

EXCLUSIVE: We talk to the legendary Corky Laing, Mountain's mighty drummerman

....and Doug goes to see Steven Wilson at the Royal Albert Hall, which is no mean feat considering that he lives in California, John looks at more West Coast psychedelia on YouTube, Jon interviews the irrepressible Carl "Blue" Wise, and critiques a remarkable new book on Punk Philosophy while getting all mystick about Joy Division. Corinna examines some Rolling Stones tat, Graham talks about Hawkwind on Mastermind and the greatest news of all...Mr Biffo has joined the team!

GUNBEVERVAOUNTA





THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
Music can and sometimes does change the world

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



Dear Friends,

Welcome to another issue of the magazine, which I truly cannot believe has been going for one hundred and fifty one weeks now!

I have never been a particular fan of television, or visual media at all really, preferring things you can read and things that you can listen to, to things that you can passively watch. However, like in so many other ways the advent of my iPad, combined with the new high speed broadband which has finally made its way to the village has changed my life, in that new temptations in the shape of online movies, and BBC iPlayer conspire to rob me of my sleep.

The other evening, for example, I had intended to go to sleep early. Corinna and I had been out at a Pagan gathering in Bude, for a lecture on shamanism by my old acquaintance Julian Vayne from Barnstaple Museum. We got back in the middle of a vile rainstorm, and by the time we had done the things that we needed to do, I (for one) felt that discretion was the better part of valour.

A night or so before I had watched an entertaining documentary on indie music, which seemed to be trying to combine the story of the original punk DIY ethic with the story of the commercially successful independent labels like Andy Miller's Mute. I am not sure that this approach was altogether successful, but there were entertaining contributions from Genesis P Orridge and my personal hero Bill Drummond, both of whom may be as mad as a bagful of cheese, but are both massively entertaining and interesting characters, so I don't consider that this was a waste of sixty minutes of my life. But I couldn't remember whether this was part of a series or whether it was a standalone documentary (I still don't know, but I tend to think the latter) and so I was poking about on iPlayer to see if there was a second episode that I could watch when I found a documentary on Joy Division, that I truly couldn't remember whether I had seen before. And



We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."

3

Calightening tales for enquiring minds

"The music of Joy Division, is truly that very rare thing...timeless."



having seen it, I am in the peculiar position of still not knowing. The BBC website describes it thus:

"On June 4 1976, four young men from ruined, post-industrial Manchester went to see a Sex Pistols show at the Manchester Lesser Free Trade Hall. Inspired by the gig that is now credited with igniting the Manchester music scene, they formed what was to become one of the world's most influential bands, Joy Division.

Over thirty years later, despite a tragedy that was to cut them off in their prime, they are enjoying a larger audience and more influence than ever before, with a profound legacy that resonates fiercely in today's heavily manufactured pop culture. Featuring the unprecedented participation of all the surviving band members, this film examines the band's story through never-before-seen live performance footage, personal photos, period films and newly discovered audiotapes.

A fresh visual account of a unique time and place, this is the untold story of how four men transcended economic and cultural barriers to produce an enduring musical legacy, at a time of great social and political change."

Some of the clips were, of course, familiar to me, and having read Hooky's autobiography, in which many of the anecdotes presented in the film were put word for word, but I don't remember the whole epic story having been presented for me in quite such a lucid manner before. But the thing which was most notable for me was how timeless the music is. I am a fan of music from all sorts of eras, but most of what I listen to is broadly rock music dating for about forty years from the mid 1960s. However, although I still get great pleasure from listening to The Beatles and The Rolling Stones, for example, in many ways the music that they made - insanely great though it is - was firmly of its

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time. Whereas, the music of Joy Division, is truly that very rare thing...timeless.

I think that it is possible that no matter how hard various bands have tried, from Factory wannabies like Crispy Ambulance, to New Order themselves, nobody has ever managed to sound exactly like Joy Division. Lots of bands have sounded like The Beatles, although very few have managed to reach their stellar heights of songwriting prowess, and nobody in such volume, but Joy Division were not only the first band to sound like that, but the only one ever to manage it. The interesting thing for me was to watch the documentary immediately after watching Julian Vayne talking about shamanism. It was Annik, Ian Curtis' mistress who described him as being 'shamanic' on the documentary, and once one heard the story of how this essentially ordinary, quiet and polite chap from Manchester, not only channelled a hitherto untapped vein of cultural

mores going back to J G Ballard and William Burroughs, but in doing it became an epileptic, and a manic depressive who very soon took his own life.

Now I am not an epileptic, but I have known people who were, both in my private life and during my career as a nurse for what were then known as the Mentally Subnormal. But I am, as many of you are aware, bipolar or manic depressive. Russell Hoban, in his classic novel *Turtle Diary* notes that shamans were the odd ones, the epileptic and the sick, and whilst I have never noted any spiritual aspects to those whom I have known whose cerebral cortex has laid themselves open to tonic clonic epileptiform seizures, and the people I know who have claimed shamanic status have not been epileptic, this is a well known paradigm in the surprisingly large body of literature on the subject.

Denise and John Carmody, for example, in their text



Ways to the Center: An Introduction to World Religions, offer the following omnibus definition of a shaman:

One who is a specialist in ancient techniques of ecstacy. The shaman normally is a functionary for a nonliterate community, serving as its healer, intermediary with the gods, guide of the souls of the dead to their rest, and custodian of traditional tribal lore. The typical shaman comes to this role through either heredity or having manifested idiosyncratic traits (epilepsy, sexual ambiguity, poetic sensitivity, dramatic dreams). Psychologically, shamans depend on an ability to function in two worlds, the ordinary reality of daily life and the extraordinary reality they encounter through their ecstatic journeys. As well, they serve their tribe as a defense of meaning, by incarnating a contact with the powers thought to hold the tribe's destiny (Carmody & Carmody 1989:33).

Ian Curtis certainly ticks many of the right boxes. But then again it could be argued that so did Martin Hannett, their visionary and barking mad record producer. It all depends whether you look for a mystickal element to the creative process. I will admit that I quite often do, although like all my religious beliefs it is something that I don't tend to talk about very often.

So, I stayed up until four watching the documentary, and then making notes on it, and trying to work out whether Ian Curtis is/was/might have been a shaman, and if so does it matter? And then I realised that the same questions could be asked abut the granddaddy of modern rock music, Robert Johnson, or at least about the myth that surrounds him to this very day. And then, after sneaking downstairs for a cheese sandwich and having an intense cuddle with a small grey kitten, I started asking myself whether it mattered anyway. And then I fell asleep with the question unanswered....

I wish that I could think of a cute and clever way to wrap up this editorial, but I can't. So I will leave you with a sleeping fat man in the arms of a tiny grey kitten called Dotty, and remind you that it was the ancient Chinese philosopher Lao Tzu who said that "The more you see, the less you know", and I think I got that from the liner notes of a Crass album back in the day.

Slainte,

Jon Downes

Genesis P. Orridge, Bill Drummond, Joy Division, Dennis Dunaway, Alice Cooper Band, Madonna, Nick Cave, Warren Ellis, Rod Stewart, Glen Hughes, Stevie Wonder, Paul McCartney, Sir Tom Jones, Adam Lambert, David Bowie, System 7, Steve Hillage, Miquette Giraudy, Strange Fruit, Adelaide Gail Zappa, Joseph "Smokey" Johnson, Billy Joe Royal, David Samuel Pike, Coleridge George Emerson Goode, Denis Winston Healey, CH, MBE, PC, Brand X, The Raz Band, Johnny Winter, Alexis Korner, 13th Floor Elevators, Nucleus, Spirits Burning, The Pirates, Corky Laing, Steven Wilson, Carl "Blue" Wise, John Brodie-Good, Frank Zappa, It's a Beautiful Day, Doobie Brothers, Santana, Dennis Wilson, Roy Weard, Mr Biffo, Hawkwind, Xtul, Robbie Williams, Rolling Stones, Spice Girls, Elvis, Michael Jackson, Justin Bieber, John Lennon, Jackson Five, Yes, Alan White, Steve Howe, Chris Squire, Jon Anderson, Jean Luc Ponty, Jon Davison, The Foo Fighters, Neil Nixon, Captain Beefheart, Sylvatica

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



THE GONZO WEEKLY all the gonzo news that's fit to print

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) Bart Lancia. (My favourite roving reporter) Thom the World Poet, (Bard in residence) C.J.Stone, (Columnist, commentator and all round good egg) Kev Rowland. (Kiwi Reviewer) Lesley Madigan, Photographer par excellence **Douglas Harr**, (Staff writer, columnist) Jessica Taylor, (PA and laughing at drunk pop stars)

Richard Freeman, (Scary stuff) Dave McMann, (He ain't nothing but a Newshound-dog) **Orrin Hare**, (Sybarite and literary *bon viveur*) Mark Raines, (Cartoonist) **Davey Curtis**, (tales from the north) Jon Pertwee (Pop Culture memorabilia) **Dean Phillips** (The House Wally) **Rob Ayling** (The Grande Fromage, of whom we are all in awe) and Peter McAdam (McDada in residence)

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

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

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

> Telephone 01237 431413 Fax+44 (0)7006-074-925

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. You will have certainly noticed that it has all changed. In fact there is no certainly about it. But if you haven't noticed I would like to know what you have been smoking, and can I have a large packet of it please.

Yes. It has indeed all changed. Basically I have been wanting to upgrade the visuals of the magazine for some time, but now the technology to do what I have wanted to do for yonks has finally become within our budget (i.e free) and we are going to give it a go.

If things don't work out we can still go back to the previous method of putting the magazine together, and we shall still be utilising those jolly nice fellows at MailChimp in order to send out the subscriber notifications.

In fact, 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. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY

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BACK IN THE COOP: Two hundred people went to a book signing on Tuesday night at Good Records in Dallas to see former Alice Cooper Band member Dennis Dunaway. What they got was a historical event.

Dunaway was at the store signing his new book Snakes! Guillotines! Electric Chairs! My Adventures in the Alice Cooper Group. The evening included a panel discussion with Dunaway along with two other original members, Neal Smith and Michael Bruce but what the crowd didn't know was that Vincent Furnier, the man now known as Alice Cooper, was in town a day early for his show opening for Motley Crue.

At 9:45, the signing was cut off but the crowd was told to wait in the parking lot while the three men set up to play a few songs. When the crowd was let back in, Dunaway, Smith and Bruce took the stage and performed Caught In a Dream. They were then joined by Ryan Roxie who has been touring with Cooper playing the guitar parts originally created by the late Glen Buxton for Be My Lover. **Read on...**

PURPLE BOY ON TOUR: GLENN HUGHES, nicknamed the 'Voice of Rock', has today unveiled details of his new band that he has put together for his European and UK 2015 Solo tour. Alongside Hughes will be Pontus Engborg who has toured extensively with Hughes solo projects and ex-Whitesnake guitarist Doug Aldrich.

The band's UK leg of the European tour stars on October 17th at the Southampton Engine Rooms and ends at London's Electric Ballroom on November 1st. Special guest on the tour is Jared James Nichols who recently released his critically acclaimed debut album Old Glory &

The Wild Revival. Read on...

MAD DONNA: Madonna wants to do standup comedy on her future tours. The "Music" hitmaker is currently on her "Rebel Heart" world arena tour but has hinted it might be one of her final major tours as she likes the idea of putting on alternative shows as she gets older.

Asked if she thinks she"ll still be touring in a decade, she said: "I don"t even think that far in advance, but if I did travel around and perform and connect to audiences, I"m sure it would look and feel different than, say, the extravagant sort of musicals that I put on right now." **Read on...**

CAVE ON FILM: Nick Cave and Warren Ellis have been nominated for the Feature Film Score of the year for the 2015 Screen Music Awards. The Screen Music Awards are a joint project from APRA AMCOS and ASGC to celebrate achievements in music composition for documentaries, short films, children's television, advertising, film and television soundtrack albums, as well as feature films.

AGSC President Guy Gross today said, "Wow, what a wonderful collection of new names amongst the veterans for this year's nominations. Can't wait to pat some younger backs for jobs well done down in Melbourne this year". **Read on...**

OLD FACES: Rod Stewart is desperate for The Faces to be invited to play at Glastonbury festival. The 70-year-old singer has called on the festival"s founder Michael Eavis to get in touch with the band - which recently reformed with remaining members Ronnie Wood and Kenney Jones - because it"s the one gig they never got to do. Rod pleaded: "I just wish someone would phone us up from Glastonbury BOOTS dete. west Beo

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and ask us to do that. They have never done it. We would be up for it. There are only three of us standing now." The "Stay With Me" hitmakers tried to reform for a string of dates in 2010 and 2011 but chose to go with Simply Red"s Mick Hucknall on lead vocals instead of Rod. And Ronnie previously blamed Rod"s management for the delay in making the full reunion happen. Read on ...

WONDER FULL SPLIT: Stevie Wonder"s divorce from fashion designer Kai Millard has reportedly been finalised after several years of processing in court. The 65-year-old musician first married Kai in 2001, but the pair separated in 2009. Stevie filed for divorce in 2012 and according to the Associated Press the matter is finally resolved, as Superior Court Judge Christine Byrd officially recognised the split on Monday 5 October (15).

Stevie has two sons with Kai, including a 14year-old and a 10-year-old. According to the terms of the divorce, Stevie will share joint custody of the boys with Kai and the You Are the Sunshine of My Life singer will also pay \$25,000 per month in child support. But TMZ reports the agreement stipulates Stevie can only take the boys on tour with him "on a limited basis". Stevie signed off on the papers with his thumbprint instead of a signature. Read on...

SAY SAY WHAT?: Paul McCartney has unveiled a brand new video for his 1983 smash hit single with Michael Jackson - "Say Say Say", directed by Ryan Heffington who recently directed and choreographed the video for Sia"s "Chandelier". "Say Say Say" has also had a new remix by Mark "Spike" Stent (Taylor Swift, Coldplay, Lady Gaga), where Paul and Michael"s vocals have been alternated for the first time. Read on ...

B. E. HUTCHUSO

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S'NOT UNUSUAL: Sir Tom Jones thinks modern music is "shit". The "Delilah" hitmaker is unimpressed with the current crop of musical talent and believes he would have no problem becoming a star if he was just starting out in music now as modern stars are no match for classic artists like Elvis Presley. Asked if he would have the same success if he started singing now, he said: "Definitely. With the shit that"s around now, no problem! I was up against Elvis Presley, Janis Joplin ... the British thing was huge then so to be successful at that time was tough."

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However, the 75-year-old star is a fan of some new acts and praised Tori Kelly who was famously rejected on "American Idol" before forging her own career. He revealed: "I like Bruno Mars, and Tori Kelly - the best female around today, of the new female singers she"s the best. Truly great. She did try "The X Factor" and [Simon] Cowell said no, he hated her voice. There's proof right there - if he hates it, it's great. She plays great guitar, she's a great looking chick and she sings like an angel. She can sing like Jessie J, all the vocal tricks. And she writes, too." Read on ...

BREAKING RECORDS IN THE VALE OF AVALON: Tickets to Glastonbury 2016 sold out in 32 minutes. More than 118,000 tickets to the annual music festival were sold in less than half an hour on Sunday (04.10.15) with eager fans snapping up the chance to secure their place at the world-renowned event. A spokesperson said: "We have, once again, been staggered by the sheer number of people from around the world who hoped to come to the festival, with demand significantly outstripping supply." However the huge demand meant thousands were left disappointed as they failed to get tickets. Read on...

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"At midnight, all the agents and superhuman crew go out and round up everyone who knows more than they do."

Desolation Row by Bob Dylan

When those who are in power over us, do something spectacularly stupid, or when something highlights their idiocy and ineffectualness, it turns up in this section. *Que Ipsos Custodes*? Us? We just make stupid jokes about them.

WE DO NOT CLAIM THAT ANY OF THESE STORIES ARE TRUE—ONLY THAT THE PEOPLE WHO POSTED THEM CLAIM THAT THEY ARE TRUE...

COURT IN A TRAP: A couple whose baby was adopted after they were wrongly accused of abuse are unlikely to ever see the child again despite being cleared, their lawyer has said. Three years ago, Karrissa Cox and Richard Carter, from Guildford, Surrey, took the then six-week-old infant to accident and emergency after noticing bleeding in the baby's mouth following a feed. Bruises and what were thought to be fractures were noticed by hospital staff and a few days later the couple were charged with child cruelty and the baby was taken into care.

However, the criminal case against the couple collapsed at Guildford Crown Court after new medical evidence showed there were no signs of abuse. Mr Carter, a former soldier, and Ms Cox, both 25, now plan to try to win custody of their child back. "We took our child to the hospital

seeking help and they stole our baby from us," Ms Cox said. However their lawyers believe it is unlikely the adoption – made legal by a Family Court earlier this year – will be overturned by a court as such rulings are usually final. **Read on...**



NOW I WONDER WHAT I CAN FIND TO RHYME WITH HUNT: This is the first picture of bloodsports fan David Cameron going fox hunting. The Prime Minister was just a year away from becoming Tory leader when he was captured on horseback riding out with the Heythrop Hunt from Chipping Norton. Looking slightly nervous, the then backbench MP peered round as he perched aboard his mount, surrounded by other huntsmen and women on Boxing Day 2004.

The photograph was unearthed by ex-Tory donor Lord Ashcroft for his Call Me Dave biography of the PM. Mr Cameron gave up fox hunting when he became Conservative leader in 2005. It comes as Conservative MP Simon Hart takes up his role as chairman of the profox hunting Countryside Alliance. He will lead the pressure group which wants to scrap the 10-year-old hunting ban. Mr Hart was previously its chief executive - and has been pocketing £20,000 a year from the body for working just six hours a week as its "outdoor education consultant". **Read on...**

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> further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham

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Right On Chris

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THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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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 great man himself. So here goes:

"I am a generous man, by nature, and far more trusting than I should be. Indeed. The real world is risky territory for people with generosity of spirit. Beware."

Hunter S. Thompson

the week that's past

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REGULAR LINE OF PACKETS

Between Norwich and Phindelphin,

The Line is composed of the following Pacialat

Soil on WEDNESDAY of talhun

After launching his new album 'The Original High' with the 100 million+ streamed 'Ghost Town' (with over 32 million youtube views of the video), pop Superstar Adam Lambert has unveiled the video for his brand new single 'Another Lonely Night'. Written by Max Martin, Lambert, Sterling Fox and Ali Payami, 'Another Lonely Night' is the second single taken from 'The Original High'. Speaking on the creation of the video - directed by noted fashion photographer Luke Gilford - Adam says, "I've known Luke Gilford for years - we run in some of the same circles in LA. I have been a fan of all of the work he's been doing lately, and saw him at a party. We started talking about art and music and what I was up to, and what he was up to, and I knew that when the time came to do this music video, that he would be the perfect director. He leads with the heart and his instinct and is very passionate about the work that he does. He has an incredible eye for the unique..." Read on...

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mar In Day,

A few weeks ago in this column, my favourite roving reporter sent me news of a new musical project from your hero and mine, David Bowie. This week he has unearthed a snippet of it that you can hear, and much to our pleasure it is Bowie at his most arcane and Scott Walkerish, and continues his remarkable creative renaissance:

"David Bowie has shared a snippet of his ghostly, atmospheric new track

"Blackstar," the theme for the upcoming heist series The Last Panthers. The track marks the first time in over two decades

that Bowie had penned a song specifically for a television/film project. The 45-second snippet released today by

Sky Atlantic only shows how "Blackstar" fits into the series' smoky opening credits. It's unclear if and when the entire song will be released.

On "Blackstar," Bowie's haunting, skewed vocals sing of "On the day of execution" and "At the center of it all, your eyes."

The music itself is reminiscent of the bleak, haunting instrumentals on the back half of Bowie's 1977 album Heroes before a sinister beat kicks in for the dying seconds of the Last Panthers theme. The Last Panthers will premiere throughout Europe on November 12th."

Read more: http:// www.rollingstone.com/music/news/heardavid-bowies-haunting-blackstar-themefrom-last-panthers-20151006#ixzz3o55HtaNN Ting anhaceribar, by appointment from the Benefaton of Petante, temport of the U. G. Fatari Whe for reschool and fatworing to the armit, models, wething of manifecturer to be patented, of deposited thring, which with the sent forces of expenses and real and with dispose its pengare Cerears, Specifications, kasig making and the apprentary Papers and Dessings; will makeremented the apprentary Papers and Dessings; will makeremented the American and decelan works, to toot radiatio binavio

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SYSTEM 7: TWO NEW ALBUMS FROM STEVE AND MIQUETTE

https://www.musicglue.com/ system7andmirrorsystem/events/28-oct-15system-7-jazz-caf/

System 7's <u>Steve Hillage</u> and Miquette Giraudy celebrate the Oct 16th 2015 simultaneous release of their new System 7 and Mirror System albums at the Jazz Cafe, Camden! Wednesday 28th October 2015

8:00pm Doors 8:30pm Mirror System (live) 1hr 9:30pm DJ Alex Paterson 1hr 10:30pm System 7 (live) 75mins 11:45pm DJ Calemma 75mins 1:00am Curfew Visuals by Antonio Pagano

X-Port is the new album release of System 7 - the dance music project of Steve Hillage and Miquette Giraudy, presenting a unique combination of techno and trance beats and live musicianship.

On October 16th 2015 A-Wave Records will simultaneously release the full power System 7 X-Port album and the more chilled Mirror System album titled N-Port. This ambitious release plan celebrates the 21 year anniversary of System 7's seminal Fire and Water dual albums, and presents the full range of Hillage and Giraudy's work in the field of electronica.



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I'M ON BOARD!

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



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

MICHAEL DES BARRES ON UTTELESTERENS MAXIMUM ROCK AND ROLL MINISSIAM - HAM ET CH21 SIRIUS ((XXXX))

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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.

Bacteria in ancient flea may be ancestor of the Black Death

http://www.sciencedaily.com/ releases/2015/09/150928152503.htm





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IN ASSOCIATION WITH





WEB RADIO

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 Tim and Jaki on their submarine, and 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!



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 co-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.



20-09-15 - SHOW 137 - TRANSFORMATIONS

Tony Randal and Lynn Redgrave: The Power of Thinking Man...or Astro-Man: Special Agent Conrad Uno Tony Bennett: Lullaby of Broadway Utopia: Crystal Ball Neil Cowley Trio: Revolution 9 Crystal Jacqueline and Icarus Peel: Rainflower Beautify Junkyards: Valley of Wonders Ventolin (video version) The Aphex Twin: The Voluptuous Horror of Karen Black: Mother David Cassidy: For What It's Worth Annette Peacock: Love me Tender Buddy Starcher:Judge What About me? Kit Ream: Memories Crystal Jacqueline and Icarus Peel: Somebody to Love Utopia: Life Goes On Dani Siciliano: Come as you Are DJ Danger Mouse: Lucifer 9 Unfolding: Parable Richard Cheese: Baby Got Back Safety Pin Stuck in my Patrick Fitzgerald: Heart Vic Godard and the Subway Sect: Holiday Hymn Deep Purple: Space Truckin' Crystal Jacqueline and Icarus Peel: By the Way Linda Perhacs: Chimacum Rain Utopia: Everybody Else is Wrong Platinum Weird: **Picture Perfect** Richard Smith: Ice Cream Van Melody David Crosby: I'd Swear There Was Someone Here





Both yer esteemed editor and yet 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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).



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

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

"UFOs, Jet Packs & George W. Bush" -- In Mack's first show back at KGRA, he & Race talk to investigator Ken Cherry about UFO incident in which a an enormous flying saucer flew over Bush's President George Texas ranch while being pursued by F-16s. Also. Rob Commander Cobra, Beckhusen. Cindy Baily Dove, and Mellanie Cadwell on disturbing "Stolen Valor" a case. Plus, Mack flirts with Race's wife again."

> Listen Here

Friday Night Progressive



Adelaide Gail Zappa (née Sloatman) (1945 – 2015)

Gail Zappa was the wife of musician and composer Frank Zappa and the trustee of the Zappa Family Trust. They met in Los Angeles in 1966 through mutual friend Bobby Jameson, and married while she was pregnant with their first child, Moon Zappa.

She was born in California, the daughter of a US Navy nuclear weapons researcher, and grew up in Hollywood where her childhood friends included Jim Morrison. After spending some time with her family in England where her father was posted in 1959, she worked at the Office of Naval Research and Development, and then moved to New York, where she studied at the Fashion Institute of Technology in the mid-1960s. After returning to Los Angeles, she met Kim Fowley, and recorded with him as "Bunny and Bear". She made a very brief appearance with musician boyfriend Bobby Jameson in the documentary film *Mondo Hollywood*, filmed in 1966. She met Vito Paulekas and Carl Franzoni, the leaders of what became known as the "freak scene" in Los Angeles, and by her own account became something of a groupie.

She met her future husband Frank Zappa in 1966 when she was working as a secretary at the *Whisky a Go Go* nightclub on Sunset Strip in Los Angeles. They married in a civil ceremony on September 21, 1967, when she was heavily pregnant with her daughter, Moon Zappa, born a week after the wedding. The marriage also produced children Dweezil Zappa, Ahmet Zappa and Diva Zappa. Gail Zappa was also an aunt to model and actress Lala Sloatman.

Gail can be seen behind Zappa on the sleeve of his

THOSE HE HAIE LOST



album Absolutely Free (1967) and on the album cover of Zappa's We're Only In It For The Money. Zappa also named *Barking Pumpkin Records* after his wife's smoker's cough when she tried to quit the habit.

After Frank Zappa's death in 1993, Gail Zappa oversaw the release of his recordings, including multiple previously unavailable works, under the Zappa Family Trust. The trust holds title and copyright to Frank Zappa's musical and artistic products, as well as his commercial image.

In 2008, the Zappa Family Trust sued the organizers the Zappanale Festival, held outside Bad of Doberan, Germany, demanding they change the name of the festival, remove their promotional (which contained allegedly posters an trademarked moustache similar to Frank Zappa's) and remove the statue of him that has stood in the city centre since 2002. However, in January 2009, the court found in Zappanale's favour after their defence argued that as the Zappa Family Trust only sells products on the Internet and accepts only U.S. dollars they had not effectively exercised their trademarks in Germany for more than five years. The court also ruled that the use of the moustache sufficiently different in Zappanale's was merchandise so as not to cause confusion between the two.

Gail Zappa died in Los Angeles on October 7, 2015, *Rolling Stone* and *TMZ* reporting that she died following "a long battle with lung cancer".



Joseph "Smokey" Johnson (1936 – 2015)

Johnson was an American drummer, born in New Orleans and raised in Tremé. He played trombone before switching to drums at age 12. Around age 17 he began playing in local dance clubs.

He was one of the musicians, session players, and songwriters who served as the backbone for New output of jazz, funk, Orleans' blues, soul, and R&B music. He was the drummer for Fats Domino in the 1950s and 1960s. In 1961, Johnson and Wardell Quezergue worked together on the session for Earl King's proto-funk classic, "Trick Bag", produced by Dave Bartholomew. Soon after, Johnson went with Quezergue and childhood friend Joe Jones, and several other New Orleans artists (including Johnny Adams and Earl

THOSE HE HAVE LOST

King) to Detroit to audition for Motown, where they recorded numerous demo sessions.

Earl King once remarked that at least part of the reason why they got in the door was Motown's fascination with Smokey Johnson, who could do more on a trap set by himself than any two of the label's session drummers. Although Motown ended up not signing any of the New Orleans artists, Johnson offered to remain on staff while the other New Orleans artists were dispatched. Johnson remained in Detroit for several months before deciding to return home; but his influence on the Motown sound was profound, as the other drummers studied his techniques, incorporating them into countless hit sessions.

In 1963 and 1964, Dave Bartholomew enlisted Johnson for his last two Imperial big band albums, giving Johnson the spotlight on the tune, "Portrait Of A Drummer", from New Orleans House Party. In 1964, about a year after Nola Records was formed in New Orleans, Quezergue a partner in the label as well as principal producer/arranger, invited Johnson to be the drummer for label's house band. After a few months, Johnson and Quezergue wound up writing and recording what has become a New Orleans Mardi Gras standard called "It Ain't My Fault". Deftly arranged, "It Ain't My Fault" is a fascinating early example of both Johnson and **Ouezergue** incorporating Second Line syncopation into pop music. The arranger's device of starting off with just the drummer's relaxed but intricate percussive work (plus somebody hitting what sounds like a glass bottle) quickly pulls the listener into the song, even before the simple musical hook, played by just the guitar and piano.

While the lighthearted, hard to resist "It Ain't My Fault" was enjoyed locally in New Orleans, it did not have a national impact at the time, it set the stage for many more uniquely funked up grooves to follow, and over time has become a Mardi Gras favorite and a part of the brass band repertoire.

Johnson stopped playing drums after suffering a stroke in 1993. He was forced to leave his home in the wake of Hurricane Katrina in September 2005. Before his death he was a resident of Musicians' Village, a Habitat for Humanity project in the Upper Ninth Ward of New Orleans.

Johnson died on October 6, 2015, after a long illness.



Billy Joe Royal (1942 – 2015)

Royal was an American pop and country singer, born in Valdosta, Georgia. He became a local star at the Bamboo Ranch in Savannah in the 1950s and 1960s, and is best known for the 1965 US Top 10 pop hit "Down in the Boondocks", which, along with the singles "I Knew You When" (Top 20, 1965) and "Hush" (1967), were written and produced by Joe South. His 1969 single, "Cherry Hill Park", peaked at No. 15 on the Billboard Hot 100. In the 1970s his recording of "Heart's Desire" gained popularity among Northern soul enthusiasts and was regularly played in Northern soul nightclubs.

During the 1980s, Royal had a successful comeback with several Top 10 country hits, including "Tell It Like It Is", "Burned Like a Rocket", and "I'll Pin a Note on Your Pillow".

Royal's career experienced a second major period during the 2000s due to regular airplay on "oldies" radio stations. His music was further exposed to

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younger generations through a movement known as The Beat Army, an online music forum based on Facebook which is operated by author and music producer Paul Collins. Royal continued to tour regularly, performing concerts at casinos, music festivals and clubs in Canada, the United States, Japan and throughout Europe. His set lists include a mixture of songs representing multiple genres from the 1960s to the present.

Royal played Robert Ally in the indie Western film *Billy the Kid* (2013), co-starring country singer Cody McCarver.

Royal died in his sleep on October 6, 2015 in Marietta, North Carolina.



David Samuel Pike (1938 – 2015)

Born in Detroit, Michigan, Pike was a jazz vibraphone and marimba player, who appears on many Herbie Mann albums as well as those by Bill Evans, Nick Brignola, Paul Bley and Kenny Clarke. He has also recorded extensively as leader, including a number of albums on MPS Records.

He learned drums at the age of eight and was selftaught on vibes, and made his recording debut with the Paul Bley Quartet in 1958. He began putting an amplifier on his vibes when working with flautist Herbie Mann in the early 1960s., and by the late 1960s, Pike's music became more exploratory, contributing a unique voice and new contexts that pushed the envelope in times remembered for their exploratory nature. Doors of Perception, released in 1970 for the Atlantic Records subsidiary Vortex Records and produced by former boss Herbie Mann, explored ballads, modal territory, musique concrète, with free and lyrical improvisation, and included musicians like alto saxophonist Lee Konitz, bassist Chuck Israels and pianist Don Friedman.

Pike's move to Europe and tenure at MPS Records records produced some of the most original jazz of the period. With the collaboration of Volker Kriegel (guitar), J. A. Rettenbacher (acoustic and electric bass), and Peter Baumeister (drums), he formed the Dave Pike Set. The group recorded six records from 1969-1972 that ran the gamut from funky grooves to free, textural territory. The group, though short-lived, created a unique identity and textural palette. Kriegel's compositional and instrumental (playing acoustic, classical, and electric guitar as well as sitar) contributions to the group helped set the Dave Pike Set's sound apart, organically incorporating influences from jazz, soul jazz, psychedelia, avant-garde music, and World music.

A smoker since his teens, Pike had emphysema and died in Del Mar on 4th October, aged 77.

Coleridge George Emerson Goode (1914 – 2015)

Goode was a British Jamaican-born jazz bassist best known for his long collaboration with alto saxophonist Joe Harriott. Goode was a member of Harriott's innovatory jazz quintet throughout its eight-year existence as a regular unit (1958–65) and was also involved with the saxophonist's later

THOSE HE HAIE LOST



pioneering blend of jazz and Indian music in Indo-Jazz Fusions, the group Harriott co-led with composer/ violinist John Mayer.

Goode was born in Kingston, Jamaica. His father was a choirmaster and organist who promoted classical choral music in Jamaica and his mother sang in the choir. As Goode recalls: "My name comes from my father putting on a performance of Samuel Coleridge Taylor's Hiawatha's Wedding Feast as a tribute to him.... I was born a year after." Goode came to Britain in 1934 as a 19-year-old student at the Royal Technical College in Glasgow (later the University of Strathclyde), and then went on to read for a degree in engineering at Glasgow University. He was already proficient as an amateur classical violinist but turned to jazz and took up the bass after hearing the music of such stars as Count Basie, Duke Ellington, Billie Holiday and Louis Jordan. Abandoning his plans to return to Jamaica to work as an engineer, Goode

decided to embark upon a musical career. He moved to London in 1942, and worked with Johnny Claes, Eric Winstone, Lauderic Caton and Dick Katz, and became a founder member of the Ray Ellington Quartet and recorded with Django Reinhardt in 1946. Later Goode played in Tito Burns' sextet and led his own group. before being invited to join Harriott's new band in 1958. During the 1960s and 1970s Goode worked extensively with pianist/composer Michael Garrick. Goode was still performing in the house band at Laurie Morgan's Sunday jam sessions at the King's Head in Crouch End into his nineties.

One of the finest jazz bassists who has worked in Europe, Goode is an important link to a proud heritage of Caribbean contributions to the music. His achievements through a long career have been an important inspiration for some leading contemporary British 2002, black musicians. jazz In his autobiography Bass Lines: A Life in Jazz, coauthored with his friend, the academic and jazz writer Roger Cotterrell, not only told his own story but provided poignant and vivid memories of the brilliant and tragic Harriott and of the birth of free form jazz in Britain. On 18 May 2011 Goode was honoured with the Services to Jazz Award at the Parliamentary Jazz Awards, held at the House of Commons. He died on 2 October 2015, the year after he turned 100.

Denis Winston Healey, Baron Healey, CH, MBE, PC (1917 – 2015)

Healey was a British Labour party politician who served as Secretary of State for Defence from 1964 to 1970 and Chancellor of the Exchequer from 1974 to 1979. He was a Member of Parliament for 40 years (from 1952 until his retirement in 1992) and was the last surviving member of the cabinet formed by Harold Wilson after the Labour Party's victory in the 1964 general election. A major figure in the party, he was twice defeated in bids for the party leadership. Healey became well known for his trademark bushy eyebrows and his creative turns of phrase. Healey served in the Second World War in the army initially as a gunner in the Royal Artillery but was commissioned as a second lieutenant in April 1941. Serving with

THOSE HE HAVE LOST

the Royal Engineers, he saw action in the North African campaign, the Allied invasion of Sicily and the Italian campaign, and was the military landing officer for the British assault brigade at Anzio. He was made an MBE in 1945. Leaving the service with the rank of major after the war - he declined an offer to remain as a lieutenant colonel - Healey joined the Labour Party. Still in uniform, Healey gave a strongly left-wing speech to the Labour Party conference in 1945, shortly before the general election in which he narrowly failed to win the Conservative-held seat of Pudsey and Otley, doubling the Labour vote but losing by 1,651 votes. From 1948 to 1960 he was a councillor for the Royal Institute of International Affairs and the International Institute for Strategic Studies from 1958 until 1961. He was a member of the Fabian Society executive from 1954 until 1961.

In February 1952 he was elected to the House of Commons as MP for Leeds South East at a byelection, with a majority of 7,000 votes, after the incumbent MP Major James Milner left the Commons to accept a peerage. Following constituency boundary changes, he was elected for Leeds East at the 1955 general election, holding that seat until he retired as an MP in 1992.

Healey was appointed Shadow Chancellor in April

1972 after Roy Jenkins resigned in a row over the European Economic Community (Common Market). Healey became Chancellor of the Exchequer in March 1974 after Labour returned to power as a minority government. When Harold Wilson stood down as Leader of the Labour Party in 1976 Healey stood in the contest to elect the new leader, but only came fifth out of six candidates.

When Jim Callaghan stepped down as Labour leader in November 1980, Healey was the favourite to win the Labour Party leadership election, decided by Labour MPs, but lost to Michael Foot. Healey was Shadow Foreign Secretary during most of the 1980s, a job he coveted. He believed Foot was initially too willing to support military action after the Falkland Islands were invaded by Argentina in April 1982. He accused Thatcher of "glorying in slaughter", and had to withdraw the remark (he later claimed he had meant to say "conflict"). Healey was retained in the shadow cabinet by Neil Kinnock, who succeeded Foot after the disastrous 1983 general election, when the Tories bolstered their majority and Labour suffered their worst general election result in decades.

After a short illness Healey died in his sleep at his home in Alfriston, Sussex, on 3 October 2015 at the age of 98.



THOSE HE HAIE LOST



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



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

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



THE OFFICIAL BOOTLEG SERIES VOL X

ArtistBrand XTitleLive From Chicago 1978Cat No.HST307CDLabelGonzo

Brand X are one of the great puzzles of all time. Despite having Phil Collins on drums for much of their career, and mixing a sizzling combination of peerless musicianship and cracking tunes, they never quite broke out of the jazz/rock ghetto into mainstream success. This will always remain a mystery to me. Have a listen to this incandescent set recorded live in Chicago, 1978 and you will see just what I mean.



ArtistThe RAZ BandTitleMadison ParkCat No.HST356CDLabelGonzo

The RAZ Band have been toiling in the rock and roll vineyard for longer than you might think. Dedicated to the coolest place to ever grow up, the new release of 'Madison Park' will bring them the recognition they deserve. Band leader Michael Raz Rescigno says: "I'm excited to get our newest album 'Madison Park' out. It's a diverse collection of music from the last few years of our lives. With the tremendous production of band members Joey Molland and Joe Vitale, we are looking forward to sharing our music with the world."





ArtistJohnny WinterTitleLive At The Texas Opry HouseCat No.HST337CDLabelGonzo

Johnny Winter, the albino blues guitarist from Texas is best known for his high-energy blues-rock albums and live performances in the late 1960s and 1970s, Winter also produced three Grammy Award-winning albums for blues singer and guitarist Muddy Waters. After his time with Waters, Winter recorded several Grammynominated blues albums. In 1988, he was inducted into the Blues Foundation Hall of Fame and in 2003, he was ranked 63rd in Rolling Stone magazine's list of the "100 Greatest Guitarists of All Time". This recording shows him at the top of his game in 1978 playing to an audience from his own home state. Fantastic!

Artist13th Floor ElevatorsTitleThe Reunion ConcertCat No.HST338CDLabelGonzo

The 13th floor elevators are one of the classic American psychedelic bands fronted by the eccentric (some would say clinically insane) Rocky Erickson, who has often been as reclusive as he is brilliant. They fell apart in 1969 after Erickson was committed to a mental hospital for three and a half years after being busted for possession of a single joint. This recording of a reunion concert many years after most people had figured that they would never see the band again, will show you why so many fans hold this particular brand of musical insanity in such high regard.

Artist	Alexis Korner
Title	Testament
Cat No.	HST339CD
Label	Gonzo
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Often described as the father of British blues, I think it is fair to say that without this man bands like the Rolling Stones and Led zeppelin quite simply would not have existed. Check out this review of this mid 80's live album by Lonny Potecho: "An excellent CD with classics like: One Scotch, One Bourbon, One Beer, 32-20 Blues and more.. The man who became legend makes an excellent performance, live in France. Alexis Korner - vocals, guitar, Colin Hodkskinson -Bass Vocals. If you are interested in Blues, and love Eric Clapton, Robert Johnson and John Lee Hooker, this would make an excellent addition to your Blues collection"



ArtistNucleusTitleThree Of A KindCat No.HST268CDLabelGonzo

Nucleus were a pioneering jazz-rock band from Britain

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who continued in different forms from 1969 to 1989. In their first year they won first prize at the Montreux Jazz Festival, released the album Elastic Rock, and performed both at the Newport Jazz Festival and the Village Gate jazz club. They were led by Ian Carr, who had been in the Rendell–Carr Quintet during the mid and late 1960s, and was a respected figure in British jazz for more than forty years. Their jazz-based music evolved from an early sound incorporating elements of progressive and psychedelic rock toward combination with a funkier sound in the mid and late 1970s.



Artist	Spirits Burning
Title	Starhawk
Cat No.	HST323CD
Label	Gonzo

A sci-fi musical adaptation of Mack Maloney's "Starhawk" novel, featuring Daevid Allen (Gong), Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Robert Berry (3), Keith Christmas (Bowie), John Ellis (Gabriel), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (VDGG), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & more ...

"Spirits Burning is a musical collective overseen by American composer/producer Don Falcone that has released a pluralistic combination of ambient, jazz and full-on space-rock with input from many of the genre's luminaries... Spirits Burning has become a respected melting pot of the space-rock fraternity." Ian Abrahams, Rock N Reel

Mack Maloney is the author of the Starhawk,

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Wingman, Pirate Hunters, and Chopper Ops series of books, and UFOs in Wartime – What They Didn't Want You to Know. He also hosts national radio show Mack Maloney's Military X-Files.

Includes bonus 8-page comic book by artist Steve Lines (pencils/inks) and Matt Woodward (tones).



ArtistThe PiratesTitleLive in JapanCat No.HST332CDLabelGonzo

Following the premature demise of legendary rocker Johnny Kidd in a 1966 auto smash, THE PIRATES' name lay dormant for a decade. But in the mid-70's the archetypal Pirates line-up - MICK GREEN (guitar), JOHNNY SPENCE (bass, vocals) and FRANK 'ALL BY MYSELF' FARLEY (drums) - reformed, inspired by the success of acolytes Dr. Feelgood. With the awesome Green wielding power chords out front, they were immediately hailed as 'The Godfathers Of Punk' by the rock press. The most brutal, hardest-gigging band on the circuit carried on to the early 80's, vielding three hit albums. When they reformed for a third time in late 1999, it was intended to be a oneoff. However, such was the response that they continue to gig selectively. This live recording from Japan, where they toured at the request of Thee Machine Gun Elephant, is testimony to their enduring power.



Corky Laing is one hell of a living legend, best known as the drummer for American hard rockers since after the Mountain soon band's breakthrough performance at the legendary Woodstock festival in 1969. A native of Montreal, Quebec, Laing was the youngest in a family of five children. His eldest sister Carol was followed by triplet brothers, Jeffrey, Leslie, and Stephen, and then by Corky. According to Corky, his brothers called him "Gorky" because they could not pronounce his given name "Gordon". "Gorky" eventually morphed into Corky, a moniker which has remained with him throughout his career.



Getting his break playing drums for vocal group The Ink Spots in 1961, he later played in a group called Energy, who were produced by Cream collaborator and Laing's future band mate Felix Pappalardi. Laing left Energy in 1969 to replace drummer N.D. Smart in hard rock outfit and heavy metal forerunner Mountain, who, with Laing at the drum kit, released three albums and the classic song "Mississippi Queen" between 1970 and 1971. After the band's first breakup the following year, Laing and Mountain band mate Leslie West went on to form blues-rockpower trio West, Bruce and Laing with former Cream bassist/vocalist Jack Bruce. West, Bruce and Laing produced two studio albums and a live release before Mountain reformed in 1974 and released two more albums, Avalanche and the live Twin Peaks, only to break up again shortly after. The band would once again reconvene in 1985 upon the release of Go For Your Life, and Laing has continued with them to this day, most recently working on the band's 2007 Bob Dylan cover album Masters of War.

In late 1977, he recorded an album with John Cale (former Velvet Underground member), Ian Hunter (from Mott the Hoople) and Mick Ronson. This album wasn't released.

In addition to Mountain, he has recorded as the group Cork, with Spin Doctors guitarist/vocalist Eric Schenkman and Noel Redding, formerly bass guitarist of The Jimi Hendrix Experience. In late 1975, he played congas on several tracks on Bo Diddley's all-star album The 20th Anniversary of Rock 'n' Roll.

In 2003, Laing and Leslie West authored Nantucket Sleigh ride and Other Mountain on-


the-Road Stories, a chronicle of their time with Mountain in its heyday and their careers in the years following.

Laing lives in Toronto's historic Liberty Village and was interviewed for the 2006 documentary film *Liberty Village - Somewhere in Heaven*. He contributed the music for the film from recordings of his band Cork.

In 2007, Laing recorded Stick It!, the audio version of his memoirs with Cory Bruyea in Oakville, Ontario.

Corky has an interest in education and was present at the KoSA Music Camp in Vermont for



the summer 2012.

I have interviewed Corky on a number of occasions since working on the re-issued version of his auto-biography, and publicising his extraordinary rock opera. It was co-authoured by two professors of philosophy from Finland, and covers the morally thorny subject of bio-ethics. This heavyweight meeting of rock and roll and hard core philosophy is I believe without parallel, and is a fascinating new departure for one of the nicest heavy rockers I know.

As always it was a pleasure to talk to Corky and our conversation covered some fairly heavy subjects, including Corky's poignant account of what happened when band mate Leslie West had his leg amputated; something which resonates particularly with me because I, too, am diabetic, and I, too, have burgeoning problems with my lower limbs...

> Listen Here



SOMEWHERE NEAR HERE EXHIBITION ROGER DEAN

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Featuring original paintings, including Steve Hackett's Premonitions, on display throughout our showrooms, and will include, for the first time, an area dedicated to Roger's work for the computer games industry.

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Douglas Harr Ear Candy for the Hungry Audiophile Steven Wilson - A Special Night at The Royal Albert Hall

Steven Wilson (http://stevenwilsonhq.com) staged two concerts at the Royal Albert Hall on the 28th and 29th of September, 2015. This is the second time I've seen him on this tour – the first being earlier this year in San Francisco. That fantastic show, in support of his latest *Hand. Cannot. Erase.* (2015), was very similar to the first night of his two night stop at the RAH. Nearly all of the new work was performed, a concept album that fictionalizes the tragic true story of Joyce Carol Vincent, a young woman found dead in her London apartment, undiscovered and not missed by anyone for over two years. The subject matter anchored an evening of dramatic, inspirational and at times emotionally overwhelming musical theater.

We caught the second night at the hall. Given many in the audience had been to the first show, Wilson prepared a new set list that included just a few from *Hand. Cannot Erase.*, instead focusing on earlier solo tracks and many Porcupine Tree songs. After a strong opener "No Twilight Within the Courts of the Sun" from 2009's *Insurgentes*, Wilson intoned, tongue firmly in cheek, "Tonight is a very different

show - for those of you who were not here last night, you don't know what you missed. It was awesome. Tonight we are going to be doing stuff that we don't know how to play very well." The band then played a masterful version of "Shesmovedon," a Porcupine Tree song from 2000's Lightbulb Sun. Next, he noted that audience members who were present on the prior night would not mind if he brought out the first guest, Ninet Tayeb (aka Nina) (http:// www.ninetayeb.com/en/home), to sing the devastating, beautiful lead vocal on "Routine," from HCE, a show stopping moment that was greeted with rapturous applause. Her vocal was flawless and highly emotive, illuminating the accompanying stop motion animated video of the song's lonely, heartbroken protagonist. Next up were two more Porcupine Tree songs, "Open Car" the spectacular riff-driven track from 2005's Deadwing, and "Don't Hate Me" from 1999's Stupid Dream by which time it was clear we were being treated to a very unique concert.

Now mid way through the show, Wilson mentioned there had been rumors that he would be bringing out some "so-called"





Nina Tayeb, Photo credit - Camila Jurado Photography 2015



veteran players, but that instead, "these two shows are very much a celebration of my generation of musicians." At this, he introduced the next guest, his sometime live and studio guitarist Guthrie Govan, who took on leads for the next three songs "Home Invasion," "Regret #9," and "Drive Home" the only track on this evening from his fantastic album *The Raven Who Refused To Sing.* This song included a projection of director Jess Cope's haunting artistic video clip featuring it's sorrowful lead character cleverly rendered by newspaper clippings, illustrating it's message:

> Release all your guilt and breathe Give up your pain Hold up your head again Drive home

Before launching in, Wilson brought out winds player Theo Travis, who he joked, had to be secreted-away from David Gilmour. Theo played beautifully on this, and the following four tracks that ended the main set. In a surprise move, these were all from earlier Wilson solo albums. Three of these songs "Sectarian," "No Part of Me," and "Raider II" were from 2011's *Grace for Drowning* with the forth being the title track from 2009's *Insurgentes*. Two encores followed, all Porcupine Tree songs. After the first, "Dark Matter," Wilson came back onstage with Porcupine Tree drummer Gavin Harrison for "Lazarus" and "The Sound of Muzak." Harrison delivered his brand of deft percussion rich with fine work on symbols and, as would be expected, the crowd went wild. The guests and song selections were aimed perfectly at pleasing these dedicated fans, so many which were present for both nights, for very different shows.

Wilson and his concert production team are adept at staging his work live, setting the mood with long dissonant ambient sounds, muted lighting and surrealistic imagery projected on a stunning high definition screen. As with earlier shows in the tour, the lighting techniques were clever and colorful. Sound was crisp and clear, reproduced by the top-notch audio system, which sounded amazing in the acousticfriendly Royal Albert Hall. Even with all the finery, the primary focus remained on the band members and guest musicians demonstrating their virtuosic skills throughout. From the touring band there were complex rhythms and solos from lead guitar player Dave Kilminster, electronic textures and brisk synth leads from keyboard player Adam Holzman, and a deep, thunderous bottom end and vocal harmonies from Nick Beggs on basses, paired with skilled drummer Craig Blundell.

Though he claimed to be a bit worn from the two long performances, Steven delivered his poetic lyrics throughout in fine voice, alternating skillfully between guitar, bass, keys and samples. He displayed his wit and thoughtfulness between tracks as lead raconteur. These elements combined to make up a masterful core set, and a special night for his fans. Wilson remains at the top of the list of artists I've seen over these now forty years with his accomplished, expressive body of work and ability to so expressively present it all live in concert. It was all well worth the trip across the "pond!"

http://diegospadeproductions.com/





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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.





Memphis, Tennessee could well be describes as the original nexus of rock and roll. It was, after all, where a young man with a peculiar haircut wandered into Sam Phillip's record store in 1953 and demanded that he record two songs as a present for his mother. Phillip's recognised that here was a true *rara avis;* a white youth with a black voice, and history was made.

Ever since, Memphis has been a sort of multicultural musical melting pot where country music, Western swing, rockabilly, rock and roll, soul and blues music all meet each other, cross collateralises and produces new and exciting musical adventures with almost monotonous regularity.

The music scene in Memphis is as exciting now as it always was and one of the most important movers and shakers of the contemporary Memphis music scene is Carl "Blue" Wise.

His website explains; "Carl "Blue" Wise and his son Jordan formed Blueboy Records to exploit all genres of great music including R&B, Soul, Rock and Roll, Americana, and Pop. Carl "Blue" Wise, having been in every facet of the music industry since the Stax glory days, had the good fortune of working with some of the all-time greats in the music industry; Willie Mitchell, Eddie Floyd, Sir Mack Rice, Rufus Thomas, Bruce Springsteen, Steven Van Zant, The Bar-Kays, Joey Molland of Badfinger, an Apple Records artist, and many more. Having the production/songwriting skills and the artistic abilities, Carl and Jordan needed an outlet to bring their creative services to the people. "With Blueboy Records, We intend to bring fresh, new talent along with some of the great artists of the past." -Carl "Blue" Wise. It is our goal at Blueboy Records to fill the need for original music in the market. We will present to you music and artists with integrity, heart, and soul. Our motto is "Music For The Universe". We intend to give the little guy the break he/she would never get at a large record label. Look for Blueboy Records to bring back that warm, vintage feel we all love with exciting, cutting edge sounds. We Thank You for joining us in our journey and becoming part of The Dream.'

This is, I believe, the third time that I have interviewed Carl, and it is always a pleasure to





catch up with him. Carl "Blue" Wise, Producer/ Songwriter/Owner of Blueboy Records in Memphis, TN, the home of Rhythm, Rock and Soul, has been writing and producing music for years. He recently produced an album on the legendary Sun Recording artists "The Climates" and the new band "Highway 51" on Blueboy Records at blueboyrecords.com. These are a labour of love recorded at Royal Studios - this is the same studio that housed Hi Records, home of Al Green, Willie Mitchell, Bill Black, Charlie Rich, and Ann Peebles. Keith Richards and Rod Stewart also recorded their biggest solo records at Royal. John Mayer and Tom Jones have recently recorded there as well.

Carl "Blue" Wise and his son Jordan formed Blueboy Records to exploit all genres of great music including R&B, Soul, Rock and Roll, Americana, and Pop. Carl "Blue" Wise, having been in every facet of the music industry since the Stax glory days, had the good fortune of working with some of the all-time greats in the music industry; Willie Mitchell, Eddie Floyd, Sir Mack Rice, Rufus Thomas, Bruce Springsteen, Steven Van Zant, The Bar-Kays, and many more.

Record producer, performer, musician, manager, promoter, and more beside, Carl is a fascinating fellow and always has so much going on in his life that if I didn't speak to him regularly in order to catch up I would be in danger of losing the plot all together so, as I do quite regularly, I phoned him up to find out what he had been getting up to...



LOOK WHAT BART'S DONE!

Here at Steppin' Out, Contract of the steppin' Out, Contract of th

derson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the

Flutie Foundation, The National Autistic Societv (Gonzo Multimedia's Rob Avling), and Sahaja Yoga Meditation (Mike Malley). It's a way to give back, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of , but do so little to participate in. To purchase the single, just go to ITunes to purchase Ion Anderson & Matt Malley's Family Circle: https://itunes. apple.com/gb/album/family-circle-single/ id911786898. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff. and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila

Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



Legendary YES Singer/Songwriter Jon Anderson and Counting Crows Matt Malley To Release Charity Single "The Family Circle"

London, UK - GONZO Multimedia is proud to announce the release of a new charity single "The Family Circle" by legendary YES vocalist/songwriter Jon Anderson and former Counting Crows bassist Matt Malley. The money received from the single will go to the following charities: Flutie Foundation www.flutiefoundation.org (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

"'Family Circle' came together when Matt sent me the beautiful music earlier this year. I sang the song and lyric idea and sent it back to Matt, thanking him for the great energy. Eventually, Matt added some more sounds and the haunting guitar solo. We decided to have all sale proceeds go to our respective charities. It's a pleasure to release this around Thanksgiving time, reminding us of our connection with our families and how our children keep us together, bonding our love of life." - Jon Anderson

"Not only am I a fan of Jon's voice but I'm a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, 'So send some music!' - so I had a cup of my best Darjeeling tea, went into my studio and came up with the instrumental arrangement that you hear on 'Family Circle'. I sent the file up to Jon and it came back with his marvelous voice, lyrics...everything that brought the song to becoming fully realized." - Matt Malley

Jon Anderson is undoubtedly one of the most recognizable voices in progressive rock as the original lead vocalist and creative force behind YES. Anderson was the author and a major creative influence behind the ground-breaking album 'Fragile' as well as the series of epic, complex pieces such as "Awaken", "Gates of Delirium" and especially "Close to the Edge" which were central to the band's success. Additionally, Anderson co-authored the group's biggest hits, including "I've Seen All Good People", "Roundabout", and "Owner of a Lonely Heart". In addition, Jon Anderson had great success with a series of albums he did with Vangelis, and most recently released the critically-acclaimed solo album entitled "Survival and Other Stories" (GONZO Multimedia). In the fall of 2014 Jon Anderson teamed up with jazz violin legend Jean-Luc Ponty to form the AndersonPonty Band.

Matt Malley is an Oscar, Grammy and Golden Globe nominated songwriter who is best known for cofounding the multi-platinum selling rock band Counting Crows back in the early 90's. He appears as bassist on their biggest hit records and songs. In 2004 Matt retired from the band so he could work from his studio at home and be with his family. He is a student of the Indian Slide Guitar and a fan of Progressive Rock,

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

Listen to a sample of the track here: https://www.youtube.com/watch?v=hATdN-XMBSQ

To purchase Jon Anderson & Matt Malley's "Family Circle": https://itunes.apple.com/gb/album/family-circlesingle/id911786898

Read GONZO Weekly's 100th issue! http://www.flipsnack.com/9FE5CEE9E8C/gonzo-100.html

Jon Anderson's official website: www.JonAnderson.com Matt Malley's official website: www.malleyablemusic.com



Jon Anderson, Matt Malley and Gonzo Multimedia each chose a recipient for their share of the profits from this single.

- Matt Malley chose Sahaja Yoga Meditation, http://www.sahajayoga.org/
- Gonzo chose the National Autistic Society
 www.autism.org.uk
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism http://www.flutiefoundation.org/

Go to iTunes and buy the record. It is not only a great tune, but will do an immeasurable amount of good



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the areas of social interaction and communication skills. Autism prevalence figures are growing and today it affects 1 in 68 children and 1 in 42 boys. It is the fastest-growing serious developmental disability in the U.S and can cost a family \$60,000 a year on average.

OUR MISSION

The goal of the Doug Flutie, Jr. Foundation for Autism is to improve the quality of life for people and families affected by autism. We are dedicated to increasing the awareness of autism and the unique challenges of families who are faced with it everyday. Our commitment is to support these families by helping them find the resources they need and by funding advocacy programs as well as educational, therapeutic and recreational opportunities.

WE ARE IMPROVING LIVES

"When our son was diagnosed with autism, we didn't know where to turn for help. After realizing how expensive it was to provide special equipment and therapy for Dougie, Laurie and I decided to create a Foundation that would help make a positive impact on families who were also affected by autism. At that time, the prevalence rate was about 1 in 1,000. Now, it's around 1 in 88. This is an epidemic that has affected millions of families. Our goal is to help those living with it every day get the treatments and support they need." - Doug Flutie Sr.



AND PROVIDING SUPPORT

The Doug Flutie, Jr. Foundation for Autism serves a unique and important role in connecting people and families living with autism to the resources and supports they need throughout their challenging journey. In 2013, the Flutie Foundation awarded over \$700,000 to support the autism community, touching the lives of approximately 5,000 people. Through our general grants program, we granted \$451,000 to 36 outstanding non-profits across the US (and in Canada). In addition, the Flutie Foundation gifted \$52,800 to autism support groups and to families for special projects, \$72,000 in Connecticut family grants through a new program called Joey's Fund, and \$103,000 in technology grants to Northeast schools and programs through the growing Allison Keller iPad Program.

Flutie Foundation Programs:

- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

The Doug Flutie, Jr. Foundation for Autism, Inc. PO Box 767 • Framingham, MA • 01701 LEARN MORE | www.flutiefoundation.org



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@SirHenryShow Sir Henry at Rawlinson End For more info please visit www.sirhenrylives.com



One of the major digital success stories of recent years is of course the 'tube. Whilst most of its content is somewhat questionable, for the music lover it is a veritable treasure trove of goodies and has become a major 'source' in its own right. You Tube offers many previously unseen/unheard live recordings of favourite artists and bands. Over the coming issues I will suggest a few of my personal favourites, grouped into 'types' of music, as the modern world seems to so love categorising everything. Most of my choices will be 'professionally' produced clips rather then audience recordings. This is simply because most

of the latter tend to sound terrible, many modern mobile phones can take great quality footage but the SQ is either all the output of the bass bins or at the other end of the scale the treble horns.

Some might argue that a lot of what's up there robs the artists of revenue, I would suggest it can introduce you to acts you may want to go out and buy some of their recordings/ downloads instead. (It seems the ones who moan the loudest are the ones with the most money already!) So, plug in your USB DAC (see Gonzo 140), turn up the volume and enjoy!

The State of California has produced some of the greatest rock n roll music ever produced, many would also claim it to be the birthplace of psychedelic music. Since the mid 1960s, they have been seriously grooving in CA, and I strongly suspect the world is a much better place for it.

Frank Zappa – Black Napkins



a - Black Napkins Oct.28, 1976

John Brodie-Good

Hailing from southern California, Uncle Frank's musical brilliance is pleasingly well catered for online. The legend goes his rock music success enabled him to fund his far more musically ambitious projects, which would fall more under the free form jazz and modern classical camps. Whatever, he sure played a mean guitar on top of his many other skills and talents. In addition to the many solos within his songs and ditties some of his work is purely instrumental and on occasion solitary lessons in electric guitar virtuosity. Black Napkins from the 1976 album, Zoot Allures is one of the more famous ones. The LP version is actually a live recoding itself, but with an almost heavy rock backing. A number of similar versions can be found on You Tube. This version however is quite different, FZ is backed by a jazz orchestra. In a way, it leaves his playing nowhere to hide but

being FZ, no hiding required. Close your eyes and enjoy. For some Zappa guitar fun, check out his version of Stairway to Heaven and also his 'Santana' tribute.....

https://www.youtube.com/watch?v= q0nImsfMvE

It's a Beautiful Day – Bombay Calling

With perfect Summer of Love credentials, IABD formed in San Francisco in 1967 led by electric violinist extraordinaire, David Laflamme, their selftitled debut LP with it's iconic summer girl cover painting was their very best, containing their 'two' songs, White Bird and Hot Summer Day. Laflamme's slightly classical sounding voice gels well with his bow work and the band's laid back and somewhat spartan sound. The vocals of Patti Santos helped make their music a rounded whole however. The





record conjures up summer all the way round. This video is black and white, grainy and not the best in sound quality but does show the band in their time, playing an instrumental, which does allow Laflamme to let rip on the cosmic fiddle. There are few violinists in rock, and if you do like the sound, Nigel Kennedy's Kafka CD from 1996 is also well worth seeking out.

https://www.youtube.com/watch?v=mFP-rYQb3ts

Doobie Brothers – Long Train Running

One of the bands whose music symbolised being 'on the road' in the USA during the 70s to me. They produced a string of great records before heading in a more MOR/pop/soul direction in the 1980s.

Live they seemed to have a reputation for either being very good indeed, or slapdash and sloppy. They earned themselves bad press when they first brought Little Feat to the UK as their support act, who apparently consistently blew them off the stage, night after night. I remember an NME review the following year when one of their 'punky' writers at the time drew the 'short straw' for the Doobies at the Rainbow gig review. It turned out they were totally on fire that night (with a quad sound system) and he said he would have gladly paid for his ticket afterwards!

This version of this eternal classic seems recorded in the early 1980's and features a great vocal performance, followed by percussion/drums, guitar (including a rather nice flying V) and sax solos. Nice to see a real PA system too, a big pile on the speakers on the ground. This just boogies down the highway......

https://www.youtube.com/watch?v=KBI-FoDjP0A

Santana – Earth's Cry, Heaven's Smile

I've been a quiet Carlos fan since I first heard the shimmering sounds of the Caravanserai LP, his guitar playing seems to go within, many of his better solos seemingly coming from inside his spirit and soul. I've just given up reading his autobiography (he goes too much up his own aura for me towards the end) but got more than halfway through. Another artist with full Summer of Love cred, living and performing in the Bay area in '67 and beyond.

The film extract of their Woodstock Festival performance catapulted him to global fame. (Soul Sacrifice at Woodstock is also on You Tube if you have never seen it.) What I had not realised is that he was fully tripping during that performance, having dropped some 'organic mescaline' that some of the Grateful Dead had offered them. They were not due to go on for some time so he dropped it but got caught out by their slot being moved forward by four hours (ha,ha). He describes playing his guitar as wrestling an 'electric snake', I'm not at all surprised!

I saw him at Wembley during the late 70's. This particular extended guitar piece, also called Europa,

was the highlight of that night and is still one of his classics nowadays too. Another, for best results 'eyes closed' job.

https://www.youtube.com/watch? v=TCAeDIF2svc

Dennis Wilson - You and I

This is a Beach Boy but no surf boards in sight. This is also this week's cheat 'cos it ain't live either. I remember browsing the racks of the Record & Tape Exchange in Notting Hill Gate one Saturday morning way back when and coming across a rather striking album cover, Pacific Ocean Blue. I bought it, took it home and popped it on the turntable. 40 odd minutes of the most fresh, original and beautiful music poured forth from the speakers, I was totally hooked. As far as I know, his only solo work, the 'drummer'. It is another of those rare records that is perfect from start to finish; it ranges from the orchestral, with rich and swelling sounds to the most fragile, poignant love and environmental awareness songs you will ever hear. It was re-released a few years back as a double CD with some outtakes, but if you've got a good hi-fi system you may want to keep an eye for the original vinyl version, it's as good as it gets SQwise. The really good news is that the entire LP is up on the 'Tube for those you haven't heard it before. This is music that should enrich your life. I've looked for live versions but can't find any, I'm not even sure most of it was ever even played live. In the end, his beloved Pacific Ocean took him from us. My selection is one of the short 'soul-bearing' songs. My strong advice is find the whole album and play it from the start if you like this one. Don't forget to turn those speakers/headphones up too.

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



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 ion this august publication



So, what did you hear?

When you walked out of the last gig that you were at, ears ringing either with acute tinnitus or the mellifluous sound of sweet music, what did you actually hear? This is not a rhetorical question. It is one when has long interested me both as a musician and as a sound engineer. In many ways the two tasks have similar values and can throw up similar challenges.

To nail my colours to the mast here I would like to state that I hold the conviction that being a sound engineer is not a job – it is a commitment. You may be handed folding currency at the end of the task but that does not lessen the amount artistry the task demands nor does it make you a 'professional'. In the same way that I could never come around your house with a couple of cans of emulsion and a selection of brushes and make your living room look beautiful there are people who cannot be sound engineers. You need a certain aptitude for the job and, given my own pitiful attempts at DIY decoration, I am as much in awe of someone who can paint a straight line and not drip colour everywhere as I am at a perfectly presented soundscape.

It is not a finite thing. The first, and most basic, task of the man at the desk is to make sure you hear what is going on up on the stage. The second task is to make that sound as good, or as faithful to the band's sound, as he can. The two things can be mutually exclusive in some cases – some bands just want to sound ugly. I watched a local band with a cello and thought how bad the sound of the cello was and how I could make it much nicer. When I got the opportunity to mix them I found she put the cello through a fuzz box to make it sound like that.

Some of this is just listening and watching. Why is that guy on stage opening and shutting his mouth like that? Oh, he is singing backing vocals and you can't hear him – that kind of thing. There are also those 'Where the hell is that coming from?', moments, when a sound surfaces and



you have absolutely no idea who – or what – is making it.

Then there is feedback. Probably the bane of all sound engineers' lives. It can be a disturbing low end hum that persists despite your best efforts to locate and kill it. It can be that odd 'hollow' low mid ring around a voice when the sound is just tipping into feedback but not quite, or it can be the ear piercing shriek of a microphone pointed straight at a speaker. I am not going to go into the mechanics of feedback here except to say it can be devilishly difficult to deal with. Back in the 70s when I first started doing sound professionally there were spectrum analysers that cost a couple of thousand pounds and could be hooked up to a system to tell you what the frequency of the problem is. These days I have a, slightly cruder, but no less useful, version on my phone for free. Technology!

The real essence of it all, though, assuming you have overcome the issues above, is the artistry, and that is where the difference between a basic task and creation of something special lies. Have you, for instance, stood at a gig marvelling at the ringing quality of the lead singer's voice in that haunting ballad and how his or her voice just seems to tail off into the rafters at the end of each long note? That is partly the skill of the singer and partly the fingers of the sound man riding the reverb fader.

Some sound engineers seem to think it is enough to just turn on the reverb for the main vocal and leave it there. If you are lucky they turn it off when they finish singing and want to talk to the audience. If not you get this scenario: 'Woof, woof', 'What's up Lassie? Lead singer trapped down a mineshaft? I'll get help, call someone who knows how to mute a reverb!'

Stereo placement – the decision to use the pan control on the desk to make the drums sound like they go right across the stage when the drummer does a roll. That is down to the engineer, not the band. That guitar or keyboard solo that pans from side to side – that is usually the engineer too and the musician often does not know it is happening. When I did the sound for Steve Harley and Cockney Rebel back in the late 80s I used to cross-pan the synth and violin riffs at the start of a song called 'The Alibi' – moving them from side to side and keeping them of opposite sides of the P.A. I recently did a gig for a band called 'Son of Man' and one song, 'Romain', had three guitarists doing a cascading harmony line. I had one on the right, one on the left and one in the middle and it sounded great but I wonder if the audience noticed – or knew who did it.

Back in the sixties there was a folk singer turned hippy called Donovan. He went off to India with the Beatles and the Beach Boys and was a huge star for a while. Frank Zappa later said, in a song, 'You remember Donovan, guy in a brocade coat, used to sing about Atlantis'. I did several tours with him in the 90s and he was a very lovely person to tour with – just me and him. One voice, acoustic guitar going through a Roland JC 120 amp. Not much to do there you might think. In 1966 he released an album called 'Sunshine Superman' which contained a song called 'Sand and Foam' about a trip to Mexico.

In the middle of the song he started playing arpeggios on the guitar and making monkey sounds to illustrate the jungle feel. I had an echo machine in the rack beside me and start to add echoes, changing the delay time across the stereo. I did this for all of the tour. He never mentioned it and I did not bring it up either. One night, towards the end of the tour, we were sitting in the bar. 'Don,' I said, 'When you do Sand and Foam and I add all those echoes, is that OK? Do you like that? I have never asked'. He looked at me and said 'That is how I always heard it in my head and could never explain it to anyone. I didn't want to say anything in case it broke the spell'.

Next time you go to a gig Listen out for these things and you may hear a well placed instrument, a well timed echo or sweet reverb. Turn to the sound man and give him a wave of recognition – he is doing more than just a job.





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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.

31 BEAUTIFUL WORKS OF HUMAN ART

We may not know much about art, but we know what we like. We also know that art is considered the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Whatever that means.

But surely, it is not for the likes of us to decide what is and isn't art. If it is created by humankind, it is - by the above definition - art. Here, then, are 31 profound, moving, and beautiful works of human creativity that we have chosen especially for our discerning readers...

FOLLOW THE LINK AT THE BOTTOM OF THE PAGE



http://www.digitiser2000.com/main-page/31-beautiful-works-of-human-art



CORKY LAING PLAYS MOUNTAIN

HEAR THE IMMORTAL **MOUNTAIN** CLASSICS *MISSISSIPPI QUEEN*, *NANTUCKET SLEIGHRIDE*, *NEVER IN MY LIFE*, *DON'T LOOK AROUND* AND MANY OTHERS PERFORMED LIVE BY THE BAND'S DRUMMER WHO CO-WROTE MANY OF THE HITS. IN HONOUR OF THE MEMORY OF HIS LONG TIME COLLABORATOR, *JACK BRUCE*, THE SET WILL ALSO INCLUDE SONGS FROM **CREAM** AND **WEST**, **BRUCE AND LAING**. *CORKY* IS JOINED ON STAGE BY *JOE VENTI* (USA) ON BASS AND *PHIL BAKER* (UK) ON GUITAR.

CORKY LAING (CAN) is a drummer, songwriter, singer and a raconteur. He is best known as the drummer of the legendary bands **Mountain** (1969-) and **West**, **Bruce & Laing** (1973-75). **Mountain** toured and recorded on and off until 2010.



In the late 70s Corky released his solo album "Making it on the Streets" that is often cited as an overlooked pioneer of AOR. In the early eighties Corky recorded with an indie band called **The Mix** and at the end of 1990s he got together with Noel Redding (**Jimi Hendrix's Experience**) and Eric Schenkman (**Spin Doctors**) to form the band **Cork**.



In the 90s Corky worked for several years as the vice president, A&R, of Polygram Records, Canada. During that time he produced bands like **Men Without Hats** and **Voivod**. He also had his own radio show, Under the Rock, in Canada, has published an anecdotal road-stories book, Stick it! and has his one-man show, The Best Seat in the House, a humorous autobiographical production that combines storytelling and music.

During the past couple of years *Corky* has been busy with *Playing God: The Rock Opera* – a critically acclaimed collaboration with two Finnish philosophers. In 2014 he was awarded the *Bonzo Bash Legend Award* (following *Bill Ward, Carmine Appice* and *Peter Criss*). *Corky* performs frequently and is excited to return to the UK with his *Corky Laing plays Mountain* tour.



PHIL BAKER (UK) is a musician, songwriter and arranger who has been involved in the music business for many years, on and off stage. He has played in several noted bands, including Pulse Echoes of Floyd and the Uriah Heep Legends (with *Ken Hensley* and *Lee Kerslake*) and recently released his solo album, *Songs to the World*. www.philbaker.org.uk



JOE VENTI (USA) is a multi-instrumentalist bassist who has performed, written and produced music for years. Mentored by **Cream** producer *Felix Pappalardi* and bassist *Jack Bruce*, he has a long association with **Mountain**. In addition to his original projects, he played in the **Leslie West Band** in the 70s, and has worked with *Billy Squire*, *Frank Marino* and members of **KISS**. www.thejoeventiproject.com

> www.corkylaingworks.com (forthcoming this summer) http://playinggodrocks.com/corky_bio (meanwhile) www.facebook.com/corkylaing



The Country of the Mind

King Arthur

In 1996 I went looking for King Arthur.

Not the historical Arthur, you understand. No, a modern day Arthur: a biker, a druid and an eco-warrior, living here in the UK, who was making a name for himself at the time by going around calling himself King Arthur.

I wanted to write a book about him.

I spent the better part of the year on my quest to find him. I was driving from my home town in Kent, the county of the Saxons, westwards into the Celtic lands, to the two great Stone circles at Avebury and Stonehenge, and to Glastonbury in Somerset, following the A303, always with some specific instruction to meet him at such and such a place, at such and such a time, usually passed on to me by Steve Andrews, the friend who had originally told me about Arthur, and every time I got to wherever it was, he wouldn't be there. Something would have happened to hold him up. Or he just went somewhere else instead. We were like two satellites whirling about in the night sky on two separate orbits, skimming quite close to each other at times, but never quite meeting.

I got to go to a lot of druid ceremonies in this time. I stood around in circles in fields in the early morning while the mists were rising, listening to incantations and chants and mysterious-sounding prayers. I watched as people did things with flowers and goblets of



mead and bits of bread and knives and swords. I said, "hail!" to this and "hail!" to that. I watched as people divided the circle into quarters and summoned up the spirits of the four directions. I said "Hail," to the East, and "Whatcha" to the South, and "Hiya," to the West and "Howdy" to the North. I listened as people likened the four quarters to the four elements. The East was Air, the South was Fire, the West was Water, the North was Earth. I joined in as we did the "I-A-O" as a longdrawn-out chant, the vowel sounds blending into each other, and travelling around the circle with a life of their own. The chant would rise and fall around the circle, lift into the air a little, like a spacecraft about to take off, before falling into silence again. I didn't know what any of it was for really. It felt like I was in Church, only someone had forgot to put the heating on. Or the roof, come to that. It was often very cold.

You may wonder why I was doing this? Why was I going to all this trouble? Whenever I described my quest to anybody, the response was almost immediate. "He thinks he's King Arthur you say? So where are you meeting him then? In a lunatic asylum?"

I was doing it all on the say-so of my friend Steve, who was – is -- by his own admission, something of an eccentric.

Steve believes in all sorts of things that other people don't believe in. He believes in the presence of ETs amongst us. He believes that a vast, all encompassing alien conspiracy is

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So why not a person who thinks he's King Arthur too? Maybe King Arthur is just another one of these weird people that Steve has a taste for. But, then, maybe that doesn't matter either.



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OTHER BOOKS BY C.J.STONE



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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..

As Gonzo went to press last week, the BBC were about to broadcast an edition of their famous quiz show "Mastermind" which included one contestant - Alex Bryant - whose 'specialist subject' was Hawkwind.

Mastermind is the quiz famous for placing its contestant in a black chair for a grilling on general knowledge and also on their own chosen specialist subject - which, on that particular evening, were: silent cinema, the band Hawkwind, the Paris Ballets Russes group, and King Henry V. The winner by a considerable margin over the other three - was the contestant who's a silent cinema fan.

Many of the Hawkwind questions should be fairly easy for any long-term fans to answer, especially as our Gonzo readers hopefully aren't currently illuminated by interrogation spotlights while being stared at by millions of people. Here's the questions that John Humphreys asked:

- The rock band Hawkwind was formed in London in 1969. Which co-founder has remained with the band throughout its many changes of personnel?
- What was the name of the statuesque dancer who was over 6 feet tall and appeared onstage often naked with Hawkwind between 1971 and 1975?
- The graphic artist Colin Fulcher who designed the sleeves for several



Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk" - coming this October 31st!

Over 7D minutes of music, over forty-five crew members Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daevid Allen (Gong), Robert Berry (3), Andy Bole, Keith Christmas (Bowie), John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians...



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/ Multimedia spiritsburning.com

Hawkwind albums, including In Search of Space, was better known by what name?

- What is the title of the band's UK Top Ten hit single which reached number three in 1972?
- Which Hawkwind single released in March 1975 featured the B-side 'Motorhead' written by the band member Ian Kilminster, better known as Lemmy?
- Which guitarist first joined the band in 1969 to replace Mick Slattery he left the band the following year, only to rejoin in 1979.
- The stage & light show designed by Larry Smart & Jonathan Smeeton that was used on the 1976 tour to promote the album 'Astounding Sounds Amazing Music' was known by what name?
- Who was the long-term sax player, singer and composer who left & rejoined more than once, between the time Hawkwind formed, and 1984?

- Which poem did the writer and musician Robert Calvert recite when he first appeared onstage with Hawkwind at the Seven Sisters Club, Finsbury Park, in May 1971?
- Which legendary drummer spent around six months in the band in 1980 & 1981 & played on the album 'Levitation'?
- After Hawkwind temporarily split up in '78, what was the name of the splinter group that Brock & Calvert formed to record the album '25 Yrs On'?
- In 1977, when Brock & Calvert formed the side-project called Sonic Assassins, they recruited Martyn Griffin, Harvey Bainbridge and Paul Hayles from which Devon band?
- Which former Page Three girl sang a version of 'Master of the Universe' onstage with Hawkestra at Brixton Academy in 2000?

...answers next week, folks ...

HAWKWIND PASSPORT APPLICATION

Greetings space travellers! This is your Hawkwind Earth Visitors Passport application form.

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

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

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IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered *savoir faire* I am recommencing...

Are you sitting comfortably? Good. I shall begin.

As adults in the 21st Century we tend to equate the idea of nakedness with a sexual agenda, when it is, of course not necessarily anything of the sort. We are born naked, many of us sleep naked, we perform our ablutions naked, and many peoples who are described as "primitive" because they have not invented weapons of mass destruction, iPhones or electric toasters, spend their entire lives naked, or practically so.

And, of course there is the grand tradition of ritual nudity. The devotees of many strains of neopaganism carry out some or all of their rituals



http://www.xtul.c@.uk

HTTP://WWW.XTUL.CO.UK

Deep in the Forest, Something Stirs

skyclad, believing that nudity is the great leveller, and for them to perform in the skins given to us by the Gods, means that we are closer to them as we do so. It has been said that Gerald Gardner, the founder of modern neopaganism took the idea of ritual nudity from a sect of Jain monks whom he had encountered whilst a British Colonial Service officer in India. However, it has also been argued that Gardner just made stuff up according to his own proclivities, and that the ancient New Forest coven run by Old Dorothy Clutterbuck, into which he claimed to have been inducted in the 1940s, almost certainly did not exist, and that Mrs Clutterbuck was actually a pillar of the community and head of the local Conservative Women's Group.

I have written at length about this stuff elsewhere, and this is neither the time nor the place to discuss the rather murky origins of modern neopaganism, because it has very little to do with the narrative of what I am trying to tell you about. But I have what can be described as a grasshopper mind that bounces from one subject to another with very little rhyme or reason, and so I make no real apologies for disappearing off down intellectual and conceptual rabbit holes every little while.

In the 1930s a writer called Margaret Murray wrote a brace of books suggesting that there were remnants of an ancient witch cult scattered across Europe. Amazingly one of her intellectual followers was my late Mother, probably the least likely person to be interested in witchcraft of any shape, form, or hue, that one could ever think of. Murray, whose ideas were often poo-pooed by more mainstream academics, believed that this pan-European Cult, which worshipped the Graeco Roman Goddess Diana, hence Murray's appellation for it - Dianic was the original European religion and that echoes of this cult and its beliefs were found right across European culture.

Over twenty years later she published another book which expanded wildly on the theory, taking in an influence from Sir James Frazer's *The Golden Bough*, an anthropological book that made the claim that societies all over the world sacrificed their kings to the deities of nature. In her book, she claimed that this practice had continued into medieval England, and that, for instance, the death of William II was really a ritual sacrifice. She also claimed that a number of important figures who died violent deaths, such as Archbishop Thomas Becket, were killed as a replacement for the king. No academic took the book seriously, and it was ignored by many of her supporters. My Mother certainly believed in this theory, and when Diana, the namesake of this ancient Goddess, died on the last day of Summer two decades after the year in which two sevens clashed, she was not the only one to feel that Murray had somehow been vindicated.

It is certain that much of Murray's theorising found itself into Gerald Gardner's nascent neopaganism, and it is also certain that because of her writings many people believed that there had been ritual magics going on across Europe for centuries. Whether or not this tradition of magickal practise involved ritual nudity depends partially at least on whether or not you believe that Gerald Gardner was a a dirty old man with a taste for both alfresco nudity and flagellation.

HTTP://WWW.XTUL.CO.UK

So there are all sorts of reasons why people of all ages take their clothes off in company, and despite what the moral watchdogs of our increasingly neopuritan society would like to have us believe, quite a lot of them have very little to do with sex. But why were there naked girls covered in mud skulking around the environs of a fourth-rate Westcountry tourist attraction which masqueraded as a zoo, purely to make the proprietors feel less embarrassed about what they were doing? And did these naked girls covered in mud have anything to do with the untimely and rather grotesque deaths of said proprietors?

I finally came to England to live in 1971 after a babyhood spent in Nigeria and a childhood spent in Hong Kong. I still remember my first day in the country vividly.

After a long journey across Europe we took the ferry for England with a sigh of relief, and although my grounding in "Biggles" books had prepared me for a feeling of glorious patriotic fervour at the sight of the white cliffs of Dover it was a rough crossing. I had over-eaten at lunchtime and at the first sight of my glorious motherland I was copiously and messily sick in my mother's second best hat. As we disembarked at Dover a seagull shat messily in my brother's eye, and it was two smelly, disgruntled and cross children who were ushered onto the train that was to take us from Dover to London.

At the time, I was obsessed with the Second World War. The cessation of hostilities had been less than three decades before, and in the same way that so many of the children of my contemporaries seem obsessed by The Beatles - an ensemble who played their last notes as a group well before they were born, I and my contemporaries were obsessed by the War. It was, after all, the defining event of our lives, even though it had been over for fourteen years before I was born. Our parents had fought in, or at least lived through the war, there were still a surprisingly large number of derelict bomb sites, and as late as 1974 Japanese soldiers who refused to believe that the war was finally over, emerged from the jungles of The Philippines in unbowed triumph.

As our train trundled and ambled through the verdant Kent countryside I gazed rapturously out of the window. Gone was the smell of vomit, and I forgot that my little brother, still snivelling, stank of seagull shit. I could see Oast Houses, I could see hop fields. These were the fields over which The Battle of Britain (as immortalised for me by the eponymous 1969 movie) had been fought. I was finally in England, and I would soon see the land,

for which we had fought the Hun, not once, but twice in my Grandparents' lifetimes. As the dusk began to gather round, I picked up a newspaper that had been left on the seat of our carriage by a previous passenger.

I leafed through it idly, but my attention was transfixed by one particular story. The headline read "Little Miss Starkers," and told the story of how several motorists driving home late at night along one lonely stretch of road near Sevenoaks had been startled to see the figure of a young teenage girl completely naked - emerge from a pond by the side of the road and cross the road slowly in front of them paying no attention to the oncoming traffic. One report even described the girl's breasts as being draped in waterweed from the lake. All the witnesses (five in all, I believe, although you must remember that it is over thirty years since I read the story) described how she had disappeared into the undergrowth on the opposite side of the road.

The journalist who had written the story was quick to blame these sightings on drugged skinny-dipping hippies, but I was transfixed. Not only did I find the story almost unbelievably sexually arousing, it was also redolent of my spiritual mentor, Doctor Cornelius's quest for the "Old Narnians". Perhaps "Little Miss Starkers" was a dryad of some sort - a water spirit, a living embodiment of the healing stream. It was a stunning image for an eleven year old with an overactive imagination. When said eleven year old was also within twelve months of the onset of puberty, it gave him a fixation with alfresco sexual encounters that would take him nearly another decade to experience for himself, but that is another story. However, I can truly say that the five minutes that it took me to read that poorly written newspaper story changed my life and set me on the trail of wild men, and unearthly humanoids amongst England's green and pleasant land.

And over the next half century or so, like Doctor Cornelius, I spent a lifetime searching for the world of mythology that I was convinced lay just below the surface of England's simmering gentility, and like Doctor Cornelius, I occasionally got fleeting glimpses of this nether netherland, but never enough to do more than tantalise and disappoint.

But then, as some of you know, last year everything changed.



Rob Ayling writes:

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

ALL HER DREAMS SING CORNWALL

so she left her work (which was Blessing those departing in art and word and Light and she took her only little Jazz in a fast car deep down South A40 later, in thin string Magickal lands where the Gulf stream warms all artists and Piskie friends smile from hidden places She is a Mermaid seeking her space in between second homes and real estate agents All her soul is Cornwall.All her Being beams And she will find her space with fellow creatures and she will sit , and paint and dream
The Truth of Revolution, Brother

Paperback: 272 pages Publisher: Situation Press; 2nd Revised edition edition (17 Aug. 2015) ISBN-10: 0993019013 ISBN-13: 978-0993019012

AN EXPLORATION OF PUNK PHILOSOPHY

Lisa Sofianos, Robin Ryde & Charlie Waterbouse

S

Last week I got a life changing new book. Some years ago, Corinna bought me a copy of Bill Drummond's book 17, and I found it so enthralling and inspiring that I keep it on my bedside table, and dip into it randomly at regular intervals, always getting something out of it. I think that this book may just have found itself a stylistic companion.

This is what the publishers say:

10

"The Truth of Revolution, Brother is a unique exploration of the philosophy of punk, based on the ideas, beliefs and lives of the people that created the movement. The punk explosion of the late 70s and early 80s changed the face of music, art, and fashion. But it didn't stop there. Punks were onto something really important. They had a unique view on an alternative way of living. The Truth of Revolution, Brother is the result of a year spent with some of punk's most influential figures. From legendary British anarchos Crass to US stalwarts Fugazi and Dead Kennedys; first generation figures the Adverts to contemporary carrier of the flame Jeffrey Lewis, this groundbreaking book investigates the approaches and life choices made by the people associated with this most misunderstood genre. The result is truly lifeaffirming. From the fields of Essex to Iceland's corridors of power; the West Country to Washington DC, 30 interviews gently reveal a host of strategies for living that are more meaningful now than they were back in punk's heyday. Unique testament is mixed with thoughtful analysis and original art to create a true punk one-off. 30 original interviews, including Jello Biafra, Penny Rimbaud, Ian MacKaye, Gee Vaucher, Steve Albini, Vi Subversa, Little Annie, Mark Stewart, Tim Smith, Steve Ignorant, Jón Gnarr, Einar Örn Benediktsson and many more."

Like so many major projects, this was funded by a kick starter campaign which allowed the authors to spend far more time and effort on the project than, possibly, they would have done otherwise. I do, by the way, have the considerably cheaper paperback copy, although I think that I shall probably put the 32 quid hard back which includes a series of full colour plates of original art work on my Christmas list. CASE

OF A SCHEWING

DISCOVERY

It is surprising, or at least I think it is, that although punk was a relatively diverse movement, covering everything from art school aesthetes to drunken thuggery, how much of the philosophy contained within this remarkable tome resonates perfectly with the way I have chosen to live my life, the idea that freedom must come responsibility and that anarchism is not working towards a state where everybody can just do what they want, and that chaos and anarchy are two different things. While reading this book lines of lyrics from my own juvenilia came back to haunt me...

"Anarchy doesn't mean chaos, we need to show that we don't need, establishment peaks to rule our lives, we just need room to breathe."

Although I hope that I would express it a little bit more elegantly now, my own political views have changed little since I wrote that back in 1982.



North Devon Firefly Faery Fayre & Ball 2016 Saturday 23rd July Clovelly Parish Hall, Wrinkleberry Lane, Higher Clovelly, Devon EX39 5SU Faery Fayre 12 noon - 4pm Tel: 01237 441999 Faery Ball 5pm - Midnight Bar from 7pm STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

I was surprised at how many of the interviewees I had met over the years, and there was even one person whom I had been to school with. Perhaps less surprisingly, there were even more people on the list who had been in my record collection back before I sold it all to pay for my divorce nearly 20 years ago. This is a totally inspirational book on punk as a force for good.

There are, of course people who both then and now feel that punk was something else entirely; a public custard pie fight? An excuse for a ruck? And these people are the ones who object to this book now. As Jed Babey writes on 'louder then war':

"The book has come in for an unfair amount of criticism on 'social media' as there are a substantial proportion of the older punk generation who do not believe that punk and philosophy go together at all ... or at least can be best summed up in slogans. Slogans short enough to fit on a button badge: I'm A Mess. Contained in song-titles and lyrics: 'I Wanna Be Me', 'It was easy, it was cheap, go and do it!' 'One Golden Rule – No Rules At All', and so on. But then there was the magic word 'Anarchy'... which some people took very, very seriously indeed."

But punk was a broad church. That is what made it so exciting and interesting. These days, younger members of my extended family grate me because I don't know the difference between Speed Metal, Death Metal, Black Metal and a dozen other arbitrary musical delineators. Would they believe that the umbrella of 'punk' would include acts as diverse as Crass, Joy Division, Swell Maps, XTC, Vice Squad and the Sex Pistols? It is this very diversity which made it interesting at the time and which makes the music and philosophy relevant today.

It would be churlish to point out the flaws in the book, so I won't do it. I will leave that to those who are less interested in the community and sociopolitical aspects of the punk movement than I am. I am sure that men of my age throughout history have looked back at their lives in their early twenties and realised that what they did then shaped the rest of their years upon this planet. Take my late father for example. Those were the years that he spent in the Merchant Navy being torpedoed by German submarines. Take my ex-secretary; those were the years that she was dancing around a field off her tits on Ecstasy. And take my assistant Jessica; she hasn't got to that part of her life yet so she doesn't know what it has in store for her. Me? I spent it earnestly reading and re-reading the liner notes of Christ the Album and other pieces of agit prop that emanated from an old farm house in rural Essex, revelling in the new ideas that had been given to me and using them to formulate my own philosophy.

I love this book. And I truly cannot think of another book published this year that I can recommend more to the readers of this magazine. OF AN





In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife... Well someone went and did it. Someone went and put a link to 'The Battle of Epping Forest' (by Peter Gabriel-era Genesis for those not in the know) on their page, so the temptation was just too much for me to not click that button; I mean who can resist listening to the tale of Liquid Len of wine, women and Wandsworth fame or Harold Demure, who's still not quite sure?

And so beginneth an hour or so of pure nostalgia which endeth with the sadness of remembrance of a few years of pure musical delight and excellence that will never return, but will be forever reminisced upon. Ah tis bittersweet.

Robbie Williams pin badges boxed - £10.00



What is going on with the badge on the right? Has he got a bad case of measles, or is it hives even? Leptnics of Band, & CO., } Nor-B & CO., } with spentene City of A GALCUL-EMENTS AND Flefs and Flensr trient of Wesday f the abate man amine his stock, choics selections 8 CONVERSE-

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Rare 1960s ROLLING STONES 350 Piece English Jigsaw Puzzle WELCOME FROM THE FANS -£650.00

"Vintage Rare 1960's Rolling Stones Jigsaw Puzzle.

This puzzle was made in England by Bestime

Product (c)Copyright by arrangement with Rolling

Stones Ltd. A 350 piece die-cut card puzzle, titled "A

Welcome from the Fans". The puzzle is complete and

in good condition. It is in its original box which has

some minor damage where tape has been used to seal

and box bent during storage. The puzzle itself is in

excellent condition with no damage to any of the

Well just look at those fresh-faced young men. I can

just about recognise two of them. But aye lads, that

was a while back eh? When pensions and bus passes

were so far off the horizon they did not even register

on your radar. A rolling stone may gather no moss,

but they sure trundle their merry way unrelentingly in

the direction of the 'benefits' of old-age. And look at

or will commet at Fam-

pair. Apply

those smartly dressed, bright, sane and politelooking young ladies. Who are these people? Did they really exist?

Spice Girls Sound Stage 1998 Galoob Music Play Toy GREAT FOR A GIFT - \$44.99



team Croneller FEG "GREAT FOR A GIFT, USED Barbie Size TOY" This is what we really, really want. At least it's not a beauty parlour or some other such sexist item to go with one's Barbie dolls. Girl Power!

ELVIS BLUE HAWAII Doll NEW Factory Sealed 2000 X Toys - US \$21.21

"This is a brand new factory sealed toy. The wrapping on the bottom of the box is broken but still on enough that the bottom of the box will not come off. Zarlets,

The light up feature does not work. I would guess the batteries are dead."

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SHAMELESS SELF PROMOTION TIME

Just in case you are interested, here is yer beloved Editor at iTunes



Check it out now...

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"Michael Jackson Finger Puppet 1980s Bendy Rubber toy nice condition for age. THIS IS A RARE TO FIND PUPPET STILL IN GOOD SOFT PLAYABLE CONDITION ,SOME OVERALL WARE BUT STILL IN TACT, THE NOSE IS A BIT SQUASHED GONE HARD AT THE TIP."

OMG - is this seriously disturbing or what? I know it is Hallowe-en soon, but this could give someone a heart attack. ALL STORE ALL

ila. and Baltimore



holder for those innocents knocking at the door. When they put their hand in the gaping maw you could clamp it tightly shut, whilst humming Thriller.

Justin Bieber and his 'assets'

B. E. HUTURLINSUR

(Buccessor to WM. LEGGATE,) 180 MAIN ST.7

(Buccessior is Will, Lindows is an HARNERSS, BAB MANUFACTUR Bu end Dealer in HARNERSS, BAB M. DLES, BRIDI.SS, Conch, Ghalus and Barth GOL LARS. Also, Trunks, Fallaria ad Carpet Regs. Couch Gig and Toly WILLYS, &c. Er Realpring dans at short motios. Wescontes, Jan 16

Poor Justin Bieber eh? I read that he wants THOSE recent photographs of him in the altogether removed from circulation. Too late mate, what's done is done. And I, for one, won't look at a photo of you in the same way ever again. That is, of course, if I can't avoid doing so in the first place.

"I do my double-show quick!" said Mick the Prick, fresh out the nick." Oops, sorry; I've been singing that song ever since I pressed that button. It just so happened that that particular line came round again just as I was typing the little snippet above. Really...it did...no really.

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f this Bapes DEE, 167 Main 6 E. S. LEONARD. OFFICIE -HARNDEN & CO'E OS Pob 85, 1967.

PRATT, DOWNES & SCOTT, BAROZOFT.)

Yes folks, here is a great chance of buying an Elvis non-look-a-like doll, which is wearing extremely short shorts, and can be purchased along with a free banana which presumably will aid in propping the doll up on your side-board.

Michael Jackson Finger Puppet 1980s Bendy Rubber toy nice condition for age - £22.49



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https://www.etsy.com/shop/BohoTent



Beatles collection from 1963 John Lennon owned Hipflask (Hamburg years) birthday -£14.000

"This John Lennon owned Hip flask is part of a private collection which has been on exhibit at "The Beatles Story Liverpool" from 2010 to May 2015. I feel this is a very special and important part of John Lennon's and The Beatles history.

It is extremely rare to find such an interesting and exciting piece, from the Hamburg days. The Hamburg days were extremely hard for the boys, sleeping on floors, freezing cold, next to the lady's toilets, forced to play on stage for hours on end.

This only made the boys stronger in mind and better players. This present showed how much John was admired and loved by his very kind and thoughtful friend Stuart Sutcliffe.

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MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

This German double-cupped hips flask inscribed on the permanent leather covering "Fur Kaiser John Zu Seinem Geburtstag 9.Okt 1960 Von Stu' translating as For Emperor John on your birthday 9 Oct 1960 from Stu. This incredible find was John Lennon's 20th Birthday present from his close friend, artist and fellow Beatle Stuart Sutcliffe. Given to John during their early days in Hamburg.

On the reverse of the flask and stuck non permanently on the leather is another inscription reading "items belonging to John Lennon from the Hamburg days, given to his friend Geoff Mohammed who sold them to me in Manchester.

Approximately 6 inches in height."

Not really very much I can say about this really, so I shall just carry on singing:

"The butler's got jam on his Rolls; Roy doles out the lot.

with tea from a silver pot just like any picnic."

Very RARE Michael Jackson 5 Five Board Game 1972. Mint Condition. New in Box - US \$650.00

"You will not find this item anywhere, except maybe in the J5 museum. It is a new, in box with UNOPENED pieces Jackson 5ive Board game, licensed by Motown, from 1972. Contains all the





pieces, and the cards and game pieces have not ever been opened. Everything is like mint."

How young and innocent Michael Jackson looks. But I am now out of space so I cannot say anything else other than:



OFFICIE-HARNDEN & CO'E Office. 8 Cont Street Sectors J. H. ENIGHT'S HAT STORE, 187 Main & Terester. E. C. LEONARD. Feb 25, 1967.

PRATT, DOWNES & SCOTT, BAROZOFT.



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 highborn 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. *The Court Circular* tells interested readers about the comings and goings of members of The Royal Family.

However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

Well, although not exactly a classic week media Yes watchers can't exactly complain as this week has seen news interviews from



Alan White and Steve Howe, a classic slice of Chris Squire from 21 years ago, more on Jon Anderson and Jean Luc Ponty's rather groovy contribution and a most peculiar but very welcome surprise when new boy Jon Davison gets onstage with The Foo Fighters (apparently he has been a lifelong friend of the drummer) to sing a song by Rush, celebrating the great American novel.

RCULAR

There are so many cultural references in there that I really don't know where to begin.

- 2015 NAMM Show: Alan White (Yes) Interview
- Yes Guitarist Steve Howe Says Band's Cruise to the Edge Making It to Its Third Year Is "Quite an Achievement"
- YES: Chris Squire from Yestival 94
- Foo Fighters Perform Rush's "Tom Sawyer" with Yes Singer Jon Davison
- Foo Fighters Jam Rush's 'Tom Sawyer' With Yes Vocalist Jon Davison
- AndersonPonty Band, "I See You Messenger" (2015): Something Else! exclusive stream

I am probably getting a bit OCD about all of this, but I find the Yes soap opera of sound to be absolutely enthralling, and I for one can't wait to see what happens next!





$\pounds 12.00 - \pounds 35.00$

In conjunction with our annual Roger Dean exhibition here at Trading Boundaries, we are pleased to welcome SeYes. Voted by Classic Rock magazine as 'Britain's premier Yes tribute band', they will be performing the Yes 'Progeny' set from 1972 in it's entirety. Adorned throughout by Roger Dean's artwork, Progeny: Seven Shows from Seventy-Two is a 14-CD live album box set from Yes, released this year, featuring shows recorded on the band's 1972 Close To The Edge tour of the USA. This is a rare chance to enjoy the music of Yes while being surrounded by original artwork created by Roger Dean. Book tickets now!

GEOFF DOWNES FRIDAY 23RD OCTOBER

An evening with Geoff Downes (ASIA, YES, The Buggles) & Roger Dean. An EXCLUSIVE event in one of the UK's top venues for live music. Geoff and Roger will talk about their working lives together in the industry followed by a very rare solo performance by Keyboard virtuoso GEOFF DOWNES.

Tickets on sale now 01825 790200



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

mcdada@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...



"Mmmm! Interesting...."



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

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

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

Captain Beefheart: Ice Cream For Crow (Virgin, 1982)

What? Don brings up the dozen with an underappreciated masterwork.

S'cuse the indulgence but this matters because – in a round about way – this first bit is about you. In the process of compiling

this book Neil Nixon let it be known amongst friends, colleagues and Facebook contacts that he was in the market for any constructive suggestions for albums he might otherwise miss. A few wellmeaning types who knew him, but not necessarily much about his involvement with music over the years, all did the same thing. They'd point out they knew someone at university/school/vaguely at work etc. This unnamed friend – always male – had "like, the wildest album you've ever heard, honest, it was mad..."

"Any idea what it was called?" Neil would ask.

"Oh, it's on the tip of my tongue."

"Describe the cover, I'll probably know it."

"Well, it had this man, but it was weird, I can't really describe it...look, I'll get in touch with him..."

Which they duly did, Neil could – more or less – predict where this was going, but it would have been rude to be so abrupt, and we might have been wrong. Those that got back, arrived with the same story. "That album, it's called: Trout Mask..."

We're assuming the above all made sense. Because when we started assembling the elements of this book we made the assumption that Trout Mask... was a nonstarter simply because the likely buyers of the book would know and love it already. We made this assumption because on the evidence above, it is the one outsider classic that has been widely sampled and encountered by people who would otherwise ignore differently abled music in all its forms. If, by any chance, you find yourself in possession of this book but remain unfamiliar with Captain Beefheart's 1969 masterpiece Trout Mask Replica then ignore the remainder of this entry and investigate that album. Frankly, if any single release stands as a compelling argument for the importance and integrity of outsider music, in whatever form, then that recording is Trout Mask Replica.

Rant over!

So, anyway, Beefheart's career spanned



twelve studio albums, Ice Cream for Crow is the finale, and it's often overlooked when people discuss Beefheart's best work. Possessed of a darker, starker and altogether less psychedelic and jazzy vibe than the Captain's best known material, Ice Cream for Crow comprises 11 cuts put together specifically for the album and one: "Skeleton Makes Good," reworked from its original incarnation on the ill-fated (i.e. then mired in legal dispute) Bat Chain Puller. Beefheart's previously soaring and wide ranging voice is here presented more as a moaning blues growl shot-through with the wide-eyed rantings of a surreal preacher. The stripped back sound exposes his lyrics and sentiments in a vivid monochrome. All of which presents his bizarre flights of fancy as travelogues from a Beefheartian reality. Standout tracks include: "The Thousandth and Tenth Day of the Human Totem Pole" a gloriously insane bravado raconteur performance from Beefheart who tells a story of a human tower approaching three years duration. The whole flight of fancy proving all the more compelling because of the pulled punches, at times Beefheart understates himself, making it clear that basic hygiene, the inability to exercise beyond flexing and changing position and the sheer boredom have long-since rendered the spectacle repulsive, for participants and observers: "The chatter wasn't too good, obviously

the pole didn't like itself." As per usual with Beefheart, the totem pole story and most of the other offerings hereabouts simply are... There's little apology for bringing such outsider offerings into existence and little attempt to engage with more mainstream sensibilities. Indeed, it's the lack of any apology or any sense of dressing up the whole collection to impress any prevailing trend that makes Ice Cream for Crow both a very individual and very strong collection.

The title track produced a video banned by MTV on the grounds of its very weirdness and the lyrics of the same track give some indication of Beefheart's growing fascination with all things visual. "Ice Cream for Crow," as a phrase – quite literally – refers to contrasting monochrome colours, and the cover art combines a black and white picture of Beefheart with one of his own abstract

paintings. "Cardboard Cutout Sundown" and "Ink Mathematics" also have a strong visual sense: "Moon to a flea, Ink mathematics, I breathe black and white, Day and night, Grey gymnastics." The darkly scatological beat-poem "81' Poop Hatch" is a genuine hoot. Beefheart went on to devote the remainder of his working life to the visual arts. In this stark, honest and hugely characterful parting shot he left a work of complexity and imagination to rival anything – other than Trout Mask... - in his impressive canon.





Sylvatica

From Nyborg in Denmark, Sylvatica is a folk/ melodic death metal band. The band started as a folkish black metal project in the year 2009 by friends Pelle Buch and Rasmus Kaibe, who, while listening to Svartsot, in a drunken haze decided that they wanted to start a folk metal band. Realizing that none of them could play flute, and they needed a guitarist, they called Jardén Schlesinger the same night and he was added to the "line-up" after that, and the flute was scrapped. The bands lyrical themes include swamps, Nordic mythology, and fantasy.

Current members are:

Jardén Schlesinger - Guitars and Vocals Thomas Haxen - Bass Danni Lyse Jelsgaard - Drums Christian Christiansen - Live guitars



Metal Archives

HAC RECAMM

Facebook

Bandcamp



You Tube

Psychopatica

Slamsuppen

We truly are living in very strange times. This week an American God botherer claimed that the world was going to end, and various political pundits including some surprisingly heavyweight ones were suggesting that Russia's involvement in the Syrian conflict, and the rumoured advent of Chinese military action in the area, was heralding a new World War.

Well, at the time of going to press neither of those things had actually happened although the political situation in the Middle East remains precarious.

Once upon a time when I was younger, so much younger than today, the world appeared to make so much sense. Now, it doesn't. And I don't know whether that is because we truly are living in remarkably dodgy times, or whether they were actually always this dodgy, and either, as a young man I took these events in my stride or, as a young man with the arrogance of youth, I didn't actually notice.

That is what this magazine is for. Music has always been important to me and has provided a soundtrack to my life, my hopes, my fears, and aspirations for four and a half decades. Now, well into what I believe it is politically correct to refer to as my third age, I am trying to put together a magazine which ticks the boxes for me that other music and lifestyle magazines do not. There have been changes with this issue and there will be more changes in the future. I hope that you like the advent of Paul "Mr Biffo" Rose and Mac Malloney as regular contributors. We are planning to start streaming another philosophically Fortean radio show, this one presented by my old mate Richard Freeman, via Gonzo web radio in the next few issues. There



are other editions in the pipeline, and whilst not all of my plans will come to fruition, I am sure of that, I am certain that some of them will. And assuming that the world doesn't come to an end and that World War Three does not burst upon us like avenging furies of Ancient Greece then I am sure that this magazine will only get bigger and better.

Thanks for staying with us. I know that it is a bumpy ride at times but I hope that you agree with me that, to use a term beloved of my friend and colleague Graham Inglis, the game is truly very much worth the candle.

I hope you enjoyed this issue, and that we will see you again when we go to press next week.

Love and peace,



THE BEST LAID PLANS

OLD

BEEFHEART AT HIS BEST Live on stage





CRIC DREW FELDMAN*ROBERT WILLIAMS*RICHARD SNYDER*JEFF TAPIR/WHITE*JEFF MORIS TEPPER



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