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

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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.
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-thirty 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 thems the breaks. Shit happens. You have to roll with the punches.

And, conveniently having given three
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

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IT’S A LEGAL MATTER BABY

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

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

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

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

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

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

http://www.bbc.co.uk/news/technology-26187730
THE GONZO WEEKLY
all the gonzo news that’s fit to print
ISSN 2516-1946

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Contact us with bribes and free stuff:

Jonathan Downes,
Editor, Gonzo Daily (Music and More)
Editor, Gonzo Weekly magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy, Bideford, North Devon
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eMail jon@eclipse.co.uk
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

It is simple; my name is Jon and I'm the editor of the Gonzo Multimedia daily online bloggything, and wot 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 ConsoMultimedia.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
AIRCRAFT COOPER KANSAS
KING CRIMSON SUPERTRAMP
PINK FLOYD ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE DREGS PAUL McCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS

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


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
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.”


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

https://cruisetotheedge.com/

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 …
Following his previous work on Haçienda 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.


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


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


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.

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...
“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 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
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’,
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
M2390CD

THE STAGE COLLECTION
Recorded live in August 1993 in Buenos Aires
M2923CD

TIME MACHINE
Guest vocalists include John Parr, Tracey Dyment, Ashley Holt, and Roy Wood
M2392CD

CASTANK
Double DVD set. Rick's classic 1982 music and chat show
M2393CD

CÔLE!
Soundtrack album featuring Tony Fernandez and Jackie McAuley
ECM3442

COUNTRY AIRS
The original recording, with two new tracks
M2394CD

THE BURNING
The original Soundtrack album, back in print at last!
M2395CD

LURE OF THE WILD
With Adam Wakeman. Entirely instrumental
M2396CD

STARMUS
With Brian May and The English Rock Ensemble, DVD
M2397CD

MYTHS AND LEGENDS
Double CD set. The expanded 2016 version
M2398CD

LIVE AT THE WINTERLAND THEATRE 1975
Live in San Francisco
M2399CD

THE PHANTOM OF THE OPERA
Double CD + DVD
M2391CD

CAN YOU HEAR ME?
Featuring The English Chamber Choir
M2392CD

CRIMES OF PASSION
A wicked and erotic soundtrack!
M2393CD

BEYOND THE PLANETS
With Jeff Wayne and Kevin Peek
M2394CD

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

-Chris Packham

Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED
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.
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc.
p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price: arsydeedee@yahoo.co.uk
"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

Trying to pick my favorite politician is like trying to decide which STD is just right for me.
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!
Bye Daddy! I'm leaving for my date tonight!

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

Sex?

No...

Prog

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

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

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

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.
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.
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 Wyattesque burblings from Italian duo My Cat Is An Alien. From the Canterbury of recent times, a new live recording from the Papyloanian Babooshkies and a couple of gems from the Syd Arthur catalogue.

Listen Here
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.

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 14th September.

THOSE WE HAVE LOST
and later released as Ya Ho, credited to The Viceroy. They had a big hit in Jamaica in 1980 with the Sly & Robbie-produced "Heart Made of Stone". Their first album released as the Viceroy 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.

Tinglin formed, with Daniel Bernard and Bunny Gayle, the group The Viceroy, also known as The Viceroy, 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

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

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

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

McNeely, better known as Big Jay McNeely, was an American rhythm and blues saxophonist.

THOSE WE HAVE LOST
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 19th 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
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 19th 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

Norden died on 19th September, aged 96.

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.
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.


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.
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 2ozs 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.

**Artists**
- Man
- The Bystanders
- Deke Leonard
- Martin Ace

**Singles**
Many singles were released during the period between 1964 and 1968.

**Records**
- Pye: Revelation, 2ozs Of Plastic With A Hole In The Middle
- Liberty: The Welsh Connection
- MCA

**DVD Details**
- Artist: Man
- Title: Faith
- Catalog 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.
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!

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!

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
Essra Mohawk (born Sandra Elayne Hurviz 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 left-field leanings; "Take Me Columbia," a stuttering guitar rock-out, is a pleasantly daffy tribute to space travel."
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.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Mick Farren and Andy Colquhoun</th>
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<td>Title</td>
<td>Buried Treasure</td>
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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
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/gonzoweekly
“Naked Radio”

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

The Pink Fairies official website: www.pinkfairies.net
Cop a sneak preview here:

http://tinyurl.com/z9825mr
Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May
live from
STARMUS 2015

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

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

Available to pre-order from www.rickwakemansmusicemporium.com
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...
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 fishermen, 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

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](http://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’.
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 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?

There was a time thirty odd years ago that I knew Maartin Alcock 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
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.
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.”

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.
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.”

“Well I don’t have any and I don’t know how to play them.”

“I’d like you to play keyboards.”

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

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 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
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 lullabye!

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 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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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
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 21st century rolls on, and I regret that life is too short to get to them all.
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
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 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
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 McAlloon 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
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
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=fxnGxlCVxa4&start_radio=1&list=RDfxnGxlCVxa4

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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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=d1pNT0gGle0
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 tatts 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=F4NSIjTit-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=4zoqp7sC8tE
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=Mliu59JldEk

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/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!
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=6B7LiM7g88c

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_T6KZ0nfs

And ‘City Lights’: 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=nZerhwHiWIM
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=-xcJXLXyWW8

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=ooGZkkm57ls

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.

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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/ClAYcYudK7s

https://youtu.be/LFgKdEZplg1 (this one is our most popular so far at almost 30,000 views)

Cheers!” Kyle Mew
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
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/](http://www.freia-music.com/)

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 26th 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.
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 Sequentiæ 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
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/](https://www.facebook.com/groups/fierceandthedead/)

(\(\text{The Fierce Army}\)) 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 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.

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Musically the band are quite different to many, due in no small part to both Andreas and Nerissa having such a strong songwriting 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

‘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.

Formed 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 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 CD 2, The New Gospels
DVD / CD of The Gospels performed live in California – never seen before.
Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

Available to pre-order from www.rickwakemansmusicemporium.com
This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.
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 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!
Now recognised as the leading online magazine of its type, Phenomena Magazine is a FREE magazine from Manchester’s Association of Paranormal Investigation and Training. (MAPIT)

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

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WWW.PHENOMENANAMAGAZINE.CO.UK
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

CD / digital download:
https://royweard.bandcamp.com/album/this-house-in-amber
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, ‘Whaat?’

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.

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.

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

The press and music media have been broadly welcoming to Hawkwind's new album, as have the fans; although the fans have

Hawkwind
Road To Utopia
Orchestrated? All castrated?
Debatable.

We're all familiar with the well-worn phenomenon of bands in their latter years re-recording choice items from their back

Johnny Sharp

Clapton's services for The Watcher finds Slowhand sleepwalking through a masterclass in snoozy blues.
And the sleeve? More Barney Rubble than Barney Bubbles.
A Brock-sung acoustic setting of We Took The Wrong Step Years Ago is a highlight, but the less said about how the massed saxes treat Down Through The Night the better. Shame.

ian Fortnam

By Dave Ling
Treat
Roy Diamond
rather more mixed feelings about the release.

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

-TheArtsDesk

The album gets a good review on this website, saying: "Implausible times call for implausible music, and it..."
doesn't come much more unlikely than this. Hawkwind, the die-hard trouper 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

---

HAWKWINDE

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
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!
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)
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Full Earth Address: ........................................................................................................................
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....................................................................................................................................................

Post Code ........................................................................................................................................

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

Telephone Number: ....................................................................................................................... 

Additional info: .................................................................................................................................

www.hawkwind.com
Any enquiries hawkwindpassports@hawkwind.com
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
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
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’ 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
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.
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 pilled-up before I fly anywhere.

Soon after we rose into the air, I was looking out of the cabin window, and could see the unmistakeable 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.

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

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

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

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

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com
Rob Ayling writes:

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

!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
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, Daevid 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 "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."
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
deeper 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.
"Ev’rywhere I hear the sound of marching charging feet, boy"

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

Auld Man's Baccie

Resonating with the Blues
RICK WAKEMAN

The original version – Now expanded with bonus material

COUNTRY AIRS

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

www.rwcc.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...
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, helming 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 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
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
GET NAKED!

...with the Pink Fairies

Andy Colquhoun, Duncan Sanderson, Jaki Windmill, Russell Hunter and George Butler

Their first new album in three decades!

Also available from the Pink Fairies and friends:

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  Live 1987
  HST120CD

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  Mandies and Mescaline
  HST130CD

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  & The Pink Fairies
  Cocaine Blues
  HST110CD

- ANDY COLOUGHOUN
  Pick up the Phone
  America!
  HST140CD

- ANDY COLOUGHOUN
  String Theory
  HST150CD

- WARSAW Pakt
  FEAT. ANDY COLOUGHOUN
  Warsaw Pakt
  HST160CD

- NICK FARRER AND ANDY COLOUGHOUN
  Black Vinyl Dress
  HST170CD

- THE DEVIANTS
  Dr Crow
  HST180CD

- THE DEVIANTS
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  HST190CD

- THE DEVIANTS
  Barbarian Princesses
  Live in Japan 1999
  HST200CD

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