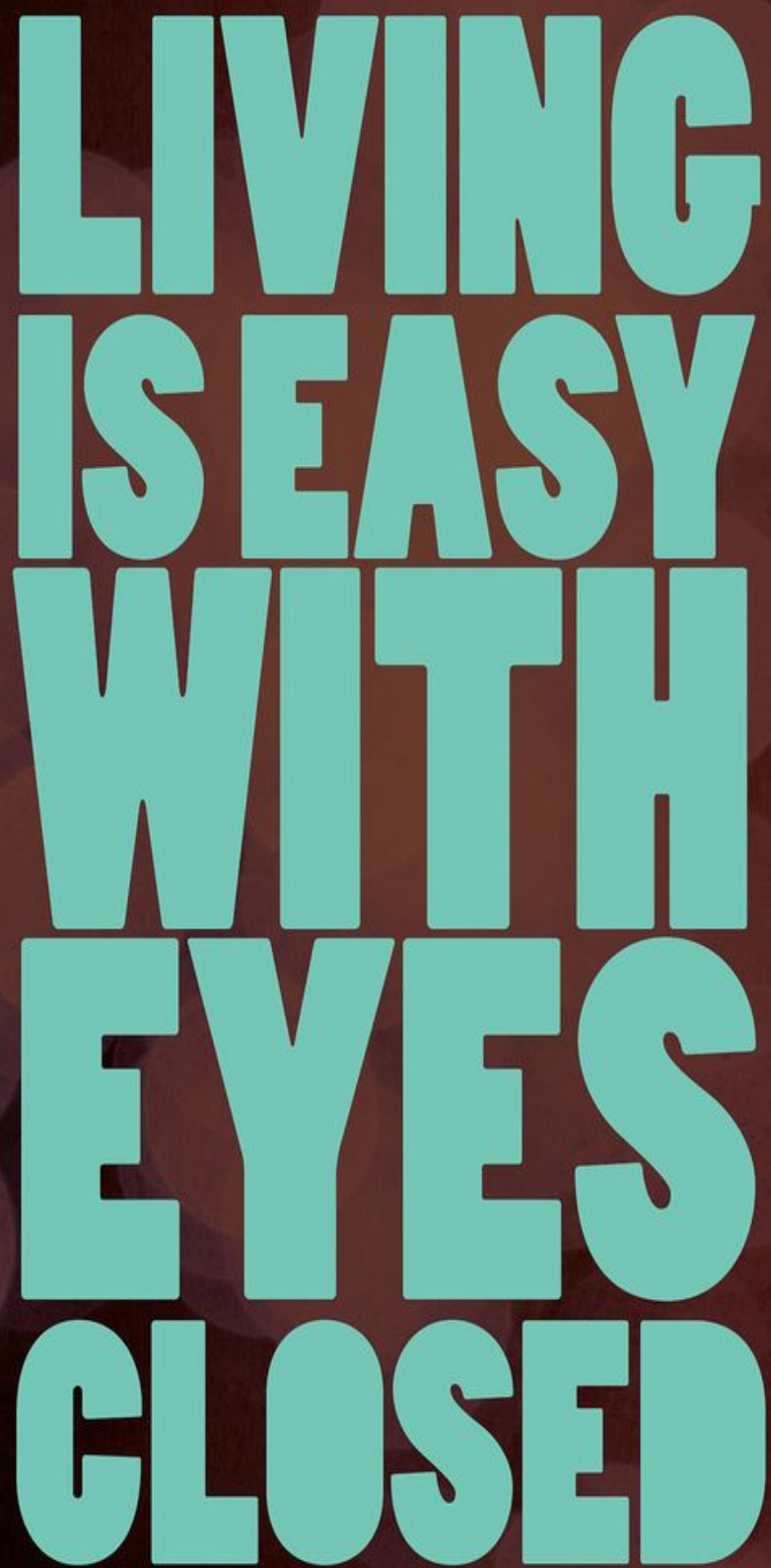
More tongue-in-cheek and humorous are the backing vocals added by George (or John) and Paul to the song, 'Girl', which often gets voted for, as one of the all-time favourite Beatles' songs in fan polls. John always described it as being about the 'dream girl'. Have a listen to it: "tit, tit, tit, tit...":

<https://www.youtube.com/watch?v=HipPmQNgN3k>

Some interesting visuals to go with it on the video.

Paul told Barry Miles for the book, 'Many Years from Now': "It was always amusing to see if we could get a naughty word on the record: 'fish and finger pie', 'prick teaser', 'tit tit tit tit'. The Beach Boys had a song out where they'd done 'la la la la' and we loved the innocence of that and wanted to copy it, but not use the same phrase. So we were looking around for another phrase, so it was 'dit dit dit dit', which we decided to change in our waggishness to 'tit tit tit tit', which is virtually indistinguishable from 'dit dit dit dit'. And it gave us a laugh."





LIVING
IS EASY
WITH
EYES
CLOSED

the beatles | strawberry fields forever



Visually, they sometimes got it a bit wrong too. Smog masks for playing in Manchester in 1965?

‘Get Back’ from Let it Be has an unsettling evolution from the dark parodies of racism of the time into a catchy pop tune. Here is a rehearsal during the album sessions beginning, ‘No Pakistanis’:

<https://www.youtube.com/watch?v=WcjBF1uj6Do>

If you’re not convinced that they were being anything but satirical, here is their ‘Commonwealth’ song which castigates Enoch Powell, telling him he’d, *‘better go home.’*

https://www.youtube.com/watch?v=AV_RU9t6xsl

Another satire that is unlikely to be recorded today is, ‘Happiness is a Warm Gun’ even though it’s probably metaphorical. With the luscious doo-wop harmonies of the final chorus,

‘Happiness is a warm gun, yes it is (bang bang shoot shoot)’, it could appear to be the theme tune for the US gun lobby. It’s well worth another listen to what seems a meld of several songs:

<https://www.youtube.com/watch?v=zei3xnivwFk>

But then again, in ‘Bungalow Bill’, the Beatles make repeated attacks on the American gun obsession, ‘What did you kill, Bungalow Bill?’, which was based on an all-American guy, Richard Coke III. That’s Rik and his wife, Nancy, who John and the other Beatles met at the Maharishi’s ashram in India. He left the ashram to go hunting tigers.

Famously, Charles Manson believed that the Beatles were sending him and his Family special messages. So, here’s the Wikipedia, Manson interpretation of the White Album song:

“Lyric: When I get to the bottom I go back to the top of the slide/Where I stop and I turn and I go for a ride

Significance: A reference to the Family's emergence from 'the Bottomless Pit', the underground Death Valley hideaway where the group will escape the violence of Helter Skelter.

In British English, although *helter-skelter* has the meaning of 'confused' or 'confusedly', it is more commonly the name of an amusement park slide, which this portion of the lyrics suggests is one of the term's surface denotations in the song. There is nothing to indicate Manson was aware of this meaning.

Lyric: Look out...Helter Skelter... She's coming down fast... Yes she is.

Meaning: The upcoming explosion of race-based violence is imminent. These are the 'last few months, weeks, perhaps days, of the old order'."

But John and Yoko liked making fun of themselves too, as you can see in this pic

from 1968.

By dissecting the lyrics some hidden meanings can be revealed, but haven't you ever wondered about the ambiguous ending of 'Norwegian Wood (This Bird has Flown)' from Rubber Soul? Here it is:

<https://www.youtube.com/watch?v=rl2xQAeCvOc>

The song was about a liaison with a girl in pine wood-panelled room, the Norwegian wood, that was popular at the time. After chatting till late the girl says that she has to work in the morning and sends the guy to sleep in the bath. And so the final verse goes:

*And when I awoke I was alone
This bird had flown
So I lit a fire
Isn't it good Norwegian wood?*



McCartney commented on this ending: "In our world the guy had to have some sort of revenge. It could have meant I lit a fire to keep myself warm, and wasn't the decor of her house wonderful? But it didn't, it meant I burned the fucking place down as an act of revenge, and then we left it there and went into the instrumental."

'Sexy Sadie' was written by John Lennon when he was more than a bit disillusioned with the Maharishi Mahesh Yogi at the end of the Beatles' visit in 1968. Apparently, Mike, the Maharishi, had made unpleasant sexual advances to Mia Farrow, who was also visiting the ashram at the same time. There was an earlier, very nasty little song entitled 'Maharishi': - "a little daddy with a beard." "A sex maniac? I couldn't say that, But he certainly wasn't holy!" :

<https://www.youtube.com/watch?v=gYyTsi3By5w>

But in deference to George, John changed the title of the second song to 'Sexy Sadie'.

According to Mark Lewisohn's '*The Complete Beatles Recording Sessions*', an early out-take of 'Sexy Sadie' features Lennon demonstrating the song's original working lyrics to the rest of the band: "Maharishi, you little twat/Who the fuck do you think you are?/Who the fuck do you think you are?/Oh, you cunt." John

also said, "I was leaving the Maharishi with a bad taste. You know, it seems that my partings are always not as nice as I'd like them to be." He told *Rolling Stone* that when the Maharishi asked why he was leaving, he replied, "Well, if you're so *cosmic*, you'll know why."

It's also interesting to remember that 'Dear Prudence' was about Prudence Farrow, Mia's younger sister, who was a big transcendental meditation fan. She still teaches TM.

It's also a bit more fun to remember that 'Revolver' was the Vatican's favourite album of 'all time', according to the official Vatican magazine. That's despite earlier condemning the Beatles for being satanic after John had said that the band was, "more popular than Jesus." Papal forgiveness came in 2010, which Ringo described as, "unnecessary".

One has to wonder if this next pic from Belfast in 1964 was entirely well thought through!





There are so many bootleg tracks out there. Misguided tracks. Funny piss-takes. Make up your own mind. Try this, 'White Power', which was released on the Black (bootleg) album:

<https://www.youtube.com/watch?v=YL-CCiBZwHg>

When The Beatles' songs are analysed, did they really have a dark side, or, were they just a bunch of clever lads having fun, taking the piss, and reflecting the trends and anxieties of the time in which the songs were written and recorded?

One of the most illuminating articles about this whole, rather complex 'topic' that we have spotted online is this one from Alex Sayf Cummings, who is an assistant professor of history at Georgia State University and the author of the book 'Democracy of Sound: Music Piracy and the Remaking of American Copyright in the 20th Century':

https://www.salon.com/2013/04/14/no_pakistanis_the_racial_satire_the_beatles_dont_want_you_to_hear/

And if you want to get a bit of balance back into your life. Here's the documentary about the Beatles in the studio with George Martin. **We do love the Beatles**, just in case we appear to be dirt-digging for its own sake:

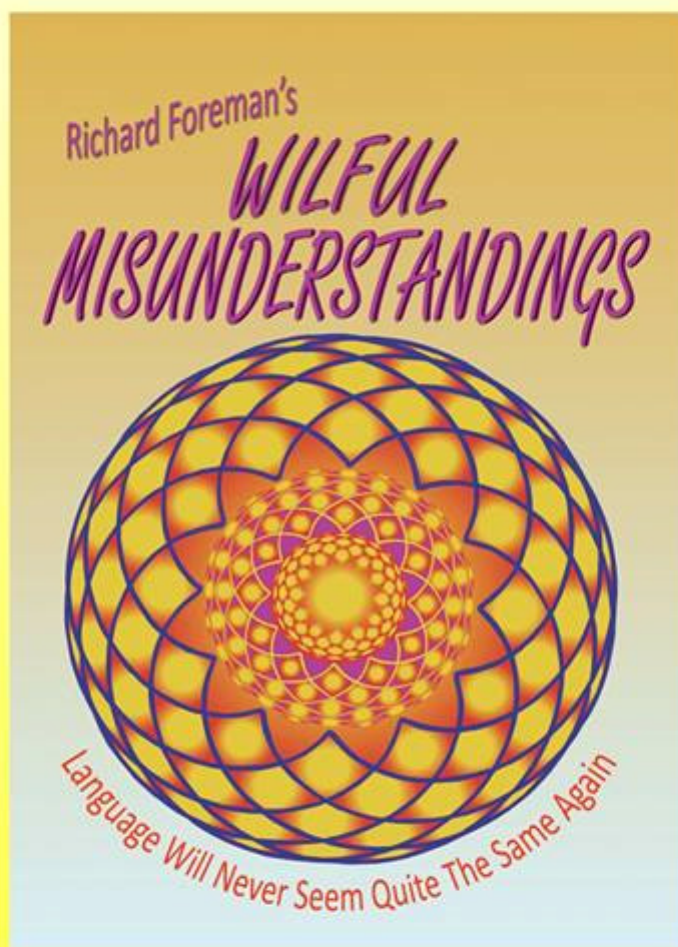
<https://www.youtube.com/watch?v=NTeZaD0sEGM>

Expect the Unexpected!

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

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



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PSYCHEDELIC AUSTRALIA

Last issue I covered some obscure psychedelic gems from New Zealand and wanted to move on now to the merry old land of Oz; Australia. More so because this month (March) reminds me of the time – quite a few years ago now – when a friend of mine sent to me a killer track

called 'Under The Silent Tree' by a band called Flake. This joyous lump of bubbling acidpsychfolk was the sort of summery melody one could have imagined on a commercial or as the theme tune to a late '60s or early '70s television series and so I was eager to find out more.

It turned out that the track was featured on a compilation album entitled *Psych Bites Vol 1 : Australian Acid Freakrock 1967-74*, veritable feast of orgasmic psych-pop-progressive weirdness. Flake released

NEIL ARNOLD



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several singles in the late '60s and early '70s and just one full-length platter entitled *How's Your Mother?* (1971) 'Under The Silent Tree' kicked the record off but there were so many other pop gems to discover; made all the more sugary by the vocal strains of Denise Caines I believe; who had a clear, soulful croon although in general the band provided a great mix of blues-psych ('Story') and warmer, poppier tones ('Reflections Of My Life'). However, the aforementioned compilation also spewed out such jewels as Long Grass with 'Anywhere You Wanna Go' to the spooky pomp of Freshwater and 'Satan's Woman'; the latter being an organ-

drenched mystical tale of devilish lyrics with powerhouse vocals.

Sadly, Freshwater were short-lived; as were the equally fuzzed up Ash who released the infectious psych gem 'Midnight Witch' in 1970. The band emerged out of Melbourne with their debut single 'Avignon' but it was 'Midnight...' which really upped the ante; just a shame they disbanded. Another heavy gem from the compilation was Helium's 'Don't Think Twice'; featuring a killer harmonica wheeze and deep, rumbling amount of suspense. The track was a b-side to their only single, 'Kissin' & Squeezin' from around 1970 I believe.



Australian psychedelia is often overlooked as a force within the genre but the funky act Tame Impala deserves your attention.

These guys released one album entitled *Sweet Release* album in '71; on reflection it's almost a bluesy Faces-styled drunken jam featuring some brilliantly catchy tunes of cheeky aplomb; such as 'Nuts', the epic fuzzed up groove of 'Shake Off' with its organ and the glorious bluesy swagger of 'I Love, you Love'; fantastic stuff. Member Alan Olomon went on to write and arrange several tunes over the years, but if it's one psych-rock n' roll

record you need to hear before...or after a night out then it's this one.

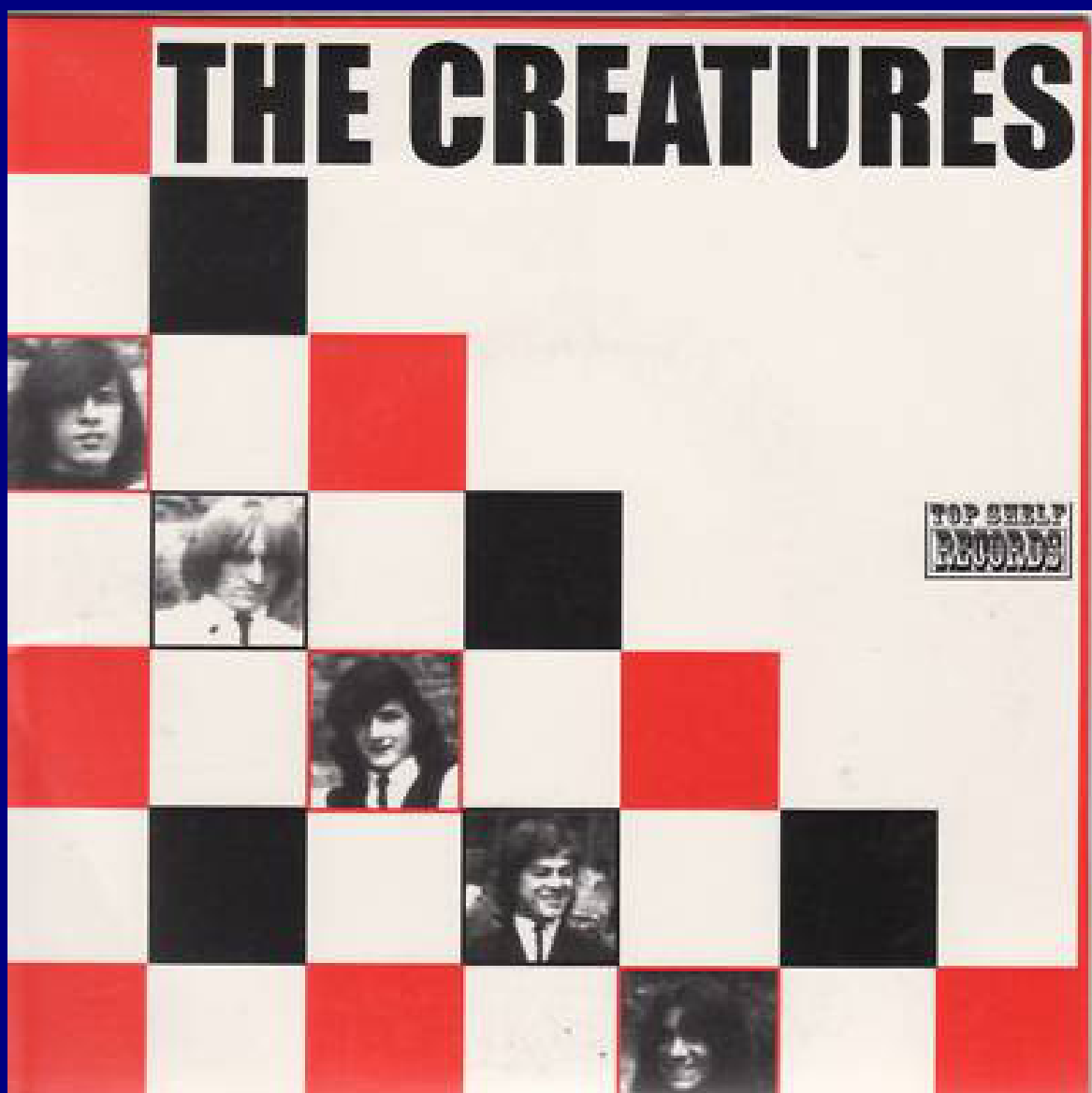
Another psych compilation worth tracking down is *Datura Dreamtime* which begins with the excellent swirling groove of 'Writing Letters To Nowhere' from Muszak. As far as I'm aware, like most cool, cult acts from the '60s, these guys did fuck all else and just left us with this driving anthem. The same could also be said for Glass Web who also appeared on the album; their more subtle chime of 'Two Faced Woman' was a rather generic lump of Aussie freakbeat with those shake vocals and



more primitive stylings although it still appeared in stark contrast to The Chocolate's punky ramble of 'I'm An Animal'; a raw, shouty gang chant of a track that is nigh on impossible to find and remains tucked away somewhere on the b-side to the 1969 single 'It's Been A Long Time Comin'.

Of course not all of Australia's psychedelic/freakbeat gems were short-lived acts but there was an air of romanticism upon reflection of finding curious, collectible items with no lifespan. Another such act was The Elois who released a Who-styled clank musically in

the form of 'By My Side' in '67. They hailed from Victoria. And then we had The Throb; a rather primitive freakbeat act who released the quirky, and rather tuneless scuffle of 'Turn My Head'; and just as awfully named were The Thorts who were best known for covering an Easybeats tune. In a sense covers were all the rage back then, just check out Inkase and their cover of the Small Faces 'Have you ever seen me'. Equally obscure were the Australian Playboys and 'Black Sheep'. Less obscure were early '70s act Blackfeather who in '71 released one of my favourite albums in the form of *At The Mountains of Madness*; a strange kaleidoscope of sound and featuring the talents of founder John



Robinson. In spite of releasing *Boppin The Blues* a year later the outfit were essentially beset by line-up problems but their debut remains a wistful and at times haunting opus with tracks such as 'Seasons of Change', the strange poetic title track and the melancholic shimmer of 'On This Day That I Die'. Happy stuff!

For something more upbeat we had the very Who-like Clapham Junction, a combo clearly obsessed with the swingin' '60s British sound and their flailing single 'Emily On A Sunday' with its Pete Townsend-esque riffs and clattering drums was such a cult killer tune but one

rarely known. Even more wild were The Creatures who, although not strictly psychedelic cranked out some noisy, punky garage rock in the form of single 'Ugly Thing' which emerged in '67, a year after debut cut 'All I Do Is Cry'. The primitive, raging guitar and that infectious organ buzz made this such a sought after single. These guys started out of Sydney as the Beagle Boys but were gone by 1968.

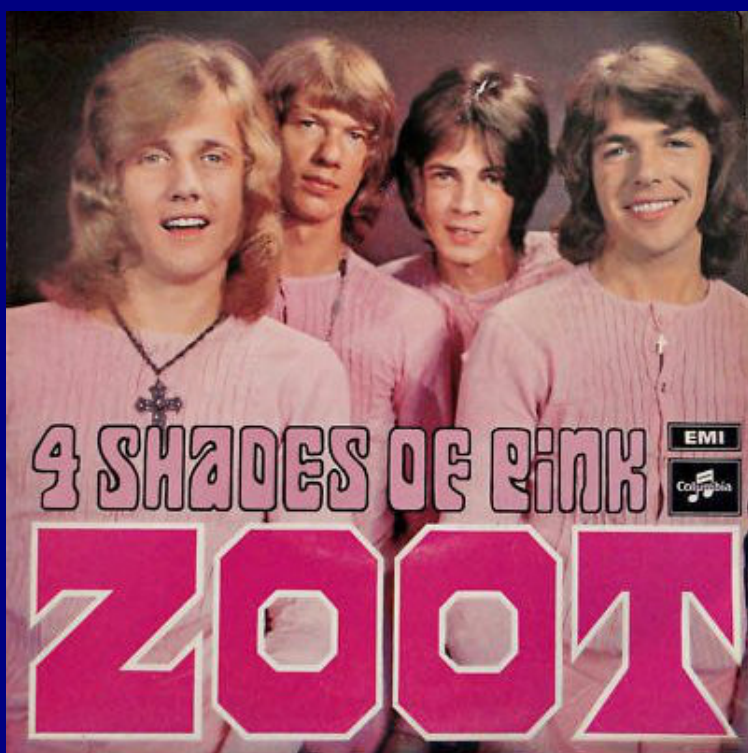
I could of course be reeling off numerous better known acts here; after all Australia had quite a scene but I'm just cherry-picking a few favourites such as the



brilliant fuzz groove of The Vince Maloney Sect who in '66 released the amazing 'No Good Without You' in spite of the rather tuneless, yet infectious vocal display. But for killer percussion and that orgy of fuzz guitar and bass this is essential and often wild dollop of Aussie psych that lasted about as long as their song! But for something far cooler than the Aussie rock fans among you should be familiar with Fraternity; a killer bluesy bunch of hard rockers who in '72 released their debut classic *Livestock*. Although the album remains a fantastic listen its most notable for featuring legendary AC/DC frontman Bon Scott who adds his

inimitable drool to proceedings. The debut offering offered up eight smoky rockers drenched in Hammond organ and cool, funky swagger. In the same year the excellent The Master's Apprentices third platter (self-titled) of heavy, driving bluesy rock which featured Jim Keays on vocals and the fantastic track 'Easy To Lie'.

Here was another band with its roots firmly in the '60s having formed out of Adelaide in '65, releasing their debut two years later. The debut, naturally, had a typical '60s vibe and combined The Yardbirds style of drama with say, the



Pretty Things but as a group they evolved and by that third album produced such wondrous musical artefacts as 'Our Friend Owsley Stanley III' with that heavy, earthy guitar sound whilst 'Song For A Lost Gypsy' combined fuzzy aesthetics with bluesy weight. Jim passed away in 2014 but his band's phase up until '72 remains etched in the memory of many.

Reverting back to obscure gems I'd like to briefly also mention The Vegetable Garden from Perth who in 1969 released the bizarre 'Even Stevens', their only ever release but what a track it was; a smorgasbord of psychedelia and weirdness which backed by the less peculiar yet still trippy 'Hypnotic Suggestion' with its Beatles-esque flavour. But I'd like to end this episode with something more commercial; hopefully adding a bit of variety to this article. In 1971 the glam-o-rama drama of Zoot's 'Evil Child' was released; a stompin', glittery foot-tapper backed with 'The Freak'.

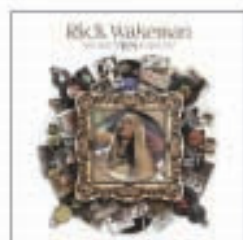
Zoot, from Adelaide began life in '66 but

were lumped in with the Mod gatherings due to their moniker, but there's no denying that 'Evil Child' was very much glam rock before glam rock had taken off. 'The Freak' however was more of a heavy metal precursor with its driving rhythm – a shame then that the combo, which moved on to Melbourne, would only really be remembered for their pink stage outfits during their 'Think Pink' phase, but their debut opus *Just Zoot* combined nice, dreamy pop with psych-tinged structures in the form tracks such as 'Yes I'm Glad' and cheeky popper 'She's Alright'; which by today's standards and reflections just sounds like

typical '70s fodder. To those not in the know, Rick Springfield joined the band and after a sacrificial burning of their pink outfits on stage Zoot suddenly evolved into a heavier, and far more mature outfit; resulting in such killer tunes as 'Hey Pinky' with its buzzing riff. The 1972 opus, *Zoot Out*, which features 'Evil Child' remains a fiery groove-based oeuvre and in my opinion one of the best records to emerge from Australia during that time. A more than adequate cover of The Beatles 'Eleanor Rigby' and the face-melting 'Turn Your Head' proved that these guys were more than just cheap, fleeting imitation as in heavyweight fashion. Sadly, but this release the band were already floundering; still struggling to shake off their pinky past and leaving Springfield to form a successful career.

Apologies for not including some of your favourite psych gems from Oz, but it's a big country to cover; but there will always be room for more...until then I hope you have luck tracking some of these jewels from Down Under down!

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



GASTANK

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



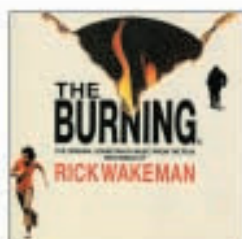
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



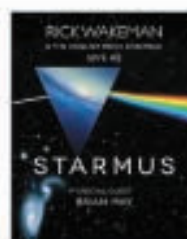
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



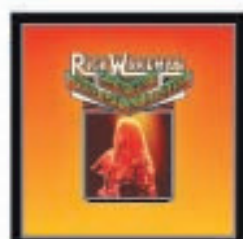
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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and all other good music retailers



KEV'S WORLD



APARTMENT 213 CLEVELAND POWER VIOLENCE MAGIC BULLET RECORDS

Hot on the heels of the compilation of most of Apartment 213's non-album material, Magic Bullet Records have also reissued the band's only album, originally released in 2006. Here we have 16 songs, 31 minutes in total length, which in many ways is far more controlled and interesting than the much larger compilation. Some of that has to be down

to the recording itself, as there is far more bottom end throughout this, and the riffs are strong and heavy, with a great distorted bass. Thematically, the band keeps entirely within their ultra-violent, serial-killer inspired focus, this time ramping up the intensity via contributions from Eric Wood (Man Is The Bastard) and summoning singer Steven Maketa's alter-ego Lockweld (a noise/power electronics outfit rounded out by Karen Thomas).

They move between crunching slow riffs, although never approaching doom, and high-speed grind, with a palpable feeling of hate, anger and aggression throughout. This isn't something that should be played when someone wants to calm down, as it is channelling adrenaline. The electronic "songs" continue the weirdness and unsettle the listener, so that the album becomes something that is intriguing and interesting. Of the two releases, this is the one to investigate if Apartment 213 are something you feel you should suffer.

KEV ROWLAND



**ALAN REED
HONEY ON THE RAZOR'S EDGE
WHITE KNIGHT RECORDS**

It must be nearly 25 years since I first came across singer Alan Reed, probably with Clive Nolan's project 'Strangers On A Train', although it could have been Abel Ganz. This far along it's difficult to be sure. Alan of course made his name with Pallas, with whom he was frontman for more than 25 years, but he has always kept working with Clive as well, and earlier this year took one of the lead roles on 'King's Ransom'. The album starts with a strong keyboard pattern, and my immediate thought was, "Surely that's not Mike Stobbie?", but yes, it is, and a quick check of the musicians saw some other very well-known names such as Jeff Green (guitars), Steve Hackett (harmonica), Scott Higham (drums) and a few guest singers such as Christina Booth from Magenta.

There will be many who will be bundling this album into the neo prog scene, but his place in that sub-genre is probably more due to history than it is to the reality of what is featured on this album which sits best within crossover, moving between genres but always providing plenty of melody. One of the real joys of this album is that it doesn't seem like a solo album, but like a band effort, with Jeff in particular being given plenty of room to show his style. But, it's not all bombast,

as Alan has a deft touch on guitar himself, and when the fancy takes him, shows a far more pastoral side. This is an album of great depth and breadth, and at the very heart are the pure clear vocals of Alan, capturing the listener and taking them on a journey. I enjoyed his solo debut, but this follow-up contains far more powerful and strength within it. Superb.

<http://reddwarfrecordings.co.uk>



**ALMANAC
KINGSLAYER
NUCLEAR BLAST**

For those who haven't heard of Almanac before this, they were formed by Victor Smolski after he decided to leave Rage after a fifteen-year tenure. What he is doing now is bringing together stories of murdered kings, of despots and tyrants, framed by power metal being presented by three (!) lead singers. Andy B. Franck's (Brainstorm) soaring heavy metal voice, the roaring rock voice of David Readman (Pink Cream 69) and the mesmerising siren chant of Jeannette Marchewka (Lingua Mortis Orchestra). There are bound to be similarities with Rage given that Victor was such an integral part of that band for so long, but this feels more dynamic, more gothic, with way more dimensions than in his previous act.

It is when he launches into his fluid guitar solos that one really recognises him, as he double tracks his own work, taking it into new dimensions. I was trying hard to think what Almanac reminded me of, and it took ages until I realised that what I was listening to was a heavy metal version of Rainbow, combined with a metallic version of Savatage. It is bombast taken to a new level, a band out not to rest on the laurels of those involved but rather create a whole new set of fans who may not even have come across the others acts before this. I can't imagine power metal really getting much better than this, and anyone who enjoys the Germanic slant on the genre that Rage were so famous for will love this as it has been taken to a whole new level. www.nuclearblast.de



**ALTAVIA
KREOSOTE
WHITE KNIGHT RECORDS**

AltaVia are a new band to me, but apparently, they formed in 2008 in a small town in northern Italy, when after leaving his former band, Andrea Stagni (keyboards and vocals) started searching for new musicians. A friend introduced him to Marcello Bellina (drums, vocals), Mauro Monti (guitars, vocals) and Giuliano Vandelli (bass), who coincidentally were looking for a keyboard player for a new project, so it suited everyone. Although they were all

from different musical backgrounds, they were keen to all move in a new direction, even if that direction was actually taking them solidly back into the Nineties. The line-up was finalised when they brought in a backing singer, Betty Copeta, to assist with the harmonies.

This is the second album, released in 2016, of which I have only just become aware, and the initial reaction is that the guys have all been listening to classic It Bites, have brought in some serious doses of IQ and have tempered it all with some modern Yes. They are a long way removed from the classically based Italian progressive scene, but instead are more melodic and modern in their approach, with some great rock guitar. This is fresh and invigorating, laid back but also with some strident riffs and attack, combined with lush vocals and harmonies. There are times when they almost fall into Camel territory, but although they can happily sit within that relaxed form of music they normally pull themselves out and create some very special sounds indeed. It is an incredibly enjoyable album, from the first note to the last, and is immediate and powerful. I can only hope that my delay in hearing this album means that there is a new one to come soon!

<http://www.altaviamusic.com>





SONATA ARCTICA ECLIPTICA REVISITED NUCLEAR BLAST

1999 was quite a year for Sonata Arctica: they recorded the 'Full Moon' demo that brought them to the attention of Spinefarm, changed the band name from Tricky Beans, and having signed a deal also released their debut album, 'Ecliptica'. The line-up back then was Tony Kakko (vocals and keyboards), Jani Liimatainen (guitars), Janne Kivilahti (bass) and Tommy Portimo (drums), and not only were they raw and new in the studio, the production wasn't all that it might have been. Over the years since then the band have morphed, and have become quite a force in the power and symphonic metal scenes, and as they approached the fifteenth anniversary they started wondering about re-recording the debut, with the current line-up.

Tommy and Tony are the only ones who have stayed the course, and they have been joined now by Elias Viljanen (guitars), Pasi Kauppinen (bass) and Henrik Klingenberg (keyboards). They have approached this recording with the confidence that only comes from years on the road: this certainly doesn't sound as if it has its roots in an album from 1999, but instead is fresh and bright, powerful and restrained, in the way that only they and possibly Stratovarius at their peak really

know how to achieve. When it is time to shred then they can do that quite happily, putting together blistering runs on all instruments, tied together as one, but they can also be reflective and gentle. Tony's voice is even better now than it was in his youth, and he has the experience of knowing now exactly what works for him and what doesn't, so if he wants to sing in a different key from the original then that is just fine and dandy. Sonata Arctica continue to be one of the finest bands in this field. www.nuclearblast.de

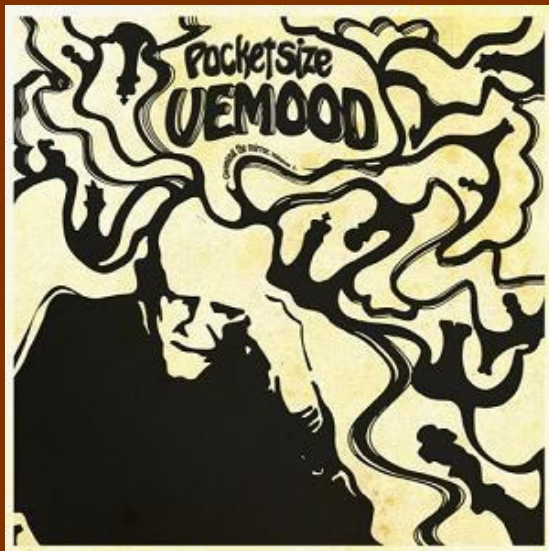


SONATA ARCTICA ECLIPTICA REVISITED NUCLEAR BLAST

Released in 2016, Sonata Arctica were back with their ninth or tenth studio album – it all depends if one considers the re-recording of their debut as an album or not, and obviously in terms of their canon the band didn't. They also saw the new album as a continuation from 'Pariah's Child', which is understandable I hear you say, except I would have much rather heard something that could have been seen as a continuation of 'Ecliptica Revisited'. For me there just isn't nearly enough energy or power throughout this album, and it feels almost as if the band are playing at being a top metal act instead of staking a claim and taking it by force. Tony has a great voice, but here he

has been let down by both the production and the songs themselves. The guitars need more crunch, there needs be more shredding, the keyboards need to sit more in the background as an additional layer instead of being so prominent.

It's not a bad album, and there are highlights here and there, but it does feel like an opportunity missed, especially after the energy and enthusiasm of the re-recording. They have been dampened down a little, instead of being fired up and hitting the traps. Possibly it is time to look for an outside producer instead of bassist Pasi, who can then drive the band back onto the heights they normally reach.
www.nuclearblast.de



**POCKET SIZE
VEMOOD
INDEPENDENT**

Towards the end of 2016 I was contacted by guitarist Peter Pedersen, who asked if I would be interested in hearing the latest album from his band, who combine psychedelia with progressive rock. Well, it sounded interesting, so of course I said yes. What I didn't expect was a live album that in many ways sounds as if it has far more in common with the 1967-1970 period than anything that was being played and produced nearly fifty years later. 'Vemood: Cleaning The Mirror Volume 1' has at its heart rough and raw rich sounds that are so broad that I felt

that the notes coming out of the speaker are almost visible and that by just grabbing one I would be lifted up to the ceiling, such is their weight.

In many ways, the bands I kept thinking of were Cream and especially Blodwyn Pig, but more in approach as opposed to musical style, which owes far more to the likes of Jefferson Airplane. There is a Hammond B3 at the very heart of the band, and then three guitarists, a rhythm section and a saxophonist/flautist combining to make musical sense of what is going on. There are times when it feels a little basic, but it is played with such heart and soul that the listener just gets caught up in the passion and feeling of the whole thing. There is room for everyone to take their own solos, and the others happily take a back seat and provide the perfect accompaniment, so that in some ways it is quite jazzlike in its nature. Not as overtly heavy as one might expect from different guitarists being involved, and notes are often picked as opposed to heavyweight chords, but there is such a density and intensity to the work that it just doesn't need it. Overall this is a superb work.

<http://www.pocketsizesthlm.se/>



**ROOT
KÄRGERÄS - RETURN FROM
OBLIVION AGONIA RECORDS**

Root is one of the original pre-second-wave black metal bands formed in 1987 by iconic vocalist Jiri 'Big Boss' Valter. In contrast to Bathory and Venom, they took the black metal genre in a more refined direction, featuring Big Boss' characteristic clean vocals, dark sound and an epic approach altogether. Nowadays, the band is often recognized as an epic heavy/black metal act, or as the group simply puts it - a dark metal band. They have maintained a strong underground following over the years, while Big Boss rose up to become a cult figure in the black metal genre, guesting on albums by leading metal artists such as Moonspell or Behemoth. Currently he's one of the oldest and most characteristic black metal singers; one of the very few, who possesses an operatic range of vocals (although not he's not often making use of them). It is this, more than anything, that really makes this band stand out of the crowd, and the vocals are being sung in a style very different to anything else around

Lyrically, this is a concept album, continuing the story begun by their 1996 release, 'Kärgeräs', that presents a tale of a proud nation. Big Boss states: "As always in our history as a band, we aim to deliver a unique album, something that will stand out and shine its own light in our discography. Expect dark metal at its best, along with some surprising elements. We've recorded one fully acoustic song and one entirely instrumental. Overall, the album will include ten new tracks that will differ from our previous records". Personally, I think the term 'dark metal' is much better than 'black metal', as there is so much light and shade within it that it feels more like a twilight setting as opposed to being stuck in a cave somewhere. The result is something that may, or may not, appeal to those who normally follow the black metal genre, and the same will be true for those who normally avoid it. Almost symphonic at times, with styles that also remind me of Gregorian, this is indeed a complex piece of work.



TERRA MORS SECUNDA CODE 666 RECORDS

Terra are an atmospheric black metal trio from Cambridge, England, and this two track forty-minute-long release is their second album. This is mostly instrumental, with just a few unintelligible vocals here and there that are used for effect. According to the label, the band "create a unique and intense form of obscure music with dark, brooding bass lines and terrific elemental drumming creating an experience that ebbs, flows, leaps and soars through a panoply of emotions, textures and moods". Personally, I believe the drums are too high in the mix, which makes it feel like a self-released album as opposed to something on the highly-regarded Code 666 label, and it feels as if the band is directionless and the reason that the songs are so long is that they actually don't know when they have finished. This just doesn't work for me, especially compared with other bands that are doing so much in this genre.

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

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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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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.

IF OLD GAMES WERE SO BAD THEN WHY DID I LOVE THEM SO MUCH? - BY MR BIFFO

So, here's a thing. Recently, I've been playing a lot of old games.

Some of them are proper, proper old games - like, from the early-80s. I'd talked about Space Invaders recently, and how much I appreciated its simplicity... but I've spread myself beyond it now and realised how many old games - particularly old arcade games - are similarly good for having the same clarity of vision. Defender, Pac-Man, Phoenix, Q*Bert, Tempest, Asteroids... all these games have essentially one idea, and one gameplay mechanic, at their core... and they run with it. They're so different from what constitutes a blockbuster game of today, when epics like, say, Grand Theft Auto V are essentially an entire arcade in a single package, lurching from one style of gameplay - driving, skydiving, tennis - to story, and back again.

You get your money's worth to be sure, but they also lack the singular focus that really early arcade games had. It feels like everything these days gets buried beneath layer upon layer of busy work and distraction. Most games are just so over-stuffed, so hard trying to be all things to all people, that they lack personality. However, what I've found weird in my recent forages into gaming history is that once you get into the home computer era of the Spectrum and Commodore 64, things take a turn for the worse. The simplicity on display in something like Space Invaders suddenly gets replaced by more complex games, which - frankly - were all a bit wonky and challenging for the wrong reasons.

Whereas in Pac-Man I knew that if I died it was my own fault.... if I die in Jet Set Willy it'll often feels it's happened because the game is going out of its way to spoil my enjoyment. So why do I regard my ZX Spectrum as my favourite games system of all time?



The House



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





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..

HawkEaster to be fully streamed on Youtube?

- That was the interesting claim by LiveNations, who were inviting people to sign up for this service. The accuracy of this Youtube promotion was queried by several Hawkwind fans on Facebook, and the video 'placeholder' was then blotted out by Youtube, to be replaced by a takedown notice:

*

It was commented on Facebook that LiveNations does this sort of thing for lots of concerts, but never actually shows them. If this is so, then presumably it's just a scam to get people to sign up to their 'services'.

Meanwhile, Hawkwind have had a mention in a very unlikely quarter, none other than the Financial Times. The well-known pink-coloured badge of office for stockbrokers and bankers has this week, in their "Life of a Song" series, looked at Lemmy's "Motorhead" single.

The writer, Michael Hann, recounts how the song dates from before Lemmy's band, to when he was still a

FINANCIAL TIMES

Life of a Song

Motorhead – the most uncompromising top 10 hit ever?

Sacked from Hawkwind, Lemmy re-recorded the song with Motorhead — and it sounds 'like a jet engine has been installed in your head'



Lemmy of Motorhead performs on stage in 1979



MARCH 13, 2016 by Michael Hann

member of Hawkwind. Hann describes how Hawkwind and Roy Wood's Wizzard were in the same USA hotel and when Lemmy was struck by the idea for the song, went down and borrowed an acoustic guitar from

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



Wood, to work it out.

So - not the ordinary sort of fare that one finds in the pages of FT! The piece then looks at the differences between the Hawkwind version and the Motorhead band's version, commenting that the former sounds like a record by dope smokers rather than speed freaks. (Which basically it was, of course.)

One hopes the morning commuters from Surbiton were reading this.

The piece is located at

<https://ig.ft.com/life-of-a-song/motorhead.html>

BUT is hiding behind a paywall.



This video has been removed for violating YouTube's Terms of Service.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

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Post Code

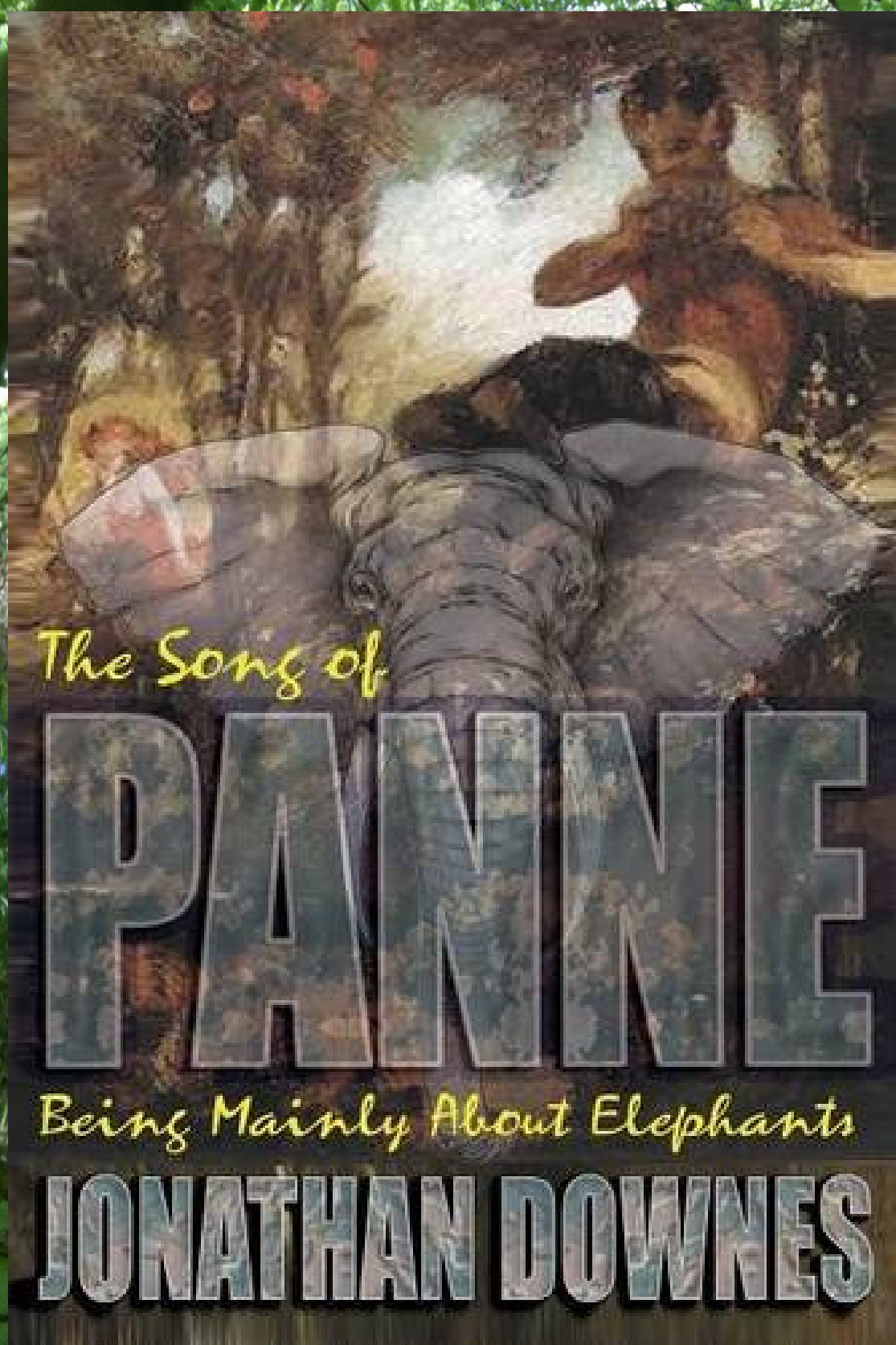
E-Mail Address: (Please print clearly).....

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!

And so, once again, the Downes family - two adults and two small children - left Kai Tak airport and flew back to the United Kingdom. I remember none of the details of the flight, but I expect that they were pretty much the same as happened the year before. My brother and I were probably sick at Calcutta airport, as a result of the excessive heat, and my father probably lost his temper with us. But this is all just supposition. I truly can't remember after a gap of over 50 years, and it truly doesn't matter.

It is strange, however, to realise that I am now over ten years older than my parents were at the time of this journey, and I am - perhaps - a bit more understanding of their feelings now than I was then.

We landed in London, and went to a shabby hotel somewhere in central London. I am sure, that as always, I was bright eyed and bushy tailed, with a long list of things that I wanted to visit in the teeming metropolis, but the only thing I remember was that my mother went out on one of her foraging expeditions, and the resultant booty included some particularly nasty apple juice. The only other thing I remember about our stay in London was that I got an infected hang nail, and my



father had to do some minor surgery involving a darning needle, some TCP, an inordinate amount of pus, and quite a lot of tears. This neither improved his mood, nor mine. And it is probably a good thing that we can draw a discreet veil over the rest of our stay in London.

We travelled down to Hampshire to visit my maternal grandparents, and after a few days went up to Chester to liaise with my widowed grandmother. I have no memory of the journey, which is probably just as well, and the only memories I have of our sojourn in Chester was visiting Chester Zoo, which even then was one of the best in the country. Here, I saw my first okapi and my first pigmy hippo; two animals that I had dearly wanted to see.

Somewhere along the line, my father took collection of a Bedford Dormobile; a camper van popular in the mid-1960s. The four of us, together with my grandmother,

got inside and drove northwards.

It was enough of a shock to realise, while writing this, that I am presently twelve years older than my mother was, and fifteen years older than my mother was at the time. But it truly shocking to realise that my wife is less than a decade younger than my grandmother was at the time, and that I am only a few years behind that. *Tempus* certainly does *fugit*.

My memories of our trip to Scotland are far more fragmented than are my memories of our stay in the Channel Islands a year before. This is probably because nothing much of note happened, or at least nothing much of interest to my young mind, whereas, as I've written elsewhere, our stay in the Channel Islands was remarkable for a number of reasons.

I remember being remarkably impressed by the sight of a fully kilted bagpiper, with a

remarkable hat, skirling away for all he was worth, by the side of the road as we entered Scotland. Even then, I was aware that this was a stunt put on for the tourists, but I was impressed nonetheless.

Peculiarly, and this is something I don't think I've ever told anybody, when we left Scotland three or four weeks later, I had been looking forward to seeing the same piper who had welcomed us there, bidding us farewell. But I fell asleep in the van, and the next thing I knew, we were back in England. I was beginning to discover the world of the metaphysical, even at the age of eight, and so I managed to come up with some fanciful notion that because I hadn't seen the piper saying goodbye, somehow, part of me was still in Scotland. I know this is nonsense, but on the occasions that I have visited Scotland since, I have always kept my eye out for a piper welcoming me or bidding me farewell, and have always been somewhat disappointed that this never happened.

My cousin Pené has been researching family history for many years, and - sadly - it turned out that much of what my grandmother believed about my family is basically made up, and that even my father cherry-picked what he wanted to believe, and what he wanted to discard, in order to make our family appear that it was further up the social scale than it actually was.

It does appear that, somewhere along the line, some of my ancestors were Scottish gentry of some description, but - I am embarrassed to say - that I cannot remember the details, and that unless I get to speak to Pené at some length before I get to finishing writing this book, I am unlikely to ever tell them to you. But from the moment we crossed the border from England, my grandmother started to instill into my young brother and me that we were dis-possessed Scottish nobility, and may even have had royal roots. I already knew about Robert the Bruce from the Ladybird book about him, and I was most impressed that he appeared to have taken career

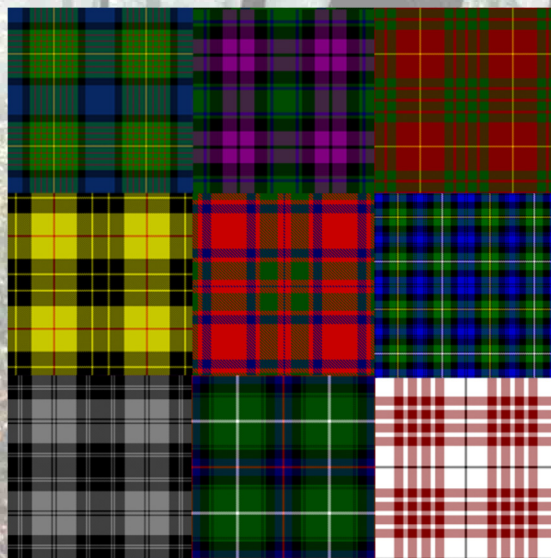
advice from a spider. But that was pretty much all I knew about the history of Scotland.

To confuse matters further, my mother and godmother had provided me with a pile of new reading material for the journey, several of which books I still have today. One of these books was my introduction to the worlds of Joan Aitken. *Black Hearts in Battersea* is set in a fictional early 18th century reign of King James III. In this world, James II had never been deposed in the Glorious Revolution, and supporters of the House of Hanover continually abdicate against the Stuart monarchy. Prince George, over in Germany, held much the same position in this timeline as did 'Bonnie Prince Charlie' in our timeline.

There was even a remarkably clever ballad, which went:

"My bonnie lies over the ocean,
My bonnie lies over in Hanover,
My bonnie lies over the ocean,
Why won't they bring that young man over?"

It was my introduction to the concept of alternate history, which has been something that has intrigued and fascinated me ever since. But what with this rich and vibrant portrayal of a non-existent Scottish monarchy in Britain, and my grandmother's





eager re-inventing of my family's Caledonian heritage, it is not particularly surprising that I ended this holiday with a particularly skewed view of my Scottish background.

My father used to tell stories of how his mother had dragged us round a plethora of tartan shops, trying to buy me a tie in my ancestral MacGregor tartan. The final straw came when, in yet another of these establishments, my grandmother had demanded to know whether the tie that she wanted to buy me was "the hunting tartan, or not?" Apparently, she thrust the tiny scrap of plaid at the shop assistant while asking this, in the sort of haughty tone one

imagines Queen Victoria using when she told whoever it was that one was not amused.

"This woman is nothing to do with me!" said my father, in mock embarrassment.

"I have never seen her before in my life!" and he stomped off to look at the whiskey shop next door.

Earlier that day, I do remember my grandmother wanting to buy me a kilt, but my newly found Scottishness only went so far, and a kilt was still far too much like a skirt for me to be comfortable with the idea of crossdressing.

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>







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!!!"

IN THE TAO OF NOW

WE ARE OPEN, LEARNING

We are always leaving

We are HERE but NOT HERE

Doors open and a butterfly flickers away

Windows open and our souls fly out

We are here and here is where we Art

We take it when we move

We move as we take it-

This Freedom. This Mobility

This Only Life as we know it-

These Open Doors. These Flying Windows



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...

Roll up, roll up - come on inside folks. Throw your £1 coin in the spittoon and pull up a stool.

Welcome to the cabinet of curious contents; a place where you can cheer, you can jeer, you can even throw rotten fruit (as long as it is not in my direction) but please don't spit in the spittoon. All for the price of that one single coin. Don't let anyone tell you that you can't get much for a quid these days. They do not tell the truth. As you will see when you pull up that stool.

Give me your attention for a mere 5 minutes and it will change your life - or at least that 5 minutes forever.



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FIGURE 2002 RARE
£69.99

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Worcester, Jan 18

PRATT, DOWNES & SCOTT,
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THE BITCH IS BACK

FIGURE 2002 RARE THE BOX IS WORN OUT BUT THE FIGURE IS IN REALLY EXCELLENT CONDITION GREAT COLLECTABLE FOR ANY RAMONES FAN

Yes indeedy – nothing like a headknocker figure for a fan of such things.

New kids on the block top & Skirt vintage original 8-9 years - £99.99



“Original vintage outfit used vintage condition has some marks. New kids on the block outfit vintage original 8-9 years”

Call me old fashioned, but I would never have entertained the thought of allowing either of my daughters at that age to go out dressed in this for so many reasons.

Kurt Cobain Courtney Love Pins Set Grunge by Sad Truth - £3.00



“Two 1" tall black nickel plated lapel pins of Kurt Cobain and Courtney Love. Complete with a rubber clutch backing. Like new.”

Not much you can say really.

vintage geri halliwell spice girls paper mask - £0.10

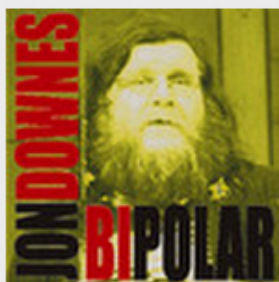


“Geri halliwell mask”

10p plus around £3 for postage and you have a mask for Hallowe'en that looks as scary as many I have seen.

SHAMELESS SELF PROMOTION TIME

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



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

**NIRVANA Super HEAVY DUTY TOUR CASE
FROM FIRST TOUR KURT COBAIN
GUITAR AMP - US \$26,500.00
(Approximately £19,002.55)**



"Here is a RARE Vintage authentic NIRVANA tour cabinet I've decided to sell for college funds. Its been used as a turntable stand in a studio for years and THIS NEEDS TO BE ON DISPLAY somewhere.

This Rare case was traded to me years ago, I am (and was) a worshiper of the first NIRVANA record BLEACH. I liked this Because it was from Nirvana's first tour of Seattle and Portland, before they exploded.

I also got a few other choice Grunge era items, watch future listings!

I was on the sidelines doing work with the bands direct for decades see my signed soundgarden die (AND POSTER looks as if Has Kurt with a K on one side and CURT with a c on other i assume a stage hand wrote CURT with a C since its more common and KURT also appears. A cool item that kinda gives you the tingles when you touch it, hold something like 400 lbs"

Would it be really awful of me to record my hope that this person is not selling this item for college funds to attend a course furthering their apparent aptitude for written English?

**ACDC ANGUS YOUNG Hand Signed Prop +
PSA BAS COA *DO YOUR RESEARCH BUY**

**GENUINE AU \$599.00
(Approximately £338.28)**



**"ACDC Prop Hand Signed By ACDC ANGUS YOUNG
Certificate of Authenticity. Comes From BECKETT Authentication"**

I wonder what one tells the staff member at the Post Office counter, when they ask what is in the package?

**SKINHEAD SKA OF OCCASIONAL TABLE
LIMITED EDITION HANDMADE RETRO
QUIRKY - £69.99**

"Handmade occasional side tables available to order (approx 21" high , 12" diameter)
You are purchasing "ONE LIMITED EDITION" Skinhead table Urban Brick Effect base
Higher Doc Martens
Real bleached denim wrapped legs
Crombie inspired table top
Chek out my other tables for cheaper options."



Worcester Rail Road Company.
Packages by this line forwarded from Worcester to Boston, New Bedford, Fall River, and New Bedford also, to Portland, and all parts of Maine.
Freight for goods to be returned by this Express.
Office - HARNDEN & CO. Office 8 Court Street
Boston J. H. ENIGTS HAT STORE, 155 Main St
Worcester E. S. LEONARD.
Feb 25, 1877.

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



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

I rather fancy one of these to be honest. And there are more indeed and here are a couple of them:



Hofner Bass Guitar The Beatles 'The White Album'/Abbey Road Hand Painted Design - £2,200.00

"White Album/Abbey Road' Design which are available to buy separately, these include; 'Revolver' Design, 'John Lennon' Design, 'Let It Be' Design and my work in progress '50 Years Ago' Collage which is not yet completed. This listing is for the original hand painted The Beatles 'The White Album/Abbey Road' inspired bass guitar with case ONLY. The Hofner Guitar is in excellent working order, the guitar has been professionally stripped and put together for painting ensuring all parts remained immaculate and intact. On top of the design is a nitrocellulose lacquer finish. Comes with original pearloid pick guard as seen on images.



Fitted hard case included within purchase. The designs are not generic or transfer it has been hand painted using mixed media/ fine Indian Ink pen and airbrush technique and taken many hours to do."

Pretty cool picture to be fair, whether you are into the Fab Four or not.

And so dear attendees of this rollercoaster of a ride, that is it for this issue. I hope you have enjoyed your five minute sojourn into this new curious collection of absurdities and - to be fair and to give credit where credit is due - the less absurd, and not absurd at all. (Along with "paraphernalia", "absurd" is a brilliant word, don't you think?)

See you next time. Oh, and please stack your stools neatly on the way out.



"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
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material*

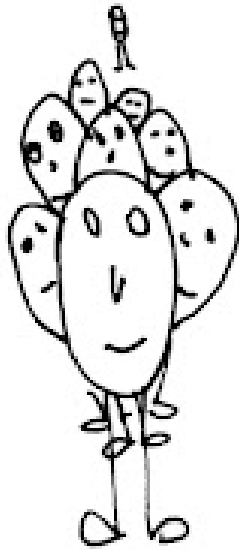
COUNTRY AIRS

“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 had a Cleft Foot

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/>

Stephen Hawking, who died this week famously said that in his opinion women were the biggest mystery of the universe. As a result he has been branded a 'misogynist' in many of his obituaries.

I am certainly no misogynist, but I don't understand women at all, and I don't think I ever have. And I have a wife, two stepdaughters, two granddaughters and a mother-in-law, not to mention a huge animal that looks like a small hippopotamus and blunders about the house in a loveably aimless manner, and I love them all.

OK Stephen H didn't appear to have been particularly nice to his first wife, but I do not know enough about his life to comment any further on claims of his misogyny. But I still don't understand the fairer sex.

Today we took receipt of some smoke bombs that I want



to use for a particular stunt in our webTV show, and Corinna wouldn't let me set them off in the garden. And then to make it even worse, Graham said that it was not a good idea either and that they should be tested under "controlled conditions".



Neither of them seemed to accept my plea in mitigation that I am an "artist" and that as such I should be able to let off as many pyrotechnics in my own garden as I wanted.

Reluctantly I agreed, and so I shall let you all know what transpires.

Hare bol,

Jon



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Jaki Windmill, Russell Hunter and George Butler

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WARSAW PAKT FET.
ANDY COLQUHOUN
Warsaw Pakt
HIST266CD/DVD



**NICK FARRER 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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