

GONZO

We meet **Michael Moorcock** and talk about his new collaboration with **Spirits Burning**, Richard is shocked by a hologram of **Roy Orbison**, Alan goes to see **Toots and the Maytals** and **Lee 'Scratch' Perry**, **King No One** and **Beth McCarthy**, and Rob goes to see **Corky Laing of Mountain**, while **Graham** brings us up to date with the world of **Hawkwind**.

#307/8
wassnames at
THE END OF TIME

ISSN 2516-1946



Subscribe to Gonzo Weekly

<http://eepurl.com/r-VTD>

Subscribe to Gonzo Daily

<http://eepurl.com/OvPez>

Gonzo Facebook Group

<https://www.facebook.com/groups/287744711294595/>

Gonzo Weekly on Twitter

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

<http://www.gonzomultimedia.co.uk/>

Gonzo Multimedia (USA)

<http://www.gonzomultimedia.com/>

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 the increasingly misnamed *Gonzo Weekly*. For those of you not in the know, the Downes family is in the middle of a major health crisis, and so – as a result – the scheduling for my various projects, which has grown up due to custom and practice over the last few years, has all gone out the window.

Therefore, *Gonzo Weekly* is coming out once a fortnight. However, these new fortnightly issues are bumper ones of 120+ pages, and so I don't think I have any real grounds to feel guilty.

Although the music press is making a big thing about this year being the demicentennial of the Beatles' 'White Album', there are other things of far greater sociocultural importance that are fifty years old this year.

I remember the nine year old Jonathan sitting at the family dinner table listening to my mother (for a change, rather than my father) ranting about the student protests in Paris. "When I was a student", she fulminated, "I was too busy about my studies to be making a nuisance of myself with petrol bombs".

I giggled. And even now, the thought of my late mother - who was an elegant woman in the style of Princess Margaret - brandishing a Molotov Cocktail is an irresistibly amusing one.



“...even now, the thought of my late mother - who was an elegant woman in the style of Princess Margaret - brandishing a Molotov Cocktail is an irresistibly amusing one.

But my mother was too far gone in her torrent of righteous indignation to notice my outburst of levity, and carried on ranting, rather than heaping coals of opprobrium upon my head.

1968 was the year that young people across Europe and America (and other parts of the world, as well) became politicised, and the socio-cultural map of the Western world

changed forever.

Of course, young people had become politicised previously – for example, the Aldermarston Marches half a decade or more before – and they have been politicised since; my generation were politicised by the work of artists, such as Crass, in the early 1980s, but in more recent years, many of us old time street



اللجنة لهم إذا كانوا لا تأخذ نكتة

fighters have bemoaned the fact that successive generations of young people have not been showing an interest in politics. To be totally fair about this, after the events of 1968 and – probably more importantly – the vicious backlash against the Vietnam War (in the United States) and the policies of Margaret Thatcher (over here), successive generations of both the British and American establishments have tried to create social conditions which are not conducive for young people to take to the streets. Because they know that young people are the street fighters in *any* revolution.

And I must admit that I have been just as mardy about the subject of young people's radical politicisation, as was my late mother on that occasion around the family dinner table, back in 1968, to which I have already alluded. "Bloody young people, thinking more about their jobs, studies, and prospects that dismantling the mechanism of the military-industrial complex," I moaned to myself and to equally irritable old hippy friends of mine. But now the tide begins to be turning once again. And I, for one find it absolutely thrilling.

Thirty years ago, the Gonzo *Grande Fromage*, Rob Ayling (who wasn't a *grande* anything then, and was still living with his parents) fixed me and my first wife up to do an interview with Roy Harper, then – as now – someone for whom I have a lot of respect. He was in the middle of one his more unashamedly political periods, and I remember what he said to me as if it were yesterday.

"I don't know what the politics of the future are going to be, but they are going to have to be green."

And, of course, he was right. Ecological experts have been warning us for decades that we are facing an inexorable Eco-Armageddon, and most of us have paid no attention, or at best, lip service, continuing to buy aerosols, increase our carbon footprint, and drive when we should have been walking or taking public transport.

And this week, the Intergovernmental Panel on Climate Change (IPCC) have warned that we, as a species, have got to drastically change the way we live NOW if we have any chance of performing the U-turn necessary to avoid utter ecological disaster. And furthermore, they warn in the strongest possible terms, that we only have twelve more years (until 2030) before it is too late.

"Scientists might want to write in capital letters, 'ACT NOW, IDIOTS,' but they need to say that with facts and numbers," said Kaisa Kosonen, of Greenpeace, who was an observer at the negotiations. "And they have."

I have written elsewhere about my dislike for social media, particularly Facebook, but over the past eighteen months I have become a grudging player on Twitter. And, over the past six months, I have noted with interest the way that a generation of people who, a year ago, were sitting back complaining about things which – to my generation, at least – are relatively unimportant, have now become radicalised, and are beginning to take to the streets. And just like in 1968, charismatic leaders of this new radicalism have emerged. And these spiritual successors to the likes of Daniel "Dany le Rouge" Cohn-Bendit and Tariq Ali are emerging. In the United States, sixteen year old Jamie Margolin is the leader of an increasingly active, and highly admirable, group called 'This is Zero Hour', who have taken some extreme measures.

Jamie writes in *The Guardian*:

"I was born after 9/11, so extensive airport security has always been a reality for me. So has the fact that life as we know it on this planet is coming to an end because of climate change, and that my generation will inherit a looming apocalyptic-scale disaster.

My name is Jamie, I'm 16 years old, I'm going into my junior year of high school,



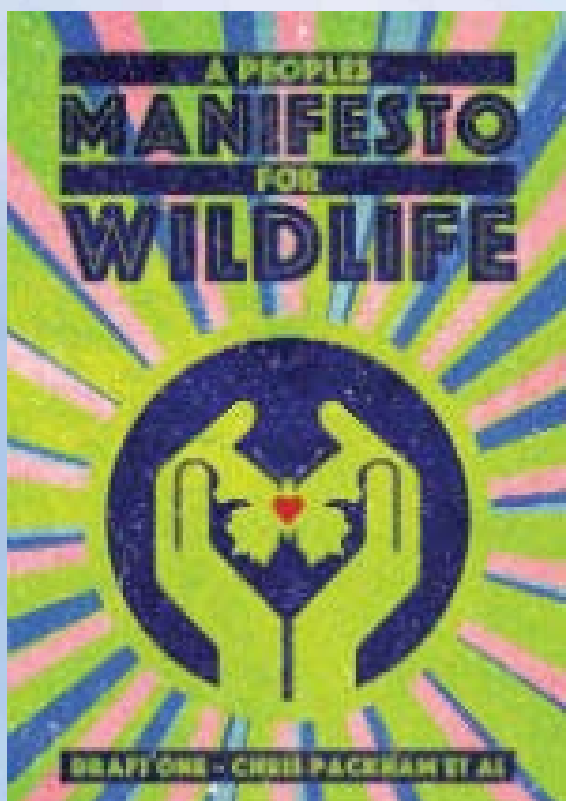
and I, along with 12 other young people, recently sued the state of Washington. Why? Because Governor Jay Inslee and the whole state government is screwing over my generation.”

Radical, erudite, beautiful and openly gay, she is managing to balance her school work and her political life with an admirable flair that political leaders three and four times her age could do well to learn from.

And it is happening on this side of the Heron Pond as well. I will, shamefacedly, admit that I have always found Chris Packham to be more than slightly annoying. His ‘cheeky chappy’ persona and dyed blonde hair, that made him look like an even more irritating version of Billy Idol, really got on my tits, but in the last few years I have realised that he is in fact one of the leading British ecological advocates of my generation. I had always assumed he was considerably younger than me, but there are only two years between us, and – like me – he received a life

changing diagnosis in his fourth decade. I celebrated my fourth decade by accepting the fact that I was bipolar, and it was not until Packham was in his late forties that he was told he was living with Asperger’s.

Like me, he does not see his neurological condition as being necessarily a bad thing, and, like me, has channelled it throughout his career, even when he didn’t know that he was doing so. Most recently, he had been responsible for the authorship of a remarkable document called the People’s Manifest for Wildlife, which he launched with a ten thousand strong march through London, organised mostly on Twitter. During this march, as well as speeches from Packham and established wildlife activists such as George Monbiot, an impressive regiment of radicalised young people, such as Bella Lack and Dara McNulty, both fifteen, took the stage with fire in their hearts and disproved forever that the current generation of young people is self-entitled.



These kids (and, for reasons of space and time, I have only mentioned a very small percentage of them) are magnificent, and their achievements so far have been so far beyond impressive that I cannot think of any way of describing them without resorting to hyperbole. Add to this the fact that environmental and grass-level political groups from across the spectrum, both in the US and over here, are openly using the word 'revolution', I think that we are in for an interesting few years.

However, unlike at any point since before the turn of the century, it suddenly feels that we as a species have something to hope for again. I am not sure what an elderly cripple in rural North Devon can do to help, but Jesus H. Christ, this looks like it is being what I have waited for, and fought for, since I cut my political eye teeth, and I want to be involved. Surely, I do.

Hare bol,
Jon Downes

Jamie Margolin, Chris Packham, Jilted John, Ken Worthington, Glenn Hughes, Bart Lancia, Marillion, David Bowie, Ike and Tina Turner, Peter Hook, Prince, Corky Laing, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Martin Ash, Joseph Kamaru, Hugo Raspoet, John Von Ohlen, Geoffrey E. Emerick, Charles Aznavour (born Shahnour Vaghinag Aznavourian), Peggy Sue Geron, Jerry González, Charles Geoffrey Hayes, Kim Melius Flyvholm Larsen, Tulsidas Borkar, Otis Rush Jr., Zang Tianshuo, Marty Balin (born Martyn Jerel Buchwald), Mike Weiley, John Wicks, Maria de Montserrat Viviana Concepción Caballé i Folch OIC OAXS OMFRG LH OMIR, Hamiet Bluiett, Bernadette Carroll (born Bernadette Dalia), Al Atkins, The Chad Mitchell Trio, Spirits Burning and Michael Moorcock, The Gardening Club, Michael Moorcock, Alan Dearling, Alexandra Palace, Toots and the Maytals, Don Letts, Richard Stellar, Roy Orbison, Jimi Hendrix, Tupac, Billie Holiday, Michael Jackson, Ronnie James Dio, Hemelvaart Bier Café, Zach Lount, King No-one, Beth McCarthy, Kev Rowland, Deafening Opera, Godsticks, Anthrax, Hawkwind, Jon Downes, The Coldharbour Diaries, The Wild Colonial Boy, Martin Springett, Hugh Walters

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-26187739>

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



diego spade
productions

www.diegospadeproductions.com

[@diego_spade](#)

[diegospadeproductions](#)

THE ^{gonzo} NEWSROOM

THE RETURN OF JILTED JOHN ACCORDING TO KEN WORTHINGTON:

Hello, Ken Worthington here!

I must begin with an apology.. The Christmas Special edition of the Shuttleworths is NOT going out on December 30th - it's going out a whole week earlier on Sunday December 23rd at 7.15 pm on BBC Radio 4. That's a much better slot for a Christmas show, I'm sure you'll agree. You can tune in and listen to it whilst you wrap your prezzies by the fire - but not too close please or the wrapping paper may be set alight!

Next, in case you didn't know, John recently sustained a slight rip in his cagoule which he's attempted to mend with safety pins. Unfortunately when he wears the cagoule now he looks like a punk rocker, so I said "Why don't we go and see that Jilted John fella on his 40th

Anniversary tour?" John is very keen and like myself is looking forward to punching the air to "Gordon is a Moron" !

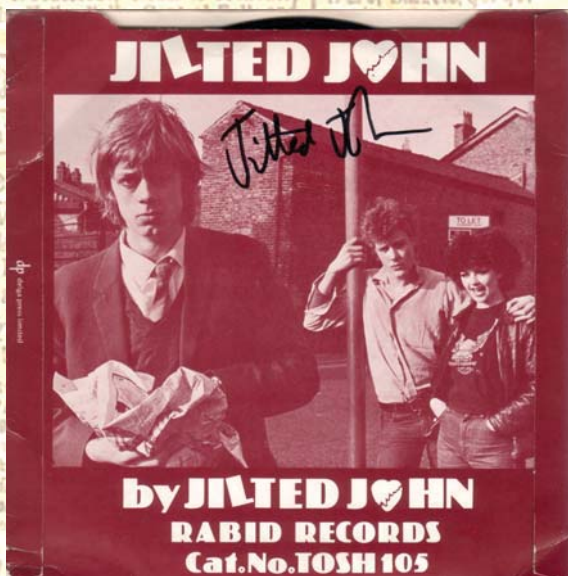
Apparently, it all starts tonight in Harpenden and then goes to Liverpool, Cambridge, Brighton, London, Frome, Wolverhampton, Glasgow, Middlesborough, Lincoln, Sheffield and Manchester to name just erm.. all the dates (well, I thought I might as well !)

Being an impresario naturally I can get me and John on the guest list, but the rest of you will need to HURRY UP AND BUY YOUR TICKETS if you want to catch this unique 'never to be repeated' event!

Links to all shows here (click 'Gigs')
<http://www.jiltedjohn.co.uk/>

I'm looking forward to the show in Sheffield but oo, I am a little worried. You see, you have to pogo up and down in time to the music, don't yer in punky rock ? Well, that's fine for John in his sensible shoes, but for me there's a real risk my Cuban heels will gouge holes in the floor, or my heels become stuck in the gaps between the floorboards! Also my afro could collect unwanted spittle from the punky rockers, though I am assured it's really not that kind of show.

Oo, Joan Chitty's just come in wearing fishnet stockings and a short vinyl skirt. She's going to see a faith healer at the St John's Ambulance Rooms with Mary, but she's more suitably attired to come and see the Jilted John show. I'll ask her shortly. I don't think I'll bother asking Mary though..!



"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

Please do come along yourselves and find out what JJ has been up to in the 40 years since 'Jilted John' got to number 4 in the fun top 20, and discover if Gordon is still a moron? Special guest on all dates is the amazing John 'Really Free' Otway. It sounds unmissable, and it is, so you'd better not miss it, missus! Oo er..

Here we go... 2 3 40!

<http://www.jiltedjohn.co.uk/>

Bye for now !

Kenny x

Worthington's Watertight Waiver: The John Shuttleworth Appreciation Society promises not to sell or give away your email address, even to an Internet Dating Agency for the over 70's. If you do not wish to receive any further correspondence from us, please reply to this email with the word 'unsubscribe' in the subject header. But if you do I will be quite upset, as it takes me ages to type these blinking things. And you'll be upset too, nay, devastated, when you discover from your pals all the

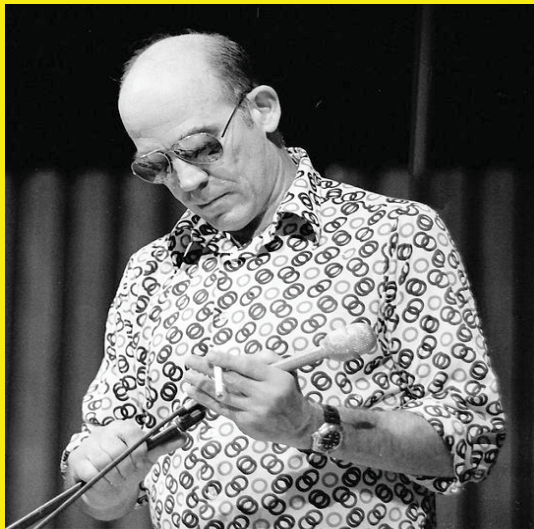
exciting news you missed out on - not to mention fab bargains! love Kenny x

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GLENN AGAIN: Just before starting his "GLENN HUGHES PERFORMS CLASSIC DEEP PURPLE LIVE" 2018 UK Tour, Glenn Hughes, the former bassist and singer of Deep Purple, known to millions as the 'Voice of Rock', Rock and Roll Hall of Fame inductee, and the current front man for rock super group Black Country Communion, announces a new set UK tour dates for 2019.

The eight date UK 2019 tour promise to be a dynamic, turn-back-the-clocks, two-hour live extravaganza homage to his tenure in MK 3 and MK 4 incarnations of Deep Purple - one of music history's most seminal and influential rock and roll groups.



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"History is hard to know, because of all the hired bullshit, but even without being sure of "history" it seems entirely reasonable to think that every now and then the energy of a whole generation comes to a head in a long fine flash, for reasons that nobody really understands at the time—and which never explain, in retrospect, what actually happened."

Hunter S. Thompson



"I'm excited to be touring the "Classic Deep Purple Live" in the UK in May 2019. I first toured Classic Deep Purple Live in Australia and New Zealand last year and it went down like a storm. We're currently touring a first set of dates in the UK and are looking forward for a second round in 2019," says Glenn Hughes.

Deep Purple took a quantum leap when the then 20-year-old Glenn Hughes was seconded from British funk-rock outfit Trapeze in mid-1973. As bassist and co-vocalist (with David Coverdale), he helped steer the legendary rock group in the progressive direction of Burn (1974), Stormbringer (1974) and Come Taste the Band (1975), while touring the world for three years.

The Picturedome, Holmfirth
Tuesday 14 May
The Queen's Hall, Edinburgh
Wednesday 15 May
O2 Institute, Birmingham
Friday 17 May
UEA Student's Union, Norwich
Saturday 18 May
Alban Arena, St Albans
Monday 20 May
City Hall, Salisbury
Tuesday 21 May
O2 Academy, Liverpool
Thursday 23 May
Rock City, Nottingham
Friday 24 May

The Gospel According to *BART*

My favourite roving reporter has sent me something really special this week. Marillion have announced some exciting plans for next year:

"We are pleased to announce that we will return to the road in the UK and Europe next year.

The shows will feature the "In Praise of Folly" String Quartet plus Sam Morris on French Horn and Emma Halnan on Flute.

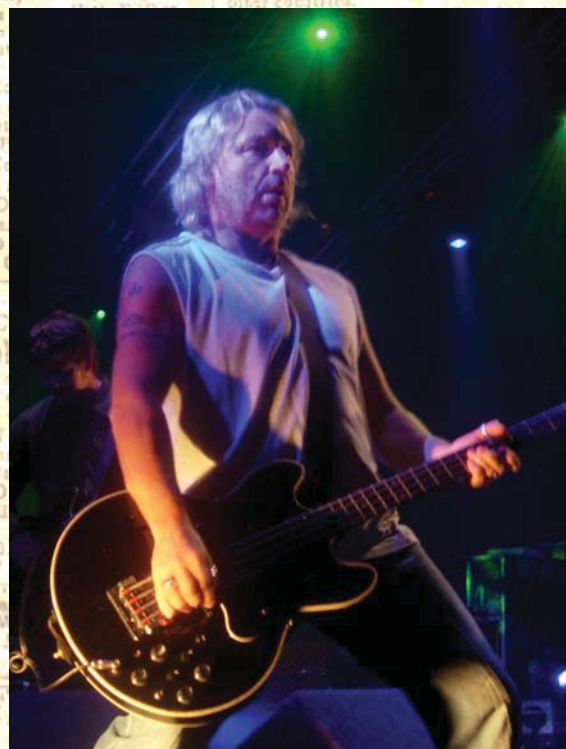
In October 2017, we played a sold out show at The Royal Albert Hall with this same ensemble, which fans and critics alike hailed as "one of the best concerts in Marillion's history".

This concert has since been released on DVD, Blu-Ray, CD and Vinyl and topped the charts in 5 countries.

Marillion will be playing songs spanning their 14 album-career with Steve Hogarth, as 2019 celebrates 30 years of him joining the band.

h: "Has it really been 30 years?! Steve R tells me it's his 40th anniversary so it's a double celebration! It's amazing to be in this position after all this time. We've added this wonderful six-piece to the band for this entire tour. They're brilliant players, good friends, and the chemistry we have together has already spoken for itself. I thought we'd never beat that night at RAH... but there's going to be two nights and two different RAH set lists this time, so let's see what we, and our legendary fans can do."

<http://www.marillion.com/news/newsitem.htm?id=450>



HOOKY ON MENTAL HEALTH: Peter Hook has looked back on the death of his late Joy Division bandmate Ian Curtis to discuss the change in attitudes towards discussing mental health. Curtis took his own life in 1980, after battling depression and epilepsy in his final years.

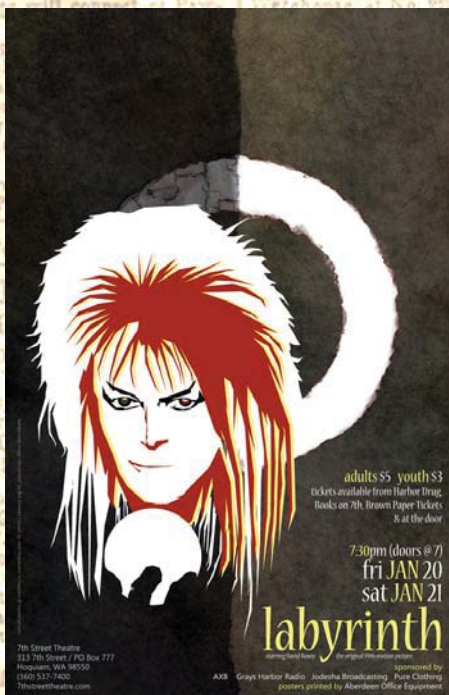
"The internet is a great communicator," Hook told NME. "There are a great many problems in what and how people communicate, but people are a lot more educated these days when it comes to depression. Ian had a tough time. Mani [Stone Roses bassist] and I were talking recently about young Ian was to be burdened with the responsibility he was given. He was married at 19, he had a baby and a mortgage almost straight away. How many kids at 19 can boast that at this day and age? He was married at 19, with a baby, a mortgage and a full-time job – then he got into punk and formed a band. Then he got epilepsy."

<https://www.nme.com/news/music/peter-hook-death-ian-curtis-changing-attitudes-towards-mental-health-2385323#FjdjPcgBWdHYjJBT.99>

THE ^{gonzo} NEWSROOM

THE LAUGHING GNOME: David Bowie missed out on a leading role in the Lord of the Rings films because of his role as an evil goblin king on the big screen. Dominic Monaghan sparked the rumours surrounding the late rocker's interest in Peter Jackson's movie trilogy when he told The Huffington Post he saw Bowie at the film's casting offices, while casting director Amy Hubbard confessed filmmakers were interested in the music icon but her was "far too busy".

Now, screenwriters Philippa Boyens and Fran Walsh have told the outlet Bowie's role in Labyrinth killed any chance he had of landing a Lord of the Rings character before they came on board. "I don't think the studio were that keen at that point," Walsh said, "so we never did meet with him."



"I remember that conversation," Boyens added. "There was a little hesitancy there because Elrond and the Goblin King. I mean, you know, elves."

And the two women dismissed chatter that Bowie was considered for the role of Gandalf. "He is an elf, don't you think? He is. He would've been Elrond," Boyens told The Huffington Post.

<http://www.music-news.com/news/UK/116299/David-Bowie-s-Labyrinth-role-cost-him-Lord-of-the-Rings-elf-king>

WHAT'S LOVE GOT TO DO WITH IT? Ike Turner forced Tina Turner to watch a live sex show on their wedding night. The What's Love Got To Do with It hitmaker married the late musician in Tijuana, Mexico in 1962 when she was 22 years old and she reveals they spent their first night as husband and wife at a brothel.

"(We went) to a whorehouse on my wedding night," she tells the Daily Mail Online. "The experience was so disturbing that I suppressed it, scratched it out, and created a different scenario, a fantasy of romantic elopement. People can't imagine the kind of man he was - a man who takes his brand new wife to a live, pornographic sex show right after their marriage ceremony," she adds. "There I sat, in this filthy place, watching Ike out of the corner of my eye, wondering, 'Does he really like this? How could he...?'"

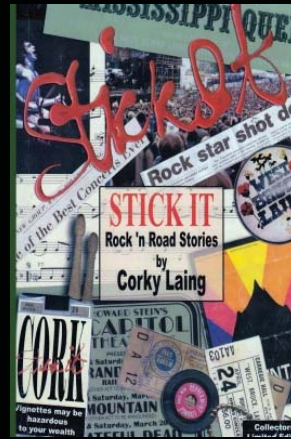
<http://www.music-news.com/news/UK/116212/Tina-Turner-went-to-brothel-on-wedding-night>



EYEWITNESS

When Corky Laing, best known as the drummer from the legendary *Mountain*, played recently at the 100 Club, the Gonzo *grande Fromage*, Rob Ayling was there with his camera.

Enjoy!



SOLID Entertainments

100 Club TUESDAY BLUES

09.10.18

Doors open 7.15p.m.

JOHN DOE
TRIO.

7.30P.M. - 8.15P.M.

SOUTHBOUND

8.30P.M. - 9.15P.M.

CORKY LAING
plays MOUNTAIN

9.35P.M. - 10.55P.M.

Strict Venue Curfew 11.00p.m





...and check out Corky at Gonzo

GONZO

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

GONZO

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

WEIRD SHIT IS HAPPENING

A FORTUNE COOKIE JACKPOT

https://www.nj.com/lottery/index.ssf/2018/09/this_mega_millions_winner_actually_played_fortune.html

When the Mega Millions jackpot climbed to \$543 million in July, Ronnie Martin stopped at a gas station in New Jersey and bought three lottery tickets using numbers printed on a fortune cookie paper he opened years ago. The ubiquitous fortune cookie "lucky numbers" proved to be a big winner for Martin. He matched all the numbers, except the Mega Ball, and won \$1 million in the July 24 drawing, New Jersey lottery officials announced.



When one door closes,
another opens.

The numbers drawn that night were 1, 2, 4, 19, and 29. The Mega Ball, which Martin's ticket didn't have, was 20. He found out he won the day after the drawing when he stopped back at the gas station. The odds of a \$2 Mega Millions ticket matching five numbers, but not the Mega Ball are about 12.6 million to 1. The odds of hitting the jackpot are 302,575,350 to 1.

ALLERGIC ECHIDNA

<https://www.news.com.au/national/breaking-news/vets-help-echidna-matilda-lick-ant-allergy/news-story/b8564bd119d2cbd066f1839ce3142f3f>

Meet Matilda the echidna, who has an unfortunate allergy to her main food source - ants. With bulging, puffy eyes, inflamed skin and bald patches, Matilda the echidna has become a medical marvel. The spiky monotreme now holds the title as the



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

world's only echidna to be allergic to ants - her sole food source. She first arrived at Melbourne's Healesville Sanctuary as a baby after her burrow was accidentally dug up at a nearby property.

So when vets noticed eye and skin changes almost two years later they set to find out what was wrong and the results surprised even the most seasoned campaigners. Sanctuary vet Claire Madden said the allergy was bizarre and the first of its kind recorded in the world.

POSTHUMOUS PRINCE

<https://blog.thecurrent.org/2018/09/prince-receives-honorary-doctorate-from-university-of-minnesota/>

Prince has joined a prestigious list of creatives, academics, and leaders who have received honorary doctorates from the University of Minnesota. In years past, the school has bestowed similar honors upon the likes of His Holiness the 14th Dalai Lama, Hillary Clinton, and Roy Wilkins. According to the program handed out at the presentation, "the honorary degree is the

highest award conferred by the University of Minnesota... The University honors qualified persons within the academic community, as well as those in other arenas, such as public service and enterprise." The lively celebration took place at Ted Mann Concert Hall, on the West Bank of the University's campus, with students, staff, and faculty — along with some of Prince's friends and family — in attendance.

No-one seems to have noticed that he actually died over a year ago.

WHALE OF A TALE

<http://www.unionleader.com/animals/dead-whale-spends-night-in-rye-parking-lot-after-movers-realize-theyre-going-to-need-a-bigger-tote-20180918>

Dead whale spends night in Rye parking lot after movers realize they're going to need a bigger tote. The dead minke whale that didn't quite fit in a small dumpster spent the night sitting in the parking lot at Jenness State Beach awaiting a larger one that arrived in the morning. The dumpster



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coaches, Harness and Coll. LARS. Also, Trunks, Valises and Carpet Bags. Coach Oil and Tinty WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT)
186 MAIN ST.
Worcester, Mass.
Feb 24, 1877.

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

The riddle was finally explained in newly unsealed FBI records, including a 39-page application for a warrant to search the suspect's residence.

IGNOBELS

<https://www.theguardian.com/science/2018/sep/14/voodoo-doll-and-cannibalism-studies-triumph-at-ig-nobels>

Never mind the protests from health and safety. A research paper that describes how employees can overcome workplace injustice by torturing a voodoo doll that resembles their boss has landed one of the most coveted awards in academia: an Ig Nobel prize.

The study, which sought to understand why disgruntled staff retaliate against bad superiors – despite the risk of making matters worse – found that tormenting a doll with pins and other implements helped restore their sense of fairness in the world. Not to be confused with the rather more prestigious – and lucrative – Nobel prizes, which will be handed out in Stockholm early next month, the Ig Nobel awards celebrate work that “first makes people laugh, and then makes them think”.

Ten awards were announced on Thursday night at a ceremony at Harvard with an eight-year-old girl on hand to enforce a strict one-minute limit for acceptance speeches by imploring “Please stop, I’m bored” until any offenders stopped talking. Self-colonoscopies, useless instruction manuals, and kidney stones on rollercoasters also among subjects awarded.

LIFE IMITATING ART

https://www.oregonlive.com/portland/index.ssf/2018/09/romance_novelist_accused_of_ki.html

Years before romance novelist Nancy Crampton Brophy was accused of gunning down her chef husband in a Portland kitchen, the novelist penned a handy treatise on offing one's spouse.

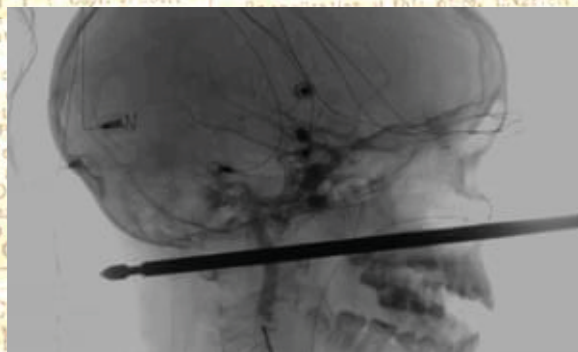
"As a romantic suspense writer, I spend a lot of time thinking about murder and, consequently, about police procedure," Brophy wrote in a 2011 essay titled "How to Murder Your Husband."

"After all, if the murder is supposed to set me free, I certainly don't want to spend any time in jail."

The Ig Nobel Prizes honor research that first make people **laugh**, and then make them **think**



The subscribers, by appointment from the Assistant
of Patents, suggest to the said, models, sections or
drawings to be patented, & deposited there, which
will be sent free of expense and risk and will dispo-
se of the same, in the most judicious manner, and will
prepare Reports, Specifications, & Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render advice to inventors and applicants in
respecting the same. *See Circulars to Foreign and
other countries.*



A young boy with dark hair is lying in a hospital bed, smiling and giving a thumbs up. He has a bandage on his nose and a small medical device on his chest. The bed has white linens and a grey headboard.

**MAYBE ON THE
A SKEWER**
guardian.com/us-
/12/boy-skewered-head-
uri

Missouri boy is recovering
attacked by insects and
a tree, landing on a meat
penetrated his skull from his
of his head.

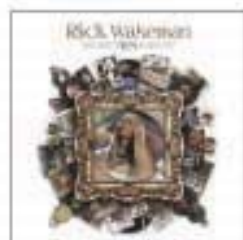
usly, that's where Xavier
bad luck ended. The skewer
y missed his eye, brain,
d major blood vessels, the
ar reports.



Packaged by this firm forwarded from Worcester
 England, Newbury, Wiltshire, and all parts of Malms
 (and) also, for goods to be returned by this Express
 Office.—HARNDEN & CO'S Office, 8 Corn
 Street, J. H. KNIGHT'S HAT STORE, 165 M
 Worcester.
 Feb 25, 1897.

PRATT, DOWNES & SCOT

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

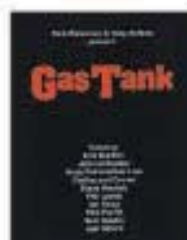
HFG2004CD



TIME MACHINE

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

HFG2012CD



GASTANK

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

HFG2003DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

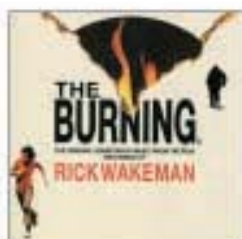
BE241-CD



COUNTRY AIRS

The original recording, with two new tracks

HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

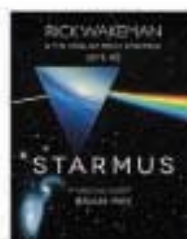
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble, DVD

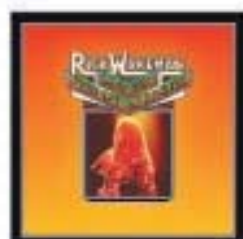
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

HA4CD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2009CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



The subscribers, by appointment from the Commission
of Patents, report of the U. S. Patent Office for re-
ceiving and forwarding to the said Office, whether or
manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will dispo-
se the papers, Claims, Specifications, Assignments, and all
the necessary Papers and Drawings; will make entries
into American and foreign Bureaus, to test validity in
those and other Courts of Law and scientific nature

Boston: J. H. KNIGHT'S HAT STORE, 169 Main St.
 Worcester: E. S. LEONARD.
 Feb 25, 1877.

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?**

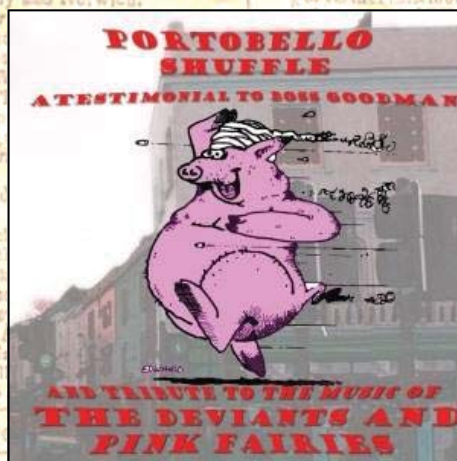
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



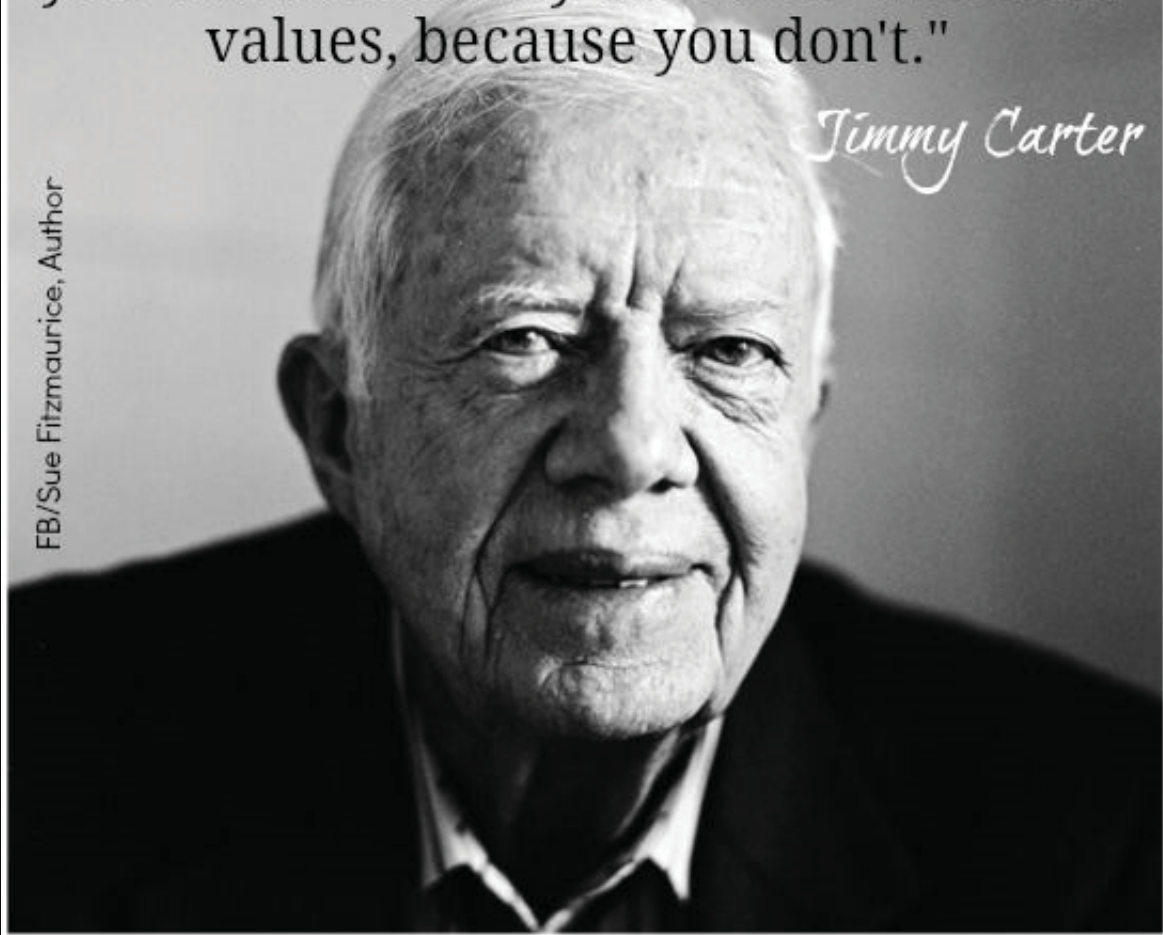
Portobello Shuffle CDs still at special
low price of £5.00 each, 1 x CD inc.
p&p = UK £6.80; Mainland Europe
£8.90; USA £9.95; Rest of the World,
contact Rich
Deakin for postage price.
arsydeedee@yahoo.co.uk

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



Peculiar News of the Week



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press.

This is an incredible video of Michael Gove rummaging through David Attenborough's bins in the 90s

<https://inews.co.uk/news/politics/michael-gove-david-attenborough-rubbish/>





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.



02 -09-2018 – SHOW 274 – CLOSE LOBSTERS

Artic Monkeys: Star Treatment
 Melody's Echo Chamber: Breathe in,
 Breathe out
 Altered Images: Dead Pop Stars
 Close Lobsters: Just Too Bloody Stupid
 Julie Driscoll, Brian Auger and The Trinity:
 Kiko
 The Mystery of Bulgarian Voices feat. Lisa
 Gerrard: Unison
 Mary Lattimore: Never Saw him Again
 Keith Richard: Apartment #9
 Jonathan Richman: When we Refuse to
 Suffer
 Stereoscope Jerk Explosion: Moog Traffic
 In Crowd: Back a Yard
 The Close Lobsters: A Prophecy
 The Close Lobsters: Sewer Pipe Dream
 Graham Bonnet Band: Meanwhile Back in the
 Garage
 Pig: Truth is Sin
 Billy Bizarre: House of the Rising Sun
 Let's Eat Grandma: Falling into Me
 New Order: State of the Nation
 Eclectic Maybe Band: Hidden Wave Variation
 Chick Corea: How Deep is the Ocean
 The Close Lobsters: Mother of God
 The Byrds: Thoughts and Words
 Nathalie Stern: Oremus Hymn (Before
 the Ending of the Day)

**Listen
Here**



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

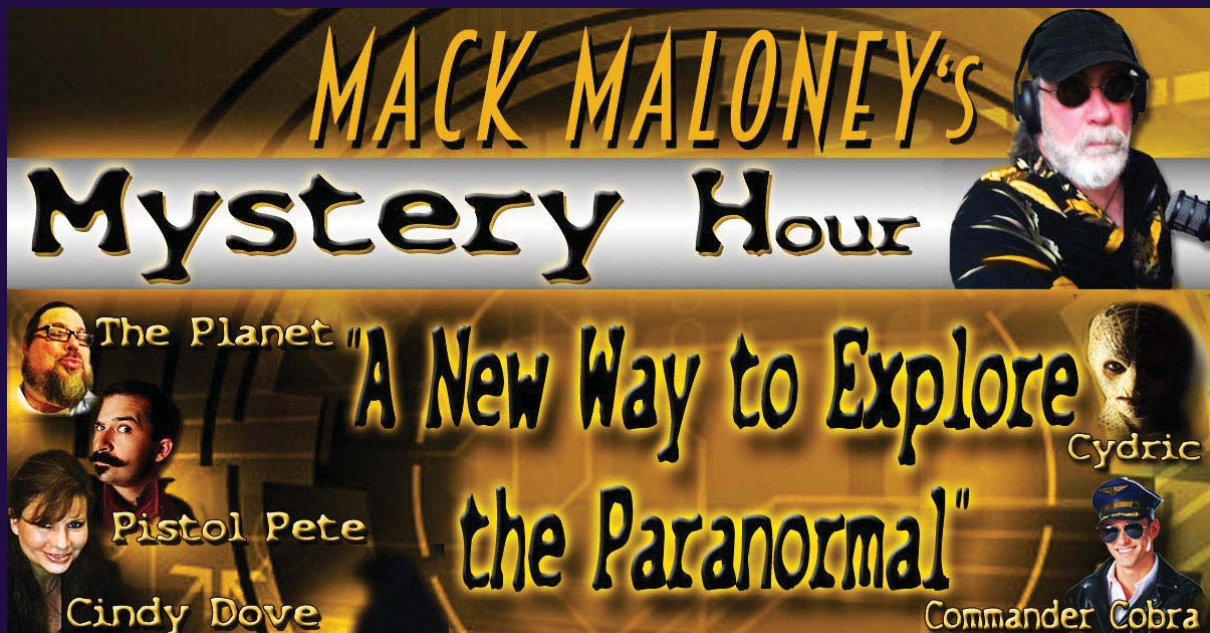
Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We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



Agusa
<https://www.facebook.com/agusaband/>
 Anxtron
<https://www.facebook.com/anxtron/>
 Eduardo Aguillar
<https://www.facebook.com/aguillareduardo/>
 Elizabeth the last
<https://www.facebook.com/elizabeththelast.band/>
 Fibonacci Sequence
<https://www.facebook.com/fibseqband/>
 Jakub Zytek
<https://www.facebook.com/Jakub-Zytek-151354041572056/>
 Jay Matharu Guitarist
<https://www.facebook.com/Jaymatharuguitarist/>
 Jet Black Sea
<https://www.facebook.com/jetblackseamusic/>
 Kalin Tonev MUSIC
<https://www.facebook.com/Kalin-Tonev-MUSIC-212214048816332/>
 Kettlespider
<https://www.facebook.com/kettlespider/>

Listen
Here

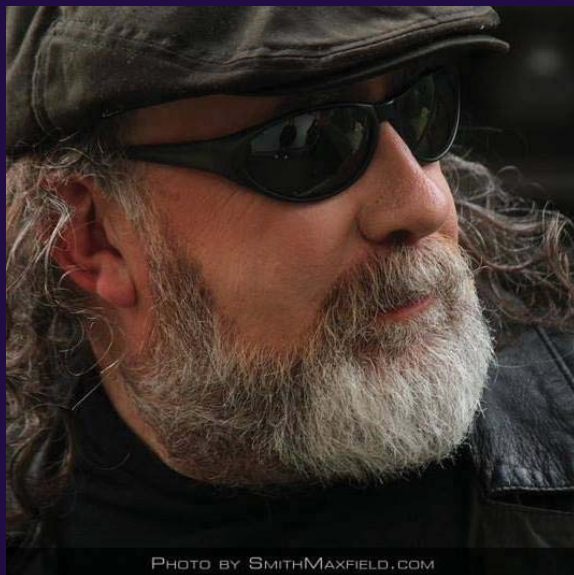
Friday Night Progressive



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

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

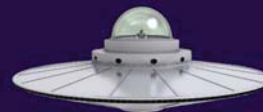
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL RE-BROADCAST: "Secrets of the Blue Angels"

Mack, Juan-Juan and Commander Cobra discuss the US Navy's Aerial Demonstration Team and how they do what they do. Also, remembering Art Bell. An update on Switchblade Steve's rising celebrity status. Special guest: Voice of Boston Radio personality Jeff Lawrence.



Listen
Here

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



Martin Ash
(1942 – 2018)

Ash was better known to many by his stage name Sam Spoons, the spoon-wielding percussionist of 1960s group The Bonzo Dog Doo Dah Band.

From 1963 - 1966 he studied industrial design at the Royal College of Art, landing in the midst of a collection of artists and musicians who were moving and shaking the Swinging Sixties.

With the irreverent attitude of the Bonzos he broke the mould of what was expected from musicians at the time and the band has been credited with influencing the likes of Monty Python, Stephen Fry and Ade Edmondson.

He was in numerous musical ensembles including Bob Kerr's Whoopee Band and Bill Posters Will Be Band and played his last gig this September with Bonzo Bill's. He died on September 27th, aged 76.



Joseph Kamaru
(1939 – 2018)

Kamaru was a Kenyan Benga and gospel musician and political activist. He was a leading Kikuyu musician, who has sold about half a million records. He was notable for his politically motivated songs either praising or criticising the government. His music covered the teachings of life, promiscuity and sexual harassment in Kenyan politics and social culture.

Kamaru made his first breakthrough in 1967 with Celina. The height of his musical career was between 1975 and 1985 due the release of the adults-only cassettes, all dealing with Kikuyu folk songs. In the late 1980s he was the first Kenyan artist to play at the Carnivore Restaurant, then only hosting foreign artists.

Many of his songs were political, either praising or criticising the government. He received significant support from Voice of Kenya radio presenter Job Isaac Mwamto, who embraced the rise of Kenyan music, by

THOSE WE HAVE LOST

presenting Kamaru's music to his radio stations. He was often called "Kenya's Jim Reeves".

Kamaru died on 3rd October at the age of 79, from complications of Parkinson's disease.



Hugo Raspoet (1940 - 2018)

Hugo Raspoet was a Flemish kleinkunst singer and guitarist. He is best known for his song Helena. In 1970 Raspoet published the album *Raspoet*. The song "Helena" is still his most famous song, recorded in 1987.

In 2012 his song "Helena" got a place in the Hall of Fame of the Flemish classics of Radio 2.

He died on 3rd October, aged 77.



John Von Ohlen (1941 – 2018)

Ohlen was an American jazz drummer, bandleader, and recording artist, widely known as having been the drummer for Woody Herman in 1967 and 1969, then with Stan Kenton from 1970 to 1972.

Von Ohlen led the Blue Wisp Big Band in Cincinnati from 1980 to 2018, and his own groups under his name ranging from quartets to big band. From 1967 to 1968, Von Ohlen toured with Billy Maxted's Manhattan Jazz Band. In the 1980s and 1990s, Von Ohlen was a member of a big band led by the pianist Steve Allee.

Von Ohlen died at the age of 77 in October 2018.

THOSE WE HAVE LOST



Geoffrey E. Emerick (1945 –2018)

Emerick was an English audio engineer who worked with the Beatles on their albums *Revolver* (1966), *Sgt. Pepper's Lonely Hearts Club Band* (1967) and *Abbey Road* (1969).

Producer George Martin credited him with bringing "a new kind of mind to the recordings, always suggesting sonic ideas, different kinds of reverb, what we could do with the voices". Emerick also engineered the Zombies' *Odessey and Oracle* (1968), Paul McCartney and Wings' *Band on the Run* (1973), and Elvis Costello's *Imperial Bedroom* (1982).

In April 1966, Emerick took over as the

Beatles' recording engineer, at the request of producer George Martin, when Smith became a producer. Emerick's first album in this new role was *Revolver*.

Following the Beatles' break-up in 1970, Emerick continued to work with McCartney. He served as recording engineer on McCartney albums such as *Band on the Run* (1973), *London Town* (1978), *Tug of War* (1982) and *Flaming Pie* (1997).

In 2007, Emerick produced a re-recording of *Sgt. Pepper's Lonely Hearts Club Band* in honour of the album's 40th anniversary. Emerick used the original equipment to record the new versions of the songs, and the results were broadcast on BBC Radio 2 on 2 June that year.

Emerick died from a heart attack on 2nd October, aged 72.

THOSE WE HAVE LOST



Charles Aznavour
(born Shahnour Vaghinag
Aznavourian)
(1924 – 2018)

Aznavour was a French-Armenian singer, lyricist, and diplomat, known for his distinctive tenor voice. In a career spanning over 70 years, he recorded more than 1,200 songs interpreted in eight languages. He wrote or co-wrote more than 1,000 songs for himself and others.

He was dubbed France's Frank Sinatra, and was also arguably the most famous Armenian of his time. Aznavour sang for presidents, popes and royalty, as well as at humanitarian events.

During the German occupation of France during World War II, Aznavour and his family hid Jews and “a number of people who were persecuted by the Nazis, while Charles and his sister Aida were involved in rescue activities.” Their work was recognized in a statement issued in 2017 by Reuven Rivlin, President of Israel. Aznavour was already familiar with performing on stage by the time he began his career as a musician. At the age of nine, he had roles in a play called *Un Petit Diable à Paris* and a film entitled *La Guerre des Gosses*. Aznavour then turned to professional dancing and performed in several nightclubs. In 1944, he and actor Pierre Roche began a partnership and in collaborative efforts performed in numerous nightclubs. It was through this partnership that Aznavour began to write songs and sing. The partnership's first successes were in Canada in 1948-1950. Meanwhile, Aznavour wrote his first song entitled *J'ai Bu* in 1950.

During the early stages of his career, Aznavour opened for Edith Piaf at the Moulin Rouge. Piaf then advised him to pursue a career in singing. Piaf helped Aznavour develop a distinctive voice that stimulated the best of his abilities.

In 1974 Aznavour became a major success in the United Kingdom when his song “She” was number 1 on the UK Singles Chart for four weeks during a fourteen week run. His other well-known song in the UK was the 1973 “The Old Fashioned Way” which was on UK charts for 15 weeks. Aznavour was found dead, on 1st October, in a bathtub at his home at Mouriès, at the age of 94.

THOSE WE HAVE LOST



Peggy Sue Gerron (1940–2018)

Gerron was the girlfriend (and future wife) of Jerry Allison, the drummer for the Crickets, after the couple had temporarily broken up, and who inspired the rock and roll song “Peggy Sue”, written by Buddy Holly, Jerry Allison, and Norman Petty, recorded and released as a single by Holly in early July of 1957.

Appropriately, Allison had a prominent role in the production of the song, playing paradiddles on the drums throughout the song, the drums' sound rhythmically fading in and out as a result of real-time engineering techniques by the producer, Norman Petty.

Initially, only Allison and Petty were listed as the song's authors. At Allison's insistence, Holly was credited as a co-writer after his death.



Jerry González (1949 – 2018)

Gonzalez was an American bandleader, trumpeter and percussionist of Puerto Rican descent. Together with his brother, bassist Andy González, he played an important role in the development of Latin jazz during the late 20th century. During the 1970s, both played alongside Eddie Palmieri and in Manny Oquendo's Conjunto Libre, and from 1980 to 2018 they directed The Fort Apache Band.

In 1979, González published his first album as a leader: *Ya yo me curé*. Soon he formed his best-known group, The Fort Apache Band, which included his brother Andy and Kenny Kirkland, Sonny Fortune, Nicky Marrero, Milton Cardona,

Papo Vázquez and the late Jorge Dalto. The ensembles' first two albums were recorded live at European jazz festivals, *The River is Deep* in 1982 in Berlin and *Obatalá* in 1988 in Zurich. These were followed by their hit album, *Rumba Para Monk*, in 1988, earning them recognition from the French

THOSE WE HAVE LOST

Academie du Jazz with the Jazz Record of the Year award. This was the record that caught the ears of the jazz community, and is still considered a stellar project.

He died of a heart attack, on 1st October, after a fire in his home.



Charles Geoffrey Hayes (1942 – 2018)

Hayes was an English television presenter and actor. He was best known as the presenter of Thames Television's children's show *Rainbow* from 1974 to 1992, when he replaced original host David Cook. Before this, he worked as an actor, including a recurring role in BBC1's police drama *Z-Cars*. Hayes also has writing credits for *Rainbow* and *The Great Pony Raid* in 1967.

Hayes appeared in the video for "I'd Like to Teach the World to Sing" by Oasis tribute band, No Way Sis. He replicated the role of a taxi driver, just as Patrick Macnee had done in the Oasis video for "Don't Look Back in Anger". Hayes also appeared in the all-star line up for the video of Tony Christie with Peter Kay's single "Is This the Way to Amarillo?" In 2002, he was a guest panellist on an episode of *Never Mind the Buzzcocks*.

Hayes died of pneumonia on 30th September, aged 76.



Kim Melius Flyvholm Larsen (1945 – 2018)

Larsen was a Danish rock musician. He was a major selling Scandinavian act with over 2.5 million albums sold.

Inspired by The Beatles and rock and roll, he began as a songwriter and guitarist. In 1969 he met Franz Beckerlee and Wili Jønsson, and the three founded Gasolin' which, later joined by drummer Søren Berlev, became one of the most successful Danish rock bands. The band dissolved in the late 1970s. Kim Larsen released a number of solo

THOSE WE HAVE LOST

albums in the 1980s, topping the charts in 1983 with the album *Midt om natten* (en: In the Middle of the Night). The album more or less became a soundtrack for the movie by the same name based upon it.

In 1983, Larsen founded the band Kim Larsen & Bellami and released four albums until 1992, when after a couple of different line-ups, the band broke up. He then released another solo album, *Hvem kan sige nej til en engel* (Who Can Say No To An Angel). In the mid 1990s he founded the band Kim Larsen & Kjukken which is based in Odense.

He died on 30th September, aged 72.



Tulsidas Borkar
(1934 – 2018)

Borkar was an Indian composer and harmonium player. The Government of India awarded him the civilian honour of the Padma Shri in 2016. Borkar had been diagnosed with tuberculosis and was treated in Mumbai's Nanavati Hospital. But, due to old age, his body didn't respond well to the treatment, and he died on 29th September, at the age of 83.



Otis Rush Jr.
(1935 – 2018)

Rush was an American blues guitarist and singer-songwriter. His distinctive guitar style featured a slow-burning sound and long bent notes. With qualities similar to the styles of other 1950s artists Magic Sam and Buddy Guy, his sound became known as West Side Chicago blues and was an influence on many musicians, including Michael Bloomfield, Peter Green and Eric Clapton.

Rush was left-handed and strummed with his left hand while fretting with his right. His guitars, however, were strung with the low E string at the bottom, in reverse or upside-down to typical guitarists. He often played with the little finger of his pick hand

THOSE WE HAVE LOST

curled under the low E for positioning. It is widely believed that this contributed to his distinctive sound. He had a wide-ranging, powerful tenor voice.

Rush moved to Chicago, Illinois, in 1949 and made a name for himself playing in blues clubs on the South and West Side of the city. From 1956 to 1958, he recorded for independent label Cobra Records and released eight singles, some featuring Ike Turner or Jody Williams on guitar.

Rush made a comeback in 1985 with a U.S. tour and the release of a live album, *Tops*, recorded at the San Francisco Blues Festival. Rush died on September 29th, aged 83, from complications of a stroke.



Zang Tianshuo
(1964 – 2018)

Tianshuo was a Chinese rock musician, who began his musical career with the band 1989, formed with his childhood friends

Qin Yong, Qin Qi and Li Li, and incorporating American Chinese singers Jin Dayou and Lu Jisheng into the band's line up.

Zang died on 28th September, at the age of 54.



Marty Balin
(born Martyn Jerel
Buchwald)
(1942 – 2018)

Balin was an American singer, songwriter, and musician best known as the founder and one of the lead singers and songwriters of Jefferson Airplane and Jefferson Starship.

THOSE WE HAVE LOST

In 1962, Buchwald changed his name to Marty Balin, and began recording with Challenge Records, releasing the singles "Nobody But You" and "I Specialize in Love", and by 1964, Balin was leading a folk music quartet called The Town Criers. Balin was the primary founder of Jefferson Airplane, which he "launched" from a restaurant-turned-club he created and named the Matrix, and was also one of its lead vocalists and songwriters from 1965 to 1971. In the group's famous 1966–1971 iteration, Balin served as co-lead vocalist alongside Grace Slick and rhythm guitarist Paul Kantner.

While his output diminished after *Surrealistic Pillow* (1967) as Slick, Kantner, and lead guitarist Jorma Kaukonen matured as songwriters, his most enduring songwriting contributions include "Comin' Back to Me", "Today", and again with Kantner, the topical 1969 top-100 hit "Volunteers." Balin played with Jefferson Airplane at the Monterey Pop Festival in 1967 and at the Woodstock Festival in 1969.

In April 1971, he formally departed Jefferson Airplane, after breaking off all communication with his bandmates following the completion of their autumn 1970 American tour. He remained active in the San Francisco Bay Area rock scene, managing and producing an album for sextet Grootna, before briefly joining funk-inflected hard rock ensemble Bodacious DF as lead vocalist on their 1973 debut album. The following year, Kantner asked Balin to write a song for his new Airplane offshoot group, Jefferson Starship. Together, they wrote the early power ballad "Caroline", which appeared on the album *Dragon Fly* with Balin as guest lead vocalist.

In 1979, Balin produced a rock opera entitled *Rock Justice*, about a rock star who was put in jail for failing to produce a hit for his record company, based on his experiences with the lawsuits fought for years with former Jefferson Airplane manager.

Balin continued with EMI as a solo artist and in 1981 he released his first solo album, *Balin*, and in 1985, he teamed with Paul Kantner and Jack Casady to form the KBC Band. After the breakup of the KBC band, a 1989 reunion album and tour with Jefferson Airplane followed. Balin continued recording solo albums in the years following the reunion, and reunited with Kantner in the latest incarnation of Jefferson Starship. Balin died on September 27th, at the age of 76.



Mike Weiley (? – 2018)

Weiley was a member and guitarist/vocalist of the original trio Spy vs Spy (also known as v. Spy v. Spy, The Drug Grannies and The Spies) that is an Australian ska/pub rock band from Sydney that formed in 1981.

He died on September 29th.

THOSE WE HAVE LOST



John Wicks (? – 2018)

Wicks was a British record producer and songwriter, working with numerous artists in the United States and the United Kingdom. Wicks was best known as the lead singer-songwriter from the UK rock and power pop band The Records, who formed in London from the ashes of The Kursaal Flyers, during the 1977 punk rock movement.

Although The Records went their separate ways in 1982 – Wicks remained musically active, writing, recording and performing new material, also co-writing, recording and performing with several artists, including Debbi Peterson and emerging young singer-songwriter, Dani Lee, amongst others.

Wicks recorded a series of professional demos in the early 1980s, including "The Way That Love Goes", "Prisoner of Love" and "Nowhere Left To Run".

In 1994, John emigrated from the UK to the US and formed a new incarnation of the band, under the moniker 'John Wicks and The Records', booking shows primarily in the US and Europe.

In April 2007, Wicks released a new 12 track CD entitled *Rotate* as John Wicks and the Records, on the Kool Kat Musik label.

In 2008, Wicks took a new Records' line up to Japan to play three live shows in support of Japanese label, Air Mail Recordings, release of a 17 track CD entitled – "The Records Play Live In Evanston 1980". (This recording featured The Records with John Wicks on rhythm guitar, Will Birch on drums, Phil Brown on bass and Jude Cole on lead guitar). The same year, a 10 track 'budget' version of *Rotate* was released on the Collectables label.

Most recently Wicks worked with Debbi Peterson of The Bangles, in addition to concerts showcasing his material, both solo and with a new incarnation of The Records.

The latter featured a five piece line up, billed as: John Wicks and The Records. John Wicks died on 7th October.

THOSE WE HAVE LOST



**Maria de Montserrat Viviana
Concepción Caballé i
Folch OIC OAXS OMFRG
LH OMIR
(1933 –2018)**

Caballé was a Spanish operatic soprano. She sang a wide variety of roles, but is best known as an exponent of the works of Verdi and of the bel canto repertoire, notably the works of Rossini, Bellini, and Donizetti. She was noticed internationally when she stepped in for a performance of Donizetti's *Lucrezia Borgia* at Carnegie Hall in 1965, and then appeared at leading opera houses. Her voice was described as pure but powerful, with superb control of vocal shadings and exquisite pianissimo.

Caballé became popular to non-classical music audiences in 1987, when she recorded, at the request of the IOC, "Barcelona", a duet with Freddie Mercury, which became an official theme song for the 1992 Olympic Games.

She died on 6th October, at the age of 85, from a gallbladder infection.



**Hamiet Bluiett
(1940 –2018)**

Bluiett was an American jazz saxophonist, clarinetist, and composer. As a child, he studied piano, trumpet, and clarinet, but was attracted most strongly to the baritone saxophone from the age of ten. He began his musical career by playing the clarinet for barrelhouse dances in Brooklyn, Illinois, before joining the Navy band in 1961.

His primary instrument was the baritone saxophon. He was a member of the World Saxophone Quartet, and also played and recorded with the bass saxophone, E-flat alto clarinet, E-flat contra-alto clarinet, and wooden flute. Following his time in the Navy, he returned to the St. Louis area in the mid-1960s. In the late 1960s Bluiett co-founded the Black Artists' Group (BAG) of St. Louis, Missouri, a collective dedicated to fostering creative work in theatre, visual arts, dance, poetry, film, and music. He led the BAG big band during 1968 and 1969.

THOSE WE HAVE LOST

In 1976 he co-founded the World Saxophone Quartet along with two other Black Artists' Group members, Julius Hemphill and Oliver Lake, as well as multi-reedist David Murray. He has remained a champion of the somewhat unwieldy baritone saxophone, organizing large groups of baritone saxophones. Since the 1990s Bluiett has led a virtuosic quartet, the Bluiett Baritone Nation, made up entirely of baritone saxophones, with drum set accompaniment. In the 1980s, he also founded the Clarinet Family, a group of eight clarinetists playing clarinets of various sizes ranging from E-flat soprano to contrabass. Bluiett also worked with Sam Rivers, Babatunde Olatunji, Abdullah Ibrahim, Stevie Wonder, and Marvin Gaye.

He died on October 4th, at the age of 78.



Bernadette Carroll
(born Bernadette Dalia)
(? – 2018)

Carroll is probably best known for her Top 50 hit from 1964, "Party Girl," which came out on Laurie Records and was co-written

by Ernie Maresca. She was also a member of The Angels at one point and is one of the background vocalists on Lou Christie's #1 hit from 1966, "Lightnin' Strikes." She was also a member of the Jessica James and the Outlaws, whose 1966 single "We'll Be Makin' Out".

Her music was being rediscovered by a new generation, and her first single from 1962, "Laughing On The Outside," was used as the theme song for the UK TV series "The End of theWorld" in 2017 and got re-released on 45 this year.

Carroll never released an album, but several of her singles were compiled on an import CD released in the 1990s called *Meet The Carroll Family Girls*. She died on October 5th, aged c74.



THOSE WE HAVE LOST



Artist Al Atkins
Title Holy Rage
Cat No. HST448CD
Label Gonzo Multimedia

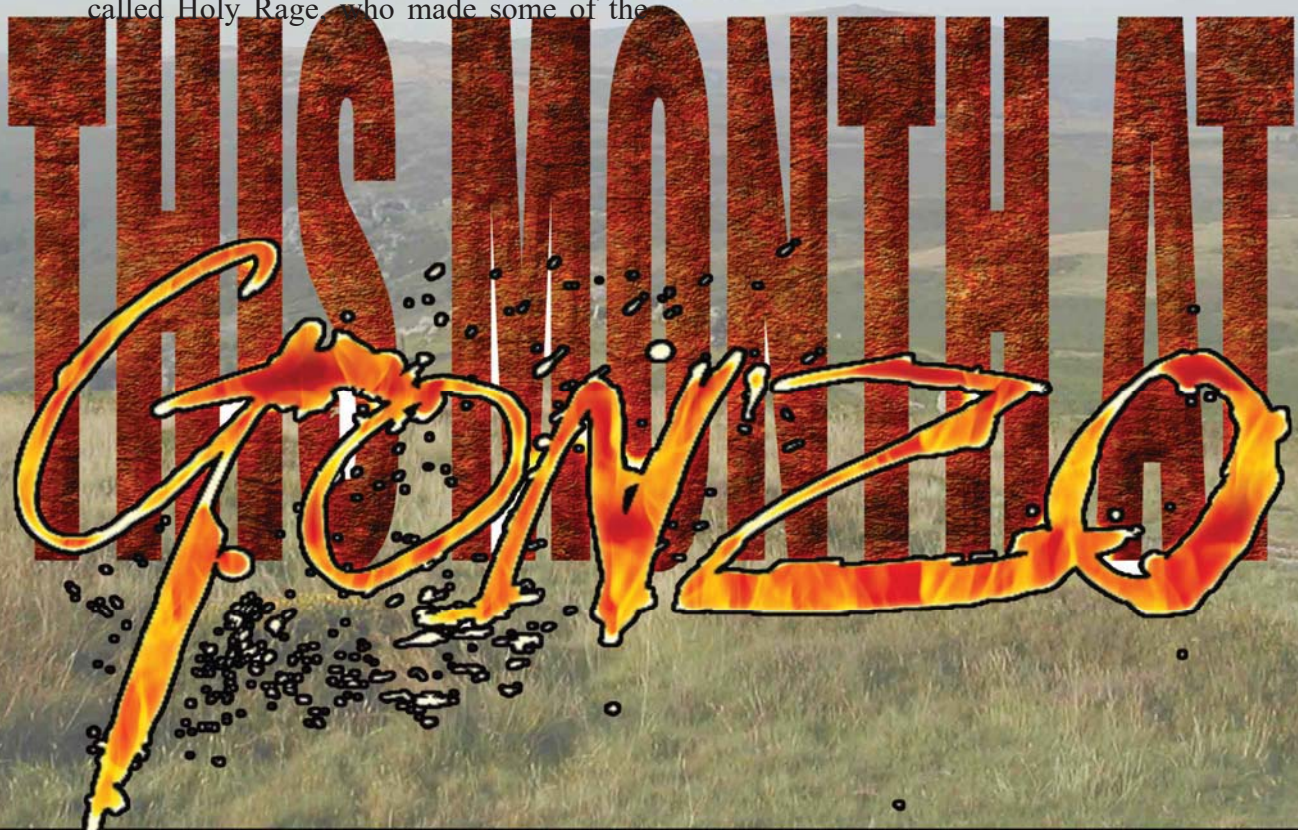
Al Atkins is probably best known as having been the original singer of Midlands metallers Judas Priest. However, he was forced to leave the band in the early years because of the financial pressures of having a wife and family. That didn't stop him from singing, however, and he has been making premium quality heavy metal records ever since 1990. Currently, he plays with a duo – the Atkins May Project – together with Paul May on guitar.

However, in 2009, he formed another band called Holy Rage, who made some of the

greatest and most forceful heavy metal of his time.

I don't know what there is about the West Midlands, but there is something in its DNA, which seems to push its young men into a career as a screaming rock God. Holy Rage is a thunderous band with its masterpiece work which spirit reflects in steel songs such as 'Just Don't Run', 'Victory', 'Invincible', 'Poison Dreams', 'Love At War' and others. This is the best powerful rock record ever. Being a respected person, Al Atkins made an authoritative qualitative album, approached to the business from professional serious point of view.

The album is memorable and this is the main feature that is an indication of the great potential of the musician. Like a defender of the faith he defended his futurity, approved himself as a creative musical person, approved his own status. He showed all his personality in Holy Rage and from that point it's possible to say that he is the Metal God. His artistic way and life as a songwriter and musician is very important, so we can compare him with these famous people in heavy metal industry like Rob Halford, Ozzy Osbourne, Steve Harris, Kai Hansen, Angus Young and many others. Allan has a tremendous success and he is still continue progressing, in other words, keep rocking on the stage.





Artist The Chad Mitchell Trio
Title At the Bitter End
Cat No. HST505CD
Label Gonzo

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Cary Ginell writes:

"This album shows the Chad Mitchell Trio at their best -- an informal, irreverent, totally entertaining concert recorded at Greenwich Village's Bitter End on March 19, 1962. Discarding their suits from earlier album covers, the trio now performed in comfortable sweaters along with their accompanists, future Byrd Jim McGuinn, former Weaver Fred Hellerman and bassist Bill Lee. The audience was more intimate as well, the coffeehouse audience responding more reverently than the raucous, huge crowd on the Mighty Day on Campus album. The trio's choice of material is solid, mixing traditional folk songs arranged by Milt Okun

with more contemporary songs written by the likes of Bob Gibson ("You Can Tell the World," "Blues Around My Head") and Tom Paxton ("Come Along Home"). The album starts off with a bang with the ingeniously wicked "The John Birch Society" ("if Mommy is a Commie, then you've gotta turn her in"). Woody Guthrie's "Great Historical Bum" is preceded by some humorous bragging by the group members about their respective hometowns. The trio also performs the humorous one-hundred-year-old ballad, "The Unfortunate Man," which was brought out of obscurity by folklorist J. Barre Toelken and Arkansas country singer Jimmie Driftwood. The subject deals with a man marrying for looks only to discover that beauty is not even skin deep. When the audience started singing along with Ed McCurdy's pacifist anthem, "Last Night I Had the Strangest Dream," it resulted in one of the most moving moments of the urban folk revival. The song so impressed Simon and Garfunkel that they recorded it on their debut album, Wednesday Morning, 3 AM several years later.



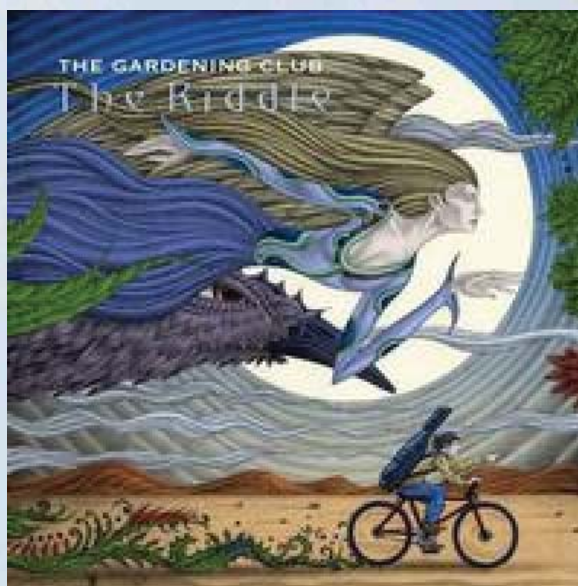
Artist Spirits Burning And Michael Moorcock
Title An Alien Heat
Cat No. HST471CD
Label Gonzo

An Alien Heat at the End of a Multiverse... re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock with Blue Öyster Cult family members Joe Bouchard, Richie Castellano, & Donald "Buck Dharma" Roeser, Hawkwind family members Harvey Bainbridge, Adrian Shaw, Mick Slattery, & Bridget Wishart, plus Andy Dalby (Arthur Brown's Kingdom Come), Monty Oxymoron (The Damned), Ken Pustelnik (The Groundhogs), Jonathan Segel (Camper Van Beethoven), Andy Shernoff (The Dictators), Lux Vibratus (Nektar), Steve York (Arthur Brown), and more...

Spirits Burning is one of the most unique entities in the space rock galaxy. The group consists of one main member, Don Falcone, and many other participants from various bands and projects. Members of Gong, Hawkwind, Acid Mothers Temple, Porcupine Tree, University of Errors, Quarkspace, Scattered Planets, Mooch, F/I, Melting Euphoria and scores of others have all participated on Spirits Burning discs. The recording process would probably not have been possible without the power of the internet, but Don finds many different methods of bringing the musicians together. By using his magic, Don constructs tracks with a very natural feel, as if these contributors from all over the planet were in the same place for the recordings.

This long awaited record collaborates with Michael Moorcock, setting to music one of his best loved stories. The Dancers at the End of Time is a series of science fiction novels and short stories written by Michael Moorcock, the setting of which is the End of Time, an era "where entropy is king and the universe has begun collapsing upon itself". The inhabitants of this era are immortal decadents, who create flights of fancy using power rings that draw on energy devised and stored by their ancestors millions of years prior. Time travel is possible, and throughout the series various points in time are visited and revisited. Space travellers are also

common, but most residents of the End of Time find leaving the planet distasteful and clichéd.



Artist The Gardening Club

Title The Riddle

Cat No. GCGZ101CD

Label Gonzo

This is the brand new album from Martin Springett's The Gardening Club project. It is based very much on a folk prog type of sound. Fans of acts like The Strawbs and The Syn should feel at home here. The booklet to the CD features Springett's artwork, making it a very visually pleasing release. The one complaint is that the track listing is a bit confusing here. There are thirteen songs listed, but the CD actually has 15. I've made notations on the track by track review to try to make up for that. I know that the second unlisted track is actually a continuation of the previous song. I have a hunch the first one is, too, but I'm not positive about that. If you've dug the previous album, you should definitely pick this up. If you just like retro styled folk prog, this is worth getting, too.

The Riddle Overture

This comes in intricate and based on a symphonic prog texture. It works up to more rocking as the electric guitar weaves lines of melody. A keyboard solo takes over beyond

that. This instrumental is a great way to start the set.

Whirled Away

The guitar on this weaves a folk prog kind of sound. There are definitely elements of psychedelia built into this. There are hints of the Beatles, but also nods to jazz. This is energized and quite tasty.

Seven Year Old Poet

More of a dramatic sound opens this. Here we get another folk prog based cut. This reminds me of The Syn quite a bit. The song structure is more complex than that on the previous piece. This has a good balance between more rocking and mellower sounds. There is a cool break section with spoken vocals that lends some intriguing variety to the cut.

Blues for Richard

I dig the bass work on this track a lot. The number has a definite fusion vibe to it and a cool groove.

Unlisted Track

This track is a distinct one on the CD index (as in the actual tracks on the disc) but doesn't have an entry in the liner notes. Since it feeling almost like part two of the previous number, perhaps it really is considered part of that song. Still, this even more jazz-like. It's another instrumental.

Leaving Home

Mixing a rather jazzy texture with more of the folk prog sounds we've heard earlier here, this is an energized cut that works well.

Pauline

Classical music and folk merge on the opening of this piece. There are some non-lyrical vocals on this melodic piece. Beyond that, though, it's an instrumental.

Notes on the Affair

I love the jazz textures on this cut. The cadence on the vocals is very cool, too. There is almost a dreamy kind of melodic element to this piece. It's one of the most effective numbers here. It still has plenty of that folk prog element along with some hints of

Americana at times. The acoustic guitar work on this adds so much to it.

The Original Sleep Part One

I love the tone of the opening folk prog movement. Again I'm reminded of the Syn to a large degree.

The Original Sleep Part Two

As you might guess this comes in as an extension of the previous piece. I should mention that the liner notes show this and that one as one song, but it is actually divided into two in the flow of the CD. The bass work on this section is purely inspired. This number is more rocking and has some killer guitar soloing, too. The fast paced prog jamming later in the track is just so cool.

Tears at the Matinee

I dig the saxophone on this cut. Beyond that it's another folk prog based piece that makes me think of The Syn to a large degree.

Waltz

There is a good energy and rather playful vibe to this number. I love the keyboard stylings on the introduction. There is a part of this song that feels like James Bond music to me for some reason. There is plenty of that folk prog vibe underway on this number.

The Riddle

There is some particularly intricate stuff on this track. Beyond that it's in the same general folk prog type sound that's been prevalent here. It's a classy number.

Entracte

This is just a short instrumental piece based around symphonic elements and acoustic guitar work.

Overture Reprise

A more powered up prog jam, this has some killer electric guitar work. It's another instrumental that makes a nice bookend conclusion to a particularly effective disc. This has some cool changes and definitely brings some symphonic elements to bear.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

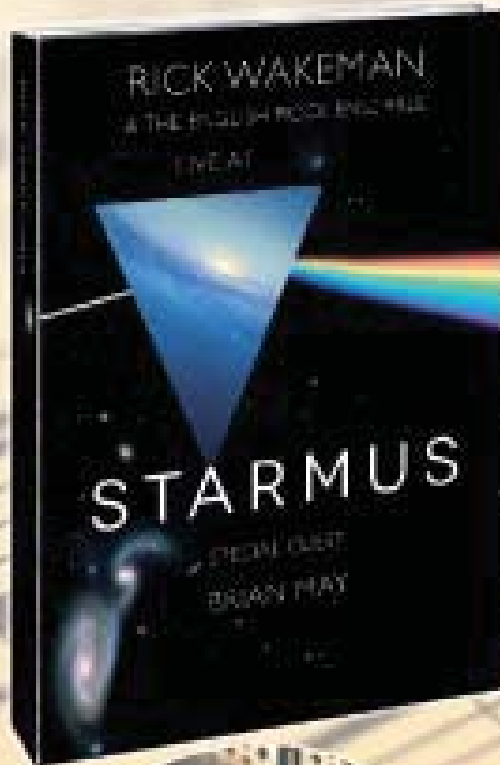
BRAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



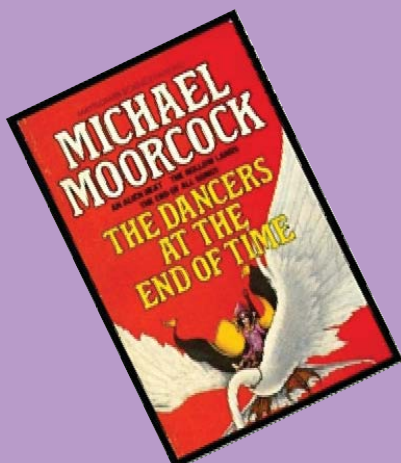
Available to pre-order from www.rickwakemansmusicemporium.com

MICHAEL MOORCOCK INTERVIEW

Michael John Moorcock (born 18 December 1939) is an English writer and musician, primarily of science fiction and fantasy, but also of literary novels. As editor of the British science fiction magazine *New Worlds*, from May 1964 until March 1971 and then again from 1976 to 1996, Moorcock fostered the development of the science fiction "New Wave" in the UK and indirectly in the United States.

He is also a successful recording musician, contributing to the band Hawkwind, Blue Öyster Cult and his own projects, but most recently with Gonzo artists Spirits Burning on their reimagining of his classic 'Dancers at the End of Time' series.

Through the magic of e-mail, Jon caught up with him for a chat, some thirty years after their last conversation.



1. How did you get involved with Don Falcone?

I SUPPOSE through my association with Hawkwind. Don's company did an album of the work I'd done on my GLORIANA project with Pete Pavli. I was delighted with Don's work so slowly our relationship grew closer. Then came the wonderful ALIEN HEAT album which I felt honoured to be on. A favourite book of my own, I thought everyone did a superb job on the project. Don's a bit of a genius on the quiet.

2. How did the creative process for this album work?

Much done at long distance. A very fluid process essentially, curated by Don, directed by Albert. Don brought his recording equipment to my place in Texas and we did my contribution in my living room. Originally I thought Albert wanted new material and did some before realizing he was going to use the existing material.

3. Were the lyrics pre-existing, or were they written specifically for this project?

They were already in the book.





4. Dancers at the End of Time has always been my favourite of your works. Have you any idea why it still feels as fresh now as it did 40+yrs ago, when you wrote it?

I hesitate to claim this, but could it be because of the writing? I enjoyed the general ambience of the belle epoque which, in writing, was dominated by some excellent people, including Wilde, Dowson, even Yeats. Firbank was also an influence. I had some good masters!

5. Can you give me some information on the thought processes behind the Dancers at the End of Time series?

I was tired of dystopias. I wanted to write a story about a future where people were happy, oblivious and therefore somewhat bored! The best way of doing that was with comedy. Irony. As in all my fiction, there was a moral element. That involved comparison so I chose a period – the Victorian age – when society was at its stuffiest.

6. How does the Dancers at the End of Time series fit in with your wider multiverse?

Somebody remarked of the whole series that it actually had some good sf ideas in it. I did think it through in terms of how it all might work and what the actual cost might be of such hedonistic living. Energy had to be drawn from somewhere! Within my multiverse, in which each alternative exists side by side and separated by mass and size, rather than conventional physical space, each 'plane' has its own rules – normal physical rules – and so Earth in the far future depends on the energy it draws from the surrounding universe. That energy is finite, Ultimately you have to find a new source of energy or perish. Recycling Time is one solution put forward by Lord Jagged who is clearly able to move between universes.

7. What are you working on at the moment? Have you any plans for further musical adaptations of your work?

I have just finished the first draft on my new book series, known as the Whitefriars trilogy, which began with THE WHISPERING SWARM. The new one is called THE WOODS OF ARCADY. I have a new book just out in France – in French – which is superbly illustrated by Miles Hyman – called KABOUL (KABUL) and should appear in English next year. I'm working on two graphic novels in France, THE YELLOW STAR & JEANNE ET GILLES.

I have been working on a music project companion to my series which began with BLOOD and finished with THE WAR AMONGS THE ANGELS. The DC comic sequence MICHAEL MOORCOCK'S MULTIVERSE also used the same characters & backgrounds.





Much is set in Louisiana, Mississippi and Texas. I love the music of the language there as well as the music itself and the tone of the books was inspired by that initially.

In it I have a gambling hangout in Biloxi, Mississippi, called The Terminal Café where there's a band. The conceit of my record is that these are songs played at the Café. So there's a heavy Cajun influence. Unfortunately the project came to a stop when my partner Martin Stone (The Action, Chilli Willi and the Red Hot Peppers) died. Martin did some great guitar on it. I'm currently trying to finish it with the help of Don.

8. I have always thought that *Dancers at the End of Time* would make a magnificent film. Have there ever been attempts to dramatise it?

My friend Hari Kunzru, a brilliant novelist I highly recommend, was working for a producer trying to produce a script for a movie, but so far he's had no luck. I also thought it would make a decent radio series, but that's never gone much past the discussion stage.



Celebrating Black and Roots music

*Toots (reaches) 75 years young at Ally Pally,
London, along with the Maytals and many,
many friends...Alan Dearling was there
with his camera to share some of the vibes
with us*

As the poster proclaims, this was “a piece of musical history.” The Ally Pally was great venue – many thousands attended. All ages and races. A smiling, friendly World Party. An extended family, united in, and by, music. Much respect to Chris Tofu and his Soundcrash

alan dearling

SOUNDCRASH PRESENTS A PIECE OF MUSICAL HISTORY

TOOTS **AND THE MAYTALS**

ALEXANDRA PALACE

THE BEAT STARRING
DAVE WAKELING

SPECIAL GUEST **RODIGAN**

LEE SCRATCH PERRY

PAMA INTERNATIONAL

TROJAN SOUND SYSTEM
FT. NEVILLE STAPLE (X THE SPECIALS)

DON LETTS (6MUSIC)

REGGAE ROAST // CHAINSKA BRASSIKA

SATURDAY 8TH SEPTEMBER

SOUNDCRASHMUSIC.COM

((SOUNDCRASH))

continental
drifts





and Continental Drifts' mates who made this all happen.

I go to many gigs and festivals all over the world and this one was special. It had a resonance that will seep into urban myth and folklore, and, at a very personal level, I will tell the tales of 'being there'.

<https://www.soundcrashmusic.com/category/events/>

<http://continentaldrifts.co.uk/>

The Alexandra Palace Main Hall gradually filled up from 4pm onwards. This was the main stage. By the time headliners, Toots and the Maytals at 9.30 pm, it was fully wedged. A second sound-system with a dance area was situated in the food and drink hall, complete with a special tree! I was able to witness **Don Letts** spinning some discs to an averagely manic crowd of Rastas and Skinheads. Both crews





appeared ecstatic with the vibes. It was a small part of what made this such a unique event.

The afternoon had been kicked off by **Chainska Brassika**. A really tight two-tone style band from South London. Good to see something new-to-me. They

are a polished musical machine – a pretty big band sound – with a four-piece brass section. Ska and reggae offering plenty to dance to and sing along with. Here's a video of them from Sunsplash. They come on to play about 30 seconds into the video. Worth a watch:









This was the first time I'd seen David 'Ram Jam' Rodigan live on stage. I have mixed feelings about DJs. But Rodigan knows his biz. And at the Ally Pally we

were enlivened with a fun-filled history lesson of music from Jamaica and beyond. He mixed up the chronology and styles from dance-hall and rock steady through ska and reggae. Lots of Old School and a

smattering of newer, rap, and drum 'n' bass. Once the audience warmed up, Rodigan had hundreds singing along to the likes of 'My boy Lollipop', 'Message to you Rudy' and a finale mash-up from The King – Marley. Exhilarating stuff!

By late afternoon the grand setting of Ally Pally was beginning to heave with a sea of people. Every T-shirt at £25-a-throw was sold by 6.30 pm. Lots of

Caribbean food, vegan food, posh burgers, ribs, and plenty of drink outlets.

Next, we were treated to a spiky, varied dub-ska/soul got reggae set by the visually exciting **Pama International**:

https://www.facebook.com/pg/PamaIntl/videos/?ref=page_internal

Then, Dave Wakeling's **English Beat**.





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

Two-tone reggae and ska, well played, and lots of recognisable songs, such as 'Mirror in the bathroom'. Plenty of variety to suit all tastes...and amongst the audience, a growing anticipation for the original Upsetter, **Mister Lee Scratch Perry**. Always a crowd-pleaser – never predictable – forever eccentric! On this occasion, he had painted his face blue and red. Chris Tofu introduced the



original Upsetter, urging the audience, “Don’t give way to the fascists...in two words...Fuck Brexit.”

Lee Perry had a full band with him on the Ally Pally main stage. It was a very charismatic show.

He stood at the front and skanked his normal ‘musical stories’, obviously pretty loose and tight at the same time. Nice interplay with his band-mates. Here’s a fan video of Toots in action, ‘Happy Birthday’, well, sort of...

<https://www.youtube.com/watch?v=nVv2JhSS5Qo>

Toots got an introduction fit for royalty. We were told that he was the first performer to include the word ‘reggae’ in a song. This was Toots’ Day. His 75th birthday. A celebration of his life and major contribution to Black Music.

Actually, to music, full stop.

We forget how many tracks by him that we know and can sing along with. ‘Monkey Man’, ‘54-46 was my number’, ‘Famine’, ‘Pressure Drop’ and ‘Sweet and Dandy’ among them. A loud, raucous celebration. Lots of singing. More smiles. Much sweat. Mad dancing. Upbeat.

Here’s a bit of fan video from the show: ‘Sweet and Dandy’ (not great quality):

<https://www.youtube.com/watch?v=UM1cR6fbfjk>

A night to remember. A ‘piece of musical history’ indeed







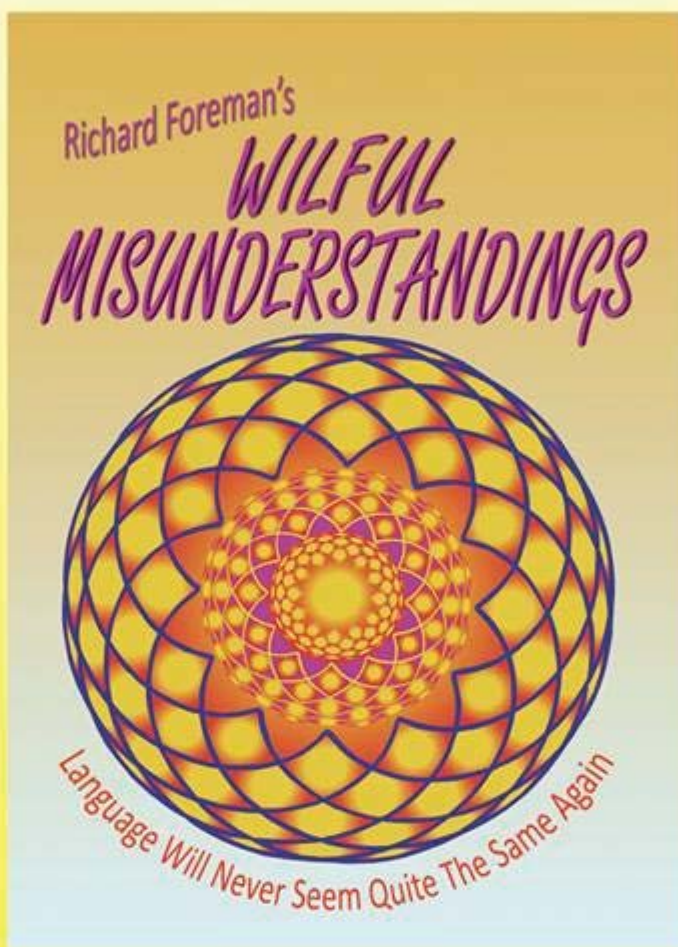
The living legends that are the magnificent Toots and the Maytals.

Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

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

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



Readers' comments:

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

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

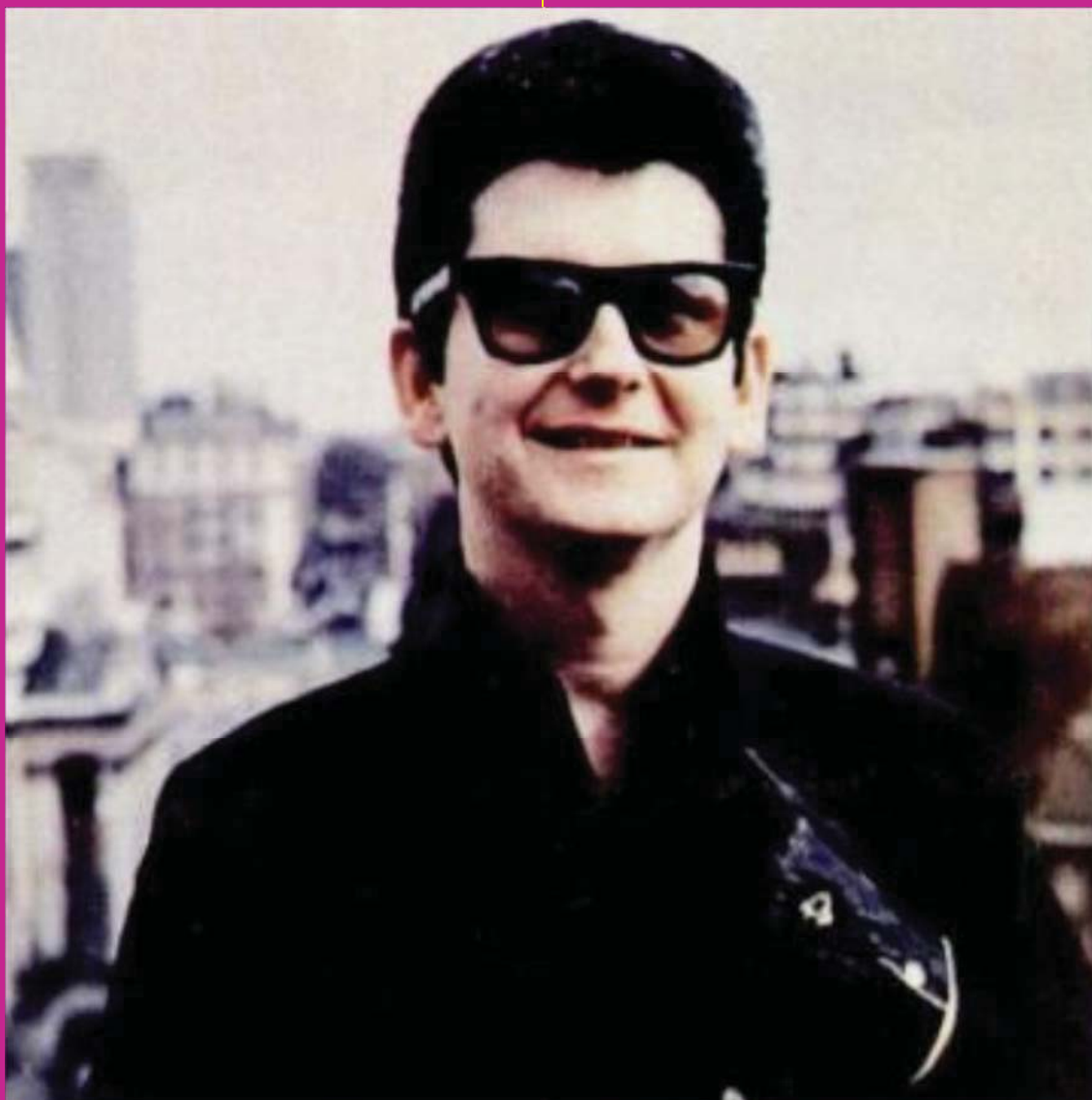
'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p) at:

<http://lepusbooks.co.uk/wilful-misunderstandings/>

All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co



Post-Mortem Performances: Art or Abomination?

Last night I was witness to a technology whose potential is as dark as a visit from the Grim Reaper, bearing a customized message and a link for a Starbucks gift card. The post-mortem monetization of celebrity is nothing short of theft – and it makes for incredible entertainment.

Who doesn't love Roy Orbison? He was amazing. Onstage, the frail, pale skinned performer who hid behind huge goggle-like shades delivered performances that were

RICHARD STELLAR

Roy Orbison, March 1967, Colston Hall, Bristol



powerful. His vocal range spanned multiple octaves, and matched the passion of his oration. I've seen him live, and he lived up to acclaimed notices that described his music as operatic. He indeed was the 'Caruso of Rock', and what made him so relatable was that his life story was punctuated by tragedy, and he sang right through it.

Roy was three-dimensional, and you walked out of his concerts feeling that you made a connection to him and to his message. When he sang "Crying" the tears came. When he sang "Pretty Woman" you snaked your arm around your significant other's waist, and embraced.

Roy is long gone, yet he is still touring. His current show features a holographic image of Roy that rises from nothing to full-blown Orbison glory. Wearing a colorful suit that went against his usual black garb, the technology that attempted to be Orbison was visually amazing, but

failed to deliver what was most compelling about Orbison. It was a two-dimensional depiction — a painting that moved and grooved to the music, and he looked like a clown.

I think that Roy would be appalled.

This is the trend. A new revenue stream where artistic license is in the hands of the money guys. When Jimi Hendrix died, the rights to his catalog transferred to his family, and they released every bit of studio noise and chatter that they could. With no regard to the quality of the music, they turned Hendrix into a logo. He became a brand that enabled his family to enrich themselves.

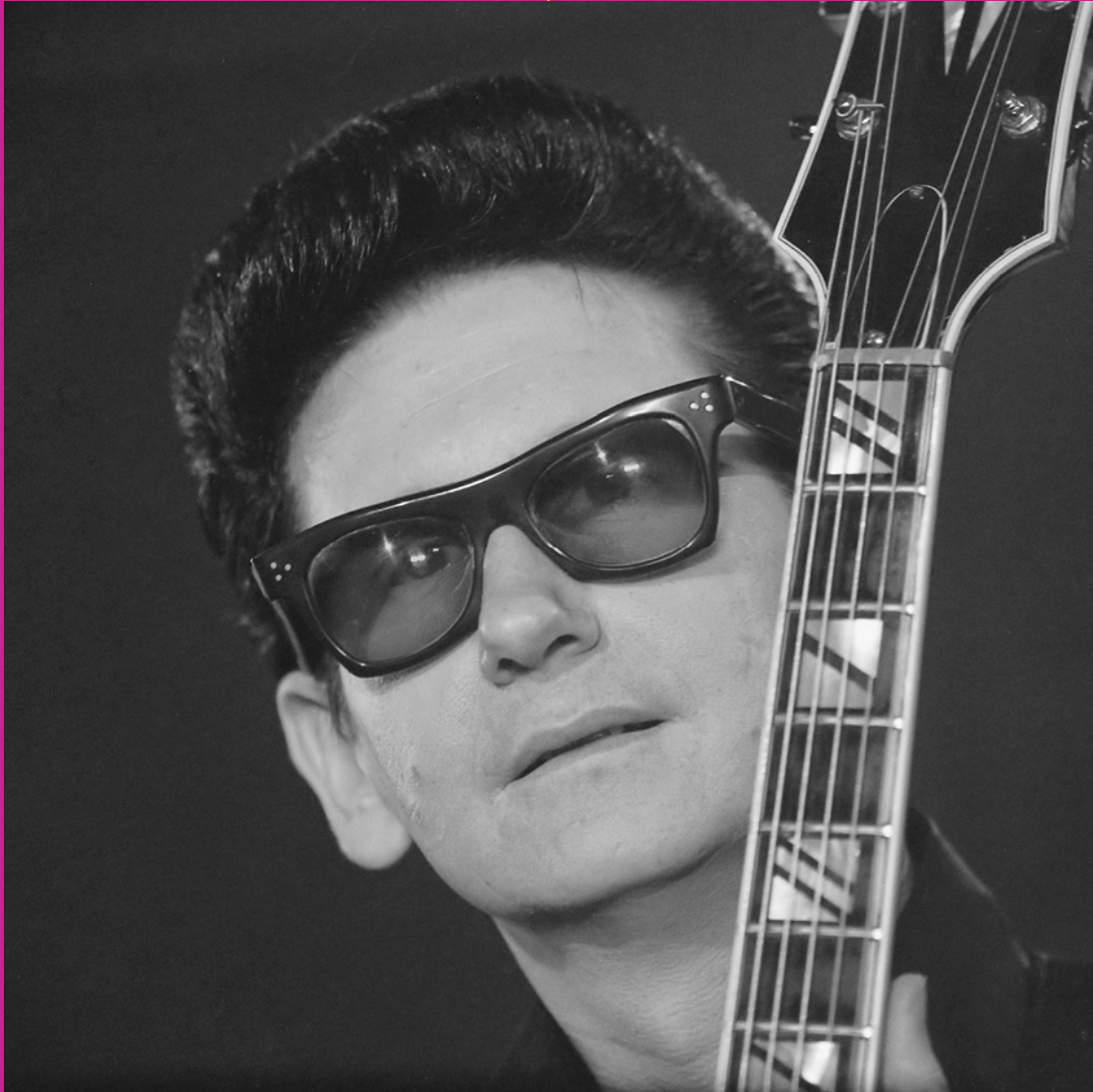
Tupac was also victim to this scheme. Magically appearing on stage at the 2012 Coachella Valley Music and Arts Festival, his likeness was projected onto a mylar screen (the technology had not advanced to



where it is today). Billie Holiday was resurrected, Michael Jackson made a holographic appearance at the Billboard Music Awards, and last year, Black Sabbath's Ronnie James Dio went on tour with Eyellusion.

The only thing is that Dio has been dead for about 8 years.

20 years ago, Jethro Tull's Ian Anderson mounted a law suit to have the domain jethrotull.com returned to



him after an Internet huckster held it hostage – along with sting.com, mickjagger.com, and other personality website URL's. Ian explained to me that he could either pay the ransom to have his name returned, or pay a lawyer to get it back. He won a decision that set a precedent enabling other celebrities, scientists and personalities to retain control of how their name is being used.

I wonder what he would think of this.

Transferring rights to property upon death is the right of every decedent to enrich his family, or bestow gifts of either property or cash – or both. The right to dig up your body, put a costume on it, and then animate and manipulate it for the further enrichment of your heirs is nothing short of heinous.



King No-one, Zach and Beth McCarthy

"Making music on the night of England's World Cup semi-final with Croatia is a bit of a hard call," suggests Gonzo's Alan Dearling

Here's a bit of a rant about **Zach Lount**. I'd gone to the Hemelvaart Bier Café specifically for his piano solo playing and singing. But the gig was relocated to the village hall next door, so punters with tickets for the music event spent much of the evening flitting between the Hemelvaart Bier Café bar with its TV showing the England-Croatia semi-final, and the music gig.

<https://www.facebook.com/KNOmusicUK/videos/1758271777600000/>

KNO= King No-One. Zach fronts them. An indie band on the up. They are getting huge audience responses across the UK. Loved by many thousands of young people. Here's their quick fire promo video:

<https://www.facebook.com/KNOmusicUK/videos/1695348760558969/>

alan dearling



Zach held the Hemelvaart craft ale audience pretty much spell-bound. That is no mean feat, straight after England's defeat to Croatia in the World Cup semi-final. Especially in a tiny Borders' village a few miles into Scotland, where the cries of 'Anyone but England', were still echoing in the bar. I very much enjoyed chatting with him about his solo and band's music. He's very articulate, and

we talked about the need to be different and offer a 'performance', a bit of showmanship. He said that with the band, you easily get into a rut. Indeed one of his songs is called 'Systematic' and Zach commented that performing solo for a while means that he can get away from the 'systematic production line' of having a big team of a dozen or more on the road moving between big venues. He's very recently performed in front of many



thousands of fans - many loudly singing along - at the Transmit festi in Glasgow. This is my video of Zach with his highly personal song, 'Toxic Love':

<https://vimeo.com/279813743?ref=fb-share&1>

And, here's my video of Zach performing 'Antichrist':

<https://vimeo.com/279820003?ref=fb-share&1>

Zach seems very different than your average 'Ed Sheeran Wannabee'. For example, this seems emotionally charged and really rather wonderful. It's been dubbed his 'Equality speech': <https://www.facebook.com/KNOmusicUK/videos/1711758995584612/>

Beth McCarthy

Beth opened the gig at the Hemelvaart Bier Café in Ayton, Berwickshire. Challengingly, she had to go on stage during the first half of the England footie match. Not exactly a fun experience. This is one of my photos of this confident young lady.

From her home in the city of York, at the age of 16, Beth appeared on series 3 of 'The Voice' on TV. She garnered hugs, praise and a shed-load of fans. She's pretty, funny and still young in 2018 – now about 21.

Here is her audition piece for The Voice: 'Sexy and I know it':

<https://www.bbc.co.uk/programmes/p01pkmvj>

Beth has a lovely mischievous personality. Impish. She is very much in the modern, Taylor Swift/Ed Sheeran singer-songwriter mould, but her future will depend on how individual her new music becomes. She's undoubtedly popular amongst the i-tune population. Here is her version of 'Streets of London' which featured in the US-made film starring Idris Elba: '100 Streets': <https://www.youtube.com/watch?v=jExHnSLZsk>

My video of Beth at the Hemelvaart. I think her song is called, 'Move Myself', featuring a very personal intro about intrusive older men. An intense, emotional singer:

<https://vimeo.com/279809738?ref=fb-share&1>

And here's her online video with another one of her own songs, 'Pretty Lies': <https://www.youtube.com/watch?v=ZBB-AhrK7g0>

If you get the opportunity, go and see these two talented young performers.





MORE MASTERPIECES from RICK WAKEMAN



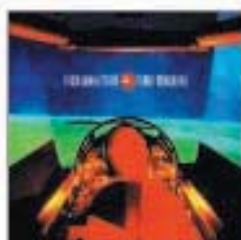
TWO SIDES OF YES

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



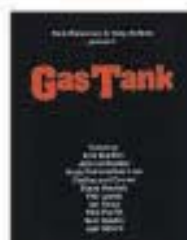
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2003DVD



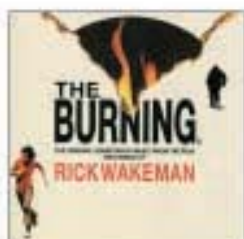
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



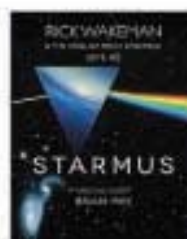
THE BURNING

The original Soundtrack album, back in print at last!
HFG2014CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

With Brian May and The English Rock Ensemble, DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2019CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005CD



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



KEV'S WORLD



DEAFENING OPERA
LET SILENCE FALL
INDEPENDENT

It is some five years since Deafening Opera released their second album, but finally they are back with their third. Even before putting it in the player I was impressed with the effort that had been put into the presentation, with all lyrics contained in the booklet. This is a concept album, but interestingly there is no explanation of that in the booklet, or in the press release, or on their website

as there is an expectation that the listener will work the story out for themselves. I don't know why it has taken so long for a follow-up, but it is good to see that the six-man line-up are the same as last time, and there is a continuity and tightness that only comes from a band that know each other well.

They have moved firmly into hard prog territory this time, keeping it tight but never really pushing into prog metal, although they do have their moments. Adrian Daleore has a good clean voice, and by often staying more baritone than many, it definitely provides a distinctive front sound to the band. They state that the sounds they are using are more modern now, and in many ways that is true, although I did feel that they probably have more in common with many of the 90's neo-prog acts than many of the others that around today, although Riverside continues to be an obvious influence. They are playing some gigs in the near future, and they need to get out and capitalise on this, as they have been taking too long between

KEV ROWLAND

albums to build a real momentum. The lack of reviews for this album on the web also shows how much they need to build their profile, which is a real shame as yet again they have produced a strong album, with some interesting ideas that has been well produced. It may not be essential, but it is certainly well worth investigating. www.deafening-opera.de



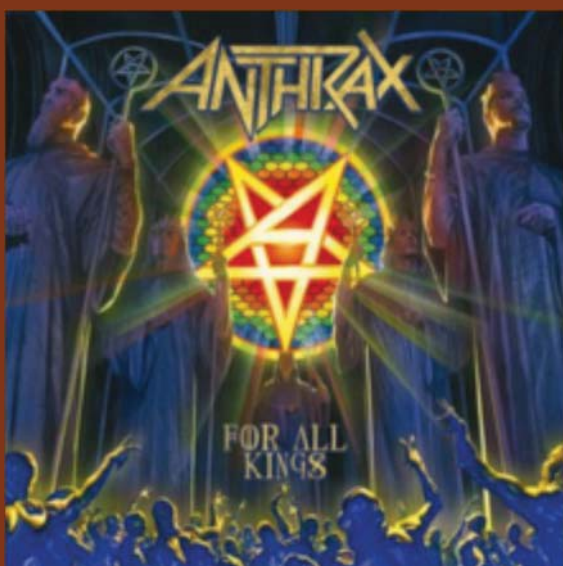
GODSTICKS
FACED WITH RAGE
KSCOPE

The latest album from welsh proggers Godsticks showed some changes in the band, as for the first time it sees them as a four-piece with drummer Tom Price, who replaces Steve Roberts (who had been in the band since 2010) and additional guitarist Gavin Bushell, which allows the band to be more aggressive and punchy than previously. They join Darran Charles (who also performed on The Pineapple Thief's 2016 hit album 'Your Wilderness' and is part of their live touring band) who provides vocals and guitar along with bassist Dan Nelson. Lyrically, 'Faced With Rage' explores the theme of people dealing with emotional

conflict in different scenarios, and who have a powerful desire to change their behaviour or situation.

These guys are very much in the modern field of progressive rock, taking influences from Tool, Porcupine Tree, System of a Down, Radiohead and the aforementioned The Pineapple Thief and Bruce Soord. Actually, unless they're careful they might even find themselves becoming beloved of the mainstream media as they are far more angular and indie rocky than one would normally think of with a prog act. With their approach and layering wall of sound there are also times when they come across as a more vibrant and energised Muse, and when listening to this I often find myself having closed my eyes and am just moving to the beat, not something one would normally expect from prog! I know I am late to the piece, as the album has already been out six months, but I am incredibly glad that I have finally heard it, as it is well worth investigating by anyone who has ever bemoaned that too many prog acts sound like Genesis.





ANTHRAX
FOR ALL KINGS
NUCLEAR BLAST RECORDS

Call me a traditionalist if you will, but for me Anthrax only really sounds like Anthrax when Joey Belladonna is at the front. Over the years they have had a few other singers, and he was totally MIA from 1992 – 2005, and again from 2007 – 2010, but this is where he belongs. Of course, it is hard to imagine the band without Frank Bello, Charlie Benante and Scott Ian and here they are, doing what they do best, providing one of the best platforms around. In January 2013, guitarist Rob Caggiano left the band to be replaced by Jon Donais of Shadows Fall, and this is his first album with the guys. In my mind Anthrax have never really been treated as equals within the Big 4, yet considering what they attempted to do within the genre, they should have gained far more kudos. While Megadeth are still my #1, it would then be Testament, followed very closely indeed by Anthrax with Slayer bringing up the rear (sorry, I can't even consider Metallica against these anymore, it has been so long since they released anything of note).

Is this a solid thrash album? No, not at all, but that is because they have again brought in many different styles. Listening to "Breathing Lightning" it is quite hard to realise that is ostensibly the same band that released 'Fistful Of Metal'. But, like all of us they have matured, and although it may not be frantic and over the top as it used to be, songs such as "Blood Eagle Wings" show that they have lost none of their power and passion. Donais is a fine guitarist, as anyone who knows his previous band will attest to, and he has slotted right in with the others to take on the guitar god mantle. Is it the best thing they have ever released? Well, no, but is it something that I had great fun playing? Oh yes indeed.

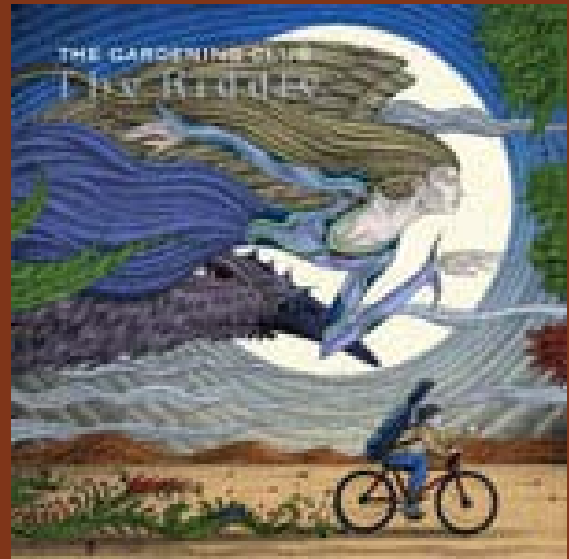


ANTHRAX
KINGS OF SCOTLAND
NUCLEAR BLAST RECORDS

I just know that there has to be a reason why the new Anthrax live album has a cover that has blatantly ripped off 'Rock 'n' Roll Over' by Kiss: I just don't know what it is, and Google has been incredibly unhelpful in that regard. What I do know is that on February 15th, 2017 at the

band's sold-out concert at Glasgow's historic venue the Barrowland Ballroom, the cameras were in place to capture the entire show, which has now been released both on CD and DVD. The show itself was divided into two parts, with the first part featuring songs that had been voted on pre-show by the band's fans. This includes the likes of "Madhouse", "Be All, End All", "Breathing Lightning" and "A.I.R." When the band returned, they then played the 1987 album 'Among The Living', performing all the classics including "Caught In A Mosh", "I Am The Law", "Indians", "Eflinikufesin (N.F.L.)" etc..

This is Anthrax in their home environment, on stage in front of a rabid following who strive to make themselves heard above the amplifiers. Anthrax may not have been playing New York but this seems very much like a home crowd to me, answering everything Joey asks them to do and in return the band play their hearts out. Four of the five guys treading the boards were there when 'Among The Living' had been released 30 years earlier, and they were showing no sign at all of slowing down. I only have the CD, but I can "see" Scott Ian stamping around the stage crunching out the riffs as only he can, while Joey has lost none of the power and range that has made him such a fan favourite and why the band keep getting him back. Anthrax live, does metal get any better than this?



**THE GARDENING CLUB
THE RIDDLE
INDEPENDENT**

One of the highlight reissues for me last year was 'The Gardening Club' by Martin Springett. It had been released in 1983, but last year was picked up and reissued by Gonzo Media, and I was fortunate enough to get a copy. I reviewed it at the beginning of 2018, and really thought that would be the end of it, as I knew that Martin had become a well-known and sought after artist. What I didn't realise was that in the intervening years he had kept recording and writing songs, and he read my review on one site and tracked me down through another and got in touch. The result is I am now listening to the new album, which is now by a band named after the original release. Martin Springett still provides all vocals plus acoustic guitar, and he is joined by Sean Drabbit, Wayne Kozak, James MacPherson and Norm MacPherson.

As one would expect, the CD itself is visually very appealing with wonderful artwork throughout the booklet, tray card and even the CD itself. It fits perfectly with the music as well, which still has strong elements of 'Breathless'



era Camel and Anthony Phillips (as did the earlier release), but here there are also strong elements of Roy Harper (particularly), Rog Patterson and the Strawbs. Nothing is rushed, and there is no feeling of constraint as the guys go where the music takes them, which is sometimes acoustic and sometimes electric, sometimes pastoral and at others more electric or driving. The result is yet another album that is full of melody and stylings that is more progressive in attitude than it is in sound. Although the version I have has been self-released, I am convinced that this will soon be picked up by a label which can provide the support it needs, as this needs to be heard by those who enjoy good music. There is a naivety within it that hearkens back to the Seventies, a fretless bass that provides warmth with the dexterity, acoustic stringed instruments that all strive to be heard while over the top are Harper-esque vocals that are so perfectly in keeping with it all. These are songs, real songs, not extended workouts and the album is a total delight throughout. The Gardening Club are already recording

new songs for their next release, yet this has only just come out. Martin is certainly making up for lost time.

<http://martinspringett.com/>



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

Now recognised as the leading online magazine of its type
Phenomena Magazine is a FREE magazine from
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.

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KK5.ORG

ALL BACK ISSUES
AVAILABLE TO
DOWNLOAD

NOW AVAILABLE IN RUSSIA
AUSTRALIA, CANADA, THE U.S.
& THROUGHOUT THE UNITED KINGDOM



FREE!



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

More online reactions to Hawkwind's latest album... or, continuing with our countryside ramble along some review pathways, and of course a stop-off at the village green for a warm beer, where we can watch some cricket.

WeAreCult gives the album a very favourable review, saying "an interesting experiment, some intriguing and enjoyable alternative versions of old songs, but not an essential artefact. Even the cover art (a jolly cartoon rendering of the band playing cricket in a bucolic middle-English setting) suggests that the intent wasn't entirely serious."

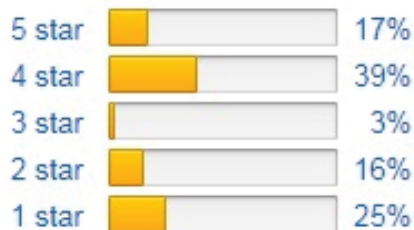
However, one Wordpress blog has given the album a severe panning, under the heading "Disaster Overtakes Starship Hawkwind". Even the album cover is regarded with incredulity by the "gobsmacked" reviewer. But there's an amusing one-liner in the review: "Some cool guitar from Brock manages to find its way past the wicket when Batt wasn't looking."

Perhaps it's appropriate that an embedded advert on the blog page is a clickbait item headed "Britons are Mad and Furious" - although I think

Customer reviews

★★★★☆ 36

3.1 out of 5 stars ▾



[See all 36 customer reviews >](#)

SPIRITS BURNING & MICHAEL MOORCOCK

An Alien Heat

An Alien Heat at the End of a Multiverse
re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

with Blue Öyster Cult family members Joe Bouchard,
Richie Castellano, & Donald "Buck Dharma" Roeser

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

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

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



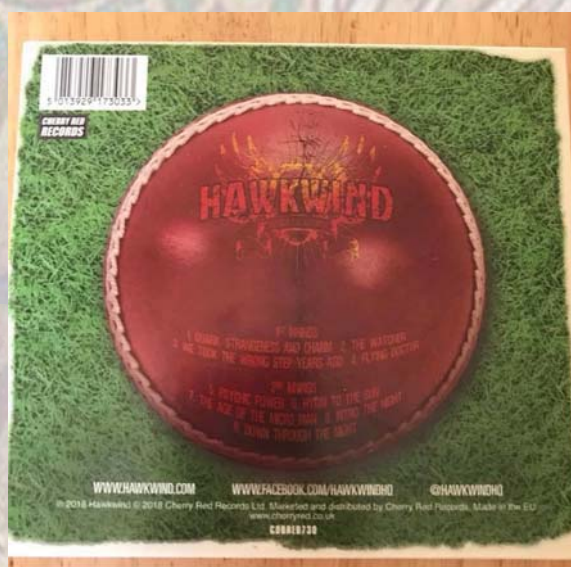
gonzomultimedia.co.uk
spiritsburning.com



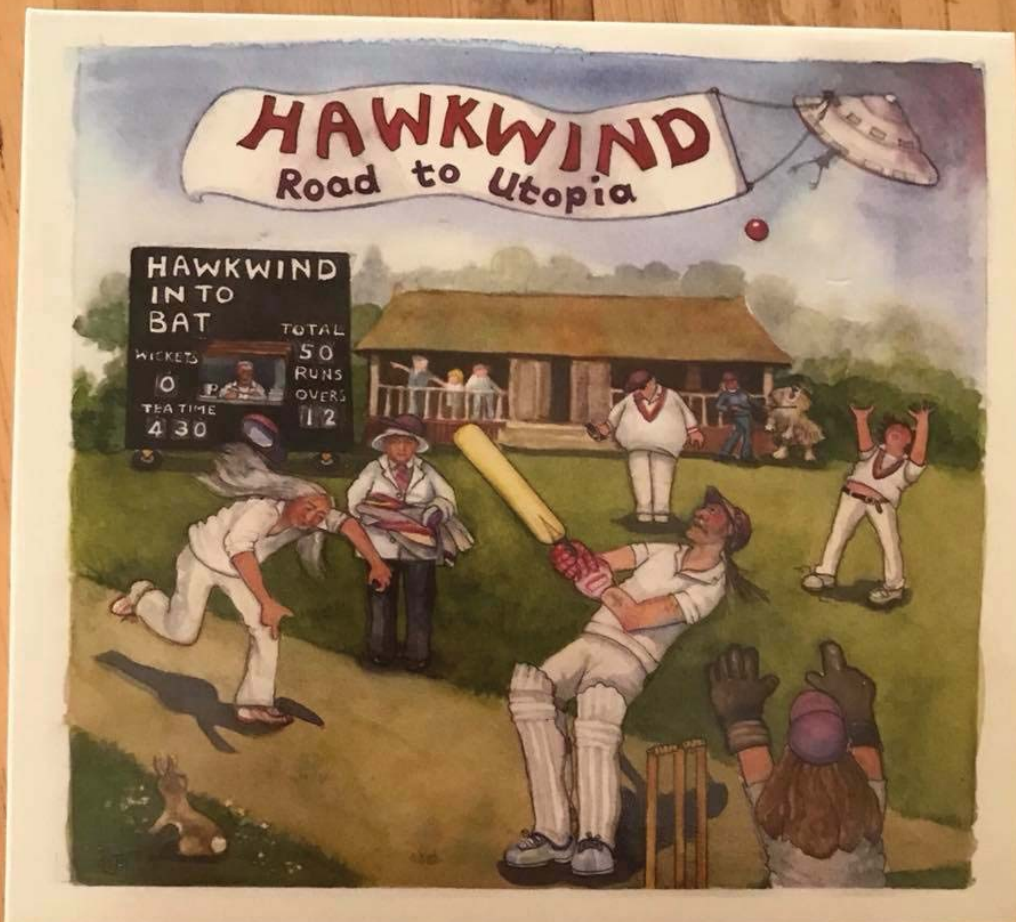
it's some currency 'story' that we're supposedly furious about, not Hawkwind's studio activities!

Review site RottenTomatoes gives "Road to Utopia" a 76% rating - but that RTU is a 1946 Bob Hope movie!

One comment, and I really can't remember where I read it, pointed out that the album cover depicts Brock as being in a sporting contest versus all the rest of the band. That possibly makes the album cover an allegory - a literary device where something is used to convey a broader message about a real-world issue. But I prefer the WeAreCult view that it's a jolly cartoon rendering of the band playing cricket.



Amazon has now



accumulated 36 reviews, and while 56% of people spring for 4 or 5 stars, 41% rate it 2 stars or one, possibly indicating the album's ambivalent or Marmite status.

One 4-star review says, "My first reaction was dislike, but maybe I was looking for something more like the Space Ritual." Well, yes, that must have been a damn big shock then! Another reviewer comments that "Road to Utopia actually begins by following the road to Mexico." Yep, nicely put. One two-star review bemoans the "systematic slaughter of Bob Calvert gems," and another reviewer rather wittily headlines his review "Not

too many potholes on the Road" - one pothole he spots is where Dave Brock adds a few spoken lines in Micro Man. "They are weirdly distopian and probably it's a relief he never went into politics," the reviewer says!

Some reviews mention the contrived political background and recent ructions on Facebook, and "those with an agenda" are referenced several times, once by use of that exact phrase, while the buzzword 'nazi' gets several look-ins on other reviews. Godwin's Law has been operating on full throttle recently. There's also some rather to-my-mind unwarranted attacks on Mr Dibs, and one particularly

Regarding Mr Dibs, many Hawkwind fans will know he was involved with the making of this album - or some of it, anyway - but then left the band at the end of August.

I must admit that I've mainly focussed on how Hawkwind fans have reacted, and haven't really considered things from the point of view of a Batt fan. Presumably there's more to Batt than the Wombles, but I've no idea really, and I'll leave it to others to investigate that angle.

A Dutch website called LordsOfMetal might have been expected, on the basis of their name, to dislike the album - but, surprisingly, no. "Road To Utopia happens to be one of the best Hawkwind albums of the past twenty years or so," they say. Commenting on "a more laid back Hawkwind" they conclude that this is an "easy to digest album with a few misses (a good Hawkwind tradition)" and that, for newcomers, the album could act as "a stepping stone into the universe called Hawkwind."

[illegible]

THE WATCHDOG

WE ARE LISTENING TO YOU YOU KNOW
WHEN DO YOU THINK YOU CAN GO HOME
IT'S A LITTLE EARLY FROM WHAT YOU WERE
THE LAST THING YOU WOULD FEEL IS PAIN
GIVE US A CHANCE TO DO THE RIGHT THING
GIVE US A CHANCE TO DO THE JEREMY THING
NOW OUR SERVICE IS BEING DISRUPTED
BECAUSE YOU CAN'T BE TRUSTED

A WORLD OF PROBLEM SOLVING IS YOUR
THINKING AND WE GUARANTEE YOU CAN BLAME
ADVANCE YOURS BECAUSE YOURS ARE
AND THERE'S NO AGENCY FOR YOU BUT WE
THIS IS THE CASE NOW
THAT IS THE END NOW...





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The

Diaries

I have sold eight whole copies of my album, *Coldharbour*, now, and whilst that may not seem very much, through the magic of Bandcamp, and the generosity of a couple of people who paid over the odds, I have made sixty quid so far, which is a very nice addition to my ongoing finances.

The thing which I find interesting, although not entirely surprising, is that – in miniature – the things that one does as a recognised artist in the music industry (not that I have ever been that), is what stimulates sales in my own little DIY corner of said industry. For example, the other week, Olivia and I wrote a brief bit of blurb and Olivia spent a diligent twenty minutes posting the aforementioned blurb, a link to the Bandcamp *Coldharbour* page, and a picture of me sat in my wheelchair looking mean, moody and magnificent, on various relevant Facebook groups, and within twenty four

hours I'd sold two more copies and was richer by about twelve quid.

Good, ere innit?

And so, the experiment continues, and I am going to do for myself what I have done so many times for other people, and go through the tracks, explaining – in brief – what each song is about.

I know that it should be self evident, but my ex-wife once told me that the reason that my songs had never gone beyond cult status was that I insisted on writing “in code” and that what I said didn't always mean what people thought it did.

Although everything seems perfectly straight forward to me, I suspect that I haven't changed in the intervening twenty five years, so let's have a bash and see what happens.

1 Imminent Wednesday

This is the oldest song on the record. As some of you have guessed (it's not particularly difficult, considering the fact that I sampled contemporary news reports about the incident on the record), this song was written on the afternoon of the 3rd July 1988, after the USS Vincennes shot down an Iranian commercial airliner with the loss of all 290 people on board.

That afternoon, I had been sitting with my four patients in the day room of a Community Hostel for people with severe learning difficulties. My incipient paranoia convinced me that this was going to be the beginning of World War III, but the four residents just sat there making stupid noises.



The title is courtesy of Paul Whitrow, and I have no idea what it means.

2. The Train is in the Station

Written now about then. My first wife and I were going through some really nasty times, ironically much nastier than the times which finally broke us up. And although I was convinced that World War III was just around the corner, the idea of going back to hearth and home, and the eternal conflict with Alison, was more than I could deal with at the time.

I decided to re-record Imminent Wednesday because it never had sounded the way I heard it in my head. It still doesn't, but it is much better than it was when I originally released it on *Outside the Asylum* [1990], but when I was re-recording it, I was suddenly thrown back emotionally to the horrible state I was in when I first wrote it, and so I decided to write this as a companion piece.

3. Bongo Furee

This is nothing more than a song of spite and bile about the wife of a friend of mine, who I never liked. Probably because he is now married to that dreadful woman, he is nowhere near as much of a friend as he once was, and every time we meet (which isn't very often these days), she grins malevolently at me.

Bongo Fury is, of course, a 1975 album by Captain Beefheart and Frank Zappa, and, for some reason known best to me at the time, which I completely forget, I decided to name this song

after a misspelled version of that album. The Pinky & Perky backing vocals came about whilst I was mucking about with a VST effect, called Clone Ensemble, and I liked it so much that I actually went out and bought the programme for something like twenty quid. I'm very pleased with this one, because – for once – it actually works the way that I heard it in my head.

4. Captain Interesting

No names, no packdrill, but earlier this year, one of my ex-managers died suddenly. We had ceased our professional relationship in late 1995 after I accused him – with some justification – of mismanaging my affairs quite badly. A year or so after our parting of ways, he was instrumental in the long, drawn out and unpleasant split between me and my first wife and as a result, I hated him with a vengeance.

But I was surprised when I found out about his death, that I actually missed him. For those of you who are completest, he is also name checked in *The Day we Buried Jane* on my 2013 album, *Man from Dystopia*.

5. The Idiot Shuffle

I think that it was Harold Wilson who said that a week is a long time in politics, and as the scandal, to which the opening lines of this song refers, took place three or four years ago, it is possible that very soon, nobody will remember the claims that ex-British Prime Minister David Cameron carried out a sexual act on the head of a dead pig.

But I thought it was funny, and this song basically describes what happened under the coalition government of David Cameron and Nick Clegg. I wrote it way back when, and had no idea how much worse it was all going to get.

6. Not a Hornpipe

This is an instrumental with a vaguely eighteenth century nautical feel about it. But, like the title says, it's not a hornpipe.

7. Yer Waltz

A few years ago, I was interviewing Danny from the American/Israeli group, *Marbin*. During our conversation, he spoke glowingly about an Argentinian composer called Astor Piazzolla, who died in 1992 at the age of seventy one. I'd never heard of this man, but always in the market for new experiences, I checked him out and became completely besotted with his music, particularly the way that he scored his compositions for bandoneon and clarinet. As I'm sure you will not be surprised to hear, I couldn't find a VST plugin to give me access to a bandoneon, but with a bit of messing about, I managed to adjust a concertina VST to make a pretty good fist of the job.

You can see Piazzolla's fingerprints all over this song, and instrumental breaks of several others, as I have never been one to keep my new influences to myself. The song itself is about what happened with several erstwhile colleagues who are no longer colleagues, and contribute to the general downbeat vibe of the record.

8 I Fucking LOVE You

As readers of this magazine will be aware, my wife is currently in the middle of a health scare. I wrote this song two or three days after her first hospital visit, when I discovered that I love her even more now than I ever have.

Amusingly, whilst I was recording the vocal, she came to tell me to stop screaming, and annoying the chickens out in the garden. I bet John and Yoko never had this problem during their primal scream period.

9. Nothing Really Matters Except You

I don't think anybody deserves a prize for guessing who this is written about. Of course, it is basically about my lovely wife, Corinna. But there are all sorts of other odds and sods put in because that is the way my mind works. Someone (I think it was Corinna, but I can't really be sure) once said that I had a 'grasshopper mind' and I don't think that anyone who knows me would even try to argue; this song is testament to my grasshopperfulness.

10. Cold Harbour

While I was recording the final bits and bobs for this record, I was reading the series of books by Joan Aiken for which she is most famous, and in one of the last of the books, the beleaguered protagonists find themselves in an ancient place of refuge built for, and maintained by, fugitives from 'justice' and other downtrodden members of the underclass. This place was called a 'cold harbour', and the concept immediately resonated with me.

There is a place in Bideford called Cold Harbour and, back during my misspent youth, I used to take drugs with a girl who lived there. Steve Harley once told me, many years ago, that the hardest part of making an album was choosing the title. At least as far as this one was concerned, I understand entirely what he meant. Usually my titles have been in place for a long time, but on this occasion, I only knew what I was going to call the album a few weeks before I released it, and I was increasingly worried that I was going to have to resort to the last refuge of anyone who doesn't know what they are going to call a record; just giving it my name. I felt then, and feel now, that that would have been one heck of a cop out.

11 Don't Care Anymore

Putting this record together was more of an emotional journey than usual for me; and some of you probably know what I'm talking about. Me and Lady Selene don't get on, and – at least, according to the traditional meaning of the phrase – I think that I can probably be called a 'lunatic'. When you add to the effects of the full moon some of the other shit that I have been going through recently, I think I can be forgiven for this resolutely downbeat ending to the album. Over the years, I have tried to portray the more negative aspects of my bipolar condition, and this is my latest attempt. When I had finished it, I sent it to a dear friend of mine and he told me that it was so negative and sad that he couldn't listen to it. I reckon, therefore, that I achieved my goal.

And finally, my friend and colleague, Richard Stellar, claims that if you play a part of this album backwards, you can hear me claiming that "I buried Trump!". I don't know about that, Richard, but we're all fucking supermen!

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

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

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



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

I settled back in my seat for the long flight home. However, I couldn't get comfortable. The upsets in my psyche were beginning to take their toll. It was the first time that I remember, on this flight between Perth and Hong Kong, that I started to hear ‘voices’. Being an imaginative child, I assumed that these voices – which never said more than a few words that were coherent, but were usually mumbling away in the background – were voices of ghosts, or aliens, or some other appropriately supernatural being from the pages of the books that I devoured so happily.

It wasn't for another thirty years before I realised that these were yet another symptom of my burgeoning mental illness. I'd always been a paranoid child, but during this flight, I was totally convinced that some disaster was awaiting us. Maybe the whole of Peak Mansions and everything in it (which, of course, included all my pets) had burned to a crisp. Maybe my beloved Ah Tim would have died, or one of her extended family (and remember that this was nearly a year before the Manson murders) had gone on a blood-fuelled killing spree. I continued to work myself up into an emotional frenzy, imagining more and more macabre and horrific scenarios happening to the people



Hong Kong 8 April 1980

and animals that I held dear, until I was sobbing loudly and shaking violently.

All I got in return was a cuff round the ear and a lecture on how I should be a “young gentleman” like my younger brother, and stop letting my family down.

Of course, when we finally got back to Peak Mansions later that day, everyone – animal and human – was perfectly well. Nothing untoward had happened. There had been no bloodbaths or Communist invasions, and – thankfully – it was as if our six weeks away had never happened. And it was only a matter of days before I settled, more or less happily, back into my normal routine. But things were never the same again.

It is only with the benefit of hindsight that I realise how drastically those six weeks travelling around the southern hemisphere have changed me. Like most small children, I had always assumed that what my parents said was gospel, and that any time that I was reprimanded or punished, it was automatically my fault. But the chinks in that

particularly armour plated truism were beginning to show, and not only did the summer of 1968 give me my first real experience of the mental illness which was to plague me for the rest of my life, but I was to realise for the first time that my parents were not always right.

But I do not want anyone, not even myself, to think that it is the memories of these horrific emotional events which are what I have kept with me from that summer, half a century ago. Far from it. The things that I remember most are the animals, the land and seascapes. The gloriously solipsistic feeling of being alone on the deck of a boat with a 360 degree horizon, cleanly devoid of any land. The sight of my first (and, to date, only) platypus, and the way that I had interacted with so many gloriously antipodean creatures, such as shingleback skinks, and the desolate beauty of the Nullabor plain. It is these things which remain with me still, and which are the most important memories – for me – of that glorious summer.

But when I went back to school a week or so

later, everything had changed. The teaching system was still as intractable as ever, and – without really knowing how or why I was doing it – I became more disruptive and angry, and as a result, I was punished

regularly both there and at home.

Then, a few weeks later, disaster struck. Although my paranoid premonitions on the flight back to Hong Kong were nothing more



than my psychotic imagination in full bloom, a much loved member of the family was to disappear suddenly, and forever.

I still remember the day vividly. There had been another outbreak of cholera in the colony. These things happen with monotonous regularity, and each time, all the Europeans (I don't know about the indigenous people, but I suspect not) were inoculated against the disease. I had a deathly fear of injections. I don't like them even now, but back then, they completely terrified me. However, my mother took my brother and I into town, to the family surgery so we could be inoculated.

The only upside for me with this was the fact that it meant that I had an afternoon off school. Richard had started at Peak School that term, but being only five years old, he only went to school in the mornings, and so this didn't affect him. But, despite the terrifying thought of having a needle stuck into my arm without a by-your-leave, I was rejoicing in the fact that I wouldn't have to return to school that day. I walked home and, finding myself with half an hour to spare, I went around (with my imaginary zoo keeper hat on) and checked on the wellbeing of all of my animals. William the mynah bird was in his wickerwork cage in the conservatory, next to my big fish tank. And, I don't think I'm being too anthropomorphic to say that he showed every sign of being pleased to see me. Elsewhere in my menagerie, various fish and creepy crawlies did their own inimitable thing, and I noted with pleasure that the red ramshorn snails in one of my smaller fishtanks had obviously been getting on with the job that mother nature intended, because there were gelatinous masses of eggs scattered haphazardly across the glass.

I went outside into the back yard and there, in his favourite place on the outside windowsill of Richard's and my bedroom was Augustus the cat, sunning himself with a regal air. I went up to him and scratched him behind the ears, and he made little brprring sounds of appreciation. My mother called me back into

the apartment, and we left for the dolorous visit to the Doctor. And I never saw Augustus again.

When we came back, he wasn't there, but this was nothing unusual; he often disappeared for hours at a time, although it was unusual – but not unheard of – for him to be away overnight. But, by the time I got back from school the following afternoon and he was still not there, my mother and I, and even my father, who had been very fond of the animal, began to worry.

Over the next few days, we searched the countryside on the hill behind Peak Mansions, but to no avail. A few days after, Mrs Morley-John, the wife of Hong Kong's Lord Chief Justice, told me that she had seen a dead cat on the big flat roof of one of the garage blocks at the back of the art deco apartment block. I was on the way to school, and so couldn't do anything about it, but I asked her to tell my mother. When I came home, the corpse had vanished, but my mother reassured me that it had not been Augustus, but suggested that whoever the cat had been, there were two puncture marks about half an inch apart on the front leg. But, she reiterated, it was certainly was *not* Augustus.

I had more than a sneaking suspicion – though I didn't realise at the time – that, for the best possible motive, my mother was lying to me.

I think that Augustus had been carrying out his regular explorations of the hillside, and had come off worst in an encounter with a Chinese cobra.

For the next three years, until we finally left the colony in early 1971, I held out hope that – like the sagacious Siamese cat in Walt Disney's 1963 movie, *The Incredible Journey*, which had been one of my favourite films – Augustus would return home. But, not for the first time, Hollywood lied to me, and a much loved member of our household was gone for good.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE GARDENING CLUB



CIRCLING



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with 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!!!"

LET ME NOT TO THE MARRIAGE OF DARK- NESS & LIGHT ADMIT IMPEDIMENT

THEY HAVE BEEN TOGETHER LIKE DARK SPACE & DARK MATTER

They eloped Pre-Big Bang, Pre-Steady State

Pre-Chaos Theory, Pre-Heisenberg & Heraclitus

Pre-Sound, Pre-Word, Pre-Meaning, Pre-Us (as humans, Beaming!

Some Solar Powered Left brained Roman Centurion Washington Marches

Others Moon Maidens, Artemis, Diana, Hecate, Selene

Both live in the Pantheon of our (Astral) bodies

Both will be Lovers for All Ages-always/around Light-Shadows

Always, in all Dark Ages/Darkest of Ink Night Times-Stars!

There is Light in your eyes-and a blackdrop behind them

Movies rely upon this Illusion-Projecting Colors to distract us

Wide-Screen and IMAX-wider than Texas horizons

Darkness and Light/Day and Night/revolve like planets in Deep Dark
Space

Punctuated by Brightnesses!

!

Yer Gonzo Bookshelf

As I am sure that regular readers of this magazine are perfectly aware, I spent my childhood living in Hong Kong, which was then the largest jewel in an Imperial crown that was rapidly losing its lustre. All the way through my childhood, my mother had encouraged my nascent love for books, but not unsurprisingly, most of the way through my childhood my literary tastes were shaped, if not dictated, by the books which my mother, my godmother and other relatives, bought my for Christmas and birthday presents.

My school had a small library, of course, but although I was an avid user of it, I cannot remember discovering anything new from it. Every Thursday throughout my childhood, my mother would go into town, play tennis and drink coffee with her friends at the Ladies Recreation Club, a stalwart bastion of Memsahibness which still exists today, and afterwards would go to the public library in Victoria

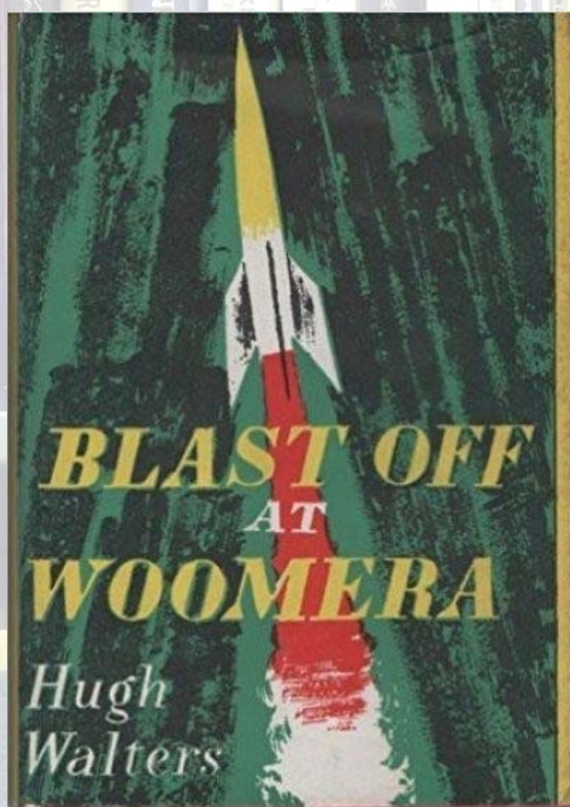


City, where she would get thrillers for my father, Regency romances for herself and suitable reading matter for my young brother and me. From about the age of nine or ten, however, I started to go down there by myself, and – as a result – my choice of reading matter expanded mightily.

Towards the end of the 1960s, I discovered science fiction, and one of my favourite authors in, what was to me, at least, a newly minted genre, was a bloke called Hugh Walters.

Hugh Walters wasn't actually called Hugh Walters. He had been born Walter Hughes, was educated at Dudley Grammar School, and lived most of his life in a town called Bilston, a suburb of Wolverhampton, which I've only ever visited once – a few years ago - when, together with my wife and mother-in-law and my elder step-daughter and her husband, I went to see Jefferson Starship, supported by Gonzo's very own Liz Lenten. But back in the 1930s, 40s and 50s, it was the home of a furniture store called Walter Hughes Ltd., and a company building bedsteads.

Both were owned by Walter Hughes, who was also a member of the British Interplanetary Society and British Astronomical Association, and became president of Bilston Rotary Club, and High Chief Ranger of the Ancient Order of Foresters. He was also a member of Bilston Tennis Club, was elected a member of Bilston Borough Council and in due course was appointed a magistrate. Some time in the mid-1950s, Hughes was called to give a lecture at the Rotary Club. He spoke on space and astronomy, and soon was asked to speak on the same subject at a local library during a Science Fiction Week. He prepared for this event



by reading a wide range of science fiction books, and was far impressed, feeling that he could do better. He juggled his surname and Christian name around, and at the age of forty seven, wrote his first book under the pseudonym of Hugh Walters, later saying:

“As I was also a magistrate and a local councillor, I felt [that writing science fiction] left me open to ridicule. People tend to treat science fiction as a bit of a joke, so I juggled with my name and came up with Hugh Walters.”

As a rapidly maturing child, I enjoyed his books massively, and over the intervening years I’ve managed to find two or three of them in second hand shops. However, they were all out of print by the early eighties, and some now fetch extraordinarily high prices in the second hand book market.

I have wanted to read them all again for

many years, and was therefore very happy to discover a website which contains e-book versions of all but the final book which was published in 1979, and its follow up, *The Glass Men*, which remains unpublished.

I am not going to look too closely at the legalities of these books, as I suspect that they are dodgy as hell. But, Walters has been dead for a quarter of a century and his publishers – Faber and Faber – in their wisdom, have decided that the idyllic English and Australian society described in the books is not in tune with current tastes, and has thus resisted any temptation to re-publish them.

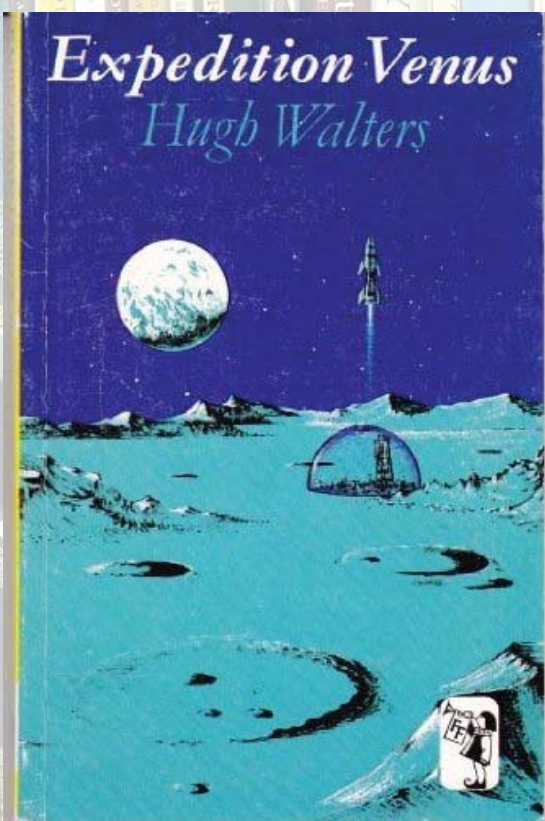
Something that I have noticed across the British mass media over the past decade, is that there seems to be a movement to re-define the 1950s as some sort of British golden age. In actual fact, the decade saw political unrest, deadly smogs in London, rationing, and the ignominious collapse of the British Empire in the wake of the Suez crisis. But, TV producers appear to see the whole thing very differently. Within the last year or so, several TV shows have taken books which were set much earlier in the 20th Century, and rebranded them into this (mostly imaginary) golden decade, and this is actually something that I find quite interesting.

These books, the first of which were set when they were written, in the late 1950s and early 1960s, depict a Britain who was still a world power and, furthermore, which was the leading advocates for the Space Race. The young man who is the main hero of the books, Chris Godfrey, was the first human in space, the first man to orbit the moon, and – in the third book – the first person to walk on the moon. As we all know, in what it is laughably called ‘real life’, the Space Race actually put a man on the moon ten years after Hugh Walters, and then only as a face-saving

device by the United States, after their late (and unreasonably sanctified) President Kennedy had announced that they were going to “put a man on the moon before the end of the decade”. That was fifty years ago, and we are only now beginning to pick up the reins of space exploration once again.

However, in the Chris Godfrey Mythos, the first landing on the moon was followed a few years later, by the first permanent base, and expeditions to other planets in the Solar System.

It was volume five in the series, *Expedition Venus*, which was – and is – my favourite. Beautifully macabre, it tells the story of how an unmanned space probe to the planet picked up an unwanted spore, which, when inadvertently let loose on the unsuspecting green hills of Earth, produced a grey mold of plague like

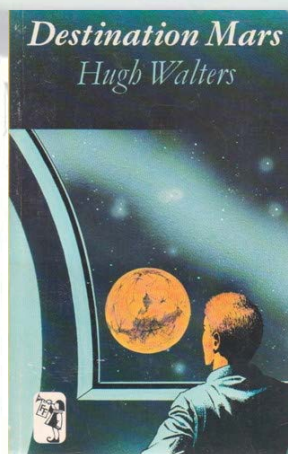


proportions, which threatened to wipe out all life on our planet.

It is the job of Chris Godfrey, his three regular companions, and a one-off guest appearance by a French biologist named Pierre, to travel to Venus – which, at the time, a few people still believed could be eminently suitable to encouraging life, rather than a stupidly hot wasteland desiccated by greenhouse gases - in search of an antidote. Yes, of course they find one. It is the minutiae of how these oddly likeable heroes, and their support staff back on Earth, solve the complex problems that the universe throws at them, and the (both to the nine year old and fifty nine year old me) cogent and technically believable account of the equipment they utilised in their tasks, and how it works, that makes these books so entertaining.

I am currently very near to the end of books that I read so many years ago, and will – by the time you read this – be negotiating my way through the books that he wrote during the last decade of his life. If they are even half as good as his earlier books, then I have a veritable treat ahead of me.

I will reporting back on the subject, so watch this space. And I truly recommend these beautifully written vignettes of a long-vanished era very highly indeed.





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](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

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Club foot

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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



Last Sunday night I sat down to watch the first episode of the new series of Doctor Who. I have been watching the show intermittently for the past fifty two years, and have been mildly interested in the media furore surrounding the decision to make the new Doctor a woman.

This is going to mightily annoy dear Richard, and quite possibly some other people I won't mention, but I really enjoyed the first episode of the new Doctor Who last night. It was cinematically gorgeous and Jodie Wassname was excellent. But it has to be said that I was never one of the people who had apoplexy over the thought that the latest Doctor might be a woman. After all the Doctor has two hearts; why shouldn't they have two x-chromosomes?

I still want someone who knows about marketing to come on board with the CFZ. I have the financial acumen of a small newt and find finance really rather vulgar, so would be incredibly happy if someone else came on board to do it. There may also be room for someone else to work on OTT as a Production Assistant if anyone is interested. I would very much



like to become the acceptable face of alternative capitalism, if only so I can send rude and threatening letters to myself, so please get in touch.

Corinna is still largely pain free, and being pretty damn magnificent. Thank you to all of you who keep on praying for us. 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 torrent of positive vibes is a truly wonderful and humbling experience.

Slainte

Jon

A photograph of a person with long dark hair sitting at a desk, holding a small orange kitten. The desk is cluttered with various items, including a computer monitor, a keyboard, a mouse, and a cup. The person is wearing a brown shirt. The background shows a room with a bookshelf and other items.

THE BEST LAID PLANS

GET NAKED!

...with the Pink Fairies

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

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HIST455CD/DVD



**STANDARD
DOUBLE CD/DVD**
*Limited edition, with extra live
promotional and interview footage



Also available from the **Pink Fairies** and friends:



PINK FAIRIES
Chinese Cowboys
Live 1987
HIST34HCD



PINK FAIRIES
Mandies and
Mescaline...
HIST375CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST61HCD



ANDY COLQUHOUN
Pick up the Phone
Americal
HIST64HCD



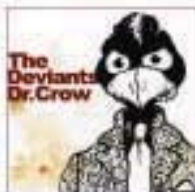
ANDY COLQUHOUN
String Theory
HIST65HCD/DVD



WARSAW PAKT PUNK
Warsaw Pakt
HIST94CD/DVD



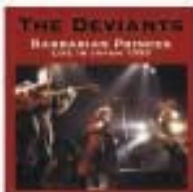
**NICK FARRIN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST19HCD



THE DEVIANTS
Dr.Crow
HIST18HCD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST60HCD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST17HCD

**GONZO
MULTIMEDIA**

All titles are available at: www.gonzomultimedia.co.uk
Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>

