

GONZO

We hit the street
with **Extinction**
Rebellion, Alan goes
to the **Edinburgh**
Blues and Rock Festival
featuring **Ten Years**
After, Mad Iccy goes to
see **Suggs**, John waxes
lyrical on **Larry**
Carlton and **Space**
Shifters, Carl and
Geordie critique the
new **Hallowe'en** movie,
Job writes about
Wreckless Eric, Rob goes
to see **Nick Mason's**
Saucerful of Secrets, and
Alan goes to an
exhibition showcasing **the**
history of Scottish pop
music. And there is **more**
besides...



you say you want a

REVOLUTION

ISSN 2516-1946



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this increasingly misnamed weekly magazine. Misnamed? Well, as regular readers will know, at the moment the magazine is coming out fortnightly because my dear wife and helpmeet, Corinna, is seriously ill. Hopefully, this will all be resolved relatively soon and

we can go back to our normal weekly schedule, but in the meantime the best we can manage is putting it out every two weeks.

Please forgive us for this, but it is just the way that the cookie crumbles.

For the last six years, ever since I started this magazine, I have been writing that – in the words of the old Chinese proverb/curse/whatever – we appear to be living in “interesting times”. Well, my friends, they are never more interesting than they are at the moment!

The opening track of Bob Dylan’s album, *Blood on the Tracks*, includes a stanza which reads:

*“I lived with them on Montague Street
In a basement down the stairs
There was music in the cafès at night
And revolution in the air”*

It’s been a long time since I went to a cafe, and so I have no idea if there is music there at night, but there is certainly



It's been a long time since I went to a cafe,
and so I have no idea if there is music there at
night, but there is certainly "revolution in the
air".

"revolution in the air".

Last year was – for many of us – defined
by the events in Liverpool and London,
which took place as a result of the return
to the public stage of Messers
Drummond and Cauty, aka The Justified
Ancients of Mu Mu.

Various people hypothesised that these
events, and those that were set into
action by them, would have a significant
effect on the noosphere of the United
Kingdom and quite possibly further
afield. These ripples in the ocean of
ideaspace would most likely have huge
repercussions, but none of us were
privileged to know what these
repercussions were actually going to be.

For those of you not in the know, there
are two precursors to this idea. The first
is literary, the second may be less so. In
his meticulously researched graphic
novel, *From Hell*, Alan Moore implies
that one of the direct results of 'Jack the
Ripper Murders' was the conception of
none other than Adolf Hitler. It could, I
think, equally be said that the result was
the conception of my grandfather, who
was born only a few months earlier in the
August of 1888, with the mystical
birthdate (all the eights, he used to say)
of August 8th. I'm not going to explain

Moore's theory about Hitler's birth any
more. I would just suggest you go out
and buy the book.

However, in his remarkable biography of
The KLF, John Higgs - who is
undoubtedly one of the most interesting
British authors to come around for a long
time - suggested that the infamous
occasion which took place on the 23rd
August 1994, the day after my thirty fifth
birthday (yes, I am aware of the
numerological significance of that) when
the aforementioned Messers Drummond
and Cauty burned one million pounds
sterling in a disused boat house on the
Scottish island of Jura, was – in a similar
way – responsible for the financial crash,
which has done so much to define the
twenty first century so far.

Of course, this might be a mixture of
whimsy and discordian psychobabble, but
they are both interesting concepts.

And so, the idea that a series of large
scale magickal events taking place in 'the
pool of life' and later in the nation's
capital, could have interesting
repercussions upon the world stage, is
something which I am reasonably willing
to countenance.

And within the last month or so, a lot of

اللجنة لهم إذا كانوا لا تأخذ نكتة



things have changed.

I wrote a few weeks ago about my admiration for the brave young women across the globe who are spearheading a new wave of climate change activism, but over the last few weeks, I have seen their initial message spread far and wide. I am not going to try to give a definitive account of all the activism that is going down across the world, but – rather – I am cherry-picking a few incidents, eddies in the stream of my reality tunnel, if you will, which I feel are particularly noteworthy.

Last Wednesday was All Hallow's Eve,

the old Celtic festival of Samhain, and more than a thousand people from the newly formed Extinction Rebellion Activist group invaded Parliament Square, in London, and caused as much disruption as possible. Fifteen people were arrested, including veteran environmentalist and *Guardian* columnist, George Monbiot. What is perhaps the most shocking is that this movement has been backed by almost a hundred senior academics, including Rowan Williams, the former Archbishop of Canterbury.

The mission statement of the movement



reads:

“We are facing an unprecedented global emergency. Our children and our nation face grave risk.

The planet is in ecological crisis. We are in the midst of the sixth mass extinction event this planet has experienced. Scientists believe we may have entered a period of abrupt climate breakdown.

The earth’s atmosphere is already over 1°C warmer than pre-industrial levels. The chances of staying below the 2°C warming agreed upon in the Paris agreement are tiny. Recent projections show we are on course for 3 degrees of warming and potentially much higher.

Children alive today in the UK will face unimaginable horrors as a result of floods, wildfires, extreme weather, crop failures and the inevitable breakdown of society, when the pressures are so great.

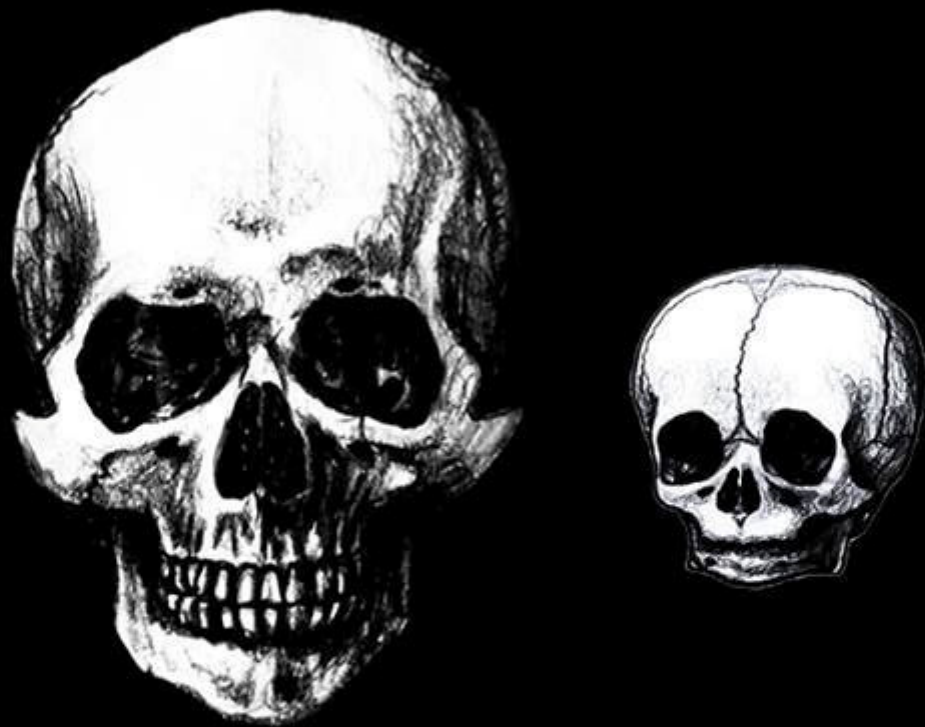
We are unprepared for the danger our future holds.

The time for denial is over – we know the truth about climate change and we know the truth about current biological annihilation. It’s time to act like this truth is real.

What does living with this truth call on us to do? Will you die knowing you did all you were able to?”

One of the speakers at the event was another of the young women activists who are becoming so important in this movement. Fifteen year old Greta Thunberg has become notorious for leading an illegal strike in Sweden, whereby she and her followers are refusing to go to school on Fridays, and instead ticketing the Swedish Parliament building in central Stockholm, handing out leaflets that declare: “I am doing this because you adults are shitting on my

CLIMATE CHANGE =



HUMAN EXTINCTION



future". In a speech the other day, she said something which I find particularly poignant. She said something to the effect of that she may be autistic, but that it is the people responsible for destroying the planet who are the insane ones.

And this resonated with me to an extraordinary degree.

Over the years, I have never made a secret of my own mental health issues, and I have always seen myself as some sort of an activist for people who, once upon a time, would have been described as 'mad'. But, in recent years I have begun to realise that people with mental health issues, like myself, do actually have a unique perspective on the universe, and I have even begun to wonder whether mental health issues are not an abnormality which needs to be 'cured', but a necessary social minority, which has to be there in order to ensure that the consensus reality of society continues.

The Extinction Rebellion movement has not just attracted Greta Thunberg and George Monbiot, but also such unlikely bedfellows as Caroline Lucas, Britain's only Green party MP, and veteran street fighter, Ian Bone of Class War.

The movement has promised a whole series of events of civil disobedience across the UK, and elsewhere, starting in a week or so's time. They have organised a series of seminars to prepare people for what is ahead. These are both online and physically at different locations across the UK.

Whether these people turn out to be a veritable new order, or whether they turn out to be a storm in a teacup, remains to be seen. But I, for one, am very interested to see what happens.

Enjoy this issue.
Hare bol,
Jon



The Justified Ancients of Mu Mu, Alan Moore, The KLF, John Higgs, Greta Thunberg, By the Sea exhibition, Tony Klenger, Bart Lancia, Rock and Roll Hall of Fame, Sharon Osbourne, Ozzy Osbourne, Elton John, Aretha Franklin, Nick Mason's Saucerful of Secrets, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Beverly McClellan, Enrico de Jesus Puno, Jimmy Farrar, Theodore Jones, Frederick Segrest, Fred Hess, Todd Schofield, Cornelius "Sonny" Fortune, Melvin Ragin, Tony Joe White, Hardy Fox, Baba Oje, Mikhail, Roman Grinev, Joshua M. Fauver, Mark Steed Fosson, Roy Anthony Hargrove, Glenn Schwartz, Dave Rowland, Tom Diaz, Tama Renata, Hugh Alexander McDowell, The Fall, Tony Palmer, The Chad Mitchell Trio, Deviants IXVI, Mick Farren, Alan Dearing, Edinburgh Blues 'N' Rock Festival 2018, The Rising Souls, The Jensen Interceptors, Charlotte Marshall and the 45s, Dana Fuchs, Ten Years After, John Brodie-Good, Larry Carlton, The Hayward Gallery, Space Shifters exhibition, Icarus "Mad Icky" Ruoff, Suggs, 'Rip it Up' - The Story of Scottish Pop, Kev Rowland, Light the Torch, Michael Moss Accidental Orchestra, Medmoriam, Michael Schenkerfest, Ministry, No Hot Ashes, Nonsun, Carl Marshall, Geordie Jackson, Halloween 2018, Mr Biffo, Chris Stone, Hawkwind, Jonathan Downes, The Coldharbour Diaries, Zen and Xenophobia, The Wild Colonial Boy, Martin Springett, Eric Goulden, The Wreckless Eric Manual

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM

By the Sea

Art inspired by Lincolnshire's Coast, its past, present and future

Admission Free
www.bit.ly/BellBytheSea



The Exhibition

North Sea Observatory
Chapel Point, Lincolnshire PE24 5XA



Open 10 am to 4 pm Thursday 15th till Sunday 25th November 2018



...and there's a rather nice Café

Lincolnshire Time and Tide Bell Community Interest Company

Lincolnshire Time and Tide Bell Newsletter November 2018

This is your invitation to the Preview of By the Sea, our next art exhibition at the North Sea Observatory, Chapel St. Leonards.

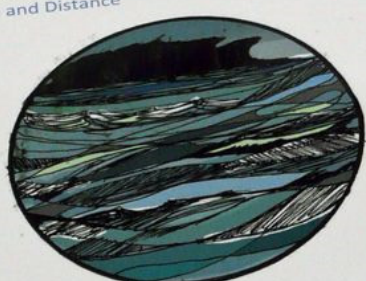
Wednesday 14th November 6 till 8 pm

The Seascap Café will be open for light snacks so come a bit early and indulge yourself. There may be cake.

Featuring over 80 artworks from about

By the Sea
Art Exploring the Lincolnshire Coast through Time and Distance

By the Sea
Art Exploring the Lincolnshire Coast through Time and Distance



Lincolnshire Time and Tide Bell CIC
A Continuing Arts Programme facing Lincolnshire's Coast.
By the Sea is an art project whose objective is to raise awareness of the natural Lincolnshire coastal landscape.



Compiled and edited by Biff Vernon
Published by Lincolnshire Time and Tide Bell Community Interest Company.



978-1-9164465-1-9
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Lincolnshire Time and Tide Bell CIC 2018
75



"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

30 Lincolnshire artists, the exhibition takes a contemporary look at the coastal landscape with references to both its past and future in a changing global environment.

We have published an accompanying book, appropriately titled 'By the Sea'. Its 76 pages include some 80 colour images and text about the coast and about the art. You can buy a copy at the exhibition or order one by post for £5. More information about the exhibition and how to get the book at <http://transitiontownlouth.org.uk/bell3.html>

Please help spread the word about the exhibition. By the Sea is open to the public from Thursday 15th to Sunday 25th November each day from 10 am to 4 pm. Admission is free. We again have an amazing variety of art of great merit, all contributing to the appreciation and understanding of the coastal environment. I've attached our eye-catching and provocative poster. If you could print it out and display it that would be great. Or just pass it on through your social media.

If you haven't yet visited the North Sea Observatory then here is your excuse. And never mind the art, the Seascape Café is a great place for a decent lunch or just a snack; is there a café anywhere in Britain with a better view?

In other news, Great News.... Marcus Vergette, the Time and Tide Bell sculptor, and Peter Gingold, our national coordinator have had a fantastic success, winning an award of over half a million pounds from the Big Lottery Fund to develop the Time and Tide Bell project all around Britain. With this funding we will be able to pay for 12 or perhaps 15 bells altogether and run a whole lot of associated activities over the next few years, putting the project on a whole new level of public awareness and appreciation.

And what of the Lincolnshire Time and Tide Bell? Unfortunately, despite some heroic work by people employed in the various agencies, it got snagged in a web of red tape between the Planning Authority, ELDC, The Crown Estates, Natural England, The Environment



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'](#)

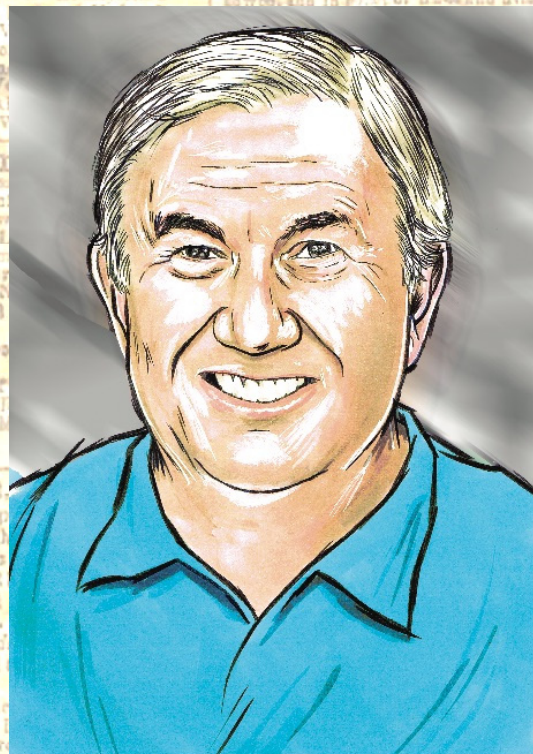
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

“rain is acid...
sex is death....”

Hunter S. Thompson

Agency and a couple of oil companies so we ran out of time before winter weather sets in. Fingers crossed for a launch around Easter 2019 at North End Mablethorpe. Meanwhile Morecambe have beaten us to it; some of us are going over there to help install a Time and Tide Bell on the old Stone Jetty at Morecambe on the 27th of November.

Cheers
Biff



THE MAN WHO GOT CARTER:

Tony Klinger writes:

Here's a really fun interview between James Whale of TalkRadio and me charting about my documentary feature “The Man Who Got Carter” about my father, film producer Michael Klinger, which premieres tomorrow at Romford's Premiere Cinema.

It is on our homepage
www.tonydklinger.com

The Gospel According to *BART*

My favourite roving reporter has sent me news that the Rock and Roll Hall of Fame have announced the nominees for induction into the 2019 Rock Hall class.

Def Leppard, Devo, Janet Jackson, John Prine, Kraftwerk, LL Cool J, MC5, Radiohead, Rage Against the Machine, Roxy Music, Stevie Nicks, the Cure, Todd Rundgren, Rufus & Chaka Kahn and the Zombies are all potentially up for induction at the March 29, 2019, ceremony in Brooklyn, NY, at Barclays Center.

This group of nominees finds us looking at more than a few familiar faces, as nine of the 15 artists have been nominated before. Hip-hop megastar LL Cool J and electronic pioneers Kraftwerk have been nominated four times before each, and influential U.K. rockers the Zombies have seen three previous nominations.

[https://www.billboard.com/articles/columns/rock/8478809/rock-roll-hall-of-fame-2019-nominees?](https://www.billboard.com/articles/columns/rock/8478809/rock-roll-hall-of-fame-2019-nominees?fbclid=IwAR1pv3sODADWJ9gDoyTAMQa-jD-M-PUvw3ltdDmiyhrw-)
fbclid=IwAR1pv3sODADWJ9gDoyTAMQa-jD-M-PUvw3ltdDmiyhrw-

and also the first strip on the interview page:

<https://www.tonydklinger.com/copy-5-of-project>

GOZZO CURRENTLY IN STOCK AT GONZO (UK)

GOZZO CURRENTLY IN STOCK AT GONZO (USA)

DRUGGING OZZY: Sharon Osbourne has admitted she drugged husband Ozzy so he'd confess about his infidelities.

The showbiz world was left shocked in 2016 when Sharon kicked her rocker spouse out of their home after finding out about his extra marital dalliances with Michelle Pugh.

The former X Factor judge had found out about the affair accidentally, and she quickly set about getting her husband to confess all.

"I was a broken woman. He sent me an



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE.) 186 MAIN ST. & 7
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Repairing done at short notice.
Worcester, Jan 18

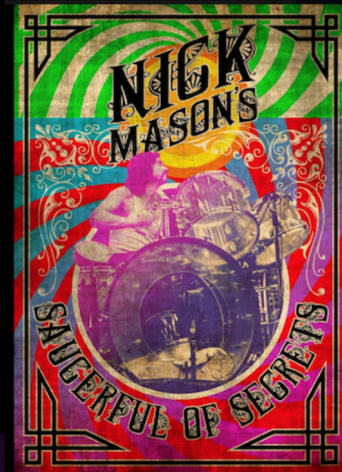
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(Successors to T. W. & O. P. BARRETT.)
100 MAIN ST. & 7
BOSTON: J. H. ENIGHT'S HAT STORE, 185 MAIN ST. & 7
FEB 24, 1877.

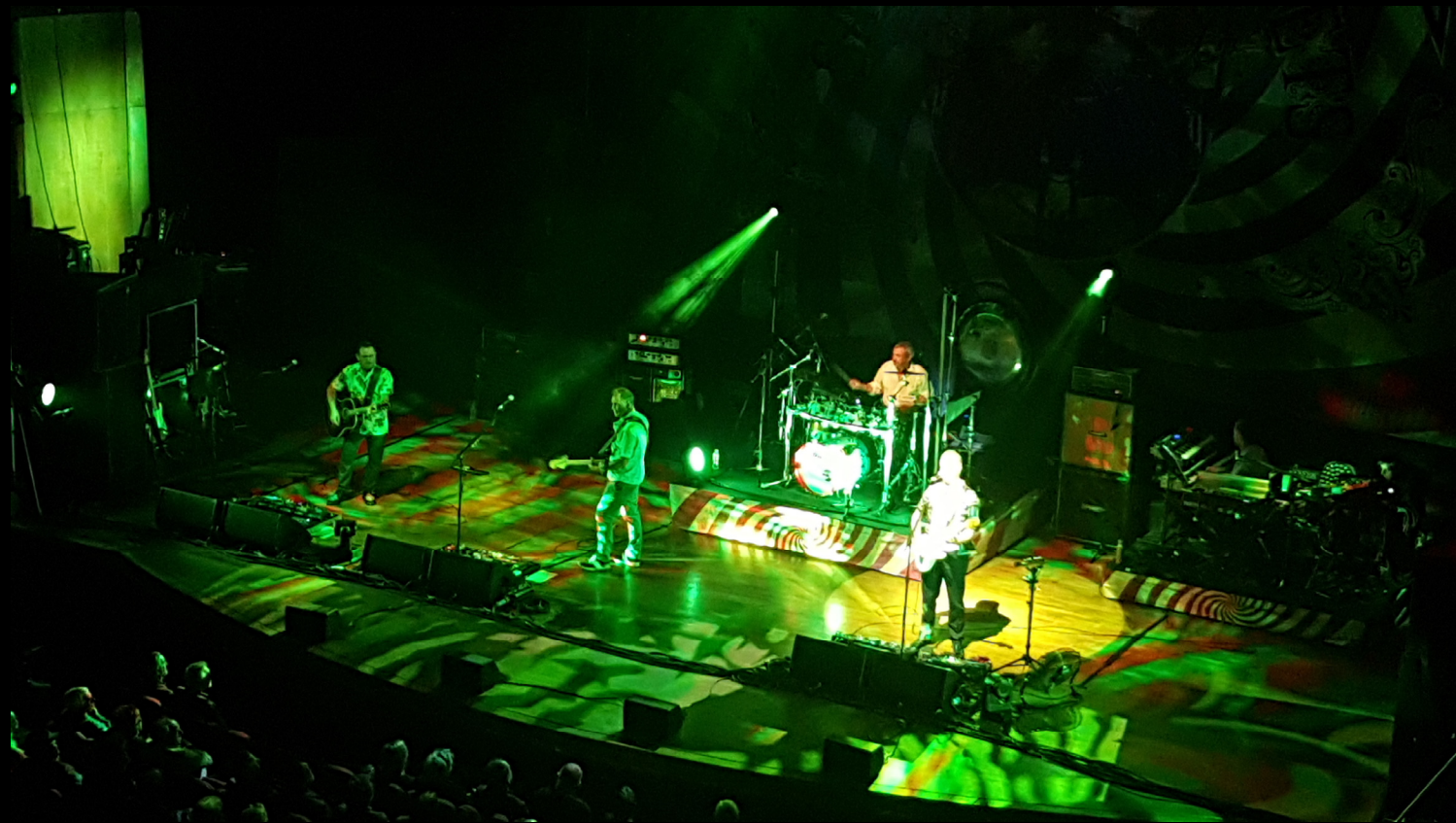
PRATT, DOWNES & SCOTT,
NEW YORK.

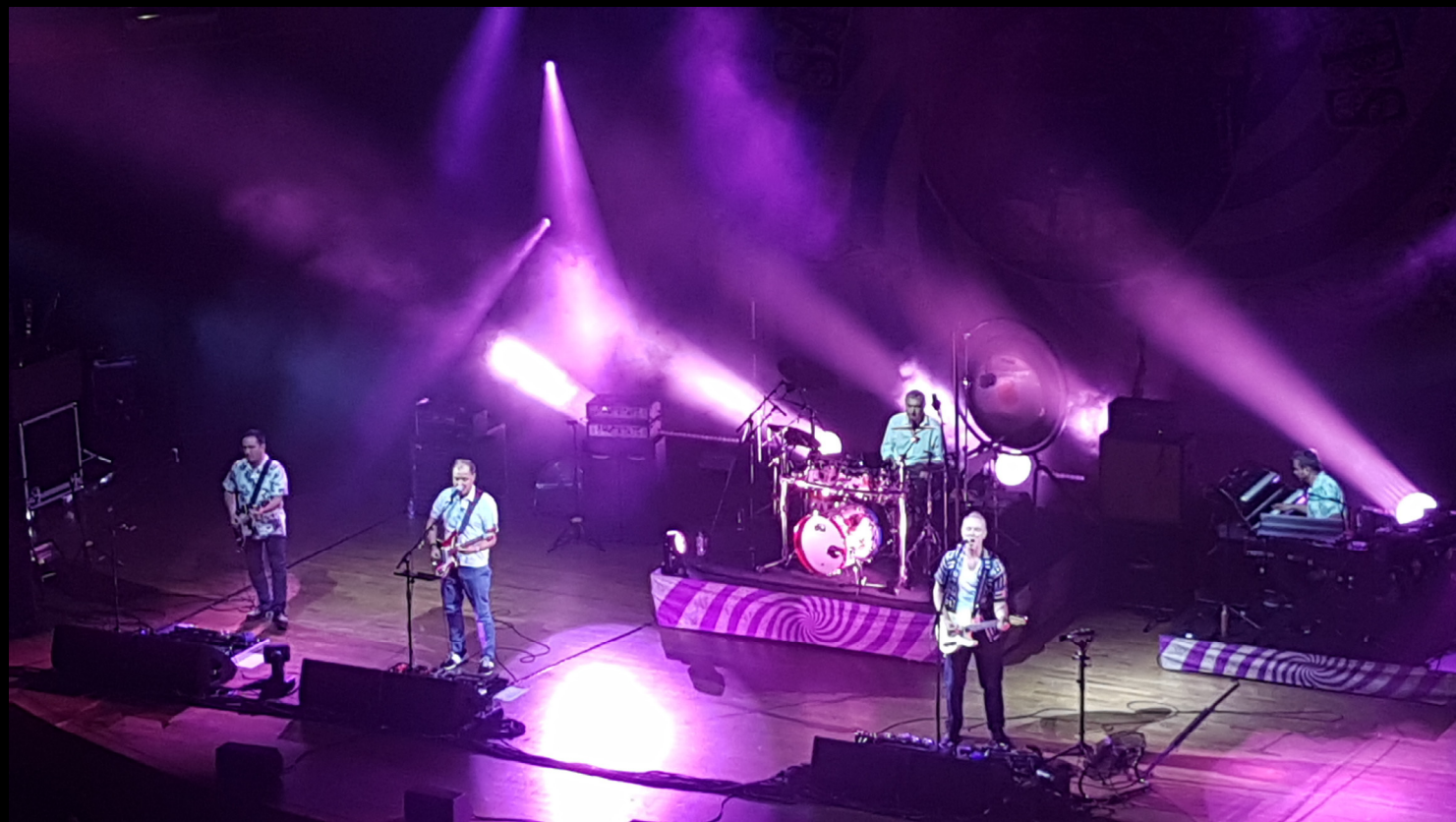
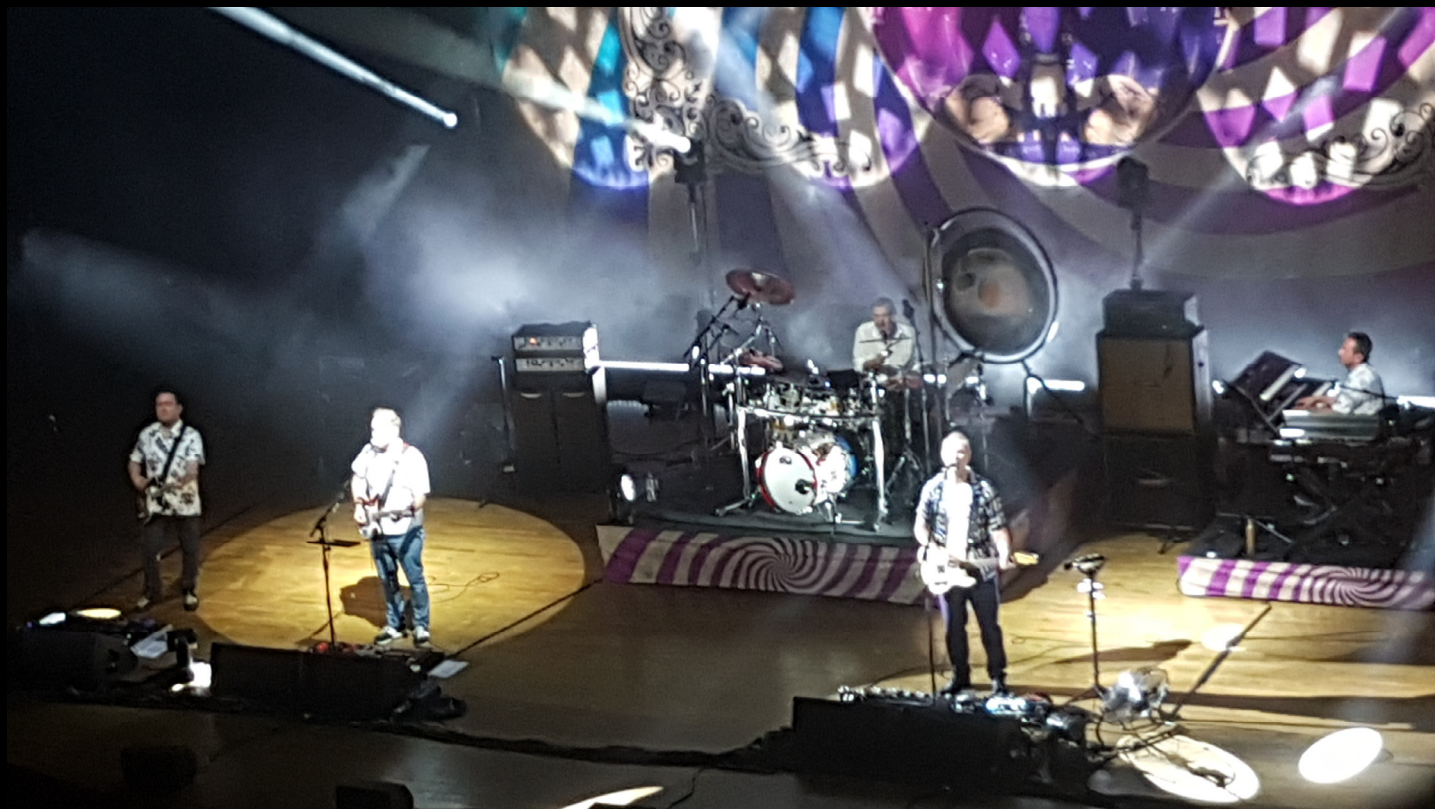


EYEWITNESS

The legendary Nick Mason - drummer of Pink Floyd - is currently on the road with his new band 'Nick Mason's Saucerful of Secrets', playing an eclectic selection of music written by Pink Floyd before they became megastars in 1973. Rob Ayling - the Gonzo Grande Fromage - was in the audience, merrily snapping away for your delectation...







WEIRD SHIT IS HAPPENING

CRIKEY A CAVE COW

<https://www.npr.org/2018/11/07/664850289/indonesian-caves-hold-oldest-figurative-paintings-ever-found-scientists-say>

Archaeologists exploring caves in Indonesia have discovered a wall painting that could be the oldest figurative painting ever found.

It depicts ... a cow. Despite the humble subject matter, the painting is extraordinary because it's at least 40,000 years old. That makes it thousands of years older than the oldest such paintings in Europe.

The Indonesia painting is one of thousands of drawings and stencils in a warren of limestone caves tucked into remote mountains at the far eastern edge of the island of Borneo, a part of Indonesia called Kalimantan. Archaeologists went there in the 1990s looking for cave art. Archaeologist Maxime Aubert of Griffith University in Australia says that when they showed photos of cave art to the local people, "They said, 'Oh, yeah, we've seen something like that in the caves.'" The locals knew the caves from going there to harvest birds' nests for the



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE.) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Realizing done at short notice.
Worcester, Jan 15

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

Asian market in birds' nest soup. The drawings and paintings included lots of hand stencils made by putting a hand up against a rock and blowing liquid ochre onto it — as well as paintings of animals and of stick-figure humans with headdresses and spears. But no one knew how old they were. Recently, Aubert used a sophisticated form of dating technology that measures the elements uranium and thorium in the rock underlying the paintings, described in this week's issue of the journal *Nature*. The result, he says, "was amazing." The oldest were anywhere from 40,000 to 52,000 years old. And some were clearly representational art and "not just ... an abstract design," Aubert says.

LIVE FROM THE LOST CONTINENT

<https://www.newsweek.com/lost-continents-hidden-deep-beneath-antarctica-ice-sheet-discovered-space-1205519>

Scientists have discovered the remnants of ancient lost continents hidden deep beneath Antarctica's ice. Using the European Space Agency's gravity mapping satellite, researchers were able to peer beneath the ice to map out the terrain below.

The findings, published in *Scientific Reports*, reveal a long-lost landscape littered with cratons—large, stable blocks of the Earth's crust that are remnants of ancient continents. They are part of the lithosphere—which



(Successor to W.M. LEGGATE) 180 MAIN ST. & MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coats, Gaiters and Drift COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Repairing done at short notice.

PRATT, DOWNS & SCOTT, (Successors to T.W. & O.P. BARRETT) 400 Front St., Boston.

consists of the crust and upper mantle—and are generally found in the center of modern continental plates. Studying these features allow researchers to understand the history of the Earth—and its future.

The ESA's Gravity Field and steady-state Ocean Circulation Explorer (GOCE) satellite was launched in 2009 to measure the pull of Earth's gravity. However, during its last year of operation, it was flown at an altitude of just 158 miles—meaning it could take extremely accurate measurements of localized gravity gradients. Using this data, the team was able to build up a patchwork 3D image of the lithosphere beneath Antarctica—including the cratons.

PAPA OUMUAMUA
<https://www.bostonglobe.com/news/science/2018/11/05/harvard-researchers-suggest-interstellar-object-might-have-been-from-alien-civilization/B2IBQrTZGIFlu9N7wdMRyM/story.html>

That strange interstellar object that invaded our solar system and passed close to Earth in the fall of 2017 could have been an artificial

object, a piece of a spacecraft from an alien civilization, Harvard researchers are suggesting in a new paper:

<https://arxiv.org/pdf/1810.11490.pdf>

"There is data on the orbit of this object for which there is no other explanation. So we wrote this paper suggesting this explanation," said Professor Avi Loeb, chairman of the Harvard astronomy department. "The approach I take to the subject is purely scientific and evidence-based."

STONE BABY
<https://www.atlasobscura.com/articles/what-is-a-stone-baby>

"Stone babies"—or lithopedions—are incredibly rare.

IN 1554, IN THE TOWN of Sens, France, Colombe Charti went into labor. It was her first pregnancy, and she had carried the fetus close to term. But something went wrong. Though her contractions stopped, Charti's baby was never born.

For three years after that, she lay in bed, recovering, and for the rest of her life she



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE.) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Taxis WHITE, &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Office:—HARDEN & CO'S Office, 8 Court Street
Bentley, J. H. ENIGHT'S HAT STORE, 155 Main St.
Worcester, Feb 24, 1877.

would have strange pains in her abdomen. Her neighbors believed (quite logically) that the baby was still inside her. After she died 28 years later, her husband enlisted two surgeons to autopsy her body in hope of discovering the truth.

The object that the surgeons found inside Charti was hard and roughly ovoid. Though at first the surgeons thought it was a tumor of some sort, when they broke through the scaly outer shell, they found shoulders and a head, two arms, knees bent towards the chest, legs and feet, fused together. It had one tooth, and if it had been born, the fetus would have been a girl with a full head of hair.

SPOON MENACE

<https://www.rt.com/news/442818-chinese-man-spoon-throat/>

Chinese doctors were baffled after they found a 20-centimeter spoon inside the throat of a patient who was barely breathing. Oddly, the object was not a big problem for the man for months. If you've ever had something stuck in your throat, you know how unpleasant it is. Not so for Mr. Zhang, apparently, who swallowed a 20-centimeter steel spoon in an attempt to show off in front of his friends..

The man in his 20s carried the spoon inside him for around one year and somehow it didn't bother him that much – until he was punched in the chest, according to the Xinjiang Coal Mine General Hospital.

ANGELS DANCING ON THE HEAD OF A PIN AT CERN

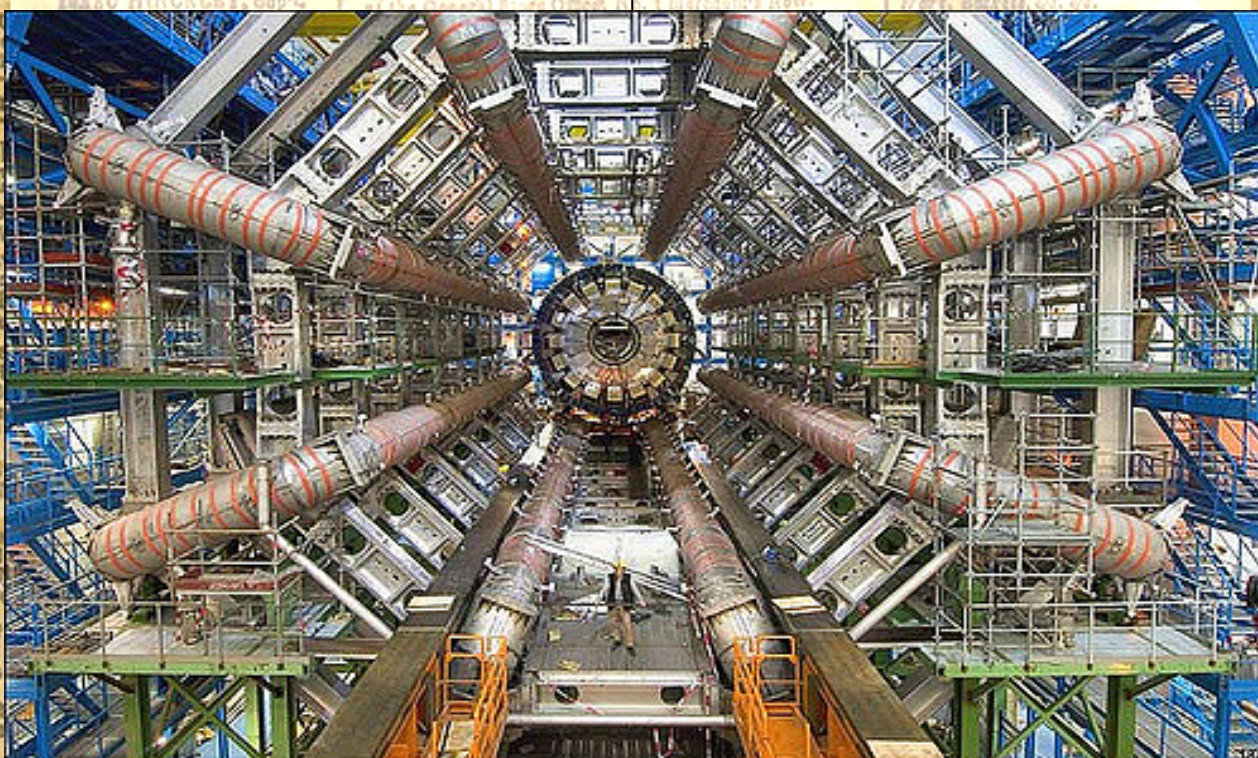
[https://www.theguardian.com/science/2018/oct/31/has-new-ghost-subatomic-particle-manifested-at-large-hadron-collider?](https://www.theguardian.com/science/2018/oct/31/has-new-ghost-subatomic-particle-manifested-at-large-hadron-collider?CMP=Share_iOSApp_Other)
CMP=Share_iOSApp_Other

Scientists at the Cern nuclear physics lab near Geneva are investigating whether a bizarre and unexpected new particle popped into existence during experiments at the Large Hadron Collider.

Researchers on the machine's multipurpose Compact Muon Solenoid (CMS) detector have spotted curious bumps in their data that may be the calling card of an unknown particle that has more than twice the mass of a carbon atom.

The prospect of such a mysterious particle has baffled physicists as much as it has excited them. At the moment, none of their favoured theories of reality include the particle, though many theorists are now hard at work on models that do.

"I'd say theorists are excited and experimentalists are very sceptical," said Alexandre Nikitenko, a theorist on the CMS team who worked on the data. "As a physicist I must be very critical, but as the author of this analysis I must have some optimism too."



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
HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



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
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



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and all other good music retailers



The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sketches or
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se, prepare, Certificates, 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 service of legal and scientific nature.



TURAL and HORTICULTURAL IMPLEMENTS AND
 MACHINES. Also, Grass, Garden, Field and Flower
 SEEDS. Together with a general assortment of *Wooden*
Nails, Barbed, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock,
 with the assurance that they will find a choice selection,
 of good quality, and at fair prices.
 Worcester, May 10. 1854 OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Fresh stock of
AND BE **WHOLESALE GROCERIES,**
which he offers to the citizens with every article
THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Sports, and Merchandise generally
Three Times each way Daily.
Particular attention given to paying, collecting and re-
gulating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Boston, Newbury Port, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
freight free for goods to be returned by this Express.
Office—HARNDEN & CO'S Office, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester.
E. S. LEONARD.
Feb 6, 1877.

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?**

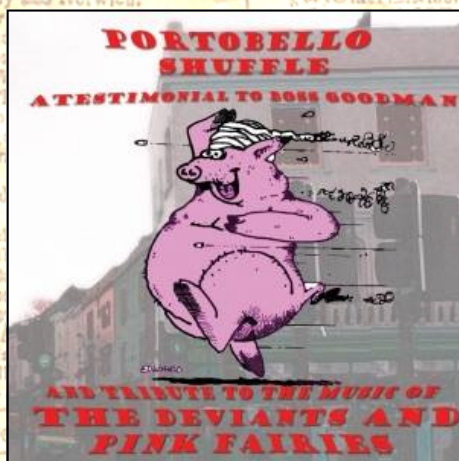
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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.
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LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



South Norwood Grenfell effigy
burners members of local
Conservative club

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.

<http://tinyurl.com/yaoedwyt>





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.

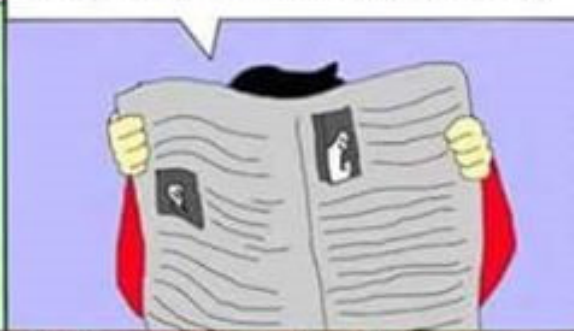
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for 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.

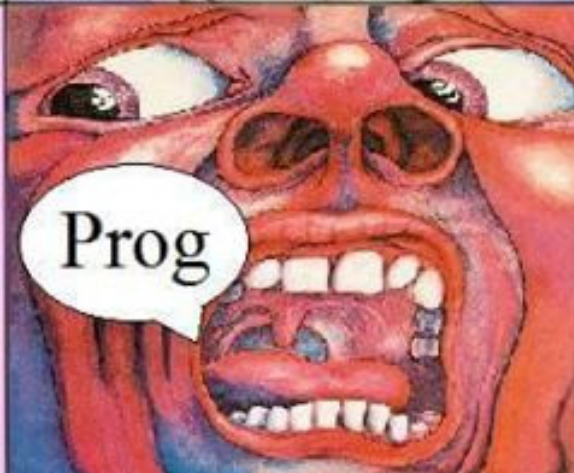


Sex?



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).

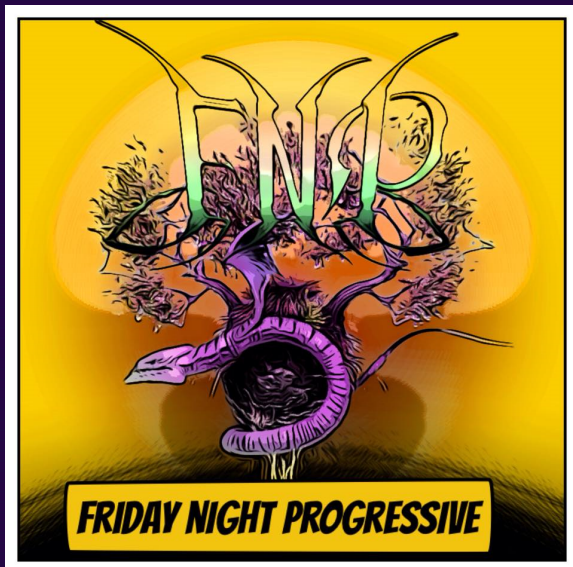
Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

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

16 -09-2018 – SHOW 276 – PURPLE PEOPLE

Fred Steiner: Fractured Flickers
Basement Torture Killings: The Outback Murders
Dead Can Dance: The Return of the She King
Deep Purple: Mandrake Root
Gh0st: Hippy Lover
Nancy Wallace: Yellow Tail
Third Eye Channel: Katarza
The Mock Turtles: The Wicker Man
Peruvian Hipsters: Tony Hadley
Carola: Avenida Libertador
Headspace: Polluted Alcohol
Deep Purple: Anthem
The Frantic Flintstones: Surfing Under the Bridge
Dschingis Khan: Kontiki
Dennis Brown: Money in my Pocket
Birdpen: This is Your Life
ZU93: The Coming of the Mirror Emperor
Fela Kuti: Fear not for Man
Subroot: Babble On
Deep Purple: April
Africa Korps: Buzz Stomp
Lewis Baloue: Bon Voyage

**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.



Doug Woods and Colin Powell
<https://www.facebook.com/dougandcolin/>
 Ephemeral Sun
<https://www.facebook.com/ephemeralsun/>
 Hibernial - Mark R. Healy
<https://www.facebook.com/hibernalband/>
 Kaoll
<https://www.facebook.com/kaoll/>
 Moonmen Songs and Organized Noises 1982
 -present - Bret Hart
<https://www.facebook.com/bhhstuff/>
 Playgrounded
<https://www.facebook.com/playgrounded/>
 Rozmainsky and Mikhaylov Project
<https://www.facebook.com/Rozmainsky-and-Mikhaylov-Project-.../>
 Seconds Before Landing
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 Yowie
<https://www.facebook.com/Yowie-351414864229/>

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).

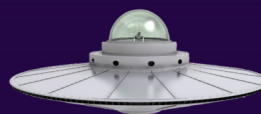
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL VETERANS SHOW

In a highly requested re-broadcast, Mack, Juan-Juan and Commander Cobra talk to Iraqi War veterans Luke Hartmetz and Mellanie Ramsey about their tours of duty. Cobra tells of his own experiences flying over The Sandbox. The gang remembers the famous Doolittle Raid. Navy pilot/stand-up comedian Mitch Stinson calls in to bring the funny. Special in-studio guest: Agent X.



Listen
Here

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



Beverly McClellan
(1969 – 2018)

McClellan was an American singer and a contestant in the first season of the American TV series *The Voice*, reaching the final four.

At age four, McClellan started playing the piano and later learned to play guitar, trumpet, French horn, mandolin, ukulele, bass guitar, djembe and a wide variety of drums and percussion. She started singing at age 24 and had been performing at clubs in and bars around Fort Lauderdale, Florida for 20 years.

She first played with Tami Gordon in a duo called *Uncommon Ground*. After that she

worked with singer, songwriter, guitarist Robyn Fear in the Florida Keys and south Florida region. Years later, she formed her own band called *DJ's Daughter*, named after her mother. She recorded a few songs with that band, played many gigs for years before beginning to perform as a solo act. She then recorded another two albums on her own before joining *Swoop*, another band from Fort Lauderdale.

While she was in the recording studio, her producer invited her to try out for the first season of *The Voice*. Prior to auditioning for the show, McClellan had already recorded five independent albums without having been signed by any record label. She finished in 3rd/4th place in the competition.

McClellan died on October 30th, at the age of 49, from endometrial cancer.



Enrico de Jesus Puno
(1953 –2018)

Pino, better known as Rico J. Puno, was a Filipino singer, composer, comedian, actor and television host who was credited as a

THOSE WE HAVE LOST

pioneer-promoter of original Filipino music. He started the trend of incorporating Tagalog lyrics in his rendition of the American song The Way We Were and other foreign songs.

Puno introduced himself and his talent to the entertainment business by performing at folk houses and small clubs in Metro Manila. In 1975, while singing at the Palazzi, Puno met and performed with the American Motown group, The Temptations.

Puno died of heart failure on October 30th, at the age of 65.



Jimmy Farrar
(1950 – 2018)

Farrar was a singer, songwriter and musician who was the original lead singer of the Raw Energy band. He was also known as the second lead singer of the American Southern Rock band Molly Hatchet from 1980 to 1982, and in more recent years, Gator Country.

Farrar started singing when he was a child, while listening to songs on the radio. Farrar remembered he had a maid who had a stack of 78 records that he listened to in his early childhood, as early as four years old. In his late teens, Farrar moved to Atlanta where

he was in a rock band named Intrepid with his friend Frank Holiday. After touring for a couple of years with another band named Catt. In 1978, he returned to La Grange to work a regular job for two years, until joining the Raw Energy Band as their lead singer. Raw Energy went on tour six nights a week, 52 songs per night. When Farrar's vocals were heard by Molly Hatchet's producer, he was eyed as a possible replacement for vocalist Danny Joe Brown who left Molly Hatchet in 1980 due to health concerns.

After leaving Molly Hatchet, Farrar played in a band called Predator for six years. Then he was the lead singer of the Section 8 band. In 1999, Farrar joined the Dixie Jam Band at the Jammin for DJB benefit, and spent several years as a member of the Southern Rock All-Stars. Farrar then joined Gator Country alongside several other former Molly Hatchet members.

Farrar died on October 29th, due to heart failure, at the age of 67.



Theodore Jones
(1984 – 2018)

Jones, better known by his stage name Young Greatness, was an American rapper best known for his 2015 single "Moolah", which

THOSE WE HAVE LOST

peaked at number 85 on the Billboard Hot 100 chart. He was shot and killed in 2018.

Taking the name Young Greatness, he began attracting notice from Houston rappers such as Bun B and Mike Jones, resulting in a deal with the record label Quality Control Music and Motown in 2015.

Jones was shot to death on October 29th, at the age of 34.



**Frederick Segrest
(1926 – 2018)**

Segrest, known professionally as Freddie Hart, was an American country musician and songwriter best known for his chart-topping country song and lone pop hit "Easy Loving," which won the Country Music Association Song of the Year award in 1971 and 1972.

Hart charted singles from 1953 to 1987, and

later became a gospel singer. He performed at music festivals and other venues until his death.

He learned to play guitar at age 5 and quit school by age 12. At age 15, Hart lied about his age to join the U.S. Marine Corps during World War II, seeing combat action on Guam and Iwo Jima. Following the war, Hart lived in California where he taught classes in self-defense at the Los Angeles Police Academy. Hart got an early career break when singer Carl Smith covered Hart's song "Loose Talk" in 1955. Other artists who recorded his songs included Patsy Cline ("Lovin' In Vain"), George Jones ("My Tears are Overdue") and Porter Wagoner ("Skid Row Joe").

In 1951, he joined Lefty Frizzell's band for a year. It was through Frizzell that Hart got his first recording contract with Capitol Records in 1953. Hart continued to write and record gospel music during the 2000s.

Hart died as a result of pneumonia on October 27th, aged 91.



THOSE WE HAVE LOST



**Fred Hess
(1944 - 2018)**

Hess was an American jazz tenor saxophonist, whose early experiences include studies with saxophonist Phil Woods, a stint with bandleader Fred Waring, and composing music for the world premiere of a Sam Shepard play. As a composer, his influences encompass avant-garde classical sources, as well as Anthony Braxton and the members of the AACM. He moved to Boulder, Colorado, in 1981, where he founded the Boulder Creative Music Ensemble. He then completed further studies at the University of Colorado, Boulder, taking his doctorate in composition in 1991. He recorded his first albums as a leader in the early 1990s.

In addition to his own projects as a leader

(BCME and The Fred Hess Group), he was the founding director of Denver's Creative Music Works Orchestra and was a member of drummer Ginger Baker's Denver Jazz Quintet, as well as ensembles led by trumpeter Ron Miles. His most recent performing group was the Fred Hess Big Band.

Hess died 26th October, aged 74.



**Todd Schofield
(1971 – 2018)**

Schofield, known as Todd Youth, was an American guitarist, best known for his work with Warzone, Murphy's Law and Danzig.

Youth started playing as young as 12 years old (hence the name Youth) in several New York City hardcore bands, and debuted with Agnostic Front in 1983 but did not play on any recordings. Youth also played for New York City act Warzone until around 1986. He

THOSE WE HAVE LOST

joined Murphy's Law (another New York City band) that year, recording on various works with them, including three full-length albums. Youth performed with Murphy's Law until 1995.

After leaving Murphy's Law, and he recorded a single with a band named The Homewreckers in 1996. Around this time Youth evolved his style from hardcore to implementing some of his 1970s punk influences, such as New York Dolls, Dead Boys and The Heartbreakers, thus he joined famous New York City glam punk band D Generation, replacing Richard Bacchus on guitar.

Chrome Locust was formed by Youth with former D Generation members Michael Wildwood and Vásquez member Jim Heneghan in 1998. However, the band proved to be short-lived, lasting only a year before splitting, and they managed to record and release a self-titled album on Tee Pee Records.

During the summer of 1999, he successfully auditioned for Danzig; he joined as the guitarist. The same year Glenn Danzig had reformed his horror punk band Samhain, guitarist Damien decided not to join the band for their reunion tour, thus Todd was asked to replace him.

Youth also played with Motörhead in May 2003, filling in for three dates on Motörhead's tour of the United States, as Phil Campbell's mother had died and he was unable to continue on tour.

In 2008, Todd reformed the band Son of Sam; 2008 and 2009 also saw Todd's joining singer Glen Campbell's band. Todd recorded three songs on Glen's comeback record Meet Glen

Campbell. Todd did various TV show appearances (Jimmy Kimmel, The Tonight Show) and toured the UK in support of the release.

In 2009, the Chelsea Smiles released a new, self-titled release. The band undertook a short UK tour with horror

Youth died on October 27th, at the age of 47.



**Cornelius "Sonny" Fortune
(1939 – 2018)**

Fortune was an American jazz saxophonist, who played soprano, alto, tenor, and baritone saxophones, clarinet, and flute.

After moving to New York City in 1967, Fortune recorded and appeared live with drummer Elvin Jones's group, and in 1968 he was a member of Mongo Santamaría's band. He performed with singer Leon Thomas, and with pianist McCoy Tyner (1971–73). In 1974 Fortune replaced Dave Liebman in Miles Davis's ensemble, remaining until spring 1975, when he was succeeded by Sam Morrison.

Fortune joined Nat Adderley after his brief tenure with Davis, then formed his own group

THOSE WE HAVE LOST

in June 1975, recording two albums for the Horizon Records. During the 1990s, he recorded several albums for Blue Note. He has also performed with Roy Brooks, Buddy Rich, George Benson, Rabi Abou Khalil, Roy Ayers, Oliver Nelson, Gary Bartz, Rashied Ali, and Pharoah Sanders, as well as appearing on the live album *The Atlantic Family Live at Montreux* (1977).

Fortune died on 25th October, at the age of 79.



**Melvin Regin
(1950 – 2018)**

Regin, better known by the nickname "Wah Wah Watson", was an American guitarist and session musician famed for his skills with a wah-wah pedal. Regin moved to Detroit and became a member of the Motown Records studio band, The Funk Brothers, where he recorded with artists like The Temptations, The Jackson 5, the Four Tops, Gladys Knight & the Pips, and The Supremes. He played on numerous sessions in the 1970s and 1980s for many top soul, funk and disco acts, including Herbie Hancock; he both recorded and composed songs with the Pointer Sisters.

In 1977, Watson released his first solo album, *Elementary*. And in 1994, Watson appeared on the Red Hot Organization's compilation album, *Stolen Moments: Red Hot + Cool*. The album, meant to raise awareness and funds in support of the AIDS epidemic in relation to the African American community, was heralded as "Album of the Year" by *Time* magazine.

In the 2000s, Watson appeared on the albums *Maxwell's Now* (2001), *Black Diamond* (2000) by Angie Stone, the soundtrack to the film *Shaft* (2000), *Damita Jo* (2004) by Janet Jackson, Alicia Keys' *Unplugged* (2005), and *The Element of Freedom* (2009). Watson died on October 24th, at the age of 67.



**Tony Joe White
(1943 – 2018)**

White was an American singer-songwriter and guitarist, best known for his 1969 hit "Polk Salad Annie" and for "Rainy Night in Georgia", which he wrote but was first made popular by Brook Benton in 1970. He also wrote "Steamy Windows" and "Undercover Agent for the Blues", both hits for Tina Turner in 1989; those two songs

THOSE WE HAVE LOST

came by way of Turner's producer at the time, Mark Knopfler, who was a friend of White. "Polk Salad Annie" was also recorded by Elvis Presley and Tom Jones.

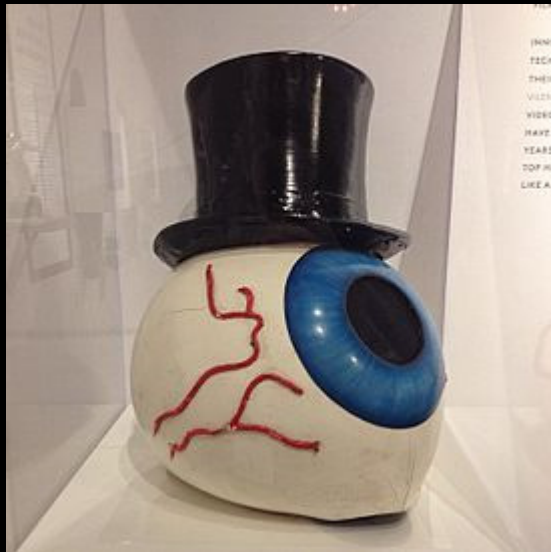
He first began performing music at school dances, and after graduating from high school he performed in night clubs in Texas and Louisiana.

In 1967, White signed with Monument Records, which operated from a recording studio in the little-known Nashville suburb of Hendersonville, Tennessee, and produced a variety of sounds, including rock and roll, country and western, and rhythm and blues.

Over the next three years, White released four singles with no commercial success in the U.S., although "Soul Francisco" was a hit in France. "Polk Salad Annie" had been released for nine months and written off as a failure by his record label, when it finally entered the U.S. charts in July 1969. It climbed to the Top Ten by early August, and eventually reached No. 8, becoming White's biggest hit.

In late September 1973, White was recruited by record producer Huey Meaux to sit in on the Memphis sessions that became Jerry Lee Lewis's *Southern Roots* album. From 1976 to 1983, White released three more albums, each on a different label. Trying to combine his own swamp-rock sound with the popular disco music at the time, the results were not met with success and White gave up his career as a singer and concentrated on writing songs.

White died of a heart attack on October 24th, at the age of 75.



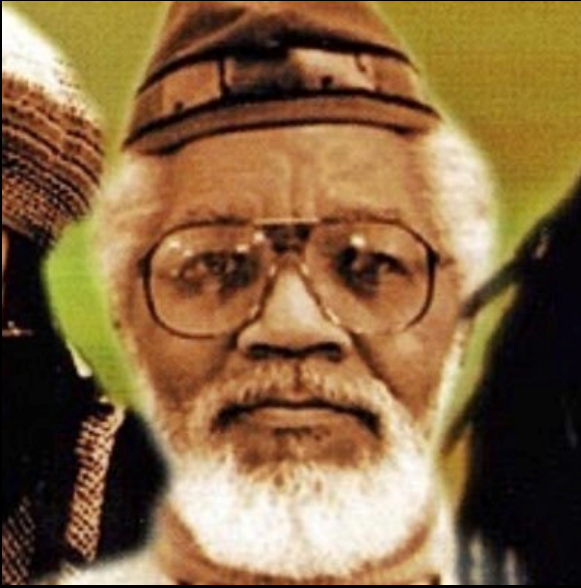
**Hardy Fox
(? – 2018)**

Fox was a founding member and main composer of avant-garde art rock collective the Residents. Throughout the group's existence, the individual members have ostensibly attempted to operate under anonymity, preferring instead to have attention focused on their art output. Much outside speculation and rumor has focused on this aspect of the group. In public, the group appears silent and costumed, often wearing eyeball helmets, top hats and tails—a long-lasting costume now recognized as its signature iconography.

Fox officially retired from the Residents and the band's all-encompassing business arm the Cryptic Corporation in 2015, the same year a documentary about the group, *Theory of Obscurity: A Film About the Residents*, was released.

He died on 30th October, aged 73.

THOSE WE HAVE LOST



Baba Oje
(? – 2018)

Oje was the longtime spiritual elder of Atlanta-rooted Arrested Development. He was affectionately known as “the oldest man in hip-hop”, as well as being a symbolic presence – as well as being the oldest member of any hip-hop collective – and was part of Arrested Development lore since group frontman Speech founded the Atlanta outfit in 1988. He died on 26th October, at the age of 86, from acute leukemia.

Mikhail
(1998 – 2018)

Mikhail was a 300-pound Amur tiger who resided in the Oregon Zoo, whose playful exuberance belied his extreme old age.

He was born October 31, 1998, at the John Ball Zoological Garden in Grand Rapids, Michigan, and moved to the Oregon Zoo in September 2000.



He was humanely euthanized, one day shy of his 20th birthday, following a decline in health related to his advanced age. He was the oldest Amur tiger in any zoo accredited by the Association of Zoos and Aquariums, and he was considered to be among the oldest on the planet.

Wild Amur tigers typically live around 10 to 15 years, and the median life expectancy in zoos is 16 years for males, according to the AZA, which has established a Species Survival Plan for this highly endangered cat. They are at risk of extinction due to habitat loss and poaching. Around 500 are believed to remain in their home range. The Amur tiger species derives its name from the Amur River, which runs through the region of southeast Russia to which this subspecies is native.

Roman Grinev
(1976 – 2018)

Grinev was a Russian jazz bass player, and co-founder of the Fusion Port ensemble, which originated in 2006. The group regularly performed in Moscow clubs, and participated in the festivals “Manor jazz”, “Empty Hills”, “Island”, etc. There are compositions by

THOSE WE HAVE LOST



Roman Grinyov, Natalia Skvortsova and others, as well as the original arrangements of jazz standards in the style of jazz-fusion.

Grinev died at the age of 41, on 4th November.



**Joshua M. Fauver
(1979 –2018)**

Fauver was an American musician, who was the longtime bassist for the band Deerhunter from 2004 to 2012.

Fauver played on their debut self-titled album (2004), *Cryptograms* (2007), the *Fluorescent Grey* EP (2007), *Weird Era* and *Microcastle* (2008), *Rainwater Cassette Exchange* EP (2009), and *Halcyon Digest* (2010). He was also a member of the following Atlanta DIY bands: Electrosleep International and S.I.D.S. He had his own solo project, called Diet Cola,

and his independent label "Army Of Bad Luck", has spawned a number of albums for several local bands, such as Pleasure Cruise & Battlecat, and Austin's Finally Punk.

Fauver died on November 3rd, aged 38.

MARK FOSSON **DIGGING IN THE DUST**



**Mark Steed Fosson
(1950 –2018)**

Fosson was an American singer-songwriter and American primitive guitarist who grew up in eastern Kentucky, where he began writing songs while he was still in his early teens. He got his start in the mid to late 1960s, playing in local rock bands until going into service with the Air Force in 1971, and returning home around 1974.

In the late 1970s, he sent some song demos to John Fahey's West Coast-based Takoma Records, and Fahey, impressed with what he heard, offered Fosson a recording deal.

After relocating on the West Coast, Fosson

THOSE WE HAVE LOST

met fellow songwriter Edward Tree, and the two began working together, forming the Bum Steers, a country-tinged group, in the late 1980s, eventually being invited to play the Grand Ol' Opry at the request of Porter Wagoner.

On June 26, 2012, Tompkins Square released *Digging In The Dust*, a collection of early home recordings which led to Fosson's signing to Takoma Records. In May 2015, he released *kY*, a collection of instrumentals inspired by his time growing up in Kentucky and, in July 2017, his final album, *Solo Guitar* was released on Drag City Records. He died on November 2nd, aged 68.



**Roy Anthony Hargrove
(1969–2018)**

Hargrove was an American jazz trumpeter. He took lessons on trumpet and was discovered by Wynton Marsalis when Marsalis visited the Booker T. Washington High School for the Performing and Visual Arts in Dallas. One of his influences was saxophonist David "Fathead" Newman, who performed in Ray Charles's Band at Hargrove's junior high school.

He won worldwide notice after winning

two Grammy Awards for differing types of music, in 1997 and in 2002. Hargrove primarily played in the hard bop style for the majority of his albums, especially performing jazz standards on his 1990's albums.

Hargrove was the bandleader of the progressive group The RH Factor, which combined elements of jazz, funk, hip-hop, soul, and gospel music. Its members have included Chalmers "Spanky" Alford, Pino Palladino, James Poyser, Jonathan Batiste and Bernard Wright. In 2000, Hargrove used a jazz sound with a lot of groove and funk, performing and recording with neo soul singer D'Angelo, resulting in *Voodoo*. Hargrove also performed the music of Louis Armstrong in Roz Nixon's musical production "Dedicated To Louis Armstrong" as part of the Verizon Jazz Festival.

Hargrove died on November 2nd, aged 49.



**Glenn Schwartz
(1940–2018)**

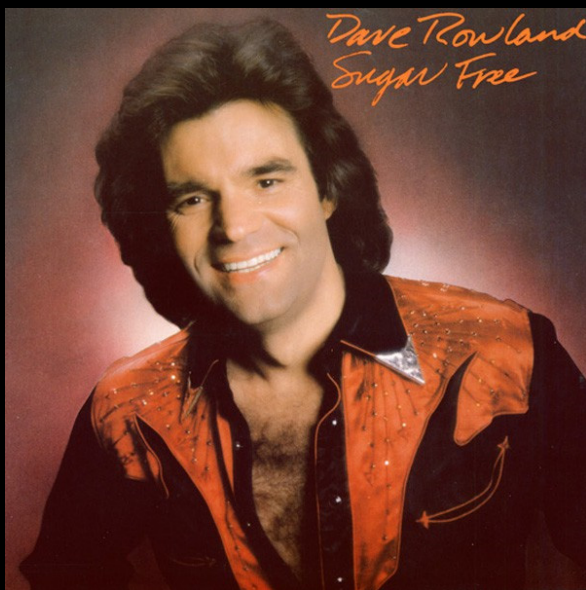
Schwartz was an American guitarist who first came to the attention of rock music audiences as the original guitar player of the James Gang, based in Cleveland, Ohio.

THOSE WE HAVE LOST

Schwartz left the James Gang in late December 1967 when he moved to California, and later joined the Los Angeles based blues band Pacific Gas & Electric and, in 1970, scored a national top 20 hit with the song "Are You Ready?". Tired of the rock and role lifestyle, he left PG&E to join a pioneering Gospel rock group All Saved Freak Band, which was the musical evangelistic arm of an Ohio religious group-turned-cult, the Church of the Risen Christ, headed by Larry Hill.

Through the 1990s and 2000s, Schwartz played weekly blues gigs every Thursday at Major Hoopples just outside Cleveland's The Flats neighborhood, often with his brother Gene playing bass.

Schwartz died on November 2nd, at the age of 78.



Dave Rowland
(1944 – 2018)

Rowland was frontman of the pop-styled country music trio, Dave & Sugar, in the mid-

to late-1970s. Overall, Dave & Sugar charted 16 times on the Billboard country charts, including three No. 1 hits: "The Door Is Always Open", "Tear Time" and "Golden Tears".

Rowland disbanded the trio briefly during the early 1980s to try a solo career, releasing an album entitled (appropriately) *Sugar Free* and charting two singles of his own. Powell also charted two singles on RCA as a soloist, and later went on to host the TV series *Nashville on the Road*. Rowland later reformed the trio with two new sets of "Sugar" partners: Cindy Smith and Lisa Alvey, followed by Regina Leigh and Lori Mason. However, these second-era trios failed to gain the popularity the original trios had in the 1970s and the group disbanded for good after only minimal success.

Rowland died on November 1st, due to a stroke, at age 74.



Tom Diaz
(? – 2018)

Diaz was original singer and lead vocalist for the indie rock band, The World Is a Beautiful Place & I Am No Longer Afraid to Die (sometimes shortened to The World Is a Beautiful Place, The World Is, or

THOSE WE HAVE LOST

just TWIABP) which was formed in 2009.

Diaz was the original singer for the group, helping to form their signature whisper-to-a-scream sound with his quavering vocals on songs such as "Victim Kin Seek Suit," which revved up from a solemn ballad to a screaming wail, and back again. He appeared on their 2010 Topshelf Records EPs *Formlessness* and *Josh is Dead*, as well as a number of tracks on their debut full-length, 2013's *Whenever, If Ever*, released after he'd split the band and was replaced by singer David Bello. A spokesperson for the group could not be reached for further comment on the cause of death.

He died on 3rd November, aged 32.



Tama Renata
(? – 2018)

Renata was a member of New Zealand multi-cultural reggae band, Herbs, for more than two decades. Since its foundation in 1979, the band has featured Samoans, Tongans, Cook Islanders and Maori members.

He composed the electric guitar theme for *Once Were Warriors*.

Along with fellow Herbs members, Dilworth Karaka and Charlie Tumahai, Renata also created the critically acclaimed 1994 movie's main love song *Here is My Heart* and made an appearance as the "party guitarist". A self-proclaimed "speed king of NZ guitar", he also performed with funk-reggae artists Papa, Sonny Day and formed Tuhi Tama with Tuhi Tumoti in 1978.

Renata died on 4th November.



Hugh Alexander McDowell
(1953 – 2018)

McDowell was an English cellist best known for his membership in the Electric Light Orchestra (ELO) and related acts.

McDowell started playing the cello at the age of four-and-a-half, and by the age of 10, he had won a scholarship to the Yehudi Menuhin School. Only one year later he made his first professional appearance in Benjamin Britten's *The Turn of the Screw*, in which he sang. He played with the London Youth

THOSE WE HAVE LOST

Symphony Orchestra, the London Schools Symphony Orchestra, National Youth Orchestra and London Youth Chamber Orchestra, until he was persuaded by Wilf Gibson to join The Electric Light Orchestra.

McDowell performed with the first live line-up of ELO in 1972 while only 19 years old, but left with founding member Roy Wood and horn player/keyboardist Bill Hunt to perform with the group Wizzard. During his time in Wizzard, he played both cello and Moog synthesizer, but returned to ELO in 1973 to replace Colin Walker. McDowell's return was partly motivated by a desire to play more cello and less keyboards as he had done with Wizzard. He remained with the group until Jeff Lynne removed the string players

from the line-up. McDowell appeared in promotional videos for the *Discovery* album, despite not having played on the record. He performed with Electric Light Orchestra Part II in 1991.

In 1980, McDowell played on the album *Gift Wrapped* by former ELO cellist Melvyn Gale, who had founded the group Wilson Gale & Co.. That autumn he began teaching part-time at the musical instrument technology department of a London higher educational college, the London College of Furniture, now part of the Guildhall University. He conducted a children's orchestra and other orchestras at several London schools.

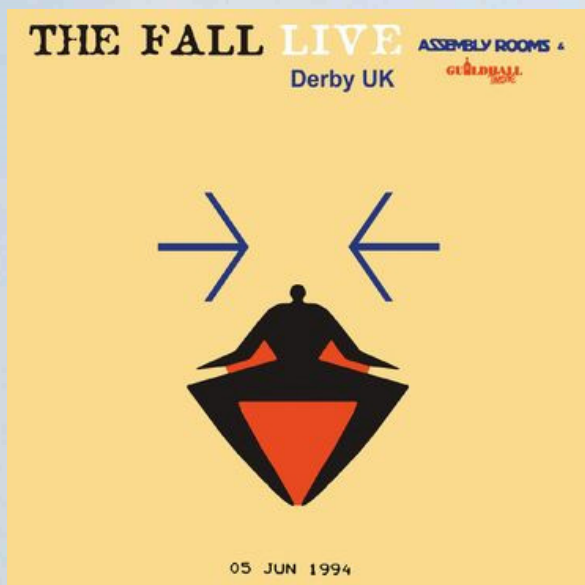


For a short time, around 1982, he was a member of Radio Stars and recorded the single "My Mother Said" with the group.

More recently he has worked on the 2004 Simon Apple album *River to the Sea*, on the 2005 Saint Etienne album *Tales from Turnpike House*, the 2005 Wetton Downes album *Icon* and appeared as a guest artist on the 2007 Port Mahadia album, *Echoes in time*. He also played cello on Asia's 2008 album *Phoenix*, on "An Extraordinary Life" and "I Will Remember You".

McDowell died on 6th November, aged 65.

THOSE WE HAVE LOST



Artist The Fall
Label Cog Sinister
Genre New Wave & Post Punk
Released 16/11/18
Cat no COGGZ103CD

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member.

First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's



lineup. Nonetheless, their music has generally been characterised by an abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn."

They were always at their best on stage, and this collection captures them in full flow in 1994 in Derby.

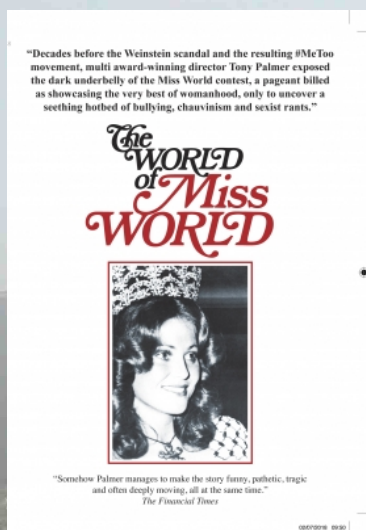
Tracks include: Glam Racket, Life Just Bounces, Hey! Student, Middle Class Revolt etc





Artist The Fall
Label Cog Sinister
Genre New Wave & Post Punk
Released 16/11/18
Cat no COGGZ104CD

The iconic band again, this time captured in full flow at the Astoria, London in 1995. Tracks include: Big New Prinz, Free Range, Idiot Joy Showland, M5, Birthday, The Tunnel etc.



Artist Tony Palmer
Title The World of Miss World
Cat No. TPDVD148
Label Tony Palmer

Another film rescued from oblivion.....
 Although shown to critics when the film

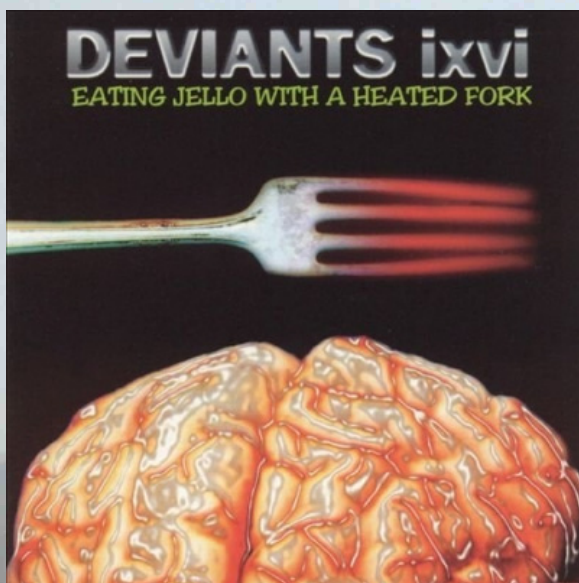
was first made in 1974, by the time it was broadcast on ITV it had been hacked to pieces, and less than half the original film appeared on the screen, partly as a result of furious objections - and even the threat of legal action - from the organisers of 'Miss World'. Now it has been restored and remastered back to its original version. Critics at the time noted that it was the very first fly-on-the-wall arts documentary, experimental in every way. And given that it was filmed backstage while the actual ceremony was being broadcast live by the BBC, all the more remarkable. The Financial Times: "Frequently derided by the feminist brigade, the annual Miss World contest would have been an easy subject to mock, especially in the hands of a brilliant editor like Palmer. But somehow he manages to make the story funny, pathetic, tragic and often deeply moving, all at the same time. And, as always with Palmer, the experimental use of sound and music - from Britten to Prokofiev, via Leonard Cohen and Mike Oldfield - as an essential part of the narrative drive of the film which itself has no narration, is breathtaking."



Artist The Chad Mitchell Trio
Title In Action (aka Blowin' in the Wind)
Cat No. HST472CD
Label Gonzo

After two consecutive live albums, the Mitchell Trio returned to the studio for their next collection of folk tunes. The album starts off with a rousing bluegrass rendition of the traditional "Columbus Stockade Blues" (renamed "Leave Me If You Want To"). But after that, the atmosphere is more sedate, with side one dominated by the three-part madrigal-like "Story of Alice," co-written by Broadway's Jerry Bock (of Fiddler on the Roof fame) and Larry Holofcener.

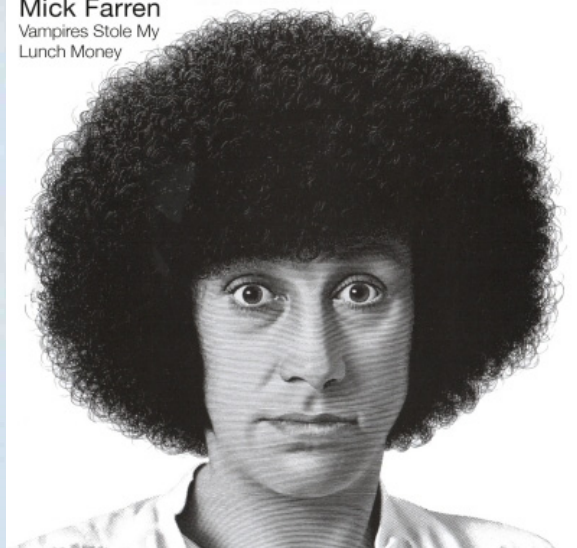
The group's now-obligatory political commentary tune was aimed at Texan Billy Sol Estes in "The Ides of Texas." Each trio member is featured on solo tunes: Mitchell on "Green Grow the Lilacs," Mike Kobluk on "Adios Mi Corazon" and Joe Frazier on "Me Voy Pa Bete." All in all, a satisfying album. ~ Cary Ginell, All Music Guide



Artist Deviants IXVI
Title Eating Jello with a Heated Fork
Cat No. HST464CD
Label Gonzo

Some might refer to this CD as demented punk. Vocalist Mick Farren has a good line-up on this CD, which is Wayne Kramer (MC5) - guitar, Andy Colquhoun - guitar & sax, Paul III - bass and Brock Avery - drums.

Mick Farren
Vampires Stole My
Lunch Money



Artist Mick Farren
Title Vampires Stole My Lunch Money
Cat No. HST493CD
Label Gonzo

Vampires Stole My Lunch Money is a 1978 album by the UK underground artist Mick Farren. Farren had left music performance after his 1970 album Mona – The Carnivorous Circus to concentrate on journalism and writing. However, in 1976 he had the opportunity whilst in New York to record the single "Play with Fire"/"Lost Johnny" reigniting his interest in performing again. The Screwed Up EP followed in 1977, recorded for Stiff Records and featuring Larry Wallis, Paul Rudolph, Alan Powell and Andy Colquhoun.





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actions



Gonzo #27 The Prog shirt

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Gonzo #24 The Daavid Allen shirt

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Yer original Gonzo Weekly shirt

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

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



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Edinburgh's still got the blues!

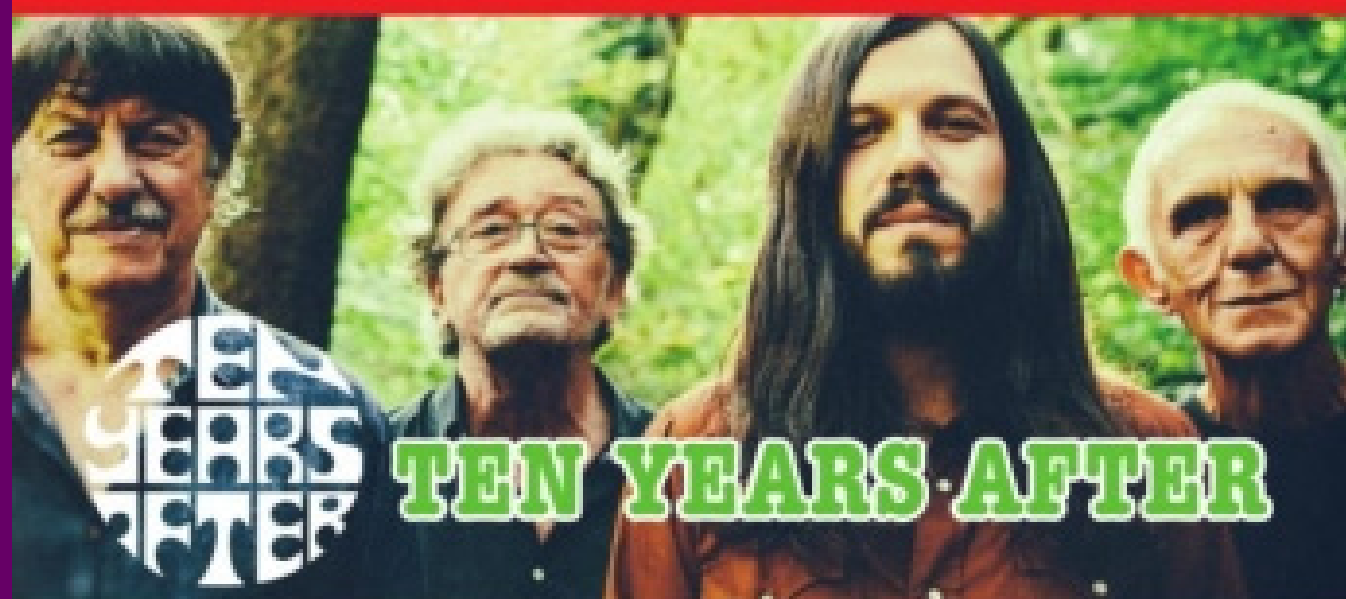
Alan Dearling reflects on a day of blues, rock and soul music up in Auld Reekie...

Duncan and Rich at Edinburgh Blues Club kindly invited me to attend this annual event – but the first organised by the club, which has recently won the coveted ‘Blues club of the year’ in the UK Blues Awards.

An event like this is an ambitious undertaking and it is hard to sustain the interest and approval of a large audience in a venue like Edinburgh's Corn Exchange for nine hours. The Corn Exchange hall was set out cabaret style with plenty of tables and seats for its somewhat elderly audience. It is a bit reminiscent of a Butlin's camp ballroom circa 1965.

alan dearling

EDINBURGH BLUES 'N' ROCK FESTIVAL 2018



DANA FUCHS

THE RISING SOULS, MITCH LADDIE,
THE JENSEN INTERCEPTORS,
CHARLOTTE MARSHALL & THE 45s



EDINBURGH CORN EXCHANGE

Saturday 22 September 2018 2pm - 11:00pm

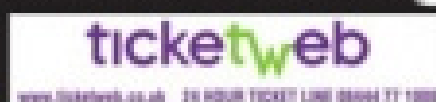
Tickets £30 in advance, £35 on the door, £20 for Edinburgh Blues Club members.



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The comperes were good humoured and had a fair bit of work to do throughout the day, with some tricky changeovers – more about that a bit later!

There were some very fine performances during the day. Obviously this is somewhat subjective, but for me,

The Rising Souls were a real discovery. The whole band operates as a dynamic, tight and exciting unit. An impressive presence with a good range of original soulful rock-blues material, including tracks like 'Escape' and 'Push Up'. Dave on vocals reminded me a lot of the early Robert Plant and Paul Rodgers. A real powerhouse vocalist. And fine riffing from the young guitarist, 'Jimmy Boy', as he was referred to by Dave! Plus exciting interplay between Reece and Kelso, respectively on drums and bass. Certainly a band with heaps of talent and potential. I hope they get some positive breaks – they deserve it. Lots of videos to watch and info on their Facebook site. As yet, they only have one ep release:

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

The **Jensen Interceptors** are another local











band. Straight down the line, quality rhythm 'n' blues. A good energetic performance and the first of the day to start to fire up the somewhat lethargic crowd.

They are a five piece featuring nice harp playing from singer, Gary Martin, and a lively crowd-pleasing performance from

the whole band, especially piano-playing Richard O'Donnell. A nice mix too of original material and songs from blues masters such as Howlin' Wolf, Muddy Waters and Slim Harpo. Perhaps the Paul Butterfield Blues Band is a good point of reference. Here's a link to the Jensen Interceptors on Facebook:

<https://www.facebook.com/groups/440194392830571/about/>





Charlotte Marshall and the 45s opened the proceedings. Plenty of good musicianship especially from the lead guitarist, but Charlotte tends to be rather strident in her singing, at least for my taste. <http://www.charlottemarshall.com>





The Mitch Laddie Band from Newcastle is a power trio, dispensing an earthy, heavy rock sound. I was minded of the Robin Trower Band at a time when he was in thrall to Hendrix. It's most definitely blues rock, rather than blues.

<https://www.mitchladdie.com>

And so to **Dana Fuchs** with her band from Memphis, USA. It seemed that Dana is a bit of a prima donna. The Rising Souls appeared to have to curtail their set to allow additional time for Dana and her band to set up. It took one and a half hours. Yet still they went on stage nearly half an hour late. The compere seemed in a bit of a tizz and got his pronunciation somewhat awry as he announced: "And now after a long wait, a big soul band, the Dana Fux Band." Or, that's what it sounded like – it was certainly greeted by plenty of laughter.

This was a Soul-Gospel-Funk Review. Everything was loud and brash, US of A-style, and Dana certainly likes to talk.

She looks and moves like the leonine goddess of soul. There is a considerable wealth of professional musicianship in the band. But... we were regaled with a succession of her heartfelt stories and homilies about God, death, family woes and her love for this wonderful country of Scotland (that she was visiting for the first time). She told us,

"I was saying goodbye to my dear mother when I found out I was pregnant."

There was far too much of this sort of information. And it felt as sincere as President Trump. The band and Dana could have provided the audience with pretty fair funk/soul groove, but it got swamped in the talk and the funk often fell into a funk morass.

<https://www.danafuchs.com>

And finally, onto the headliners, **Ten Years After**. This was a great performance, despite the band having to organise a very swift, half hour set-up and sound check, to make up for Dana. Tight and heavy. They have, in Marcus Bonfanti, a really charismatic singer and guitarist. He is not trying to be Alvin Lee. Instead, he is



a fine performer in his own right, bringing plenty of visual excitement and energy to the current line up alongside original TYA members, Chick Churchill on keys and Ric Lee on drums. Out front of stage, and often duelling with Marcus, we were treated to some excellent bass playing from veteran, Colin Hodgkinson. Colin has been around the proverbial musical block since 1966, much of the time with Alexis Korner, the Spencer Davis Group and Jon Lord.

This was both a tight and supremely heavy set. Lots of recognisable old favourites, including 'I'm going home', but sounding fresh and vibrant. Great stuff. It's tempted me to look out for their latest live album, 'The name remains the same', which has been released to coincide with this, Ten Years After's 50th Anniversary tour.

Ten Years After:

<http://www.ten-years-after.co.uk>



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Jazz ‘n Art Weekend

Larry Carlton Live & Space Shifters

London 5th & 6th October 2018

Mr 335 sits in a slightly unique musical position, known to many for his numerous solos on many other people’s albums, with at least two of them in the current ‘best 100 guitar solos’, artists such as

Steely Dan, Joni Mitchell and Michael Jackson to name just a few. Given his own time however and he hangs out and plays with jazzers. We saw him a few years back at the Bristol Jazz Festival and came away somewhat underwhelmed it has to be said. It seemed a rather limp performance, largely ‘greatest hits’, backed by unfamiliar British musicians, with a PA that could be beaten by a decent transistor radio for sound output. Spying a three night residency at Ronnie Scott’s Jazz Club in London I managed to get a pair of tickets for the late show, on the final night.

We walked through the thronging small streets of Soho, the Friday after work drinks crowd having been replaced by the real nightlife people, including lots of foreign tourists of course. The ongoing Brexit fiasco has made visiting the UK good value for money. We joined the queue in the drizzle, noting a surprising amount of American accents around us, I suppose he is one of their boys at the end of the day. Ronnie Scott’s is one of the best places to hear live music, it exudes real Jazz cool, without any sense of

John Brodie-Good

snobbery, all are welcome. Once inside, when you get to the desk, you are still just asked your name, no paper ticket, no mobile phone bar code, no booking reference number required. You are asked if dining and then taken inside and shown your seats. The fact that door don't even open until 2230 gives it an extra special feeling.

It opened in 1959, and seats just 250 (there is a chilled bar upstairs but have never been up there so far) with a low ceiling, the dark walls are filled with largely black and white framed photographs of the good and the great who have played here over the years. Not only does that include just about every Jazzer you've ever heard of you there's more than a few rockers in there too. At the top of the stairs down to the bogs hangs Jeff Beck. Prince played here and Jimi gave his last public performance here in 1970. It isn't a time capsule, it is very much alive and real today however.

Live music is totally the focus here, and in some ways it offers a unique listening experience because all the instruments are 'au naturel', the tiny house PA system is only used for voices. We were taken to seats effectively directly on the side of the stage, albeit with a clear view. You are 'expected' to order a drink I guess, but with beer from a fiver and a glass of wine from seven quid it doesn't have to break the bank. Our tickets were £45 each, mid-range from memory. The few, more expensive tickets are for the tables directly in front of the stage. A clear warning is given that if you want to chat with your friends during the performance, you are in the wrong place.

At 2315, the house lights dimmed and Carlton and his players came out from behind and took up their instruments on the stage. After a few introductory words from Larry we were off. Within seconds we realised this was the real deal, and the

next 90 minutes just flew by. 'Jazz' is the purest music in a way, you start with a refrain and then open up and solos and/or instrumental duets/exchanges with the opening refrain appearing towards the end of the piece. Artists such as Carlton are way beyond having to prove anything to anyone, his almost unbelievable back catalogue guarantees that. There was a short 'greatest hits' section towards the end (he said twice he hated them and twice retracted the statement) but otherwise this was what I hoped it would be, he was playing what he wanted to play. A few requests came from the audience and he just shook his head very time, wasn't interested. There was no sense of arrogance however, just that beatific smile on his face as he played. And boy, did he play.

Early on in the set, he made the amazing confession that 'the airline' had mislaid his guitar on the flight over, and he was using a borrowed instrument from a guitar shop. I can imagine the faces when LC walked in and asked to borrow a Gibson 335, he put the thing on the map! Aer Lingus by the way. I was surprised he doesn't have it with him in the cabin, even if he has to pay for a seat for it.

Carlton can do fast and furious, pretty much like no other, his ability to twist and turn in tight spaces and then turn again can be delicious. Tonight, he was generally much more laid back (he aint getting any younger) holding notes and letting them decay before moving on again. His fellow players he cited as his regular guys when in Europe, Claus Fischer on bass, Hardy Fischotter on drums, Jesse Milliner on keys, all of whom are German (not a country known for it's jazz.....) plus Londoner Paul Weimar on Tenor Sax. Unlike the Bristol gig, they sounded like a honed unit. Weimar played some tasty sax licks throughout, Carlton frequently stepping back and allowing him to solo, watching







and listening to him as we were. At times, the pair of them dueted and duelled, guitar and sax, magic stuff.

No PA in use meant the sound of each instrument was positioned exactly where your eyes told you they were, the bass guitar came from the bass guitarist, who was slightly out of view for us but as bass is unidirectional you could position him. The piano came from the guy playing the keys, whose cab faced us across the stage. Carlton's amp faced directly forward, we were well off axis but generally it was loud enough for us to hear him clearly. He did go supersonically fast on a couple of occasions and pleasingly, his guitar volume seemed to swell at the same time, unless the playing style itself caused the volume uplift. A short montage of what he self-mockingly called his greatest hits was performed, some Steely Dan/Doobie Bros snippets etc, but he really did look like (and sounded like) he was on automatic for them, despite the yelps of delight from many of the Yanks in the house as each familiar tune started. I think it was only for about 10 minutes and then we got back to the real stuff again.

Modern audiences are often so lazy, they just expect an encore. Back in the day, you had to earn it, clap and cheer yourself hoarse. I'm almost surprised someone hasn't produced an app that allows you to hold your mobile up and it does the work for you.....We spilled back out into the now wet early hours, really happy to have seen LC 'properly' this time.

Serious rain was in for the rest of the weekend so time for a gallery. The Hayward Gallery is part of the Southbank complex by the Thames and it's current exhibition is entitled 'Space Shifters'. An exploration of 'perception and space' and it's rather wacky, different and fun. Many of the pieces are from LA and produced during the 1960s, when young artists were starting to experiment with new materials

in non-traditional mediums, early installations if you like.

The ground floor comprised mainly of mirror works, including a giant bow-tie shaped mirror which slowly revolves on a large wall. A very distorted cube shaped mirror as you walk in also provides lots of visual fun, the image you see constantly changing as you move around it or just move your head. Upstairs was the most interesting for us, a area seemingly filled with the interior walls of a modern house. Only most of them were empty frames, a few being mirrors, with some 'random' objects scattered around on the floor. It seems quite disorientating at first as you stand and scan your eyes across the whole space. It's as if your brain is confused because the wall shapes imply they should all be solid and not see-through. Other big works include a room covered with large spheres on the floor. Didn't do a huge amount for me, I kept thinking Christmas baubles. Outside on an upper roof, is the stunning blue Sky Mirror however, which you cannot see from the ground. There's lots of other interesting stuff in there, worth paying the admission fee for, and it runs until January 9th if you are up in town.

Worth popping into the Tate Modern too, they have a really trippy installation which is being used to explain the basis of colour. Far out and it's free man!

<http://larrycarlton.com>

<https://www.ronniescotts.co.uk>

<https://www.southbankcentre.co.uk/venues/hayward-gallery>

A LIFE IN THE REALM OF MADNESS...

SUGGS

WHAT A KING CNUT



Suggs – What a King Cnut? The Atkinson, Southport 24/10/18

Just so you know: The format of these type of shows has always sounded dodgy to me “come and listen to bloke who’s music you like banging on about himself and doing some name dropping”

However, I had been looking forward to this gig for a few months, although the idea had crossed my mind that as I had already seen his previous show “SUGGS MY LIFE STORY IN WORDS AND MUSIC” he may not have anything left worth saying. The date fast approached and it turned out that due to work commitments I was going to be on 4:00am starts all week and the thought of being up and out until around 11:00pm

soon started to lose it’s appeal.

My day at work started badly and ended in turmoil so I decided a bit of light hearted entertainment probably wouldn’t be such a bad thing.

Suggs arrived on stage at 8:00pm chattered, sung and generally bantered his way through the first hour as if he was an old friend we hadn’t seen for a several years and then bumped into at a pub. During the interval I grabbed a drink and returned to my seat, Suggs arrived back and carried on from where he had left off....for another hour of total escapism covering stories and memories from Glastonbury Festival, Football, Brian May, Buckingham Palace and the selection of people who think he’s a Nob. It’s been a long time since I last sat and listened to someone talking for such a long length of time without getting bored, let alone been disappointed that it had ended so quickly, In fact I’d go as far as to say the last time I did was when I saw his previous show. With the support of Deano on piano he scattered a few songs into the show including Madness Classics ‘My Girl’

ICARUS RUOFF



‘House of Fun’ and some later solo stuff including ‘No More Alcohol’. This serves well to remind the listener that it’s not just some bloke banging on (albeit very interestingly) about himself, it’s actually that bloke from Madness being totally engaging and endlessly charismatic and actually quite humble.

I got home at 11:00pm fell asleep within minutes and got up for work at 4:00am feeling quite refreshed

I honestly don’t think you’d have to have any prior interest in Madness to find this show entertaining (although it obviously helps).??

Thanks for reading

Mad Iccy

Phil & Nigel McIntyre present

A LIFE IN THE REALM OF MADNESS...

SUGGS

WHAT A KING CNUT

After his first smash hit tour ‘My Life Story’, Suggs is treading the boards again with a brand new show.

If the first show was about how on earth he got there, Suggs: What a King Cnut is about the surprises that awaited him when he did.

| | | |
|--------|--------------|-------------------------|
| 31 Jan | SWINDON | Wyvern Theatre |
| 01 Feb | ST ALBANS | Alban Arena |
| 02 Feb | GUILDFORD | G Live |
| 03 Feb | SALISBURY | City Hall |
| 04 Feb | CHATHAM | Central Theatre |
| 06 Feb | SOUTHEND | Palace Theatre |
| 07 Feb | RASINGSTOKE | The Anvil |
| 08 Feb | LEICESTER | De Montfort Hall |
| 09 Feb | COVENTRY | Warwick Arts Centre |
| 10 Feb | CANTERBURY | Marlowe Theatre |
| 11 Feb | HASTINGS | White Rock Theatre |
| 13 Feb | SALFORD | The Lowry |
| 14 Feb | BUXTON | Opera House |
| 15 Feb | LEEDS | Town Hall |
| 16 Feb | YARM | PAA Theatre |
| 18 Feb | BRIGHTON | Theatre Royal |
| 27 Feb | NEW BRIGHTON | Floral Pavilion Theatre |
| 28 Feb | DUNFERMLINE | Alhambra Theatre |
| 01 Mar | GLASGOW | The Pavilion Theatre |
| 02 Mar | NEWCASTLE | Tyne Theatre |
| 03 Mar | HULL | City Hall |
| 04 Mar | YORK | Opera House |
| 06 Mar | PRESTON | Charter Theatre |
| 07 Mar | NORTHAMPTON | Royal & Derngate |
| 08 Mar | SOUTHAMPTON | 02 Guildhall |
| 11 Mar | BIRMINGHAM | New Alexandra Theatre |
| 13 Mar | AYLESBURY | Waterside Theatre |
| 14 Mar | POOLE | The Lighthouse |
| 15 Mar | CHELTENHAM | Town Hall |
| 16 Mar | BATH | The Forum |
| 18 Mar | NOTTINGHAM | Theatre Royal |
| 19 Mar | IPSWICH | Corn Exchange |
| 20 Mar | CAMBRIDGE | Corn Exchange |
| 22 Mar | LONDON | The Palladium |

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
HFG2023DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



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
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
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SCOTTISH POP**

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Scotland**, Chambers Street,
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1, Level 3. Adult: £10;
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£7 (under 12s free)
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discount

A quick review from Alan Dearling

alan dearling



My good friend, Scottish singer and musician, Lenny Helsing, let me know about this exhibition. He contributed some of his private collection of records and memorabilia. Notably, much of the contents of one the first showcases in the show about the early beat groups, The Poets and the Beatstalkers.

And so begins a veritable treasure trove of musical stories and memories. From Lonnie Donegan and Lulu, via Alex Harvey, Rod Stewart, the Bay City Rollers, Simple Minds, Run Rig, Jack Bruce, Shirley Manson and Garbage, Frightened Rabbit, the Beta Band, Belle and Sebastian, Franz Ferdinand, right up to Young Fathers. And many, many more.





LIVE THE PROCLAIMERS



THE FIRST ATTACK

29.6. Hamburg

Schöne Aussichten

Gorch Fock Wall

Einlaß:

20.00 Uhr.

Karten an allen bekannten Vorverkaufsstellen.



THIS IS THE STORY

LP 208 411

MC

Track

1. The First Attack

2. The First Attack

3. The First Attack

4. The First Attack

5. The First Attack

6. The First Attack

7. The First Attack

8. The First Attack

9. The First Attack

10. The First Attack



It's a kaleidoscope of tartan, guitars, images and sounds. Plenty of film footage. Lots to listen to. And essentially, a plethora of information – well presented, informative and often amusingly quirky. Folk music, skiffle, pop, punk, indie, electronica and dance are all well





represented. There's lots to enjoy whether it is a 'memory jogger' or a 'new journey' into Scotland's musical heritage. I was especially pleased to see a nice display about the Incredible String Band, under the heading: The People's Music.

The large scale photos, sometimes wall-sized, are epic. In fact, the whole show has an awesome quality – a depth of knowledge that emphasises how so many of the bands, especially ones like the

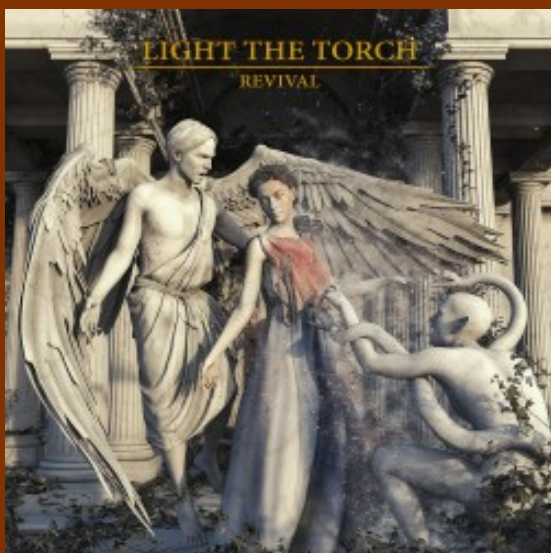
Proclaimers and Run Rig, celebrated their 'Scottishness' through their music and performances.

The final cinema room offers what is now becoming an essential feature at rock music exhibitions – a massive split screen concert show, featuring extracts from the T-in the Park festival.

All in all, 'Rip it Up' is a very good show indeed.



KEV'S WORLD



LIGHT THE TORCH REVIVAL NUCLEAR BLAST RECORDS

I guess one of the questions here is whether this the debut album by a new band, or if it is actually the third album from Devil You Know. Both singer Howard Jones (Killswitch Engage) and guitarist Francesco Artusato (All Shall Perish) were founder members back in 2012, while bassist Ryan Wombacher (Bleeding Through) joined in 2014. Many things happened in 2016, and this resulted in the guys deciding to start over again,

bringing in Extinction A.D. drummer Mike "Scuzz" Sciulara to complete the album. As one would expect from those involved, what we have here is a metalcore act, with a high focus both on melody and sheer heaviness.

If I was to pick one song from the Killswitch Engage canon it would have to be "My Curse", where Howard is as it his absolute best, but here he seems to be even more at home. It is hard to describe just how melodic this album is, while also maintaining a skull crushing heaviness at all times. True, there are times when the band almost stop to let Howard get on with it, but they always come crunching back with some force. This is an incredibly accessible record, from the first song through to the very last note, and I wonder if the switch in names is going to bode well for them as I can see this gaining a great deal of airplay in the States, and a lot of metalcore fans around the world are going to be seeing this a fresh and energised beginning. Solid.

KEV ROWLAND

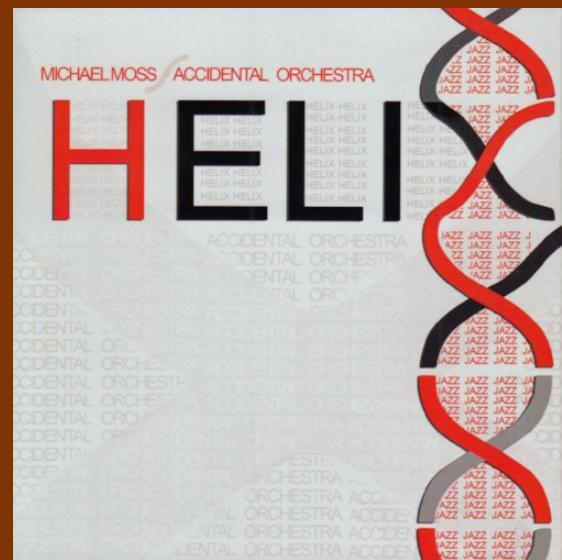


**MEMORIAM
THE SILENT VIGIL
NUCLEAR BLAST RECORDS**

Only formed in 2016, Memoriam are already back with their second album with Nuclear Blast. It's amazingly what can happen with a brand new band when in some circles they are viewed as being something of a supergroup. The line-up is frontman Karl Willets (ex-Bolt Thrower), Frank Healy (bass, Benediction), guitarist Scott Fairfax (live guitarist, Benediction) and drummer Andrew Whale (ex-Bolt Thrower), so that they know what they're doing around this style of music is never going to be in doubt. Whether it is any good is another thing altogether. Years ago I can remember reviewing an album by Stephen Stills, and I seriously questioned whether all the good reviews I had seen about it was more to do with the fact that it was by Stephen Stills as opposed to what it sounded like.

I wonder if Nuclear Blast would have been so quick to sign these guys if they had heard the music as opposed to knowing who they were and what bands they had been in prior to this. Now, I love Bolt Thrower as much as the next metalhead (a quick check of my library is showing 9 albums), but this is , um, boring. I can't help but be reminded of NWOBHM where everyone and anyone was being signed up just if they had long hair and played guitars. Of course there

some great bands who burst out of the scene to become mage stars, as well as others who should have been in the same orbit but never made it, but then there were the others who should have stuck to playing pubs after work. This isn't as bad as that, and by turning up the volume to quite obscene levels I found that there was more to this than I thought first time around, but even after playing it through quite a few times I can't find enough here for me to want to be playing this out of choice. Next.



**MICHAEL MOSS ACCIDENTAL
ORCHESTRA
HELIX
4TH STREAM RECORDS**

It is worthwhile listing all the musicians taking part in this, namely Jason Kao Hwang, Rosi Hertlein, Fung Chern Hwei (violins), Stephanie Griffin (viola), Lenny Mims and Carol Buck (cellos), Steve Swell (trombone), Vincent Chancey (French horn), Waldron Mahdi Ricks (trumpet), Richard Keene (oboe), Elliott Levin (flute, tenor saxophone), Ras Moshe Burnett (soprano and tenor saxophones), Michael Lytle (bass clarinet), Michael Moss (Bb clarinet), Steve Cohn (piano), Billy Stein (guitar), Rick Iannacone (ambient guitar), Larry Roland (string bass), Warren Smith (percussion, vibraphones), Badal Roy (tabla), Chuck Fertal (drums), and

Michael Wimberly (djembe, African bells and percussion). So, 22 musicians who are all improvising, bringing in jazz and African percussion into something that is quite chaotic and totally free form.

To be fair there are going to be quite a few people who will listen to a few bars of this and will immediately be switching it off declaring that it isn't even music and no-one can play their instruments properly, and who let children in a studio anyway? But, there are going to be others such as myself who find incredible depth and worth in music like this. It is Art Zoyd taken to extremes both in style of music and in number of musicians, and the more I listen to it the more I gain in terms both of understanding and musical awareness. There is an energy, a vibrancy as the musicians all listen to each other and keep playing on the edge, not something that is ever easy to do, let alone when there are so many players involved. Moss has been on the jazz scene in New York for five decades and is well-known for his skill and imagination as a multi-reed player. He says, "Playing free, but still playing together--it's a question of moving forward by moving backwards and sideways at the same time." I found myself enveloped in the world being created by the musicians very quickly indeed, and stayed entranced throughout, but I must warn that this really isn't for everyone.



MICHAEL SCHENKER FEST RESURRECTION NUCLEAR BLAST RECORDS

Unless you are of a certain age, it is unlikely that you will have a real understanding of just how important Schenker and his Flying V was to hard rock. His first recording was with Scorpions on their debut 'Lonesome Crow' when he was just 16, and he was soon stolen by UFO and appeared on all of their major albums, ending his time with them with the live 'Strangers In The Night'. At the end of the Seventies no rock disco was completed without 'Doctor Doctor', "Only You Can Rock Me", "Shoot Shoot" or "Lights Out" (normally all of them). After that he recorded a brilliant solo debut with "Armed and Ready" and "Cry For The Nations" being bona fide classics, but then there was a slippery road downhill, both artistically and musically. He worked with some great musicians and singers, but even a return to UFO didn't work.

Fast forward to 2016, and he put together Michael Schenker Fest, a tour featuring former Michael Schenker Group vocalists Gary Barden and Graham Bonnet, plus Robin McAuley of the McAuley Schenker Group. Instrumental back-up was provided by former M.S.G. bass player Chris Glen and drummer Ted McKenna (I know that's important in the context of the review, but for me those guys will

always be SAHB), plus guitarist/keyboards player Steve Mann, also of the McAuley Schenker Group. The shows went so well that it seemed to make sense to record some music together, and to make it even more complete they brought in Doogie White (ex-Rainbow), who had been singer with Schenker's Temple Of Rock.

The result is nothing short of a major success, and if ever an album title was apt then it has to be this one. Schenker is very much back from the wilderness, with an album that is rolling back the years for all involved. Some of the songs feature all four singers, while each has their turn in taking lead. Schenker himself is way more restrained than usual, as there is a real focus on songs and the overall impact instead of the mad axeman out front crunching riffs and blazing away on solos. But, this is a hard rock album first and foremost, and most importantly this sounds like one where everyone wanted to be there and was having fun. It is early Eighties melodic hard rock with balls: there is nothing fashionable about this. Michael is now touring the album with Doogie, and is even talking about having Phil Mogg and Klaus Meine on the next one.

Schenker has been in the wilderness for far too long, and I certainly never expected to hear an album like this from him again. Cast away all thoughts you may have had of his material in the last thirty odd years and give this a chance.



MINISTRY
AMERIKKKANT
NUCLEAR BLAST RECORDS

35 years on from their Ministry, and most importantly Al Jourgensen, is showing no sign at all of slowing down and is angrier than ever. I think that it is safe to say that Al is not exactly a fan of Donald John Trump, and from the album title through the artwork and then finally into the music that is made clear time and again. Musically, this is both experimental and industrial, bringing in musicians and instruments when needed and then casting them aside, with the pounding drums keeping a tribal beat going that links it all together. There may be electric guitars, or not, there may be horns, or not, there may even be a violin, or not. This is all about soundscapes, using big sound and songs mixed with voice clips, which may or may not have been treated, scratched and thrown though synths.

This is intense, angry music, full of venom and fury. Jourgensen is angry, really angry about what's going on in America - sexual abuse and the disrespect of women in our society, the waning respect for the U.S. Constitution, the growing acceptance of one's opinions replacing facts, the decline of American leaders' sense of morals, ethics and personal responsibility to the country and to their constituents, and the mad man in the White House. Sometimes it is possible

to listen to an album even if you don't agree with the lyrical content (religious albums of all types could fall into this category), but this album is so much about Trump that if you are a devout Republican I suggest you stay away. Anyone else who has an open mind may well discover one of the finest Ministry albums from a very long career.



NO HOT ASHES NO HOT ASHES FRONTIERS MUSIC

This is the debut album from a band who were actually formed as long ago as 1983. They managed to secure some good tours and even signed a record deal in the Eighties, but by 1990 they had broken up and that was the end of it, at least until September 2013 when they reformed for a one-off gig. That has led to them supporting Aerosmith, Foreigner, UFO and Scorpions along the way and touring the UK with FM and Romeo's Daughter. They have also performed at major festivals such as Hard Rock Hell AOR, Download, London Calling, Ramblin' Man, Steelhouse, Rockingham and the Frontiers Rock Festival in Milan. They have now finally released their debut album, but what should be a totally joyous occasion has been dampened somewhat due to founding member, bass player and close friend Paul Boyd losing his battle with cancer in 2017. Paul appears on the

album and the band are respectfully dedicating its release to his memory.

As soon as I heard this I was taken back to the Nineties, and particularly to a magazine called Frontiers. Unlike the other fanzines around at the time these guys had gone glossy and it was much more like a "proper" magazine. One of the real delights was the cover CD that came with each issue which introduced me to bands I would have never have heard of otherwise (this was pre-internet and the media hated melodic rock nearly as much as they hated prog). As soon as I started playing this I had to turn to my library as this was reminding just so much of bands like The Loveless and Be Sharp, both of whom featured on the second cover CD, before the now-famous Frontiers label had emerged. NHA are melodic rockers with strong hints of Bad Company, some Foreigner, a tad of classic Journey, the melodic side of UFO and possibly even some later Whitesnake. What it doesn't sound like at all is a band releasing their debut in 2018, but if this had come out thirty years or more ago then I am sure that we would have been hearing a great deal about it.

It is great that the guys finally seem to be getting some real recognition, and we can only hope that it keeps going in the way that it has to date. As it is, this is a melodic hard rock album that has that edge that removes it from AOR yet will still be appreciated by fans of that slightly softer genre. Strong harmonies, hooks, and a great production, this is well worth looking out for.



**NONSUN
BLACK SNOW DESERT
CIMMERIAN SHADE RECORDINGS**

Over the years I have listened to many styles of music, and have often pushed myself out of my comfort zone to discover sounds that are almost beyond the ken of mortal men. Knowing that bands such as Can and Kraftwerk were seen as masters of their craft I sat at the feet of wise men and studied until I could truly appreciate what was going on.

I came late in life to Zappa, Beefheart, Country Joe, Art Zoyd, Blind Blake, T-Bone Walker, Blind Lemon Jefferson, Agoraphobic Nosebleed and so many others, and appreciate and love them all. But, one style of music I have never been able to understand (although I have tried, honestly I have really tried) is drone.

Needless to say what we have here is a mix of sludge, drone, doom, stoner and post-metal, and I just don't get it.

Yes, it is incredibly atmospheric in a wonderful ambient Black Metal feel, but it's, it's, okay it's just plain boring! Apparently the Ukrainian outfit self-released this digitally in 2016, but now it has been made available as a deluxe revamped version on multiple physical formats. The band themselves say, "It's not an ordinary album. It's a journey. A

long and hard trip. With a heavy heart and longing spirit. But those patient and open-minded will eventually be rewarded. It's the music from behind the wall of sleep. And it doesn't matter on which side you are while listening to it." Maybe I need to be asleep before I start listening to it and then it might make sense. Possibly.





Halloween 2018

To begin with let me just start by saying that David Gordon Green's *Halloween* is, at times, a very intense horror movie. Is it perfect? Well no, but perfection is always subjective at the end of the day. Did *Halloween 2018* deliver the goods? What I wanted to see first and foremost was Michael Myers back doing his malevolent thing! And this movie certainly delivers that. Did I like it? Would I recommend it? Where would I place it in a Halloween ranking system with all the other films? Before we get to all that, I feel I should say that Geordie and I do not hold back! We are

not doing this to confirm anyone's biases or to tell anyone what they want to hear. If you agree with us that's great, if you do not, that's okay too.

First of all, I never had any unreal expectations going to this movie. Now, that is not to be confused with 'no expectations'. I certainly did have some expectations going into this movie, but my expectations fell into the category of continuity. Continuity when it comes to characters, continuity when it comes to their performances. Continuity when it comes to the organic development of their story arc. Continuity when it comes to cinematic style, execution of the cinematography, sensibilities, and the flavour and vibe of a Halloween movie. It must be remembered this *Halloween* is a direct sequel to the original 1978, John Carpenter classic – *Halloween*. There is no doubt that there are some aspects and creative decisions made in

Carl Marshall and Geordie Jackson

DARK MATTERS

this new instalment that many devout Halloween fans will enjoy, on the other hand however, there is no doubt that there were certain creative decisions made that will leave some Halloween fans feeling unsure about whether or not those choices were the right ones to make. Devout fans, and even some casual ones, are very protective of their attachment for the Michael Myers character and the Halloween franchise as a whole.

You could say that it is part of us! It's also important to remember because of the mass amount of hype leading up to the release of this film, we should allow a reasonable amount of time for it to marinate in our minds before we start dedicating our love, or even our hate for this film. I am a Halloween perfectionist. I am someone who at the end of the day, with all Halloween films considered, only really enjoyed (and by "really" I mean films I thought were exceptional) the original 1978 classic; the more than adequate *Halloween 2* (1981); and *Halloween 4: The Return of Michael Myers* (1988). Although I can find redeeming qualities in most of the sequels, the first three films that have Michael Myers as a pivotal character truly sum up Myers as 'the boogeyman'. Although I do recognise that the original *Halloween* works as a complete story in and of itself, and that a sequel was never needed (let alone ten of them!). I am also someone who understands the original intent of the Michael Myers character in the first movie. By his own admission, John Carpenter stated that *Halloween* was never intended to have a sequel. *Halloween* was a low budget, Hitchcockian, *Twilight Zone* sort of supernatural story, that served its message full circle at the very end of the movie with these two lines:

Laurie: "Was it the Bogeyman?"

Loomis: "As a matter of fact, it was!"

So, does this mean Michael Myers was a literal personification of the boogeyman? Well, that was the premise!

The original *Halloween* ends with some great shots of where Michael has been throughout the film, or maybe even suggesting where he actually is at that time, as we hear nothing but his breathing. The message – He's everywhere!

Michael Myers was an ordinary man, except there was something paranormal about him! We were never meant to know Michael's motives; he was always the absence of character, the absence of motive, void of all human emotion and compassion. Many devout fans of the franchise's later entries like to argue that Michael Myers was always indestructible, literally a paranormal being.

After all, why did he keep returning if he wasn't literally supernatural? Well first of all I agree, in the later sequels this was indeed the case. They had to make Myers basically unstoppable in order to continue making movies. That being said however, when we are talking about the original intent of the character, it's a different story!

The original intent of the Michael Myers character, the one I most enjoy, and the one this new 2018 Halloween is going back to, was never intended to have him surviving indefinitely. Carpenter recognised the value of Michael Myers' 'shelf life', and how even one sequel, let alone a dozen of them, would destroy the whole point! People often forget that the Michael Myers character was over and done with following *Halloween 2* in 1981, the plan was never to bring Myers back; he was dead!

The plan was instead to move away from the Michael Myers character and story, and into an anthology series, centred around different creepy, fucked up storylines revolving around Halloween. That plan however, didn't work. *Halloween 3: Season of the Witch* (1982) flopped, both commercially and critically. So that original anthology plan had to change, so in 1988, Michael Myers was back in *Halloween 4: The Return of Michael Myers*. Remember however, John Carpenter, who wrote *Halloween 2* but did not direct it, killed off the character in a huge explosion at the finale of the movie, effectively finishing Michael's timeline.

It doesn't matter which original intent we are looking for, whether it's the original *Halloween* - at the end of the movie Myers has just disappeared into the Ether, or at the finale of *Halloween 2* in 1981 - where he was shot in both eyes and then burned alive at the hospital.

J A M I E L E E C U R T I S



HALLOWEEN

FACE YOUR FATE

This incredibly successful, and delicious recipe does have a definite ‘shelf life’ in my opinion. The more sequels that are made, the more filmmakers will have to explain things, and give reasons for inconsistencies. If they do not, then they are simply making the same movie over and over again.

Armchair detectives are always wanting to learn the truth about something, to end the mystery that has baffled, whether it’s a good murder mystery, UFOs, Bigfoot, or even ghosts, the need to know the truth about a mystery or what makes someone tick is very strong.

The journey can sometimes be more enjoyable and rewarding than the destination.

The answers do not always meet our expectations, and it is because of this that Michael Myers works best in small infrequent doses and with as little explanation about him, his past, or who or what he is, as possible. Michael Myers, who’s sole identity in the original creation, was built around the fundamental foundation of mystery.

This brings us neatly to the latest 2018 instalment in the Halloween franchise.

I have to admit I was surprised that Blumhouse made the creative decision to negate *Halloween 2* (1981), although it never really bothered me, going back to the roots of this character was pleasing for me. However, because the brother-sister story arc, which was introduced in the third Act of 1981’s *Halloween 2*, is so imbedded into the popular culture and consciousness, I didn’t think they would have the balls to simply do away with it! I always thought they would come up with some explanation for how Michael survived the fire.

Nonetheless, the new path has been set. And it should be understood that a sequel, providing how *Halloween 2018* was an enormous box office success, is almost guaranteed.

If this movie was to create not just one, but a whole series of future sequels, it is almost inevitable we will be right back where we

started in a few years from now! After all, the whole reason for making this movie in the first place was to negate the lesser sequels, and if there’s anything we know about horror sequels, it’s that you can only do so much story telling before it becomes stale, characters become predictable and the weird and sensational eventually begins to creep into the narratives.

Financially it makes sense to create a slew of sequels, but artistically it does not! But this isn’t ‘Show Art’ it’s ‘Show Business’!

David Gordon Green’s *Halloween* is at times a very intense horror film, and an admirable entry into the franchise, and I can honestly say I enjoyed this movie. *Halloween 2018* is a good movie, that unfortunately could have potentially been a great movie!

For me *Halloween 2018* is like going back to your hometown after a long time away. You meet up with some old friends you haven’t seen in a long time. You spent the weekend reminiscing and catching up, and overall it’s a great weekend, but there are a couple of important friends missing for whatever reason, so it feels good, but there is just something missing, it’s not quite complete and at the end of the weekend you’re ready to leave, you have had a good time, it was fun, but by the end of the weekend it feels complete and finished – not in a negative way, but that’s it and you know it will never again be like it once was.

This is sort of how I feel about *Halloween 2018*. It was a good movie, but with the addition of the missing friends, it could have been so much more!

Okay let’s dive deep into *Halloween 2018*. Let’s start with the opening of the movie. I enjoyed the opening, I found it both very grounded and mature, however, I was disappointed to see Michael so soon into the movie, and out in bright sunshine. I was very impressed by the creative choice made to have a smashed-up Jack o ‘lantern rise up from it’s own ashes and it’s own footprint, and take shape back into the Jack o ‘lantern from 1978 during the title credits. It was a nice touch, and the musical score by John Carpenter is also fantastic.

The opening scene with the British investigators/podcasters Dana (Rhian Rees) and Aaron Corey (Jefferson Hall), and also Dr. Sartain (Haluk Bilginer) (whom I am not overly keen on as a Loomis-type character) was actually pretty good. I liked that it was different yet felt like we were entering familiar territory.



HALLOWEEN

ORIGINAL MOTION PICTURE SOUNDTRACK

COMPOSED BY JOHN CARPENTER, CODY CARPENTER, and DANIEL DAVIES

Personally for me, the first and third Acts are the strongest of the movie. The second Act, although enjoyable, felt like it was missing something. I think it was that disconnection with what came before it. We certainly do not want a film to simply be a carbon copy of the original, that's not what I'm implying, but within the narrative itself, the story seemed to be lacking any real connections, other than a few mentions of the past, and a brief visit to Judith Myers' gravesite. Although I did enjoy this scene as it was a brief moment of nostalgia, I thought a stronger choice however, would

have been to have Laurie visit the graves of Annie, Linda, and Bob. This would have made a really nice character moment. Not simply for the characters on screen but also for the audience watching.

Let's have a look at some of the characters I really liked in *Halloween 2018*. First and foremost, Laurie Strode, played once again by Jamie Lee Curtis. In *Halloween 2018* she is terrific. She's tough! But not in a contrived, synthetic, "girl power" kind of way. Not once did I ever feel the writing, or her performance of the character to be less than organic. But it's not just that she is strong,

the years of mental and physical trauma from that October night in 1978 is obviously strung across her face. She looks like she has been through hell, and has only just managed to come out successfully the other side. Even when Laurie is brandishing a shotgun there is a sense of vulnerability about her character. The first time we see this new Laurie Strode on screen is in the beginning moments of an interview by the British filmmakers.

Another fantastic character is Sheriff Hawkins, played by Will Patton. There is no doubt that when filmmakers hire a talent like Patton's, they have hired someone who can play a strong character actor. Will Patton is believable in almost everything he has ever starred in and his role in *Halloween 2018* is no exception.

And now for the real star of the movie, the malevolent Michael Myers. Well, I can positively tell you that Myers in this film is fantastically violent. Played by James Jude Courtney, with original Michael Myers actor Nick Castle in a cameo role. It's a treat to see a portrayal as close to the original shape on screen again. It really does feel like a Halloween movie!

And now for a few characters I disliked. The character that seems to stand out for the most part for me is that of Allyson Strode played by Andi Metichak. This character is extremely unnecessary and did very little for the overall pace of the movie. In fact, I wonder if she was simply in the film as a future replacement character for Laurie in future sequels.

The same applies to her unfaithful love interest. In fact I see this character as another missed opportunity. He is basically being unfaithful to Allyson, yet we never get the satisfaction of seeing him fall prey to Michael. This was a disappointment, although I wonder if we will see this annoying character turn up again in future sequels.

Michael Myers' mask looks amazing in this new Halloween. After all, the mask is sort of a character in itself (well, at least in my opinion). The Michael Myers mask never was (and probably still isn't) as

impressively obscure as it was in that original film. Although it looked very good on Dick Warlock in *Halloween 2* (1981), there is a very specific reason for this. It is exactly the same mask used in the original film, it just looked slightly different on Warlock as the two performers have noticeably different head shapes. Dick Warlock's broader face simply stretched out the features of the original mask, creating a peculiar distorted appearance.

Another noteworthy scene is the bus crash/escape scene, this is cinematography at its very best!

Geordie says:

I felt this film was certainly an improvement on the last entry in the series, with the death scenes in this film being very gory, and the Michael Myers character is also very impressive. The cinematography is very good in places, and the lighting is also very effective. I was impressed with the scene in the football field, and the music score was also excellent.

Jamie Lee Curtis is always fantastic! However, I found that some of the murders in this movie, with Michael randomly walking around Haddonfield, going in and out of houses and killing any occupants he finds, to be unnecessary, and the relationship between Laurie and Allyson was not really needed. The dialogue was very wooden in places, and a few of the actors were not up to scratch, and also some of the scenes did not always flow. I suppose because some important characters from the original film such as Doctor Sam Loomis (wonderfully played by the late great Donald Pleasance) being sorely missed!

I also felt the two British journalists were not really needed. I thought *Halloween 2018*, although watchable due to some strong gory deaths, was still missing something. I suppose you cannot compare *Halloween 2018* against the original classic. *Halloween 2018* is certainly no classic, but would I watch it again? More than likely! But it certainly wouldn't be in my top hundred horror films. I think more thought could have gone into the new storyline, as the continuity was not always there for some reason.

Most characters were not particularly likable and I think the movie contains quite a few plot holes. The highlight of the entire film for me was Michael Myers himself, who doesn't need to talk to get his point across – so to speak! His aura is enough for the audience to fear!

I think that if John Carpenter and Jamie Lee Curtis

weren't on board all the hype probably wouldn't have been there!

The best I can do is give *Halloween 2018* a rating of 7/10.

Final Synopsis

Most of the entire third Act in Laurie's house is awesome! It felt modern yet organic, Laurie hunting for Michael Myers in her boobytrapped house is very intense and suspenseful. I liked the camera movements following Laurie upstairs, and down dark hallways, and I really enjoyed the build-up of how, if we the audience, were put in the same position, would likely react in the same way as Laurie during this terrifying moment.

The scene where Michael smashes his hands through the window of Laurie's front door is also very dramatic. I really appreciated how this difficult scene was shot. The fast editing and the decision to show the entire moment close-up rather than cutting to a far-shot in between, helped to create an extreme urgency, confusion, and intensity. Picking Laurie up and smashing her head against the door was extremely intense and unexpected, which both Geordie and I very much enjoyed. At this point, I was actually thinking is this the moment where Michael is going to finally murder Laurie? When suddenly Laurie is able to manoeuvre herself enough to aim her shotgun and blow a few of Michael's fingers right off his hand.

There were a few scenes I disliked. I would like to draw your attention to the closet scene which I have developed a sort of like/hate relationship with.

This scene could have been so much more than it was! Unfortunately it was destroyed because the reveal was ruined by showing this scene previously in the movie's trailer. This is meant to be one of the benchmark scenes of the entire movie, and it falls flat because we all knew it was coming. There is a difference in assuming something is going to happen and knowing it for sure, and unfortunately because most Halloween fans will have already watched the trailers. We knew exactly what was going to happen

– which is unfortunate as the suspense created during the scene was completely lost on marketing the trailer.

The worst scene in my opinion is when Karen Strode (Judy Greer) shoots Michael in the eye (this film pays homage not just to the original movie but also many of its sequels) and Laurie comes out of the darkness behind Michael and says 'Happy Halloween Michael'. It's not really the dialogue, which is kind of cheesy, but it was the whole idea of her coming out of the darkness, it was the way it was shot, it just looked clumsy! It was far too self aware, too much of a "wink and a nudge" to the audience. It just did not feel organic to me.

The words "Happy Halloween" do appear in the second trailer that was released at the beginning of September, but the line is layered over the moment when Laurie puts the shotgun up to her face. We don't see her lips move, so they have clearly lifted that audio from elsewhere and transplanted it here. I thought it was very cheesy when I watched the trailer, but if I had a choice between having her say it when she comes out from the darkness, and having her say it when lifting the shotgun to her face, I would probably choose the shotgun scene!

Well there you have it. This was our review of David Gordon Green's *Halloween 2018* (H40?) and we sincerely hope you found some value in what we had to say about this movie.

In terms of rating this movie, I really do not like rating films because ratings don't really mean anything these days. We seem to be in an era now where movies are either 10/10 or they are just plain shit; there's no real midway anymore, and if I was to claim a movie is 10/10, there will always be readers who do not agree, which is why I tend to stay away from rating movies. However, as this is a new magazine review, and Geordie has already given *Halloween 2018* a personal rating, I would therefore probably give the movie 8/10. There are aspects of *Halloween 2018* I really liked, and there are definitely performances that are very solid.

Halloween 2018 is one of the best sequels, but that's because they decided to go back to the simplistic roots executed in the original.

Where would I rank *Halloween 2018* against all the other films in the franchise? Well, I think it's still a bit early to say. I think we should let the film marinate further, after all, I have only watched it once so far, so it's still relatively new. But if I had to answer this question right now, my feeling is it comes no where near to the brilliance of John Carpenter's original



HALLOWEEN

OFFICIAL TRAILER

movie, and doesn't come close to the original sequel either. Nor does it come anywhere near the phenomenal *Halloween 4: The Return of Michael Myers* (1988), which is actually my favourite in the entire series.

Halloween 2018 is one of the better sequels. It's a good movie, there is very little wrong with it, and of itself it's an enjoyable experience, and one that we will certainly be watching again. Will there be future Halloween sequels? Most likely, considering Blumhouse decided not to kill off Michael Myers on-screen suggests he

will be back. However, personally I don't feel there needs to be any further sequels, and this isn't the "Halloween Perfectionist" talking either, it's simply me trying to be as objective as possible.

The final shots, even though it ended quite abruptly, of Allyson holding the knife and Michael standing looking up at Laurie amongst the flames trapped in the burning basement, were very symbolic and ended the movie on a rather dramatic, high note.



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.

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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.



Digitiser

2000

* VIDEO GAMES!
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* OTHER STUFF!

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

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

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Reclaim The Sacred

On the first Monday of each November, a mixed group of around 50 Pagans, Magicians and other unconventionally spiritual people gather in the City of London to perform a series of public Rituals. Money Burners are well represented within their number.

Chris Stone (aka C.J. Stone) is a writer and journalist best known for his Guardian column Housing Benefit Hill and his books *Fierce Dancing*, *The Trials of Arthur* and *Dear Granny Smith* (as Roy Mayall). Chris was the instigator of Reclaim the Sacred. Here he tells the story of how the idea of a day of public ritual emerged and recounts the events of the first two years.

The first series of public Rituals conducted within the bounds of the City of London, on Monday November 7th 2016, didn't have a name at the time, but became known as "Money, Magic and the Imagination" after the event.

The day had a clear political purpose. Its aim was to highlight the subject of money. Money, we were suggesting, is a magical tool. It only works because we

believe in it. Otherwise, it has no actual material existence whatsoever. You can read the 'mission statement' I delivered at the dragon boundary to the City of London, [here](#).



By creating a sigil – a magical symbol – which we then placed on a bunch of old five pound notes – collected on the last day before they were due to be withdrawn from circulation – and then handing the notes into the Bank of England for destruction, we were planting our magic in the heart of the primary institution of World Capitalism – the place of Capitalism's Original Sin, as it were – as a sort of psychic seed waiting to grow. If the first Original Sin had been eating of the fruit of the Tree of the Knowledge of Good and Evil, our response was to take the seed of that fruit and to replant it in the Bank of England's privatised Garden of Eden in order to grow.

It is knowledge we need in this day and age, not ignorance. The more we understand that money is magic – is the original magic, in fact, conjured out of

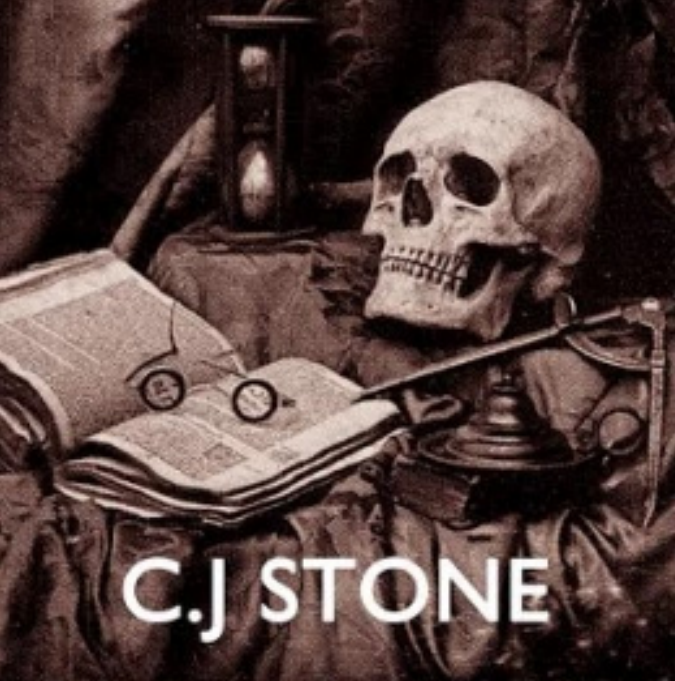
nothing as a store for wealth – the more we will be able to release that money from its current bondage, held in offshore accounts and secret hoardings in British Crown Dependencies throughout the world.

The sigil, created by the great contemporary Occultist Julian Vayne, was called "The Equaliser". It consisted of the mathematical symbol for 'more than' – > – crossed by the symbol for 'less than' – < – and crossed again by the symbol for 'equals' – = – making a sort of criss-cross pattern not unlike the Chinese Ideogram for Hexagram 48 of the I-Ching, the Well.

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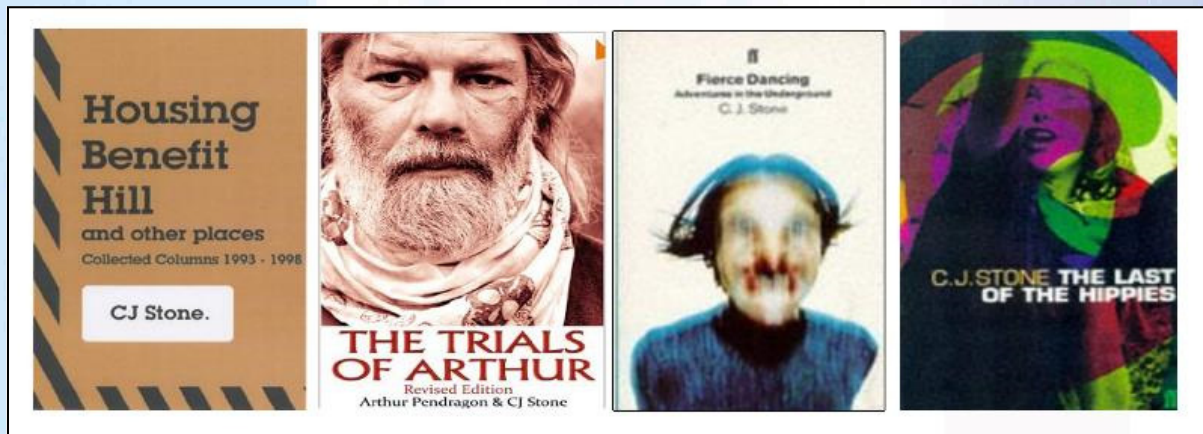
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**OTHER BOOKS BY
C.J.STONE**



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

The second half of the Hawkwind-plus-orchestra 'In Search of Utopia - Infinity and

Beyond!' tour has now concluded, and again has been well-received in most quarters.

One fan said he "was at the show Monday night and to be very honest I can't understand what all the negative comments have been about. The orchestra, the lights, the band, were all truly mesmeric."

Other reactions were similarly warm:

"The best Hawkwind gigs I have





seen in years! Mike Batt and his orchestra were phenomenal and added a new dimension to already wonderful music!" - while Brown's contributions were also widely praised. "Arthur Brown, while not word perfect, added a huge slice of zany weirdness that only added to the whole experience."

A fan praised new-ish

member Magnus Martin's increased visibility in the band now. "He handled a fair amount of guitar duties ... and contributed some none too shabby guitar solos on top of doing much of the backing vocals and lead vocals for Damnation Alley. Additionally, he did his fair share of song introductions and chatting to the crowd..."

Meanwhile, reviews of the London Palladium show appeared in two





well-known newspapers: the *Daily Telegraph*, and the *Financial Times*. The reviews contrasted quite markedly.

"Hawkwind show glimpses of their psychedelic glory," said the FT; while the DT review's headline described Hawkwind as "a ramshackle old vehicle somehow

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Hawkwind show glimpses of their psychedelic glory at the London Palladium

The band's concert with an orchestra and Arthur Brown interludes was a mixed affair



Hawkwind's Dave Brock

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Hawkwind, London Palladium, review: a ramshackle old vehicle somehow still rolling on



still rolling on."

Samples of the two reviews make for interesting reading:

DT: Brock and his merry band were criminally awful.

FT: The band's concert with an orchestra and Arthur Brown interludes was a mixed affair.

There were times when the orchestrations worked,

softening the edges of Hawkwind, and making explicit their links to the English psychedelic scene they sprang from 50 years ago.

DT's reviewer acknowledged that Arthur Brown still has charisma but criticised his reading of lyrics from sheets of paper and described "The Black Corridor" as having portentously banal lyrics ("Space is infinite. It is dark").

FT: The most demonstrative person on stage, in fact, was

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Brown — fully made up, and in an assortment of costumes...

DT:: When not conducting, Batt gamely tried to join Hawkwind on tambourine but looked flummoxed by frenetic drummer Richard Chadwick's erratic approach to his bass and snare drums.

FT: when they shed the orchestra and got into the high-impact drone ... you could hear why Hawkwind's influence continues to filter down to younger bands exploring psychedelia and space rock.

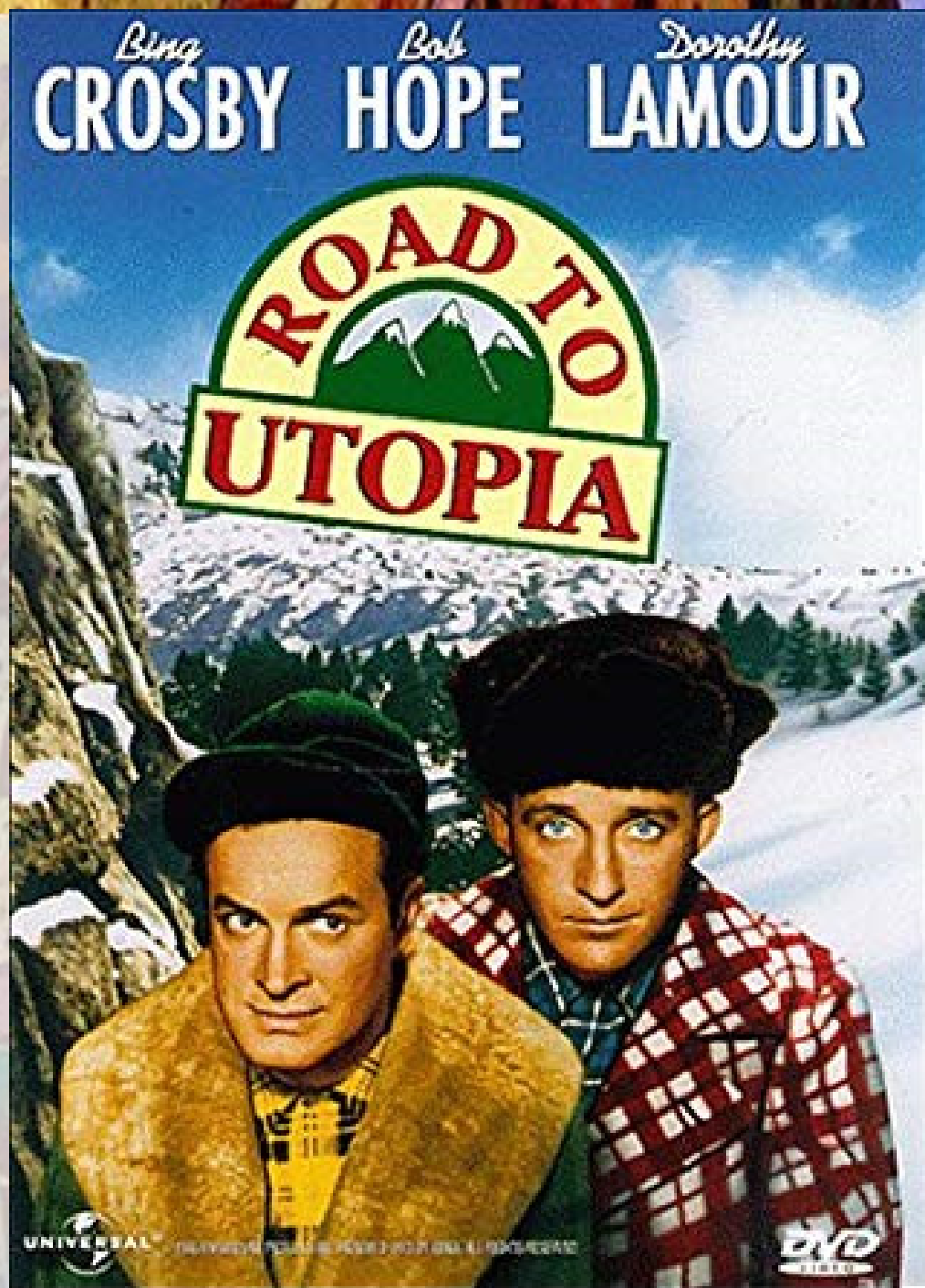
The tone of the Telegraph review amused some fans and irritated others. Fan reactions included pointing

out he was writing a review for people who wouldn't go to see Hawkwind anyway. Another fan remarked that "the whole point about Hawkwind fans is we are indifferent to the approval of others."

Now, I remember a few gig reviews in the mid-1970s that were rather like that in tone. Basically they were from a reviewer who didn't "get it" and who would far rather have been somewhere else. In a way, it's reassuring when "The Establishment" disapproves of Hawkwind. I felt it showed they must be doing something right!

On Facebook, Arthur Brown was asked by one fan if any of the shows had been recorded, and his reply was that he thought not.

Brown also posted: "Thankyou to



Hawkwind for inviting me to be part of this Spectacular What an amazing production.. Mike Batt and the Orchestras, together with all of the crew

made this something very special indeed. Congratulations to The Black Heart Orchestra for their wonderful performance in support."

Onwards to Utopia is the cry ...



HAWKWIND PASSPORT APPLICATION



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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.

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

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www.hawkwind.com

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The

Diaries

So, boys and girls, as irritating people like to tell everybody, the best laid plans yada yada yada...

A fortnight ago in this column, I told you how (not from a crassly commercial point of view, honest) I was intending to release a single, showing my solidarity with the climate change protestors, whose work is taking up so much of my attention at the moment. I wanted to resurrect an old record business genre, the “answer record”. With the record I am “answering” being *Where Does All the Plastic Go?* by our mutual friend, Steve Andrews. The answer record is a venerable rock and roll tradition. Even the original of Elvis’ *Hound Dog* was an answer record by Big Mama Thornton, to a song called *Tom Cat*, or something like that.

Neil Sedaka had a massive hit with a song called *Oh! Carol*, written for his then girlfriend, Carole King. But what is less well known is that King released a playful response, *Oh! Neil*, the same year. So, I have a long and venerable tradition to uphold.

I’ve written it, and demoed it. And was just about to start recording it when – guess what? The Windows 10 computer upon which I do all my video and audio editing and recording, started playing major silly buggers, and so - once again – all my plans have come to naught.

But I will be doing it, and it is truly intended as a song of support to the climate change activists, rather than a crass way of publicising my album,

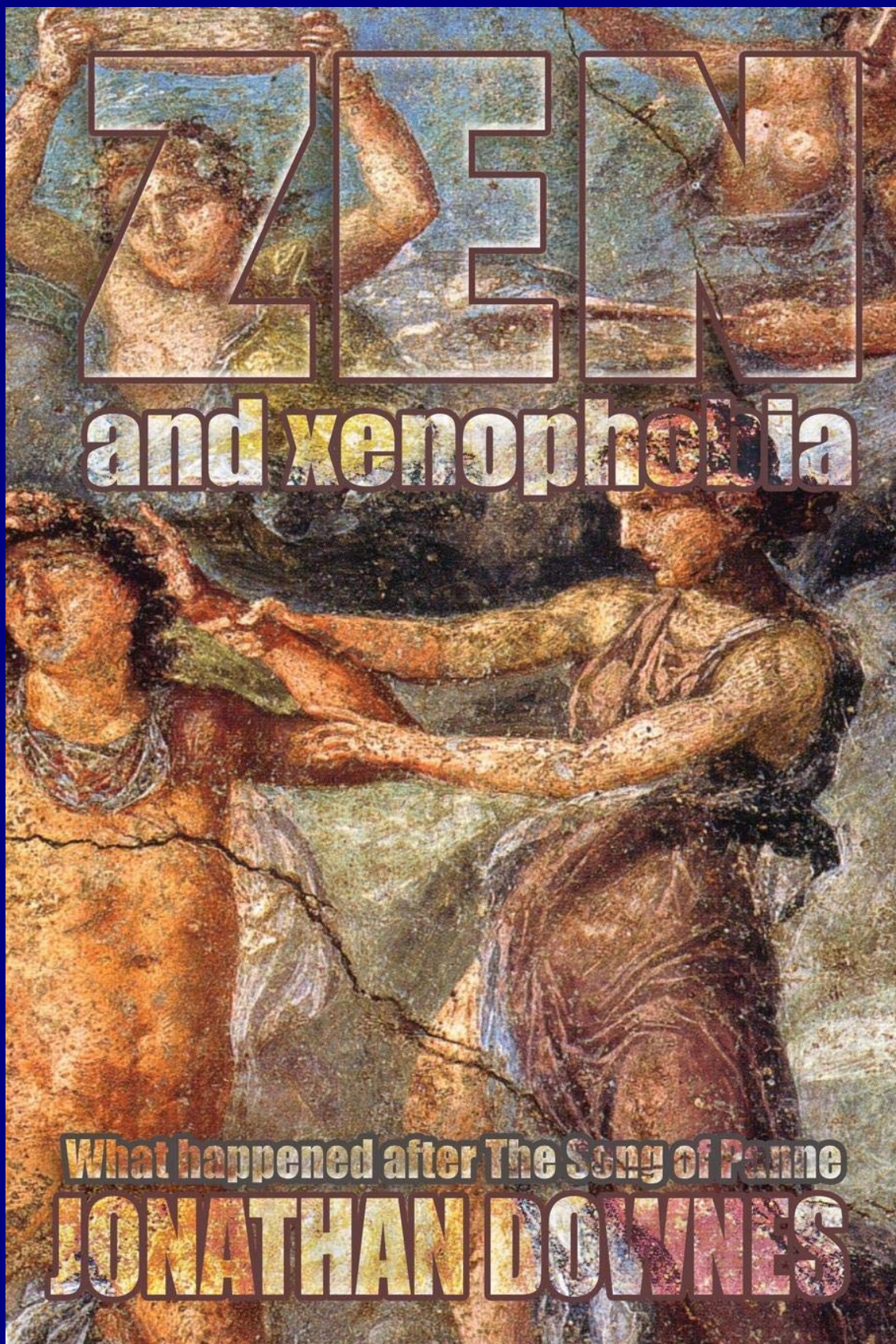
Coldharbour, which has still only sold eight copies.

But you can rectify that here:

<https://jondownes1.bandcamp.com/album/coldharbour>

However, as well as having released a record that next to nobody has bought, I’ve also released a novel. It is my third novel, and my fiction writing sells about as well as my musical output is concerned. So it is a good job that, with both my storytelling and my music, I don’t really care whether anybody buys it or not. At least, I don’t have a financial motive for my acts of creation. However, this column – which is ongoing and will probably be in every issue of the magazine until I get bored with the idea – is an attempt to chronicle the way that the most impecunious end of the music business works.

I think I should probably warn the faint hearted amongst you that this book, which is the sequel to my previous novel, *The Song of Panne (Being Mostly About Elephants)*, that if you are of a nervous disposition or easily offended, you will find parts of my novel both offensive and upsetting. It is the everyday tale of how girls on Facebook think they are joining a fluffy animal welfare group, but actually being sucked into a Bronze Age death cult. There is sex, violence, drug abuse, occultism, pornography, firearms, politics, religion, and more than a little sociology.

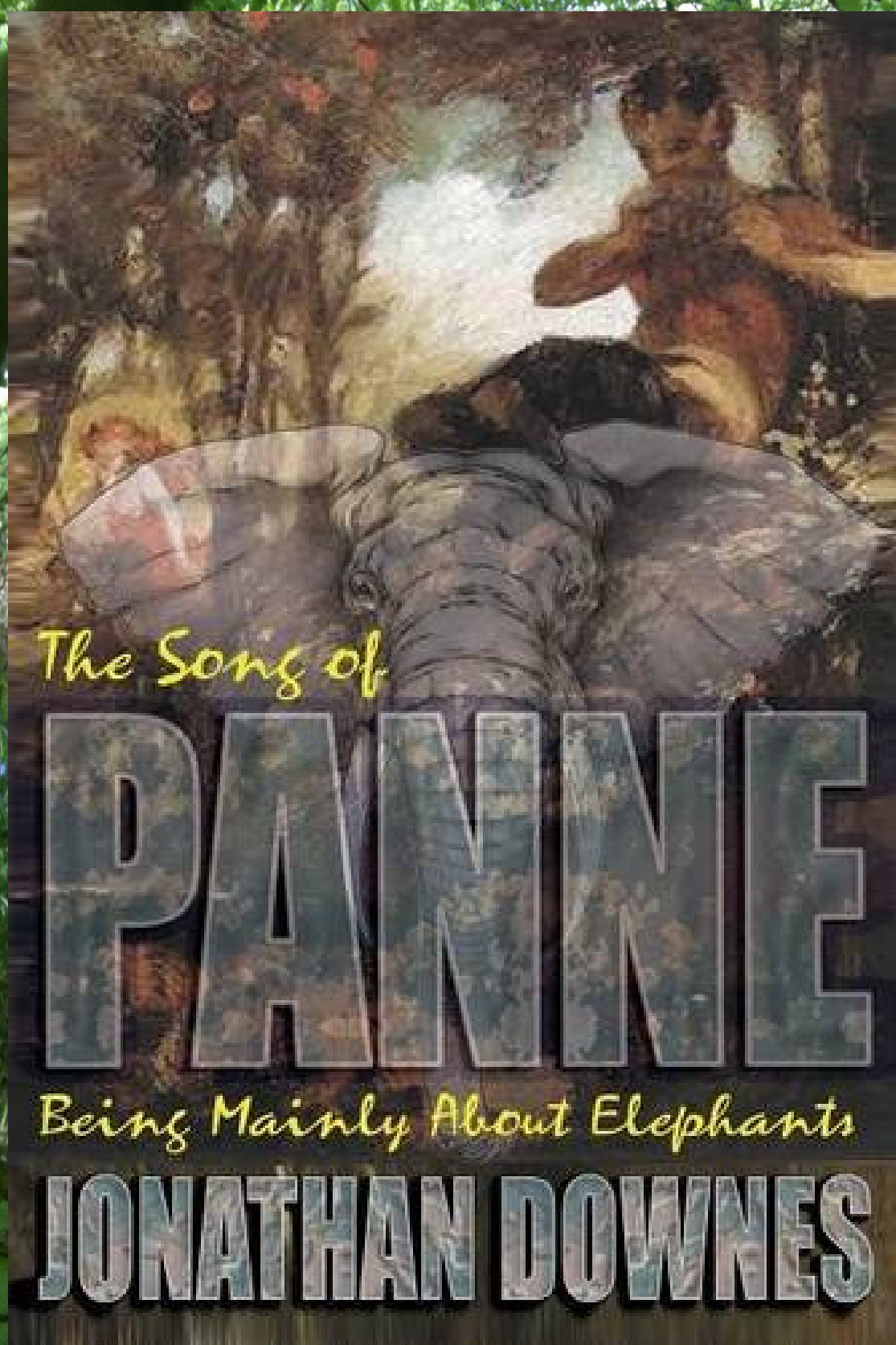


But there is also love, kindness, self-sacrifice, faith and redemption. And, yes, the hairy forest godling who was the eponymous protagonist of the first novel, is still living in my airing cupboard.

All I would say on the subject before bidding you farewell is, *Caveat Lector*. And I'm not going to explain what that means, because if you don't know already then you probably shouldn't be reading the book in the first place.

You can get it at the following link:

https://www.amazon.co.uk/Zen-Xenophobia-happened-after-Panne/dp/1909488569/ref=sr_1_1?ie=UTF8&qid=1541524645&sr=8-1&keywords=zen+and+xenophobia



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

The revelation about Tadpole Pond was – in a minor sort of way – a life changing event for me. For the first time, I had somewhere that I could go which was *mine*. Somewhere that my parents would never go and had never been. And so, emboldened by this discovery, I began to explore further.

Behind Peak Mansions was a hillside upon which there was a three tier ruin that had been originally the Peak Hotel, which had been demolished after having been gutted by a fire in 1938. Like ‘Grey Walls’, further up the mountain that I had discovered soon after we moved to Mount Austin in 1964, there was nothing left of the once proud hotel but crumbling mosaic floors. My friends and I had explored it exhaustively, but – for reasons I don't really know – we had not explored further up the hillside, but when we did, we discovered all sorts of other delights.

There was a small group of single story pre-fabricated buildings, which had been erected soon after the war. We knew this, because there was even an impressive granite slab announcing that the opening ceremony had taken place, and had featured some local dignitary, whose name



I have forgotten. But, for reasons I never found out, less than twenty years later, they were scheduled for demolition.

Looking at satellite photographs of the area now, it appears that much of the wooded hillside, which acted as an adventure playground for me and my friend, has now been built over, which probably makes sense bearing in mind the fact that Hong Kong is so short of space, but it is sad to almost certainly know that the places I loved so well no longer exist.

The hillside behind Peak Mansions, which also overlooked tiny Plunkett's Road that led up the hill, and which I walked along every day on the way to school, was covered in trees and vegetation, but they were very different to the ones that I knew back up the hill at Mount Austin.

For one thing, the trees were not rhododendrons, but a more natural mix of broad-leafed deciduous trees and shrubs, but unlike Mount Austin, there were no waterways; the nearest analogue to these

would be the concrete storm drains, which crisscrossed the area. These had been put in partly at the behest of my father, after a disastrous series of typhoons during the rainy season of 1967. As a result of this, large swathes of the hillside had been washed away, and landslides made several of the major roads on the peak unusable.

But these storm drains were built on a steep incline, and were only full of water actually when it was raining, and soon dried up, so there were no little pools full of tiny wildlife.

But there were all sorts of other things.

There was a small species of snail, or perhaps slug, that was a delicate grey/yellow in colour, and which had a tiny shell perched upon its back on a jaunty angle. I used to call these things 'shell-slugs' but I have never been able to identify them. I brought them home on a number of occasions, and kept them in jam jars on my bedroom window sill, where they lived for a considerable length of time.

Every child in Hong Kong knew about the fearsome *Scolopendra gigas*, the giant centipede. Bright red in colour, it was nearly as dangerous as it looked and every European child had at least one story about how “someone they knew” had died a slow and unpleasant death after being stung by one. However, to the best of my memory, nobody could actually come up with dates or times to substantiate these claims. *Scolopendra* had been relatively common on the hillside above Mount Austin Mansions, but further down on the wooded hillsides above my new home, they were replaced by another large centipede with an equally fearsome appearance. *Scutigera coleopatra* and several closely related species are less dangerous than *Scolopendra*, but the children of the colony had been so conditioned to fear any large centipede that they treated *Scutigera* with just as much respect as they did other species. The thing which I found irresistibly fascinating about *Scutigera* was the way that it moved as if it was a mechanical construct rather than a living creature. The nearest I have ever come to being able to produce an analogue of this peculiar mode of perambulation is the animated film clip which Pink Floyd used on stage to illustrate their song, *Welcome to the Machine*.

During the long hot autumn of 1968, one of the things I enjoyed most was lying down in the long grass of a small bank which surrounded the recently demolished huts and looking up at the sky at the barn swallows flying earnestly in concentric circles above me. In the UK, swallows are well known for migrating south to Africa in the winter, and so it is probably not surprising that, as Hong Kong is at the most northern part of the tropics, the local species of swallow also migrates south in the winter. The barn swallows fly down to Indonesia and the Philippines to ride out the colder weather.

I spent much of my time on the hillside, clambering up and down and investigating little child-size dells and rills where an

adult would neither have been able to venture, nor – probably, in my limited experience of the grown up mindset – would want to. The phenomenon that I noted, back at Mount Austin, that people from the incomprehensible grown up world were somewhere between unwilling and frightened to go into the forested areas which existed only a stone’s throw from the places where we all lived, continued to baffle me. And it baffles me to this very day, although I am more than grateful for the fact that this inexplicable behaviour did give me and my friends (but particularly, me) places where we could retreat and be ourselves rather than whatever it was that our parents wanted for us.

About halfway up Plunkett’s Road on the left hand side was a disused garage which, in all the years I knew it, was never used for anything except for various games by children of the area. Because it was the main thoroughfare to and from Peak School, it was a place that saw the passing of a lot of children, and it became a gang hut, a cowboy stockade, or a castle, depending on what game we were playing that day. For some reason my friend, Michael Brown, and I decided that we wanted to be Martians, and played at being aliens (which usually meant that we would make beeping noises and jump out at the other children whilst wiggling our fingers on our foreheads, pretending that they were antennae) and this garage became our ‘spaceship’. For several weeks we would hide in the garage after school in the afternoon, and spend a happy twenty minutes jumping out at juvenile passers by, taking great delight in the shrieks of our female classmates when we managed to frighten them.

We didn’t mean any harm by it, but in those unenlightened days, making girls squeal in fright was quite a common hobby. There was a boy called Clive, a few months older than us, who also used that garage as a base of operations, but – whatever it was that he did (and we never found out) – it was far more serious than



jumping out at girls whilst wiggling one's fingers upon one's forehead. He was disciplined severely by Miss Young, our Scottish headmistress, and the garage was henceforth forbidden to the youth of the area; a ban which lasted for about six months, until everybody conveniently forgot about it.

On the right hand side of Plunkett's Road, was a thick forest of mature bamboo, and all the local children would eagerly pull out fresh bamboo shoots on which to nibble as we walked to and from school.

On a couple of occasions during the winter of 1968/9, I attended an event at the school, which necessitated me being driven home after dark, and although I never saw them in the day, every time that we drove down Plunkett's Road under cover of darkness, we would see huge, lumbering, black and white figures, the front half of which looked like huge guinea pigs. They were porcupines, and I always found it massively exciting that such exotic looking beasts could be so common just a matter of a few dozen yards from where I lived.

We would often find the traces of porcupines and other wild mammals on the hillside, but - by day at least - I don't think that we ever saw any wild mammals, living or dead, except for small rodents like the Ryuku mouse, and Sladen's roof rat.



NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







Thom the World Poet

Rob Ayling writes:

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

REJECTS

FIREFLY EYES

White.Shuddering.

VIOLIN STRINGS

Piano along..

DAYLIGHT DRIFTS

Swan canoe.

TREE,CREAKING

Age,Lists.

DAFFODIL LAUGHTER

Spring!

ROSE STALKS

Straight stems.

LANDING.HERON.

Kisses water.



Thom the World Poet

BLACK NIGHT
Silence.Broken.

STAR FLOWERS
Blinking...

CLOCK FORESTS
Drip leaves

STARS ON SEA.
They kiss!

BRANCHES REACH
Touch green skin.

BODY MILK
WHITE MOON.
GREEN KEEPS
ME GREEN.

SUN.GOLDEN.
PAINTS MORNINGS.
APPLE PIPS
The Future.

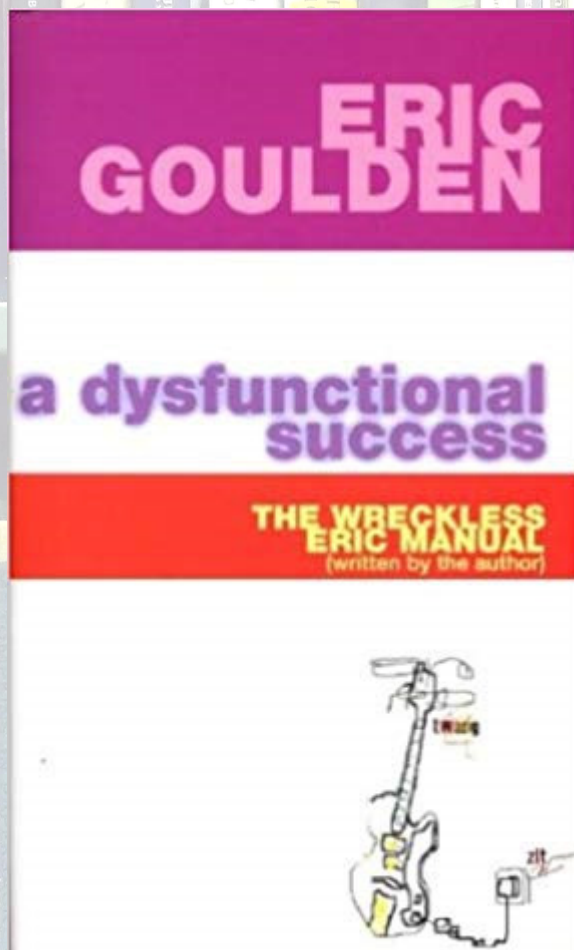
MY FERN
wants to join her forest..

SCARECROW DANCES
Windsleeves.

CHILL MOON JUICE
Serve Nightly!

!

Yer Gonzo Bookshelf



- **Hardcover:** 283 pages
- **Publisher:** The Do-Not Press; 1st edition (21 Aug. 2003)
- **Language:** English
- **ISBN-10:** 1904316182
- **ISBN-13:** 978-1904316183

Eric Goulden is also known as Wreckless Eric. In 1977 he began his recording career on the legendary Stiff Records label alongside Ian Dury, Elvis Costello, Nick Lowe and The Damned

with his enduring hit single "Whole Wide World." Eventually he sidestepped the mechanics of stardom to become one of Britain's biggest underground household names, much loved and often misunderstood. In *A Dysfunctional Success* he writes with an acute eye for detail about growing up in the 60s and 70s in suburban South East England, discovering music and girls, life as an art student in the frozen northeastern town of Hull. This is an honest coming of age story from both sides of instant pop success: bands, squalid flats, menial jobs, making records, the rise to the point of fame and falling off into poverty and alcoholism in Thatcher's Britain, where Goulden ultimately survived the 1980's to achieve his own kind of success.

Neil Gaiman says of the book: "I think I was hoping for insight into the early Stiff Records days, which I didn't get. What I got was much better, and a great deal more interesting: a shambling, acutely observed, very funny-sad-true-sharp autobiography by someone who thought that music ought to be fun, and was sometimes even sober."

About a year ago, I realised one of my minor ambitions: I saw Wreckless Eric performing live at the Palladium Club, in Bideford.

Apart from the fact that I nearly ran over his foot with my wheelchair, it was a remarkably successful evening. Mildly embarrassingly, I wrote to him asking to do an interview, he accepted, and then I lost his email so I never did follow it up.

My first introduction to the work of this man, whose real name is Eric Goulden,

came during the late summer of 1977, when his first record – *Whole Wide World* – was released by Stiff Records. The review in one of the music papers made it sound irresistible, describing it as a piece of classic rock and roll song writing, however, his vocal was described in the most over the top manner possible. The (long forgotten) journalist described his singing voice as being so completely demonic and evil that he imagined the voices of the Manson Family to have been like him if they had been singing during their drive from Spahn Ranch to Cielo Drive on their way to off Sharon Tate.

Well, who *wouldn't* buy a record after reading this description of it?

When I got the record home it was, indeed, a classic slice of song writing, and I was equally impressed with the B-Side, which managed to be equally as memorable whilst only using two chords and some guitar sonics totally reminiscent of those played by Syd Barrett on early Pink Floyd bootlegs.

But did his voice sound like he was an emissary of the cornute one? No, of course it didn't. Eric sang in an instantly recognisable, nasal, whine of a voice, but it didn't sound even the slightest bit demonic.

Sadly for Eric, and for people like me who became rabid fans after hearing the first single, there was break of six months before the first album came out, and *Whole Wide World* was by far the best song on the record. Indeed, sadly for Eric, it was by far the best song he ever wrote, and his subsequent career was completely overshadowed by it.

Right from the beginning, he was interested in exploring the use of heavily distorted guitars, in much the same way

as did Glenn Branca, the avant garde composer who sadly died, earlier this year. Sat in my wheelchair, only about fifteen feet away from his guitar amplifier, I felt the full force of his sonic experimentation, and – although it was an interesting experience – it was about as far away from a conventional musical performance as it was possible to get. I felt sorry for my darling wife who was sat next to me. Not only is she fairly unimpressed with the idea of avant garde music, but she had a headache as well, and the jagged spikes of noise which billowed over the audience were really too much for her to deal with.

This book was written over fifteen years ago, and is one of the most frighteningly honest autobiographies that I've ever read.

He writes:

“I didn't want to write a rock 'n' roll biography, the sort that documents the early struggle for fame, works through a successful middle period, and chronicles the downfall via a collection of lurid drug-related episodes and boring contractual details, before finally fizzling out in a collection of lame anecdotes designed to demonstrate what a great guy I am now that life's being good to me and I'm on the straight and narrow. WH Smith's is already full of crap like that.”

Of course, the bits about his childhood and early days as an unsuccessful song writer are interesting, as are the accounts of his first interactions with the people at Stiff Records. But, the emotional heart of the story comes from one of the most brutally honest accounts of somebody's alcoholism that I have ever read. Now, over the years, I have drunk a considerable amount more than I should have done, and there is at least one American cryptozoological pundit that repeatedly claims that I am an 'alcoholic', but it is clear after reading the self-excoriating prose in this book, that I



to get sober and stops behaving like a self-destructive asshole.

One gets the opinion that he is as baffled by the immense popularity of his most famous song, and frustrated by the inability of his career to come anywhere close to such heights again, as anybody else. And one wonders whether his massively self-destructive behaviour was the cause of this or the result. He is actually a better writer than he is often a song-writer, and fifteen years after this first volume ends with Eric leaving the UK to live across the English Channel in France, one wonders when the second part of his life story will appear, because it is not only long overdue, but we would all like to know what happens next. It is a matter of record that he is now living in America

am nothing of the sort. At my worst, I am mildly irritating when pissed, whereas Wreckless Eric, like every true alcoholic, managed to drink himself into the depths of hell, taking the people that he loved with him.

His descriptions of his behaviour and life are so uncomfortable that you find yourself cheering him on as he struggles

with his wife, the singer/songwriter Amy Rigby, but how and why he got to this enviable position, none of us out in the Wreckless Eric fandom community have any idea.

C'mon Eric. We want to know the rest of the story!



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.
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AULD MAN'S BACCIE

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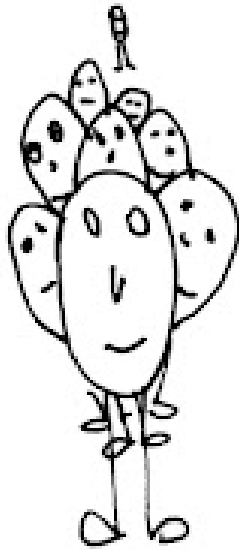
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www.rwcc.com

THE NINE HENRYS



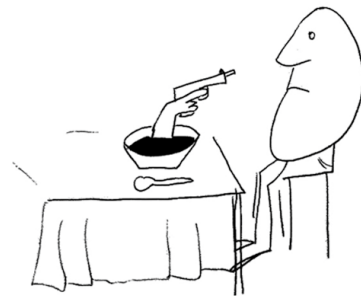
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



"WAITER! WAITER! There's a Film Noir in my Soup"

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

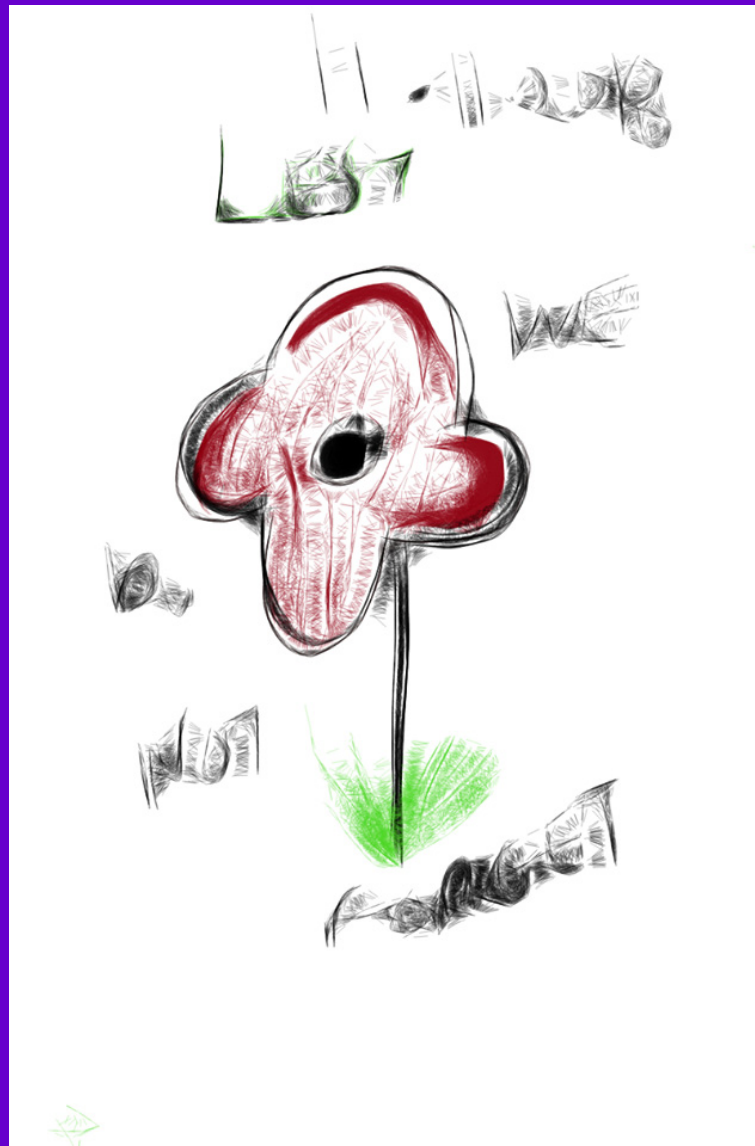


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THE WORLD OF GONZO ACCORDING TO

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/>

So yesterday Lord Loki kicked us into touch once again. We were on the way to Bideford for Corinna's doctor appointment, when first of all the brake lights of the car stopped working, and then - a mile or so further on - there was a Godalmighty bang and we shuddered to a halt. Something horrible has happened to the suspension, and we are now waiting with baited breath to find out how much it will cost to fix.

On top of all this, whilst I was preparing the final bits of this issue (Graham's Hawkwind column to be precise) one of the drives on my main computer gave up the ghost. Most of the important stuff was backed up, but it—once again—is going to cause me all sorts of shitness.

I have just about had enough of all this.

In better news, finally Spotify have released a new app which will work on my smart TV. This was one of the main reasons I bought the bloody thing back in the summer of 2017, and they discontinued the app three weeks later. But now they have rectified that, and it means I can now stream music to my hifi which is nice. Whilst on the subject, may I recommend the new solo album by Ray Davies. His solo output has usually left me cold but this one is really good. Even more peculiarly this is "Act 2" of his magnum opus 'Americana'. When Act One came out, a year or more ago, I was sadly underwhelmed. And relistening to Act One on Spotify last night (see,



I told you that there was some sort of thematic consistency to all this) I remained underwhelmed for the most part. But Act 2 is good. Really, *really* good.

Despite the problems of yesterday afternoon, Corinna is mostly pain free, and is being massively brave. I cannot tell you how much I love and admire that woman. Poor lass has to undergo another batch of tests, and we continue to forge on until something actually happens. Please remember us in your thoughts and prayers.

We will be back in a couple of weeks, so in the meantime, stay safe and love on ya

Hare Bol
Jon



GET NAKED!

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THE DEVIANTS
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THE DEVIANTS
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