

# GONZO



Kev and Jon bid a  
fond farewell to  
**Maartin Allcock**,

Graham has a shufti at the  
reactions to the new **Hawkwind**  
album, Alan looks at **art**  
**from beach litter** and  
conducts a **Listening**  
**Post with Kyle Mew**,  
Jeremy checks out  
**Nick Mason's**  
**Saucerful of**  
**Secrets**, John  
goes to see  
**David Crosby**,  
and Jon burbles  
about **Michael**  
**Moorcock**, **Erich**  
**Kästner** and  
**Bojack**  
**Horseman**.

#305/6

# AVE AT QUE VALE



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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this singular magazine. The German author Erich Kästner used a convenient literary device in his 1933 novel, *Emil and the Three Twins*.

It was the sequel to his massively successful 1929 novel, *Emil and the Detectives*, and was set in an idyllic German seaside resort on the

shores of the Baltic, and makes no mention of Beer Halls Putschs or anything else of the kind. A year later, the Nazis came to power, and Kästner was one of the authors whose books were deemed to be “contrary to the German spirit” and burned in large quantities. Surprisingly, he stayed in Germany throughout the war, writing:

“I’m a German from Dresden in Saxony  
My homeland won’t let me go  
I’m like a tree that, grown in Germany,  
Will likely wither there also.”

He survived the war relatively unscathed and lived until the mid 1970s. But I am digressing massively, which regular readers will be aware is one of my things.

Going back to *Emil and the Three Twins*, Kästner opened it with two prefaces; a preface for new readers and a preface for “experts”, aimed at people who had already read the previous book. It is something that I have always wanted to do, and not found a place for. And – no – although I tried valiantly, I couldn’t work out how to do it for today’s editorial either.

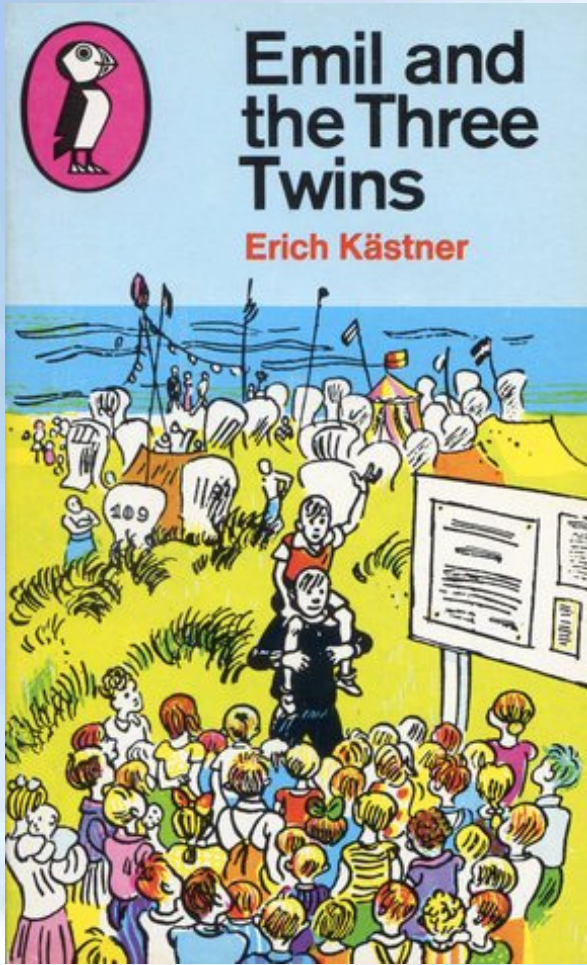




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Well, I'm not going to go into details,  
mostly because she doesn't want me to.

So, this "preface" will be more a preface for  
'new readers' than for 'experts', but it will  
just have to do.



This magazine has been going for very nearly  
six years, in various guises, after I very soon  
got tired of doing a record company  
newsletter for the Gonzo Grande Fromage,  
Rob Ayling. Rob and I have been friends for  
thirty years now, and – much to my great joy  
– he let me put out a weekly music, arts, and  
generally alternative society-based magazine  
under the Gonzo imprint. The salient word is  
that past sentence is “weekly”. Because, all  
the way along the line, Gonzo Weekly has  
been (mostly) a weekly magazine. However,  
at the moment, it is coming out at half the  
usual frequency. Although, we are making up  
for that, to a certain extent, by publishing an  
extra twenty-three pages of editorial, making  
the magazine into a “bumper” issue, each  
time.

Why?

Well, I'm not going to go into details, mostly  
because she doesn't want me to. However,  
my dear, long-suffering wife, Corinna, who is  
the rudder that keeps this eccentric little  
literary boat on the right course, is ill. And,  
until she returns to health, this magazine (and  
indeed, other things we do, both with Gonzo  
and the Centre for Fortean Zoology) is going  
to come out more infrequently than is  
customary. But then the breaks. Shit  
happens. You have to roll with the punches.

And, conveniently having given three

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اللجنة لهم إذا كانوا لا تأخذ نكتة

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proverbial answers, which probably contradict themselves, on with this issue of the magazine...

During my leisure time, I have spent much of the last week watching the latest season of *Bojack Horseman* on Netflix. I would like to stress here, that as well as the current family

crisis, I am still doing all sorts of other things, and so my leisure time is seriously limited. But I did manage to find time to watch the twelve episodes that make up the current season.

For those of you who don't know, *Bojack Horseman* is an American, adult orientated, animated, comedy series, which presents a satirical take on current events, politics, and the business they called show, and has been praised for its realistic interpretation of depression, trauma, substance abuse and other symptomology of mental health issues.

The show is set in a universe which is surprisingly like our own, with most of the same stresses, strains, and pitfalls. The only real difference being that the vast majority of inhabitants are weird cartoon chimeras; half human, and the upper half of the body being animal.

The titular character is, therefore, unsurprisingly, a human being with the upper half of a horse. A washed up actor, with a huge reputation and a substance habit to match, and with a large supporting cast, the series is basically about the protagonist's attempts to return to celebrity relevance. There is something oddly compelling about the universe that Bojack inhabits, and it is





much of a moral cesspool as anything described by Hunter S. Thompson. As such, it is an oddly appealing place for me to go during my current difficulties. As I get older, I begin to understand why some old people develop a peculiarly immersive relationship with fiction universes of television programmes...

(And, please, accept that although I am aware that I am growing older every day, and that entropy only travels in one direction, I am growing old, but I'm not old yet. I'm saying this in order to stave off the barrage of emails that will be telling me, "Don't be silly, fifty nine isn't old". I know it's not, but I am a year shy of sixty, and feeling every minute of it.)

...it is because, as one gets older, one - perforce - gets lonelier, because even though you may have people around you all day long, there is something about the human psyche that, the older one gets, the more withdrawn one tends to be. Add to that the way that - especially these days - watching television has tended to become a 'private' activity, which is done on telephones or tablets rather than a sodding great TV set in one's sitting room, and the resulting synergy is not really that difficult to explain.

But I think it probably says something about me, that whereas during my childhood the people of my age that I knew were obsessed with *The Archers*, or something like *Emmerdale Farm*, I found myself getting involved in a fictional universe, full of depravity, depression and substance abuse. All wrapped up in an artistic milieu, full of eccentric and often dysfunctional players.

It's all a bit like my real life, actually. Now, I truly am depressed!

Until next week.  
Hare bol,  
Jon



Erich Kästner, Bojack Horseman, Paul McCartney, Elton John, Chas Hodges, Cruise to the Edge, Peter Hook, Joy Division, Damon Albarn, Suede, Gary Numan, Nick Mason's Saucerful of Secrets, Jeremy Smith, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Max Bennett, Wesley Tinglin, Cecil James McNeely, Buren Bayaer, Denis Mostyn Norden CBE, Felton Pruett, Charles Nicholas Hodges, Dudley Sutton, Man, Binky Womack, Rick Wakeman, Essra Mohawk, Mick Farren and Andy Colquhoun, Alan Dearling, Litter Cubes, Kev Rowland, Maartin Allcock, Richard Foreman, Swanage Folk Festival, John Brodie-Good, David Crosby & Friends, Kyle Mew, Streetlight Manifesto, Frank Carter and the Rattlesnakes, Childish Gambino, Andrew Jackson Jihad, Mariachi El Bronx aka The Bronx, Random Hand, Jonathan Coulton, Brothers Moving, Gogol Bordello, Fake Problems, Downriver Dead Men Go, Earthless, Epos Nemo Latrocinium, The Fierce and the Dead, Flesh Hoarder, Frequency Drift, Frontline, Mr Biffo, Roy Weard, Chris Stone, Hawkwind, Coldharbour Diaries, Jon Downes, The Wild Colonial Boy, Martin Springett, Michael Moorcock, Spirits Burning, Neil Nixon, Vincent Gallo

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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# THE <sup>gonzo</sup> NEWSROOM



**THE WALRUS WAS PAUL:** Announced over the weekend, Paul McCartney's new studio album 'Egypt Station' has gone straight to #1 on Billboard 200, giving Paul his eighth #1 with 153,000 equivalent album units according to Nielsen Music, his biggest sales week in over a decade.

Paul says of the news - "Thanks to all our fabulous fans and the whole team behind this record for making it number one - yippee! Love Paul x"

Paul last topped the list in 1982 for three

weeks with 'Tug of War', and his #1 albums span a period of 48 years with the first being his solo debut 'McCartney' in May 1970.

He went on to achieve #1s with several Wings albums including 'Red Rose Speedway', 'Band on the Run', 'Venus and Mars' and 'Wings at the Speed of Sound'.

'Egypt Station' is the first full album of all-new McCartney music since 2013's 'NEW'. The album was recorded between Los Angeles, London and Sussex, and



"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

produced (with the exception of one Ryan Tedder track) by Greg Kurstin (Adele, Beck, Foo Fighters).

<http://www.music-news.com/news/Underground/115879/Paul-McCartney-hits-number-1-in-the-US-with-Egypt-Station>

**GONZO**

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

**GONZO**

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AT GONZO (USA)**

**TAKE ME TO THE PILOT:** Elton John and husband David Furnish have accepted "significant" libel damages over a dog attack story published in a British newspaper.

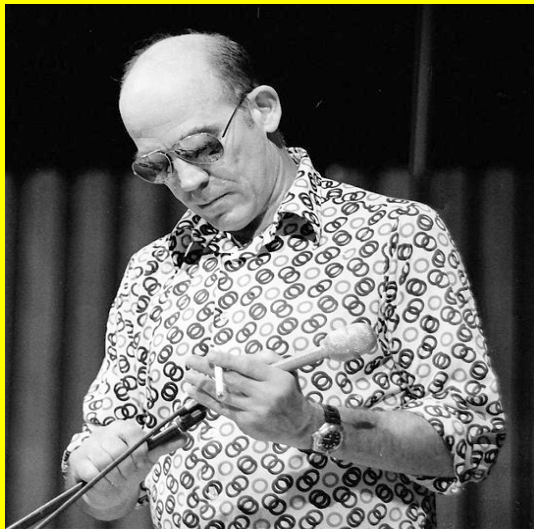
In February (18), editors at The Sun on Sunday newspaper published a story captioned Elton's Dog Did This To My Girl and reported that the Rocket Man singer's spaniel had bit a five-year-old girl at his home in Berkshire, England, in February



2016, and left her with "Freddy Krueger-like" injuries.

The couple launched legal action against





## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"I felt a strange tightness coming over me, and I reacted instinctively – for the first time in a long, long while – by slipping my notebook into my belt and reaching down to take off my watch. The first thing to go in a street fight is your watch, and once you've lost a few, you develop a certain instinct that lets you know when it's time to get the thing off your wrist and into a safe pocket."

Hunter S. Thompson

publishing company News Group Newspapers over the story, and their solicitor Jenny Afia appeared in London's High Court on Friday (21Sep18), where she told Mr Justice Matthew Nicklin that the representatives for the company had agreed to give them significant damages and pay their legal fees.

Afia explained at the hearing how the story had claimed the girl was "subjected to a serious attack" and that the couple didn't try to find out how she was afterwards.

"The truth is that the injuries were not serious, and the claimants, far from ignoring the incident, made several inquiries about the girl's welfare to her father and nanny," Afia said, according to BBC.co.uk. "Each time it was confirmed the girl was fine.

"I am pleased to say that the newspaper has now accepted unequivocally that this allegation was false and seriously defamatory. As a result, it has agreed now to apologise to Sir Elton John and David Furnish, and to pay significant damages as well as to reimburse their legal costs."

<http://www.music-news.com/news/UK/115946/Elton-John-accepts-libel-damages-over-dog-attack-story>

**CHAS - THE TRUTH:** "For the record, we would like to clarify that Chas did not die of cancer" British singer-songwriter Chas Hodges from musical duo Chas and Dave died at the age of 74 on September





# The Gospel According to *BART*



**Cruise to the Edge**

Steve Hackett • Mike Portnoy • Riverside • FISH  
Jordan Rudess • Adrian Belew Power Trio  
Special Guest John Lodge of The Moody Blues  
Introducing The Sea Within

PFM • Frost • Gazpacho • Pendragon • Haken • Focus  
Brand X • Soft Machine • Enchant • Spock's Beard  
Aibag • Magic Pie • Baraka • Electric Asturias  
10 Earth • David Cross Band • In Continuum • District 97 • Fernando Perdomo  
UnikuE • Marbin • Alan Hewitt and One Nation • Rachel Flowers • Brook Hansen  
hosted by Jon Kirkman

And look what my favourite roving reporter sent me this week. The *Cruise to the Edge* now in its fourth year has announced its stellar lineup for next year's cruise. It is interesting to see my faves *Marbin* alongside so many old school veterans.

Cruise to the Edge, the greatest Prog Rock Vacation on Earth, will hit the high seas again in 2019! Join us on our 6th voyage as we once again sail from Tampa, Florida ...

<https://cruisetothedge.com/>

22. Chas Hodges' family released a statement today (September 25), clarifying his cause of death as pneumonia.

The statement read: "Chas's wife Joan, his children and Dave have been overwhelmed by the many thousands of messages of love and support and would like to thank everyone for those. "For the record, we would like to clarify that Chas did not die of cancer. The doctor's final diagnostic was pneumonia and the cancer was under control at the time of death.

"We feel this is important to state as Chas wanted to bring comfort and hope to people suffering with cancer through his own experience with the disease, and it would mean a lot to him that the hope remains."

<https://www.nme.com/news/music/tributes-paid-chas-2382519#xvzA35ihUpUwQizZ.99>

**HE'S GOT CONTROL:** "There's a hell of a lot of responsibility to work with something that's so cherished" Peter Hook has defended his upcoming concert to perform Joy Division classics with the Manchester Camerata orchestra at London's Royal Albert Hall. Check out





# THE <sup>gonzo</sup> NEWSROOM

ticket details and our interview with Hook below.

Following his previous work on Hacienda Classical, Hook will once again be teaming up with Manchester Camerata – this time to curate and orchestrate ‘an immersive concert’ of Joy Division staples in collaboration with musical director Tim Crooks.

Peter Hook Presents Joy Division Orchestrated will take place at London’s Royal Albert Hall on Friday July 5. Tickets are on sale from 9am on October 5 and will be available here. “Well, it was quite an easy decision actually,” Hook told NME about the special one-off concert. “The

interesting thing about working with an orchestra is that most of us musicians over the years spend most of our time emulating them. Joy Division in particular with ‘Closer’ and the addition of piano, strings and synthesizers – we were basically using a cheap orchestra. The feeling was there, it was just on the cheap.

<https://www.nme.com/news/music/peter-hook-playing-joy-division-classics-orchestra-royal-albert-hall-shouldnt-defend-2383300#o4dgrbErOeAJPdOO.99>

**BRITPOPSLOP:** “My 50th birthday party was pathetic compared to his” Damon Albarn has spoken out on his friendship





# THE <sup>gonzo</sup> NEWSROOM

with Noel Gallagher – and how he now considers his former Britpop rival to be a “comrade”. Following the lengthy feud between Oasis and Blur in the ’90s, Gallagher recorded backing vocals for Gorillaz track ‘We Got The Power’ last year, what Albarn at the time called a “victory lap” and “the ultimate self-congratulatory Britpop moment”.

Now in an interview with Rolling Stone, Albarn has said that the pair have bonded following going through a similar experience when their bands rose to fame. “He’s like a comrade,” said Albarn. “It’s

about that specific moment in time when you both get the carpet pulled from underneath you, and everything you’ve been abstractly dreaming about suddenly becomes a reality. I was 22, and I couldn’t walk down the street without everybody recognising me.

<https://www.nme.com/news/music/damon-albarn-friendship-comrade-noel-gallagher-2383923#qYIbavGsMp0E89em.99>

**SUEDE OPEN UP:** Suede have discussed how the “meaningless, post-truth world” of



**H. E. HUTCHINGS,**  
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**PRATT, DOWNES & SCOTT,**  
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Salom, Member, Pitt, Adams, and other, and New Bedford, also, to continue, to be returned by this Express. Address: HARNESSES & CO. 8 Court Street. Boston; J. H. ENIGHT'S HAT STORE, 155 Main St. A. S. LEONARD.  
Feb 24, 1877.



# THE <sup>gonzo</sup> NEWSROOM

2018 “seeped” into their new album ‘The Blue Hour’ – as well as describing Brexit as “a tragedy for this country”. Watch our full video interview with the band above.

The band are currently at Number 2 in the charts with their adventurous new album ‘The Blue Hour’ – as the band adopt a notably darker sound and themes, exploring fear and vulnerability in the UK’s rural communities as told through the eyes of a child. While not directly inspired by the tumultuous political and social landscape of 2018, the band did reveal that it had some kind of impact on the album’s mood and viewpoint. “I don’t think it’s deliberate – [Brett] didn’t sit down and say ‘The world is in a terrible place, I’m going to write a record like that’,” bassist Mat Osman told NME, “but if you’re talking about children, if you’re talking about the next generation, then I think most people are afraid of the kind of meaningless world that’s around them – this kind of post-truth, post-politics world.

“It’s not something that you react to particularly logically, but it seeps into your dreams and your fears.”

<https://www.nme.com/news/music/suede-meaningless-post-truth-world-2018-terrible-tragedy-brexit-2383458#ALpgEEpkQ0Jwztwl.99>

**GARY APOLOGISES:** Gary Numan has cancelled a show on his US tour after the singer’s tour bus fatally hit an elderly man. The electro pioneer was arriving in Cleveland when his tour bus hit the 91-year-old man as it made a right turn, killing him instantly.



The accident reportedly occurred close to Cleveland’s House of Blues, where he was scheduled to play on Monday evening.

“We are all utterly devastated by the fatal accident involving our tour bus earlier today”, Numan responded in a statement posted on Twitter.

<https://www.nme.com/news/music/gary-numan-cancels-show-after-tour-bus-hits-and-kills-elderly-man-2383166#Pfi2qhPK77oJpGK5.99>

PRATT, DOWNES & SCOTT,  
(Successors to T.W. & O.P. BARRETT.)  
155 Main St., Worcester, Mass.  
Feb. 24, 1897.





# EYEWITNESS

## **Take a Trip Back in Time**

Nick Mason's Saucerful of Secrets – The Roundhouse  
24.09.18

Although I spent many happy Sunday afternoons at the Roundhouse in the mid-late seventies, by that time, punk was on the rise and while I enjoyed the likes of the Ramones, Stranglers and Adverts, I realised I had missed out on a number of great gigs only a few years previously as I had been too young (I wish I could say that now!). Nick Mason himself was still only 26 when he last played the Roundhouse in



**JEREMY SMITH**





January 1971 and I doubt at the time that he dreamed that he would be back there nearly 50 years later playing Astronomy Domine again. But he was back, the Roundhouse was sold out (I got the last two tickets months ago) and packed to the brim and the success of this gig and tour has prompted him to announce two further dates there next May, with his band, the Saucerful of Secrets.

So is this a tribute band? Mason himself denies that they are “the Australian Roger Waters” or “the Danish David Gilmours” but that after

“15 years of waiting for the phone to ring”, he felt it was time to play live again. And what a band it is with Gary Kemp (yes that Gary Kemp from Spandau Ballet) on mind-bending lead guitar and vocals, ex-Blockhead Lee Harris on guitar & vocals, former Pink Floyd and David Gilmour sideman Lee Pratt on bass & vocals and session musician/producer Dom Beken on keyboards. And they are tight, very tight after a month long European tour. There would be no room for a spaced out Syd Barrett in this band. But there is room for Syd’s songs and the element of fun that he brought to Pink Floyd



long before the pomposity of Roger Waters took them into mood music for the masses.

I've always loved early Pink Floyd, probably like many people of my age from buying the 99p compilation 'Relics' which introduced me to short poppy songs like 'Bike' and 'The Nile Song'. And to this day, I still know the lyrics to 'Bike' even though I haven't listened to it for years. And this was the Pink Floyd on offer at the Roundhouse on Monday night, dipping into their first seven studio albums from 'Piper at the Gates of Dawn' to 'Meddle'. So not just Syd Barrett's era but the time when the band was a huge creative force in progressive music and not just Roger Waters' backing band. And it is clear that there is still tension between the band members with Nick Mason complaining about Waters' inability to share and that this tour is the first time he has been able to bang the gong himself on 'Set the Controls for the Heart of the Sun'.

But enough about the band, what about the music? And I am writing this listening to a tape made of the previous night's gig in Portsmouth (available on Dimeadozen). For me it is hard to come up with enough superlatives, but

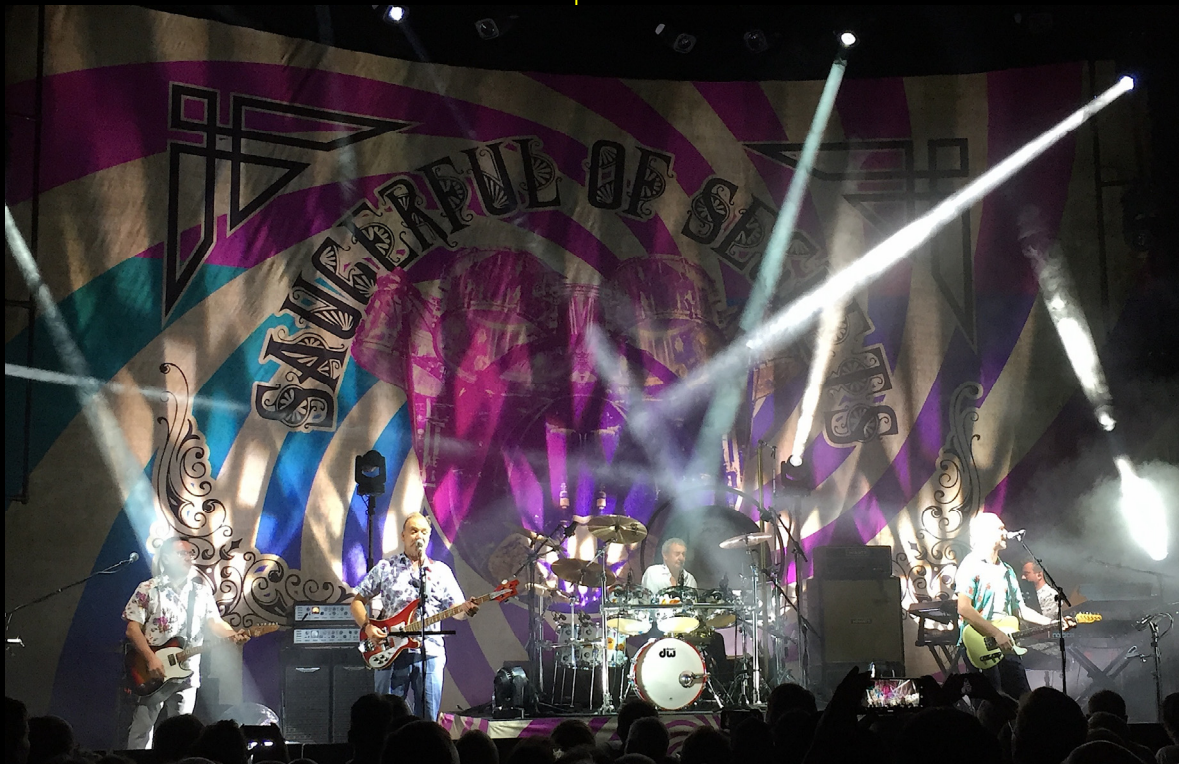
it was very, very, very good. This is not a band for an over produced stadium gig, this is a band whose previous UK gigs have been at pubs in London (and I'm so pissed I missed these) and one who is enjoying playing these songs and having fun. But as I said earlier, the mix was great and you could hear each individual instrument though tbh, the drum sound was a bit muddy. But none of that mattered, it was the joy of hearing songs which had not been played live for years or in the case of 'See Emily Play', never before live.

The set starts with 'Interstellar Overdrive' with its huge guitar riff powering over the crowd, then straight into 'Astronomy Domine', to my mind Syd Barrett's greatest song, before a quick stop for Nick to introduce himself. Nick Mason comes over as an affable Surrey stockbroker and really sets the relaxed tone for the evening. And then the evening really starts with 'Lucifer Sam', 'Fearless' (with crowd singing), 'Obscured by Clouds/When You're In', 'Arnold Layne' and 'Vegetable Man' followed by quick break for Nick Mason to chat about Syd Barrett to a great cheer from the crowd and then to introduce the band.

On to 'Atom Heart Mother',







sandwiched by 'If' with some really wonderful guitar work from Gary Kemp and then to Pink Floyd's heavy metal moment, 'The Nile Song'. I really wish that some of these old songs had got played in later years. It would have been a great encore on 'Pulse' for example. Then more old and obscure songs, 'Green is the Colour', 'Let there be More Light' before Nick got his chance to play the gong for a 11 minute long version of 'Set the Controls for the Heart of the Sun'. I found myself going back to when I used to listen to this on 'Ummagumma' in my bedroom with the lights off and little bulbs connected to my speakers flickering along (they kept blowing – not a good idea for viewers at home !!).

And then onto the finish with 'See Emily Play', 'Bike' and finally 'One of these Days' with the bass guitar echoing round the room, fantastic. A quick break and then the band came back on slowly with Nick Mason last (perhaps he needed a longer toilet break). The

water on stage had been changed to wine and the band looked very happy and finished with 'A Saucerful of Secrets' (what else!) and 'Point Me at the Sky'.

Overall, it was a truly wonderful experience and certainly my gig of the year so far and for an old hippy like me, it's probably the best £50 I've spent on a gig in years. New tour dates have been announced and I wonder if they will keep to the same set or add new songs, which would certainly make it more appealing in the long term. There is so much in that back catalogue begging to come out again, like the crowd on Monday night, many I'm sure who had seen the band in its heyday fifty years ago, and in some cases, not cut their hair since!

Jeremy Smith  
September 2018



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style  
HFG2013CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
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## TIME MACHINE

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

Double DVD set. Rick's classic 1982 music and chat show  
HFG2023DVD



## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



## THE BURNING

The original Soundtrack album, back in print at last!  
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## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
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## STARMUS

With Brian May and The English Rock Ensemble. DVD  
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## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
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**Three Times each way Daily.**

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**PRATT, DOWNES & SCOTT,**  
No. 100 N. BROAD ST.



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

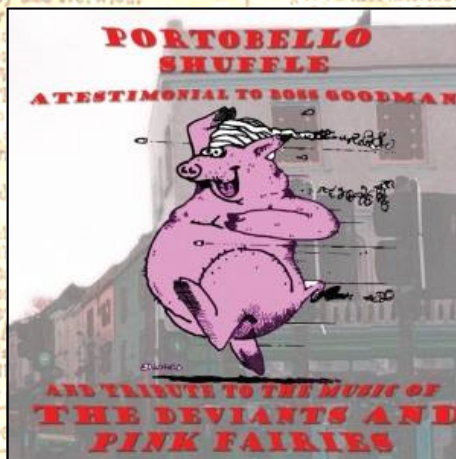






# I'M ON BOARD!

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



Portobello Shuffle CDs still at special  
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SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



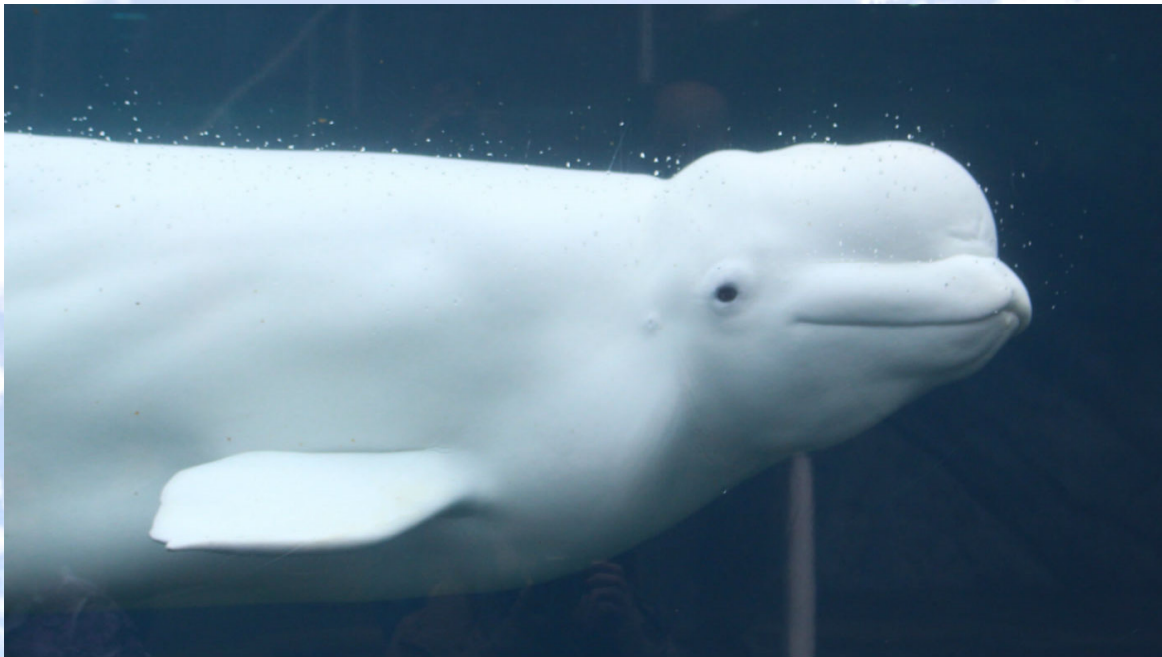
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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# Peculiar News of the Week



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.

## Fears Thames Beluga whale is a Russian spy

<https://rochdaleherald.co.uk/2018/09/27/fears-thames-beluga-whale-is-a-russian-spy/>







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!

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



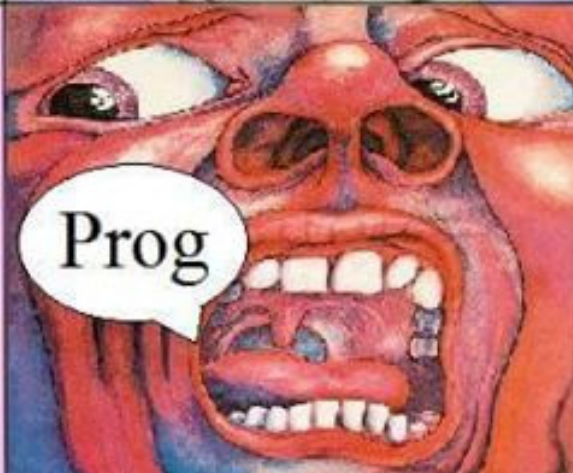
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



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







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.



26 -08-2018 – SHOW 273 – LONG STRANGE TRIP #1

Big Album – V/A Sacred Rhythms (Visionary Shamanics label)  
WTF – Malcolm Muggeridge talking to Salvador Dali  
Get-a-Long – Cranium Pie Mechanisms 2 side three of original vinyl

Mood Six:	Just Like a Dream
Curved Air:	Rob One
The Infinite Trip:	Fall into Earth
Hypnotizer:	Where is the Chillum?
Ken Nordine:	Spectrum
The Yardbirds:	Glimpses
The Ilk:	Red Sky at Night
Malcolm Muggeridge:	Dali's Moustache
Laraaji:	Unicorns in Paradise
M.A.K.U Sound System:	Canto Negro
Blue Forest:	Far Mountain
The Jesus Abyss:	Sound Therapy
Vashti:	The Train Song
Holy Glories:	In Your Tower
Quicksilver Messenger Service:	Fresh Air
Cranium Pie:	Glimpses Into The Eleventh/And So It
Unfolded/Black Tree	
Midwinter:	The Skater
Bubu:	Suenos de Maniqui
Visionary Shamanics:	Psydraft and Advanced
The Animated Egg:	Expo in Sound
David Crosby:	I'd Swear There was Somebody Here

26 -08-2018 – SHOW 273 – LONG

STRANGE TRIP #1

Big Album – V/A Sacred Rhythms (Visionary Shamanics label)  
WTF – Malcolm Muggeridge talking to Salvador Dali  
Get-a-Long – Cranium Pie Mechanisms 2 side three of original vinyl

Mood Six:	Just Like a Dream
Curved Air:	Rob One
The Infinite Trip:	Fall into Earth
Hypnotizer:	Where is the Chillum?
Ken Nordine:	Spectrum
The Yardbirds:	Glimpses
The Ilk:	Red Sky at Night
Malcolm Muggeridge:	Dali's Moustache
Laraaji:	Unicorns in Paradise
M.A.K.U Sound System:	Canto Negro
Blue Forest:	Far Mountain
The Jesus	Abyss: Sound
Therapy	
Vashti: The	Train Song
Holy	Glories: In Your
Tower	

**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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Listen

Here

# Friday Night Progressive





## CANTERBURY SANS FRONTIÈRES: Episode Sixty-Four

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

### THIS EPISODE FEATURES:

Robert Wyatt jamming with Jimi Hendrix, Gong reunited with Steve Hillage in the studio in 2009, Kevin Ayers and the Whole World live in London in 1970, Hugh Hopper's Franglo-Dutch band live in Amsterdam in '89, Canterbury-esque sounds from The Muffins circa '75, a Japanese obscurity from '73 and some recent, extensive Wyatt-esque burblings from Italian duo My Cat Is An Alien. From the Canterbury of recent times, a new live recording from the Papylonian Babooshkies and a couple of gems from the Syd Arthur catalogue.

Listen  
Here





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

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

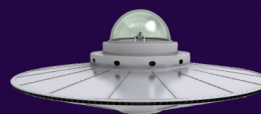
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### THE SKY-HIGH COBRA SHOW

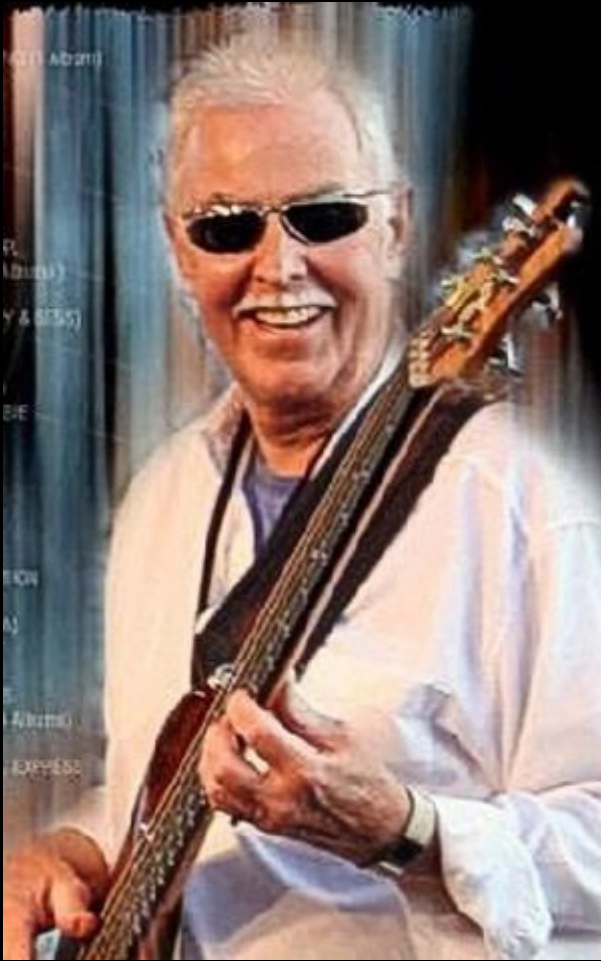
In a very special broadcast, Commander Cobra joins Mack and Juan-Juan while flying a test mission for a defense contractor, 10,500 feet above the Atlantic. Guests include "The Dairy Queen UFO Guy" aka Larry Simpson talking about his infamous UFO encounter. Switchblade Steve on the recent Monster Bash convention; Emily M on the ghosts of the Little Big Horn. Also featured, "Ten More Questions for Juan-Juan," and a special segment from the MMMX-Files archive.



Listen  
Here

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





**Max Bennett  
(1928 –2018)**

Bennett was an American jazz bassist and session musician, whose first professional gig was with Herbie Fields in 1949.

Following this he played with Georgie Auld, Terry Gibbs, and Charlie Ventura. He served in the Army during the Korean War from 1951 to 1953, and then played with Stan Kenton before moving to Los Angeles. There he played regularly at

the Lighthouse Cafe with his own ensemble, and played behind such vocalists as Peggy Lee, Ella Fitzgerald, Joni Mitchell and Joan Baez through the 1970s.

Bennett recorded under his own name from the late 1950s and did extensive work as a composer and studio musician in addition to jazz playing. Often associated with The Wrecking Crew, he performed on many records by The Monkees and The Partridge Family, and in 1969 served as the principal bassist for Frank Zappa's Hot Rats project. He also played on later Zappa albums such as *Chunga's Revenge*.

His studio work also included bass on the 1969 Lalo Schifrin soundtrack to the 1968 film *Bullitt* as well as *Greatest Science Fiction Hits Volumes 1-3* with Neil Norman & His Cosmic Orchestra.

In 1973, Bennett joined Tom Scott's L.A. Express, and after recording their debut album, the jazz fusion quintet served as the core band for Mitchell's *Court and Spark* (1974). After the band's dissolution, Bennett formed his own group, Freeway. He continued to perform with his last group, Private Reserve, until his death in 2018.

He died on 14<sup>th</sup> September.



# THOSE WE HAVE LOST





**Wesley Tinglin**  
(? – 2018)

Tinglin formed, with Daniel Bernard and Bunny Gayle, the group The Viceroyes, also known as The Voiceroyes, The Interns, The Inturns, The Brothers, and The Hot Tops. The reggae vocal group who first recorded in 1967, and after releasing several albums in the late 1970s and early 1980s, they split up in the mid-1980s. They reformed and recorded a new album in 2006.

The trio made their debut recording for producer Clement "Coxsone" Dodd in the middle of the rocksteady era in 1967, and recorded several singles for Dodd's Studio One label, including "Ya Ho", "Fat Fish", and "Love & Unity", and these tracks were collected together by Heartbeat Records for a 1995 compilation album.

The band's first album release was the Phil Pratt-produced *Consider Yourself* (1978), originally credited to their alias The Interns

and later released as *Ya Ho*, credited to The Viceroyes. They had a big hit in Jamaica in 1980 with the Sly & Robbie-produced "Heart Made of Stone". Their first album released as the Viceroyes was the Linval Thompson production *We Must Unite*, released in 1982 by Trojan Records.

After a period of inactivity, Tinglin revived the group with Ingram and new member Michael Gabbidon, and they recorded a new album in 2006, a live recording from Earl "Chinna" Smith's yard in French label Makasound's Inna de Yard series. Tinglin died on 18th September, aged 75.



**Maartin Allcock**  
(born Martin Allcock)  
(1957 – 2018)

Allcock was an English multi-instrumentalist musician and record producer.

Allcock studied music at Huddersfield and Leeds, and began playing professionally in January 1976, playing in dance bands and

# THOSE WE HAVE LOST



folk clubs. His first tour was in 1977 with Mike Harding as one of the Brown Ale Cowboys. He went to Brittany in 1978, for a temporary stay, but ended up remaining longer than intended, and learned to cook while there. On returning to Manchester he studied and qualified to become a chef, working in the Shetland Islands in 1980. In 1981 he joined Celtic folk group, the Bully Wee Band, which led to an 11-year stint as lead guitarist with British folk rock band Fairport Convention from October 1985 to December 1996, and concurrently four years as keyboardist with rock band Jethro Tull from January 1988 to December 1991. In summer 1991 he also played keyboards for The Mission. From the early 2000s he began working freelance from his home on the west coast of Snowdonia as a session man and record producer with the Welsh language Sain record label. He died on 16th September, aged 61.



**Cecil James McNeely  
(1927 –2018)**

McNeely, better known as Big Jay McNeely,

was an American rhythm and blues saxophonist.

He teamed with his older brother Robert McNeely, who played baritone saxophone, and made his first recordings with drummer Johnny Otis, who ran the Barrelhouse Club that stood only a few blocks from McNeely's home. Shortly after he performed on Otis's "Barrel House Stomp." Ralph Bass, A&R man for Savoy Records, promptly signed him to a recording contract. His first hit was "The Deacon's Hop," an instrumental which topped the Billboard R&B chart in early 1949. The single was his most successful of his three chart entries.

Thanks to his flamboyant playing, called "honking," McNeely remained popular through the 1950s and into the early 1960s, recording for the Exclusive, Aladdin, Imperial, Federal, Vee-Jay, and Swingin' labels.

He quit the music industry in 1971 to become a postman, but thanks to an R&B revival in the early 1980s, he returned to touring and recording full-time, usually overseas. His original tenor sax is enshrined in the Experience Music Project in Seattle.

The honkers were known for their raucous stage antics and exhibitionist style of playing. They overblew their saxophones and often hit the same note repeatedly until their audiences were mesmerized. McNeely was credited with being the most flamboyant performer. He wore bright banana- and lime-colored suits, played under blacklights that made his horn glow in the dark, used strobe lights as early as 1952 to create an old-movie effect, and sometimes walked off the stage and out the door, usually with the club

# THOSE WE HAVE LOST



patrons following. At one point, in San Diego, police arrested him on the sidewalk and took him to jail, while his band kept playing on the bandstand, waiting for him to return. The honking style was fading by the early 1950s, but the honkers themselves found themselves providing rousing solos for doo wop groups. However, the rise of the electric guitar ended the dominance of the tenor sax in rock and roll by 1956.

He died on 16<sup>th</sup> September, aged 91.



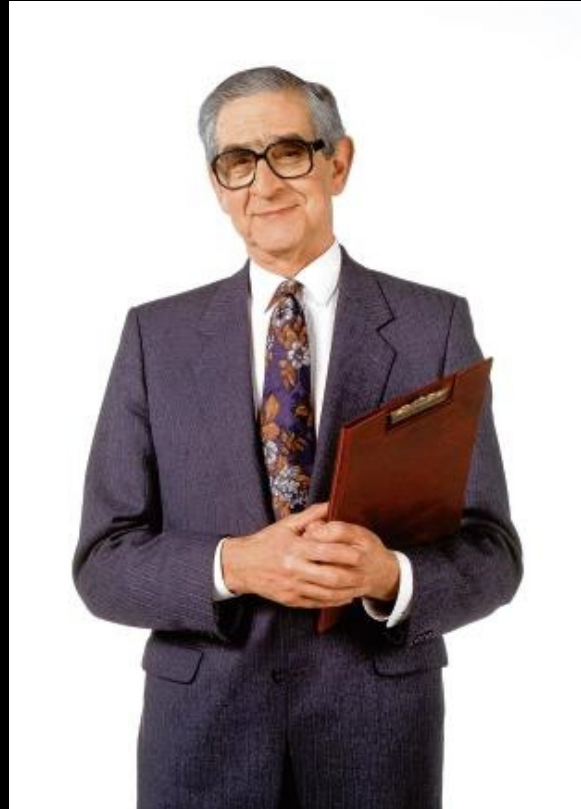
**Buren Bayaer  
(1960 –2018)**

Bayaer was a Chinese singer, composer and journalist, and was of ethnic Chinese Mongol descent.

When he was six years old, he sang on different occasions in the local community, but took up serious singing considerably later in his life. His song "Lucky Treasures", written in 1994, has become very popular in China in recent years. The song is originally sung in Mongolian, although another version

sung in Mandarin Chinese was released afterwards.

Bayaer died on 19<sup>th</sup> September, at the age of 58.



**Denis Mostyn Norden CBE  
(1922 –2018)**

Norden was an English comedy writer and television presenter, who, after an early career working in cinemas, began scriptwriting during the Second World War. From 1948 to 1959, he co-wrote the successful BBC Radio comedy programme *Take It from Here* with Frank Muir. Muir and Norden remained associated for more than 50 years,

# THOSE WE HAVE LOST



appearing regularly together on the radio panel programmes *My Word!* and *My Music* after they stopped collaborating on scripts. He also wrote scripts for Hollywood films. He presented television programmes on ITV for many years, including the nostalgia quiz *Looks Familiar* and blooper shows *It'll be Alright on the Night* and *Laughter File*. He retired in 2006.

For years, he was resistant to producing an autobiography, saying that much of his life and career had already been well covered by Frank Muir's *A Kentish Lad* and that a book called *The Bits Frank Left Out* would be too brief. Nevertheless, in October 2008, a book containing a sequence of autobiographical sketches was published entitled *Clips from a Life*.

Norden died on 19th September, aged 96.



**Felton Pruett**  
(? – 2018)

Pruett played steel guitar with Hank Williams on the Louisiana Hayride radio show, and broke his nose wrestling with Williams. However, when Hank Williams moved to Nashville, Pruett stayed home in Shreveport, Louisiana. He worked 40 years for the Union Pacific Railroad. He also played for KWKH-AM's Louisiana Hayride throughout its entire run, from 1948 to 1960. He also backed musicians including Buck Owens, Slim Whitman, Faron Young, Merle Kilgore and Minnie Pearl.

He died on 19<sup>th</sup> September, aged 89.



**Charles Nicholas Hodges**  
(1943 – 2018)

Hodges was an English singer, and lead vocalist of the musical duo Chas & Dave.

Before founding Chas & Dave, Hodges had worked with the producer Joe Meek, as a session musician, backing Jerry Lee Lewis, Bill Haley and Gene Vincent, and had also played with Mike Berry and The Outlaws along with Ritchie Blackmore,

# THOSE WE HAVE LOST



and Cliff Bennett and the Rebel Rousers. During this time, Hodges became known as "Sleepy" after his habit of falling asleep during the recording process. He originally played bass guitar in groups, before switching to piano in the 1970s. Hodges claimed that he learnt the instrument by watching Jerry Lee Lewis whilst backing him.

He then joined Heads Hands & Feet, who supported Blackmore's subsequent band Deep Purple on tour. He played bass with Purple for one show on 8 March 1971, substituting for the regular bassist, Roger Glover who was ill. Following Heads Hands & Feet, he joined Albert Lee and Dave Peacock in Black Claw. He also played piano for a short-lived band called the Rockers, which featured Roy Wood, Phil Lynott and John Coghlan. In 1975 Hodges and Dave Peacock played on Labi Siffre's *Remember My Song* album.

Eminem sampled a riff from the song "I Got The" (featuring Hodges on guitar and Peacock on bass) on his hit "My Name Is".

He died on 22nd September, aged 74.

### **Dudley Sutton (6 April 1933 – 15 September 2018)**

Sutton was an English actor. He served in the Royal Air Force as a mechanic before enrolling in the Royal Academy of Dramatic Art, from which he was later expelled for responding to rock-and-roll. He became known after unusual roles in two films directed by Sidney J. Furie. He played a frustrated teenager accused with his friends of murder in *The Boys* (1962) and a gay biker in *The Leather Boys* (1964), both parts showing his potential for offbeat screen



personae.

Sutton appeared in many films during his career, including *Rotten to the Core* (1965), *Crossplot* (1969), *The Devils* (1971), *Madame Sin* (1972), *The Pink Panther Strikes Again* (1976), *Fellini's Casanova* (1976), *Edward II* (1991), and *The Football Factory* (2004).

Among his many television appearances were his roles as Tinker Dill in *Lovejoy* (1986 & 1991–94) – whose friendship with Lovejoy, the title character, and expertise in the antique trade was the backbone of the show – as Mr Carter in the *Beiderbecke Trilogy* and as Oleg Kirov in *Smiley's People* (1982).

In 1999, he appeared in the BBC Radio play *Cosmos the Mystic Dog*. In 2004, he made an appearance in the soap opera *EastEnders* for sixteen episodes, playing Wilfred Atkins, a conman.

Sutton died on 15th September, at the age of 85.

# THOSE WE HAVE LOST





**Artist** Man  
**Title** Faith  
**Cat No.** PNTGZ108DVD  
**Label** Point

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop bands in the sixties that were trying to climb the ladder of success and managed to release many singles

during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records. The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20oz Of Plastic With A Hole In The Middle) before leaving the label to sign with the more progressively minded Liberty records in 1970 and were to remain with the label until 1976 when they signed with MCA.

Following the deal with MCA the band released just one more studio album (The Welsh Connection) before announcing their decision to call it a day following one more tour that would be recorded and finally be released as All's Well That Ends Well. Throughout the seventies the band had undergone a number of changes with members coming and going at an alarming rate with Deke Leonard leaving and joining and Martin Ace leaving and also returning briefly. During the years that followed the split the various members all concentrated on solo projects however in 1983 the band decided to reform and head out on the road and play gigs and record again.

Check out this extraordinary slice of vintage British head music.







**Artist** Binky Womack  
**Title** Next of Kin  
**Cat No.** SR1DWB6103  
**Label** World Domination Music

If there was such a thing as popular music 'royalty', the Womack Dynasty would certainly be there right at the top! Songwriting giant Bobby Womack, who died in 2014 at the age of 70, had a stellar career as a solo artist, and – back in the 60s – as a member of The Valentinos, provided the Rolling Stones with their first great signature song, 'It's All Over Now' in June 1964. Then there was Cecil Womack; a few years younger than Bobby, he not only made some wonderful solo records, but formed a magical duo, 'Womack & Womack' with his wife, Linda, who – being Sam Cooke's daughter – is soul music royalty in her own right. They had made international hits before travelling to Nigeria and embracing their ancestral African heritage. Sadly, he died in Johannesburg in 2013.

They say that the apple doesn't fall far from the tree, and in the case of the Womack family, this is certainly true. Because, there is a new apple on the Womack tree; his name is Binky! A few years back, he released a magical album called 'Womack Style' and now he is back. The album is called, 'Next of Kin', which is entirely appropriate, considering that this

album is 100% true Womack, through and through. The bluesy guitar riffing reminds one of the Valentinos, whereas the gorgeous, sultry, sexy sound of the vocals could not have been produced by a musician from any other family. This record is pure, Womack, bliss!

We're in love with it already!



**Artist** Rick Wakeman  
**Title** Live at Ronnie Scotts  
**Cat No.** HST409CD  
**Label** Gonzo

Rick Wakeman's interest in music began at an early age and it was originally thought that a career as a classical pianist lay in store for Rick and a spell at the Royal College Of Music would seem to support this theory. Unfortunately Rick preferred playing in bands and appearing on the lucrative session circuit than studying as a classical pianist and decided to leave the Royal College of Music or was perhaps gently pushed in that direction depending on whose story you believe.

Whatever the facts one thing is certain Rick Wakeman was in heavy demand playing sessions for some of the biggest names in pop music at this time (Late sixties/early seventies) and as such played on many hit singles including records by



Brotherhood Of Man, Cat Stevens, T.Rex and also played on the David Bowie single Space Oddity.

Around this time Rick also decided to join the British folk rock band the Strawbs and it was with this band that Rick first caught the attention of the band with whom he is most closely associated...Yes.

This classic recording shows Rick on stage at the legendary Ronnie Scott's jazz club.



**Artist** Essra Mohawk  
**Title** Burnin' Shinin'  
**Cat No.** HST460CD  
**Label** Gonzo

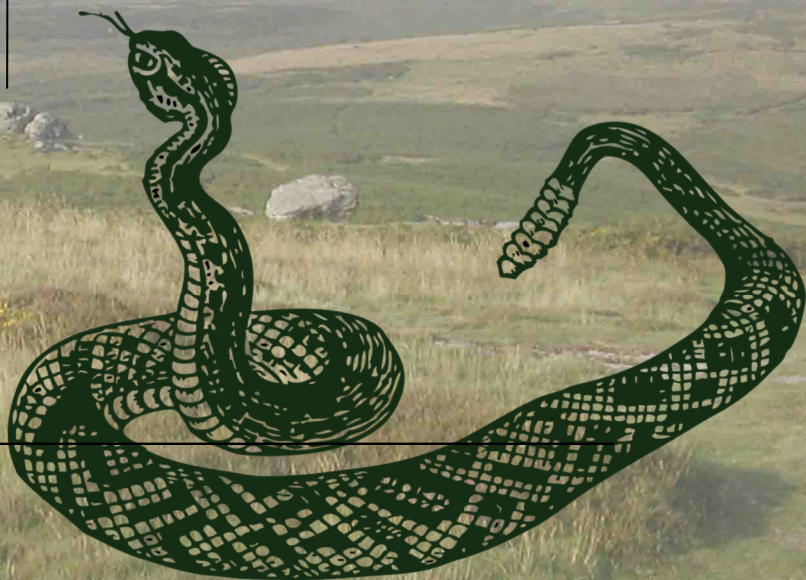
Essra Mohawk (born Sandra Elayne Hurvitz on April 23, 1948) is an American singer-songwriter who has recorded a dozen albums, many receiving critical acclaim. Her best known songs include "Sufferin' Til Suffrage" and "Interjections!" (both from Schoolhouse Rock!), "Change of Heart", recorded by Cyndi Lauper and "Stronger Than the Wind", recorded by Tina Turner.

Hurvitz was born in Philadelphia, Pennsylvania. Her first record, The Boy With The Way, credited as Jamie Carter, was issued on Liberty Records in 1964. As Sandy Hurvitz, she was then discovered by Shadow Morton, who placed her songs

with both the Shangri-Las ("I'll Never Learn") and the Vanilla Fudge ("The Spell That Comes After"). While living in New York City in 1967 she met Frank Zappa, who persuaded her to perform for a short time with The Mothers of Invention and then signed her to his Bizarre Records production company. Her first album Sandy's Album Is Here At Last was released on Bizarre/Verve in December 1968.

On this album Charles Donovan comments:

"The precise date of Mohawk's extremely rare fifth album remains uncertain; even the artist herself can't be sure, since Burnin' Shinin' was released without her knowledge, with only the smallest of print runs. It's a modest collection of pop, soul and new wave, lacking for the most part any of Mohawk's charming trademark eccentricity. Instead, we're presented with well-crafted, radio-ready pop, something Mohawk displays a surprising aptitude for (a few years later, she was to pen Cyndi Lauper's massive "Change of Heart" single). "It's No Secret" is a perky synth-driven cut that's similar in sound to much of Laura Nyro's mid-'80s Mother's Spiritual album, and establishes the style adhered to throughout. Along the way, the occasional love-ridden ballad, most notably "I Can't Turn the Night Off," makes an appearance too. It's a relief to report that there's also an occasional sighting of Mohawk's left-field leanings; "Take Me Columbia," a stuttering guitar rock-out, is a pleasantly daffy tribute to space travel. "







**Artist** Mick Farren and Andy Colquhoun  
**Title** Buried Treasure  
**Cat No.** HST504CD  
**Label** Gonzo

Mick Farren was one of the pillars of the English counterculture as well as the singer with the proto-punk band The Deviants[4] between 1967 and 1969, releasing three albums. During 1970 he released the solo album *Mona – The Carnivorous Circus*

which also featured Steve Peregrin Took, John Gustafson and Paul Buckmaster, before ending his music business to concentrate on writing. During the mid-1970s, he briefly revived his musical career, releasing the single *Play With Fire* featuring Marky (soon-to-be Ramone) Bell, Jon Tiven, and Doug Snyder, the EP *Screwed Up*, album *Vampires Stole My Lunch Money* and single "Broken Statue". The album featured fellow New Musical Express (NME) journalist Chrissie Hynde and Dr. Feelgood guitarist Wilko Johnson. He also contributed song ideas and music for short-lived Ladbroke Grove ensemble Warsaw Pakt's 1977 "Needle Time" LP.

He sporadically did musical work after that, collaborating with Wayne Kramer on *Who Shot You Dutch?* and *Death Tongue*, Jack Lancaster on *The Deathray Tapes* and Andy Colquhoun on *The Deviants* albums *Eating Jello With a Heated Fork* and *Dr. Crow*. His collaborative partnership with Andy Colquhoun lasted for several decades up until Farren's death, which is what makes this collection so poignant.







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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





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## **STARMUS 2015**



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



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# Beach litter, plastic, petrol and ART!

## Meet the Litter Cubes...

*Artist/scientist Julia Barton captures Alan Dearling's attention with information and a cunning plan... Alan tells us that, "I'm not a regular attendee at public meetings, consultations and the like. But the subject matter of this particular presentation seemed intriguing...apparently it was all about turning waste plastic recovered from the Scottish beaches into art installations called 'Litter Cubes' during 2019...Let's find out some more..."*

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alan dearling





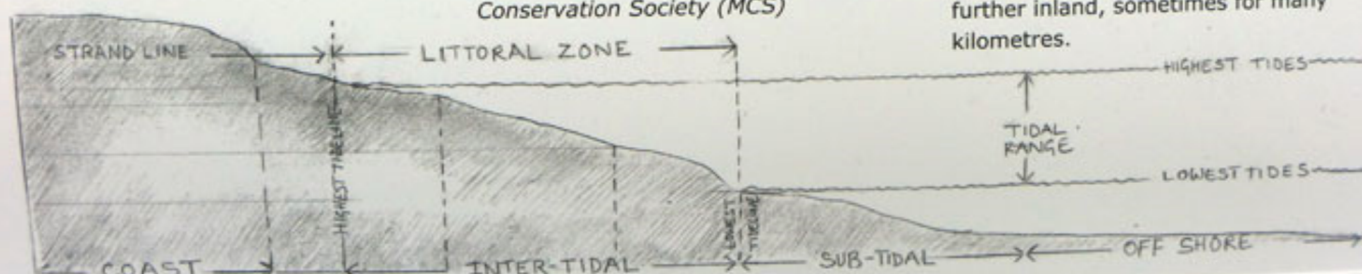


# Guide to Beach Litter

This guide helps you identify different types of beach litter that you might have walked past before. [Nowadays every beach in the world has litter, sometimes metres deep.] Taking action on this litter is really important, and a first step is to understand it better.

The scale of the problem can be overwhelming but learning to distinguish types of litter and discovering where they each come from is a first step towards solving it.

## LITTORAL ZONE



## What kinds of litter are there?

Plastic has become the most common type of human-made material found on beaches across the world, and is the most durable and dangerous. But other sorts of litter still pose problems, and are made of all types and combinations of materials - Plastic, Metal, Rubber, Glass, Ceramics, Wood, Cloth, Paper.

## Why does it matter?

**At least one million seabirds and one hundred thousand marine mammals die each year due to plastic pollution (Laist, 1997)**

*'Our 'throw away' consumer culture means that a growing number of unwanted plastic items are discarded into our seas and onto our beaches every year - posing a threat to both ourselves and wildlife' Marine Conservation Society (MCS)*

## Why look more closely?

Litter can be found on all beaches even on the remotest uninhabited islands from the Outer Hebrides to South Pacific atolls.

Shorelines that face out into the open sea and into the prevailing wind are subject to more litter being washed up. Around the UK you will always find more litter on rocky beaches with a westerly aspect and less on more sandy or muddy sheltered easterly facing beaches.

Check tide times before surveying and collecting litter. Work with another person and remember that rocks might be slippery and have sharp edges.

The area between the low and high tide marks is known as the **Littoral Zone**. The majority of beach litter is found along the high tide line (strandline), though light weight items can be blown further inland, sometimes for many kilometres.

Julia gave her presentation at the Hippodrome Arts Centre in the Scottish fishing port of Eyemouth. It was in front of a nicely mixed audience of young eco-warriors and volunteers from the St Abbs Marine Reserve and locals of a more mature vintage. It is one of a long series of what I'd call 'calls to action' coupled with some 'consciousness-raising'. "Inspiring the next generation." This was nicely hands-on. Cleaning beaches. Recycling. Big ideas, local action, creating 30 Litter Cubes at a variety of coastal locations around Scotland.

Julia introduced herself as a "public artist", explaining that she had previously produced arts

installations and sculptures in gardens, hospitals, the Tyne Swing Bridge and even a decommissioned jail. Most people living around coastal locations use the beaches for walking, exercising dogs, jogging and even swimming and surfing. For fisherman, sailors, divers, bird-watchers and more, the sea and its environs are the sources of revenue and pleasure.

After studying seaweeds and algae at university, Julia became determined to mix up art and science in an ambitious series of eco-art-projects. She called it the Littoral Art project – transforming beach rubbish into art: [www.littoralartproject.com](http://www.littoralartproject.com)

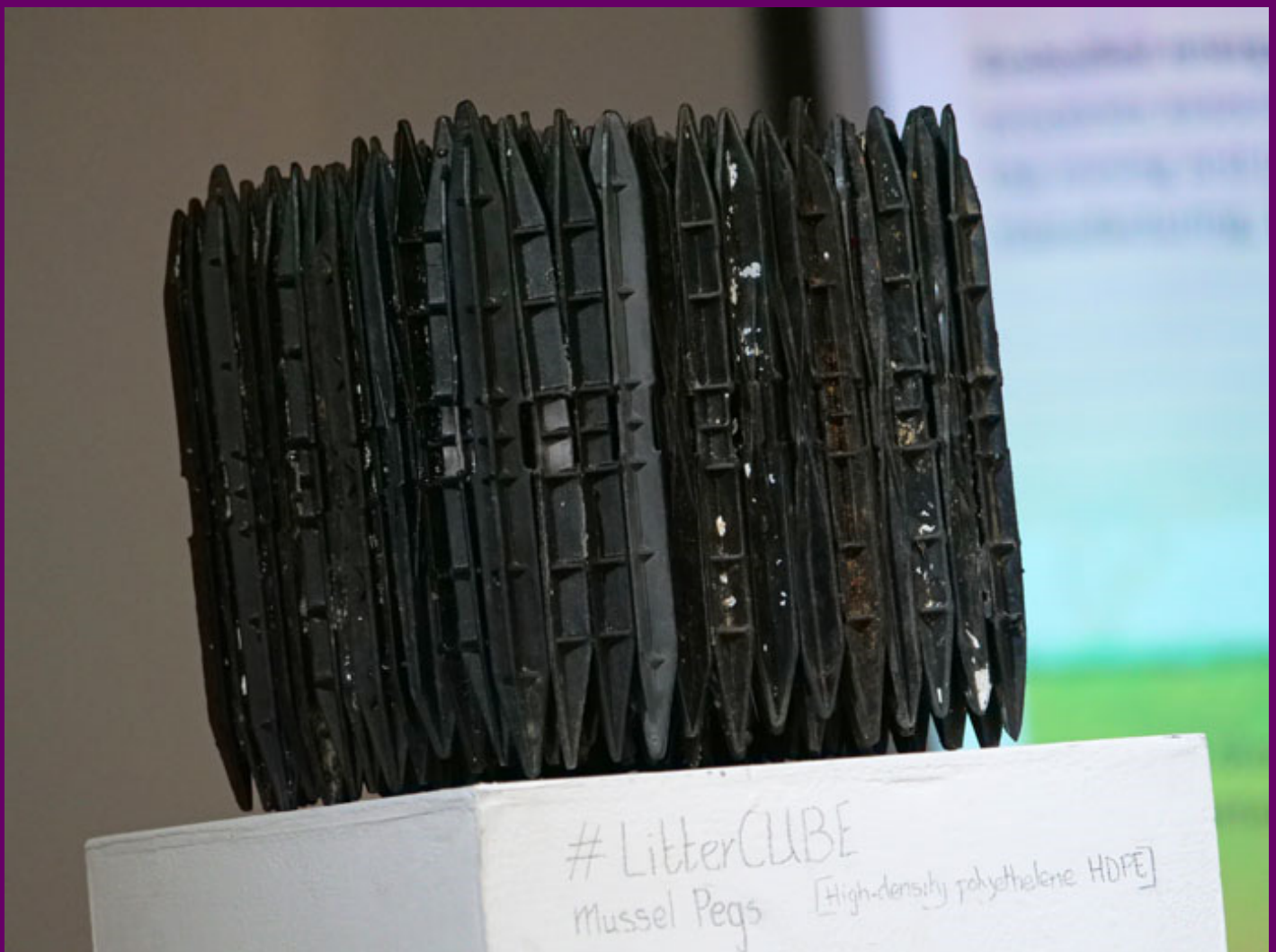
This follows on from the major





Plastiglomerate





survey of 122 beaches in Scotland. The findings were shared with the MSPs in the Holyrood Parliament. That practical beach cleaning and research resulted in the really rather wonderful, if depressing, 'Guide to Beach Litter'. Her current series of presentations is an introduction and prelude to the construction of the Litter Cubes.

Plastiglomerates feature centrally. They are formed when plastic litter is burned. I found these strange rock-like formations really rather fascinating in a macabre sort of way!

Julia wants local folk of all ages in

Scottish communities to collect plastics in the next year – thereby helping to clean up beaches – these can then be turned into Litter Cubes and weighed. It's a very visual demonstration of the plastic contamination of the seas and beaches around the coastline. Plastic is derived from petrol and Julia and her scientist friends are encouraging this participation project in order to assess the volumes of petrol contained in plastic litter on beaches. The types of plastics and other waste materials turning up on beaches varies considerably around the coast. This cube from mussel pegs derives from Shetland and is the equivalent of 10 litres of petrol.





Apparently, 1 kilo of plastic is the equivalent of 3 litres of petrol.

As many watch David Attenborough and other naturalists and politicians offering dire warnings of the rubbish at sea overwhelming fish, it is sad to think that it is local people and fishermen who are responsible for much of the rubbish we are talking about. Julia commented that most rubbish washed up on the beaches comes from within a 40 mile radius. The 2015 UK MCS Beachwatch Survey concluded that:

31.7% of beach litter was from the public – recreational beach use; 44.7% was non-sourced, and 11.4% from fishing

[www.beachwatch@mcsuk.org](mailto:www.beachwatch@mcsuk.org)

I await Julia's Litter Cubes in 2019 with some anticipation. Meanwhile, this seems like a nice mix of science, art and imagination in action. Respect to Julia and her colleagues. Here's one of her photos of when she went 'swimming in rubbish'.





# REMEMBERING MAARTIN ALLCOCK

There was a time thirty odd years ago that I knew Maartin Allcock slightly. Like many members of the Fairport Convention family he was a friend of my ex-wife. But as my marriage fell apart, so did my relationship with Fairport folk, and I hadn't seen him in decades. But when I read the news—a few days ago—that he had died, only weeks after making his valedictory performance at Cropredy, I decided that I wanted to make this issue a tribute to him.

Serendipitously, Kev had the same idea, and sent me an interview he had done with Maart a few years back. JD

**What first got you interested in music?**

I first found music when I was very young. My parents had 78s which I used to like playing but it was August 19th 1963 when I saw The Beatles on TV that decided my choice of career. I was six. I thought that that was much more exciting than being a train driver, which was my chosen future profession up to that point.

**When did you start playing, what was your first instrument, and which is your favourite instrument now?**

---

## KEV ROWLAND



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I'd dabbled on my grandfather's ukulele since I was about six but then when I was 11 I wanted a telescope but my father didn't have the money. There was a guy where he worked who had a guitar for sale so I had that instead. I was amazed at how easy it was. I got all the books I could from the library and read everything I could get my hands on. There were no videos, DVDs or many books around like there are now, so I just had to learn everything from records and what printed stuff I could find.

Soon I was pestering my dad for a bass guitar, which has been my main instrument ever since, though I borrowed a mandolin when I discovered Fairport and Lindisfarne. The bass was the first instrument I really came to love and study, and when I left school I studied double bass at Huddersfield School of Music, one of the top music schools in those days. I hope it still is, though I haven't been for years.

My next door neighbour, Steve Innes, who was a couple of years older than I was, had a great interest in the music going on in the late sixties, so I learned a lot from him, though he wasn't a player, and he started taking me to gigs which my father subsidised as long as I could prove that I'd been to a show. That's when I started collecting autographs and talking to the musicians, who I mostly found very encouraging. Fairport Convention, Jethro Tull, etc...

There was also a lad at school, Mark Bodell, who was a naturally gifted musician, and he taught me a lot of stuff. We had a school band too and we used to play songs by Yes and Genesis and so on. Easy stuff...

**What inspired you when you started, and what inspires you now?**

When I started out I think it was George

Harrison and the way he played the guitar that excited me. Also Pete Townshend and Jimi Hendrix destroying guitars I never thought I'd be able to afford. Later it was Jimmy Page's acoustic stuff, then I got really serious about the bass and I went through everything I could get my hands on by Dave Pegg (Fairport) and Lee Sklar (James Taylor), then through my prog-rock phase, listening to musical giants like Jeff Berlin (Bruford) and Stanley Clarke (Return To Forever). Then was my Celtic traditional stage, while working in a dance band at the same time, so as you can see my influences were many and varied.

Nowadays it's Peter Gabriel who turns me on the most, though I still like to rock out with Ian Hunter and the like. I'm much more into songs than I ever was and have even started writing some, which I find very enjoyable. I find the landscape where I live here on the west coast of Wales very exciting and inspirational too.

**How did you get involved with Mike Harding? What was the first tour like?**

I met Mike in my local pub, the Ring O'Bells in Middleton, north Manchester, where I grew up. There was quite a healthy folk circuit in the early-mid seventies and I think I probably did my apprenticeship there. One Friday someone big like Nic Jones was on upstairs, and I'd arrived too late to get in, so there were a few of us started a session downstairs, which Mike Harding joined in on with his mandolin.

Mike was very well known even then but he already had his encyclopaedic knowledge of music and knew hundreds of trad tunes. A great player, Mike, but I always thought that he lacked confidence in his instrumental abilities which he covered with the stand-up routines. A very funny man too.





Anyway, after the session he asked me what I was doing the next few weeks. “Nothing”, I said. “Well come and play in my band then”, he said. So I did, my first ever proper tour. Steve Innes was the van driver and we did 40 gigs altogether. Several were recorded and a live album, “Captain Paralytic and the Brown Ale Cowboys” was released then we did a TV series. I thoroughly enjoyed working with Mike and would jump at the chance of doing so again.

**I saw you on the ‘Gladys’ Leap’ tour and you were signing the album sleeves “PPRT”. What was it like stepping into the shoes of Richard Thompson, and how did the gig with Fairport come about?**

I’d been a fan of Fairport since school and I always used to go to see them whenever they came to Manchester. Everyone used to come to Manchester back then and I think I knew quite a few of the doormen at the Free Trade Hall by their names.

When I was at Leeds College of Music after Huddersfield I went to see Fairport at the University. I arrived before the gig and got some autographs and a couple of nights later I hitch-hiked to Lancaster University to see them again. I got very friendly with Dave Pegg (my hero!) and we stayed in touch. I used to go to visit him and Swarb in Cropredy, and then over the years I kept sending tapes etc to Dave.

When the band recorded again in 1985 after the break, the album was well-received and the day after Live Aid, I was not very well having excessed rather the night before. Dave Pegg rang me out of the blue and asked me if I was interested in joining a Fairport type band.

“Who’s in it?”

“Me, Simon, DM, Ric Sanders and yourself if you fancy it.”

“Sounds like Fairport to me!”

“Well we’ll see how it goes. Come to meet up and have a play together.”



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It became apparent at the first rehearsal that it was in fact another incarnation of Fairport and I'd achieved my dream. The fan that joined the band, the Ronnie Wood of the group. I'd never played lead guitar before and thought of myself as a bass player. I'd already made quite a few records by this time on bass. So I had to get practising, something I've always enjoyed thanks in part to my bass tutor at Huddersfield, Peter Leah, who was principal bassist with the Hallé Orchestra for years. I was a fan of Richard Thompson so I thought that would be a good place to start. Also Jerry Donahue.

Richard and Jerry came to one of my first gigs with the band in Greenwich. I was rather nervous, but Jerry phoned me the very next day to say how much he's enjoyed my playing. I was walking on the moon!

**Fairport with you were a very different band to the one before or since, with a much heavier outlook and use of keyboards/midi. What are your favourite memories of this time, and which recording with them are you most pleased with?**

I've always been a rocker really, and I love to rock. The traditional music suits the heavier treatment, as had been hinted at before in FC with pieces like "Jams O'Donnell's Jigs", "Tam Lin" and "Dirty Linen", so it wasn't really that much of a struggle to rock out a bit more. Dave was playing regularly in Jethro Tull, a rock band, and DM seemed to relish hitting the drums a bit harder. He really does hit them hard. I'd hate to be one of his drums. I was finding my feet on the electric guitar and I really love it. It's the best cure for a hangover apart from anything else...

The keyboard thing came about because

I'd been asked to join Jethro Tull. New Year's Day 1989 I was sitting in the local pub in Barford Saint Michael, where I'd moved after joining FC. 300 yards away from Peggy and the pub in the middle...

Dave said, "Ian Anderson wants you to call him."

"Really? What about?"  
"Here's his number..."

FC had opened for JT in Europe and America in 1988 and I think Ian had seen what camaraderie there was in the group and crew at the time. I think he decided he was going to have some as our sound crew and lighting man also got the call at the same time.

"Hello Ian, it's Maart. Dave said to call you."

"Yes, I was wondering how you'd like to come and play with Jethro Tull."

"Wow! But doing what? You have Dave on bass, Martin on guitar, you do great acoustic stuff. What would I do?"

"I'd like you to play keyboards."

"Well I don't have any and I don't know how to play them."

"Well go and buy one and get practising then. The first gig is in three months."

So I bought myself a Roland D50 and read the manual. I'd already had some inkling of MIDI and what it was capable of, but now I had to learn how to conquer it and make it work for me. I was sent all the JT albums, on vinyl and CD, and I practised eighteen hours a day for three months, towards the end of which I was allocated a technician, Paul Tebbutt, without whom I would not have been able to do the job. He's a genius who I lost to Reuter's press agency. My first gig was in



---

San Francisco, California and I was thrilled to be in a major band. As it turned out my last JT gig was in San Francisco too.

When it came time for making the new FC album, 'Red And Gold', I was quite proficient on the keys, and Dave suggested that we incorporate them into the FC sound. I got more experimental with the gear and it made it possible to have orchestral arrangements on the record, but also recreate that live, "The Wounded Whale" for example.

**You seemed to have a great time in Tull, what was it like playing with Ian and Martin?**

I'd seen Jethro Tull in Manchester and I was a big fan until 'Passion Play', when I was changing direction myself. The next time I saw them was at the Milton Keynes Bowl in 1986 and was well impressed. Then Ian asked me to join (see above) and it was great. I stayed for four years, 263 gigs, but towards the end I was getting restless. I like a variety of music in my life, which although I was doing lots of sessions, wasn't really being satisfied. I was also playing with The Mission then, so I was in fact in three bands. Plus I had two young children who I hardly ever saw. I didn't want to leave Fairport so I left Tull.

I enjoyed working with Ian and Martin. Martin is one of life's few real gentlemen. I don't know anyone who has a bad word to say about Martin and I don't think I've ever heard him say a bad word about anyone either. He's a great guitarist as well and a very funny man. Ian is a great songwriter and businessman. Very fair. Years after I'd left the band, one morning there arrived in the post a rather large cheque and a CD from Ian of a gig I'd played with the band in 1991 in Hammersmith Odeon which the BBC had

released. I knew nothing about it and had forgotten that the gig was even recorded. There were a few radio things we did back then, but everything was included in my contract. So that was a very nice surprise and just confirms what I'm saying, that Ian is great at the business and fairer than fair. He's a wonderful acoustic guitarist too with a unique style and I really like the way he's taken to the bouzouki, which I like to think could have been partly my doing... Ian played on my 1999 album, "OX15", and I'm looking forward to seeing them at Cropredy.

I shared a dressing room with drummer Doane Perry most of the time I was in Tull, and we're good mates. I bumped into Tull last summer in Italy. I was playing some traditional music with piper Stefan Hannigan's Mahogany Gaspipes and we supported Tull in Udine castle. Doane was very poorly and had to go to hospital. He only just made the gig in time. We had a good chat afterwards and a good laugh and I'm really looking forward to seeing him.

**Why did you leave Fairport when you did?**

I had been growing restless in the band. As I said earlier, I like to play a variety of music and eleven years of playing "Matty Groves" every night was starting to get to me. I started growing unhappy and grumpy and it was best all round that I move on and make way for the delightful Chris Leslie.

Chris is a great fiddle player and my first choice whenever I need a fiddler on a project or someone needs a recommendation. Another of life's very few real gentlemen. He's a couple of weeks older than me and he's really coming on as a songwriter now that he's doing most of the FC material. Chris is on my new album, 'Serving Suggestion'.



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**‘Serving Suggestion’ is a great title for the new album, as in many ways it is a buffet of lots of different styles. How would you describe it to someone who hasn’t heard it?**

It’s a very wide-ranging view of all the types of music that I’m into at the moment. It’s my kind of music. I think there’s something for everyone, from some very heavy rock stuff through the trad stuff to the gentler things like a remake of the King Crimson song “Moonchild” and even a lullaby!

**There are some great songs on the album, particularly to my ears “Everything Changes” and “Kerry Polkas” but with which song are you most pleased and why?**

I like all of it equally. I really enjoyed writing some songs for it and I’m pleased with how they’ve turned out. I’m getting very positive feedback for the songs so I’m going to maybe take song writing a little more seriously. I recorded parts of it at home here in Snowdonia, most of the keyboards, some guitar solos and the kitchen became the vocal booth for some background vocals. I have a studio in a rucksack, in an iBook, so it’s very portable, and then I also use Blue Moon Studio in Banbury, OX15, where I do all my recording. Mark Lee there is my favourite engineer and I’ve worked with many. Mark’s six months older than me so he calls me “The Kid”.

**How do you musically separate all of the different projects and albums that you are involved with, and of which are you most proud to have been involved with?**

I don’t musically separate them. They are all part of this great international language of music. I’m proud of all of them. Among my best moments though have been working with Robert Plant on his solo album “The Fate Of Nations”, on a track called “Colours Of A Shade”, on which I played all the instruments;

Beverley Craven’s “Promise Me”, which I played bass on; playing to 130,000 people in Hockenheimring in Germany with JT the day after we’d played Wembley Stadium; recording five albums with drummer/groovemeister Russ Kunkel; producing Ralph McTell’s album “Sand In Your Shoes”; Blue Tapestry stealing the show at Cropredy 2003; and “Jewel In The Crown”, my favourite FC album, which I had quite a considerable input on. I’m also very proud to have been playing with Irish singer-songwriter Kieran Halpin for over twenty years now and to have him as a very dear friend.

**What have you been doing so far in 2004, and what are your plans for the rest of the year?**

So far this year I have made six albums, including “Serving Suggestion”, toured in Denmark with ballad singer John Wright, guested with Beth Nielsen Chapman in Manchester, produced two songbooks, one for Kieran Halpin and the Fairport Convention Songbook One v2.0, and played a couple of festivals with Blue Tapestry. I also went to see Peter Gabriel again in Birmingham and Ian Hunter in a Shropshire village hall with Mick Ralphs and four other guys. Absolutely brilliant!

In July I’ll be playing in Ireland with Beth Nielsen Chapman, the first gig in Kilkenny opening for James Taylor (!!!!!), then Galway and Dublin. I’ve some more TV soundtrack sessions to do, another album with Kieran, an album with Miranda Sykes Band who I hope to be touring with next year, some gigs with Steve Tilston, annA rydeR and Clive Bunker including at the Cropredy Festival in August, possibly producing another album for John Wright, getting the Sandy Denny Songbook out in time for Christmas and probably starting another solo album. And enjoying the beautiful Snowdonia National Park where I live with my Jan and Squiggle the cat, who is the chairman of my record company.

I keep my website at [www.maartinallcock.com](http://www.maartinallcock.com) very up-to-date, twice a week normally, and I get a lot of hits so I must be doing something right...



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# SWANAGE FOLK FESTIVAL

## A Saturday at Swanage

Richard Foreman checks in for a day at the Swanage Folk Festival, Dorset, UK

Swanage is not the first festival I've been to on the edge of the deep blue sea but it's the first one where you only have to exit the site (known as the 'Sandpit Field') walk down a few steps and cross a road to a sandy beach. That said, given that we had to choose between what was on in the big tent there when we arrived and one of the other simultaneous gigs in the town, our first taste of the day's music was in the smart and somewhat soulless surroundings of the Conservative Club.

The irony of this did not escape first act and MC for the session, Geoff Lakeman, whose leftward leanings were clearly indicated by his endorsement for and performance of



**RICHARD FOREMAN**





Reg Meuross' 'England Green and England Grey'. It probably felt good to be singing lines like: 'Shut the factories shut the mines punish those fell on hard times / While they honour them who do the crimes the greedy men of England' in such quarters.

As present day folk aficionados will know, Geoff is father of Sean, Sam and Seth – all of whom have achieved some fame for their own work. He accompanies himself on duet concertina and sings with what my partner described as a 'honeyed voice', his repertoire mixing contemporary folk songs, traditional songs and a dusting of Americana. There's a touch of the genial patriarch in his generally droll stage manner and insistence that we are invited to join in the chorus of just about every song. His short set included 'The Farmer's Song' – a pointed lament on behalf of overworked and underpaid agricultural practitioners at the end of their tether – and 'The Green Cockade' – a Cornish version of the more well-known 'White Cockade' song.

We then got two forty minute sets

from Gilmore and Roberts, whose work I praised a few weeks back in my review of the New Forest Folk Festival. But I'd like to extend the praise somewhat, now I've had the chance to hear some of those songs again, and a whole bunch more beside. Both Katriona Gilmore and Jamie Roberts are excellent songwriters, and as the latter put it they make a point of writing about 'interesting things'. So they tend to avoid the often-tiresome introspection that too many singer-songwriters mistake for profundity, and look instead for material in news or historical stories or personal encounters and observations that give some insight into the human condition. I don't think there was a single song that didn't catch my interest and impress with the craft displayed in the lyrics. Some highlights were 'Doctor James', 'Bone Cupboard', 'The Smile and the Fury', 'Selfish Man' and 'Gauntlet', songs that were frequently the product of some careful research and presented with thoughtful reflection. And when they did touch on the personal, as on Katriona's song about a recently deceased and well-loved aunt 'Things You Left Behind', emotions were engaged through





images rather than statements. The old motto for good writing – show, don't tell – has been well absorbed by these two.

Musically they connect very well too, their instrumental work on fiddle, mandolin and guitar is exemplary and, fine singers both, their voices work well together. There is a sense that they strive musically to create arrangements that enhance and individualise each song. I can't recommend them too highly. And though I didn't buy one of their CDs

(‘cause I'm kind of swamped with music I've not had time to listen to just lately) I shall be snapping up their upcoming 'A Problem of Our Kind' album in due course and hope to delve into their extensive back catalogue in the fullness of time.

Having sampled some more than adequate fish and chips in Swanage town and watched a few sea-front Morris dancers, we headed for the big tent in the Sandpit Field for the evening show. Two acts again, Narthen and Flats & Sharps. The former band









features Barry Coope and Lester Simpson (formerly of vocal harmony trio Coope, Boyes and Simpson) along with Jo Freya (formerly of Blowzabella and Token Women amongst others) and Fi Fraser (The Old Fashioned, Polka Works). I was expecting from the blurb and what little I know about them for them to be prioritising vocal harmonies above all, but, though strong singers each one, they only did one song completely acapella. For the rest we had accordion, uke, alto sax and fiddle accompaniment along with, for my tastes, rather over-dominant piano.

Clearly an accomplished group of

musicians and seasoned performers with long track records on the folk/world music scene, they performed a mix of traditional, contemporary and some self-written material to a high standard. I particularly enjoyed their two sets of tunes (one Galician, one Scandinavian) and the lead singing of the two women on Jean Ritchie's 'Morning Come, Maria Gone' and a song about a female crane operative during World War Two called, I think, 'Rise Above Such Things'. A couple of songs written and sung by Lester Simpson kind of hit the cliché button a bit too often for my liking, but otherwise it was an enjoyable if not overly exciting set.













For excitement we had to wait for Flats and Sharps, who seem to be turning themselves into a bit of a phenomenon. They'd blown us away with their mix of up-tempo bluegrass and high-energy self-written material last year, and though they've lost one key group member since then, they did not disappoint second time around. Their blurb has it that they

started out as a group of seventeen year olds busking in Penzance, and over some years since then they've built up a highly accomplished and professional stage show that yet maintains a huge and healthy dose of youthful exuberance. And humour. Vital, that, the humour.







They work around three microphones, the central one being one of those jobs with a ring round the central mike - which is used for lead vocals and close harmonies, and some of the soloing. So though their instruments are also plugged in, they'll step up to a mike to bring them into the foreground. This means they are ever on the move, and they've got this constant rapid switching around down to a fine art. I don't know how much of this comes from watching US bluegrass bands but I do know that when combined with top-notch and speedy playing, it kind of sweeps you up with it and carries

you along.

They kicked off with a bevy of bluegrass numbers, I'd guess mostly featured on their new album – since it is called 'The Bluegrass Album'. These led onto a spirited cover of Gillian Welch's 'Caleb Meyer'. They'd drafted a banjo player to fill in for Kirk who has moved on. Definitely someone who could do the job musically, but older and less kinetic than the four remaining originals, he kept pretty much to one side and, at this point, left the stage. The others moved onto a selection of original songs, heavily featuring



mandolin player and singer Mikey Ponsford. Playing up to his Cornish origins with a dose or two of 'my-lovers' faux-yokel talk, Mikey exudes masculine confidence onstage and seems, in the altered band-dynamic, to have slipped into more of a lead role – taking the majority of the vocals and intros. His songs are strong and memorable, if a touch over-earnest when dealing with social issues.

For the rest of the set we were back in bluegrass territory, with band

members coming and going from the stage, highlighting vocal and instrumental strengths in turn. I was particularly impressed by Danny Hart's precise but passionate fiddle playing and his distinctly Appalachian flavoured singing style. As they worked their way towards a couple of well deserved encores they were rejoined by Charlie the banjo player for a spirited rendition of 'The White House Blues', a song concerning the assassination of US president McKinley in 1901. Then onto the big finish with the wonderfully titled















'Ninety Nine Years and One Dark Day' plus one more, possibly called 'Born in the Southlands'. Exhilarating and wonderful stuff. Check 'em out online or if they come your way. They appear to be gaining recognition everywhere they go, including from the US based International Bluegrass Music Association, so my guess is that their future is well-assured.

It's a shame we were not able to spend more than a day at the Swanage Folk Festival, but judging by the one we managed, it was running on a high for 2018. As doubtless were many more such festivals.

They seem to be cropping up everywhere as the 21<sup>st</sup> century rolls on, and I regret that life is too short to get to them all.





# David Crosby & Friends – Live

## Still Flying High

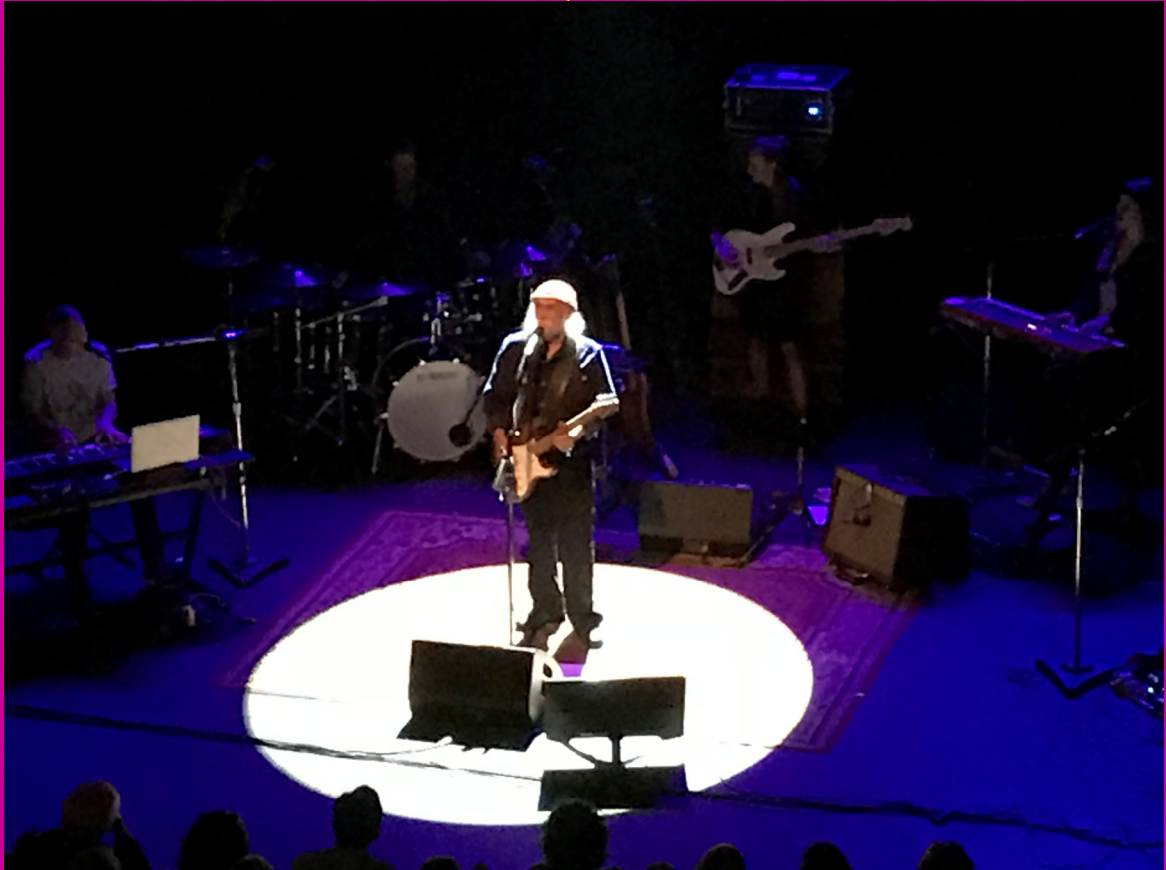
O2 Shepherd's Bush, London 16<sup>th</sup>  
September 2018

This original, always looking nicely stoned, counterculture veteran (thanks Guardian) briefly graced our shores with a flying visit and played just two gigs, London and Manchester. He also gave BBC Breakfast TV a sofa interview on the morning of the Shepherds's Bush night, which was quickly removed from FB it appears. He launches into a little tirade about 'streaming', and accuses the current music industry of 'thievery', citing his own income dropping by 50% overnight, and accusing people of making billions of dollars out of his, and other people's, music without paying them. That was a bit much for 0830 on a Sunday morning for the chattering classes I would imagine.

Cros's musical pedigree is very fine indeed, founder member of the Byrds, and of course CSNY, like Canned Heat, one of the big 'star acts' of the infamous Woodstock Festival. Crosby was also very intertwined with the early Grateful Dead and Paul

# John Brodie-Good





Kantner of JA/JS fame scene too. This was too good an opportunity to miss so I drove up to London in the morning and had a quick trawl through the Soho platter parlours. The weirdest thing, whilst I was browsing in Reckless Records I kept being drawn to the music being played on their system. It was French, with the music being of that late 60s light and airy pop sound, with some early Pink Floyd thrown in. After the third song, that was it, I went up to the counter and asked what it was? The bloke gave me a bit of a look and pulled out a CD cover. It's called 'Paris in The Spring' was the response. Can I buy a copy? He smiled, it's our only one, £8 to you. He then laughed and admitted exactly the same thing had happened a few minutes before and someone had purchased the previous CD they were playing. When I told Sarah she thought I had really lost the plot but having played it at home, I think it's even better! It's a compilation of songs themed about the 1968 Paris Student Riots it turns out. My

schoolboy French ain't good enough to know what it's about lyrically but the overall sound is an injection of fresh air and makes you feel positive. I'm posting a copy to Editor Jon to make sure I haven't lost the plot, hope he likes it! We headed west late afternoon to the modern 'wonder' that is Westfield to find a bite to eat, pre-gig. What a horrible place; it's soulless. Along the outside of the main mall is a long line of eateries but every single one was a chain. Chain food for chain people who shop at chain stores. We headed out to the 'Green' itself and using my phone went to check out a nice sounding Tex-Mex place on the Goldhawk Rd. Shut. (We ended up in Pizza Express).

A Q seemed to be forming outside the Empire, as it was known, originally built as a music hall in 1903, it later became the BBC Television Theatre for many years, with many famous names indeed having played within it's hallowed walls. It holds





around 2000 souls so is not large but not small either. The old stalls, the main floor, is standing only. Three upper levels are seated but unusually not on a specifically reserved basis so I wanted to be prompt to try and get decent seats. There were a lot of CSNY, CSN & DC T-Shirts being worn, quite a lot of couples, although Sarah reckoned it was mostly men, a big contingent from Essex close to us, and some quite posh voices too. An old Rasta dude came amongst us trying to buy and sell tickets but even he seemed chilled. A new, longer Q seemed to be forming next to ours, O2 mobile customers it transpired, who got 'priority' entry, rock

and roll eh? We still got in before them. Just before we went in a guy came past, escorting another guy wearing dark glasses and sporting long grey hair and a long grey beard. I turned to Sarah and said, 'I reckon that's Paddy McAloon from Prefab Sprout!'. I still think it was, we spotted him sitting in the front row of level 1 below us (we were on level 2). We sprinted up the various stairs and managed to grab a pair of front row seats in the upper circle, with a perfect view down onto the stage. They must have been shorter in the old days, half seats and little legroom.....The venue was quite beautiful inside, with a dome and two





stained glass windows on the sides. It seemed to fill rapidly and we realised that there was a real sense of anticipation in the air, a bit of a buzz, which can be a rarity at gigs today. The hour flew by and all of a sudden at 8 sharp, the house lights dimmed and a tremendous roar went up from the crowd.

The players came out and then Mr C, complete with 'teapot' woolly hat. He could only stand there whilst the applause just kept coming for about a minute or so, a standing ovation for just being with us really I think, a serene smile plastered across his face. A good omen....

Old guys with younger players can so just work, and this evening was another supreme example of that. Sarah asked me why he was doing it, money? Before they played a note I said I suspected in this case is because he still wants to, which totally seemed to be the case as the next few hours unfurled. An initial set was followed by a second, with a "if this was California, you could go all out and have a joint", a few of us managed to be in CA outside, in the (unpleasant) smoking mosh pit.

He drew from across his vast back catalogue over the evening, including last year's really excellent *Sky Trails* album. Elements of his folk stuff, the rockier numbers and more modern jazz leanings offered a really special musical evening.

The man himself seemed on great form and with his band (who he joked were always mutineering), were sublime. Whilst he's still got a strong and powerful voice, he can't hit the highest notes but this was well covered by keyboard player and singer Michelle Willis, who sang behind him eg Guinnevere. On a couple of occasions he was almost shouting the lyrics into his mic, a man with fire in him still, respect. He was highly amusing throughout (and also very serious at times, Delta's preamble recalled his smack days)...

"I've played on many hit songs over the years but didn't write any of them. I wrote all the weird shit!"

He played acoustic and occasionally strummed an electric guitar, at other times just stood at the mic and sang. He told us at one point that all his musicians wrote, recorded and performed their own music in



---

their own right. The aforementioned Michelle even performed one of her songs I believe. Also on keyboards and backing vocals was Crosby's son, James Raymond, who was also credited as being the ensemble's arranger and producer. On bass was the really quite young (30) elegant-looking Mai Leisz, from Estonia. Apparently 'found' on the streets of Estonia busking by two of Jackson Brown's musicians a few years back! A bit of a tasty jazzier from what we heard. I noted her 4-speaker cab was raised up from the floor and her torso was effectively inches from her back, a lady that likes to really feel it too methinks. The drummer, StevieD was as classy as the rest of them, a light but firm touch most of the time but he could also really rock out when desired. On scorching, feedback lead guitar, Mr Jeff Pavar, who even mock-duelled with Cros at one point. Firey stuff indeed, although a slight change of tone once in a while wouldn't go amiss. They all sang backing vocals on occasion, the collective harmonies impeccable.

Being quite high up the sound was surprisingly good, except, the usual, vocals. The house PA here seems old school, stacks of speakers up the side walls with just a couple of small cabs firing into the upper levels. The band sound was superb at least. In fact, with the round shape of the building's interior it seemed we were 'directly' listening to the instruments. The guitar had texture and cut through the air, the bass, solid and distinct. In fact, on several occasions I just forgot about who and what and just enjoyed the groove. In spite of some fairly serious hifi at home, I was yet again reminded that nothing comes close to live. It just has to be 'felt' as well as 'heard'.

Many of the songs were CSNY and/or CSN and included In my Dreams, Long Time Gone, Déjà Vu plus the Byrd's classic, Eight Miles High. All of a sudden we were reaching the end and the one song I wanted to hear had not been played. Relief came

quickly however and they powered into the Crosby/Kantner epic, Wooden Ships. Crosby's vocals almost matched the brain-melting guitar in their intensity. One of my favourite songs of all time, played by Jefferson Starship in the Haight in 2016 and I read (I don't remember it sadly), Starship (with PK himself) at Knebworth back in 1978. A very special, personal moment.

The last of the two encores was simply astonishing, CSNY's Ohio, still relevant today. Every man, woman, mouse, flea and cockroach in the building were singing "Four Dead in Ohio" whilst Crosby almost rapping, did the 'How Many More?' response back at us. A magical musical moment, never to be forgotten.

If he visits these shores again, you would be mad not to be there. The classics are classic for a reason. I'd have happily paid again on the way out.

David Crosby & Friends – Wooden Ships  
Live 2017

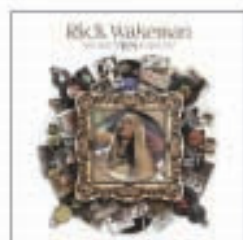
[https://www.youtube.com/watch?v=fxnGxICVxa4&start\\_radio=1&list=RDfxnGxICVxa4](https://www.youtube.com/watch?v=fxnGxICVxa4&start_radio=1&list=RDfxnGxICVxa4)

<https://davidcrosby.com>

Footnote: very sorry to hear former Allman's guitarist Dick Betts is now in intensive care after an accident at home whilst recovering from a stroke. I've persisted with his son Duane's EP I purchased after my recent Devon Allman Project gig (Gonzo 301/2) and it's much better than my first impressions suggested, Downtown Runaround has a riff that requires a lot of volume. Recommended.

<https://www.youtube.com/watch?v=oG0b8FRXFX4>

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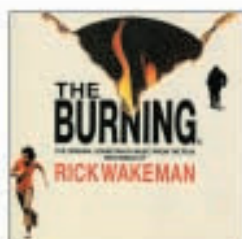
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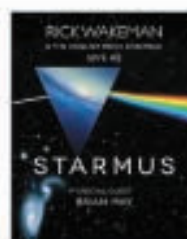
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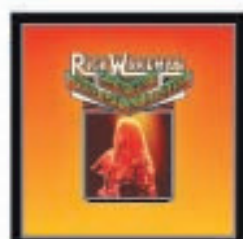
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# THE LISTENING POST



## THE LISTENING POST with Kyle Mew

*Alan Dearling* asked his much younger Berwick-upon-Tweed friend, musician, film-maker, gamer and beer expert, Kyle, to give him a list of ten musicians/albums/tracks that he's listening to now, in the present.

*It's not a 'best ever' list. It's music 'of this moment' in Kyle's life.*

*GONZO* thinks this is a pretty cute and novel way to find out about a wider spectrum of music.

*Here's Kyle's Listening Post list and Alan's reactions to his choices plus links. Designed so that you can go and discover new-to-you music from Kyle's 'Listening Post' and investigate it for yourself...*



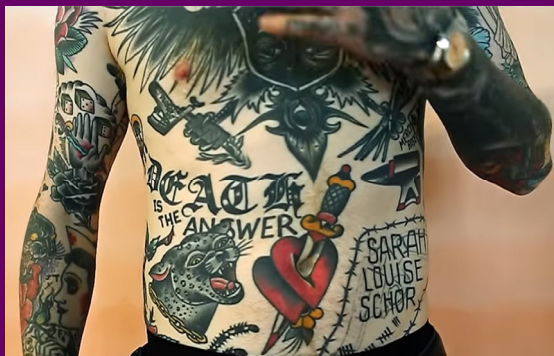
## 1. STREETLIGHT MANIFESTO – *The hands that thief*

*Alan: This is the 2013, fifth album by this American band, whose style is frequently described as 'ska-punk'. The release of the album was dogged by disputes with the band's record company, Victory Records. Consequently, many pre-order fans curiously received a completely blank recordable CD in a digi-pack with a photo of an orange tabby cat on the cover. On a first listen, I would say that this is catchy, bouncy, brassy music with a hint of Mariachi rhythms. Perhaps strangely, I think they embody some elements of the Levellers and the Pogues – folk-punk, perhaps – Hi-NRG stuff!*

*Here's a link online:* <https://www.youtube.com/watch?v=q4QeP0jf6SY>

*Alan: "I checked out some live videos of Streetlight Manifesto and this one seems to capture the band's spirit and the infectious enthusiasm of the fans. It's not featuring tracks off this album, but it is a wonderfully anarchic bit of vid from the depth of the 'pit' at a live show in 2012. And hey, it's wild fun to watch. Think a more punky Madness in full flow":* <https://www.youtube.com/watch?v=d1pNTOqGle0>

alan dearling



## 2. FRANK CARTER AND THE RATTLESNAKES

Alan: I'm familiar with Frank Carter's music – but not an aficionado. I've seen the band once at a punk fest. Bit too 'stadium' for me, but impressive live. Loud, brash, balanced with some originally inventive lyrics. Frontman Frank was in Gallows and Pure Love, before forming this band in 2015. They've released two albums so far: 'Blossom' in 2015 and 'Modern Ruin' in 2017. 'I hate you' is something of a classic punk anthem – here is a great version live from Brixton Academy in 2018 with the audience in full football stadium flow: 'I fuckin' hate you'! Frank appears to be as famous for his tats as he is for his singing.

<https://www.youtube.com/watch?v=vCaplw6pvRg>

Here's an interview mixed with music, tattoos and some interesting thoughts on the 'Modern Ruin' album:

<https://www.youtube.com/watch?v=F4NSljTit-U>

## 3. CHILDISH GAMBINO – *Awaken my love*

Alan: American rapper, Childish Gambino, burst in to my consciousness quite recently with an awesome video of his singing and dancing. It seemed to me that it was an absolutely incredible statement about, and indictment of, the current state of the American union. It is stunning with 320 million viewers at the

time of my download:

<https://www.youtube.com/watch?v=VYOjWnS4cMY>

Kyle's choice is Donald Glover's third album released two years ago in 2016. As well as working under the name Childish Gambino, he is also an actor, and comedy-writer. This was the first album on which Donald predominantly sang his lyrics rather than rapped. 'Redbone' was one of three highly successful singles from the album, which you can see him perform, completely with his slightly irritating, high-pitched singing style live here:

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



## 4. ANDREW JACKSON JIHAD – *People who can eat people (are the luckiest people in the world)*

Alan: This guy is often known simply as AJJ. More folk-punk, often sing-along, from Kyle's selection. This was the second album he has released and the title comes from a line in Kurt Vonnegut Sci-Fi novel, 'Hocus Pocus'. Reminiscent of old style folk-rock from American bands like Country Joe and the Fish and Jonathan Richman. I like the stream of consciousness lyrics and hint of 'manic' that he injects into his live performances:

<https://www.youtube.com/watch?v=4zoqp7sC8iE>





## 5. MARIACHI EL BRONX aka THE BRONX

*Alan: I'm beginning to sense a rhythm in Kyle's selections. He likes loud, brash, horns, clever lyrics – live crowd-pleasing music. And here's more of it. Theirs is punk rock with a Mariachi-flavour twisted through it. Sometimes fairly hardcore; sometimes traditional/authentic. I'd not heard of them before, but know a fair bit about drummer, David Hildago junior's dad, who is the singer/songwriting mainstay of Tex-Mex outfit, Los Lobos. As a bench-mark, Mariachi El Bronx are perhaps a, younger cousin of Calexico. Here's a video of them performing live in trad Mariachi mode:*

<https://www.youtube.com/watch?v=d8IMf7dBLuw>

*And as The Bronx at the Riot Festival in 2016. Rather noisier!:*

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

*and in Sydney, Australia:*

<https://www.youtube.com/watch?v=Mliu59IJdEk>

*They were founded back in 2002 in Los Angeles, so have been around the musical block a fair few times. Two bands for the price of one. I'll try and find out more about them, but don't think they are playing at the moment.*



## 6. RANDOM HAND – *Another change of plan* *Scum triumphant:*

<https://www.youtube.com/watch?v=RN6zhJXjPps>

*Alan: 'Another change of plan' was the 2007 release from this band from Yorkshire's Keighley. This is in yerr face punk-metal-ska music, but with a variety of indie elements, including - brass. Actually, it's pretty classy for a bunch of self-styled 'punk bastards'! I fancy catching them live after this trawl through their back catalogue.*

*Here is their Facebook page which offers links to videos, tour dates and more:*

<https://www.facebook.com/randomhand/>  
<https://www.facebook.com/randomhand/videos/10160009035685062/>

## 7. JONATHAN COULTON – *Artificial heart*

*Alan: This guy has passed me by on the other side of the musical avenue. This was his eighth studio album from 2011. He played a lot of gigs opening for They Might Be Giants, who I love for their quirky off-kilter humour. This album is apparently less geeky and comedic than earlier efforts. It tells me on-line that he is a 'Nerd Icon'. A new phrase for my lexicon!*

**Jonathan Coulton**  
*Artificial Heart*

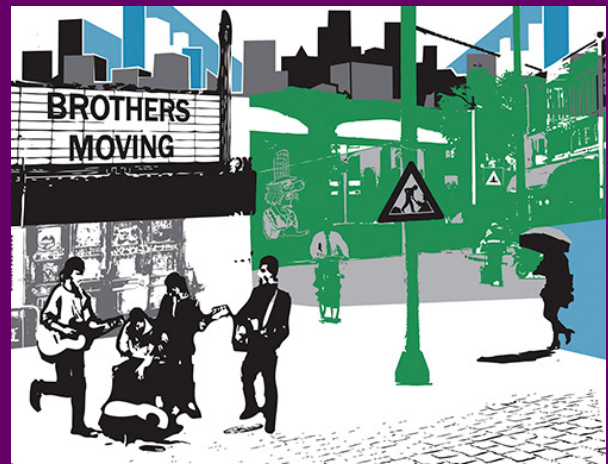


*Listening to tracks from this album, I'd say that like with They Might Be Giants' albums – a whole album is bit too much, but individual tracks are enjoyable, slightly oddball fun. Think Woody Allen with a guitar, perhaps...he's a raconteur. Here he is live:*

<https://www.youtube.com/watch?v=6B7LjM7g88c>

## **8. BROTHERS MOVING**

*Alan: I saw this band briefly when I was working in Christiania – Copenhagen's anarchic free space. They are indeed Danish and have honed their considerable skills in street*



*performances in New York's Union Square and beyond. Recommended live. Really good musicians with a penchant for folk with added modern ingredients. Here's them on the street with 'Back of the Busk' video:*

[https://www.youtube.com/watch?v=IG\\_T6KZOnfs](https://www.youtube.com/watch?v=IG_T6KZOnfs)

And 'City Lights': [https://brothersmoving.dk/?page\\_id=2948](https://brothersmoving.dk/?page_id=2948)

*They have a lot of albums available via their web site – and the artwork is freshly original: <https://brothersmoving.dk/>*







## 9. GOGOL BORDELLO

*Alan: As with many other punters and music writers around the world, I like to think I discovered the Gypsy punk of Gogol Bordello early on. Long before the lead member of the band, the ever-flamboyant Ukrainian, Eugene Hütz, was invited to play with Madonna! They, and their star performer, are mavericks - one of a kind, with almost unsurpassed energy. And incredibly impressive big, brash, loud band.*

*Discover them, get ready for ultra-excitement...and enjoy, if you like fast Balkan music, with a lively sense of performance and musical ingenuity. Formed in the United States, they've been exciting audiences around the*



*world with their theatrical shows since 1999. Absolutely phenomenal live. Here are some awesome samples:*

*'Start wearing purple':*

<https://www.youtube.com/watch?v=O4bDnbFEmPs>

*'Think Globally – Fuck Locally':*

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



## 10. FAKE PROBLEMS – *It's Great to be Alive*

Alan: More fun punk. 'It's Great to be Alive' was the band's second album, released in 2009. 'Dream Team' is a video from this album: <https://www.youtube.com/watch?v=-xc1XLXvWW8>

Chris Farren has sullen, slightly grungy voice ideally suited for slagging off the American Dream. And that's well before the Americans landed themselves with His Trumpness. Chris sounds as though he gargles in bourbon every day after smoking fifty fags. I think I prefer the jerkiness of 'Diamond Rings', with its great line, "the best things in life are not for free". More rasping, grating, spat out lyrics from singer Chris: <https://www.youtube.com/watch?v=ooGZkmk57ls>

Some good guitar-work too – both from lead and bass. And the video shot in Day-Glo is enjoyable.

They remind me a bit of the Ramones, but with more melody. Short and loud and easy to shout along with. But, The



*Gaslight Anthem* are the band they are most often compared to.

\*\*\*\*\*

**Alan Dearling:** Kyle and myself are planning work on a video project together, so this Listening Post, is a way in which I am learning more about his skills and experience, interests and obsessions. Here's what **Kyle** told me:

*"As for my music, the latest project I have been working on is a YouTube channel called 'Glitch Galaxy Radio'.*

*I'm a big fan of both music and video games, so was looking to find a way to combine these passions. I take popular songs and re-write them to fit the theme and genre of a video game.*

*To then take things to an extra level I decided to publish all of the videos as if they were being broadcast over a pretend intergalactic radio show. A bit strange but I've been happy with the results. All the videos and music are made by myself with a bit of help on the singing side from Oliver Payn and another friend of mine, 'Alex Macdonald-Smith'.*

*Here are two examples of videos in which I am the singer:*

<https://youtu.be/dFSVPXGben8>

<https://youtu.be/y6UUEhs4DyU>

*And two where we have used our other singers:*

<https://youtu.be/CIAYcYudK7s>

<https://youtu.be/LFgKdEZpIgl> (this one is our most popular so far at almost 30,000 views)

Cheers!" **Kyle Mew**



# KEV'S WORLD



**DOWNRIVER DEAD MEN GO**  
**DEPARTURES**  
**FREIA MUSIC**

Downriver Dead Men Go is a post-prog band from Leiden, Netherlands, and started in 2010 as a spin-off of the alternative rock band Caitlin. They released their debut album 'Tides' in 2015, and this is the follow-up to that. There is a melancholy throughout that in some ways is reminiscent of Katatonia at their finest, yet somehow with greater

depth and emotion: this is certainly not music by anyone who is feeling slightly down, as this will only enhance the experience. This is not music that should be played on a bright sunny day, but rather when it is cold and damp, and the skies are grey. The time when the damp gets into the bones and makes one feel much colder than if it was a crisp day with snow on the ground. Musically the band moves through many different styles, from post-rock to touches of prog and dark wave, creating something that is very much their own path.

Although it isn't an instrumental album, there are long passages with no vocals, and the notes are carefully thought out and determined, with everyone carefully bouncing and balancing what they are doing to ensure that the mood is always downbeat, always reflective, always emotional and always thoughtful. This is never music to play at a party, unless you want people to either burst into tears or leave, but is something to be enjoyed in a darkened room with just the wood fire burning to cast that little bit of light and

## KEV ROWLAND

optimism into what is a darkened environment. Certainly not for everyone, and certainly not the right music for all occasions, this is instead something that definitely has a time and a place, but when they fall into line there is nothing better. <http://www.freia-music.com/>



**EARTHLESS**  
**BLACK HEAVEN**  
**NUCLEAR BLAST RECORDS**

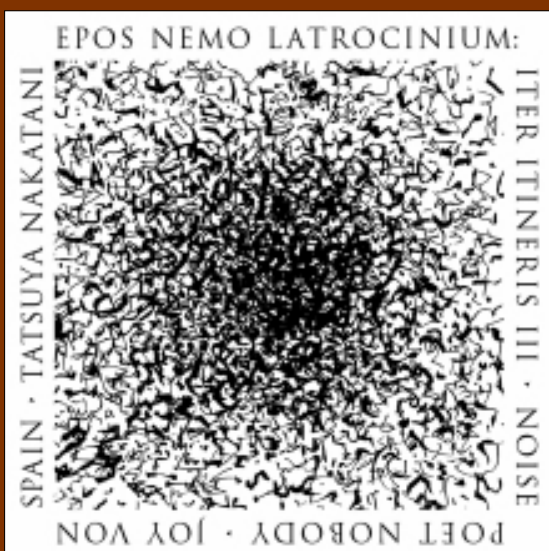
Earthless are back with their latest album, and those who expected them to come back with something in the same vein as before may well be in for a surprise. Whereas the band's three previous albums featured anywhere from two to four completely instrumental space rock jams, the California trio's fourth and latest, Black Heaven, is nothing like that. "It's quite different," drummer Mario Rubalcaba says with a laugh. "It has six songs, and most importantly it has vocals on about 70 percent of the record. There goes being pigeonholed as an instrumental band, I guess..." Apparently, on the older records bassist Mike Eginton was responsible for most of the riffs, which lead the band down an instrumental path, whereas this

time guitarist Isaiah Mitchell is responsible for most of them, as well as providing vocals (there are two shorter instrumental numbers so that band haven't moved totally away from their roots).

Although the band are still psychedelic, it is obvious that this album has been more influenced by the likes of Cream and, possibly, Trapeze than the others. Isaiah may not have sung much previously, but that was much more down to choice of musical style as opposed to ability. Songs such as "End To End" show the band almost in one style with the vocals in tow, taking the song in one direction, but when they have the opportunity to burst away from that format and the three of them lock it in and tie it down then it becomes something quite different. It is hard to imagine this album being released any time in the last 35 years, as it is so rooted in the 1967 – 1972 (at a max) classic psychedelic stoner rock sound. They would have fitted in perfectly as a support act when Cream played the Royal Albert Hall for the last time on 26<sup>th</sup> November 1968 (yes, I know they played there again in 2005 but it wasn't the same) and the crowd would have lapped this up.

If you have come across Earthless prior to this then this is a logical progression on from 2013's 'From the Ages', and if they are new to you but you enjoy the Kyuss/ Cream crossover stylings then this is well worth investigating.





**EPOS NEMO LATROCINIUM  
ITER ITINERIS III  
SCRY RECORDINGS**

'Iter Itineris III' is the third in a series of albums by experimental ensemble Epos Nemo Latrocinium (according to Google translate it means 'Epic No Privacy'), and was recorded live in the studio. It features Noisepoetnobody on metal objects and stringboard, Tatsuya Nakatani on percussion and Joy Von Spain on piano and vocals (although the album itself is mainly instrumental). This is freeform music that is stretching the very definition of the word, mixing instruments and effects that attempt to rewrite what we expect from music itself. There are times when it is simply noise, others when it comes together in perfect disharmony, and others when somehow it makes perfect sense. I know my own musical tastes have expanded greatly over the years as I know that if I had been sent this even ten years ago I would have discounted it harshly, but now that I try to listen to Art Zoyd on a daily basis I am far more accepting of what they are attempting to achieve, and for the most part they get there.

Tatsuya Nakatani is a Japanese avant-

garde percussionist and acoustic sound artist. Based in New Mexico, he has released over eighty recordings and tours internationally. Performing solo, in collaboration, and with his Nakatani Gong Orchestra (NGO) project he plays over one hundred concerts a year. For well over fifteen years, Casey Chittenden Jones has been soundtracking the collapse of civilization under the moniker Noisepoetnobody. Utilizing homemade instruments and modular synthesizers to create haunting, discordant, and broken sounds to express the need for creativity in a dying ecosystem. Joy Von Spain is a Seattle-based vocalist and instrumentalist (Eye Of Nix, To End It All). As a student, she learned composition and orchestration with Donald Erb, and early music with members of Sequentia and the Baltimore Consort. Now primarily playing experimental metal and death industrial, she has also worked with Butoh performers for the last decade, utilizing vocals, keyboards, or drums.

This is not music for everybody, in fact most would argue that this isn't music at all, but for those select few (such as myself), this is an experiment well worth investigating.

**THE FIERCE AND THE DEAD  
THE EUPHORIC  
BAD ELEPHANT MUSIC**

And so, the accidental band are back. Originally destined to be Matt Stevens' second solo album, TFATD have morphed into possibly the most important instrumental rock act in the UK today. Comprising Matt (guitar, synth, piano), Kev Feazey (bass, programming, synth, percussion), Steve Cleaton (guitar, piano) and Stuart Marshall (drums, percussion) they have gained an amazing following



(The Fierce Army) over the last few years, due in no small part to be a great live act who have found new fans wherever they have played. They can often be found playing with their mates Hawkwind, and gained huge kudos from their gig last year with Monkey3 at The Borderline.

Here they are back with their third studio album, which follows on from 2013's 'Spooky Action' (they released the live 'Field Recordings' last year). It is incredibly hard to categorise their sound as it comprises elements from post rock, math rock, space, rock, prog and hard rock all thrown into a metallic melting pot. There are times when it feels that the band are just bouncing ideas off each other in the studio, jamming live, when at others it feels slightly more structured but whatever they are doing it always contains a mighty groove that makes the listener to move along to the music. Due to the small matter of geography I have never seen the guys play (they formed four years after I moved to the other side of the world), which I know is very much my loss, as while this is a great album I know that in concert it will be turned into something that is quite another level.

TFATD have stayed true to their roots to

this album, and that the mainstream is starting to embrace them has far more to do with the rest of the world coming to grips with how good they are as opposed any "selling out". This is an incredibly easy album to listen to, although with the distorted riffs sweeping through my brain I could never call them easy listening. This could well be the album that breaks them through to the big time, and it will be richly deserved. If you haven't come across them before this, now is the time.

<https://www.facebook.com/groups/fierceandthedead/>



## **FLESH HOARDER HOMICIDAL NECROPHILE COMATOSE MUSIC**

Brutal death metal quintet Flesh Hoarder first came to people's attention with the release of their three-track 'Infatuation With Menstruation' EP in 2012, and now some six years on they are here with their debut full-length album (which contains re-recordings of the songs from the EP). All of the guys involved are also with other bands (most notably guitarist Mike DeLeon who is also in Philip H. Anselmo & the Illegals), so I don't know if



that has had any impact on the amount of time it took to get back into the studio, but at long last they are back and they are determined to damage your ears, your soul, and anything else they can get their hands on.

When I say that this music is for fans of Suffocation, Mortician, Ingested and Cannibal Corpse you get some sort of idea as to what they are likely. Although, one does have to say that musically they are probably more melodic than Cannibal Corpse although vocally it is even rawer. This is as heavy as it gets, with a snare drum set so that it will be heard during even the heaviest and densest moments. There are times when they manage to play incredibly quickly yet somehow also slow the music so that it is death metal that has an almost doom metal cadence to it, quite a trick. When they want blast beats they bring them in, but for the most part this is human arms and legs creating a backbone of incredibly heavy music.

It will be interesting to see what happens from here. Will they follow this up by touring and releasing new material, or will they go dormant and wait another six years before something else comes out? If it is the former, then they could make quite a name for themselves in the scene. This is for anyone who likes old school death and needs more brutality in their lives.



### **FREQUENCY DRIFT LETTERS TO MARO GENTLE ART OF MUSIC**

Only two years since their album, and there have yet again been some fairly significant changes in the Frequency Drift line-up. Lead singer Melanie Mau and guitarist Martin Schnella have both departed (they can be found in Gray Matters together, as well as other projects individually), as has bassist Rainer Wolf. But Andreas Hack (keyboards, guitar, bass, and mandolin) has been there since the beginning, as has drummer Wolfgang Osterman while long-time member and songwriter Nerissa Schwartz (quick aside, if you haven't heard her solo album you owe it to yourself to do so) on harp and Mellotron is still there. The line-up is completed by new singer Irinia Alexia, and let's hope that she lasts longer than just the odd album as she has a presence, range and clear singing voice which totally fits the music.

Musically the band are quite different to many, due in no small part to both Andreas and Nerissa having such a strong song-writing relationship and they are both keyboard players while the use of the harp is also quite different. They layer the music

so that the arrangements are complex and quite dense in some ways, but then produce it so that the vocals are always first and foremost, rising clearly above everything else. There is a professionalism and restraint within the music, each note clearly having an important part to play in the whole proceedings. They may not all be playing at the same time, and the use of space is also important in everything they do, with bass pedals and keyboards often taking the part of the real instrument, which also has an impact on the overall sound. The warmth and "heaviness" of certain parts of the arrangements are in direct contrast to the clarity and "lightness" of the harp and vocals, which provides a neat counterpoint. Let's hope we get another album out of them before they change the singer again.

**FRONTLINE**  
**STATE OF ROCK +2**  
**AOR HEAVEN**



Formed in in 1989 by Robert Böbel (guitars, keyboards; Evidence One, Phantom V), Stephan Kämmerer (vocals), Thomas Riess (bass) und Stephan Bayerlein (drums), their debut album

'The State Of Rock' was released in 1994. It reached # 10 in the rock sales charts in Japan, and they toured Europe with the likes of Gotthard, Crash Test Dummies, Bonfire, Tyketto and Casanova. However, due to line-up and record label issues they never really capitalised on this and their final album was released in 2006. But now, more than 20 years after it was originally released, AOR Heaven have reissued the debut with two additional songs, in a limited edition 1000 pressing.

I didn't hear this when it first came out, which is somewhat surprising to me, as what we have here is an amalgam of Shy ('Excess All Areas' period), Journey, Bon Jovi and classic Bonfire in an album that is melodic hard rock at its finest. Kämmerer has the perfect vocals for this, not afraid to go high when the need is there, while the band produce the bubblegum hard rock that grunge was convinced it had consigned to the grave. This a class hard rock album, and one wonders what would have happened if everything had gone right for them, as here is a band that is full of enthusiasm, power and hooks. Mind you, Shy suffered a similar experience in that they never again reached the heights of their third album although they kept pushing for years afterwards. Still, thanks to AOR Heaven the album has again been made available, albeit in quite a limited fashion. If you enjoy great melodic hard rock, and like me this one passed you by when it was originally released, then this is essential. 'Nuff said.



# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







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

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

## HOW I WOULD FIX DUKE NUKEM:

Will there ever be another Duke Nukem game? Following the 15 year development - and ultimate flopsy - of Duke Nukem Forever it seems unlikely. There were rumours of a prequel game from Gearbox - Duke Begins - but it seems that the project has since been cancelled.

Regardless, Duke Nukem 3D continues to cast a long shadow. As one of the biggest games of the 90s - Duke himself became a bona-fide gaming icon - he still has fans who yearn for a modern game worthy of that classic. Understandably so, given we don't have any game characters like Duke anymore. Let's face it, all game characters look the same these days. Duke was different and unique.

But how - how - to update a character rooted in dated gameplay and attitudes? This is how.

How!



# THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED PHENOMENA MAGAZINE

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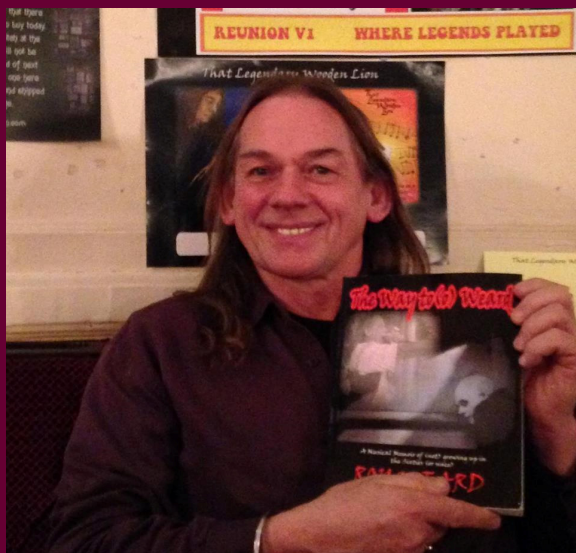
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**FREE!**



# WORDS FROM THE WEARD



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

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

On another occasion I arrived to find that the main mixing desk was made by 'Soundtraks'. In the spec that I used to send out on tours I used to put the words 'Dynacord, Mitec, Soundtraks, or other similar makes of desks are unacceptable.' in large letters. I started to run the system up to see what it sounded like but the graphic equalisers did nothing at all. When I looked round the back I found they were not even plugged in. I called the man who had rigged it and pointed this out and he said he did not know how to plug them in. I went to his leads case, found the right cables and plugged them in. The same was true for the reverb and FX units. I was beginning to get annoyed about this. I managed to get the system to sound reasonable and did the gig. After the show the soundman came over and said, 'That sounded really good – you will see us again in a couple of days.'

'I don't want to see this desk again,' I said. 'Do you not have any proper mixing desks? Soundcraft or something like that?'

'Oh, I have a 16 channel Soundcraft in the van,' he replied. 'You specified a 24 channel desk and this is the only 24 channel we had!'

Typical. When faced with a choice between a desk with fewer channels, and a crap desk they chose the latter without even asking me.

'You don't do this for a living, do you?' I asked.

He shook his head, 'No.'

'Do you know how I know you don't do this for a living? It is because you are fat. If you did this for a living you would be thin because no one would ever pay you and you would starve!'

When we went to Munich it had snowed and was pretty cold. It was not good weather to be out and about but I called my American friend Rick, who I had known since the *Pink Floyd* days back in 1977 and invited him and his friends along to the show. After the show they came backstage and suggested we all went to 'The Tomato' for a drink. I said I had to take Don back to the hotel but I may join him there later and Don said, 'I'll come.'



Roy  
Weard

# This House In Amber

New Album out now

Available on CD from :

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

CD / digital download :

<https://royweard.bandeamp.com/album/this-house-in-amber>





One thing I had found out about Don was that he was a not a heavy drinker and I remembered an incident a couple of years back, when Nicky Bell, *Chappo*'s lighting man, had got seriously drunk when we had gone with Rick and his friends to that bar. In an attempt to get back to the hotel that night Nicky had fallen over and Rick tried to help him to regain his footing. In the process he had seriously restructured Rick's nose. Nick was brought back into the hotel in a wheelchair. I was hoping that we would avoid this happening again. When we got the bar I divided my time between fending off people who wanted to buy Don a drink, and drinking Tequila Slammers with Rick. Charley, a large bear of a Bavarian, arrived in the early hours of the morning. It was his birthday that day and he had been drinking since lunchtime and was, therefore, seriously impaired when he got there. He topped this up with a few tequilas and by the time we all left he was practically unable to walk in any form of a straight line. We walked out of the club and he was bouncing off walls and street furniture in an oblivious state. Just to make things harder, the snow, which had fallen in the day, was now rapidly turning to ice. We rounded the corner to the taxi rank and there was only one taxi standing there. There were eight of us. Don walked straight over to the taxi, opened the door, and ushered Charley into it. He then turned to Rick, 'Make sure the driver knows where he lives,' he said, 'It is far to cold for anyone in his condition to be out on the streets.'

Every other star of any standing that I had worked for in the past would have opened the cab door got inside and left everyone else on the street, but this completely summed Don up. He cared for the wellbeing of a drunk he had never met before that day and with whom he had probably exchanged two or three words, and was quite prepared to stand out in the cold and wait for the next cab. A thoroughly decent man.

We did part of this tour with Ralph McTell as the support act. It was really more of a double headline and Ralph would come back on stage and do a duet with Don for one of the encores. Ralph was also a really straight up guy. He always managed to see the serious side of things. Sometimes I would sit and read the newspaper in the bus and point out something I would find funny and Ralph would always find the sympathetic side of the story. He travelled with Johnny Jones as his PA Johnny was a real character and had been around the music business for many years. We went to do a gig on the German side of the Dutch border and stayed in a hotel that both Ralph and Johnny had stayed in a few times before. They knew the hotel's owner very well and he came along to the gig that night.

The hotel was in two parts, a conventional, small town 'German Gasthaus' with a series of self-contained chalets at the rear, and Johnny was in one of these. Don, Ralph, our German driver / TM and I were in the main building. The hotel proprietor asked us if we wanted to go out to a bar in Holland after the show, and most of us decided to pass on this offer. This was partly because it was a pretty sleazy strip club and that did not appeal to either Don or Ralph, and also because the following day we had a long drive to get to the next show. Johnny, however, was very keen and, when we got back to the hotel, he promptly set off with the hotel owner to go to the club.

The following morning Don, Ralph and I were sitting having breakfast when we were interrupted by the hotel's maid.

'You friend, he is in the chalets. He is dead!' she exclaimed.

'Dead?'

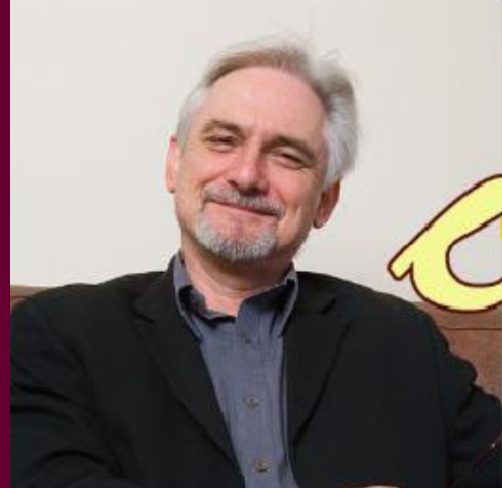
'Yes, dead. Come quick, help!'

This was all beginning to look like an episode of *Midsomer Murders* or something like that, but we all got up from the table and followed the quaking woman out of the French windows and across the lawn to the chalet in question. The door was open, and through it we could see the front room of the suite. There, sprawled face down, fully clothed, half on and half off of the sofa was Johnny, looking, for all the world, just like a scene from one of those cheesy murder programmes. The maid would go nowhere near him but Ralph walked forward and tapped him on the shoulder. Johnny stirred, half opened an eye and muttered, 'Whaaat?'

It seems he had made it back from the club very much the worse for wear, got to his chalet but not to the bedroom. He had spent the night face down, fully dressed, almost on the sofa. It took him most of that day to recover from his night out.

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# c.j.stone

## Labour Club: 40th Anniversary

I'm sitting in the Whitstable Labour Club, looking at the board above the fireplace on which is written the names of the honorary and founder life members. Of the 33 names up there, I recognise 19.

So, just to give you a flavour: there's Peter Seymour, who had been a communist but who converted to Labour. He was also a member of the Co-op Party. I remember one conversation with him, when he told me about the years after the war, when the council estates were being built, and the Co-op was in the ascendency. "It was like the revolution had already happened," he said. There's Maud Ehrenstein, who was like this dowager socialist from the 30s. Rumour has it that on her death bed she ripped off her oxygen mask and shouted: "up the Miners!" She was very impressive to my younger mind: this older person with real dignity, still ferociously committed to her core ideals.

Then there's Fred Rowden – Rowden is a Whitstable name – who was the first customer. Fred told me the story of when the Black Shirts came to Whitstable. They held a rally at the Horsebridge, but were greeted by the Fire Brigade's Union, who hosed them down, sending them scuttling from the town.

One of my favourites was Griffith Roberts, a toothless Welshman who everyone knew as Taff. He, in turn, called everyone "Vic". One day my sister asked him what his real name was. "Griffith Owen Roberts," he told her, in his gloriously melodic Welsh accent. After that I always called him Griff and he always called me Chris.

Or there was Stan Guildford, who was the Chair for a while, with his pork-pie hat, his Groucho Marx moustache and his pipe. "A witty curmudgeon who wanted a better world," as a mutual friend, Andrew Ling, described him.

This weekend marks the 40th anniversary of the club's foundation, on the August bank holiday 1978. There were 20 founder members, who each put in £20. A further £300 was donated by the local Labour Party branch, and then more money elicited to provide the cash float and to fill up the fruit machine. It is said that the jackpot was won on the first night.

The place very nearly didn't open as – ironically – the draymen were on strike. They had to find an alternative brewery and buy in stock from the cash and carry.

Older readers will remember that it was originally situated under the railway arches,



where the Alimo restaurant is now. You could tell the time by the trains rumbling by overhead and rattling the glasses.

I first became involved in 1984 when I moved to Whitstable. I was in the Miner's support group, which used to meet in the club on a Friday evening. So my first public experience of Whitstable was standing outside the Co-op, shaking a bucket, collecting money for the Kent Miners.

We held a benefit, and got an extension to the license, which had the club packed out with students and young people. After that we held benefits on a regular basis.

I referred to this as the win-win economy. The club made money. The benefit made money. The bands used the back room for practice and played for free, while the club provided a venue for the town. Everyone had a good time and nobody lost. Imagine if all economic activity was like this!

The club has always been as much a community resource as a Labour one.

Our first anti-war meetings after 9/11 were held down there. We had people from all parties and all faiths: Christians of all denominations, Buddhists, Greens, Socialists, Communists, Anarchists, the lot. It was like an ecumenical gathering for everyone with an alternative point of view. It was after we left the club that the anti-war movement in Whitstable fell apart.

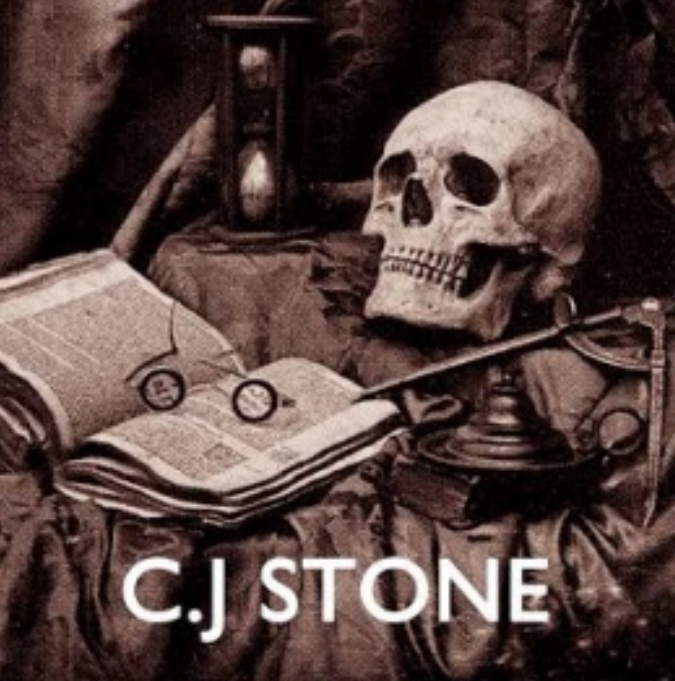
I'm personally convinced that the reason Whitstable remains a Labour stronghold is because of the club.

My dad loved it here. It was me who introduced him. In his last years, as he became increasingly fragile, everyone was very protective of him, making sure he got home all right, and that, when he left his wallet or his phone, he always got them back. As part of his eulogy I read out some

**Read on**

# THE EMPIRE OF THINGS

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## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

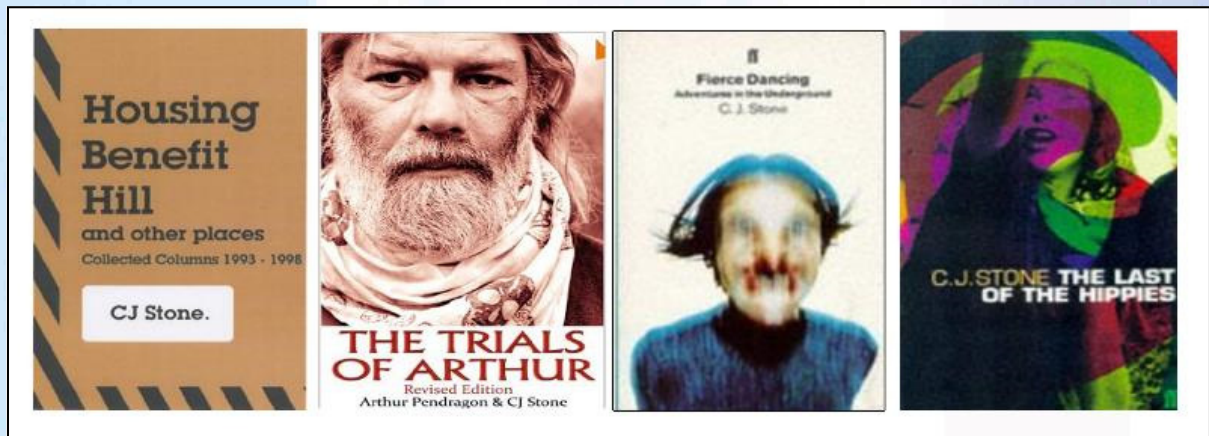
*Times Literary Supplement*

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*Independent on Sunday*



Housing Benefit Hill:  
<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:  
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:  
<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:  
<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

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

**OTHER BOOKS BY  
C.J.STONE**



**By Dave Ling**



# 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,  
Richie Castellano, & Donald "Buck Dharma" Roeser

Hawkwind family members Harvey Bainbridge, Adrian Shaw,  
Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),  
Monty Oxymoron (The Damned),  
Ken Pustelnik (The Groundhogs),  
Jonathan Segel (Camper Van Beethoven),  
Andy Shernoff (The Dictators),  
Lux Vibratus (Nektar),  
Steve York (Arthur Brown)  
and more...

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

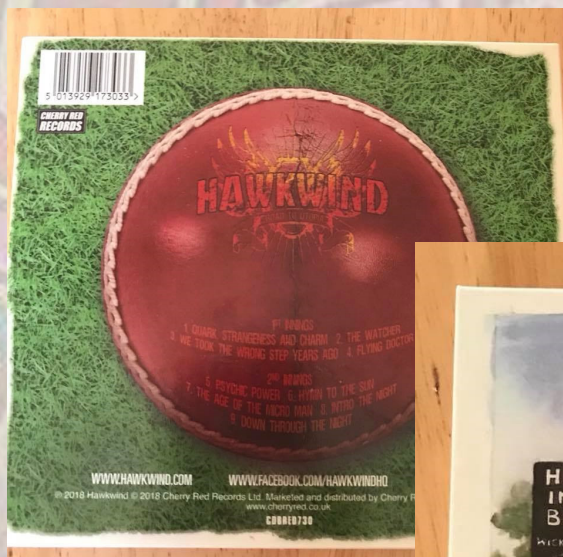


[gonzomultimedia.co.uk](http://gonzomultimedia.co.uk)  
[spiritsburning.com](http://spiritsburning.com)



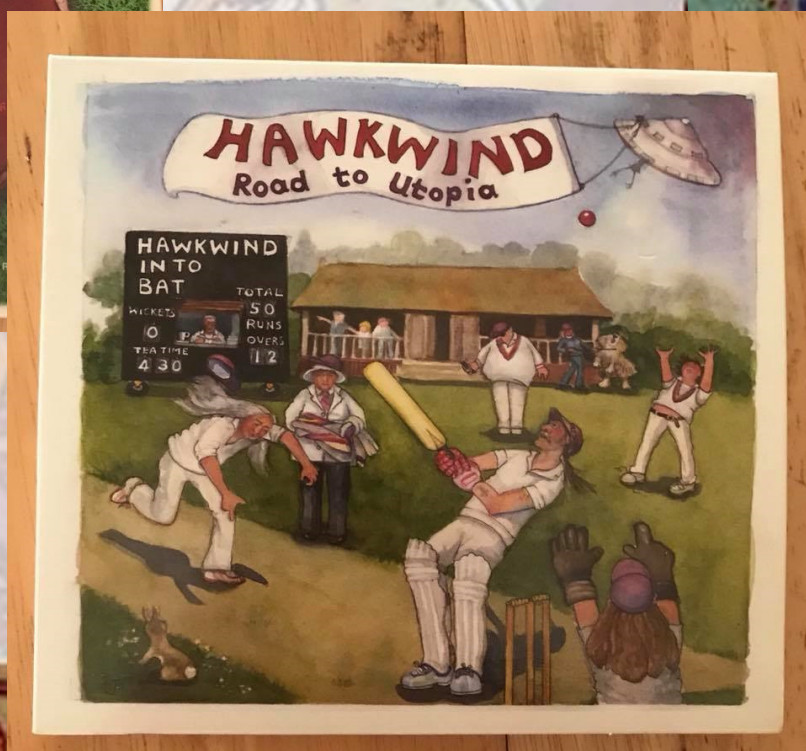
- TheArtsDesk

The album gets a good review  
on this website, saying:  
"Implausible times call for  
implausible music, and it



rather more mixed feelings  
about the release.

"The grizzled, grimey drug-  
rockers get an easy-  
listening makeover with  
somewhat surprising  
results."





doesn't come much more unlikely than this. Hawkwind, the die-hard troupers of gnarly cosmic squatter drug-rock, have re-recorded highlights from their catalogue, arranged and produced by Mike Batt. Yes, Mike "Wombles" Batt."

They conclude by saying: "And it's worth the price of admission to this deranged circus, just for the closer "Down Through the Night", that for all the frayed

edges of Brock's voice, sounds triumphant, the dreamy celebration of people who've ventured into the void and brought back treasures that still shine."

Some fans incline to the view that Hawkwind have butchered some great songs, but many have been more positive.

Now, back in the 1970s, many fans rather liked seeing unfavourable Hawkwind reviews in *Sounds*, *The New Musical*

## HAWKWIND

### Road To Utopia

FOR their 31st studio album, legendary psychedelic rock band Hawkwind have joined forces with Wombles man Mike Batt to recreate a selection of their favourite tracks with added orchestral and typically left-field arrangements.

Quark, Strangeness and Charm, their homage to Einstein, gets a bossa nova treatment with mariachi horns. Hawkwind legend Lemmy's The Watcher gets a bar-room blues makeover with help from Eric Clapton. Flying Doctor is a Blur-esque jaunty sing-along. For fans, this is an inventive and enjoyable addition to the catalogue.

★★★★★

JT





FROM NOTIFICATIONS



Ged Marsden

14 hrs



Jay Ra and 53 others

5 Comments



Like



Comment



Graham Inglis I wish people would get over it. Yes, Lemmy left. But that was AGES ago 😊

Like · Reply · 13h



Express, and occasionally Melody Maker. It indicated that all was well in the universe. It denoted stability.

LouderSound's review asked: "Orchestrated? Or castrated? Debatable" - although the physical magazine went to press before a typo in that line was picked up.

LouderSound reviewer is rather unimpressed, musing that the orchestral element "...leaves Road To Utopia sounding less like a Wagnerian space rock spectacular and more like a BBC Big Band augmented slot on Seaside Special."

And finally, somewhat more startling (or worrying, depending on your viewpoint) is finding a positive review in UK tabloid The Sun!





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

Telephone Number: .....

Additional info: .....

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

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



# The

COLDHARBOUR E.14

# Diaries

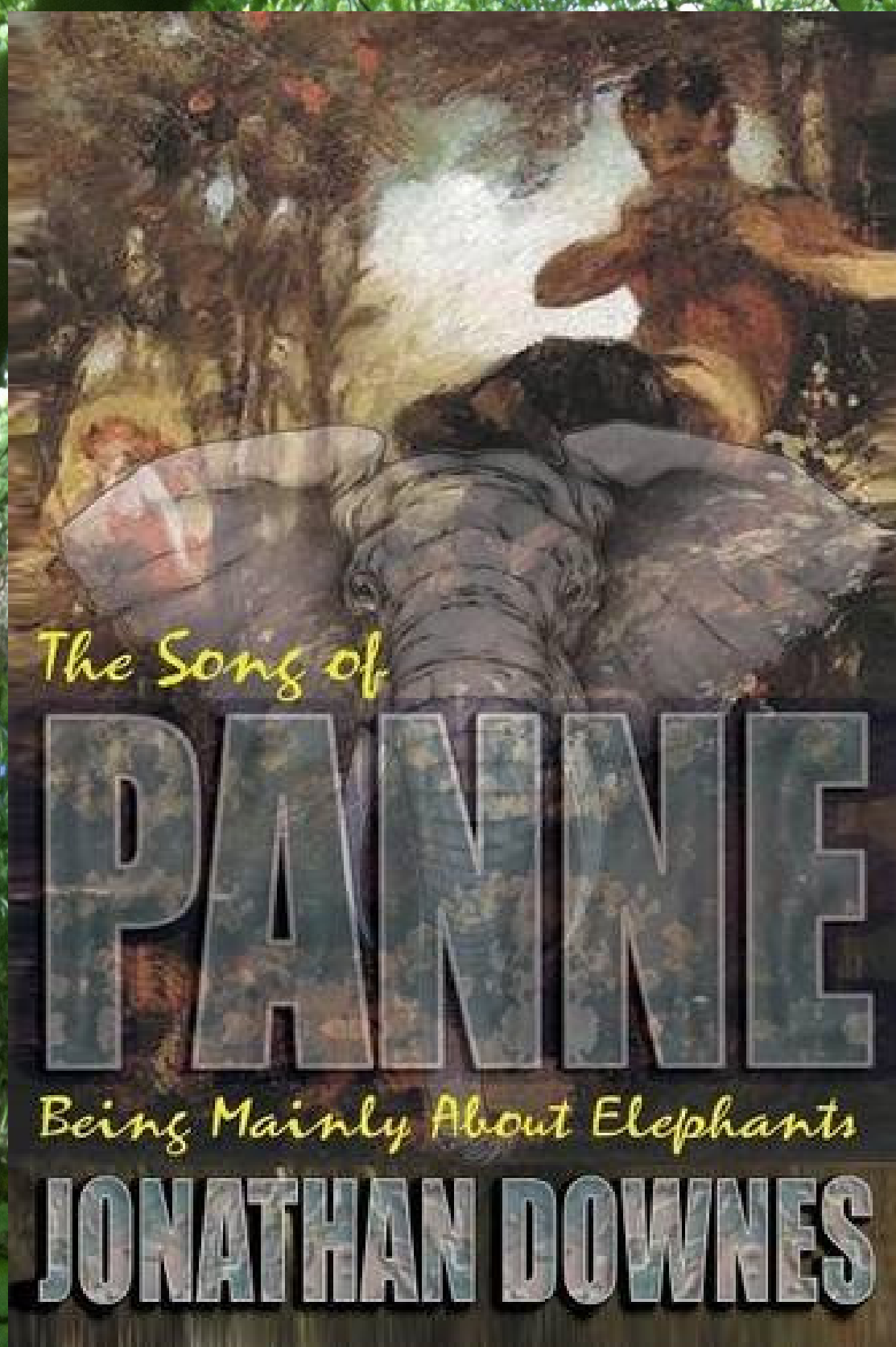
Meanwhile I continue to pretend that I am a popstar, because now I have sold six whole copies of my new album Coldharbour. If I continue at this rate I will get a silver disc sometime at the beginning of the next millenium. Coldharbour, by the way, can be found here:

<https://jondownes1.bandcamp.com/releases>

I think it is really rather good, but then again I would say that wouldn't I?







*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!

And that is, I think, when my psyche started to fall apart.

At the time, I didn't know that I was going into my first breakdown. Indeed, I would have scoffed at the idea. I had always been raised on the concept of having a stiff upper lip, and being a true soldier of the Empire. But I was. I was a small boy, who was being subjected to the stresses and strains of things he couldn't possibly understand.

I don't want to appear as if this book is entirely me criticising my late parents. It is not. And whilst it is now self-evident to me that my father suffered from a very similar battery of mental health disorders as do I, he was never diagnosed as such, mainly because – half a century ago – mental illness, like nipple clamps and septic tanks, was not something that one spoke about in public. It was only forty years later when I finally received a diagnosis for myself, and I had to bully, cheat and cajole to get that. So my poor, dear father never had a chance, and by definition, neither did I.

There is a line in one of the classic werewolf movies, featuring Lon Chaney





Jr., which says something like, “until the bloodline of the wolf is severed, the ancient evil will continue”. And that is basically why I have never had children of my own. I truly believe that my father’s mental health conditions came from his relationship with his mother, and I suspect that it goes back, generation after generation. I have been so unhappy throughout most of my life, that I decided once I reached adulthood, that I would not pass my genes on to fuck up another generation.

“They fuck you up, your mum and dad. They may not mean to, but they do”, said Philip Larkin, and with the benefit of hindsight, I know that he was right.

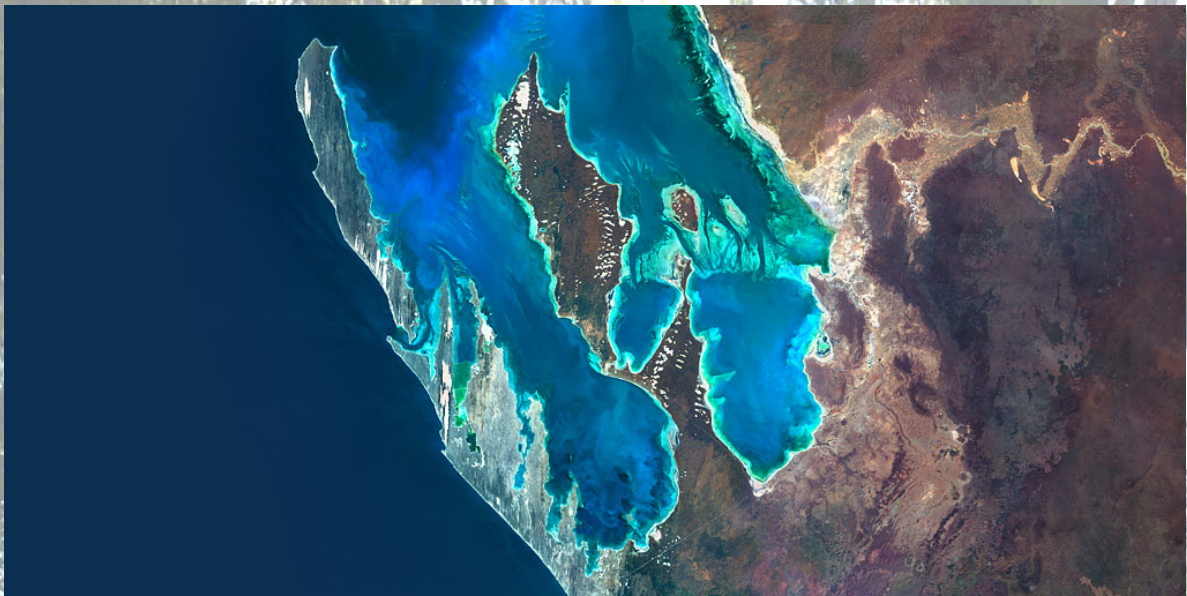
We left Australia a few days later, and I was excited to be going back to the relative stability – for me at least – of Hong Kong. It was the only home that I knew; England being an abstraction that I only knew from

holidays, and although my relationship with my parents wouldn’t change, the fact that I was back with my pets and a landscape and landmarks that I knew like the proverbial back of my hand, made me happy.

On our last day in Australia, my parents decided to hire a car, and so we drove out into what my parents described as ‘the bush’. I kept my eyes peeled as I stared intently out of the car window. I so wanted to see a kangaroo, but I was unlucky. I never saw a wild Macropod, and I’ve never seen one since, although it appears that, even now, two species of large kangaroo and a whole bunch of smaller wallabies are found in the wild country inland from Perth.

We drove thirty or forty miles inland from Perth, and soon found ourselves in from some fairly wild country. Several times, we saw the bright orange/brown ‘goannas’





rushing across the road but, sadly, we didn't see any other wildlife of note. Peculiarly, we had seen far more native animals in the little wild hillock in the middle of Perth's biggest park.

But, even aged nine, I could tell the difference between a strictly managed nature reserve in the middle of the large, modern city, and a place where – in the words of one of my favourite early twentieth century explorers – *nothin'* would surprise.

Except, of course, that *nothin'* actually did surprise. But we had nice family lunch, and all too soon, we were ready to go back to the hotel, because – I remember my mother saying – we had a particularly early start the next day.

So, we packed up, and set off for 'home'; my father driving, and my mother in the passenger seat, navigating. After an hour, it became startlingly obvious that something was wrong. On the journey out, the suburbs of Perth had slowly but surely given way to wilderness, which – equally slowly but surely – got progressively more wild. We had stopped for lunch in a cheerfully primitive stand of native trees, which cast an alien shadow down upon us, as they had for any time in the previous ten thousand years. However, on our return journey, the countryside was getting progressively

wilder and more implacable, and there were no signs whatsoever of the outskirts of Perth. And there really should have been. I gingerly pointed this out to my parents, but was told, in no uncertain words, to keep my mouth shut. So, I sat back in the rear seat and gazed in interest, and not a little trepidation, at the alien landscape that was passing before my eyes. With hindsight, it is a damn good thing that -knowing my father's state of mental health at the time – I had not seen the 1971 Nick Roeg adaptation of James Marshall's 1959 novel, *Walkabout*. This is not just because it featured Jenny Agutter with her kit off, but because it opens with a mentally ill, white father having an existential crisis, shooting at his two children and everything else that moves, and shooting himself in the head; leaving his young family to fare for themselves.

Again, with hindsight, I think that the events of 1967, when my father lived under the daily shadow of an imminent invasion of Hong Kong by bloodthirsty, Communist paramilitaries, as well as a whole host of other problems - not the least being a mentally ill son - had taken its inexorable toll and he was quite possibly at crisis point himself.

We carried on driving, and eventually, my father spoke up and asked my mother to check the map.



“Oh no, dear” she replied, in her most matronly manner, “I’m not using the map. I’m navigating by the sun”.

All day, the tension had been rising until it was culpable, and I was scared, though resigned, for an imminent explosion.

But it was an explosion of laughter! My father, choking back uncontrollable gasps of mirth, reminded my mother that, for the first time, she was navigating in the southern hemisphere, and so King Sol was leading us further away from the city, rather than towards it.

No harm was done, and whilst it would be a much better plot twist if I told you that somehow we’d run out of petrol and been stranded amidst a host of poisonous snakes and savage tribesmen, of course nothing of the sort happened, and we made our way back to the hotel in far better spirits than we had been in days.

The next day, we made our way back to the airport and onto our Qantas flight to Hong

Kong. My mother had always been given a little ‘helper’ from our family doctor, back in Hong Kong; a tranquiliser (probably Valium), to give to my brother and me in order that we would be calm during long air journeys. This might well be why I enjoyed long haul flights so much, and it unconsciously started my life time habit of getting pillled-up before I fly anywhere.

Soon after we rose into the air, I was looking out of the cabin window, and could see the unmistakable shoreline of Shark Bay, and its attendant islands, below me. It was a ground-breaking moment for me; the first time I had ever seen a geographic landmark that I recognised from an atlas in real life. I promised then that someday I would go back to Australia, preferably without my father. However, at the time of writing, fifty years on and twelve years after my father’s death, I have never done so.

Pity.





# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>



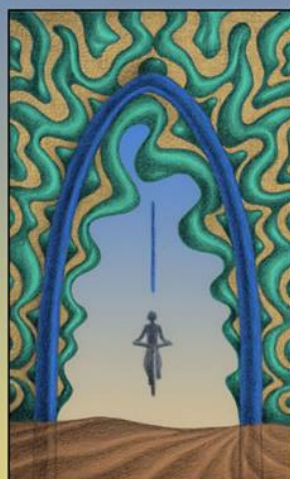
DIVING INTO SMALL POOLS



MARTIN SPRINGETT

EDDIE FIELDER

# THE GARDENING CLUB



CIRCLING





# Thom the World Poet

Rob Ayling writes:

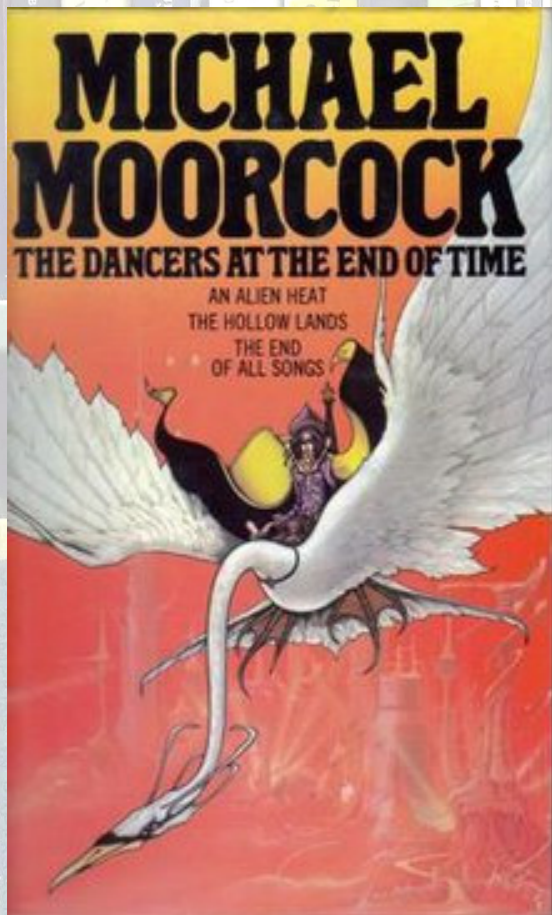
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!!"

## !BAKING SODA

my teeth get baking soda  
in trust their holes will not enlarge  
and decay might be abated  
appearance is not everything  
Models on catwalks sneer  
with slim thin addictions  
while we buy their visions(of decay  
and call it fashion..i like life  
and the adventure we embrace  
by being here,and proceeding apace  
i do not buy darkness,only colors  
Pangloss my Leibniz,PIXAR my Disney  
Moonlight over Vermont,Bernie Sanders AND Beto..  
Once i kept rabbits .but they died in winter  
Even fur coats don't keep out Realism/  
So long as we have someone  
So long as we are that someone  
So long as we are here  
We are not alone



# Yer Gonzo Bookshelf



- **Paperback:** 672 pages
- **Publisher:** Gateway (8 May 2003)
- **Language:** English
- **ISBN-10:** 0575074760
- **ISBN-13:** 978-0575074767

"Enter a decaying far, far future society, a time when anything and everything is possible, where words like 'conscience' and 'morality' are meaningless, and where heartfelt love blossoms mysteriously between Mrs Amelia Underwood, an unwilling time traveller, and Jherek Carnelian, a bemused denizen of the End of Time.

The Dancers at the End of Time, containing the novels An Alien Heat, The Hollow Lands and The End of All Songs, is a brilliant homage to the 1890s of Wilde, Beardsley and the fin de siècle decadents, satire at its sharpest and most colourful."

With the possible exception of Mick Farren, Michael Moorcock is undoubtedly the most prominent novelist of the counter culture. He has been associated with Hawkwind since the very early 1970s, and has carried out various projects with them over the years. Now, they are at it again. Except, of course, that they're not.

Spirits Burning are peculiarly amorphous conceptual ensemble of the sort that couldn't really exist previously to the last fifteen years or so. There were, of course, bands who practice a pre-digital version of file sharing, using cassette tapes and the Royal Mail, but they were few and far between. However, the advent of quick, cheap, and easy global communication (even more importantly, the advent of digital time codes, which means that musicians all over the world can play in the same key, the same time signature, and the same BPM as each other) has resulted in bands who only exist through the medium of file sharing and are far more easy to manage. And that, of course, is what Spirits Burning are.

The only constant member of Spirits Burning is a geezer called Don Falcone, who is sixty this year. However, accompanying Falcone on the fifteen or so Spirits Burning albums are such luminaries as Bridget Wishart and Richard Chadwick from Hawkwind, David Allen of Gong, Steven Wilson of Porcupine Tree, and the legendary Simon House, amongst many others. This year, Spirits Burning have released an album based around the first of a trilogy of novels by Michael Moorcock, and although the



books were written between 1972 and 1976, we are very excited that Gonzo is releasing this album, and so, before we publish an exclusive interview with Mike Moorcock, which – I sincerely hope – will appear next issue, it seemed to me that it would be a good idea to take a look at the original trilogy of novels.

Moorcock is probably best known for his novels broadly within the ‘sword and sorcery’ genre. And indeed, it was these of his books that I had read first of all. But, one day, my ex-wife was in Exeter Pannier Market, when she found a copy of the omnibus edition of *The Dancers at the End of Time* for 50p, and she bought it for me. It was a revelation. Because, although in many ways it was completely different to other books by Moorcock, it also fits neatly in to his wider continuum.

Planet Earth, at the end of time, is a decadent and dying world. The landscapes are almost entirely artificial, or illusory; created by its inhabitants, according to their various whims. The prologue of *An Alien Heat*, the first of the trilogy, describes the main story arc as “a story of Jherek Carnelians, who did not know the meaning of morality, and Mrs Amelia Underwood, who knew everything about it.” The two star-crossed lovers meet at an extravagant party, hosted by the Duke of Queens, an affable, enthusiastic, and oddly likeable character, who is responsible for some of the drama, and a lot of the humour, in this narrative. His party was a massive affair on the theme of “disaster”. The centre piece of this entertainment was a time-travelling alien, who tried to warn the assembled company that their world, and indeed, the entire universe, was about to end forever. This dramatic announcement falls completely flat, and another of the characters freezes the alien in order to transport him to her personal menagerie. A voice comes out of the crowd, exclaiming, “Let the poor creature go! Though he is

neither human nor Christian, he is still one of God’s creatures, and has a right to his liberty!”

The voice belongs to a highly moral Victorian lady called Mrs Amelia Underwood, who had somehow (we don’t find out until the end of the book) been transported to the end of time from her natural habitat in middle class Victorian England.

Sexual etiquette at the end of time is – as one would probably expect – very free and easy, with the concept of ‘marriage’ being completely alien. However, Jherek falls deeply in love with Mrs Underwood, pursuing her through time and space, over in excess of six hundred pages.

They find themselves at a remote point in Earth’s pre-history, where they meet various time travelling anarchists from some of Moorcock’s other books, but the most significant passages, which are also the most funny, take place when Mrs Underwood is suddenly transported back to Victorian London, and Jherek follows in hot pursuit.

The interaction between Jherek and various members of London’s seedy underground culture are very funny but also laced with pathos. Jherek is – like Michael Valentine Smith in *Stranger in a Strange Land* – wholly (and possibly a holy) innocent, and the way that the world in which he finds himself tries to corrupt him, and the way that he deals with this corruption, is both funny and touching.

Moorcock is at his most elegantly lyrical in these books, and peppers them with beautifully observed and graceful literary allusions. If one is *au fait* with Oscar Wilde, H. G. Wells, and Algernon Swinburne, for example, one will find much in the subtext of these novels to amuse one.

I hope that Don Falcone will go on to



produce musical adaptations of the other two books in the trilogy, as well. Of all of Moorcock's work, these books have been crying out for a musical adaptation for four decades now. The trilogy has been described in *The Guardian* as "one of the great post-war English fantasies" and is unbelievably elegant, funny, bawdy and exciting.

These books have been favourites of mine since the mid 1980s, and I truly cannot recommend them highly enough. Well done to Don Falcone for bringing them to a whole new generation.

Just wait until our interview with Mike next issue.







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.



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

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

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

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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES



RICK WAKEMAN



*The original  
version – Now  
expanded  
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COUNTRY AIRS

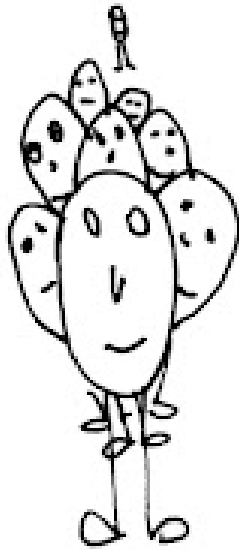
*“Music from both the mind and heart...”*



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



# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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

b

"Sorry... I'm a bit late"





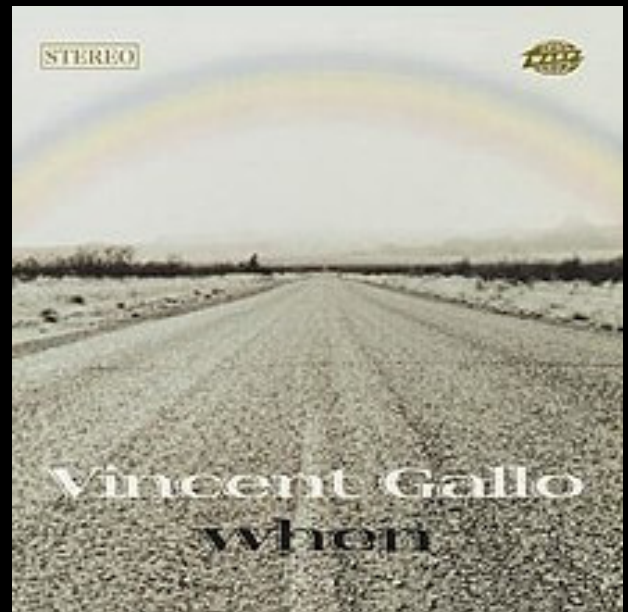
This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two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

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

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

Vincent Gallo:  
When  
(Warp, 2001)  
What? Moody and mellow full-length solo debut from actor, director and alternative polymath.

Gallo remains much better known for acting, writing and directing movies than



for a music career that has seen membership of several bands, helping soundtracks to movies and involvement in a range of other projects. When and Warp records are a perfect fit. The label that launched The Aphex Twin appears a fitting home for music that is inescapably alternative, influenced by dance and still very much in its own world. Half of When's ten tracks are instrumental within which we find instruments in stark isolation, stop-start beginnings and a slow, brooding, moodiness to offset the simplicity. Nothing here is hard to access, most of what's on offer is hard to grasp. The five vocal cuts sound like Gallo cut them with the levels very high and his lips almost brushing the mic. He sings gently, thoughtfully and with a conversational tone to the point that in songs like "Honey Bunny" some lines fall away, almost, into conversation. Solo instrumental breaks offer up the simplest melodies with the shifting but very sparing layers of keyboard and guitar underneath bringing in some counterpoint, though Gallo is frequently happy to let the message be carried when every instrument but one stops, the songs simply fade etc.

There are nods to the most introspective ends of indie and alternative rock and enough sense of the ambient production sounds that made Warp one of the hottest labels for dance music with cross over potential. When blends all of these elements behind the strong sense of Gallo's personality and Gallo's thoughts, producing a vulnerable, intimate, apparently simple, but haunting collection that sounds – sometimes – like home demos tidied up, but still works its charm in an effortless way.



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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



**GONZO**  
**MULTIMEDIA**

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

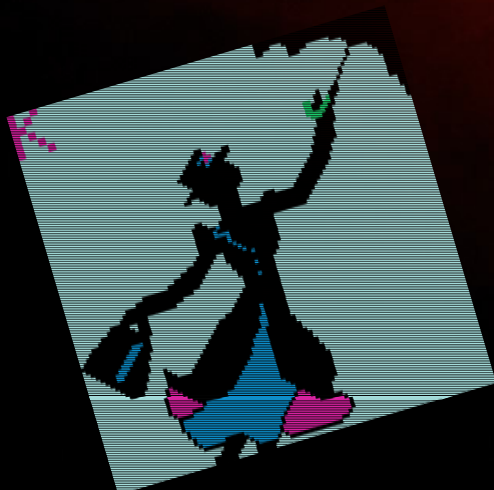
PS shows can be downloaded

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



I was a bit over-mysterious on the blog this week, taking a few days off and, alluding to having been "overtaken by events" without explaining what they were.

Basically, the long and the short of it all is that we have acquired a new housekeeper. Because of Corinna's illness, we decided that someone professional was needed, and - lo and behold - on Monday we acquired our very own Mary Poppins. We have also had a whole string of shitness involving computers, none of them doing what we wanted them to do. This morning I received a totally pointless letter that made me laugh. It was a (paper) letter from the Leccy Board saying that they were not going to send me any more paper letters. That reminded me of my tongue in cheek footnote in 'The Song of Panne' explaining what a footnote was. However, when I did it, it was a joke.



Corinna goes back into hospital next week and the cycle of tests and stress starts again. Thank you to all of you who keep on praying for us both. Please continue to keep us in your thoughts and prayers. I am convinced that the barrage of love and blessings you have sent us so far has borne remarkable results. And being at the receiving end of such a barrage of love and healing is a truly wonderful and humbling experience.

I hope that when we reconvene in a couple of weeks we will have some more positive news for you all.

Love and Peas,

Jon



# THE BEST LAID PLANS



# GET NAKED!

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Jaki Windmill, Russell Hunter and George Butler

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



**THE DEVIANTS**  
Dr. Crow  
HIST186CD



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



**THE DEVIANTS**  
Barbarian Princes  
Live in Japan 1999  
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