

Doug interviews the mighty Strangelove, we interview Biff Vernon about a series of maritime art projects in Lincolnshire, John gives us a debriefing about Record Store Day 2018, Alan remembers the Necessaries, and Jon muses on Morrissey and remembers Anarchopunk LPs.



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THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
Music can and sometimes does change the world

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



Dear friends,

Welcome to another issue of this singular little publication, which never ceases to amaze me in the way that it trundles on from issue to issue, without ever seeming to run out of steam. I truly have no idea how we manage it; the idea of putting together a 100-page magazine every week on a budget of pretty much nothing, and staffed pretty much entirely by volunteers, would appear to be an absolutely insane proposition. In fact, the more I think of it, it *is* an absolutely insane proposition, but in both my personal and professional lives, I have never let the insanity of a proposition get in the way of whether I do it or not. Indeed, I suppose that this would be a perfect place to quote the immortal, invisible (and probably, fictional) Charles Jefferson, as created by David Nobbs, in saying "I didn't get where I am today allowing the insanity of a proposition to affect my actions!"

Insane or not, we have been pushing this magazine out nearly every week for nearly five and a half years, and I have found it to be a very cathartic exercise.

In many ways, it is like an ongoing diary of the cultural experiences undergone by me and the gallant boys and girls who make the editorial team, and - at least as far as I'm concerned - it is a place where I can write about the music I have listened to, the books I have read, and sometimes even the TV programmes and films that I have



"Insane or not, we have been pushing this magazine out nearly every week for nearly five and a half years, and I have found it to be a very cathartic exercise."

watched, critiquing them and hanging the results out to dry for the delectation of you, the reader.

And this week is no exception. Last week, while I was putting together the news pages, I first read about a controversial interview given by that most controversial of English pop auteurs, Steven Patrick Morrissey.

I was late arriving at the feast as far as both Morrissey and his legendary band The Smiths are concerned. All the way through the 80's, various people tried to turn me on to The Smiths, and though I tried valiantly, I just didn't get them. I didn't like Morrissey's voice, I found his wordplay irritating, and I couldn't see why everybody raved so hard about the guitar playing of Johnny Marr. In the subsequent decade, various people tried to turn me on to Morrissey's solo output: I even saw him live once, supporting David Bowie at Exeter's Westpoint Arena. And I still didn't get him. All the way through both decades, I always enjoyed reading interviews with him because he was continually massively amusing, but as far as the music was concerned... nada!

Then, in 2006, I heard *Ringleader of the Tormentors*, and finally the ball dropped. I finally 'got' Morrissey, and I have been a

fan ever since. However, this does not, and I hope never will, blind me to the fact that Steven Patrick Morrissey is a peculiarly complex and often abrasive character.

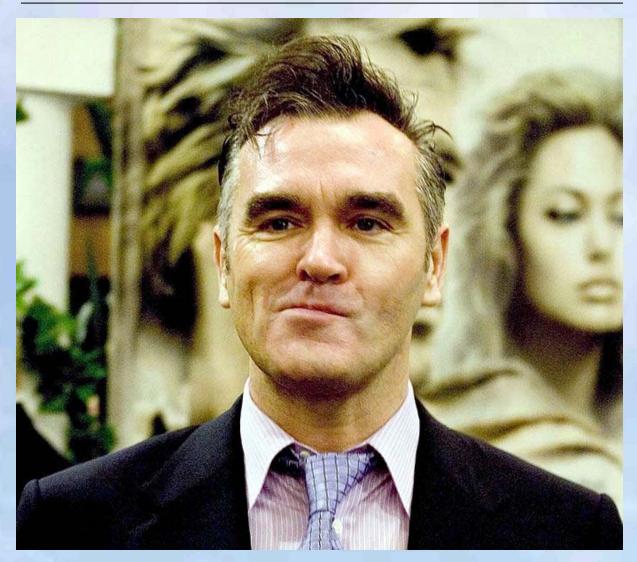
This week, I nearly committed a fairly serious journalistic cock-up.

As I said, last week I read about a controversial new interview, which Morrissey had posted onto his newly minted website. I don't know whether it was because I was concentrating on putting out last week's issue of the magazine, or whether it was because - for some reason -I was not firing on all four cylinders, but I was rushed for time and only gave the interview a very brief scanning over, and although I picked up on a few peculiarly abrasive comments, I didn't see what all the fuss was about, and I had every intention of writing this editorial today defending the singular old cuss. But luckily, in bed last night, I punched the interview up on my iPad and read it properly.

Fuck me ragged!

I think somebody really ought to send the old bugger a copy of *How to Make Friends and Influence People* for a birthday present, because although there is some of what he said with which I agree, there is a whole lot more which is just mad bollocks.

اللعنة لهم إذا كانوا لا تأخذ نكتة



Let's get the good stuff done first. I have always admired Morrissey's stance on animal welfare. Corinna and I are both vegetarian, and whilst we eat eggs, they come from our own chickens, who were rescued from a battery farm and are kept outside where they can scrat around in the dirt for bugs and where they are - if I may quote the wartime Beveridge Report - in "freedom from want and fear".

And, although it may be politically incorrect to say so (and as Morrissey so rightly points out, this is a big part of the problem), I believe that the methods of slaughtering animals by halal and kosher butchers are even more cruel and inhumane than the methods used by more conventional slaughterhouses, which are in themselves - pretty bloody nasty anyway. So far, I agree with him 100%, and think that it is ridiculous that in the 21st Century, food preparation rules, which were originally aimed at effective methods of meat production by nomadic desert dwellers are still used by a significant proportion of the human race today. And like Morrissey, I am both annoyed and distressed that one cannot criticise such things without being accused of racism or bigotry.

Similarly, people who criticise such things as female circumcision, bull fighting, or a dozen other things, can also find themselves laid open to charges of racism or xenophobia.

I also tend to agree with him with his views about UKIP, Nigel Farage and Theresa



May, and am appalled that major political parties will not condemn things that are incontrovertibly immoral and wrong because they do not want to risk offending the 'minority vote'.

As Morrissey says: "There is no moral clarity with these people, and you shouldn't vote in a certain way simply because you always have. Do you have the nerve to vote differently?"

But from here on, Mozza and I begin to part company. For example:

- His claim that Hitler was left-wing just because the Nazi party had 'socialist' in its title is ludicrous and at complete odds with the facts.
- His claim that butchers can only carry out halal slaughter if they are licensed by ISIS is frankly non-sensical. I assume that he is trying to say that both the ritualised and barbaric slaughter of animals and the ritualised and barbaric slaughter of people in the name of religion is morally wrong. But if that is

what he meant, why the hell didn't he say it?

- His criticism of the way that London mayor Sadiq Khan is unfit for his job because of his pronunciation of certain words is just frankly bizarre. Again, I assume that he is trying to say that people in positions of power should use English language the correctly (something with which I tend to agree, although I would go further and say that everybody should use the Queen's English correctly) but, again, he could have chosen a less contentious way of saying so. And I am sure that there is a 'The Queen('s English) is dead' joke here, but it is half past eleven on a Tuesday morning, I got up early, and I am in a mildly bad mood and cannot be bothered to think of one!
- And finally, he seems to have nailed his colours to the political mast of a new political party called 'For Britain'. Like (I suspect) many people, I had never heard of For Britain before Morrissey's tirade, and from what little research

have done, it appears that they are a most peculiar outfit.

It was founded by the anti-Islam activist Anne Marie Waters, who - last year - made the headlines by being defeated in her attempt to become the leader of UKIP. No sooner than she had started her new party did none other than Nigel Farage describe it as "Nazis and racists". With an endorsement like that, they are bound to go far!

Apart from Morrissey, their highest profile supporter is the bloke from the English Defense League, who spent a year in prison for drunkenly assaulting a police officer. They say that a man is judged by the company he keeps, and I think that Morrissey really should bear that in mind. However, Anne Marie Waters, peculiarly for someone who is portrayed in the national press as if she is a spiritual successor to the She-Wolf of Buchenwald, is openly gay and was once a political candidate for the Labour party. Although my initial reaction to the descriptions that I have read of For Britain lead to me to think that I would not touch them with a fifteen bargepole, there foot are enough inconsistencies to their approach to suggest that they may possibly be slightly more interesting than other recent pretenders to the far-right throne.

But Morrissey? What on earth is one supposed to think? This is the man who was a flag-bearer for anti-Thatcher protests, and who has always been a poster boy for animal welfare; two things upon which I, for one, could not possibly but support him. But bloody hell. What on earth is he playing at now? It seems like the perennial soap opera in which he has starred ever since writing peculiar letters to the *NME*, praising The New York Dolls back in the mid-1970s, still has a way to go yet.

Watch this space.

Hare bol

Morrissey, Biff Vernon, Marcus Vergette, Time and Tide Bell, Nile Rodgers, Asia, Kate Bush, Prince, Rod Stewart, Stevie Nicks, Lindsey Buckingham, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Paul Gray, Bob Dorough, Tim Bergling (aka Avicii), Ian Stuart Colman, Ramon Conchas, Robbee Mariano, Brian Henry Hooper, Inuka, Nabi Tajima, Rick Wakeman, Natural Gas, Ashton, Gardner and Dyke, Michael Bruce, Man, Doug Harr, Depeche Mode, Strangelove, Alan Dearling, Event Horizon, The Necessaries, John Brodie-Good, Record Store Day 2018, Kev Rowland, The Dark Element, Deluge Grander, Diable Swing Orchestra, Eden Shadow, Elaine Samuels & Kindred Spirit, Electric Wizard, Eye of Nix, Flames of Genesis, Mr Biffo, Roy Weard, Chris Stone, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, Gary Miller, Steve Ignorant, Anarchopunk, John Lennon, Jimi Hendrix, David Bowie, Neil Nixon, Peter Frampton, **Bill Drummond**

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes, Editor: Gonzo Daily (Music and More) Editor: Gonzo Weekly magazine The Centre for Fortean Zoology, Myrtle Cottage, Woolfardisworthy, Bideford, North Devon EX39 5QR

> Telephone 01237 431413 Fax+44 (0)7006-074-925 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.

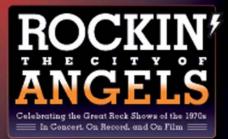
I look around and see that we are living in a world where the things that I think are important are valued less and less by society as a whole; a world where asinine gameshows and so-called reality TV (which is actually a complete oxymoron, but don't get me started) are of more importance to most people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

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

Available at Amazon and GonzoMultimedia.com Preorder begins December 2016; wide release January 2017 MCCARTNEY & 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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!

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using the arts to stimulate thought about our coastal environment and the issues of global warming and sea level rise. We aim to spark conversations about the coastline's past, present and future with a programme of art exhibitions and events.

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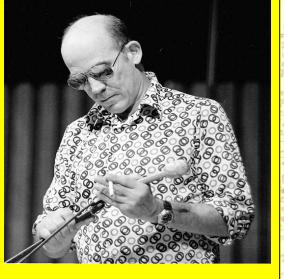
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WHO GONZO? WHY **GONZO? WHAT GONZO**?

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

- A potted history of his life and 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...

"He gave my hand a final shake. "Okay, Kemp," he said with a grin. "Thanks a lot – you came through like a champ." "Hell," I said, starting the engine. "We're all champs when we're drunk."

Hunter S. Thompson

B. E. HUTUMMYSUN

Buccessor to WM. LEGGATE,) 186 MAIN ST.Y

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NILE FLOORS: Nile Rodgers says he has broken his nose after suffering a fall in his studio.

The Chic leader recently shared a video on social media of himself holding tissues to his nose as he huddled over a pool of blood.

"I think we better go to the hospital bro," Rodgers says in the clip.

He captioned the video: "Who's life is more #crazy than mine? I broke my nose tripping on the top stair of my studio".

Rodgers later tweeted an update, saying that he was "going to be fine": "Sometime I assume too much. Here: I have a foldable ice pack and have already stopped the bleeding. When I arrived at the hospital the Dr. said, 'I did everything right.' I'm going to be fine even w the broken nose."

http://www.nme.com/news/music/nilerodgers-breaks-nose-studio-fall-2302604#mu3bwpbcEvqUkpFP.



BRONTE BOOGIE: Kate Bush will pay tribute to Emily Brontë with a new literary piece, coming 40 years after her Brontë-inspired 'Wuthering Heights'.

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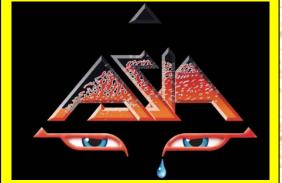
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This week my favourite roving reporter sent me very interesting news for Asia fans. There are UK tour dates:



Saturday, May 12, 2018 Foreigner with Asia Apollo Manchester O2 Manchester, United Kingdom

Sunday, May 13, 2018 Foreigner with Asia Clyde Auditorium · Glasgow, United Kingdom

Tuesday, May 15, 2018 Foreigner with Asia Symphony Hall · Birmingham, **United Kingdom**

Wednesday, May 16, 2018 Foreigner with Asia Royal Albert Hall · London, United Kingdom

https://concertful.com/tour/asia/



Bush released 'Wuthering Heights' in 1978. It was inspired by Brontë's novel of the same name and the fact that Bush and the third-eldest Brontë sister share a birthday (July 30).

The music icon has now been commissioned, along with poet laureate Carol Ann Duffy, Scottish national poet Jackie Kay and novelist Jeanette Winterson, to write a piece of poetry or prose about one of the Brontë sisters for an inscription.

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THE 90020 NEWSROOM

stones, which will be placed across the route between the sisters' birthplace in Thornton and the Brontë family home/ parsonage in Haworth, Yorkshire. They will be unveiled in July.

http://www.nme.com/news/music/katebush-new-emily-bronte-tribute-2303751#dvBBzbbul2Pvu9hB.99

POOR PRINCE: Minnesota prosecutors have opted not to chase criminal charges over Prince's death from an accidental overdose. The Purple Rain icon passed away in April, 2016 and autopsy results subsequently found he had "exceedingly high" levels of painkiller Fentanyl in his system at the time of his death. However, according to prosecutors, Prince was unaware he was taking Fentanyl. The singer reportedly obtained counterfeit Vicodin pills that were laced with the powerful opioid.

On Thursday (19Apr18), Carver County Attorney Mark Metz revealed there is no credible evidence on how or who Prince obtained the painkillers from, so prosecutors cannot move forward with



H. E. HUTURARYSUN (Successor to WM. LEGGATE.) 188 BAIN ST.Y MANUFACTUREs and Dealer in HAINERSES, BAB M. DLES, BEIDLES, Cruch, Ghains and Bruth COL LARE. Also, Trunks, Falines and Corpet Eage. Coach Gig and Tuly Will'S, &c. S.T. Realpring dans at short notice. 9 Wayosties, Jan 18 Approx.-HARNDEN & CO'R. Office. 8 Cont Street Opprox.-HARNDEN & CO'R. Office. 8 Cont Street Scaton J. H. ENIGHT'S HAT STORE, 105 Main St Worsenstr. Fgb 65, 1967.

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THE 901120 NEWSROOM

criminal charges. It was also revealed Prince had no prescriptions in his name and the Vicodin he took was not prescribed by a doctor. Metz went on to state there was "no conspiracy to murder Prince", but the actions of those around him could be seen as suspicious. However, "suspicions and innuendo are categorically insufficient" to file charges, he added. Steam Propeller

http://www.music-news.com/news/ UK/112509/No-criminal-charges-to-befiled-over-Prince-s-death

HE WORE IT WELL Rod Stewart has BOOTS ileie. Wed Beola, insisted that he always behaved like a as imitation of gentleman with women in the '60s and '70s. tiy epail to the ad Gutt Boots, The rocker was a hit with the opposite sex when he first became famous with The Jeff Scote, with low Beck Group and Faces in the 60s, and he and bandmate Ronnie Wood always had women throwing themselves at them, but Rod insists he always treated them with respect. However, speaking at the BFI Southbank in London after a screening of film Rod The Mod, he acknowledged that he wouldn't have

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THE 901120 NEWSROOM

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been able to get away with some of his behaviour if he was trying to hit the big time now. "Ronnie (Wood) and I were talking about this at our anniversary party last year and were saying how women literally used to throw themselves at us. It really was, 'Oh, not again tonight, Ronnie," he recalled. "I can only speak from my perspective but as a rock 'n' roll singer, I used to show off with the girls. I would never touch a girl unless she wanted me to.

http://www.music-news.com/news/ UK/112583/Rod-Stewart-was-alwaysrespectful-to-ladies-during-his-womanising -days

STEVIE NICKS BOOKS ABOUT **KLEPTOMANIA:** A scheduling conflict led to Lindsey Buckingham's Fleetwood Mac exit, according to bandmate Stevie Nicks. will connect at Payre

The band has replaced the guitarist with Crowded House star Neil Finn and Mike Campbell from the late Tom Petty's backing band The Heartbreakers for an upcoming tour, and now Nicks reveals her former lover left the band when he couldn't accommodate the group's live plans.

"We were supposed to go into rehearsal in June and he wanted to put it off until November, 2019," she tells Rolling Stone. "That's a long time. I just did 70 shows (on a solo tour). As soon as I finish one thing, I dive back into another. Why would we stop? We don't want to stop playing music. We don't have anything else to do. This is what we do."

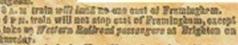
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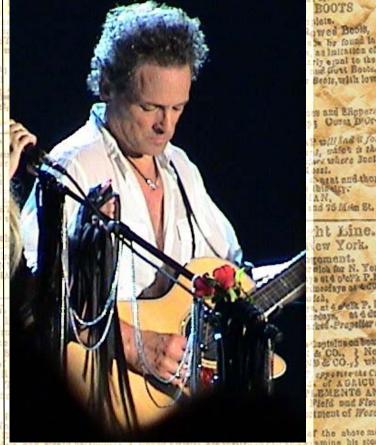
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his bandmates had no choice but to let Lindsey go: "We arrived at the impasse of hitting a brick wall. This was not a happy situation for us in terms of the logistics of a functioning band. To that purpose, we made a decision that we could not go on with him.

"Majority rules in terms of what we need to do as a band and go forward."

http://canoe.com/entertainment/music/ lindsey-buckinghams-fleetwood-mac-exit -due-to-scheduling-issues

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further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



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THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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REGULAR LINE OF PACKETS

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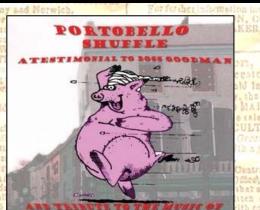
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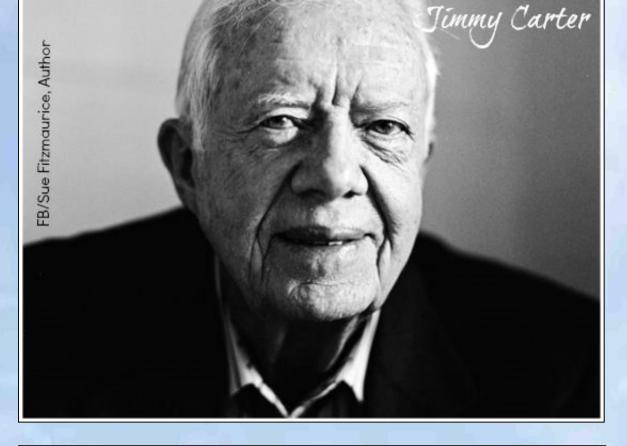
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

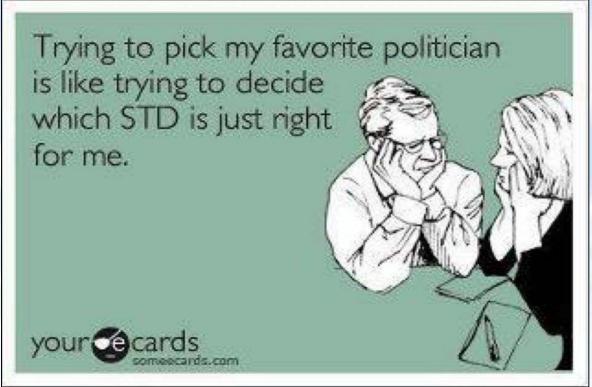
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FILLING IN FOR ANDREW LOOG OLDHAM

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





Peculiar News of the Week

Britain Is The People



"I've always been in favour of Fox Hunting"

- Theresa May (UK Prime Minister)

Psychopaths Enjoy Bloodsports



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.

WEB RADIO

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!



ME TRYING TO FIND GIRLS IN A PROG CONCERT





Neil Nixon presents a one-off radio show unlike any other: stuff that no right thinking radio station would ever broadcast. But nobody ever accused this magazine of being 'right thinking'....

BANNED RADIO 01

Song Titles are Fucking Stupid scuit: Fuckin' 'Ell it's Fred Titmus Anal Cunt: Half Man Half Biscuit: N.W.A .: Fuck Tha Police Sleaford Mods: Jobseeker Richard Cheese: Too Drunk to Fuck Cradle of Filth: Gilded Cunt Donna McGhee: Make it Last Forever Kevin Bloody Wilson: I Gave up Wanking The Intergalactic Laxative Donovan: Frank Zappa: Dinah-Moe Humm Shel Silverstein: Fuck 'em Sleaford Mods: 14 Dav Court Jolly Fucker Sleaford Mods: John Cooper Clark: Twat Della Reese: Yes Indeed Derek and Clive: Nurse Millie Jackson: Love Stinks Erotica: Forbidden Games Oral: Love Pole Pussy Riot: Straight Outta Vagina Donna Summer: Love to Love you Baby Joe Aufrict: Youthful Satanic Ecstasy pt 1 (excerpt) Sleaford Mods: The Committee Dawn Davenport: Retarded Brat Prehistoric Cave Stokers: Urine you're Out

BUNNED BUDD

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 multiinstrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of shear inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space. KingBathma Shamblemath Murky Red Daniel Biro Caravela Escarlat Wobbler Ephemeral Sur WWW.Fridaynightprogressive.com

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> Listen Here

Friday Night Progressive



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE MAN ON THE WAY UP

Mack & Juan-Juan talk to UFO researcher Willy Miranda about his new radio show. Emily M reports on a deadly UFO encounter during the Viet Nam War. Dr. Lira calls in to discuss the ups and downs of radio stardom and fry the noodle of special co-host, Switchblade Steve Ward.



Listen Here

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



Paul Gray (1963 – 2018)

Gray was a songwriter, pianist, singer and record producer from Australia. He met with early success as the lead vocalist for the 1980s funk/pop band Wa Wa Nee.

After the disbanding of Wa Wa Nee, Gray concentrated on work as a keyboard player, musical director, songwriter and producer. He worked with many highly successful Australian artists, including Tina Arena, Kate Ceberano and Bardot.

Gray was diagnosed with multiple myeloma, a form of cancer, in 2014, and died from the disease on 24th April, aged 54.

Bob Dorough (1923 – 2018)

Dorough was an American bebop and cool jazz pianist, singer, composer, songwriter, arranger and producer.

He was perhaps best known as the composer and performer of songs from *Schoolhouse Rock!*, a series of TV cartoons that appeared on Saturday mornings in the 1970s, 1980s and 1990s. He worked with Miles Davis and Blossom Dearie.



During World War II, he participated in Army bands as pianist, clarinetist, saxophonist, and arranger, and afterwards attended North Texas State University, where he studied composition and piano. From 1949–1952 Dorough was a graduate student at Columbia University, and on the side played piano at local jazz clubs.

When Dorough returned to the U.S., he performed in various clubs, including a job between sets by comedian Lenny Bruce. His first album, *Devil May Care*, came out in 1956.

From 1972 to 1996, and for direct-to-video releases in 2002 and 2009, Dorough wrote and directed episodes of *Schoolhouse Rock!*, an educational animated series that appeared on TV. He got the job when advertiser David McCall asked him in 1969 to put the multiplication tables to music, with "Three Is a Magic Number" earning him the job as the series' musical director.

With his friend Ben Tucker, Dorough wrote the song "Comin' Home Baby", which gave Mel Tormé a Top 40 hit and two Grammy Award nominations. Dorough was the vocalist for The 44th Street Portable Flower Factory, recording cover versions of popular music for Scholastic Records in the early 1970s. From 1985 to 1993 he toured Europe several times with the saxophone player Michael Hornstein, bassist Bill Takas and drummer Fred Braceful.

Dorough worked with Nellie McKay on her 2007 album *Obligatory Villagers* as well as her 2009 release *Normal as Blueberry Pie – A Tribute to Doris Day.*

Dorough died on April 23rd, at the age of 94.

THOSE HE HAVE LOST



Tim Bergling (aka Avicii) (1989 –2018)

Bergling, better known by his stage name Avicii, was a Swedish musician, DJ, remixer and record producer, who began his career at age 16 posting his remixes in online forums of electronic music, which led him to sign his first record label deal. He rose to prominence in 2011 with his breakthrough single "Levels". His debut studio album, *True* (2013), featured electronic music blended with elements of several music genres. It was supported by the lead single "Wake Me Up". In 2015 he released his second studio album, *Stories*, and in 2017 he released an EP titled Avīci (01). In 2016, he retired from touring due to health reasons.

He died on 20th April, at the age of 28.



Colman took up piano and bass guitar, and enjoyed his first taste of success when he joined Pinkerton's Assorted Colours in 1966. The group group evolved into The Flying Machine three years later, and their first single under that name was "Smile A Little Smile For Me".

In 1976, Colman jointly organised a march to the BBC, protesting about the lack of rock and roll music on BBC Radio 1, and the corporation took him on as a presenter, headlining his own weekly show. Following the popularity of the programme, Epic Records brought Colman in to take over the production of Shakin' Stevens. During this period he was called upon to produce a wide range of artists, ranging from The Shadows to Paul Kennerley, and Claire Hamill to The Revillos.

As a broadcaster, Colman hosted *Echoes* on BBC Radio London, with a guest list that included Sir Paul McCartney, Dr. John, Robert Plant and Steve Miller. He also wrote a weekly column as a journalist for the *Melody Maker*, as well as authoring a best-selling book, *They Kept on Rockin'*. Colman extended his chart successes by creating hits for Kim Wilde, The Jets and Alvin Stardust, and he made albums with his boyhood idols, Phil Everly and Little Richard.

Colman died on 19th April, aged 73, from cancer.

Ian Stuart Colman (1944 – 2018)

Colman was an English musician, record producer and broadcaster, who worked with a diverse array of musicians including Billy Fury, The Blasters, Cliff Richard, Phil Everly, Alvin Stardust, The Jets, The Inmates and Little Richard.

Ramón Conchas (1976 - 2018)

Conchas, better known by his stage name. Mr. Yosie Locote or King of Las Rimas, was one of the top rappers based in Guadalajara, Mexico. He was also a member of a gang (Florencia 13) that served as inspiration for his music.





He started his musical career in 2009, writing songs for the people of his neighbourhood. During his career, he recorded with renowned artists such as C-Kan, Remik Gonzales and rap and trap group Santa Fe Klan.

On March 5, 2017 his ninth album *El maestro de las rimas* went on sale.

The body of Ramón Conchas (Mr. Yosie) was found in Tetlán Río Verde, on April 19th, with a message of threat that could belong to organized crime. He was 42.



Robbee Mariano (1971 – 2018)

Mariano was a founding member and long-time German bassist with the band Sons of Mannheim, and most recently appeared in the band of singer Xavier Naidoo, but also played with other stars such as Nena or Udo Lindenberg.

He died on 20th April, aged 47.



Brian Henry Hooper (1963? – 2018)

Hooper, was Australian bassist for Beasts of Bourbon, an Australian alternative rock, blues rock band formed in August 1983. He also worked with Rowland S. Howard, Penny Ikinger, Spencer P. Jones and Nick Cave & the Bad Seeds.

He released a number of solo albums, the first which came after a 2005 balcony fall, which left him with a broken back, and which he said having to learn to walk again helped his singing and playing. He emerged in Perth's punk scene, meeting up with Kim Salmon and drummer Brian Polo (Salmons/Surrealists) after putting an ad looking for a drummer, which specified, "Must be absolute moron". He was with the Beasts of Bourbon between 1990–93, 1996–97 and 2003–08, and played on four of their albums, including the 2007 reunion record Little Animals, and re-joined them for a series of 40th anniversary dates.

Hooper had been suffering from incurable lung cancer which was diagnosed last year. Despite being wheelchair bound and relying on an oxygen tank, Hooper managed to perform one final show with his band Beasts of Bourbon at a special benefit concert held in his honour in Melbourne the week before his death.

He died of lung cancer on 20th April, aged 55.





Inuka (1990 – 2018)

Inuka (Inuit for "Silent Stalker") was a male polar bear and one of the mascots of the Singapore Zoo. He was born at the zoo and was the first polar bear to be born in the tropics; the result of an extensive breeding programme run by the zoo. There have been four polar bears at Singapore Zoo altogether—Nanook, Sheba and their offspring Inuka, as well as another female, Anana.

He was adopted by the SPH Foundation, which is the charity arm of Singapore Press Holdings (SPH), since birth. SPH co-organises events together with Wildlife Reserves Singapore (WRS), such as his birthday parties, and contributes about \$\$95,000 annually to the Wildlife Conservation Fund, which covers the adoption of Inuka and other zoo sponsorships.

In 2006, it was revealed that the Singapore Zoo had contacted Polar Bear International Studbook keepers based in Rostock Zoo in Germany to have Inuka included in the list of bears available for transfer as part of an "animal exchange programme", such that Inuka would be moved to a zoo in Europe when his mother passed on. However, in 2007, the Singapore Zoo announced that Inuka would stay at the zoo even after his mother Sheba died.

In 2018, WRS announced that Inuka has been less active than usual. He underwent a health examination on 3 April 2018 and the results revealed that his health was declining. In recent months, his keepers reported that Inuka's activity levels have dipped noticeably, and a second health examination was conducted on 25 April 2018 to give further clarity on how he was faring. The results showed Inuka was not improving despite extensive treatment. Singapore Zoo decided not to revive him from anaesthesia and he was subsequently put down on 25th April, at the age of 27.



Nabi Tajima (1900 – 2018)

Tajima was born Aug. 4, 1900, in Araki, Japan, and was recognized as the last known person born in the 19th century (which ended on Jan. 1, 1901. At 117 she was older than modern-day Australia, as well as everyone else known to live on the planet.

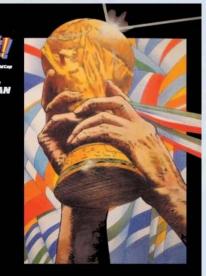
The title of 'world's oldest living person' was awarded to Tajima last September, when fellow 117 -year-old Violet Brown died in Jamaica.

Tajima straddled the 19th, 20th and 21st centuries and is one of the few people who could recall a time before World War I. Two days after her 45th birthday, the United States dropped the first of two atomic bombs northeast of her home island. Her legacy is similarly expansive; she had nine children and 160 descendants, including great-greatgreat grandchildren, the Gerontology Research Group said.

Tajima died in her sleep on 21st April.

THOSE HE HAVE LOST

The Official Film of the 1982 World Cop The Official Film Soundtrach Featuring the Music of The File Automore and an art



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

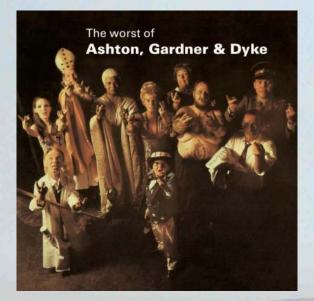
Richard Christopher "Rick" Wakeman (born 18 May 1949) is a legendary English keyboardist, songwriter, television and radio presenter, and author. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. He is 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

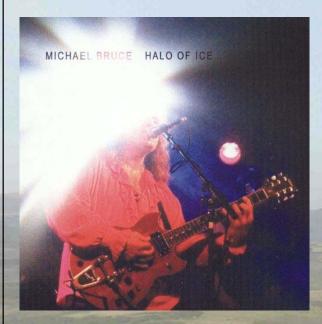


Natural Gas was a rock band which released one album, Natural Gas, produced by Felix Pappalardi, in 1976. The group performed a few gigs as an opening act for Peter Frampton in 1976. They released a self-titled album and three singles. The band consisted of Joey Molland, a guitarist Badfinger. the famous Beatlesin 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 the two maverick musicians them. 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 centuiry 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.

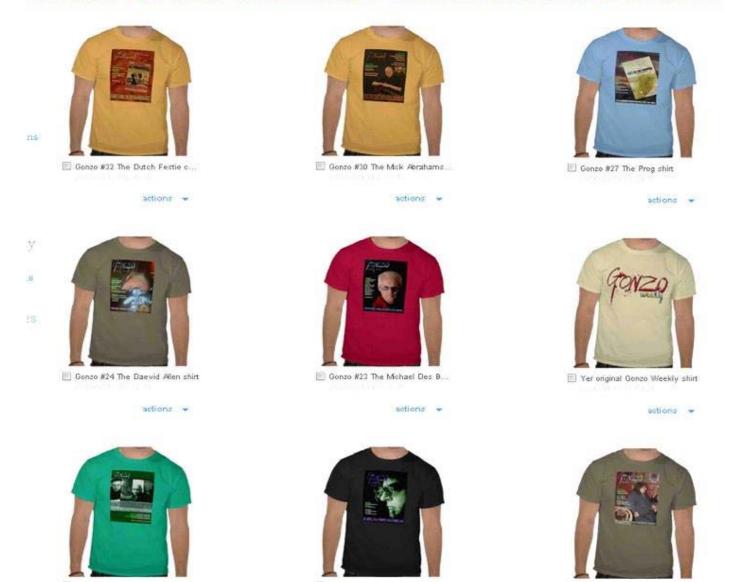
The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20zs Of Plastic With A Hole 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.



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

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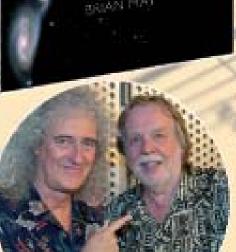
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This DVD is a must for all fans of Classic Rock!







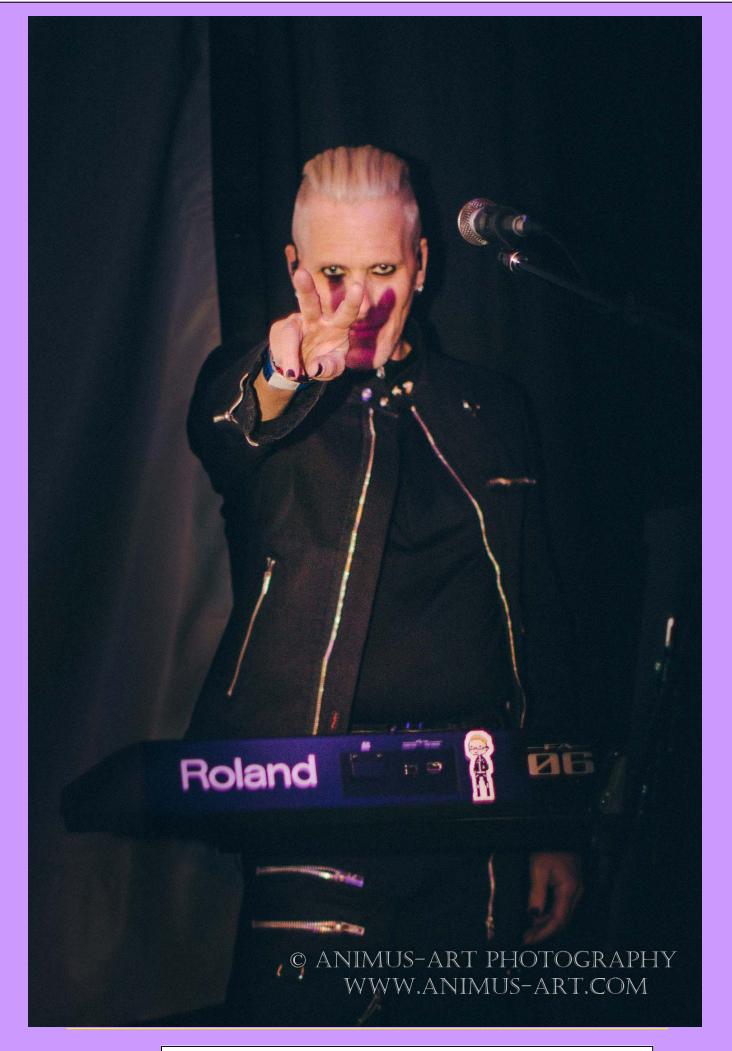
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Douglas Harr Ear Candy for the Hungry Audiophile LOVING STRANGELOVE



Depeche Mode are an enduring, genius band that formed in 1979 who still write, record and tour today. Their success in the 80's and 90's is legend. More recently, during the last 15 years, their work has become increasingly dark and experimental -- still a single here or there, for instance last year's "Where's The Revolution" reward the faithful who seek a bit more dance than trance -- it all comes off smashingly well in







their most continuing concert tours, which sell out to global audiences.

Many fans of the band continue to follow and patronize the act, yet typically consider their "golden age" to stretch 1981-1997, now 20 years ago. These were triumphant times the band spent on the write/record/ tour train, resulting in legendary albums from *Speak and Spell* (1981) to *Ultra* (1977). This is when DM could easily be compared to "The Beatles of the 80's" -- really "80s/90s". As many will already know, the band began with their first album largely hemmed by Vince Clark, who left the year it was released, and was replaced by deft player Alan Wilder, who joined singer David Gahan and third keys-man Andrew Fletcher making the long running foursome. Alan left in 1995 before the last "core period" release *Ultra*.

But at the early stage in 1981, with Clarke going away to do Yaz, Martin Gore became principal songwriter and instead of that being a challenge, the band's output matured by leaps and bounds. The third record *Construction Time Again* (1983), which found Alan



increasingly taking a role as lead player and soundscape creator is a masterwork. This album was a breakthrough in terms of ambition and maturity, though just one successful single, "Everything Counts" emerged. The record as a whole covered territory sonically and lyrically that became the trademark for these hard working musicians. Global popularity built steadily after this from Some Great Reward to Black Celebration, Music for the Masses, Violator, Songs of Faith and Devotion and on. At the end of two decades, after the new-millennia "backward look" Exciter (2001), the band took increasing sonic risks, releasing 4 additional records and 5 world tours in the last 15 years. These live shows became louder and noisier much more like rock 'n roll in many parts, more focused on drums, bass and guitar than on 3 men at their synths - a different and new sound and style for this millennia.

Enter tribute genius band **Strangelove**. What these stellar musicians and performers so is lovingly recreate the DM live experience, focusing on their shows from 1981 to 1997 – basically, the version of the band we all



grew to love -- all synth, maybe a few found objects, no "bass player" and definitely no drummer. Just four guys and three keyboard rigs, and four part harmonies all fronted by one of the most charismatic lead singers born to this world. Each member of Strangelove recreates not just the music but also the persona of their role:

Brent "Counterfeit Martin" (Martin Gore) Leo "Ultra Dave" (Dave Gahan) Julian "Oscar Wilder" (Alan Wilder) James "In The Fletch" (Andrew Fletcher)

Taken in parts or as a whole, I had multiple moments, regularly, where I felt like I was seeing the actual band live, despite each of these talented musicians infusing the proceedings with some of their own obvious talents. Critically, maybe most importantly, Brent's vocal interpretation of warble-then-sustain Martin Gore is dead on, and Leo's growling baritone representing Dave Gahan is note perfect, accentuated by moves both dressed and undressed that echo everything great about Dave as one of the world's greatest front-men. It's an unbelievable collection of talent which will, for all, preserve the early DM experience while allowing for the original band to continue stretching into experimental territory. And, finally, there is something about a show featuring all synth -- pure synth, which bubbles and pops out of high -definition speaker systems in such clear form while we watch and dance.

I talked to Brent after the show and in follow up discussions:

1) Brent did you specifically agree to focus on 1981-1999 in order to represent the four piece synth led version of the band?

We do represent all eras of the Depeche Mode canon. Depending on the scale and locale of the show we're performing, we bring in different stage set pieces and costume changes that reflect key points in their evolution. That said, there is a deliberate focus on what are perceived as the halcyon days from '86-'93, as this era represents the sweet-spot where many lifelong fans of Depeche Mode were first introduced to them. Our project also proudly features a 1:1 analog for every member of the classic lineup. The project was very much cast with this in mind.

2) Though Alan did play some drums, very tastefully by the way, on his last tour, for "Songs of Faith and Devotion", did you make a conscious choice to avoid this?

Our own "Alan" performer, Julian Shah-Tayler (aka: Oskar Wilder) is an adept multi-instrumentalist and is easily up to the task of performing live drums for a segment of our set. That said, we would likely limit that to a live presentation that focused primarily on *Songs of Faith and Devotion*, and adhere to that visually, as well as in the set list and instrumentation. A native of London, via Leeds; Julian's from the very popular UK outfit "Whitey", that had quite a bit of momentum a handful of years ago. For larger shows in US we've brought in Terri Nunn/Berlin's drummer Chris Olivas and he's a our "fifth member". An interesting footnote -- I've produced a couple of original music projects, and



brought in Depeche Mode drummer Christian Eigner. He did a fantastic job!

3) How many "Dave's" have you employed, Leo is fantastic!

I began developing a project as music director and performing in the "Martin Gore" capacity in 2006, in what was an early iteration of what eventually became Strangelove-The Depeche Mode Experience. Since that time I've worked with two other vocalists before finding our current singer, Leo Luganskiy (aka: Ultra-Dave). When we first heard him we immediately knew our worldwide search was over. His vocal timbre is uncannily like Gahan's. He's the total package, and at just 30 years old, more accurately represents the timeframe we referenced above.

4) When you study Martin's lyrics, do you pick up bits of humor or even a track you think is overtly happy from this maestro of all things dark and lonely? (I might say "But Not Tonight")

Of course we have poured over the lyrics quite a bit, in the course of the thousands of hours involved in recreating their studio work to present it in a live setting. There's quite a range of emotion on display; and quite an evolution from their early work to the open cynicism in evidence on their latest release, "Spirit". A certain line in "But Not Tonight" often elicits chuckles from the audience. Other lyrics gain newfound relevance in our modern times ("People Are People", "New Dress" immediately come to mind)

5) Are there any songs you omit because they are too challenging to you or to audience for any reason? (I am thinking lack of singles on my favorite *Construction Time Again*)

We don't omit any songs because of performing challenges, but rather, based on what we know the audience response is likely to be. For instance, there are no current plans to work up "Black Day" or Christmas Island" since few would care and others that are familiar would still likely be bored and go grab a pint. An immersive album listening experience is very different from a live presentation and there are matters of set programming flow and energy level to take into account.



6) Playing a few from *Speak and Spell*, do you see a real difference in the structure when Vince wrote and played as lead?

The chief difference to us was the naivety and spunk the young lads had at that point. Obviously, with Vince as primary writer at that point, the songs have a different feel. We do a few tracks from SAS and they're still a lot of fun to perform live.

7) Can Londoners expect any surprises that we don't see in the states?

The biggest surprise, (even though it's listed on the poster) is that we're having "Scant Regard" open for us.

www.animus-art.com





Remembering The Necessaries

Event Horizon: https://www.youtube.com/watch? v=1VskSobwOwE

A kind of review from Alan Dearling

alan dearling

'Event Horizon' has something of the Holy Grail about it. Released in 1982 it drifted into immediate obscurity. And, of course, many years later it became a much sought after cult item. Thankfully it's now been re-released by Be With Records. But only on vinyl. I was able to download it on Spotify (also thankfully). It's readily available on download. I found it a rather intriguing title for an album. Wikipedia informs us that,

"In general relativity, an event horizon is a boundary in spacetime beyond which events cannot affect an outside observer. In

layman's terms, it is defined as the shell of 'points of no return'."

I'd never heard it first time around, but I knew of it, because I'm something of a fan of the now legendary, Arthur Russell and Chris Spedding, who was apparently a temporary member of The Necessaries. There appears to be some discussion if he is on the album or not.

Listening to it now it turns out to be a schizophrenic album. Shades of lots of other slightly edgy, non-mainstream bands from Talking Heads through Jonathan Richman and Roxy Music to the VU. And on a first listen, I like it. It's got a strange



'otherness' about it. Strong thudding percussion and bass, uneven beats, staccato singing. Weird stuff. It epitomises the experimentalism of many post-punk bands. It sometimes even has a Shadows' resonance. Many unusual time -changes and odd electronica. Definitely hard to pin-down and categories. It's fun – yet also a bit dark – no bad thing. Strange lyrics too: "Mount Olympus Chardonnay" anyone? "My obsessions still remain...Europe..."

Arthur Russell was a wonderful chameleon. His avant-garde disco is still cutting edge as was his cello playing. He was actually a classically trained cellist. This album is more of an experiment at the outer edges of pop music. Some lovely moments. Maybe I'll get around to writing a longer piece about Arthur Russell. He's one of music's ultimate 'outsiders'.

Here's the press release which accompanies the vinyl release from Be With Records. It seems worth sharing since it includes a fair amount of info I was not aware of:

"Arthur Russell epitomised the spirit that defined downtown NYC in the 70s and 80s.



Yet his inability to complete projects resulted in limited output. Be With now present the reissue of Event Horizon, an album Arthur did finish with his cult group The Necessaries. Criminally neglected for 35 years, its scarcity on vinyl has caused it to evade his most diehard fans and its relative obscurity has rendered it largely unknown, even amongst Arthur acolytes.

Arthur played keys in the new wave/ power pop quartet, as well as writing half the songs and contributing his inimitable vocals and avant-garde cello. Fronted by the muscular guitar of lead singer Ed Tomney, the band was rounded out by Ernie Brooks (The Modern Lovers) on bass and drummer Jesse Chamberlain (ex-Red Crayola). The record was produced by the legendary Bob Blank and featured the pulsing trombone of Peter Zummo.

Event Horizon represents the partial overhaul given to The Necessaries' first record Big Sky (1981). Renamed and relaunched in 1982, 'The New York Rocker' described the revised LP as benefitting from "some shuffling, some trimming of deadweight and the setting of real gems in their place. The biggest plus – 'More Real' - is easily the prettiest song the Zombies never wrote". That track, as well as the towering 'Driving And Talking At The Same Time', 'Detroit Tonight', 'On The Run' and 'The Finish Line', came from the pen of Arthur. They are undoubtedly the best tracks on the album, wonderfully capturing Arthur's softer, more melodic approach to pop.

With an uncompromising post punk attitude, The Necessaries blended distorted guitars and loud drums with melodious, intelligent songwriting. It's weird and minimal, but it's still resolutely pop. Like much of Arthur's work, the songs are warm, shimmering and modern; catchy, hypnotic and utterly timeless. As well as handling a lot of the lead vocals, he arranged the tracks too, stripping away some of the new wave poppiness and adding his signature beautiful moodiness. It sounds like the most transcendent idea of what pop music could be.

Event Horizon should've been one of the most influential records in rock music history. Like most slept-on classics, it didn't make the immediate impact it intended to, and was forgotten by Sire and, eventually, by fans. Nevertheless, Arthur forged ahead with his solo career after abruptly quitting the band by jumping out of the van at the mouth of the Holland Tunnel in New York, while on the way to an important gig.

Whilst Event Horizon will appeal to all Arthur Russell completists, it demands further examination beyond his fans. It's long been an elusive missing piece to the lore of the downtown scene, but it won't be for much longer. Art Pop? Jangle Pop? Power Pop? Whatever. Far ahead of its time, this is pure pop for now people.

The original, iconic artwork has been faithfully restored whilst Simon Francis' dextrous mastering adds real clarity throughout. As ever, the record has been pressed at a reassuringly weighty 180g. Additionally, the album features extensive liner notes on a printed inner sleeve by renowned writer and friend of the downtown scene Mikey IQ Jones."





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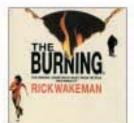
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RSD 2018 UK How was it for you?

I trundled into Bristol on Saturday morning and after some general retail therapy headed over towards our new Rough Trade shop, around 1130, hoping the 'crowds' would have gone down by then. I had to walk through the city's main shopping centre and it was only when I got a few hundred yards from paradise that I started to see the first, white, Rough Trade bags being carried. So not a big deal on the general populace of the city then? However, there were suddenly bags galore and they looked like they all had a good few albums in them. I turned the corner and could see the entrance, which looked pretty empty.

Hey.....It's long and fairly narrow and inside there seemed only a few folk browsing. Mind you, a queue of people holding albums, waiting to pay, stretched down the entire length of the shop! I worked out the RSD releases

John Brodie-Good

WHERE THE GOOD TIMES ARE





were down towards the back and headed down there. Previously, at Rise, most of the good stuff was gone. Not today, much to my astonishment, and then delight, I realised most of what I had suggested last week was actually facing me on racks, or piled on tables.

Not good, the vinyl urge came from nowhere, my hands started moving in all directions......I took a deep breath, and got a bit more sensible. I emerged about 45 minutes later, with six goodies in my bag, and have just noticed they didn't charge for one, whoops/sweet. A non RSD album too. I picked up the Tangs' 12" single plus the Miles Davis 12" too. I did want the Beverly Martyn LP and thought they had sold out. I double-checked and found the last one, phew. I took a chance on the June Tabor as well.

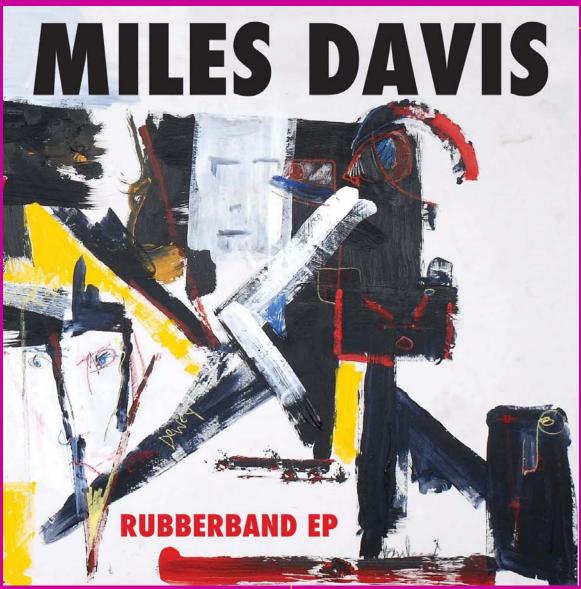
I was just flicking through the 'prog' box (about 10 copies of the Tormato pic disc) when I read the words Trevor Burton. Trevor of the 'tasty licks' fame! One of my favourite studio rock and roll albums is the Fairies 'What a bunch of Sweeties', Mr B guests on lead guitar at times. My eyes continued reading, the LP is called Long Play and it's brand spanking new, recorded last year in Birmingham. I had to really. His first



solo album, amazing considering his long musical history (founder member of The Move). I've only had a quick listen and it's acoustic and raw, just like the blurb says. It sounds very fresh and non-digital as a result, and 20th century music rather then 21st. Only two selfpenned songs and a collection of favourite songs from a series of modern song writers chosen by Trev.

His first original tune opens the album, Hit and Run, which summarizes the wild ride of life, largely voice and acoustic. Keyboards feature on some of the tracks but my short listen suggests further aural exploration is required. So, an interesting surprise which I missed from the list. A three track CD is also included with bonus tracks featuring bass and drums in addition to guitar and voice. 'This CD is electric' it correctly says on the back.

The majority of punters in the store seemed the more seasoned vinyl user, average age in the 30-40s maybe. Not so many student types, and only one kid. I may have missed most of the students who may have done the early shift of course. Plus a few old gits like me. As I feared though, this shop has

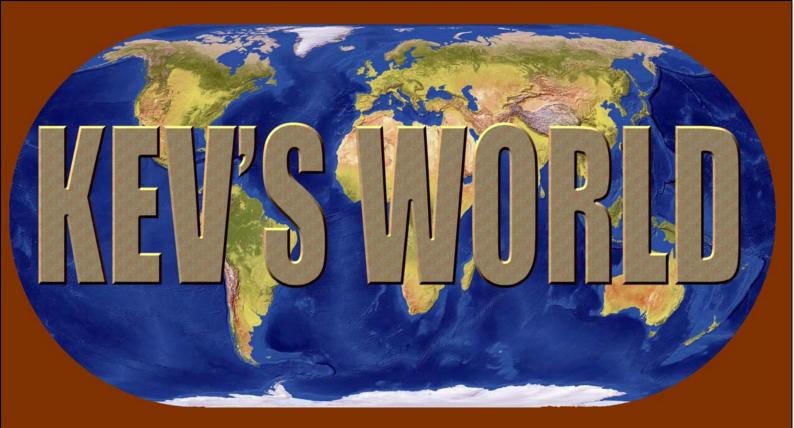


less than half the stock that Rise had a year ago. They did at least keep the staff (although not all); I recognised a few faces. It's mainly new vinyl, ergo, largely expensive stuff, and pretty random when it comes to Heritage Rock. Wow, I managed to use Jon's expression within a week! Heritage Rock......I suppose that's what 99% of my music is. Rise must have had double the vinyl stock and tons of CDs, which RT almost totally lacks. Progress....... WTF they sell those shitty Crosley record players, which is another matter altogether.

Still, I'm sure I'll get a little bit excited again next year. Certainly great to have a 'real album' to look forward to soon though, oh yeah.....May 18^{th} and Ryley Walker's third album, Deafman Glance hits the streets. I've got the record on pre-order, a sample track can be found on his website/FB page. I'm hoping the folkier elements are superseded by a jazzier, darker electric sound...we will see. UK Gigs too! $27^{th} - 30^{th}$ November, London, Bristol (yeah!), Manchester and Hove plus the Larmer Tree Festival in July near the totally safe city of Salisbury. Summer's coming folks.....

http://www.thetrevorburtonband.co.uk

https://www.ryleywalker.com





THE DARK ELEMENT THE DARK ELEMENT FRONTIERS MUSIC

Singer Anette Olzon is probably always going to be remembered as the replacement for Tarja Turunen in Nightwish, who in turn was replaced by Floor Jansen. I loved the 'Imaginareum' album and was looking forward to seeing her front the band when they came to NZ, but by the time they arrived Floor was very much in control and the band just felt more complete. But, I was intrigued to see what Anette would do next, and after a couple of different outings she has now joined forces with Finnish guitarist and songwriter Jani Liimatainen, probably best known for being a founder member of Sonata Arctica, and being in Cain's Offering, alongside Stratovarius singer Timo Kotipelto.

The result of this combination (Jonas Kuhlberg is on bass, Jani "Hurtsi" Hurula, drums, while Jani provides both keyboards and guitars) is exactly what one might expect from a Nightwish singer combining forces with a power metal guitarist who wants to write symphonic style music. There is no escaping that it sounds like a more commercial version of Nightwish, if that were possible, with less of the complex melodies and folky inclusions that they do so well. Anette had a very different style to both Tarja and Floor, and this music has been aimed at 'Dark Passion Play' fans, but without the complexity. There are times when the keyboards actually over-ride the vocals, which doesn't make a lot of sense, given that many of the people who will search this out will be doing so just for Anette's involvement.

This is certainly a pleasant album, but nothing more than that, and there is a



feeling that now they have found one exact style of music they are just going to keep playing different versions of it, and by the end of the album I was feeling quite bored, which I can't imagine is what they were searching for. It is commercial, and will be played on the radio all over Europe, and I am sure it will do incredibly well for the band, I just can't see myself playing it for pleasure. /10



DELUGE GRANDER OCEANARIUM EMKOG RECORDS

This is the fourth album from Deluge Grander, but it is the first time I have come across them. To be honest, if it wasn't for bandleader Dan Britton (keyboards, guitars, other instruments) contacting me through both ProgArchives and LastFM, I still wouldn't have! But, I personally think it is great when musicians push themselves out there to people who may be interested, so I was intrigued to hear this. Joining him on this album is Brett d'Anon (bass, guitar) and Patrick Gaffney on drums along with assorted guests, and by having certain instruments only involved with certain songs it gives the music an incredibly varied feel.

I have seen some people liken this to Mike Oldfield, but that isn't at all fair on either artist, and doesn't represent what the music is like, as for me this is what would have happened if Frank Zappa had symphonic moved more into the progressive field as opposed to the avant garde. There are times when the music becomes almost oriental, and I found myself thinking of Dennis Rea and his incredible 'Views From Chicheng Precipice', but again brought more into mainstream progressive music. Dan's keyboards are always at the very heart of this instrumental album, and here the music really does live up to the album title as when playing this I can envisage myself underwater following fish near the seabed.

Due to the variety of sounds and instruments, one doesn't always know what to expect around the next coral reef or valley in the sea floor, which makes the consistently interesting album and enjoyable. I did warn Dan that if he sent me the album he had to understand that it would be reviewed honestly, and I would say exactly what I thought, which may not be what he wanted. But, he accepted that, but from the moment I put this on I knew that it was never going to be an issue, as this is one that I have enjoyed throughout. Well worth further investigation. http:// emkog.com/DelugeGrander.html 8/10





DIABLO SWING ORCHESTRA PACIFISTICUFFS CANDLELIGHT/SPINEFARM

There are times when just the name of the band is enough to make the casual critic to become quite intrigued, and that is definitely the case with this Swedish octet. Eight musicians? Yep, and it isn't the line-up that one might expect from a rock band: Daniel Håkansson (guitars and vocals, Pontus Mantefors (guitars, FX and vocals), Kristin Evegård (vocals and Johansson piano), Anders (bass), Johannes Bergion (cello and vocals), Martin Isaksson (trumpet and vocals), Daniel Hedin (trombone) and Johan Norbäck (drums). In many ways, this doesn't come across as a band, but something far more eclectic, as if it was a group of musicians performing a score for a Tim Burton movie. As a family we watched 'The Nightmare before Christmas', and some of the songs on here (especially "Superhero Jagganath") could have been dropped into it and would have fitted incredibly well!

Since the start back in 2003 the band has defused the seriousness of everyday life with a humorous twist where everything is allowed. The musical framework is wide to say the least and DSO strive to constantly surprise and challenge their listeners: it is eclectic and rule-breaking, but somehow always makes total musical sense. The arrangements and melodies are unusual to say the least, but this is not out about being "out there" just for the hell of it. This is music that is both compelling and always interesting. Since 2012's 'Pandora's Piñata' the band have taken the opportunity to reinvent themselves and approach their task with fresh eyes and ears. Annlouice Lögdlund left the band in 2014 to pursue her opera career, but new singer Kristin Evegård has brought some serious new writing skills to the mix, both in the lyric departments as well as composing. It is also the first studio album for Johan Norbäck, who joined the fold in 2012 for the touring of Pandora's Piñata: not many drummers have to wait five years to make their recording debut with a band, but he really has started with a bang.

Although it is possibly to call these guys progressive metal, the first word of that term in their case covers a huge amount of genres from swing to prog, incorporating some RIO and plenty of avant combining with musical theatre and soundtracks. At the beginning of "Jigsaw Puzzle" the strings are so delicate that they could have been used in a James Stewart movie, before it morphs into disco ELO, yet all in a way that just works. This is not a band who are content to sit within a genre, and treat music as it is a living free thinking animal that is going to go its own way in the jungle. There may be times when it will follow a path that has already been created, if it happens to be going in the same direction, but it never stays on it for very long as there is way more fun to be had in the wilderness.

It is seriously like nothing else I have heard in the last year, during which time I have reviewed more than 600 albums of different genres, and that is a statement in itself. Superb.

http://www.diabloswing.com 9/10



EDEN SHADOW MELODIES FOR MALADIES WHITE KNIGHT RECORDS

This is the second album from neo-prog/ prog metal outfit Eden Shadow, released in 2016, who are a trio based around Ryan Elliott (vocals, guitar, keyboards) with Alex Broben (bass) and Aled Lloyd (drums). Although the three of them are the sole musicians on four of the six songs, they are joined by some others for the other two, most notably the famed Theo Travis on flute and saxophone. What really works on this nearly sixtyminute-long album is the syncopation, and the way that the three musicians tie it in so tightly, almost moving into mathcore territory. The arrangements are solid, and the production quite superb, but that just isn't enough.

From the off I found that I was struggling with Ryan's vocals. It is not that he is a poor singer, but just that he doesn't seem quite right for the style of music that is being played, and I found it quite jarring. Added to that the songs are nothing more than okay, and I found myself wishing that there was an outside influence in the studio to push the ideas that really worked, and give guidance. But, as always, views on music are subjective as opposed to objective and there are plenty of people who seems to say that this is the best thing since sliced bread, so all I can say is that it doesn't work for me. 6/10



ELAINE SAMUELS & KINDRED SPIRIT PHOENIX RISING INDEPENDENT

Well, this was a nice surprise. I had not come across these guys before, so didn't know what to expect, but was incredibly pleased when it transpired that they sit quite happily within the prog folk and folk-rock fields. Given that I literally flew all the way around the world last year just to attend the most important (to my ears) folk-rock festival there is, Cropredy, I can say that this is music that I enjoy: particularly when it is as good as this. In many ways, they remind me of The Morrigan, although here with a violin very much to the fore, and although primarily acoustically led, the electric guitar is dynamic and powerful when it is required. The flute is also incredibly important, bringing a freshness and light to proceedings, while Elaine has a wonderfully clear voice, with a touch more emotion than the pure Maddy Prior Annie Haslam. The drums and or percussion are provided with a deft touch, understanding the need to do far more than just blast away in 4/4 time, and understanding that less is often more. So, it was something of a surprise to discover that the man behind the kit is none other than Les Binks, who will always be associated with the classic Judas Priest of the Seventies. Although he will be associated always with heavy metal for his time there, and also with bands such as Tytan, it must be remembered that he is a session musician who can also be discovered on albums such as Roger Glover's classic 'Butterfly Ball'.

This is a fresh and wonderful album, just right for the summer, and I am somewhat distraught to discover that it was released in 2015 but that I have only just come across it. But, on checking their website the good news is that they are in the studio and that another one should be with us shortly. This is a delight from start to end, and I love the cover of America's "Horse With No Name".

http://www.kindredspiritband.co.uk 8/10



ELECTRIC WIZARD WIZARD BLOODY WIZARD SPINEFARM RECORDS

Sleazy, doom-laden, honest balls to the wall raw metal: Electric Wizard are back with a new album that takes its influence from the likes of Blue Cheer and Black Sabbath and cranks it up. This owes nothing to the music scene from any year later than 1973, with no effects or studio trickery, just a band out to make music they can live with, and an ethos they can live by. Singer/guitarist Jus Oborn says, "Real heavy music... really basic heavy rock, blues-based but brutal. I think a lot of modern heavy music has disappeared up its own arse... it's too pretentious and technical. We wanted to get back to that primal sound... over-amplified Blues... Heavy, heavy super fuckin' Blues, total snail-paced funeral boogie for this 21st century hell. I guess it's meant to be hopeless, but it's also defiant and unbroken." The guitars and bass are being cranked with distortion, to make the sound rich and even heavier, while they concentrate on playing riffs that float through the air in exactly the same way that concrete doesn't. They slow it down, and sometimes they even speed it up, but at the heart there is honest to goodness evil sludgy blues, but with a vitality that escapes most doom bands. This isn't depressing or moribund, but is out to grab the heart and ears and smash them into a pulp. In many ways it is very simple, but when it is played this well then who cares? Solid, immediate, essential for anyone who enjoys this style of metal. 8/10



EYE OF NIX BLACK SOMNIA SCRY RECORDINGS

Formed in 2012, current members vocalist Joy Von Spain, guitarist Nicholas Martinez, new bassist Zach Wise (Hissing), and noise/sound collage artist Masaaki Masao strive to conjure music that's threatening, beautiful, and harsh. This is an album that attempts to bring together the harsher elements of black metal together with raw angst doom, and singer who has obviously been a influenced by Siouxsie Sioux. The result is something that is totally off the wall, and straining at the very edge of what is listenable. It is like seeing a car crash in slow motion, no-one wants to look but it is so very hard to tear the eyes away. When this works, this it takes music to a whole new ethereal plane, but when it doesn't then it is just noise, and I don't mean that in a positive sense. When people are attempting to push boundaries then they sometimes fail, and that is the case here. This is their second release, and they have played with the likes of Voivod, so they are obviously finding a fan base, but for me there is still a lot of work to be undertaken until they become the finished article. In Joy they do have a singer who can be sweet and soprano when she wants to be, but is far happier playing with harsh notes and screams, and is going to be interesting to understand where they go to from here, as this does feel like a work in progress. 6/10

http://www.scryrecordings.com



FLAMES OF GENESIS INTERSTELLAR TRANSMISSION.. MINOTAURO RECORDS

The full title of this album is 'Interstellar

Transmigration Part I: A Bridge To Further Realms', and is the debut album Flames of Genesis, where all bv instrumentation is provided by The Voyager. According to the website, "The experiences are translated through ethereal cinematic dark ambient soundscapes - each piece telling a part of the story, conveying the experiences of the journeys across vast distances, crossing the border between what is known and unknown, embracing the mysteries and the wonders, transcending all limits and boundaries both within and without." As the Voyager so eloquently puts it, what we have here is a dark ambient album, one that for me works on a great many levels.

Dark ambient is a style of ambient music that features foreboding, ominous, or discordant overtones, and in the case of this album also brings in the feeling of coldness which comes about from being cast adrift in deep dark space. The original Alien album had the tagline 'In Space No-One Can Hear You Scream', but this music works to provide the feeling far better than the words ever did. To me this is all about being alone in a spaceship, with the engines cut, drifting on the solar currents just knowing that however bad it feels at the moment, it is only going to get worse. Strangely disturbing, yet also compelling, this is a collection of music that will only appeal to a select few, but those few will undoubtedly find it as attractive and essential as I did.

http://www.flamesofgenesis.co.uk 7/10



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 pege-concert program.

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate. DVD containing over 2 hours of footage including an in depth interview with Rick about the project. Double CD 1, The Original Gospels - with Robert Powell as the Narrator. Double CD2, The New Gospels DVD / CD of The Gospels performed live in California – never seen before. Reproduction A4 x 12 page concert program.

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This is 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 and follow us on Instagram, Facebook or Twitter to get action alerts.



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

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

10 SEGAARCADE MACHINES YOU WON'T HAVE HEARD OF

Sega has been around in one form or another since the 1940s, but the modern version of the company properly began in the 1960s, when it began releasing electro-mechanical arcade games. Indeed, over subsequent decades Sega became a true pioneer in arcade gaming, releasing the first ever stereoscopic 3D game (SubRoc 3D), the first arcade game on Laserdic (Astron Belt), the first game with isometric graphics (Zaxxon), and the first game to feature a live nude man trapped inside (The Clothe-less Screamer).

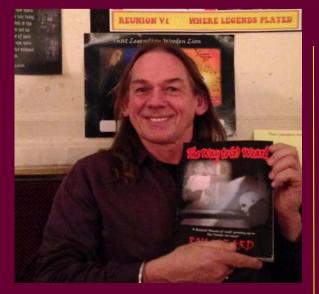
These days, Sega's arcade division is still distributing games, but they tend to be of the ticket-dispensing variety (you know the sort: they churn out tickets which you can then hand over to a disinterested/ irritable arcade employee in return for a malformed rubber pencil topper).

https://www.digitiser2000.com/main-page/10-sega-arcademachines-you-wont-have-heard-of









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

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

I saw a 'Commer Walkthrough' up for sale. This was the same van that we had with Wooden Lion so we bought it. There was tons of room in that. The steering though was absolutely solid and really hard to turn. John said it was like some of the trucks he used to drive in the Army, but I was convinced there was something wrong with it. The heater didn't seem to work either. Soon after we got it we drove up to Nottingham in the freezing fog. Everyone in the van had overcoats, gloves and hats on and we all froze. When the time came for an MOT we put it into a garage and it failed on the steering. They fixed it and when John picked the van up he nearly drove into the garage wall because it was now so much easier to turn the wheel. When I put the van into a garage to get something else fixed a year later I asked about the heater and they told me that the big brass nut in the middle of the dashboard turned it on. It had worked all the time but there were no markings on the knob and it just looked like something which held the dashboard on. This was at a time of petrol shortage and everyone had cans of petrol stashed somewhere in case the rationing came into force. It was a foggy evening when I went to collect the van from the garage, and I found it locked up apart from the office. There were two Iranians in the office and I explained that I needed the van because we had a gig that night. He told me all the keys were locked up in the safe and the guy with the keys had gone home early, but he would drive me round to the guy's house. We piled into his estate car and set off, careering through the fog at high speed. Both the Iranians were smoking and I suddenly noticed that behind me there were two open vats of petrol. I was pretty glad to get out of that car.

The era of possible petrol rationing had another effect on us. We carried a five gallon can of fuel in the back of the van, strapped to the side. This can had a spout with a lid on it. At some point, someone must have put some fuel into the van from that can but, since we all drove it at various intervals, we never knew who it was. The van developed a fault which manifested itself by the vehicle suddenly losing power and stopping. It felt like it had run out of petrol but there was fuel in there. We would check the pipes, the fuel filter, everything, but find no fault and the van would start again after a few turns of the key. The worst place it ever broke down was in the middle of the Rotherhithe Tunnel. Since this was built in 1908, and never widened, you can imagine the chaos that caused. We were on our way to a gig at the Greyhound in Fulham when it really began to mess up. We would manage a mile or so and it would stop. We tried everything even bought a new fuel pump kit and dismantled and replaced the pump by the roadside but it just kept



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stopping. Finally I decided enough was enough. The engine on those vans protruded back into the vehicle so I took off the engine cover and attached some tubing to the carburettor feed. I then ran that back into the van and attached the other end to the spout from the 5 gallon can. We screwed this into another can from which I had removed the bottom. I taped the whole thing up with gaffa tape and insulating tape, and gaffa'd the can to the dashboard. We now had a gravity fed fuel system. We drove the van like this all the way to the gig. On the way home we stopped to buy a couple of cans of fuel. One of these we used to immediately top up the gravity system. I noticed that the Indian garage attendant was staring wide-eyed at us. I realised he could not see the can I was pouring the petrol into. It must have looked like we were pouring fuel all over the inside of our van!

I was hiring out the PA a lot at the time and began working with a guitarist who ran a music shop over in Highgate. Robert Greenfield was his name. He had an eight piece salsa jazz band. I can't recall how I got to meet him but I did their second gig which was in the nurses' social hall in the Royal Free Hospital. They were a funny bunch. Ron Carthy played trumpet, Paul Neiman on trombone, Bud Beadle on sax, and Roy Davies on keyboards, to name a few. When the band first got together it was because they were mostly patrons of Robert's music shop and all liked Latinbased salsa jazz music. Most of them had been involved with other bands, and they formed the band as a way of playing stuff they enjoyed a lot. Just before their first gig they were trying to decide on a name. Lots of names were banded about and one was Robert Greenfield's Red Hot Peppers. Ron Carthy, the trumpet player, had apparently left the rehearsal at this point but they carried on discussing it. Finally someone thought of a name. Not Robert Greenfield's Red Hot Peppers, but Roberto Campoverde's Cayenne. Translating it into another language to make it sound better worked a treat. The trouble was, that when Ron arrived at the gig , he saw that name up on the 'appearing tonight' board outside and decided he was at the wrong place and set off looking for a different gig!

They were great fun to work with. Lots of improvisation went on and the whole thing was held together with hook lines, leading them from solo to solo. There was not often a vocalist so it was mainly instrumental. On one occasion Paul the trombonist could not make it because he was part of a brass ensemble that was doing a high end concert somewhere. He called on a friend to stand in and this guy turned out to be Pete Thoms, who had played with lots of really classy bands. He turned up just before the soundcheck and asked if they had a tape of the gig he could listen to. He then put the headphones on and listened to a bit, picked up the trombone and played a few notes muttering 'in E Flat, yup' and things like that and then fast forwarding to the next bit. The rest of the band were watching him do this with interest. After the soundcheck they were all convinced he was just posing and could not have learnt all that so quickly. During the gig they all made mistakes because they were all watching him, waiting for him to slip up, but he did not put a foot wrong all night.

One of our friends had been in India for a few months and, before he left, he had sent some small statues back to England. When he came back he collected these and revealed that he had stuff the insides with Nepalese temple balls. This is a very potent form of hash. Quite gooey and oily in texture and the only way to roll a joint with it was to pinch of a small piece, roll it into a long thin string and place that in the papers and tobacco. He gave us all a couple each as Christmas presents and we found that, at first, it knocked us out totally. After a while we got used to it a bit. Tony and I had to go to do a New Year's Eve show with Cayenne in a disco in Dartford called 'Flicks' (I remembers this because one of the band's wives saw it written in his diary and, because of his bad handwriting, thought it read 'Fucks' and thought he was going to a sex party). When we arrived we were immediately collared by Roy Davies the keyboard player.

'Have you got anything to smoke?' he asked, knowing we usually had a bit of puff.

'Yes, but you don't want it before the show,' I answered. 'It is temple ball and it will wipe you out.'

He said he had been smoking for years and nothing wiped him out any more, but we put him off – for the moment at least. After the soundcheck was over, and we had been off to eat, we came back to the hall and he started again.

'Just a little one then, come on, I have not been able to get anything since Christmas.'

We had planned to have a little smoke ourselves so we rolled a very light spliff and shared it with him just before they went on stage.

The show usually started with a keyboard riff, which would usually end in some syncopated chords and the whole band would then launch into the first number. Roy sat down at the piano and began to play, and play and play. Head down he launched into a flurry of improvised riffs and arpeggios, and after a good five or six minutes he looked up. The band had all raised their instruments as he started but, by this time, they had lowered them again and were all looking at Roy. He played the intro chords and they made a rather ragged start. When the show was over he came to us and said.

'I see what you mean. I started to play and forgot I was at a gig. I thought I was at home just playing to myself. I was totally lost in it all. I can see why you said I should not have smoked it before the gig.'



AM I AN ANTI-SEMITE?

I can't be the only one who has noticed the similarity between the recent video of an Israeli sniper picking off an unarmed Palestinian on the Gaza border, and that scene from Schindler's List, where the camp commandant, Amon Goeth, takes pot shots from his balcony at the Jewish internees below.

The video, which looks like mobile phone footage, was shot in December 2017, and is accompanied by a commentary by the sniper's colleagues, who are obviously enjoying the scene.

"Wow, what a video! Yes!" one of them screams, after the body has slumped to the floor, with a note of vicious triumphalism at the death of a complete stranger.

"Son of a bitch," says another.

"Somebody was hit in the head"; "look, look, wow"; "what a fabulous video"; "I didn't see it bro'," they continue, bantering amongst themselves.

"He flew in the air, like with his leg," says another, laughing.

"Take that you sons of bitches," is the cool, almost whispered, final comment, probably from the sniper himself. It's not clear how many voices there are or how many people are taking part in the conversation, but it must be three, at least, including the sniper, probably more.

It's like they are playing shoot-'em-up video games, and the people down below are mere avatars on a screen, rather than people with families who might mourn them.

It's obvious that the Israeli soldiers, at least the ones who took part in this video, do not view their Palestinian neighbours as human beings at all.

Balcony scene

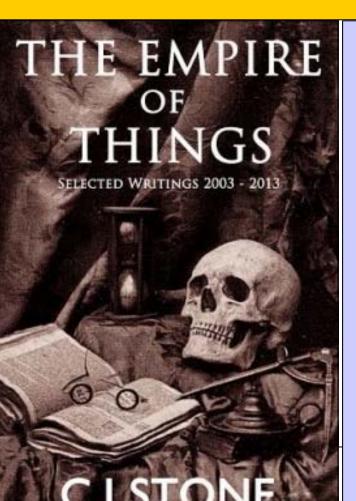
The scene in Schindler's List is very similar. Ralph Fiennes, who plays SS-Hauptsturmführer Amon Goeth, a real-life character, is standing, shirtless on his balcony overlooking the concentration camp, with a rifle. We see him aiming the rifle, then a scene through the viewfinder, moving about erratically, as if picking targets from amongst the people below.

He pauses, takes a drag on his cigarette, aims and focusses once more, finally selecting a single individual, a woman in the centre of the screen, who falls limply to the floor as the rifle cracks, accompanied by an explosion several yards behind. This bit is exaggerated for cinematic effect, of course, since a normal bullet wouldn't cause such an explosion. Later shots show him simply picking off random workers without any incendiary accompaniment. People are running about. Others, who are working, pick up the pace of their work. There is a random scream of horror, otherwise the camp just goes on with its daily routine.

We are meant to understand that this is mere sport to the commandant, that he views the people in his charge as little more than animals.

Land Day

Israel has responded to the release of the video by disciplining some of the people who took part. Not the sniper who killed an unarmed Palestinian, of course, but the one who took the film – for "unauthorized filming" and "distribution" of the video – and the others who were adding the commentary. The words on the recording, the army said, "do not suit the degree of restraint expected of IDF soldiers and will



be dealt [with] by commanders accordingly."

That film was taken late last year, but there's been more footage recently, of Israel Defence Force (IDF) snipers killing Palestinians involved in the Land Day protests on the Gaza border, also using live ammunition. So far 31 have been killed and several hundred injured.

Perhaps this should put into context the row over anti-Semitism in the Labour Party.

Jeremy Corbyn was quick to condemn the killings. This is what he said, in a message read out at a demonstration outside Downing Street:



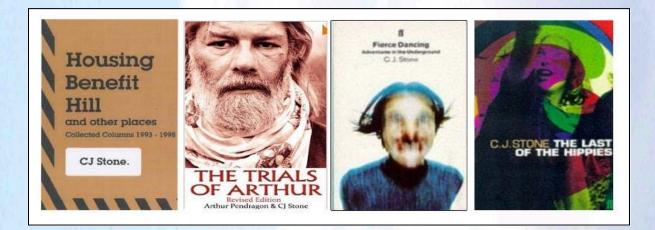
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OTHER BOOKS BY C.J.STONE



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



This week, a slightly mysterious Hawkwind product that was recently advertised on eBay and elsewhere, called "Dark Matter".

Seemingly a Banquet Records release for Record Store Day 2018,

the album is being sold without any track listing whatsoever, although the Banquet site does say it's a "2 LP of the unreleased material previously only on 'Parallel Universe' 3 CD, it has never been released on vinyl." Apparently, the full title of this release is "Dark Matter: The Alternative Liberty/ UA Years 1970 – 1974."

It's also been said that Parlophone will press 2,300 copies of this release in the United States and 500 worldwide on 2 LPs in a gatefold sleeve 180 gram 12? black vinyl.

However, a recent news story does give the following tracklist:

Side A

 You Know You're Only Dreaming (Original 1970 Version)
The Reason Is (Alternative Version)
Be Yourself (Alternative Mix)

Side B 1 Hog Farm 2 Sweet Mistress Of Pain (aka Kiss Of The Velvet Whip) 3 Seven By Seven (Alternative Vocal Mix)

Side C 1 Take What You Can 2 Brainbox Pollution (Full Length

Spirits Burning

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

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

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



Multimedia spiritsburning.com

Our Crash I Have Iwo Names JigSawMan Flies A digSawShip Live Forever Mu Li JigSawhan Files A bigsowant, Live Forever My Life of Voices Let's All Go Cloud Puffing Stellar Kingdom Spaceships At The Starting Line We Move You Tripping With The Royal Family Xara's Poem For Those Who Are Searching 10. 12. For Those who 13. Rolling Out 14. Angel Full Of Pity 15. Right On The Mark 15. This Time, This Space 17. So Strong Is Desire Out 11 Of Pity





Version) Side D 1 It's So Easy (Original Studio

Version) 2 You'd Better Believe It (Rockfield Studios Version) 3 Wind Of Change (Alternative Version)

And just a reminder of the upcoming Hawkwind gigs. Hawkwind are to play the one-day Citadel Festival at

Gunnersbury Park near Hammersmith, on Sunday 15 July. Doors (gates?) 12 noon, no admittance after 8pm, and no re-admissions. But you can smoke outside the performance tents.

The Hawkwind 6-venue orchestral mintour is in October/November in Salford (Manchester), Leeds, Gateshead, London, Bath and Birmingham. Support: performing The duo Blackheart Orchestra.

2005515uk Hawkwind - Dark Matter (2 Lp) (Rsd 2018) (Vinyl) 18 viewed per hour

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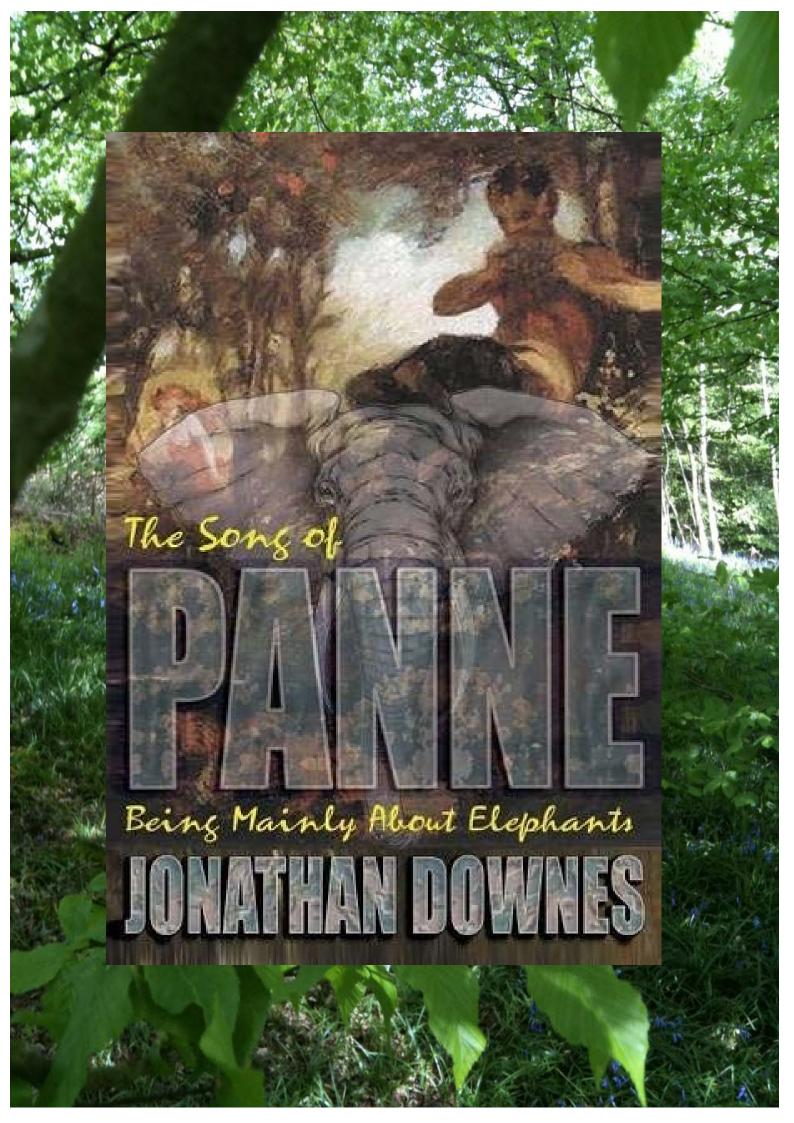
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Please fill it in and return to Mission Control, at PO Box 617, Newcastle Upon Tyne, NE15 7WA, together with two passport sized photographs, signed on the back and a 16cm x 11.5cm stamped addressed envelope.

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.

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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'.

EDOTE

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!

Right in the middle of Queen's Road South in Victoria City, was (and may well still be) a restaurant called 'The Parisian Grill', which - together with 'Jimmy's Kitchen' was probably the most famous of Hong Kong's homegrown eateries.

I don't think I ever went there, but it is undeniable that this little restaurant fulfilled a great cultural purpose for me as I was growing up. Because, presumably as a way of protecting their clientele from the rigours of badly stored food stuffs in a predeepfreeze society, the owners of The Parisian Grill had bought a small farm on the southside of Hong Kong island, from where fresh food could be guaranteed for the clients of this upmarket restaurant. This farm was known to all and sundry as 'the PG farm' and it was probably my favourite place to visit when I was a boy, possibly even eclipsing the Hong Kong Botanical Gardens.

One of the things that I love about the British is their complete lack of imagination, for example a Victorian explorer would spend months trekking across trackless wastes in the middle of Africa, losing the vast majority of his bearers and companions to crocodiles and



hostile natives, and eventually find a particularly nasty swamp in the middle of nowhere, which they would promptly call 'Piccadilly'. And I'm not really exaggerating. Indeed, in an amusing twist on this socio-cultural paradigm, a copy of Whizzer and Chips in about 1971, had the story of a little African boy and his mother, who were quite understandably pissed off at this paradigm. So, in a graphically illustrated adventure, which I'm certain would never pass the all-seeing eye of the censorious powers that be in these decadent days, the little boy (whose name was Chester) and his mother, clad only in loin cloths, paddled their canoe down the great river upon which their village was situated, and eventually reached the sea. They kept on paddling. And they paddled until they reached the coast of the United Kingdom, and paddled up a certain large Manchester river until they found a little village, which they promptly named "Ma n Chester".

Although the comic strip would be seen as impossibly racist by today's being standards, it did make a fairly serious point. And it's a point, which - even todaycan be illustrated by even a brief look at a Hong Kong atlas. There are, for example, ranges of hills in the New Territories, which an unimaginative bunch of Royal Engineer surveyors named 'The Mendips' and 'The Cotswolds'. And on the south side of Hong Kong island, there is - what was, when it was named, a small fishing village, but is now the sizeable conurbation of -Aberdeen.

Back in the 1960s, Aberdeen was quite a picturesque place. It was the location for a floating village, containing approximately 600 junks, and - according to those jolly nice fellows at Wikipedia - today houses an estimated 6000 people. The people living on the boats in Aberdeen are mainly Tanka

疍家, a primitive group of native South Chinese, who arrived in Hong Kong in the 7th to 9th century, and who pre-date the far better known Han people by a considerable period. For reasons which I don't understand, and which are probably not

relevant here, the term 'Tanka' is now considered to be derogatory, a bit like 'Gypsy', and is not in common use. The people are generally referred to these days as 'boat people', something that is linguistically most confusing. The term is also used for large numbers of Vietnamese refugees, who turned up in Hong Kong by sea - fleeing from Vietcong ethnic cleansing following the north Vietnamese victory in the Vietnam War. Between 1975 and 1999, 143,700 Vietnamese refugees were resettled in other countries, and more than 67,000 were repatriated, and it appears that many still live in Hong Kong. Aberdeen floating village, has been in existence for several hundred years, and the temple to Tin Hau, the goddess of the sea, built in about 1855. although was Aberdeen had been an important port for the sandalwood trade, as far as back as the 14th century. Amongst the most famous tourist attractions of Aberdeen are the floating restaurants; enormous seaborne noodle-palaces, which my parents would never visit (not with us, anyway) because they were convinced that anyone who ate there was likely to drop down dead of cholera. Every summer, around about the time of the summer solstice, Aberdeen was the venue for the Duanwu Festival, which is far better known, especially to those of us in the western world, as the 'Dragon Boat Festival'.

According to the most popular legend, it is said that the festival commemorates the death of a poet and politician called Ku Yuan, who committed suicide by jumping into Miluo River about 300 years before the birth of Christ.

The common people rushed to the water and tried to recover his body, and each year - in commemoration - they hold complex dragon boat races. Dragon boats are long, thin, rowing boats with a crew of twenty two, comprising ten pairs of paddlers, someone steering, standing in the stern of the boat, and a drummer, who keeps time rhythmically. Some of the more traditional boats can have crews of up to fifty, and the



boats are rigged with decorative Chinese dragon heads, and tails, as well as lanterns and other pieces of symbolic regalia.

I used to love Dragon Boat Day, and on the occasions that we weren't able to go down to Aberdeen to see it live, I would watch it avidly on television and - indeed - I still do. But my favourite place in Aberdeen was, as I said, the PG farm.

These days, it is the site of the internationally famous Ocean Park, but in my day it was a small, fairly grubby, and very smelly, show farm. In 1953, it was leased from the government by a Chinese businessman called Mr Tse, who kept all sorts of animals there, including geese, turkeys, monkeys, and some black bears, one of which caused somewhat of a scandal when an unaccompanied English child was injured by it.

Mr Tse's son wrote, many years later, that his father kept all sorts of animals there as a hobby. It wasn't a business as such; there were no entrance fees and anyone could simply walk in and spend the day.

It had a large fish pond, and swings and a see-saw for children, but the thing that impressed me most was a large, and quite well stocked, tropical fish shop, which also included such exotics as the local endemic Hong Kong newt, and other paddle tailed and fire bellied newts. There was only ever one species at a time, which would suggest that whoever it was who was responsible for buying in stock, did so from whatever the wholesaler had in stock.

Even at such an early age, I was always far more interested in the 'non-standard' fish like kuhli loaches (*Pangio kuhlii*) and their relatives, and the Oriental weather loach (*Misgurnus anguillicaudhus*), a species which I was later to find living wild on the island.

Both of these little fish had become firm favourites of mine to this very day, and, as I sit dictating this to my beloved stepamanuensis Olivia, I can see two specimens of the latter fish swimming around furtively in the tank in the corner of my sitting room.

Oriental weather loaches are so widely bred, both for the pet trade and for food, that they have been introduced to all sorts of places in Europe, Australia and North America, where they have become invasive species. Because of this, it is impossible to tell whether they were originally native to Hong Kong, and I don't suppose it really matters. Because, even if they are an invasive species, unlike other such animals which were also sold widely and willynilly at PG farm, for example the red eared slider (Trachemys scripta elegans), which as in so many other places across the world, including the UK - have become established in most suitable habitats in Hong Kong, where they wreak havoc upon the local wildlife, and out-compete the local turtles, they appear to be completely harmless.

They also sold tortoises of an unknown species. I always wanted one, but for various reasons, my parents would never let me have one, even when - in early 1968 - we moved to somewhere with a back yard. Another memorable fish for sale at PG farm was the common clown fish (*Amphiprion ocellaris*), best known to more recent generations of children as the fish from *Finding Nemo*. I was fascinated to see how they lived in a symbiotic relationship with a large and magnificent

species of sea anenome, in the Stichodactylidae family, and would spend ages staring myopically into the tank, watching how the sea anenome, who was so highly venomous that its sting could have caused anaphylactic shock in humans, lived completely amicably alongside these pretty little fish that would - under other circumstances - have been a most welcome lunch.

It must have been about this time that I had burbled enthusiastically to Ah Tam about the different fish that I had seen at PG farm, because one evening, he brought me a large, and slightly cracked, Famille Rose bowl, the sort that even now one is likely to find in one of the more authentic Chinese restaurants. Just type in 'Famille Rose' into eBay, and you will see the sort of thing I mean. This bowl, however, was two thirds filled with water, and contained a stone, some water weed, and three extremely long loaches. I don't think they were Oriental weather loach, and Ah Tam had no idea what they were, but I kept them for several years until - unfortunately - whilst we were away from the colony on holiday, they fell victim to Augustus the cat.

80



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

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

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

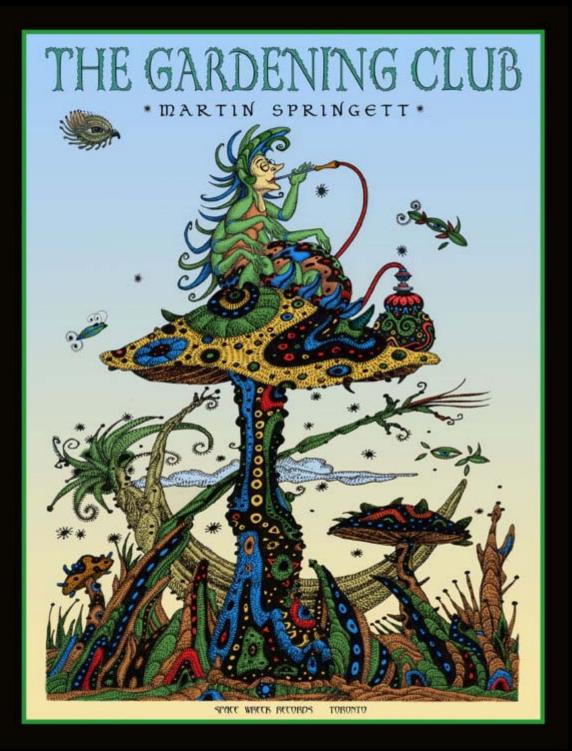
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com







Thom the World Poet

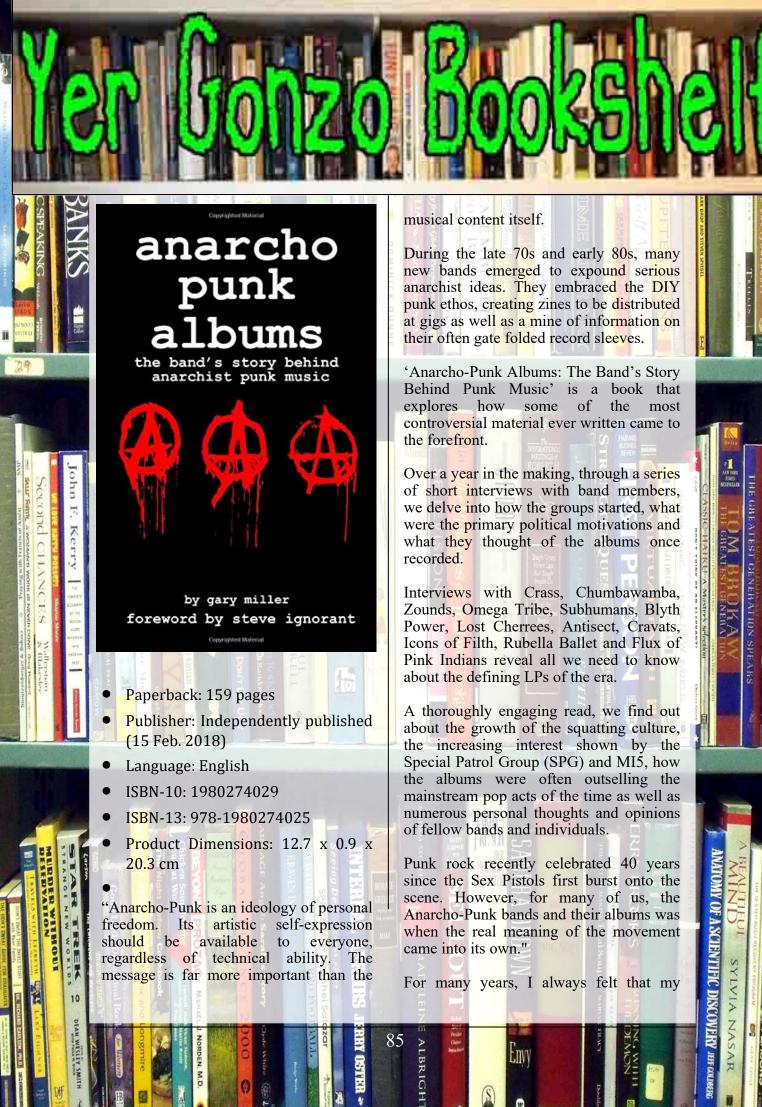
Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with 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!!"

WHERE THE EGG ROCKS ARE HUGE &BEAUTIFUL

in a way the waves have shaped their lack of angles and made them mother to smaller rocks(also so formed.. To stand on their littoral edge,and feel those waves shaping and forming ovals over time,is to become a grain of sand. Patricia Fiske loves SPIRIT ROCKS-those beach or river creations that call to one by their uniqueness and beauty.(Much as she is...) We are what we love,and what is attracted to us.We reach down to hold collect and treasure.Time makes us release them again. They were formed long before us

And will undergo transformations again. Time after time. Wave after wave. It is not the rocks. They are more evidence of a vastness and depth Every beach owns -only to form (in beauty and time) and then -release.



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particular generation had been sidelined by the mass media. There were lots of books written about the 1976 punk rock explosion, which tell the story of the Sex Pistols, The Clash, and so on. But although I left home for the first time in 1977, I lived in Exeter where there really wasn't that much of a punk scene at the time (or there was, but I was not nearly hip enough to be part of it) and I spent much of my time listening to Syd Barrett and the Grateful Dead. Whilst it would be completely untrue to say that the punk explosion had not impacted upon me, it didn't really make much difference to my way of life. The following year, the Sex Pistols broke up, and I ignominiously limped home to my parents with my tail between my legs. My life had gone massively tits up, and so I spent the next three years at home.

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A WOMAN'S WORK IS NEVER

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I finally left home, for good, in early 1981, by which time the cultural map of the United Kingdom had changed completely. I think that subsequent generations would find it hard to take on board how radicalised young people had become. Even the smallest towns had two or three punk bands, and most towns had DIY record labels and fanzines, and young people were gripped by a wave of anger, and a wave of creativity that I truly have never seen before or since.

Most of these punk bands were politicised by a greater or lesser degree, and whilst some of them worked within a broadly socialist model of rhetoric, and some were right-wing, racist, and nasty, the vast majority of these musical ensembles were broadly anarchist in nature. Five years before, the Sex Pistols had issued a song called "Anarchy in the UK", which had proclaimed that their singer was both the Anti-Christ and an anarchist. But, this was quite widely seen as being part of manager Malcolm McLaren's campaign of media obfuscation. But, to a whole

generation of kids (including me), it introduced the idea of 'anarchism', which was something about which I had only vaguely heard before. Various ever adventure stories about Biggles or Tintin had - en passant - referred to anarchists, usually portraying them as shadowy figures with long coats, moustaches, and spherical black explosives with firework type fuses sticking out the top. But "Anarchy in the UK" was a game changer, and even though the first wave of punk had burned itself out by 1977, the stage was set for another wave of fierce, inventive young musicians a few years later.

Getting The Love You Want

CASE

OF A SCIENTIFIC DISCOVERY

NAS

On leaving home I found myself well and truly in the middle of the North Devon branch of this aforementioned wave, and I threw myself into it with great gusto.

But, as I have said, for many years, it appeared that this was a 'lost generation' of young men and women. The social waves which came before it and after it were well chronicled in the media, but it seemed like nobody cared about the anarcho punk generation at all.

And then, a few years ago, a bloke called George Berger wrote a biography of anarcho punk leading lights, Crass. This was fairly quickly followed by autobiographies from Crass' drummer and from their singer, and then the floodgates opened. All sorts of critical and scholarly overviews have been published about the movement, and all sorts of memoirs have been dredged out of the memories of folk who - back in the day - were spikey haired young herberts with a snootfull of full of amphetamines, and a belly snakebite.

And now, here is another one.

86

ALBRIGHT

This book takes an interesting novel approach; novel as far as anarcho punk is

concerned, at least.

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ADELINA PATTI

It goes through a long line of the most culturally important (or, more accurately, what the author would *consider* to be the most culturally important) albums released by a whole string of anarcho punk luminaries, starting with Crass and working down the foodchain. And it tells the story of each of these culturally unique and important recordings, through a mixture of interviews and historical overview. It is so well written, that I myself checking on found online recordings of most of these bands and just as I had first time around - coming to the conclusion that whilst their politics were (most of the time, at least) completely and utterly spot on, their music was quite often a bloody awful row. But, again, as I thought back then, the fact that it was a bloody awful row didn't subtract from the importance of it one iota. It was probably the last time that young people in Britain had been so uniformly politicised, and as such, this is

a valuable document of social history.

Setting The Love You Wa

CASE

DISCOVERY

And I, at least, come away from it with two overwhelming feelings: the first is sadness that successive generations of young people have not had the socioeconomic conditions in which a grassroots movement of politics and creativity could flourish, and - second - overwhelming joy at how many of the luminaries from 1981 are still active in music, publishing, visual art, and - of course - grassroots politics, at the time of writing. There is a whole generation of spikey haired herberts, now in their fifties and sixties, who are still causing trouble, and still doing their best to change the world.

Right fucking on!

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ALBRIGHT



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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... I don't think I have anything of importance, humour, sadness, anger, or – indeed – any other state of mind, to impart with which to roll into this issue's cabinet column. There have been no further CATastrophes, and I am not sure whether I can come up with any DOGgerel this issue either. Not at the time of writing this at least. If I have a burst of whimsy, then this may change of course.

I could tell you about my adventures into pickling eggs, which although made me EGGstatic, would probably bore the pants off anyone else. For a couple of days it did create a YOLK round my neck (yes I am fully aware that that should be spelt 'yoke' but for the purposes of this quirky introduction you will just have to put up with it).

Just be thankful that I cannot think of anything to write that can mess with the word 'albumen', although this is a music magazine and the word does have 'album' in it.

Give me time and I might just come up with something.

Tick tock, tick tock...

Time's up

B. E. HUTURMOUN

Successor to WM. LEGGATE,) 186 MAIN ST.Y

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SHAMELESS SELF PROMOTION TIME

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



Check it out now...



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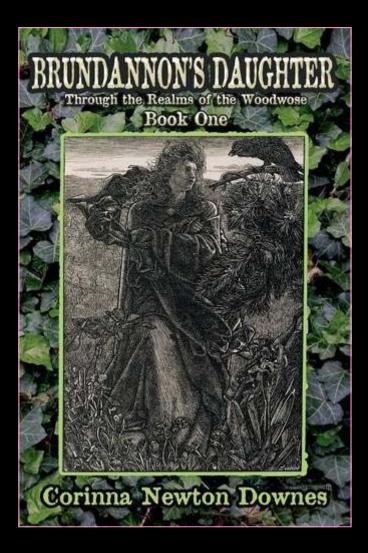
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Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy 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 highborn daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

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MIKE DAVIS

How Can I tell You?



Available from iTunes, Amazon etc

David Bowie "Ziggy Stardust" Poster From 1972 - US \$1,500.00 (Approximately £1,074.15)



"Rare 1972 poster of David Bowie as his incarnation, Ziggy Stardust. Printed by "Personality Posters (UK) Ltd.", art is by renowned rock and scifi artist Joseph Petagno. Measures 23" x 32.5". Light wear, with creasing along bottom edge. Overall very good condition with still vivid, bright colors."

Vaguely art nouveau, Alphonse Mucha comes to mind.

And there we have it for this issue. With the clothing and art it appears, unintentionally, to have morphed into a sort of car boot sale issue. Sorry about that. But at least there is no Tupperware or broken and well-worn plastic dolls with their faces suspiciously chewed - probably by the family dog - and their hair cut askew by the over-enthusiastic blunt edged safety scissors held by an equally over-enthusiastic child.

Well I am off to EGGsamine the pickled eggs to see how they are faring in the pickle jar. There won't be much to look at of course, unless there has been an alchemical mix-up causing them to EGGsplode or something equally dramatic.

Ta ra for now my lovelies.

Oh, and by way of a long PS:

N. E. MUTUMMASUM

Buccessor to WM. LEGGATE,) 188 MAIN ST.Y

ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghaise and Deril COL LARS. Also, Trunks, Fallers and Carpit Eage. Couch Gig and Trils WillFS, &v. gr Realpring dans at short motios. 8 Wayostes, Jan 15

EGGSTRA, EGGSTRA READ ALL ABOUT IT!

I don't actually like pickled eggs. To quickly explain: we have a lot of eggs from our lovely ladies in the garden, and Jon and Graham both like them pickled (not the lovely ladies, the eggs) hence the pickling.

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PRATT, DOWNES & SCOTT,

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

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



RICK WAKEMAN

The original version – Now expanded with bonus material

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



THE NINE HENRYS





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

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

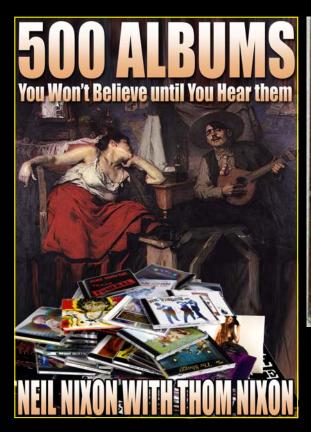
THE WORLDS FIRST CLONED CARTOON CHARACTER

mcdada@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...

(00) you'' with your gravity thing.

The Horizontal Line insulted Henry on his verticalness



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

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

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

Peter Frampton: Love Taker (Bianco, 2000) What? Piss taker?

The dishonourable habit of dragging recordings from the vaults and rehashing them as something they were never intended to be for the purpose of sales should be marked at least once in this book. There are some albums hereabouts – like Felt's Train Above the City – where the link between the main creative force of an act and the music purporting to represent said act is a little tenuous. Lawrence and Felt – at least – knew what they were doing. There isn't much evidence that Peter Frampton sanctioned or approved this album. Love Taker is a bizarre curio in the disreputable dreg pile of desperate discs.

For starters, this isn't a solo Frampton release, but he is involved. Love Taker's convoluted history starts in the seventies where all of the material started life on the



album Grits and Cornbread by big-voiced and highly hopeful Nanette Workman. Her backing band includes some notable names: Johnny Hallyday (yeah, really, him!), Bobby Keyes and Jim Price. Backing vocalists Madeline Bell, Doris Troy and Lisa Strike are also on hand and Frampton does contribute some vocals and guitar. One of the cuts "All I Wanna be is by Your Side" is a Frampton original – albeit lacking the original brackets on his title - which first saw release on his debut solo set Wind of Change (1972), around the time Love Taker was recorded. Nanette Workman's solo set stiffed and the tapes have subsequently been reheated to order in an attempt to get some sales out of a spirited recording. The same set has traded under the name Pacific Freight a couple of times, firstly being credited to The Heavy Metal Boys and later credited to Frampton "and Friends." Love Taker is simply another roll of the desperate dice. Lacking a couple of the numbers - "Billy" and "P.S. Get Lost" that closed the original Nanette Workman album Love Taker clocks in just over the half hour mark, offers up seven cuts and does rock out in a range of seventies styles. In addition to covering Frampton, Nanette turns in a decent cover of The Stones' "Loving Cup." Love Taker's title track is composed by Gary Wright and Nanette Workman contributes some originals. For the most part it's classy blues-rock. Workman's voice does sterling work to direct it all, and Love Taker visits country and rock 'n' roll to some useful purpose.

Taken on its own merits it is a solid set and it started a respected if less than stellar solo career for Nanette Workman. Online reviews are – to say the least – mixed. Frampton fans slating it as a total rip-off, Workman's supporters recognising it for what it is and chiming in with comments like the following from Mark "OneCoolRockin'Daddy" Austin: "Start with a heavy dose of Janis, mix in a li'l Ruby Jones/Ruby Starr (Black Oak Arkansas), some Joy Of Cooking, and then for integrity, Ann Wilson and eventually Melissa Etheridge & anyone sounding like her... you've got one healthy supply of some of Workman's finest work in her career." Austin, has a point, but so does everyone who ever complained that the music business is a cynical hell-hole willing to squeeze the last tepid drops from a briefly hot recording. Obviously, any opinion offered here is personal and we respect the rights of the owners of recorded works to release their wares as they see fit. Love Taker is a decent listen, packs decent material and includes decent performances. Elsewhere in the music industry there is a depressing tonnage of out-takes, substandard live cuts and abortive attempts to create magic that were subsequently mis-sold, misrepresented, and widely mistaken for genuine product by

punters who probably still wake up in cold sweats thinking of their exposure to abysmal audio and their parting with vast sums of cash to own copies of these putrid performances.



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



THE WORLD OF GONZO ACCORDING TO Intervention of the source of the source

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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/

Last night I discovered that a quintet of plays by Bill Drummond, written under the soubriquet of 'Tenzing Scott Brown' and called 'The Cherry Blossom Quartet' (yes, there are five of them) was performed on Resonance FM just over a year ago. Furthermore, they are all available to listen to online, and so . appropriately - I accidentally listened to the final one first last night. Between Heaven and Helsinki, is based on the rise and fall of Kristina Bruuk, the imaginary singer invented by Drummond and Zodiac Mindwarp and the Love Reaction's Mark Manning for their book, Bad Wisdom. In their epic voyage to the top of the world, the pair created a record label, Kalevala, and released six singles by make-believe bands, with Bruuk - described as 'the Nico of the north-lands' - contributing guest vocals to a record by fictional all-female Finnish quartet, Dracula's Daughter. The play that has come out of all this is something of a rock and roll tragedy.

Check them out: https://www.google.co.uk/search...





And then, because we are coming up to a full moon and I feel more than slightly bongo, I listened to the other four of them today whilst I put this issue of the magazine together, and guess what kiddies? They are completely awesome: tragic, funny, insightful, historically cogent and all sorts of other things. I don't think I have ever sat down and listened to four hours of radio plays straight before, and it is an experience that I would recommend to anyone.

Check them out and let me know what you think.

Love on ya

Jon

THE BEST LAID PLANS

OLD

