



GONZO

Doug meets **Annabella Lwin** from the legendary **Bow Wow Wow**. Wow! Alan discusses the **rewilding of the British coastline**, John takes a critical look at **Dweezil Zappa**, **Wooden Sjhips**, **Jessica Risker** and more, while Jon talks about **Mott the Hoople** and **Sadie Mae Glutz**. Wot an eclectic mix.

#294

GO JOIN HER GANG, YEAH

GONZO

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THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this peculiar, although often rather erudite magazine. I am very pleased with it, and am fascinated to see the way that it has taken on a life of its own, and gone off into stylistic tangents that I would never have conceived back in 2012, when we started. I still find it remarkable that we

have come out nearly every week, for nearly three hundred weeks, and hope that we continue to do so for a long time to come.

With this issue, we are breaking new ground. A few weeks ago, Alan asked me whether I would be interested in a picture led article about the rewilding of parts of Britain's coastline. Rewilding is one of the things about which I am very passionate. Indeed, in the other magazine which I publish – *Animals & Men*, the journal of the Centre for Fortean Zoology – rewilding is one of the regular tropes within its journalistic mix.

For those of you not aware, rewilding – as defined by Rewilding Britain – is:

“Rewilding is the large-scale restoration of ecosystems where nature can take care of itself. It seeks to reinstate natural processes and, where appropriate, missing species – allowing them to shape the landscape and the habitats within.

Rewilding encourages a balance between



Both from a moral, and a pragmatic, point of view, I believe that every attempt should be made to bring as much as possible of the United Kingdom back to a semblance of its natural state

people and the rest of nature where each can thrive. It provides opportunities for communities to diversify and create nature-based economies; for living systems to provide the ecological functions on which we all depend; and for people to re-connect with wild nature.”

From where I am sitting, our species is guilty of the most appalling crimes against nature, and – although there are many different definitions of what the biotopes on this planet actually *should* be – one thing is certain: very few of them fit any of these idealised criteria.

Both from a moral, and a pragmatic, point of view, I believe that every attempt should be made to bring as much as possible of the United Kingdom back to a semblance of its natural state, and – in particular – to give it as wide a biodiversity as possible. We are only beginning to discover how important the synergistic relationship is between all the different creatures in a biotope (and this includes us).

Therefore, I make no apologies whatsoever, for including Alan’s beautifully photographed article in this issue.

This magazine has always had a broadly political agenda, and the preservation of the planet is the most important political issue facing the human race today.

Moving back to more traditional subjects: last week, I discovered something really rather nice.

I had totally overlooked it, but one of my favourite bands reformed for a few shows at the end of June. Mott the Hoople burst onto my consciousness, as it did so many people, in 1972, when the David Bowie penned anthem *All the Young Dudes* was a massive hit in the last weeks of the summer term. And I have been a fan ever since.

Late last week, I was pottering about on YouTube, looking for something to be my Gonzo Track of the Day on the Gonzo daily blog, when I was amazed to see a couple of excerpts from a show that Mott the Hoople had played in Azkena Rock Festival in the north of Spain, a day or so before. Frontman Ian Hunter still swaggered about the stage as if he owned it, which is a remarkable achievement when you think that he is only ten years younger than my eighty nine year old mother-in-law. To be within spitting distance of one’s eightieth birthday but still to be a totally convincing rock and

اللجنة لهم إذا كانوا لا تأخذ نكتة





roll ruffian, is no mean achievement.

Mott the Hoople actually re-formed back in 2009, with all five original members. At the time, Hunter wrote:

"Why are we doing it? I can't speak for the others, but I'm doing it just to see what it's like. Short of war, death, famine etc. ...it's ON."

The band played a few dates in 2013, but the drummer, affectionately known as 'Buffin', died of early onset Alzheimer's disease, at the beginning of 2016, and the bass player, Pete Overend Watts, died of throat cancer almost exactly a year later. So the line-up of Mott the Hoople that convened for this year's gigs was perforce different than had played so memorably nine years ago.

I missed the announcement, but in

February 2018 it was announced that Mott the Hoople would be playing several European dates in the summer of 2018. Ian Hunter will be joined by former bandmates Morgan Fisher on keyboards and Ariel Bender on guitar. In a press release, Hunter said "[Fisher and Bender] toured extensively with Mott and both were featured heavily on The Hoople album after Mick Ralphs and Verden Allen left the band... I know many people were disappointed when neither appeared on the 2009 and 2013 get-togethers. Hope this makes up for it!"

I can't remember who it was who said that rock and roll is a young man's game. It might have even been Mott the Hoople. But the sheer savagery of the performance from the re-formed trio totally contradicts any such claims.

I sincerely hope that the band continues in some form or other, and would love to hear what would happen if the band went into a studio together. However, I think that the best that we can probably expect may be some more live shows. I also discovered, much to my chagrin, that the band have released live albums of shows from January 2010 and November 2013, which I shall be going to check out pretty well as soon as I have finished dictating this editorial to the lovely Olivia. From a historical point of view, Mott the Hoople are one of the most important British bands. Because Ian Hunter's career arc took the traditional path from playing in Butlins at the end of the 1950s, to a RnB group in 1964, to being a proto-prog journeyman, before signing to Island Records in 1969 and making a bunch of highly regarded records that nobody bought. They only became famous once benefactor David Bowie gifted them what was to turn out as their signature song.

For those of us that still revere rock and roll as some sort of an art form, the fact that there is somebody who has 'risen up through the ranks' like this, but who never sold out, and is still doing what he does with integrity and flare, is a very precious thing.

"I got an idea
Go tell the superstar
All his hairs are turning grey
Star-spangled fear
As all the people disappear
The limelight fades away
'Cause if you think you are a star
For so long they'll come from near and far
But you'll forget just who you are (yes you will)"

I think that this issue has got off to rather a good start.

Love on ya,
Hare bol,
Jon



Rewilding Britain, Mott the Hoople, Paul McCartney, Public Image Limited, Andrew Boff, cannabis, Yes, Morrissey, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Henry Butler, Alan Longmuir, William Russell Watrous III, Roy Carr, Jahvante (Smoke Dawg) Smart, Eugene Sampson Pitt, Big Bill Bissonnette, Harlan Jay Ellison, Richard Swift, Rick Wakeman, Michael Bruce, Natural Gas, Doug Harr, Bow Wow Wow, Annabelle Lwin, Alan Dearling, Rewilding Britain, Devon, Berwickshire, John Brodie-Good, Wooden Shjips, Jessica Risker, Rusty Young, Poco, Diana Mangano, Dweezil Zappa, Darryl Williams, Kev Rowland, Johannes Luley, Karkaos, Bugra Sisman, King Goat, Krepuskul, Last Days of Eden, Legend of the Seagullmen, Letters from the Colony, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, Susan Atkins-Whitehouse (aka Sadie Mae Glutz), Helter Skelter, Charles Manson, Grateful Dead, Jimi Hendrix, Syd Barrett, Beastie Boys, Michael Jackson, Blackbeard

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
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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).

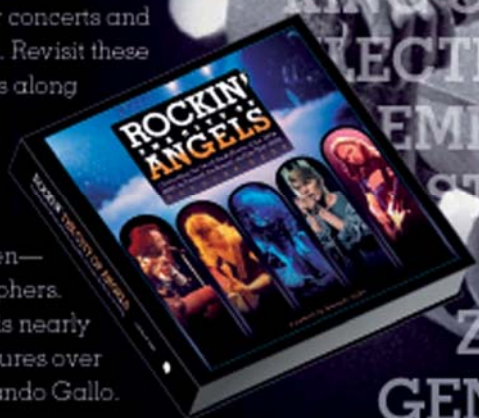
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

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
NICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STY DIXIE DREGS PAUL
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



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THE ^{gonzo} NEWSROOM



PAUL FRESHENS UP: Paul McCartney announced earlier this week that he'd be making his eagerly anticipated return to the road with his new Freshen Up tour, starting in Canada this September. Today, Paul announces his first shows in the UK since 2015 – and his first Scottish concert in almost a decade.

- Wednesday 12th December – Echo Arena – Liverpool
- Friday 14th December – SSE Hydro – Glasgow
- Sunday 16th December – The O2 – London

The new tour dates confirmed this week mark Paul's first series of live dates since the One On One Tour that played to some two million fans over the course of 2016 and 2017.

The Freshen Up tour will also be Paul's first outing following the release of his brand new studio album, 'Egypt Station', out September 7th on Capitol Records.

Paul's last concerts in London and Birmingham took place in 2015 and were part of his massive Out There world tour,

"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

which ran from 2013 – 2015. His last visit to Scotland was in 2010 on the Up and Coming tour at Hampden Park.

<http://www.music-news.com/news/Underground/114155/Paul-McCartney-announces-first-UK-shows-in-three-years>

GOZZO CURRENTLY IN STOCK AT GONZO (UK)

GOZZO CURRENTLY IN STOCK AT GONZO (USA)

BANGOR IS AN ENERGY: Public Image Limited will play in Northern Ireland for the first time this summer.

Fronted by the once-feared Johnny Rotten, the former Sex Pistol turned butter salesman will take to the stage as the highlight act in this year's Open House Festival at the seaside resort of Bangor, just twelve miles outside Belfast.



He follows closely in the footsteps of former PiL bassist Jah Wobble who played near Belfast for the first time last autumn, declaring that gig one of his best ever.

Pil will play an open air gig on Bangor seafront on Saturday 25 August with



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...

“live out where the real winds blow—to sleep late, have fun, get wild, drink whisky, and drive fast on empty streets with nothing in mind except falling in love and not getting arrested . . . Res ipsa loquitur. Let the good times roll.”

Hunter S. Thompson

support from a strong local contingent of seventies' has-beens-but-still-going including the band that put the oi in boistrous, the Outcasts. Fittingly in a World Cup year, the Undertones will flick to kick the concert off in their inimitable style with more songs about chocolate and girls.

<http://www.music-news.com/news/Underground/114037/Public-Image-Limited-to-play-in-Northern-Ireland-for-the-first-time>

THE LUNATIC IS ON THE GRASS: A leading Tory MP who has entered the race to be London's next mayor has called for cannabis to be legalised. Andrew Boff has claimed that making the drug legal would reduce knife crime and mental illness amongst young people who take powerful strains of the drug.

Speaking to the London Evening Standard, Boff said he would use his position as mayor to “bring regulation to an illicit drugs trade that is behind half of



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notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
155 MAIN ST. BOSTON.
Feb 24, 1877.

The Gospel According to BART

Look what my favourite roving reporter has sent in this week. The Yes50th Anniversary juggernaut has finally hit the road.



"ABOUT #YES50: CELEBRATING 50 YEARS OF YES
YES's current touring line-up consists of Jon Davison (vocals), Steve Howe (guitar), Alan White (drums & percussion), Geoff Downes (keyboards) and Billy Sherwood (bass).

Guesting on the current tour to add additional drums is Steve Howe's son, Dylan Howe."

<https://wellmonttheater.com/shows/yes50-celebrating-50-years-yes/>

Bart will be at one of the shows imminently so expect a ringside account...



the murders in London."

A member of the London Assembly, Boff has 40 years of experience in government. He said that whilst he would have no powers to change the drug laws himself, he would use the position as a platform to persuade Parliament.

"We are handing the distribution of cannabis to criminals and...putting young people at risk, both from knife crime as gangs fight for market share and from being exposed to black market drugs that are particularly dangerous to health."

<https://www.nme.com/news/music/politician-running-next-london-mayor-calls-cannabis-legalised-2348977#Dfs0epykVqecjQ10.99>



THE ^{gonzo} NEWSROOM

MOZZA MADNESS: A Morrissey impersonator has spoken about the pitfalls of performing as the Smiths singer as the real Moz stirs up controversy with his questionable views.

Speaking to Manchester Evening News, electrical contracts director Johnny Turner – the Morrissey of The Smiths Ltd. – spoke about his nine year tenure performing as Moz and how it has changed in light of Morrissey’s problematic public image. “It has started filtering through to me”, Turner says. “Someone posted on our website asking if I do political rants in between songs, and another asking if I’m a fake Morrissey do I have the same fake views as him.

“It’s not worth responding to those sorts of comments, you’re just putting fuel on the fire.”

Turner noted that the politics associated with Morrissey shouldn’t distract from what The Smiths Ltd. are all about. “For us, as a tribute band, it’s all about the music first and foremost and celebrating the music of The Smiths.”

<https://www.nme.com/news/music/morrissey-impersonator-interview-being-blamed-singer-views-2348927#zGJ50z8SM1ujHUUC.99>

MORE MOZZA MADNESS: Morrissey has cancelled all his upcoming UK and European shows. The decision was confirmed via his official promoter on Twitter amid social media speculation all afternoon

Morrissey has postponed all dates on his upcoming UK and European tour. A statement via Gigs and Tours confirmed the news today (June 29), citing “logistical circumstances beyond our control” for the cancellation.

It added: “The UK/European Morrissey concerts scheduled for July will be postponed.”

“We deeply regret any inconvenience to the fans and promise to reschedule UK and European dates as soon as possible.”

<https://www.nme.com/news/music/morrissey-cancelled-upcoming-uk-european-shows-2347528#fgLgkrD7y5ygvDE3.99>

Due to logistical circumstances beyond our control, the UK/European Morrissey concerts scheduled for July will be postponed.

We deeply regret any inconvenience to the fans and promise to reschedule UK and European dates as soon as possible.

All original purchasers from official ticket outlets will have the full ticket fee refunded, including booking fee, to their credit/debit cards. Refunds from ticket agents will be actioned from midday on Monday 2nd July.

The LIHS World Tour will continue, starting back up in Mexico City on November 23rd.

Watch for more dates to be added soon!

The LIHS World Tour has been Morrissey’s most successful tour to date, having achieved record business for the artist in both the U.S. and the UK.

We thank all the fans for their support. - Management

PRATT, DOWNES & SCOTT,
Manufacturers to T.W. & O.P. BARONOFF.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



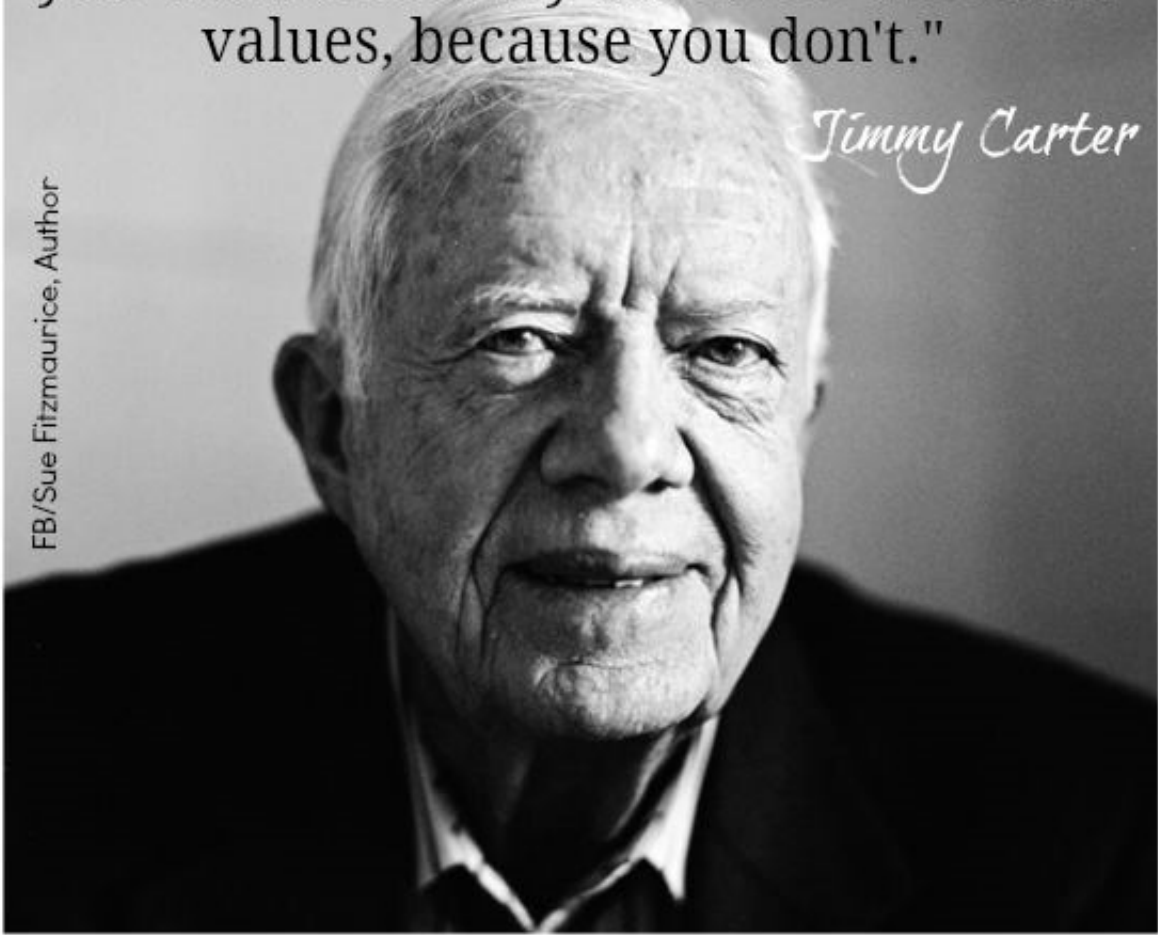
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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



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Peculiar News of the Week

Health Officials: Pools, Diarrhea Not Good Mix

BY VERONICA BOSMAN
WORLD-HERALD STAFF WRITER

If you can't control yourself, please don't swim.

That's the message Douglas County health officials are sending to swimmers this summer, hoping to prevent another cryptosporidiosis outbreak like the one last summer that forced two private Omaha pools to close temporarily.

"If you have diarrhea, please stay out of the pool," said Carol Allensworth, the county's epidemiologist. "That's

Jewish Community Center, 333 S. 132nd St., and the Champions Club, 13800 Eagle Run Drive.

Several other pools, including some outside the county, were suspected of being infected, said Tom Leary, the county's supervisor of sanitary engineering. But only the two pools had confirmed cases, he said.

The CDC report made several recommendations to help control future outbreaks. The recommendations included educating swimmers not to swim if they are sick and making

Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. However this week he is in Tajikistan, so we have had to find something that he would have approved of in his absence.





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.

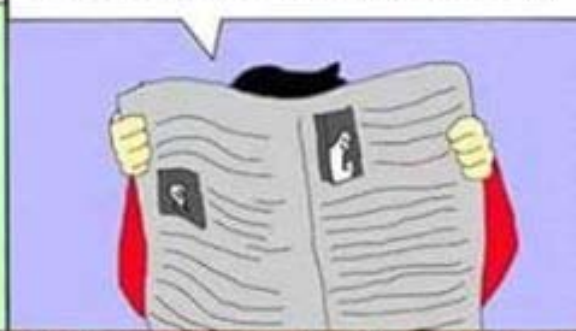
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for 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 the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

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



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



Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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



01 -07-2018 – SHOW 265 – Jimi

Nuit D'Octobre: Ziggy Stardust
Mouse on Mars & Swamp Dog: Resume
Boytoy: Mary Anne
Jimi Hendrix: Valleys of Neptune
Orchestral Manoeuvres in the Dark: Almost
Yes: Don't Take no for an Answer
FBI Warning: Dead by Three
Rev Edward W. Claybourne: I Have a Home in
the Sky
Trembling Bells: Knocking on the Coffin
Jimi Hendrix: Hear my Train a Comin'
Unknown Mortal Orchestra: Not in Love We're
Just High
Shape: The Earth Abideth Forever
The Outlaws: Stick Around for Rock n Roll
Dennis Young: Pulsar
Cath and Phil Tyler: The Two Sisters/A
Fisherman's Tale
Oly Ralfe: The Bridge
DJ Qbert: Scratch
Guy Warren with the Red Saunders Orchestra:
Ode to a Stream
Jimi Hendrix: Let me Move you
Alastair Roberts Amble Skuse and David McGuinness:
Long-a-Growing

[Listen
Here](#)



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

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



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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

EXCLUSIVE RE-BROADCAST

"Now We Know What Washington Would Do If They Found a UFO" -- Mack, Juan-Juan and Cobra discuss a startling revelation made by one of the show's intelligence contacts. Also, Rob Beckhusen on Who Let The Dogs Out in Dallas; Switchblade Steve on the classic Wales UFO flap. Plus, a Cobra vs Juan-Juan feud erupts.



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



Henry Butler
(1949 – 2018)

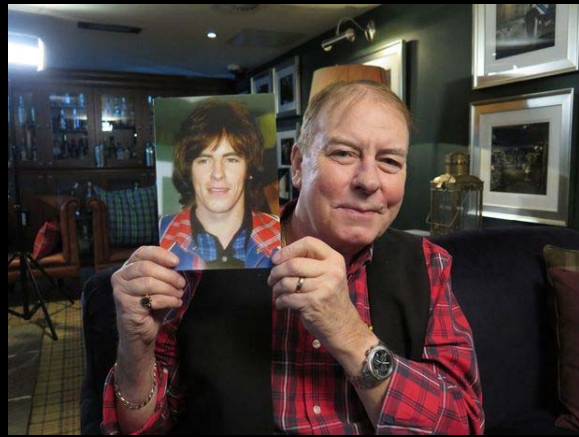
Butler was an American jazz pianist, known for his technique and his ability to play in many styles of music. He was blinded by glaucoma in infancy. His musical training began at the Louisiana State School for the Blind, where he learned to play valve trombone, baritone horn and drums before focusing his talents on singing and piano. Butler was mentored at Southern University, in Baton Rouge, Louisiana, by clarinetist and educator Alvin Batiste. Butler later earned a master's degree in music at Michigan State University in 1974, and received the MSU Distinguished Alumni Award in 2009.

Referred to by Dr. John as "the pride of New Orleans," Butler was his generation's representative in the Crescent City's lineage of piano players such as Professor Longhair, James Booker, Tuts Washington, and Jelly Roll Morton.

Butler recorded for several record labels, including Impulse, Windham Hill, and Basin Street Records.

In August 2005, Hurricane Katrina devastated Butler's home in the Gentilly section of New Orleans. His 1925 vintage Mason & Hamlin piano was wrecked by flood waters that rose to nearly eight feet inside his house.

Butler died of end-stage cancer on July 2nd, at the age of 68.



Alan Longmuir
(1948 – 2018)

Longmuir was a Scottish musician and the bass guitarist of the 1970s pop group, the Bay City Rollers. His younger brother Derek Longmuir was a founding member and drummer of the group.

A member of a musical family, he formed his first band at the age of 17, with his brother Derek and two others. They changed their name and line-up to become the Bay City Rollers.

In 1976, at the height of the band's popularity, Alan Longmuir left and was replaced by rhythm guitarist Ian Mitchell. Longmuir returned to the group in 1978, and thereafter switched between bass guitar, rhythm guitar and keyboards. He also played piano accordion.

Longmuir died on 2nd July, after contracting an illness while on holiday in Mexico, where he had been a patient at the Galenia Hospital in Cancun but had been cleared to return home. He was 70.

William Russell Watrous III
(1939 – 2018)

Watrous was an American jazz trombonist. He is perhaps best known by casual fans of jazz music for his rendition of Sammy Nestico's arrangement of the Johnny Mandel ballad "A Time for Love," which he recorded on a 1993 album of the same name. A self-described "bop-oriented" player, he was well known among fellow trombonists as a master technician and for his mellifluous sound.

THOSE WE HAVE LOST



Watrous' father, also a trombonist, introduced him to the instrument at an early age, and while serving in the U.S. Navy, Watrous studied with jazz pianist and composer Herbie Nichols. His first professional performances were in Billy Butterfield's band.

Watrous' career blossomed in the 1960s, whereby he played and recorded with many jazz luminaries, including Maynard Ferguson, Woody Herman, Quincy Jones, Johnny Richards, and trombonist Kai Winding. He also played in the house band on the Merv Griffin Show from 1965–1968.

In 1971, he played with the jazz fusion group Ten Wheel Drive. Also in the 1970s, Watrous formed his own band, The Manhattan Wildlife Refuge Big Band, which recorded two albums. The band was later renamed Refuge West when Watrous moved to southern California.

He continued to work as a bandleader, studio musician, and performer at jazz clubs. In 1983, Watrous collaborated with Alan Raph to publish *Trombonisms*, an instructional manual covering performance techniques for trombone. He has recorded as a solo artist, bandleader, and in small ensembles.

He died on 2nd July, at the age of 79.

Roy Carr (1945 – 1 July 2018)

Carr was an English music journalist, covering pop, rock and jazz. He joined the *New Musical Express* (*NME*) in the late 1960s, and edited *NME*, *Vox* and *Melody Maker* magazines.



He was the son of jazz musician and composer Tony Carr, a member of Joe Loss's band and writer of "March of the Mods" and started his music career as a member of Blackpool-based band The Executives.

He started writing reviews for *Jazz News* and the *NME* in the early 1960s, before joining the *NME* staff in 1970 and contributing as reviewer, interviewer and columnist to the magazine's relaunch later in the decade under editors Alan Smith and Nick Logan. During the 1980s and 1990s Carr compiled the majority of free tape and CD compilations that were given away with music magazines.

Carr also worked as a broadcaster, record producer, and writer of album liner notes; his career as a music journalist and magazine editor lasted from the 1960s to the mid 2000s, in later years contributing as a freelance writer to jazz magazines.

Carr died of a heart attack on 1st July, at the age of 73.



Jahvante Smart (1996 – 2018)

THOSE WE HAVE LOST

Smart, better known by his stage name Smoke Dawg, was a Canadian rapper from Toronto, Ontario.

Smoke Dawg was a member of the group Halal Gang, which also included rappers SAFE, Puffy L/z, and Mo-G, and he was responsible for the popular remix of "Trap House" in 2015, featuring French Montana. His collaborations extended overseas with a key icon in grime music, Skepta, and their song "Overseas". Smoke Dawg was associated with the Toronto music collective Full Circle, which consists of the group Prime Boys (Jay Whiss, Donnie, Jimmy Prime) and Halal Gang.

He was shot and killed on June 30th, at the age of 21.



Eugene Sampson Pitt (1937 – 2018)

Pitt was an American musician and the founding member of The Jive Five. He formed a group with some school friends in 1954 called the Genies, in which he was the lead singer.

In 1959 he, together with Jerome Hanna, Richard Harris, Norman Johnson, and Billy Prophet formed The Jive Five. Among their classic doo-wop recordings, released on Beltone Records, were "My True Story", "Never, Never", and "What Time Is It?".

In 1985, Pitt and The Jive Five were introduced to

New York cable TV branding consultants Fred Seibert and Alan Goodman by his latest producer, Ambient Sound's Marty Pekar. Together, they embarked on an almost ten-year relationship, creating and singing the a cappella signature sound of the American children's television network *Nickelodeon*.

Pitt died at the age of 80 on June 29th.



Big Bill Bissonnette (1937 – 2018)

Bissonnette was an American jazz trombonist, drummer, and record producer, and was a strong advocate of New Orleans jazz as played by veteran African-American musicians. In the 1960s, he led his own group, the Easy Riders Jazz Band, formed his own label, Jazz Crusade, and organized northern tours for Kid Thomas Valentine, George Lewis, and Jim Robinson. He produced over 100 recorded jazz sessions for Jazz Crusade and appeared as trombonist or drummer on over 50 recording sessions of New Orleans jazz.

After a period out of music, he published

label, and began to play again. He spent much of the 1990s documenting the British jazz scene with his "Best of the Brits" album series.

He retired in 2006 and died on 26th June at the age of 81.

THOSE WE HAVE LOST



Harlan Jay Ellison (1934 – 2018)

Ellison was an American writer, known for his prolific and influential work in New Wave speculative fiction, and for his outspoken, combative personality. His published works include more than 1,700 short stories, novellas, screenplays, comic book scripts, teleplays, essays, a wide range of criticism covering literature, film, television, and print media. Some of his best-known work includes the *Star Trek* episode "The City on the Edge of Forever", *A Boy and His Dog*, "I Have No Mouth, and I Must Scream", and "Repent, Harlequin!" Said the Ticktockman", and as editor and anthologist for *Dangerous Visions* (1967) and *Again, Dangerous Visions* (1972).

Ellison attended Ohio State University for 18 months (1951–53) before being expelled. He said the expulsion was for hitting a professor who had denigrated his writing ability, and over the next twenty or so years he sent that professor a copy of every story he published.

Ellison moved to California in 1962, and subsequently began to sell his writing to Hollywood. In 1966, in an article that *Esquire* magazine would later name as the best magazine piece ever written, the journalist Gay Talese wrote about the goings-on around Frank Sinatra. The article, entitled "Frank Sinatra Has a Cold", briefly describes a clash between the young Harlan Ellison and Frank Sinatra, when the crooner took exception to Ellison's boots during a billiards game.

Ellison was hired as a writer for Walt Disney Studios but was fired on his first day after Roy O. Disney overheard him in the studio commissary joking about making a pornographic animated film featuring Disney characters.

Ellison on occasion used the pseudonym Cordwainer Bird to alert members of the public to situations in

which he felt his creative contribution to a project had been mangled beyond repair by others, typically Hollywood producers or studios. The first such work to which he signed the name was "The Price of Doom", an episode of *Voyage to the Bottom of the Sea* (though it was misspelled as Cord Wainer Bird in the credits).

Other pseudonyms Ellison used during his career include Jay Charby, Sley Harson, Ellis Hart, John Magnus, Paul Merchant, Pat Roeder, Ivar Jorgenson, Derry Tiger, Harlan Ellis and Jay Solo.

Ellison died on June 28th, aged 84.



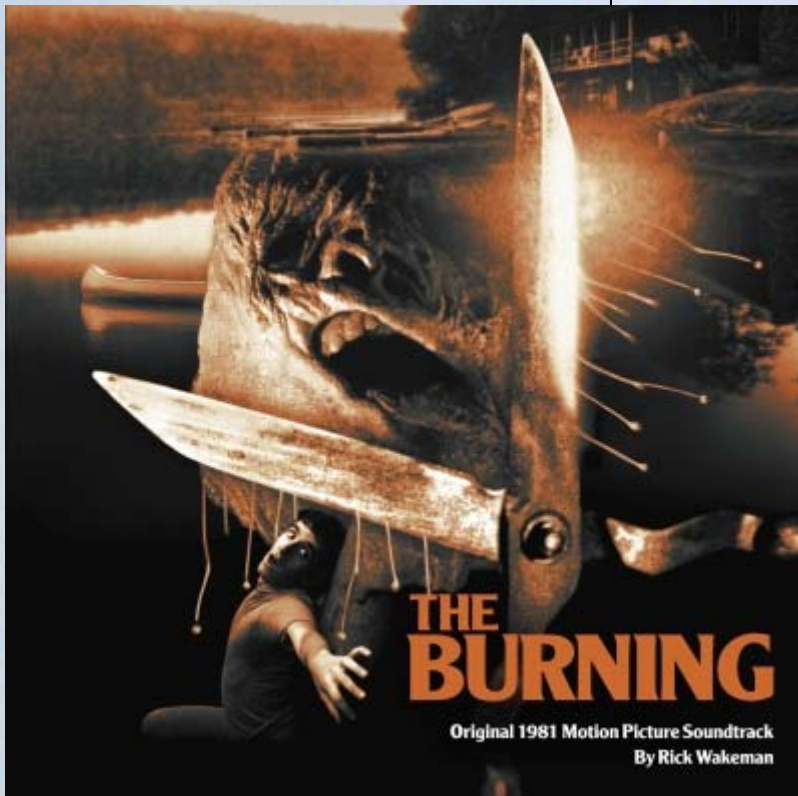
Richard Swift (1977 – 2018)

Swift was an American singer, songwriter, multi-instrumentalist, producer and short-film maker. He was the founder, owner, and recording engineer of National Freedom, a recording studio located in Oregon, and worked as producer, collaborator, muse and influencer for such acts as The Shins, Damien Jurado, David Bazan, and Guster among others. Swift was a former member of indie rock band The Shins and The Arcs, and was also a part of the Black Keys' live band during their 2014–2015 tour, performing as their touring bassist and backing singer.

In addition to the music recorded under his own name and producing work, he was also briefly a keyboardist in the band Starflyer 59 in 2002 and 2003, playing live shows and contributing to their 2003 album *Old*. He also fronted his own electronic music side-project, *Instruments of Science and Technology*.

He died on July 3rd, aged 41.

THOSE WE HAVE LOST



Artist Rick Wakeman
Title The Burning
Cat No. MFGZ024CD
Label RRAW

The Burning is a 1981 slasher film directed by Tony Maylam and written by Peter Lawrence and Bob Weinstein. It is based on an original story by Maylam, Harvey Weinstein, and Brad Grey, with a musical score by Rick Wakeman. The film is

loosely based on the upstate New York urban legend of Cropsey, a tale that became popular at summer camps in the 1960s and '70s. In the film, a summer camp caretaker named Cropsey who was horribly disfigured from a prank gone wrong is released from the hospital with severe deformities and seeks revenge with garden shears on those he holds responsible, starting with the kids at a nearby summer camp. Lou David stars as the maniacal Cropsey, while Brian Matthews plays Todd, the camp counselor that must stop him.

Stephen Ralteri writes: "The soundtrack from the movie The Burning is on side two of this album, with side one featuring "The Wakeman Variations" on some of the same material. With the exception of the "End Title Theme," the soundtrack is unusual for Wakeman, including some eerie ambient electronics, a horror story narrated by Brian Matthews, and two tracks on which Wakeman doesn't play, one a country-rock tune featuring banjo and pedal steel guitar. The "Variations" are keyboard-led instrumentals more in the Wakeman tradition."

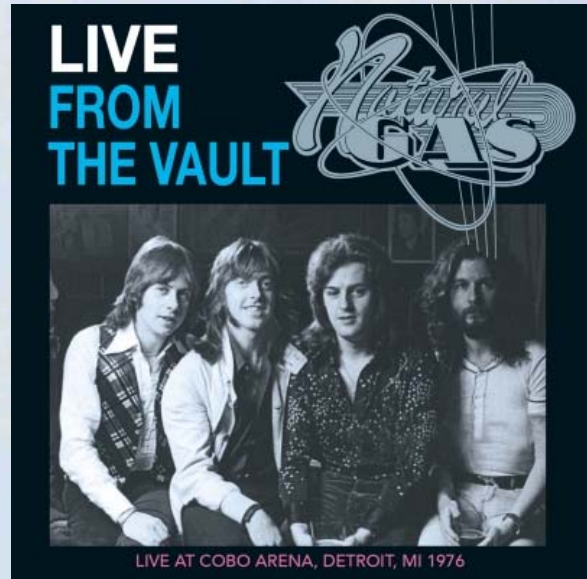




Artist Michael Bruce
Title Rock Rolls On
Cat No. HST484CD
Label Gonzo

Michael Bruce, the guitarist of the original Alice Cooper group released this 1983 seven song album on the Nevada based Euro Tech Records and Tapes. This is the guy who co-wrote "School's Out" and "No More Mr. Nice Guy," songs that epitomize all that Alice Cooper was and still is about. Having the rhythm section from Bulldog and the Rascals, the always perfect drums of Dino Danelli and bass work of Gene Cornish, along with keyboards by David Foster, make it clear that the music is going to be top notch.

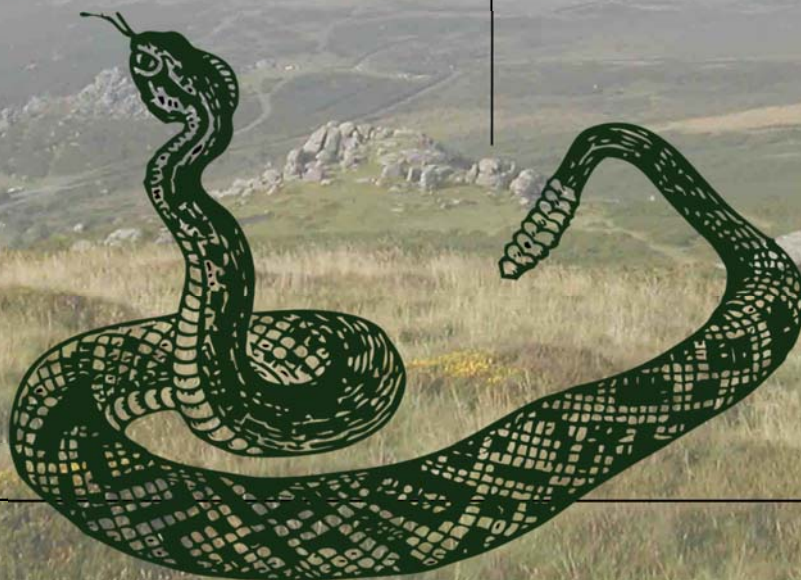
Check it out you rock and rollers.



Artist Natural Gas
Title Live From The Vault
Cat No. HST467CD
Label Gonzo

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

Here they are, on stage at their blistering best.





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Gonzo #32 The Dutch Festie c...

actions



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actions



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

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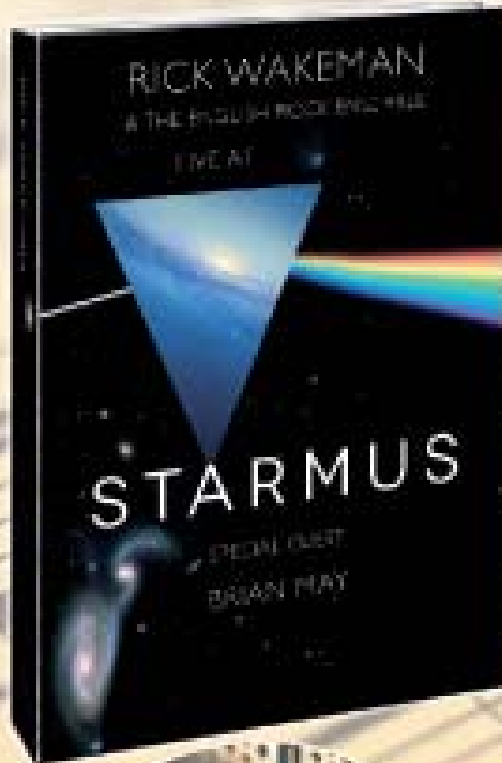
RAW presents

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Rick Wakeman & Brian May

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



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



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Douglas Harr Ear Candy for the Hungry Audiophile

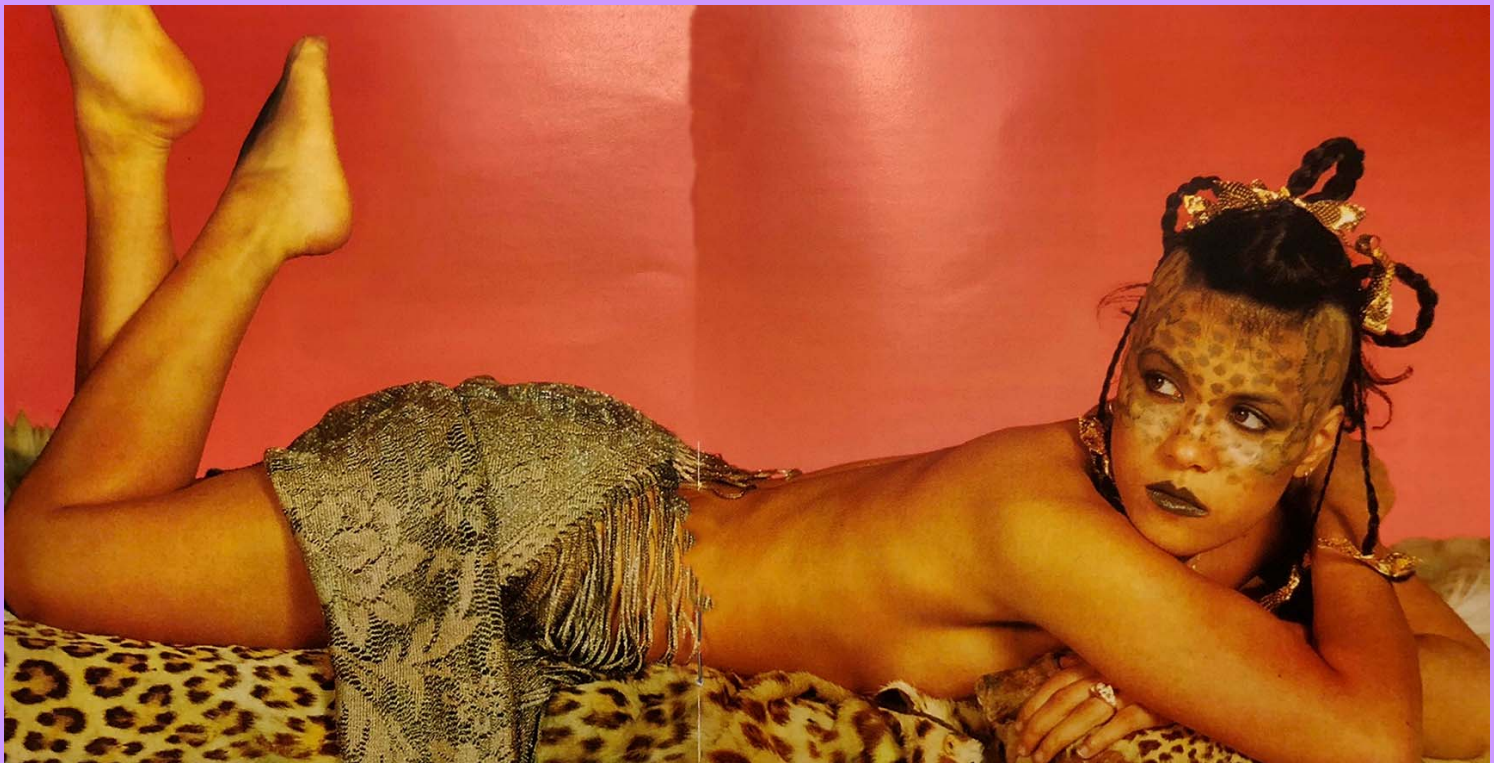
The Annabella Crush - Interview

Last week I admitted I had a massive crush on Bow Wow Wow's lead singer, Annabella Lwin, in 1982, and that I loved her surf-punk-meets Burundi-beat band. Annabella and band Mathew Ashman (guitars), Leigh Gorman (bass), and David Barbarossa (Barbe) (drums) exuded a feckless joy, and laid down some seriously bad-ass musicianship and singing. Some, what I think you call there wanker, who probably lives in his mMum's basement climbed on my blog to tell me I had no credibility because this was a "joke" band. And that's a shame, because yeah, if all some rude boy heard was the hit "I Want Candy" they might think the band a bit light and silly. That's why it was so important to really listen to their work, and see them play live, and to understand where the band were going before the plug was pulled by, as Annabella would put it, "the adults in the band."

I talked to Annabella Lwin and Dave Barbe about their short-lived band, the legacy and their thoughts now, so many years after the event. In the day they were confident, full of "piss and vinegar" as we say, ready to take on the world. Today they are, and probably were before, gentle, kind, humble people who are seemingly thankful for being remembered so fondly. I asked them both similar questions in preparation for their next book *Dancin' In Fog City (1977-1989)* in which Bow Wow Wow will feature, particularly their 1983 coda, "When The Going Gets Tough..."

For this interview, as expected, Annabella was simply charming. Re-reading below, I can hear her kind tone ringing in my ears, and you can see that she is a demur and grateful person.

Annabella, let's go back to the beginning of Bow Wow Wow, even though you have covered it in the





past. Now with hindsight, are there any other points you would make today as to the “how you go together” story that are important?

I was heard singing along to the radio, by a friend of Malcolm’s that used to get his dry-cleaning done. My boss was an Irishman, & was a pleasant man to work for. We often had celebrities pop in occasionally to drop/pick up their dry cleaning. Malcolm went there once, to get me FIRED from the drycleaners!

I was a child in a single parent, family. My mother was the sole breadwinner. My Burmese father had an affair & fell in-love with a Burmese woman. After my parents Divorced, my English mother returned to England & brought myself & siblings up without his support. I was a teenage girl that had just joined my 1st band so I was a complete novice. The impact on me personally was my leaving school & home (friends/family).

How by the way did you develop into the singer and dancer you were in 1981, before Bow Wow Wow even formed? Did you have training particularly leading into “When The Going Gets Tough...”?

I have absolutely no idea! I simply LOVED singing & dancing. To whatever song I happened to like. I’m not really that good a dancer, but I do like to learn new dance steps. At one point, Malcolm sent me to see a singing teacher that tried to get me to sing Italian Arias. It was quite amusing as she used to get SO frustrated with me when I did not sing the way she wanted me to! (haha!) Also, I wasn’t convinced what she was trying to teach, (at that time) was better. It didn’t feel natural to me, so I ended up

cancelling after a few lessons.

You were so young when discovered, and in such a short period of time, you went from being an obvious innate talent, becoming such a confident, polished professional (dress, dance, voice) – how did this transpire so quickly?

Thank you for saying :-) not certain about that, but I just tried my best to ‘get with the program’ as they say! I LOVED singing so was incredibly HAPPY to be able to do it, and travel, and all of that. As to confidence, uh..no!! It was actually the opposite, as I was quite a shy teenager. I seemed to be the only Burmese/English girl in my school. I tried to avoid the bullies that used to ‘pick on’ anyone that acted or looked a bit different, from the so-called ‘norm’.

Did you have the sense that punk was already over by the time you started Bow Wow Wow – a short period of violent activity, followed by groups that picked up the attitude and some of the political / social commentary at that time – how bad was it in England with Reagan here and Thatcher there seeming all a throwback to the WWII era?

Bow Wow Wow was of course after the punk thing. Other than seeing the Sex Pistols on TV (swearing at an English presenter), I was too young to understand what it was all about. I was too busy in my life, working with the band, rehearsing, going to school, rehearsing, recording, going to school etc. during the Thatcher years. We were ‘on the road’ from 1981-1983 but I vaguely remember Margaret Thatcher holding up a bag of potatoes on the T.V & stating it would be ‘cheaper’ if she were voted in.



Did EMI really drop the group after just the first singles and was that a scary moment?

We had "C30 C60 C90 Go!" out but it was banned after BPI realized it was about HOME TAPING - so I was informed. The 'scary' moment as you call it, for me personally, was when I was told to meet at the record label (EMI) offices. It must have been

awful for the EMI president whose office we all stormed into. The older guys in my band were shouting & swearing at him about our single being pulled off the chart. I remember a clock was thrown out of his window, (by our lead guitarist) & a dustbin thrown through the glass doors/window. Police cars were screeching round the corner & paparazzi were apparently called. It wasn't too clever, as we got billed for the damage.

<http://diegospadeproductions.com/>



I know I would have been pissed about the ruckus around home taping –we were all doing it, and decent blank tapes abound at the time.

That’s what I was doing too!

For your MTV New Year’s Eve party you had choreographed dancers in stage. Was that something you repeated or just for the night?

The dancers were with us for a short while, when we did our first tour in America. Although slightly older, I liked having them around. It seemed like, one minute they were with us & then just when we were getting used to working together, someone in the band said, they were not necessary.

Did Europeans or other peoples globally where you toured act rudely to you in concert?

Not on our fist independent dates at a few clubs around Europe. It was only when we supported QUEEN, getting pelted every night with anything the heavy metal/rock fans could get their hands on to throw. Journalists were asking us, “Are you crazy? What are you guys doing as support to this band?”

After 8 or so shows, I remember our (now deceased) guitarist, Matthew Ashman, sounding off at someone on the telephone, telling them it was too dangerous for us to be onstage. (This was after a flying bottle hit & cut one of our dancers.) Even

“Queens” road crew were rushing on stage every night to cover up Roger Taylors drum kit & the rest of their bands equipment!

According to our RCA press officer at that time, Haircut 100 decided not to do that tour & Malcolm suggested we do it instead..!! I also heard Malcolm was to go into the studio, with the producer that we were interested in working with - Trevor Horn.

(editorial note: Trevor Horn was a producer but als a writer/singer/performer with his band The Buggles (“Video Killed The Radio Star) and Yes during their dramatic Drama period).

I know at my college gym at Cal Poly San Luis Obispo (a “cow town”) they booed you and Chrissie Hynde bitched the audience out! “If you don’t like my opening band you can fuck off!!!” Japan was evidently in love with you, rightly so, right? (you know they are like that with prog music too)

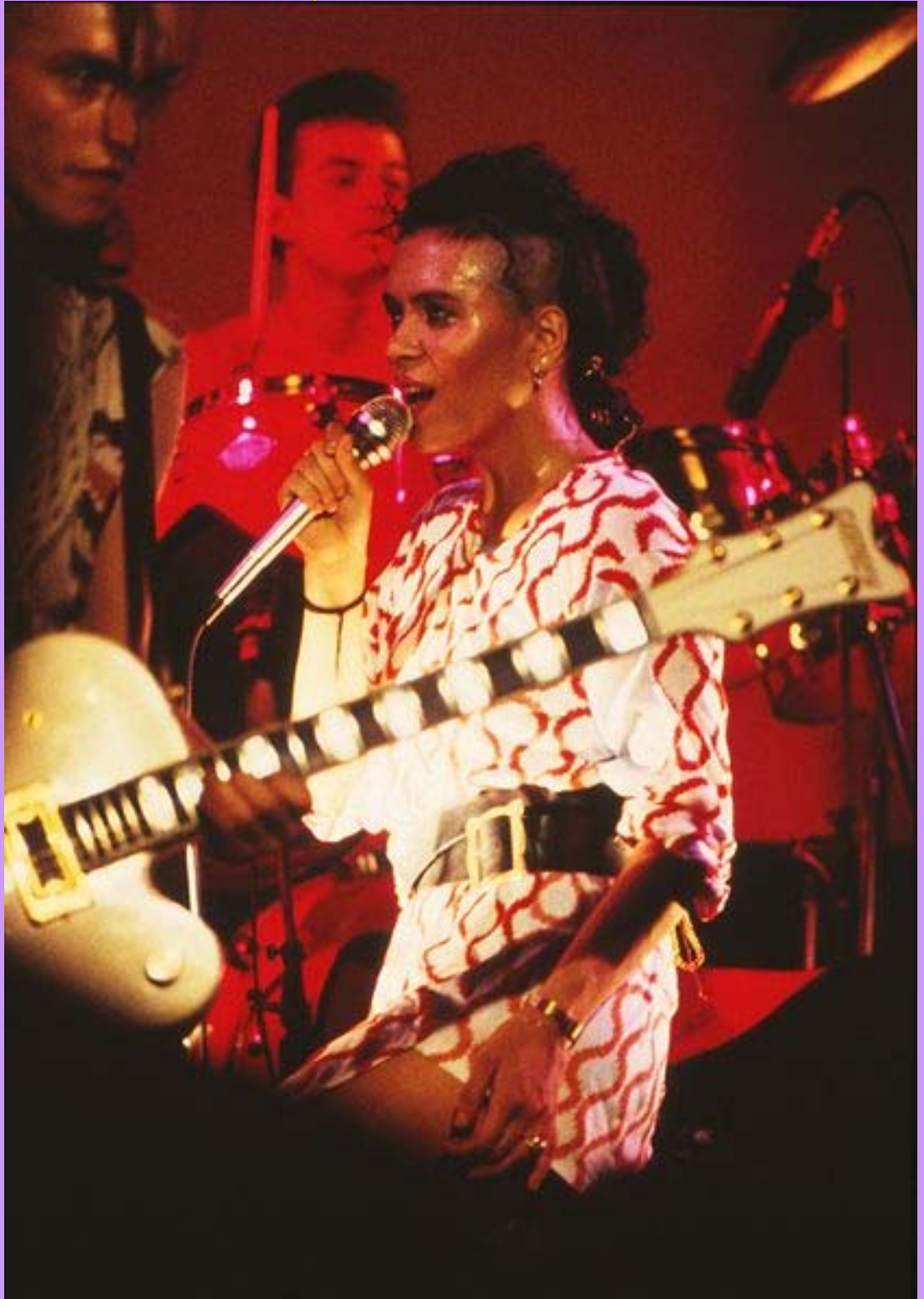
Actually I think the Japanese audiences were in love with Matthew..! All the young girls screamed & chased after him, every time we arrived/exited a show. Very funny (hahaha!). We were most welcomed in America. I don’t really know what happened in Britain...I’m half English so I wanted to tour the West Country more. It’s so ‘wuthering heights’ there :-)) we did tours but in these back of nowhere places, & despite good crowds, we were still getting criticized & un-appreciated. I guess, in

part, it was because we didn't 'fit in' musically with everyone else & had been managed by the 'EX SEX PISTOLS' manager - McLaren. (This went on, even after he no longer managed us!!) To top it off, our singles were not getting much radio airplay. Then when we got offered a chance to tour elsewhere and it just seemed like the press HATED us, especially when other countries were asking us back & we were slowly starting to gain some notoriety after managing to work 3 years.

Dave Barbe added: We never really did much in Europe. America loved us and we reciprocated. (Leigh and Annabella are citizens there now). Chrissie Hynde and the lads in the band were very good to us. They were fantastic too. Japan was good. Being in a great band was good in general. We did okay at home, but the US was where we liked it most.

Recording "When the Going Gets Tough...." Did you have any idea it would be your last with BWW? Did you know how special that track list was coming together? I mean, "Aphrodisiac," "Love Me," "Man Mountain" and others show a breadth of maturity, as if you all made a leap forward after 1982, right?

Thanks for saying that! I'm glad to hear that you appreciated it :) I did not know it would be our last.



The guitarist, Matthew, was the one that started me on my songwriting path. He & I worked on songs out of his basement flat. After that, we took the songs into rehearsal situation to try out with drums & bass. When I began writing & singing my own words for the first time, & heard him strumming some guitar chords along to compliment that, it was the first time I felt inspired & thrilled, with a sense

of hope for the band. I assumed things would get better & maybe we could go further than all those other bands that fell by the wayside. (even whilst we were together for those short 3 years!)

Dave Barbe Added: It was the first set of songs we wrote without Malcolm. He was a huge influence on the material before. Although he couldn't 'play' his direction was always there. As for the album, I'm so glad it's well thought of. A lot of emotion at a certain point in my life. The band was bound to fail, looking back. Too fragile, the personalities explosive. Such in the band business.

Was it your idea to change your image a bit with wardrobe to support "Aphrodisiac" in performances? Seemed more difficult than your typical performance gear!

It was! Although I'm not a high heels tight skirt kinda gal (haha!) I grew up as a tomboy as I was the only girl. That's where the FLAT boots thing came from. As well of course being a country girl at heart :-) spending my early years in the English Countryside.

Who have you seen of new bands since the early 80s era that took their lead from BWW whether through homage or adoption of your sound and performance.

Of course! A lot of musicians from other bands (that had not yet formed), or were looking for ideas/musical direction came to our early shows. It's always nice to know, if in some small way, we inspired them. I can see today how well they did & that they are still around!

Do you have any comments on Barbe's drumming?

He did a great job & has a diverse talent that can never be emulated.

Dave Barbe Added: I am of mixed race from urban London. Joni Mitchell used (sampled) the Burundi pattern long before I was inspired by it. The beats I played in BWW came from me and my influences. I just sat there and fell back into it. Leigh helped a lot - he's a fantastic musician. I don't know, I just played with as much passion as I could. Drum patterns fascinate me. They still do. I was young and strong...it was hardly working construction. Thanks for your kind words.

How do you look back on Bow Wow Wow today – it was such a short time?

Let's put it this way, if the adults in the band, had not made the decision to dump their lead singer & stick with it instead, then things probably would have turned out much better for Bow Wow Wow, the fans & other people we could have worked with!!

Tell us what you are doing today – charitable engagements with UNICEF (Save the Children Fund), SGI, Diabetes – any connection to Matt's struggle. Dogs and Cats.

In the past & today, I try to maintain attention to the causes that matter to me most. People approach me all the time, about getting involved in charities & doing FREE this & that, with my band. This is 100% my career & life.! The music industry has changed drastically. Currently, as an un-signed artist, it's important to sustain my existence & ability to continue growing artistically & as a human being. I'm a Vegan & Animal advocate. I believe in their freedom & that it really is a healthier & better way to live. I've been continuing on my life path since born a Buddhist & practice "Nam Myo Ho Renge Kyo!" I just hope to keep moving FORWARD, musically & otherwise.!

There's still a LOT to accomplish!!!! Please let's be the voice for those that don't have one !!!!





**Re-wilding the coasts –
Dawlish Warren in
Devon and
St Abbs-Coldingham,
Berwickshire**

*A pictorial journey into the world of wild-plants
with.....*

alan dearling



Situated in South Devon, **Dawlish Warren** is a natural curiosity. A sand-bar that juts out into the Exe estuary, stretching like a finger tip from Dawlish Warren's conflagration of amusements and caravan parks, pointing towards Exmouth. A natural sand spit, that has

been under threat of erosion.

Marram grass has been planted to help in the defence and re-invigoration of natural plant developments. Shetland ponies roam the grasslands. A mix of wet and dry-lands. Sand dunes aplenty. 600 types of plants





including many orchids and the unique, sea-warren crocus only found on the Warren. Thousands of birds at peak breeding seasons – a winter and spring sanctuary. An abundance of wild flowers, including stunning orchids, with plenty of dog-free access across this

peninsular.

Dawlish Warren has long needed something beyond simple ‘conservation’. Real proactive land management to support the natural evolution of habitats and places when man, erosion, or other factors, place



it at threat.

Rewilding Britain's definition of 'rewilding' is:

"Rewilding is the large-scale restoration of ecosystems where nature can take care of itself. It seeks to reinstate natural processes and, where appropriate, missing species – allowing them to shape the landscape and the habitats within."







Rewilding encourages a balance between people and the rest of nature where each can thrive. It provides opportunities for communities to diversify and create nature-based economies; for living systems to provide the ecological functions on which we all depend; and for people to re-connect with wild nature.”







St Abbs and nearby Coldingham are located on the Berwickshire coastline, about 15 miles north of the Scottish border with England on the east coast. The area at sea was the UK's first voluntary marine reserve. The St Abbs and Eyemouth Voluntary Marine Reserve was officially opened by naturalist, David Bellamy on the 18th

August 1984. The land at St Abbs Head is managed by the National Trust. It's a considerable haven for seabirds, seals, dolphins and an abundance of butterflies. A rich diversity of wild-flowers and self-propagating flowers – escapees from local gardens – bring colour and vitality to the often tough, but spectacular coastal and inland paths and verges in the spring and





early summer each year.

This is a wild country landscape of cliffs, caves, coves and isolated beaches. Walkers should have proper walking boots and clothing and in my view, walking poles, to ensure safety on the often vertiginous paths. In Scotland, the right to roam now exists, post the 2003

Land Reform (Scotland) Act. So, if you learn about the Scottish Outdoor Access Code, you can walk in many off-the-route areas, around field edges, and through woodlands.

Local paths, bridges and stiles are maintained by the countryside rangers and their path wardens, sometimes with the help of folk on the community service





schemes. There's also a very proactive organisation called Scotways, who do their very best to enable access to old trackways and develop new rights of way

in Scotland.

As with Dawlish Warren, I've been out with my cameras taking photos of the local





habitat this spring. It more than proves what special, natural places we have on our coasts in the UK. With a bit of care, support and creative ingenuity, they can thrive, evolve and prosper. Respect to all involved in such initiatives.

Some sources for info on the plants of coasts, verges and reserves – the wilder places:

<http://www.plantlife.org.uk/uk>
<https://www.rewildingbritain.org.uk/>









<http://www.dawlishwarren.info/things-to-do-at-dawlish-warren/dawlish-warren-nature-reserve/>

<https://www.nts.org.uk/visit/places/st-abbs-head>

http://www.devonwildlifetrust.org/reserves/dawlish-inner-warren?gclid=EAIaIQobChMI1_HT7ffD2wIVFOAbCh3u7w_WEAAYASAAEgLYZvD_BwE

<http://borders.wildseasons.co.uk/locations/st-abb-s-national-nature-reserve/204>

<https://www.scotways.com/>

<https://www.outdooraccess-scotland.scot/>





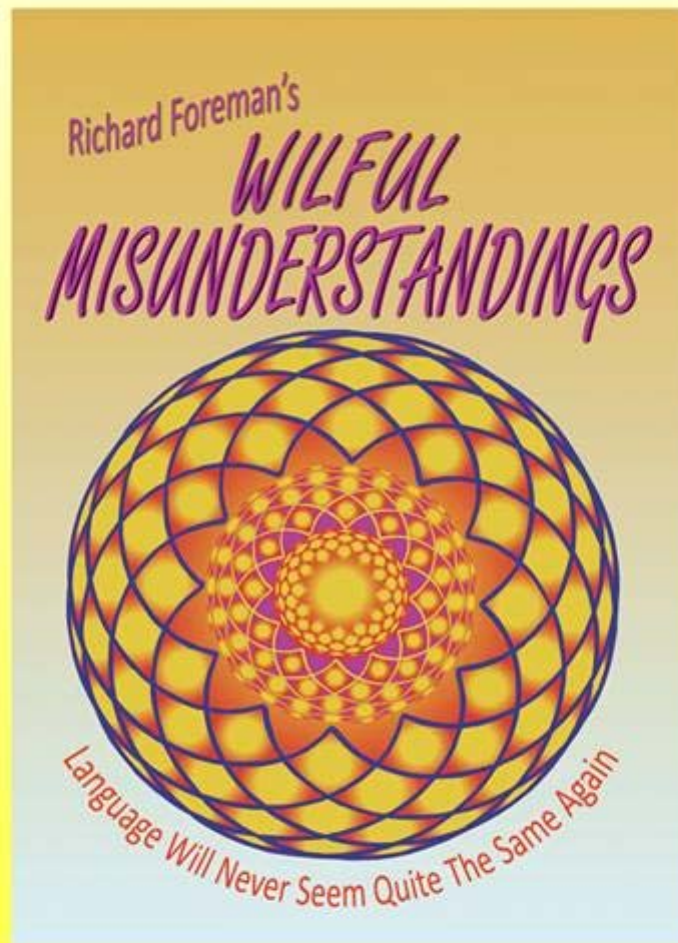
1. Evening primrose
2. Red hot poker
3. Wild lupin
4. Foxglove
5. Wild gladiolus
6. Bladder campion
7. Hare's tail grass
8. Primroses
9. Cowslips
10. Field mouse-eared chickweed
11. Gorse
12. (unknown)
- 13 (unknown)
14. Bluebell
- 15 Ivy leaved toadflax
16. Common field speedwell
17. Cornflower
18. Red campion
19. Poppy
20. Common bistort

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

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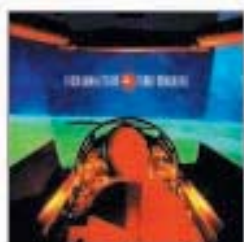
HFG203CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

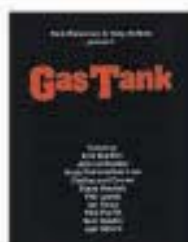
HFG204CD



TIME MACHINE

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

HFG205CD



GASTANK

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

HFG206DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Tactar McAuley

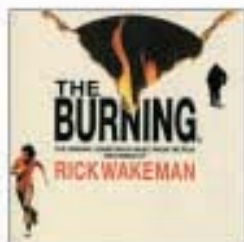
RF241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG204CD



THE BURNING

The original Soundtrack album, back in print at last!

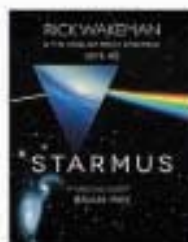
HFG205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG209CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

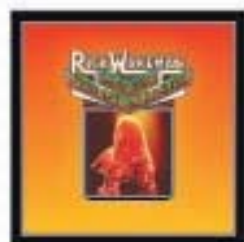
HFG207DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

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CAN YOU HEAR ME?

Featuring The English Chamber Choir

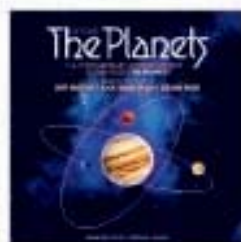
W44-CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG209CD



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and all other good music retailers





Spring Sounds 2018

In spite of recent holidays and hi-fi adventures, a few new CDs have arrived recently, whilst I wait for a number of gigs coming up in the latter part of the year. Before sitting down to type, a few minutes of 'summer' in the garden, and the sounds of a lady singing, and accompanying herself simply on an

acoustic guitar. A free gig! Sadly, I couldn't quite hear her clearly but she could sing and a nice addition to our male blackbird's evensong, (he's about to pack up lead vocals until early March shortly).

Editor Jon recently mentioned the issues of getting into new music again, when one is over a certain age (I'm double it now) and funnily enough, I have been trying to find something sonically of interest again over the last few months. Using a variety of sources for inspiration, eg *Uncut* and *Mojo* magazines etc, I ended up with two new 'artists' to try out.

A band called Wooden Shjips, hailing from Oregon/California seemed an obvious target, based on name and geography alone. *V* is not their first outing but has had largely positive reviews. Psychedelic is clearly where they are at but unfortunately for this old head, the sound quality and mixing kill it stone dead. The sound is very samey throughout, with very low, and totally

John Brodie-Good

overblown bass lines, whilst the drummer doesn't seem to vary his playing one iota in each song. So you have this low end surge going on and then the vocals, guitars and keys seem kind of thinly pasted above. The end result degenerates into a background drone all too quickly. Which I suspect is a shame because I think there some decent playing going on but it's just too mixed in. I tried the CD on my office system, which in spite of 15" bass drivers on the JBL stage monitors I use there (I do seem to have a loudspeaker addiction I'm beginning to realise, 9 pairs I think, but that is it now, I must sell some of them!) are quite bass-light (the treble from the horn HF units is delightful however) and they still made it sound like a dog's dinner. I finally tried in the car when driving up to York last week, the car 'stereo' being bass-light too but quickly got bored of it again. They score points for keeping the 'genre' going I suppose.

Jessica Risker is a young lady from New York whose latest 'psych-folk' album is called 'i see you among the stars'; the lady's face in part shadow on the soft-focus cover, a few 'lights' floating in front of her. Inside the little gatefold are the lyrics printed over a distorted photo of a guitar and amp and then on the other side some herbs in pots. Not *that* herb, but 'French' Parsley by the look! It sounds just like the 'marketing' suggests, not unpleasant, and whimsical, airy with a few little snippets of synth swirling around on occasion. Her voice is OK but does veer towards little girly at times, which grates around here. Perhaps an early Pink Floyd feel to it? It's very pleasant but soon turns into background music again.

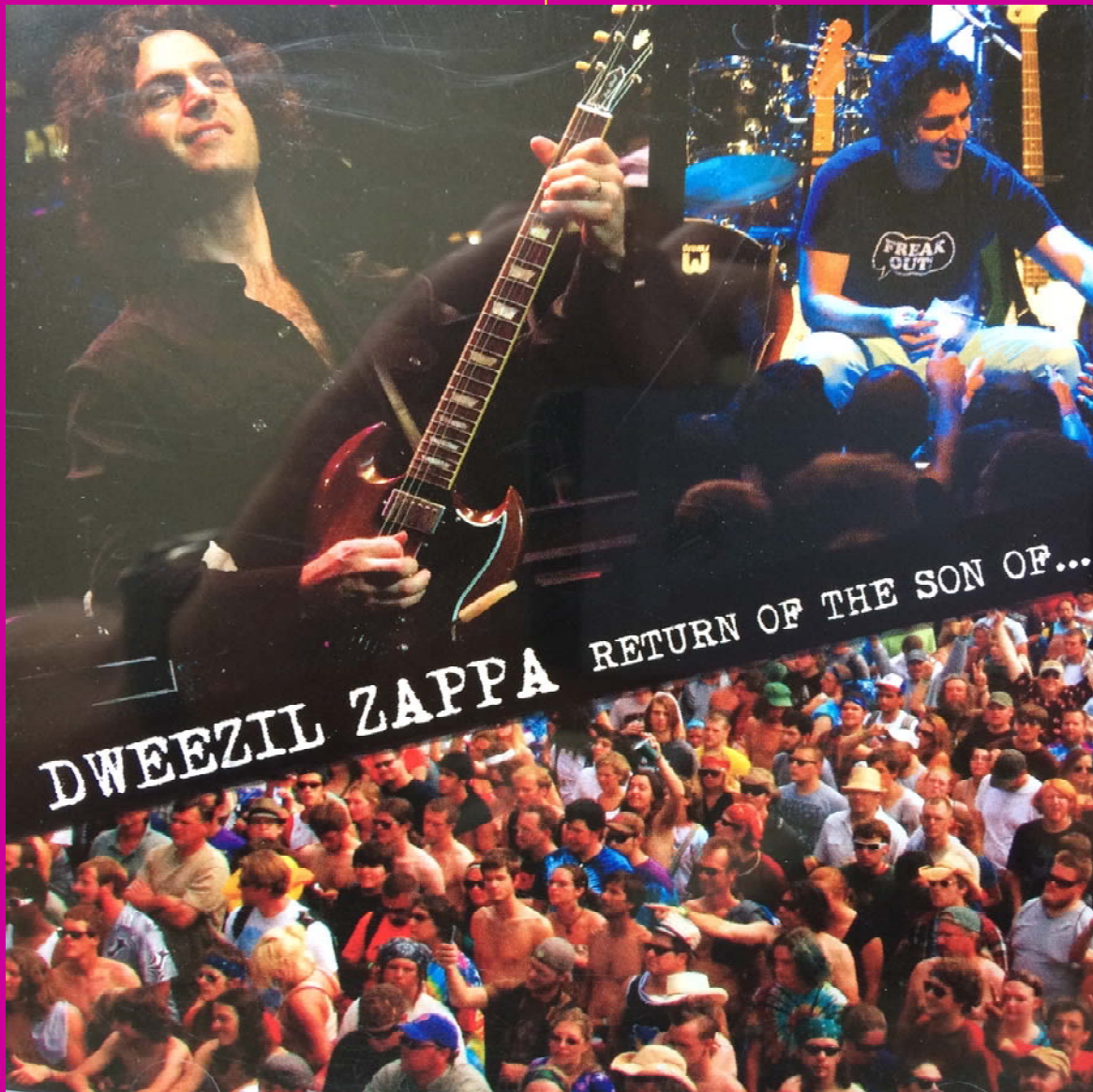
Both these albums suffer from the usual 21st century problem for me; they are both simply too 'contrived'. Modern digital studio trickery allows you to create whatever sound you want, easily. The

psychedelic in both these pieces is totally built in to the music already; there are no spaces for the listener's imagination to fill in the gaps themselves, it's all there for you already. That ultimately makes it boring to me.

So back to the past, that's new done for another year! I've had to wander sideways a bit to find some real music recently and my least favoured direction, Country, is one of them. Poco's Rusty Young put out his solo album, *Waitin for the Sun*, late last year but I only noticed it in *Relix* magazine recently. Their dude said if you like early 70's Poco you would probably like this too. I've only played it a few times but am happy to largely agree. Poco combined country flavoured light West Coast rock back in the day, with the most delicious vocal harmonies at times. Cowboys with spliffs in their hands and big smiles on their faces. A bit like Country Joe's 50 last year, Rusty's spirit is still within, the wisdom of his years reflected in some of the lyrics.

I've also been trying to find other stuff by the latter-day Jefferson Starship lady singers again. Diana Mangano in particular has a stunning set of vocal chords and a copy of *The Great American Robber Barons*, an album recorded with her new husband, Keith Dion turned up a few weeks back. Titled, *Reno Nevada and Other Songs of Gambling, Vice and Betrayal* it seems to be a kinda of country 'concept' album. It is way off my radar I have to admit but I just wanted to hear her again. I'll give it a few more plays, I think his voice might be a bit flat however..... One for completists only me-thinks.

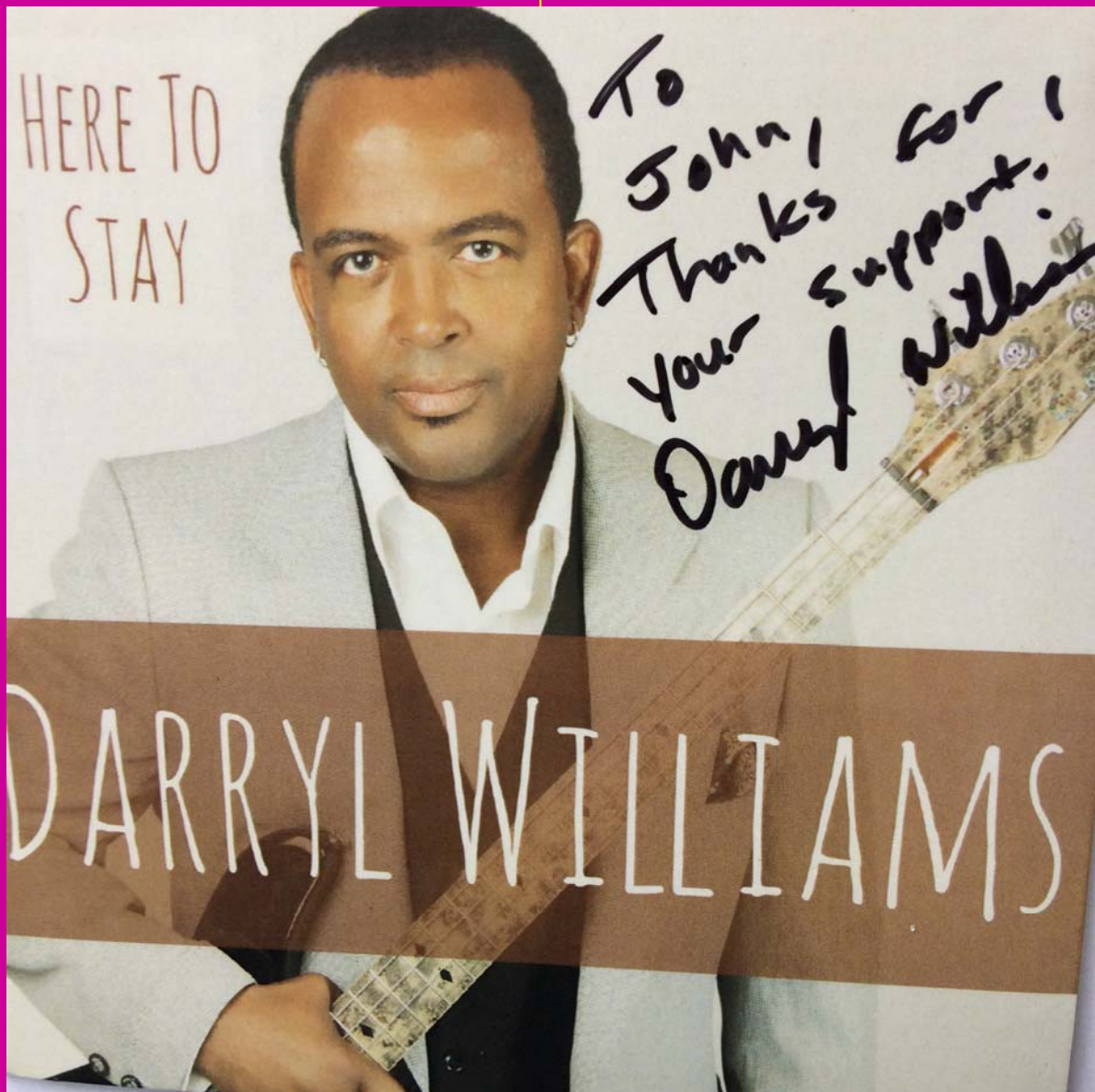
Whilst looking for gigs a few months back I re-came across the name Dweezil Zappa, guitar-playing son of FZ of course. New to me is a double live CD, *Return of the Son of.....* Released in 2010, it contains many of his father's more popular tunes, and very good it is too.



Zappa junior can certainly play a mean guitar, and his band-mates are no slouches either. They perform the whole nine yards where applicable, with comedy vocals too. In spite of the strength of the performances, there just seems to be a little something missing. Oh yeah, FZ.....The SQ is superb and the soloing by various band members on King Kong is very classy. Recommended for FZ fans looking for fresh versions of old favourites. He's not actually due to play in the UK currently, Dublin this month is the closest he gets. I've also got a feeling he is in legal hassles with the rest of his

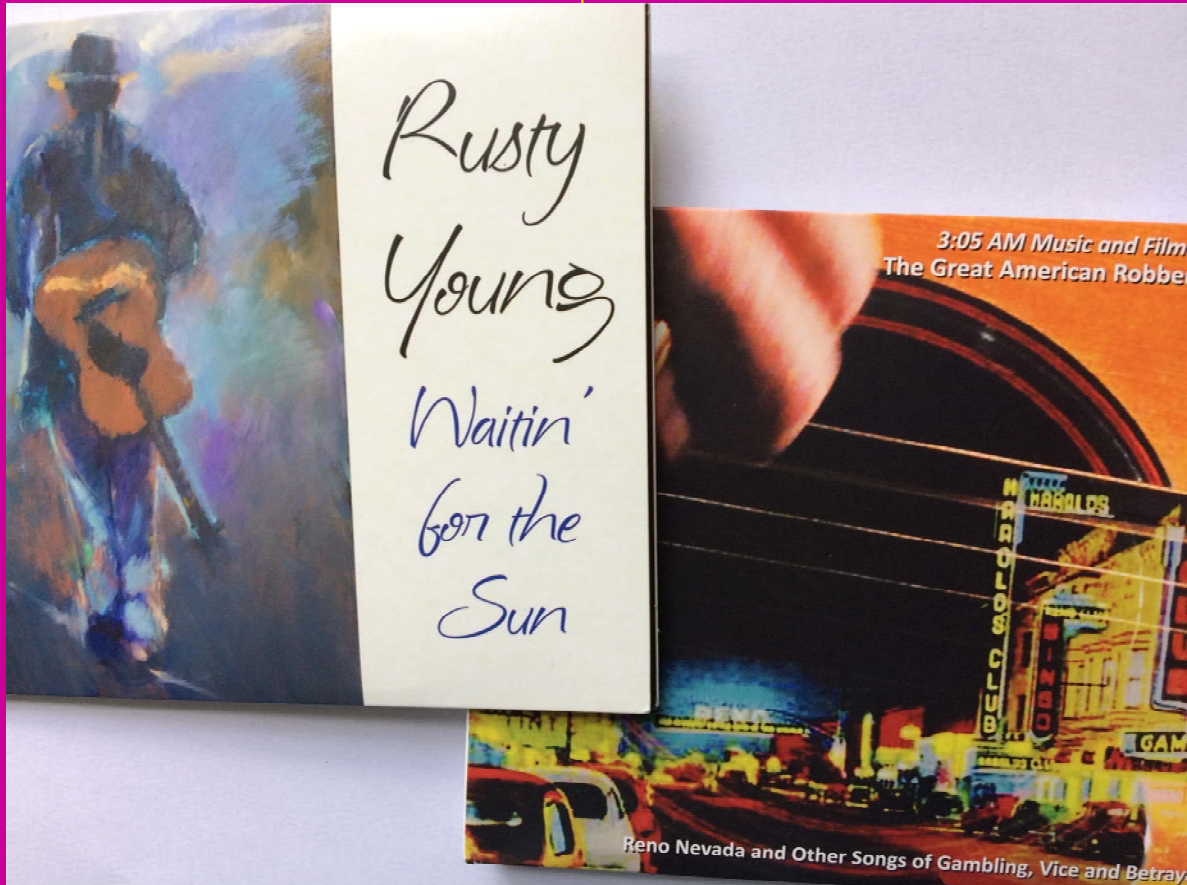
living family.

Finally I veer again, to modern jazz. Dangerous territory for many, jazz/funk, smooth jazz, call it what you like. About 10 years ago I picked up on an American bassist called Darryl Williams. I used to listen to streamed smooth jazz whilst writing travel brochures at home (I don't know why). A track from his first solo album, *That Was Then* (2007) being played resulted in an immediate order from CD Baby in the U.S. That album has the most 'natural sound' for a CD to me, full of laid back, late night and chilled instrumental jazz tunes. Throughout,



Darryl's sublime bass playing underpins it all, but often on a lead basis. His soloing on the track Time is worth the price of admission alone. It's the perfect album for a gently groovy mental clear-out, no words, just nice musical places. Occasionally over the years I Google him and usually find nothing. The other day I hit total pay dirt again, album number two, *Here to Stay*, was released late last year. Ordered directly from the man's website, a very unassuming looking CD turned up with a personal dedication on the front, always a nice touch.

The first play left me a little disappointed. It sounded rather digitally glossy, over-produced and samey. Oh Christ I thought, there's even a girl singing on one track! He's not heading in an R'n'B direction already as Norman Brown, a superb modern jazz guitarist has done? The next day, Isis, my reference CD player moved in. I popped Darryl number two in and pressed play. The title track's multiple bass playing suddenly hit brain cells, a rolling, fluid bass-line underneath allows our hero to do his thumb solo thing over the top. Add shit-tight drumming, superbly restrained sax and electric piano



throughout and it hit me like a freight train. This is groove central. It's just totally amazing! You cannot sit still, this just gets inside and makes you want to move and smile. I can play this album all the way through, every time, with great pleasure, no track skipping required. It's funny really, many of the refrains sound familiar, it's not overtly original sounding on a casual listen but tune your mind into that bass (which is very easy to do) and I guarantee total aural bliss will follow. An instant classic and one of my albums of the decade already. His website indicates lots of live dates but playing with other jazz artists (and presumably almost entirely their material, not his own). He does cite playing in a local club in San Diego, CA on many Wednesday nights. A place just added to my future travel list.....

<https://darryllwilliamsmusic.com>

These are the new albums I've actually played; I've still got a few to listen to, which if any good, I will endeavour to review in a future issue:

Krankschaft III Mysteries

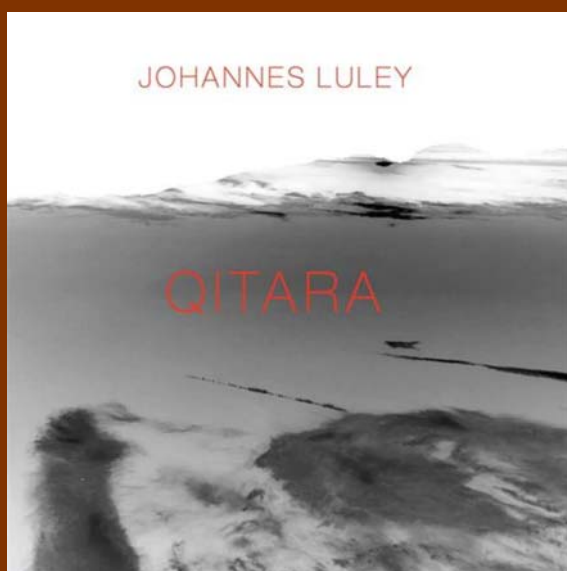
Dave Sinclair – Out of Sinc

World Entertainment War – Give Too Much (features Darby Gould of Jefferson Starship on vocals)

Evil Blizzard – Everybody Come to Church (a Hawknerd recommendation from FB, a band with four bassists and a drummer – I'm too scared to play it!)



KEV'S WORLD



JOHANNES LULEY
QITARA
MY SONIC TEMPLE

Sometime approximately a million years ago, Johannes contacted me to let me know about his band Moth Vellum. These days he is probably more well-known for being in Perfect Beings, but somehow he has also found time to release his second solo album only five years after the first. Now, I was a big fan of that when it was released, so was intrigued to hear what the new one was going to be like, so somehow managed to delete the files he

sent me and it was only months later that I realised that I hadn't reviewed the album back in October when I meant to! So, here we are on the last day of March, and I am finally sitting down to put some words against what this album actually means.

This is a long way from what I would normally expect to hear from Johannes, either solo or in a band format, as here he has gone back to his roots, as apparently he grew up with the Canterbury sound. His father, an avid jazz lover, turned him on to George Duke and John Abercrombie, and these two heroes of Johannes' are honoured with the cover tracks "Faces in Reflection" and "Red and Orange". Again, this album is mostly instrumental, but there are some vocals, which do include one Ryan Downe, so two members of Moth Vellum are back together again. This is an album that has been heavily influenced by fusion, and also world music, so much so that one never knows what the next track is going to bring. This is a real voyage, as one moves through the music with Johannes as a guide, sometimes playing acoustic, sometimes electric, sometimes driving the music forward and sometimes letting the brass take the lead. This is incredibly eclectic, yet it all somehow makes sense

KEV ROWLAND

as well. It is one of the most deep, reflective, and energising albums I have been lucky enough to come across, and yet again shows what an incredible force he can be.

I doubt that very few will be lucky enough to come across this album, but those who are that fortunate will all agree that this a real gem, something very special indeed.



KARKAOS
CHILDREN OF THE VOID
INDEPENDENT

Founded by Vincent Harnois in 2003 under a different name, Karkaos have evolved into one of the most reputable and celebrated metal acts hailing from Montreal, Canada. Here we have a band that are taking influences as diverse as Epica, In Flames, Arch Enemy, Amon Amarth, Children Of Bodom and Iced Earth (particularly the first two) to create music that is mixing symphonic with melodic death, using femal vocals and death growls to create something is incredibly intense, heacy, and downright bloody fun. The very first time I played this I wondered if this is what Angela Gossow would be doing if she was involved in a symphonic melodic band.

New singer Viky Boyer has a great presence, and whole band are incredibly

powerful and dynamic, something of a surprise given that they have been through so many line-up changes in recent years, with Vincent Harnois (who is also in Elderois) being the only ever-present. This is an incredibly tight, incredibly interesting album, and although it has taken a few years for them to get around to releasing their second album I am sure that it can't be long until a major label comes knocking on their door, as these guys deserve to be far more well-known than they are at present. Tight, heavy, hard, melodic, superb.



BUGRA SISMAN
UNTIL NOW EP
BANDCAMP

This four-track Ep was released by Turkish musician Bugra Sisman in 2015, and is currently available on free download. I do often wonder how musicians who really are wonderful musicians, with great ideas and amazing material, get overlooked by a world that seems far more interested in looks than quality. So, while “performers” get rewarded with copious amounts of money they don't deserve, there are countless musicians out there working at their craft and releasing music because they have to: it is an itch they just can't scratch, and the only way to make it feel right is to get it out there for other people to listen to (something I can only appreciate – given

how many years I have been writing about music for no reward apart from hoping that maybe I can turn someone on to something worthwhile). Fusion with a rock base, and loads of ideas, this is a great introduction to Burga's music, and I can only hope that at some point he gets picked up a label such as Moonjune that can provide him with the publicity he so richly deserves, This is great, and is free, so what are you waiting for?

<https://bugrasismanguitar.bandcamp.com/album/until-now>



KING GOAT
DEBT OF AEONS
AURAL MUSIC

What many modern doom bands fail to recognise is that the music demands far more than just slow chords and eerie atmosphere. Looking back at early Sabbath albums there was a great deal going on, and if a band was starting like that now they would be said to also have progressive tendencies as they attempt to bring together multiple sounds and styles to create something quite different to the rest. Lo and behold, that is exactly what Brighton-based band King Goat are doing with this their second album. Formed in 2012, they self-released two EP's and an album, 'Conduit', before being signed to Italian label Aural Music, who reissued the debut last year. Now back with their second, these guys are full of the

confidence that comes by being picked up by one of the most important record labels for the genre, and the way that the press has been gushing over their last release.

I am sure this quintet sound exactly the same live as they do on this album, as there appears to be very little in the way of additional layering of instruments, with plenty of room for the rhythm section to be clearly heard behind the two guitars, while singer Trim is passionate and raw, in a way rarely heard within this genre these days. Six of the seven songs are more than seven minutes in length, while “-“ is a short interlude which acts as an introduction to the longest song on the album, “On Dusty Avenues”. They use the length well, allowing songs to develop and move in the directions they need to, not feeling constrained to force the constructs but instead allows the music to swell and ebb. There is a power and dark force behind this album, sometimes held in check while at others it is allowed to wreak glorious and majestic havoc, making all bow before it. King Goat are making a very strong name for themselves, and it is fully deserved. Proper doom rarely gets any better than this.



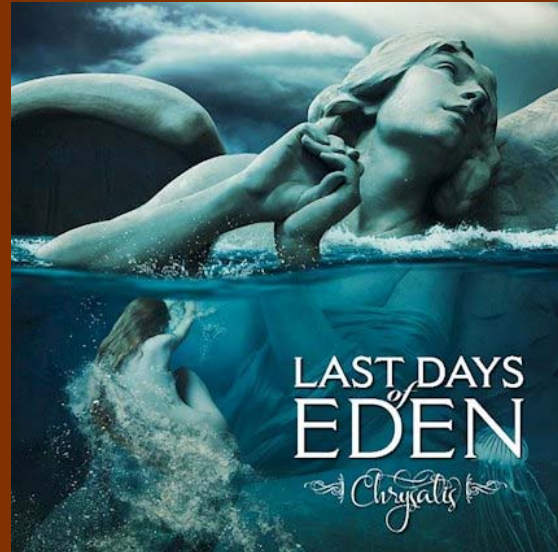
KREPUSKUL
HYBRID
MORNING STAR HEATHENS
MUSIC GROUP

This is the third album from

Transylvanian metalheads Krepuskul, but their first for eight years so I don't know if they have been dormant at any time since 'Game Over' was released in 2010. They certainly don't sound as if they have been listening to the local scene (most metal I have heard from that area has been of the Black variety), as their influences seem to be primarily from Brazil in the shape of Derrick Green-ear Sepultura and California in the shape of Machine Head. The music is always heavy, with a strong groove element, and while they do sometimes thrash it up, it tends to be always under control and melodic.

Vocals are often harsh, which belie the harmonies that are going on underneath, but fit in perfectly with the style. Given the name of the label, which is new to me, I expected something far more raw and of early Black Metal in style, but this is far removed from that. Apparently they have played hundreds of shows with the likes of Arch Enemy, Sepultura, Dark Tranquillity and Evergrey, and storming stages at major festivals like Bloodstock Open Air with Machine Head and Alice Cooper. Given all this, and the quality of this album, I am somewhat surprised that they haven't been picked up by Nuclear Blast, as this is bloody god, and something that all metalheads would do well to investigate. For more details visit

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



LAST DAYS OF EDEN CHRYsalIS LAST DAYS OF EDEN

To say that these guys have been inspired by Nightwish is like saying night follows day, or that the All Blacks play the odd bit of rugby now and then, or that water is wet. Okay, you get the idea. But what is interesting in many ways is that they are bringing together the more folky elements of earlier Nightwish, but with the vocal style of Floor, the current singer. They include bagpipes, violins, and whistles within the seven-piece outfit, and have also included a symphony orchestra on the album instead of relying on keyboards to do all the work.

Lady Ani has a good voice, and I am sure that this album is going to gain them a lot of fans, but I just wish that there was more of edge to the proceedings as whole. It all seems a little, um, boring to be honest. Where is the aggression, the angst, the power that makes this music come alive? It is almost as if they have found a formula that they know works, so all they have to do now is play to that, and they do indeed have some strong songs and they all obviously know what they are doing, but music needs to be dynamic and have a sense of purpose. There is just not enough drive, and they don't get into the listeners faces, ears and hearts. When they do wake up they turn into a different band, but with

too many songs such as “Falling In The Deep” they have a long way to go before they challenge the masters at their own game.

www.lastdaysofeden.es



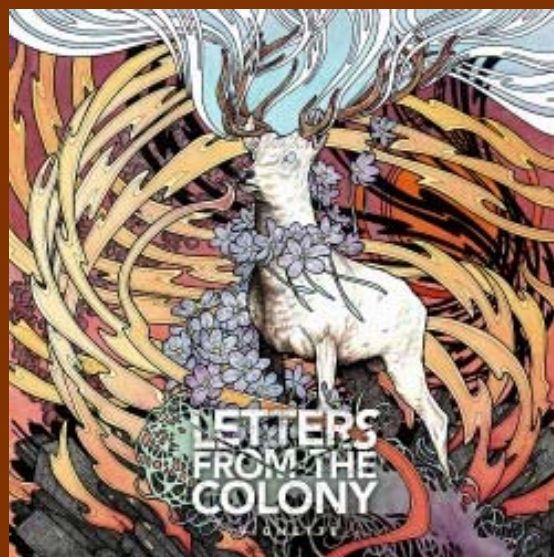
LEGEND OF THE SEAGULLMEN LEGEND OF THE SEAGULLMEN BANDCAMP

I don't read many metal magazine these days, something to do with living at the end of the world so even if they do get here they are horrendously expensive (yes I know they are available digitally, but it's not the same, believe me). I had heard that this album was a good thing, but actually had no idea at all as to who was involved. So, there I was driving to work with it blasting out in the car, and all I could keep think was just how much it reminded me of Mastodon, although I really did enjoy the tongue in cheek attempt at seafaring songs and the use of seagulls (I grew up in a small fishing town, so the sound of gulls always takes me home).

According to their Bandcamp site, “Legend of the Seagullmen is a genre destroying super-group crafting conceptual rock 'n' roll hymns of epic proportions. The band features Tool's Danny Carey on drums, Mastodon's Brent Hinds on guitar, director Jimmy Hayward (Jonah Hex) on guitar, David 'The Doctor'

Dreyer on vocals, Zappa Meets Zappa's Peter Griffin on bass, and Chris DiGiovanni on synth. Together, they wreak havoc!”. It is complex and loud, with intricate rhythms and styles that move all over the place, but no-one could ever have expected any different when Tool meets Mastodon and have a bassist who plays with Frank Zappa's son! I mean, did you really expect Abba? If I was to pick fault, and I note that no-one Sebastian Svalland's unique playing and writing style is a crucial component to the sound key and don't always have the presence and depth that music of this intensity demands. And take it from me, this is intense.

The only way to listen to this is as a wall of sound, combined with the listener having a sense of humour, as I can't imagine that this album is to be taken totally seriously, but that's okay. It will be interesting to see if this stays as a one-album project or if Brent and Danny decide to take this one step forward – which will probably all be down to whether they have the available time. Well worth investigating for the curious metalhead.



LETTERS FROM THE COLONY VIGNETTE NUCLEAR BLAST

This debut album from Swedish band

Letters From The Colony is incredibly complex, and while Meshuggah and weird complex looping sounds are never far from the core, there is math metal, death and even shoegaze all vying for attention within this. It is hard to imagine this band even being in existence if it wasn't for Sebastian Svalland's unique playing and writing style, as it is such a crucial component to the overall sound. His guitar is at the heart of everything that is going on, and while it is the totally locked-in style of the band that makes it work, there is no doubt who is the key.

The arrangements are both complex and incredibly tight: there is no room at all for anyone to make a mistake as all four musicians have to play totally as one or it just doesn't work. It is the tightness combined with the sheer math-like intricacy of what they are doing together with the djent hammer blows of quick repeated riffs that take this to a whole new level. That they are confident enough to play lengthy sections without vocals also moves these guys away from the bands that they are looking to emulate, namely Meshuggah, Opeth and Gojira. The title song closes the album in an epic manner, being more than twelve minutes in length. Here the listener will come across a sampled call of a deer, harkening back to the theme of the album. Svalland says "When I wrote the song 'Vignette', I felt very humble and I wanted the song to reflect that. That's why I came up with the idea of sampling a deer's call. There's something so pure and wild about such an animal. It's not a scream of pain you're hearing, the deer call in a very nice way and it just fits the theme perfectly. It's a great example of the power and purity of nature."

This may well be a debut, but I am sure this is not the last we have heard from these guys as this album is going to make a lot of people stand up and take notice of yet another incredibly impressive act from Sweden.



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 certificates.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA MAGAZINE

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

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

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ISSUE 45 - MAY 2010
12 MONTH ANNIVERSARY EDITION

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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..

A brief statement from Hawkwind a few days ago, on Facebook, announced a new gig:



"Happy to confirm that Hawkwind will be playing in Bilbao, Spain 8th October 2018."

The gig appears to be in the Sala

BBK Exhibition Room, a general venue rather than a festival. It's described by bilbaoturismo.net as "an open space for showing urban culture, as well as cutting-edge new experiences in alternative formats not handled by private and public initiatives." The Bilbao tourism site also shows a photo of the venue.

And an automated translation of the venue's Spanish website gives a Wikipedia-esque summary of the band:

"Cult band of space rock, psychedelic rock and acid rock formed at the end of the sixties, in Ladbrooke Grove, London. With spatial and eclectic sounds, many of his lyrics revolve around science fiction."

- and concludes with "Psychedelic rock concert guaranteed." Well, that's what Hawkwind fans have been known to like!

Hawkwind's announcement was accompanied by the photo where Magnus Martin has been depicted in place of Haz Wheaton, yielding an apparent line-up of Dibs, Brock, Hone, Martin, and Chadwick. Of course, Hawkwind gigs routinely are not accompanied by advance predictions

SPIRITS BURNING & MICHAEL MOORCOCK

An Alien Heat

An Alien Heat at the End of a Multiverse

re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

with Blue Öyster Cult family members Joe Bouchard,
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plus Andy Dalby (Arthur Brown's Kingdom Come),
Monty Oxymoron (The Damned),
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Jonathan Segel (Camper Van Beethoven),
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Steve York (Arthur Brown)
and more...

Box set (and CD pre-orders) available from
pledgemusic.com until 23 July, 2018, 10 AM GMT



gonzomultimedia.co.uk
spiritsburning.com



of a line-up.

Records compiled by Steve Starfarer show that Hawkwind have played in Spain once before - right down in the south, near Gibraltar, in El Puerto de Santa María (St. Mary Port), at the slightly oddly-named Monkey Week Festival. That was back in October 2011.

This time, they'll be on the north coast, as Bilbao is on the Bay of Biscay, and also not far from the French border. Perhaps Hawkwind might go over on the ferry from Plymouth to Santander, although the Bay can be a notoriously rough sea crossing.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

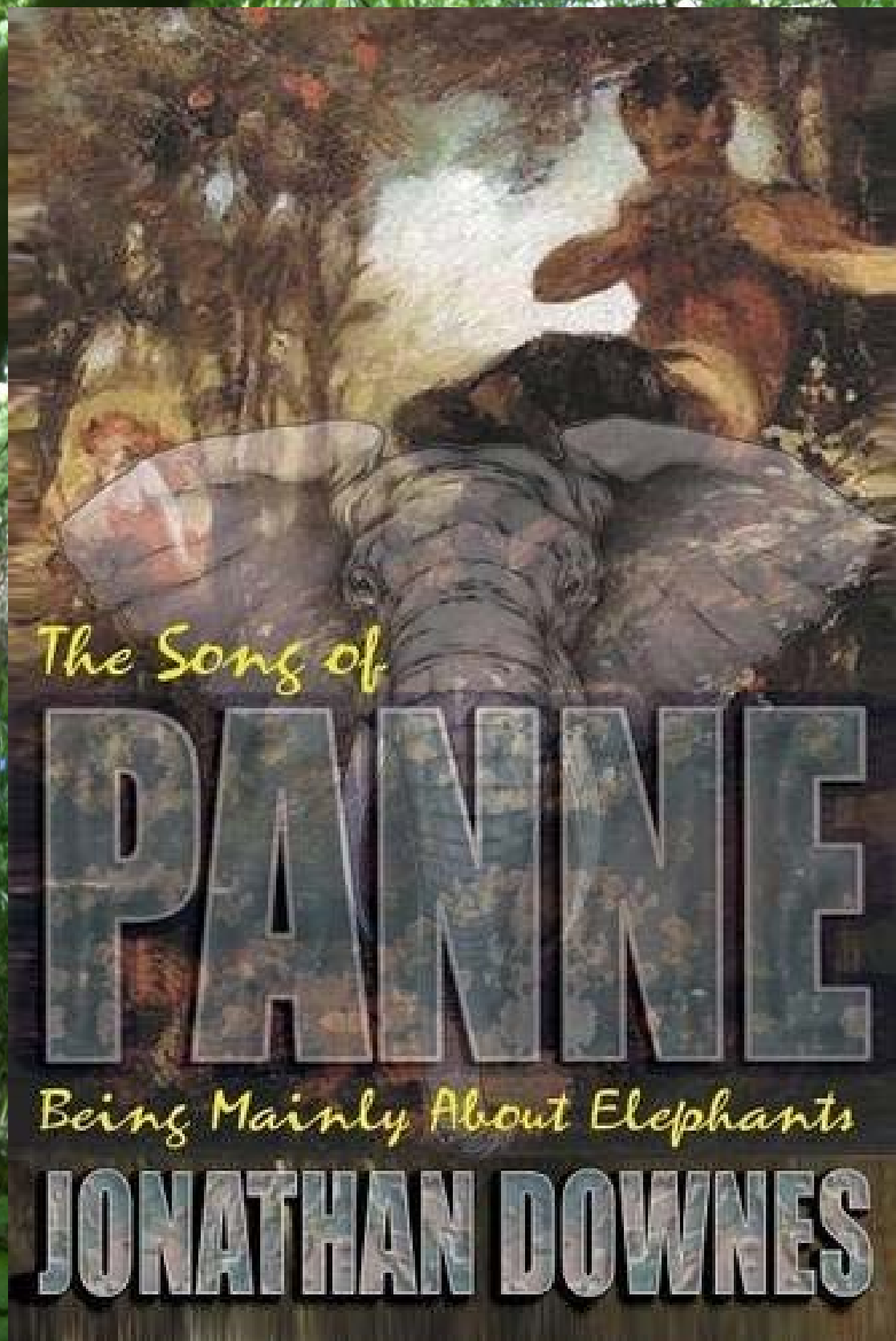
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

The next day, the elderly Australian man offered to take me ashore for the day. My brother was still ill, my mother was beginning to take his illness seriously, and I have no memory whatsoever of what my dad was doing. But, we were scheduled to spend two days in Sandakan, while the ship loaded and unloaded cargo, refuelled, and did whatever else a Scandinavian merchant ship does when it spends two days in an Indonesian port.

These days, I can hardly imagine respectful people being stupid enough to let their little boy out of their sight for seven or eight hours, in a potentially dangerous foreign country, and under the charge of someone that they hardly knew. But these were different times, and this is precisely what my parents did.

Together, the Australian and I explored various bits of the outskirts of the little port. Sadly, I remember very little about it. The only things I do remember were him buying me an expensive hand-carved boat (the hull of which I still have and which I pass every day as I stagger downstairs to find out what horrors the new day has in store for me) and that once we were back in his cabin aboard the ship, he made a



half-hearted attempt to seduce me. As far as I remember, this was the only time this ever happened in my childhood, and I gently rebuffed his advances, and they were not repeated. And to this day, I have never told anyone about it.

Things like this are supposed to be highly traumatic for a child, but I don't think it did me any great harm, although I am very pleased – with hindsight – to have encountered such an ineffectual molester.

That evening saw me sitting on deck with my parents and their friends, listening agog to the rubber plantation owner talking about some of the more arcane inhabitants of the jungle.

If the eight year old me had been the fifty eight year old me, he/I would have taken notes, but I didn't, and so – all these years later – I find myself reliant on the half century old memories of a conversation that took place when I was a little boy.



Apparently, or so he said, as well as the jungle tribes of the Murut people, who were – I was thrilled to hear – the last ethnic group in the region to renounce head hunting, there was a nomadic tribe of what he called pygmies, who lived in the wildest parts of the forest and who were very seldom seen.

They were, he said, completely different to the tribes with whom he was familiar, being much smaller and darker skinned. Although I have been able to find out little about these people, it appears that before the modern humans arrived in southeast Asia, the region was occupied by a race known as the Negrito, which is the Spanish diminutive noun of negro, and simply means “little black person”. These people still live in the Andaman Islands, parts of what was then Malaya, parts of southern Thailand, and the Philippines. It is accepted that they once lived far more widely, and that there are ethno-cryptozoological

reports of such people in several parts of Indonesia. I have found historical camps of them in Borneo, although in 1912, Charles Holmes wrote: “the wide distribution of remnants of the Negrito race in the island round about Borneo, and in the adjacent parts of the mainland of Asia, renders it highly probable that at a remote period, Negritos lived in Borneo; but in the present time there exist no Negrito community...”

The most exciting survivors of the Negrito race live on North Sentinel Island in the Indian Andaman Islands, two thirds of the way across the bay of Bengal, towards what was still then called Burma. The precise population of this island is not known. Estimates range from 40 up to 500, however no one has ever landed on these islands and survived.

Any ship, aeroplane or helicopter that approaches the islands is greeted by a hailstorm of arrows. As recently as 2006, Sentinelese archers killed two fishermen who within range of the island, and the Indian government discourages any approach to the island.

I had read about these island warriors in an issue of *National Geographic*, which someone had given to my parents, and – being a bloodthirsty little boy – I was eager to find out whether this semi-uncontacted tribe in the middle of northern Borneo was as aggressive as their Sentinelese cousin. But it appears not. The rubber planter told me how these tribes came and went, leaving no evidence of their existence, and how he would occasionally leave gifts of tobacco out in the jungle for them.

But these were not the only mystery dwellers in the jungle.

In folklore, the Batutut or Ujit or Người rừng, sometimes also known as "forest people", is an entity said to inhabit the Vũ Quang nature reserve and other wilderness areas of Vietnam, Laos and northern Borneo. A 1947 sighting by a French colonist refers to the animal as a L'Homme

Sauvage (wild man).

Two Người Rừng were reportedly captured by tribesmen near Đắk Lắk Province in 1971. In 1974 a North Vietnamese general, Hoang Minh Thao, requested an expedition to find evidence of the creatures, but it was unsuccessful.

A professor Tran Hong Viet of Pedagogic University of Hanoi, a researcher of Người Rừng, reported in 1982 finding footprints in 1970, measuring 28x16 cm., of which he made casts. He had been making an extensive post-war inventory of natural resources, and while collecting specimens near Chu Mo Ray in Sa Thầy District, he came across the prints. A photo of the cast of the print was later published by Fortean News of the World (Japan Fortean Information Society).

Most recently, in 2014, an “ape man” was reported to have been shot in the Bornean jungle and the creature was described as being an “orang pendek”

In 1974, John MacKinnon, best known to cryptozoologists for his involvement in the discovery of the Vu Quang Ox, described his encounter with a huge, upright-walking orangutan:

“I was nearly home when I saw a terrifying spectacle. For a moment I thought it was a trick of my vision. A huge, black orangutan was walking along the path towards me. I had never seen such a large animal even in a zoo. He must have weighed every bit of three hundred pounds. Hoping that he had not noticed me, I dived behind a large tree. I was in no state to defend myself, or run from him should he come for me, and I could recall clearly the natives’ terrible stories about old, ground-living orangs. I held my breath as the monster passed within a few feet of me and let him get about forty yards ahead before I followed in pursuit. He was enormous, as black as a gorilla but with his back almost bare of hair; Ivan the Terrible was the only name I could think of (MacKinnon 1974, p. 54).”



The orang pendek has been reported from Sumatra for centuries. In recent years, the Centre for Fortean Zoology has sent a number of expeditions to the island in search of the fabled beast, and we have had a certain degree of success. The Bornean ape man, known as Batatut, is far more obscure; although the CFZ's Carl Marshall went to the forest of North Borneo in search of it, some years ago. He was not successful, and all the native stories that he encountered were from Sumatra.

I didn't know any of this, and sat totally enthralled, as the rubber planter told me about the shy, bipedal ape that lived out in the wildest parts of the jungle. He had only seen it the once, although various of the workers on his plantation were more familiar with the animal. If I had known then that I was listening to one of the only European reports of an unknown hominin from the world's third largest island, I like to think I would have taken notes. But I was eight years old, and as the dusk fell - and the fragrant smell of various night flowering plants that I have never been

able to identify, but which rolls out over the sea at dusk to greet any sailor lucky enough to be anchored off these shores - I drank my lemon squash and listened, enthralled, to these stories of a world which, even then - had pretty much vanished.

Because my parents' shipboard friends were amongst the last generation of colonial rubber planters, indeed amongst the last generation of colonial anything, anywhere in Malaysia or Indonesia, stories like this will probably never be heard again. At least not in these circumstances. I don't know what happened to them when we said our farewells some weeks later, when the ship pulled into Sydney harbour, but I have nothing but warm memories of them, and hope that the rest of their lives were happy ones.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







Thom the World Poet

Rob Ayling writes:

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

WHY WE GATHER (WE MAY NOT YET KNOW)

WHEN WE MEET IN PERSON, WE MAY CHANGE

The alchemy of gatherings is random and a challenge

We need to leave all our pasts behind/to properly relate to one another

WHERE we meet as as important as HOW we meet

City Festivals are different to Country Festivals

Small village Festivals differ from large Laminated Festivals

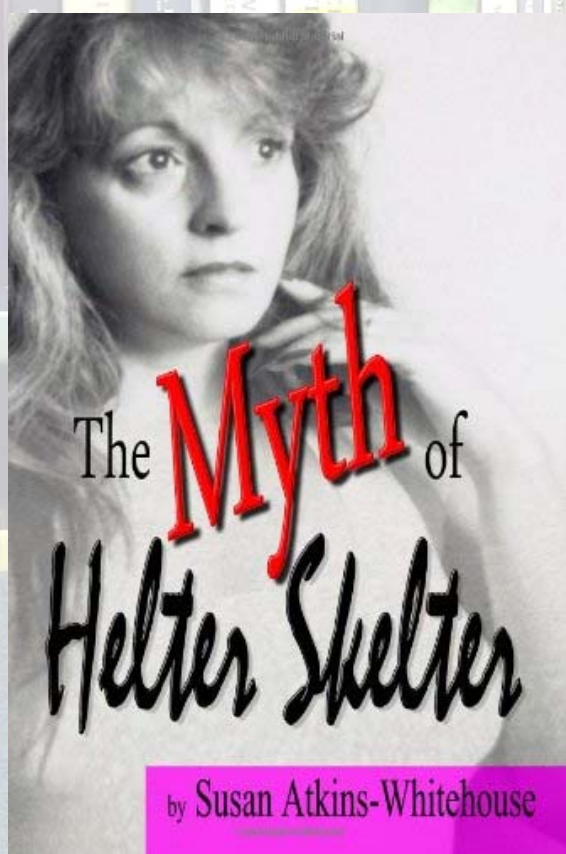
Since the manner of our meeting is as different as we are

May these meetings take our cultural evolution further

This we may learn from one another-how to live together

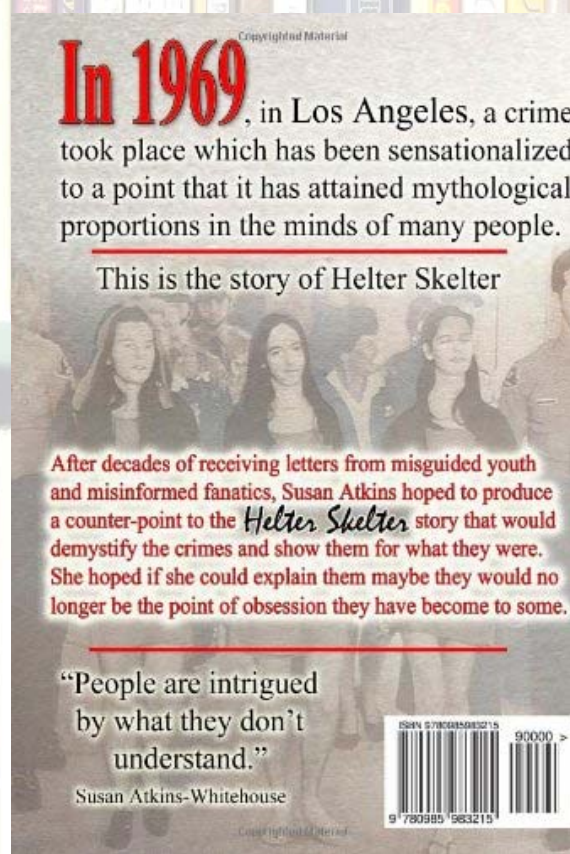
In peace, with satiety, curiosity and in a floating, open sense of community

Yer Gonzo Bookshelf



- Paperback: 252 pages
- Publisher: Menelorelin Dorenay's Publishing (16 Oct. 2012)
- Language: English
- ISBN-10: 0985983213
- ISBN-13: 978-0985983215

I have never made any secret of the fact that I have a strange - and possibly unwholesome - fascination with the late Charlie Manson; that most unlikely of counter-culture icons, who died in a California prison last year. I'm not going to try to analyse my fascination with the man; I have been unsuccessfully trying to do that for decades. However, I think we should take it as read that the antics of the man who re-defined the meaning of The Beatles' *White Album* is of endless



fascination to me.

I think that one of the reasons that I'm so interested is that the whole concept upon which the prosecution case against him was made, seems (and has always seemed) particularly unlikely to me. And there has always been the sneaking suspicion in my mind that the good people of California were conned into an attempt, by those who were put in charge of their moral safety, to broadly 'get their own back' upon the counter-culture which had done so much to overturn the accepted ethos of the American Dream.

This book goes a long way towards explaining what might have *actually* happened.

Susan Atkins, aka Sadie Mae Glutz, was

possibly the most notorious of the Manson 'girls', and she died of brain cancer some years ago.

Therefore, this memoir is not actually a *new* one; it is just 'new' to me. But it actually presents a very cogent hypothesis.

I am, today, faced with an unfamiliar conundrum. As I so often write in these pages, when I am dealing with a work of fiction, I always do my best to avoid giving away plot twists. And whilst this is not a work of fiction (or at least, I don't *think* it is), and shall not treat it as such, I am very aware that the main reason that anyone would read this book is to find out exactly why Charlie did what he did (or - possibly - more accurately; *exactly* why Sadie claims that Charlie did what he did) and I am also aware that if I spill the beans as regards the contents of this book, it might stop people going out and buying it.

However, firstly, this book is available for free on Kindle Unlimited. Secondly, the author is dead. And thirdly, she was a convicted felon. So, I'm not going to lose any sleep about spilling any beans.

The officially sanctioned version of events goes that after he was released from prison in 1967, Charlie Manson grokked the hippy dream in its fullest, decided that this was a remarkable opportunity for him to get laid and wield some power and influence over a bunch of naive young flowerchildren, and formulated a peculiar religion of his own. Mixing the more apocalyptic bits of the Bible with the lyrics of The Beatles' sprawling double album released at the end of 1968, and with liberal doses of LSD and sexual excess, Manson formulated an apocalyptic death cult, which was responsible for the gruesome demise of several dozen (reasonably

innocent people during the dog days of the 1960s.

An alternative scenario, which was first promulgated by the defendants themselves during the latter stages of the Tate/LaBianca murder trial, is that the killings were a series of 'copy cat' acts intended to cast doubt upon the validity of the conviction of Manson Family member, Bobby Beausoleil, who was facing trial for the murder of a one-time Family associate called Gary Hinman. If you believe this scenario, the girls were all desperately in love with Bobby, and had carried out the series of grotesque murders purely in order to try and free the man they loved from durance vile. Don't believe it? Well, neither did the judge, nor jury.

Over the years, it has become quite popular to claim that Charlie's religion of 'Helter Skelter' never existed, and it was just something made up by the prosecution (acting upon orders from the Powers That Be, which - in California at that time - were personified by none other than future US President, Ronnie Reagan, who was then state governor).

Trust me, I am paranoid enough to imagine the forces of law and order having cooked up something as complex as this, and I am sure that they over-egged the pudding (to use a modern expression) but on this occasion, I truly have never thought that they are responsible for having made the whole thing up. There are too many eyewitness accounts linking Manson to the doctrine of Helter Skelter.

Now, at the risk of betraying Susan Atkins as some sort of legalese version of the Liberal Demaocrats, this book presents an eminently reasonable third option.

According to Atkins, the whole Manson family began to go tits up (no pun intended) when more and more efforts

were being channelled into car theft as a way of raising money for the burgeoning drug habits of Manson and the other men. It is well known that one of the only acts of violence that are directly linkable to Charlie Manson is his shooting of a drug dealer with the exotic nickname of 'Lotsapoppa', and Atkins claims that Charlie erroneously believed that Lotsapoppa (his real name was Bernard Crowe) was a member of the militant black revolutionary organisation, The Black Panthers.

This understandably put the shits up poor Charlie, and his natural paranoia was inflamed to an astronomical degree. Therefore, in the aftermath of the Gary Hinman murder, Charlie instructed Bobby and the girls to make the murder scene look as if the perpetrators had been The Black Panthers. So, the Manson Family smeared political messages, and even a crudely drawn Blank Panther clenched

fist power-salute, on the walls of Hinman's house in his own blood.

Bobby was soon arrested for this unpleasant murder, and Manson was determined to distance himself from it, and any other crimes, as quickly as possible. Therefore, all the subsequent killings were carried out, and made as gruesome as possible, in a valiant attempt by Charlie to implicate as many of his cohorts in the crimes as humanly possible, so as to lessen the possibility that any of the members of his 'family' would decide to testify against him.

And yes, I think this makes a lot of sense. And furthermore, it fits in quite well with what we already know about Charlie's mind-set, both then and later on.

The thing that I think makes this theory of things seem most cogent (and I am very aware that I'm using the word 'cogent' more in this review than I think I have ever used it, but it is the only word which really fits the bill, so I crave your forgiveness) is that unlike other attempts to find an alternative motive for the Manson killings, this book does not attempt to claim that Manson's Helter Skelter mythos did not exist. Susan Atkins is clear about this: Helter Skelter is something that Charlie had preached about for many months. It was merely not the motive for the series of brutal killings which have fascinated the world ever since.

No doubt I shall be reading more about Manson, and writing more analyses of his oeuvre in these pages, so watch this space.

JE SUIS



CHARLIE



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.

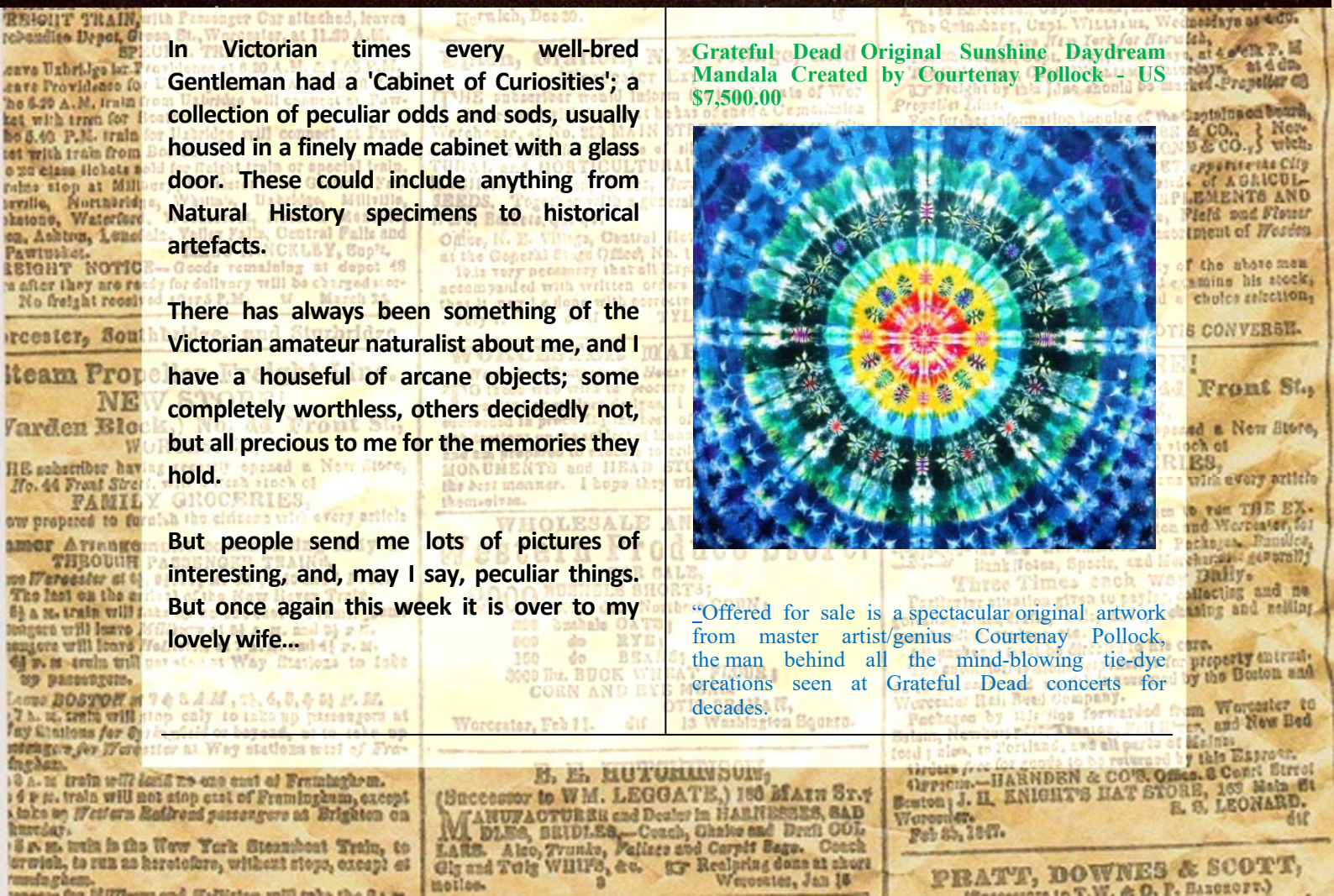
There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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...

Grateful Dead Original Sunshine Daydream Mandala Created by Courtenay Pollock - US \$7,500.00



"Offered for sale is a spectacular original artwork from master artist/genius Courtenay Pollock, the man behind all the mind-blowing tie-dye creations seen at Grateful Dead concerts for decades."



THE BITCH IS BACK

This is the one and only original "Sunshine Daydream" mandala created for the cover art of the Dead's CD/DVD/BluRay release of the same name in 2013. The featured concert in that release was the famous 8/27/1972 benefit show at the Old Renaissance Faire Grounds in Veneta, Oregon - one of the Dead's finest concerts ever! A brand new copy of the release will also be included in this sale.

Mr. Pollock's contributions to the GD art scene over the years have been extraordinary -- a genuine talent! This beautifully rendered mandala presents a rare opportunity to obtain high-quality, one-of-a-kind original artwork for your Grateful Dead collection. It has never been hung and is just as I received it when I originally bought it directly from Courtenay. The mandala has been carefully stored out of the light in a smoke-free environment.

This is a true cornerstone piece that would also probably be the largest in most collections, measuring approximately 7 x 8 feet. Kinda hard to ignore this one on the wall!

A Certificate of Authenticity from Mr. Pollock is included (as pictured). The mandala will be securely packed, fully insured and shipped within 24 hours of receipt of payment."

Gorgeous colours—would look nice on a wall—ahem—my birthday soon, Mr Ed. What's that, you say? Yeah, I guess the price tag is a bit hefty. Okay, I will go back to my tie-die '70s scarf idea. Thanks anyway.

**Jimi Hendrix owned & worn turquoise bracelet/
Bob&Kathy Levine Collection - US \$3,800.00
(Approximately £2,902.31)**

"Jimi Hendrix owned and worn turquoise bracelet.
From The Bob and Kathy Levine collection. Hendrix



Management N.Y.C.

A letter of authenticity will be included in sale. Photo of Jimi with Eric Barrett, Kathryn Eberth Levine and Brian Levine, Interview with Brian is online at: Fashionweekonline.com"

Mr Hendrix sure did have a lot of jewellery, or rather the recent listings seem to indicate such at any rate.

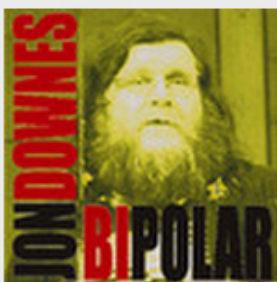
**RARE SYD BARRETT (Pink Floyd) -
unique cupboard made, painted and owned
by Syd - £4,500.00**

"This is a unique one-off item constructed by Roger 'Syd' Barrett in his inimitable madcap style.

A home-made and painted cupboard fashioned from plywood, laminated chip board and pine. The top is coated with a red vinyl material and has some paint splatters suggesting Syd used this as a worktop. The two front doors have been painted by Syd in green with some additional paint splatters in other colours. (To me they look like abstract artworks in their own right). The front doors fall short of meeting the base by approximately 12cm. They also have the ends of the screws exposed from the hinges. The catch is simply a brass hook. Inside are two

SHAMELESS SELF PROMOTION TIME

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



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REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
 Sail on **WEDNESDAY** of each week.
 The line is composed of the following Packets:
 New Schr. James L. Day, Capt. Nash.
 " " Mary H. Chappell, Capt. Griffin.

The subscribers, by appointment from the Honorable
 of Patents, agents of the U. S. Patent Office for
 cases and forwarding to the said models, designs or
 manufacturers to be patented, & deposited those which
 will be sent free of expense and risk and will deposit
 He prepares Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make references
 into American and foreign works, to test validity of inven-



shelves with clearly visible pencil markings by Syd. The main body of the cupboard is white with some paint splatterings.

I suspect that Syd used this as a workbench when he was working on his paintings and drawings. The reasoning behind the short doors could be that he didn't want to accidentally kick them when he was working at this unit. Or maybe he just measured them wrong :)

I purchased this item in November 2006 at a well publicised auction of the possessions of Syd Barrett held at Cheffins auction house in Cambridge. It has been well looked after since then and is currently in storage in Cambridge encased in bubblewrap and protective cellophane.

This is a one-off (very one-off!) item and a little bit of Syd Barrett / Pink Floyd history. Syd's home made/ painted furniture is very rare and collectable and doesn't come on the market often. A painted wooden stool of his recently sold at Bonhams for £5,625. I am selling it reluctantly as I will shortly be moving to London and won't have room for it. If it doesn't sell, I will keep it in storage."

Interesting piece of memorabilia. I cannot help feeling like I am advertising for IKEA though.

Beastie Boys Ultimate Collection, 3 SIGNED ITEMS, 9 Items Total, Irreplaceable! - US \$6,000.00



"You are bidding on a Beastie Boys Ultimate Collection, 3 Signed Items, 9 Items total, Irreplaceable! Everything has been stored in my closet and hasn't been on display.

Item 1: Five Boro, New York City, Limited Edition, Skateboard Deck. Number 75 of 500. Signed by Mix Master Mike, Adrock, MCA, and Mike D. There are some black marks on the top of the deck, other than that it is in excellent condition.

Item 2: Hello Nasty Album, Bathing Ape Action Figure Set. This was sold during The Red Cross, EMI Family4Japan Auction on eBay, after the tsunami hit Japan. There is a letter of authenticity. The lid and inside of the action dolls are signed by Adrock, MCA and Mike D. Only 1000 of these action figures were made.

The action figures stand 11.5" tall and when packaged they are in a 16" by 12" metal container. The outfits were in the Intergalactic music video. Included in each set are: 3 action figures with Bape outfits, 3 action figure stands, 3 white jumpsuits, 3 safety goggles, 3 pairs of work boots, 3 safety vests, 3 belts, 3 Japanese decal stickers, and 3 extra hand attachments.

Item 3: Another NEVER opened Hello Nasty Album, Bathing Ape Action Figure Set. Including all items mentioned above. This set is NOT signed.

Item 4: Licensed to Ill record, signed by Adrock, MCA, and Mike D. There are photos of Adrock and the guy that got the autographs and an email explaining how he got them.

Item 5: Beastie Boys, Bonnaroo Poster, Manchester, Tennessee, July 11, 2009. There were only 250 posters made.

Item 6: Girl Skateboard Deck, Beastie Boys, Ill Communication.

Items 7-9: Three Nixon Time Teller P Beastie Watches. Colors: White, Blue and Green

The watch has Mike D on the face holding a bottle of liquor. On the band it says, "I accept this award on behalf of the band"-Mike D."

I cannot comment on this really. I know nothing of the Beastie Boys and most likely never will. But thought I would throw it in the cabinet for any of those of there who may be interested.

Michael Jackson Very Special Real Blackbeard's 300 year old Box Special - US \$5,500.00

"One of the Very best items put up for Sale anywhere, is this 300+ year old Special item, This is one of History's greatest Bad guys personal belongings Blackbeard Box

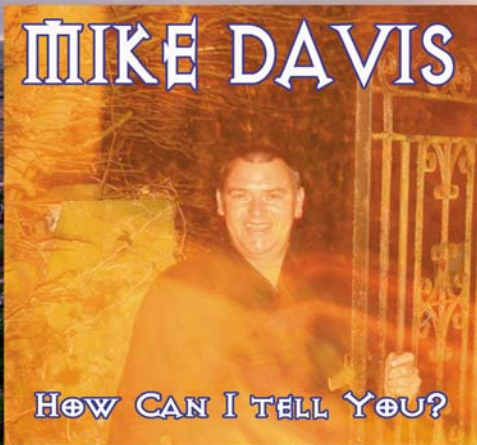
Edward Teach or Edward Thatch (c. 1680 – 22 November 1718), better known as Blackbeard, was an English pirate who operated around the West Indies and the eastern coast of Britain's North American colonies. Little is known about his early life, but he may have been a sailor on privateer ships during Queen Anne's War before settling on

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 Boston; J. H. KNIGHTS HAT STORE, 155 Main St
 Worcester.
 Feb 25, 1877.



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.



Available from iTunes, Amazon etc



the Bahamian island of New Providence, a base for Captain Benjamin Hornigold, whose crew Teach joined around 1716. Hornigold placed him in command of a sloop that he had captured, and the two engaged in numerous acts of piracy. Their numbers were boosted by the addition to their fleet of two more ships, one of which was commanded by Stede Bonnet; but Hornigold retired from piracy towards the end of 1717, taking two vessels with him.

THE ITEM DESCRIPTIONS : All Items Come With Some Paperwork, Some More Than Others, Also Know (All items Come As-is) We Openly and Clearly Specify That We Do Not Accept Returns Or Offer Refunds To Buyers. Also Know That All Buyers Have 24 Hours To Pay in Full For Any And All Winning items, (ALL SALES ARE FINAL) We Hope You Have A Wonderful

Shopping and Winning Day. And Thanks For Choosing EBAY"

Now this is interesting. If real, it would certainly be something to cherish—even though cherish something belonging to a pirate who did all sorts of despicable things is probably not really the right expression. But it is pretty neat.

Now I am going to have to go listen to some Alestorm.

It is time to close those pesky cabinet doors again for this week. Can't say I am sorry, as they are getting rather creaky and very difficult to close with all the stuff inside the cabinet, and every week I am flattened under a pile of bric-a-brac that falls out when I open them. Methinks a little chucking out is called for...when I have the time and inclination so to do. Right now I am too discombobulated to do much at all.

Ta-ra for now
Have a good week

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The line is composed of the following Packets:
New Schr. James L. Day, Capt Nash.
" " Mary H. Chappell, Capt. Griffin.

The subscriber, by appointment from the Honorable
of Patents, Inventor of the U. S. Patent 224 for
casing and forwarding to the said models, medals or
manufactures to be patented, & deposited those which
will be sent free of expense and risk and will dispose
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the necessary Papers and Drawings; will make references
into American and foreign works, to test validly inventions
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Leave Norwich ...
connecting with the ...
Western, and ...
NEW YORK
Leave Worcester ...
except Sunday, on ...
Boston at 6 P. M.
Leave Albany's Point ...
except Monday) at ...
FARE
Leave Worcester at ...
Fares are less when ...
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Worcester.
Feb 25, 1877.

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

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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**.

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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, for once, I am not sitting back, looking at the working week just gone and saying what a weird week it has been.

Why?

Because, although it has been slightly tedious in parts, and annoying in others, it has been a depressingly normal week. With real world problems, and none of the surreality that I (and I suspect everyone else) has come to expect from my life.

We have had expensive car problems, and potentially expensive computer problems which Graham managed to fix with his customary aplomb and flair, and furthermore did it without costing any money.

In fact, this week has been such a bland one, that I find it very hard to find anything to write about today. I have been delving deep into the books of the late Joan Aiken; someone whose prose I have always admired, but whose lesser known works I have not perused until now. Hurrah for iBooks and my credit card.

Much against my better judgement I have jumped into the e-book swimming pool. Although I still love physical books, my house is slowly suffocating under the weight of my library, and reading books in bed on my ipad is both convenient and cheaper. I am still looking for a location which could house the CFZ Library, because there just is not enough room in the house for all of my reading matter, and—furthermore—



when we were in Texas eight years ago, we visited the Anomaly Archives in Austin, and I was massively impressed and decided that this was something that I want to do for myself.

Check them out:

<http://www.anomalyarchives.org/public-hall/>

I have a couple of locations in mind, and am in the early stages of talks about it, so this is something that I hope will happen sooner rather than later.

Talk to you next week,
Love

Jon



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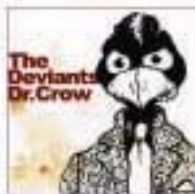
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