

# GONZO



As Netflix streams (almost) the entire output of the Monty Python team plus a whole bunch of documentaries, we take a nostalgic look at these Titans of Comedy. Doug remembers Mr Rogers, Corinna looks at Hawkwind on eBay, John looks forward to upcoming gigs, and bemoans recent bankruptcies, Biffo talks about the toxic fandom of Ricky Gervais and Alan goes Busking.

#286

# AND NOW FOR...

ISSN 2516-1946

A CURE OF FOLLY



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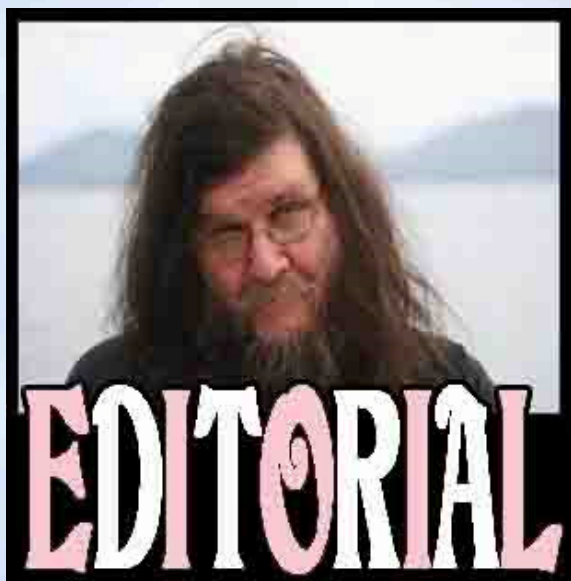
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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this singular little magazine of ours. As I have said on a number of occasions but which I will reiterate for any new readers – and I am glad to say that there are new readers every issue – I first started this magazine back in 2012, after my old friend Rob Ayling (one of the few of my friends from back in my misspent

youth who's actually made something of himself) asked me to do a record company newsletter for his company, Gonzo Multimedia. It only took me about a quarter of hour to realise that I really didn't enjoy doing record company newsletters, and so I resurrected a concept that I had been toying with since I was a schoolboy and diffidently asked Rob if he would mind if I produced a weekly magazine instead. To my great pleasure, he said yes, and after five and a half years and nearly three hundred issues, here we are today.

When I was a boy in Hong Kong, I had become mildly obsessed with the Biggles books of Captain W. E. Johns. There was, actually, a family connection, because Johns was – apparently – a friend of my paternal grandfather, and – when he had been a boy – my father, on several occasions, had received proof copies of these books prior to their publication. I don't know how he knew my grandfather, and everybody involved is long dead, so I doubt whether I ever shall. However, this explains why the adventures of Major James Bigglesworth have always occupied a fairly important place within my





DNA.

So, when I first came to England, I was expecting it to mirror the social values that I had extrapolated from this series of children's novels. In one of the books, and I can't remember which, Biggles and his chums enlisted in an aerial aerobatic troupe, and I read of their exploits with baited breath. So, when I saw that BBC television were broadcasting something which purported to be a 'Flying Circus', I was massively excited and made it my business to watch the show.

One will not be particularly surprised to hear that I was terribly disappointed.

But, it was my parents, and in particular, my father, who really took umbrage at *Monty Python's Flying Circus*. In particular, I remember how angrily he reacted to a sketch showing a Priest and the long shadow of a Crucifix, prompting him to write a series of vehement letters to *The Radio Times*, the BBC complaints department, Mary Whitehouse, and everybody else who he thought might listen to him. I don't think anything came of it. But, when I discovered the joys of Python humour, when I was about fifteen, I made sure that I kept my admiration for such things hidden from my parents, as much as possible.

اللجنة لهم إذا كانوا لا تأخذ نكتة



Monty Python has become a cultural icon. In many ways, the Python troupe are to comedy what The Beatles were to rock and roll a decade earlier. They established a benchmark for TV and movie comedy that still stands forty nine years after the first episode of *Monty Python's Flying Circus* on BBC television.

References to Monty Python can be found throughout our popular culture, and have even wormed their way into serious literature and the natural sciences. Therefore, I was quite surprised to discover recently quite how much of the original TV series I had never seen. I have been praising the virtues of Netflix quite often in my editorials for this magazine over recent weeks and months, and this week is no different. Netflix has caused a charmingly understated revolution in televisual entertainment, which has resulted in far more shows of artistic and intellectual merit being widely available than there were – say – a decade or so ago. And long may this continue.

Recently, Netflix streamed a six-part documentary series called *Monty Python: Almost the Truth (Lawyers Cut)*, which had been made back in 2009. I watched it with

some pleasure, and then was pleased to discover that Netflix were also streaming all four series of Monty Python and some of the movies. So, I set myself the task of watching the four series in chronological order (I'm OCD like that).

And, as I said, although I discovered all sorts of interesting little snippets and taglines which have worked their way into mainstream British culture, I soon realised that I hadn't seen a surprising amount of the original TV material. I am not going to do a full survey, but, even if you subtract everything I'd seen, everything I'd heard on their comedy records, and – even – things that I had seen remade in *And Now for Something Completely Different* and *Live at The Hollywood Bowl*, I still think that maybe 40 or 50% of the material I've been watching over the last few nights is actually new to me. It is a very strange feeling for a man in late middle age, only just a year shy of his 60<sup>th</sup> birthday, to be sitting up in bed laughing uproariously at things that fifteen year old schoolboys were laughing uproariously at nearly half a century ago.

Because although some things have obviously changed: most notably the fact that

the first series is still referring to pre-decimal British currency, people are smoking cigarettes on camera far more than would be allowed in these puritanical days, and some of the racial and quasi-homophobic asides would certainly not be passed as acceptable today, the whole thing is still uproariously funny, in a way that vintage comedy quite often isn't.

For example, if I had been trying to listen to the comedy of half a century before, when I first discovered that I liked Monty Python in the late 70's, I think I would have been completely dumfounded at whatever it was that people laughed at in the 1920's. But, kids still laugh at Monty Python today, in the same way that young people of my acquaintance today still listen to The Beatles and Led Zeppelin.

I have been trying to analyse why this brand of humour is still so potent. And I'm not doing a very good job of it. But I *think* that it is because the whole surrealistic approach relies on absurdity – a Theatre of Silliness, if you will – rather than being tied to any era's particular social norms, that makes it so successful. For example, jokes about Eight Track recorders will be as incomprehensible to today's young people as will jokes about SD memory cards fifty years in the future. Technology, and – as a result – the socio-political makeup of society in general, changes so fast that – perforce – the trappings of society change dramatically with them. But absurdity remains absurd. Even if we reach a stage where parrots are no longer sold in pet shops, the idea of somebody being sold a dead animal instead of a live one is still an intrinsically funny one, and will remain so for many decades to come.

If you have a subscription to Netflix, I seriously suggest that you check out both the original TV show and the 2009 documentary series. You will not be disappointed.

Hare bol  
Jon



Monty Python, Wayne Kramer, MC5, John Lennon, Julia Baird, Selfridges, Rolling Stones, The Beatles, Suede, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Vladimir Borisovich Sapunov, Dick Williams, Abi Ofarim, Tony Cucchiara, Stephen "Steve" Coy, Tony Kinman, Gayle Shepherd, Ben Graves, Carl Perkins, Big T, David William Goodall AM, Ashton, Gardner, Dyke & Co., Michael Bruce, Man, Karnataka, Doug Harr, Fred Rogers, Alan Dearling, Street Performing, Jonny Walker, John Brodie-Good, upcoming gigs, Gibson Guitars, Oppo, Shure, Business Catalyst, Kev Rowland, Birzer Bandana, Bleeding Gods, Broken Cross, Colin Edwin/Robert Jurjendal, Corrosion of Conformity, Discipline, Flaming Row, Martin Schnella & Melanie Mau, Mr Biffo, Roy Weard, Chris Stone, Hawkwind, The Wild Colonial Boy, Martin Springett, Jon Dunn, Jerry Garcia, Elvis, Beatles, Offspring, Victoria Beckham, David Bowie, Jimi Hendrix, Grateful Dead, Mark Fry

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
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Fax+44 (0)7006-074-925  
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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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

# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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# THE <sup>gonzo</sup> NEWSROOM



**MOTOR CITY IS BURNING:** Wayne Kramer, leader of Detroit's proto-punk/hard rock band MC5, announces 15 concerts and 4 summer festivals for Kick Out the Jams: The 50th Anniversary Tour. MC50 includes guitarist Kim Thayil, drummers Brendan Canty and Matt Cameron, bassists Dug Pinnick and super producer Don Was, and 6'7" powerhouse

frontman Marcus Durant. With it, Kramer will be celebrating the landmark anniversary of the MC5's incendiary debut album Kick Out the Jams as well as the release of his memoir The Hard Stuff: Dope, Crime, the MC5, and My Life of Impossibilities, to be published August 16th by Faber & Faber in UK. Tickets.

All-Star Group Features MC5 Founder

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

Wayne Kramer Joined by Kim Thayil (Soundgarden), Brendan Canty (Fugazi), Dug Pinnick (King's X), Marcus Durant (Zen Guerrilla), Don Was (Was Not Was) and Matt Cameron (Pearl Jam)

MC50 opens the tour with four shows in the UK in four consecutive nights. "I will come to England, where some of the greatest live shows of my life were performed in the MC5, to play Kick Out the Jams again with these great musicians. Doing so is the best possible tribute to the legacy. To borrow from Claude Lanzmann, there will be 'No Retirement and No Retreat.' Let's rock." In addition to performing the album in its entirety, Kramer and friends will follow it with an encore of other MC5 material that will change each night.

<http://www.music-news.com/news/Underground/112849/MC50-Kick-Out-the-Jams-The-50th-Anniversary-Tour>

**GONZO**

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

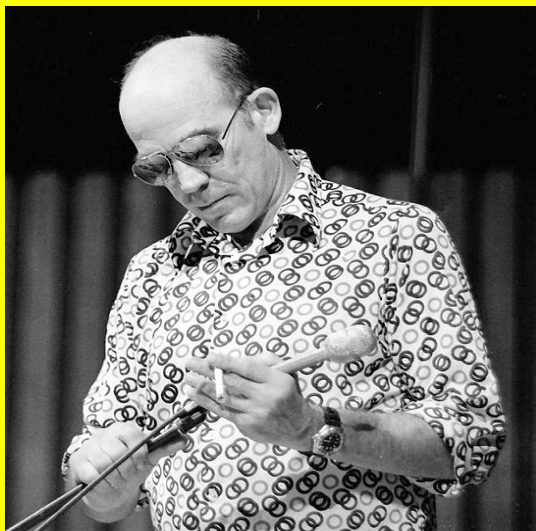
**GONZO**

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

**LET ME TAKE YOU DOWN:** John Lennon's sister, Julia Baird, has accepted an invitation by The Salvation Army to become Honorary President of the Strawberry Field project to bring the legend of Strawberry Field back to life once more.

Strawberry Field, the iconic site immortalised in Lennon's song and the Beatles hit, 'Strawberry Fields Forever', is being redeveloped which will see the





## 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...

"No sympathy for the devil; keep that in mind. Buy the ticket, take the ride...and if it occasionally gets a little heavier than what you had in mind, well...maybe chalk it up to forced consciousness expansion: Tune in, freak out, get beaten."

Hunter S. Thompson

famous red gates open to the public for the first time in summer 2019.

To mark this special occasion, Julia has been interviewed in a series of short films exclusively available at [www.strawberryfieldliverpool.com](http://www.strawberryfieldliverpool.com), where she fondly recalls memories of when John joined local kids to play in the shadow of the old Victorian House in the grounds of Strawberry Field.

Looking forward to joining the Strawberry Field team, Julia said,

"I'm privileged to be invited to join this unique project, it's a brilliant idea. Just like the Beatles springing from the stage of the Cavern Club, it's a wonderful idea that The Salvation Army is going to cultivate youngsters in the precious soil of Strawberry Field, for them to be nurtured to reach their full potential, where they will have the chance of work all around Liverpool."

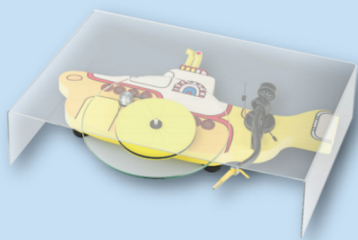
<https://www.salvationarmy.org.uk/john-lennons-sister-confirmed-honorary-president-new-strawberry-field-project>

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

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

**A NOTION OF SHOPKEEPERS:** This summer Selfridges will honour The Rolling Stones and celebrate their 2018 'No Filter' UK tour, with a bespoke installation in their Corner Shop from 14 May – 3 June. Tickets.

The Rolling Stones @ Selfridges, Corner Shop, curated by The Rolling Stones and Bravado, Universal Music Group's leading merchandise and brand management company, will be transformed into a shopping experience



## YELLOW REVOLVER

Pro-Ject now has as many turntables themed around The Beatles as there were band members, with the latest easily the most distinctive yet.

The Yellow Submarine is a belt-driven, and indeed yellow-coloured and submarine-shaped, turntable that follows in the steps of the 1964, George Harrison and two Sgt Pepper decks to celebrate an era or occasion of the British band. And we don't have to tell you which album is being commemorated here.

It ties in with this year's release of Yellow Submarine in a 4K restoration to mark the film's 50th anniversary.

<https://www.whathifi.com/news/projects-latest-beatles-themed-turntable-yellow-submarine>

**GONZO**

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

**GONZO**

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



that immerses fans and shoppers into the world of Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood. The shop, which takes over four of Selfridges shop windows, will include a display of hand-picked selections of the band's iconic stage outfits from the 1970's through to the more recent '50 And Counting' tour, a first-look at their first ever vinyl box set, a chance to re-live the historic Havana Moon concert and an opportunity to shop exclusive and limited-edition pieces.

The shopping experience will see Selfridges and Bravado give the iconic red Rolling Stones tongue a makeover, with a range of 'Yellow Label' apparel including t-shirts, hoodies and jackets along with a dedicated kidswear collection. As the Stones 2018 tour approaches, fans will be able to shop official NO FILTER merchandise along with new clothing and accessories including exclusive collaborations and one-of-a-kind pieces.

<http://www.music-news.com/news/Underground/112940/The-Rolling-Stones-to-celebrate-celebrate-No-Filter-tour-with-Selfridges-Corner-Shop>

**SUEDE SINGS:** Suede have announced their first run of European shows for 2018. Beginning on 1st October in Amsterdam, the dates include shows in Milan and Copenhagen, as well as a performance at

## A black and white photograph of the band The Dillinger Escape Plan performing live on stage. The lead singer, Greg Neri, is in the foreground, wearing a dark jacket and pants, singing into a microphone. Behind him, a guitarist, John D'Amico, is playing an electric guitar. To the right, a drummer, Chris Williams, is playing the drums. The stage is cluttered with equipment, including microphones, stands, and speakers. The background shows a dark audience.

May 11th, but fans can gain early access to a ticket pre-sale if they pre-order new album *The Blue Hour* from the band's official store via the Suede website, [suede.co.uk](http://suede.co.uk)

Suede recently announced their new album *The Blue Hour*, out 21st September. It is the final part of the triptych of albums recorded by the band since they reformed and released 2013's *Bloodsports*. The record is also complemented by some of the subject matter of Brett Anderson's recent memoir *'Coal Black Mornings'*.

Suede will be supported by Gwenn0 on all dates announced so far, excluding their London show which will see The Horrors perform as support act.

Tickets will go on general sale on Friday

The subscribers, by appointment from the Commission  
of Patents, report of the U. S. Patent Office for re-  
ceiving and forwarding to the said, models, specimens or  
manufactures to be patented, & deposited things, which  
will be sent free of expense and risk and will dissemi-  
nate prepare Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make entries  
into American and foreign works, to test validity of inven-  
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& CO., } York.  
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the City

1847, if possible, for the same. All kinds of AGRICULTURAL and HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of *Woodsen Ware, Barrels, &c. &c.*

All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock, with the assurance that they will find a choice selection, of good quality, and at fair prices.

Worcester, May 10. 1847

OTIS CONVERSE.

---

**NEW STORE!**  
(Warden Block,) No. 44 Front St.,  
WORCESTER,

THE subscriber having recently opened a New Store, at the F. B. School, with a fresh stock of

**AND BE** **WHOLESALE GROCERIES,**

and prepared to furnish the citizens with every article

THE subscriber continues to run THE EXPRESS between Boston and Worcester, for the safe transmission of Packages, Bank Notes, Specie, and Merchandise generally, **Three Times each way Daily.**

Particular attention given to paying, collecting and negotiating notes, drafts, bills, and purchasing and selling merchandise, produce, &c.

All packages must be directed to his care. The subscriber is alone responsible for property entrusted to his care, and no risk is assumed by the Boston and Worcester Rail Road Company.

Packages by this line forwarded from Worcester to Salem, Newbury, Taunton, Fall River, and New Bedford; also, to Portland, and all parts of Maine.

Articles free for goods to be returned by this Express.

Office—HARDEN & CO'S Office, 3 Court Street  
Boston: J. H. KNIGHTS HAT STORE, 153 Main St  
Worcester. E. S. LEONARD. 414

Feb 24, 1847.

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**PRATT, DOWNES & SCOTT,**

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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

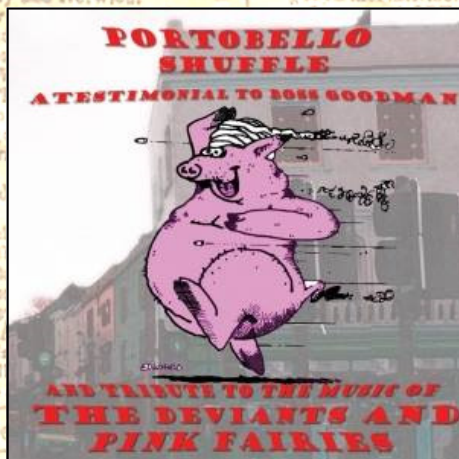
Celebrate wildlife on  
World Wildlife Day  
don't shoot it.





# I'M ON BOARD!

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



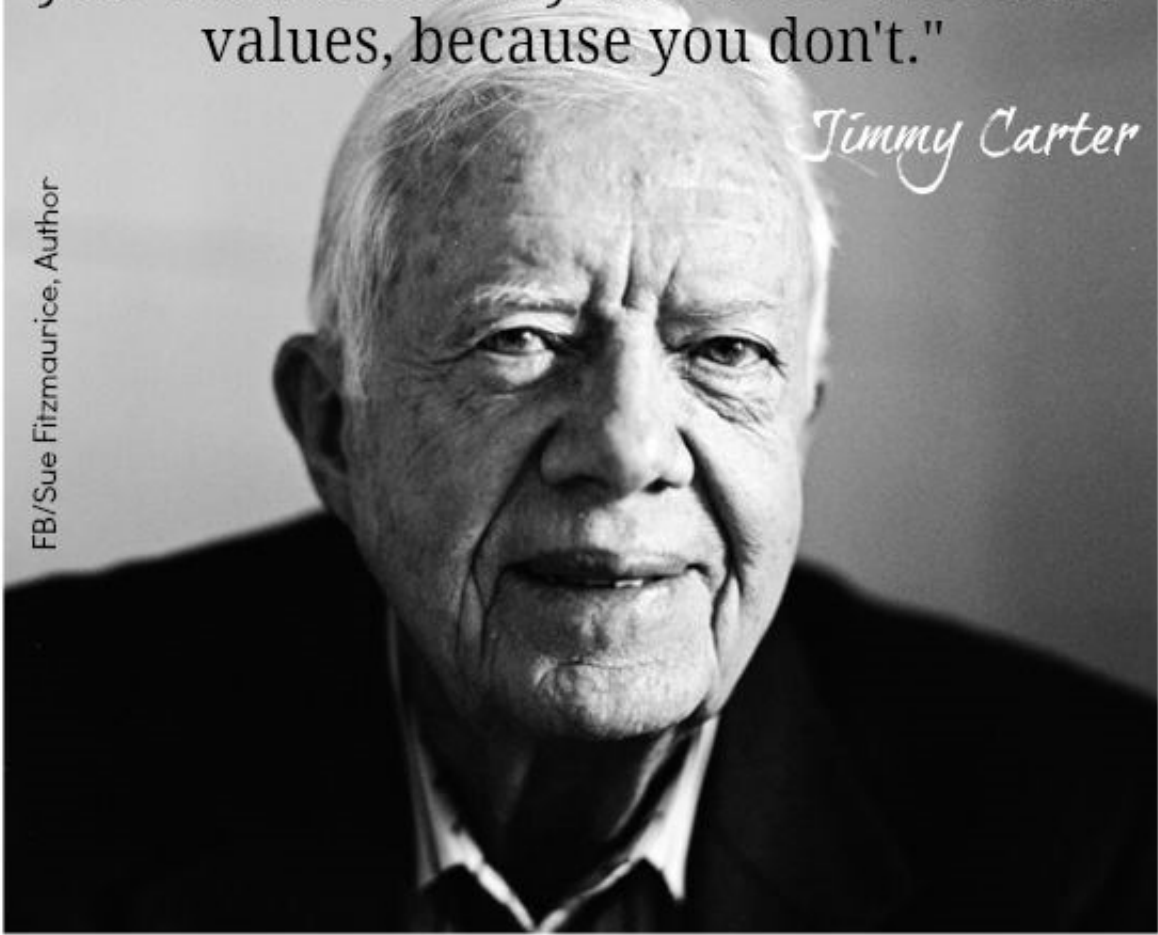
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. [arsydeedee@yahoo.co.uk](mailto:arsydeedee@yahoo.co.uk)

**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S UNDERGROUND GARAGE**  
MAXIMUM ROCK AND ROLL  
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))  
SATELLITE RADIO  
(FILLING IN FOR ANDREW LOOG OLCHAM)

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



your  cards  
someecards.com

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



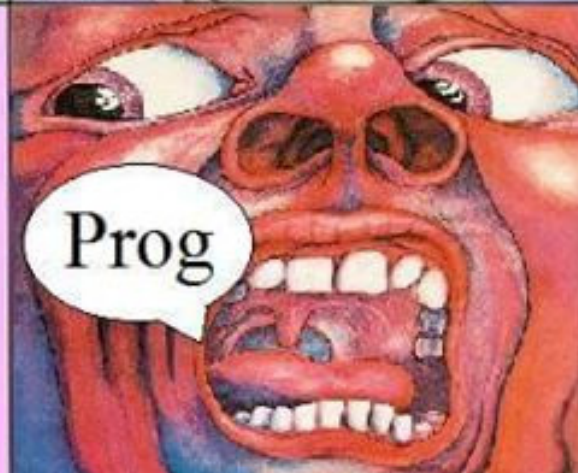
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



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





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!

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

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

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

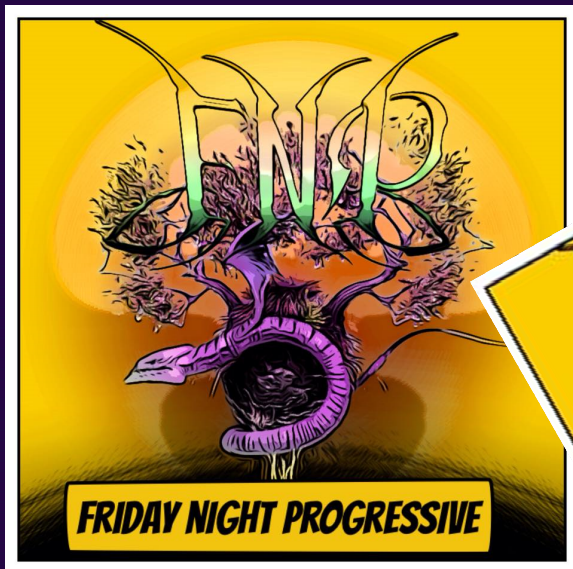
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



05-0502018 – SHOW 257 – HEX ENDUCTION HOUR

Strange Moments – Detuned  
Caberet Voltaire – Nag, Nag, Nag  
Lou Reed – The Day John Kennedy Died  
The Fall – Jawbone and the Air Rifle  
Medicine Head – Don't Stop the Dance  
Ma Rainey – See See Rider  
Neu – Negativeland  
Simon and Garfunkel – Voices of Old People  
Girls at our Best – Warm Girls  
The Magnetic North – Hi Life  
The Fall – Winter/Winter #2  
Frostlake – Nightwatch  
Monty Python – Introduction  
Bigotry – Diversions  
Lee Scrach Perry – Dreadlocks in Moonlight  
Ilyas Ahmed – Passing Lines  
Ammunition – Caveman  
Labyrinth – Die for Freedom  
Grateful Dead – Terrapin Station  
The Slits – I Heard it Throgh the Grapevine  
The Fall – Iceland  
Nathalie Stern – Oremus Hymn; Before the Ending of the Day

**Listen  
Here**



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

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



Lenny Rocillo  
 Shob  
<https://www.facebook.com/shobbass/>  
 Montauk Project  
 Jonatan Piña Duluc Music  
<https://www.facebook.com/jonatanpinadulucmusic/>  
 ARS PRO VITA  
<https://www.facebook.com/arsprovita/>  
 Corvus Stone  
<https://www.facebook.com/CorvusStone/>  
 Joe Geiger  
 Auto Racing  
<https://www.facebook.com/Auto-Racing-1551139445121100/>  
 Alberto Rigoni ProgComposer  
<https://www.facebook.com/alberto.rigoniibassist.1>

**Listen  
Here**

# Friday Night Progressive



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

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

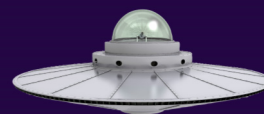
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### THE DARK SIDE OF CHIMPS SHOW

In a special re-broadcast, Mack, Juan-Juan and Cobra talk to Emily Mittermaier about her experiences investigating Mothman and other paranormal phenomena. Rob Beckhusen on Russia's enormous flying battleships. The Ghost of JFK picks this week's winners in the Wingman 18 "Battle for America" book giveaway. Mack explains why his favorite TV show is "The Dark Side of Chimps." Author Marc Zappulla and UFO Comedian Phil Yebba make return appearances.



Listen  
Here

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



**Vladimir Borisovich Sapunov  
(1953 - 2018)**

Sapunov was the director-administrator of the groups "Time Machine" and "Resurrection", and was the older brother of musician Andrei Sapunov. He played with his younger brother in the school group "Elves" in the late 1960s.

He was one of the founders of the radio "Maximum", and worked as a director.

He died on May 6<sup>th</sup>, aged 65, from an oncological disease.



**Dick Williams  
(1926 - 2018)**

Williams was an American singer and actor, and older brother of Andy Williams and had started out like Andy in The Williams Brothers.

One of his first performances was in a children's choir at the local Presbyterian church. He and his brothers formed the Williams Brothers quartet in late 1938, and they performed on radio in the Midwest,

and after moving to Los Angeles in 1943, the Williams Brothers sang with Bing Crosby on the hit record "Swinging on a Star" (1944). They appeared in four musical films: *Janie* (1944), *Kansas City Kitty* (1944), *Something in the Wind* (1947) and *Ladies' Man* (1947). The Williams Brothers were signed by Metro-Goldwyn-Mayer to appear in *Anchors Aweigh* and *Ziegfeld Follies* (1945) but, before they went before the cameras, the oldest brother, Bob, was drafted into military service and the group's contract was cancelled.

When the Williams Brothers act ended in 1953, the brothers broke up and they went their own ways developing their own solo acts. Dick Williams went to sing with the Harry James band and later in August 1951 landed on Broadway.

He died on May 5th, aged 91.



**Abi Ofarim  
(born Avraham Reichstadt  
(1937 – 2018))**

Ofarim was an Israeli musician and dancer. At the age of 12, he attended ballet school, and made his onstage debut in *Haifa* at 15, and by the age of 17 he was arranging his own choreography, and by 18 had his own dance studio.

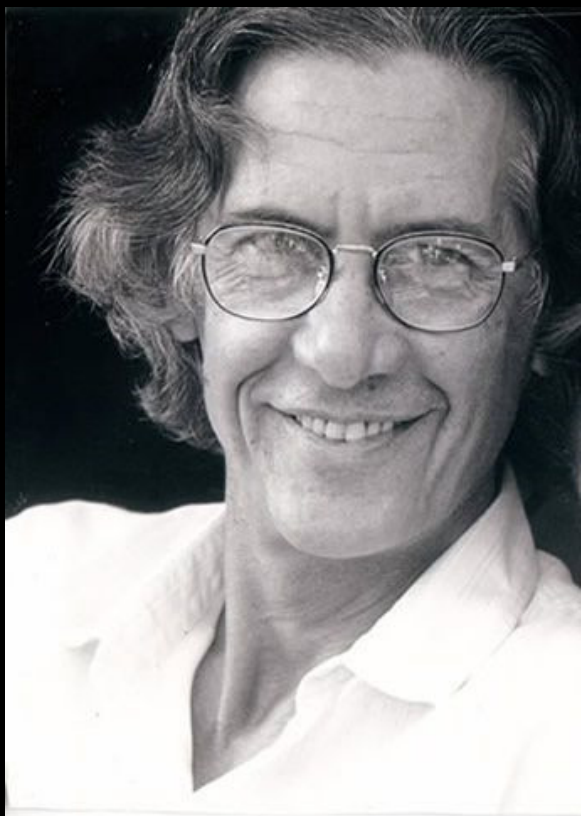
# THOSE WE HAVE LOST

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In 1961, he married Esther Ofarim. He achieved some international fame performing with her as a musical duo Esther & Abi Ofarim, playing the guitar and singing backing vocals.

In 1966, the duo had their first hit in Germany with "Noch einen Tanz". Their greatest success in Germany came the next year with "Morning of my Life", written by the Bee Gees. In 1968, "Cinderella Rockefeller" hit the top of the charts in a number of countries including the UK. The couple divorced in 1970. Ofarim continued performing, and released a number of albums. He also worked as a manager, composer and arranger.

Ofarim died on 4th May, aged 80.



**Tony Cucchiara**  
(stage name of Salvatore Cucchiara  
(30 October 1937 – 2 May 2018))

Cucchiara was an Italian folk singer-songwriter, playwright and composer, who debuted in the late 1950s, mainly recording cover versions of American hits, before starting his career as singer-songwriter in 1962. His first hit was the song "Annalisa", and in the following years he embraced folk music, first recording some classic pieces of the Sicilian tradition and then creating a musical duo with his wife Nelly Fioramonti, called Tony e Nelly, entirely devoted to the folk repertoire. In 1971 Cucchiara got his best commercial hit with the song "Vola cuore mio".

In 1970 Cucchiara debuted as a playwright with a musical titled *Cassandra 2000*. In 1972 he reached a large national and international audience, and critical success, with a musical comedy titled *Caino e Abele* ("Cain and Abel"). He also worked as television writer.

He died on 2<sup>nd</sup> May, aged 80.



**Stephen "Steve" Coy**  
(1962 - 2018)

# THOSE WE HAVE LOST

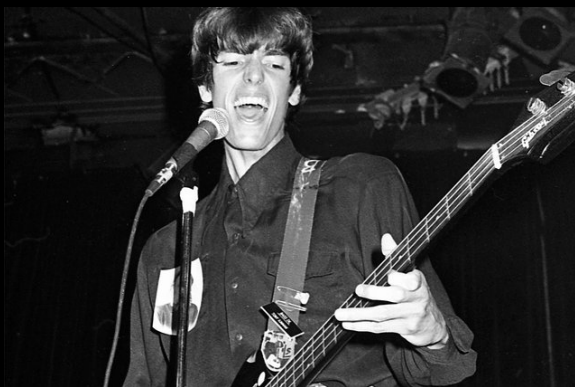
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Coy was an English drummer, and a member of the British group, Dead or Alive. He joined the New-Wave/Synthpop band in 1982 initially as the group's drummer, eventually taking on the roles of guitarist, and keyboardist, and the band's manager after pairing down the lineup to the duo of Coy and Burns.

The band found success in the 1980s and had seven Top 40 UK singles and three Top 30 UK albums. They were the first band to have a number one single under the production team of Stock Aitken Waterman. The band was discontinued with Pete Burns' death in 2016.

Coy also started his own record label, Bristar Records.

Coy died on May 4<sup>th</sup>, aged 56.



**Tony Kinman  
(1956 – 2018)**

Kinman was a country punk musician, composer, and producer; he was a founding member of California punk band the Dils, Austin-based country punk band Rank & File, as well as Blackbird, and Cowboy Nation.

He and his brother Chip formed punk band the Dils in the late '70s, and the band released several singles on 7", and later performed their song "You're Not Blank" during the battle of the bands scene in Cheech & Chong's 1978 film *Up in Smoke*. The brothers eventually fused their punk aspirations with

country when they relocated to Austin, Texas, and officially formed Rank & File with Alejandro Escovedo.

Rank & File disbanded in 1987, but the brothers continued experimenting with country punk and alt-country sounds. Tony and Chip performed together in the bands Blackbird and Cowboy Nation.

He died on 3rd May, aged 62, of cancer.



**Gayle Shepherd  
(? – 2018)**

Shepherd was a member of the American vocal quartet The Shepherd Sisters (also known as The Sheps). The band consisted of four real-life sisters: Martha, Gayle, Judith, and MaryLou Shepherd.

The Shepherd Sisters played the Brooklyn and Manhattan Paramount Theaters and toured with Alan Freed's 'America's Greatest Teenage Recording Stars', along with The Everly Brothers, Paul Anka, Buddy Holly and the Crickets, Frankie Lymon and the Teenagers, Jerry Lee Lewis, Fats Domino, Danny and the Juniors, Lee Andrews and the Hearts, The Twin Tones, Little Joe Dubs, Thurston Harris, Terry Nolan, and Jo Ann Campbell.

Besides rock and roll the Shepherd Sisters were also a stage and cabaret act. They performed at hotels, nightclubs, New York's Apollo Theater,

# THOSE WE HAVE LOST

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and casinos in Reno and Las Vegas, Nevada. They also sang in the Philippines, Canada, South America, and parts of Europe.

Shepherd died on 7th May, aged 81, from dementia.



**Ben Graves**  
**(1972 – 2018)**

Graves was a rock drummer who played with American horror punk and heavy metal band, Murderdolls, from 2002 until they disbanded in 2004. He also played with Dope from 2005 to 2006 and with American glam metal band, Pretty Boy Floyd, from 2011 to 2018.

He died on 9th May, aged 46, from cancer.



**Carl Perkins**  
**(? - 2018)**

Perkins was a guitarist and singer from New Zealand, who played with band The House of Shem, which formed in 2005 and played alongside UB40

and Ziggy Marley. He began his career as a musician and songwriter with Herbs in 1982. He played funk, rock and roll, jazz and reggae. Perkins also had stints playing with Dread, Mana, and The Twelve Tribes band, and toured with The Wailers after Bob Marley died.

He died on 9th May, aged 59, from bowel cancer.



**Big T**  
**(born Terence Prejean)**  
**(? – 2018)**

Big T was nicknamed the 'Million Dollar Hook Man,' and was known for singing the hook on Lil' Troy's 1999 hit Wanna Be a Baller.

Frequently featured in releases by other artists, the rapper also put out albums of his own, including 2001's Million Dollar Hooks.

Big T's voice could be heard on a wide number of Houston hits, from Chillin With My Broad by Big H.A.W.K.'s and Hold It Down by C-Note to Lil O's We Ain't Broke No Mo and Lil Flip's Why Them Hataz Still Mad.

He died on 7th May, aged 52, from a heart attack.

# THOSE WE HAVE LOST



**David William Goodall AM  
(1914 – 2018)**

Goodall was an English-born Australian botanist and ecologist. He was influential in the early development of numerical methods in ecology, particularly the study of vegetation.

Goodall completed his Bachelor of Science degree in 1935 followed by a Doctor of Philosophy degree in 1941, both at the University of London (Imperial College of Science and Technology). His PhD research was conducted at East Malling Research Station in Kent on assimilation in the tomato plant.

He moved to Australia in 1948 to become senior lecturer of botany at the University of Melbourne. In December 2016, it was reported that Goodall was still active as an honorary research associate at the Centre for Ecosystem Management at Edith Cowan University and Editor-in-Chief of the series Ecosystems of the World. At that time, he was thought to be the oldest scientist still working in Australia.

Goodall has advocated for the legalization of voluntary euthanasia, being a member of Exit International for over twenty years, and in April 2018, Goodall announced his planned euthanization in May of that year to occur in Switzerland. "My feeling is that an old person like myself should have full citizenship rights including the right of euthanasia," he said.

He died on 10<sup>th</sup> May, aged 104.

**THE RIGHT TO LIFE IS A SWORD**

that cuts from cutters to assisted suicide

euthenasia to self-medication to extinction  
individually or collectively.

You recall those who drank the Kool-Aid  
in Guyana,

and those French who suicided en masse.

It was NOT mass suicide at Waco.

That was mass murder.

One by one, we come to the final question -  
shall we go on?

If we are immobilised by pain have no  
movement nor mobility, nor capacity to  
understand?

Dr Stephen Hawking persisted despite ALS

Many deal with their personal finalities via  
Hospice Do we have the Right to Self-  
Extinct?

If so- expect an avalanche of sadness,  
desolation and rational departures..

Thom the World Poet

**THOSE WE HAVE LOST**



**Artist** Ashton, Gardner, Dyke & Co.  
**Title** What A Bloody Long Day It's Been  
**Cat No.** HST441CD  
**Label** Gonzo

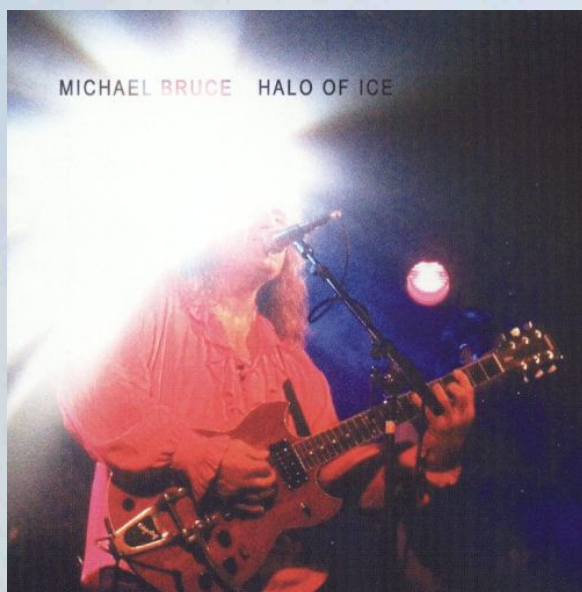
Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer, Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's

drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman". Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke. This is their third and final studio album, originally recorded in 1972.

**Artist** Michael Bruce  
**Title** Halo of Ice  
**Cat No.** HST482CD  
**Label** Gonzo

Michael Bruce was the original guitarist with the Alice Cooper group. A quarter of a century after the band split, with Bruce well into his solo career, he flew to Iceland. An unnamed internet pundit tells what happened next: "Michael Bruce performs 12 songs he wrote and co-wrote with Alice Cooper. Recorded in 2001 in Reykjavik, Iceland, Michael Bruce performs with Stripshow, a popular band in Iceland that has an outstanding guitarist named Ingo Geirdal. This was a sort of impromptu concert since the

THIS MONTH THAT  
**GONZO**



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** Legal Bootleg Live '99  
**Cat No.** PNTGZ105CD  
**Label** Point

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop bands in the sixties that were trying to climb the ladder of success and managed to release many singles during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records. The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 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.



**Artist** Karnataka  
**Title** Secrets of Angels Live in Concert  
**Cat No.** KTKCD008  
**Label** Immrama

Karnataka are a Welsh progressive rock band that was formed in 1997 by bassist/guitarist Ian Jones, vocalist Rachel Jones and keyboardist Jonathan Edwards. The band very quickly built up a strong and staunch following.

Over a period of twelve years, Karnataka has released a number of well-received albums including Karnataka, The Storm, Delicate Flame Of Desire and more recently, The Gathering Light. Despite undergoing a number of key line up changes, the band is still led by Ian Jones. Secrets of Angels is the new and hotly anticipated album from Karnataka. Featuring eight brand new tracks and showcasing a more dynamic and symphonic direction, the new album propels the band to powerful and majestic new highs. Recorded at Peter Gabriel's Real World Studios and Quadra Studios in London the new album explores themes from despair, anguish and the futility of war to love across cultural divides and culminates in the 21-minute opus and epic title track, Secrets of Angels.

When they took the album on tour, they

recorded some of the shows, and believe me, this record shows Karnataka at their blistering best.



**Artist** Karnataka  
**Title** Secrets of Angels Live  
**Cat No.** KTKDVD002  
**Label** Immrama

Secrets of Angels Live in Concert (DVD) was filmed at The O2 Academy Islington London on June 25th 2016. Features the whole of the award-winning Secrets of Angels album including the 20 minute epic title track and previously unreleased track Twist of Fate.

Featured Behind the scenes footage and image gallery.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



**“Naked Radio”**

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

The Pink Fairies official  
website:

[www.pinkfairies.net](http://www.pinkfairies.net)

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Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

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

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

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Forthcoming releases from Rick Wakeman & Friends

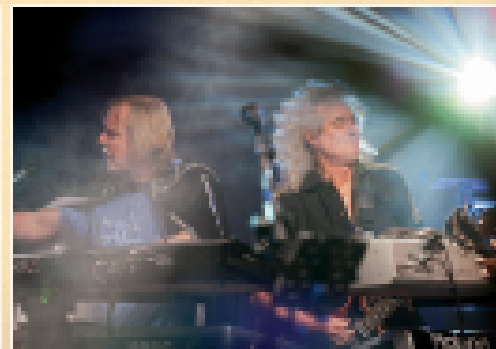
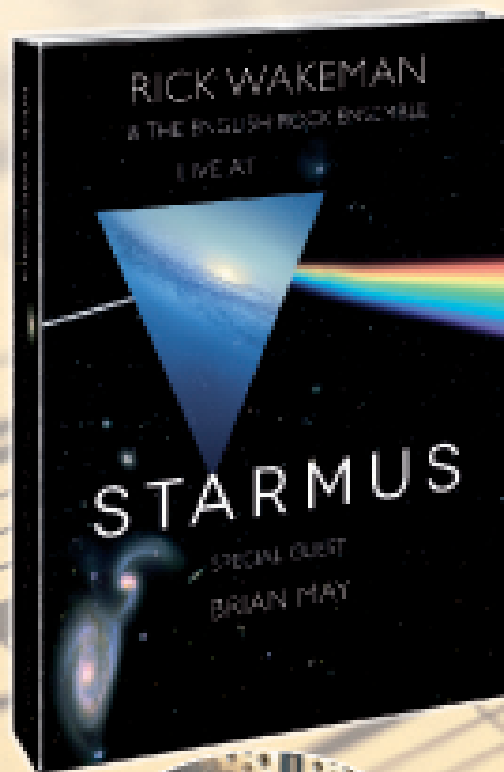
# *Rick Wakeman & Brian May*

*live from*

## STARMUS 2015

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

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



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

***Douglas Harr***  
***Ear Candy for the Hungry Audiophile***

# **MR ROGERS SAVES THE WORLD**

Once in awhile someone is raised in this earth but really might just be an angel. They are filled with a piece of the cosmic dust and made it to earth with a special purpose - often one we cannot know but can

only guess at. Mr. Rogers (Fred Rogers) was one such earthbound presence.

From Wikipedia (when it works it works):





Fred McFeely Rogers (March 20, 1928 – February 27, 2003) was a television personality, musician, puppeteer, writer, producer, and Presbyterian minister. Rogers was known for creating, hosting and composing the theme music for the educational preschool television series *Mister Rogers' Neighborhood* (1968–2001), which featured his kind-hearted, neighborly, avuncular personal and nurturing connection to his audiences

Understated but accurate. Mr Rogers was more than this nicely written summary intends. He was and remains a hero to millions of Americans who grew up - if not watching every episode - at least, politely standing by, marveling at his gentle ways, his amazing way with children, and his ability to love and inspire them. When he opened his show with the song and refrain "it's a beautiful day in the neighborhood... won't you be my neighbor" he meant it with every fiber of his being. Much like musician Cat Stevens, Fred's purity of heart shone like a beacon and we kids followed, mouths agape.

Why am I being so emphatic here about loving Fred and why at 57 years old am I crying while I wrote these words? Well I think sometimes the universe

speaks to us and this is one of those moments. With Trump thumping his hateful rhetoric and Formerly Heroic Bill Cosby getting convicted, and all of his evil becoming so clear, we need a man like Fred Rogers to remind us we are worthy of loving and being loved. We need to know that **SOME OF OUR HEROES ARE ACTUALLY HEROES!!!**

Enter onto the scene a new documentary on Fred Rogers - one that shows the true man, the writer and musician and puppeteer and minister behind the man, who it turns out to our sheer delight WAS the man. No rampant sins (we all sin I am reminded) no disrespect of women, no drugging rampages - he truly was and remains an American angel.

The documentary will showcase the impact of Mr. Rogers in no uncertain terms. Everyone who has seen the doc starts to cry- my son says in the movie theater where he works no one on staff will peek into a theater where the preview is playing - they instantly choke up if they do.

It's because, people, John Lennon and his fab bros were right. All you need is love, love, ... love is all there is. A line in the movie trailer captures Fred

<http://diegospadeproductions.com/>

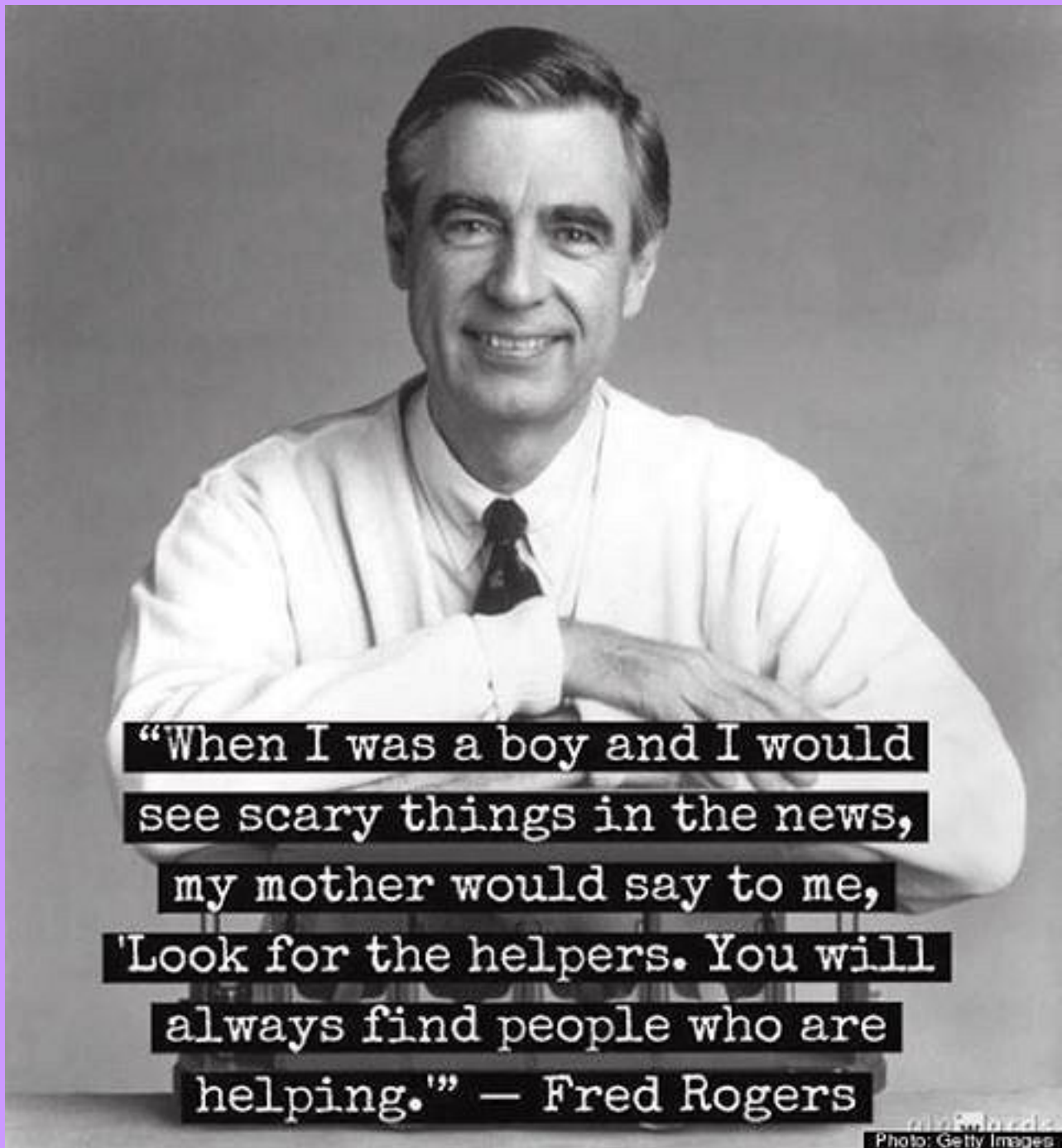


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<http://diegospadeproductions.com/>

saying this, “love is at the root of everything - all learning, all relationships... love or the lack of it” —. Truer words.

Besides this documentary coming soon “Won’t You Be My Neighbor,” there is apparently a biopic also in the works where American icon Tom Hanks plays Fred Rogers. Get out your hankies — we need this people, and it is a beautiful day in our earthly neighborhood.



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<http://diegospadeproductions.com/>



# Busking or busted!

**Street performing in the UK and beyond (dedicated to Jonny Walker)**

*In view from Gonzo's Alan Dearling*

It involves taking risks. Often taunting the police and challenging the officialdom of local jobs-worth council staff. Some of my favourite musical and creative moments have been provided by buskers, street performers, including amazing fire jugglers and stilt-walkers, robots, sand-sculptors, alien djs and musos playing on the edges of gigs. Wondrous people around the globe enlivening grey, decaying town precincts, and at festivals on the dusty margins of the main stages. I've been doing a bit of my own performance of

---

alan dearling



this kind both with steel-tongued drums and as the participatory, musical noise-making workshop: 'MSFN' – a slogan nicked from Spiral Tribe's 'Make Some Fuckin' Noise!'

But the catalyst for this article was seeing the extraordinary two-thirds of a

page obituary in *The Times* for **Jonny Walker**, sub-titled: '*Renowned busker who campaigned for the rights of street performers*'. He was the son of an Anglican evangelist vicar, and, as *The Times* says, "...he had campaigning in his blood." Camden, Merseyside and many other councils have attempted to 'control'



busking and street performance through compulsory licensing schemes, laws about performers' ages, and even what has become known as the 'Simon Cowell clause', enabling police to move on performers who are thought to be, 'not good enough'. Jonny, with others such as Billy Bragg and comedians, Mark Thomas and Bill Bailey, spent much of their combined energy and efforts in opposing all these bureaucratic interventions in favour of the gentrification and codification of street performance. Jonny set up the Church of the Holy Kazoo to sidestep the legislation, proclaiming that kazoo playing was an act of worship on Camden's streets.

*The Times* also reported his spat with Dr Gabriele Finaldi, director of the national Gallery in London's Trafalgar Square, who campaigned for the removal of all the Elvis impersonators and living statues. Jonny Walker countered, saying: "We should really ask, is it appropriate for a leading national cultural institution to use their position to lobby, and use the bully pulpit to clamp down on culture-

makers in a snobbish and highbrow way." We can see that Jonny was forever a positive optimist, stating that, "Busking is a wonderful way to reach a new audience... Your audience are the people who stop to listen or smile at you as they walk past." In 2016, Jonny was awarded an Open University 1st class honours degree (with distinction) in humanities with religious studies.

A pictorial portrait of Jonny is being created made up of hundreds and thousands of photos. The site urges people to, "Please upload your photos in his memory to include in a special photo mosaic artwork here at this site":

<https://thepeoplespicture.com/jonnywalker/>

*They suggest: "You can upload as many as you want (the more the better). The photo can be of anyone, anything that reminds you of Jonny. It can be of you, your family or of Jonny or something Jonny would have loved. Please get permission from the photographer or person in the photo."*



Here's a video memorial for Jonny, who died of undisclosed causes on March 14th, 2018, aged 37:

[https://youtu.be/H\\_M0RQP01n4](https://youtu.be/H_M0RQP01n4)

And as one especially fitting tribute to Jonny's life, is this most amazing version of 'Summertime', sung by homeless, Bernard Davey, who joined Jonny for a live performance, now seen by over three million on-line viewers. Absolutely stunning!

Here's what Jonny originally posted about this video:

*"I went out busking in Leeds on New Year's Eve and, after a while, was joined by a homeless man in a wheelchair who asked if he could sing with me. As a busker, I spend a lot of time on the streets and had seen this man many times over the years, but didn't know he was singer, and, as the years had gone by, his health and wellbeing seemed to have worsened a great deal. We jammed out a version of 'Summertime' and I was blown*

*away by his voice so I stopped a passerby and asked them to capture the moment on my camera phone and then uploaded the video to my Facebook page where it quickly went viral as thousands of people shared it*

*(<https://www.facebook.com/JonnySongs/v...>).*

*My spontaneous street jam with Bernard Davey was a soul-affirming, enriching experience which summed up everything I love about street culture. The streets are full of wonderful surprises and stories. I hope Bernard's amazing improvised version of 'Summertime' helps people to remember not to judge people they see on the streets according to their appearances, but to always look below the surface appearance and find the person underneath. Moments like these are why I founded the 'Keep Streets Live Campaign', a not-for-profit organisation which advocates for public spaces which are open to informal offerings of art and music and campaigns against the criminalisation of homelessness and street culture."* (see:



<http://keepstreetslive.com>)

### *The right to create/perform/or to busk*

Freedom of expression is increasingly being restricted in the UK and elsewhere. By licensing spontaneity and creativity, it is essentially a sanction against the imagination. Bizarre = Different = Otherness = BAD. Edinburgh, as a for instance, is a world-renowned cultural capital, oft-lauded for its Fringe Festival and street performers. But all such performers have to conform to 'rules and regulations'. These range from 'no amplification' to only being allowed to perform in allocated busking spots (as in the tubes in London), and in restrictive time-slots, which have to be applied for, and are allocated in advance. Thankfully, the world festival circuit actively hires lots of artists and performers to enhance the more organised main stage presentations.

Personally, as I proactively drift into my third or fourth adolescence, and my seventies, I'm looking forward to

performing more and more on streets, and impromptu, in bars, cafes and on the fringes of festies. Very recently I checked up on the UK site for applying for busking licences.

Here it is:

<https://www.gov.uk/busking-licence>

I am thinking about performing my MSFN audience-participation musical noise workshops on the streets of local-to-me, Berwick-upon-Tweed this summer. There are no busking licences issued by Northumberland County Council (apparently). The local officer replied to my request for information: “

*Hi, Apologies I confused this with a peddlers licence. We issue Street collection permits if the collection is for charity, but NCC do not issue licences for busking. This however does not stop you from busking, but you can be moved on if it is deemed to be causing nuisance.”*

Having read more about the issues surrounding street performance, I think that





maybe this is a good thing, not having a licence. Or, perhaps, I still fancy being a bit of a nuisance!!!

In the meanwhiles of 2018, I will continue share some spare change with the many creative and enterprising folk I meet on the streets, and in the liminal areas of life.





They are indeed life-enhancing.

How much more bland and boring our society is, without the real, edgy personalities and eccentric charms that are brought into our lives by the quirky, the imaginative, the oddball, and the

sometimes downright dangerous women and men of the performance arts.

*Long may they thrive!*

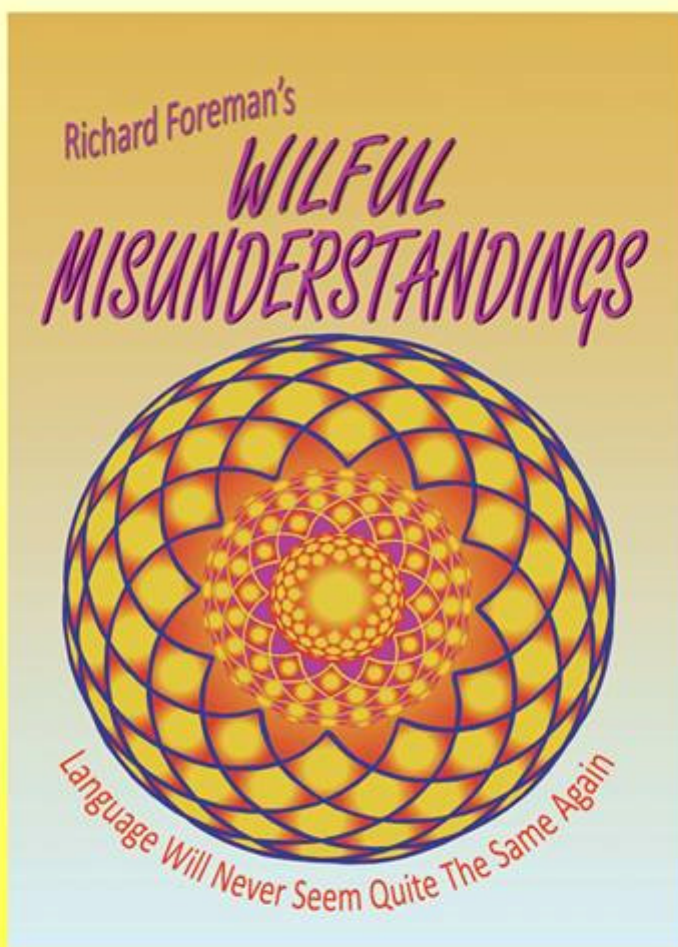


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'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

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



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

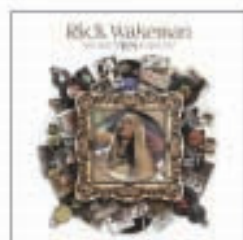
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# MORE MASTERPIECES from RICK WAKEMAN



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Double CD set. The very best of Yes, Wakeman style  
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## THE STAGE COLLECTION

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## TIME MACHINE

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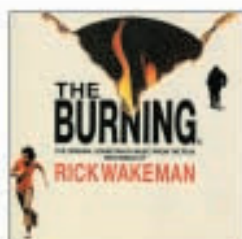
## GOLÉ!

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BC241-60



## COUNTRY AIRS

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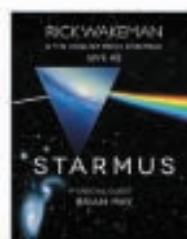
## THE BURNING

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## LURE OF THE WILD

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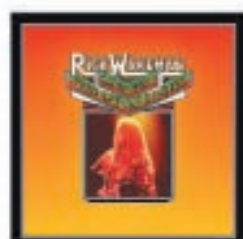
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## LIVE AT THE WINTERLAND THEATRE 1975

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## THE PHANTOM OF THE OPERA

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## CAN YOU HEAR ME?

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and all other good music retailers





## Gigs a Go Go 2018 (UK)

Back in the bowels of winter, Editor Jon bemoaned the lack of good musical things to look forward to in the year ahead (this one). He proved to be correct for the first few months, with very little going on at all really. But spring is here, and all of a sudden, there's lots going on stages up and down the land. Perhaps Heritage Rock has a minimum operating temperature? I know I prefer being warmer now than I did when I was younger..... but I still prefer my music as it should be, live....

In this age of information overload, it can be much harder to find out what is actually coming up, than just scanning through the listings and adverts in *NME*,

*MM* and *Time Out* every Thursday, as we did, back in the day. The web is a huge resource of course, and that's a big part of the problem, too big sometimes..... You need to keep a beady eye on band's websites (although I can name a few who seem to 'forget' to advertise their own gigs even then), their Facebook pages, Soundcloud, songkick, various venues' sites, promoters' sites etc., etc., and even then it easy to miss stuff. Magazines (printed and online) plus local and national newspapers are still invaluable too.

I've been pouring over American websites looking for another excuse for a Stateside trip, especially to CA, trying to match various peoples' tour dates in clusters but haven't really hit pay dirt yet. Hot Tuna (Jack & Jorma) are my current main target, early September may still yet work out however. I got side-tracked one evening with some UK gigs of interest coming up onscreen whilst exploring US opportunities and the next day a leaflet arrived in the post from a Midlands venue with a whole plethora of gigs lined up. So, I have had a mini-blitz to see what's

# John Brodie-Good



happening this summer and autumn in Blighty which may be of interest to readers of this fine, weekly periodical.....the order is completely random I'm afraid....

## USA

Some big names are heading our way across the Atlantic, we've got tickets to see Canned Heat (& Dr Feelgood) at Hampton Pool, in SW London, July 21<sup>st</sup>. Sounds all very jolly, a picnic job (!) and a rare chance to see one of the 'original' groups of Woodstock. "Going up the Country" and "On the Road Again", real classics..... Three original surviving members too I believe, more than most of the era sadly.

*The Sunday Times* alerted me to The Steve Miller Band and John Fogerty (Creedence Clearwater Revival) playing both London & Dublin in October. Part of the 'Blues Fest' series of concerts which brought the Dan and the Doobies over last year. Only 'problem' is the venues, big

arenas of course. Still tempting though, Dublin is cool.

An amazing source of gig info I have to credit is The Robin 2 (Wolverhampton), whose annual printed gig guide plopped through my letter box the other morn. The gig I'd bought tickets to, I never even went to! I'm assuming all gigs at this venue will be part of 'national tours', you'll have to Google to find out where else the artist of your interest may also be playing. *Gonzo Weekly* is interactive after all.....

The Aguilar Blumenfeld Project (SF Psych Blues supergroup – it says) including Barry 'The Fish' Melton from Country Joe and .... play in August.

Mountain, Corky Laing treads the boards in October, love 'Nantucket Sleighride', 1960s hard rock.....

Devon Allman & Duane Betts bring their brands of Southern boogie over in



September (sons of original Allman Brothers).

Zappa fans may not want to miss Punky Meadows from a group called Angel. For friggin real in October!

## UK & Europe

Hawkwind – see Graham's weekly column.

Hawklords – ex-Hawkers who still make great hawky noises, less synths more riffs. Good stuff though.

Nik Turner's New Space Ritual – various gigs coming up late summer into autumn. Whatever the politics, Mr T has made some of the better space rock albums in recent years, IMHO.

Gryphon – Crumhorns at the ready in November

Matthews Southern Comfort & Magna Carta – folky stuff in October.

Focus – Dutch proggers back in November.

**strawbs**  
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Strawbs – Electric, still fronted by Dave Cousins, November too.

Martin Barre – ‘Tull guitarist, January 2019....also New Day in August, see below.

Dreadzone – the spacey dub funsters are playing various gigs until September.

Gong – now of course Daevidless, play a number of UK gigs in July & August.

Here and Now – were active in April....hopefully more gigs pending. The ‘Floating Anarchy’ DVD project seems near fruition.

Caravan – Canterbury's finest play the New Day Festival on August 4<sup>th</sup>, along with an astonishing line-up of other

# A NEW FESTIVAL DAY

Mt Ephraim Gardens  
Faversham, Kent  
August 3-5, 2018

THE LINE UP SO FAR...

HAWKWIND  
CARAYAN

TEN YEARS AFTER

curved  
air

hugh cornwell

JETHRO TULL'S  
MARTIN BARRE

GONG

ATOMIC ROOSTER

The Crazy World of Arthur Brown \* Syd Arthur  
Tygers of Pan Tang \* RUTS DC \* John Otway  
Kanda Bongo Man \* John Coghlan's Quo  
Ken Pustelnik's GROUNDHOGS \* The Mentulls  
Bernie Tormé \* Vikki Clayton Band \* Bemis  
Gerry Colvin Band \* Blackbeards Tea Party  
Rodney Branigan & The Clever Kid Cartel  
Son Of Man \* Dr Schwamp \* The Far Meadow  
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British underground and prog greats, Hawkwind, Gong, Arthur Brown, Carl Palmer, Atomic Rooster, Curved Air and more. That's just one day!! Faversham in Kent is the place to be this summer, it sounds like the 70s.....

Whatever you do, whilst you still can, make it live once in a while.....



# Fender Benders Who is gonna go bust next?

A number of interesting businesses seem have got into difficulty in the last few weeks, all with musical connections.

“I’m gonna pickup my guitar and play”, apparently not, Gibson Guitars difficulties made the UK national media for at least half a day, although the group has actually gone into ‘bankruptcy protection’, a North American escape hatch for companies in shit. A court gives them legal protection from their creditors, for a fixed period of

time, during which the failed business can try and get it’s shit back together again, or try and rescue the bits worth salvaging. Apparently, someone tried to turn Gibson into a lifestyle brand in 2014, and they bought a consumer electronic business from Europe. Big mistake it seems. Sales of new electric guitars had been down too, with digital decks and software being partially cited competitors. Being a true high quality product, unsurprisingly, the market for second-hand Gibson is very buoyant however, but that doesn’t help the original maker of course. It seems likely that the guitars will be hived away from the current mess and will continue in a recognisable form.

Oppo is a brand name you may have heard of, purveyors of headphones and dacs, but also apparently to those in the know (the hi-fi fraternity), the dog’s danglies when it comes to picture quality and sound quality of their DVD and Blu-



ray Players. Pretty much leaves the others eg Sony, LG etc for dead. They have suddenly announced they are winding down their business, and have ceased production of their 'phones and 'players already.

Support is promised for a while yet (no end date currently being given) but if you watch a lot of movies and stuff on disc, you might want to keep your eyes out for one of these players. The continued growth of Netflix and other streamed home TV film services are thought to play a big part in this situation.

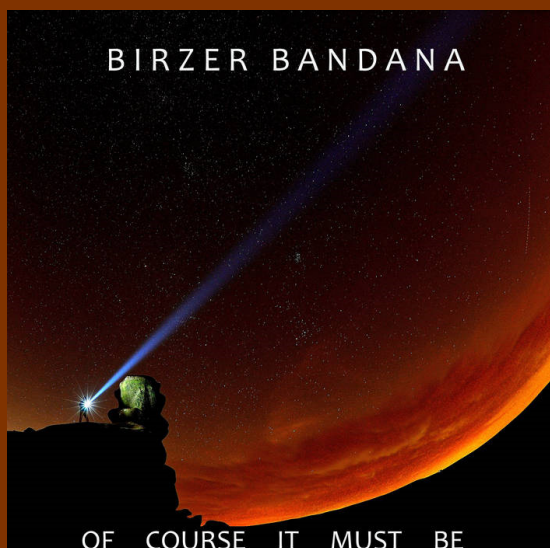
Yet another US company, Shure (of microphones fame) have just announced the cessation of their phono cartridge ranges (the needle bit on your record player arm) which would seem another shocker. I would have thought in the 70s, Shure must have had over 50% of the world market in cartridges. DJs will have less choice too now, with the other two mass manufacturers being Stanton (part of the Gibson group!) and Danish maker Ortofon.

The final loss inside a month is a website hosting platform used by 1000s of small businesses, and website designers throughout the world, including my own specialist travel company, called Business Catalyst. Started by a pair of Australians I believe, BC offered a complete package, under one online roof. Website, customer database, e-newsletters plus the ability to sell shit directly online too.

You paid a flat fee per month, it was updated all the time, Bob's your uncle, job done. Current owners, the US tech giant Adobe, just announced the end of BC, as of early 2020. The huge shitstorm of a response from their customers added another year's extension within days but the advice is, get out sooner rather than later, they will only 'try and fix major issues' going forward.

They haven't said why, and they cannot apparently sell it as it's too entwined with the parent company. You gotta love big business, they always seem to fuck up everything they buy.

# KEV'S WORLD



**BIRZER BANDANA**  
**OF COURSE IT MUST BE**  
**BANDCAMP**

Progarchy's Brad Birzer (lyrics) and Salander's Dave Bandana (music and performance) are back with their second album, where they have again been joined by Olga Kent on violin for a few songs, plus a few other guests. I just wish that they had seen fit to bring in someone for the drums, as the use of programmed drums is still an issue for me. The songs where they are conspicuous by their absence, such as "A View", feel far more

balanced and interesting. Overall, I don't feel that this album is as consistent as the debut, as while there are some interesting songs, there are others that just don't have the quality one would expect from a commercially released album, but of course this isn't: it is available free of charge through Bandcamp.

This has much more of the feeling of a self-released demo, and it is a shame as there are undoubtedly some good ideas that are striving to get out, and as I said at the time of the debut, I wish that Brad and Dave would consider turning this more into a proper band as opposed to a project with a few guests. This is laid-back, and feels just too one-dimensional in many ways, which I am sure would be different if there were others involved who could make their voices heard. Of course, with the two guys living in different countries, and Dave (who provides all the music) being in the progressive hotbed that is Lanzarote, that may not be as easy as it sounds. The frustrating thing for me is that there are some genuinely good songs on here, and the introduction to "There Again" alone is enough to get me questioning the above review, but it's just not really enough to make me change my mind. I'd love to hear a little more

## KEV ROWLAND

enthusiasm in this, and by bringing in a drummer, using Olga more, and perhaps some contrasting rock elements then this band could move to the next level, but as it is I doubt I'll be returning to this.

<https://birzerbandana.bandcamp.com>



**BLEEDING GODS  
DODEKATHLON  
NUCLEAR BLAST**

Some four years on from their debut 'Shepherd of Souls', Dutch outfit Bleeding Gods are back with their second album. There have been some changes in the band during that time, and they have celebrated by releasing a massively over the top concept work, referring to the Greek myth of the twelve labours of Hercules. The twelve labours are a series of episodes concerning a penance carried out by Hercules, the greatest of the ancient Greek heroes. Driven mad by Hera (queen of the gods), Hercules slew his son, daughter and wife Megara. After recovering his sanity, Hercules deeply regretted his actions. He was purified by King Thespius, then travelled to Delphi to inquire how he could atone for his actions. Pythia, the oracle of Delphi, advised him to go to Tiryns and serve his cousin king Eurystheus for twelve years, performing whatever labours Eurystheus might set him. In return, he would be rewarded with immortality. During these

twelve years, Hercules is sent to perform twelve tasks, which have then been represented here as songs.

What I like about these guys is that they are still a very proud death metal band, but one that is spreading the genre and moving it into the more epic and symphonic style while losing none of the heaviness and brutality that one expects from bands of this type. Instead of moving into other areas and losing what they were already doing, as seems to be the norm with death metal bands that spread their wings, instead they are staying true to their roots and bringing in different elements without losing what made them dynamic in the first place. Yes, there are some keyboards used, but the player isn't listed as it is the crunching guitars and rough vocals that make this what it is, not the occasional layering of synths.

This is an incredibly solid album, and one that I am sure is going to gain them a host of fans, me being one of them.

[www.nuclearblast.de](http://www.nuclearblast.de)



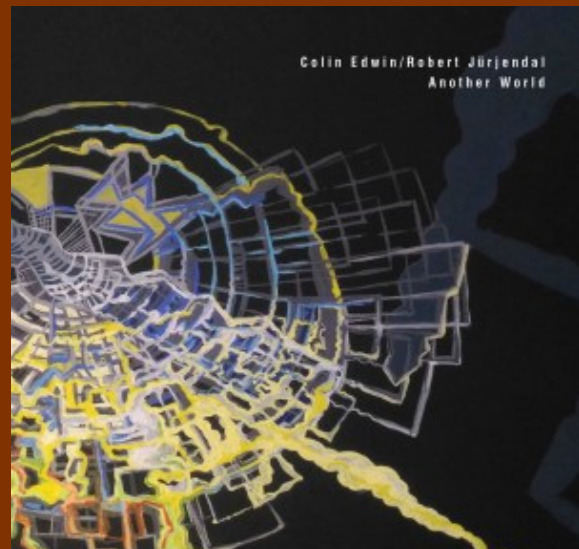
**BROKEN CROSS  
MILITANT MISANTHROPE  
PSYCHIC REBELLION**

This is my first exposure to Broken Cross,

but apparently they have been around since 2011, and this is their second album, which will be released on LP with Apocalyptic Visions, on cassette via Judas Chair Collective, and on CD through Psychic Rebellion while it is also available through Bandcamp. This is hardcore and thrash mixed together in a way that is interesting and quite enjoyable, but for some reason is also imbued with the lo-fi cassette release production style of the early Nineties and the atmosphere of NWOBHM. It is the latter that certainly intrigues me, as in many ways it reminds me of the bands that were coming out of the woodwork in 79-81 as labels started to fall over themselves to sign anyone who had long hair and dandruff, and seemed to know which way up a Gibson went. Some were stunning, and soon leapt into the stratosphere, others became cult names and released some interesting singles if not albums, while others were destined to disappear with just some live gigs and possible some vinyl to show for their passing.

Broken Cross are one of those who currently are doing enough to get a cult following and have released an album that is interesting, if not essential. They are a band to keep your ear to if you enjoy this style of music, as this is an album which shows promise, but can they fulfil it? Only time will tell, but if balls to the wall metal with more than a nod to the scene of forty years ago is your scene, then visit

<https://brokencross.bandcamp.com>



**COLIN EDWIN/ROBERT  
JÜRJENDAL  
ANOTHER WORLD  
BURNING SHED**

This album is the result of a chance meeting between prolific bassist and collaborator Colin Edwin (Porcupine Tree/Metallic Taste of Blood/Twinscapes/O.R.k.) and Estonian experimental guitarist and composer Robert Jürjendal (UMA, Slow Electric, Jan Bang etc.). To add even more textures to the music they brought in trumpeter Ian Dixon, (whose credits include Ape, Ute, Can's Irmin Schmidt, and legendary Ethiopian artist Mulatu Astatke) and Norwegian electronica and sample manipulator Isak Nygaard. So, four musicians from four different countries all combining together to create something which is definitely out of left field. Edwin seems to be in charge, as they veer most closely to early Porcupine Tree and Japan, but the art prog rock they are creating is also akin to jazz in that there is the impression that they are all in the studio together, bouncing ideas and creating something that is quite different.

This is music to get lost inside, with layers and textures that are gentle, reflective, but never boring. Jürjendal has a delicate touch on his guitar, and seemingly wants to create far more than just notes from it, twisting and bending the music so that never sounds as if it has

been plucked or struck, but has just appeared out of the ether. Add into that the way that Dixon approaches his own instrument, and this is something that is truly progressive. This album definitely requires careful attention or it could just fall into the background, and that is just not right for what is an interesting and intriguing instrumental album. It won't be for those who require note density, energy and enthusiasm, but for the more reflective of us, this is a fine listen indeed.



**CORROSION OF CONFORMITY**  
**NO CROSS NO CROWN**  
**NUCLEAR BLAST**

It's been a dozen years since C.O.C. recorded new material with vocalist/guitarist Pepper Keenan at the helm. In that time, there have been rumours, whispers and outright allegations that the legendary Southern rock outfit would reunite to blow the doors off the whole damn scene again. In 2014, after nearly a straight decade traversing the globe as a guitarist with New Orleans supergroup Down, Keenan reconnected with the core C.O.C. trio of Woody Weatherman, Mike Dean and Reed Mullin to hit the road hard. "Reed called me and mentioned maybe playing a couple shows," Keenan recalls. "I said, 'Let's just go to Europe and see if it works.' So we went to Europe and then ended up going back four times in one year. Then Nuclear Blast gave us an offer and we didn't even

think about going anywhere else. We ended up touring for a year and then started tracking about ten or 11 months ago."

Recorded in forty days spread over the course of a year, it is as if the band have never been away. I remember reviewing 2005's 'In The Arms Of God' when it was released, and this sounds very much as if it was the next album (which in many ways it is, as 2012's self-titled album was released as a trio), but not with such a huge gap in between. It rocks, it pummels, it swings, and Woody and Keenan have locked it in just like the old days. It may be melodic, but is always incredibly heavy, and the band have no-one to please but themselves and they have come back to the fore punching hard. It is strange to think that Pepper joined this band back in 1989, and that the others have been there since 1982, releasing a couple of albums before Pepper got on board, but it is this quartet that one always associates as THE line-up. Nearly thirty years since they started playing together, they are back with an album that is going to please all the old fans and gain them plenty of new ones.

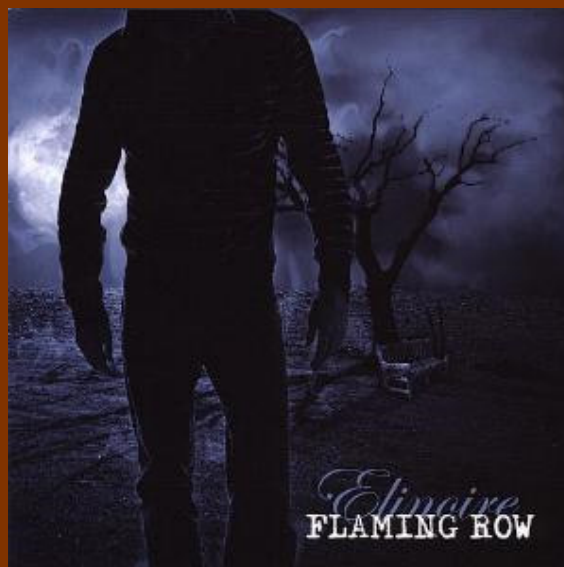


**DISCIPLINE**  
**CAPTIVES OF THE WINE DARK SEA**  
**LASER'S EDGE**

There is no doubt at all in mind that one of the most important bands to come out of America in the last thirty years has

been Discipline. For some reason they have never seemed to gain the column inches that bands such as Spock's Beard and Enchant have been able to generate, but if I had to choose a band that was trying to do in America what VDGG achieved in the UK then it would be to Discipline I would turn. Founder, multi-instrumentalist and singer Matthew Parmenter is still very much at the helm, along with drummer Paul Dzendzel and bassist Mathew Kennedy, but founder guitarist Jon Preston Bouda is no longer involved, with his place being taken by Tiles guitarist Chris Herin. Obviously, this has had an impact on the overall sound, especially as that band are generally more straightforward melodic and rocky than Discipline, but Matthew still has a very firm hand on the arrangements and his piano underpins everything that is taking place.

This is only their second studio album in twenty years, but it's all about quality over quantity, and while it doesn't have quite the edginess or danger of some of their other albums, it is still very much a triumph. Chris understands his place within the band, and while Paul and Matthew Kennedy lay down the foundation it is very much linked in with the piano, from which Matthew Parmenter then takes the music in multiple directions. There is only one fairly lengthy song on here, the closer "Burn The Fire Upon The Rocks", but these guys don't need lots of time to push and pull the music in multiple directions. This is what progressive music is all about, moving into and across boundaries so that they aren't following any themes or styles but are very much their own band. That anyone playing them would never think for a minute that they were American shows just how diverse an adept these guys are. The more I play this, the more I discover, and the more I like it. It is an album I fell in love with the first time I played it, and I have grown to enjoy it even more since then! Essential.



### **FLAMING ROW ELINOIRE PROGRESSIVE PROMOTIONS**

I have recently heard independently both from guitarist and singer Martin Schnella and keyboard and sax player Marek Arnold, so am at long last listening to the debut album from Flaming Row. I had come across the follow-up a while ago, but this is the first time I have heard the 2011 debut. Martin's idea for this was to pull together a core band (the line-up is completed by drummer Niklas Kahl and singer Kiri Geile), and then get loads of mates and session musicians in to complete the ensemble. This means that the initial four musicians are extended to approximately 30, with many well-known names among them such as Jimmy Keegan and Billy Sherwood.

Complex and layered, this is a progressive metal tour de force, with plenty of vocals from the entourage, yet the guys know when to let Kiri take centre stage and provide gentle accompaniment. This has been likened to Ayreon, Shadow Gallery and Pain of Salvation, and while that is certainly true I actually believe that this sounds far more melodic and less forced than many of the albums by those bands. There are countless people involved, but it is a band first and foremost and this definitely shines through. Structured, layered and textured, but with rock at its heart, this is clever metal with great

vocals that can be enjoyed from the very first time it is played, after which it just keeps growing on the listener. It is an album I have enjoyed playing immensely.

**MARTIN SCHNELLA & MELANIE MAU  
GRAY MATTERS-LIVE IN CONCERT  
INDEPENDENT**

When Martin isn't out crunching guitars, he is performing acoustically with Melanie Mau with whom he shares vocals. Along for the ride is Niklas Kahl (also Flaming Row) on percussion, Fabian George on drums and guitarist Stephen Wegner. This performance was capture on Boxing Day 2016, and is intriguing in that there is only one original song among the fifteen on offer. But, they have taken well-known numbers from a variety of sources and have then totally re-arranged them to create something that is quite beautiful. They move between pop, rock, prog and

metal yet somehow manage to make each of these songs their very own. I can't imagine that Sting ever thought that "Message In A Bottle" could be turned into a wonderfully picked and dramatic number with strong lead vocals.

From that they move into Tot's "Africa", somehow capturing both the flavour of the original and creating something new. They show their German roots by picking a Blind Guardian number, but it is sheer brilliance to move from Jackson 5 through Judas Priest to Chaka Khan before finishing with Dolly Parton. For a band to be seen as relevant when undertaking covers then they need to do something special with them, as opposed to attempting to recreate what had already gone before (which sadly seems to normally be the case), and here Martin and Melanie have created something very special indeed. I played this with a smile on my face, thoroughly enjoying myself, and isn't that what it is supposed to be about?



# THE COMPLETE GOSPELS

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

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

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

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

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificate.

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

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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 !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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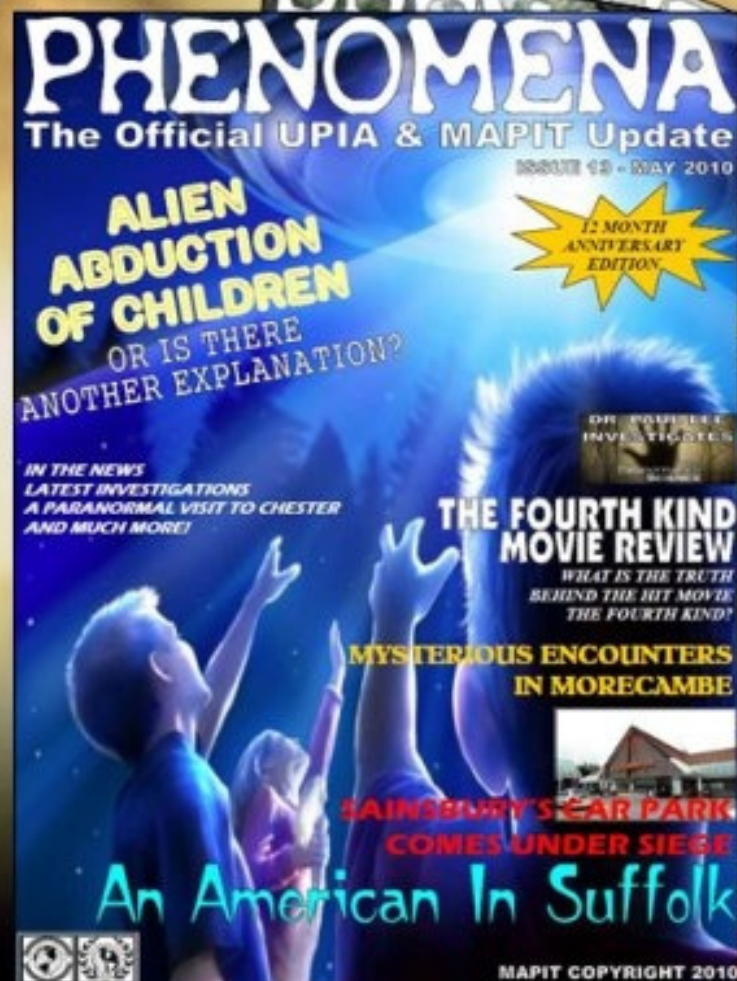
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# FREE!



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.

## THE TOXIC FANDOM OF RICKY GERVAIS

It's fair to say that I might've been partly responsible for one of the first large-scale examples of toxic fandom. I'm talking, of course, about Amiga owners, and their response to

Digitiser's decision not to cover their preferred dying format.

Back then, the term 'toxic fandom' hadn't been invented, of course, but recently we've seen it lobbed around in relation to Rick & Morty fans, Star Wars fans, and - as of the past weekend - I've used it to describe Ricky Gervais fans.

I've met Ricky Gervais. Once, many, many years ago, I briefly crossed paths with him when I visited Channel 4 to discuss a Comedy Lab pilot I was working on. Ricky was pre-The Office, but I knew him from The 11 O'Clock Show, where he portrayed a version of himself who - in his own words - probably should've been called "Billy Bigot". You see, then everyone would've got the joke that he was only pretending to be a bigot.

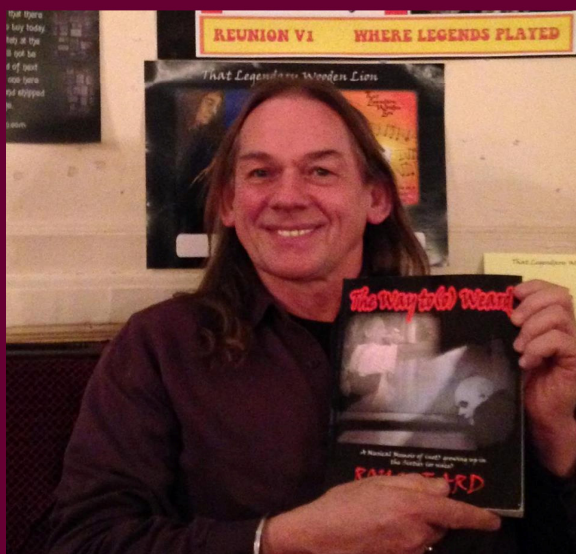
I didn't have a great deal of an opinion of him, to be honest. I didn't watch The 11 O'Clock Show, after a producer turned me down for a job on it and then some of the ideas I'd pitched to them turned up word-for-word in the first episode.

But I knew who he was.

When I entered the room where I was having the meeting, Ricky was in there. He sized me up, nodded an "Alright?", finished the conversation he was having, then told me "it's all about the comedy" - and left. I didn't think much more of it, but got the sense that he'd sized me up, and I was left with the impression that there was a bit of professional rivalry.

<https://www.digitiser2000.com/main-page/the-toxic-fandom-of-ricky-gervais>

# WORDS FROM THE WEARD



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

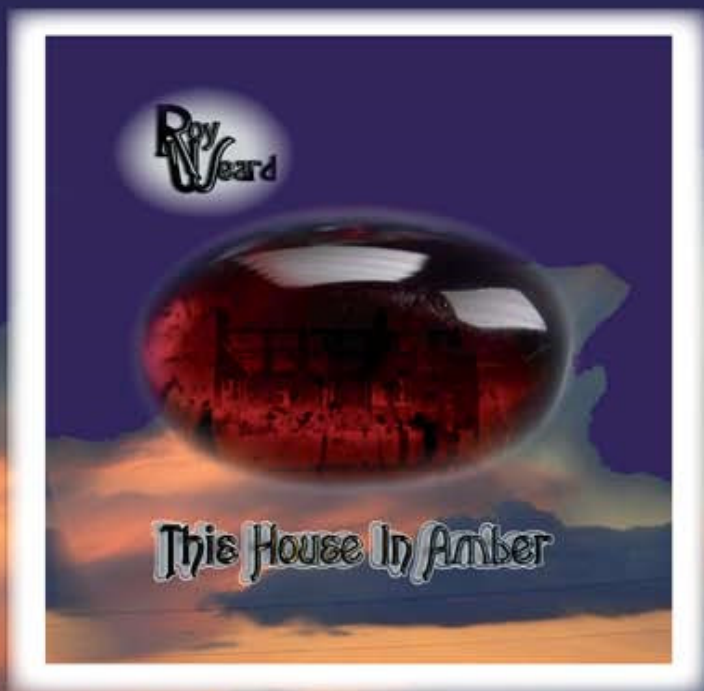
Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and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

I spent the New Year period at Andrea's flat in Amsterdam and it was only the longing to see my children and the need to work that drew me back to the UK; I could easily have stayed there. Steve Mather, who was handling Steve Harley at the time, had a few other acts on

his books and asked me if I would go out on tour with Lynton Kwesi Johnson. I was not a big fan of reggae but I was to be joined by Dave Thomas (backline tech for Harley) and my friend Mick Tyas doing the monitors. Mick and I were a dangerous couple and shared a dodgy, and somewhat caustic, sense of humour. You could guarantee that, if I did not say it, he would and vice versa. He was also the best monitor man I had ever worked with. A few tours with Iron Maiden had honed his ability to get the monitors screamingly loud without feedback. This was one of the first tours I ever did where the main complaint from the band was that the monitors were too loud. Once you got them too loud, of course, turning them down to comfortable was easy. Mick had come out on that tour mostly because we were friends, and he had a little time to spare. This meant he did not have to watch his Ps and Qs as much as someone who is concerned about keeping his job. As a consummate professional he always did a great job behind the desk, but that was accompanied by a very offhand attitude. The lighting designer was Pete Hopkins from the previous year's Harley tour.

Lynton's backing band was the *Dennis Bovell Dub Band*. This was a superb band in many ways. Even I, who tolerated reggae at best, was impressed by their playing and Dennis' bass playing in particular. I did quite a few gigs with reggae bands when I ran the *Sleazyhire* sound system back in the '70s and early '80s. There was one band, called *Son of Man in Roots*, who continually hired me. I used to enjoy doing all the echoes and stuff that is the icing on the cake of dub music. One night we were all sitting backstage at a gig sharing a spliff and I asked them, 'Why do you always ask for me to do your gigs? All the people here are black, apart from me. I would have thought you would have had a black engineer by now, someone more into what you do.'

I was expecting them to say that I was cheap or that I was very good at the mix, and I had been quite frank with them about how reggae was not my first choice of listening by any means. 'You is the only white man effa got us stoned, man, innit.



Roy  
Weard

# This House In Amber

New Album out now

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Respec,’ came the unexpected answer. I thought back and realised that they had also sampled the same temple ball that had laid *Cayenne*’s keyboard player out. Made sense I suppose.

Anyhow, Dennis’ band were a severely good act, although I did have a chuckle every night when Lynton sang these words from ‘Di Great Insohreckshan’, about the 1980 Brixton Riots.

It waz event af di year  
An I wish I ad been dere  
Wen ri run riat all owevah Brixtan’

I was there. Mous and I were doing a reggae and poetry gig at the social centre just up the road from the Brixton Police Station. It was a peaceful day where we were. Lots of people getting up and reading poetry and small bands performing some fairly innocuous stuff. Nothing hardcore at all, in fact I believe they were even serving tea and cakes. Mous (our lighting girl) had gone down into the high street earlier to get some ice cream because it was so warm. At the end of the gig I came out of the hall to go and get the truck to load out and was immediately confronted with wall to wall police cars and guys in riot gear. At first I thought we were about to be raided and nipped back into the club to stash my dope tin. When I came out the second time there was a tall Rasta striding insouciantly down the street.

‘What’s going on?’ I asked him.

‘Oh Dey burning Brixtan, man,’ he said and carried on down the road. Event of the year?

The first gig on the Lynton tour was in Gent, Belgium. I had been staying at Andrea’s place and took the train down to Gent to meet the guys only to find no one there and no hotel booked. It seemed I was a day early! I checked myself into the hotel and called *Encore*. They were laughing to think I had arrived a day early, but the smile was on my face when they turned up late next day, having been stuck for most of the night on the cross channel ferry due to high winds. They were bedraggled and wiped out whereas I, on the other hand, was fresh, breakfasted and rested. When the show was over and we had started breaking the rig down I noticed that one of the lighting trees was still up with lights on it. This was right behind the stage right PA wing so I asked Pete to take it down. When I had finished stripping the stage left PA the tree was still up. I asked him again and thought he was just being bloody minded. After a third request he got two stage hands and dragged it out of the way – still erect. These particular trees were pumped up by using compressed air and it seemed that the valve

that was supposed to allow the air to escape to let the unit collapse had jammed. He climbed up a ladder and took the lights off it but, by doing so, he lightened the load and so only managed to extend the main column further. We had loaded everything into the truck by now except this one stubborn tree. We tried to lay it across the top on the gear but it was just too long to go in so we had to leave it there. When we got to the next gig there was a dressing room liberally splattered with band and crew graffiti so I added to it.

*‘Peter the heater got a stiffy in Gent  
It wouldn’t come down, so we left it and went’*

Lynton came in as I was finishing it, looked at it for a while and said:

‘Seem like dere anudder poet on der tour.’

Anyhow the tour went pretty well. Every day I had to leave the hall when Mick ran the monitors up because they were louder than the front of house PA. There was a good deal of friendly banter going on between the band and crew too. Nelson Mandela got released from prison while we were on the tour and the news reached us on the day we played the *Longhorn*, Stuttgart (rather incongruously this was a country and western style gig, all decorated with cow horns and the like – as I said before Germans seem to have a penchant for the wild west as it wasn’t). Mick was reading the paper when the band arrived and he held it up for them to see when they walked into the dressing room.

‘Look, they’ve let him go now. What are you guys gonna complain about next then?’

At the end of the tour we were all sitting in a bar at the hotel, saying our goodbyes. Dennis turned to Mick and said, ‘You are the best monitor engineer I have ever worked with.’

Mick smiled, ‘Yeah. I’m the best monitor engineer you could never afford. I am only here because we are friends,’ he said gesturing at me.

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c.j.stone

# LUCID DREAMING

*"It is sown a natural body; it is raised a spiritual body. There is a natural body, and there is a spiritual body." – Corinthians 15:44*

First of all there was the shrine.

It was made of clean white marble: white like the desert, like the desert sands bleached in the sun. Inside the shrine it was cool.

In the middle of the floor there was a pool. It was shaped like an eight petalled flower. On the surface lilly pads floated, the white flowers blooming on top, white on green; and from under the surface ever changing colours pulsed, from red, to orange, to yellow, to blue, the colours mixing and fading, merging into each other, like the multi-coloured lights on a disco floor.

The shrine itself was eight-sided with a domed roof in the Arabian style. Doric columns divided the walls, topped with Roman arches. On the far side a white curtain, of some fine, semi-transparent material, billowed though there was no wind.

The atmosphere was tranquil, calm, like the surface of a lake on a still day.

And then the curtain began to rise. This was sudden, unexpected, and it broke the quiet calm of the moment. There was already a presage of some imminent revelation.

Behind the curtain a painting was being exposed. It was brilliantly lit, bright and vivid with colours that were almost alive. First it showed a pair of feet, naked but for sandals. They were Jesus' feet. I must have recognised them from somewhere. I could see the ankles and the toes, larger than life, peach and cream with dashes of white. I had seen them before. I already loved the man whose feet they were.

The curtain continued to rise slowly. I became excited. I was about to see Jesus, all of Him, God Incarnate, the Blessed, the Beloved of my Dreams.

The excitement turned inexplicably to sexual arousal, and then I had a sudden pounding erection: so powerful it startled me.

Such was the force of the erection, so unexpected and inappropriate, so shockingly present, that my heart began to pound. Following that, almost immediately, my head began to ache. It was like that: in ascending order. First the throbbing of my

erection, then the thudding of my heart, then the thumping drum of the headache inside my skull – throb, thud, thump; throb, thud, thump – in a relentless rhythm rising up through my body – throb, thud, thump – until it washed by body away. Literally. Like that. My body was gone. I no longer had a body. I no longer was a body. I became melded in the rhythmic thrum, free of all thought, free of all distraction, nothing but an undulating pulse of energetic excitement, a wave of energy in an ocean of bliss.

The ocean was like white noise all around me, bristling with static, and I was there, in the midst of it, like a receiving signal in an oscillator, a three-centred sine wave, allowing the energetic presence to surge through me in ululating waves of blissful abandon. I was still myself, discrete and self-knowing, although nameless; and at the same time submerged in the shimmering white ecstasy of the surrounding energy-field: merged and emerging, whole, holy, transported, transformed, a soul in joyous union with the source of all life, ever

birthing in the luminous bliss.

I was outside time and space and the experience lasted forever.

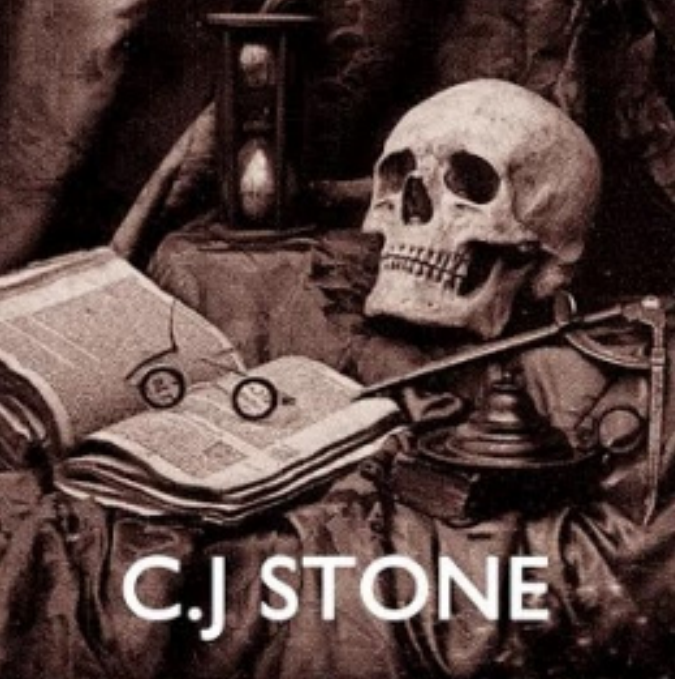
But here is the really important bit, the bit that needs to be emphasised. I was still me. Despite not having a name and not having a body, despite being no more than an energy signal, despite my merging with the surrounding field of light, there was something distinct and identifiable about me, something unique and self-knowing, self-aware, a signature as well as a signal. I was a wave of awareness in an infinity of being, giving and receiving life.

And then, suddenly, I came to.

**Read on**

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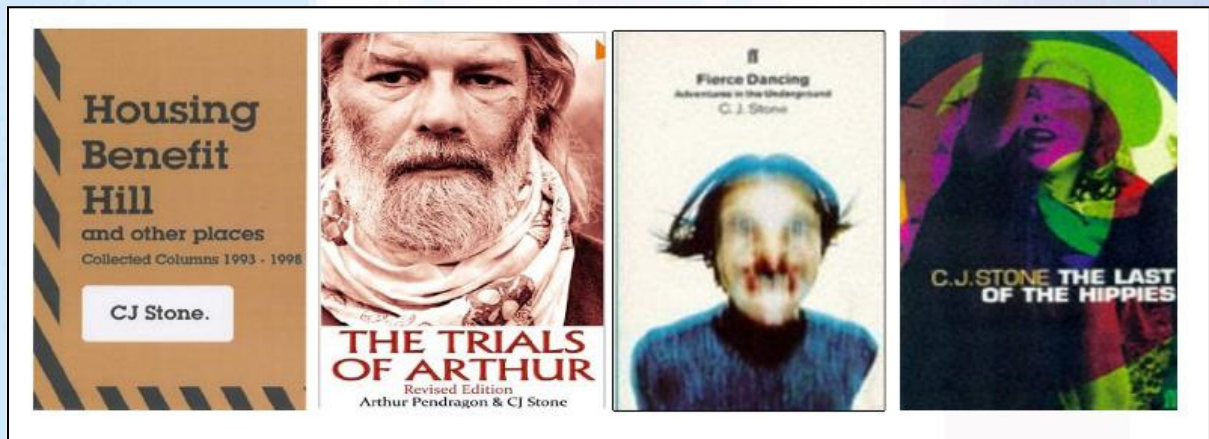
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A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of scale.

**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. Graham Inglis is in America this week so it is Corinna who keeps us up to date with the latest news from the Hawkverse..

In the absence of Graham, who is away at the moment, there is a void to fill. So it has befallen upon me ('er indoors) to fill this gaping lacuna.

But never fear. I may not have attended the brownies or girl guides, but I do come prepared. Call it intuition, but I do happen to have saved up a couple of items that I had found on my weekly trawl through the sales lists, so for this issue I present to you, with not a small amount of flair and aplomb, the following:



**original Hawkwind Posters - Attic Find - £500.00**

"Folded, but nice condition. Set of four. Found in attic, probably stored in the 70's or early 80's. Would look good mounted.

More details (10/04/18):  
 LORD OF THE HAWKS  
 1969-HAWKWIND-1969  
 Biggest of the posters  
 41" long, 31" wide (approx)  
 No obvious tears, aged paper on reverse, dog ears.  
 Matte.

HAWKWIND FAMILY TREE  
 ('CHARISMA')  
 19" long, 26" wide (approx)  
 Little pin hole / tear bottom right.  
 Obvious aged paper reverse.  
 Matte.

# Spirits Burning

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

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

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



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2. I Have Two Names
3. JigSawMan Flies A JigSawShip
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5. My Life of Voices
6. Let's All Go Cloud Puffing
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8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
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**HAWKWIND + PINK FAIRIES @  
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See here:

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- sealed CD
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SEE MY OTHER RARE HAWKWIND  
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tapes."

See here:



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

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

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Name .....

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

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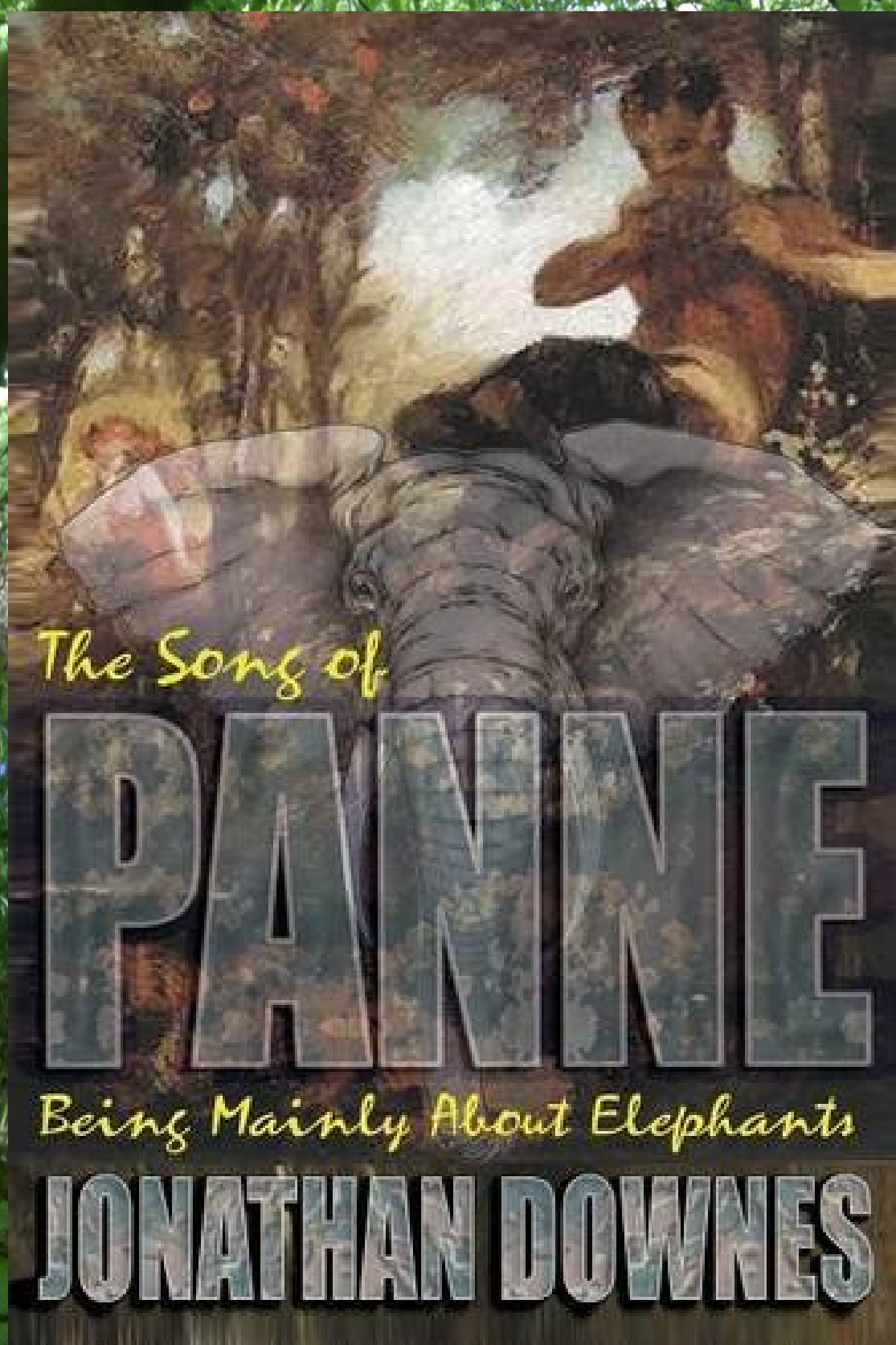
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*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES

# The Wild Colonial Boy

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

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

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

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

My burgeoning career as an enthusiastic young naturalist was stepped up several notches by our move to Peak Mansions. There were several reasons for this, the most obvious being that – for the first time – we had an outside area that we could call our own. It was only a large, concreted back yard about thirty foot square, but it allowed my imagination, and my collection of wildlife, to expand enormously.

At one end of the big bedroom that I shared with my younger brother, was a large double window that looked out upon the yard. The section of the room which contained this window had two little walls about three foot tall, across with a gap of several feet in the middle to allow access. This is what my mother had originally described to me as a ‘stage’, and upon seeing it, I knew exactly what she meant, although it didn’t look theatrical at all. My mother told me, that because I was the eldest, I could have this little enclave as an “office”, from where I could do my homework and carry out the other things which an enthusiastic eight year old could, and would, do. There was a long, broad windowsill, which stretched the whole width of the double window, and – thus –



Hong Kong 8 April 1980

almost the width of my new “office”. And, much to my surprise, as my parents had always discouraged such things previously, I was allowed to put a motley collection of fish tanks, goldfish bowls, and jam jars upon this shelf, into which I placed a variety of aquatic beasties. In those days, the fish tanks that I owned were all no more than twelve inches in length. They had cast iron frames, that for some reason were always painted a bright enamel blue. I have no memory of how or where I obtained them, but I had two or three of them, spaced out at artistic intervals along the windowsill. Right in the middle, was a tank containing a pair of gold barbs (*Barbodes semifasciolatus* var. *Schuberti*). I had no idea at the time, but – although this colour strain was developed by Thomas Schubert of New Jersey in the early 1960s – the parent species was actually found quite commonly in the ponds and streams of Hong Kong. Indeed, I had actually managed to catch them on several occasions myself, and had noted – in my mind – that they were

morphologically similar to the pair of golden fish which took pride of place in my windowsill aquarium, but had not made the connection that they were in fact the same species.

At various times I had also had different types of tadpole, dragonfly nymphs, and water beetles, although the two things that I dearly wanted to catch – caddis fly larvae, and the impressively carnivorous giant water bug *Lethocerus* – always eluded me.

Although I didn’t know it at the time, I was beginning to embark on the career as a cryptozoologist, which has taken over much of my life ever since. Although I had never seen one, I had received persistent reports that the streams of Victoria Peak contained a bright red crab. Both my parents poo-pooed the idea, saying that crabs were only found in the sea, and that any crab that’s seen inland would have been carried there by birds who had caught them at the seaside and then dropped them before they could eat them.



On the face of it, this isn't that stupid an idea. Hong Kong island is, of course, only just over thirty square miles in area, and so one is not ever very far from the sea. But I had read a brief mention in Herklots' *The Hong Kong Countryside* of a freshwater crab species from the New Territories. This one, however, was green, but it *did* establish that – at least as far as freshwater crustacea were concerned – my parents didn't always know what they were talking about.

However, my instinct for self preservation, which has not always been as fallible as one would have liked, did kick in at this point, and I decided that it would be an unwise decision to challenge my parents' position on this matter.

I kept on getting this stories for years, and twice – once on the flatbed of the stream which flowed through Victoria Peak gardens, and once in the same watercourse,

but along the manmade channel that took the water that had flowed from Victoria Peak gardens down the waterfall to Mount Austin Playground – I found the discarded, bright red, exoskeletons of what were irrefutably crab claws. I showed them to my mother, but was told – in no uncertain terms – that they would have been dropped by birds in the way described above.

I was convinced that she was wrong, and from the early months of 1968, I spent a lot of my energies trying to find living specimens of these red freshwater crabs, and even had a fish tank ready primed with freshwater, gravel and plants, ready to receive them.

Fresh water has always been a problem in Hong Kong, and, as the relations between the British Empire and Communist China worsened, and it became obvious that the British administration would soon not be able to import fresh water from the

mainland, in 1960, an audacious plan was put into action, and work began on what was then the world's first fresh water lake constructed from an arm of the ocean.

The government hired an engineering consultancy to undertake a preliminary investigation, and when they had reported that the plan for damming off an entire arm of the sea was feasible, they authorised the HK\$348mil project. The creation of the reservoir necessitated the displacement of a number of Hakka villages, the inhabitants of which were rehoused in purpose built accommodation in Tai Po. The Hakka had migrated southwards from their homeland in northern China about two hundred years before the birth of Christ, and our interestingly distinct Chinese race, and their traditional villages are now few and far between. Whilst acknowledging necessity for the Plover Cove reservoir to be built, I had a horrible idea that much of ethnographical interest was probably lost.

The first phase of the dam was completed in 1968, and for a year or so the drinking water that came out of our taps tasted most peculiar. Although I quite often drank water straight from the tap, it was in complete contravention of my mother's house rules. Because she and my father had spent so many years in Nigeria, where the sanitation facilities were considerably more primitive than they were in Hong Kong, she always insisted on boiling our drinking water. Therefore, the kitchen always contained a small row of green gin bottles, into which my mother would carefully pour tap water that had been boiled, to get rid of her – largely imaginary – bacteria.

Although I blithely drank the water straight from the tap, I was convinced that water from Plover Cove would contain large amounts of sea salt and other coastal chemicals that would not be at all good for my ever growing family of aquatic animals. So, I hatched a plan, and the next time that rain was due (and we were still in the rainy season at this time), I purloined as

many buckets, washing up bowls, and other receptacles, and put them out in the backyard to catch the falling rain. Thus, I had a supply of freshwater that had not come from an area that, until recently, had been part of the South China Sea, and would therefore not be harmful to my fish and aquatic invertebrates.

One day, in early 1968, I went with some family friends to a fair that was held somewhere in the Mid Levels. And whilst I was there, amongst other things, I won a goldfish in a bowl, which I took back proudly to my collection. The bowl was too wide to fit on the windowsill, and so I hatched a plan that I would build a makeshift table, stretching the entire width of the windowsill, to give myself a completely new area which I could fill with jam jars and fish tanks. I spent ages planning how I would do this, and eventually hatched a plan, which involved planks and bricks, which I had managed to persuade Ah Tam to get for me. But in the meantime, I placed the bowl carefully on top of the wardrobe in the main part of Richard's and my bedroom. However, but with the benefit of hindsight, not unexpectedly, 'Goldy' as I had unimaginatively called him, died after only a few days.

Not only does this usually happen with goldfish that have become incredibly stressed out after having been exhibited in a fairground full of noise, bustle and excited small children, but the fact that the "fish food" that I had been giving it, and which consisted of a weird stale bread like substance to be crumbled into the water twice a day, was totally unsuitable for feeding anything, and Goldy was, sadly, doomed from well before the moment that I won him.

# NEWS FROM THE POTTING SHED

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

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

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

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

[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>

# UNDER HEAVEN



GUY GAVRIEL KAY

ILLUSTRATION BY MARTIN SPRINGETT



[www.martinspringett.com](http://www.martinspringett.com) [www.guygavrielkay.com](http://www.guygavrielkay.com)



**WHAT'S FOR DINNER?**  
BY MARTIN SPRINGETT



# Thom the World Poet

Rob Ayling writes:

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

## WHAT IS TO BE DONE

LENIN ASKED THIS QUESTION  
as did Mao and Ho and Gaddafi  
Little Red Book/Green Revolution  
Outwitted and outgunned by Power  
with only the little and the lost to gather  
As they are still gathering /and will gather  
Me#too,Pussy Riot @SXSW,Bread not Bombs  
Names change,but the purpose is Life  
Not drones ,bombs,guns,lies,ammunition,politicians  
More gatherings,circles,discussions,Tribal Councils  
Plans,alternatives,practical possibilities of peace even in imperfection  
Every Individual is a Future Republic/a Common Market of Unity  
There is no Brexit from Humanity.Your Ally from the coming storms  
is Poetry.

# Yer Gonzo Bookshelf



**Hardcover:** 384 pages  
**Publisher:** Bloomsbury Publishing (8 Mar. 2018)  
**Language:** English  
**ISBN-10:** 1408880881  
**ISBN-13:** 978-1408880883

I first came to England in 1971, and for a few months, we lived in a little Wiltshire village named Whiteparish. A few miles away was a National Trust property, called Pepperbox Hill, which was exactly as it sounded – a small hill, with a distinctive folly on the top. The folly does, of course, look something like an old 18<sup>th</sup> century pepper pot.

It was built in 1606, by an eccentric land owner called Giles Eyre, and it was a lovely place for the eleven year old me, and my seven year old brother, to scamper about in the open air. The most important thing about Pepperbox Hill, for me at least, is that it was where I first discovered British orchids.

The author of this absolutely delightful book spends quite a time, understandably, beating himself up because when *he* first discovered British orchids, a decade or so after I did, he picked the first one he saw. Well, in the interests of what our transatlantic chums call 'full disclosure', I did much worse than that. I set myself a project to map the locations of all the orchids I could find (mostly early purple orchids, but with a few of the rare white colourmorph), and – believing I was being very scientific about it, I picked large numbers of them, so that I could put a dab of their juice onto the paper of my notebook. And the shame of having been responsible for this botanical genocide still stays with me nearly half a century later.

I don't even know where the notebook is now. But I am glad to say that when my nephew and I went to Brighton to interview the late, lamented Mick Farren about five years ago, we stopped off at Pepperbox Hill on the way back and found that there were just as many orchids as ever there, so – in the grand scheme of things – I don't think I did any harm.

But, just like the author of this remarkable book, I have had 'orchid fever' ever since. I think that this is the first purely botanic memoir that I have ever read. I have always been interested in the natural world, and I have always liked reading National History memoirs, but they have usually been about insects, or higher



sumptuous book, and from the moment you pick it up with its beautifully embossed (if that's the right word, and I'm not sure that it is) cover, it is a total joy.

I think that it is quite telling that the blurb on the back cover is done by Patrick Barkham, because this is the best Natural History book that I have read since Barkham's *The Butterfly Isles*. And, this book takes a remarkably similar approach. Barkham chronicled how he spent a year travelling around the UK as he had set himself the task of seeing every British butterfly species. And Dunn has done (pun not intended) exactly the same thing, but with plants of the *Orchidaceae* family.

His approach is a little different to that of Barkham, because although Barkham told the readers quite a lot about his personal and family life; indeed, he splits up with his girlfriend halfway through his quest, we learn next to nothing about Dunn's current circumstances, apart from the fact that he lives in the Shetlands. But we do learn a hell of a lot about orchids.

Although I have been fascinated by British orchids for the best part of half a century, it wasn't until I read this book that I realised that I knew nothing about them. But, in the course of reading this excellent tome, that was soon rectified. I didn't even know how many different orchid species there were in the UK and I was absolutely amazed to find out that there are over fifty, ranging from the common species, such as the early purple orchids which started both me and Jon Dunn on the path of orchid mania, to the massively obscure. The rarest and most obscure is probably the ghost orchid, which disappears for twenty years at a time, and has – several times – been thought to be completely extinct.

Other orchid species are almost equally obscure, with doubt having been cast upon whether they appeared in the UK

animals. But, totally by accident, I saw a Tweet by Jon Dunn about a month ago, and the brief precis of this book sounded so appealing, that – once it was finally released – I got out my trusty credit card and bought a copy.

And from the moment that it arrived, I realised that my decision had been a correct one. This is a gorgeous,



naturally, or due to a deliberate introduction. A field in Dorset is home to the only known UK specimen of the sawfly orchid, a species that is otherwise only found in the Mediterranean. Orchid seeds are incredibly dust-fine, and it is not at all beyond the bounds of possibility that one of the short but violent early winter storms that planet change has bestowed upon us, could have blown seeds from it's natural habitat all the way to southern England. After all, locusts from north Africa have turned up in Gloucestershire on a number of occasions because of this very mode of transport. But there is equally the possibility that a human botanist, who – like Dunn and me – is an orchid enthusiast, has transplanted a specimen which he found on his holidays. After all, things like that are known to have happened in the past.

The late John Fowles, best known as author of the wonderfully psychopathic novel *The Collector*, and the elegantly enigmatic *The French Lieutenant's Woman*, was also an orchid enthusiast, and is known to have dug up various specimens from his foreign travels, and put them into his garden in Dorset. So it is not at all beyond the wit of man (or woman, for that matter) to suppose that either he, or someone else, did something similar with the sawfly orchid specimen that Dunn describes.

I had no idea, either, that the very name 'orchid' came about because of a fancy resemblance between the roots of these fascinating plants and human testicles. I have known, for some years, that the condition whereby a human male only has one testicle is known as being single 'monorchid'; and over a quarter of a century ago I had tried an unsuccessful attempt to 'translate' *Hitler Has Only Got One Ball* into quasi-scientific terminology. I gave up in disgust, because I couldn't think of enough rhymes.

I was also completely unaware of the healing properties that herbalist across Europe and Asia have attributed to various orchid species and when I told my good friend Amy Phillipson, who is a trainee herbalist, about this she became so interested that I lent her the book, which is why I'm having to do this review from memory.

What I love most about this book and – indeed – Patrick Barkham's butterfly odyssey of a few years back, is the wealth of associated information, ranging in importance from the earth-shattering to the trivial, that Jon Dunn includes. But, on top of this, the story of his quest, and the engagingly eccentric people that he meets along the way, is an engrossing one, and bizarrely exciting. One finds oneself cheering him on from the comfort of one's armchair, and becoming truly engaged with his mindset during his quest.

This is a delightful book, and – whether or not you have already been bitten by the orchid bug – I truly recommend that anybody who is even slightly interested in British Natural History (and the whole host of supporting subjects) should go out and buy this book.

Well done, Jon. What are you going to do next?



*a cabinet of curiosities*



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

# THE BITCH IS BACK



Jimi Hendrix owned & worn psychedelic hat / Bob&Kathy Levine collection - US \$2,500.00 (Approximately £1,856.11)



"Jimi Hendrix owned and worn psychedelic hat. From The Bob and Kathy Levine collection. Hendrix Management N.Y.C. A letter of authenticity will be included in sale."

Not sure I would have anywhere to put it, but it is fairly aesthetically pleasing to the eye.

Elvis Presley Diamond Ring 39 Diamonds "ELVIS 73" Inside. From Graceland Memphis - AU \$80,000.00 (Approximately £44,537.83)



"Elvis Presley Diamond Ring 39 Diamonds "ELVIS 73" Engraved Inside purchased from Graceland Memphis Hairdresser" Is it me, or is this gross? So gross, in fact, that I have put the photo as small as I could to show of the grossness in all its gross glory.

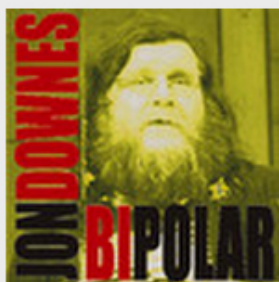
Nice hat. I love the colours.

the offspring 90s vintage bacca tin - £0.05p



## SHAMELESS SELF PROMOTION TIME

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



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

**T**his subscriber, by appointment from the Commission  
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the necessary Papers and Drawings; will make references  
into American and foreign writs, to test validity of inven-  
tions, and render advice as legal and scientific nature  
of the same.

**Victoria Beckham Figure - £0.50p**



**Jerry Garcia " Get On The Bus " Christmas Tree Ornament - US \$20.00 (Approximately £14.73)**

Oh someone has bid on this. Perhaps it is the lady herself so she can dispose of it safely to restrict its access into the mainstream any further. Probably wise, my dear.

**Grateful Dead Classic Album Cover Hand  
Painted Pillow Skull And Roses - \$40.00  
(Approximately £29.46)**

Gorgeous - I love the colours. Unfortunately, it would not be safe in this house with two dogs and four cats. It would be a tatty wreck within a week


"Jerry Garcia " Get On The Bus " !  
Christmas Tree Ornament ...The late great Jerry Garcia from the Grateful Dead.This ornament is all hand made and measures 6 x 5 x 2 inches .Hang it Anywhere in the house ,car or office it will bring a

A round cake with white frosting. The top is decorated with a blue circular area containing a white skull and a rainbow. Red and yellow roses are placed around the blue area. The cake sits on a white lace doily.

ing it on the chair. Shame. I  
ended this.

Get On The Bus " Christmas  
rent May 25- US \$10.00  
14.73)

...at 4 o'clock on  
Monday, at 4 o'clock  
marked Propeller Co  
...Capt. J. H. B. B. B.  
... & CO., } New-  
... & CO., } with.  
...opposite the City  
... of AGRICUL-  
... PLEMENTS AND  
... Field and Flower  
... of Boston  
... of the above men  
... examining his stock,  
... a choice selection,  
... HIS CONVERSE.



On The Bus " !  
Ornament ...The late great Jerry  
rateful Dead.This ornament is all  
asures 6 x 5 x 2 inches .Hang it  
ouse ,car or office it will bring a

Boston: J. H. ENIGHT'S HAT STORE, 169 Main St.  
 Worcester: S. S. LEONARD.  
 Feb 24, 1887.

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**PRATT, DOWNES & SCOTT,**  
 (LOW & O. P. HATCHETT.)



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

**wyrd**  
music

**MIKE DAVIS**

**HOW CAN I TELL YOU?**



Available from iTunes, Amazon etc

smile to your face and those around you."

This is, as the phrase goes, 'cry cute'. It is absolutely darling, the wee thing.

**VERY RARE BEATLES DRESS LINEN PINK WHITE FACSIMILE VINTAGE AUTOGRAPH MEMORABILIA - £4,000.00**



"1 Very Rare Vintage Beatles Dress. Memorabilia Item. Linen, pink stripes on white background. Green crossed guitars at front and back with printed photos of John, Paul, George and Ringo. Facsimile signed autographs from John Lennon, Paul McCartney, Ringo Starr and George Harrison. This dress was bought in the 1960's and has never been worn. Would fit an average slim fourteen year old. Has back identification label intact, see details below and photo No 6. Same design on the front as the back. Has some light very small discolouration spots on one shoulder see photo No. 7. Two fabric hanging tabs. Song titles printed on are 'Hold Me Tight', 'All My Lov-in', 'I Wan-na Hold Your Hand'. Back label is printed with "THE BEATLES" - DRESS AUTHORIZED DESIGN. COPYRIGHT N.V. STOOMWEVER/NJVERHEID ENSCHEDE HOLLAND."

I may have put one of these in here before, but it is so horrid it is worth another airing.

I think I need another cuppa after all that, so see you all next time.. If I didn't bore the socks off you this time that is, and you are willing to give in another shot next week. If not c'est la vie.

Toodle-pip

**H. E. HUTCHINSON,**  
(Successor to W.M. LEGGATE,) 186 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drags, COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Repairing done at short notice.  
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133 LEONARD ST.  
Worcester, Feb 25, 1897.



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

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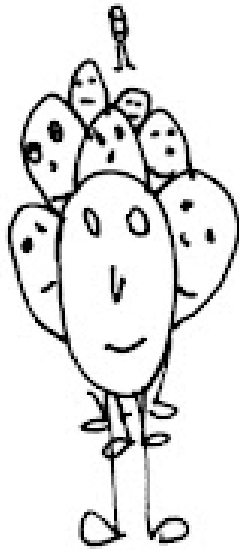
*“Music from both the mind and heart...”*



[www.rwcc.com](http://www.rwcc.com)

# THE NINE HENRYS

GONZO  
MEDIA  
GROUP



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry had a bizarre fly problem



**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.**

Mark Fry:  
 Dreaming With Alice  
 (IT Dischia/ RCA, 1972)  
 What? Allged "lost classic" alert...  
 hang on; it's beautiful.

Latterly rediscovered, re-released and played in places like Stuart Maconie's Freak Zone, this long-lost seventies gem is finally finding the belated appreciation enjoyed by the likes of Vashti Bunyan. Bunyan, or Donovan pre rock band backing, are a useful yardstick for a wistful wonder of a



collection that eschews standard percussion, strips the instrumentation to the bare essentials needed to surround Fry's mellow vocals, and gives the impression of intimacy and sharing.

By commonconsent some of the above was achieved out of necessity. Il Dischia were an autonomous Italian offshoot of RCA, a nurturing but cash strapped crew who obliged Fry to cut this collection in a basement which – quite simply – didn't allow for big percussion in the form of a drum kit. The strategy used to fill the two sides in such limited circumstances leaves Dreaming With Alice pulling every psych-folk stroke time and again. "The Witch" and "Mandolin Man" noodle and improvise their way onwards and upwards before finally locating themselves somewhere comfortably in inner space. The presence of vocal echo, generally blurring on the edges of Fry's diction, sporadic flute, sitar and bongos all keep the psych-folk vibe to the fore and a master-stroke in this department is the splicing of the lengthy title track into segments which crop up from the start of the album, and separate most of the other tracks. Like the instrumental interludes on James Taylor's eponymous debut on Apple, it's effective, thoughtful and suggestive of an overarching theme. "Dreaming With Alice" – as in the whole song – actually clocks in a shade short of seven minutes, but only the final fragment on the album, one short of the final track, runs over a minute. By this point Dreaming With Alice has proven its worth with a series of songs that make a virtue of the simple beauty of chord changes, vocal inflections and the adroit adjustment of a level here, or a backing instrument there. Having put you in the presence of a perfectly arranged collection, that teeters permanently on the edge of Alice in Wonderland/ gentle soul spilling itself lyrical territory, Dreaming With Alice delivers a killer finale with a revisit to "Song For Wilde" – the fourth track on side one – re-titling it "Rehtorb Ym No Hcram" and delivering the whole two and half minutes backwards. Kim Fowley – in the guise of Napoleon XIV – did the same thing, presenting a B-side to his hit that amounted to the a-side in reverse, but on Dreaming With Alice this is less a stunt and more an affirmation of the dream we've just shared. The original "Song For Wilde" is a love song to Fry's little brother, pictured on the cover, and is driven slowly forward by somnambulant finger-picking and slowly shifting chord pattern, so backwards it is a familiar web of gentle sound.

Acid folk was seldom more enticing.

# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**



**GONZO**  
**MULTIMEDIA**

[www.gonzmultimedia.co.uk](http://www.gonzmultimedia.co.uk)

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

PS shows can be downloaded

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

And so here we are at the end of another week, and—once again—I find the ongoing internet issue of “Cultural Appropriation”



Somebody called Dr Duke Pesta, about whom I know nothing at all wrote this:

**DEFINITION OF LIBERAL HYPOCRISY** Calling a girl who wears a Chinese-inspired dress to prom a racist **cultural** appropriator, while praising Rhianna’s offensive **appropriation** of Catholic culture for a party at the Met.

And I truly cannot see how anyone can fail to agree with him.

If I were truly paranoid, rather than just being sort-of paranoid I would draw the implication that the powers that be, or at least *some* powers that be, are encouraging people to get all hot and bothered about all sorts of things that don’t matter, purely to distract the rest of us from the things that actually *do* matter.



There are so many sets of double standards in our contemporary cultural mores that it is difficult to know where to begin. But that is a different story altogether.

There does seem an alarming trend within contemporary culture for people to fragment into their own little tribes, divided along racial, educational or cultural lines; to put up the barricades and then to hide like chimpanzees behind said barricades, hurling handfuls of their own shit at each other.

That is, no doubt, what our simian ancestors would have done. Surely we should have grown up a bit by now.

Slainte  
Jon



# THE BEST LAID PLANS

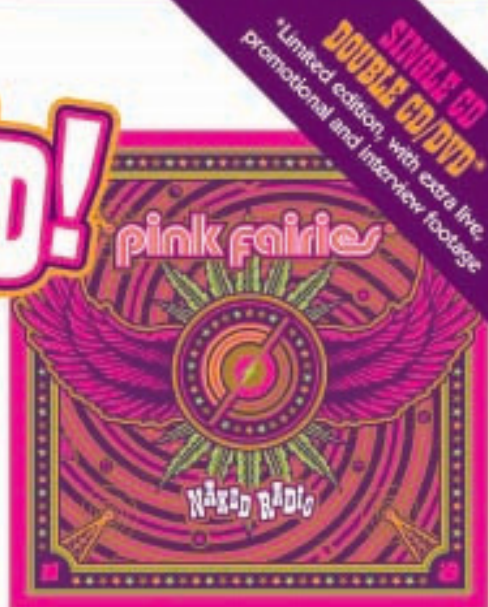
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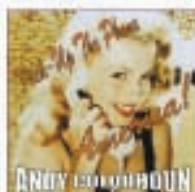
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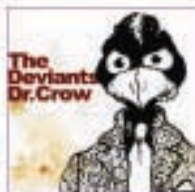
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