

GONZO

Doug Harr leads us through the latest twist in the Fleetwood Mac saga, as Lindsey Buckingham is out and Neil Finn from Crowded House etc is in. Richard writes on Bill Kreutzmann, post Grateful Dead, Alan raves about Fifty Foot Hose, and Jeremy goes to see Ferocious Dog, now augmented by he who was Fruitbat from Carter the Unstoppable Sex Machine. And Jon? He is away with the fairies and writing about a Series of Unfortunate Events...



#282

MAC GROWS FINN

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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 often peculiar but, I hope, always interesting and enlightening magazine. As some of you will know, six years ago, my old friend Rob Ayling, who is the MD of Gonzo Multimedia, asked me to do a record company newsletter. Well, I have to admit, that I find record company newsletters to

be unutterably boring, and - I am sad to say - that I don't think I have ever met anyone who disagrees with me.

So, I'm afraid to say, that I was three paragraphs into the inaugural issue of the - soon to be aborted - record company newsletter, when I came up with a bright idea! Rather than a record company newsletter, I would start a weekly magazine and - in doing so - created a rod for my own back, which has been belabouring my dorsal regions ever since!

Right from the earliest days of this august publication, I realised that while I was the titular editor of this magazine, it actually had a life of its own, and - over the years - it has grown in an almost organic manner. This is cool from a conceptual point of view, but it does mean that many of the traditional tasks of a traditional editor are beyond me. But then again, it must be said, that I never wanted to be a traditional anything.

So, whereas this was originally envisaged as being a music magazine, over the years,

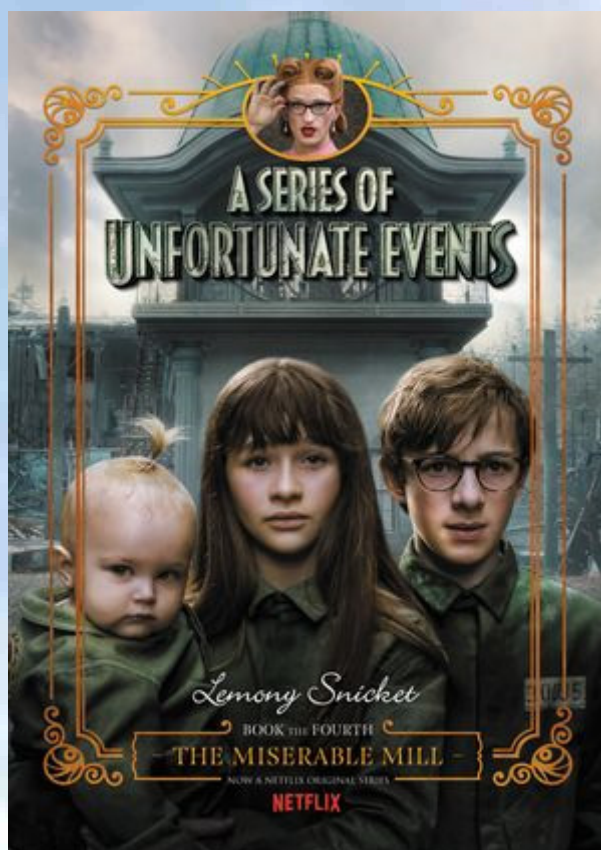


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smatterings of stuff about books, films, visual art, politics, green issues and television have crept it, making this a far more broadly based cultural publication than I had ever originally imagined. But, I think it is none the worse for that!

On several occasions over the past six

months, I have written about how the advent of new technology has completely changed the way in which we watch television. In fact, it has done even *more* than that for me, because I have not been a regular TV watcher for over twenty years, but the advent of Netflix has actually tempted me back into the TV watching culture.



About a year ago, Martin Springett, who is probably best known to readers of this magazine for his Gardening Club project (and by the way, guys, there is a new album out, and if you haven't heard it, I seriously suggest you try to do so at the earliest possible juncture, because it is really rather fab!) unwittingly introduced me to - what was then - a brand new series on Netflix. *A Series of Unfortunate Events* is the second visual adaptation of a series of children's novels by a bloke with the unlikely name of Lemony Snicket. Now, before we go on, I need to make two little points:

1. His name isn't Lemony Snicket at all, of course, but Daniel Handler. 'Lemony Snicket' is, therefore, both his *nom-de-plume* and the name of the fictional narrator of the series of thirteen stories. Confused? You will be.
2. These books are ostensibly written for children, but like the best of children's literature, there are literary allusions

اللجنة لهم إذا كانوا لا تأخذ نكتة



and bits of wordplay therein, that are unlikely to be picked up by the average child, at least on first reading. These books are, on closer examination, a multi-layered confection, which even for adults, demands multiple readings.

However, at the time, I hadn't read the books and had only vaguely heard of them; having a very amorphous memory of one of my correspondents in the 'Forteana' email discussion group referring to 'Lemony Snicket' in passing about fifteen years earlier. So, I wasn't even slightly prepared for this massively entertaining series.

The series was, as I believe that I wrote at the time, both entertaining and intriguing, and now - a year on - along comes series two, with a firm commitment having been made by Netflix to produce series three, presumably in a year's time.

And with series two, there has been a small but recognisable sea change.

Whereas the series was already noticeable for its surreal approach to story telling, and the way that at times it verged upon the absurdist, series two no longer verges on it. It is completely insane, with an absurdist surreal edge that would have made André

Breton very proud. It is darker, stranger, and more surreal than ever.

The tone is also darker, with - at one point - the three young protagonists being threatened with being burnt at the stake, which is the sort of fate that doesn't usually face totally fictional characters aimed at the younger generation in these depressingly political correct times.

So, when I saw that iBooks had a portmanteau collection of all thirteen of the novels in the series for sale for under a fiver, I invested a speculative few quid and decided to do whatever good journalist should do, and examine the available source material for myself. And I am still wading through it as we speak.

People who have read my burlings, here and elsewhere, will know that complaining how TV and movie adaptations of books singularly fail to live up to the promise of their literary forebears, is somewhat of a familiar trope of mine. There are very few television and movie adaptations that I have seen of books that I like that are anything other than a crashing disappointment, and I was expecting to find that this was the case when it came to *A Series of Unfortunate Events*.

Not so.

Now, I am confidently expecting to be inundated with hate mail from Daniel Handler fans when they read this, but I much prefer the television versions to the written ones. This is despite that I have come across several episodes in the books which did not show up in the TV adaptation. However, the visual adaptation appears to me to be much richer and more enigmatic than do the stories, which seem a little dry and perfunctory in comparison.

I'm quite prepared to admit that this just might be a reaction to wherever it is that my head is at the moment. This editorial column, over the years, has included many examples of how - for example - records that I disliked intensely at release have become far more palatable to me when the stars are right, and it might well be that the same will be true with these books. It's not that I don't like them, but - at least for the moment - they seem to be nowhere near as effective as the Netflix TV adaptation.

I watched some of series two with my elderly mother-in-law, who seemed to enjoy it all despite gasping at some of the more peculiarly phantasmagorical sequences, and we both are looking forward to series three, which I expect will be out in about a year. I'm going to carry on reading the books until the end, just because I am intrigued by them, and will continue - on an as and when basis - to comment upon them in these pages.

And you thought this magazine was purely about heritage rock music?

Tee hee hee!

Hare bol
Jon Downes



Lemony Snicket, A Series of Unfortunate Events, Beatles, Brett Anderson, Yoko Ono, Yes, Johnny Marr, Justin Hayward, Belle & Sebastian, Laura Marling, Mike Lindsay, U2, Elvis Presley, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Viacheslav Kolehuk, Jacques Joseph Victor Higelin, Cecil Percival Taylor, Ronald Dunbar, Nathan Tate Davis, Yvonne Stapley, Tim Matley, Rick Wakeman, Natural Gas, Ashton, Gardner and Dyke, Michael Bruce, Man, Jeremy Smith, Ferocious Dog, Doug Harr, Fleetwood Mac, Alan Dearling, Fifty Foot Hose, Richard Foreman, Bill Kreutzmann, Kev Rowland, Witchhammer, Alestorm, Ammunition, Amor, Ampline, Anvil, Galahad, Mr Biffo, Hawkwind, Jon Downes, Wild Colonial Boy, Martin Springett, Simon Young, Ceri Houlbrook, Madness, Keith Moon, Alice Cooper, Grateful Dead, Calpurnia

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
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eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE REGGAE 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!



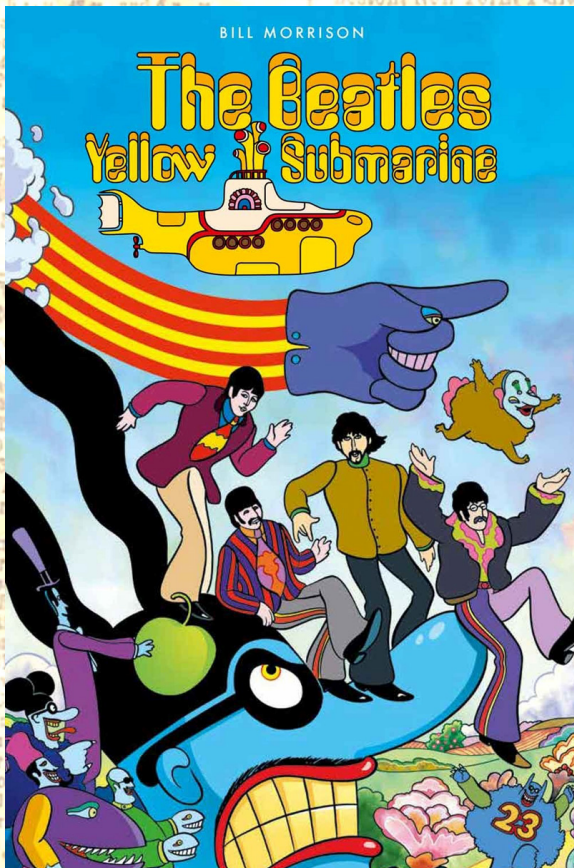
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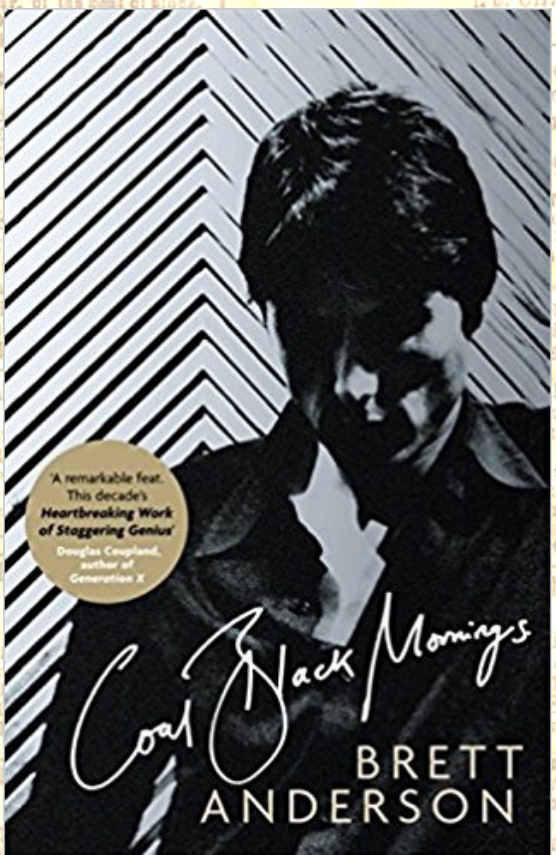
ALL TOGETHER NOW: Titan Comics has announced that it is celebrating the 50th anniversary of The Beatles' classic animated film *Yellow Submarine* with the release of a fully authorised graphic novel adaptation from writer and artist Bill Morrison – artist on *The Simpsons* comics and current editor of the famous *Mad* magazine.

"The Beatles are recruited by the Captain of the Yellow Submarine to help him free Sgt. Pepper's Lonely Hearts Club Band, and the world of Pepperland from the music-hating Blue Meanies".

<https://www.flickeringmyth.com/2018/04/titan-publish-beatles-yellow-submarine-graphic-novel/>

gonzo CURRENTLY IN STOCK AT GONZO (UK)

gonzo CURRENTLY IN STOCK AT GONZO (USA)



SUEDE STORIES: Suede frontman Brett Anderson has explained why there's no mud-slinging in his memoir.

"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

Anderson's new autobiography *Coal Black Mornings* was published in March. Speaking to the *i* newspaper, Anderson explained that there's little of him "slagging people off" in the tome because he wouldn't have been able to "sleep at night" had he written a "salacious, gossipy book. I had no interest in writing a salacious, gossipy book about the fringes of the music industry, and I couldn't have slept at night if I had spent those 209 pages simply slagging people off," Anderson said.

The singer added: "When you come across books like that – books which, incidentally, I rarely bother to read – I always feel it betrays a lack of substance." Anderson revealed that his son inspired him to write the book. "Having a kid drags up all these feelings of being a link in the chain, and I had a desire to do something for him, so that he knew who I was, who I had been. So I had to write it with care."

<http://www.nme.com/news/music/suede-brett-anderson-couldnt-have-slept-at-night-slagged-people-off-new-book-2284064#ODdfWRIwpowMdb24.99>



YOKO ROCKS: The piece had been part of Ono's interactive installation 'Yoko Ono: The Riverbed', with the rock in question bearing the words "love yourself"

A rock signed by Yoko Ono which has been valued at £12,400 (\$17,500) has been stolen from her current exhibition at a



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"There is not much mental distance between a feeling of having been screwed and the ethic of total retaliation, or at least the kind of random revenge that comes with outraging the public decency."

Hunter S. Thompson



Toronto museum. The piece – which bears the words 'Love yourself' on it, written by Ono herself – formed part of the artist's interactive installation at the Canadian city's Gardiner Museum. 'Yoko Ono: The Riverbed' includes stones taken by Ono which have been worn by water and time, with the artist writing small messages on each.

Although visitors to the installation are encouraged to "pick up a stone and hold it, concentrating on the word, and then placing the stone upon the pile of other stones in the centre of the room", one woman has gone a step too far by allegedly stealing one of the rocks from the exhibit. According to *The Toronto Star*, police are searching for the woman after she allegedly picked up the 'Love yourself' rock and walked away with it on March 12.

<http://www.nme.com/news/music/yoko-ono-rock-stolen-toronto-museum-yoko-ono-the-riverbed-installation-gardiner-museum-2286016#1A5U0h32Ix1Gs5OD.99>

GONZO

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

GONZO

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

The Gospel According to **BART**

QUINTESSENTIAL

YES

FEATURING

**JON ANDERSON
TREVOR RABIN
RICK WAKEMAN**

**50TH ANNIVERSARY
TOUR**

My favourite roving reporter has send me some very exciting news this week: 2018 marks 50 years of Yes, and both versions of the band are prepping anniversary tours. Yes featuring ARW have announced a global tour. And they've dubbed the forthcoming trek, "Quintessential Yes: The 50th Anniversary Tour."

- 06/03 – Warsaw, PL @ Park Sowinskiego
- 06/05 – Mannheim, DE @ Zelt Festival
- 06/07 – Oslo, NO @ Sentrum Scene
- 06/09 – Solvesborg, SE @ Sweden Rock Festival
- 06/10 – Copenhagen, DK @ Vega
- 06/12 – Newcastle Upon Tyne, UK @ Newcastle City Hall
- 06/13 – York, UK @ York Barbican
- 06/17 – London, UK @ Stone Free Festival
- 08/26 – Los Angeles, CA @ Whiskey A Go Go
- 08/27 – San Diego, CA @ Humphrey's By The Bay
- 08/29 – Los Angeles, CA @ Greek Theatre
- 08/31 – Phoenix, AZ @ Celebrity Theatre
- 09/01 – Las Vegas, NV @ Westgate Resort & Casino
- 09/03 – Denver, CO @ Levitt Pavilion
- 09/05 – Milwaukee, WI @ Riverside Theater
- 09/07 – Chicago, IL @ Ravinia
- 09/08 – Northfield, OH @ Hard Rock Live
- 09/09 – Huber Heights, OH @ Rose Music Center

<http://yesfeaturingarw.com/tour-dates/>



MORE MARR: Johnny Marr has announced details of his new album 'Call The Comet' along with details of live shows. See the exclusive trailer on NME first below along with new single 'The Tracers'. Following on from his acclaimed solo records with 'The Messenger' and 'Playland', the former Smiths guitarist returns with 'Call The Comet' – recorded in his own 'Crazy Face' studios in Manchester and due for release on June 15.

<http://www.nme.com/news/music/johnny-marr-announces-new-album-call-comet-uk-tour-watch-exclusive-trailer-2283219#vP9FIVLqDiVplih.99>

EVERY GOOD BAND DESERVES...

Moody Blues frontman Justin Hayward said their groundbreaking 1967 album *Days of Future Passed* came about as a result of their record label's desire for a publicity stunt. The band was signed to Decca, which had developed the Deramic Sound System stereo and wanted a record that could demonstrate it. "The original idea was by a man named Michael Dacre-Barclay, who was head of special products for Decca," Hayward told Rolling Stone in a new interview. "Ultimately, I think it was to sell their stereos. They had a consumer division,

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so they were very interested in trying to turn people who liked pop music on to their stereo units – which I personally couldn't afford. I didn't have a stereo unit until 1970!"

"Basically it was stereo, but people weren't interested at all back then," co-founding drummer Graeme Edge added. "They had a whole series of albums they wanted made to demonstrate the extremes of music. So there was a marching band, a big brass band and stuff like that. They wanted us to play a rock version of Dvorak's New World Symphony with Peter Knight arranging the orchestra. ... We persuaded Peter Knight [against it]. At the time we didn't realize what a risk he was taking, but he was a good man. We had nothing to lose, but he had a lot to lose. Still, he went with it. So we recorded Days of Future Passed instead of the New World Symphony."

<http://ultimateclassicrock.com/moody-blues-days-of-future-passed-sell-stereos/>



LATITUDE FOR B&S: Belle & Sebastian have announced that they will appear at Latitude Festival as a UK exclusive, performing just before headliner Solange.

Entering its 12th year, Latitude festival will see with The Killers, Solange and Alt-J as headliners. The bill will also performances from Jessie Ware, Wolf Alice, The Vaccines, The Breeders and many more. The Scottish band will be performing on Friday night (July 13) at the Obelisk Arena. Speaking about Latitude, keyboardist Chris Geddes said to Dork: "Latitude is a great festival, we're really excited to be playing at it again this year. Hopefully this time my mum will behave herself".

<http://www.nme.com/news/music/belle-and-sebastian-latitude-festival-uk-exclusive-show-tickets-2283150#dZ1fzmpePjDDB0ox.99>

LIKE IT OR LUMP IT: Laura Marling has teamed up with Mike Lindsay (founding member of Tunng and Throws) for a new project called LUMP. Their self-

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itled debut album is out June 1 via Dead Oceans. In writing for LUMP, Marling was inspired by early 20th century surrealism and the absurdist poets Edward Lear and Ivor Cutler, according to a press release. The singer-songwriter's most recent release, *Semper Femina*, arrived last year. Lindsay released *Throws*' self-titled debut in 2016, while his last Tunng's LP, *Turbines*, came in 2013. Read about Marling in "A Brief History of Musical Wunderkinds" on the Pitch.

<https://pitchfork.com/news/laura-marling-announces-new-album-with-lump-shares-new-song-listen/>

U2 UNDERWATER: In 2009, U2 embarked on their 360° Tour, featuring a massive 165-foot stage design known as "The Claw." Now, one of those "Claws" will be on display at Draper, Utah's Loveland Living Planet Aquarium. On acquiring the 190-ton structure, LLPA's Founder & CEO and marine biologist Brent Andersen said, "We are excited to bring this iconic monument to its permanent home in Utah."

This landmark will shine a light on our mission to inspire people to explore, discover, and learn about Earth's diverse ecosystems."

U2's tour director Craig Evans commented,

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"It's bittersweet to see it go, but we are pleased it's going to enhance the mission and vision of Loveland Living Planet Aquarium as part of its expanded campus." Check out a mock-up of the installation below, and learn more about LLPA's new expansion at their website.

<https://pitchfork.com/news/u2s-the-claw-to-become-landmark-at-utah-aquarium/>
LE ROI EST MORT: "You did not tell Elvis Presley what to do"

Priscilla Presley has claimed that Elvis was well aware of the risks associated with taking drugs before he died in 1977.

In a new interview, the 72-year-old claims that the music icon "knew what he was doing" before he died from a drug-related

heart attack at the age of 42.

Speaking of his battles with addiction in an upcoming documentary, Elvis' ex-wife says: "People go, well why didn't anyone do anything? Well, that's not true.

"People there in the inner group did, but you did not tell Elvis Presley what to do. You did not. I mean, you'd be out of there faster than a scratched cat. They would try and no way."

<http://www.nme.com/news/music/priscilla-presley-claims-elvis-knew-drug-related-death-2286957#GQatCCLjIMjARCjW.99>



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the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render service of legal and scientific nature.

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

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Good stock of
AND BE **WHOLESALE GROCERIES,**
and will furnish the citizens with every article
THE subscriber continues to run THE EX-
-PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Sports, and Merchandise generally
Three Times each way Daily.
Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
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also, to Portland, and all parts of Maine.
Freight free for goods to be returned by this Express.
Office—HARDEN & CO'S OFFICE, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester. E. S. LEONARD.
Feb 25, 1847.

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?**

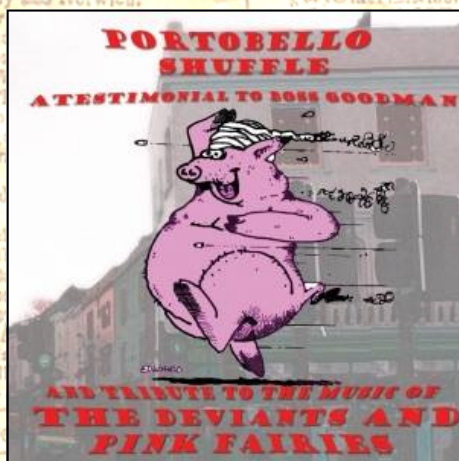
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



Portobello Shuffle CDs still at special
low price of £5.00 each, 1 x CD inc.
p&p = UK £6.80; Mainland Europe
£8.90; USA £9.95; Rest of the World,
contact Rich
Deakin for postage price.
arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



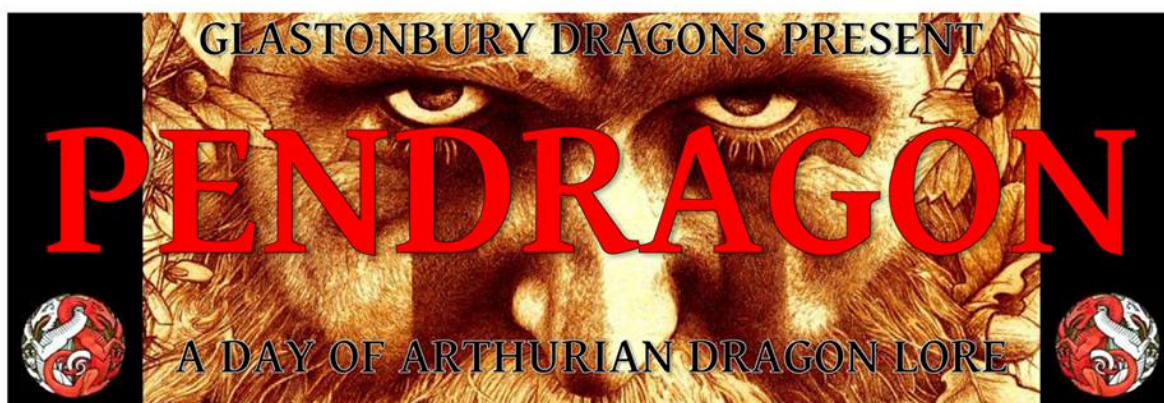
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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Peculiar News of the Week



KING ARTHUR & the PENDRAGON

Saturday 5th May, Glastonbury Town Hall

Glastonbury Dragons proudly present an entire conference dedicated to King Arthur and the spirits of the land. www.glastonburydragons.co.uk

<https://www.facebook.com/events/196654600916956/?>

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





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

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

I agreed, and then the floodgates opened. We have regular weekly shows from 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.

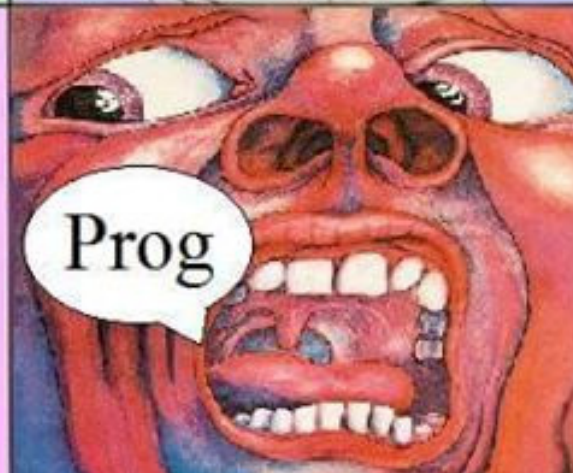


Sex?



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.



05-04-18 – SHOW 254 – IF I COULD ONLY...

The Moody Blues:	Departure
Essential Logic:	Stay High
Spinal Tap:	Break Like the Wind
David Crosby:	Music is Love/Cowboy Movie
Boubcar Traori:	Ben de Kati
Neil Young:	The Sultan
Mastodon:	Jaguar God
Jim Ghedi:	Home for Moss Valley
David Crosby:	Laughing
XTC:	Battery Brides
VoiceROM:	The Menacing Eyes of Eden Zhu
Mya P-B:	Change (feat. Nathan Hood)
Prymate:	Hollow Swallows
Miles Davis:	Mr Freedom X
The Slambovian Circus of Dreams:	Talkin' to the Buddha
Kali Bahlul:	A Cosmic Telephone Call
Kirlian Camera:	Sky Collapse (moonlight for holograms)
David Crosby:	Traction in the Rain
David Crosby:	Song with no Words (Tree with no Leaves)
Frank Sinatra:	Reflections on the Future

**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.



ARTISTS:...

Time Collapse

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

The Aaron Clift Experiment

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

The Marquis Catastrophe

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

Gaute Storsve Trio

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

The Emerald Dawn

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

Ultranova

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

Unified Past

<https://www.facebook.com/Unifiedpast/> —

with Time Collapse, Unified Past, Gaute Storsve Trio and Ultranova.

**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...

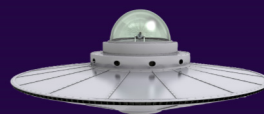
"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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

THE MOST HAUNTED PLACE ON EARTH Mack, Juan-Juan & Commander Cobra talk with Ross Sharp on a village in England that gets hundreds of UFO reports every year. Psychic Bill Stillman discusses his new book. Teraak the Fabulous Alien correctly predicts the Super Bowl score. The Black Eyed Kid calls to harass Juan-Juan. Emily M reports on the UFO that kidnapped an American fighter jet. Switchblade Steve's celebrity status increases. Special guest: Author Marc Zappulla.



Listen
Here

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



Viacheslav Koleichuk
(1941 – 2018)

Koleichuk was a Russian sound artist, musician, architect and visual artist. He made installation art that involved tensegrity; sometimes these sculptures function as an experimental musical instrument during performances. Some of his works are part of the collection of the Kolodzei Art Foundation. He was a member of (Lev Valdemarovich Nussberg's) kinetic art movement Dvizhenie in the 60s.

He died on 8th April, aged 77.

Jacques Joseph Victor Higelin
(1940 – 2018)

Higelin was a French pop singer who rose to prominence in the early 1970s. Early in his career, many of Higelin's songs were effectively blacklisted from French radio because of his controversial left-wing political beliefs.

Higelin's entertainment career began at age 14, when he left school to work as a stunt double, and it was whilst playing a number of minor roles in motion pictures, he was taught to play the guitar by Henri Crolla, a French-Italian jazz guitarist and a composer of film scores.

After serving in the French military for a couple of years, upon returning to France, he resumed his film



career but increasingly began to focus on music. By the end of the decade, he had become very active in the artistic underground in Paris and began to channel his music towards radical activism.

Higelin began attracting popular attention through his live concerts, typically held in smaller venues, and released his first solo album in 1971. By the middle of the 1970s, Higelin had become one of France's most successful pop musicians.

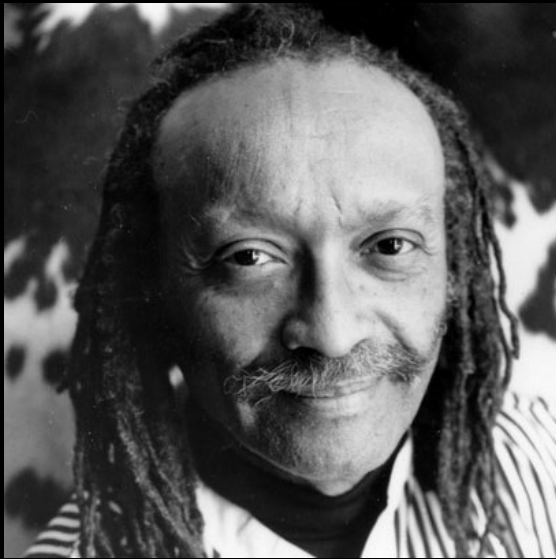
Higelin died on 6th April, aged 77.

Cecil Percival Taylor
(1929 – 2018)

Taylor was an American pianist and poet. He was classically trained, and is generally acknowledged as having been one of the pioneers of free jazz. His music is characterized by an extremely energetic, physical approach, resulting in complex improvised sounds which frequently involve tone clusters and intricate polyrhythms. His piano technique has been likened to percussion—referring to the number of keys on a standard piano.

He began playing piano at age six and went on to study at the New York College of Music and New England Conservatory, where he majored in composition and arranging. During his time there, he also became familiar with contemporary

THOSE WE HAVE LOST



European art music; Bartók and Stockhausen notably influenced his music. In 1955, he formed a quartet with soprano saxophonist, Steve Lacy, the bassist Buell Neidlinger, and drummer Dennis Charles, and his first recording, "Jazz Advance", featured Lacy and was released in 1956.

By 1961, Taylor was working regularly with alto saxophonist Jimmy Lyons, one of his most important and consistent collaborators. Taylor, Lyons and drummer Sunny Murray (and later Andrew Cyrille) formed the core personnel of The Unit, Taylor's primary group effort until Lyons's premature death in 1986. Taylor then formed the Feel Trio in the early 1990s with William Parker (bass) and Tony Oxley (drums).

In addition to piano, Taylor was always interested in ballet and dance, and he collaborated with dancer Dianne McIntyre in the late 70s and early 80s. In 1979 he also composed and played the music for a twelve-minute ballet "Tetra Stomp: Eat'n Rain in Space", featuring Mikhail Baryshnikov and Heather Watts.

As a poet, Taylor often integrated his poems into his musical performances, and they frequently appear in the liner notes of his albums.

He died on April 5th, at the age of 89.



Ronald Dunbar
(c. 1939 – 2018)

Dunbar was an American songwriter, A&R director and record producer who worked closely with Holland-Dozier-Holland, and with George Clinton. His co-writing credits include the hit songs "Give Me Just a Little More Time", "Band of Gold", and "Patches", for which he won a Grammy.

He began working for Motown when it was formed in the late 1950s, and was first credited as a co-writer for the Valadiers' minor 1961 hit, "Greetings (This Is Uncle Sam)". Dunbar began to be credited as a songwriter in his own right, as half of a writing partnership with "Edith (or Edyth) Wayne". The latter is now acknowledged to have been a pseudonym used by Holland, Dozier and Holland, who were unable to use their own names because they were legally contracted to Jobete, Motown's song publishing arm.

After the Hot Wax and Invictus labels folded in the 1970s, Dunbar worked on independent production projects before joining George Clinton's Uncle Jam Records as A&R Director in 1978. He also continued as a songwriter, his most successful song being "Agony of DeFeet" by Parliament/Funkadelic, written with Clinton and Donnie Sterling. The collaborations with Clinton continued until 1980, when Dunbar returned to independent production.

He died, aged 77, on 3rd April.

THOSE WE HAVE LOST



Nathan Tate Davis (1937 – 2018)

Davis was an American hard bop jazz multi-instrumentalist who played the tenor saxophone, soprano saxophone, bass clarinet and flute. He is probably best known for his work with Eric Dolphy, Kenny Clarke, Ray Charles, Slide Hampton and Art Blakey. Davis held a Ph.D in Ethnomusicology from Wesleyan University and had been a professor of music and director of jazz studies at the University of Pittsburgh since 1969, an academic program that he helped initiate.

One of Davis' best known musical associations was heading the Paris Reunion Band (1985-1989), which at different times included Nat Adderley, Kenny Drew, Johnny Griffin, Slide Hampton, Joe Henderson, Idris Muhammad, Dizzy Reece, Woody Shaw, and Jimmy Woode. Davis also toured and recorded with the post-bop ensemble leading Roots which he formed in 1991.

Davis composed various pieces, including a 2004 opera entitled "Just Above My Head".

Davis died on 8th April, at the age of 81.

Yvonne Staples (1938 – 2018)

Staples was singer-manager with the gospel-soul group, the Staples Singers, formed in 1948, first releasing music in 1958. She joined the family band



in 1971 and sang on their biggest hits, such as Let's Do It Again and I'll Take You There.

She went on to provide backing vocals for her sister Mavis after she began a successful solo career, and also worked as her manager.

She died on 10th April, aged 80, from colorectal cancer.



Tim Matley (1982 – 2018)

Matley was singer with vocal harmony group, The Overtones.

Originally from Cork, he started performing at the age of 14, before moving to London aged 17. He auditioned for The X Factor whilst in his twenties, and joined The Overtones in 2010.

He died on 11th April, aged 36, from

THOSE WE HAVE LOST



Artist Rick Wakeman
Title G'Ole
Cat No. MFGZ025CD
Label RRAW

Richard Christopher "Rick" Wakeman (born 18 May 1949) is a legendary English keyboardist, songwriter, television and radio presenter, and author. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. He is a current member of Yes Featuring Jon Anderson, Trevor Rabin and Rick Wakeman. G'olé! is the official documentary film of the 1982 FIFA World

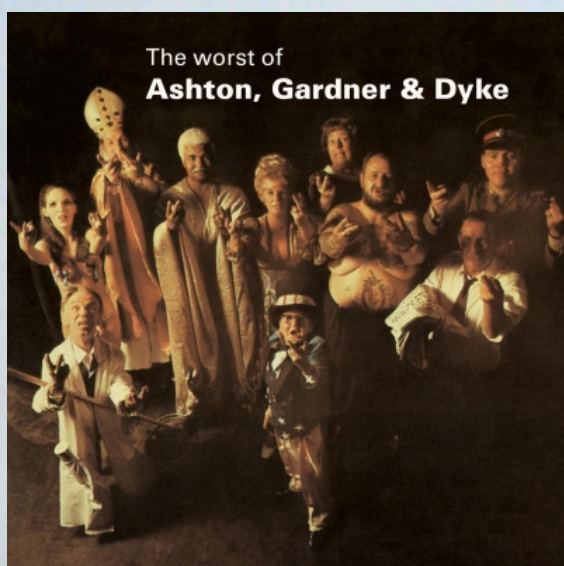
Cup held in Spain. The film is narrated by Sean Connery and the score was written by Rick Wakeman. It tells the story of the 1982 FIFA World Cup which was won by Italy who beat West Germany in the final. It also highlights New Zealand - who played the most games in order to qualify - and Cameroon, a rising African force.



Artist Natural Gas
Title Natural Gas
Cat No. HST465CD
Label Gonzo



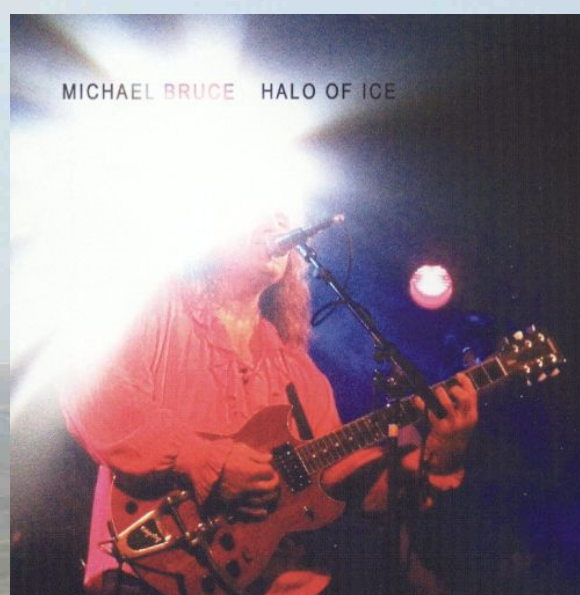
Natural Gas was a rock band which released one album, *Natural Gas*, produced by Felix Pappalardi, in 1976. The group performed a few gigs as an opening act for Peter Frampton in 1976. They released a self-titled album and three singles. The band consisted of Joey Molland, a guitarist in Badfinger, the famous Beatles-influenced pop act which collapsed after the suicide of its primary songwriter. Mark Clarke, a sideman bass player best known for playing in Uriah Heep during '71-72, along with Jerry Shirley, the drummer from Humble Pie and Quiver member Peter Wood. Issued in 1975 on Private Stock, *Natural Gas*'s only album aimed vaguely at being a harder-sounding version of Badfinger.



Artist Ashton, Gardner and Dyke
Title *The Worst of Ashton, Gardner and Dyke*
Cat No. HST439CD
Label Gonzo

Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the meantime, he formed a trio with Remo drummer Roy Dyke and bass player Kim

Gardener, who had been in The Birds with Rolling Stone's Ronnie Wood. The eponymous trio had a hit single with 'Resurrection Shuffle' and quietly broke up after their third album. In the summer of 1974, Ashton and Lord recorded a beautifully eccentric record called 'First of the Big Bands'. It was a brave career move for them both, mainly because Jon Lord wanted to move away from his signature sound with Deep Purple (neo-classicism played on a Hammond organ with lashings of bravado and flash). He wanted to concentrate more on a sound featuring piano and a brass section, and between them, the two maverick musicians produced a bravely peculiar, but oddly enthralling album. As you can probably guess, from the title of this record, this is a compilation of material from throughout their brief career. However, I am afraid that the band should be sued under the Trades Description Act. Musicians as amazing as this are incapable of making a bad record!



Artist Michael Bruce
Title *Halo of Ice*
Cat No. HST482CD
Label Gonzo
Dealer Price £5.55

Michael Bruce was the original guitarist

with the Alice Cooper group. A quarter of a century after the band split, with Bruce well into his solo career, he flew to Iceland. An unnamed internet pundit tells what happened next: "Michael Bruce performs 12 songs he wrote and co-wrote with Alice Cooper. Recorded in 2001 in Reykjavik, Iceland, Michael Bruce performs with Stripshow, a popular band in Iceland that has an outstanding guitarist named Ingo Geirdal. This was a sort of impromptu concert since the band rehearsed the songs without Michael. After Bruce arrived in Iceland with a bad cold but after listening to this album you wouldn't know it. Intro of "Hello Hooray" sounded out of tune but they quickly seemed to get into the groove as "Under My Wheels" is being played. Michael also adds a few lines from Bowie's "Suffragette City". Michael also sings "Halo Of Flies" with the original lyrics."



Artist Man
Title The 1999 Tour Party
Cat No. PNTGZ104CD
Label Point
Dealer Price £7.99

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 20oz 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.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

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

The Pink Fairies official
website:
www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

The Band in Full Flight



Dogging in Oxford Street

Another Thursday, another gig and another chance to drink ourselves stupid beforehand. We met this time in the Brewdog pub in Soho, which was absolutely rammed with twenty and thirty something's knocking back pints on a Thursday night. We felt a little out of place (3 guys, average age 58 or something) but we did realise that our money was as good as anybody else's and at £5.80 a pint it needed to be. But after a few pints of Punk IPA and Clockwork Tangerine, we had found a seat and put the world to rights and noticed a few other gnarled faces with Ferocious Dog t-shirts doing pretty much the same thing.

But first a word on Ferocious Dog. According to Wikipedia, the core of the band, singer Ken Bonsall (the one with the Mohican) and violinist Dan Booth have been around for yonks, but it's only been in the last few years that they have grown into a full band and started making records. Most notably, they have also recruited ex Carter USM guitarist Fruitbat or Les Carter, as he is now known. They've released three albums with latest, Red, coming out just before this tour. The band are originally from Nottinghamshire, and it is clear from their lyrics that they remember the days of the miners' strike which cause terrible trials to the villages in the Nottinghamshire coalfields. But

JEREMY SMITH



Ken Bonsall - "Just a bit off the sides pleas"



that's enough of the background, what about the gig?

First the support. We had missed Nick Parker but got there in time to see Sean McGowan (no relation). I'd listened to a couple of his albums beforehand and was looking forward to seeing him but maybe it was me, maybe it was everyone talking through his set or maybe it just wasn't enough beer but I found him truly awful live. I couldn't find any tunes and the more right-on than you lyrics and introductions just left me cold. It's a shame because I wanted to like him but sadly this was not the night.

But it wasn't long to wait before Ferocious Dog came on to huge cheering from the sell out crowd. What was quite surprising was the percentage of women in the audience, maybe 40% which is far far higher than most gigs these days (or maybe I just go to the wrong ones.) I didn't manage to get the setlist, as they seemed to be grabbed before I could get

my sticky hands on them, but it was always going to be pretty much something like this, which they've been playing on previous dates on the tour: Spin, Gallows Justice, Ruby Bridges, The Glass, Crime and Punishment, Too Late, Freeborn John, A & B, A Place I Wanna Be, Unconditional, Lyla, Black Leg Miner, Johnny, I Hardly Knew Ya, Criminal Justice, Quiet Paddy, Hell Hounds, Freethinker, Mairi's Wedding, Black Gold and finally a long version of Slow Motion Suicide.

But it wasn't so much the songs, it was the sheer enjoyment that the band provides. Singer Ken Bonsall is a mesmerising figure, (well you can't be shy or retiring with hair like that) while violinist Booth is all over the stage. You can see the comparisons to the Levellers, who the 'Dog have toured with before, but they are much more than the Brighton band who, in my opinion have toned it down too much in their middle age. Ferocious Dog are furious,



Les Carter - Style Icon?



Not quite walking on water, more on a row of shaven heads



Dan Booth and Fruitbat's Amp



uncompromising and to them, Thatcher's Britain is still a heartbeat away. Quite why Fruitbat joined them, I don't know but he looked so normal and yet so happy. Les has his own band, Abdoujaparov, but he seemed to be here from his deep love of music and he makes a huge addition to the sound.

And didn't the crowd love it, moshing and building human pyramids and of course singing along to every song. It was one of those gigs that make me believe that seeing live music in small clubs is my all time favourite activity. The band are just so fresh, so much fun and although some of the lyrics are hackneyed, they are still as relevant today as they were in the 1980's. I'm now converted to dogging and will be back next time they are in town.

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

Douglas Harr *Ear Candy for the Hungry Audiophile*

Finn Leads The New Mac-Attack

Fleetwood Mac is one of the most popular and successful bands of the last four decades. Their mega-hit albums *Fleetwood Mac* (1975), *Rumours* (1977), their masterpiece, *Tusk* (1979), and follow-up *Mirage* (1982) were staples of the FM airwaves in Southern California where I grew up. Each member of the band came with a

public persona that seemed real, not something manufactured by the music press, where they appeared frequently. Many of my friends hung their posters, and followed their exploits closely, particularly due to their very personal, confessional lyrics and their appeal as representatives of who we were at that point in



Iconic Fleetwood Mac Poster, as shown in my daughter's room!

<http://diegospadeproductions.com/>



the 70's.

While the band began life as a British blues act in 1967, numerous personnel changes resulted in a cross-pond partnership of both British and American musicians that together had global appeal. Peter Green, Bob Welch, Danny Kirwan – many guitarists and members rotated in and out of this ever-changing band in the early years. In 1975, desperate to save the band after many drug and alcohol fueled hard times, core members Mick Fleetwood (drums), John McVie (bass) and his wife Christine McVie (keyboards, vocals) recruited Lindsey Buckingham (guitar, vocals) and his then girlfriend Stevie Nicks (vocals) to join the already well-honed trio. There had already been nine Fleetwood Mac albums. The rest as they say is history. Or is it?

The Mac continued to release material and tour on and off again with or without Lindsey and

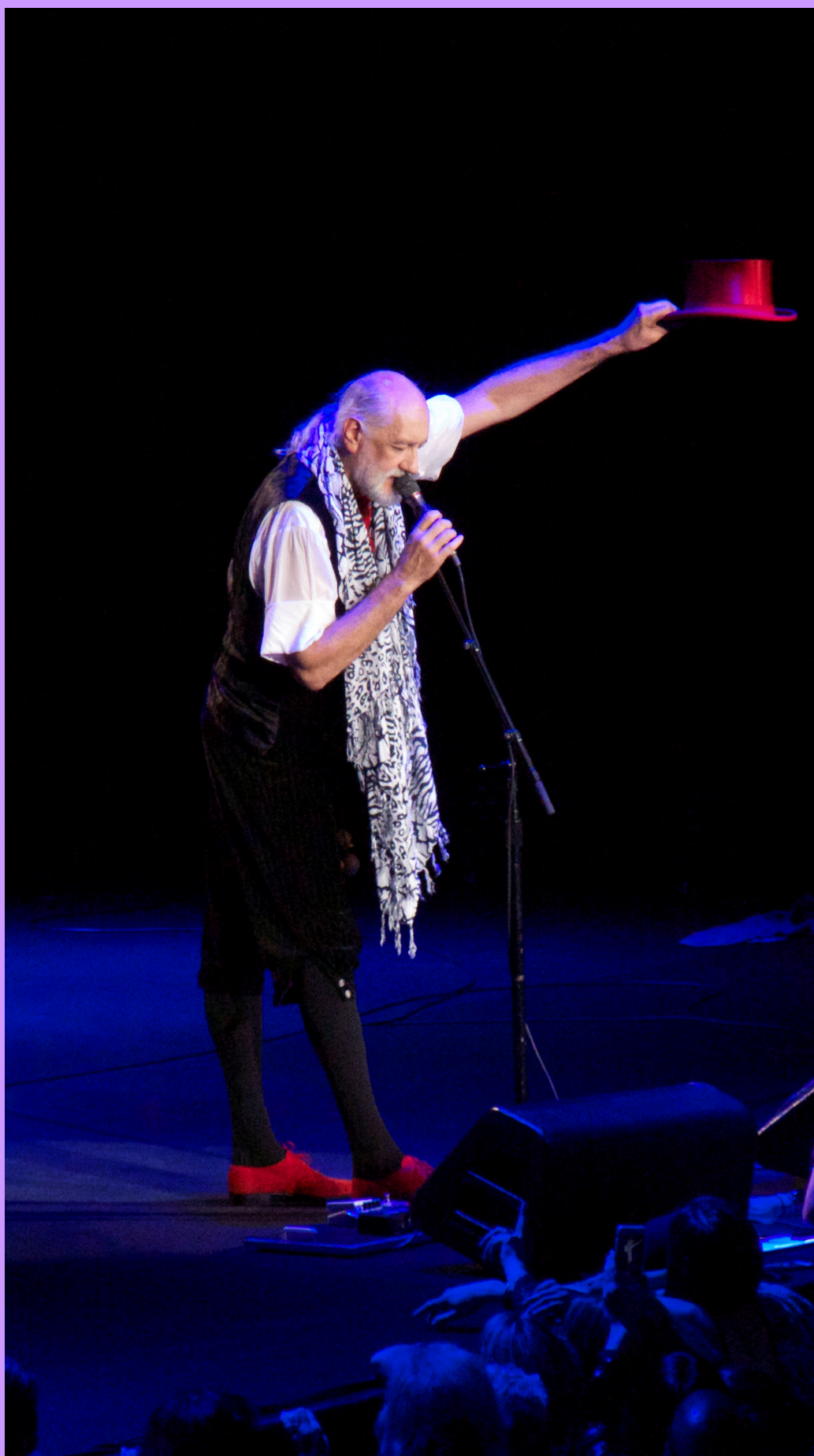
Christine though to 2015. We saw them with the entire classic lineup and that I assumed would be the last time.

Then several things apparently happened, which led to the sacking of Lindsey Buckingham last week:

- Lindsey reports that the Mac will record a new album for 2015, and stage a last tour (yeah, right!)
- Stevie reports that she is reluctant to work on new material, lest it cloud memories of the old, and why do it anyway?
- Lindsey/Christine report that they recorded many songs, none of them with Stevie.
- Lindsey / Christine release an album and tour in 2017, just last year!



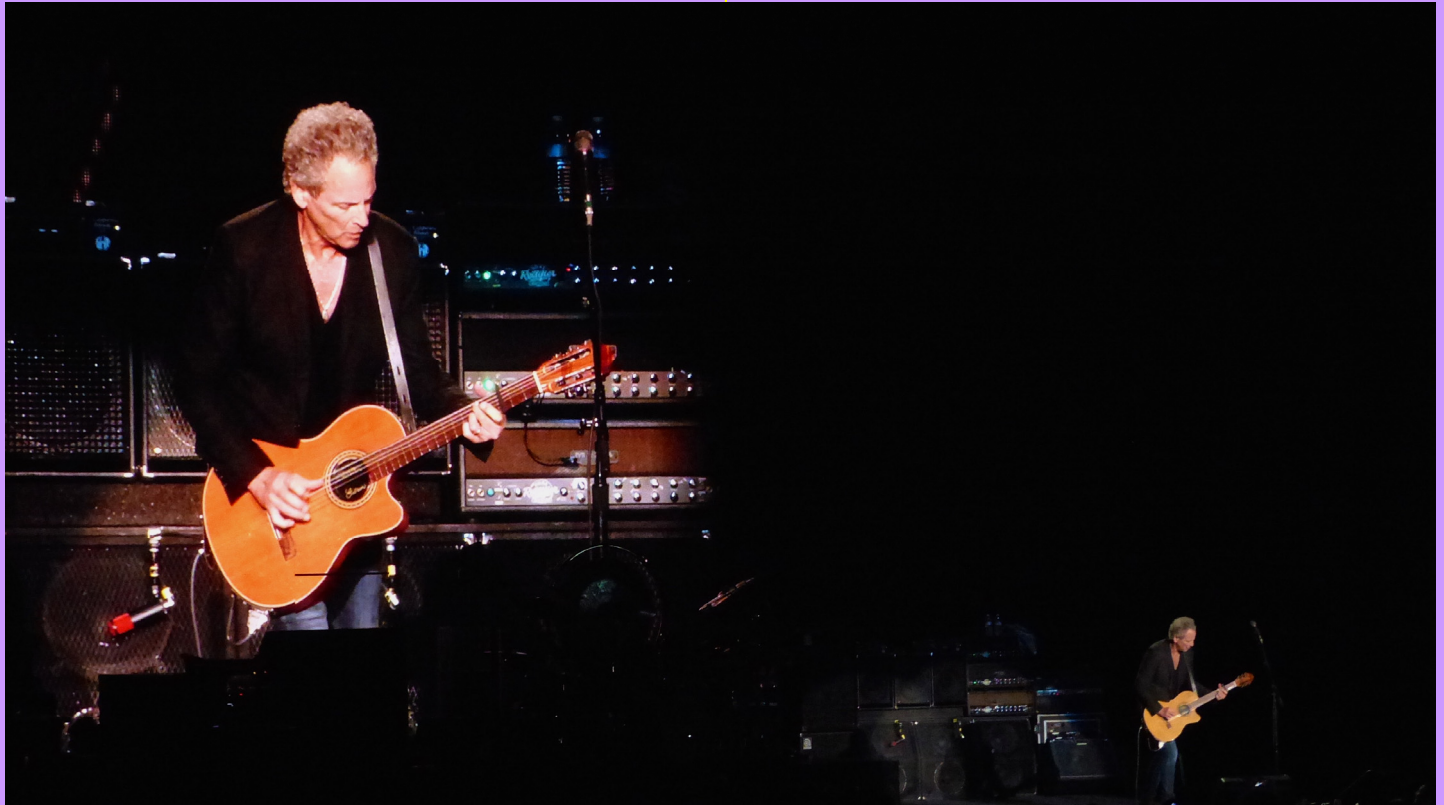
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<http://diegospadeproductions.com/>



- In 2018, in April it is announced that Lindsey has been “sacked” from the group, and the next tour due planned to kick off this year (2018). The reason given - arguments of the set list (the set list, really?!?!)
- It is joyfully announced by the way that Split Enz / Crowded House / solo genius from down under, Neil Finn will join the band for the new tour, and will be accompanied by Mike Campbell of Tom Petty fame!!!!

For many fans this will erroneously be considered bad news. The Mac without Lindsey, didn't they try that after *Tango in the Night*, to disastrous results?

Yes, and no. Well at least, they did not have the new secret weapon – they did not fill the guitarist/singer role with a star or stars adequate to the task. Enter Neil Finn, who is easily the greatest musician, along with brother Tim, to work in and outside of New Zealand....

basically ever. I would consider them The Beatles of ANZ. Neil's work is not nearly as well known as the Mac. Neither Split Enz, Crowded House, Finn, nor Neil Finn played to stadiums outside ANZ. Here in the states, the typical venues for anything Neil Finn would fit 2,500-5,000 patrons. No “sheds,” basketball arenas or much less stadiums for the genius from down under. It's the same story for his brother Tim Finn, the greatest tenor vocalist of the 80's.

All that will change for Neil with the Mac, as long as the publicity is done right and they get fans to the shows. Here it will likely be the Oracle or SAP arenas, particularly if fans “get it” and the publicity is well handled - that is important. So far, there are good words coming out of the camp, with some expressions of excitement.

But listen people – this should not be hard -- Neil Finn is a major songwriter, vocal talent, and in fact an amazing guitarist. If all you know from him is “I Got You,” or “One Step Ahead” with his brother in the Enz, or “Don't



Dream It's Over" and "Something So Strong" from the debut Crowded House album, you are sadly out of touch with this, one of the world's greatest songwriting and performing talents – you have some catching up to do! Try Crowded House albums *Together Alone* (1993) and incredibly, the more recent *Intriguer* (2010). How about his solo work, *Try Whistling This*, it is achingly gorgeous. Compare the newer *House* song "Amsterdam" to anything off the new Buckingham/McVie album, as pleasant as it is, and it is a stellar album by the way. But again, check it against new lead man Neil Finn, and hear the difference.

You can easily imagine, if your ears are tuned, Neil will clearly grace anything the band wants to do which covers Buckingham, Green, Welch or any of the talented crew that have joined and left the Mac's lineup. Reportedly, unshackled by a picky approach to the set list, there will be

surprises. Why not go back and do "Hypnotized" along with other early gems? Finn can nail all of them.

Now, add to this that we are not only getting Neil Finn. On top of that we will have Mike Campbell, the long time guitarist from Tom Petty and the Heartbreakers. Anyone who saw Tom perform, rest his dear soul, knows what an amazing lead player Mike is. Now this is getting exciting, concert fans.

See this lineup – maybe the last you say? No, more likely just another chapter. But, the Mac lives on, above and below the equator, and we are all better for it.

p.s. For fans of all things Lindsey, of course he will do a solo tour, awesome!



The Fifty Foot Hose

Another psych-blast-from-the-past from America's West Coast receives some scrutiny by Alan Dearling.

Just been re-released on vinyl by Belgium's Aguirre Records (ZORN48), from 1967's San Francisco scene, The 'Cauldron' album from Fifty Foot Hose is genuinely unnerving. Creepy. Elements of the Great Society/Jefferson Airplane but original and uncompromising. Eleven tracks on the original album blend the electronics of the United States of America intriguingly with the crazier, more freaked out elements of everything that ever happened in psychedelia central. Definite Captain Beefheart ideas...Here is the entire album:

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

alan dearling



Band-leader, Louis ‘Cork’ Marcheschi, consciously tried to combine the contemporary sounds of rock with electronic instruments and avant-garde compositional ideas. Here’s what the *Guardian* newspaper wrote about them in an article about the 101 weirdest albums available on Spotify:

“ ‘Red the Sign Post’ is impossibly heavy acid-rock, ‘Opus 777’ is a fantastically brief DMT-like trip into a furious netherworld, ‘Fly Free’ is pitched somewhere between Fairport Convention (whom they toured with) and the Doors, while ‘God Bless the Child’ takes Billie

Holiday and Arthur Herzog Jr’s standard and rubs it up against whistling, space-jazz oddness. Most disturbing of all, though, are ‘Bad Trip’s’ two and a half minutes of hell and the head-wrecking tape-manipulation genius of the title track, which has to be heard to be believed. What’s particularly striking about ‘Cauldron’ is its serious intent, an intent which meant it was largely ignored upon release in December 1967. “It was a pretty conservative time” Marcheschi later noted, somewhat ruefully. “

In terms of the bands who utilised some of the same approaches to mashing psychedelia together with electronic – Frank Zappa, Hawkwind, Pere Ubu, Gong,

Throbbing Gristle and Silver Apples come to mind. For me, Fifty Foot Hose exemplify 'experimentation' and unconformity. The range of found, re-configured instruments, even a World War 2 bomber, odd surreal and discordant sounds and incongruities - it is still radical. I would, however, warn purchasers that the sound quality of a number of the re-releases is, umm, 'variable'. So – be careful.

Over the years since the original Fifty Foot Hoses' 'Cauldron', Cork Marcheschi has become an internationally renowned light-installation designer. And sometimes he combines lights and sound.

Lots of fascinating examples here:

<https://www.corkmarcheschi.com/index2.php>

Of Fifty Foot Hose, "I don't know if they are immature or premature", said music critic, Ralph J. Gleason.

Wikipedia tells us that, "In 1995, Marcheschi reformed the group for live performances in San Francisco, with a new set of musicians.

These performances led to the release of the album *Live & Unreleased*, which was followed in 1997 by a new studio album, *Sing Like Scaffold*. On the latter album,

Fifty Foot Hose essentially comprised Marcheschi (on echolette, twin audio generators, squeaky stick, white noise generator, theremin, spark gap, and saw blades), Walter Funk III (jokers Ulysses and Cupid constructed by Fred 'Spaceman' Long, Bug (Tom Nunn), vocoder, Hologlyphic Funkaliser and other electronix), Reid Johnston (guitube, guitar, tools, horns, harmonium, hardware, bikewheel), Lenny Bove (bass, electronics, vocals), Elizabeth Perry (vocals), and Dean Cook (drums)."





Sticks Man

Profiling the music of Bill Kreutzmann, post-Grateful Dead.

When I started out writing 'profiles' for *Gonzo*, it was my intention to start with all the ex-members of the Grateful

Dead and what they'd been up to following the demise of the original band back in 1995. Having covered Phil Lesh and Mickey Hart, I strayed off course, following other interests. Creatively, I think, Lesh and Hart were the guys who covered the most ground, out of the four surviving originals, but over the last twenty years or so their colleagues' work has not been without considerable merit.

Bill Kreutzmann then, this time round.

Kreutzmann kept a low profile, musically during the mid nineties. He'd made his home in Hawaii, and seems for a good few years to have concentrated his creative energies on other work, including film-making and

RICHARD FOREMAN



computer based artwork. His first serious venture back at the drum-kit was a short-lived trio known as Backbone who put out a self-titled album in 1998. This one passed me by, I'm afraid, and now seems pretty much unobtainable. By all accounts it was firmly blues and r'n'b based and even the relatively short tracks on the album contained a fair dose of loose jamming.

Interviewed at the time and asked the inevitable question as to whether he would get back together with his former band-mates, Kreutzmann seemed reluctant. 'I didn't want to tour with the band after he (Jerry Garcia) died. It would be like the Beatles without John Lennon. There is no such thing.' Nevertheless, he was tempted by the idea of a New Year's Eve 1999 reunion which he thought would be 'fun'. An intermittent series of link-ups followed

and have continued to this day with the current Dead and Company band. Some newly written material emerged during the 2003-4 and 2009 periods of touring as The Dead, but seems to have been rapidly sidelined. A shame in my opinion. Everyone loves the old songs, of course, and instrumental, even vocal reinvention has always been part of the performance, so I'm not going to knock the pension package ventures but a strong dose of the new is something I'm always looking for.

This Kreutzmann has embraced in a good many of his other ventures, so the rest of this piece is devoted to them. First up was another band, The Trichromes. I don't think they lasted any longer than Backbone, but managed to turn out some very pleasant recordings. Initially ex-Santana/Journey guitarist Neil Schon



was a fifth member, contributing to an e.p. release containing one excellent new song 'Dice With the Universe' with lyrics by Robert Hunter, plus a couple of lengthier live tracks. They were down to a four piece when they recorded their 2002 self-titled album. This featured eight songs with lyrics by Hunter, including a re-recorded and slightly less satisfying version of 'Dice', two more by guitarist Ralph Woodson and a long instrumental to close. A little reminiscent of mid 70s Allman Brothers, the album mixed pop, rock and folk elements never quite hitting the heights but mostly enjoyable.

As the decade rolled on, not unlike Steve Kimock (with whom he has frequently played), Kreutzmann participated in a number of short-lived, ad-hoc and one-off line ups. One, Serial Pod, in 2005 involved a largely instrumentally jamming collaboration with Mike Gordon and Trey Anastasio of Phish. Other links have included taking the drumming seat with the David Nelson Band on several occasions and in 2006 re-uniting with Mickey Hart as The Rhythm Devils. This line-up I described more extensively in my Mickey Hart piece in *Gonzo* 225-6, but here I will just mention one of the few still available soundboard recordings of this band.

You'll need to go to Live Downloads.com and pay for this one, but – titled Rhythm Devils Concert Experience – it's a nice compilation of some of their best tracks and can be downloaded for a small sum (it also came out as a DVD).

2008 saw a somewhat more prolonged venture, the Bill Kreutzmann Trio (aka BK3), with Oteil Burbridge on bass and Max Creek guitarist Scott Murawski. They played a good few gigs around this time and have occasionally reconvened since. Material included the inevitable Grateful Dead covers, some of Murawski's songs and one or two new compositions. Audience recordings of some of their shows can be found on the Live Music Archive. Something about Murawski's guitar style never quite clicked for me, so with such material as I downloaded and listened to long since deleted I can't tell you too much more about them. They had their enthusiasts though – here's a quote from a review: 'At times it got out of hand, at times it worked. One magical moment occurred during the segue into "Franklin's Tower" where Kreutzmann exploded into one of his patented four measure rolls across the toms, ending in a triplet pattern on the fourth bar that Murawski duplicated with synchronistic beauty. A delight to the

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senses.' Maybe you had to be a bit of muso to appreciate them.

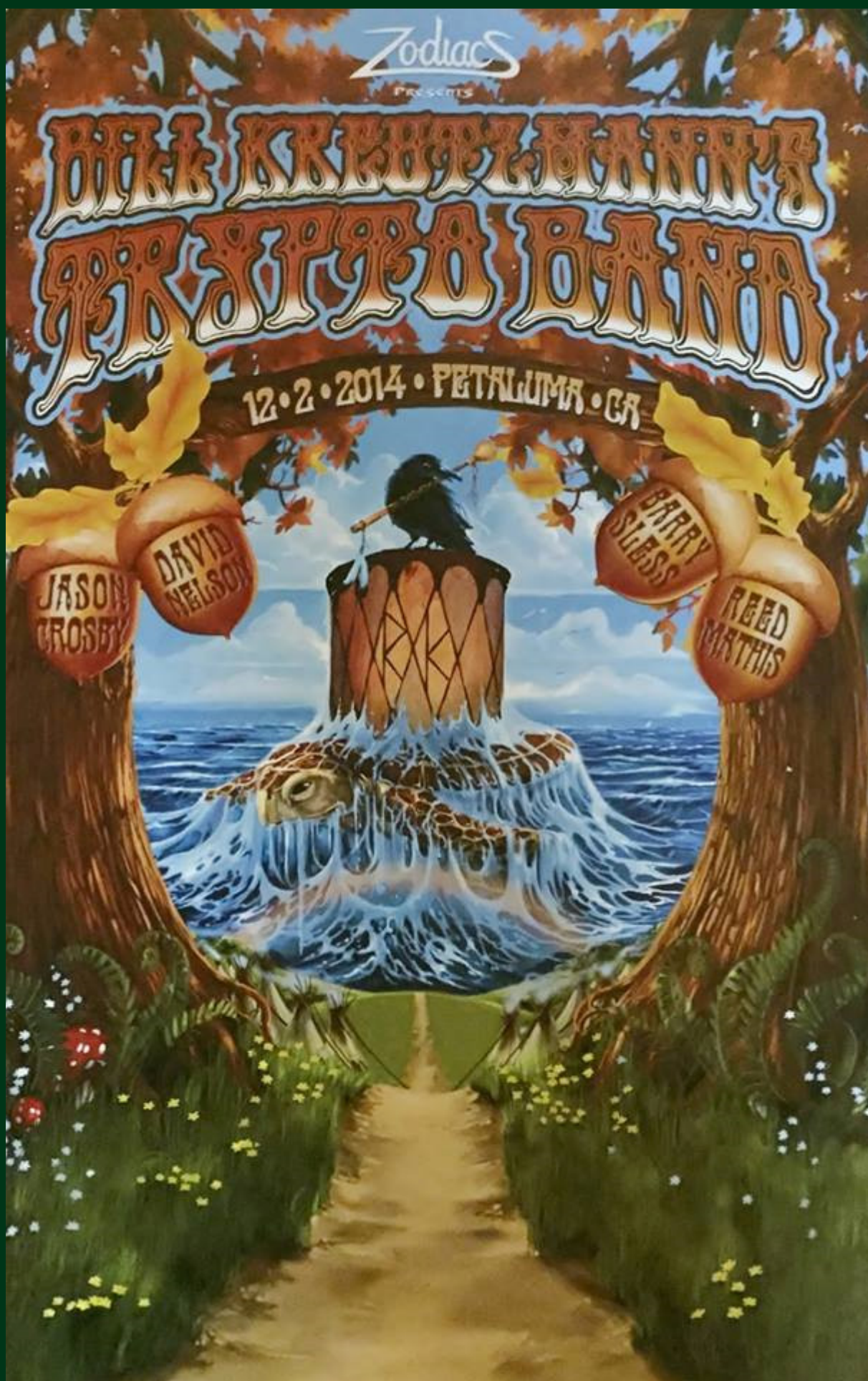
The collaboration that thrilled me somewhat more began the following year when Kreutzmann jammed with a singer-guitarist known as Papa Mali. Aka Malcolm Welbourne (he got the nick name from Burning Spear, we are told), he already had a couple of well-received rootsy r'n'b albums under his belt at this time. Louisiana born and New Orleans based, his music had a nice if somewhat inconsistent swamp rock feel about it, with raw vocals reminiscent of if not quite in the same league as Dr John. He was and still remains a fine, improvising rock guitarist. Playing with Kreutzmann, along with Tea Leaf Green bass man Reed Mathis and multi instrumentalist Matt Hubbard, brought out a hitherto unexplored psychedelic edge to Mali's music. What ensued reminded me strongly of the energy, drive and raw edges of the Grateful Dead back in their 1967-69 heyday.

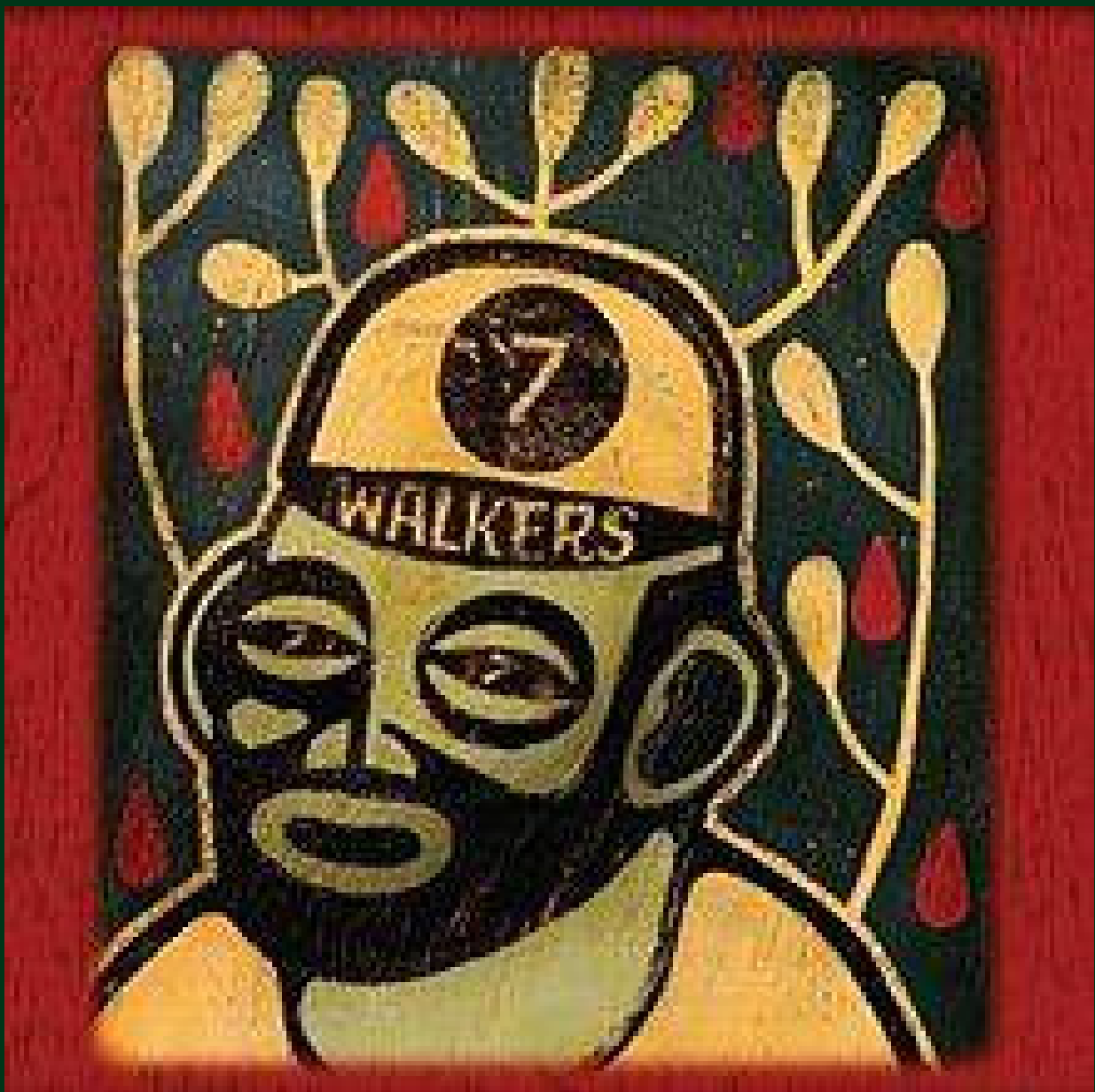
Check out their two shows, available again on the LMA, at the Las Tortugas 'Dance of the Dead' event (31-10-09) for a powerful dose of this band. They tended to start the proceedings by going straight into a jam that would segue into some of the potentially looser material from Mali's albums such as 'Do Your Thing' and 'Firewater'. There'd be a smattering of 60s Dead covers, before running on to the often lengthy highlights of their early gigs. These included Mali's 'Early in the Morning' – a blistering hard rock version of the folk song 'Little Sadie' - ; and powerful covers of John Lee Hooker's 'Bottle Up and Go' and Dr John's 'Walk on Gilded Splinters'. It was psychedelic rock at the top of its game, jam-heavy but loaded with excitement. In the second of the two Las Tortugas shows they broke out, pretty much for the first time, a new song with some of the best Robert Hunter lyrics I'd heard in years. It's the lament of a punch-drunk loser character, beyond caring whether he lives or dies. For my money 'King Cotton Blues' is up there with 'Wharf

Rat' or 'Black Peter' amongst Hunter's most affecting 'in-character' songs. Check out the unforgettable chorus: 'King Cotton Blues, boys / Be it understood / Shotgun is too merciful / Hanging is too good / Drowning too uncertain / And poison is too slow / To snuff a worthless widow's son / Whose time has come to go.'

With Willie Nelson guesting on the chorus vocals this song was the centrepiece of their 2010 album '7 Walkers' – which was the name they'd given themselves as a band by then. Hunter presented them with several more strong lyrics tailor made for Welbourne's croaky but passionate vocals and bayou stylings, such as 'Louisiana Rain', 'Chingo', 'New Orleans Crawl' and 'Sue From Bogalusa'. By the time of the album's release, Mathis (back with TLG) was replaced by former Meters bass man George Porter Jr. They were still shredding it live through 2010 and on into 2012, with the album's title track extending into a powerful live epic. A second album was spoken of, more Hunter lyrics apparently in the pipeline, but it never happened. Though they never disbanded as such, they've not played as a band since. It's possible a period of perhaps severe ill-health on Welbourne's part may have had something to do with this. Videos I've seen of him in more recent years show a man who has lost an awful lot of weight, though he seems healthy enough now and brought out another solo album in 2015.

Kreutzmann, meanwhile, maintained his loose association with Reed Mathis in various jamming situations and the two continue to play together when the opportunity arises. For a while in 2014 they had a four-piece band formed, under the name Billy and the Kids, with Aron Wagner of the Disco Biscuits and Tom Hamilton Jr. Compared to the 7 Walkers venture I felt both the name and the repertoire (Grateful Dead covers pretty much exclusively) lacked inspiration. It was quickly superseded, following the Dead's 50th anniversary 'Fare Thee Well' concert series, by the





Dead and Company outfit. Some one-off shows have proved more interesting, in recent years. In September 2014 for example, a line-up for the 'Lock'n'Step Festival' combined Magner, Hamilton and Burbridge with guitarist Steve Kimock and featured a wonderful guest spot on two songs by blues man Taj Mahal.

And in December of that year Kreutzmann linked with members of the David Nelson Band, Mathis and multi-instrumentalist Jason Crosby in the curiously named Trypto Band. Meanwhile back with Murawski he has worked with former Copperhead bass man 'Hutch' Hutchinson and Donna the Buffalo singer Tara Nevins – a combination that looks interesting, but which I've yet to hear.

Of the two former Grateful Dead drummers it's Mickey Hart who tends to grab the limelight with his flamboyant character, exotic percussions and imaginative ventures, while Bill K tends to be the solid rhythmic backbone of whatever band he plays with. But his improvisational skills match those of all his former outfit's members, and – so long as it's not just rehashed Dead songs – I'm more than happy to listen to anything he gets involved in, should the chance arise. Some of it may perhaps leave me cold, but when the spark ignites it'll be powerful and exciting stuff.

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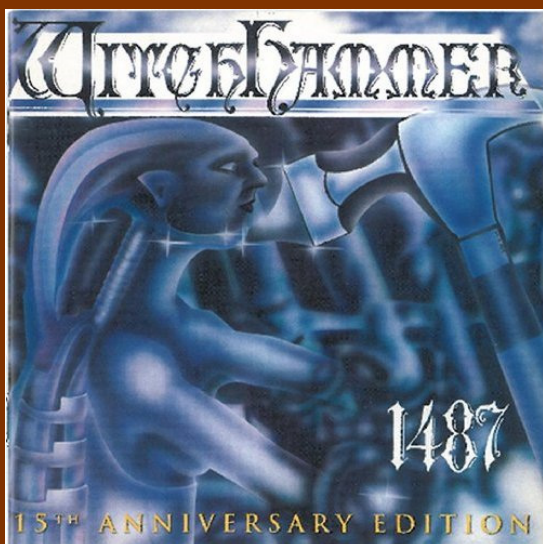
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KEV'S WORLD



WITCHHAMMER
1487 – 15TH ANNIVERSARY
EDITION
DAZED & CONFUSED RECORDS

Witchhammer are a Norwegian band who were formed in the Eighties, and if this is anything to go by they were heavily influenced by Raven and Helloween but with a more traditional heavy metal bottom end. '1487' was released independently in 1990 and sold well enough, but after recording a second album the band broke up. Fast forward to 2000 and that album was released as 'The

Lost Tapes' which gained so much interest in the band that they reformed and started playing gigs again. To celebrate they then reissued the debut album on CD as a '15th Anniversary Edition'. Yes, in 2018 I am reviewing an album that is a 13 year old reissue of what was then a 15 year old album. Always good to keep up with what is going on in the scene.

Talk to anyone about a metal album from Norway in the early Nineties and the assumption will be that the band were playing black metal, but these guys weren't influenced by what was going on around them in their home country from the likes of Darkthrone or Mayhem, but instead were travelling down a different path.

These guys sound as if they should be German, not Norwegian, with a touch of class that is all British. So, the vocals aren't always quite as strong as they might be, but there are times when they are quite special. The quality of the production is also very much that of a major label release, certainly doesn't sound self-released, and in many ways this album is still relevant today. I probably wouldn't go as far as saying that it is a lost classic, but for anyone who

KEV ROWLAND

enjoys metal this is certainly something that is worth seeking out if you come across it. 7/10



ALESTORM
CAPTAIN MORGAN'S REVENGE
(10TH ANNIV)
NAPALM RECORDS

I have very wide tastes in music, and when it comes to metal I pretty much listen to everything, and can go from melodic to destructive at the drop of a hat. I'm also a huge fan of folk and folk-rock, but most confess that I don't always get folk metal, and the sub-genre of that which is Pirate Metal has always left me high and dry. So when I was sent the double disc 10th Anniversary remaster of the debut Alestorm album I audibly groaned. I hadn't heard the original release, and to be honest had no desire at all to do so. Also, it was now a double disc with not only the original remastered by original producer Lasse Lammert at his LSD studios, but a live disc recorded at Summer Breeze. I just couldn't wait.

Well I could, as I was way behind my reviewing, but eventually it came to the point when I had to listen to it. Now, I know I can't blame alcohol for the warmth towards the sounds coming from the speakers, as I first listened to it on the way to work, but quite quickly I was becoming really quite interested in this. Yes, it is a combination of Pirates of

The Caribbean with sea shanties and metal, but once one understands that the whole thing is a massive piss take then it all somehow makes sense. I don't know how much studio trickery has been involved with the "live" disc, but if it is truly representative of what they are like in the live environment then I found myself wishing I had gone to see them when they made it to NZ a few years ago. These guys are actually good musicians, and I found myself comparing them to Gwar and Kiss, in that sometimes the image and stylings overpower the actual finesse being displayed. This is actually a very strong album, and finally I can see why it made such an impact when it was first released in 2008. If you haven't come across Alestorm before this, then this is well worth seeking out. 8/10

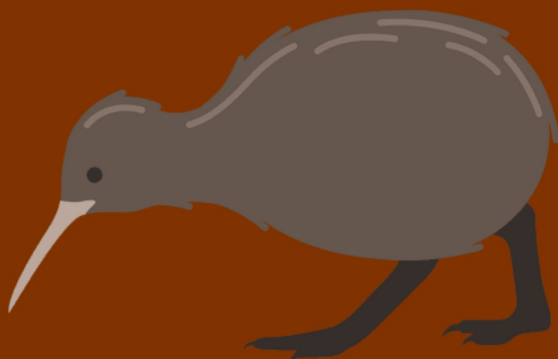


AMMUNITION
AMMUNITION
FRONTIERS MUSIC

Ammunition was founded in 2014 by the songwriting duo Age Sten Nilsen (ex-WIG WAM) and Erik Mårtensson (Eclipse, W.E.T., Nordic Union). The band released the acclaimed debut album 'Shanghaied' in 2015, and teamed up with former TNT and Jack In The Box bassist Victor Cito Borge, keyboard player Lasse Finbråten (Circus Maximus, ex-Wig Wam), drummer Magnus Ulfstedt (Eclipse), and guitarist Jon Pettersen. The

first release from this self-titled album was "Wrecking Crew", which landed on the Norwegian charts, taking the band to the Norwegian Eurovision grand finale (where they were beaten by Jowst and "Grab The Moment", who finished tenth in the main competition). Mind you, very few bands have had major success after Eurovision appearances so maybe it was a blessing in disguise.

Musically these guys are playing melodic rock, as would be expected from a band on Frontiers, but they are performing something that is that much more rocky and blues-based, with a definite feel of the Eighties about it (Bonfire anyone?), as opposed to the more sanitised version played by many Europeans these days. It is rough, raw, yet always with strong hooks and the knowledge that here is a band prepared to go out and sweat it in the clubs as opposed to a studio projects that has been put together for just one album, where the musicians don't even know each other. In another decade, with the right publicity these guys could have been major players, but even in 2018 there is hopefully room for an album that is as much fun as this one, by a band that want to take early Foreigner and Talisman into the modern day, and are having a blast doing it. 8/10



AMOR
LOVE VS. LOGIC
ARISING EMPIRE

According to the press release this album is due out mid-2017, so I have no idea why the actual release date is February 2018. Anyway, this is the debut release from this four-piece from Phoenix, and I feel totally unqualified to write a review on it, as I am sure that I am at least thirty years above the target market, possibly forty. Here we have a band that is bringing together pop and rock in an attempt to create an amalgam of My Chemical Romance, Panic! At The Disco, and whatever the latest metalcore band is this week. I am a big fan of music taking its own path, and for a band to do whatever they want to, and if the audience follows them then all well and good. Here it just feels far too thought out and formulaic, as if the band knew the audience they wanted and then deliberately crafted the music to fit that. I also find it quite interesting that the press release has to be one of the shortest I have ever seen, especially from Nuclear Blast (Arising Empire is a sub-label). They are normally packed full of information, plus quotes from the band, but while we do have some quotes the actual information is just three lines. It is almost as if the label doesn't know what to say about them either, or are just too embarrassed to say that this is being targeted at a teen audience who aren't yet ready for "real" music. Pass. 4/10



AMPLINE
PASSION RELAPSE
SO FABURN RECORDS

One of the most consistently interesting PR companies I work with has to be Pavement PR. This Wisconsin-based company always provide incredibly interesting and “real” artists – no created stuff here, these are always bands that have put sweat and tears into their craft, and don’t care if there is an audience or not, but at the same time knowing that when music is as full as heart and soul as this, then they are going to come knocking. Yet again we have another prime example, and this is the fifth album from Kevin Schmidt, Rick McCarty and Mike Montgomery, who have been writing, recording and touring as Ampline since 2001. Since then, they’ve stitched their way across the United States many times and have done multiple tours in Europe and the UK. Set atop a backdrop of a mythical sea voyage to find the edge of the world, the songs weave a narrative of death, decay, invention and ‘progress,’ metering the growing gulf between corporeal and spiritual. Tracking live to tape enabled the band to capture the energy of playing together in a room, imbuing the songs with a sense of cohesion and urgency. Prior to founding Ampline, Schmidt played in the avant post-punk groups Elk and Covington while Rick and Mike played together in Thistle, The Light Wires and El Gigante.

This is punk, but has progressive tendencies, and is far removed from prnk as expounded by The Cardiacs. This has its heart in blues and garage, with The Stooges being an obvious reference point. It is held together with sweat and honesty, with the melodies keeping the band on track, with a feeling that any moment is can all come crashing down, as they keep playing on the edge: at no time does it feel that these guys are playing it safe. The result is an album that I am sure will sound more vital and dynamic in the live environment, but for those of us who are never likely to see them live, this is well worth investigating. 7/10



ANVIL
POUNDING THE PAVEMENT
SPV/STEAMHAMMER

Back in 1978, a band formed in Canada called Lips, with Steve "Lips" Kudlow front and centre on vocals and guitar. In 1981 they changed their name to Anvil, and since then Kevin and drummer Robb Reiner have kept that name alive. There has been a few changes between trio and quartet, but bassist Chris Robertson has been there for four years now, and Anvil just keep on rolling along. Vocally Kevin has a similar (although not the same) approach as Lemmy, and it is no surprise to know that Lemmy was a fan of the band. This is heavy metal at its most

basic, just turn it up and lose your dandruff to the riffs. There is some melody to be fair, but the impression is that the band know what they are going to do in the studio, which is get in, record some songs so that they have some new ones to play live, and get back out on the road again. I think this is probably their seventeenth album, and given they have been doing this for some forty years why should they change now? The song “Doing What I Want” is their mantra, that they are going to do exactly what they want no matter what anyone else says, they just don’t give a shit.

These guys are never going to be a first division band, but with Anvil the listener knows exactly what they are going to get, namely balls to the wall metal, turned up loud with no need to fit within any particular sub-genre, just crank it up and knock it out. Most metalheads will have a secret liking for Anvil, as to hear a band keeping so true to their guns for so many years just makes me smile. 6/10



GALAHAD
SEAS OF CHANGE
AVALON RECORDS

So, last year I went back to the UK for the first time in five years, and arranged to stay with Stu and his wonderful wife Lin for a night. It was something of a shock to discover that he had been admitted into hospital, which of course warranted a trip

over to Poole, so instead of sitting in his living room imbibing on the odd Hobgoblin or three we instead made do with a coffee at his bedside (and I drank his Hobgoblin later that night). It was while we were visiting that he told me that Roy had left the band again, this time presumably for good.

I can remember back when he told me that Roy had left previously, but after some time he had been coaxed back into the band he founded, but this was more permanent and they had already found a replacement. Knowing that Karl Groom (Threshold) had assisted on the last release, for a minute I wondered if it might be him but couldn’t work out how he could commit the time, but I think I was even more surprised when Stu told me that it was multi-instrumentalist and solo artist Lee Abraham. But, it did make sense as Lee had already been a full member of the band, as bassist, but what would this mean to the overall sound? Also, this was going to be the first electric release featuring Tim Ashton on bass, whose last “proper” album was ‘Nothing is Written’ before he left the band to travel to Japan.

Stu sent me some edits to whet my appetite (which are “bonus” songs on the CD), telling me that the new album was going to be a single song clocking in at more than 40 minutes. Over the years Galahad have moved from neo-prog to prog metal, have dallied with both acoustic and dance, even brought some trance into what they have been doing, so what was the new album going to sound like, bearing in mind that three of the five last recorded together in 1991?

Just one guest has been brought in, Sarah Quilter, who has played with the band on and off since the Galahad Acoustic Quintet album, again adding flute, clarinet and soprano sax. Her touches are delicate and richly enjoyed, but this is really about the five guys this time around, who sat down and ripped up the Galahad playbook and have produced something that no-one really expected, namely a back to the

roots neo-prog album which is a concept, a view on the political shenanigans surrounding Brexit, and musically one of the most diverse they have ever released. This latter is in no small part to Lee, who is approaching the guitar parts with a fresh mind, playing acoustic or electric as the need arises, soloing when he needs to but often letting everyone else take centre stage and staying more in the background than some of their more metallic releases.

Dean is enjoying himself by using a larger variety of sounds than previously, Tim sounds like he has never been away, while the use of Karl as a producer has yet again captured just how important Spencer is to the overall sound of the band, and just how much variety he offers in terms of technique. Then there is Stuart, who still hits the notes with ease, and sounds as if he is having an absolute blast.

How does this fit within their canon? Well, in many ways it is the logical album to follow 'Sleepers': it certainly doesn't sound as if the band have been releasing

music for the last 20 years, as if they had been able to produce the former without all the issues they suffered at the time, then this would have been a logical follow-up. Here we have a line-up of some guys who were there in the (relatively) early days, one who has been there before and has returned, and Dean who is by far the longest-serving keyboard player and who has seen the band through many musical changes. He provided the music and arrangements, Stu provided the lyrics and vocals, and all five of them have provided the most complete and wonderful album of their career to date.

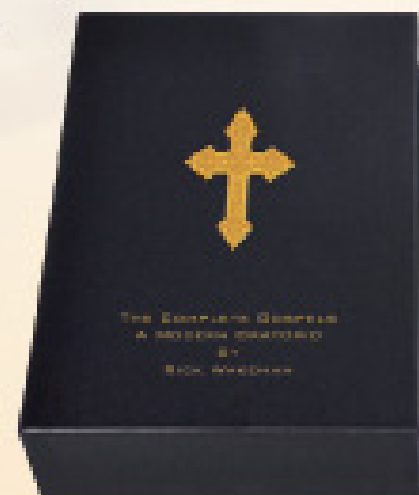
That it is a masterpiece is not in doubt, that it will be viewed as album of the year by many is also a shoe-in, while the understanding that in many ways this is the most important release of their career should be taken as read. Let's hope that they capitalise on the success this is already garnering, and gain the plaudits this so richly deserves.



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



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.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED PHENOMENA MAGAZINE

Now recognised as the leading online magazine of its type
Phenomena Magazine is a FREE magazine from
Manchester's Association of Paranormal Investigation
and Training. (MAPIT)

Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a FREE monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for FREE in PDF Format.

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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.

10 MORE PLAYSTATION PLATFORMERS WHICH DESERVE TO BE REMASTERED

Weirdly, the original PlayStation isn't remembered for its platform games. The system was so heavily marketed as a "cool" lifestyle accessory - with Sony encouraging people to take it to nightclubs with them, and raise glasses of Southern Comfort and Coke ("So-Co") in its honour, and likening it to a tattooed frenum - that it is largely forgotten that it also played host to a number of properly decent platformers. History is in the process of being rewritten, however, with the recent remaster of the Crash Bandicoot games, and the upcoming reimagining of the system's premiere platform hero, Spyro. But if we dive deeper into the PS1's platform game pool, what other treats might we find feeding on its bottom?

Here are ten such games which deserve a re-evaluation.



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..

SUNDAY 15TH JULY 2018
CITADEL
 GUNNERSBURY PARK, LONDON
 THE ULTIMATE SUMMER SUNDAY

TAME IMPALA
 UK EXCLUSIVE
CHVRCHES

LEON BRIDGES • FAT WHITE FAMILY
 GOAT • THE HORRORS • LA FEMME
 HONNE • HAWKWIND • R+R=NOW
 DERMOT KENNEDY • SHAME • SAM FENDER • ISAAC GRACIE
 THE BARR BROTHERS • GOAT GIRL • GANG OF YOUTHS
 THE HOWL & THE HUM • TAMINO • RUKHSANA MERRISE
 SEA GIRLS • ANOTHER SKY • INTO THE ARK

- ARTS & IDEAS -
 SUNDAY PAPERS LIVE REFINERY29, SOFAR SOUNDS & SKYE GYNGELL
 SCIENCE CAMP SCIENCE MUSEUM, OPEN SENSES & GUERRILLA SCIENCE
 THE ART STUDIO BRITISH FILM INSTITUTE & ART MACABRE
 ROUNDHOUSE CIRCUS ARTS & SPOKEN WORD

- FUN & FITNESS -
 THE SPANDEX STAGE MASS YOGA, DANCE WORKSHOPS & THERAPIES
 SUNDAY SPORTS DAY FUN & GAMES FOR THE WHOLE FAMILY
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 REAL ALES & COCKTAIL BARS

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SHIRAZI Corona KUTTING DIY lost.fm CLASH TimeOut

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



It's been announced that Hawkwind are to play the one-day Citadel Festival at Gunnersbury Park in London, on Sunday 15 July. Gunnersbury Park is west of Hammersmith, just off the M4 at Chiswick. Doors 12 noon, no admittance after 8pm, and no re-admission at all. And one can't take food or drink in, so it sounds like a typical large-scale modern-day event, that just happens to be being held in the open air.

Thus far, the Citadel website doesn't seem to have any indication of who's playing on what stage, apart from this somewhat vague statement: "The Main Stage will be the musical heart of Citadel; a platform that will host the likes of CHVRCHES and Fat White Family, and the headlining performance from Tame Impala that will serve as the

day's crescendo."

Tame Impala is an Australian psychedelic rock band.

There is a 10:30pm curfew, but if Hawkwind aren't headlining, then presumably that won't be an issue.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

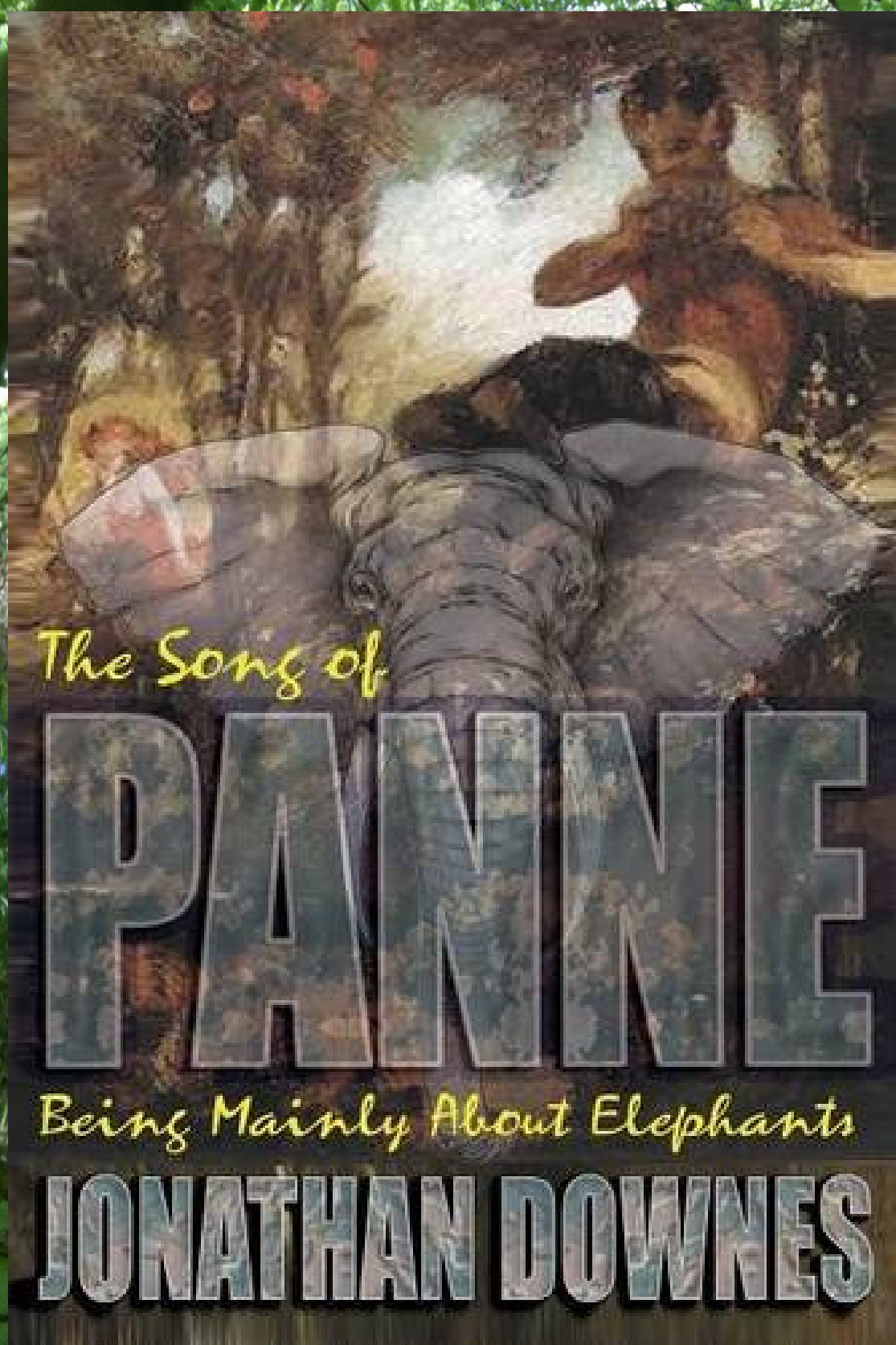
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

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.

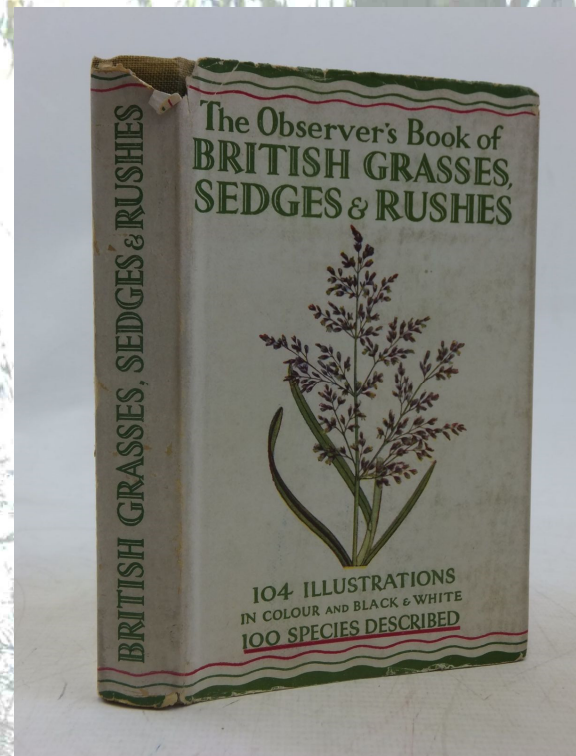
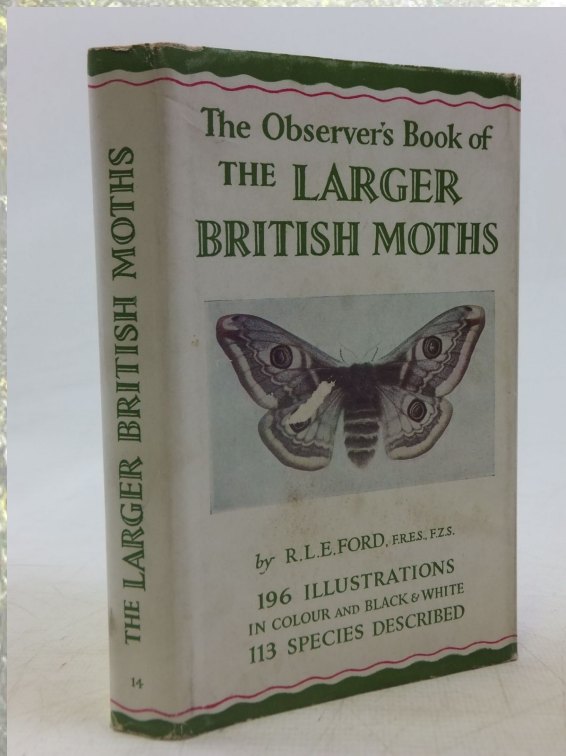
Hold on, it's going to be a bumpy ride!

My Uncle Tim was a strangely imposing man. A gentleman farmer in Sussex, he also became the owner of one of the major car dealerships in the county, and was - I believe - the only male member of my mother's family whom my father truly respected. He was very much head of the family, with the sort of air that I pretend to put on when I have to, but which I suspect nobody (even I) actually believes when I do.

Uncle Tim lived with my Auntie Cath in a large house just outside Pulborough in Sussex, and - I found out many years later, after his death - that he also owned the (nearly as imposing) house next door, in which resided his long term mistress. He also had a gun cabinet full of impressive looking shotguns, including my father's gun that he looked after while my parents were in Hong Kong (where private firearm ownership was understandably banned), and a large and boisterous golden retriever called 'Timber'. When our torturous trek around the Scottish lowland was finally over, and we had returned to England, plonking my grandmother back in her home in Chester, and - as I have already recounted with a shudder - visited my aunt and uncle in South Wales, just in time for

me to unwittingly make a twat of myself, we moved to the south of England to visit my mother's side of the family. Whilst visiting Uncle Tim and Auntie Cath, I had received an early birthday present from him. It was two of the Observer's Books; one on 'Grasses, Sedges and Rushes' and one on 'Larger British Moths'. I still have them today, and - whilst both of them were to be of little use to a budding naturalist who was carrying out his investigations on the other side of the world in a little geographic pinprick upon which the sun was doomed to set by the time I reached middle age - these two books did do something very important for me.

Previous to receiving them, the only books on nature that I had read were aimed at children, and were both picture led and generalised, but, most importantly, things like 'The Ladybird Book of the Seashore' took a grossly holistic view of the natural world. They did, of course, include dozens of beautiful watercolours, more or less accurately portraying the animals and plants that could be seen on (for example) the seashore, but they made no attempt at classification. It was not until I held these



two Observer's Books in my sticky little seven year old hands, that I realised - with an earth shattering epiphany - that just like the human race, the natural world was divided into families. And in the same way that my own little subset of humanity included my mother's family (the Cosens and Rawlins family) and my father's family (the Downes and Smiths and - if you were to believe my grandmother - the Royal MacGregors), the natural world had similar subdivisions of my own.

Of the two books, the one on moths was by far my favourite, and - of the moths - it was the imposing hawk moth that impressed me most. Interestingly, of the twenty-odd species of hawk moths which can be found, on occasion, in the British Isles, quite a few of the rarest ones, while being uncommon visitors to Britain, are found over great swathes of the warmer parts of the planet, and - therefore - were the first animals that I could read about in the books that Uncle Tim had given me, which I could see for myself, wild, back in Hong Kong. In the intervening years, the lumpers and splitters of taxonomy have been at work, and some



of the species of hawk moth that I immediately recognised, as I eagerly devoured the little book before me, have now been - on the basis of genetic differences - delineated as separate species, but that is by the by. The silver striped hawk moth, for example, is a rare visitor to the United Kingdom, but I saw it quite often, and was fascinated to realise that - together with several other bulky moths that I knew quite well - it formed a recognisable family, all the members of which had a diagnostic spike or hook sticking out of the tail of their caterpillars. Richard Ford was, with this book, responsible for introducing me to my first important realisation about the natural world.

I had always assumed that certain butterfly species were related. The butterfly which my friends and I called the 'cabbage white' which was in fact a subspecies of the small white (*Pieris rapae*) known to generations of English schoolboys by the same name, and was very similar to several yellow butterflies in the genus *Eurema*. These were quite commonly found in open areas and scrubland in Hong Kong, and which I used to see quite regularly on our family walks around Harlech Road, especially near the old World War II shooting range. But now, I realise for the first time, that such relationships were "official".

These new vistas of the imagination that had been opened to me grew and solidified inside my conscience, and when we got

back to Hong Kong, I began diligently trying to work out these complex family relationships between the different animals that I encountered. This was truly important to me, because even my guru Herklots, who had provided a certain number of Latin names of the animals about which he wrote, had still stuck to a pleasantly informal mode of presentation; he called invertebrates 'creepy crawlies' for example, and made no real attempt to classify them.

But, back in Hong Kong, I soon discovered that there were things that I came across on a regular basis, which would never, and probably had never, crossed the path of my naturalist brethren back in England.

One day, for example, just as I was leaving school for the afternoon and preparing to walk down the long, wooded road which lead down to Victoria Gap, an extraordinary insect about six inches long and a beautiful pale green in colour, flew straight towards me and landed on my shoulder. It was a huge, and very beautiful, praying mantis. I had never seen one before, although I was very familiar with the idea of them from reading one of the most evocative passages in *The Jungle Book* (as referenced earlier) and the chapter in *My Family and Other Animals* when Gerald Durrell describes the pet mantis he had kept as a boy. I determined to do likewise, and, as I had an empty jam jar in my school satchel, ready exactly for opportunities like this, I put the mantis into the jar, together with a small twig which she (I knew she was female because of her size) could sit on until I could transfer her to something more fitting for such a remarkable creature.

I took her home and transferred her to a large, one gallon jar, which had originally contained pickles, and I went out to the servants' quarters to ask Ah Tam to make some holes in the lid for me. I then - having placed the mantid in her jar in pride of place in my bathroom windowsill

museum - went down to the small stand of elephant grass that grew by the old *Feng Shui* fig tree at the back of the compound, and spent the next ten minutes in search of small insects which my new pet could eat. I kept her for about a week, and she kept me on my toes having to provide for her, and she got fatter and fatter. It was my mother who suggested that this was because she was ready to lay eggs, and told me that I should probably let her go now, so that she could find a "husband" with whom she could carry out this delicate task. My mother was almost certainly completely right, because I have kept various mantid species in more recent years, and noted that when they are ready to produce an ootheca, they develop a very bulbous abdomen, and eat far more than usual. What I didn't know then, and only discovered relatively recently from my friend Graham Smith, is that if there is no male mantis present, an ootheca will still be laid, albeit a smaller one, but it will sometimes produce live offspring through a type of parthogenesis. It is probably a good thing that I didn't know this at the time, because the task of providing for a huge number of baby mantids would have been beyond me, and the eight year old me would have been exceedingly upset when the mother mantid died, as it would undoubtedly have done soon after egg laying also.

So, I took her to school, showed her to my classmates, who were mostly completely unimpressed, and at playtime I opened the jar and released her out into the great, wide world. She flew off towards the walled garden of the house on the opposite side of Plunkett's Road. I don't know who owned the garden, but it contained a number of densely leaved flowering bushes, where I felt sure that there would be ample food for her and her young family, and that she would be very happy. Years later, I identified her as *Hierodula patellifera*, otherwise known as the great Asian mantis.

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>

THE GARDENING CLUB

OR WHAT'S FOR TEA?



MARTIN SPRINGETT

SPACE
WRECK



THE GARDENING CLUB
TRILOGY - SPRING 2016
SPACE WRECK



Thom the World Poet

Rob Ayling writes:

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

THE WEIGHT OF LIGHT

PERSPECTIVE&CONTEXT

apologia pro sua vita

curriculum vitae

John Henry Newman/Pope Francis

Each turning compass/each Cardinal point

All six directions.Spiral nebulae.

The point when star light is historic.

We are watching the burst of time form/from another era

Always a Big Bang/expanding universe

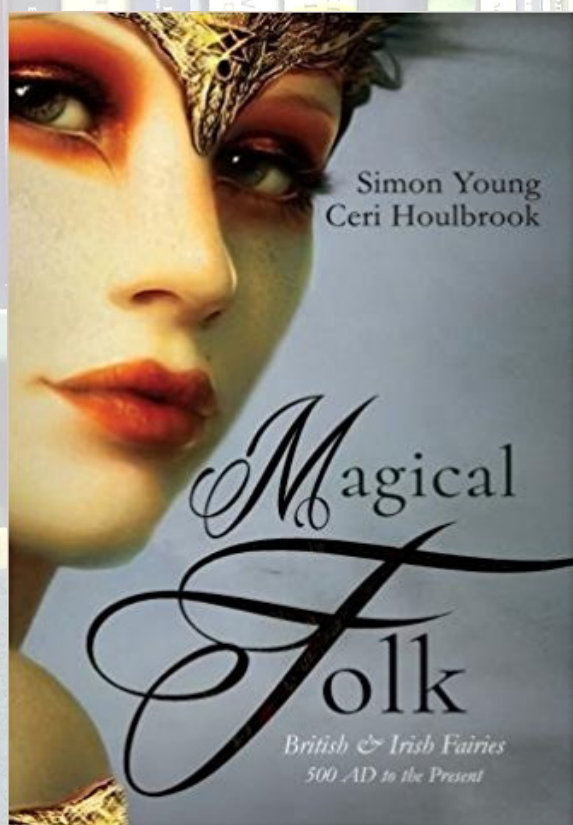
Our waistline is Western.Our Diet is Coke and Big Westerns.

Why all this unnecessary Tweeting? Hypnotized via FOX?

As below,so above.As around,so within.

Whatever happened once-will happen again

Yer Gonzo Bookshelf



- Hardcover: 320 pages
- Publisher: Gibson Square Books Ltd; 1 edition (29 Mar. 2018)
- Language: English
- ISBN-10: 1783341017
- ISBN-13: 978-1783341016
- Product Dimensions: 14 x 2.5 x 25.4 cm

"British and Irish fairies have been around since 500 AD. Ever since the Cottingley Fairy Hoax (1917-21) they have been in decline, however. In the footsteps of *The Lord of the Rings* and *The Game of Thrones*, British fairies are regaining their old lustre. In this book Simon Young and Ceri Houlbrook have gathered the first major history of British & Irish Fairies in almost half a century to

ensure that Britain's fairies and fairylore survive into the 21st century. Did you know that many British fairies don't have wings and can be the size of a leaf or up to 15 foot tall?"

I have corresponded intermittently with Simon Young for some years, and have the highest regard for him as a researcher and writer. And so, when he wrote to me just before Christmas, asking whether I would like to see a copy of his new anthology about fairy lore, I agreed immediately.

When it arrived, I was surprised to see that I actually knew two of the contributors in real life, but I suppose that I shouldn't have really been surprised; the subset of humanity who not only are interested in the 'little people' but who treat the subject as being worthy of serious study is - after all - always like to be a fairly small one, and as I am part of that aforementioned subset, I suppose it is not at all surprising that I know some of the others personally.

Do I believe in fairies? Well, like so many things, it depends on what you mean by 'fairies'. The late Clinton Keeling was an acquaintance and correspondence of mine for many years until we had a falling out in 1998 after certain associates of mine (not me) drunkenly caused havoc at an event of his. Sadly, we never made up, and he died in about 2006. For some years, he used to write a rather mealy mouthed column for my cryptozoological magazine (*Animals & Men*) in which he would critique (and usually tear to pieces) the contents of the previous issue. In one of these columns he took exception to something which Richard Freeman and I had written, saying "they sound like they believe in fairies at the bottom of the garden", to which I replied that we did.

Do we believe in the popular Victorian image of small children clad in diaphanous clothes (or even less) and with butterfly like wings sprouting out of their shoulders? No. And as far as I can see, neither does anybody else. But, in common with a number of other researchers into esoteric subjects, I will admit to the possibility that there are mystickal realms populated by other intelligences, which - on occasion - sometimes interact or are superimposed upon, this one. And one of these aforementioned 'realms' (or perhaps more than one) contains the beings which we - historically at least - refer to as 'fairies'.

Before we go any further, let me say that this is an excellent book. I have several books in my library (which is, at the moment, partly in my mother-in-law's room, partly in boxes in the attic of my old house in Exeter, and partly scattered around the house in boxes, so I cannot access them at the moment) about fairies, written from a more or less serious perspective.

I think the thing that makes this book particularly interesting, from my point of view, is that it doesn't attempt to persuade the reader about the existence of fairies, one way or another. It is not a thesis to try to explain, prove or disprove. Rather, it is a bit like a literary version of Peter Underwood's seminal book *A Gazetteer of British Ghosts* (1973) and Andrew Green's equally important and un-put-downable *Our Haunted Kingdom* (1974), which were two of the first Fortean books that I ever read. Unlike these two remarkable books, however, *Magical Folk* is written in a peerlessly academic fashion and is fully referenced. I should say here, that when I say 'peerlessly academic' I don't mean that it is dry and learned, I mean that it manages to retain its gravitas whilst still being eminently readable and entertaining.

This book is an anthology of contributions from a number of different authors and researchers, who each present papers upon a different aspect of fairy lore, divided up on broadly geographical lines. There are three sections: the first on English fairies covers Sussex, Worcester, Devon, Yorkshire, Dorset and Cumbria, and one does wonder whether there is a reason that East Anglia and the Midlands, for example, have been omitted. However, as someone who has produced similar anthologised collections, I feel that Simon Young and Ceri Houlbrook deserve to be congratulated for having pulled together such a wide range of contributors, rather than be castigated for leaving out bits of the country. The two chapters that I found most interesting were Jeremy Harte's discussion on 'Fairy Barrows and Cunning Folk' in Dorset, and Simon Young's fascinating discussion of Cumbrian fairies. I had never heard of 'fairy butter' before, and - at least in the Northwest of England - it appears to be a gelatinous yellowish-white fungus, which grows on tree trunks. There is a great deal of folklore surrounding this substance, and I found it particularly interesting because of my own experiences with something called 'starrot', a substance which turns out to have been a type of slime mould. I was also interested in his accounts of fairy artefacts, like 'elf arrows' and 'fairy beads'. The first of these being Neolithic flint arrowheads, and the latter being fossilised pieces of crinoid. The way that perfectly natural physical specimens can be converted culturally and given a whole new 'meaning' is something that has always fascinated me, and which - in cryptozoology at least - I have dubbed the Mythologisation Process.

Part two covers Celtic and Norse fairies, including stories from Ireland, Scotland, the Northern Isles, the Channel Isles, Wales, the Isle of Man and Cornwall.

Initially, one of my only criticisms of the book was that section one didn't include anything from Cornwall, but then I remembered that when doing my own research into Cornish Fortean, most notably the Cornish Owlman, the Cornish folk that I encountered - to a man (or woman) - refused to refer to themselves as 'English', and in the context of the folk who live there, and who are responsible for the Cornish fairy stories described herein, considering themselves to be citizens of an entirely separate Celtic nation, including Cornwall in part two rather than part one, is not only logical but essential.

The Celtic fairy stories are, if anything, richer and more complex than their English cousins and I have always hypothesised that even the stories in most of the rest of the England are basically Celtic in origin, although they have been 'papered over' with a veneer of Anglo-Saxon respectability. And it has to be said that it is in Cornwall and the wilder, more Celtic parts of Devonshire, where the people that I know who have seen fairy folk in the past thirty or forty years, have had their experiences. One woman I know, told me - I believe completely honestly - that whilst a teenage girl on Bodmin moor, had seen a little "naked, brown man" about six inches tall,

grabbling about in a pile of rocks at the side of a disused tin mine. She told me this story without a trace of guile, and I am convinced that - for her, at least - this was an objectively real experience.

The third part of the book is called 'Travelling Fairies' and explains what happens when the stories of fairy lore are transplanted, alongside their immigrants, to the new world. In many ways, this is the most interesting section of all, as it underlines the concept that fairy lore is an intrinsic part of our own culture and psyche, and that where we go, so do the Fortean occurrences with which we are associated. We see something similar to this with the stories of 'chupacabras' in the Hispanic New World. The stories originated in the Canovenas Plateau in Puerto Rico in the 1990s and have since spread across the Hispanic world, even reaching the homelands of Spain and Portugal.

This is a remarkable book, and if I have any criticism at all, it's that it isn't three times the size. This book will, no doubt, be the benchmark by which this particular area of Fortean, where truth, myth and story interact with the more shadowy parts of our collective consciousness, for many years to come. A very well done to all involved!





ROCK and ROLL

a cabinet of curiosities

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

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

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

My cup runneth over with a lot of rubbish really this week. Well not all of it, to be honest, but most of it. It comes in fits and starts like that fairly often unfortunately. At least there is nothing to do with the Beatles or Elvis this week, which is a boon. For the most part I cannot really think of much to say about each item either, so I will just toss them into the cabinet and have done with it.

And off we jolly well trot.

MADNESS HOUSE DOOR NUMBER SIGN
PLAQUE HANDMADE QUIRKY RETRO
PRAKE SKA SKINHEAD - £24.99



H. E. HUTCHINSON,
(Successor to WM. LEGGATE) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift OOL LARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. BARONOFF)
155 MAIN ST. BOSTON
Feb 25, 1897.

THE BITCH IS BACK

"Handmade MADNESS "Our House" Door Number Sign.
Handmade from mdf , sealed to weatherproof, painted , varnished and a nice decorative routed edge finish.

This listing is for ONE or TWO numbers due to size (approx 21cm height)

For numbers more than two digits please request a separate listing.

A must for any Madness/Ska Fan !!!

Please inbox your preferred house number upon purchase."

There is something very art deco about this.

Keith Moon 9 Carat Gold Wristwatch – GENUINE
- £2,200.00



"Here I am selling the BUECHE GIROD watch, personally owned by Keith Moon and given by to his personal assistant Peter "Dougal" Butler as a "thank-you" for saving his life.

The timely actions of his PA resulted in Keith Moon being persuaded to travel with Peter to Weybridge hospital where Moon stayed from 5th - 9th July 1972 for rehabilitation and help with his drink problem.

The hospital bill addressed to Keith Moon dated 1st August 1972 is included in this sale.

This Hallmarked 9ct Gold watch marked "Bueche Girod" on the face has a bark finish, was made in Switzerland and has the initials "RCK" for the designer Roy King, together with the hallmark on the bracelet clasp.

It measures 7.5 inches long. Manual wind, fully working. Gross weight 57.5 grams. Also included is a signed letter from Peter "Dougal" Butler confirming the provenance and authenticity. And included is the bill from the Hospital to K. Moon Esq. of Tara House, St Annes Hill, Chertsey dated 1st August 1972 for the four day stay in a private ward accommodation at Weybridge hospital, Surrey.

The bill alone has a high value but I will include it in this sale."

If true, an interesting little item for a collector.

Alice Cooper's Crutch!! Well, The Bottom Half of it! Read description! See Pics! - US \$1,700.00 (Approximately £1,196.68)

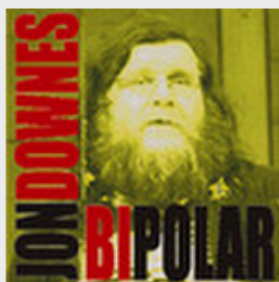
"Unlike the Gentlemen's Canes that he hands out nightly, this is The Crutch!

Provenance:

I am a Stage Tech in the Dallas/Fort Worth area. The Verizon Theatre in Grand Prairie TX maintenance call... clean out the basement!

SHAMELESS SELF PROMOTION TIME

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



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

The subscriber, by appointment from the Commission of Patents, is agent of the U. S. Patent Office for receiving and forwarding to the said, models, specimens or manufactures to be patented, & deposited things, which will be sent free of expense and risk and will dispatch, by express, Certificates, Specifications, Assignments, and all the necessary Papers and Drawings; will make enquiries into American and foreign works, to test validity of inventions, and render advice to inventors and others, in relation to procuring the same. I am also agent for the U. S. Patent Office in Europe and other countries.



While cleaning up, I found the pieces of this broken crutch. The project manager for the day has worked there for several years. He said "Oh look, you found Alice Cooper's crutch". He explained that it broke on him while he was doing his signature lean! I asked if it was trash. He said "If you want it, go for it". And here it is... what's left of it!

Photo Evidence:

What you are viewing is the bottom half of Alice Cooper's crutch. This bottom half is broken into 3 separate pieces. I do not have, nor do I know where, the top half of the crutch is. The photographs with Alice Cooper in them are not my photographs. The first photo with Alice Cooper is only being used to illustrate what he does on stage to show why and how it broke. **The second & third photos are pictures of Alice Cooper with the actual crutch that is for sale!"

I admit it, and I blush with embarrassment rather than a menopausal flush, that I read that item listing completely wrongly at first look.

**ORIGINAL GRATEFUL DEAD 1ST ALBUM
REJECTED PROGRAM ACETATE 33 - 1/3
Mono - US \$22,500.00
(Approximately £16,207.46)**

“ORIGINAL GRATEFUL DEAD 1ST ALBUM REJECTED PROGRAM ACETATE. I HAVE HAD THIS ALBUM SINCE THE LATE 1970'S. IF I REMEMBER CORRECTLY I GOT IT AT THE MARIN COUNTY FLEA MARKET OR AT A GARAGE SALE, THERE WERE A FEW OTHER ODD BALL ACETATES FROM A COUPLE SAN FRANCISCO RECORDING STUDIOS WITH IT AND I JUST STORED THEM AWAY

I HAVE RESEARCHED ALL OVER THE WORLD AND EMAILED BACK AND FORTH WITH SEVERAL PEOPLE AND THIS IS THE CONSENSUS OF WHAT THIS ALBUM IS.

ORIGINAL GRATEFUL DEAD 1ST ALBUM
REJECTED PROGRAM ACETATE
THE SECOND OPINION WOULD BE THAT IT
WAS AN IN-HOUSE ENGINEER'S COPY BUT
WE DON'T THINK SO BECAUSE IT IS 2 SIDED.
THEY ARE NOT THE EXTENDED VERSIONS
OF THE SONGS, AND IT IS IN A COMPLETE
ALBUM PROGRAM AS IF IT IS ONE
SUBMITTED TO THE BAND OR PRODUCER
ETC. ANY INPUT ABOUT THIS WILL BE
APPRECIATED

IT HAS 6 SONGS FROM THE ORIGINAL RELEASED ALBUM PLUS "TASTEBUD" THE 6 SONGS SOUND TO ME LIKE THE SAME AS THE 1ST RELEASE WITHOUT THE EXTENDED VERSIONS AND "TASTEBUD" IS THE VERSION ON THE LATER RELEASE. THEY ALSO ARE NOT MIXED EXACTLY THE SAME WITH TINY VARIATIONS IN WHAT INSTRUMENT IS LOUDEST ETC. A SLIGHTLY MORE RAW SOUND

THE RELEASED VERSION SOUNDS LIKE THEY SLOWED THE SPEED DOWN IN CERTAIN SECTIONS FOR A COUPLE SECONDS HERE AND THERE, SOMETHING THEY DID IN THE FINAL MIX I PRESUME. I SAY THIS BECAUSE PLAYING THEM TOGETHER THE ORIGINAL RELEASE WILL ALL OF A SUDDEN BE A LITTLE BEHIND THIS ALBUM, I BOUGHT A BRAND NEW TURNTABLE TO TEST IT THE SONGS ARE NOT IN THE ORDER AS WITH THE RELEASED ALBUM. ALL THE HISTORY I HAVE READ DOES NOT MENTION THIS VERSION

The songs are

SIDE #1 IN PLAYING ORDER
SITTING ON TOP OF THE WORLD
COLD RAIN & SNOW
SCHOOL GIRL
TASTEBUD

SIDE #2

VIOLA LEE BLUES BEAT IT ON DOWN THE LINE

PRATT, DOWNES & SCOTT,
— 112 —



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



CREAM PUFF WAR"
MONO 33 1/3 RPM, NO SLEEVE JUST
WRAPPED IN SLEEVE TYPE PAPER
"SITTING ON TOP OF THE WORLD" HAS A
COUPLE SKIPS ON THE NEW PLAYER, AN
OLDER HEAVIER ARMED PLAYER IT DID
NOT SKIP
THERE IS A CLICK FOR A FEW GO ROUNDS
ON "COLD RAIN & SNOW"
NO OTHER MAJOR FLAWS, LOTS OF LIGHT
SCRATCHING THAT CAN BE HEARD
THOUGH HEADPHONES OR POWERED UP
INTO HIGH DOLLAR SPEAKERS. ALL COULD

BE RESTORED
IT IS NOT PERFECT BUT PROBABLY A ONE
OF A KIND ARTIFACT THAT IS LUCKY TO
HAVE SURVIVED ALL THESE YEARS"

Being perfectly upfront with you, I have had this particular item on file for a few weeks now, as a filler in if I got stuck for anything else. Well, this is one of those weeks that I find myself needing a filler in. Hence I am giving it its freedom from said file and letting it run free with its own kind once and for all.

And so, that's it for this week. One can but hope that something a little more exciting shows up next week. I am desirous of being able to take the piss out of something substantial for a change.

Fingers crossed, eh chaps?

Farewell for now.

H. E. HUTCHINSON,
(Successor to W. M. LEGGATE,) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drag COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Reupholstering done at short notice.
Worcester, Jan 15

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

A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a guitar headstock. The focus is on the tuning pegs and the strings. The background is dark and textured, possibly the body of the guitar.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

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



www.rwcc.com

THE NINE HENRYS



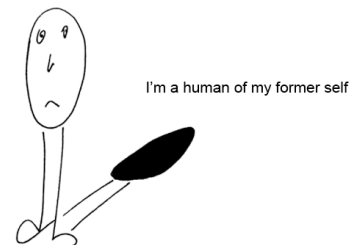
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

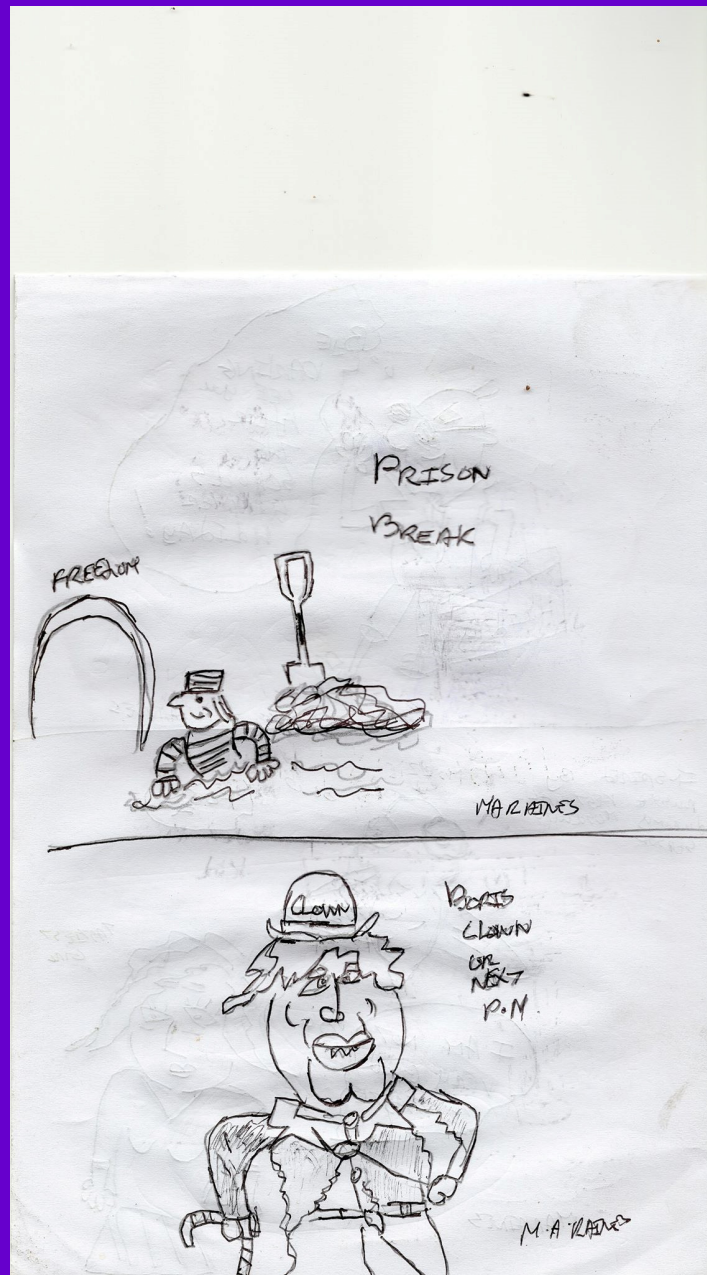


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

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/>

And so here we are at the end of another week. I was putting together this week's news stories when my eye was caught by one word:

CALPURNIA

I have a tortoise of that name, and I called her that mainly because Mama-in-Law christened the male tortoise NERO after a tortoise she had earlier in life, and I got my Caesar's mixed up.

I have been thinking about tortoises on and off today ever since I saw a Burmese star tortoise for sale, and was sorely tempted to buy it. Common sense prevailed, and I let it be, but when I saw the name Calpurnia, I stopped to see what it was all about.

As regular readers of this magazine will know, I was singularly impressed by the two series of the Netflix drama *Stranger Things*, and so I was mildly interested to see that Calpurnia is the name of the band fronted by *Stranger Things* star, Finn Wolfhard.

Well in another piece of synchronicity, the village that we live in is called WOOLFARDISWORTHY which is Anglo-Saxon for "Wolfhard's Homestead" (Wolfhard or Wulfheard being an Abbot of Crediton in about 550AD) so I felt compelled to check them out.



One is only too familiar with the teenage stars of TV shows who make glossy pop records which sell in their millions and which are forgotten ten minutes later. Calpurnia are refreshingly different. They are ragged as hell and are obviously very young, but they seem to be channelling the spirit of the early Rolling Stones and they make a pleasingly rough rock and roll noise.

Definitely one to watch I think.

Until next week,
Hare bol

Jon



THE BEST LAID PLANS

GET NAKED!

...with the
Pink Fairies

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

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HIST453CD/DVD



**STANDARD CD
DOUBLE CD/DVD**
*Limited edition, with extra live
promotional and interview footage



Also available from the **Pink Fairies** and friends:



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Live 1987
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Mandies and
Mescaline...
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**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST216CD



ANDY COLQUHOUN
Pick up the Phone
America!
HIST218CD



ANDY COLQUHOUN
String Theory
HIST273CD/DVD



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



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



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST292CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST187CD

**GONZO
MULTIMEDIA**

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