

# GONZO

Tim Rundall remembers his  
old friend **Boss Goodman**,  
Jon remembers **Gerald  
Durrell**, and reads **Nelson  
DeMille**, Doug goes to see  
**Steven Wilson** and Alan  
waxes lyrical upon **The  
Hanging Stars**.



## #287

# 'BYE BOSS



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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,

Although I originally started this magazine intending it to be broadly - at least - a music magazine, vaguely in line with *The Word* (which was a publication that I enjoyed very much back when it was still being published), without really meaning to, the magazine has developed into something, if not *completely*

different, something far more rounded and broad based. And I find myself writing editorials which are far more involved with chronicling the ups and downs of the media circus than I had originally intended.

But I find these things interesting, and I truly hope that you do as well.

As regular readers of these pages will know, in recent weeks I have been chronicling my adventures with Netflix, and so it is this week; but in fact it is nothing of the sort.

One of the things that I have found so enjoyable about Netflix, is that there are no advert breaks. Indeed, until this last weekend, I hadn't actually watched anything that wasn't on Netflix, BBC iPlayer, YouTube or the like, for some years. And I complain bitterly about YouTube adverts, to the extent that - up till now - I have avoided pressing the 'monetise' button on YouTube so as not to inflict apparently random adverts on the people who watch my WebTV shows.





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# Gerald Durrell is one of my greatest influences in life.

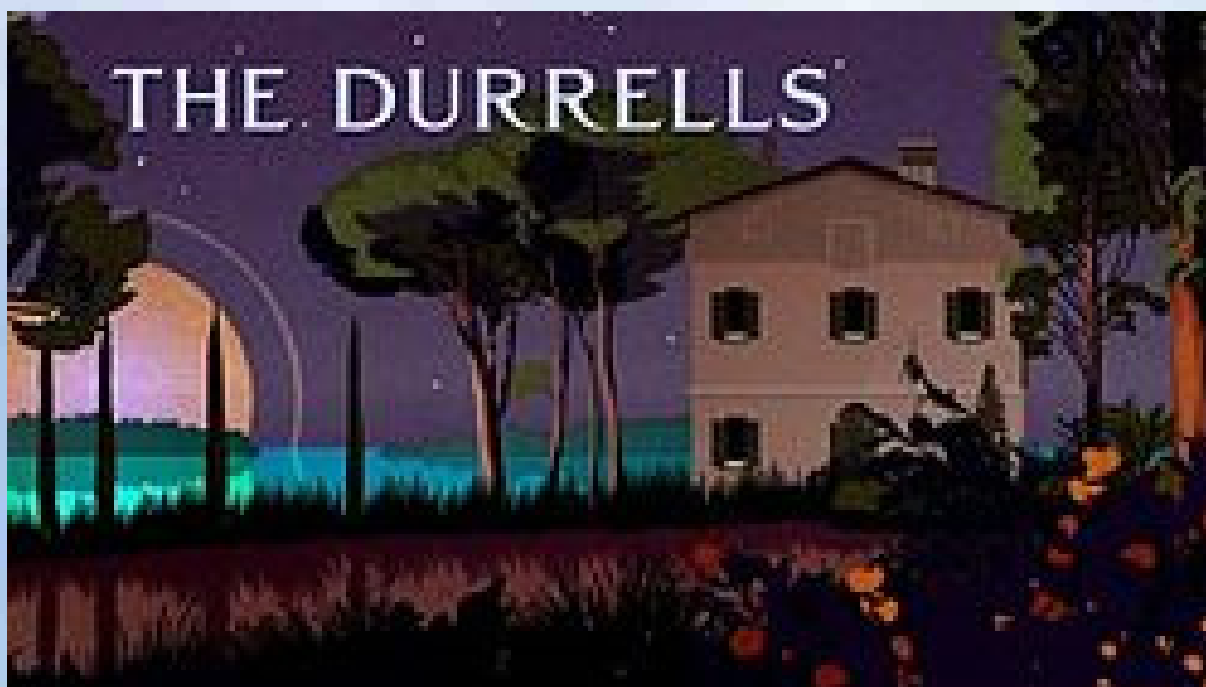


(All this might actually be changing soon, but that's another story).

But, this weekend, I was reminded - with one hell of a jolt - quite how horrible mainstream TV adverts actually are and probably why streaming services such as Netflix and YouTV are so popular. Indeed, in comparison, watching plain old ITV seemed insanely old fashioned.

Again, as anyone who has read much as what I've written in various fora over the years will know, Gerald Durrell is one of my greatest influences in life. He was the father of modern conservation, and one of the most important figures in the history of how zoos (or at least the good ones) became valuable tools in the fight against mass extinction, rather than cheap and tawdry ways of entertaining the great unwashed (again, like I've said, the good

اللجنة لهم إذا كانوا لا تأخذ نكتة



ones).

Durrell's writings, as well as his philosophy, have always appealed to me and - indeed - my mother taught me to read using his books, back during the long, hot summer of 1964 in Hong Kong. It was not long until I started reading his books under my own steam and they have been perennial favourites of mine ever since. The three books that make up the 'Corfu Trilogy' are especially dear to my heart, although it was not until I read Douglas Botting's biography of Durrell, that I realised quite how fictionalised some of them were.

Gerald Durrell presented an idealised version of his family and their adventures, to present to the world at large, and I discovered from Botting, and later from other sources, quite how idealised his version of events actually was.

Three years ago, ITV started broadcasting a series called *The Durrells* (in some overseas territories, known as *The Durrells in Corfu*), written by Simon Nye, who is best known for his 1990's show, *Men Behaving Badly*, which portrayed two 30-something blokes

living a lifestyle which was surprisingly tame when compared to the way that I was living at the time.

After watching series one, the mother of a girl to whom I was trying to teach (unsuccessfully) the rudiments of playing the guitar, complained bitterly about it to me. Why, she asked, had the people in charge of making this programme insisted on exploring the sex lives of the five members of the Durrell family? Why were there so many inconsistencies between what she had read in the pages of her much loved books, and what she was seeing on the screen?

I gently tried to explain that, whilst - as far as I was aware, from being sort of a Durrell scholar - the TV adaptation was not 100% accurate, but probably bore more relationships with the actual historical events, than did the pages of the three books, within which the actual events had been filtered through a generous dollop of hindsight and rosy tinted spectacles.

She was shocked. But I pushed home the advantage.





Leslie, for example, had managed to get one of the family maids (yes, the family had no money, but they could afford servants) pregnant, and the accounts that I had read of his later life, which included fraud and an early death estranged from the rest of his family, described a seriously damaged human being.

The TV adaptation is surprisingly brave, in this regard, although it still portrays all five of the Durrell family, and most of their friends and relations, in a positive and charming light, downplaying the negative sides to their characters.

One would expect nothing less from something that is basically being marketed as a slightly outré Sunday evening family entertaining. In fact, I would go so far as to say that Sunday evening family entertaining needs more TV shows during which Henry Miller wanders around stark naked, expanding his philosophy of life. I would even go so far as to say that any piece of Sunday

evening family entertainment that namechecks both Henry Miller and Lawrence Durrell, is something which should receive everyone's highest accolades.

Mother and I watched series three over the last three or four nights, and enjoyed it massively. The thing that I am most impressed by is the way that - presumably - Simon Nye has taken elements from "real life", mixed them with elements from the books, and mixed them altogether to make an entertaining, and both emotionally and artistically satisfying, product. The last episode, for example, used the mildly unlikely scenario of the Durrell family getting involved with a local travelling circus, to not only tie up a few loose ends in the plot, but to reference some of the more obscure, but arcanelly satisfying, events from the books. For example, in *Birds, Beasts and Relatives* (1969, I think), Gerry recounts an encounter that he had as a boy with a traveling circus, which included a sideshow where a



disembodied head of a young gypsy boy (wearing black makeup and purporting to be a thousand years old and from Africa) had a conversation with him. Because - even when within a cultural and historical context, the wearing of 'blackface' is seen as completely inappropriate in these snowflakey days, the disembodied head on this occasion turned out to be that of elder brother, Larry. I suspect that legions of Durrell fans across the world, will join with me, in thanking Simon Nye for this brief homage to the original source material.

However, the whole series has opened up quite an interesting can of worms for me. My father was born only a few months before Gerald Durrell, and the events in the books took place less than thirty years before I was born, and they are still within the living memory of various people who are still alive today. One of the reasons that I chose to watch this series with mother, for example, is that it is set during the time when she was a

little girl - albeit it in a different country - and I thought, correctly as it turned out, that there would be enough cultural resonance between Durrell's childhood in Corfu and mother's childhood in Buckinghamshire, to make it emotionally satisfying for her. But, I think that the thing that makes this series not only massively entertaining, but conceptually feasible, is that it doesn't really matter whether the events on the screen actually happened or not.

Why?

Firstly, because it is now an open secret that the original stories were highly fictionalised versions of events, and - if you look hard enough - Durrell even admits as much.

Secondly, because pretty well everybody involved with the Durrell family's sojourn in Corfu has now left us for the great olive groves in the sky. The only



person still alive is Theodore Stephanides' daughter, Alexia, who is now in her late 80's and was airbrushed out of the books because Gerry did not want to sully his story of a "perfect" childhood with the story of Theodore's divorce. In the mid 1950's, when *My Family and Other Animals* was first published, divorce was a social stigma on a par with drug addiction or sexual perversion. And in the only interview which I can find with the old lady Alexia, she just seems happy that her childhood memories have been recreated.

Thirdly, although - towards the end of his life - Durrell tried to write a three volume autobiography which - presumably - would have told a truer version of events than had his previous books, he gave up roughly when his memories reached his 22nd birthday and none of it was ever published (although, I suspect that both Simon Nye and Douglas Botting had access to it when researching their writing projects). And, just as an aside, I think that Alexia was finally written into the story in series three in the guise of a young Greek girl, who became Gerry's first girlfriend. There is a lot more to say on this subject, but it is neither the time nor the place.

This all brings up all sorts of questions about the relationship between life, art and history. And I strongly suspect that I shall be returning to the broad subject within these pages at some unrealised future date. But in the meantime, read the books, stream the TV shows, and wallow in a charming depiction of a life which may not be 100% accurate, but which certainly acts as a panacea for the godawful mess in which we find ourselves living today.

Hare bol  
Jon



Gerald Durrell, Beach Boys, The Beatles, John Lydon, Sid Vicious, Damon Albarn, Jeff Beck, Eric Clapton, Beastie Boys, Prince, The Rolling Stones, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Glenn Branca, Margaret Ruth Kidder, Scott Hutchison, Michail Jefimowitsch Alperin, Bessie Camm (née Alderson, formerly Canwood), Matt Marks, Thomas Kennerly Wolfe Jr., Ashton, Gardner, Dyke & Co., Michael Bruce, Man, Karnataka, Tim Rundall, Dave 'Boss' Goodman, Doug Harr, Steven Wilson, Alan Dearling, The Hanging Stars, Kev Rowland, Galahad, Gary Miller, Gridfailure, Imperial Triumphant, Johan Kilberg's Impera, Hawkwind, The Wild Colonial Boy, Martin Springett, Nelson DeMille, Trina, Benny Goodman, Ray Charles, Grateful Dead, Iggy Pop, The Doors, Rossini

#### 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:

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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



## A TEENAGE SYMPHONY TO GOD:

The Beach Boys have announced a new album, 'The Beach Boys With The Royal Philharmonic Orchestra', to be released on 8 June by Universal/UMC. Live tickets.

The album pairs The Beach Boys' original vocal performances with new symphonic arrangements, newly recorded by The Royal Philharmonic Orchestra at Abbey Road Studios. The album is produced by Don Reedman and Nick Patrick, who were at the helm for the hugely successful albums A Love So Beautiful: Roy Orbison with The Royal Philharmonic Orchestra

and The Wonder of You: Elvis Presley with The Royal Philharmonic Orchestra. Available now for pre-order in digital, CD, and 180-gram 2LP vinyl LP formats (2LP vinyl to be released 17 August), 'The Beach Boys With The Royal Philharmonic Orchestra' spans decades of timeless Beach Boys hits and favourites across its 17 tracks.

Beach Boys co-founder Brian Wilson said: "I always knew the vocal arrangements I did back in the 1960s would lend themselves perfectly for a symphony and there is no better one in the world than the



"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



Royal Philharmonic. I am both proud and humbled by what they have created using our songs and I hope everyone falls in love with it like I have."

<https://www.joe.co.uk/entertainment/the-beach-boys-announce-new-album-with-royal-philharmonic-orchestra-178254>

**GONZO**

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

**GONZO**

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**ACROSS THE UNIVERSE:** Celebrated music by the Beatles play Eltham this May in a new concert production A Trip Across The Universe- Music and Lyrics by 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...

"I've always considered writing the most hateful kind of work. I suspect it's a bit like fucking — which is fun only for amateurs. Old whores don't do much giggling. Nothing is fun when you have to do it — over and over, again and again..."

Hunter S. Thompson



Beatles!

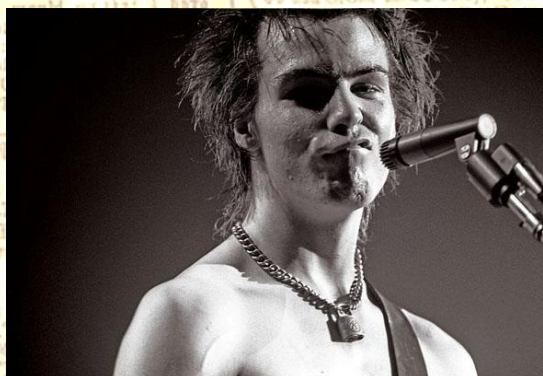
Inspired by Julie Taymor's musical-movie 'Across The Universe' which takes a poignant look back at an inspiring and turbulent time in American culture, A Trip Across The Universe- Music & Lyrics by The Beatles is a concert of some of the most loved songs in the world.

<https://www.broadwayworld.com/westend/article/Beatles-Music-Plays-Eltham-in-New-Concert-Production-A-Trip-Across-The-Universe-20180515>

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

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

**LOWLIFE SID:** "I missed how I could have helped him" John Lydon has looked back on how the demise of late Sex Pistols bandmate Sid Vicious, and how he inspired Public Image Ltd's track 'Low Life'.







**A BREXIT GORILLA:** Damon Albarn reportedly caused a panic after he left a laptop containing a master copy of the new Gorillaz album in the back of a taxi.

Having previously confirmed plans for a new record in 2018, The Mirror reports that the Blur frontman left the laptop in the back of a taxi after he went drinking at London's Groucho Club. "It was a disaster. Damon oversees everything and, with Gorillaz, it's not just audio – it's the expensive visuals as well. The laptop's contents are priceless", a source told the publication.

"But after a night at Groucho, Damon accidentally left it in a cab and caused a huge panic." The source also claims that the album is strongly inspired by Albarn's strong anti-Brexit views and will be released next month.

<http://www.nme.com/news/music/damon-albarn-leaves-gorillaz-album-in-taxi-2314328#WwoDI468gXVmgIEz.99>



Lydon was speaking in the latest issue of Uncut, to mark the upcoming 40th anniversary of Public Image's debut album 'First Issue' and the breakthrough of post-punk in 1978. Speaking about the song 'Low Life', Lydon opened up about how the track was inspired by Sid Vicious – who was on bail for the murder of girlfriend Nancy Spungen at the time he wrote it.

<http://www.nme.com/news/music/john-lydon-looks-back-demise-sid-vicious-sex-pistols-public-image-low-life-meaning-2316754#JdI36qeKtYTYpGTD.99>

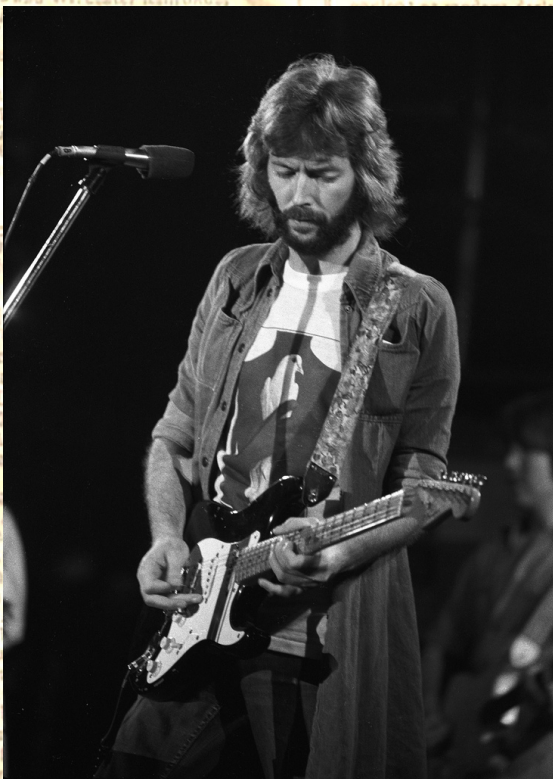
**AND OLD CLAPPER TOO:** Ahead of a new documentary about his life, Jeff Beck has opened up about his past "uncomfortable rivalry" with Eric Clapton.

The new film Still on the Run: The Jeff Beck Story, covers the guitar legend's entire history – from his teenage days jamming with Jimmy Page to joining the Yardbirds with Beck, solo career and up to the present day.

The doc features an all-star cast of rock legends paying tribute to Beck, including

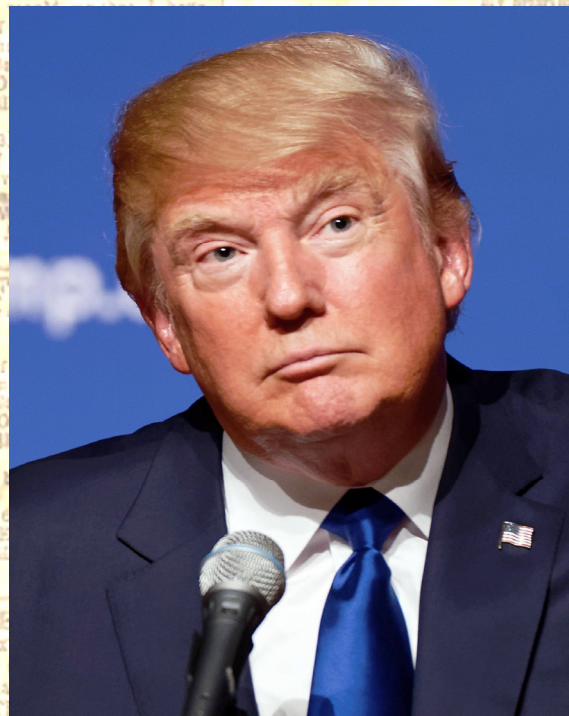


# THE <sup>gonzo</sup> NEWSROOM



Clapton — much to his surprise. “I must admit there was a tear — especially with Eric,” Beck told Rolling Stone. “I never expected him to bother to be in it. I studied his face over and over, just to make sure there wasn’t something else going on [laughs].

But no, it was just overwhelming.”  
<http://www.nme.com/news/music/jeff-beck-discusses-uncomfortable-rivalry-eric-clapton-2316739#TbD1gXr46SajsrRi.99>



**IT SHOULD HAVE BEEN: "SYMPATHY FOR THE DEVIL":**  
The name of the investigation into President Trump’s alleged ties with Russia was inspired by The Rolling Stones’ track ‘Jumpin’ Jack Flash’. During the pre-election stages of the investigation, it was known as ‘Crossfire Hurricane’, a lyric lifted from Mick and co’s 1969 classic.  
Now, The New York Times has confirmed that the code name was in fact a direct reference to the track.

<http://www.nme.com/news/music/the-rolling-stones-inspired-the-fbi-code-name-for-trump-russia-investigation2316242-2316242#RQ0IMOCFwcCZzkIE.99>



# THE <sup>gonzo</sup> NEWSROOM



**FIGHT FOR YOUR RIGHT TO PUBLISH:** Beastie Boys have announced the full details about their forthcoming memoir, titled 'Beastie Boys Book'. The initial announcement about the book was made earlier this year.

The two surviving members of the

pioneering hip-hop trio, Mike D and Ad-Rock, have been reportedly working on it since 2013. The Beastie Boys Book will be 592 pages long and will feature contributions from Amy Poehler, Colson Whitehead, Spike Jonze, Wes Anderson, Luc Sante and more. According to a press release, it will also include "rare photos, original illustrations, a cookbook from chef Roy Choi, a graphic novel, a map of Beastie Boys' New York, mixtape playlists, pieces by guest contributors and many more surprises."

<http://www.nme.com/news/music/beastie-boys-book-2315310#1dC76lVkBjXoVZzd.99>

**BEASTIE BOYS**



## A full-page photograph of Prince performing on stage. He is wearing a white long-sleeved shirt with a heavily embellished, sequined collar and cuffs. He is playing a brown electric guitar. The background is dark, with some stage lighting visible at the top.

Tidal previously made his whole work available to stream, but Prince's estate claimed that Tidal had only been given permission to exclusively stream 2015's

<http://www.nme.com/news/music/unreleased-prince-album-arriving-tilal-next-year-2314330#Dewdps45t7yu4v1B.99>

**H. E. MUTHAMBINSON,**  
(Successor to WM. LEGGATE,) 180 MAIN ST.,  
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Worcester, Jan 18



The trains for Troy leave on the arrival the trains at Greatton.

The trains for Buffalo leave Albany at 7 A.M. & 7 P.M.

The trains of the Philadelphia and North Adams Railroad connect at Pittsfield.

The trains of the Hudson and Berkshire Railroad connect at Castleton.

The Hingham and Boston Railroad connects at New Bedford.

The trains for New York, Springfield, and Palmer leave at Worcester, Boston, and New Bedford.

Stages run from Cambridge to Brookfield to Ware to Andover to Palmer to Fitchburg to Lowell to Boston.

Worcester, Nov. 30,


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connecting with the  
Western, and Prov  
**NEW YORK**  
Leave Worcester for  
except Sunday, on the  
lection at 6 p. m.  
Leave Allyn's Point o  
xtings Monday) at abo  
**FARE**  
Leave Worcester at 6 p  
Fares 17s 10s when  
the cars  
Norwich, July 25.

**PROVIDENCE DEPOSIT**  
**PAGES**  
*The Grafton and New*  
 iving Worcester at 10  
 Books kept at the  
 Rice, N. E. Village, C  
 the Capital Stage Of  
**THURSDAY**  
 leave Worcester at 7  
 leave Providence at 7  
 morning and evening t  
 express boats.  
 morning and evening t  
 Worcester with train to  
 tickets sold at Providence  
 switch and Worcester.  
**REMIT TRAIN**  
 redandise Depot, Gloucester  
**SPRING**  
 leave Uxbridge for Providence  
 leave Providence for Uxbridge  
 the 6.20 A.M. train from  
 depot with train for Boston  
 the 6.40 P.M. train for  
 depot with train from Boston  
 class tickets sold  
 rates stop at Milbury, Westonsville, Orange, Fair  
 ville, Northridge, Walpole, Uxbridge, Millville,  
 keville, Waterford, Woonsocket, Hamlet, Menville,  
 ce, Ashton, Lonsdale, Valley Falls, Central Falls and  
 Pawtucket.  
**EMAC HINCKLEY, Sup't.**  
**BEIGHT NOTICE**—Goods remaining at depot 48  
 hours after they are ready for delivery will be charged stor-  
 age. No freight received after 5 P.M. W March 23.

Worcester, Southbridge, and Sturbridge  
**Steam Propeller Freight Line.**  
**NEW STORE!**  
 Garden Block, No. 44 Front St.,  
 WORCESTER.  
 HE subscriber having recently opened a new store,  
 No. 44 Front Street, with a fresh stock of  
**FAMILY GROCERIES,**  
 now prepared to furnish the citizens with every article  
 under Arrangement commencing May 1.  
**THROUGH PASSENGER TRAINS.**  
 No. Worcester at 6 1/2, 11 1/2, 4. 25, 8 40 and 4 P. M.  
 The last on the arrival of the New Haven Train.  
 6 1/2 a. m. train will take up no one east of Framingham.  
 Passengers will leave Milbury at 6 1/2 a. m. and 6 p. m.  
 Passengers will leave Needham at 7 a. m. and 4 p. m.  
 6 1/2 p. m. train will not stop at Way Stations to take  
 up passengers.  
 Leave BOSTON at 7 1/2, 8 A. M., 11, 4, 5, & 6 P. M.  
 7 a. m. train will stop only to take up passengers at  
 Way Stations for Springfield or beyond, or to take up  
 passengers for Worcester at Way stations west of Fram-  
 ingham.  
 8 a. m. train will leave no one east of Framingham.  
 4 p. m. train will not stop east of Framingham, except  
 to take up Western Railroad passengers at Brighton on  
 Sunday.  
 6 p. m. train is the New York Steamboat Train, to  
 Norwich, to run as heretofore, without stops, except at  
 Framingham.

**REGULAR LINE OF PACKETS**  
**Between Norwich and Philadelphia.**  
*Sail on WEDNESDAY of each week.*  
 The Line is composed of the following Packets:  
 New Sch. James L. Day, : : : Capt. Nash.  
 " " Mary H. Chapin, : : : Capt. Green.  
 " " Martha Chandler, : : : Capt. Green.  
 " " Capt. Green, : : : Capt. Green.

The subscribers, by appointment from the Hamilton  
of Patents, agents of the U. S. Patent Office, for re-  
ceiving and forwarding to the said, models, machines or  
manufactures to be patented, & deposited things, which  
will be sent free of expense and risk and will dispo-  
se, prepare Certificates, Specifications, Claims, and all  
the necessary Papers and Drawings; will make entries  
into American and foreign rolls, to test valid claims in  
those, and render advice on legal and scientific matters.



**It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.**

-Chris Packham



stop.the.cull



SEEDS. Together with a general assortment of *Worms*  
*Worms, Baskets, &c. &c.*  
 Office, N. E. Village, Central Hotel, Worcester, and also  
 at the General Stage Office, No. 1 Marchant's Row.  
 It is very necessary that all Express Business should be  
 accompanied with written orders and signed personally,  
 that it may be done with correctness.  
 J. W. TYLER HARRINGTON.

Right On Chris

TIME TO STAND UP  
COUNTED

FOR SALE,  
2000 BUNNELS SHORTS;  
2000 lbs. Northern CORN;  
200 Bushels OATS;  
500 do EYE;  
150 do BEANS;  
3000 lbs. BUCK WHEAT FLOUR;  
CORN AND RYE MEAL.  
OTIS DRAMAW,  
Worcester, Feb 11. 215 13 Washington Square.

M. E. MUTTONHANSLOW,  
(Successor to WM. LEGGATE,) 100 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. &c. Receiving done at short notice.  
Worcester, Jan 16

1891, Worcester, 111. 125 East St. and, of AGRICULTURAL and HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of *Woodsen Ware, Baskets, &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. 1891. OTIS CONVERSE.

**NEW STORE!**  
(Warden Block,) No. 42, Front St.,  
WORCESTER,  
THE subscriber having recently opened a New Store,  
No. 42 Front Street, with a fresh stock of  
**AND BE** **EX-PRY GROCERIES,**  
is enabled to furnish the citizens with every article  
THE subscriber continues to run THE EX-  
PRESS between Boston and Worcester, for  
the safe transmission of Packages, Families,  
Bank Notes, Specie, and Merchandise generally  
Three Times each way Daily.  
Particular attention given to paying, collecting, and ne-  
gotiating notes, drafts, bills, and purchasing and selling  
merchandise, produce, &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  
Boston, Newbury, Fitch, Taunton, Fall River, and New Bedford;  
also, to Portland, and all parts of Maine.  
Orders for goods to be returned by this Express.  
Office:—HARDEN & CO'S Office, 2 Court Street  
Boston; J. H. ENIGHT'S HAT STORE, 155 Main St  
Worcester. E. S. LEONARD.  
Feb 25, 1847.



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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.



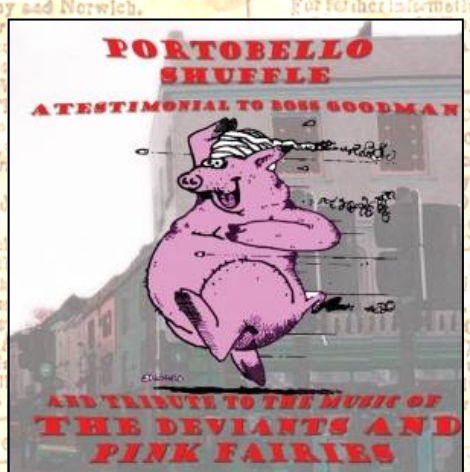




#THECROSSING  
GREENPEACE

# 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 OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



your  cards  
someecards.com



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



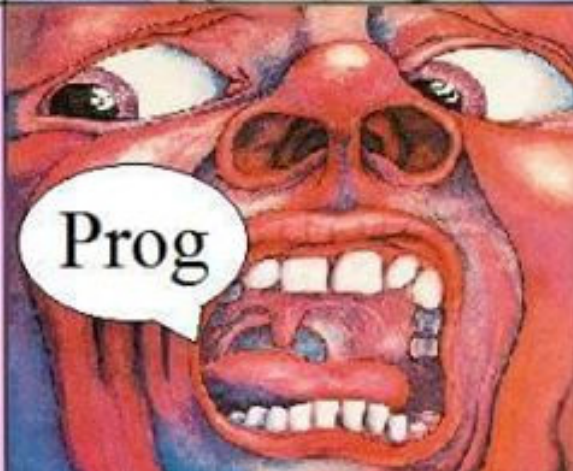
Hmph... You be careful, those  
boys only care about one thing.



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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## 19-05-18 – SHOW 258 – New Bottles

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.

Servotron: I Sing the Body Cybernetic  
 T. Rex: Root of Star  
 Miracle: The Seventeen Nineties  
 Medicine Head: When Night Falls  
 Medicine Head: Oooo Baby  
 Blind Willie Johnson: Bye and Bye – Going to see the King  
 The Cocteau Twins: Tinderbox of a Heart  
 Jethro Tull: My God  
 EMF: Shining  
 King Sunni Ade and his African Beats: Ase  
 Medicine Head: Fire Under Mountain  
 The Plywood Staircases: Horse with no Name  
 Vince Guaraldi Trio: A Flower is a Lovesome Thing  
 Medicine Head: Narcisister  
 The George Garabidean Players and the Awful Trumpet of Harry Arms: Up Up and Away  
 Desert Mountain Tribe: Wide Eyes  
 The Great Electric: M.O.P.E.  
 Pure Reason Revolution: Apprentice of the Universe/  
 The Bright Ambassadors/Nimos and Tambos  
 The Bombay Royale: The Island of Dr Electrico  
 Medicine Head: His Guiding Hand  
 Halou: I am Warm

**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.



Wandering Vagrant  
<https://www.facebook.com/wanderingvagrant/>  
 Jay Matharu Guitarist  
<https://www.facebook.com/Jaymatharuguitarist/>  
 Tillian  
<https://www.facebook.com/TillianBand/>  
 Aesthesys  
<https://www.facebook.com/Aesthesys/>  
 Pinn Dropp  
<https://www.facebook.com/PinnDroppOfficial/>  
 Marco De Angelis  
<https://www.facebook.com/nextstationcd/>  
 Forever Twelve  
<https://www.facebook.com/forevertwelve/>  
 Mile Marker Zero  
<https://www.facebook.com/milemarkerzero/>

**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).

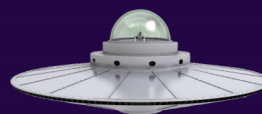
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### The Dairy Queen UFO

The time gremlins once again wreak havoc as Mack, Juan-Juan and Cobra talk to guest Larry X about his fantastic close encounter with a UFO and running without pants in Germany. Switchblade Steve on another CE3 case from 1967. Juan-Juan and Cobra take calls from admirers.



Listen  
Here

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





**Glenn Branca**  
(1948 – 2018)

Branca was an American avant-garde composer and guitarist known for his use of volume, alternative guitar tunings, repetition, droning, and the harmonic series.

Branca started playing the guitar at age 15, and also created a number of tape sound art collage pieces for his own amusement. After attending York College, he started the short-lived cover band The Crystal Ship with Al Whiteside and Dave Speece in the summer of 1967.

After moving back to Boston in 1974, he met John Rehberger, and while there began experimenting with sound as the founder of an experimental theater group called Bastard Theatre in 1975. Working out of a loft on Massachusetts Avenue they wrote and produced the music/theater piece *Anthropophagoi* for a two-week run.

In 1976 Branca moved to New York City to continue in experimental theater. He encountered the N. Dodo Band and watched their rehearsals in Chelsea, hoping to use the space for a theater production. Branca spent time with one of its members, Jeffrey Lohn, who introduced him to bands such as Suicide. The two began forming a

theater group when Branca decided he wanted to form a band, which he called the Static and later Theoretical Girls.

In the early 1980s, he released his first album under his own name, *Lesson No. 1*. In the same year, he composed several medium-length compositions for electric guitar ensembles, including *The Ascension* (1981) and *Indeterminate Activity of Resultant Masses* (1981). Soon after these two compositions, he began composing symphonies for orchestras of electric guitars and percussion, which blended droning industrial cacophony and microtonality with quasi-mysticism and advanced mathematics.

He built several electrically amplified instruments of his own invention, expanding his ensemble beyond the guitar. A few of these instruments were third bridge zithers he called "harmonic guitars". He also built instruments with many strings that he called "mallet guitars" because they were percussion instruments played with drumsticks and monotone electric cymbaloms with an additional third bridge on resonating positions.

He died on 13<sup>th</sup> May, from throat cancer, aged 69.



**Margaret Ruth Kidder**  
(1948 –2018)

# THOSE WE HAVE LOST



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Kidder, professionally known as Margot Kidder, was a Canadian-American actress and activist. She rose to fame in 1978 for her role as Lois Lane in the Superman film series, alongside Christopher Reeve. Kidder began her career in the 1960s appearing in low-budget Canadian films and television series, before landing a lead role in *Quackser Fortune Has a Cousin in the Bronx* (1970).

By the late 1980s, Kidder's career began to slow. Later, in 1996, she had a highly publicized manic episode and nervous breakdown. By the 2000s, however, she had maintained steady work in independent films and television, with guest-starring roles on *Smallville*, *Brothers & Sisters*, and *The L Word*.

In 2005, Kidder became a naturalized U.S. citizen, and in later years, became an outspoken political, environmental, and anti-war activist.

She died on May 13th, aged 69.



**Scott Hutchison**  
(1981 – 2018)

Hutchison was a Scottish singer, songwriter, guitarist and artist. He was the founding member and primary songwriter of the indie rock band Frightened Rabbit, with whom he recorded five studio albums, and created the artwork for each release.

Hutchison was also a member of the musical collective The Fruit Tree Foundation, and released one solo album under the moniker Owl John. His last musical project was the indie "supergroup" Mastersystem, featuring Frightened Rabbit bandmate and brother Grant alongside members of Editors and Minor Victories.

Hutchison studied illustration at the Glasgow School of Art, before forming Frightened Rabbit in 2003.

Initially a solo project, Hutchison collaborated with his brother Grant on the band's debut album, *Sing the Greys* (2006), and recorded the band's critical breakthrough, *The Midnight Organ Fight* (2008), as a three-piece, following the collapse of a romantic relationship.

Hutchison disappeared on 9th May, and his body was found the following day on the banks of the Firth of Forth. He was 36 years old.



**Michail Jefimowitsch Alperin**  
(1956 – 2018)

# THOSE WE HAVE LOST



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Alperin was a Soviet-Norwegian jazz pianist, known as a key member of the Moscow Art Trio.

In 1980, he formed one of the first jazz ensembles in Moldavian SSR, and moved to Moscow in the 1980s and founded the Moscow Art Trio with Arkady Shilkloper and folk singer Sergey Nikolaevich Starostin. He has also worked with Huun Huur Tu.

He died on 11th May, at the age of 61.



**Bessie Camm**  
**(née Alderson, formerly Canwood)**  
**(1904 – 2018)**

Camm was an English supercentenarian who was the oldest living resident of the UK following the death of Gladys Hooper on 9th July 2016.

She was born in Swaledale, Yorkshire on 20 June 1904, and worked as a nurse from 1926 until 1972. Besides being the oldest living person in the UK, Bessie Camm was one of the top 20 oldest verified living people in the world and one of the top 10 oldest people ever to live in the UK.

Camm died on 11th May, at the age of 113 years, 325 days.



**Matt Marks**  
**(1980? – 2018)**

Marks was a composer, musician and founding member of the contemporary music ensemble Alarm Will Sound, for which he played French horn. He also contributed complex arrangements, including one of The Beatles' "Revolution 9". He was a singer and actor, whose credits range from being a soloist in the Los Angeles Philharmonic's production of Franks Zappa's *200 Motels* to a live performance on *This American Life* at the Brooklyn Academy of Music.

He also composed his own operas and musical theater works, including *The Little Death: Vol. 1*, which he called his post-Christian nihilist pop opera, *Mata Hari*, about the famous spy, and *Headphone Splitter*, an ongoing project he described as a pop-horror miniseries.

He died on 11<sup>th</sup> May, from heart failure, aged 38.

**Thomas Kennerly Wolfe Jr.**  
**(1930 – 2018)**

Wolfe was an American author and journalist

# THOSE WE HAVE LOST





widely known for his association with New Journalism, a style of news writing and journalism developed in the 1960s and 1970s that incorporated literary techniques.

Wolfe began his career as a regional newspaper reporter in the 1950s; in 1959, he was hired by *The Washington Post*. He won an award from The Newspaper Guild for foreign reporting in Cuba in 1961 and also won the Guild's award for humour. While there, Wolfe experimented with fiction-writing techniques in feature stories.

He achieved national prominence in the 1960s following the publication of such best-selling books as *The Electric Kool-Aid Acid Test* and two collections of articles and essays, *Radical Chic & Mau-Mauing the Flak Catchers* and *The Kandy-Kolored Tangerine-Flake Streamline Baby*. In 1979, he published the influential book *The Right Stuff* about the Mercury Seven astronauts. His fiction novel, *The Bonfire of the Vanities*, was published in 1987.

In 1962, took a position with the *New York Herald Tribune* as a general assignment reporter and feature writer.

The editors of the Herald Tribune encouraged their writers to break the conventions of newspaper writing, and during the 1962 New York City newspaper strike, Wolfe approached *Esquire* magazine about an article on the hot rod and custom car culture of Southern California. He struggled with the article until his editor, Byron Dobell, suggested that Wolfe send him his notes so they could piece the story together. The evening before the deadline, he typed a letter to Dobell explaining what he wanted to say on the subject, ignoring all journalistic conventions. Dobell's response was to remove the salutation

"Dear Byron" from the top of the letter and publish it intact as reportage. The result, published in 1963, was "There Goes (Varoom! Varoom!) That Kandy-Kolored Tangerine-Flake Streamline Baby."

This was what Wolfe called New Journalism, in which some journalists and essayists experimented with a variety of literary techniques, mixing them with the traditional ideal of dispassionate, even-handed reporting. Wolfe experimented with four literary devices not normally associated with feature writing: scene-by-scene construction, extensive dialogue, multiple points of view, and detailed description of individuals' status-life symbols (the material choices people make) in writing this stylized form of journalism.

He later referred to this style as literary journalism. He also championed what he called "saturation reporting," a reportorial approach in which the journalist "shadows" and observes the subject over an extended period of time.

Much of Wolfe's later work addresses neuroscience. He notes his fascination in "Sorry, Your Soul Just Died", one of the essays in *Hooking Up*. This topic is also featured in *I Am Charlotte Simmons*, as the title character is a student of neuroscience. Wolfe describes the characters' thought and emotional processes, such as fear, humiliation and lust, in the clinical terminology of brain chemistry. Wolfe also frequently gives detailed descriptions of various aspects of his characters' anatomies.

Wolfe died on May 14th, at the age of 88.

# 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

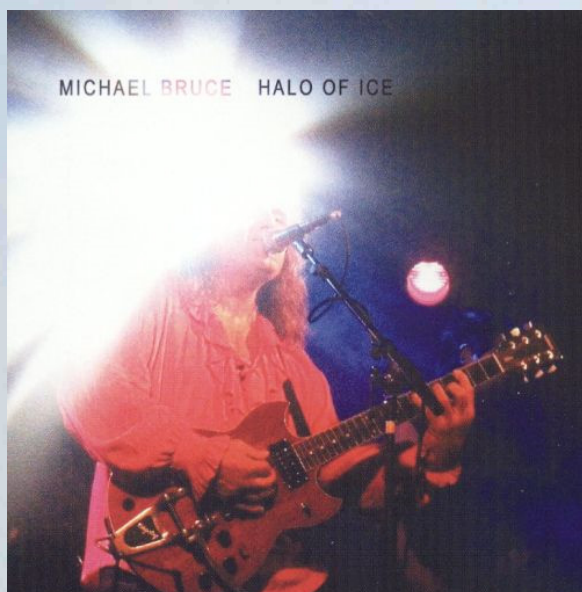
drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman". Ashton and Dyke then joined 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







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)





Boss  
Goodman.  
13 Sept 1948  
- 22nd March  
2018

I started writing this in advance of the event, because I knew there was no way I could begin to do it afterwards. It's taken several weeks to be able to finish it, and in some respects it can never be finished. As long as people love life, dance to rock n roll, and enjoy good food, part of Boss will be alive; and especially as long as those of us who knew him remember him, fresh tales and ever fonder memories will continue to rise to the surface.

My dear friend Boss Goodman has passed away (just writing those words is chilling). Dave 'Boss' Goodman was

TIM RUNDALL





quite simply one of the best people I've ever met in my life, and it is really hard to know where to begin. So I'll begin where Boss would have begun - with breakfast.

Breakfast might consist of any number of things - cereal, cocaine, bacon and eggs, a hash pipe, orange juice. It might well consist of all of those, in varying order or all at once. When the drugs don't work there is always food. Food works.

I remember a day, the morning after a gruelling West London party where I took something that didn't agree with me at all. I still don't really know what it was, but I ended up in Paddington hospital, sleepless and severely shaken. I staggered up the Portobello Road the next day and went to see Boss upstairs at the 'Gold' where he was running the kitchen. "Hallo man" he said 'You don't look too well, what's up?'. He sat me down in the staff room up







there, overlooking the street, and brought me a plate of roast beef with all the trimmings and a pint of beer - "This should sort you out" he said, and by jove it did.

Boss could cure you of anything - apathy, the blues, hunger, loss of interest. Boss was like an angel sent from heaven just to

make sure that the world looked ok, and it always looked better after a few hours with Boss. It is a talent he never lost.

I'm finding it hard to write in the past tense. I'm pretty sure that whatever lies ahead, if I just ask myself 'What would Boss say, what would Boss do?' then I'll still get an answer - he ain't gone; not





really. He can't be. It's impossible. What follows is not always chronological, and is more a series of snapshots rather than a coherent tale - his story could be told a million different ways and everyone who knew him would add their own twist and tales, but for what it is worth, here is an off-the-cuff series of facts about, and memories of, one of my best friends.

Boss started life quite small, but quickly got bigger, and didn't really mind that much. Sure there were times when he wanted to lose a few pounds, but generally he was comfortable in his own skin, and that counts for a lot. He actually rather admired size as an attribute - I remember when he went to see Solomon Burke, and came back raving about the show, in particular that Mr Burke had spent much of the set singing from a large

throne, and that he was "fucking enormous" (said with genuine admiration). Of his many many tales from the days of booking bands into Dingwalls, one that sticks in my mind is of his dear friend Etta James, who he had just rescued from customs at Heathrow, climbing the stairs to the office, followed by her somewhat smaller assistant - Boss loved Etta very much but couldn't hide his delight when her considerable butt got a bit wedged in the, admittedly narrow, staircase - he described how her assistant planted a palm on each buttock and pushed, saying "It's ok Miss Etta, we can do this thing" - "It was like something out of Robert Crumb" cackled Boss, with obvious relish. He also wrote memorably about Bob Hite of Canned Heat who he'd booked into Dingwall's (having previously met him at the Turku festival





in Finland, now immortalised on the Pink Fairies 'Finland Freakout' release) and again was delighted by the sheer size of the man.

Boss got the job of booking at Dingwall's almost by chance really - he'd been DJ'ing there, having blagged the spot by virtue of his beloved Small Faces 45's and his general good taste and reputation, and when his great friend the famous H (Howard Parker, former roadie for Hendrix and Zappa, and a mainstay of the Speakeasy before moving to Dingwall's) decided to go on holiday to Greece he gave Boss his book of contacts saying "Keep up with the bookings - See you in a fortnight" - that fortnight lasted another 14 years, as sadly H never came back; missing at sea after taking a leaky boat out of the harbour and vanishing. Another good man missed by all who knew him.

Boss suffered quite a bit of loss like that over the years, and never really got over the loss of his brother Gerald at a very young age, to a road accident he



witnessed. His dad died when Boss was young too, opening the way for boarding school which he detested with a vengeance - the cruelty and the absurd authoritarianism left big impressions on him, and while he could be imposing when he needed to be he was never cruel nor needlessly authoritarian himself. The loss of his great friend Edward Barker, cartoonist to the underground and someone he commissioned regularly to create illustrations for Dingwall's events (and who also designed many Pink Fairy record sleeves) cut him to the quick. Many of Edward's legendary crows and pigs were based on observations of his friends, and it was easy to spot the ones based on Boss - the hand on hip, outward thrust stomach, and devil-may-care toss of the head were a dead giveaway. The two of them were also staunch QPR fans, often attending matches together - Boss also playing quite often as part of the 'West London Unattractives', a loose amalgam of football loving freaks put together from denizens of the underground by his friend and IT stalwart Roger Hutchinson. The loss of Mick Farren in 2013 was equally stunning and life altering - Mick, as well as myself and Pink Fairy drummer Russell, was one of the reasons Boss moved out of London to the south coast, as Mick moved back here from LA, and was one of Boss's oldest





and dearest friends. I guess it is largely due to Boss (and of course Mick) that I ended up spending a couple of years playing in late versions of the band - though my personal woes and misadventures put paid to that before the end was called, and truthfully I've never been a 'team player'. That never stopped Boss from giving encouragement, and many will remember him for that attribute alone. When the Pink Fairies folded, not for the first or last time in '74, it took no time for various members to be installed as employees of Dingwall's - long term associate from Transatlantic Records days, and IT, Steve Mann as a DJ, Sandy (PF Bassist) as DJ, Russell (PF Drummer) as bar manager. He 'kept it in the family' - but if friends are family Boss had a very large one.

His mid 60s flat in Goodmayes, Essex, is the stuff of legend. Having discovered first amphetamines and then LSD he made it his mission to supply 'the people' with as much good acid as he could muster, stashing large quantities of liquid LSD in next doors basement through a loose brick in the wall attached with fishing line for easy retrieval. It was said

that just touching the furniture in his flat was enough to send one off to Itchycoo Park for days at a time. The fridge was reputed to contain as much LSD as it did food, and as someone said at the time "...and Boss likes his food". He later contributed a witty cookery column to IT under the name Uncle Chuckles.

It was from that flat in Goodmayes that he







set off with his mate Tony Wigans, who had an old bread van, to see about a group that needed a roadie or two - enter Middle Earth, and more particularly the band that was 'rehearsing' there during the day - the Deviants. "I almost left" Boss remembered "Cos I thought the singer was terrible" - but he stayed, they talked, and a life long friendship began. Mick Farren - for it was he - has written at length about their enduring friendship in his autobiography 'Give The Anarchist A Cigarette', which book is indispensable to those wishing to know more. (NB - This story of Boss's introduction to the Deviants is from the horses mouth, but is disputed by Jeff Dexter who recalls the Deviants playing at his 21st birthday party in Happening 44 some months before Middle Earth came into being, and Boss being very much present. In this instance

I'm tempted to believe Jeff's memory - so much is a blur, and Boss is as disposed to blurriness as anyone else. Equally Russell Hunter remembers Boss being present at much earlier rehearsals in the Deviants house in Princelet St in London's East End, and joining the band on the basis that he liked Mick and Russell's haircuts.) If the truth is out there, that's where it will now have to stay.

The Deviants trip to Canada in '69 proved both disastrous and fortuitous in equal measure. Losing Mick Farren in Vancouver to amphetamine psychosis, the rest of the band plus roadie travelled south through the USA ending up in San Francisco. Prior to leaving the UK Boss had been the recipient of a box of early Grateful Dead LP's sent by Chet Helms of the Family Dogg commune. Despite not









really liking those early albums at the time (he later became a massive fan) the address stuck in Boss's mind as the band sought some refuge, and they stayed at the commune for a while, getting the odd gig and staying high before relocating to Oak St where, in a large rehearsal room in the house, full of organic food and permanently stoned on a mixture of LSD, PCP, Mescaline and whatever else was at hand, the three remaining Deviants worked up a set based as much on telepathy as technique. When the band returned to the UK and mutated into the Pink Fairies those months of woodshedding in 'Frisco really paid off; early accounts of PF gigs often comparing the bands musical interaction to that of the 'Airplane and other west-coast psychedelic bands, albeit with a London twist.

Boss adored the Pink Fairies, and was a crucial part of the band - far more than most 'roadies' ever are. He was the mainstay of what guitarist Paul Rudolph

called 'The Cozmic Family', providing a rock of sanity - with a pranksterish acid-humour and temperament - against which all could dash themselves knowing they would be safe, and that when the dust settled Boss would prevail. He hated the fact of Paul Rudolph leaving the band in '72 just as their 2nd album 'What A Bunch Of Sweeties' was due for release, feeling terribly let down, but the eventual recruitment of Larry Wallis provided a new lease of life and even more of a London vibe as opposed to the Canadian freak-mentality of Paul. But life with the Fairies was never an easy ride - their own worst enemies in terms of organisation, drug use, and general unmanageability, so when the opportunity at Dingwall's presented itself Boss didn't hesitate. This was by no means the end of the association, which lasted right up until Boss's death on 22nd March 2018, but the sporadic returns of the band under various guises over the years never really had the same level of commitment as those early days, and Boss's involvement was equally





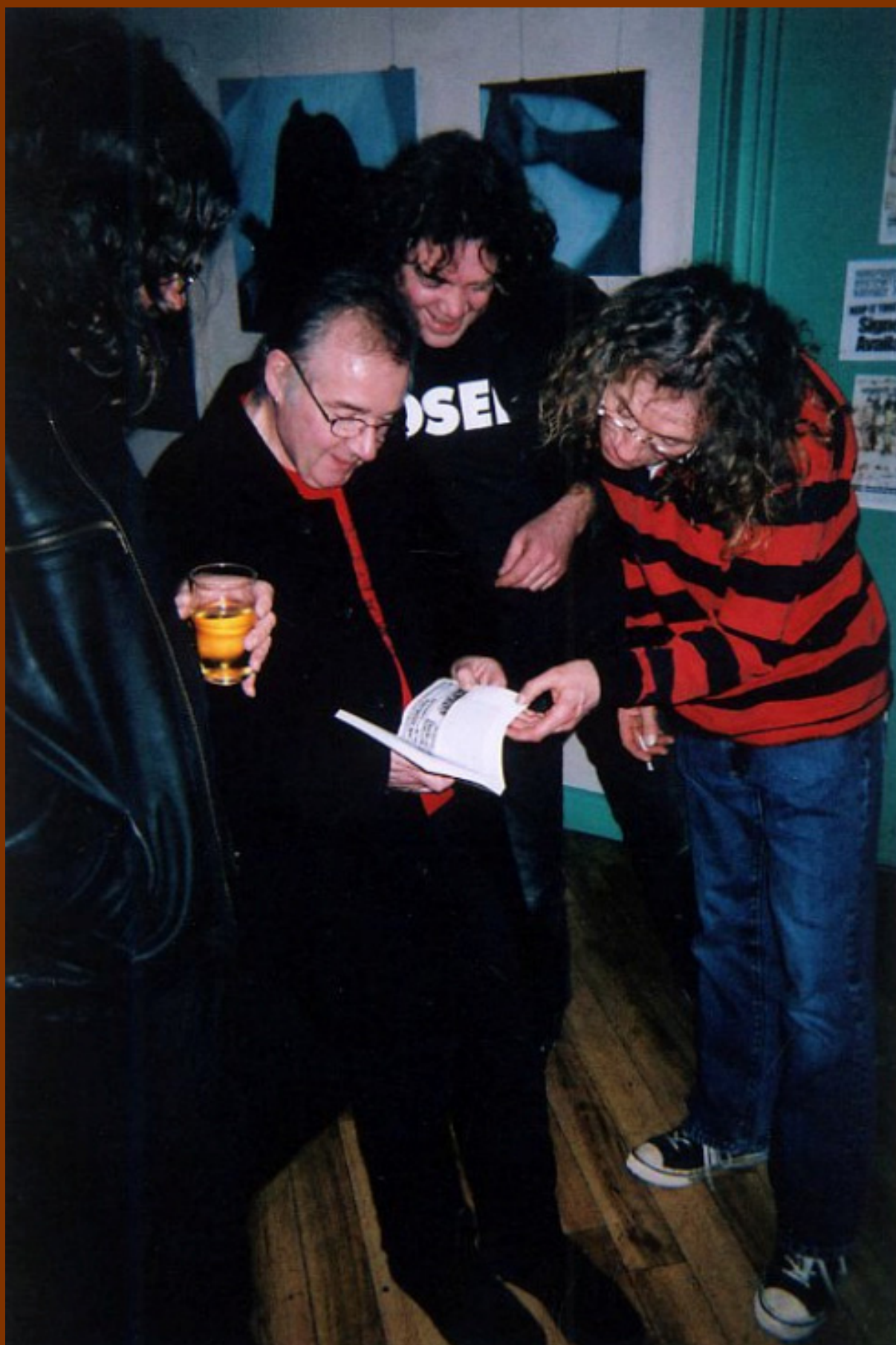
sporadic, though it was he who suggested the inclusion of Martin Stone in the band in '76, and he - as chief booker for the Town And Country Club after his exit from Dingwall's some 14 years after his entry - who arranged the grand return of the band in 1987. In the intervening years any band featuring an ex-Fairy or two was guaranteed a gig at Dingwall's, and many great nights were had. What many people fail to understand, however, is that being involved in - even playing in - any band that ostensibly plays 'rock music' doesn't mean that is where ones musical tastes lie; apart from The Small Faces, The Who, and the Grateful Dead, Boss was much more at home with R&B, Soul, Motown, or Howling Wolf. He did love the 'Stones though, and was very pleased to find a photo of himself and Keef featured in a colour supplement magazine a few years ago.

Boss was there when Wayne Kramer got busted in Detroit; he worked at Altamont

with Paul Rudolph; he organised Phun City (perhaps the most anarchic, and certainly one of the first, of the free-festivals of the 1970s); he was there with Farren when the David Frost show was invaded by yippies live on TV - he was at, or close to, the centre of many of the important counter-cultural events of our time, and had great stories about all of them. Sometimes rueful, always insightful, usually funny. His take on the politics of the time might be gauged by his main contribution to the UK version of the White Panther Party, when he led a night-time expedition to paint a red post-box a nice shade of light blue. Aesthetics were important to Boss.

During the 90s and onwards I became involved in publishing quite a number of Boss's writings through the Pink Fairies periodical UHCK, and he was extremely (and justifiably) proud of his output. He had a very personal, highly readable, style with a 'voice' that no ghost writer could













hope to replicate or come close to. Thus it was doubly unfair and frustrating that our plans to expand his output into a complete book of 'Tall Tales' (Working title 'Giraffe') were dashed when he succumbed to a severe stroke some 13 years ago, never regaining his ability to speak properly, let alone to write. But he

was still Boss, and still 'complete' inside his head - the sadness at seeing the mighty man laid low was often tempered by the silent bonds of friendship where a sideways glance, or a knowing look, could communicate a world of understanding and humour, and many adventures and much hilarity took place















in the years after this dreadful event. Boss tried for a while to continue his DJ spot (a sort of continuation of his earlier Yabba Dabba Doo Club) at the 100 Club, but organising, selecting, and then playing the records proved a step too far and was one of the first of many subsequent disappointments. He didn't give up hope, however, until very near the end of his life, when the reality of a bleak future of increasing illness stretching ahead seemed too cruel, and like Micky before him he would sometimes look forward to the blessed relief of oblivion, but even then he never lost his kindness or concern for the welfare of his friends.

I can't believe he's gone. I don't want to admit he has gone. In due course I intend to republish much of what he wrote, and keep his memory alive - for those who knew him (and all who did also loved him) his loss is immeasurable. For those who didn't know him personally, his writings give great insight into the man himself. Anyone who simply didn't know him - you missed out. I hope he, Micky, Edward, Lemmy, H, Gerald, Boss's number one love Irene, and so many more

who have left us too soon are having one hell of a party in whatever dimension they've all ended up in.

In keeping with Boss being larger than life, he had not one funeral but two (sort of...). His cremation took place at Worthing Crematorium on Thursday 12th April, where close to 75 friends assembled to say a sad farewell - then on Friday 20th April we gathered again and interred his ashes in the September Garden at London's Kensal Green cemetery, close to his beloved West London and his spiritual home of Ladbroke Grove. A memorial get-together of some sort may take place later, when we can get our heads around the truth of what has come to pass, and a plaque - complete with obligatory Edward crow - will be installed on the wall above where Boss's ashes are now buried.

What a long strange trip it's been. How much it would have been diminished without you there to share parts of it, dear Boss. Thanks for everything - you gave more than you'll ever know



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

## **Steven Wilson Pops up at the Fillmore**



Steven Wilson (<http://stevenwilsonhq.com>) brought his *To The Bone* tour to the Fillmore auditorium in San Francisco, last week. It was another in a series of amazing concerts given by this gifted band and their main man.

To begin the show, as is the norm at Wilson's events, a short film was used to "warm up" the audience. However, in past years, while the films have been haunting, melancholy bits of dirge, this year the content was thought provoking, and not

exactly obtuse – a bit more Talking Heads, than Dario Argento. Wilson is on a new bent these days, one where his music is more straightforward, a bit less melancholy, a bit more pop. Nonetheless, dramatic subject matter and skilled performances anchored the concert, and it was exceptional.

In order to punctuate his slightly altered musical direction, Wilson stopped between songs to say a few things about the difference between PROG and POP music. How "pop" was the original rock music, and

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# AN EVENING WITH STEVEN WILSON

## USA / CANADA 2018

### APRIL 2018

FRI 20	QUEBEC CITY PALAIS MONTCALM
SAT 21	MONTREAL OLYMPIA THEATRE
SUN 22	TORONTO THE DANFORTH
TUE 24	WASHINGTON DC 9:30 CLUB
WED 25	PHILADELPHIA KESWICK THEATER
FRI 27	BOSTON BERKLEE PERFORMANCE CENTER
SAT 28	NEW YORK PLAYSTATION THEATER
SUN 29	NEW YORK PLAYSTATION THEATER

### MAY 2018

TUE 01	CHICAGO VIC THEATRE
WED 02	CHICAGO VIC THEATRE
THU 03	MILWAUKEE PABST THEATRE
SAT 05	DENVER OGDEN THEATRE
SUN 06	SALT LAKE CITY THE DEPOT
TUE 08	SEATTLE SHOWBOX SODO
WED 09	PORTLAND CRYSTAL BALLROOM
FRI 11	SAN FRANCISCO FILLMORE
SAT 12	LOS ANGELES THE WILTERN
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how there should be no distain for pop, in comparison to it's more complex, uptight brethren PROG:

“pop music has a very fine tradition... the greatest pop group of all time were The Beatles – you would not call them a rock band, you would call them a pop

band. Second greatest pop band was Abba – does anyone here not like the Beatles and Abba? You see ergo everyone likes pop music. ...Pop music is not SHIT!”

After this bit of pep, he asked the audience to dance (yes dance) to his new song, “Permanating,” a nice song in the pop genre, it must be agreed. Of the new

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songs, by the way, “People Who Eat Darkness” and “The Same Asylum As Before” were particularly muscular and memorable. “Pariah,” the particularly melodic song which features singer Ninet Tayeb on record, was played with her image singing her parts

on the front and rear screens – a very effective use of the silk that drapes down in front of the band for part of the show. Its amazing really how such a seemingly unassuming quiet man can command a stage and rock the s\_\_\_ out of a venerable venue such as the Fillmore.

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On this tour, the set list did not include stalwarts “The Raven Who Refused To Sing” and “Drive Home” and that was disappointing for this fan, but it seems Wilson is leaning in a bit happier direction. It was infectious, and as usual brilliant, and must be said that the set list was a nice combination of older Porcupine Tree and newer Wilson solo work.

As with earlier tours, the lighting techniques were clever and colorful. Sound was crisp and clear, reproduced by the top-notch audio system, which sounded amazing in the acoustic-friendly Fillmore. Even with all the finery, the primary focus remained on the band members demonstrating their virtuosic skills throughout. From the increasingly well-rehearsed touring band there were complex rhythms and solos from new guitar player Alex Hutchings, electronic textures and brisk synth leads from keyboard player Adam Holzman, and a deep, thunderous bottom end and vocal harmonies from Nick Beggs on basses, paired with skilled drummer Craig Blundell. It was plainly visible that each one of the musicians has become exceedingly adept and delivering this material. Steven delivered his poetic lyrics throughout in fine voice, alternating skillfully between guitar, bass, keys and samples. He displayed his wit and thoughtfulness between tracks as lead raconteur. These elements combined to make up a masterful set; an evening of dramatic,

inspirational and at times emotionally overwhelming rock and pop music. Wilson remains at the top of the list of artists I’ve seen over these now forty years with his accomplished, expressive body of work and ability to so expressively present it all live in concert.



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# THE HANGING STARS

Songs For Somewhere Else



## The Hanging Stars – a bucketful of cosmic folk-rock

*Alan Dearling tells us:*

It's always a delight to find a 'new-to-me' current band whose music is full of ear-worm hooks and jangling Byrds-like guitars.

---

alan dearling





‘Over the silvery lake’ was their first album. Described at the time, “...as blending folk pastoralism with swampy ‘60s Americana. They sound like the missing link between the California desert sun and the grey skies of London Town.” It’s now followed by the really rather exquisite second: ‘Songs for somewhere else’. This is polished music from a fine band.

Here’s what it says about them in ‘The Great Pop Supplement/Crimson Crow’:

“Fronted by London-based songwriter, singer and guitarist Richard Olson (The See See, Eighteenth Day of May), The Hanging Stars are essentially a loose collective of people who weave together a blissed-out psychedelic tapestry. The rest of the core band is made up of Sam Ferman on bass and Paulie Cobra on drums, also featuring Horse (Dan Michelson and the Coastguards) on pedal-steel, Patrick Ralla (The Alan Tyler Show) on banjo, guitar and assorted instruments and Phil Anderson on Keyboards. They jam rather than write and hang out rather than rehearse, harnessing a kind of tipsy euphoria resplendent with luscious arrangements and glorious vocal harmonies.”





It's produced a glorious result. 'One sweet Summer's day' which kicks off the new album is Byrds' psychedelia from the 'Dr Byrds and Mr Hyde' and 'Notorious Byrd Brothers' era – very reminiscent of the title track the Byrds' cut for the film, 'Candy'. 'How I got this way' mixes country rock with old-time rhythms and has American songstress, Miranda Lee Richards, blending in her sultry vocals. 'For you (my blue-eyed son)', like many of the tracks, involves pedal-steel aplenty to show just how in thrall to classic American music these boys from London are. But there's more to them. There's more than a little tongue in cheek humour throughout the album. For instance, 'How I got this way' opens with Morricone Mexican drums and whistling. The sounds of the desert and the swamp collide in a musical meeting/melting pool. Perhaps another way of describing them is like an Independent reader's Mumford and Sons. Many of the same musical ingredients but with a bit more variety and less of a MOR result. In their native London Town there is a real buzz around this band. There is a whiff of Grateful Dead in there too. And that has

existed right from the beginning. Now, with the release of the new album it should escalate. The Hanging Stars are firmly a part of a long folk tradition encompassing European and North American influences – a continuation, rather than a pastiche, of these styles. After the release of the first album, The Hanging Stars played sold-out shows at The Finsbury in Manor House and London's The Lexington and shared the stage with Teenage Fanclub at their capacity audience show at Islington Assembly Hall and played at the Liverpool International Festival of Psychedelia.

Here is their official website:

<http://thehangingstars.com/>

The band have done a fair amount of recording Stateside, laying down some parts of their first album at Battle Tapes Studios in Nashville (Lambchop, Paperhead), as well as at Vision Quest Studios in Los Angeles with Rob Campanella. His work with The Quarter After, The Brian Jonestown Massacre, Beachwood Sparks The Tyde, and Gospelbeach providing a perfect match to





capture their sound, and they even had Christof Certik from San Francisco join them on lead guitar for a couple of tracks. Following the LA recordings, a trip to the Californian desert provided the core notion of what they wanted to produce - a shard of light that they clung on to whilst recording the rest of the album in the significantly more rain soaked atmosphere of Walthamstow, London, under the watchful eye of Brian O'Shaughnessy at Bark Studios (The Clientele, Comet Gain, My Bloody Valentine). As the band explain: "Ultimately we hope you can hear both the sand and the rain in this record."

Throughout their music there are also nods towards Calexico in the use of the sounds of Mexican Mariachi along with the finger-picking and lonesome pedal-steel. World-weary, melancholic themes of country

music are to the fore in the words, but the music has an uplifting quality that brings a happy smile or three! Perhaps they are not the most original band in the world, but it's a pleasure to share some time in their musical company.

This is the final track on the new album, 'Water Song'. Lots of floaty lyricism and more pedal -steel:

<https://www.youtube.com/watch?v=dWe5fj0lvOg>

And a little live action at:

<https://www.facebook.com/thehangingstars/videos/733999646802776/>



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# KEV'S WORLD



**GALAHAD**  
**SEAS OF CHANGE**  
**AVALON RECORDS**

So, last year I went back to the UK for the first time in five years, and arranged to stay with Stu and his wonderful wife Lin for a night. It was something of a shock to discover that he had been admitted into hospital, which of course warranted a trip over to Poole, so instead of sitting in his living room imbibing on the odd Hobgoblin or three we instead made do with a coffee at his bedside (and I drank his Hobgoblin later that night). It was

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

Stu sent me some edits to whet my appetite (which are "bonus" songs on the CD), telling me that the new album was going to be a single song clocking in at more than 40 minutes. Over the years Galahad have moved from neo-prog to prog metal, have dallied with both acoustic and dance, even brought some

## KEV ROWLAND



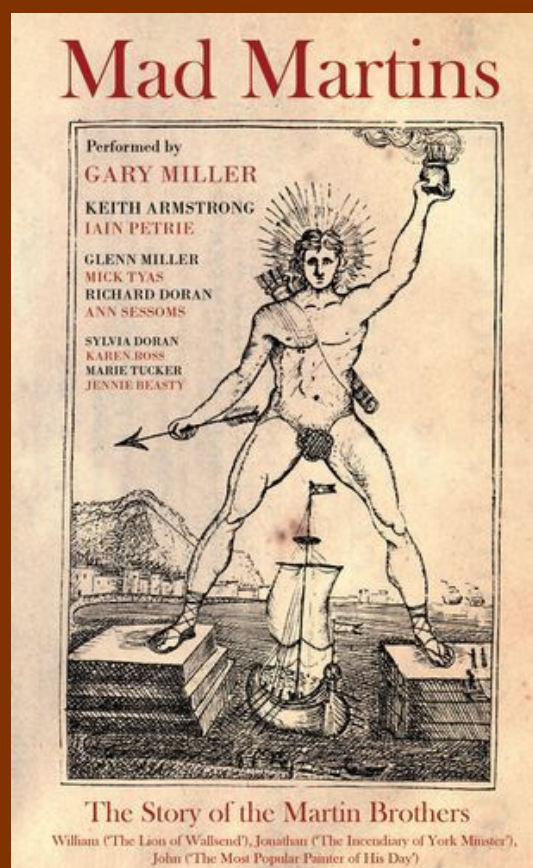
trance into what they have been doing, so what was the new album going to sound like, bearing in mind that three of the five last recorded together in 1991?

Just one guest has been brought in, Sarah Quilter, who has played with the band on and off since the Galahad Acoustic Quintet album, again adding flute, clarinet and soprano sax. Her touches are delicate and richly enjoyed, but this is really about the five guys this time around, who sat down and ripped up the Galahad playbook and have produced something that no-one really expected, namely a back to the roots neo-prog album which is a concept, a view on the political shenanigans surrounding Brexit, and musically one of the most diverse they have ever released. This latter is in no small part to Lee, who is approaching the guitar parts with a fresh mind, playing acoustic or electric as the need arises, soloing when he needs to but often letting everyone else take centre stage and staying more in the background than some of their more metallic releases. Dean is enjoying himself by using a larger variety of sounds than previously, Tim sounds like he has never been away, while the use of Karl as a producer has yet again captured just how important Spencer is to the overall sound of the band, and just how much variety he offers in terms of technique. Then there is Stuart, who still hits the notes with ease, and sounds as if he is having an absolute blast.

How does this fit within their canon? Well, in many ways it is the logical album to follow 'Sleepers': it certainly doesn't sound as if the band have been releasing music for the last 20 years, as if they had been able to produce the former without all the issues they suffered at the time, then this would have been a logical follow-up. Here we have a line-up of some guys who were there in the (relatively) early days, one who has been there before and has returned, and Dean who is by far the longest-serving keyboard player and who has seen the band through many musical changes. He provided the music and arrangements, Stu provided the lyrics and

vocals, and all five of them have provided the most complete and wonderful album of their career to date.

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



### **GARY MILLER MAD MARTINS WHIPPET RECORDS**

One of the sheer joys of writing about music for so many years has been the opportunity to discover bands that would otherwise have passed me by, and that is very much the case with The Whisky Priests. I can't remember how I first got in touch with Gary and Glenn Miller, the twin forces behind this amazing act, but



often featured them in Feedback and was lucky enough to also see them live (seeing Glenn strip his accordion down mid-set is a sight I will never forget). Formed in 1985, the band released numerous albums, and were renowned for their frantic and energetic live shows, but by 2004 had called it a day. Fairly early in their career, Gary had become friends with North East of England poet Keith Armstrong, which resulted in the wonderful 'Bleeding Sketches' album in 1995 (which I seem to recall I made a cover picture back in the day). The concept behind 'Mad Martins' stemmed from this relationship, and in 2002 Gary and Keith started working together again on a project initially conceived by Keith about the notorious Martin brothers of 18th Century Tynedale, Northumberland; William (the self-styled "philosophical conqueror of all nations"), Jonathan ("the notorious incendiary" of York Minster), and John (internationally renowned painter). Keith contributed poems while Gary wrote a song cycle about the three brothers. It was premiered at Northumberland Traditional Music Festival, Queens Hall Arts Centre, Hexham, in October 2002 with a 90-minute performance featuring poems and narrative read by Keith interspersed with a selection of songs performed by Gary accompanied by his twin brother Glenn on accordion and Northumbrian piper Chris Ormston.

Fast forward to 2018, and a recorded version of the project has finally seen the light of day. To be honest I am quite at a loss as to how to describe this, as "concept" doesn't seem to do it justice, as this feels far more like a doctorate thesis in the way the subject matter has been approached and then delivered to the audience. Musically there are three CDs, with a total running time of more than 140 minutes, which have been performed by Gary Miller (Lead & Backing Vocals, Acoustic Guitar, standard & octave Mandolins, occasional Electric Guitar, Bouzouki, assorted traditional & invented Percussion) and Iain Petrie (numerous Electric & Acoustic Guitars, Piano, Keyboards, Ukeles, Glockenspiel, Bass,

Drums, assorted traditional & invented Percussion, Backing Vocals, Harmonies, Programming, Orchestral Arrangements, etc.) plus guests including Gary's twin Glenn on accordion, and fellow ex-Whisky Priest Mick Tyas among others. Keith Armstrong also provides both narration and poems, and there are other collaborators. As well as the music, the package comes in a long form 102 page glossy book designed by Helen Temperley containing lyrics to all the songs, poems and spoken word pieces, with additional inter-linking text and many beautiful images, including paintings, engravings, sketches, illustrations, and original artwork, further enhancing the story. As if this wasn't enough, as well as full details of who performed on what, there is a bibliography providing further reading and references for anyone who wishes to discover more about the three brothers William, John and Jonathan Martin. I knew that Gary has always been interested in history, it has been demonstrated time and again with The Whisky Priests, but this has taken it to a whole new level. My sister-in-law was over from the UK last week, and knowing that she is incredibly interested in history (and a retired teacher to boot), I gave her the package and asked her to have a look at it, without even playing any of the music. She was just blown away, and told me that when she returned home she was going to do some more digging as she had not come across the story of the Martin brothers before this and was amazed at the amount of work that had been put into this and wanted to find out more.

To say that this is a masterpiece is still an understatement. This has made me want to find out more about the people being sung and spoken about. This is the first time I had come across the Martin brothers, but they all had an important part to play in English history, in one way or another, and shouldn't be forgotten. Musically this is a combination of folk and folk rock, played very much in the Northumbrian style favoured by Gary and Glenn, and I love it. I can't even



comprehend how much this has cost financially to put together, and can't imagine that Gary will ever recoup the outlay (Whippet Records is an independent label), but what he has produced is incredibly important in every respect. To find out more about an amazing project, then please visit

<http://www.mad-martins.co.uk>.

If only a fraction of those who followed the latest trend would support artists and projects like this, then the world would be a much richer place and we would all be the better for it.



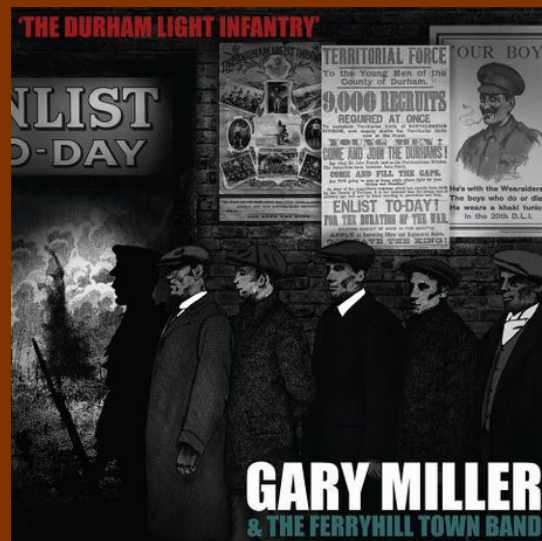
**GARY MILLER  
FAIR FLOWERS AMONG THEM  
ALL  
WHIPPET RECORDS**

This is actually a companion album to 'Mad Martins', in that it is a collection of all the instrumental backing tracks to the spoken word pieces that appear on that release, as well as the orchestral backing track to the song "In My Hands". 20 instrumentals, with a total running time of a little over 31 minutes, this is a wonderful relaxing folk release with an emphasis on dulcimer and mandolin, with Northumbrian pipes and accordion. This has actually been made available through Bandcamp as well as CD, and is a great

way of understanding the style of music being used by Gary and others. For any lovers of traditional folk music, fans of The Whisky Priests, then is simply essential.

<https://mادمartins.bandcamp.com/album/fair-flowers-among-them-all-the-mad-martins-instrumentals>

Why not give it a listen and see what I am making such a fuss about?



**GARY MILLER  
THE DURHAM LIGHT  
INFANTRYWHIPPET RECORDS**

Gary has always been incredibly involved with his local community, and has a strong affinity with the local area being raised in the County Durham village of Sherburn, with family members who were collier bandsmen, which lead to him being hugely inspired by the music at the Durham Miners' Gala every year as a child. Gary's collaboration with Ferryhill Town Band began in November 2017, when he approached them directly to perform the backing track to his revised version of "The Durham Light Infantry" in a new brass band arrangement with updated lyrics, as part of his commission by the DLI Research and Study Centre for 'When the Bugle Calls', a travelling exhibition about the music of The Durham Light Infantry. This two-track



single combines a vocal and instrumental version of his song about the infantry in the first world war. Launched at Bishop Auckland Town Hall on 5<sup>th</sup> December 2017 it shows how traditional music, although in quite a different manner to what many would expect, combined with strong lyrics and passionate vocals can evoke the feelings of a hundred years ago. Given the choice of playing “real” music like this against the “falseness” of much of popular music I know what I prefer.



**GRIDFAILURE  
IRRITUM  
BANDCAMP**

David Brenner is back with a new album to celebrate his second anniversary of Gridfailure, which is planned to be the first of ten albums this year! It will be interesting to keep track and see if he does manage to achieve this, and whether or not he keeps to the same level of quality as this one. Although David does use guests on some of the Gridfailure releases, this one is all his own work and I do wonder if that has had an impact on the result, as for some reason this appears to be more melodic to me than the other albums I have heard, which surely is not a term often used to describe his music.

For Christmas my long-suffering family joined together to purchase what may be the only copy in New Zealand of Art

Zoyd's amazing set '44½', and I keep returning to it in whatever spare time I have. It is only now, having played that so much, that I can fully appreciate just how much David has in common with them, as well as some of the more way-out approaches from Can, strange Seventies Krautrock, the noise scene and others. When I saw that Olav Bjørnsen had played some of this album on his radio show I was definitely intrigued, as I imagine that was quite a shock for anyone coming across it accidentally, as this is never music for the fainthearted (and to be fair, those with less eclectic tastes than mine might even challenge the notion that it is music at all). To me this is yet another huge success, and I look forward to the next 9 with great interested indeed!

<https://gridfailure.bandcamp.com>



**IMPERIAL TRIUMPHANT  
INCESTE 12" LP  
TEMPLE OF TORTUOUS**

This album was originally released digitally and on CD on April 15<sup>th</sup>, 2016 via Redefining Darkness Records, and on 23<sup>rd</sup> March 2018 it is also being made available on very limited (only 300 copies) vinyl with four additional tracks. According to the band, 'Inceste' is an interpretation of the works of French aristocrat Marquis de Sade: they wanted to make a record that was sordid, invasive, and childlike at times. Extreme highs and lows are everywhere, and the



music always reflects the lyrics. Nothing on 'Inceste' is stable. Everything instrument bends and twists and wrenches, so that the listener never knows what is coming next or what direction the music is going to move in. Their influences come more from the Jazz, Classical, and modern Avant-garde worlds, than the metal world, and this can be heard really clearly in the new songs which are not at all metallic, but are avant garde distilled

This means that the band is bringing together multiple forms of weirdness within their metal, creating something that is both challenging and interesting, and then the additional songs take that to a whole new level. Included in that selection is a version of "Nefertiti" – just how many metal bands, no matter how off the wall, can say that they have covered Miles Davis and done him justice? Definitely worth hearing if you get the opportunity.



**JOHAN KILBERG'S IMPERA  
AGE OF DISCOVERY  
AOR HEAVEN**

After three albums with his band Impera, founding drummer Johan Kihlberg decided it was time to spread his wings, and the Swede came up with the idea to

record his first solo effort. He wanted the opportunity to spread his wings and work with some other people. The first person he approached was Lion's Share guitarist Lars Chriss, and together they started writing songs. As they wrote the songs they discussed who they felt would be the best singer to be involved, with the result being quite a diverse album in many ways, although always melodic. That they managed to get Michael Sadler involved is quite something, although I was annoyed with myself for not picking up his vocals when I initially played the album: can't believe I didn't recognise his voice, as usually it is so distinctive.

The strength of the album is also its weakness, in that in many ways it feels quite disjointed and is definitely very much a project as opposed to a solo or band album. I found that if I dipped into the album and just played one song then I nearly always enjoyed it, but when playing the CD as a whole it didn't work. There isn't enough in the way of continuity, and while some songs are really very good indeed (take a bow all those involved with "I Am I", which is sung by Mick Devine (Seven)), as a whole there is something missing. I can see many of the songs being played on AOR radio, and that is where they will probably be best enjoyed, as the mix of melodic and American style AOR is indeed very clever, but just too disjointed for me to enjoy all in one sitting.





# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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

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**FREE!**





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

Graham's Hawkwind News this week takes the form of a "Letter from America"....



Howdy from Ay Zee .... Arizona. I'm not sitting by a cactus as I type this, as it's currently 99F (37C) in the shade, at teatime (5pm). I may be a Mad Brit, but I ain't THAT mad.

The website LouderThanWar has recently published Mr Dibs' personal Top Ten, and

while we can't go stealing their thunder and print it all here, we can reproduce the bit where he describes some Hawkwind - the 1971 album "In Search of Space".

"Well, what can you say new about this stone cold classic? It was the bridge between the new wave punk stuff I was listening to, and the dawning of what was to become my whole life! Everything I'd heard to date came from this band, some would only admit the influence way down the line, but it was there, and still is to this day...

"I hear a lot of new bands that you can point to and say, "Hawkwind", from the Horrors, to Evil Blizzard and beyond. Nothing at all sounds like the opening to Master Of The Universe, though many have tried. It just sweeps you away into outer and inner space, and that breakdown to just the bass riff, then Dave Brock's guitar chopping and swirling back in, just sublime... but there's also the electronics, by Del Dettmar and Dik Mik, and that's what sets this above the hard rock/metal oeuvre... pioneering, daring and sometimes downright scary, they knew how to twist minds with oscillators, synths and audio generators."

The entire piece is at this web address:

<http://louderthanwar.com/dibs-hawkwind-singer-top-top-favourite-albums-great-list-bass-driven-dystopia/>

Meanwhile, tribute band Hoaxwind have announced an upcoming gig. We can let the poster speak for itself.....



# Spirits Burning

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

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

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



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

GONZO

Multimedia  
spiritsburning.com



## HOAXWIND

HAWKWIND TRIBUTE BAND



9:00 until Midnight  
No Support Act

Saturday - 26th May 2018

THE FOX & DUCK - 194 Petersham Rd, Richmond TW10 7AD

**FREE ENTRY**

[www.hoaxwind.uk](http://www.hoaxwind.uk)





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....  
.....  
.....

Post Code .....

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

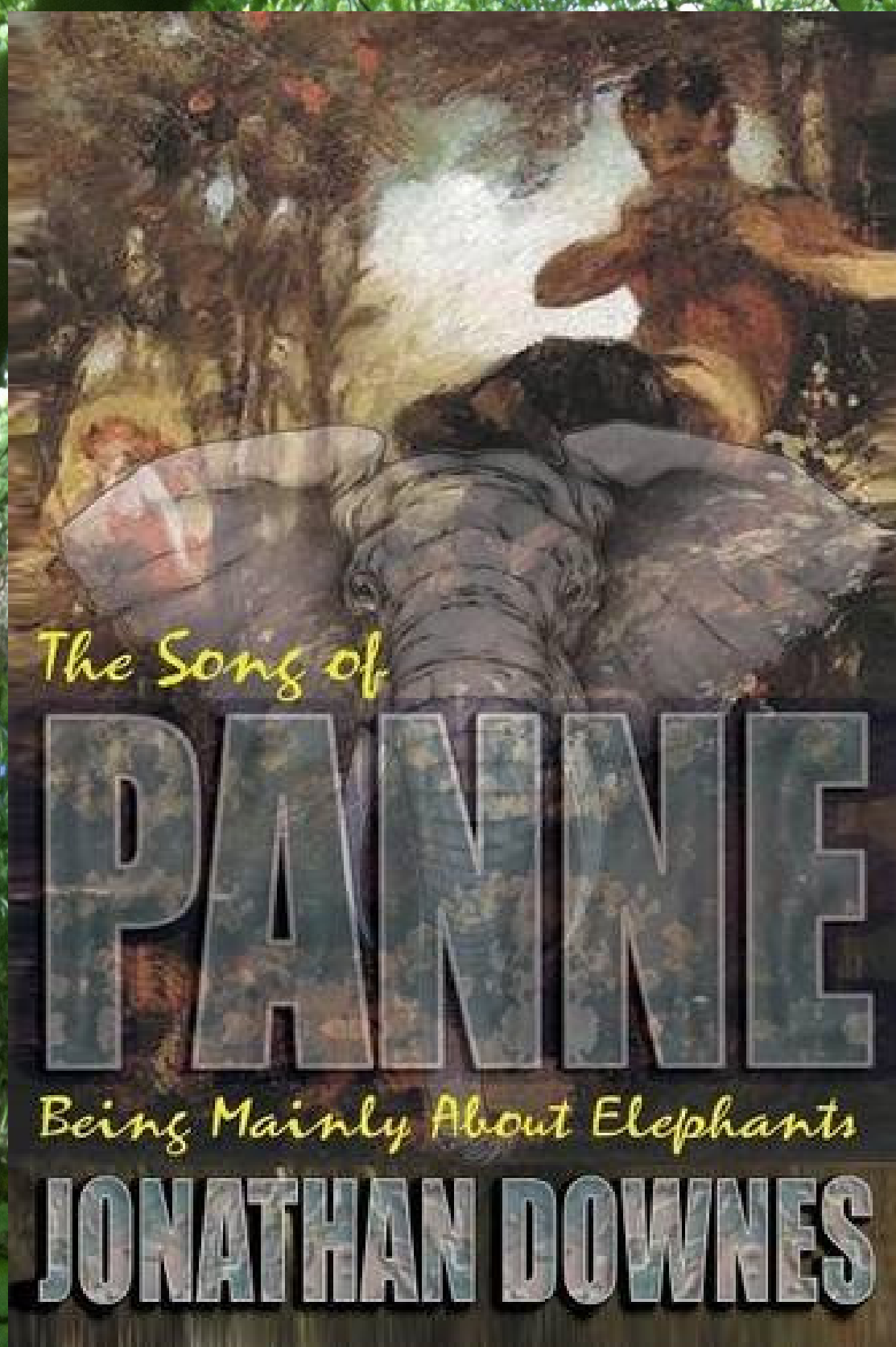
Telephone Number: .....

Additional info: .....

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

Any enquiries [hawkwindpassports@hawkwind.com](mailto:hawkwindpassports@hawkwind.com)





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# The Wild Colonial Boy

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

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

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

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

I'm not sure why, but the move to Peak Mansions had one particularly significant knock on effect for me. I don't know why, but within only a week or so after we arrived, I started to receive orphaned or injured birds; mostly fledglings. This had never happened to me up the hill at Mount Austin, and I don't know why. But this established a pattern, which was to continue during the three years that we lived there, and which has continued - to a greater or lesser extent - ever since.

The first of these birds was a young Zosterops or White Eye, which had been found sheltering inside one of the open garage bays around the back of the apartment block by my friend, William. For those of you not in the know, Zosterops are tiny little birds, a little smaller than a sparrow. They have a dull, light green plumage and the eponymous tiny, white feathers around the eye like the most delicate eye makeup put on by the most beautiful of women. Like most of the other birds that I have kept over the years, it was what is broadly known as a soft bill, which means it is an omnivore, who needs both animal and vegetable foodstuffs to thrive.

Even now, over fifty years after the event,





I can remember the intense emotion that flashed through my mind as I carried the terrified little creature through the house to the conservatory, where I put it in an impromptu hospital cage made from a cardboard box with one of my mother's kitchen towels in the bottom.

Although my parents didn't encourage me overly in the pursuit of the local fauna, for some reason they were more forgiving and accepting of the various rescued birds that arrived, and allowed me to keep them in the huge Edwardian conservatory through the French doors that led off the sitting room. Sadly, although I perfectly

remember my feelings of awe at being the custodian of something so small and helpless, not to say beautiful, my memory doesn't tell me what happened to the little bird. I expect that it died; most of them did, but in this case, I truly can't remember.

I have written critically, here and elsewhere, of the way that my hero Gerald Durrell retroactively edited the events of his young life to make a more cohesive narrative when he wrote them down in middle age. I am truly trying not to do this, and to avoid the temptation of making things any better - or worse - than I remember them. But the important word in





that sentence is 'remember'. It comes as a shock, when writing about things that I did and said when I was eight years old, to realise that in less than a dozen years, I shall be seventy; an age which no amount of dressing up will change from being undeniably elderly.

I will freely admit, also, that in the intervening half century, much water has flowed under many bridges, and far more alcohol and - indeed - other substances have polluted my blood stream; therefore, I am more than usually affected by the vagaries of human memory; and let's face it, human memory is not the most reliable of things at the best of times. It also doesn't help that nearly everybody that I knew back then is dead, and that the only two that are not - my brother and my old friend Richard Muirhead - are considerably younger than me, which means that I can check with them on the broader brushstrokes of what happened, but not on the minutiae of everyday life in the Downes household.

I cannot remember what order they came in, but over the next three years there was a fairly steady stream of orphaned and injured young birds, most of which died, some of which were released back into the wild, and others of which became much loved family pets.

There was a Hwamei that, for reasons of alliteration, I called Harold. Hwameis are amongst the most beautiful of the laughing thrushes; three genera of passerine birds primarily occurring in tropical Asia. Most of them are jungle birds, often very attractive and with loud vocalisations. Some of these vocalisations are loud and raucous; the Chinese name of one species means 'Seven Sisters' - an undeniably sexist name which compares the row which they make to the loud cackling and gossiping of a group of elderly Chinese spinsters, gathered at the village well. But others, like Harold the Hwamei, have a beautiful and melodious call, which has led to them being much prized as cage birds by the Chinese.



The name 'Hwamei' comes from the Cantonese for 'painted eyebrow' and refers to the distinctive markings around the bird's eye, which - coincidentally - is similar to that described above for the tiny Zosterops, but if anything, looks more like the eye makeup of a high class courtesan in a traditional Chinese opera. The bird has a bright yellow beak, and the rest of the plumage is made up of various shades of lush chestnut, and the bird is a little larger than a British blackbird.

But the undoubted king of my avian collection was William.

My parents were close friends with a couple who lived at one of the other apartment blocks on the Peak: Mount Kellett. Mr Wakeford was - from memory - a policeman and - I believe - a fairly senior one, and he, his wife, and son owned (or at least, had shares in) a plush motor launch called *The Pukaki*, who was apparently an 18th century Maori thief in New Zealand.

I have spent the last fifty years believing that it was the name of an antipodean bird, but apparently not. It is also - in the current vernacular - something rather revolting that I would rather not describe in these pages, and I have no idea why anyone would name a boat after an obscure tribal leader, I assume that whoever it was who named the boat had intended to name it after the *pukako*, one of the most instantly recognisable of New Zealand birds, and just got the spelling wrong. But they could have been referring to a lake named after the aforementioned chieftain or - I suppose - even the revolting social practice described in the Urban Dictionary.

The Downes family used to go out with the Wakefords quite often at weekends, and together we would explore various small islets, creeks, inlets, and bays that make up the territory of Hong Kong. Although most people think of Hong Kong as being a densely populated concrete nightmare, it

consists of over 200 - often uninhabited - islands, most of which are incredibly beautiful.

We would explore this delightful and picturesque archipelago, and - with my naturalist hat on - I delighted in the vast array of tiny biotopes that we would explore most weekends, and - with my eight year old boy hat on - I would revel in the normal childhood pursuits of swimming, diving, and building sandcastles.

One day, early in 1968, probably around Easter time (because only the most foolhardy would go swimming in the sea during the winter, because the cold currents came straight down the Asian coast from Siberia) we were out - with the Wakefords - sailing around one of the islands near Cheung Chau.

We had dropped anchor, and were enjoying a picnic lunch (which normally meant potato crisps and sandwiches for me and my brother, and varying amounts of alcohol for the adults) when suddenly the peaceful lunchtime was shattered as Mr Wakeford - sunhat still on his head - gave a gasp of astonishment and dove straight into the water.

It appeared, I remember, as if none of the adults knew what was happening either, as the tall and wiry policeman swam steadily towards the jagged rocks just off the shore. A few minutes later, he swam back. I remember that he was doing the backstroke, because his sunhat was no longer on his head. It was - instead - on his chest, and had been co-opted for use as an impromptu bird's nest for an indignant ball of black and white fluff that was squawking vociferously at him.

William had entered our lives!





# Thom the World Poet

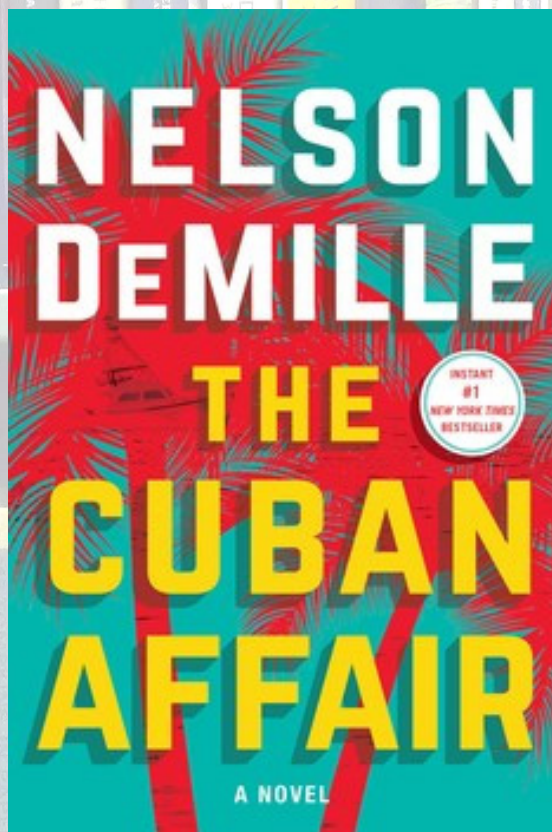
Rob Ayling writes:

"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!!!"

IF I KNEW YOUR NAME  
WOULD THAT CHANGE ANYTHING?  
Baptists came to our door,to preach  
"We already have religion"my reply...  
Poetry Angels Everywhere!  
Why do i need to answer my door?  
Phones calls from robots.I hang up  
I have epics to write and be ignored.  
What use i from a programmed app  
when Poetry is Evermore?  
Messages via email petitioning  
But i already agree with them'  
and know most petitions are ignored  
I still send poetry via email  
Do you want some more?



# Yer Gonzo Bookshelf



- Hardcover: 448 pages
- Publisher: Sphere; 01 edition (19 Sept. 2017)
- Language: English
- ISBN-10: 1501189379
- ISBN-13: 978-1501189371
- ASIN: 0751565881

"Strap in for the ride of a lifetime with the blistering new novel from America's greatest living thriller writer, Nelson DeMille.

Daniel 'Mac' McCormick has a good life. Aged thirty-five and a decorated US Army veteran, he whiles away his life in

stunning Key West, Florida, running a forty-two-foot charter fishing boat The Maine. A ladies' man and rule-breaker, Mac has it all - apart from the money to hold on to his beloved boat.

Then Mac is approached by a hotshot Miami lawyer called Carlos with an apparently irresistible offer: a fee of \$2 million to run the boat into Havana and smuggle out \$60 million from a stash hidden from the Castro government - cash once owned by the family of a beautiful Cuban-American woman named Sara Ortega.

With the political 'Cuban Thaw' underway, it's only a matter of time before someone finds the stash. But Mac knows if he accepts this job, he'll walk away rich...or not at all.

Punchy, witty and rammed with action, legendary international #1 bestseller Nelson DeMille once more shows he's a true master of the genre."

I'm not quite sure where to begin, because, whereas the blurb quoted above tells us all about this book, it actually tells us nothing at all. I have to admit that although I read a lot of thrillers, they are usually by British authors, so I can't tell you whether Mr DeMille is America's greatest living thriller writer or not, and claims like this are all hyperbole, anyway, and so it doesn't really matter.

I don't think that it does very much for my credibility as a rock and roll anarchist and - on/off - political activist, but I have been a fan of this particular genre of literature for many years. And quite a lot of my leisure time (what little there is of it) is spent reading well-crafted, and often rather violent, books, mostly set in the Cold War.





I first discovered the books of Nelson DeMille over thirty years ago, when I was working as a Staff Nurse in a decaying, Victorian red brick asylum for people who were then known as 'the mentally handicapped'. My boss, an elderly Charge Nurse called Frank, was also a devotee of this genre of literature, and used to pass his novels on to me when he had read them. He also tried to teach me (with very little success) to play golf, and - although our professional relationship was a little shaky - I was very fond of him, and I often look back happily at the years we worked together. I think it is true to say that my relationship with him was one of the only things that made those unhappy years bearable. One day, he passed on to me a book called *Word of Honor*, which blew me away. It is the story of a middle aged American businessman, who - out of the blue - finds himself being prosecuted for war crimes, allegedly committed when

he was a young lieutenant, serving in Vietnam back in 1968.

This went on to be one of my favourite books, but - I am sad to say - although I tried to read DeMille's other books, at the time, I didn't make headway with any of them.

Then, about thirteen years ago, when I first moved back to North Devon to look after my dying father, I gave one of his other novels a go for the first time in seventeen years, and - to my pleasure - I found that I finally 'got' Nelson DeMille; and I put my trusty credit card to work and trawled through Amazon looking for second hand copies of his entire literary output, the vast majority of which I enjoyed immensely.

After then, whenever DeMille has a new book out, I would drop heavy hints to my nearest and dearest that I would like to receive copies of said books for Christmasses and birthdays. And so it came to pass that - last Christmas - I received a copy of this; DeMille's latest blockbuster.

I'm always in a bit of a philosophical quandary when I come to review books which are broadly or completely fictional. When reviewing a non-fiction book, it is quite acceptable to discuss the content, but I always feel as if I'm being a spoilsport if I give away too many details of the plot of a work of fiction. After all, especially where a thriller is concerned, people buy the book in order to find out what the story is, and if some bad-tempered fat bloke in North Devon has already spilled the proverbial beans about it, to my mind at least, it will massively detract from whatever enjoyment the prospective reader is likely to get from the book. So, I'm not going to say anymore about the plot of the book than is to be found in the title of the book, or the publisher's blurb, which I quote verbatim above.









ROCK and ROLL

# a cabinet of curiosities

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

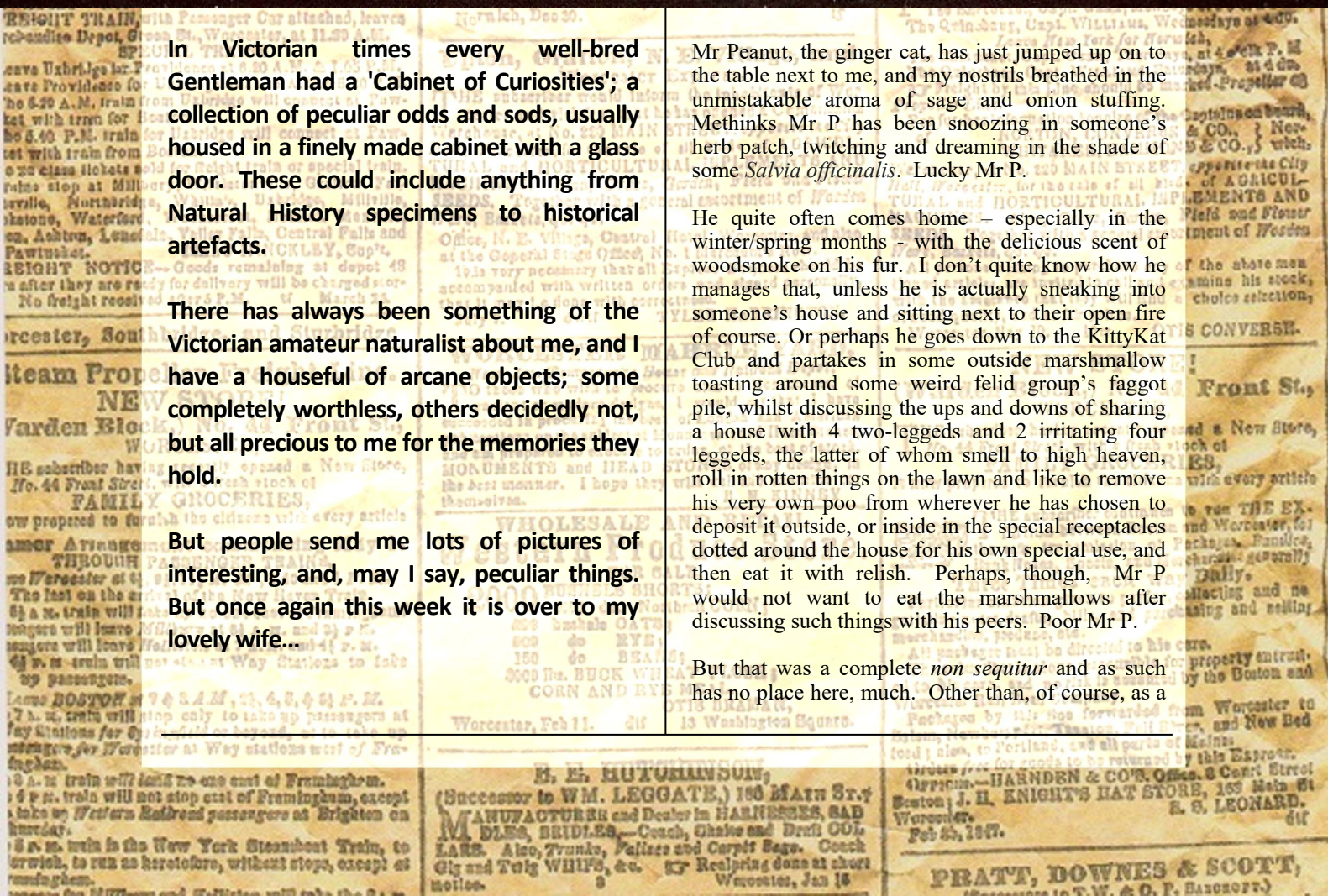
There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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

Mr Peanut, the ginger cat, has just jumped up on to the table next to me, and my nostrils breathed in the unmistakable aroma of sage and onion stuffing. Methinks Mr P has been snoozing in someone's herb patch, twitching and dreaming in the shade of some *Salvia officinalis*. Lucky Mr P.

He quite often comes home - especially in the winter/spring months - with the delicious scent of woodsmoke on his fur. I don't quite know how he manages that, unless he is actually sneaking into someone's house and sitting next to their open fire of course. Or perhaps he goes down to the KittyKat Club and partakes in some outside marshmallow toasting around some weird felid group's faggot pile, whilst discussing the ups and downs of sharing a house with 4 two-leggeds and 2 irritating four leggeds, the latter of whom smell to high heaven, roll in rotten things on the lawn and like to remove his very own poo from wherever he has chosen to deposit it outside, or inside in the special receptacles dotted around the house for his own special use, and then eat it with relish. Perhaps, though, Mr P would not want to eat the marshmallows after discussing such things with his peers. Poor Mr P.

But that was a complete *non sequitur* and as such has no place here, much. Other than, of course, as a





# THE BITCH IS BACK

filler so I don't have so much to look for in the sales lists and such like, to put aside for entry into the already bulging and very passé cabinet.

But on with show my lovelies.

**RARE Trina 2002 BET Awards Worn Custom Joey Rolon High Boots Baddest Bitch Miami US \$2,493.99 (Approximately £1,847.88)**



“RARE Trina 2002 BET Awards Worn Custom Joey Rolon High Boots! PLEASE NOTE: Listing is for a Pair of Custom Air Brushed and Bedazzled made by Joey Rolon Thigh High Boots for Rapper Trina worn during the 2002 BET Awards. Trina was nominated for Best Female Rapper in 2002. The boots have been previously owned and worn, missing some bedazzles in areas. SEE PHOTOS. BRAND: Joey Rolon Custom. SIZE: US 9, Height: 29 inches. US Shipping is only \$6.00 !!”

I have no idea who Trina is, other than she is a rapper from Florida. But these boots certainly are bedazzley. But missing some of those bedazzles in areas ain't really good is it, hun? If one is going to spend nearly two grand on a pair of bedazzled boots I think it is only fair to expect that all the bedazzles are there in ship shape and bedazzle fashion.

**Original Marquetry Wood Panel Portrait of Clarinetist Benny Goodman by Sark - US \$75.00 (Approximately £55.57)**

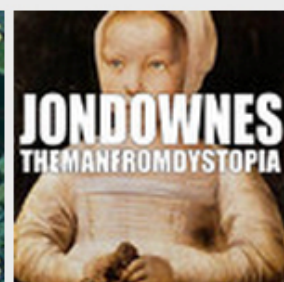
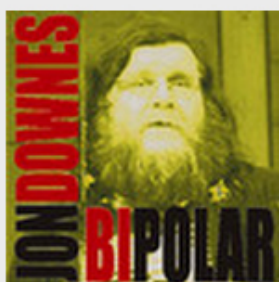


“Offered for sale is a Marquetry Portrait of Benny Goodman playing his iconic Clarinet. It was created by Sark, who was well-known for his very detailed Marquetrys. Marquetrys are created by applying different colored wood veneers to panels. Sark (who is known by his single name) was an amazing artist who created marquetrys with great detail. This was created in the 1970's and measures 30" x 24". It is in very good condition. No cracks or gouges.”

Love it or hate it, you cannot but marvel at the sheer artistic gift this man possesses in being

## SHAMELESS SELF PROMOTION TIME

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



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



able to produce such a thing.

**Tim Decker Rare Ray Charles Autographed Painting**  
US \$1,500.00  
(Approximately £1,111.40)



**"RARE MOTOWN UNIQUE CLASSIC ON OF A KIND**  
Rare Signed Tim Decker Ray Charles Original Painting  
Original Painting Ray Charles By Tim Decker  
Professional Speed Painter 2016  
Acrylic On Canvas Stretched Canvas On Wooden Frame  
Signed On Bottom Of Painting  
Autographed on Back Of Canvas Artist Tim Decker  
Huge Painting 54" high x 41" wide x 1" deep"

This is one big painting. Before I read the description and just saw the photo and the size of that painting up against that three seater sofa, I said to myself, 'That is one big painting.' Then I read the description and saw the size, nodded my head and silently reiterated my previous statement, 'Yep, that is one big painting.'

**1986 Barbara Eckstein Collection Grateful Dead Dolls ☆#1 - US \$1,500.00**  
(Approximately £1,111.40)

"These are the most collectible dolls on the grateful dead lot. These were hand made individually by Barbara Eckstein and distributed on tour in 1986. They were only distributed to family and all of the dolls have been on tour! The only one that does not have the card is pippen he is in a little more rough condition compared to the rest but very very good condition. You will not find another one. You will not find another Bobby or Phil as they were the least made. Of course Jerry was the most popular and she made more of those than anything. Every single doll that she made is a little different none are the same. They were hand made in America by her



for the Grateful Dead, All of them come in a Display case. All of the dolls spent a little time on the road none of them are damaged but there may be a very minute blemish here in there, not noticeable. They will be shipped to your door and insured. I am including the shipping cost. Please enjoy I hope you get them. If you do get them I hope you cherish them because they are very very special! This is the price of all the collections of all the dolls associated with the Grateful Dead!!! Enjoy the ride and have a Grateful day!!!"

Do you like these? I like these. They are so cute and cuddly, and believe me – I am not really a cute and cuddly person. I mean, I really don't get cute and cuddly toys. Especially Teddy bears. They leave me cold. Give me a cuddly stuffed porcupine toy and I would be over the moon, but Teddy bears? Nah, you can keep them. You see what happened there? That could easily become a rap. Perhaps I should contact Trina and ask her to exchange the boots for my wordage for a rap, seeing as the wordage ain't very good, and her boots have lost some bedazzles so it is sort of fair and square.

**ORIGINAL ART ACRYLIC MIXED MEDIA**  
**IGGY POP PORTRAIT 2010 JOEY DAMMIT**  
**EXCLUSIVE C \$700.00**  
(Approximately £402.51)



**"ORIGINAL & EXCLUSIVE MIXED MEDIA**





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.



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Purchased Directly From Original Artist - Measures Approx. 13" Wide x 9.5" High x 1.75" Deep

Um. I think I shall leave it to Trina to work out what to say about this.

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"Posters, 1st. Programs 1st. Tickets/Handbills Condition as seen. No charlatans or cheaters.

Heartbreaking sale"

Those last two sentences sound like the lyrics to a song Hey, Trina! A rap for ya!



Rossini wrote the aria 'Di tanti palpiti' while waiting for some risotto in a Venice restaurant. It would seem, by the photo here, that he liked his risotto very much. We should all be like Rossini.

Just sayin'





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

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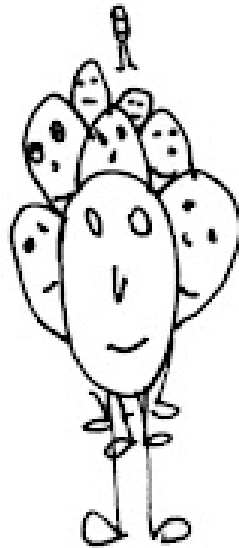
*“Music from both the mind and heart...”*



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# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry consonantly wore a hat



# 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**



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[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 another week's travail is nearly over. As anyone within shouting distance will have gathered, I have spent most of the week engaged in implementing, and finding various workarounds for, the EU GDPR legislation that kicks in next week. I think that I have sorted it, and am - by now - heartily sick of the subject.

It is a pain in the arse to have had to do, and a bureaucratic nightmare, and like so many other pieces of ill conceived legislation, it is going to cause chaos and screw up all sorts of people's businesses and finances. What an annoying waste of time it has all been.

However, my mate Dr Dan Holdsworth pointed out that no-one is yet aware of the implications because it has not yet been tested in a court of law. So the whole thing may change in the foreseeable future, and on top of that, there is so much pressure upon the UK Government to make various concessions that I think that it is probably bound to.

But enough of that.

Graham is still in Arizona, but he is coming back next Thursday, so things will probably be returning to normal. Carl is coming down on Tuesday, and there are all sorts of things planned.

For those of you not aware of such things, the latest episode of *On The Track* came out yesterday.



Forgive me for always banging on about our webTV show, but it matters a lot to me, and I would be grateful for as many people as possible to see it, and spread the tidings of it far and wide:

[https://www.youtube.com/watch?v=VX5wuSfHkv0 ...](https://www.youtube.com/watch?v=VX5wuSfHkv0...)

I should, at this point, be saying something clever, erudite and succinct, but I can't think of anything. I intend to get everything done as quickly as possible and then hide inside a bottle of gin for the foreseeable future.

Slainte

Jon



# THE BEST LAID PLANS



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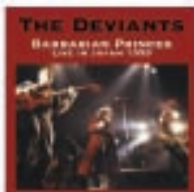
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ANDY COLQUHOUN**  
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HIST119CD



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Dr. Crow  
HIST186CD



**THE DEVIANTS**  
The Deviants Have  
Left the Planet  
HIST292CD



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