

GONZO



Alan goes to **Hebden Bridge** to see **Brix Smith** and other heroes of **modern psych**, Jon muses about **Extinction Rebellion**, and reviews a book about 1950s Hong King, Graham presents the second part of his look at **Hawkwind in 2018**, Richard M goes to see **Big Country**, and Alan and Phil visit **Arcadia...**

#319/20
BRIX IN THE WALL



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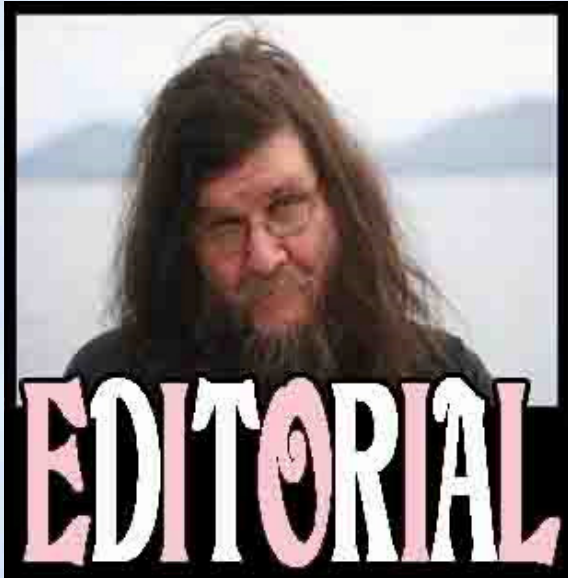
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 the first issue of this peculiar little magazine for 2019. Ever since I was a little boy, I have been fascinated by the way that one could go to sleep on New Year's Eve, and then wake up in the next year, only a few hours later. Intellectually, it makes perfect sense – I know – but emotionally it is a completely weird

paradigm shift that I find very difficult to get my head around.

It's like Time Zones. Again, I know intellectually that, because we live on a planet that is roughly globular and furthermore, one which moves around the sun, that the sun is in the sky at different places on the globe at different times. But emotionally, it makes no sense at all. I am ridiculously solipsist in my nature, and probably harbour a secret conviction that the world is actually flat. But, I'm nuts. You all know that. And I'm not quite sure why I'm spending the first couple of paragraphs of my first editorial of the New Year telling you something about which you are all perfectly aware already.

But I'm an editor, which means that – within my own demesne, at least – I can do what I bloody well like.

Or can I?

I am lucky, because – even with my journalist hat on – I am writing in two particular niche markets during most of my



This must be a year to “Kick out the Jams, motherfuckers!”

journalistic activities, and – to a greater or lesser degree – these niche markets are defined by my own parameters. That is because I am the editor, and – again, to a greater or lesser degree – an editor can do pretty much what he likes, although in most cases he or she is answerable to *somebody*.

But, even if you ignore (like so many people of my profession do appear to in these unpleasantly decadent days) the fact that it is a generally accepted truth that all journalists have a duty to the public to report the news fairly and without prejudice, most journalists are employed by *somebody* and are answerable to them even if they are not answerable to the general public.

I have spent a lot of time, over the last two months, pondering on this. And, sitting back as an observer. And, I have spent much of that time watching how the reportage on the main BBC news site seems to be at serious variance with events as reported by the so-called “free media” such as Twitter and the Blogosphere (god, I hate that fucking word).

I am thinking in particular of the recent actions in London by the environmental protest group, Extinction Rebellion.

Whilst I suppose that it is vaguely feasible (with a big enough stretch of the imagination) that the reports of the ER actions in London were all made up by a band of dedicated mischief makers on Twitter, the fact that so many written accounts, photographs, videos, and even reports of police arrests, have surfaced in the wake of these direct actions, that it would seem to be highly unlikely. Add to that the fact that people I know personally were involved, and that accounts of these spectacularly successful protests have appeared in a number of newspapers and independent media outlets, and the chance that the whole thing was faked or exaggerated is effectively reduced to zero.

The BBC is a proud, British institution, and our national Broadcasting organisation and has been trusted by generations of Britons to report the news, at home and abroad, fairly and without prejudice. And as such, it has – for decades – been famous across the world, and has quite rightly been seen as one of the most important jewels in Britain’s figurative crown.

Why, therefore, on the first big Extinction Rebellion actions, back at the beginning of the winter when activists (including our own Richard Foreman) “captured” five of London’s great bridges, essentially bringing the ‘Teeming Metropolis’ to a

اللجنة لهم إذا كانوا لا تأخذ نكتة



halt; an action which was reported across the world and which has been taken as a call to arms by a whole generation of previously un-politicised citizens, was the only reportage on the BBC news website so scanty that it was significantly dwarfed by the account of Justin Bieber's wedding?

Subsequent actions by the group, including direct protests against the BBC *itself*, for its inaction in reporting the deadly importance of the current climate crisis, fared equally poorly on the BBC news site.

And it was the same for The People's Walk for Wildlife, which took place last September. *The Guardian* reported:

"Protesters including Billy Bragg delivered a radical manifesto, co-edited by the broadcaster Chris Packham, to Downing Street. The manifesto called for an end to the "war on wildlife" following the decline of more than half of British species in recent decades.

The manifesto made a series of recommendations, including twinning primary schools with farms to help children understand how food is produced, banning driven grouse shooting, making it illegal to dredge for scallops and stopping

Scottish seal culling.

"It's time to wake up," said Packham. "We are presiding over an ecological apocalypse and precipitating a mass extinction in our own backyard. But – vitally – it is not too late. There is hope we can hold to, and there is action we can take."

Chris Packham is, after all, a person of such importance in the United Kingdom that Her Majesty The Queen conferred upon him companionship of the Order of the British Empire in the 2019 New Year's Honours List. He is also a well known and popular, not to say important, BBC reporter in his own right.

But did the British Broadcasting Company deign to cover this protest, which involved thousands of people marching from Hyde Park to Downing Street? Did they bollocks. Most of us are now aware that the Climate Emergency has enormous and threatening implications for everyone in our species, even if many of us aren't prepared to actually do anything about it. But this situation is being exacerbated by the actions of the BBC, who for some reason do not appear to be taking this crisis seriously, and – in my personal opinion – seem to be intentionally trivialising

important sociocultural protests for reasons which remain obscure.

I cannot think of any explanation of this which is not – at the very least – disturbing. The best possible scenario that I can come up with is that whichever department of the news team it is that is supposed to be dealing with such matters is wilfully inept. The other potential scenarios are much more disturbing.

We, as a species, are in deep shit. We have known this for a long time, and nothing has improved along the way. If I can steal a concept from the late King George VI, I am going to say to the men who stand at the gate of the year:

“Brothers and Sisters! I want to see a sea of hands out there!

Let me see a sea of hands! I want everyone to kick up some noise!

I want to hear some revolution out there
Brothers!

I want to hear a little revolution!

Brothers and Sisters, the time has come for each and every one of you to decide whether you are going to be the problem or whether you are going to be the solution!
(That's right!)

You must choose Brothers, you must choose!

It takes five seconds, five seconds of decision, five seconds to realize your purpose here on the planet!

It takes five seconds to realize that it's time to move, it's time to get down with it!

Brothers, it's time to testify and I want to know, are you ready to testify?

Are you ready?”

Yes, my friends. This must be a year for action. This must be a year to “Kick out the Jams, motherfuckers!”

Hare bol,
Jon



Extinction Rebellion, The People's Walk for Wildlife, Chris Packham, Paul McCartney, Elton John, David Bowie, Gary Oldman, Marillion, Stevie Nicks, Rolling Stones, Richard Muirhead, Big Country, Kirk Brandon Akoustik, Richard Freeman, Strange Fruit, Friday Night Progressive, Canterbury sans Frontieres, Mack Maloney's Mystery Hour, Dean Ford, Guto Barros, Jerry Riopelle, Jaime Torres, James Calvin Wilsey, Jimmy Work, Herman Sikumbang, M. Awal "Bani" Purbani, Windu Andi Darmawan, Arun Bhaduri, Anca Pop, Antonio Jose Cortes Pantoja (aka Chiquetete), Jeremy John Durham Ashdown, Dame June Rosemary Whitfield DBE, Ray Sawyer, Nancy Grace Roman, Dian Pramana Poetra, Mike "Beard Guy" Taylor, Daryl Frank Dragon, The Fall, Tony Palmer, The Chad Mitchell Trio, Deviants IXVI, Mick Farren, Alan Dearling, Lucid Dream, Brix and the Extricated (The Fall), Goa Express, Blanketman, Jason Brown, Valhalla Lights, Valis Ablaze, Varathron, W.E.T., Woodhawk, Arcadia, Paul Wright, Mr Biffo, Roy Weard, C J Stone, Hawkwind, Jon Downes, The ColdHarbour Diaries, Martin Springett, John Saeki, Tiger Hunters Tai O

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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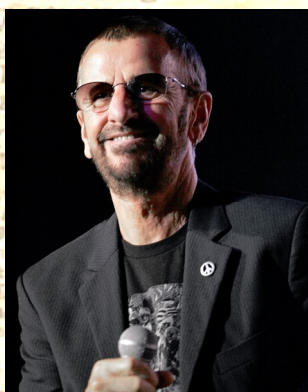
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THE ^{gonzo} NEWSROOM



HE GOT BACK: Paul McCartney performed his last live show of 2018 with a three hour career spanning show at The O2 Arena.



Watched by guests including Harry Styles, Emma Thompson, Idris Elba, Simon Pegg, Chris Martin, Rami Malek, Geri Halliwell, Roger Daltrey and his

daughters Stella and Mary McCartney - Paul performed hits from his career including 'A Hard Day's Night', 'Band On The Run', 'Live and Let Die', 'Let It Be', 'Lady Madonna', 'Eleanor Rigby' and 'Hey Jude'. The encore saw Paul joined by Capital Children's Choir for a special performance of his festive hit 'Wonderful Christmas Time', and he then invited



"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

Ringo Starr and Ronnie Wood to the stage to join him for 'Get Back'.

The show was part of his Freshen Up Tour which launched in September this year in support of his latest album 'Egypt Station'. The tour will pick up again in the new year in South America.

<http://www.music-news.com/news/Underground/118040/Paul-McCartney-joined-on-stage-by-Ringo-Starr-and-Ronnie-Wood>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

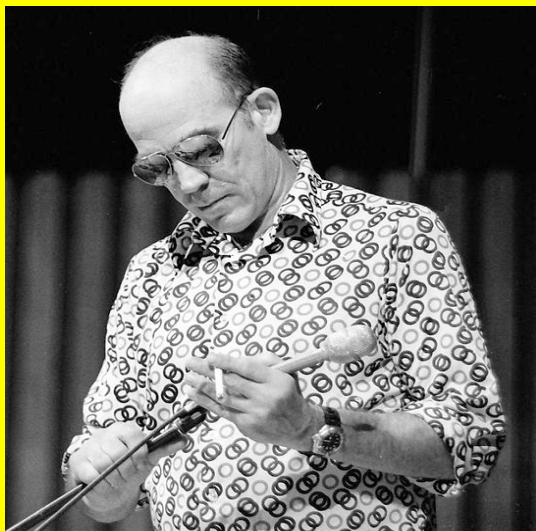
REG PLEAS ABOUT AIDS: Elton John has begun the new year by calling on Brits to donate to his AIDS charity.

The Rocket Man hitmaker teamed up with editors at London's Evening Standard newspaper for their Christmas

appeal - donations to which will be passed on to his Elton John AIDS Foundation to fund projects in six cities.

Elton, 71, penned an article in Wednesday's (02Jan18) edition of the paper, asking readers to keep donating





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...

"Whatever he might have denied me was unimportant; it was the fact that he could deny me anything at all, even what I didn't want"

Hunter S. Thompson

throughout January to help him eradicate the deadly infection.

"We have the knowledge and the drugs to stop this disease: no more need die or be infected, and yet the epidemic grows," the music legend wrote. "Thousands of Londoners have already donated to the Evening Standard's 'Make the World AIDSfree' Christmas appeal. Their support will fund HIV programmes in six cities across the world: programmes that will be the difference between life with dignity or death without it for those living with HIV."

<http://www.music-news.com/news/UK/118289/Elton-John-begins-2019-with-AIDS-charity-plea>



THE RETURN OF THE THIN WHITE DUCK: Gary Oldman will provide the narration on a forthcoming app based on the David Bowie Is... exhibition, it's been confirmed.

The exhibition – which explored “the broad range of the late artist’s collaborations with artists and designers in the fields of fashion, sound, graphics, theatre, art, and film” – shut permanently back in July, five years after it debuted at the V&A in

The Gospel According to *BART*

This week my favourite roving reporter sent me this excerpt from a New Year message by those jolly nice fellows in Marillion:



Happy New Year Folks!

First of all, MANY THANKS to all who donated to Sounds of Change enabling the campaign to reach beyond €5000 (€4000 was the total originally hoped for).

This money will be doubled to €10,000 to provide training for teachers in Bethlehem with music therapy techniques.

We never doubted you but we are nonetheless grateful. If you haven't donated, there's still time and any amount helps, no matter how small - please visit

www.onepercentclub.com/en/projects/muziek-in-bethlehem

for details.

<http://www.marillion.net/news/index.htm>

London (where it became the renowned institution's most-visited touring exhibition). Victoria Broackes and Geoffrey Marsh curated the exhibition, which drew over 2million visitors across 12 cities.

Now, after the app was announced last year, it has been announced that Gary Oldman will be the voice for the project. The pair enjoyed a close and enduring friendship in the years preceding Bowie's death in 2016 - with Oldman appearing in Bowie's controversial video for 'The Next Day'.

[https://www.nme.com/news/music/2426461gary-oldman-to-provide-narration-on-new-david-bowie-is-app-2426461#9pmSHwYtT46VZE\\$S.99](https://www.nme.com/news/music/2426461gary-oldman-to-provide-narration-on-new-david-bowie-is-app-2426461#9pmSHwYtT46VZE$S.99)

SELL MKE FRIES, SELL ME SWEET LITTLE FRIES: Thousands of Facebook users have joined a campaign calling for Stevie Nicks to work a shift at the Fleetwood branch of McDonald's.



THE ^{gonzo} NEWSROOM

The event on Facebook by 'Be Reet' calls upon the Fleetwood Mac singer to head to the Lancashire branch of the fast food chain, which is almost the namesake of her iconic band. At the time of publishing, over 2,000 people have said they would attend with over 13,000 fans 'interested' should the rock veteran work a short three-hour shift from 8am-11am on a busy Saturday morning on 28 September.

<https://www.nme.com/news/music/thousands-join-campaign-stevie-nicks-work-shift-fleetwood-mcdonalds-2426439#IA67MbVEr9mZL2vO.99>

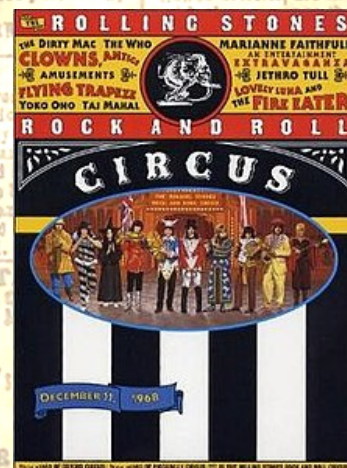
SEND IN THE CLOWNS: A by-invitation-only screening of the legendary Rolling Stones Rock and Roll Circus is set for London's Dolby Screening Room next Tuesday December 11, marking the 50th anniversary of the filming of the event which took place at the studios of Intertel/VTR Services, just a few miles away in North London. While the original inspiration is in dispute (with several people taking credit for it) the idea was to film a rock and roll show in the context of a traditional circus with The Rolling Stones serving as on-screen hosts, and so the studio was dressed as a circus tent for the occasion.

Performances by The Who, Taj Mahal, Marianne Faithfull, Jethro Tull and, of course, the original line-up of The Rolling Stones (Mick Jagger/Keith Richards/Charlie Watts/Brian Jones/Bill Wyman) were filmed taped before an audience comprised of The Rolling

Stones fan club members, and New Musical Express contest winners and a few American Hells Angels. Envisioned as a BBC special, the project was shelved, but in the intervening 28 years it was regarded as "The Holy Grail" of rock films until the film finally saw the light of release in 1996 through ABKCO Films.

Critic/historian David Dalton reflected on the event in a 1996 article in The Independent: "The Rock and Roll Circus captures the delirious optimism of an era. Depending on your point of view, it was either the high point in the history of the cosmos, or a period of mass hallucination, or both. But call it what you will, for a brief moment it seemed that rock 'n' roll would inherit the earth."

<http://www.music-news.com/news/Underground/117870/London-screening-of-The-Rolling-Stones-Rock-and-Roll-Circus-set-for-50th-anniversary-of-original-taping>



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



EYEWITNESS

On November 2nd 2018 I was fortunate enough to be able to see Big Country, supported by Kirk Brandon Akoustik, that is the actual Big Country from Dunfermline, Scotland, formed in 1981, and not a cover band, although not the original line-up as tragically the lead singer, Stuart Adamson committed suicide in Honolulu in 2001. Original members

Bruce Watson and Mark Brzezicki were still performing. Other 2018 band members include Jamie Watson, Simon Hough and Scott Whitely on bass. All in very good humour and seemingly happy to be playing again in Manchester.

A friend of mine who works in the Snowgoose (we have an animal theme



RICHARD MUIRHEAD



developing here!) bar in my home town of Macclesfield, Cheshire, gave me a ticket for the gig as he was going on holiday in Florida so would be unable to go himself. He asked me to give £10 to a busker so I did. Co-incidentally I saw Big Country exactly a year before, on November 2nd 2017 at a smaller venue in Manchester's Northern Quarter so, never having been to Gorilla bar I was interested to compare the two different venues.

So after a bit of a trek by train to Manchester's Oxford Road train station, I slipped around the corner at about 6.30pm

to join a friendly crowd of I guess 30 to 50-something year olds (November 2nd was three days before my 52nd birthday) and at about 7pm the band kicked off on this there 35th anniversary of the release of 'The Crossing' in 1983, their first album which included the classic hit 'In a Big Country', 'Fields of Fire', 'Chance', 'The Storm', 'Porrohman', (the title being from an H.G. Wells short story apparently) 'Close Action' 'Look Away'. I found myself in a crowd of about 200 lively, friendly and totally committed fans, with standing room only for about 100 other fans in a balcony at

the back of the venue above the (too expensive, £5 for a pint of Coke) bar. I was punching the air and really absorbed in the visceral energy of it all, especially 'Harvest Home', perhaps my favourite Big Country song. I remember one of the band members asking who had bought the red, green or blue album cover version of 'The Crossing', I think I once had the green front cover one, as in vinyl. I was asked to calm down a bit by another fan which I was happy to do. The whole evening was a deeply moving and powerful rendition of the best of 1980s rock and a reminder of a seriously under-rated band in my opinion. I left the gig at about 10pm deeply re-energised.

Here is a link to a not brilliant video of The Storm.

<https://www.bing.com/videos/search?q=big+country+gorilla+bar+manchester&view=detail&mid=90B860A19FF0A9C6391F90B860A19FF0A9C6391F&&FORM=VRDGAR>

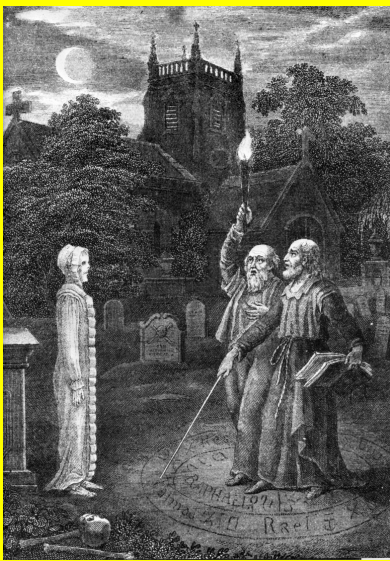
There is an interesting post-script to the gig. On Friday November 9th I was taking the Crossing by ferry from Holyhead to Dublin in a force 9 storm, it made me think of the troubled times we now live in, especially the risk of a political storm over the whole N. Ireland/Irish Republic border-Brexit issue.



WEIRD SHIT IS HAPPENING

For quite a few years now, I've been writing in these pages that we are living in strange and peculiar – not to say, disturbing – times. I continually get reports of strange stories sent to me, and they seem to weirdly compliment some of the other things that appear as if by magick in these pages.

Enjoy.



BUT DID HE HAVE BIG FEET?

<https://www.idahostatesman.com/news/nation-world/national/article223287195.html>

A Montana man was out target shooting when he became a target himself — and it was because a man “mistook him for Bigfoot,” he told authorities. The 27-year-old from Helena told dispatchers on Monday that a day earlier he had been putting up targets on public lands outside the city when bullets started flying toward him, Lewis and Clark County Sheriff Leo Dutton said in a phone interview with McClatchy.

The man said one bullet hit three feet to his left on Sunday and another whizzed past him on the right. He explained that he ran into the trees for cover as more gunfire

came his way. Eventually he came out to confront the man in a black Ford F-150 who shot at him, he said.

SERIAL RABBIT KILLER

<https://www.theguardian.com/world/2018/dec/17/serial-rabbit-killer-terrorises-picturesque-brittany-village>

A serial rabbit-killer who has been spreading terror around a picturesque village in Brittany has struck again. Police were called after the bodies of seven rabbits were discovered slaughtered and dumped on the ground at a home in the village of Minihy-Tréguier on the Côtes-d'Armor coast. Shocked locals had hoped the killings, which reportedly began in March, had stopped after several weeks passed without any animals being killed.

Officers say the mystery killer leaves few if any clues but has the same modus operandi each time: he or she sneaks into private gardens at night, takes the rabbits

from their hutches and either stabs them with a needle or sharp object or crushes them underfoot. The bodies are then left on the ground.

NOT SO BIG, NOT SO BAD

<https://www.mprnews.org/story/2018/12/17/the-secret-lives-of-wolves-at-voyageurs-national-park-they-fish-and-eat-berries>

Wolves, as it turns out, might not be the bloodthirsty, moose-slaughtering, northwoods-roaming carnivores you always thought they were. New research on wolf packs at Voyageurs National Park is challenging the conventional wisdom on wolves: Their diets are a lot more varied than scientists previously thought. Researchers with the Voyageurs Wolf Project, a collaboration between the park and the University of Minnesota, have for the first time documented wolves hunting freshwater fish as a seasonal food source — and they have video to prove it.



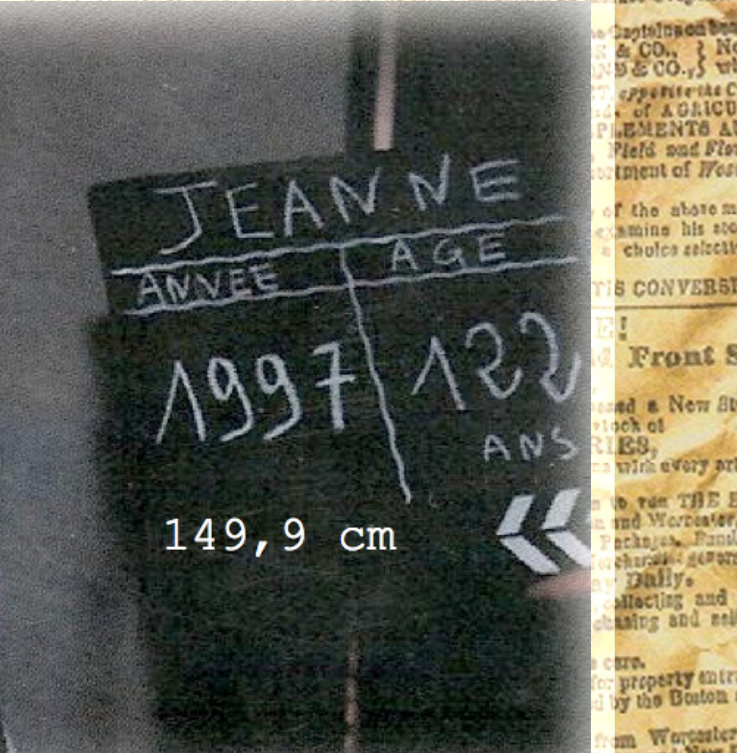
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Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Holeman, Newbury, Pitt, Tanager, Bull, etc.
Worcester, Feb 24, 1877.

The subscribers, by appointment from the Commission
of Patents, Agents of the U. S. Patent Office, in re-
ceiving and forwarding to the said models, sketches or
specifications to be patented, & deposited there, which
will be sent free of expense and risk and will dispo-
se prepare Claims, Specifications, & Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test valid claims
there, and render advice as to legal and scientific nature
projecting his name. I have been in
other countries.



HELP THE AGED
<https://www.leafscience.org/valery-novoselov-investigating-jeanne-calments-longevity-record>
 If you open an article dedicated to supercentenarians, it is very likely that at



Boston, J. H. KNIGHTS HAT STORE, 159 Main
 Worcester. B. S. LEONAR
 Feb 24, 1897.
 PRATT, DOWNES & SCOTT
 (LOW & P. H. SCOTT)

its very beginning, you will see the name of Jeanne Calment, the oldest known person in the world, who is believed to have lived for up

to 122 years. Jeanne is not merely a unique phenomenon from the point of view of statistics; over the years, she became a symbol of extraordinary human capacities.

For a person who sticks to a healthy lifestyle or even engages in biohacking in order to live longer, Jeanne's record is a teasing goal to achieve and surpass; however, to the researchers of aging, this extremely rare event is rather a reason for curiosity – and skepticism. A couple of weeks ago at the joint meeting of the Gerontological Society of RAS and the Gerontology Department of Moscow Society of Naturalists (Moscow State University), there was a report by Nikolay Zak, who holds a PhD in physico-mathematical sciences, that shed new light on the case of Jeanne Calment. The main hypothesis of this independent investigation is that the person who we know as Jeanne Calment is actually her daughter, Yvonne, who took the place of her mother after her death in 1934 in order to help her family avoid heavy financial losses related to inheritance.

WITCHES BITCHEN

<https://www.thedailybeast.com/witches-to-trump-stop-calling-the-mueller-investigation-a-witch-hunt>

The witch community is tired of the president invoking the worst moment in their history to serve his political need. It may, on the surface, seem like a harmless way to trivialize special counsel Robert Mueller's investigation into Russia's interference in the 2016 presidential campaign. But to the actual community of witches, President Donald Trump's constant invocation of a "witch hunt" is deeply problematic and, frankly, a bit hurtful. "Many are mad, and the rest are rolling their eyes," said David Salisbury, a lead organizer at Washington-based witch community Firefly House. Witches are not a constituency with which politicians normally concern themselves. And there's little sense in the community that Trump actually cares about what they truly think. But for those who practice witchcraft, the president's words bring up a painful period in history, when men and women were accused of being witches and murdered, both in the American colonies and in Europe.

Actual witch hunts have left what witchcraft author Kitty Randall, who uses



the name "Amber K." in the witching world, calls a "traumatic emotional imprint" on modern-day witches. "To have him compare his situation to the worst period in our history is just infuriating," Randall said.

LONG PIG FATIGUE

<https://www.theguardian.com/world/2018/dec/13/tired-of-eating-human-flesh-south-african-court-jails-two-men-in-cannibal-case>

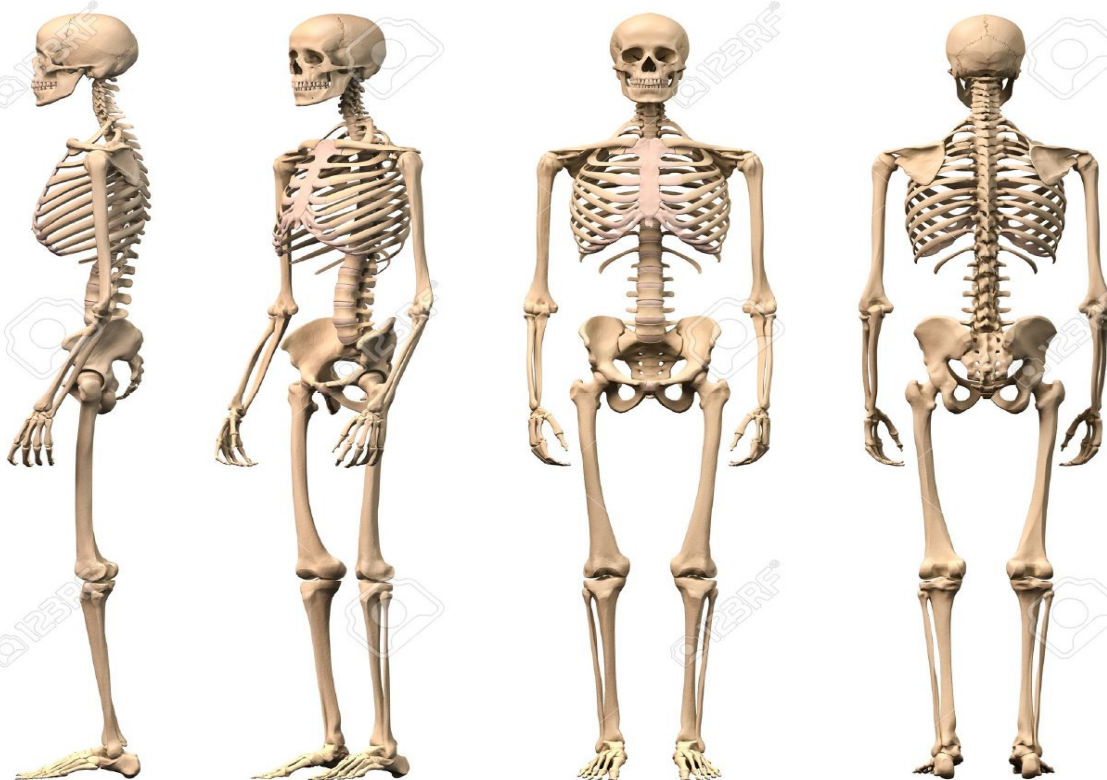
Judge said men were guilty of 'most heinous crime' over murder of 24-year-old woman. Two South African men accused of cannibalism were given life sentences for murder on Wednesday, with the judge saying they were guilty of "the most heinous crime". Judge Peter Olsen sentenced Nino Mbatha, 33, and Lungisani Magubane, 32, to life in prison for the killing last year of Zanele Hlatshwayo, the Witness newspaper said. Mbatha, a traditional healer, was arrested after handing himself in at a police station in Estcourt, a town in KwaZulu-Natal province. He was carrying a bag containing

a human leg and a hand. He told officers he was "tired of eating human flesh". Police refused to believe his claims until he took them to a house where more body parts were found.

MAN OF STEEL

<https://www.rt.com/news/446262-worker-impaled-spikes-china-survives>

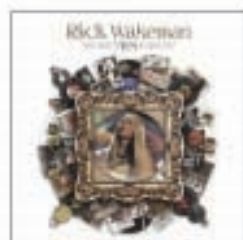
A 49-year-old Chinese man was working the night shift at a factory when, without warning, a machine malfunctioned, crushing him under a mechanical arm and impaling him on ten spikes; a certain death, or so his colleagues thought. The porcelain factory worker, known by the surname Zhou, was rushed to hospital in Zhuzhou, southern Hunan Province, last Tuesday by his horrified and desperate colleagues who were powerless to remove the 10 steel spikes which measured 30cm (12 inches) long and 1.5cm (0.6 inches) thick. He was in extreme distress and unable to move his right hand. One spike penetrated just 0.1mm from the man's subclavian artery and its accompanying vein which, if severed, would almost certainly have killed him.



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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



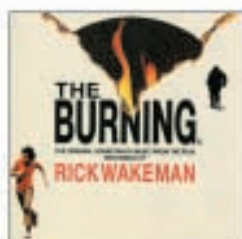
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



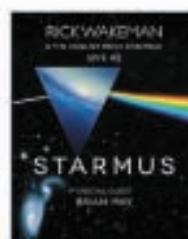
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



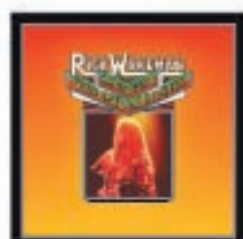
STARMUS

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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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-
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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, Barrels, &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 Good stock of
AND BE **WHOLESALE GROCERIES,**
and will furnish the citizens with every article
THE subscriber continues to run THE EX-
-TRA FARES 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 ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.
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, Newburyport, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Freight free for goods to be returned by this Express.
Wholesale and Retail Business, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester. E. S. LEONARD.
Feb 6, 1847.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

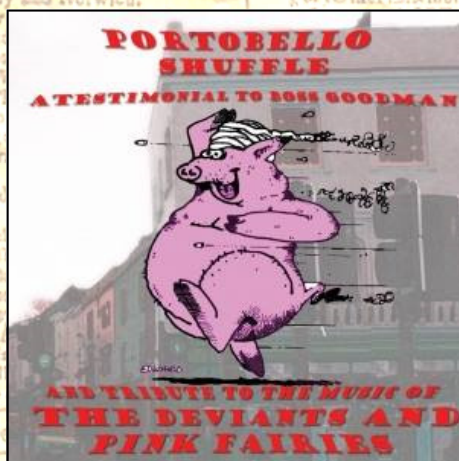
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



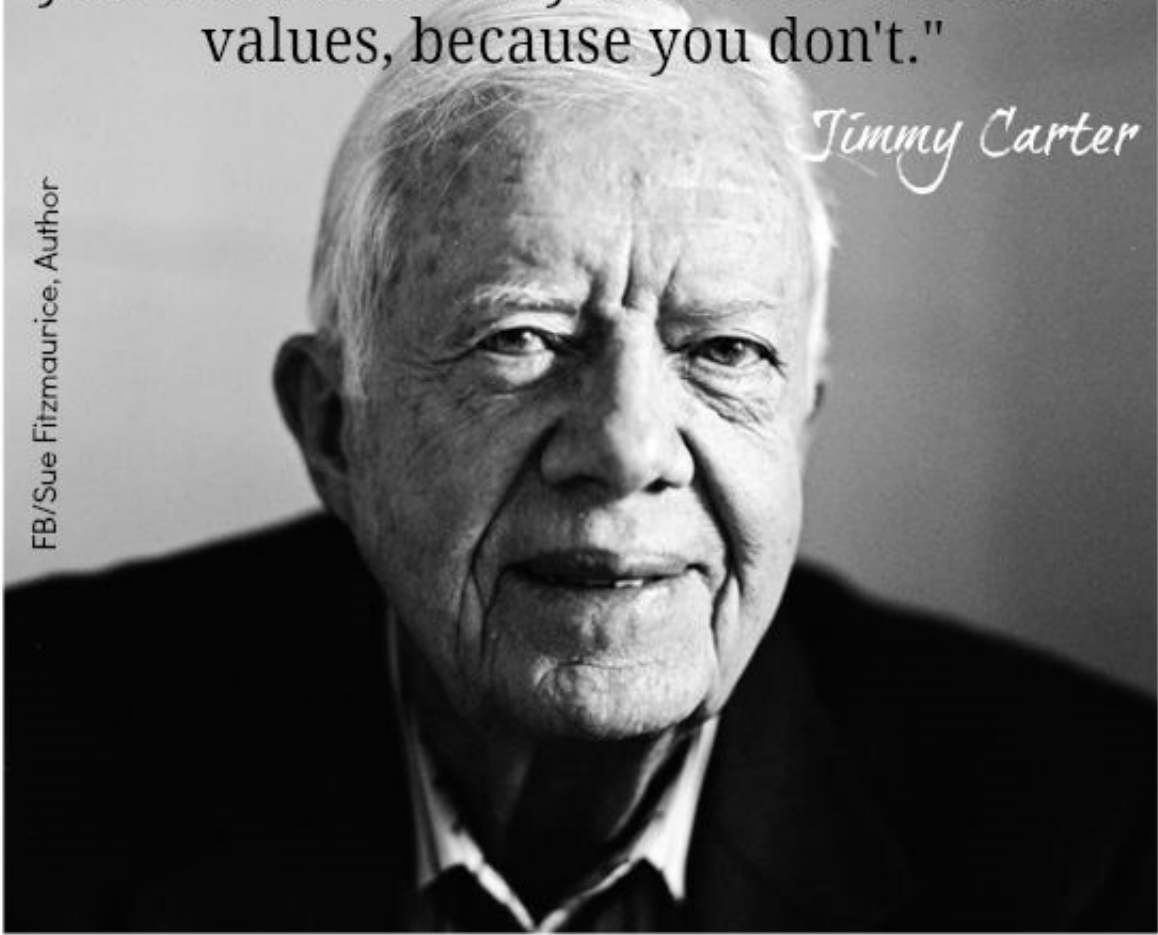
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author

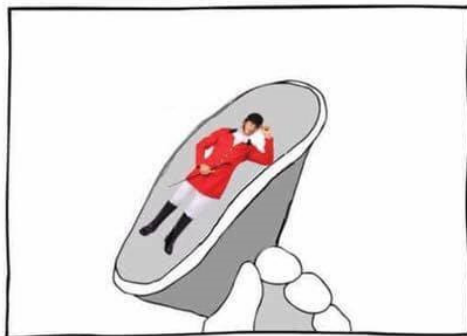


Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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Peculiar News of the Week



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.





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.

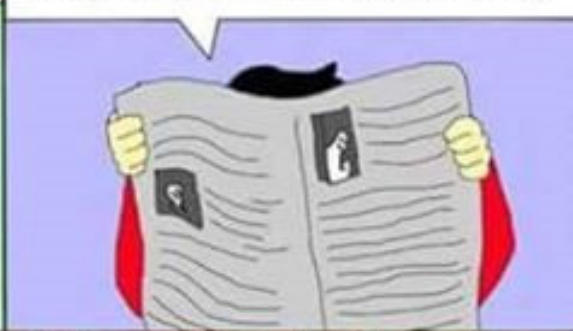
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



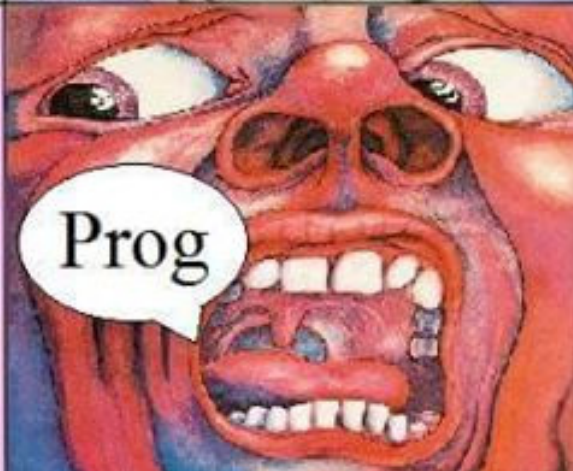
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



**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.



21 -10-2018 – SHOW 281 – Seven Oracles

Los Straitjackets: Apache
Dreamend: Your Apparation Stays with me Still
Clan of Xymox: At your Mercy
The Seven Oracles of Gog Magog: Two
Let's Eat Grandma: Cool and Collected
Bernard Hermann: Nocturne
Afro-Haitian Experimental Orch: Pose
Big Business: Popular Demand
Rosebud: One of These Days
Lena Lovich: Insect Eater
The Seven Oracles of Gog Magog: Five
Kay Kyser: Praise the Lord and Pass the Ammunition
Val Bennett and the Upsetters: Stranger on the Shore
Johnny Winter: It's my own Fault
John Renbourn: The Black Balloon
Gavin Harrison: Hatesong
Pelican: The Cliff (Justin Broadrick Remix)
The Seven Oracles of Gog Magog: Seven
Jesse Winchester: Ghosts
Maya Bieser: Black Dog

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.



Sarcophagus Now
<https://www.facebook.com/sarcophagusnow/>
 ALCO Frisbass
<https://www.facebook.com/ALCO-Frisbass-168404486658252/>
 Prognoise
<https://www.facebook.com/prognoisebanda/>
 Roz Vitalis
<https://www.facebook.com/Roz-Vitalis-203539749704367/>
 Bear the Mammoth
<https://www.facebook.com/BearTheMammoth/>
 GRIOT
<https://www.facebook.com/griotofficial/>
 Fernando Perdomo
<https://www.facebook.com/Fernandoperdomomusic/>

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Sixty-Six

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

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

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

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

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

THIS EPISODE FEATURES:

The last great Kevin Ayers song, something from Daevid Allen's last band project with the "Weird Quartet", an epic mid-70s piece from Canterbury-obsessed Americans The Muffins, McLaughlin in '69, Miles in '89, Moondog in Europe in the late 70s, Hugh Hopper with a little-known band in Northern France in the late 80s, Henry Cow on Swiss TV in '76, a slice of Caravan's second album, more from the recent "Soft Machine" set in NYC, some archival bits of Hatfield, new Rileyesque psychedelia from San Francisco's Dire Wolves and a seasonal surprise from Robert Wyatt and friends. From the Canterbury of today, more from the latest Lapis Lazuli album "Brain", a brand new Koloto remix and some of the Cathedral choir singing a William Byrd mass in the woods last summer.

Listen
Here



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

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

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

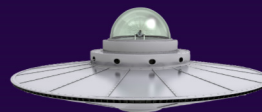


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL REPORT: The 411 Disappearances

Mack, Juan-Juan and Cobra join in a special 1-hour report by Emily Em and Switchblade Steve on a string of baffling missing person cases that have taken place in U.S. National Parks. Up to 1600 people might have vanished over the years on these federal lands – were they abducted by aliens or is there a more earthly explanation? Also, 10 Questions for Juan-Juan and a brief visit from spiritualists Brad & Kasey. Special guest: UFO Mechanic Al Renaldo.



Listen
Here

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



<https://www.youtube.com/watch?v=rGUI9JLO6kk>

Fernando Perdomo, his fellow stage musician and producer of his previous CD, *Feel My Heartbeat*, recalls "Every vocal Dean did oozed with love and tenderness. I will miss his kindness and warmth. A joy to work with and an inspiration." Dean was born on September 5, 1946.

"Years old when Pat and I went to see him singing with the Monarchs at the Barrowland Ballroom in Glasgow.

Just his little guy with big ears and big hands, but from the moment he

Marmalade Vocal Legend Dean Ford Passes December 31, 2018

It is with great regret to announce the sudden passing on December 31, 2018 of Dean Ford, aka Thomas McAleese, the former Marmalade lead vocalist of countless hit songs over the latter 60s and early 70s era, most notably the iconic ballad "Reflections Of My Life," his co-write with Junior Campbell. That song lives in the hearts of many and was a soothing lament for many a Vietnam veteran. He had just recently released a solo double CD entitled *This Scottish Heart*, often stating "this is so exciting," as the reviews poured in.

opened his mouth to sing Roy Orbison's 'In Dreams', me, Pat, and the whole of Barrowland knew he was something special... He was an exceptional talent and I am privileged and proud to have performed with him, and to have written songs with him... some of which apparently still mean something, to many, all over the world. I loved him dearly" - Junior Campbell

Dean Ford *This Scottish Heart*:

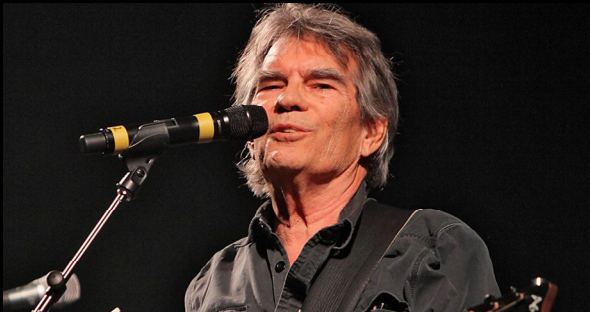
http://www.gonzomultimedia.co.uk/product_details/16131

THOSE WE HAVE LOST



Guto Barros
(1957 - 2018)

Barros was a Brazilian guitarist and composer, who was one of the founders of the band Blitz. He was also one of the authors of "You Did Not Know Me Love". Guto Barros played with Lobão on the album *Ronaldo Foi a Guerra*, by Lobão and Ronaldos. He played with Marina Lima, in addition to Leo Jaime and Evandro Mesquita, among others.

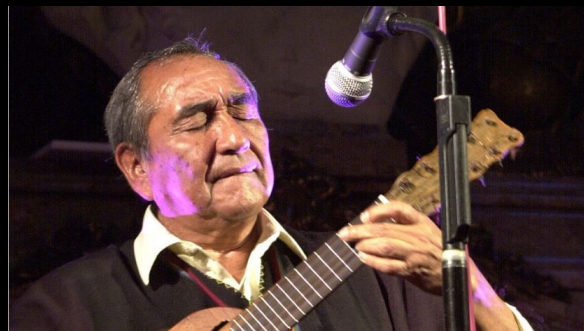


Jerry Riopelle
(c. 1941 – 2018)

Riopelle was an American singer-songwriter, musician and record producer known primarily for his hard rock performances and for his record production. He mixed rock,

country and jazz with R&B and was an inductee into the Arizona Music and Entertainment Hall of Fame.

Riopelle began his music career in the 1960s in Los Angeles working as an independent record producer. He played drums for the The Hollywood Argyles and later signed with Screen Gems as a staff songwriter. At Screen Gems, he wrote and produced, along with Clydie King, a single called "The Thrill is Gone" (not to be confused with the one made famous by B.B. King). This exposure helped Riopelle land staff writer and producer job with Phil Spector and Lester Sills label Philles Records. Riopelle produced and wrote for The Parade, Brewer & Shipley, We Five, and Shango. His songs have been covered by Leon Russell, Herb Alpert, Kenny Loggins, Rita Coolidge, Meat Loaf, and others. He also wrote various pieces for Hollywood TV shows and films. In 2001, Riopelle invented and patented the Beamz device for creating music using lasers. He died on December 24th, at the age of 77.



Jaime Torres
(1938 – 2018)

Torres was an Argentine musician, son of Bolivian immigrants and a world-renowned interpreter of charango. He was disciple of

THOSE WE HAVE LOST

Mauro Núñez, a Bolivian musician and luthier that built his first musical instruments.

In 1974, the performer, along with his band, participated in the opening show of the World Cup soccer in Germany. A year later, Torres organized a local meeting of instrumentalists, repeating the same experience with children in 1980. In 1988 the musician composed the music for the film "La deuda interna", that was nominated for an Oscar. He died on 24th December, aged 80.



James Calvin Wilsey
(1957 - 2018)

Wilsey was an American musician. He played bass with noted San Francisco punk band The Avengers, but became better known as the lead guitarist for Stockton crooner Chris Isaak's band Silvertone. His playing was featured on Isaak's albums *Silvertone*, *Chris Isaak*, *Heart Shaped World*, and *San Francisco Days*.

Wilsey's 1965 Fender Stratocaster and his use of reverb, delay and gentle vibrato gave a distinctive sound to Isaak hits such as "Wicked Game" (the opening two-note riff, in his own words, "crystallizes Wilsey's

approach") and "Blue Hotel".

Dropping the moniker "Calvin", Wilsey released a solo album of guitar instrumentals in 2008, titled *El Dorado*, which paid homage to musical influences such as Duane Eddy, the Shadows, Billy Strange, James Burton and Link Wray.

He died on 24th December, at the age of 61.



Jimmy Work
(1924 – 2018)

Work was an American country musician and songwriter best known for the country standard "Making Believe".

He picked up guitar at age seven, and learned

THOSE WE HAVE LOST

fiddle and songwriting by his early teens. By 1945, he had begun playing professionally in Pontiac, Michigan, where many Southerners had moved to take jobs in the automotive industry. He appeared on local radio and published a songbook late in the decade, in addition to recording two singles for the Trophy Records label.

Work then signed with Decca Records in 1949 and that same year appeared for the first time on the Grand Ole Opry and on Ernest Tubb's Midnight Jamboree. He recorded for Decca with members of Red Foley's band, but none of his Decca recordings were hits, and the label dropped him in 1950. Subsequently he recorded for Bullet, London, and Capitol, the last of which released him in 1953.

Signing soon after with Dot Records, he finally found chart success in 1955 with the songs "Making Believe" (somewhat overshadowed by Kitty Wells phenomenally popular cover) and "That's What Makes the Jukebox Play". He played a few concerts with Elvis Presley that year.

Work died on December 22nd, at the age of 94.

Herman Sikumbang (1982 – 2018)
M. Awal "Bani" Purbani (1982 – 2018)
Windu Andi Darmawan (1982 – 2018)

Seventeen was an Indonesian pop rock band, formed in 1999. The band's final line-up consisted of Riefian "Ifan" Fajarsyah (vocals), Herman Sikumbang (guitar), M. Awal "Bani" Purbani (bass guitar), and Windu Andi Darmawan (drums). They released six studio albums and fifteen singles. They were known for their hit singles,



THOSE WE HAVE LOST



such as "Selalu Mengalah", "Jaga Selalu Hatimu", "Jalan Terbaik", and "Ayah".

Seventeen was performing in a tent at Tanjung Lesung resort on 22 December 2018 when an eruption from Anak Krakatau caused the Sunda Strait tsunami to hit the stage from behind. Bani, Herman, Andi, a crew member, and their on-road manager were killed, as well as Ifan's wife. Ifan, the only surviving member, announced that the band is now disbanded.



Arun Bhaduri
(1943 – 2018)

Bhaduri was a vocalist of Indian Classical music. Bhaduri studied music with A. Daud Khan and Sagiruddin Khan. Later he joined ITC Sangeet Research Academy as a scholar and trained with Ishtiaq Hussain Khan of the Rampur-Sahaswan Gharana and Jnan Prakash Ghosh. He received the Banga Bibhushan Samman in 2014. He died on 17th December, aged 75.



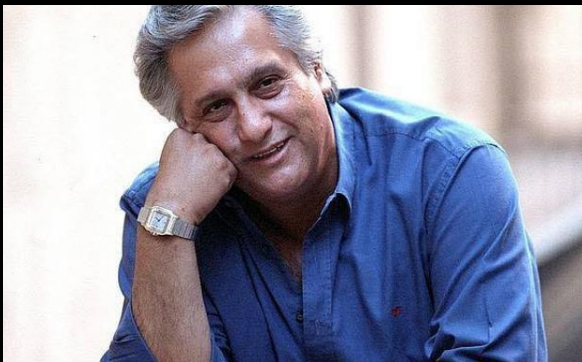
Anca Pop
(1984 – 2018)

Pop was a Romanian Canadian singer-songwriter. In 2008, she met the

THOSE WE HAVE LOST

Yugoslav and Bosnian musician Goran Bregović, and she wrote two songs for his thirteenth studio album *Champagne for Gypsies*. After her collaboration with Bregović, she signed with Roton Music and released four singles: "Free Love", "Super Cool", "Ring Around", and "Loco Poco".

She died on December 17th, after she lost control of her car for unknown reasons and the car plunged into the Danube river, near the commune Svinița, while she was heading to her parents' home. She was 34.



Antonio José Cortés Pantoja
(aka Chiquetete)
(1948 – 2018)

Chiquetete was a Spanish flamenco singer, and cousin of the tonadillera Isabel Pantoja.

At the age of 12 he started in the art world forming part of the group Los algecireños - possibly called Los Gitanillos del Tardón - with Manuel Molina Jiménez and Manolo Domínguez el Rubio.

Alternating his career with the trio with performances in different festivals in 1976, he won the Mairena del Alcor Prize. After that he began his solo career with the recording of the LP *Triana despierta* with Paco Cepero and Enrique de Melchor.

For a few years he continued as flamenco cantaor until in 1980, with his LP *Altozano*, he changed his career and entered a genre of romantic ballad with flamenco influence. During the 90s, he published three LPs, although his career began a certain decline.

He died on 16th December, aged 70.



Jeremy John Durham Ashdown,
Baron Ashdown of Norton-sub-
Hamdon, GCMG, CH, KBE, PC
(1941 – 2018)

Ashdown, known as Paddy Ashdown, was a British politician and diplomat who served as Leader of the Liberal Democrats from 1988 to 1999. He received international recognition for his role in Bosnia-

THOSE WE HAVE LOST

Herzegovina as its High Representative from 2002 to 2006, following his vigorous lobbying for military action against the state of Yugoslavia in the 1990s. After serving as a Royal Marine and Special Boat Service officer and as an intelligence officer in the UK security services, Ashdown was elected as the Liberal Member of Parliament for Yeovil in 1983 before retiring in 2001.

Ashdown received national recognition for his services by appointment as Knight Grand Cross of the Order of St Michael and St George (GCMG) in the 2006 New Year Honours and Member of the Order of the Companions of Honour (CH) in the 2015 New

A polyglot, Ashdown had an interpretership qualification in Mandarin and was fluent in several other languages.

He died on 22nd December, aged 77.

Dame June Rosemary Whitfield DBE (1925 – 2018)

Whitfield was an English radio, television and film actress.

She made her first stage appearance aged three after her mother, Bertha, enrolled her at Robinson's Dance Studio. Whitfield began her career on radio in 1946 with Wilfred Pickles and worked on stage in the West End and the regions. In 1951 she had her first credited television role in *The Passing Show*, and she joined the London cast of the musical *South Pacific*. Her big break was a lead in the BBC Light Programme radio comedy *Take It from Here* from 1953. Television roles soon followed, including appearances with Tony Hancock throughout his television career. In 1966, Whitfield played the leading role in the television sitcom *Beggar My Neighbour* which ran for three series. She also appeared in four *Carry On* films: *Nurse* (1959), *Abroad* (1972), *Girls*



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(1973) and *Columbus* (1992). In 1968, Whitfield and Terry Scott began a long television partnership, which peaked with roles as husband and wife in *Happy Ever After* (1974–78) and *Terry and June* (1979–87). From 1992, Whitfield played the part of Edina Monsoon's mother in Jennifer Saunders' *Absolutely Fabulous*. She was a regular character in *Last of the Summer Wine* and a recurring character in *The Green Green Grass*.

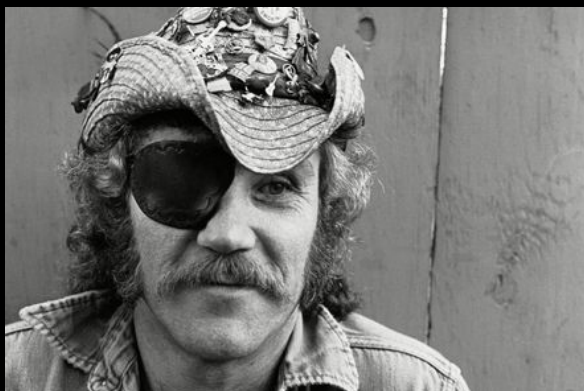
From 1993 to 2001, Whitfield played Miss Marple in the dramatisation of all 12 Agatha Christie Miss Marple novels on BBC Radio 4, and appeared in the Doctor Who two-part episode, "The End of Time", that aired over the Christmas/New Year period of 2009–10.

Whitfield was appointed Officer of the Order of the British Empire (OBE) in the 1985 Birthday Honours, Commander of the Order of the British Empire (CBE) in the 1998 Birthday Honours, and Dame Commander of the Order of the British Empire (DBE) in the 2017 Birthday Honours for services to drama and entertainment. She died on 28th December, aged 93.

with the 1970s rock band, Dr. Hook & the Medicine Show. Though primarily a backing vocalist and occasional percussionist on congas or maracas, he sang lead on their hit song "The Cover of Rolling Stone" and was a recognisable presence in the band owing to the eyepatch and cowboy hat he wore. He was also the uncle of the vocalist of Wild Fire, Zack Sawyer.

Sawyer lost his right eye in a 1967 automobile accident. Dr. Hook had many hit singles such as "Sylvia's Mother", "Cover of a Rolling Stone", "A Little Bit More", "Only Sixteen", "Walk Right In", "Sharing the Night Together", "When You're in Love with a Beautiful Woman", "Better Love Next Time", "Sexy Eyes", "Girl Can Get It", and "Baby Makes Her Bluejeans Talk".

From 1988 to October 2015, Sawyer toured the nostalgia circuit as "Dr. Hook featuring Ray Sawyer," under license from bandmate Dennis Locorriere, who tours separately and owns the Dr. Hook trademark. Sawyer retired in 2015. He died, aged 81, on 28th December.



Ray Sawyer
(1937 – 2018)

Sawyer was an American singer and vocalist



Nancy Grace Roman
(1925 – 2018)

Roman was an American astronomer and one of the first female executives at NASA. She is known to many as the "Mother of Hubble" for

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her role in planning the Hubble Space Telescope. Throughout her career, Roman was also an active public speaker and educator, and an advocate for women in the sciences.

When Roman was eleven years old, she showed interest in astronomy by forming an astronomy club among her classmates in Nevada. She and her classmates got together and learned about constellations from books once a week. Although discouraged by those around her, Roman knew by the time she was in high school that she wanted to pursue her passion for astronomy. She attended Western High School in Baltimore where she participated in an accelerated program and graduated in three years.

During her employment at NASA, Roman developed and budgeted various programs and organized their scientific participation. The last program in which she set up the committee and with which she was highly involved was the Hubble Telescope. Roman was very involved with the early planning and specifically the setting up of the program's structure. Because of her contribution, she is often called the "Mother of Hubble."

Like most women in the sciences in the mid-twentieth century, Roman was faced with problems related to male domination in science and technology and the roles perceived as appropriate for women in that time period. She was discouraged from going into astronomy by people around her and was one of very few women in NASA at the time, being the only female with an executive position.

She died on December 26th, aged 93.



Dian Pramana Poetra
(1961 - 2018)

Poetra was an Indonesian musician. At the 1980 Youth Songwriting Contest festival, Dian won third place through the song "Pengabdian". Aside from being a singer and songwriter, he also once played a duet with the famous Deddy Dhukun in a group called 2

He died on 27th December, at the age of 57.



Mike "Beard Guy" Taylor
(1964 – 2018)

Taylor was keyboard player with Canadian indie pop band Walk Off the Earth, which he joined in 2006, shortly after the group was founded in Burlington, Ontario, Canada. The group created a number of different cover songs, and their 2012 cover of Gotye's

THOSE WE HAVE LOST

Somebody That I Used To Know.

The accompanying video, where all five members of the group played one guitar, went viral, amassing 175 million views on YouTube in just four months.

While Taylor primarily played keyboard for the group, he also provided backup vocals and played several other instruments such as the xylophone, glockenspiel and trumpet.

Shortly after that cover, they signed with Columbia Records, where they released the 2013 album R.E.V.O. and Sing It All Away in 2015. The band is well known for its covers of pop genre music on YouTube, making use of instruments such as the ukulele and the theremin, as well as looping samples. The band's recorded music and videos are produced by member and multi-instrumentalist, Gianni "Luminati" Nicassio. They most recently released EPs entitled Holiday Beard Ballads Vol. 1 in 2017 and Subscribe to the Holidays, released in November.

Taylor died on 29th December, aged 54. On December 30, 2018, it was announced that band member Mike "Beard Guy" Taylor had died at 54 years old from natural causes

Daryl Frank Dragon (1942 – 2019)

Dragon was an American musician and songwriter, known as Captain from the pop musical duo Captain & Tennille with his then wife, Toni Tennille. Dragon was born into a musical family, and is the son of Eloise (Rawitzer) and conductor, composer, and arranger Carmen Dragon, and the elder brother of Dennis Dragon, a member of the 1960s pop combo The Dragons and the 1980s

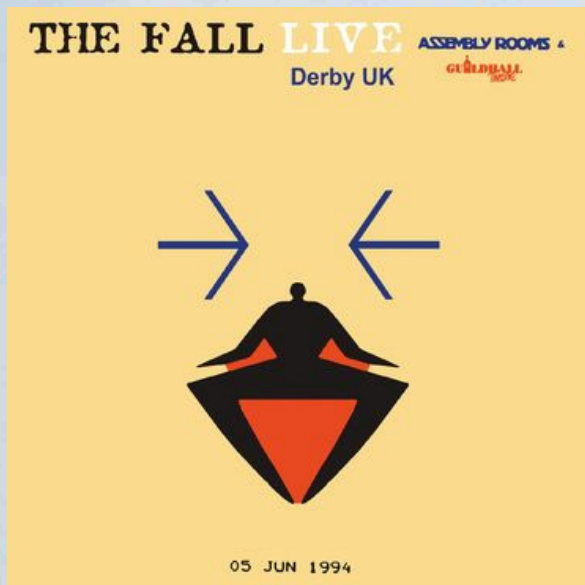


surf band the Surf Punks. His godfather was actor and comedian Danny Thomas.

Dragon's familiar image and stage name came from his time as a keyboard player with The Beach Boys from 1967 to 1972. Beach Boys lead singer Mike Love gave him the nickname "Captain Keyboard", and it stuck; Dragon began wearing a nautical captain's hat to go along with the name. As Captain in Captain & Tennille, Dragon was frequently silent and a man of very few words, playing a foil to his outgoing, vivacious wife, Toni Tennille.

Tennille filed for divorce from Dragon in the State of Arizona on January 16, 2014, after 39 years of marriage. Dragon stated he was unaware of this until he was served with the divorce papers. Dragon died on January 2, 2019, from renal failure.

THOSE WE HAVE LOST



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.

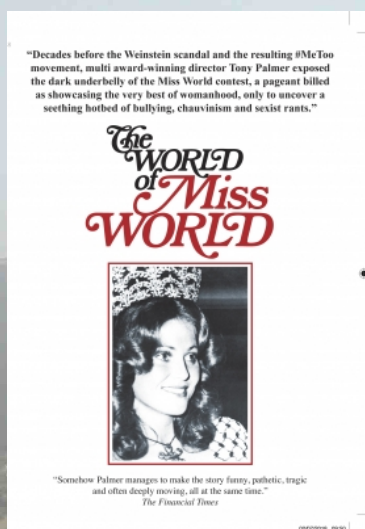
Tracks include: Glam Racket, Life Just Bounces, Hey! Student, Middle Class Revolt etc





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."

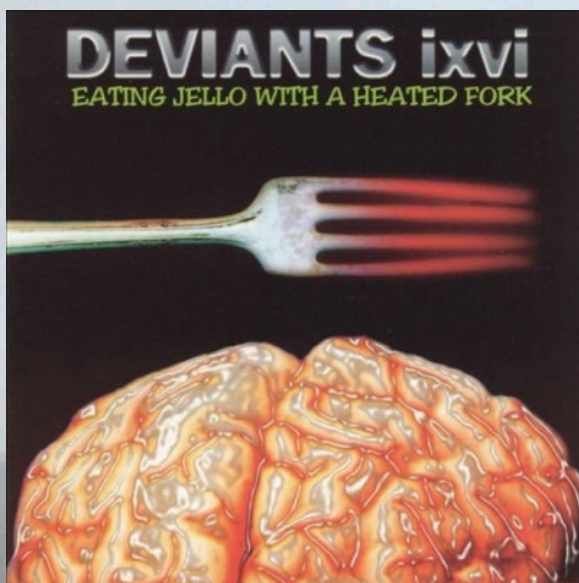


Artist The Chad Mitchell Trio
Title In Action (aka Blowin' in the Wind)
Cat No. HST472CD

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

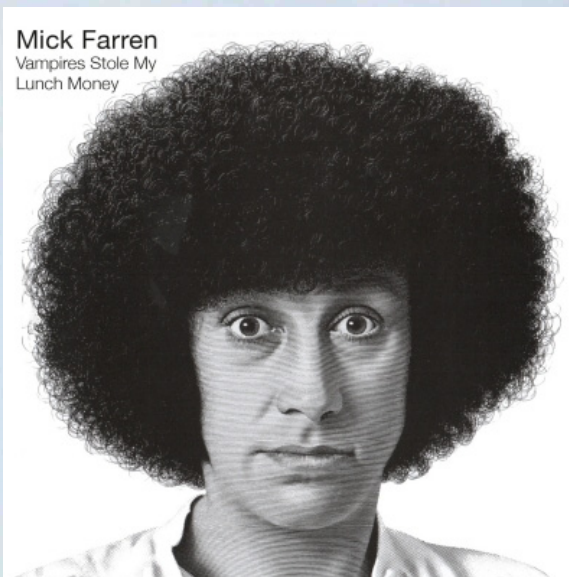


Artist Deviants IXVI
Title Eating Jello with a Heated Fork
Cat No. HST464CD
Label Gonzo

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.

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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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

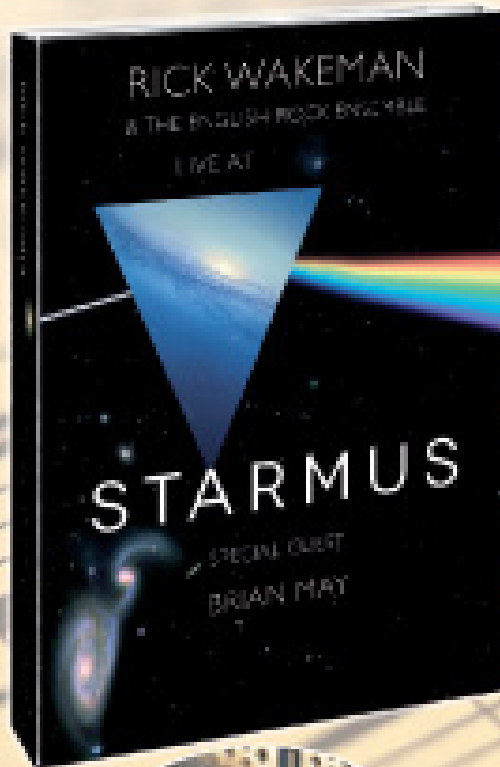
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

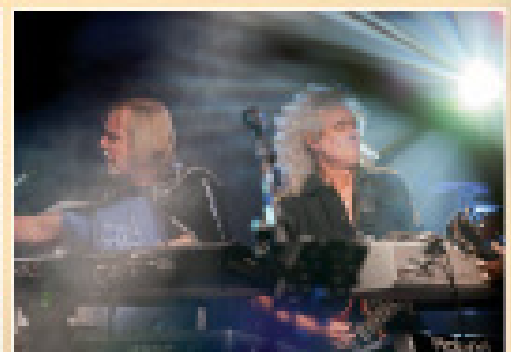
STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com

MAN

ANACHRONISTI TANCO

Album Release Tour
~ 2019 ~

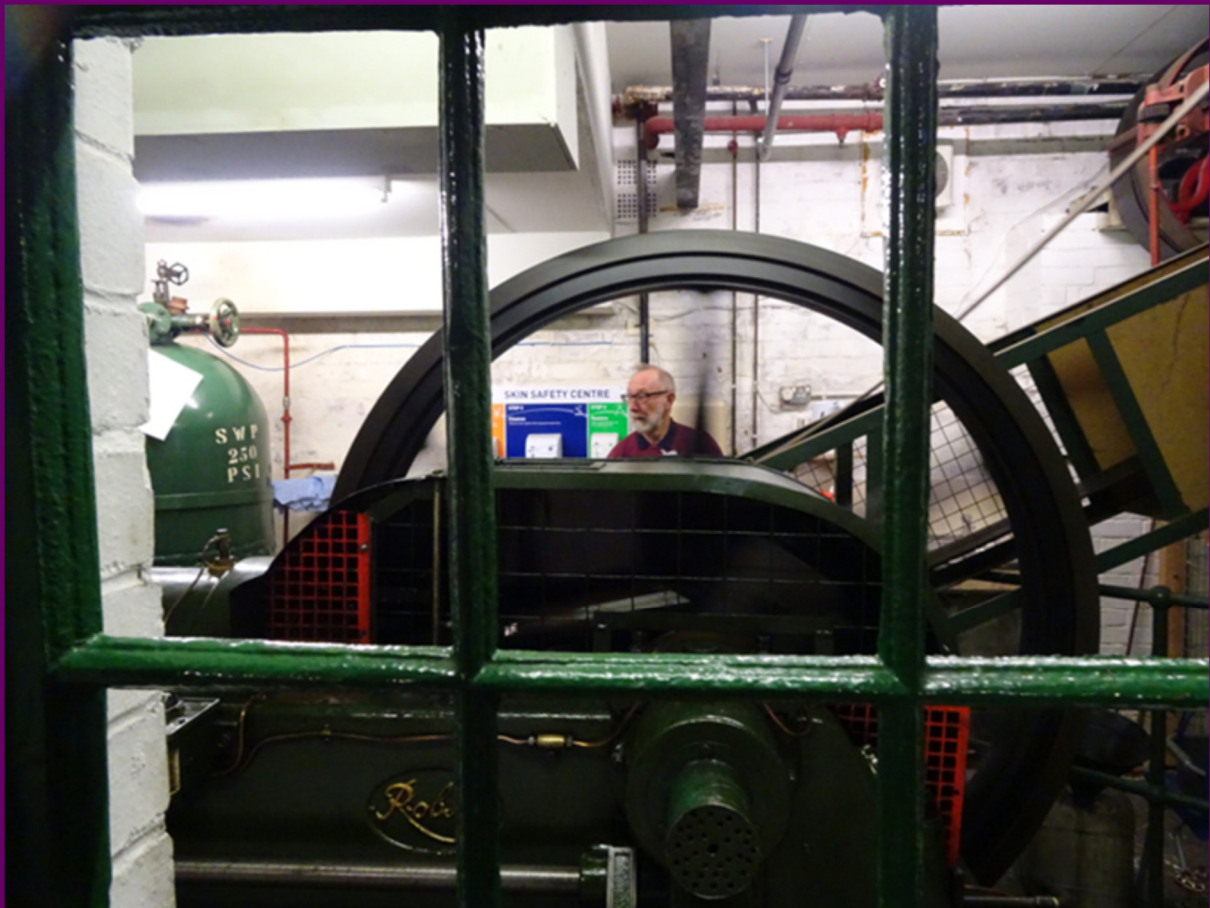
25 JAN	LONDON THE BORDERLINE
26 JAN	BECKINGTON BECKINGTON MEMORIAL HALL
27 JAN	MINEHEAD GIANTS OF ROCK - BUTLINS
31 JAN	DERBY THE FLOWERPOT
01 FEB	KINROSS THE GREEN HOTEL
02 FEB	LLANDUDNO LLANDUDNO JUNCTION LABOUR CLUB



A psychedelic punkish delight!

Lucid Dream, Brix and the Extricated (The Fall), Goa Express and Blanketman, and even a dash of industrial history in the company of Gonzo's Alan Dearling

alan dearling



Hebden Bridge is an increasingly 'having it' kind of place. Dozens of

independent shops and cafes, a photogenic river and bridges, a





couple of vinyl/music cafes, Calan's micro-pub, the Fox and Goose co-operative pub, lots of green shops, bakeries, art galleries, markets. Vegetarians, vegans, hippy-types, plus tourists.

This is the Upper Calder Valley, West Yorkshire. The archetypal landscape of crags, high-sided valleys, wild moorlands still dotted with the ill-famed, dark Satanic mills. Old industries. Steam engines, looms for wool, cotton, cloth and carpet-making. Millstone grit. Now extinct coal mines. Lots of walkers and adventure cyclists. It's the Dales. Picture the Rochdale Canal, with hundreds of narrow boats - many moored up as permanent dwellings

tied up on the toe-paths. Little hump-backed bridges, canal locks, and the waterways of the 'Cut', winding their way through the many locks from Sowerby Bridge (near Halifax), Luddendenfoot, Mytholmroyd to Hebden, then climbing onwards and upwards through farms and more mills to Todmorden (home of the Incredible Edibles project) and on to Littleborough (towards Manchester). These are the old mill towns. Proud old working towns. Many were the original homes of co-ops, political agitators and dissenters. A lot of the scenes in the new, highly theatrical, Mike Leigh film, 'Peterloo' were filmed in locations nearby.



Music-wise, two good-ish gigs. First up was a psychedelic double header. Goa Express and the increasingly hyped, Lucid Dream. Both performing under a mind-boggling melange of liquid wheel lights in the upstairs room at the Golden Lion.

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

This is a pub in Todmorden, also just inside the border of West Yorkshire (but historically partly in Lancashire).

It's a bustling boozer with the charged-for-gig upstairs and more free music downstairs. A rich mix of locals and visitors to the area. Youngish and hip, mashed-up with older punters - comfortably alternative, without being trendy. Tasty Thai food at fair prices, friendly bar staff. Busy, but not heaving. Two good sets of heavy-ish psych music - meandering guitar riffs, electronic beats, heady, swirling sounds. Smiling, swaying, dancing punters. Hard work for me as a photographer - little light to shoot by -





and all too easy to start tripping out! But, still time after the gig, for 15 minute bus journey back to the Fox and Goose pub in Hebden for more drinks and lively company. It's open until 2 a.m. on a Saturday night.

...Northern psych...

"Brooklyn new-wave tinged with northern psych" is how **Goa Express** (above) are described online. They are, apparently, a permanent fixture in the vibrant scene of Manchester's Northern Quarter. I thought that they created quite an old-time psych sound. Staccato guitar and fun. Think perhaps, Stone Roses or Primal Scream. 'Return of the Lizard King':

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

Headliners, from Carlisle, **Lucid Dream** have recently supported Wooden Shjips and are creating a buzz on the psychedelic circuit in the UK. The gig at Todmorden was part of the 'Actualisation' tour to promote the new album. Here's a link to their Bandcamp page:

<https://theluciddream.bandcamp.com/>

They fit into the mould of post-punk, garage cum psychedelia, enlivened over the years by bands such as Suicide and Spacemen 3.







...Way-weird in Hebden...

Before taking you to visit the Saturday night gig with Brix and The Extricated, supported by the young, Blanketman, at the Trades Club in Hebden, a word or three about why my week-long visit was, 'way-weird'. All linked to my accommodation booked through Air BnB.

I was booked in for six nights at what was described online as "...an Art BnB"..."...with free hugs". Nothing wrong with my room in the centrally located old mill-workers' house. Though not exactly private. But, for the first few days, no hot water at all, and the boiler providing the heating, not working. The bathroom, full of old three-quarter used bottles, congealing elderly soap and shampoo, paint-peeling off walls and window-frames, loose hairs, condensation and mould. Survivable,

but not so when added to the maelstrom of emotional turmoil going on throughout the Art BnB. The main host, the male hugger, the chanting-whirling-spiritual-being, had very recently lost his female artist wife and business partner. She's apparently pissed off back to Latvia, with, according to him, a lot of his money. He is a Very Depressed and Depressing Lost Vegetarian Bunny. He also has a young acolyte staying in the house. This Young Being - drifts. He meditates, strums guitar, and is a Truly Lost Soul! The Art BnB also doubles as the meeting place for group meditations, Universal World Peace dancing, singing...an array of spiritual and Rainbow gatherings.

For me, after a couple of days, I found myself joining the Beatles' as they sing, "It's All Too Much". Not exactly coincidentally, I spent much of the six

nights and days, trying to be out walking the canals, taking pics, visiting places and people - and making the friendly local, 'Fox and Goose' pub my personal hub-space. A great place to make new friends and join in with the local musos, I think known as the Shabby Cats, on the Sunday night. Check out the Fox and Goose at: <http://www.foxandgoose.org/>

...Brix and friends at the Trades...

For those in the know, Brix is Brix Smith-Start, ex-wife of legendary Mark E. Smith, of the post-punk band, The Fall. Indeed, **Brix and the Extricated** feature four ex-members of The Fall, but are not a covers or clone band. They have just released their second album, 'Breaking State'. Their performance at the Trades is high theatre, noisy and melodic, by turns. Next up is my interview with **Jason Brown**, Irish-born guitarist with the Extricated, and will be integrating it into my Gonzo review.

Many in the audience at the Trades were die-hard Fall fans, but also personal friends of Brix and the Extricated, so the gig had a faintly 'family' feel it. Here's the track, 'Pneumatic Neon' from The Extricated's BBC Radio 6 session:

<https://www.youtube.com/watch?v=rFdDcAdG-4E>

Check out the ever-wonderful **Trades Club** in Hebden Bridge:

<https://thetradesclub.com/>

Interview with Jason Brown from Brix and the Extricated

Alan: Brix and the Extricated have recently released their second album, 'Breaking State'. How would you describe





the new material? What makes it different from the previous album, 'Part 2'?

Jason: I think the new album reflects a lot of growth in the band. We've been on quite a journey over the past four years and our sound has certainly developed in that time. Things have branched out sonically. We still have a clear thread running through it though and a link to the past. When you have the Hanley brothers as your rhythm section there's an unmistakable sound there, which is phenomenal to work with. I mean when Steve Hanley plays his bass it can't be anyone else and a lot of people identify with that. Then we can branch out from that core, wrapping different textures and harmonic beds around that. I love bringing more angular stuff to the table and keeping them on their toes though.

Alan: On the new album, there seem to be more melodies and more string arrangements. Can you tell me a bit about the changes?

Jason: We love melody! Brix is all about

hooks and riffs – that's reflected in her contribution to the Fall without a doubt. Conjoin that with what me and Steve T bring in and there's a lot of interesting stuff floating around there. I think we all love a killer chorus and hooks that stick and that's certainly reflected throughout the whole album.

The strings came about courtesy of my wife Sarah. She's an amazing violinist and arranger and when we wrote Vanity I heard strings on the chorus so asked if she'd do it. That resulted in strings on four songs in the end and we're all delighted with the result. What's great about her approach is she responds to the lyric as much if not more than the harmony and as she lives with me she witnessed the songs unfolding and growing over the months so they were in her psyche already. I mean what she brought to 'Unrecognisable' is MGM clashing with dysfunctional DooWop – like who does that! That really reflected the mood of the record for us – black and white into full blown technicolour.

Alan: I noticed that Brix talked about





coming back from Rishikesh and doing transcendental meditation. Is that the background to the track, 'Vanity'?

Jason: Yes! Brix stays in my house when she comes up to rehearse and that song is a great example of timing. When I picked her up from the station I could tell she was in a different place (and I don't just mean Stockport!). She was deeply still like I'd never seen – so chilled. We did the rehearsal and after a beer at my place I played her the music for Vanity which I'd written not that long before. She just connected with it and her Rishikesh experiences just flowed out. It was an amazing thing to witness – just a complete stream of consciousness – the unconscious in full control, delivering. The words and melody just flowed out so after a couple of listens we knew we had to capture it so I got the mic out. 90 per cent of the words are what came out of her mouth that night.

Alan: I've read that 'Breaking State' is a reference to neuro-linguistic

programming - NLP? How does that fit in with the songs and music?

Jason: Music can be used to help us “break state”, i.e. shift from one emotional place to another, and it can be a powerful tool to help us get out of a dark place. (Or into one!). So we thought it made perfect sense to reflect what we do.

We've just finished a 13 date UK tour and we certainly witnessed that in our audiences each night. The album too, both lyrically and musically takes you on a journey from a dark place with 'Alaska' right through to the flamboyant full colour of 'Unrecognisable' to close.

Alan: How did Brix's entrance being led onto stage blindfolded on a leash, come about?

Jason: Ha! Again this came about after a few glasses of wine at my place. It wasn't long after we had written 'Alaska' and we were reflecting on the lyrics. It's really

about isolation – like someone helplessly captured in a desolate place. The idea of someone tied up and blindfolded about to meet the skin man – scary stuff! So Brix suggested coming on in a blindfold – I loved the idea and said she should do it. And that was that – quite a powerful image. I don't think Steve T leads her on using a leash though, or maybe I just haven't noticed!

Alan: Here's my pic of Brix being led onstage to the mic! Her lead seems to be a scarf. Tell me a bit about your own background and how you found yourself working with the Extricated?

Jason: I moved from Derry to Manchester in 1988 to get into music. I've been in various bands over the years and wrote and played on different albums ranging from indie to deep house through to an acoustic album with 'Parent', I released a couple of years ago. I used to play in a band with Tom Hingley from the Inspiral Carpets (Tom

Hingley & The Lovers) and we had Steve and Paul (Hanley) on bass and drums. We did two albums and played together for about 10 years so I've played with those guys for a long time – maybe 17 years or so now.

I hadn't played live in a few years then Steve rang me up to play at his book launch. I was delighted to get the Marshall out again – I'd changed about 5,000 nappies since I last saw him so was chuffed to get back at it. Brix was at the book launch and that whetted her appetite to get back into the game again too. Steve T got a call and the rest is history.

Alan: With, is it four ex-members of The Fall in the band - and Brix Smith-Start being Mark E. Smith's ex-wife too: is the Fall connection a positive or negative force?

Jason: The cultural contribution of The Fall is second to none – it's untouchable.





That is especially apparent at gigs and there's a lot of love in the room for the past as well as what we are doing now. That can't be anything but positive.

Alan: What proportion of old Fall songs are now in the Extricated set list?

Jason: Well, on this tour we played 4 Fall songs in a 17 song set, which is a good balance for us. In the past there were occasional references to "Fall tribute band". That made me chuckle though – how can Steve Hanley be a tribute to his own bass lines? How can Brix be a tribute to herself when we're riffing on 'Deadbeat'? She wrote it! Is Johnny Marr a Smiths' tribute when he does 'How Soon Is Now?' Or Peter Hook doing 'Love Will Tear Us Apart'?

Alan: Which songs are working best live?

Jason: What we're delighted with is the reception 'Breaking State' has been

getting. I mean half the set on this tour was stuff people haven't heard or haven't heard for long and the reception was tremendous. Not once did we feel people were putting up with it to hear 'Totally Wired'. They really got into it and were singing along with the new stuff before the end of the tour. We spoke to a lot of people after the gigs and they were very *very* supportive and enthusiastic.

Alan: How is the working relationship/dynamic in the band? You look like a pretty tight unit who are having fun!

Jason: You know, we all genuinely really love what we do. We know how tough this business is and are thrilled to be able to do it again. That comes across I think. We're having a lot of fun with it and the energy is tremendous. We've all been in different bands before but when we first played together in Blueprint Rehearsal Studios 4 years ago, we all knew this was special.

I have an active interest in psychology and

the band dynamic (as it is for classical quartets) is an interesting beast. The Extricated though has something magical about it. In Gestalt terms, the sum is greater than the individual parts.

Alan: What are the plans for the future?

Jason: We are working towards a vinyl release of 'Breaking State' in the spring supported by another string of dates in the UK. We have three dates in Scotland (Glasgow, Edinburgh, Dundee - 28 Feb, 1st and 2nd March – not necessarily in that order) and will have other dates announced soon. Hopefully some festivals, another album and a UK autumn tour again later in 2019.

Alan: Can you provide me and Gonzo readers with some good links to songs, video and live performances, please? It is one of our advantages being a free, online magazine, that we can be truly 'interactive'.

Jason: Yes!

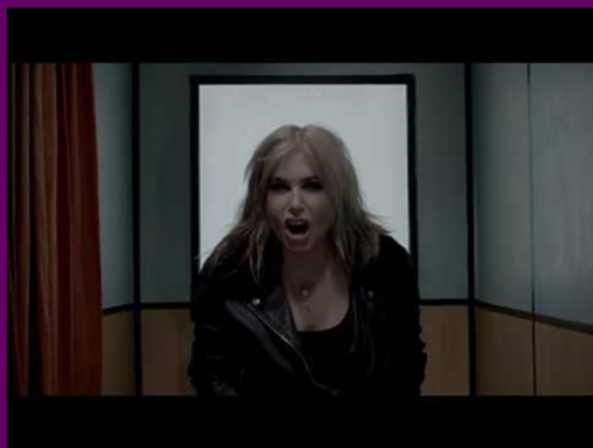
Here they are below:



Sleazebag

Taken from the album 'Breaking State' (GOG001) released 10/26/18

<https://www.youtube.com/watch?v=U0HOzXEmRAg>



Brix & The Extricated VALENTINO

Brix & The Extricated Valentino Blang Records 2018 Video Created by Ben Charles Edwards

<https://www.youtube.com/watch?v=1lBAQcmGcB0>



Brix & the Extricated performs "Something To Lose".
Newcastle. 09/11/18 -
YouTube

<https://www.youtube.com/watch?v=aCmQfNUrdQ8#>



Brix & The Extricated - Totally Wired
Live at The Thekla, Bristol on Saturday October 27th 2018. Fan video. Filmed by myself for no monetary gain.

https://www.youtube.com/watch?v=rPas6_Rs7Rs

And, of course, people can subscribe to our YouTube channel here:



brixextricated.co.uk -
YouTube

The official home of Brix &
The Extricated on YouTube.

'New album 'Breaking State'
released on Grit Over
Glamour on 26th October
2018

[https://www.youtube.com/
channel/UCquKXP-](https://www.youtube.com/channel/UCquKXP-)



Alan: Cheers. I love Alan McGee's
comment about Brix; "She was
Courtney Love before even Courtney
Love was around." Anything you want
to add?

Jason: Thanks for your support.

**Brix and the Extricated are: Brix
Smith-Start, Stephen Hanley, Paul
Hanley, Steve Trafford and Jason
Brown**



I was also well impressed with all the members of the youngish, **Blanketman**, who opened the night at the Trades Club for Brix and the Extricated. Thunderous bass and drums. Fast, darkly ominous, eccentric posturing. Definitely intriguing and individual with shades of both David Byrne with Talking Heads and the early Dr Feelgood with Wilko about them. Post-punk psych.

Here's a link to '5 Days a week' live:

<https://www.youtube.com/watch?v=ngtZo2rUai4>

And, here's 'Flip it over', half of the double A side single:

<https://www.youtube.com/watch?v=eq5SffgxxD4&list=PLsiPZE2aJM1CF1VM2Vzyihj7SHX2smmzm&index=2>

A band to watch out for as they develop.

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED PHENOMENA MAGAZINE

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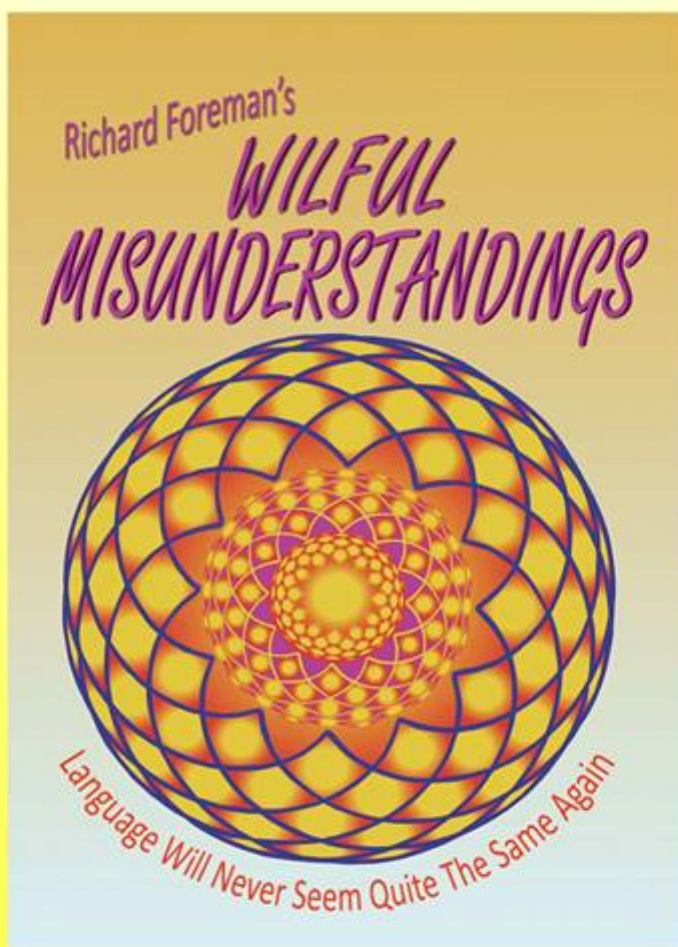
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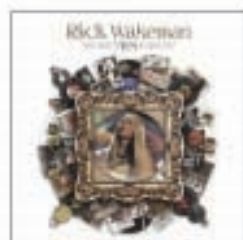
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Double CD set. The very best of Yes, Wakeman style
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THE STAGE COLLECTION

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

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HFG2023DVD



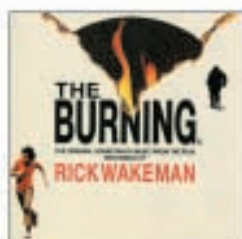
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



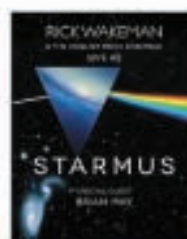
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



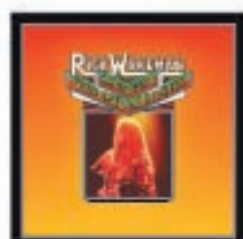
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

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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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KEV'S WORLD



VALHALLA LIGHTS MY GRACIOUS HIGHWAY INDEPENDENT

The very first time I played this I asked myself why on earth had this album been self-released? This is crying out for major label support as it is just so damn good! Possibly I need to take a step back a bit. Valhalla Lights ... are Ange Saul (vocals), George Christie (guitar), Brent "Badger" Crysell (bass) Deon Driver (drums).

George, Brent and Deon have been playing together for 17 years and were the backbone of legendary Australian stoner rock band Fort who undertook national tours with Clutch (two tours), Kyuss Lives, Fu Manchu, Brant Bjork, Grinspoon, Nebula and shows with Monster Magnet, Helmet, the Black Keys, COG, Shihad (NZ), Tumbleweed, and The Hard Ons. Joining the powerhouse trio is Ange Saul who has played Canadian Music Week and was invited to play the world's biggest music conference & festival: SXSW in Austin, TX with her previous band The Black Lullaby.

What we have now is a band that belongs in the early Seventies, with a singer who idolises Janis Joplin, producing music that contains slabs of sound, always striving to hit that overdrive with a singer who can more than hold her own at the front. These guys need to play as if their lives depend on it as it is the only way they can keep up with Ange. I was really enjoying the album, with one crunching song following on from another solid riff as the band pursued by two of my favourite

KEV ROWLAND

Blacks (Sabbath and Widow – although the mighty All Blacks are the ones who really own the colour) when I came to “The One”. I was stunned to come across this, as here Ange is accompanied by a much gentler and orchestral support, and she also sings in a different style, allowing her vocals to be way more delicate, with just some reverb. This song is so very different to the rest of the album, capturing a totally different side to the band, yet also displaying the depth of their versatility. The last time I was thrown so much by a single song on an album was with “Bother” on Stone Sour’s debut, which my long-suffering wife loved immensely and wondered why I said she wouldn’t enjoy the rest. Valhalla Lights is all about quality vintage instruments and tube driven amps played at high volume, catchy riffs that stick in the mind, thumping drums and crashing cymbals, all put together to create a wall of sound... and powerful and melodic vocals cutting through to sit over the top. And I love it.



VALIS ABLAZE
BOUNDLESS
LONG BRANCH RECORDS

Looking around the web it is possible to

see “boundless” praise for the debut full-length album from this Bristol-based quintet. What we have here are a band that are mixing djent-style riffs with something that is far more melodic and atmospheric. Think almost of Meshuggah playing with Muse and no-man at the same time and you may just get close to what these guys are all about. But for me it all sounds just a little too contrived and polished, with heavily layered vocals not all relating to what I expect these guys to sound like in concert. In the live environment I expect the whole sound to be far more stripped back, and not nearly as harmonic, as I can see them ripping through this with some gusto. Some reviewers are calling this prog metal, but that doesn’t sit well with me, as while the latter is in full view I’m not too sure of the former. I’d really like to hear this band just play, without any studio trickery, overdubbing or auto tune, and instead just rely totally on their own ability. I am sure that if I could hear that, then this would be a band I could get behind, but to me this has way too much production effects going on which greatly reduced the impact.

I’m used to being in the minority, and if you look for other reviews you will find that this is almost universally loved, so maybe it’s just me... Or maybe not...



VARATHRON
PATRIARCHS OF EVIL
AGONIA RECORDS

When I personally realise that I think the best things about the album are the logo and the cover art, then I realise that I'm probably not going to be writing the best review of the day. I have long been a fan of Agonia Records, and the generally amazing albums they release, but not this one, not today. Co-founded in 1988 by Stefan Necroabyssious, the band's vocalist and sole original member, Varathron has been on a steady release schedule since 2004's 'Crowsreign'. The latter album introduced Haris (drums) and Achilleas C. (guitars) to the band, who were later joined by Sotiris (guitars) and Stratos (bass). This is the follow-up to 2014's 'Untrodden Corridors Of Hades' and I must confess to loving the album titles, shame about the music.

Varathron portray themselves as a Black Metal act, and there are indeed times when that is true, but there are plenty of others where they come across far more as either NWOBHM or Power Metal, with just the vocal style showing something different. One would think that after 30 years the band would have more ideas, but I soon found myself becoming quite

bored by proceedings, and if I didn't already know their history I would have expected this to have been a debut by a band that was starting to find their way. Just listen to "Into The Absurd" and see what I mean – that the guys can play and are tight is never in doubt, but whether it is something that contains the menace and threat one would expect from the genre is another matter altogether. Not one to which I can ever see myself returning.

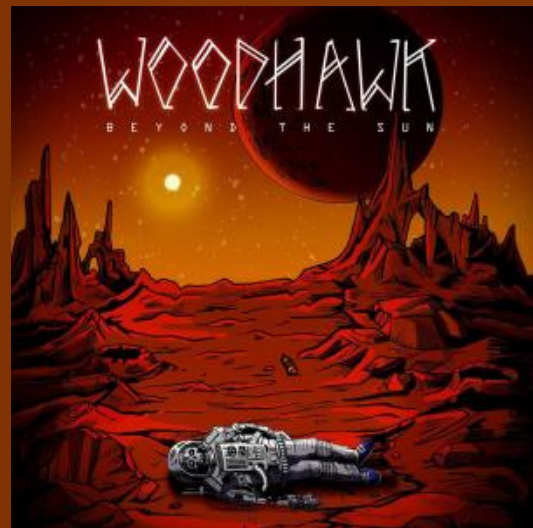


W.E.T.
EARTHRAGE
FRONTIERS MUSIC

Just put this on and listen to the melodic rock majesty that only happens when musicians who really know their stuff join forces and do something because they love it so much. This is the third album from W.E.T., who comprise Robert Säll (the "W" from Work of Art), Erik Mårtensson (the "E" from Eclipse) and Jeff Scott Soto (the "T" from Talisman) along with Eclipse guitarist Magnus Henriksson and drummer Robban Bäck. All the guys involved have been having some success recently, with Mårtensson (coming off a highly successful new

Eclipse album and preparing for the release of the self-titled Ammunition album), Soto (coming off his own successful solo album, plus the debut of supergroup Sons Of Apollo), and Säll (having just completed the production of a forthcoming record with Steve Overland of FM and about to start working on the anticipated fourth Work of Art record).

They have all been around the traps for a long time, and I have been a fan of JSS for many years both solo and with the mighty Talisman (a live video of "I'll Be Waiting" is downloaded to my phone), so to get a band like this having fun is always going to deliver class results. This is melodic hard rock which hasn't been sanitised out of existence and instead relies on the band producing melodic hard rock with crunching riffs and harmony vocals and a singer who is strong enough to shine over the top of it all. This is very much a songs-based album, with everyone putting their heart and soul into every number. The end result is an album that any fan of the genre needs to get out and purchase immediately, if not sooner. Want great riffs, hooks, solos, punching hard rock and great vocals? What are you waiting for?



WOODHAWK
BEYOND THE SUN
INDEPENDENT

There are a lot of really good stoner and doom bands out there at the moment, and Calgary-based trio Woodhawk are proving without doubt that they are also contenders. Nine songs at a tad under forty minutes in length, they are showing that they are far more than just a band who like to fuzz and distort their guitars, but instead are a trio who have a great handle on the more melodic side of the genre and are as tight as one could ever imagine. Their influences include Black Sabbath, The Sword, Clutch, Truckfighters, Priestess, Mastodon, Red Fang and Thin Lizzy, and all of these are all clearly on show, wrapped together in a full on heads down style that makes the listener smile. There is a groove behind all this, and a sound that is far greater than a trio should be allowed to make, combined with some really strong vocals which also sets them apart from many of their peers. This is QOTSA combined with the Foo Fighters, high octane adrenaline based rock and roll, and I can only imagine what both the band and their audience look like after a gig. A sweaty mess with wide grins and burst ear drums would be my expectation. This is raw, gritty, real and loads of fun.



Arcadia,
film by Paul
Wright, now
out on dvd
(2018).

Dvd includes lots
of extras, folkloric
shorts.

Here's the link to the trailer:

<https://www.youtube.com/watch?v=iyRA4uO9Vsl>

Over 100 years of repurposed film of Britain – the earliest is the ‘Day in the Hayfields’ from 1904. Described as “an archival remix with a new score by Adrian Utley (Portishead) and Will Gregory (Goldfrapp).” In the accompanying booklet, Simon McCallum calls it a “darker proposition”, adding that it is, “our descent into chaos...thought-provoking, beautiful and at times disturbing.”

Adam Scovell calls it: “Ghosts summoned from the land: Paul Wright on his old, weird Britain...an eerie but beautiful and refreshing evocation of the contradictions in Britain’s rural

alan dearling

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A FILM BY PAUL WRIGHT

ARCADIA



landscapes and communities.”

Phil Bayliss tells us:

Virgil described Arcadia as home to pastoral simplicity and happiness.

The premise appears as the troubled dreams of a young woman, with an earnest voiceover saying, “All problems lay in the land around her. The truth is in the soil.” This unworldly thread runs throughout, supported by various depictions of *Alice in Wonderland* characters.

Early scenes show idyllic landscapes with country churches; happy men going off to work, children skipping to school, while “women chat before going shopping and household chores”. So says the brief, intermittent commentary. There’s even a choir singing the ultra-patriotic *Jerusalem*, which will be repeated in a clanging tuneless version later.

This mainly black and white film is divided into nine chapters from the opening *Amnesia* to the final *Oblivion*. So, although the footage progresses through history and the seasons, there are echoes of images and comments throughout. A beckoning boy ominously

looks down at us from a smoking hill, virginal girls dance together holding hands in a circle. With iterations of, “There’s nowhere like it on Earth” and “A land of incomparable beauty”. This seems to hold together what could otherwise be seen as a diverse mix of fleeting images. The loveliest of these recurring scenes was of four gents in their Sunday best gracefully dancing in harmony as if they had done it all their lives. Dancing, with or without clothes, is also a recurring theme.

But, this is no dreamy, jingoistic portrayal of life gone by, even though neither of the World Wars is featured. One scene where smartly-attired Edwardian children are gleefully chucking piles of straw is contrasted with a sad dishevelled toddler in its equally scruffy father’s arms.

Our notorious class differences and the gap between rich and poor are often juxtaposed. For example, there are jaunty riders on hunters galloping after a fox while the local folk follow on foot; there’s a genteel society wedding on an expansive lawn while the wedding in the local village hall is enlivened with a punch-up. The majestic aerial view of Stonehenge is transformed later with a



ring of uniformed officers obstructing revellers. As the film becomes darker these dissimilarities become more foreboding; from a lone farmer reverently guiding a single plough behind a horse, to a bulldozer ripping up the soil and tearing down trees.

Tradition is stressed with all the eccentricities that this country is so well known for. Dancing round the Maypole is shown as one of our more popular rituals, but scenes of flaming tar barrels carried at speed through darkened streets, Cornish hurling with a silver ball, May Queens and the Hobby Horse are just some of the customs shown. These links with the past continue into the present day.

In many ways this is a beautiful film with joyous, gorgeous images and with several disturbing scenes. In some ways it's a celebration but in others it's a warning. Without too much preaching it makes us question: the importance of preserving and absorbing cultures; our connections with the landscape, the seasons and the soil; our relationships to tradition and with each other; and how the role of the past can influence the

future. Possibly the most important question is, can Arcadia exist?



Alan Dearling's response to the film:

"Hint: Arcadia. Think: promises, dreams; Utopia turned dystopia. Rural Arcadia. Celebration. Ritual. Dark Satanic mills brood over the hills. Industrialisation. The rich and the poor. The country. The cities. Nihilism and wonderment. Brutality and serenity. Cinema Verite. Hints of Dali and Bunuel. Godard. '60s film-making. Hope. Loss. Sorrow. Jerusalem. From fields to festivals to sniffing glue. A welcome reminder of the power of film. Scary. Gothick Horror. Sensory overload. Totally Discordian. A Mind Fuck!"



THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



Digitiser

2000

* VIDEO GAMES!
* FUNNY STUFF!
* 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.

Belated happy new ones to ye! Hope you all had a decent festive break, and it wasn't too mired in finally-stopped-work illness and family tantrums. I thought now would be as good a time as any to check in with happenings in the Digiverse, and what is being planned for 2019 - as well as inviting some feedback (always a dangerous game, I know).

If you're a Patreon or Kickstarter backer you've been getting regular insights, but

not everyone is - so I figured it was worth opening this up to everyone.

Here's a vague timeline for (some of) what I have on my plate - aside from the need to also earn a living - and the order I intend to get it done in:

Continue daily Digitiser2000 updates.

Finish sending out the Found Footage backer rewards, and upload the missing footage, bringing that project to a long-overdue end.

Get Digitiser The Show Episode 1 re-uploaded.

Edit the backer exclusive episode.

Continue with ongoing Digitiser mini episodes - including filming some videos with my co-hosts.

Fulfil Digitiser The Show backer rewards.

Digitiser Live.

Digitiser The Show Series 2...

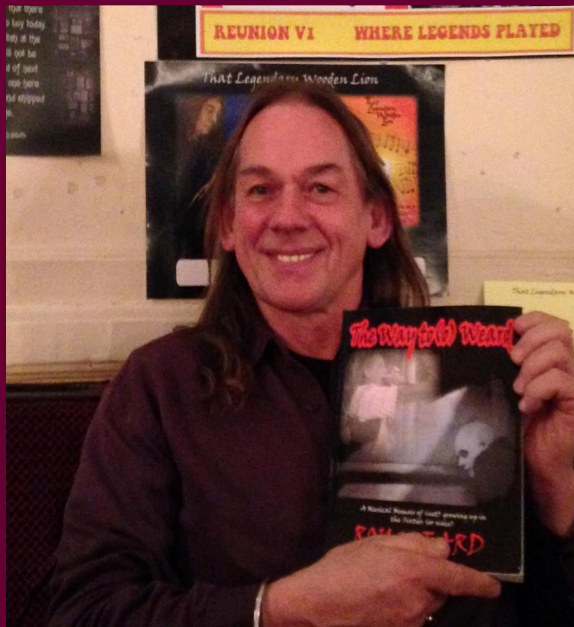
And it's on that final point that I would like your input.

Digitiser

SERIES 2?

<https://www.digitiser2000.com/main-page/new-year-update-digitiser-series-2>

WORDS FROM THE WEARD



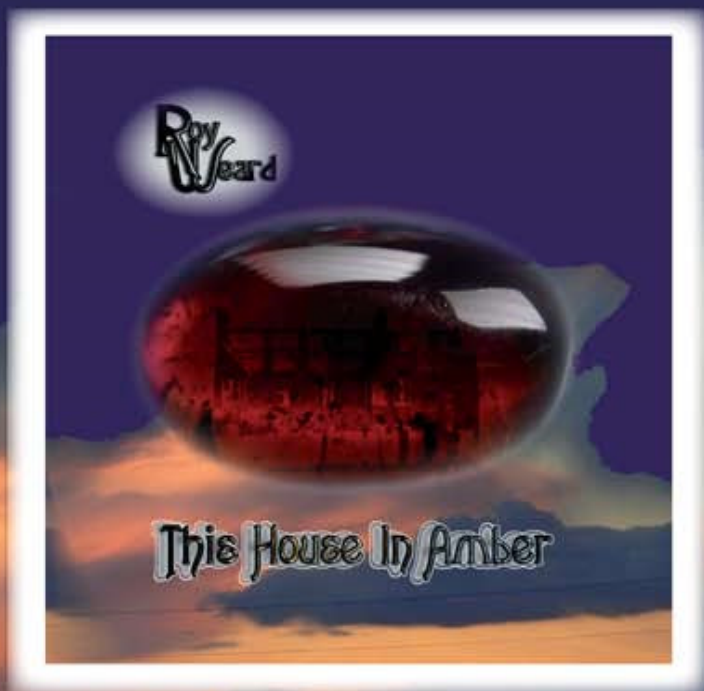
After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis,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

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

When we arrived at the airport in Romania we were all escorted onto a bus to take us to the hotel. I had not really been involved in too many tours where the transport that picks you up at the airport is of the luxury standard, overflowing with free drinks, hospitality and scantily clad dancing girls – and this one was no exception. In fact it leaned heavily towards the Spartan in its lack of any form of luxury and comfort. This kind of set the tone for the rest of the week. We rattled through potholed roads on a suspension that seemed to be made of concrete, on seats with the bare minimum of padding or covering, but that did not dampen the mood of the people travelling on the vehicle.

There were three UK acts participating in this venture. *Jesus Jones*, *Crazyhead* and *Skin Games*. Only the first had any real previous experience of touring away from the UK. We arrived at the hotel, which was one of those big old fashioned affairs, and, after what seemed like an age, got checked in. There were quite a few of us. A five man sound crew, five man lighting crew, three bands, technicians, a production manager and a tour manager – not to mention the BBC crew and reporters.

The shows themselves were little better. It turned out that, not only were the bands doing this for free but the 'crews' they had brought along with them were also friends rather than pro road crews and, while they all got along and were trying hard, they lacked the experience and technical ability to deal with getting a band on and off a big stage in a tight schedule. The only other person, apart from the sound and lighting crew, who was being paid was 'DJ' who was employed by Jesus Jones to program and run the sequencers used during their show. The first show, in Timisoara, was delayed by bits of equipment not working and not properly plugged in. I was in charge of the PA and mixing the sound for *Skin Games* who were a pretty good act. *Crazyhead* and *Jesus Jones* had



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brought engineers so I had time to get back onto the stage to help sort out some of the chaos, but some of the guys they had brought along as crew had no idea what plugged into what. Not only that, but these were big gigs, huge auditoriums which were packed with people. People fresh from a revolution and banned from listening to rock music in previous years. The journey from the front desk to the stage was not a short one.

I have to confess that I was, at this stage, a bit stretched out emotionally. The whole business with the family had left me rather stressed, and I was doing far too much cocaine. All in all I was running a bit wild, and although I could cope on a normal tour, being plunged into this mess was a bit much. Mick was also a bit over the top so we played off each other and the result was the attitude clock got ratcheted up a few notches. On the first day we discovered there was not enough power to run the lighting rig so their technician climbed out of the window at the rear of the building and broke into a power box by the side of the railway line that ran past the rear of the hall. During that gig the singer from *Crazyhead* completely trashed the mike stand. I went back to complain and to point out we were not exactly in a place where we could get more stands if he kept breaking them, but I wound up putting it far more forcefully than I intended and we had a stand up shouting match. As the four-show tour wore on it all got worse. The food was awful and usually cold. The transport uncomfortable or non-existent – at one show we were left standing at the gig after the truck was loaded and there was no transport to take us back to the hotel. Luckily there was an empty truck and we all piled into that in order to get back. The second day we were in Bucharest, capital city of Romania. We did two nights there in a huge stadium and, while I was setting up, a girl came up to me and asked a few questions about the sound system. She was amazed by how it was wired up and how large it was. She was one of the stadium's sound engineers and I had already seen how primitive the equipment was there. I gave her a guided tour of the whole system and then she took me up into the little booth at the back of the hall where their desk was. For this huge hall they had a 12 channel mixing board and a set of graphic equalisers all marked in Cyrillic writing. There were a couple of her male colleagues there and they

asked if I wanted a glass of wine. I said yes and was presented with a glass of syrupy yellowish liquid that had a severe kick to it. Wine it certainly was not. Her name was Mariana Vinau and she had a young daughter. Over the next few years we wrote to each other a bit and I sent her Christmas parcels of soaps and other stuff you could not get in Romania. After a while, though, we lost contact. While I was writing this book she got back in touch via FaceBook! Amazing how the internet joins things up more and more. We got back the hotel early that night because all the gear stayed up so we went across the road to a nightclub. This building was surrounded by people in uniform. Police or army, it was hard to tell. They were allowing in the well dressed patrons and keeping out the obvious lower echelons. We shouldered our way through the line with a single word, 'English!'

The whole thing had the air of a 1950s style club. There was a cocktail singer and a magician and it all looked like we had stepped back in time. We did get thrown out a while later though when the food arrived and a couple of the guys, who were a little more drunk than Mick and I, started throwing some of it around.

The second show in Bucharest turned into a big party with all of the bands on stage singing Neil Young's 'Keep on Rockin' in the Free World'. It was all filmed for the reportage programme and shown on BBC TV. There were many emotive speeches and one of the guys from one of the bands said, over the microphone:

'This has been the best week of my life.'

If you listen carefully to the BBC recording you can just hear Mick Tyas yell from the monitor desk, 'You must have had a life like dog shit!'



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AT GONZO (UK)**



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c.j.stone

May the New Year bring security

By the time you read this it will be New Year. As I've said before, when you start the year is arbitrary. Where does a circle begin or end? I start mine the day after solstice, when the light returns and the days are getting longer.

This year I went to see my friend Bapu up in London. He is an astrologer with an

uncanny ability to read your innermost thoughts. He is also severely disabled and lives in a state of extreme poverty.

A few weeks ago he discovered that his benefits had been cut. No one told him this was going to happen, nor why. His only guess is that it must have something to do with Universal Credit.



His money was reduced from around £500 a month to a little more than £300. This is supposed to cover all his needs, including food, heating, lighting and rent.

Luckily for Bapu he lives in a housing co-op and his rent is very affordable. As a sitting tenant he is unlikely to be evicted.

While I was there I went shopping. It's about fifteen minutes walk. On the way I passed two homeless people, a man and a woman. Unlike Bapu these are people who weren't in secure accommodation when circumstances made their homes unaffordable.

We see so many people on the streets these days. The numbers are growing by the year. For the first time last year there were people begging in Whitstable. I've never seen that before.

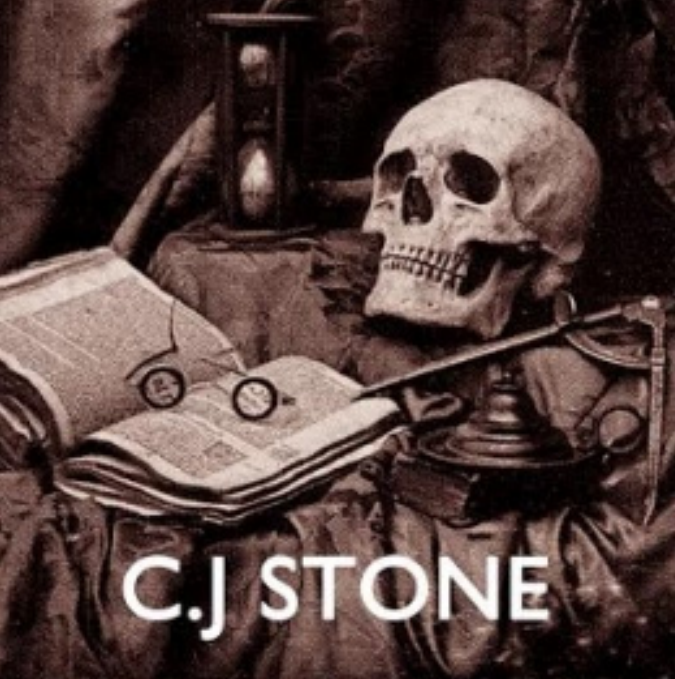
How has this happened? What kind of a nation have we become that we see so many homeless people haunting our towns and cities?

I spoke to one person outside the Co-op. He said he was sleeping under a beach hut down by the tennis courts. It was a particularly cold night. I gave him some money then went home and got him a sleeping bag. He already had one, of course, a thin, blue nylon thing, but mine was much fluffier and more cosy. After I gave it to him he hugged me. I've never been hugged by a homeless person before.

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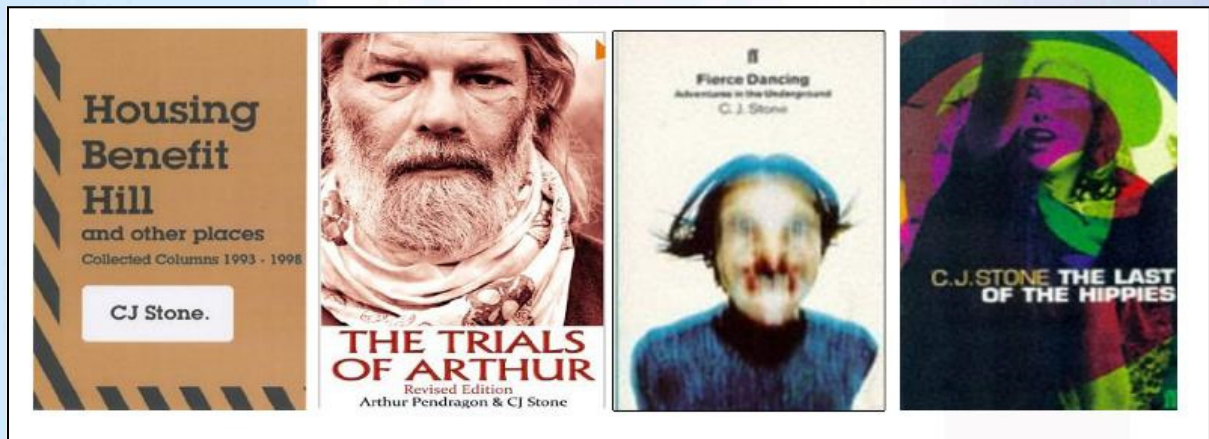
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A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of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

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



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 2018 segment of the Hawkwind Story in the last issue

of Gonzo Magazine covered various gig announcements; a personnel change after Hawkeaster, when Niall Hone returned to replace the outgoing bassist Haz Wheaton; and the announcement of an album release with heavy involvement from Mike Batt as well as a contribution from Eric Clapton.

The "social media indignation squad" were getting pretty fired up in August about the album and Hawkwind's association with (as the Facebook warriors saw it) undesirable political figures.





However, the band's appearance in early August at the "New Day Festival" (Faversham, Kent) caused a diversion and a stir of interest when clips from the performance showed considerable lighting effects and also the use of lasers - but it was widely assumed that the lighting was the festival's lighting and thus not Hawkwind's specifically.

Mid-month, the new Hawkwind single 'Quark Strangeness & Charm' (lifted from the 'Road To Utopia' album) startled many, particularly the mariachi band treatment that was employed; and more social media heat was generated at the end of August when it was announced by the band that "the one and only Arthur Brown

will be joining us for the first five of our In Search of Utopia shows."

However, things really kicked off on Thursday 30th August, with the surprise announcement from Mr Dibs that he had left Hawkwind.

"My friends, it is with a heavy heart that I must confirm that due to irreconcilable differences, I left Hawkwind on Tuesday 28th August 2018. I've had the most






wonderful 21 years on board, both as roadie and musician and I'm very proud of everything I've achieved and everything I've become. Not many people get the break I did. Thanks to all the fans for their support and love over the years, and to the great friendships forged. Hawkwind is so much more than the music and band. Well then. See you all out there! Peace and Love Dibs XX"

Initially a roadie, Mr Dibs first took to the stage as a vocalist in 2003. He sang on "Upside Down" in 2006 at Roadburn; and became a regular bass player in 2007 following the departure of Alan Davey.

Reaction to his departure was

swift, with much praise for his time spent as a front man for the band. Some condemnation of Hawkwind HQ also bubbled up, soon to become rather heated and sometimes vitriolic. A few tickets for forthcoming gigs were torn up, amid claims that Hawkwind HQ "owed" the fans an explanation; and some suggested a boycott of gigs, one person saying that "empty seats will send a strong message to those responsible."

To me, fans protesting about "irreconcilable differences" in a rock band struck me as a bizarre waste of time, and I commented that if we refused to go to gigs every time there was a line-up change, we'd hardly ever have seen the band!



One person's comment was that "He [Brock] won't recover from this. His most loyal fans will reject him." When I commented that Brock's fans are hardly likely to reject him solely on the basis of unsubstantiated hints and rumour, I was accused of sticking up for him "through thick and thin" - but the trouble was that the allegations had all been thin. Thin to the point of being invisible, actually.

Now, using an almost opaque crystal ball to make sense of these social media-related events is not very easy, but let's give it a try.

If there are any "keepers of the eternal flame" then there is little doubt as to who those keepers might be. And in my view, those keepers (assuming they exist) might be none too happy if they get a sense of being usurped or side-stepped. Or, to put it another way: if the Spaceship Hawkwind gets nudged by any unexpected currents of space, a course correction might mean that the control rockets briefly flare.

However, it did appear there was some degree of friction between the official page on Facebook (HawkwindHQ) and the fan page - the latter having Mr Dibs' partner Sam Kirwan as one of the Admin moderators. Sam bowed out from the Admin role a few days into September - a few days after Mr Dibs left Hawkwind - and the remaining

page administrators had the unenviable task of keeping an eye on multiple discussions and ballooning conversational side-branches, of varying degrees of ferocity.

One would-be exposé on Facebook gave some anecdotal evidence that did suggest some in the music industry can be insensitive or brusque at times, or even temperamental. Well, now...who'd'a thunk it! That "exposé" was prefaced by an introduction that spoke of "reckless acts" and violence and threats, all of which were not even remotely substantiated in the body of that particular post. That was fairly typical of the social media climate in early September - rumours, vague allegations, talk of blackmail and bullying - with not one iota of supporting detail in the text following the initial claims.

Marion Lloyd-Langton, wife of the now-deceased guitarist Huw, had to make a public statement refuting some of the things that had been claimed. She said: "I was shocked to read on-line that Huw and I had been quoted as hating Dave Brock and this was the reason for Huw leaving the band. THAT IS ABSOLUTE RUBBISH."

One fan's criticism of the poisonous atmosphere on Facebook summed it up well: "The way some of you have developed a 'pack mentality' in your attempts to recruit 'Dave Brock haters', plus all these



Against this backdrop,

Hawkwind's orchestral tour commenced in mid-month, and bass player Niall Hone said on social media afterwards: "What a wonderful weekend of gigs - a real exciting creative challenge that worked incredibly well (working alongside a 26 piece orchestra). Great to hammer full-on psychedelic tunes in a different context."

Arthur Brown was guest lead singer on some of the tracks and seemingly turned in a

slightly patchy performance, although was well received overall.

An early comment from one gig-goer described the show as a whole different project, saying: "This isn't anything to do with the [Road to Utopia] album. Apart from the Watcher and Down Through the Night (without the saxes) - it's not related to the album at all." And it appears that's basically the case. Other feedback on the gig was that it was brave to attempt this kind of



project and Dave Brock and Co deserve credit for this. "It was brilliant despite the behaviour of certain sections of the audience," one fan said of the Leeds gig.

The stage arrangement was decidedly unusual. As viewed by the audience, it had Magnus Martin (guitar/keys) on the left, then Niall Hone (bass), with three violins and three horns

behind them. And flute and oboe.

Centre was Arthur Brown's area, with Mike Batt's conducting podium behind him. And Batt faced violin, viola and cello, with clarinet and bassoon at the back.

On the right was Richard Chadwick (drums) and Dave Brock (guitar). Immediately



Mike Batt ✓

@Mike_Batt

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behind Chadwick was an acoustic screen, behind which were the timps (orchestral drums), viola, cello, bass, trumpet and trombone.

The *Northern Echo* said of the Gateshead gig: "Assault and Battery was astonishing. The orchestral backing adding layers of dramatic intensity to an already bombastic song. It was huge and cinematic in

scope filling every corner of the cavernous Hall One and a perfect example of how a rock band and orchestra can create a sum greater than their component parts."

The setlist, opening with Assault & Battery / Golden Void, comprised 13 songs and three narrations. Six tracks were with the four-piece band performing alone; set-closer Arrival in





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Utopia was the last to feature the orchestra. Spirit of the Age and Silver Machine bookended the new narrative Hymn to the Sun for the encore.

One fan's comment was: "I can't understand what all the negative comments have been about. The orchestra, the lights, the band were all truly mesmeric. Arthur Brown, while not word perfect, added a huge slice of zany weirdness that

only added to the whole experience."

Meanwhile, Dave Brock was quoted as saying: "If you were an artist, you wouldn't paint the same pictures with the same colours every time, would you?... You have to keep changing or you become a tribute to yourself... I don't even listen to the originals any more - they're different songs now."

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

And in December, it was announced that "2019 is going to be an exciting year for Hawkwind... As part of our 50 year anniversary celebrations, we are happy to announce this rather special show at The Royal Albert Hall in London." - the show being scheduled in November 2019.

So... the "saga of Hawkwind" continues, and now they're entering their 50th year of operations - and with a degree of scrutiny that would have been unimaginable back in 1969.

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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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The

Diaries

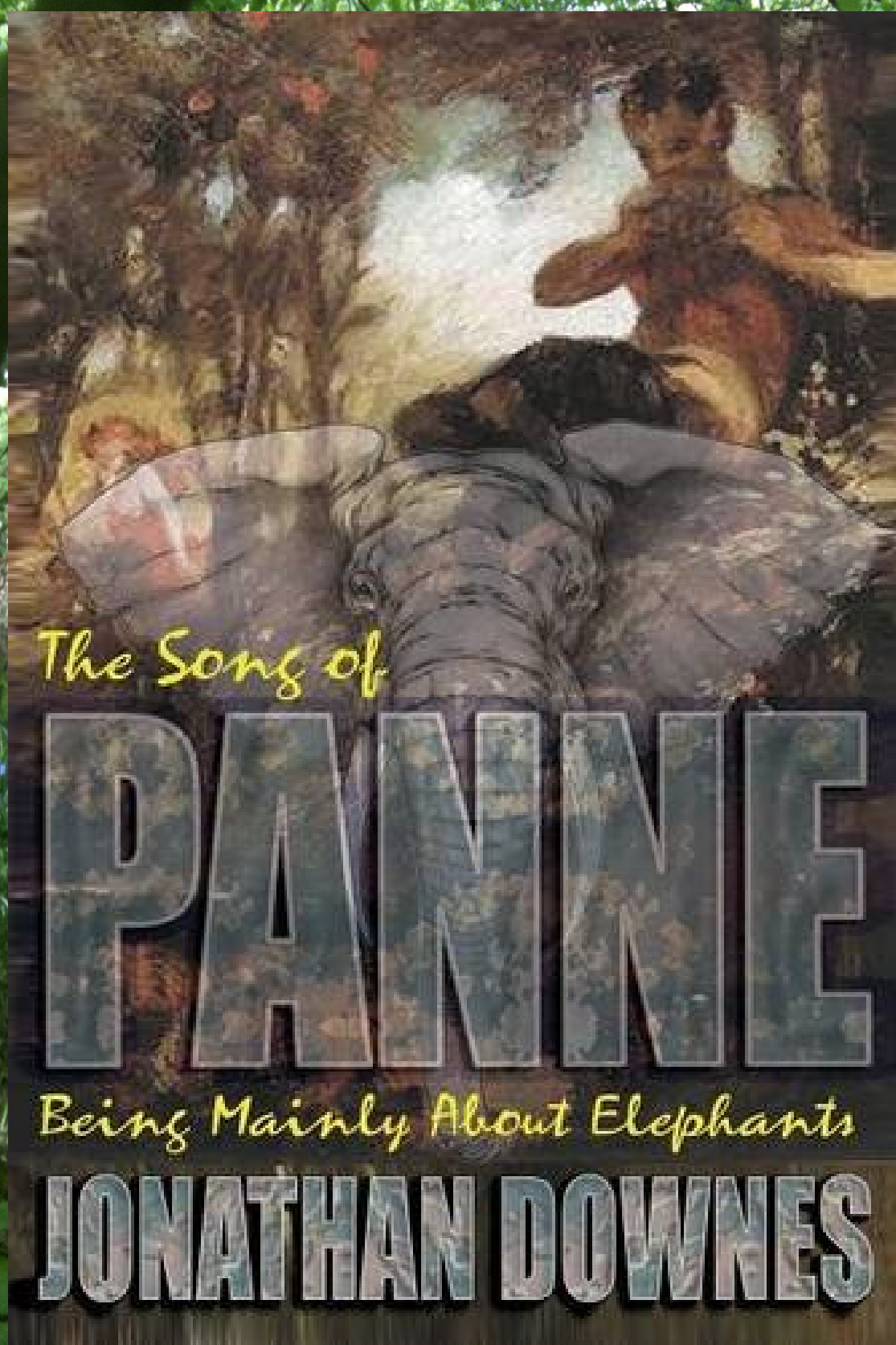
And so we enter another year. Ring out the old, ring in the new, blah blah blah! And, as I have been sadly overtaken by events (life gets in the way, as always), I have *still* only managed to garner sales of eight copies of *Coldharbour*. This, as I am sure you will have gathered by now, means that my ambition to become a tax exile, moaning about how much I miss the British weather as I lie on a coral beach somewhere with my family and Archie the dog, less and less likely to be achieved. So, I'm going to have to step up my game.

I am actually finding this to be rather an interesting, if frustrating, exercise. It helps (I think, at least as far as my mental health is concerned) that I don't actually care whether we sell any records or not, and am purely approaching this as an intellectual exercise, which is aimed at learning more about the way that the brave new world of electronic publication, and its subsequent dissemination and monetisation, actually works. So far, I have proved (to myself, at least) that what

so many people complain about – that lots of people like listening to music, or reading magazines online, but are irritatingly unwilling to splash out their hard earned cash for it. I am not particularly surprised by this, because I will grudgingly admit that whilst I pay a reasonable amount of money each year for a premium streaming service, this has largely replaced my purchasing actual records. In fact, I buy very few records these days, whereas the most of the rest of my adult life, I spent as much money on LPs or CDs as I did on other far more important things, like food and alcohol.

So, I am going to have to start playing the sort of marketing games that a devoted anti-capitalist, like myself, truly finds more than slightly distasteful, but I am happy to hide behind the artifice of being some sort of investigative journalist who is forced to adopt the mantle of a wannabe capitalist in order to carry out his aforementioned investigations.

Watch this space.



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

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

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

I had been so disappointed, the previous summer, when I had been thwarted in my ambition to see the world famous Great Barrier Reef, but whilst this was only a tiny conurbation of corals in comparison, it was still a coral reef, and I swam slowly above it, face down, occasionally taking big gulps of air in through the snorkel, and gazing in delight at the tiny world laid out below me.

I've written elsewhere about how impressed I was with the Rowland Hill Pavilion at the British Museum (Natural History), but I have also always been fascinated by model worlds. Whilst my days of playing with toy soldiers are nearly five decades in the past, until I was about thirteen and discovered rock and roll music, and that girls were different to boys, one of my favourite activities was to make huge, complicated lay outs of toy soldiers and my model train set, each time producing a different world that unfolded kaleidoscopically in my mind's eye.

I think this is why I have always been fascinated by aquatic micro-ecosystems; each one is a little world in its own. When I was a teenager, living in the same village that I live now in rural North Devon, I



used to ride my bicycle out to Ashcroft Hill, just outside the village. By the side of the road were a series of little ditches and ponds, each with a completely different mini-ecosystem. The water beetles and other tiny invertebrates, which were common in one ditch, would be replaced by a completely different selection in the next ditch over, only a few feet away. And although the ditches are long gone; the victims of land drainage and reclamation, a failing water table and increasing vehicular pollution, the memory of them remains with me still.

I have only ever seen such dramatic changes between one micro-ecosystem and the next within a marine environment once in my life. Usually, purely because the world's oceans are all conjoined, and – perforce – provide much larger areas for their dependent ecosystems to inhabit, the resulting habitats tend to be much larger. But on this day, over half a century ago as I write, I swam a couple of feet above the most dramatically changeable ecosystem that I have ever seen for myself, within a

marine environment.

The water, surprisingly cold at this time of year, perhaps because it was being continually replenished from the little river I had explored earlier, was crystal clear: a rarity in Hong Kong, even in those days.

And I was surprised to see how – even within the space of a foot or so – the corals would change form and colour dramatically. There were little brain coral of pink and pastel yellow, then there were the similar, richly textured *Platygyra*, which looked bizarrely like the interlocking weaving roads and lanes of an ancient English country village, seen from the air; a beautifully intricate series of patterns of pinks, yellows and browns, sometimes erupting into organic turrets and parapets that looked for all the world like some of the more bizarre imaginings of whoever it was that designed the covers for cheap editions of classic science fiction novels during the 1970s. Less common were bright orange puffballs that I have never been able to identify properly, and



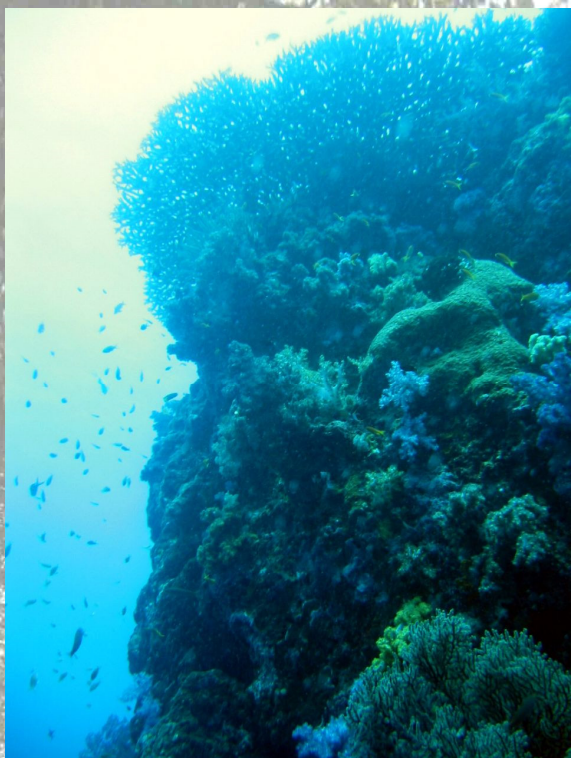
complex pink anemones, amongst whose labyrinthine tentacles various species of clown fish took refuge. Tiny, jewelled, clown fish were also seen patrolling the pink antlers of a series of magnificent branched corals, which looked like intricately tended topiary. At intervals, all the way along this ever varied and always magnificent undersea garden, were giant clams, considerably smaller than the one that had caused the death of one of my favourite characters in a novel by Willard Price that I had read a few months previously, but still, if I had been foolhardy enough to allow my naked feet to penetrate their chitinous mantrap, would have caused me significant damage.

The huge, glossy, black sea cucumbers with whom I had become familiar a few years earlier during my aquatic explorations of the little beach owned by Stanley Prison, on the opposite side of Tai Tam Bay, were ever present but they were joined by various multi-coloured and ornate relatives. Little fish of every colour and every morphology flitted busily throughout a coral garden, and occasionally

I saw what I now know to be mantis shrimps, probably *Psuedosquilla ciliata*, strange little creatures that looked like elongated woodlice that had been plonked into the middle of one of the more disturbing 1970s LP covers by Roger Dean. A gunmetal grey, these little crustaceans were oddly secretive, which added to their slightly sinister demeanour - to my eyes, at least.

Slowly, I swam around the entire circumference of the little reef, arriving back where I'd started after about an hour. I had tried to count the number of different fish species that I had seen, but I gave up after about fifty. I had always heard about what a rich diversity of creatures were to be found in such a habitat, but – believe me – until you have seen it for yourself, the reality simply doesn't begin to sink in. And the fact that habitats like this across the world are being destroyed as a result of climate change, pollution, and crass commercial interests, becomes even more of a tragedy.

I was slightly disappointed that there were



no cephalopods to be seen, nor were there any seahorses. These were two species that I dearly wanted to see, and I was disappointed by their absence. I never was to see a living seahorse in Hong Kong, in the wild, at least, and I have never seen one to this day, outside tropical fish shops or public aquaria. But, a year or so later, I did find a dead one floating amongst a tiny floating bed of garbage and I salvaged it to be enshrined in a jam jar of methylated spirits, back in my 'museum'.

It was also round about then that I had my first, and only, encounter with a wild cephalopod.

Back in the shallow, sandy waters of our favourite bathing beach, I was exploring one day and found a half beer bottle from the San Miguel brewery on Lantau Island.

I was, and always have been, impressed by the way that the sea will take pieces of broken bottles and batter them into submission, forming beautiful, opaque, glass pebbles.

I dove down to the sea bed three or four feet below me, to retrieve this bottle, which would – I hoped – have been the largest 'glass jewel' that I had found yet. Sadly, the action of the sea had not yet worked its magick upon the bottle, but – to my great excitement – inside the bottle was a small, and rather bad tempered, octopus.

Reverently, I placed it into a bucket and took it home, where I planned that the 'beer bottle octopus' would take pride of place in my burgeoning zoological gardens on my windowsill. But, I hadn't learned the lessons of my ill-fated marine aquarium back in Guernsey, a year or two before, and the poor octopus was dead before I got it back to Peak Mansions.

But, although I would have spent a veritable lifetime lost in the wonder of this fantastic landscape, over which I had swum, gazing in awe at the ever-changing vista of life below me, only too soon was it time to swim back to the boat, hoist the anchor, and make our way back to harbour.

Although all this happened fifty plus years ago, I cannot ever remember going back and visiting this strange, dark grey beach, with its cold river and Lilliputian coral reef, again. I can only imagine that, whilst it was full of things that fascinated me, it was not a pleasant place for my parents, my little brother, or any of the other people who occasionally came along with us on our marine excursions.

My vote would have been counted as insignificant, if a vote had ever been called; something which would have been anathema to my autocratic father. But this was only one adventure, in a series of excursions that took place most weekends, for something in the region of two years, and whilst it does indeed stick in my mind for all sorts of reasons, it is not the only one that does so by any means.

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 Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

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where people listen to each others seashells

and hear oceans in their singing guitars..

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Your pulse beat quickens. Your heart responds.

Something good has come along-to elevate/to levitate,

to lift you to where you belong/flowing with the vibe..

Call it Petition to Consciousness. Call it Poem. Call it Song..

Yer Gonzo Bookshelf



- **Paperback:** 304 pages
- **Publisher:** Blacksmith Books (HK) (1 Oct. 2017)
- **Language:** English
- **ISBN-10:** 9887792713
- **ISBN-13:** 978-9887792710
-

Hong Kong, 1954. The British colony was not yet ready to hear about a Eurasian policeman having an affair with the police commissioner's daughter. Simon Lee tasted swift punishment. He was banished to the far tip of a wild and distant island a stone's

throw from Chinese waters - to Tai O, the ancient trading post where fishermen, salt-farmers and refugees were thrown together with spies, pirates and Triads. Dolphins swam the waters, eagles fished the sea, and some still believed that a tiger prowled the hills at night. It was a place haunted by history, where corpses had floated in the bay when Japanese troops occupied the police station, and everybody had a secret about what they did during the war. Life was unpredictable for the band of misfits that staffed Tai O Police Station. But when a stranger was murdered on a beach, accused of being a Communist spy, Lee found himself on a collision course with his masters in Central. Who had the dead man been working for? What did the secret agents know? Why was Central so eager to brush the execution aside? And who or what really was the 'tiger'?

I don't think that there is anybody who has read anything substantial of mine who will be unaware that between 1961 and 1971, I lived in what was then the British Crown Colony of Hong Kong. This has coloured my whole life, not to mention my inky fingered scribblings here and elsewhere. And, interestingly, reverberations from these times still intermittently come back, if not to haunt me, to remind me that the multiverse is an interesting, and inexplicable, place.

Equally, I don't think anyone who reads my various burlblings will be unaware of the fact that my first love was Natural History, and that I have written quite widely on the more esoteric aspects of Hong Kong's wildlife.

The best part of twenty years ago, I wrote

a somewhat surrealchemical view of events that happened just before the First World War, when an ex-patriot Briton was mauled and killed by a tiger in the New Territories. I have been collecting Hong Kong tiger stories on and off since I was about eight years old, and have amassed quite a few in the last half century. Therefore, when I received an email from a bloke called John Saeki on the subject of Hong Kong tigers, I wasn't particularly surprised

It turned out that I had – back in the day – been a follower of an erudite and intelligent blog that he had written on the subject of Hong Kong wildlife, and had been very disappointed when it closed down. So, when I found that he had written a novel, which – amongst other things – covered the subject of tiger hunting in Hong Kong, I put on my cheekiest hat and asked him if he could arrange for me to have a review copy. This, he kindly acquiesced to, and a few days before Christmas, it turned up in the post.

One of the only bits that I like about the time of the year that is euphemistically known as the “Festive Season” is that it gives me more time to do the things that I like doing, like drinking, listening to peculiar music, and – above all – reading. I should probably qualify this. I read an immense amount each day of the year, but very little of it is reading for pleasure.

So, with a bottle of gin conveniently located on my mother's old Queen Anne writing desk, next to my armchair, I sat down to read this book. And, golly, I was not disappointed. No sir.

One of the main subtexts of this book is racism, and in particular the ingrained institutional racism of the Hong Kong Police and the Colonial Administration at the time. And reading about this from the viewpoint of a young, Eurasian policeman made me re-examine my memories quite significantly.

I would never have described my parents as racist. They were always kind to the Chinese family who looked after us when my brother and I were children. They were incredibly angry with me on the couple of occasions when – as a pre-teen – I used what is euphemistically described these days as the ‘n-word’ and whenever we met one of my father's Chinese colleagues (who were often more highly qualified than he) it had been drummed into us that we should treat them with the respect that we showed to any grown up. But, there was an ugly undercurrent to this that I didn't pick up on at the time, and that I did my best to ignore for many years. In a very *real* sense, my parents were White Supremacists.

These days, that phrase has the unpleasant connotations of serried ranks of marching thugs from Combat 18 or some other such insalubrious organisation, and I would like to stress that before we go any further that my parents would no sooner have allied themselves with nasty folk like these than they would have got facial piercings. No. It was simply that (and they probably wouldn't have admitted it, even to themselves) they truly believed that the White race was superior and had been appointed by The Almighty with the task of stewardship for the rest of the human beings on our planet. This was the subtext to my life, growing up, and – I'm glad to say – that it is not one that I share.

But this extraordinarily classily written novel throws all these attitudes into sharp relief as it tells the story of an exceedingly able and intelligent young man, who was forever marginalised socially for his bi-racial parentage.

Events of this book take place less than a decade before I first arrived in Hong Kong, and – although its merry band of eccentrics on the outer most Colonial frontier is, of course, entirely foreign to my own experience – I know enough about the zeitgeist of the colony of the



"Sheung Shui Tiger" shot by Donald Burlingham in 1915

time, for it to completely ring true.

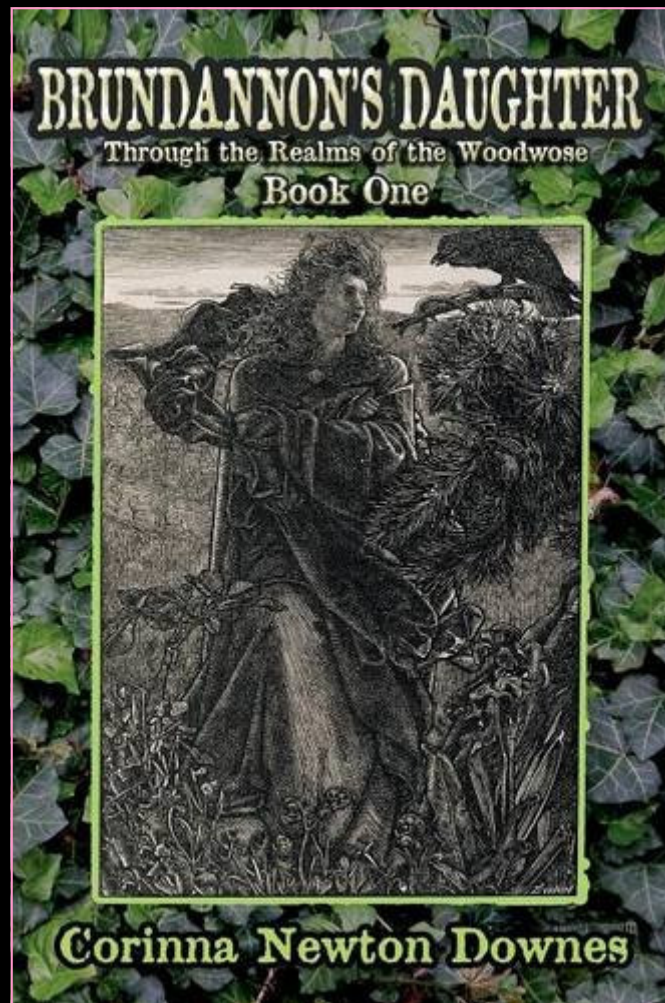
I am proud to say that it was my father who was one of the Colonial servants responsible for stamping out one of the great waves of police corruption in the colony, a part for which he was made an honorary Constable and presented with a Hong Kong Police baton. And, it is the ramifications of police corruption in 1950's Hong Kong that forms quite a significant undercurrent to this book.

I always have a significant moral problem when reviewing fiction; I need to be able to discuss what happens in a book without giving away what these days are called 'spoilers', and so I won't go any further in describing what happens. But there *is* a tiger (several in fact), and Saeki's deft composition and storytelling skills bring the oddball cast of social misfits to a

satisfactory conclusion. However, I wanted more. I want to know what happens next.

Yes, this book is *that* good, and I sincerely recommend that if you want a thought provoking and gripping novel, which is one of the best, and wittiest, procedural thrillers that I have read in many a year, you should certainly consider checking this book out.

Now, having read various things he has written, both long and short form, I am hungry for more and will probably be writing to John, telling him so, soon after I have finished dictating my contributions to this week's magazine.



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"

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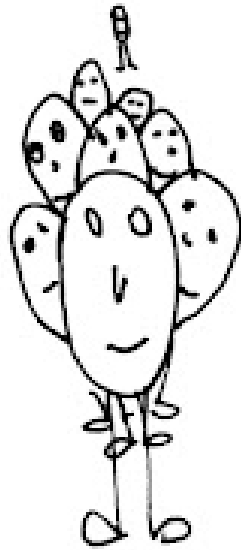
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THE NINE HENRYS



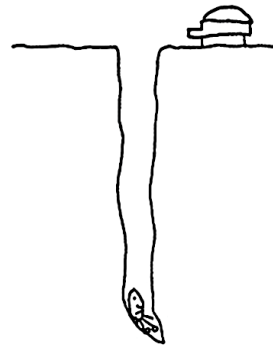
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



The Piano's Revenge

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And so, here we are at the end of the first magazine of 2019. It is always a peculiar feeling starting a new year because the hangover from days of mince pies and tinsel (and on this occasion I am speaking metaphorically rather than literally) is still in the aether, and it is a strange feeling to be getting back to work.

For a week or more one is in a state of peculiar indeterminacy like that poor bloody cat hypothesised by Erwin bloody Schrödinger (who I always thought should probably have got out more) and then one is dragged kicking and screaming back into whatever passes for normality in your particular reality tunnel and the daily grind begins again.

In many ways I am a very lucky man because most of what I do, I do because I think that it is important, and so my daily grind is not—I suspect—quite as irksome as that which is endured by so many of my peers. But it is still a routine to which I have to adhere to a greater or lesser extent, and there are many days on which I wish I didn't.

But that is life, I guess.

I would like to shout out a mighty set of thanks to all the people who help me put this peculiar magazine together each month. Whether or not you actually contribute to a specific issue, you are always assured of a place in my thoughts, prayers and heart. Knowing you dear, sweet people has made my



peculiar life a better place in which to be spending my allotted timespan.

Thank you my dears. And because I know that you all want to know: Corinna is still in intermittent discomfort, but the pain is now being pretty well managed by her new medication regimen. There will hopefully be no more developments until she has her next lot of tests in February. We would both like to thank the people all around the world who have sent us their good wishes, and included her in your prayers. I am convinced that it is this torrent of good vibes that has been the major contributory factor to the aetiology of her illness so far. Blessed be.

Jon



THE BEST LAID PLANS

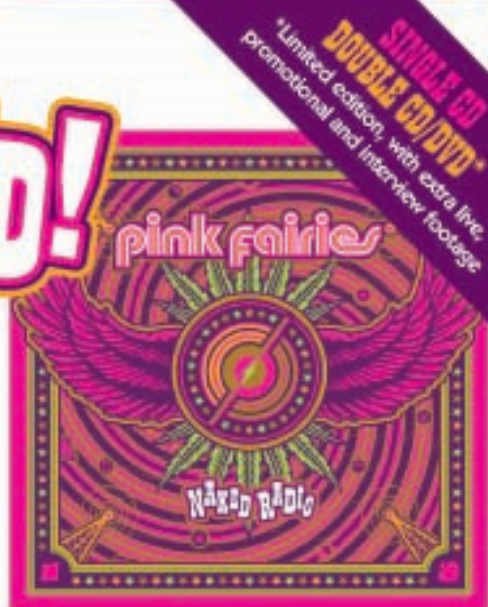
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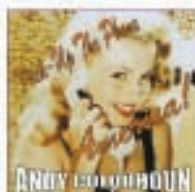
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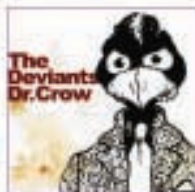
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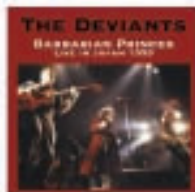
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