

GONZO

Weekly #155

EXCLUSIVE:
Wot a bunch of
sweeties - The Pink
Fairies in London
and Bilston

As well as being away with the fairies, Jon muses on **Japanese cinema**, and a book about **The Beach Boys**, Doug eulogises **Dungen**, Dave does likewise on the **Frank Zappa Roxy Movie**, we drop hints about **Jon Anderson and Matt Malley**, Biffo visits Cliff Richard, Corinna discusses **Sex Pistols** tat, and we send **Neil Nixon** to a desert island...



THE FAIRY REALM



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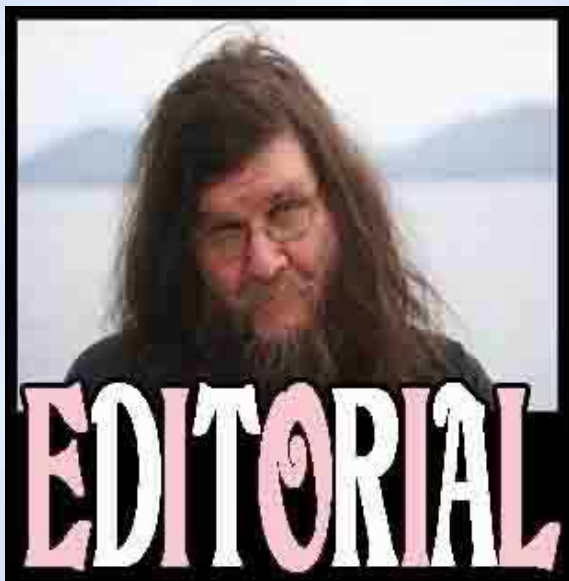
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this singular periodical. I know that I say it every week, but it never ceases to amaze me how such a tiny band of brothers and sisters, the vast majority of whom are unpaid, manages to put out a full length magazine of such quality every single week of the year. Before I continue with this week's musings I would



Photo Credit: Sandy DeMille

like to once again publicly thank my editorial team particularly Doug, John, Corinna and Jessica, although it really goes against the



the POWZO Annual 2015

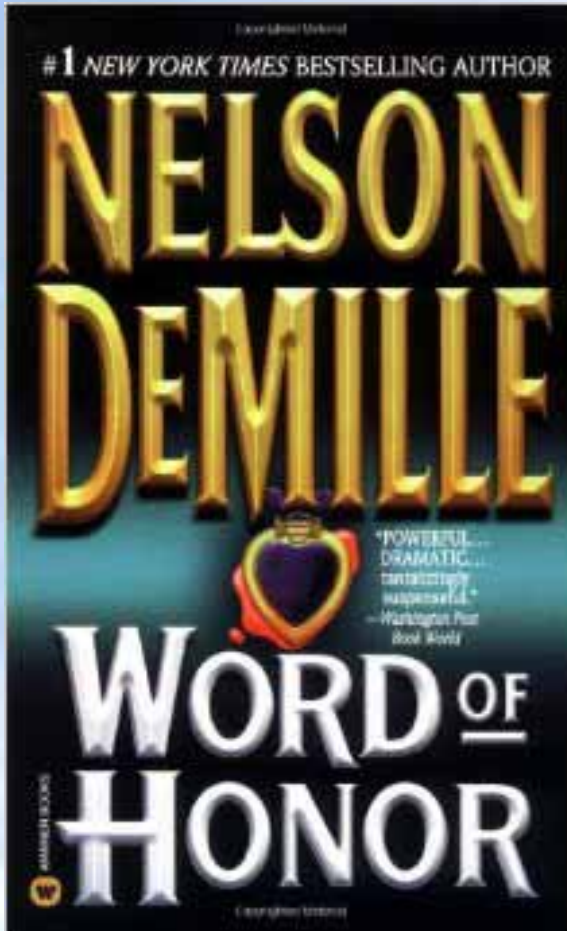
We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds

grain to single anyone out of such a hard working and productive team.

One of my favourite authors is an American thriller writer called Nelson DeMille who may not be familiar to many of the people



who read this magazine. Some of you will, no doubt, be shocked by this revelation. DeMille is a fairly gung ho Republican whose ethos would seem to be quite far removed from the anarchist ethos of what I write for this magazine, and indeed, how I live my life. But he does write cracking stories!

Probably my favourite of his books is one called *Word of Honour* which tells a very interesting and morally intriguing tale. The main protagonist is a wealthy businessman who, at some time during the late 1980s, is on his way to work. Sitting opposite him that morning on the train, is an acquaintance who is reading a book about the Vietnam War. The main protagonist asks his acquaintance, jocularly, whether the book gives him an “honourably mention”. His acquaintance looks at him grimly and passes him the book. The protagonist looks at the passage that his acquaintance points out. It turns out that this book was written solely to indict the protagonist for war crimes he and his men allegedly committed two decades earlier.

It is an insanely good book with some of the most gripping court room scenes that I have ever read. The most important aspects of the story are the moral and social ones. The protagonist is by now forced back into the army against his will, and facing criminal charges against the United States army code

اللجنة لهم إذا كانوا لا تأخذ نكتة



of justice for which he could face not only a court marshal, but a firing squad. The really gripping meat and potatoes of the tale is the effect that all of this has on his relationship with his hippy pacifist wife, his son and his social circle. It is totally gripping.

The relationship between the protagonist and his defence attorney is explored in detail, but there is one passage which always sticks in my mind.

The crux of the court case, and therefore of the book, are the rules of evidence as defined by international law. But the defence attorney explains that eye witness testimony is actually highly subjective, and he tells the protagonist about a famous Japanese play called *Rashamon*, which tells the story of an incident which led to the death of a Samurai told from the point of view of the man who killed him, several witnesses, and even the ghost of the murdered man. They all tell completely different versions of the events and each of them draws a completely different conclusion about the moral impact and interpretation of events. Ever since I first read the book the best part of 30 years ago, I have found this a fascinating concept, and I have often tried to give differing perspectives of events on things I have written, and so it is this week in this magazine. Although, I have to admit that some of it, at least, was not intentional.

The Pink Fairies are arguably the most important band from the counterculture of the late 1960s and the early 1970s, and last week they played two shows; one in London and the other in Wolverhampton. The London gig was particularly important because it was at the venue where dear Mick Farren died two and a bit years ago. I, as I will readily admit, have a memory like a sieve and commissioned two separate authors from the editorial scene to cover the London show. Both of them duly submitted their copy a few days ago, leaving me with an editorial red face, so it seemed the perfect time and place to invoke the *Rashamon* clause. However, there would be no point in

me writing this magazine and putting in the man hours I put in each week if I am not going to be honest about it. It would be easy to pretend that I did it on purpose but I didn't. But it has all worked out rather nicely: as well as John and Jeremy's accounts of the London show, we have a selection of photographs taken by Pink Fairies biographer Rich Deakin at the Wolverhampton show. Well done to everybody involved, and a slightly embarrassed apology to my two authors.

In other PF news, I haven't heard the new album yet, but everybody who has tells me that the forthcoming, and very long awaited new album, is an absolute corker. Already it looks as if it is going to be one of the cultural highlights of 2016.

For months I have been telling you that my own little side project with Martin Eve – Wyrd Records – was on the verge of releasing some physical product. Well, we are still on the verge, but this week we have moved far closer to the precipice. The covers for our first release, an EP by Mike Davis, have come back from the printers, and Jessica spent quite a bit of Tuesday afternoon inserting them into their cases. We have ordered and paid for the disks, and assuming that everything goes according to plan (which it never does) next weekend the magazine will include a picture of my long-suffering amanuensis brandishing a handful of the finished product.

I had a long chat with Gonzo supremo Rob Ayling this week and there are a lot of exciting things in the offing. However infuriating, I am not allowed to talk about them just yet. Now I have to leave my editorial soap-box because in a few minutes I have to interview the legendary Tommy James for next week's magazine. It never stops does it?

Love and peace

Jon



Nelson deMille, Pink Fairies, Noel Gallagher, One Direction, Glenn Frey, Keith Richards, Quadrophenia, Tom Jones, Barbara Dickson, The Velvet Underground, Lou Reed, John Cale, Tom Wilson, The Byrds, Roger McGuinn, Pete Seeger, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Mihai Alexandru, Constantin Ignat, Adrian Rugena, Vlad Telea, Laurentiu Varlan, Tommy Overstreet, Raul Rekow, Nucleus, The RAZ band, Mark Murdock, Brand X, Alexis Korner, 13th Floor Elevators, The Pink Fairies, Tim Rundall, Jeremy Smith, John Brodie Smith, Dungen, Frank Zappa, Dave McMann, Neil Nixon, Roy Weard, A.J. Smitrovich, My Dad's LPs, Mr Biffo, Hawkwind, Dave Brock, Dead Fred, Ian Abrahams, Xtul, The Beach Boys, Antoine-Joseph "Adolphe" Sax, Wham!, Sex Pistols, Madonna, Pink Floyd, Nick Cave, Morrissey, Prince, The Beatles, Kiss, Yes, Billy Sherwood, Tony Kaye, Chris Squire, Jon Anderson, AndersonPonty, Rick Wakeman, Geoff Downes, Chris Braide, Steven Jesse Bernstein, Rapalje

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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,

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Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM



NOEL AS SHY AND RETIRING AS ALWAYS: Noel Gallagher has taken another swipe at Harry Styles, slamming the star for having "nothing to say for himself". The former Oasis rocker isn't afraid to voice his opinions and in 2013 he slammed Harry's band One Direction for making "f**king dreadful" music. Now he's laid into the curly-haired lothario once more, claiming the 21-year-old doesn't deserve his stardom.

"I'll tell you what's wrong. Fame's wasted on these c**ts today," Noel grumbled to Britain's Esquire magazine. "Harry Styles has got nothing to say for himself - nothing. 'You alright, mate?' 'Uhhh.' That's it. The gig will never die because you can't download it. You can't download spirit." Noel also took aim at the group's former member Zayn Malik, previously commenting on his departure from the

boy band in March (15) and calling him a "f**king idiot". The tattooed singer left the band to focus on being a "normal 22-year-old", but has already been in the studio working on solo music. **Read on...**

THE EAGLE IS GROUNDED: Glenn Frey is facing major surgery for a recurring medical problem, forcing the Eagles to put off accepting the Kennedy Center Honors until 2016. That award wasn't due to be presented until December 6 but Frey must undergo major surgery which will be followed by a lengthy recovery period, making it impossible for him to make the ceremony. The Kennedy Center made the announcement which included a statement from the band saying that Frey "has had a recurrence of previous intestinal issues, which will require major surgery and a lengthy recovery period."

Frey has had recurring issues since the 1980's which he blames on the band's hard partying earlier in their career. He had a large section of his intestine removed in 1990 and caused the band to postpone their Hell Freezes Over reunion tour after a bout with diverticulitis. The band thanked the Kennedy center, saying they would be there next year when "all four Eagles, Glenn Frey, Don Henley, Joe Walsh and Timothy B. Schmidt, can attend." **Read on...**

TOOLED UP KEEF: Rock wildman Keith Richards was so terrified of being robbed during drug deals that he went to the meetings armed with a gun. The Rolling Stones star was famously hooked on heroin and cocaine through some of the 1970s and 80s, and at the height of his drug use he was living with his wife Patti in New York.

Although he had several reliable and trusted sources to keep him supplied, occasionally a drug 'drought' would hit Manhattan and Richards would have to visit street dealers near his home on the Lower East Side - and he always took a gun with him for protection. He tells *The Sunday Times Magazine*, "On the odd occasion there was a drought... We'd have to go down the East Side and carry a shooter. Just in case." Richards eventually left Manhattan for

THE ^{gonzo} NEWSROOM



a sprawling property in rural Connecticut, and he admits it was the births of his daughters Alexandra and Theodora that prompted him to finally quit his seedy life in New York in the mid-1980s.

Read on...

CAN U SEE THE REAL ME? British movie classic *Quadrophenia* is to become a fully immersive cinematic and theatrical experience, plunging fans into the sights and sounds of 1964 and capturing the spirit of the era. Many of the film's key stars will be taking part in the event, to be staged at London's Eventim Apollo in Hammersmith on 11 February 2016, including Phil Daniels who took the central role as disaffected Mod teenager Jimmy Cooper. Joining Daniels will be other major names from the cast including Toyah Wilcox, Trevor Laird, Garry Cooper and Daniel Peacock, who together will share their memories in

a Q&A to add an extra dimension.

In addition to a screening of the 1979 film, based on The Who's double-album rock-opera released six years earlier, and the Q&A session, there will be staged re-enactments throughout the night of scenes from the film to conjure up the feel of the mid-60s era in which it is set.

The all-important sounds of the day will be performed live by leading Who tribute act Who's Who, and there will be an exclusive after party with appearances from all the Q&A special guests, plus memorabilia including original Vespas and their real life Mod owners. As any self-respecting Mod knows, it is important to look your best at all times and there will be awards with great prizes for the guests in the "best threads". **Read on...**

IS JONES AN UNCLE TOM? Tom Jones is planning to take a DNA test to determine whether he is black. The singer has always wondered about his ancestors' ethnicity due to his olive complexion and coarse, curly hair. He now hopes to get to the bottom of things by taking a test that will reveal more about his heritage.

"A lot of people still think I'm black," he said in an interview with *The Times* magazine. "When I first came to America, people who had heard me sing on the radio would be surprised that I was white when they saw me. Because of my hair, a lot of black people still tell me that I'm just passing as white." According to the 75-year-old Sex Bomb singer, his mother Freda developed "big dark patches" on her skin when she gave birth to him. It caused medical professionals to ask the same kinds of questions Tom now is.

"My mother came out in big dark patches all over her body," he revealed. "They asked if she had any black blood and she said she didn't know." According to *MailOnline*, the tests can cost as much as £300 and focus on "ancestral lineages" that help make up a person's DNA. **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

"Capitalism is the extraordinary
belief that the nastiest of men for the
nastiest of motives will somehow
work for the benefit of all."

John Maynard Keynes

"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...



A lot of nonsense is talked about Guy Fawkes. Although people claim that he was the only man to have entered parliament with honest intentions, Fawkes was actually part of a plot by a small group of provincial Catholics to assassinate King James, and replace him with his daughter Princess Elizabeth, later Queen of Bohemia (now the Czech Republic). He was undoubtedly a brave man, but the revolutionary Catholic Zealot is a long way from the anarchist hero he is proclaimed to be, especially in the wake of Alan Moore's *V for Vendetta*.

On 5 November 1605 Londoners were encouraged to celebrate the King's escape

from assassination by lighting bonfires, "always provided that 'this testimony of joy be carefull done without any danger or disorder'". An Act of Parliament designated each 5 November as a day of thanksgiving for "the joyful day of deliverance", and remained in force until 1859. Although he was only one of 13 conspirators, Fawkes is today the individual most associated with the failed Plot.

In Britain, 5 November has variously been called Guy Fawkes Night, Guy Fawkes Day, Plot Night and Bonfire Night; the latter can be traced directly back to the original celebration of 5 November 1605. Bonfires were accompanied by fireworks from the 1650s onwards, and it became the custom to burn an effigy (usually the pope) after 1673, when the heir presumptive, James, Duke of York, made his conversion to Catholicism public. Effigies of other notable figures who have become targets for the public's ire, such as Margaret Thatcher, have also found their way onto the bonfires. But this year the little Sussex town of Lewes have surpassed themselves.



Democracy watch

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

-Chris Packham

 stop.the.cull



I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

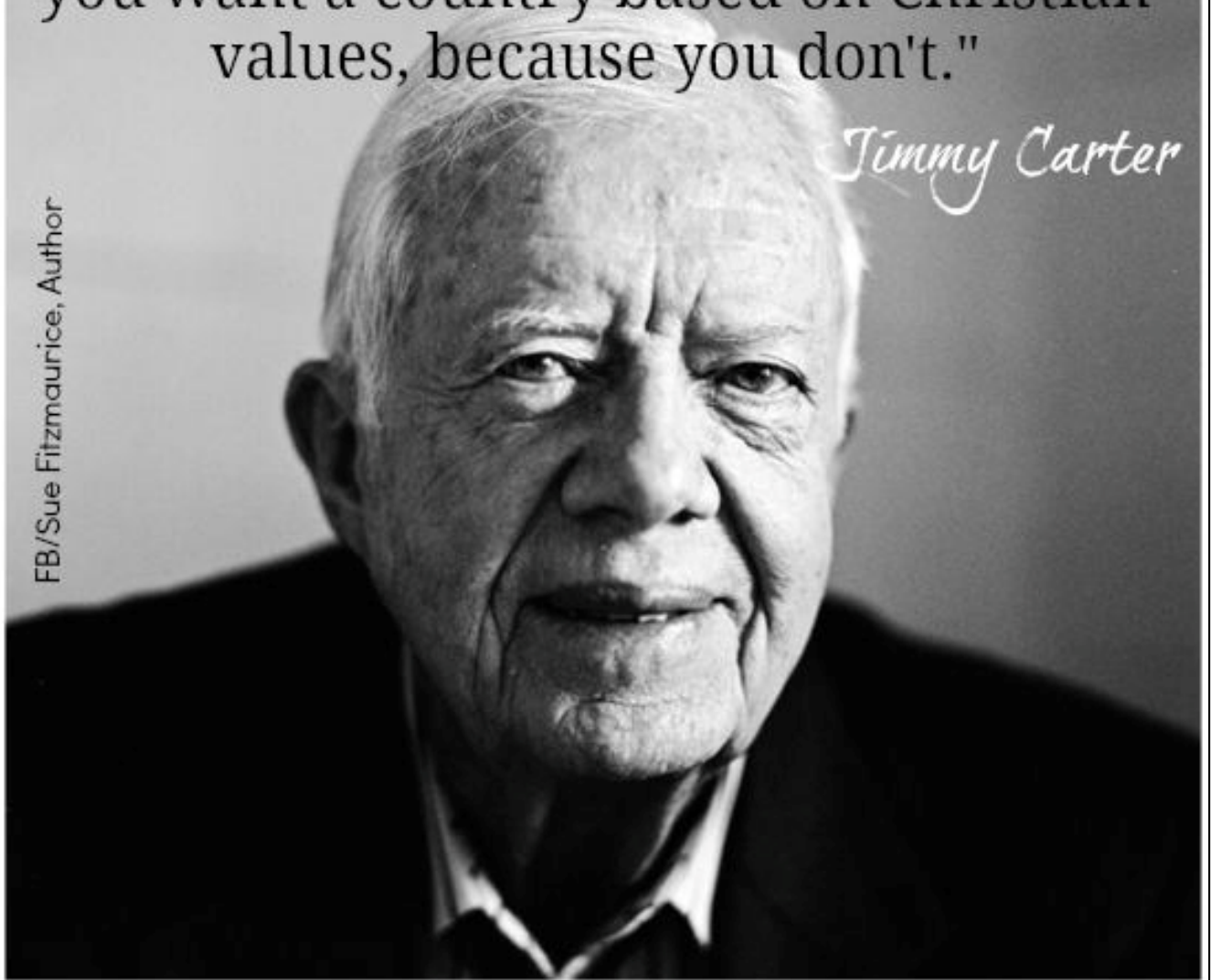
Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



STRANGE DAYS

YOU CAN RIDE HER IF YOU LIKE

<http://www.mirror.co.uk/news/weird-news/woman-who-thinks-shes-bicycle-6695912>

A woman has caused a huge traffic jam after attaching herself to a bike rack on the front of a bus and claiming to be a bicycle. A bizarre video has emerged showing the surreal confrontation between bus driver and woman, who is dressed entirely in pink and sitting on the rack - without a bike. If that wasn't strange enough, the woman insists the reason she is there is because she is, in fact, a bicycle.

The bus driver, who has stopped the vehicle and got out to speak to her, pleads with her to get off. Other motorists join the calls, while some beep horns. But she appears unfazed by the attention, and repeatedly claims: "I'm a bike."

CHIMERA TIME?

<http://tinyurl.com/nzpf4oc>

An intense debate has flared over whether the federal government should fund research that creates partly human creatures using human stem cells.

The National Institutes of Health declared a moratorium in late September on funding this kind of research. NIH officials said they needed to assess the science and to evaluate the ethical and moral questions it raises. As part of that assessment, the NIH is holding a daylong workshop Friday.

D'OH A DEER

<http://www.fox9.com/news/44011465-story>

RIVER FALLS, Wisconsin - A deer jumped through a glass window and spent some time hanging out at Juniors Bar and Restaurant on Main Street in River Falls, Wis. on Tuesday morning. "This morning when one of our employees was cleaning the restaurant a deer jumped through a plate glass window and spent 30 min walking around the restaurant," owner Dustin Hanson said.



Hanson said the deer was roaming around the whole place and even entered the bathroom at one point. The deer also ripped down a neon light which he said tore some of the ceiling down.

STRANGER ON THE SHORE

<http://tinyurl.com/pmp4ml2>

Kingston churches have been warned about a man claiming that he and his pregnant girlfriend are escaping the Church of Scientology because it wants them to abort their "spawn of Satan" baby. The man, who is suspected to have mental health issues, has gone into several churches and the YMCA in Surbiton this week saying the couple were hiding in Kingston because Scientologists want them to abort their baby.

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

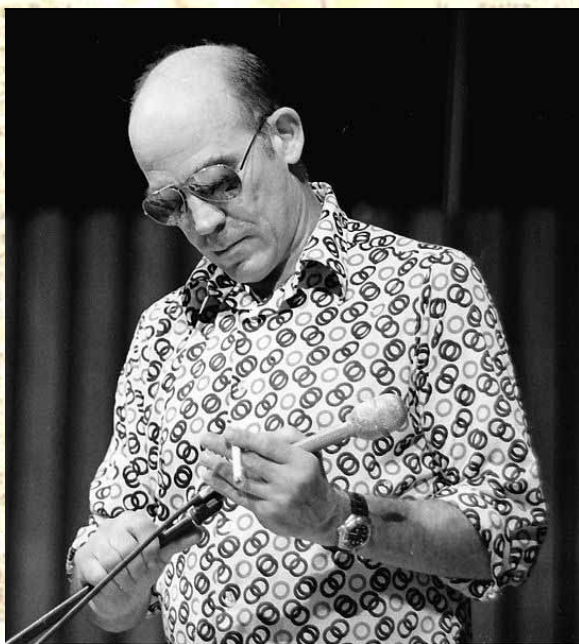
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





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

"Fear is a healthy instinct, not a sign of weakness. It is a natural self-defense mechanism that is common to felines, wolves, hyenas, and most humans. Even fruit bats know fear, and I salute them for it. If you think the world is weird now, imagine how weird it would be if wild beasts had no fear."

Hunter S. Thompson

Barbara Dickson
with
Nick Holland
and special
guest
Anthony Toner

DAVID HULL
production

Saturday 7th November 2015
Mullingar Arts Centre, Mullingar
Show: 8:00pm Box Office: 044 9347 777
www.mullingarartscentre.com

Sunday 8th November 2015
Riverside Park Hotel, Enniscorthy
Show: 8:00pm
Tickets: Hotel Reception Tel: 053 9237 800
www.riversideparkhotel.com

Tuesday 10th November 2015
Lyric Theatre, Belfast
Show: 7:45pm Box Office: 028 9038 1081
www.lyrictheatre.co.uk

Wednesday 11th November 2015
Pavilion Theatre, Dun Laoghaire
Show: 8:00pm Box Office: 01 231 2929
www.paviliontheatre.ie

Thursday 12th November 2015
Theatre at The Mill, Newtownabbey
Time: 7:45 Box Office: 028 9034 0202
www.theatreatthemill.com

Friday 13th November 2015
The Venue Theatre, Ratoath
Show: 8:00pm Box Office Tel: 01 6895 600
www.ratoathcc.ie

Friday 27th November 2015
Strule Arts Centre, Drogheda
Show: 8:00pm Box Office: 028 8224 7831
www.struleartscentre.co.uk

Saturday 28th November 2015
Riverside Theatre, Coleraine
Show: 8:00pm Box Office: 028 7012 3123
www.riversidetheatre.org.uk

Sunday 29th November 2015
Dunmurry Arts Centre, Partisanais
Show: 8:00pm Box Office: 057 8663 355
www.dunmurry.ie

BARBARA IN THE EMERALD ISLE

Barbara Dickson writes: "Wonderful trip over to Ireland for radio and TV promo for the forthcoming tour - back over in a week's time for the first of our shows!"

Ireland is really in for a treat if the show we saw a few weeks ago in Torrington is anything to go by. I am very much looking forward to seeing Barbara on stage again very soon.

In the meantime there is the new box set to look forward to...

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

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

the week that's past

The Gospel According to *BART*



This week my favourite roving reporter send us a story about a very special A&R Man...

"The Velvet Underground rarely played offices, but Lou Reed and John Cale made at least one exception about 50 years ago. Hauling Reed's guitar, Cale's electric viola, and an amp into Columbia Records' midtown headquarters, the two set up in an executive's office and blasted out two of the band's new, unrecorded songs, "Heroin" and "The Black Angel's Death Song." Any other label executive at the time might have cowered beneath his desk or run screaming, but not this one. "We plugged in and let him have it," Cale recalls, "and he said, 'Wow, love that viola — that's real excitement coming out of that.' I thought, 'Wow.' He was a rarity."

The article continues:

Among fellow producers and liner-note-scanning record geeks, Tom Wilson, who died in 1978, is a revered figure. But for whatever reason, he remains one of rock's unjustly overlooked producers — despite not only his accomplishments but the startling fact that he was an African-American in charge of major rock records during a pivotal era in the music's history. "It was unfathomable for an African-American guy at that time to sign acts like the Mothers and the Velvets and be Dylan's producer," says former Warner Brothers executive Jeff Gold. "No one had done anything like that. And Tom did it again and again."

<http://www.rollingstone.com/music/news/remembering-bob-dylan-velvet-undergrounds-pioneering-producer->

The Byrds' Roger McGuinn on His Special Bond With Pete Seeger



The Byrds were instrumental in bridging the gap between the rock and folk worlds in the mid-1960s, bringing covers of Bob Dylan's "Mr. Tambourine Man" and Pete Seeger's "Turn! Turn! Turn!" to different audiences with the band's signature 12-string guitar twist.

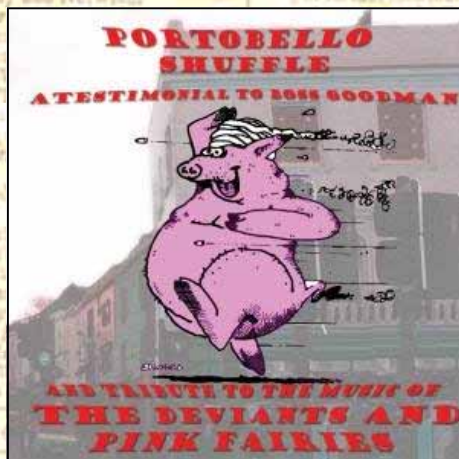
Mr. Seeger, meanwhile, remained a titan his whole career, from his time in the pop-folk quartet the Weavers through his antiwar efforts and his tireless campaign to clean up the Hudson River. He performed at Barack Obama's inauguration ceremony. He died last year, at the age of 94. In 1994, Mr. Seeger and Roger McGuinn, the Byrds' frontman, solidified their musical bond in a concert at the Bottom Line in New York. It was the only show they played together. The two collaborated on hits including "If I Had a Hammer" and "Bells of Rhymney" at the performance, which will now be released as part of the Bottom Line archive series. The two-disc recording, "Pete Seeger & Roger McGuinn: Live at the Bottom Line," will be available on Oct. 30.

Mr. McGuinn recently discussed Mr. Seeger's influence and the night they shared the stage. These are edited excerpts from that conversation.

<http://gonzo-multimedia.blogspot.com/2015/11/the-byrds-roger-mcguinn-on-his-special.html>

GOZZO CURRENTLY IN STOCK
AT GONZO (UK)

GOZZO CURRENTLY IN STOCK
AT GONZO (USA)

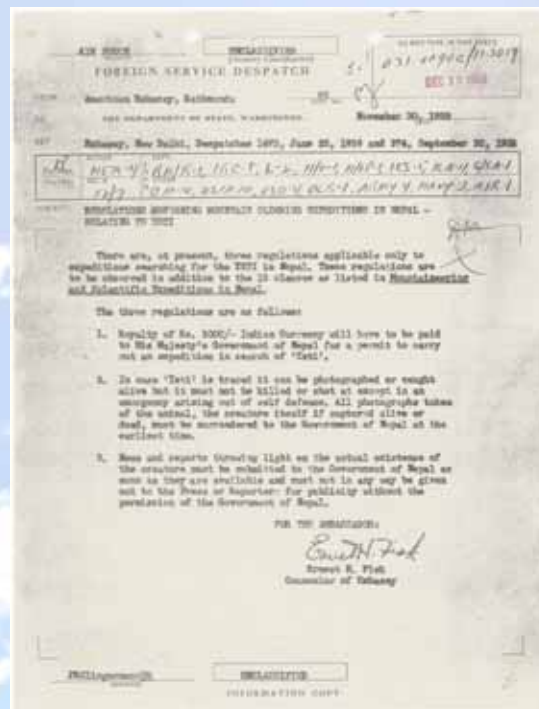


Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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

(FILLING IN FOR ANDREW LOOG OLDHAM)

Peculiar News of the Week



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

The official policy from the State Department telling travellers what to do in the event that they encounter a Yeti while exploring Nepal.

<http://tinyurl.com/ptakwnu>





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). The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love..



Strange Fruit 140 - Krautrock

Krautrock (with a Twist!). Well you couldn't listen to two hours of seventies improvisation, could you?

Featured Album: Amon Düül II: Düülirium

Tracks

- 1 Amon Düül II: Archangels Thunderbird
- 2 The Passions: I'm in Love with a German Film Star
- 3 Faust: The Sad Skinhead
- 4 Can: Paperhouse
- 5 The Ramones: My Brain is Hanging Upside Down (Bonzo goes to Bitburg)
- 6 Amon Düül II: On the Highway (Mambo Liberta)
- 7 Nektar: Crying in the Dark
- 8 Nektar: King of Twilight
- 9 Adam and the Ants: Deutscher Girls
- 10 Brainticket: Cosmic Wind
- 11 Nico: These Days
- 12 Kraftwerk: Autobahn
- 13 The Royal Guardsmen: Snoopy vs. the Red Baron
- 14 Guru Guru: Dance of the Flames
- 15 Robert Calvert: Widow Maker
- 16 Neu: Neuschnee
- 17 Horst Wende: Unter der roten Laterne von St. Pauli
- 18 Amon Düül II: Standing in the Shadow
- 19 Kraan: Saras Ritt Durch Schwarzwald
- 20 Otto Reutter: Berlin Ist Ja So Groß
- 21 Popol Vuh: Through Pain to Heaven
- 22 Birth Control: Pandemonium
- 23 Kosmischer Läufer: Flucht aus dem Tal der Ahnungslosen
- 24 Mark Lambert: Tomorrow Belongs to Me

**Listen
Here**



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

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



ARTISTS:

Dave Kerzner

<http://www.facebook.com/davesquidskerzner?fref=nf>

Hello Moth

<http://www.facebook.com/hellomoth?fref=nf>

Hox Vox

<http://www.facebook.com/HoxVox?fref=nf>

Mysteries Of The Revolution

<http://www.facebook.com/Mysteries-Of-The-Revolution-13339313306/>

The Samurai of Prog

<http://www.facebook.com/thesamuraiofprog>

Steam Theory

<http://www.facebook.com/Steam-Theory-229398167072825/>

THEO

<http://www.facebook.com/THEO-656605707769844/>

The Psychedelic Ensemble

<http://www.facebook.com/The-Psychedelic-Ensemble-268422653205782/>

United Progressive Fraternity

<http://www.facebook.com/UPFrat>

Backdrop art by: Csilla Savos — with

Tpe PsychedelicEnsemble, Dave

Kerzner, Steam Theory, Mark Truey

Trueack, Simon Tj, Jim Alfredson,

Gianluca Missero, Peter Davis and Steve

Unruh.

**Listen
Here**

Friday Night Progressive



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

He's a member of SKY CLUB, Gonzo



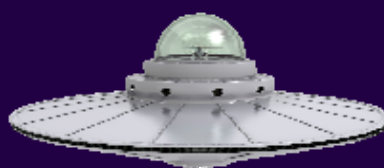
recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Underground Bases

Mack & Pistol Pete talk to author Mary A. Joyce about reports that the U.S. military has secretly built a network of gigantic underground bases across the United States,



purpose

**Listen
Here**

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



Colectiv nightclub fire

At their Mantras of War release party on 30 October 2015 at Colectiv nightclub in Bucharest, the band's pyrotechnics display set a deadly fire, greatly accelerated by polyurethane foam used in the club to dampen sound waves. 32 people died, while many more were hospitalised. Vocalist Andrei Găluț, bassist Alex Pascu, and drummer Bogdan Lavinius were hospitalised with injuries, and guitarists Vlad Țelea and Mihai Alexandru were killed.

Notable Romanian musicians who died from injuries during the Colectiv nightclub fire:

- Mihai Alexandru, guitarist (Goodbye to Gravity).
- Constantin Ignat, 40, drummer.
- Adrian Rugină, 38, drummer.
- Vlad Țelea, 37, guitarist (Goodbye to Gravity).
- Laurențiu Vârlan, 30, guitarist.

THOSE WE HAVE LOST

The embattled Romanian prime minister has announced the resignation of his government following large protests over the fire that killed more than 30 people.

"I'm handing in my mandate. I'm resigning – and implicitly my government too," Victor Ponta said, adding that he would stay on until a new government was in place. "I am obliged to take note of the legitimate grievances which exist in society. I hope handing in my and my government's mandate will satisfy the demands of protesters."

Tommy Overstreet (1937–2015)

Overstreet was an American country singer. Often known simply as "T.O." by fans and radio disc jockeys, Overstreet has five top five hit singles in the Billboard country charts and 11 top 10 singles.

His popularity peaked in the 1970s. He lived in Hillsboro, Oregon. Born in Oklahoma City, Oklahoma, Overstreet grew up in both Houston and Abilene, Texas. He decided on a singing career when he was very young, influenced largely by his cousin, "Uncle" Gene Austin. Austin was a singing star of the 1920s and 1930s.

Overstreet's musical career started when he was 17, singing on country and western star Slim Willet's television show in Abilene. In the late 1950s, Overstreet started a group called "The Shadows." He first recorded at Norman Petty's studio in Clovis, New Mexico, along with Jimmy Gilmer and the Fireballs. In 1960, Overstreet recorded in New York City at Roulette Records, with Doc Severinsen on trumpet, Sam "The Man" Taylor on saxophone and the Ray Charles Singers singing backup.

Overstreet died at his home in Oregon on November 2, 2015.



THOSE WE HAVE LOST



Raul Rekow (1954 - 2015)

Rekow was an American rock musician. From 1976-2013 he played congas, bongos and other percussion in Santana. Raul Rekow began with trumpet and French horn, but would rather drums play. But then he saw 1967 Santana Blues Band in the Cow Palace (San Francisco). This show and the Santana sound inspired him to move to congas. Henceforth, it was his dream to land at Santana.

At the age of 15 years he coverte with a band called Soul Sacrifice Santana songs. Then he played in Malo, the band of Carlos' brother Jorge Santana, and from 1972 to 1976 at Sapo, another band of Chicano scene.

In 1976 he was for the recording of the album Festival as a substitute for the ailing Armando Peraza invited to Santana. Apart from a two-year hiatus (1988-89) he stayed until Summer 2013 an integral part of the band. Armando Peraza, long before Santana one of the best percussionists of Latin Jazz, was at Santana until the late nineties, the teacher and mentor of Rekow.



THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



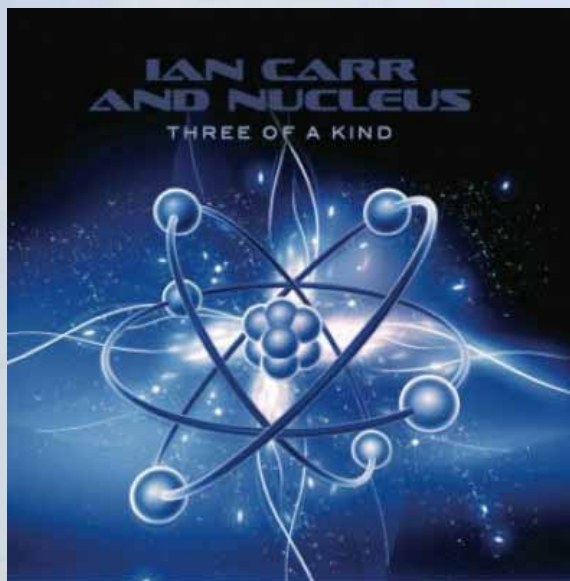
Yer original Gonzo Weekly shirt

actions



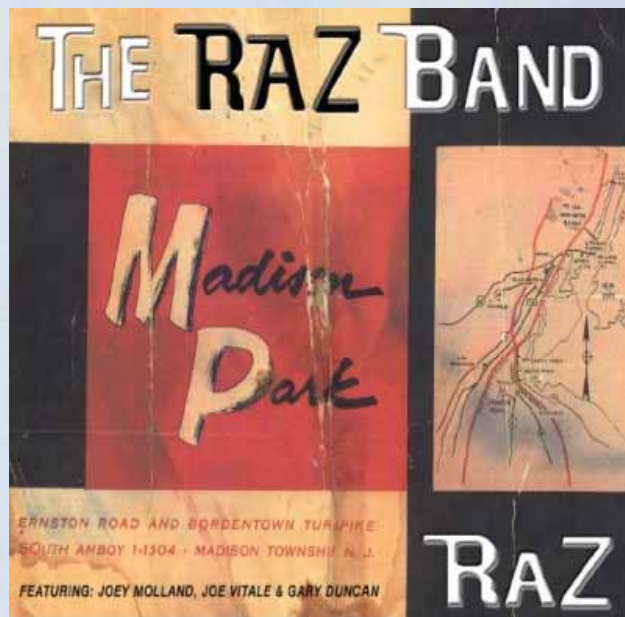
Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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



Artist Nucleus
 Title Three Of A Kind
 Cat No. HST268CD
 Label Gonzo

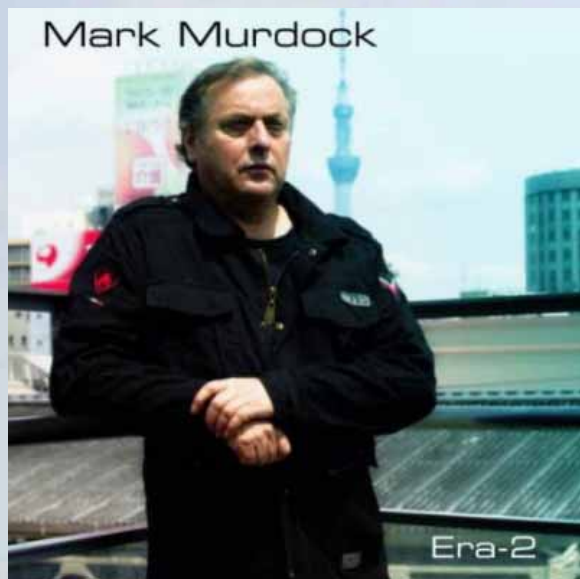
Nucleus were a pioneering jazz-rock band from Britain who continued in different forms from 1969 to 1989. In their first year they won first prize at the Montreux Jazz Festival, released the album Elastic Rock, and performed both at the Newport Jazz Festival and the Village Gate jazz club. They were 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 The RAZ Band
 Title Madison Park
 Cat No. HST356CD
 Label Gonzo

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."



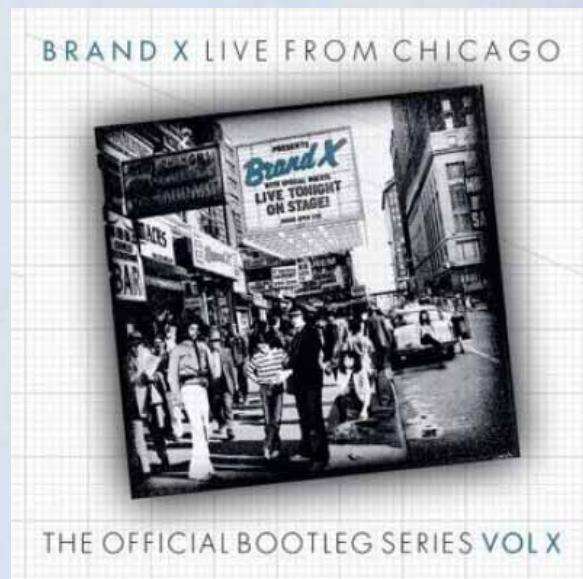


Artist Mark Murdock
 Title Era 2 - Eyes Down and Seacloud
 Cat No. HST330CD
 Label Gonzo

The New York Recordings (Eyes Down) feature world-class musicians who collaborated with Mark, who turned to keyboards and songwriting after relocating to New York.

To coincide with the 80's sound signature, Mark decided to incorporate drum machines, sequencers and synthesizer to expand his music horizons by teaming up with bassist Percy Jones, whose unique musicality approach took the music to a higher level, adding a new twist that could be considered as 'Pop-Progressive-Rock.' A live band was formed to represent the recordings under the name of 'Eyes Down' which performed in New York City. Ironically, drummer Tony 'Thunder' Smith (Lou Reed, John McGlaughlin) ended up doing the lead vocals on the recordings. And additional vocalists Joe Sophia (Percy Jones' Propeller Music CD) and Nicolas Van Pittman shared the vocal spot. Ron Balin played fretless bass and Percy Jones appeared as a guest on a few gigs.

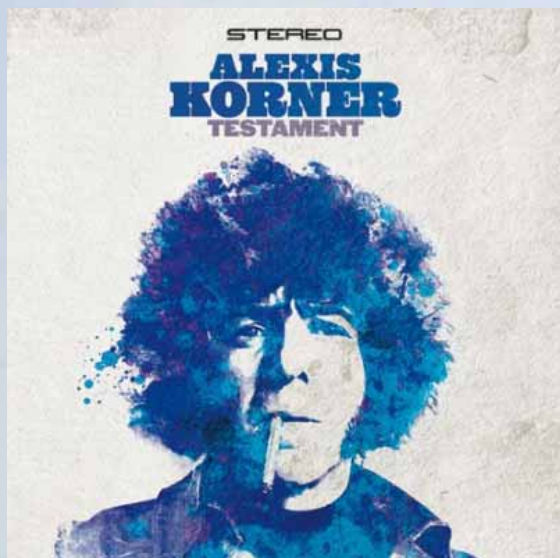
* 'Sun In The Signs' (track 9) features David Sancious on piano and synthesiser. Mark on acoustic drums and Percy Jones on Wal bass.



Artist Brand X
 Title Live From Chicago 1978
 Cat No. HST307CD
 Label Gonzo

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.





Artist Alexis Korner
Title Testament
Cat No. HST339CD
Label Gonzo

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 Hodgkinson - 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"



Artist 13th Floor Elevators
Title The Reunion Concert
Cat No. HST338CD
Label Gonzo

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.



**The Pink Fairies and Tim Rundall, The
Borderline, 29 October 2015.**

By Jeremy Smith

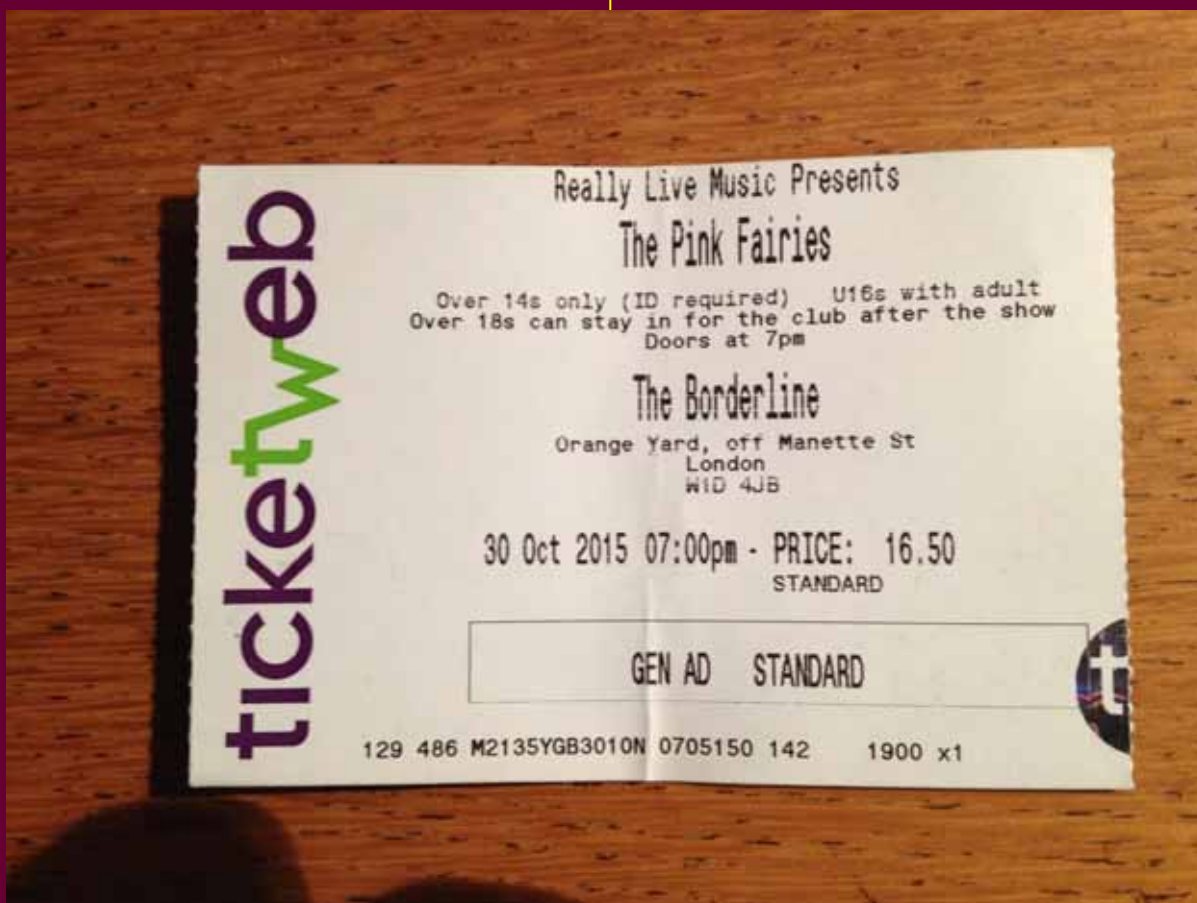
So off to the Borderline again for the second time in a month. Nektar were pretty good, but tonight it's the Pink Fairies, the one band who I'd wanted to reform the most. I'd missed them the last time in London, caught them in Leamington Spa last year but there'd been rumours that tonight was going to be their last ever gig and so I had to be there! To get there, I had to fight my way through the Friday night crowds and Halloween funsters, but pausing only for a couple of pints at the Pillars of Hercules and to pick up some fellow miscreants, we got to the Borderline on time to find Tim Rundall tuning up and just about to start.

Tim has been part of the Pink Fairies family for many years, running the magazine UHCK and playing with the late lamented Mick Farren's *Last*

Man Standing along with Sandy, Russell and Andy from the Fairies. This time he had been woken at 8:00am with a call to ask him to play support to the Fairies that same night. And as a real trooper, he carried it off really well with George Butler sitting in on drums for half of the set. Tim's a great bottleneck guitarist (aka Slim Tim Slide) and he settled into his set of blues covers, Larry Wallis songs and a very poignant self-written tribute to his late daughter Alice. Highlights were *As Long as the Price is Right*, from the Fairies' Previously Unreleased album and *Cuban Rebel Girl* by Panther Burns. All in all a great set and it was clear that the audience really warmed to Tim as unlike with so many support bands, people were actually listening and clapping.

The Fairies were due on at 8:30 so Tim finished and bowed out, probably relieved that his duties were over for the night but in that, he was a bit previous!!

The London pictures are, by the way, all by John B-G



I'd seen the Pink Fairies before a number of times starting in 1973 at the Westway "theatre" with a number of different line-ups but the consistent rhythm section has always been Russell Hunter and Duncan (Sandy) Sanderson. Unfortunately, Russell can't play a full gig at the moment due to health issues but he is still a full part of the band and with Andy Colquhoun, is producing the new album, out soon.

So the live band is now Sandy on bass & vocals, George Butler on drums, Andy on guitar and vocals and Jaki Windmill on percussion and everything else. And boy, they can play!! It was the tightest the band has ever been and the sometimes-sloppy stoned band of the seventies is now a real power unit. Sandy is now to the forefront and his basslines have real drive behind them, George was a powerhouse at the back, Andy was playing guitar like a maniac with some of the fastest riffing I've ever seen and Jaki adds something to the band which wasn't there before. Maybe it's a touch of colour, maybe it's the backing vocals which gave Wargirl a different dimension or maybe it was her solo take on "The Snake" which was a lot more pleasant than seeing Twink sing it on a previous occasion.

But onto the set and for a band with such a history, they played at least 50% new material and it really rocked. So often, you go to gigs from bands you've loved in the past and only want to hear the old numbers, but the Fairies new material is really dynamic and suits the new line-up well.

Starting with *Waiting for the Ice Cream to Melt* from the last comeback album, the band sped through a set which contained new songs like *Golden Bud*, *Naked Radio*, *Stopped at the Border*, *Runnin' Out Of Road* alternating between Sandy and Andy on lead vocals, as well as old favourites like Larry Wallis' *Police Car*, *Wargirl* and of course the Pinks' speeded up cover of Lou Reed's *I'm Waiting for the Man*. Russell Hunter came on stage to sing *Wargirl* and play a bit of percussion and it seemed that we were in for a great evening.

But then, of course nothing ever goes smoothly for the Pink Fairies and Sandy, who had been looking a bit peaky for a couple of songs, first went backwards into the drum kit and then ended up on the floor still playing but obviously not at all well. The band finished the song and Sandy was helped off in front of a worried audience, many of whom had been at the ill-fated Mick

Farren gig a couple of years ago.

But then with a big cheer, the band came back with a sheepish Sandy saying sorry and blaming the heat and a lergy he had had all week and it was straight into a rocking version of “The Snake” with Jaki taking lead vocals and then sadly, that was it, as the band apologised for not being able to play longer, or do an encore.

So Uncle Harry remained in his box but the night wasn’t over as Tim Rundall came back for his second set of the evening (I hope he was paid double) with Jaki Windmill this time for a long jam covering *Mona*, *Who do you Love*, *Crying all Night*, *Masters of War* and *Do It*.

So all in all a great evening and one that bodes well for the new album. The band have a spring in their step and I really hope that they can keep going for years and maybe find some new fans. But I’ve waited 25 years for them to reform and a few more shows and the new album would do just fine for now.

And of course, don’t forget to Boogie and Up the Pinks!

The Pink Fairies – Live in London 2015

By John Brodie Good

For the second time in the 21st Century, I’m holding a Fairies gig ticket in my sticky little hands. I’ve been given the chance to review them too and I’m a tad nervous. Last year’s gig at the 100 Club was on reflection a bit rough and ready around the edges. It was fantastic to see them on a stage again, perhaps it was the fact that this was yet another ‘new’ version of the band, and not the one of the two classic line-ups of the 1970s they once were. This was also the very same venue that Mick Farren dropped down dead in front of us two summers ago. My hopes were up though as a pre-gig posting on Facebook had suggested with a new album coming (on Gonzo Records in the New Year), this year the Pinks were really starting to burn again. As always with the Fairies, not quite everything went to plan.....

I got there just after doors open to find only a ‘few in’ so far. I decided to stand by the mixing desk for the best sound, I also wanted to try and record the gig to assist this task. The first thing obviously not quite right was the presence of only one drum kit on the stage. As time for the support







act arrived, a single geezer with a Strat came onto the stage. The booked support band had not made it. He turned out to be the rather wonderful Tim Rundall, a close friend of the band. Tim played with the Deviants on the very same stage a few years earlier. He also sells the excellent trio of PF CDs, the 'Hams' series of unreleased material from the Fairies and other family bands which are essential for serious fans if you do not already own them. He proceeded to play a string of rocking slide guitar numbers to prepare us for the main event. After the first few songs George Butler, the Fairies' drummer for the night, surprised Tim by walking onto the stage and giving him some accompaniment for the rest of his set! Throwing in a Larry Wallis number was a nice touch.

Tim and George exited the stage and what seemed like only a few minutes later, the band started filing on and taking up their positions. I pressed record on my trusty Tascam recorder and put it down on my backpack on the floor. After some introductory words from Sandy we were off, from the opening bars it was clear that tonight's Pink Fairies were a totally different animal from last year's. The short version of this review would simply be, 'they fucking rocked'. They were tight, powerful, confident and clearly enjoying themselves. The core of tonight's band were of course Sandy on bass, his lovely little runs unpinning George Butler's totally powerhouse drumming with Andy playing some seriously stun-gun space guitar. Vocals were handled by Sandy, Andy and the quite stunning looking Jaki, stage right. Sandy and Jaki's voices were slightly back in the mix, the guy doing the sound seemed more intent on watching the F1 on an iPad in the middle of his console than his job! The sound quality was excellent though as my unexpectedly good recording of the gig has since revealed. Sandy is a great rock bassist, often too far back in the mix, but not tonight. Russ was present but not fully well, he did come on stage for one number later on. Russ was one of fastest drummers around back in the day but George managed to sound like two drummers in his absence, he lays a helluva back beat down. This time around Jaki contributed some tasty vocals along with percussion and a bit of keyboards.

As I said, it was the Pink Fairies and all of a sudden poor Sandy seemed to be in trouble this time. He had complained of the rising heat on stage and was seen to be brought a chair to sit on and a pint glass of iced water by one of the



security blokes. That aint good. He got back up pretty quickly but later apparently passed out briefly? Understandably, Andy announced they would 're-group' and they were gone after only an hour. After a short while they were back for a last song. A tad disappointing it was cut short but no one wanted a risk a repeat of July 2013 and quantity was more than made up by quality. Jaki and Tim apparently came back on a little later for a final performance but I had already left into the night by then. The big smile on my face complimented by slight concern as to the quality of the recording I had just made. A short burst of playback in the hotel room seemed to suggest it was surprisingly good and since returning home it's been played a good few times already! The band played quite a few of the new songs from the forthcoming album. This is what real music is all about, progression, and it seems the new material has boosted their confidence greatly from last year's outings. Coupled with fresh versions of older songs, sometimes with Jaki taking lead vocals, and we have a real PF for the 21st Century! I really wasn't expecting that.

The set kicks off with the 'tribal drums' of a new song, *Golden Bud*, which appears to be a homage to a certain herb....Andy's guitar quickly heads off to the outer realms of space and he takes lead vocal duties for this one. California and Hawaii are mentioned lyrically, in between Andy's orgasmic sounding soloing. The chorus is very

hooky, I keep singing it to myself. *Waiting for the Ice Cream to Melt* is up next, from the patchy *Kill 'Em and Eat 'Em* LP. This is one of the better songs though, by Mick Farren, and Andy's now growling guitar riffs away as George lays a solid back beat behind him. All three vocalists join in for the choruses. Next up is one of my more 'recent' favourite songs, *Runnin' Outta Road*, which is on the first Ham's CD as performed by Flying Colours. I've always regarded it as the last real PF song, it's a fast rocker fired along by Andy and with great 'rock vocals' delivered by Sandy. A real new classic, a sure to be favourite from the new album too I bet. *War Girl* was up next, with Jaki taking vocal duties and Russell Hunter joining the rest of the band on stage. He played percussion stage far right. *The Hills are Burning*, another new number about global warming was up next. A fast tune, with Andy taking lead vocals again, the others backing him up with a fast and furious guitar solo in the middle. It sounds just like the PFs should! Lazza-type riffs were flying around towards the end of it too. Yet another new one follows, *Stopped at the Border*, a slower bluesy number, with Jaki providing short sharp vocal support to Andy which works really well. Low down and dirty stuff, brilliant! Sandy took front stage for *Waiting for my Man*, the band laying down a suitably grungy musical wall of sound to accompany his singing. *Police Car* followed, George having played on the great version on Lazza's solo LP a while back really knew how to back this one. Add some thundering bass from Sandy and some sweet riffing from Andy and this was a great cooking version. Andy wisely tries not to emulate Lazza's original soloing style but instead plays his own. *Naked Radio* was the penultimate new tune, a slow piece to start with, it suddenly picks up pace and Andy and George go nuts, with Andy taking an extended solo. The last new song was *Skeleton Army*, a mid-paced rocker with great lyrics, Andy back in snake grunge guitar mode. What is in little doubt throughout the set is Andy's skills are more than sufficient to make him a true Fairies guitarist, this really is the MkIII version of one of the greatest rock n rolls bands! During the latter part of this song, Sandy finally gets into trouble and it finishes without bass guitar. The good news is he seems to have made a hopefully full recovery. "We will be back".

Some music was quietly played through the PA for next 10 minutes or so, the audience chatted and refilled drinks and then our heroes returned onto the stage. The opening guitar of *The Snake*

thundered out and Jaki took up the vocal duties again for this favourite of yore. You know what, it's a great version, they still can deliver the raw energy of last century, and that's the best thing of all. George even throws in a brief solo drum barrage (longer in future please!), whilst Andy gives it his best Paul Rudolph impersonation to great effect. Then they were gone.

Yep, the great news is these guys and gal are a real band again, London is the next advertised gig, be there! If the new album is as good as tonight suggested, it's going to be a corker too! What more could you possibly want?

Up The Pinks!

Pink Fairies , The Borderline, London W1 Friday 30th October 2015

Sandy Sanderson – Bass & Vocals
 Andy Colquhoun – Guitar and Vocals
 George Butler – Drums
 Russell Hunter – Percussion
 Jaki Windmill – Percussion, Keyboard and Vocals

Set List

Golden Bud
Waiting for the Ice Cream to Melt
Runnin' outta Road
War Girl
The Hills are Burning
Stopped at the Border
Waiting for the Man
Police Car
Naked Radio
Skeleton Army
The Snake

You Tube: *War Girl*, *Waiting for the Man* and *The Snake* are watchable from the gig, posted by an Andy Barnes.

Pink Fairies Facebook Group: Comments and some great photos, particularly by Keith Webley.

Next advertised gig: Friday 5th February 2016, The Tropic, Ruislip (West London)

Pink Fairies 'Skeleton Army' NEW album due January 2016 (Gonzo Records)

<http://www.pinkfairies.net>



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Pics by Rich Deakin (who also did the cover pic)





Douglas Harr Ear Candy for the Hungry Audiophile

Dungen Groove at The Chapel

The Swedish band Dungen takes its name from the word meaning “the groove.” Their music is an adventurous strain of Indie rock that veers towards the psychedelic and progressive, as though played in a garage with a jazz drummer! Fans of Midlake, Radiohead, Ragnarok, Tortoise and The Flaming Lips (without the performance art) would warm to Dungen’s beautiful, organic and oft mysterious sounds, and the vocals of founder/composer Gustav Ejstes, all sung in Swedish, his native tongue. Dungen was recently on tour to support their imaginative new album *Alla sak* and we caught the show in San

Francisco October 23rd at The Chapel.

Multi-instrumentalist, composer Ejstes apparently plays the majority of instruments on their studio albums and is a clear point of focus of their live performances. His pleasant airy vocals grace most tracks, while he alternates between piano, flutes, and guitars. Occasionally the band launch into longer instrumental pieces, which tend to be more on the psychedelic side. The band that accompanies him is a muscular, brilliant ensemble. Reine Fiske uses his guitar less for discernable rhythms and lead solos,



<http://diegospadeproductions.com/>



Dungen (c) diegospadeproductions,inc. 2015

more for coloring the melodies with labyrinthine sounds and effects. When he does lead, his evocative riffs and improvisational excursions might bring to mind jazz-fusion virtuoso Alan Holdsworth. Bassist Mattias Gustavsson delivers a fitting bottom end, sometimes leading the down-tempo melodic structures. Best of all, skilled drummer Johan Holmegard focuses on lots of deep, jazzy toms, and skip beats on snare, often using brushes and soft mallets to vary his sound, which stands out or comes to the fore on nearly every track. All the band members sing, and their backing vocals create harmonies that are often dissonant while building and resolving to more uplifting major tones. It's often pretty, earthy music with an edge of menace.

The band's sound has softened over the years since the debut in 2001. Since it's music that's hard to describe, best to listen to a few tracks. Check out this video for "Akt Dit" (<https://www.youtube.com/watch?v=6bLRsxnK2A>) which sports an intro and melody reminiscent of French duo Air. Or for an earlier more challenging psychedelic track try "Högdalstoppen" <https://www.youtube.com/watch?v=Ao2tdWmSZ8w>

from the album *Skit I Allt* (2010). While the majority of songs are more pastoral and melodic, each show has at least one long instrumental "freak out" such as "Högdalstoppen." Best to salve the challenge with a typical follow up track such as "Satt Att Se" which sports a nice animated video https://www.youtube.com/watch?v=KXF_-jXyto8. As if to confirm the difficulty one has describing their sound, front man Ejstes explains on their website that the 2010 album *Skit I Allt* "is about a certain feeling: you're with your friends and mates, all hanging out till 6 in the morning. You're the last one left at the party and you call this person that you want to be with. They're asleep, but they still say, 'Ah, fuck it, come over.' It's *that* feeling."

The concert did run late into the night, allowing the band to cover more than twenty tracks spanning their eight albums. It was a generous helping of indie rock from this talented artist. The tour is now complete, but here's a recommendation to watch for them to come again, say "fuck it" call some friends and mates, and attend!



<http://diegospadeproductions.com/>

Gustav Ejstes w/Mattias Gustavsson
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Johan Holmegard (c) diegospadeproductions, inc. 2015

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





'Michael Livesley embodies to perfection the spirit and brilliance of Vivian Stanshall and adds his own measure of outrageous talent too' - Stephen Fry

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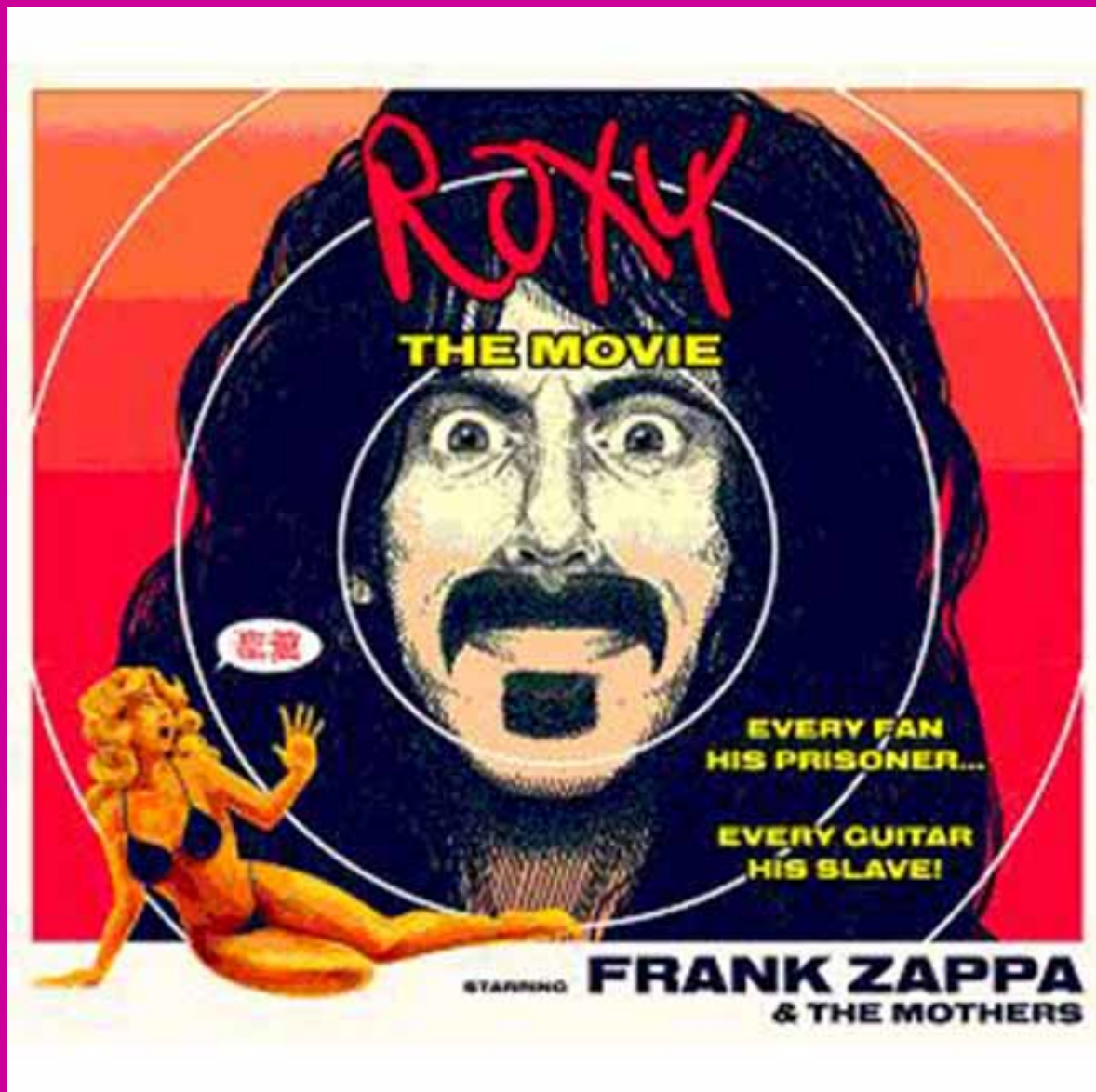


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'Roxy - The Movie'.

Starring Frank Zappa & The Mothers.

Written, directed & music composed by Frank Zappa.

At last, the wait is over and what a long wait it has been too. The legendary Roxy concert filmed over three nights in the Roxy Theatre, Hollywood from way back in 1973.

Of the various line-ups of The Mothers, this with FZ, Ruth Underwood, Ralph Humphrey, George Duke, Tom Fowler, Bruce Fowler, Chester Thompson and Napoleon Murphy Brock, has always been my favourite. Gone is the, at times annoying, 'vaudeville'; this is about the music. But don't worry, there is still humour to be had.

The opening credits have 'Something terrible has happened' as the soundtrack. It

DAVE MCMANN



"Ev'rywhere I hear the sound
of marching charging feet, boy"

[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

relates to a fault with the cameras, but that gets fixed and it's on with the show opener 'Cosmik Debris', the basic version with no deviation from the norm, but it's a great song and as I watched I was thinking how good the film quality is and how obviously a lot of work was put into it; the audio quality is top notch.

Next up, after a polite introduction by Frank who tries to explain about the theme of the song without breaking any laws I assume, is 'Penguin in Bondage'. I am probably wrong, but I think that song early in the show is to give the musicians a good warm-up for what's coming next as, on one level, 'Penguin' sounds straight enough, but listen closely, or in this case, watch closely and you will see how intricate the music to this actually is. So having got through that, you can tell right away that this band is tight and are ready for the next section of 'T'Mersh! Duween. Dog/Meat (The Dog Breath Variations/Uncle Meat) and RDNZL'. That performance alone is worth seeing this film, you can trust me on that, it's stunning.

Things settle down a little as Frank tells us about UFOs and the book 'Chariots of the Gods' and it's over to the dynamic keyboard wizard George Duke to start off in a lounge singer way for 'Inca Roads', which is followed by 'Echidna's Arf' and 'Don't You Ever Wash That Thing?'.

We all love monster movies, right? Well you're in luck, after the drum solo intro, it's time for 'Cheepnis', a song about a very large poodle dog on the rampage! And as if that weren't bad enough, there is 'I'm the Slime', which is still relevant today about the dangers of Government, which lead into 'Big Swifty' before the grand finale featuring members of the audience and the GTO's plus a stripper who just got back from Edward's Airforce Base for the 'Be-Bop Tango', then it's over, but you get 'Don't Eat the Yellow Snow' and Father O'blivion' in the extras. I don't know why that wasn't included in the main film.

So there you have it, a review without spoilers, but 116mins of pure joy.



YE GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



Neil Nixon is an old mate of mine and a regular contributor to this magazine. I truly cannot believe that I forgot to ask him to do his Desert Island discy things

Neil's Top Ten

Desert Island Discs - i.e. stuff I love

1. T. Rex - Electric Warrior
2. Mercury Rev - Deserter's Songs
3. Neil Young - After the Goldrush
4. Julia Barwick - The Magic Place
5. Wild Man Fischer - An Evening With Wild Man Fischer
6. Doves - Kingdom of Rust
7. Leo Kottke - A Shout Toward Noon
8. P.J. Harvey - White Chalk
9. The Modern Lovers - The Modern Lovers
10. Robert Johnson - Complete Recordings

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WORDS FROM THE WEARD

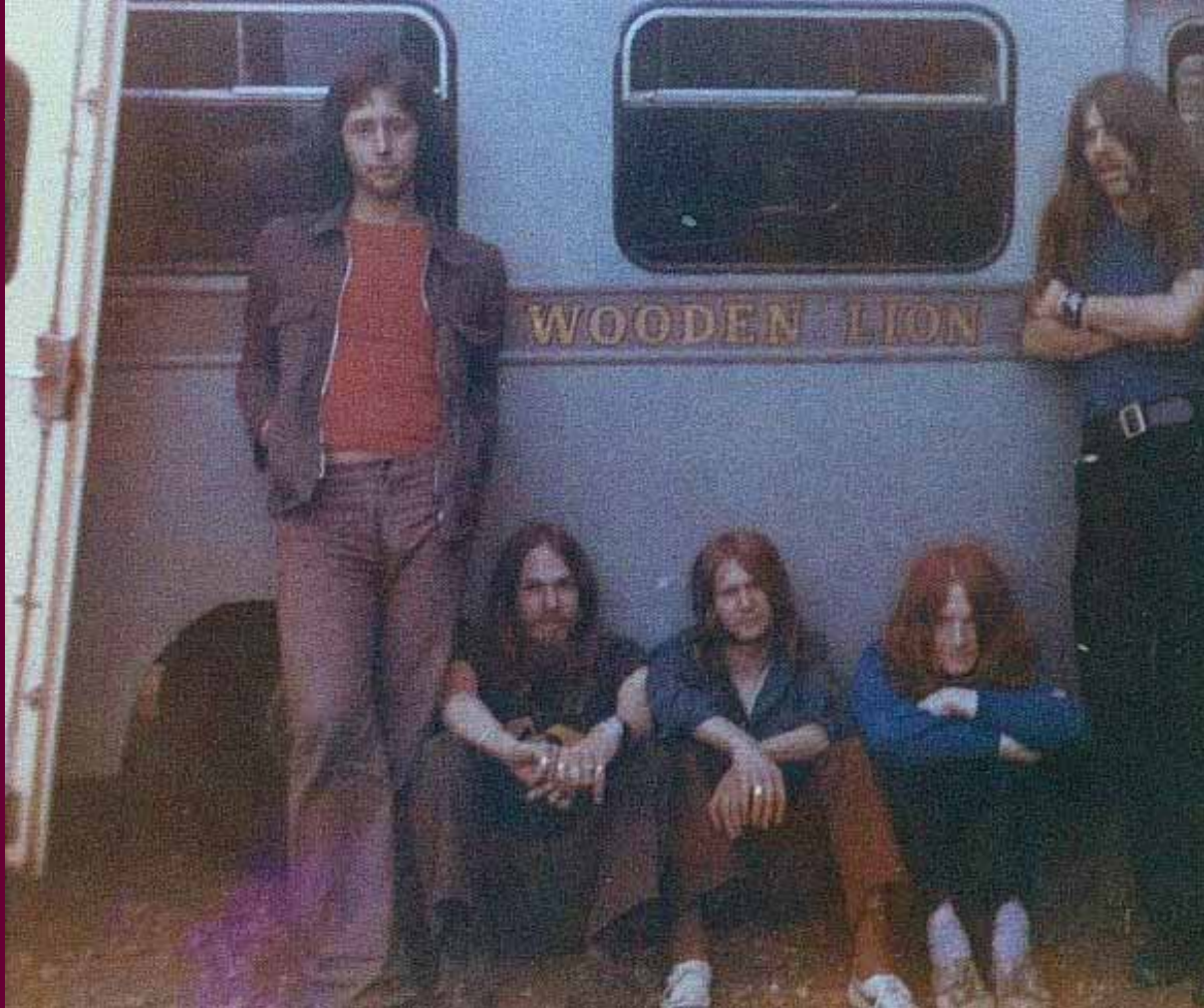
After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis,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

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



I can't quite remember *Wooden Lion's* first gig. John was not a natural singer by any means but we did have a bunch of full-on songs, all written by the band, and Gareth Kiddier and John Lyons were pretty good musicians, so we began to get more gigs. There were the inevitable line up changes – firstly when Gareth left the band, and later when John Lyons also left, to be replaced by Rob Dee. Shortly after this Alan Essex (later re-christened 'Cardinal Biggles'), a friend of Rob's, joined on synth. We played all over London at that time and had a regular spot at *The Cafe Des Artistes* in Chelsea. This was a bit of a disco haunt, given to renditions of the long version of 'Gimme Some Lovin' by *Traffic*, 'Haitian Divorce' by *Steely Dan* and 'Superstition' by Stevie Wonder. God knows what the patrons made of our brand of music, but we kept getting rebooked. We also played around the East End of London. *Haverling College*, *The Growling Budgie* in Ilford (where the DJ said of the support act – 'Sounds like that guitarist got Bert Weedon's 'Play in a Day' book, and he only got it this afternoon.').

We also had a regular spot at *The Greyhound* in the Fulham Palace Road, West London. *Grope* had played there in its later days and we carried that forward, having developed a friendship with Duncan, the landlord. This was a cavern of a gig. At some point in its history someone had taken an enormous bite out of the first floor and that allowed people on that floor to look down onto the stage. The stage was a good size and there was a balcony that ran around the back so, not only could you look at the band from the front on ground and first floor levels, you could also look straight down on them from behind. The other interesting part was the two large sloping pillars that went from the side of the stage all the way up to the balcony. I would often climb these and jump up and surprise the punters up there. I had a poster – now sadly lost, which showed the gigs for one week. Thursday night they had *Roxy Music*, Friday was *Be-Bop Deluxe* (Bill Nelson's amazing band), Sunday was *Status Quo* and on the Saturday – *Wooden Lion*! I often wondered why we kept getting the Saturday night slot. It was only later that I realised that the pub was



always packed on a Saturday, no matter who played. Why book a band to pull when you can book one that was quite cheap?

This was all in the height of the early '70s and the place was heaving most weekends, lots of interesting women and odd punters. My old friend Lemmy, by then playing bass for *Hawkwind*, was often there, as were many other well known musicians.

Music still lived in small clubs at that time, as can be seen from *The Greyhound* poster, and many posters from other venues of the time. I used to go to *The Railway Tavern* in Stratford to see various bands like *Free* play to a small audience, all sitting on the floor of an upstairs function room in a dilapidated pub. *Sam Apple Pie* were the resident band and they seemed to run things. They were a great blues based band with a strong singer and a great guitarist in 'Snakehips' Johnson. It was there that I met Patsy.

I met Patricia Carr one night at a gig there and we stayed together for quite a while. She was a beautiful woman who had been born and raised in Canning Town and had a real East End down to earthiness about her. A great woman to be with - and she painted the original *Wooden Lion* logo which wound up emblazoned on the back of our van, a vehicle which, sadly, wound up as a hay store in a field in Sheerness. Patsy moved into the house

in Romford Road with me for a while. It all got wilder and wilder there, and pretty soon we found we were being asked to move on.

One thing occurs to me as I write this. Back in the '70s there were very few young homeless people. Yes, there were squatters and sometimes there were people who needed a place to stay for a while but, on the whole, flats were cheap and the deposit was low. These days, if you find yourself with nowhere to live and little money, the chances of getting any kind of accommodation are slender. A lack of housing stock, and the way that we treat property as an investment, rather than a place to live, means that those at the bottom end of society don't get a look in. Anyhow, I moved out of the rooms in Romford Road and into a small flat over a takeaway fast food outlet not far away. Patricia and I split up then and she moved back home with her parents in New Barn Street. I shared this new flat with Alan Grey, the *Stranger Than Yesterday* guitarist.



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MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

www.mydadslps.com





My name is A.J. Smitrovich and I'm a 28 year-old "disc jockey" out of the San Fernando Valley region of Los Angeles, California. I was introduced to the blues by my father and consequently, I fell in love with rock 'n' roll and as the 1990s progressed and my passion grew deeper. I started listening to the classics: The Beach Boys, The Beatles, Jimi Hendrix and got rock history lessons from The Drifters, Jerry Lee Lewis and Chuck Berry. In college this grew deeper still, basking in The Doors, Bob Dylan, The Grateful Dead, The Byrds, Janis Joplin, and so many more. Then, on a trip home from college, I discovered my father's record collection and My Dad's LPS was born.

I strive to provide an eclectic radio program playing the hits, b-sides and forgotten classics of the rock 'n' roll era, the formative years of blues music and the melting pot of the 1960s and 1970s in a way that keeps you guessing...as we Explore the Cosmos of Rock 'n' Roll.

Our weekly column in Gonzo Weekly provides you, the reader, with ruminations on rock 'n' roll music, previews of the upcoming show and an outlet crucial for my personal sanity. It also allows for my research to unearth more than I can cram into a one-hour internet radio program. The mission of this show is to explore sonically the Universe of Rock 'n' Roll, in all its many forms. Join us!

We hit the internet airwaves Saturdays and Sundays at 4pm, Monday 12am PST on KONG Monster Rock at rdsn.net/kong. If you're all about FM radio, catch us Sundays at 11pm on 93.3 KRHV-FM out of Mammoth, California or on TuneIn Radio here.

For listening live, streaming episodes, air dates and much more head to mydadslps.com!

Welcome to another week of My Dad's LPS. I'm your host A.J. Smitrovich and I'm about to paint for you a verbal picture of the sonic goodness in store for you fine people. This week we're celebrating America's greatest export: The Blues. We'll start with a guy named **"Big Bill" Broonzy**. His father Frank Broonzy and his mother Mittie Belcher had both been born into slavery in the American South, and Bill was one of seventeen children. He got the name "Big Bill" performing December 23rd, 1938 at Carnegie Hall. He was filling in for Robert Johnson who had been murdered in Mississippi in August, and it was Broonzy's first ever performance before a white audience. He made his living as a bluesman in Chicago in the 1930s playing what's known as the "small group blues" (usually no more than four players on bass, guitar, piano, drums and vocals) before 1938 when he played Carnegie, to incredible reviews (they invited him back in 1939 with boogie pianist Albert Ammons). Within weeks of his first Carnegie Hall performance he was back in Chicago recording in the studio. Tune in early to catch **"Out With the Wrong Woman"**, first song out of the gate this week.

Building off of Broonzy we have guys like **Bo Diddley**. Influential in blues, rock 'n' roll and rhythm and blues he carried the blues torch through the late 1950s. His song **"Oh Yeah"** was released in 1959 on "Go Bo Diddley" and as a B-side to "I'm Sorry". It was his first studio album with Checker Records a subsidiary of the legendary Chess Records. This kind of hard-rockin' blues would clear the way for cats like Buddy Guy, Jimi Hendrix, Stevie Ray Vaughan, basically anybody that played the blues from 1960 until today.

Representing the blues scene of the 1970s, you've got none other than **Chester "Howlin' Wolf" Burnett**. This man was in every rocker's record collection. Not just because of his drag-a-sack-of-rocks-down-a-gravel-road voice but because he had a style, a swagger that was undeniably cool. **Howlin' Wolf Boogie** shows this to be 100% true. This recording's off a record called "Goin' Back Home" out of 1971 with recordings from 1948-58. A truly classic blues record.

It wouldn't be a show about the blues without the Kings of the Blues: **Freddie King, Albert King and B.B. King**. These three cats took the blues to new and soaring heights. It started with Freddie in the '60s and that pounding style of blues,



MY DAD'S LPS

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reminiscent vocally of the Louis Jordans and Big Joe Turners of the world. Albert psychedelized it, taking it into the heart of the San Francisco scene alongside groups like The Dead and The Airplane. And then there was B.B. and Blues Boy took it even further. The man made it his life's work to spread the good word of the blues throughout the world and he does here this week with a track recorded in 1971 at the Sankei Theatre in Tokyo, Japan.

But that ain't all. We've got even more music comin' atcha this week: **Champion Jack Dupree**, **Sonny Boy Williamson II**, **Muddy Waters** and **John Lee Hooker** will be stopping by and makin' ya feel so blue you'll turn purple. But as many have said, the blues is an exorcism of the bad, ugly, mean side of ourselves. We shed that when we hear B.B. bend a note or John Lee growl. It puts us in touch with our complete selves.

Another band that specialized in making folks feel blue (good) was **Canned Heat** and we close the show this week with one of their many "hippie anthems", **"Same All Over"**.

*We had a lot of trouble you know it's true,
But there was always someone to see us through
It's the same all over,
Well it's the same all over,
Well it's the same all over good people everywhere
you go.*

Say what you will about the "hippie movement", the notion of "free love" and that version of a utopian society. If every single human being on Earth took these words and really digested them without political, social and economic biases I truly believe we would be living in a markedly more positive and loving world. Because it's true. There *are* good people everywhere you go. These lyrics should be put in every language on every government building, all over the world.

High hopes, I know.

For some blues with a dose of psychedelic positivity (with more to come next week) tune in to **My Dad's LPs: Exploring the Cosmos of Rock 'n' Roll**.

Airing Saturdays and Sundays at 4pm and Monday nights at 12am PST on rdsn.net/kong. If you're in the Mammoth, CA area and have an FM antenna (you know, for that radio thing) tune in to **93.3 KRHV-FM: Sierra's Best Classic Rock**. As you're also probably well-aware at this point that we're sponsored by **GonzoWeekly.com**.

You can find me here every Saturday giving you a sneak peek of each show and insights into the music that we know and love, that we don't know and that we may have never heard. We're all in this together.

Until next week....Peace Love Truth Beauty.





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.

LET'S GO TO SIR CLIFF'S HOUSE!

Today's the day we've all been waiting for, everyone!
It's the day we go to Sir Cliff's house!

It's a long drive to where Sir Cliff lives, so make sure you've had a wee before we leave. And don't forget your travel sickness pills!

Has everybody packed their sandwiches, and brought something to read? Have you put on your sunscreen? Good. Then let's go! Sir Cliff's house is waiting for us!



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



c.j.stone

Useless Idiots: cuts, war-crimes and quantitative easing



One of the most sickening things for me, in the period after the riots, was the sight of Hazel Blears pontificating about it in parliament.

“For me, the politics of law and order... have never been about the difference between right and left,” she said; “they have always been about the difference between right and wrong.”

This from a woman who claimed expenses on three separate homes in the space of a year, who transferred the designation of them from first home to second home in order to maximise her

income, and who then sold one of the properties for a profit of £45,000. She also claimed £850 for a television set from Selfridges, and £651 for a mattress from Marks & Spencer.

And she has the nerve to talk about looting.

Meanwhile investment bankers from RBS - the nationalised bank whose shady dealings and institutionalised greed were partially responsible for the financial collapse of 2008 – having made huge losses for the taxpayer this year, were also able to claim nearly £1 billion in bonuses.

Of course, none of that excuses the fury of acquisitive rioting that took place in August, but it should at least provide the context.

In an age characterised by selfishness, greed and destructive behaviour, why should we expect our children to act any differently?

Whitstable Youth Centre

While the banks are busy looting the world in what is effectively a financial protection racket, forcing the sell-off of public assets at rock bottom prices, the defence of those assets becomes a priority for all concerned citizens.

Kent County Council are in the process of consulting over the possibility of the closure of Whitstable Youth Centre, and its relocation to Canterbury.

This is part of a wholesale restructuring of youth services throughout the County. It seems that our youth will be expected to bear the brunt of the cuts. University tuition fees are going up to £9,000 a year, while Education Maintenance Allowance has already been abolished. There are no jobs, no prospects, no apprenticeships, and now Kent County Council are considering the removal of the only youth facility from the town.

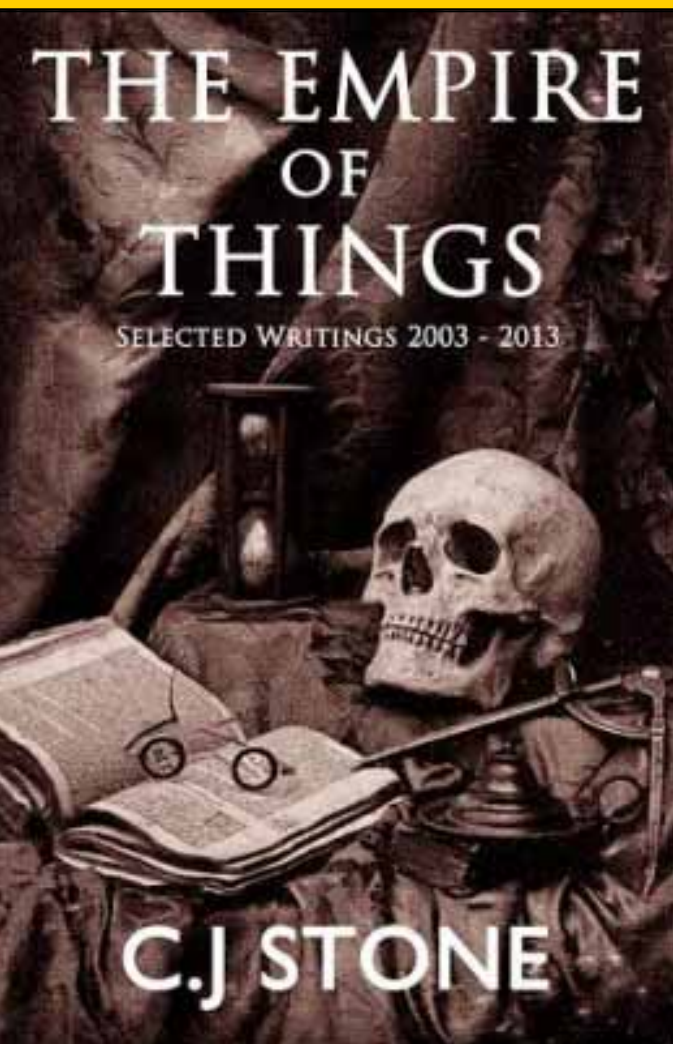
There are currently 33 Youth Centres run by KCC. These will be "consolidated" into 12 main hubs, while local services will be bought in from voluntary and community groups and from the private sector.

23 full-time and 170 part time staff are in line to lose their jobs.

Whitstable Youth Centre and the Parklife Youth Centre in Herne Bay will close, while the Riverside Centre in Canterbury will remain open.

You can read the consultation documents on the KCC website. Look up Kent Youth Service on your search engine, and then follow the link to KYS Consultation Survey. There is also a questionnaire on-line so you can have your say.

Read on



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

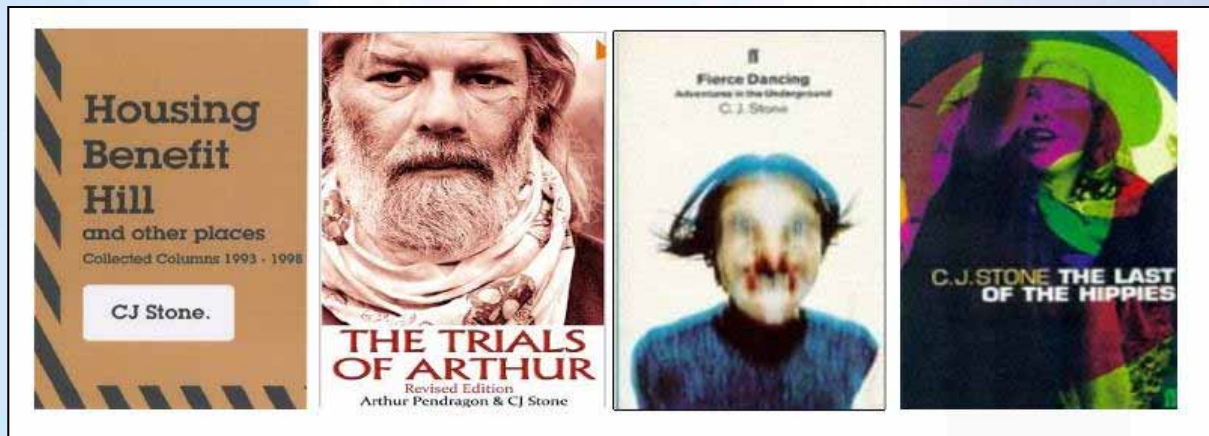
Times Literary Supplement

"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Housing Benefit Hill:

<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:

<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

OTHER BOOKS BY
C.J.STONE

Weird weekend 2016

19-21 August 2016
**Three Days of Monsters,
Ghosts and UFOs**

The Small School, Hartland, North Devon



YOU'VE NEVER HAD IT SO WEIRD

www.weirdweekend.org



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..

Dave Brock's been doing some media work

recently, including with Henry Scanlan from The Mancunion (a Manchester newspaper). Scanlan describes going backstage, and settling down with Brock and a cup of tea. He continues:

"From the off, he's eager to discuss animal charities instead of his band. 'Sea Shepherd, Badger's Trust, Animals Asia... we support a lot of them. Sea Shepherd actually intercept whaling attempts, whereas Greenpeace just stand by and



Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty 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 Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Keith Christmas, 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, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...



GONZO

Multimedia
spiritsburning.com

1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A digSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire



watch it happen. Greenpeace just aren't doing enough!" He hands me a Sea Shepherd leaflet and tells me to spread the word.

"When I ask about new material and current activity, the impression I get is that it's fun, it fills the time, and it pleases the fans—but it's hardly fighting talk. The biggest positive, unsurprisingly for a band as collaborative as Hawkwind, seems to be the opportunity to still be part of a scene that they helped to create. We do a lot of great package tours with some really good psychedelic bands. A lot of doom metal has gone psychedelic. It's interesting."

Dead Fred gets a look-in, and talk turns to the topic of sci-fi influences, and the forthcoming Hawkwind album.

<http://mancunion.com/2015/11/02/barbarians-electronics-interview-hawkwind/>

Meanwhile Dave Brock has also been talking to Ian Abrahams, for the Louder than War website, on the subject of his ten favourite albums. In a lengthy piece, entitled "Dave Brock (Hawkwind) – top 10 albums," Brock expounds on ten works, one being George

Lewis' New Orleans Stompers album "Concert!" where Brock enthuses thus:

"It's a wonderful piece of music, an exhilarating band with a wonderful rhythm section that rock along. The track that I particularly like is 'Ice Cream', which Kit Howard sings, an interesting record... I like New Orleans jazz. These guys playing, are really going for it. Makes you go all tingly! I met George Lewis, actually. He came over to play with Ken Colyer's New Orleans Jazz Band."

- and Brock then describes that meeting. The song "Ice Cream" to which he refers might not be every Hawkwind fan's cup of tea, with lyrics that include the refrain "You scream, I scream, everybody wants ice cream," but it does show Brock doesn't just sit around listening to space rock records! The piece is fleshed out with plenty of background notes on Brock's history, as one might expect from Abrahams, since he's written one of the two main books about Hawkwind's history.

<http://louderthanwar.com/dave-brock-hawkwind-top-10-albums/>



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

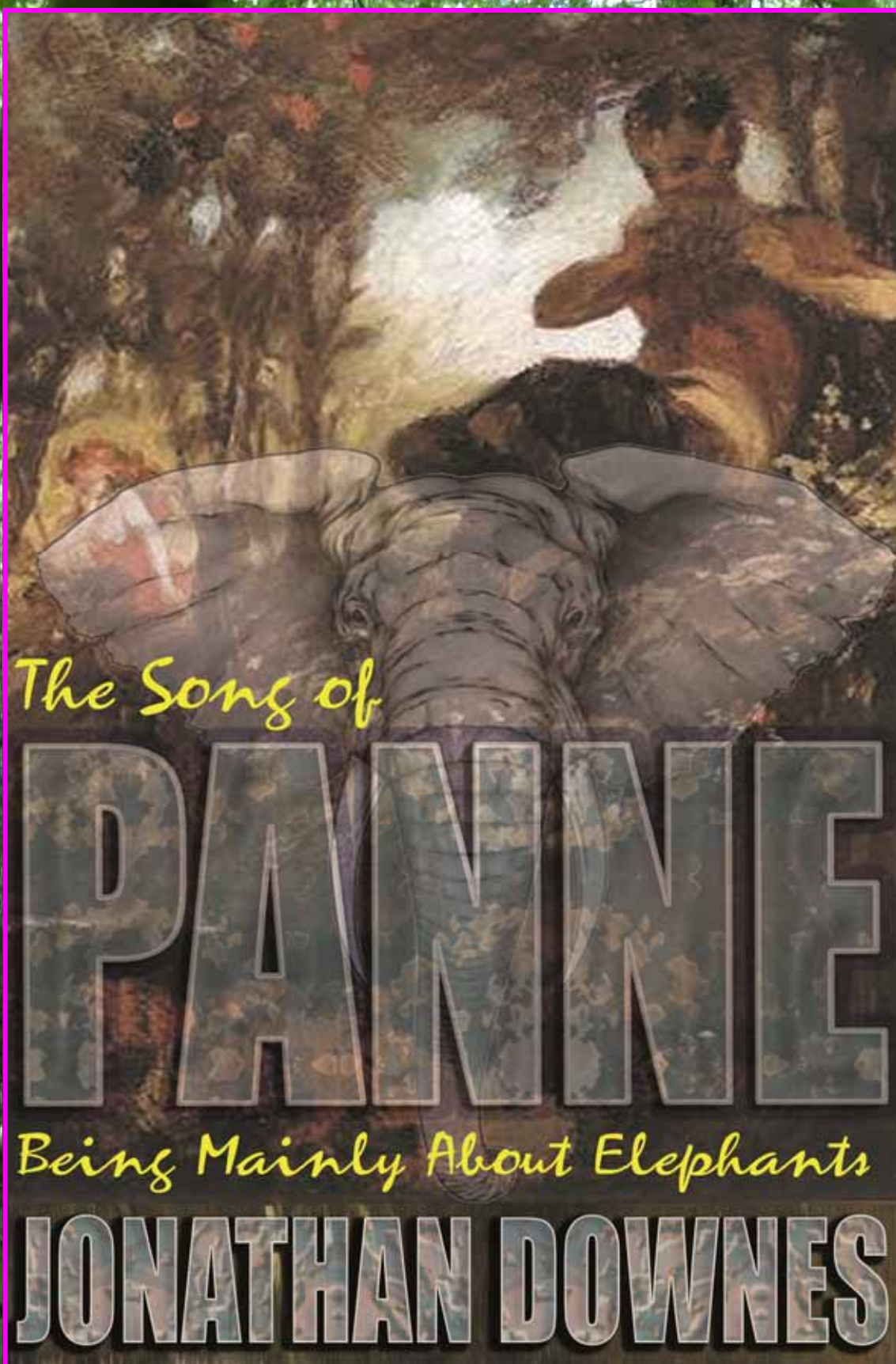
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



XTUL

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.

VII

When I was a boy in Hong Kong, and a pupil at Peak School on Plunkett's Road, my favourite lesson was - not unsurprisingly - Nature. This was a vague precursor to Secondary School science lessons and covered rudimentary Chemistry, Physics and Biology, all wrapped up in a sort of post-Paley Natural Theology. One of the first things that was drummed into us was that there are three classifications of things:

1. Live
2. Dead
3. Never alive



[HTTP://WWW.XTUL.CO.UK](http://www.xtul.co.uk)

However, my perambulations through the omniverse over the half-century that has passed since then has led me to theorise that there are several other classifications, probably none of which Paley and his ilk would actually balk at. For men of his time believed in spirits, and believed in daemons, and so the first two categories that I would add would be:

- 4. Immortal
- 5. Undead

And possibly even:

- 6. Spirit

Because, whilst I am quite prepared to believe that deities may be immortal, I am also quite prepared to believe that there are other, intangible beings that are capable of being destroyed, even though this would seem to go against the first law of thermodynamics. Because, the first law of thermodynamics is a version of the law of conservation of energy, adapted for thermodynamic systems. The law of conservation of energy states that the total energy of an isolated system is constant; energy can be transformed from one form to another, but cannot be created or destroyed. The first law is often formulated by stating that the change in the internal energy of a closed system is equal to the amount of heat supplied to the system, minus the amount of work done by the system on its surroundings. Equivalently, perpetual motion machines of the first kind are impossible.

I've never really approved of the word 'impossible' I've seen too many things which most people would describe as such in my life to believe in it as a concept, but on the other hand I don't believe in hocus pocus and mumbo jumbo. I live in a massively haunted house, for example, and it is a matter of record that I

have encountered at least two things that most people would refer to as impossible monsters. I truly believe that all of these things are governed by laws of science which we don't understand yet.

Unfortunately, although I do my best to live an ostrich-like existence and ignore events on the world stage which don't actually impact upon my life, during the summer of 2015 life was getting increasingly weird, and, across the world, events were beginning to get out of hand, my old friend Richard Freeman remarked to me a couple of years ago that: "it feels like we are in 1939". But it has got considerably worse since then. Huge swathes of the Middle East are under the control of disgusting medieval brigands who have reintroduced burnings, mutilation, slavery and crucifixion as acts of war. The major powers have been pussyfooting, and posturing, around each other in a way that we haven't seen since the height of the Cold War. Russian military air craft have invaded British air space, and when the Russians took military action in Syria their leader claimed that it was Russia rather than the West who was the guardian of true Christian values.

"Euro-Atlantic (the West) states have rejected their own roots, including the Christian roots which form the basis of Western civilization. In these countries, the moral basis and any traditional identity are being denied - national, religious, cultural and even gender identities are being denied or relativized.

The excesses and exaggerations of political correctness in these countries leads to serious consideration for the legitimization of parties that promote even the propaganda of paedophilia. People in many European states are actually ashamed of their religious affiliation and are indeed frightened to speak about them. Meanwhile, Christian holidays and celebrations are



abolished or "neutrally" renamed as if one were ashamed of those Christian holidays. With this method one hides away the deeper moral nature of those celebrations.

Without the moral values that are rooted in Christianity and other world religions, without the rules and moral values which have been formed and developed over millennia, people will inevitably lose their human dignity and become brutes. We think it is right and natural to defend and preserve these moral Christian values."

My favourite book is *Stranger in a Strange Land* by the late Robert Heinlein, which is an allegory about the human condition. At the beginning of each section he includes quotes and news stories from the world press at the same time as the events had taken place. I briefly considered doing the same thing in this one, but I found the whole experience to be far too depressing and even frightening. Truly, during the summer of 2015 the world that we knew was changing so fast as to become almost unrecognisable and it became impossible for anyone to ignore the coming apocalypse.

Only, they did ignore it.

Whether that was because people were so blinded by

their Gadarene rush towards an inevitable precipice. Whether they were too distracted by the horrors around them, or – more likely – by the bedazzlements of their increasingly absurd consumerist and capitalist lifestyle. Or whether the Western nations truly live in a permanent state of denial, I don't know. I do know that I spent the summer pottering in my garden or writing deathless prose with my assistant Jessica in the badly converted potato shed in which I spend most of my life. Certainly nobody paid much attention and people continued to overeat, overspend and overindulge like there was no tomorrow which there quite possibly wouldn't be.

Looking back at it all, it seems absurd that more people didn't pick up on the patterns behind it all. I am a self-professed Fortean for goodness sake. One of the mainstays of my intellectual existence is the synergistic interconnectedness of all things, but while I am quite good at divining patterns in out of place animals, anomalous phenomena, I completely failed to do likewise with the events happening all around me. In my defence, however neither did anyone else.

With hindsight it seems unbelievable that nobody apart from the most clinically paranoid even began to claim that there was a method behind all these horrific events which could not be coincidental.

Martin Birke Electronic-Percussion Performance

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Sacramento
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rhythm soundscapes, melodies and beats



Thom the World Poet

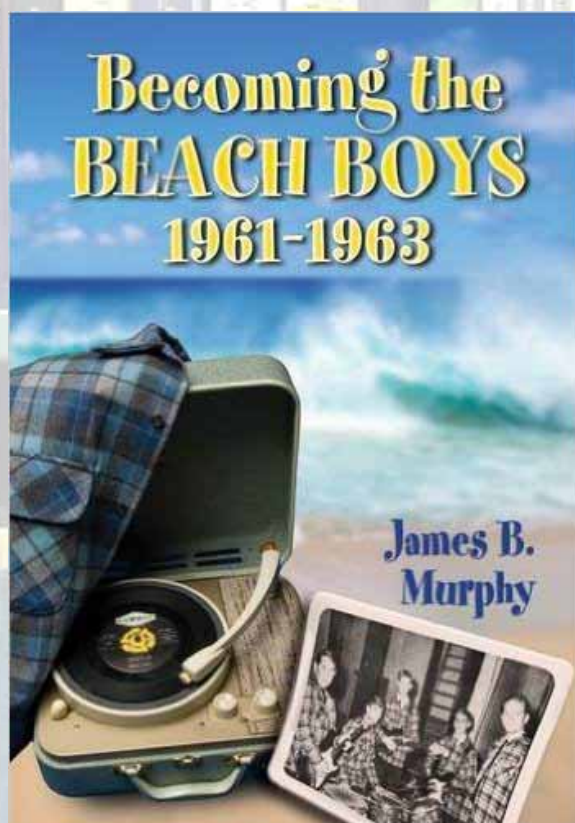
Rob Ayling writes:

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

FIRE FIERY FEROCIOUS SIXTEEN,FULMINATING,ARTICULATING

All the arrows of this world
from Cupid and St Sebastian
She is girl in woman's skin
Feels the pricks and arrows
of outrageous ageisms-she
uses her poetry as a shield
to outspoke and speak out
those so casually inflicted wounds
projected like Beyonce and Jay-Z
Every glossy magazine wants to photoshop her
Every eye a porno. Every word a nuance.
She is sharp enough to know exactly what you mean
She does not wish to play victim.
She will run her own poetry open mike
It will be open. To all ages. For truly FREE expression
Not just what YOU want to hear from her
Not just what EYE would wish her to say
She is 16. She can do this. Her own way.

Yer Gonzo Bookshelf



Paperback: 277 pages
Publisher: McFarland & Co Inc
(30 Jan. 2015)
Language: English
ISBN-10: 0786473657
ISBN-13: 978-0786473656

One of my favourite rock music biographies is *Heroes and Villains* by Steven Gaines, which tells the extraordinary story of The Beach Boys in all its glorious psychodrama. Whilst the essence of the story is no doubt true, upon reading this latest volume, one realises that a lot of the details so lovingly recounted by Gaines are not actually completely true. This is by no means a reflection upon Gaines, but more a fact that he never had the resources or the tenacity of the author of this book, who - despite being a professional vet rather than a writer - has done an absolutely awesome job of research, unparalleled within Beach Boydom.

This book is a labour of love from an obsessive fan. And I truthfully don't think that it could be anything

else. Because it is only the obsessive fan who has the time, the energy, or the inclination to write such a complete piece of rock and roll archaeology as this. Because even though the world has changed massively in the past few decades, and the popular music of the fifties, sixties and seventies, is taken seriously as a cultural phenomenon, it is only the obsessive who will put in the hours of legwork necessary to come up with a book which covers the intricacies of every matrix number, inlay stamp, and change of artwork of every promotional only picture disc.

Does that make it sound boring? Well, I am sorry if that is the case, because I truly do not mean to do anything of the sort, because I, for one, found it totally enthralling. But it is enthralling in a totally different way than Gaines' book.

For *Heroes and Villains* tells the human story, whereas this is a book about the hardware and software of The Beach Boys, rather than the emotional impact of, and on the flesh and blood participants in the great game. Take the final days of David Marks with the band, for example. The way that Gaines tells the story, one feels terribly sorry for the young man who almost overnight found himself ousted from his place in America's greatest rock and roll band. This book, however, portrays Marks as an irritating little shit, who even years later, was massively unprofessional and just laughed at the whole affair.

In fact, the more that I think of it, the more I realise that the emotional impact of Gaines' book is almost entirely missing in this one; it describes - in minute detail - the parabolic rise and fall of Brian Wilson's first love affair, from apogee to perigee, but does so in clinical terms, which throw extraordinary light upon the compositional skills of the young genius songwriter, but have little or no emotional impact upon the reader.

It is probably the first Beach Boys book ever, not to dwell on the parenting atrocities committed by Murry Wilson, but I believe that it is the first book that I have read that explains exactly how Wilson Senior lost his eye. It is also interesting in the way that it goes in great detail into the familial antecedents of even quite minor players in the drama, casting quite a lot of light upon the social structure of California in the 1950s and 1960s.

North Devon Firefly Faery Fayre & Ball 2016

Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,
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Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

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It also is almost unique amongst such books, in hardly mentioning Brian's much touted mental health difficulties, although - it should be pointed out, I think - Brian was probably saner during the three year span covered by this book, than he was at any other time during his subsequent career.

It also goes into more detail than I have ever read elsewhere of the extra curricular recording projects, not only of the uber-talented Brian Wilson, but of other members of the band and their coterie. Even David Marks, often considered to be a complete also ran in Beach Boy circles, had several side projects on the go at various times. This, I think is important, because, whereas the story as told in the

more established Beach Boy biographies implies that Brian was bursting with talent that he was forced into indulging in various side projects, the fact that even such Beach Boy collaborators as Gary Usher and Roger Christian had a plethora of different things going on, places that concept into a severe perspective.

Another thing which has been presented in Gaines' biography in particular, was that Brian Wilson had a whole series of collaborative "best friends". This present book insinuates that they were not necessarily any way near as linear as has been previously shown.

In short this is a text book rather than a conventional biography. This is not because the author is a dry or dull writer, far from it. But he is intent on cramming in as much information as he possibly can into his magnum opus, and this is no bad thing. As a reviewer, and - indeed - as a Beach Boys fan, I hope that he continues to follow the story over the five decades that follow. This massive tome only covers the first thirty six months of the band's career. Can you imagine what the story of the rest of it will be like if he chronicles it in such obsessive detail?

Unfortunately, however, it will take at least another ten volumes of this size if he is to do so. But, I would probably go out and buy them if he did.





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...



Happy birthday to Antoine-Joseph "Adolphe" Sax (6th November 1814). No prizes, though, for guessing what he invented.

THE BITCH IS BACK

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HEIGHT AND
MADE OF FELT”

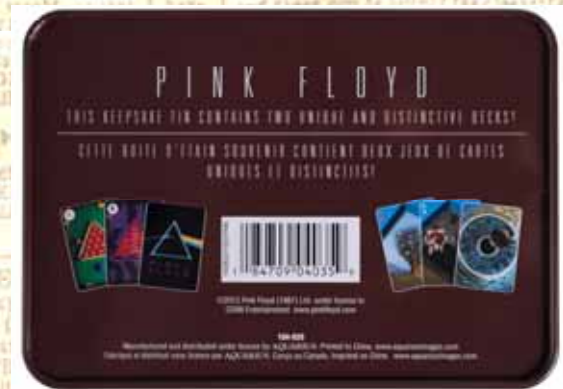
Possibly signed Nick Cave label? Surely it is or it isn't?

But I breathe a sigh of relief that I will never have to include the company's name on a list of previous employments for any future jobs I may wish to apply for!

**PINK FLOYD SPECIAL EDITION PLAYING
CARDS SET TIN NEW & OFFICIAL BAND
MERCHANDISE - £11.99**



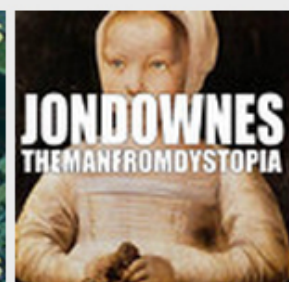
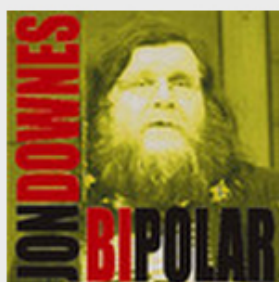
“KEEPSAKE TIN CONTAINING TWO SETS
NEW & OFFICIALLY LICENSED BAND
MERCHANDISE”



I half-heartedly and spasmodically collect interesting playing cards. I would definitely add one of these to my set for the backs of them if nothing else!

SHAMELESS SELF PROMOTION TIME

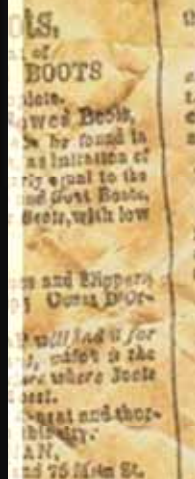
Just in case you are interested, here is yer beloved Editor at iTunes



[Check it out now...](#)

REAMSHIELD

Tent



Nice little rhyme there in the item header. However, the description leaves much to be desired. It seems that someone called Will is bidding on a stool that is ideal for controlling his phlegm while sitting in the bar? He seems to be there with someone known as Little Mark who may be shedding a tear?

7 FLOUR;
15AL;
10 DRAMAW,
3 Washington Square.

PRATT, DOWNES & SCOTT,
(LOWELL & F. HARGROFT.)

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JOHN LENNON - IMAGINE (MOVIE
SOUNDTRACK) (1988) - LSPAR 14007, LSPAR
14008

IN FORMER YUGOSLAVIA BY LICENSED
COMPANY JUGOTON-ZAGREB. COVERS OF
ALL TAPES ARE EX OR NEAR MINT WITH
ORIGINAL LABEL SIGNED BY PRODUCTION
MANAGER, TAPES ARE MINT USED ONLY
ONCE. UNIQUE PIECE OF MEMORABILIA."

No Mr Ed. No, no, no. We have nowhere to put
them and definitely do not have nearly \$9,000 to
spare.

KISS Animalize 1984 Simmons Stanley Kulick St
John Poster - \$19.95



"THE BEATLES - 6 ALBUMS - 8x REEL TO
REEL PRODUCTION STUDIO ORIGINAL
MASTER TAPES USED FOR MAKING

YELLOW SUBMARINE (1969) - CAPAR 9377
BEATLES FOR SALE (1964) - CAPAR 9371
PLEASE PLEASE ME (1963) - CAPAR 9368
PAST MASTERS VOL 1/2 (1988) - LSPAR 75123,
LSPAR 75124
GEORGE HARRISON - CLOUD NINE (1987) -
CAY-9294 / LSWB 7322

My eyes hurt. They smart with this image. Oh please, please get that make up on and improve yourselves. Or as Mr Shakespeare wrote in Richard III: "Out of my sight! Thou dost infect my eyes."

This is my doll's corner for the week:

Madonna - A league of their own (CUSTOM DOLL IN COSTUME - RARE) - £29.99



"CUSTOMISED DOLL - A LEAGUE OF THEIR OWN.....NICE ITEM.....12" HIGH IN GREAT CONDITION...."

Not sure on the history of this rare item....But came with a lot of personal gear belonging to Madonna's ex manager.....so I think this was given to Madonna as a gift..and passed on...."

Doesn't she have dark hair in that film?

Handmade Prince and Morrissey Dolls - £20.00 each



"Hand knitted character doll approximately 38cm/15 inches in height."



Granny-knitted sweaters have progressed into the 21st century and gone up a level. Prince and Morrissey are just two of these character dolls; yes there are more.

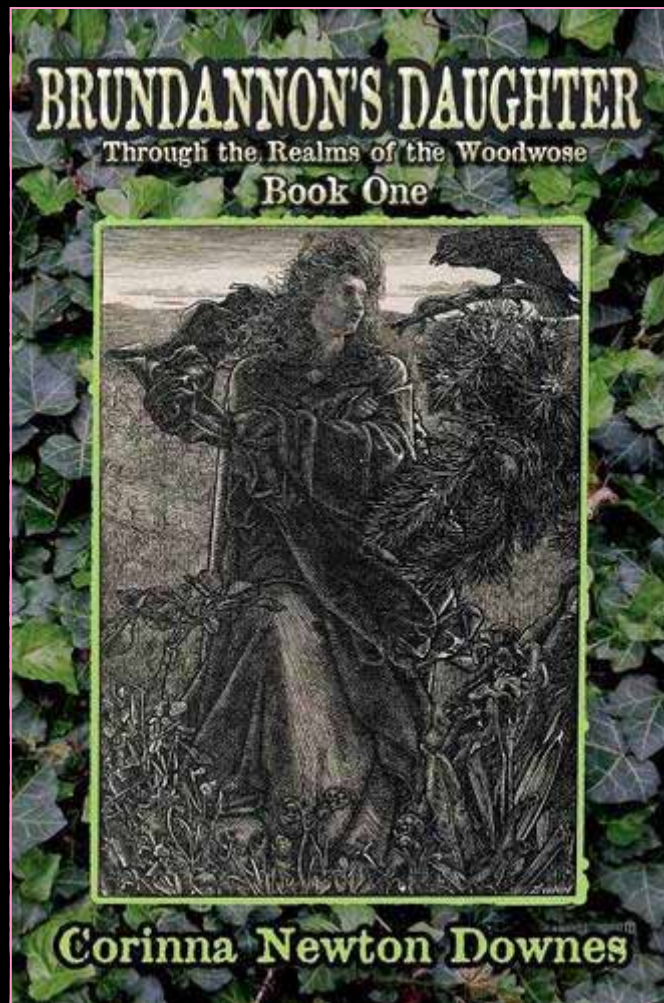
ULTRA RARE Hand-made/painted Dolls~George Michael & Andrew Ridgeley (Wham!) - £40.00



"This wonderful piece of art is part of the "iCONS" series by designer Aristotle Allen. The name for this particular piece is "Go-Go". An original piece of artwork and not silk-screened or duplicated. These cloth dolls were hand-painted using acrylic paints on cotton fabric with polyfill inside. It is of George Michael & Andrew Ridgeley. It stands 6 inches tall and weighs 1 ounce. The front and back were machine sewn. They then were stuffed with polyfill and hand-stitched closed on the bottom. A clear coat of glazed sealant was then overlaid. The dolls were painted front and back and signed by Aristotle Allen on the base. The dolls do not stand on their own. They should never be machine washed only spot cleaned by hand. SUCH INTIMATE DETAILING DESERVES FULL RESPECT AND IS BEGGING TO BE IN ANY TRUE GM FANS COLLECTION."

No good as skittles then, if they don't stand by themselves.

Toodle-pip



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

THE



CIRCULAR

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.

Once again those of us who pore through the world's media in search of articles on Yes and the various alumni who have been in the band over the years, have a full dance card.

I truly cannot believe that each week there are so many articles written about them. Once again this is all contemporary stuff, with even the retrospective articles being published this week.

Awesome!

- Billy Sherwood + Tony Kaye and Chris Squire, "The Citizen" (2015): One Track Mind (YES)
- Jon Anderson Would Love to Be Involved in Potential Rock Hall Ceremony: 'I Never Felt That I've Left Yes'
- YES ALUMNI: DOWNES BRAIDE ASSOCIATION STREAM MACHINERY
- RED BANK: ANDERSON, PONTY PROG ON

- Yes, "Starship Trooper" from The Yes Album (1971): YESterdays
- Rock legend Rick Wakeman has crowd on its feet at 'prog' rock concert at Lancaster priory



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!



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 co-founding 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-circle-single/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

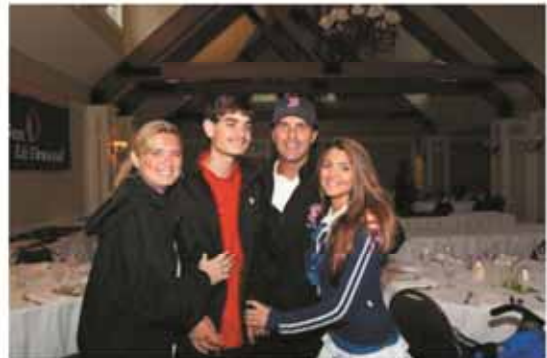
The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the 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

I hate knowing stuff that I am not allowed to print, but there have been further developments with this gorgeous little song. All I can say at this juncture, however, is...



LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the current music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's 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 Society (Gonzo Multimedia's Rob Ayling), 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 Jon 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.

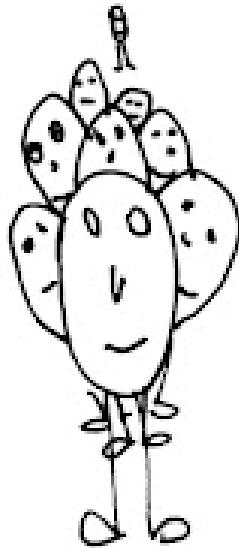
See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



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...

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Haunted by Analogies



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.

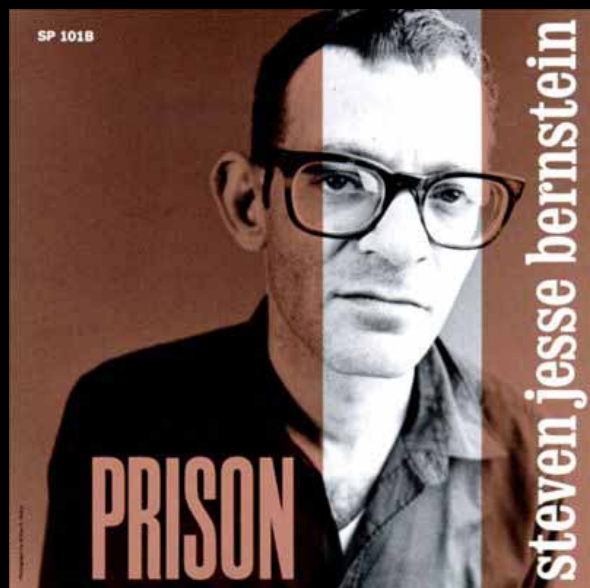
Steven Jesse Bernstein:

Prison

(Sub Pop, 1992)

What? Dark beat poetry, dark jazzy/rock ambient backing.

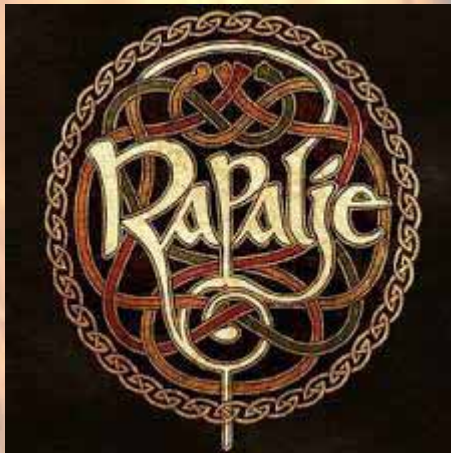
Bernstein was always an edgy act, primarily a writer with an existence style wise somewhere in the middle ground between William Burroughs and Henry Rollins. Bernstein never heard the final release of his greatest work, having fatally stabbed himself in the throat whilst visiting friends; thereby beating his label-mate Kurt Cobain to Sub Pop suicide casedom by a little more than two years.



Originally intended as a Sub Pop style attempt on Johnny Cash's Folsom Prison album, in which Bernstein would read to a live audience before the ensuing recordings would be treated with overdubs, this project eventually became much more studio centred when the prison visit produced little useful material.

Bernstein's notoriety made his time on Sub Pop memorable; he opened for acts like Nirvana, performed with a live rodent in his mouth and once pissed on a heckler. He had grunge attitude in spades and had managed to complete one track with Steve Fisk before his death. Prison has a compelling, brooding, and deeply dark aesthetic. Bernstein's vivid, free-form rambles – frequently moving in seconds from a random observation to the depths of self-examination and self-loathing that would eventually lead him to take his life – are allowed to roam to their own rhythms before Fisk wraps a musical backing around the results. The differing styles – generally referencing the darker end of modern jazz – give a sense of variety and breadth to the results and when a contemporary touch is required Fisk steps in with the doomy rock sounds that back "Party Balloons." If such a thing as a signature track exists it may well be "This Clouded Heart," a horrifically scathing look at sexual thoughts, told in the second person but leaking autobiography and offering up a bestial vision of humanity: "There is only one girl in the whole city and she is pregnant...You feel that everything you do is pornography." All of which comes with a percussion heavy blanket of jazz akin to early Quincy Jones in the throes of clinical depression.

The cascade of disturbing imagery ensures only repeated listening will give you familiarity with the whole piece. Fisk's musical landscapes take this on board with enough random licks and nuanced riffing to avoid becoming too familiar too soon. Bernstein's deep voice and obvious resignation to his depression make this an uneasy companion, all the more so since the only sensible way to fully comprehend Prison is to give it your full attention with headphones. It's debateable how long you would want Bernstein in your head, but also debateable whether this collection equals or betters the work of William Burroughs and Bill Laswell released around the same time.



Rapalje

Rapalje is a Dutch Celtic folk band from Groningen, which performs Irish, Scottish and Dutch folk music, singing in Dutch as well as in English.

Current Members:

Dieb: Vocals, Fiddle, Tin Whistle & Accordion

William: Vocals, Gitouki, Mandolin, Bodhrán & Tea-Chest Bass

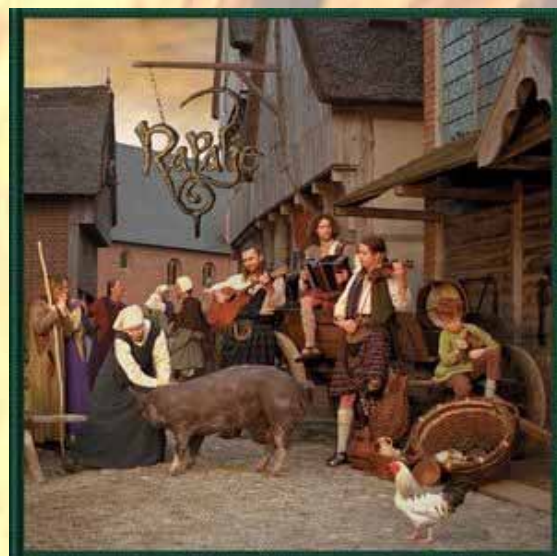
Maceál: Vocals, Mouth Organ, Squeezebox, Gitouki, Bodhrán & Tea-Chest Bass

David: Highlandpipes, Borderpipes, Tin Whistle & Low Whistle

[Facebook](#)

[Wikipedia](#)

[Website](#)



You Tube

[Wat zullen we drinken \(studio version\)](#)

[Jan De Mulder \(Songtekst\)](#)

And so, my friends, we come to the end of another week. Last weekend's magazine was such a catalogue of disasters that we didn't actually get it finished until early Saturday evening, so this week I determined to get as much of it done as early as possible so that it doesn't interfere with my plans for a morally and intellectually uplifting weekend (hiding inside a bottle of vodka, and watching Doctor Who). So, here it is, early on Thursday afternoon and I am dictating this end bit (and I still haven't thought of a better word for it) to my lovely amanuensis Jessica while my lovely wife, armed with a bowl of hot water, some disinfectant, and a needle is attempting to dig a rogue splinter out of the heel of my left foot. The kittens and Archie the Jack Russell find this procedure immensely fascinating. I suspect, however,



that Archie in particular is hoping that he can eat whatever Corinna chops off. Dogs are truly disgusting animals.

I can't help having a stupid sense of humour. But when my delightful wife goes pootling about on Facebook, if she finds anything puerile that she knows will appeal to me she sends it over. So, last night, she sent me an article about the Scrote Tote; a rucksack cunningly fashioned to look like a pair of human testicles.

<http://www.thisiswhyimbroke.com/scrotum-backpack>

I do hope that they become generally available, because I can think of lots of people to whom I would like to give one of these delightful artefacts as a Christmas presents, either because it would make them laugh or because it would embarrass them immensely.



BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

LIVE

GONZO
MULTIMEDIA

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