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#165



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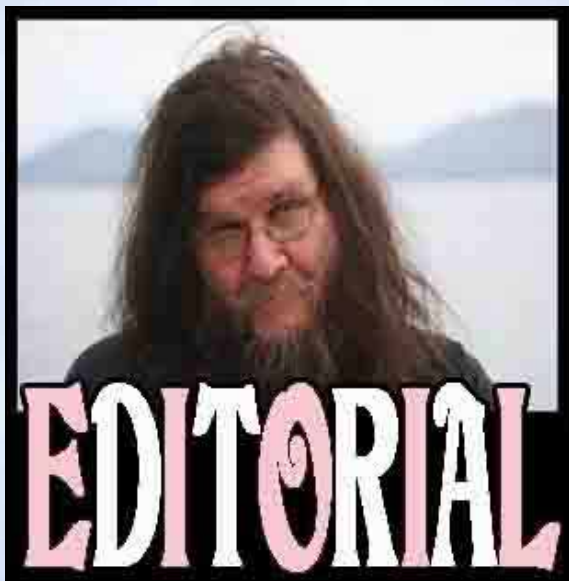
# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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



My dear friends,

2016 is only a couple of weeks old, but we already have the first major cultural event of the year. And last Sunday afternoon I sat down for a couple of hours trying to write about it.

Three years ago David Bowie came in out of the out darkness with *The Next Day*; his first new album for a decade. And it was pretty damn good, and probably deserved the epithets that everyone (including me)

gave it, when we said that it was his best album since *Scary Monsters* back in 1980. Yes, I think that it probably was, although the 2002 album *Heathen* gives it a run for its money, but with the benefit of hindsight, it still lacked the hallmarks of a classic David Bowie album, mainly because it didn't break new ground.

Between 1969 and 1980 Bowie released thirteen studio albums which basically defined the decade. With the possible exception of *Lodger* which was basically bollocks, IMHO, each of these albums not only broke new ground, but was a significant advance upon the one that came before it. Bowie defined the concept of the rock star as artist, and where he led many others followed.

Each of his stylistic changes spawned a hundred imitators. In the wake of *Ziggy Stardust* and *Aladdin Sane* came dozens of glam bands, most of them totally missing the point, and schoolboys across the United Kingdom sported Ziggy haircuts. His plastic soul period not only persuaded his loyal legions that Luther Vandross was where it was at, but also meant that the high street outfitters were full of Oxford Bags and peculiar shirts for a season.

But since *Scary Monsters* although some of his records have been very good, even great (and I think that both *The Next Day* and *Heathen* count in that category), none if them have been culturally important records. Now, with the release of (pronounced Blackstar)



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# 2016 is only a couple of weeks old, but we already have the first major cultural event of the year.

this has changed. At the age of 69 David Robert Jones has made another important record. And fucking hell it's a good 'un.

Some of the reviews that I read before I actually heard the album are completely off the mark. They describe this as a jazz album. Well it's not. It is an album made with jazz musicians, but it is not even slightly jazz. The only bits of sax noodlings that there are sound vaguely like the stuff Didier Malherbe did with Gong, but if you are thinking that this is David Bowie's attempt at doing the Radio Gnome Invisible thing, then you are completely wrong.

The nearest cultural homophone that I can give is Scott Walker, round about the era of *Scott IV*, rather than the spikely experimental artist of the 21st Century, but the real closest cultural reference point is Bowie's own *Station to Station*. If in 1976, instead of riffing on Kraftwerk and bugging off to Berlin with the Igmeister to try and get clean, he had followed a parallel path channelling SW arranger Wally Stott aka Angela Morley, and possibly the early proto rap of someone like the Last Poets then this might give you some idea of what this music sounds like.

But the real truth is that for the first time in three and a half decades David Bowie is making music that doesn't sound like anything that has come before. Even the two previously released tracks (*Tis pity she's a whore* and *Sue*) have been re-recorded dramatically, and they have a new sinuous toughness that I for one was truly not expecting.

What is the record about? Personally I think that the sidesman who claimed that Bowie told him that the title track was about ISIS is completely off the mark.

In the same way that *Station to Station* is often viewed as an adjunct to Bowie's 1976 movie *The Man who fell to Earth*, I feel that it is not a coincidence that this record comes out at the same time to the sequel to that film; the stage musical *Lazarus* (the title track of which is included on the album).

By all accounts the stage musical is quite unlike regular jukebox musicals. The review in *The Guardian*, for example, tells how:

"It will be many years before we see a jukebox musical as unapologetically weird as *Lazarus*, an almost incomprehensible and oddly intriguing new play with songs by David Bowie, directed by Ivo van Hove. The script, by Bowie and Enda Walsh, is based on the *The Man Who Fell to Earth*, a science fiction by novel Walter Tevis that was later filmed by Nicolas Roeg and starred Bowie as the titular alien – a starman seeking water for his drought-ridden planet or attempting to insinuate his fellow extraterrestrials into US society, depending on which version you prefer. In both he fails and remains stranded on earth.

Few of these finer points matter in *Lazarus*, which finds Newton, now played by Michael C Hall (who can sound remarkably like Bowie when he wishes), wearing taupe pyjamas and dulling the pain of his exile with gin and Twinkies. Elly (Cristin Milioti), newly hired as his assistant, describes him to her husband as "sorta sad – sorta unknowable in the way that you imagine reclusive rich eccentric men to be". Newton portrays himself more starkly. "I'm a dying man who can't die," he says."

The fact that one of the characters is called 'Valentine' may or may not be a reference to the fact that -

اللجنة لهم إذا كانوا لا تأخذ نكتة



allegedly at least - in 1973 he was planning to make a movie of the Heinlein classic, and even claimed that he had written some of the songs for the soundtrack. He then backtracked on the claim a few years later, claiming that he disliked the book. Then a few years later he softened the claim somewhat claiming that he didn't want to be typecast.

Apart from Valentine Michael Smith, the central character of *Stranger in a Strange Land*, a character who features in a string of his books was Lazarus Long..in *Time Enough for Love* a dying man who cannot die.

Coincidence? I'm damned if I know.

For the first time in three and a half decades Bowie is doing what he does best; confusing the living bejeezus out of his audience. But there is something else. In those three and a half decades there have been times when the man has been self-consciously arty. Lots of them. Sometimes they have worked (*I. Outside*) and others they have been horrid failures (*Never let me Down*) but they have always been horribly contrived.

doesn't seem at all contrived, and - indeed - seems gloriously effortless (which I am sure it is not). Apart from Heinlein it bristles with cultural references; there are passages in the gay argot polari, and others in Nasdat, the language from *A Clockwork Orange*. There

are numerous little rip-offs artfully executed and turned on their head to make an overwhelmingly enticing and desirable whole. This is a fantastic record, and I truly doubt whether there will be a better one this year.

And I ended my critique by writing "But I would love to be proved wrong."

And then - if I may steal a term - came THE NEXT DAY.

As anyone with an iPad knows, incoming messages are heralded with a 'ding' sound. Corinna got up early to go to work, and an hour or so later I was still mostly asleep when in came a barrage of 'ding' sounds.

Tony Visconti is quoted as saying: "He always did what he wanted to do. And he wanted to do it his way and he wanted to do it the best way. His death was no different from his life - a work of Art. He made Blackstar for us, his parting gift. I knew for a year this was the way it would be. I wasn't, however, prepared for it. He was an extraordinary man, full of love and life. He will always be with us. For now, it is appropriate to cry."

And what about my interpretations of the album? They are not that far wrong, but they missed something very important:



"Look up here, I'm in heaven  
I've got scars that can't be seen  
I've got drama, can't be stolen  
Everybody knows me now

Look up here, man, I'm in danger  
I've got nothing left to lose  
I'm so high it makes my brain whirl  
Dropped my cell phone down below"

is about all sorts of things, including - quite possibly - what I wrote on Sunday afternoon. But above all it is his final statement, his valedictory soliloquy, his last farewell. Be sad my dears, David Bowie/Ziggy Stardust/The Thin White Duke/The Gouster/The Prettiest Star and a dozen others have left the building, and the world is an immeasurably poorer place.

And David Bowie has pulled off his final great triumph, and made his own death into an art project. He was always the coolest kid on the block but never so much as in the way he left it. This issue is dedicated to his memory, with much love.

Jon

David Bowie, The Last Shadow Puppets, Alice Cooper, Dave Grohl, Slash, Lemmy, Jerry Hall, Rupert Murdoch, Mick Jagger, Adam Lambert, Carlos Alomar, Joey Molland, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Giorgio Gomelsky, Otis Clay, Joseph Cecil "Red" Simpson, Brett Smiley, Dan Haggerty, René Angélil, Alan Sidney Patrick Rickman, Conrad Phillips, The Pirates, Freddie King, Denny Laine, The Selecter, Galahad, Wild Man Fischer, Rick Wakeman, John Brodie Good, Daisy Flowers, Tony Palmer, Dan Wooding, Roy Weard, A.J. Smitrovich, Mr Biffo, Hawkwind, Xtul, Pete Sears, The Beatles, Boy George, Slash, Grateful Dead, Steps, AC/DC, John Lennon, Yoko Ono, Blue Cheer, Valhalla

#### 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:

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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 <sup>gonzo</sup> NEWSROOM



**OUT OF THE SHADOWS:** The Last Shadow Puppets have returned with their first new song since 2008. 'Bad Habits' is from the long-awaited upcoming album for the British supergroup featuring members of Arctic Monkeys, The Rascals and Simian Mobile Disco. The Last Shadow Puppets is Alex Turner (Arctic Monkeys), Miles Kane (The Rascals) and James Ford (Simian Mobile Disco). In 2008 The Last Shadow Puppets released the album 'The Age of Understatement' and scored a number one album in the UK and no 30 in Australia. The single 'The Age of Understatement' was also a Top 10 hit in the UK. 'Bad Habits' is the first new song for The Last Shadow Puppets since 'My Mistakes Were Made For You' in 2008. The new song features strings arranged by Owen Pallett. **Read on...**

**PLASTIC PALACE ALICE:** Rock legend Alice Cooper was shocked to the core over the Paris terrorist attacks, and hopes that mankind never just accepts senseless killings. When Alice, real name Vincent Damon Furnier, rose to fame in the late '60s, he was known for his shocking onstage antics. It was a time when rock and roll ruled, and the stars of the day tried to be over the top with their performances. However, these days it's the world around him that often shocks the 67-year-old. The terrorist attacks on Paris in November (15) really troubled Alice, especially the shooting at the Eagles of Death Metal concert.

"(I'm shocked) all the time," Alice admitted to Q magazine. "Especially at the Paris thing. You know, rock'n'roll's not shocking at all. Though I guess we shocked audiences pretty easily in the '70s: here's a

# THE <sup>gonzo</sup> NEWSROOM

guy with a girl's name with snakes and make-up and blood and guillotines... yeah, they were well and truly shocked. But I hope we never get over the shock of somebody going into a concert and killing a bunch of people for no reason. It's not a religious or political thing. It's just a bunch of guys who want to kill people. That's shocking." **Read on...**

**THE LAST FAREWELL TO LEMMY:** Dave Grohl and Slash from Guns N' Roses were among those paying tribute to Motorhead frontman Lemmy at his funeral in Los Angeles on Saturday 9th. The Brit rocker died at the age of 70 on 28 December last year (15), just two days after discovering he had an aggressive form of cancer. Lemmy, real name Ian Fraser Kilmister, died while sitting with his family in front of his favourite computer game, BBC News report.

Motorhead's manager Todd Singerman said that at the time of his death, Lemmy had cancer in his brain and neck, and his sudden death was "a massive shock". The funeral service at Forest Lawn Memorial Cemetery began with an introduction by Todd, and a photograph of the band was on display at the chapel, alongside a set of speakers, Lemmy's boots and an urn shaped like the rocker's brimmed hat. **Read on...**

**HOW HEARTWARMING:** Fashion icon Jerry Hall is getting married to Australian billionaire Rupert Murdoch. After dating for four months, the pair announced its engagement on Monday (11th



Jan) in the Births, Marriages and Deaths section of UK newspaper *The Times*. "Mr Rupert Murdoch, father of Prudence, Elisabeth, Lachlan, James, Grace and Chloe Murdoch, and Miss Jerry Hall, mother of Elizabeth, James, Georgia and Gabriel Jagger are delighted to announce their engagement," the classified ad reads. The 84-year-old business tycoon, who has an estimated net worth of nearly \$13 billion (£9 billion), owns *The Times*, as the publication falls under the umbrella of his global mass media company News Corp. **Read on...**

**AND MEANWHILE WITH HER EX:** Mick Jagger suggested the producers of his new 1970s rock-themed TV series take a look at his son when they were looking for someone to play the frontman of fictitious punk act The Nasty Bits. The Rolling Stones star dug deep into his own recollections of the music business for Vinyl, the hard-hitting new drama he's co-producing with Martin Scorsese, but he didn't go into the project thinking he'd be working with his kid, James.

"When I saw the role was being created, I thought, 'Well, wait a minute, they're looking for a guy who likes this kind of music, can play it and can act as well,'" Jagger senior told Billboard.com. "He (James) loves that kind of music, that kind of screaming racket. Not that I've got any objections to it, but I mean, he's really into that. So I thought I'd put James into the mix. I'm very pleased with him." **Read on...**



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



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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 LOAD OF BULL IN INDIA:** Animal rights activists across India this week welcomed the Supreme Court's stay on jallikattu in Tamil Nadu and other bull-related sports in states like Maharashtra, Gujarat, Punjab, Haryana and Karnataka and vowed to continue their fight to protect the animal.

Animal rights group PETA (People for the Ethical Treatment of Animals) too welcomed the move.

"The Supreme Court's stay, which comes as a birthday gift for PETA on our 16th anniversary, is a partial victory for sensitive bulls who will be spared cruelties such as being deliberately disoriented by being given substances like alcohol and having their tails painfully broken joint by joint and bitten for jallikattu or races," PETA India chief executive officer Poorva Joshipura said.

The SC had in May 2014 passed



an order prohibiting all animal races and fights, directing the AWBI and the government to prevent infliction of unnecessary pain and suffering on animals and ensure that no animals were incited to fight against a human being or another animal. The ministry, however, came out with its notification on January 7, ignoring the apex court's 2014 order. **Read on...**

Democracywatch



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%

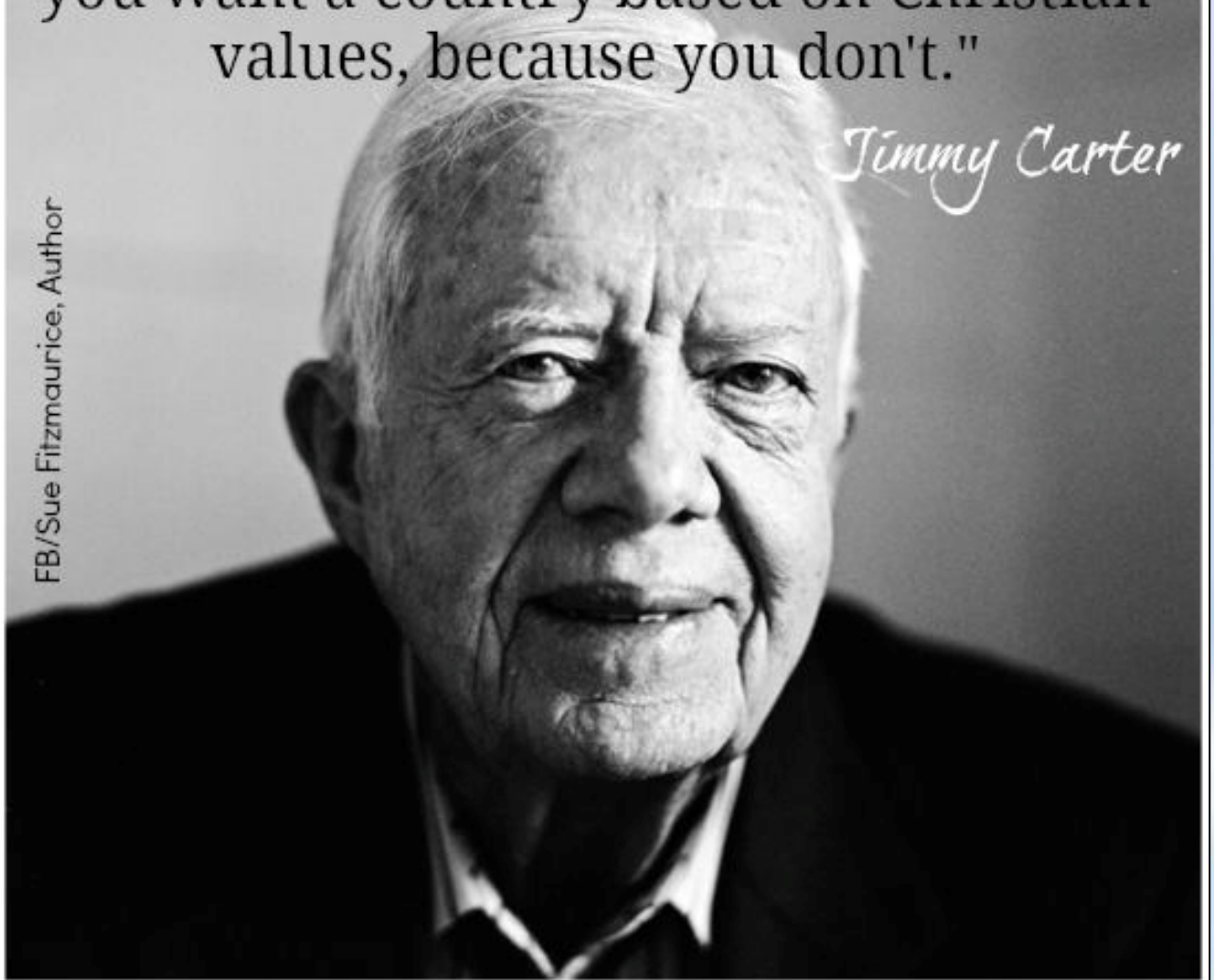
Right On Chris

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



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

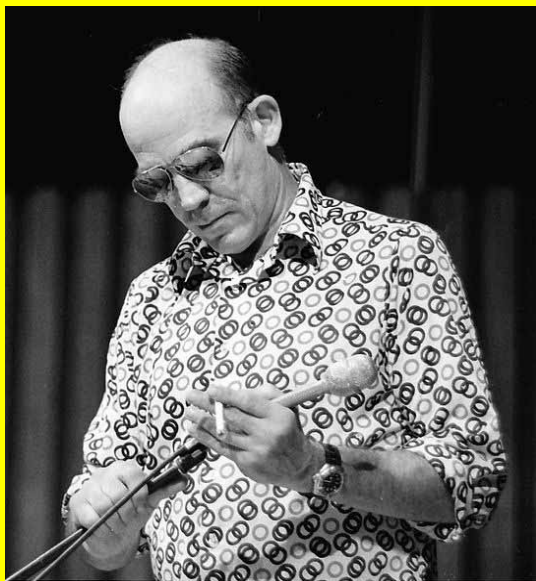
The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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





## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt"

Hunter S. Thompson



### ADAM IS ORIGINALLY HIGH

Pop superstar Adam Lambert has kicked off his 2016 'The Original High Tour' at the Mercedes-Benz Arena in Shanghai.

The launch of the world tour was streamed live to over 1 million people in China, with a further 5 million people tuning post show. Adam performed two Chinese shows, where he currently has the #1 single with 'Another Lonely Night'.

Adam's world tour will continue on to Japan, Australia, U.S. and the U.K and Europe. The US dates will have support from Glee star and Atlantic artist Alex Newell. 'The Original High' debuted in the US Top 3, UK Top 10 and worldwide Top 3 and sent Adam's career record sales to over 2.5 million.

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

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

the week that's past

## The Gospel According to *BART*

Like everyone else, my favourite roving reporter is completely shaken by this week's death of David Bowie. He sent me this interesting interview with long time Bowie sidesman Carlos Alomar about his memories of the man himself:

"My first impression of David Bowie was that he was slightly odd. He had come from London from the "Spiders From Mars" days, so he still had orange hair, he was pasty white and he weighed 98 pounds. I met him when I was recording a song he'd written for Lulu, "Can You Hear Me?" I was a professional musician, and he was a producer, and you've got to respect a man for being the producer.

But then the humanity of David showed up. He said all these strange, little American sayings that sound so ages ago: "Hey man," "Oh, that's real cool." But he was trying, so we started hanging out. "You want to see what's cool? Let's go to a few after-hours joints, let's go to Spanish Harlem. Let's go to some salsa. Let's go to the Apollo Theater." And that's how we actually met, well before Young Americans."

<http://www.rollingstone.com/music/news/david-bowie-guitarist-carlos-alomar-he-was-so-damn-curious-20160111#ixzz3x9eu1qqg>



## JOEY REMEMBERS BOWIE

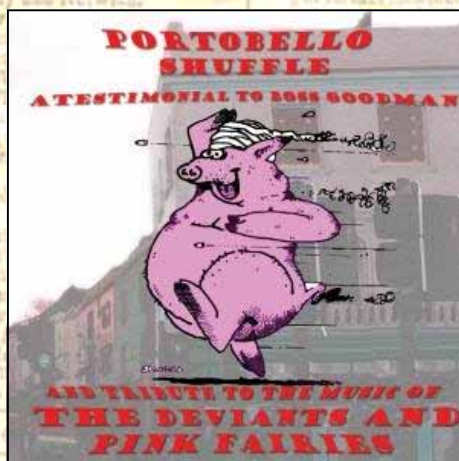
The death of David Bowie has Minnesotans talking about the legacy he leaves behind. Bowie died Sunday at the age of 69 after an 18-month battle with cancer. His son, Duncan Jones, tweeted "Very sorry and sad to say it's true. I'll be offline for a while. Love to all."

According to Wikipedia, Bowie's first stop to Minnesota was October 5, 1974. He performed at the St. Paul Civic Center as part of the Diamond Dogs Tour. "He made many great records in his life," said Joey Molland, a musician best known for his time as the guitarist for British rock band Badfinger. Molland was born in Liverpool but has lived in the Twin Cities area since 1983. "It was a great creative time in London. It seemed like the sun was always shining," Molland recalled.

While Molland never met Bowie, they ran in the same circles. Badfinger was signed to the Beatles' Apple label in the late sixties. "I don't know how I would've been if I would've met him. Probably just kind of nervous because I'm always kind of nervous around those creative people," Molland said.

<http://www.kare11.com/story/life/2016/01/11/local-music-community-remembers-david-bowie/78657090/>





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:

## Death by Killer Monkeys on the Rise in India

<http://mysteriousuniverse.org/2015/12/death-by-killer-monkeys-on-the-rise-in-india/>





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!

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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 144 – Radio Silence

Artists who were once all over the radio and aren't anymore, which is some cases is a real shame!!

Featured Album: The Groundhogs: Split

### Tracks

- 1 Quicksilver Messenger Service: Who Do You Love Part 1
- 2 Pink Military: Did You See Her?
- 3 Shed Seven: Chasing Rainbows
- 4 The Fratellis: Chelsea Dagger
- 5 The Troggs: With a Girl Like You
- 6 The Groundhogs: Split Part 1
- 7 The Groundhogs: Split Part 2
- 8 The Bravery: Believe
- 9 Danse Society: Somewhere
- 10 Death in Vegas: Scorpio Rising
- 11 Gun Club: She's Like Heroin to Me
- 12 Twisted Sister: We're Not Gonna Take It
- 13 Cast: Sandstorm
- 14 Wishbone Ash: Blowin' Free
- 15 Straight Eight: Tell Me if You Want to Bleed
- 16 Soul Asylum: Somebody to Shove
- 17 Kula Shaker: Hush
- 18 The Turtles: She'd Rather Be With Me
- 19 Longpigs: She Said
- 20 LA Guns: The Ballad of Jayne
- 21 The Groundhogs: Split Part 1
- 22 The Groundhogs: Split Part 2
- 23 The Small Faces: Afterglow of Your Love
- 24 Ultrasound: Beautiful Sadness
- 25 Spirit: Like a Rolling Stone
- 26 The Faint: The Geeks were Right
- 27 The Screaming Trees: Winter Song
- 28 That Petrol Emotion: Chemicrazy

**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:

David Cross

<http://soundcloud.com/davidcrossmusic>

Mike Martin

<http://www.facebook.com/Mike2of5Martin/>

Heliopolis

<http://www.facebook.com/HeliopolisLAProg/?fref=ts>

Weston and Knade



<http://www.facebook.com/Weston-Knade-Quartet-800992123342017/?fref=ts>

Unified Past

<http://www.facebook.com/Unifiedpast/?fref=ts>

VY

<http://soundcloud.com/gaby-vidal>

Claudio Delgift

<http://www.facebook.com/ClaudioDelgift/?fref=ts>

Existence

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

ONY

<http://www.facebook.com/Ony-128343966123/?fref=ts>

Dog and the Universe of Swine Dirt

<http://www.facebook.com/MarquissMusic/>  
— with Claudio Delgift, David Cross, Alan Charles, Mike Martin, Kerry Kompost Chicoine, Michael Matier, Grant C Weston, Greg P Onychuk, Bob Smith, Waldek Knade and Stephen Speelman.

**Listen  
Here**

# Fri day 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

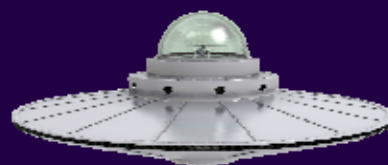


recording artists. He's been a radio host since

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

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

**"There's a Cobra in the House" -- Commander Cobra joins Mack in the studio to talk to Mary Joyce about strange UFO doings in the North Carolina hills and Steve Melito on the Wakefield NH UFO Monster incident. Also Rob Beckhusen talks about the future of laser weapons and suspected UFO abductions in Japan. Plus Mack's band SKY CLUB plays a tribute to David Bowie.**  
?



**Listen  
Here**

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



**David Bowie (David Robert Jones)**  
**(1947 – 2016)**

Bowie was an English singer, songwriter, musician, record producer, painter and actor. He was a figure in popular music for over five decades, and was considered by critics and other musicians as an innovator, particularly for his work in the 1970s.

Born and raised in south London, Bowie developed an interest in music while at Burnt Ash junior school and showed aptitude in singing and playing the recorder. When he left school he studied art, music and design, and became proficient on the saxophone, forming his first band that year at the age of 15. He embarked on a professional career as a musician in 1963, and received his first management contract shortly afterwards. "Space Oddity" became his first top five entry on the UK Singles Chart after its release in July 1969. After a period of experimentation, he re-emerged in 1972 during the glam rock era with his flamboyant and androgynous alter ego Ziggy Stardust. The character was spearheaded by his single "Starman" and album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. The relatively short-lived Ziggy persona proved to be one facet of a career marked by reinvention, musical innovation and visual presentation.

In 1975, Bowie achieved his first major American

crossover success with the number-one single "Fame" and the album *Young Americans*, which the singer characterised as "plastic soul". The sound constituted a radical shift in style that initially alienated many of his UK devotees. He then confounded the expectations of both his record label and his American audiences by recording the electronic-inflected album *Low* (1977), the first of three collaborations with Brian Eno later known as the "Berlin Trilogy". "Heroes" (1977) and *Lodger* (1979) followed; each album reached the UK top five and received lasting critical praise. After uneven commercial success in the late 1970s, Bowie had UK number ones with the 1980 single "Ashes", its parent album *Scary Monsters (And Super Creeps)*, and "Under Pressure", a 1981 collaboration with Queen. He then reached a new commercial peak in 1983 with *Let's Dance*, which yielded several successful singles. Throughout the 1990s and 2000s, Bowie continued to experiment with musical styles, including industrial and jungle.

He also had a successful but sporadic film career. His acting roles include the eponymous character in *The Man Who Fell to Earth* (1976), Major Celliers in *Merry Christmas, Mr. Lawrence* (1983), the Goblin King Jareth in *Labyrinth* (1986), Pontius Pilate in *The Last Temptation of Christ* (1988), and Nikola Tesla in *The Prestige* (2006), among other film and television appearances and cameos.

During his career, he sold an estimated 140 million records worldwide. In the UK, he was awarded nine platinum album certifications, eleven gold and eight silver, and in the US received five platinum and seven gold certifications. Bowie stopped concert touring after 2004, and last performed live at a charity event in 2006. In 2013, he returned from a decade-long recording hiatus, remaining musically active until his death from liver cancer three years later.

Bowie received a serious injury at school in 1962 when his friend George Underwood punched him in the left eye during a fight over a girl. Doctors feared he would become blind in that eye. After a series of operations during a four-month hospitalisation, his doctors determined that the damage could not be fully repaired and Bowie was left with faulty depth

THOSE WE HAVE LOST

perception and a permanently dilated pupil. Despite their altercation, Underwood and Bowie remained good friends, and Underwood went on to create the artwork for Bowie's early albums.

He died on 10<sup>th</sup> January 2016.



## Giorgio Gomelsky (1934 – 2016)

Gomelsky was a film maker, impresario, music manager, songwriter (as Oscar Rasputin) and record producer. He was born in Georgia, grew up in Switzerland, and later lived in Britain and the US.

He owned the Crawdaddy Club in London where The Rolling Stones were house band, and he was involved with their early management. He hired The Yardbirds as a replacement and managed them. He was also their producer from the beginning through 1966. In 1967, he started Marmalade Records (distributed by Polydor), which featured "Julie Driscoll, Brian Auger and the Trinity", The Blossom Toes, and early recordings by Graham Gouldman, Kevin Godley and Lol Creme, who became 10cc. The label closed in 1969. Gomelsky was also instrumental in the careers of The Soft Machine, Daavid Allen and Gong, Magma, and Material.

Giorgio discovered jazz at the age of 10, while living in Italy. One Sunday he was caught out by the 4pm German curfew, so he stayed in the house of friends. Exploring their attic he discovered a gramophone and some jazz records. As a symbol of defiance he and his friends took to occasionally briefly blasting the music out of the window. Fortunately they were never caught. After the

liberation, eventually black GIs arrived and furthered his jazz education. Having become a Swiss citizen, Giorgio had to perform National Service, undergoing basic training with Swiss Air Force, where he flew Bucher biplanes. Although a proficient pilot he deliberately failed promotion tests and, after rejection, was then free to leave the country.

The weekly readings of the Melody Maker, and the lack of further documentation, convinced Giorgio that his vocation would be to film the burgeoning UK jazz scene.

Harold Pendleton had started the National Jazz Festival and Giorgio had participated as a volunteer helper at the first one in 1959. He was able to secure the rights to film the 1960 festival. A producer/backer was found – Frank Green, the owner of a facility on Wardour Street where Giorgio had edited his earlier films. Filming was with 4 b/w cameras. Sound was recorded on the Leevers-Rich synchro-pulse system, allowing separate recording of audio on magnetic tape. Giorgio edited two pilots from the footage, including a piece of the new Alexis Komer Blues Incorporated with Charlie Watts on drums, but Green was unable to find a buyer.

In the 1960s, Giorgio went on to manage and produce The Yardbirds, and form a record label Marmalade Records. He also signed Julie Driscoll and Brian Auger & The Trinity and produced early recordings by Jeff Beck, Jimmy Page (both of whom played with the Yardbirds), Rod Stewart, and John McLaughlin (the album "Extrapolation"), Alexis Komer. Graham Bond and the Soft Machine.

He brought British rock musicians to record with American blues musicians including the Yardbirds featuring Eric Clapton with Sonny Boy Williamson, who was Giorgio's roommate for a period in Britain. Giorgio claims that Sonny Boy jammed with Rahsaan Roland Kirk in all keys on a single blues harmonica made to play in one key.

In the 1970s he became involved with progressive jazz rock bands such as Gong, Henry Cow and Magma. In the 80s he was pioneer of digital video winning awards for his work using the Video Toaster.

He died in New York City on 13 January 2016, aged 81.

# THOSE WE HAVE LOST



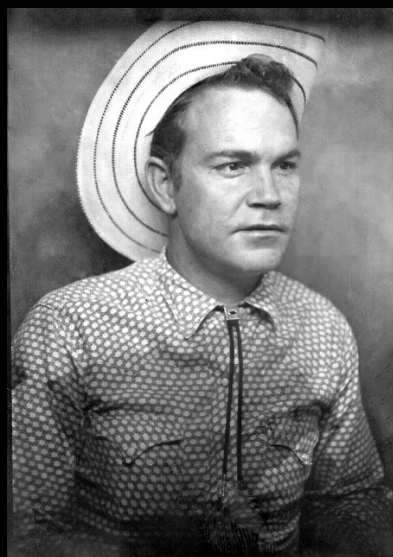
**Otis Clay**  
(1942 – 2016)

Clay was an American R&B and soul singer, born in Mississippi who started in gospel music. His family moved in 1953 to Muncie, Indiana, and after singing with local gospel group, the Voices of Hope, Clay returned to Mississippi to sing with the Christian Travelers, before settling in Chicago in 1957. There, he joined a series of gospel vocal groups including the Golden Jubilaires, the Famous Blue Jay Singers, the Holy Wonders, and the Pilgrim Harmonizers, before making his first solo secular recordings in 1962. After releasing a series of gospel-tinged soul records, his first hit came in 1967 with "That's How It Is (When You're In Love)", followed by "A Lasting Love". He remained a popular live act in Europe and Japan, as well as the US, and recorded three live albums, *Soul Man: Live in Japan*, *Otis Clay Live* (also in Japan on Victor VDP-5111), and *Respect Yourself*, recorded live at the Lucerne Blues Festival in Switzerland. In the 1990s he also recorded two soul albums for Bullseye Blues: *I'll Treat You Right* and the Willie Mitchell-produced *This Time Around*. In 2007, he recorded the gospel album *Walk a Mile in My Shoes*.

On January 8, 2016, Clay died in Chicago, Illinois, at the age of 73 of a heart attack.

## **Joseph Cecil "Red" Simpson** (1934 – 2016)

Simpson was an American country singer-songwriter best known for his trucker-themed songs. Born in Higley, Arizona and raised in Bakersfield, California, he was the youngest of a dozen children. At age 14, he wrote his first song. In 1965, Capitol records producer Ken Nelson was looking for someone to record some songs about trucking. Simpson readily agreed. His first, Tommy Collins' "Roll, Truck, Roll," became a Top 40 country hit and Simpson



recorded an album of the same name. That year he offered up two more trucking songs, both of which made it to the Top 50 or beyond. As a songwriter, he scored his first number one hit with "Sam's Place," recorded by Buck Owens. After that, Simpson

decided to become a full-time writer. He returned to performing in 1971 with his Top Five hit "I'm a Truck," which had been written by postman Bob Staunton.

In 1988 Simpson was diagnosed with skin cancer and underwent surgery, but he fully recovered and continued his writing and performing career.

He died on January 8, 2016, at a hospital in Bakersfield.

# THOSE WE HAVE LOST



**Brett Smiley**  
(1955 – 2016)

Smiley was an American singer-songwriter who was active in the UK during the glam rock era of the early 1970s. Smiley released one single, "Va Va Va Voom," and made an appearance on the Russell Harty television show, where he performed the song "Space Ace". Smiley began his career as a child actor, playing Oliver on Broadway. In 1974, Smiley - who, at the time, was managed and produced by Rolling Stones manager Andrew Loog Oldham - recorded an album, *Breathlessly Brett*. The album, which includes the songs "Va Va Va Voom" and "Space Ace", remained unreleased until 2004, when RPM Records included it as part of its *Lipsmackin' 70s* collection.

Smiley also starred as the Prince, in the 1977 American erotic musical comedy *Cinderella*. In 2004, rock biographer Nina Antonia published a book about Smiley, *The Prettiest Star: Whatever Happened to Brett Smiley*. Smiley still performed occasionally until recently in New York City, and was recording songs for a new CD. He died January 8, 2016.



**Alan Sidney Patrick Rickman**  
(1946 – 2016)

Rickman was an English actor and director, known for playing a variety of roles on stage and screen, often as a complex antagonist. Rickman trained at the Royal Academy of Dramatic Art in London, and was a member of the Royal Shakespeare Company, performing in modern and classical theatre productions. His first big television part came in 1982, but his big break

THOSE WE HAVE LOST

was as the Vicomte de Valmont in the stage production of *Les Liaisons Dangereuses* in 1985, for which he was nominated for a Tony Award. Rickman gained wider notice for his film performances as Hans Gruber in *Die Hard* and Severus Snape in the *Harry Potter* film series.

His final film, *Alice Through the Looking Glass*, will be released in May 2016.

Rickman was born in Acton, London, to a working class family, the son of Margaret Doreen Rose (Bartlett), a housewife, and Bernard Rickman, a factory worker. His ancestry was English, Irish and Welsh.

After graduation, Rickman and several friends opened a graphic design studio called Graphiti, but after three years of successful business, he decided that if he was going to pursue acting professionally, it was now or never. He wrote to request an audition with the Royal Academy of Dramatic Art (RADA), which he attended from 1972–74. While there, he studied Shakespeare and supported himself by working as a dresser for Sir Nigel Hawthorne and Sir Ralph Richardson.

He was given the male lead, the Vicomte de Valmont, in the 1985 Royal Shakespeare Company production of Christopher Hampton's adaptation of *Les Liaisons Dangereuses*. He was the "master of ceremonies" on Mike Oldfield's album *Tubular Bells II* (1992), on which he read a list of instruments on the album.

On 14 January 2016, Rickman died of cancer in London, aged 69. Soon after, his fans created a memorial underneath the "Platform 9¾" sign at London King's Cross railway station.



**Conrad  
Phillips (born Conrad  
Philip Havord)  
(1925 – 2016)**

Phillips was a British film and television actor. Born Conrad Philip Havord in London, the son of Horace Havord who was a journalist and detective story writer. He studied at RADA and then appeared in repertory theatre and in the West End. He is best known for portraying William Tell in the popular ITV television series *The Adventures of William Tell* which ran for 39 episodes from 1958 to 1959. Phillips also played Stefan, Tell's mentor in the updated version *Crossbow* in 1987. During the 1960s/70s, he worked in theatre, television and films – it was to be his busiest period as an actor.

THOSE WE HAVE LOST

Severe back pain, two replacement knees and a replacement hip brought a premature end to Conrad Phillips' acting career and he retired from the screen in 1991. The pain was so bad that he spent the last episode of *The Adventures of William Tell* in a wheel chair because he had broken his ankle whilst on location. Even the fighting shots were done in this way.

He died aged 90 on 13<sup>th</sup> January, after a short illness.

## René Angélil, CM, OQ (1942 – 2016)

Angélil was a Canadian singer and manager. He was the husband and longtime manager of singer Celine Dion until his death. Angélil was born in Montreal, Québec, Canada, to a Syrian father and a mother of Lebanese descent.



Angélil started out as a pop singer in the 1960s in Montréal. Angélil formed a pop rock group, "Les Baronets", with childhood friends Pierre Labelle and Jean Beaulne. Les Baronets had some hits during the 1960s, mostly translations of English-language pop hits from the United

Kingdom or the United States, such as C'est fou, mais c'est tout (a translation of The Beatles' song Hold Me Tight). After the dissolution of the group, Angélil and best friend Guy Cloutier began managing artists.

In December 1994, he married the singer Celine Dion, whom he had first met when she was 12; the couple had an age difference of 26 years.

Angélil suffered a heart attack in 1992 at age 51, and was diagnosed with throat cancer in 1998 and subsequently made a full recovery. Angélil underwent further surgery in December 2013 for throat cancer, and in June 2014 Angélil stepped down as Dion's manager to focus on his health, but was still involved in business decisions pertaining to her career. In September 2015 Dion announced that Angélil's cancer was terminal, and that he had only 'months to live'. Angélil died on January 14, 2016, two days before his 74th birthday.

## Dan Haggerty (1941 – 2016)

Haggerty was an American actor, best known as Grizzly Adams in the title role of the 1974 Sunn Classic Pictures feature, *The Life and Times of Grizzly Adams*. From this feature film evolved the NBC television series which ran from 1977 to 1978, and Haggerty became known to movie-goers for his portrayal of nature-loving James Capen "Grizzly" Adams.



Haggerty's film debut was a non-speaking role as muscle man "Biff" in the 1964 film *Muscle Beach Party*, followed by appearances in various biker and wildlife films such as *Easy Rider*, *Angels Die Hard*, *The Adventures of Frontier Fremont* and *Terror Out of the Sky*.

Haggerty, a former animal trainer, stunt expert and animal handler for a Tarzan feature and the *Tarzan* TV series, directed white tigers, wolverines, eagles and wild boar in *When the North Wind Blows* and worked with bears, foxes and hawks in *Grizzly Mountain*.

He died on 15th January from cancer.

# 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



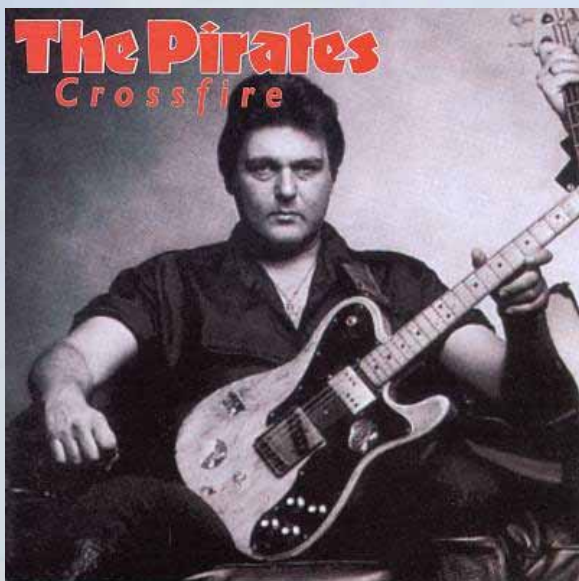
Yer original Gonzo Weekly shirt

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...

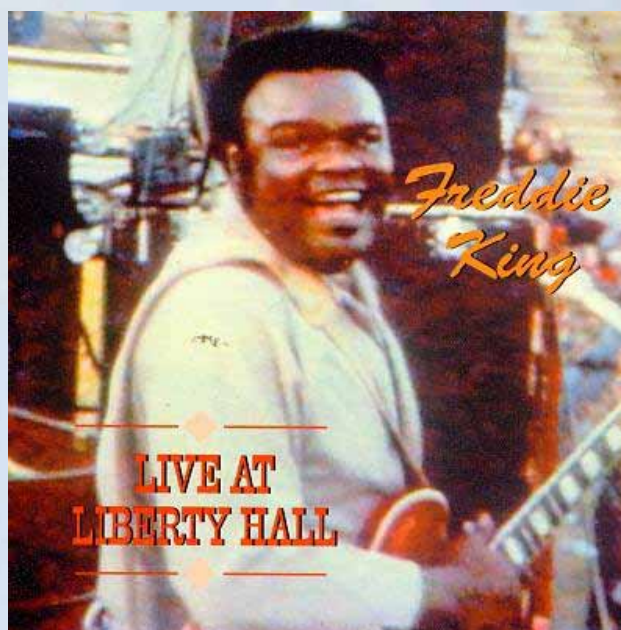
<http://www.zazzle.co.uk/gonzowebkly>



**Artist** The Pirates  
**Title** Crossfire  
**Cat No.** HST333CD  
**Label** Gonzo

The Pirates started off as the backing band to Johnny Kid, one of the greatest of the first generation of British rock and rollers. They introduced a level of theatricality previously unseen in British beat music. They influenced bands like the Led Zeppelin and The Who, and would of gone on to greater things had Kid not been killed in a car crash in 1966. Ten years later the band reformed, and versions of The Pirates have recorded and played live ever since. This album from 1999 includes versions of some of there most blistering hit record. Even a casual listen will reveal why this band, and especially guitarist Mick Green are so highly regarded amongst rock music, cognoscenti

Twangy Guy notes: "If you have none of "The Pirates" tracks this would be a good buy. For me being a big fan this was good to fill in a few blank spaces of tracks I did not have."



**Artist** Freddie King  
**Title** Live at Liberty Hall  
**Cat No.** HST364CD  
**Label** Gonzo

Like so many of the classic blues men his magic worked most keenly when he was on stage and this classic album which was recorded in the early 1970's contains a mix of classic blues tunes and a few more contemporary numbers. It was first released in 1995 through the good offices' of an organisation of Texas blues aficionados. Just one listen shows why such



legendary musicians such as Leon Russell were such big fans. King became an influential guitarist with hits for Federal Records in the early 1960s. He inspired musicians such as Jerry Garcia, Dickey Betts, Stevie Ray Vaughan and his brother Jimmie Vaughan. His influence was also felt in Britain through recordings by blues artists such as Eric Clapton, Peter Green, and Chicken Shack. He was inducted into the Rock and Roll Hall of Fame in 2012.

**Track Listing:**

- 1 Hey Baby
- 2 Feeling Alright
- 3 Ain't No Sunshine
- 4 Going Down
- 5 Have You Ever Loved A Woman
- 6 My Feeling For The Blues
- 7 I Love You So
- 8 Let The Good Times Roll
- 9 Kansas City



**Artist** Denny Laine  
**Title** Master Suite  
**Cat No.** HST366CD  
**Label** Gonzo

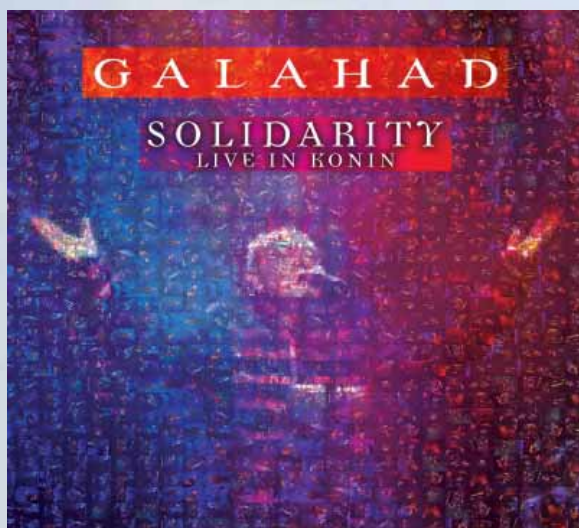
Denny Laine was for many years one of the most highly regarded British rock musicians. An early stint in The Moody Blues, and then two albums with Ginger Bakers air force who were one of the most critically acclaimed bands of their time, was followed in 1971 by a ten year stretch as Paul McCartney's chosen guitarist in his post Beatles band Wings. After Wings rather messily fell apart both McCartney and Laine embarked in solo careers. Master Suite, one of Denny Laine's many obscure solo releases, is an album devoted entirely to his virtuoso guitar skills. Denny is a great (and underrated) guitarist. Many Laine aficionados

believe that the best song, by far, is the wonderfully oceanic "The Blue Musician." This album reveals a whole new side to Denny Laine; in which he almost enters Gordon Giltrap territory with a collection of intricately composed and sensitively delivered slices of guitar music. A real gem.



**Artist** The Selecter  
**Title** Live Injection  
**Cat No.** HST363CD  
**Label** Gonzo

In the late 70's after punk's year zero approach to music had done much to reset everybody's odometers one of the most exciting musical movements was Two Tone whose political and musical manifestos set a template for much of the music that was to happen in the 1980's. The Selecter featured a racially diverse line-up. Their lyrics featured themes connected to politics. Reinforcing the songs of Neol Davies were the voice and rude girl style of Pauline Black and the rhythms of Desmond Brown on the Hammond organ. The band's name is based on the term "selector", which is a Jamaican word for disc jockey. The band were one of the most successful ska bands of the 2 Tone era, notching up several top forty singles in the British charts. The Selecter reformed in 1991 and vocalist Black continued to perform and release music under The Selecter name until 2006. Some confusion emerged over two competing lineups for the Selecter in 2011, between that featuring Davies and that featuring Black and Arthur 'Gaps' Hendrickson. In June 2011 Black applied for, and won, The Selecter trademark and the right to use the name herself. This live album proves, as if any proof was needed what a killer live band they really are!



**Artist** Galahad  
**Title** Solidarity - Live in Konin  
**Cat No.** OSKAR10642CD  
**Label** Avalon

In 2013 Galahad embarked on a few selected live in shows the UK, Europe and Central America to promote their recent 'Battle Scars' and 'Beyond the Realms of Euphoria' album releases.

One of the venues the band played was a rather lovely modern theatre called the Oskard at Konin in Poland.

Galahad are pleased to announce that this particular show was recorded in both audio and film format which has subsequently been released in its entirety as a double CD and DVD triple disc set.

The audio was mixed by regular Galahad cohort Karl Groom at Thin Ice Studios in Surrey whilst the visuals were edited by our good friends at Oskar Productions in Poland.

The DVD also includes several extras including a photo gallery and, an at times, rather amusing band documentary/interview.

**Artist** Galahad  
**Title** Sleepers - 20th Anniversary Edition  
**Cat No.** OSKAR1065CD  
**Label** Avalon

Twenty years ago in September 2005 Galahad released 'Sleepers', their 'very difficult' third album. The album was recorded, engineered and mixed by Tony Arnold a cohort of Robert Fripp/King Crimson at the time and therein was the difficulty. Tony was recommended to the band in 1991 because of his work with Robert, however, unbeknown to Galahad and because of Tony's commitments to other projects including the King



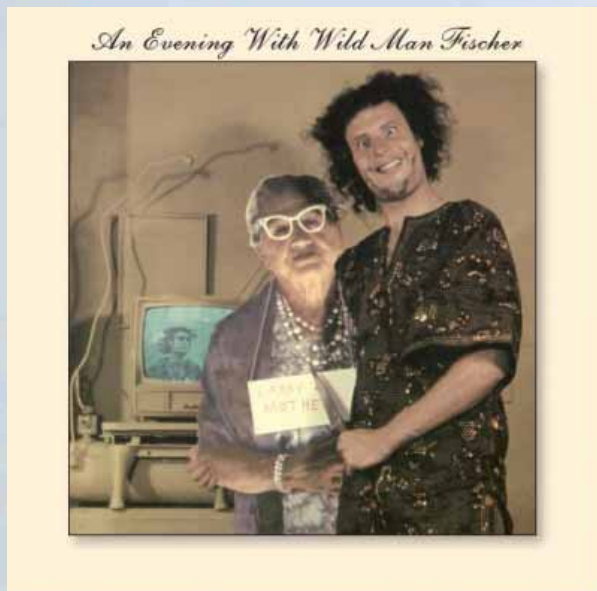
Crimson 'Frame by Frame' boxed set the whole 'Sleepers' project became an extremely long and arduous journey culminating in Wild West style stand off when the final 'tranche' of money was exchanged for the album master and master tapes in Spring 1995!

The album took over four years to come to fruition, which crippled the band's momentum which had been built up following their BBC Radio One Rock War win and release of their 'Nothing Is Written' album in 1991. It also caused considerable stress amongst the members and even their respective partners and also became the most expensive album to this day that the band have ever recorded, which was difficult as the band had no record deal at this point and were totally self-funded. Funds were borrowed from family and friends to pay for the ongoing recording sessions with no product to sell until its eventual release, which seemed like an eternity at the time.

However, Galahad remained bloody minded and resolute as usual and despite all the problems associated with the album's gestation it was released and all loans were repaid in less than twelve months after it hit shelves. Rob Ayling, head honcho at Voiceprint Records, helped the band massively by organising pressing and distribution resulting in Galahad achieving their best selling album to that point, one which still sells consistently to this day.

Fast forward to 2015, Galahad are still here, as bloody minded as ever, our good friends at Oskar have kindly agreed to release a 20th anniversary re-mastered version, including a couple of extra tracks. The band were never happy with the original production but there was little that could be done and the band were, frankly, mentally and

emotionally worn out! However, after having tweaked various aspects of the original recording, courtesy of Karl Groom, listening back to it now it actually sounds fine, very different to Karl's modern production of but then again the band were a very different beast in 1995, although there are certain trademarks which still and will always remain.



**Artist** Wild Man Fischer  
**Title** An Evening With Wild Man Fischer  
**Cat No.** HST398CD  
**Label** Gonzo



Wild Man Fischer was institutionalized at age 16 for attacking his mother with a knife. He was later diagnosed with two mental disorders, severe paranoid schizophrenia and bipolar disorder. Following his escape from the hospital (he said no one ever bothered to take him back there), Fischer wandered Los Angeles singing his songs a capella for 10¢US each to passers-by. Discovered on the street by Frank Zappa, with whom he recorded his first album, Fischer became an underground concert favorite. Zappa was responsible for Fischer's initial foray into the business of recorded music, an album called An Evening with Wild Man Fischer, which contained 36 tracks, some of which contained minimal musical accompaniment, and others which were more or less shouted rants.



**Artist** Rick Wakeman  
**Title** The Stage Collection  
**Cat No.** MFGZ004CD  
**Label** RRAW

Rick Wakeman needs no introduction; a musician, composer, and raconteur without parallel, he is responsible for some of the most extraordinary British music for the past 50 years this album collects together some of his best loved songs in one unforgettable collection. If you are going to buy a Rick Wakeman record this year, buy this one.

# Douglas Harr *Ear Candy for the Hungry Audiophile*

## DAVID BOWIE'S LEGACY

David Bowie was a musician, actor, artist and fashionista with such an innate ability to anticipate cultural trends that he remained relevant for over four decades. Somehow Bowie always seemed young and fresh, in large part due to his ability to frequently reinvent himself, collecting personalities, going from crooner to glam-rock star, to a dispassionate "thin white duke," and the mad inventor of the progressive "Berlin trilogy" and beyond. He was, according to one commentator upon his passing, "of the time, at every time." He was and remains one of the most recognized personalities in the world, and he is already missed greatly.

While the second stage of his career as Ziggy Stardust, king of glam rock was not my favorite era, I knew other teenagers who lived for this music particularly those on the Hollywood side of the Santa Monica Mountains. Many of these teenagers never felt they fit in, never believed that

anyone understood or spoke for them before Bowie stepped onto the scene with his shocking hair, makeup, dress and confident androgynous manner. If the man never recorded a thing after 1974 he would still be canonized today, yet he continued to change and influence generations. After the Ziggy Stardust tour and movie, Bowie retired that persona, and recorded his last mostly glam album, *Diamond Dogs*, in 1974. Next up, *Young Americans* found Bowie delving into American funk and "plastic soul."

But for this writer, it's the next album, the 1976 classic *Station to Station* that really galvanized my interest. The record found Bowie experimenting with synthesizers and the kind of metronomic beat found in German krautrock. His new persona was called the "thin white duke" clad in white shirt, black pants and waistcoat, full of passionate dispassion. One writer described Bowie's new alter ego as a "hollow man who sang



<http://diegospadeproductions.com/>



songs of romance with an agonized intensity... ice masquerading as fire.” The tour supporting *Station to Station*, stopped at the LA Forum for three nights in February that same year, putting the man and his new myth on display. Bowie reportedly took the stage, sang sixteen songs and left the building stoically. It was a rehearsed, perfunctory yet riveting experience according to those I knew who were able to attend, and as documented in a bootleg film of the rehearsals for the concert tour, and a recording captured one month later at the Nassau Coliseum in New Jersey. That complete live set was released in 2010 on two CDs included as part of a special three CD edition of *Station to Station* that also came with a booklet, some photos and other extras.

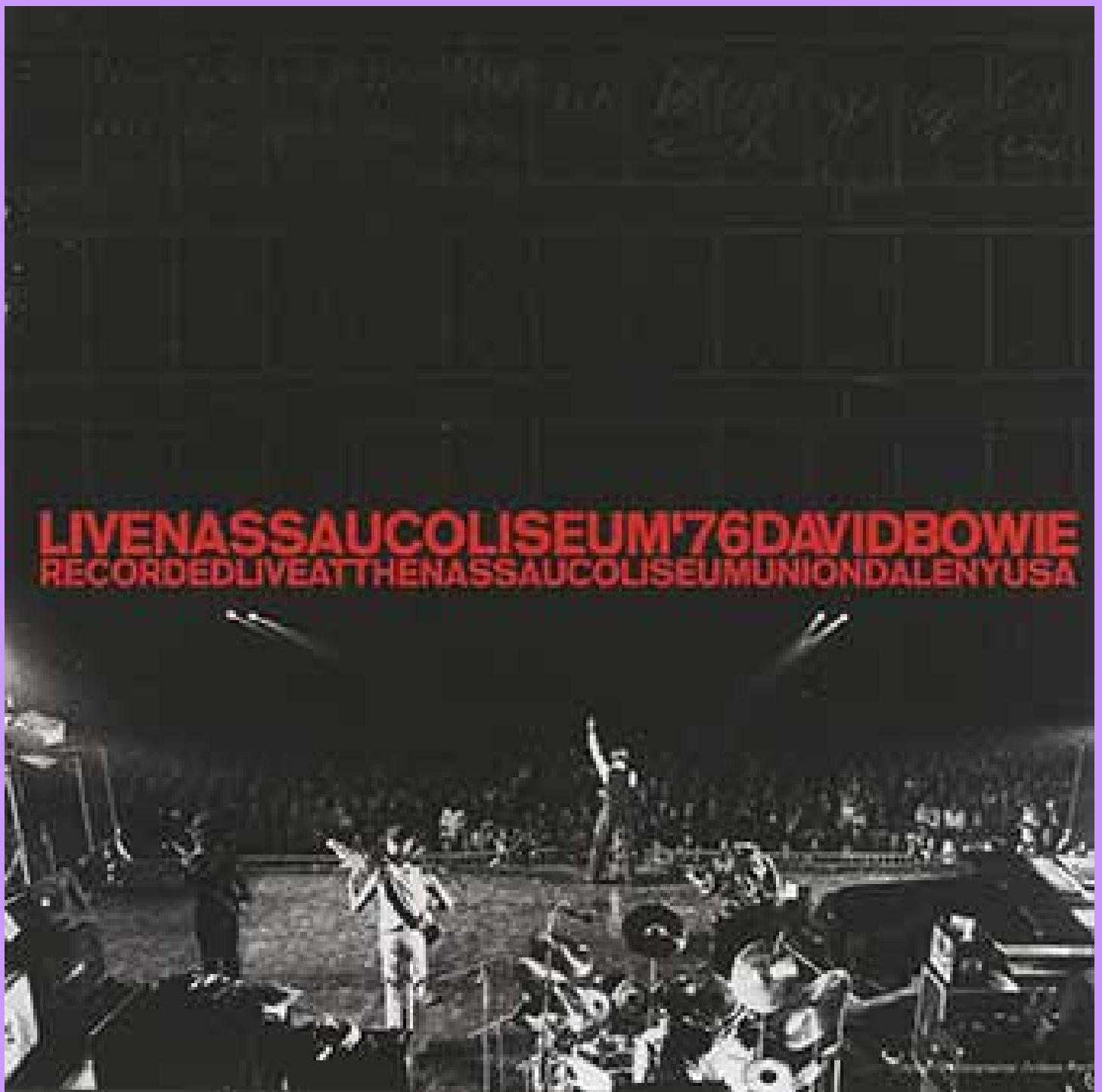
Bowie’s recorded output became even more interesting during the next phase of his career, the so-called “Berlin Trilogy,” working with progressive artists Brian Eno, Robert Fripp and Adrian Belew among others. The resulting albums *Low* and *Heroes* (1977), and *Lodger* (1979) are inventive, varied and always surprising. The world tour for *Low* and *Heroes* found Bowie is perfect voice and brimming with energy, playing with a supporting band of luminaries that included Adrian Belew and Carlos Alomar on guitars,

George Murray on bass, Dennis Davis on drums, Roger Powell and Sean Mayes on keys, and Simon House on violin. Recordings from the tour were assembled for the double live album *Stage*, released in 1978. That album in its original form garnered some complaints due to tinkering with the song order, and other issues. More recently the album was remastered and rereleased on CD with those complaints addressed, the complete set of songs in their original order presented in a compelling stereo mix.

## ON FILM

The best official film of David Bowie’s career in the 1970’s is the 1973 movie *Ziggy Stardust and the Spiders From Mars – The Motion Picture*. Directed by D.A. Pennebaker, this is a rare chance to see Bowie during his glam period, taking the stage wrapped in his most influential alter ego. Fifteen songs from the set list are presented, along with a few behind the scenes shots of Bowie back stage. It’s not a polished product; the sound is flawed, sometimes brash, and lots of shots are blurry. But the 1.33:1 framing exposing extra grain and grit seems somehow representative of the early years of the Glam movement. The film played in





movie theaters in the early 1970s for a brief time, and later screened frequently as a cult classic.

The next official Bowie film would not be released until the *Serious Moonlight* tour of 1983 was captured for the home video market. It means that there is no officially released video to document several key concert tours in the intervening years from 1974 to 1982. Possibly the best film that was made captured a jubilant, well-groomed Bowie performing at the NHK Hall in Budokan Japan on December 12, 1978 on the last night of the *Low* and *Heroes* tour. Bowie himself is a revelation, leading his all-star band surrounded by pulsating fluorescent light tubes through a show that clearly influenced a host of new wave artists who

followed. An hour of this fabulous concert was broadcast on Japanese television including a thirteen-minute rendition of the title track from *Station to Station*, with an intro that, courtesy of Adrian Belew's wall of guitar distortion and accompanying keyboards, winds down imaginary train tracks for more than five minutes before Bowie appears and the melody kicks in. The film is well preserved and available on YouTube or via an unofficial DVD release from [heavymetalweb.net](http://heavymetalweb.net)

There were other televised performances during this time that are also of value. About forty minutes of a live performance at the Beat Club were captured for a Musikladen broadcast. Six songs at the Dallas Convention



Center and four on Saturday Night Live were broadcast in the U.S. Apparently, performances at Earls Court in London were also filmed, with excerpts shown on the tube there, but this footage has also not been released. It's a shame that all of this concert footage, particularly the NHK Hall content, has not been expanded, remastered and released officially, rather than on bootlegs and low-res copies on YouTube. Yes, we can enjoy the official audio on the double-album *Stage*, but we are lacking important video content of this very visual artist. Maybe now with our hero sadly departed, as we gain perspective on the overall arc of his massively

successful career, the remaining proof of his mastery will surface.

Tokyo Film Setlist:

1. Warszawa
2. Heroes
3. Fame
4. Beauty and the Beast
5. Five years
6. Soul Love
7. Star
8. Hang on to yourself
9. Ziggy Stardust
10. Suffragette city
11. Station to Station
12. TVC 15

Station to Station, 1978

<https://www.youtube.com/watch?v=fDXBeu3198c>

Complete Tokyo concert:

<https://www.youtube.com/watch?v=kaKpJl4D8bc>

Live at Beat Club Musikladen 1978

[https://www.youtube.com/watch?v=CIDO1\\_dH0DU](https://www.youtube.com/watch?v=CIDO1_dH0DU)



<http://diegospadeproductions.com/>

# FREE METRO

Tuesday, January 12, 2016

THE WORLD'S MOST POPULAR FREE NEWSPAPER



# The Sound Machine is coming down and we're gonna have a party

The Sound Machine is coming down and we're gonna have a party

This time we have lost one of the building blocks of not only British, but global modern music. Even days later, new, fantastic Bowie songs keep popping into my head. My 'Bowie' period would be his first six albums (ignoring the 1967 effort), *Space Oddity* in 1969 to *Diamond Dogs* in 1974, he then continued his chameleon changes moving towards funk and soul at the time. Not my kind of music then so we parted company, although hearing his many subsequent hit singles through the following years of course. In hindsight my mistake not his, and I certainly will be dipping closer into his back catalogue over time. I did buy *The Next Day* a couple of years back but have only played it once so far. I do find it harder to get into 'new' music nowadays, perhaps an age thing, when you are in the first quarter of your life you seem to be able to absorb so much more.

Bowie really does deserve the over-abused word icon, not just for his music but his endeavours in other fields and his subsequent influence on many aspects of modern life, art and culture. His musical output now covers a multitude of genres, his 'physical' alter-egos changing as his musical moods changed. There cannot be many people in the civilised world who have not heard his name. The media of course have been in a total frenzy, with huge amounts of information available. Tributes coming from the Vatican (!) to the International Space Station (more like it), let alone national newspaper covers such as *Metro* and the *Sun*. More tellingly, lots of messages online from us, Joe Public. I haven't spent that much time trawling thru them but did notice quite a few 'his xx album reminds of my dead sister' kind of thing. That's personal. I understand people are calling for 'Heroes' to be the new national anthem. A musical god methinks has passed.

The late 1960s was the era of Bowie's musical

## John Brodie-Good



dawn, the hippie/underground movement a steeping stone on his rise to meteoric fame, but an important one. Most of us first heard the single 'Space Oddity', released as Apollo 11 headed heavenwards and landed the first humans on the moon. This was 1969 and the year Space Oddity the album was released. Bowie disappeared out of the mass public's eyes for a few years, spending a lot of time in the alternative world at the time. He played a short solo set at Glastonbury 1971, at dawn one morning, which included a song called Supermen, and Memory of a Free Festival, another important track from the album. Bowie donated a rocked-up version of Supermen for the Glastonbury triple set, which perfectly illustrates his rock and roll phase at the time. The song starts with his 12-string acoustic guitar, that gorgeous voice and then pretty quickly Mick Ronson's grungy growly guitar and the rest of the band kick in. Space Oddity is an 'acoustic' album sonically, by the time, just four years later, we get to my other favourite album, the totally electric rock and roll of Aladdin Sane has completely taken over.

SO is still as fresh as a daisy today, a confident set of very original songs, including the aforementioned Memory of Free Festival. Inspired by a one day event in South London in August 1969, I almost just hit reply to our esteemed editor's request for a piece and said print the lyrics from this song.

Weirdly, the day before his death was announced, the *Sunday Times* printed an interview and review of a new book, *Psychedelic Suburbia : David Bowie and the Beckenham Arts Lab* which sounds a fascinating read. Written by former landlady and lover Mary Finnigan, quoted as saying our hero was afraid of LSD but certainly liked a spliff or two at the time (tincture of cannabis – very Victorian and somewhat decadent) and had lovers of both sexes including his future first wife, Angie.

Fast forward to 1973 and Aladdin Sane, based on Ziggy Stardust goes to the USA, stories from the lower side of the road. Great, great classics throughout, *Watch That Man, Aladdin Sane, Drive-In Saturday, Panic in Detroit, Cracked Actor* and of course *Jean Genie*. It just rocks, in fact getting home early tonight allowed me a quick blast of this album on my main rig, I'd forgotten how good it is (and it seemed to help cure my man-flu for an hour), 'crack baby crack'. Next time I have the house to myself, and the neighbours are out, the volume control is going to go past 11..... The character and album, Ziggy Stardust is well known and documented, and in summer 1973 Bowie 'killed him off' at the mega-infamous gig at the Hammersmith Odeon. This is the one that about twenty times more people than the place holds claim to have been there. That members of the audience starting getting it on with other audience members in full public view of everyone else is one of the few of the things that allegedly happened



# John Brodie-Good

that night. 'Give me your head' applied mucho. Sounds like if you were there you may not have actually remembered much about it. On the other hand, you would hardly forget it by the sound either.

I can also recommend the excellent 1975 BBC Documentary about Bowie at the time, called *Cracked Actor*. Just checked, it's available to watch on You Tube, along with most of his albums to listen to too. One of the many interesting facets of the film is a sequence when Bowie is shown cutting up with scissors, lines from songs he had written and then re-assembling them randomly. He was always an experimenter. Later on I read, he used computers to generate sequences of words from which to base songs. Most of his musical projects are deemed to be successful, whatever the genre. It seems that he knew to break the rules, you have to know them first.

By Diamond Dogs he was already starting to move away from pure rock and roll but was only just at the beginning of his incredible musical and cultural journey. Like many of the good ones we have lost however, he didn't deserve to die when he did. Few people will leave us a greater legacy in so many fields, ever. Perhaps he was the Man who fell to Earth after all?

Thanks Starman.

John Brodie-Good

The children of the summer's end  
Gathered in the dampened grass  
We played our songs and felt the London sky  
Resting on our hands  
It was God's land  
It was ragged and naive  
It was Heaven

Touch, we touched the very soul  
Of holding each and every life  
We claimed the very source of joy ran through  
It didn't, but it seemed that way  
I kissed a lot of people that day

Oh, to capture just one drop of all the  
ecstasy that swept that afternoon  
To paint that love  
upon a white balloon  
And fly it from  
the top'est top of all the tops  
That man has pushed beyond his brain  
Satori must be something  
just the same

We scanned the skies with rainbow eyes and  
saw machines of every shape and size  
We talked with tall Venusians passing  
through  
And Peter tried to climb aboard but the  
Captain shook his head  
And away they soared  
Climbing through  
the ivory vibrant cloud  
Someone passed some bliss among the  
crowd  
and we walked back to the road, unchained

"The Sun Machine is Coming Down, and  
We're Gonna Have a Party  
The Sun Machine is Coming Down, and We're  
Gonna Have a Party  
The Sun Machine is Coming Down, and We're  
Gonna Have a Party  
The Sun Machine is Coming Down, and We're  
Gonna Have a Party  
The Sun Machine is Coming Down, and We're  
Gonna Have a Party."

Lyrics – David Bowie



# John Brodie-Good

Chas still remembers that first meeting. 'Dave Simms used to tell me about this whiz kid he knew,' he said. 'Everyone in his band was really impressed with his talent. Rick and I met one day in the Musical Bargain Centre and hit it off together - we knew each other's dirty jokes!

'I was doing some sessions with a member of the *Ike and Tina Turner Band* and I got Rick in on some of them. That was where he met record producers Denny Cordell and Tony Visconti, who were very impressed with his performance. And it went on from there. Once he got into a couple of proper sessions, his talent spoke for itself and there was no holding him. People were offering him work all over the place.'

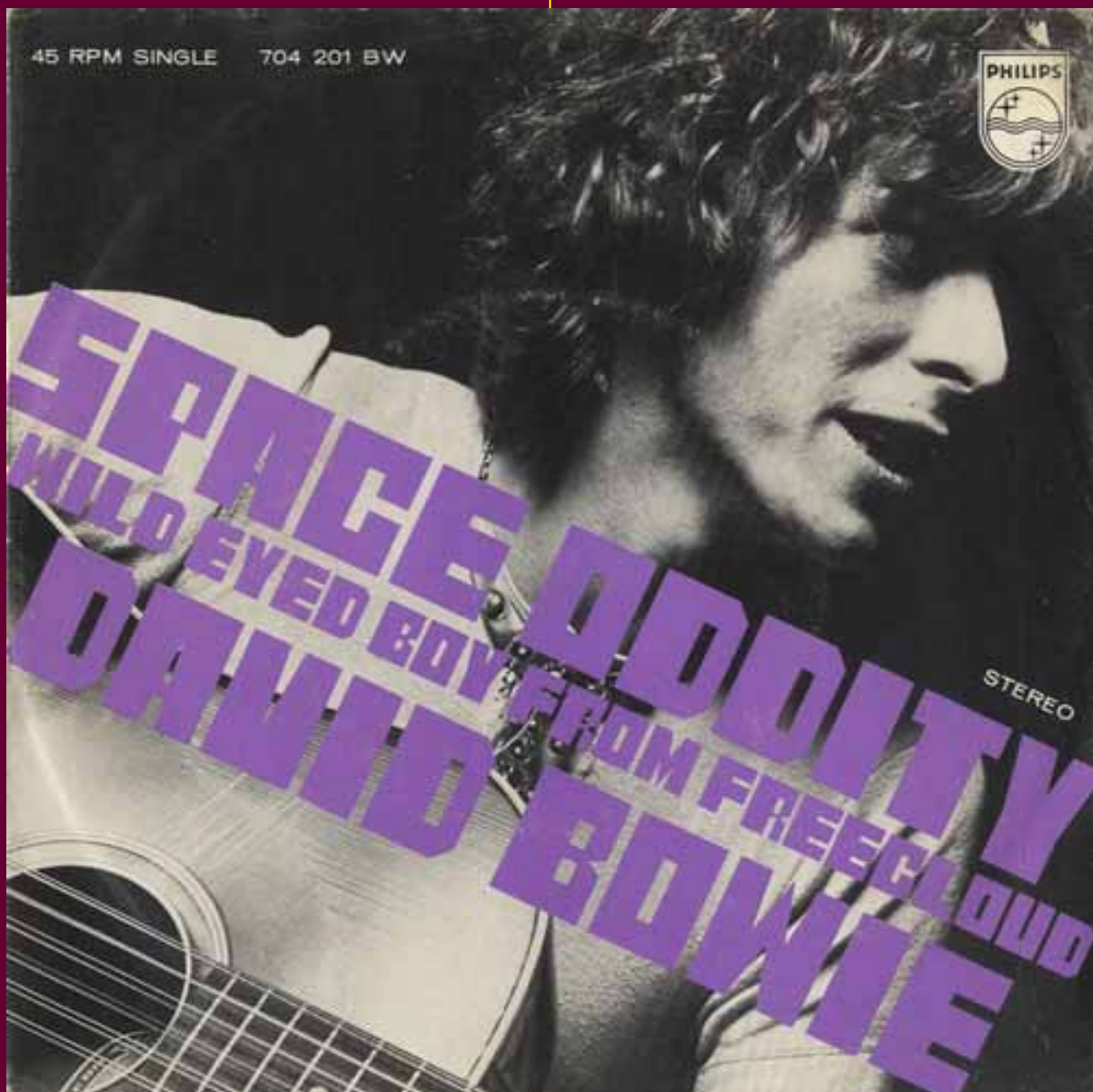
And that is when the then virtually unknown

David Bowie came into the picture.

Gus Dudgeon, who has since produced Elton John's big hits, (and who sadly died in 2002) recalls, 'Tony Visconti and I were then working in the same suite of offices.

In those days, you couldn't give Bowie away. The only record company that would take him was Mercury, in America. I knew Bowie from the days when I was an engineer at Decca and I did all the engineering on the two albums that he did for them.

One day Tony called me over the internal phone and said, 'I know this sounds bizarre, Gus, but I've been working with David, and Mercury say he must record 'Space Oddity' as a single because the first American moon shot is coming up.



**AN EXCLUSIVE EXCERPT**



## STARMAN

Goodnight now Starman,  
And thanks for all the joy.  
No-one saw as far,  
As "our Beloved Brixton Boy"  
Farewell then, Ziggy Stardust,  
The lad who was totally sane.  
Who'd announce in an artistic rush,  
When it was time to ch-change again.  
Thin white duke, as you take your leave,  
We say thank you for the songs,  
We cannot help but grieve,  
And miss you now you're gone.  
So the man who fell to Earth,  
Is now a Bluebird in the sky.  
Who with every mournful verse,  
Taught us how to die.  
So Rest in Peace now, David Bowie,  
There's nothing more to say.  
Go to your sleep knowing,  
You truly are a hero,  
For more than just one day.  
By DAISY FLOWERS 11/01/2016

I had not been prepared for the outpouring of grief that appeared in the wake of Lemmy's death, but that was nothing compared to the reaction across the board to the death of David Bowie. I suppose that this shouldn't really be a surprise because David Bowie has been a massive star for the last 45 years, and was quite well known 5 or 6 years before that, whereas Lemmy was just one of the bass players in the ever-shifting soap opera that is Hawkwind and, although Motorhead were quite a popular band, and had been for about thirty years, they never really broke into the mainstream.

In death, David Bowie seems to have come lorded as a national hero. I was a fan of his from the day I first heard 'Life on Mars' in 1973, and he has been one of my favourite artists ever since. However, even I find some of the emotional outpourings embarrassing as – I am sure – would have Bowie himself. I am not sure whether it is appropriate for me to describe our current Prime Minister as an egregious little dick, but I found myself being unaccustomedly angry when I read Cameron's tribute to David Bowie:

"David Bowie was someone who people of my age, and those quite a bit older, felt we grew up with. He provided a soundtrack to our lives, from the first time I heard Space Oddity to the pride of welcoming British athletes at the London Olympics to one of his masterpieces - 'Heroes'. He was also a master of reinvention, who kept getting it right, leaving a body of work that people will still be listening to in a 100 years time. He was someone who truly deserves to be described as a genius."

I, for one, found the reaction to Cameron's unctuous comments to be mildly amusing. One of the polite ones read:

"Don't presume you're still allowed to engage with popular culture when you're so determined to destroy people who make it".

I spoke to Gonzo author and legendary film director Tony Palmer who remembered seeing Bowie on Thursday November 20th at 7.30 in the Purcell Room. He remembered:

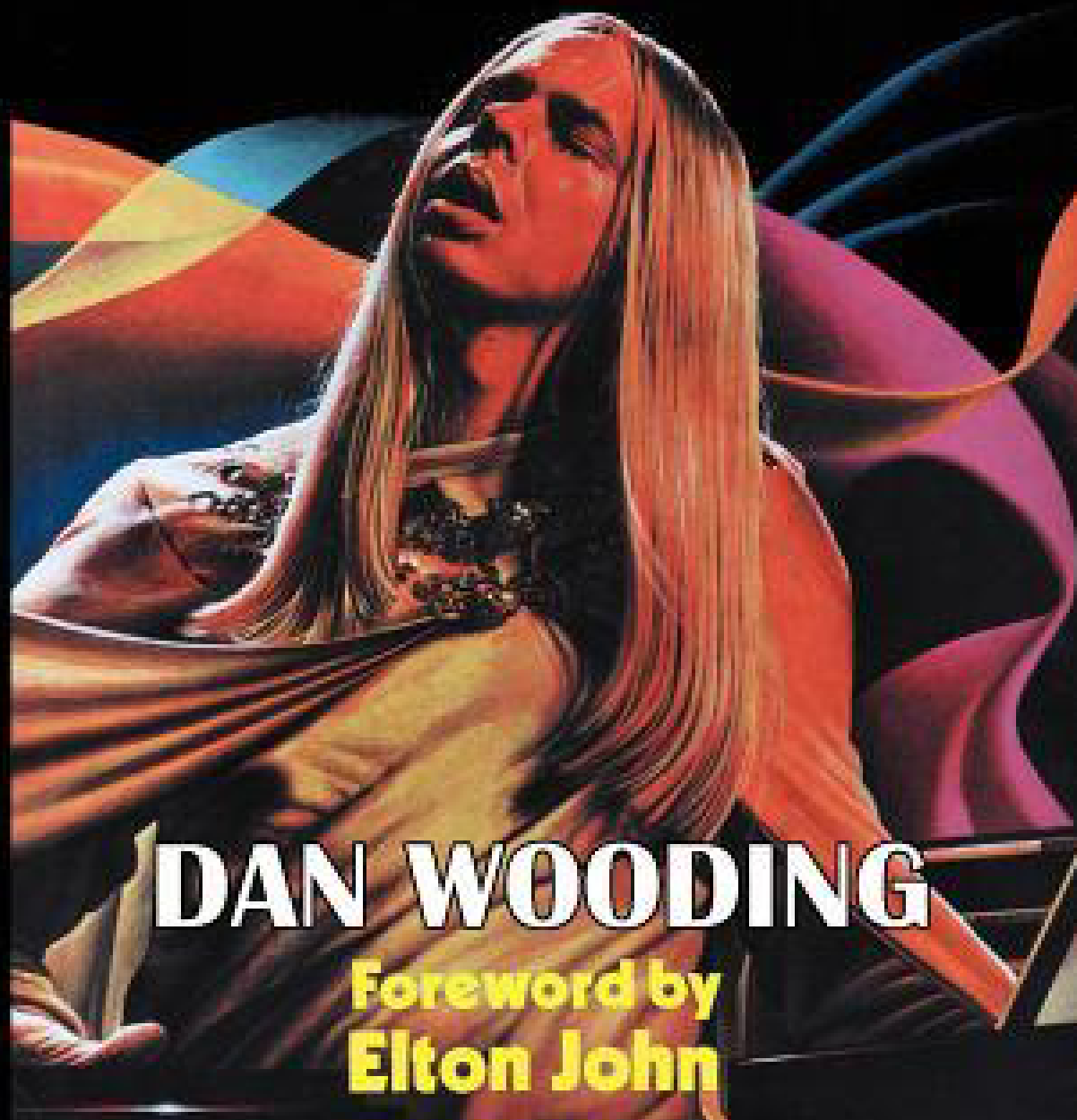
"I referred to the 'sizzling concert' and the 'spectacularly good Space Oddity, although I found some of his 'love-reveries' - An Occasional Dream and the like 'dreary, self-pitying and monotonous. Nonetheless, it was clear 'that he held the audience bewitched with his words, his music, his voice and his professionalism. With simplicity and sincerity he sang his songs, accompanying himself with an acoustic guitar alone. He has his own style, but with great imagination and versatility.' I was the only critic to review that concert."

The gonzo artist most linked with David Bowie is, of course, Rick Wakeman. He played on both 'Space Oddity' and 'Life on Mars', and since Bowie's untimely death he has been inundated with interview requests. Not wanting to add to his load we refrained from phoning him ourselves here. However, we are proud to present an exclusive extract from Dan Wooding's excellent biography of Wakeman, the new edition of which I worked on with him a few years back...

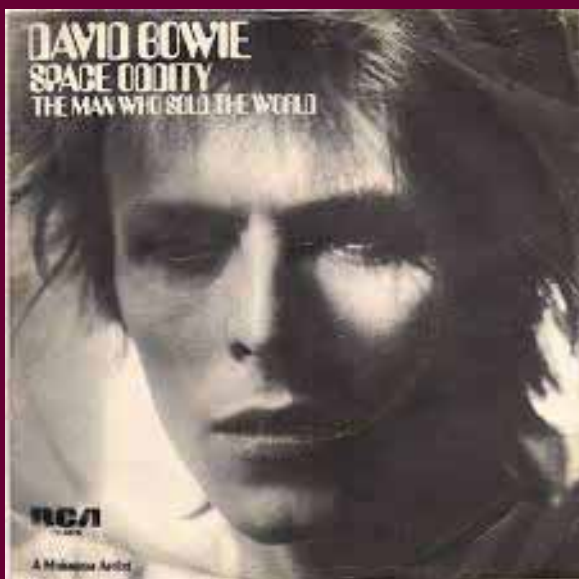
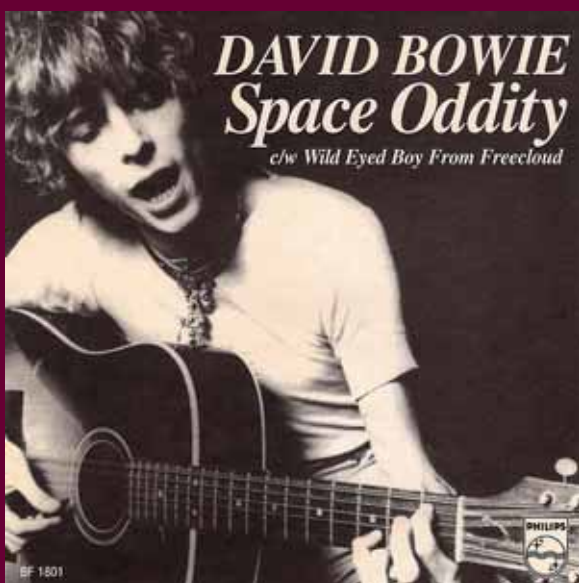
# REMEMBERED

# CAPED CRUSADER

RICK WAKEMAN IN THE 1970s



RICK WAKEMAN AND  
SPACE ODDITY



I want to do the album with him but I can't stand this song. Would you be interested?"

'I listened to the demo and thought it was unbelievable. I couldn't believe Tony didn't want to do it, and so I called him up and said I'd do it. This was in the early days of Mellotrons. I think *The Beatles*' 'Abbey Road' had come out by then and they had used it a lot on that album. So as Bowie and I were discussing it we came up with the idea of a Mellotron, not to be used as a string section, but as its typical sound - very doleful and mournful. We decided that was fine, but there weren't many people who knew how to get a decent sound out of the instrument. So we got the whole thing planned down to the smallest detail, because I knew 'Space Oddity' had a chance of being a hit. We planned where the Mellotron would come in and out, but because we knew so little we couldn't really write a part for it.

So then we went back to Tony's office, told him what we were going to do, and asked him if he knew anybody who could play a Mellotron. He said, "I only know one bloke, called Wakeman, but he plays in a dance band." I said sarcastically, "That sounds great." And he said, "He's all right. I've been using him on *Juniors Eyes*\* sessions." So I said, "Well, it's a gamble but let's give it a whirl. If it's a disaster we'll over-dub it again."

'So we went into Trident Studios, London, and started running it through. But there was no sign of our Mellotron player. I thought, "This is great!" We got to the point where we had the whole thing down to a fine art and it really was sounding good. I was feeling very pleased with myself because it was the first time that I had really worked on a record, and something that had sounded a certain way in my head was beginning to sound correct in the studio.

'At the last minute the door opened and this great long streak walked in and said, "I'm terribly sorry. My name's Rick Wakeman - I've been booked to play Mellotron." So I said, "Well, this is a bit of an inopportune time to arrive. We're on the point of laying a track down." He said, "Gosh, I'm terribly sorry." I told him, "The only thing I can do is mark on this chart the points where I would like you to play, and maybe while we lay this one down you can sit and listen to the thing as a whole and see what is required. I must be honest with you, I know very little about Mellotrons - I don't know how to get a sound out of them or anything." Rick said, "Leave it to me."

‘So I went over to the box and did a take and Rick sat there looking at his part without playing a note. Barry, the engineer, looked at me and raised his eyebrows as if to say, “Who’s this freak?” And I said, “I don’t know. Just some mad bloke that Visconti sent me.”

Anyway, we got to the end of the first take and decided to have a playback, and Rick came in and listened to it. I reminded him again of the places and he said, “It’s all right, I’ve worked it out. Are you going to do another take?” I said we were. He asked, “Do you mind if I have a go on this one?” I thought this was pretty ambitious but said, “All right.”

‘Well, we did a run-through and got three-quarters of the way through and Rick came in the right place. And what he played was exactly what I wanted. It was incredible! We did one more take and it was a master. I thought, “This is weird.” This strange bloke was all covered in spots and had greasy hair, wearing the most dreadful clothes. And we were all wearing Carnaby Street stuff.

We sat down and listened to the playback and he said, “That’s all right, isn’t it?” I said, “It sounds pretty good to me. I think we have a hit there.” And Rick said, “Well, is that all you want?” I said, “Yes, thanks very much.” And off he went. Just like that, back to his ballroom job. I thought, “What a weird bloke!” I really liked him. I thought he was great. But he was so weird!”

Rick told me, ‘I thought ‘Space Oddity’ was a guaranteed monster record. It came out around July 1970, and I played it to lots of people. Everybody said, “No, it’s not very good.” I thought after a while they must have been right, because it did nothing at all. But around Christmas it suddenly came to life again, and did monstrously well.’

The *Middlesex County Times*, Rick’s local paper in Ealing, reported at the time:

The higher David Bowie’s record, ‘Space Oddity’, climbs the hit parade, the more excited Northolt pop musician, Ricky Wakeman, becomes.

For twenty-year-old Ricky, who lives with his parents at Wood End Gardens, and is a former

pupil of Drayton Manor Grammar School, is a “guest” musician on the record.

‘I sit in on many recording sessions,’ Ricky, who is 6 feet 2 inches, explained. ‘On this record, made a week before the Americans landed on the moon, I played an instrument called a Mellotron. When the record was first released it did not catch on, but now it’s really climbing the charts.’

In 1975, Bowie’s space record did even better second time around - it reached No. 1 in the charts when it was re-released, but hardly anyone knew of Rick’s contribution to its success.

How much did Wakeman get for his part in the record? ‘All I got was a £9 session fee,’ he said. ‘But that’s what doing sessions was all about. You accepted that all you got was the session fee. There was no royalty if the disc was a hit.’



**Earlier this week Rick Wakeman appeared on BBC Radio 2. The tribute is available online, but what is exclusive to this magazine is this photograph of Wakeman doing a quick run through before he went on air.**

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.





# 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.



Being an egotistical sort of fellow I interviewed myself for one of the earliest Gonzo Island discs. However, in keeping with the theme of this issue I decided to send myself to a desert island and take my favourite David Bowie records with me...

# Jon's Top Ten David Bowie albums

- 1 Station to Station
- 2 Diamond Dogs
- 3 Blackstar
- 4 The Man who Sold the World
- 5 The Rise and Fall of Ziggy Stardust and the Spiders  
from Mars
- 6 Hunky Dory
- 7 Heroes
- 8 Scary Monsters and Super Creeps
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# DOGLEG

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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 did the Bob Dylan Open Air show at Blackbushe Airport and the Elton John gigs at Earl's Court. The tour was named after an alleged conversation with Princess Margaret when she arrived backstage at a previous gig. According to the account I heard, and I emphasise I only heard this second hand, when Princess Margaret came backstage after an Elton John show, she walked in on people bent over a mirror. Her first words were, 'Ah cocaine, the prince of drugs'. Elton asked if she had enjoyed the show and she said 'You are louder than Concorde, but not as pretty.'

That is how the 'Louder than Concorde, but not as Pretty' tour got its name.

I'll digress from this to make a statement about how I feel about celebrities, and the way they tend to deny things and avoid the big pointy finger. There does tend to be a kind of received morality; sexually and narcotically. Leaving aside the sexual side of things, there is no doubt that we do have a drug problem in most of the world. Many countries try to

put a lid on it with severe penalties for possession and even worse, sometimes lethal, penalties for importing and selling. All of these tactics do little to actually curb drug use. We use the term 'substance abuse' which is complete nonsense. It is not the inanimate substance that is suffering if you take that slant on it. If you assume that the drug user is using the substance in a way other than how it should be used you are on even shakier ground. Cannabis resin is formed on the leaves of the cannabis plant to protect them from the sun so you could say that this is true – it is being abused. However apple trees produce apples in order to propagate their species and grow new apple trees. Every time you eat an apple you are also guilty of substance abuse.

Coming back to the sexual side of things I would say that there was a time when announcing you are gay, or being exposed as gay, was certain career death if you were a celebrity. These days, movie stars, musicians and even politicians can openly announce their sexual preferences without too much of a fuss being made. I feel we need to develop that same openness with drug use. To a degree it *does* happen. George Michael was open about his penchant for 'the herb', but more people need to follow that example – especially those outside of the entertainment world.

It would be unusual, given the kind of lifestyle that Princess Margaret lived, to assume she had *not* come across cocaine. I also recall seeing a picture of Fergie (before she became *persona non grata*) in a tabloid newspaper entitled 'Fergie, the Princess who rolls her own'. There she was with a 'rollup' lying on the table. Large cigarette papers and a line of what is, so obviously, not rolling tobacco, nestling within. This is blatantly a spliff she is rolling, but no-one said a word. This was in the days before she became a tabloid punch-bag. It seems to me we do people a disservice by implying that *all* drug users are degenerate and will die early and suffer terribly, when the reality is so far from that.

I am not making the case here for universal drug use. In the many years I have been involved in music and the entertainment world I have seen many well-known people having the odd smoke, doing a line of coke and other stuff. I have seen people spend an entire life indulging in 'substances' to little or no detriment to their health, but I have equally seen others get drawn in and sucked down into the depths. As with alcohol, you can have a few drinks and say, 'that was nice', and not drink again for ages or you can have a few drinks and not stop for the rest of your life. If we could only understand what it was that made one person react one way and another react differently we would be able to help those who fall victim, allow those who don't to enjoy it and have a much more open and honest

society. Of course, the other side of drugs, especially cocaine and heroin, is the suffering, death and violence that go with the illegal trade, and the amount of money that greases the wheels of the trade. Taking a different approach to addiction would be a bold but more courageous path. It is a shame that so few people seem strong, honest or motivated enough to take it.

So, having said all that, in the following pages I will mention drug and alcohol use when it forms part of the narrative and where I have actually seen it with my own eyes or, of course, indulged in.

The merchandising business was doing well for Mick and he was asking us to do more and more gigs and tours. John Brown, who drove the van for *Grope* and did some of the oil and food dye light shows for us, went to work for him permanently, as did Tom. We all went to work at the series of gigs that were happening at football grounds around the UK. At one of these, 'The Who Put The Boot In' in Charlton Football Ground, I encountered Jacko again.

I was walking through the crowd and this dervish descended on me. Hair matted, face plastered with dirt, off his head – of course - and with a whole arm streaked with blood where he had cut himself trying to open a beer can.

We also sold some merchandise at the *Yes* gig in Stoke Football Ground in May 1975. This was part of their 'Relayer' tour and Roger Dean had commissioned large white fibreglass clouds so the stage set resembled the cover of the album. *The Sensational Alex Harvey Band* were one of the support acts, and he had his own backdrop. There was a large set of 'flats', the scenery boards they use in theatre, depicting the side of a building. Against this there was scaffolding so Alex could go up there and do some of the songs from above the band. He used to spray 'Vambo Rools' on this wall during one of the songs but, on this occasion he went one further, climbed right to the top and sprayed 'Vambo Rools' on the nearest of *Yes*' pristine white clouds. They did not have time to do anything about it so it stayed there for the whole gig.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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# MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

[www.mydadslps.com](http://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](http://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](http://mydadslps.com)!

This week on My Dad's LPs we celebrate the life and mourn the passing of David Bowie, who died January 10th at the age of 69, two days after the release of his album "Blackstar".

It was an exceedingly well-planned and well-executed final message and gift to his fans that, until Bowie's death, was unknown to all but his closest family. We try our best to honor the man and explore some of his influences.

Early blues from Willie Dixon and Howlin' Wolf cover his early days as a member of blues groups like The King Bees and the Manish Boys. He idolized Mick Jagger and wanted to be the "Jagger" of these small blues outfits. Little did he know he would go on to be great friends with Jagger later in his life and his star skyrocketed.

We'll get into some live cuts as well, one with Pink Floyd somewhat recently doing "Arnold Layne" from *Piper at the Gates of Dawn* released by Floyd in 1967. You'll hear more of his contemporaries including Lou Reed and Iggy Pop and you'll hear the voice that Bowie himself described as The Voice of God.

To hear this very special hour of music and exploration of the life of David Bowie, tune in to KONG Monster Rock Saturdays and Sundays at 4pm and Monday nights at 12am PST. It's been a sad start to the year, but we soldier on.

I'd also like to express my condolences at the passing of Alan Rickman. Although not of the music world, look up his reading of Shakespeare. Any Shakespeare. Truly a magnificent artist. With that, I'll see you all on the air and in Gonzo next week.

RIP David Bowie

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.

I try not to join the all-in national mourning that occurs when a celebrity dies.

Clearly, it's a shock when we lose those icons

- the Princess Dianas or Michael Jacksons, who are part of the fabric of the world.

But, sad as it was for his family and friends - even his fans - I felt little over the recent death of Motorhead's Lemmy. Cynical it might've been, but I wondered how many of those lamenting his passing were really upset. I was more affected by the loss of DJ Ed Stewart, who died at the weekend. Though that's only because I once went to watch a taping of the kids show *Crackerjack*, which he presented.

Losing Bowie, however... that's a big one. It's hard to think of many remaining musical icons of his stature. Bowie going is Lennon big, and all the sadder given the creative success of his new album.

My plan today had been to listen to Blackstar (not "Backstair" thanks, autocorrect) while I worked. I was genuinely excited about that. Instead, I woke up to the news - like the rest of us - that Bowie was dead, simultaneously reading the headline on BBC news, as I received a text from my daughter telling me the same.

Frankly, I'm writing about it, because I'm trying to process it.





c.j.stone

# Lawyers and Bankers

## The World's Wealthiest Lawyer

I had a horrible thought a while back. This was while I was watching Tony Blair in front of the Chilcot Inquiry into the War on Iraq.

I realized I was watching a lawyer's

dissembling performance.

Tony Blair, of course, is the richest ex-Prime Minister ever. He went into parliament as a well-off lawyer, but left it as a multi-millionaire. Since then he has gone on to amass an almost unbelievable fortune.



How has he achieved this, I wonder?

In the past few weeks we have seen a succession of lawyers making their appearance before the Inquiry, wriggling their way around the truth.

There has been a lot of talk about the possible interpretation of some of the words in Resolution 1441, which the government used as its justification for the invasion, having failed to secure a second resolution at the UN.

Well I have an absolute clear memory of members of the British delegation reassuring the Security Council that Resolution 1441 was not a precursor to war.

It was clear at the time that it was meant as a warning and that a second resolution would be required.

Failure to secure United Nations authorisation for an act of war is called a crime of aggression, defined by the Nuremburg Tribunals as "the supreme international crime, differing only from other war crimes in that it

contains within itself the accumulated evil of the whole."

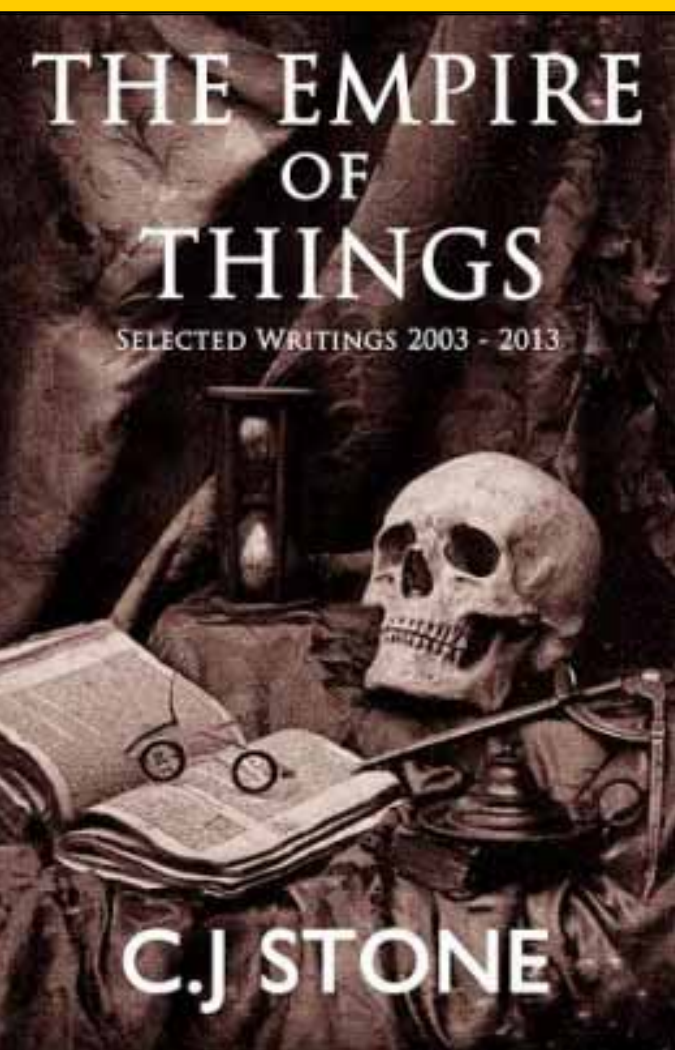
What all of this does, of course, is to make a mockery of international law. A law that cannot be enforced is worse than useless. In this case, the only parties with the power to enforce the law were the one's intent upon breaking it.

Tony Blair reminds me of one of those mafia lawyers working for crime syndicates in America. He is brazen in his self-justification. He has the certainty of someone who knows he can never be prosecuted, having the backing of the wealthiest people on the planet. They have to be wealthy in order to afford his services.

He is the world's pre-eminent lawyer.

Who says that crime does not pay?

**Read on**



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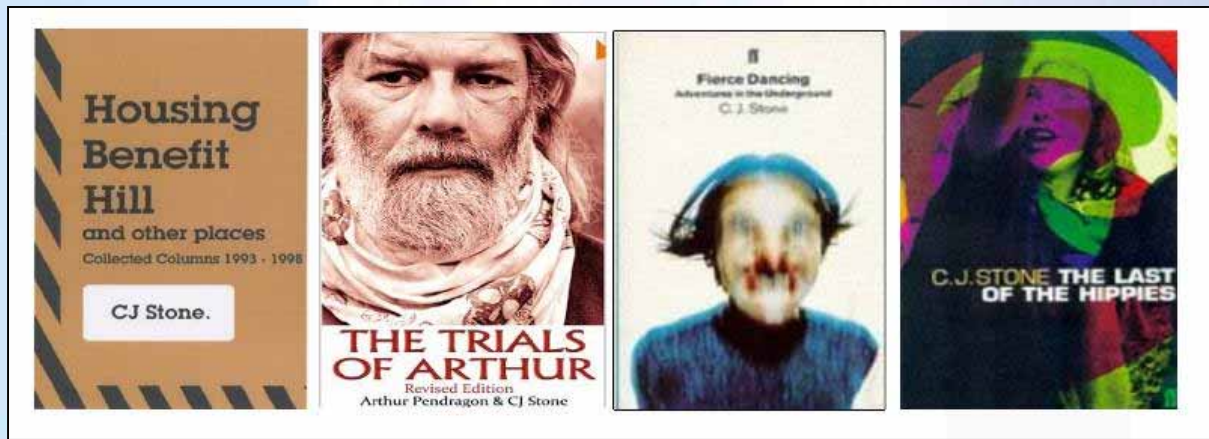
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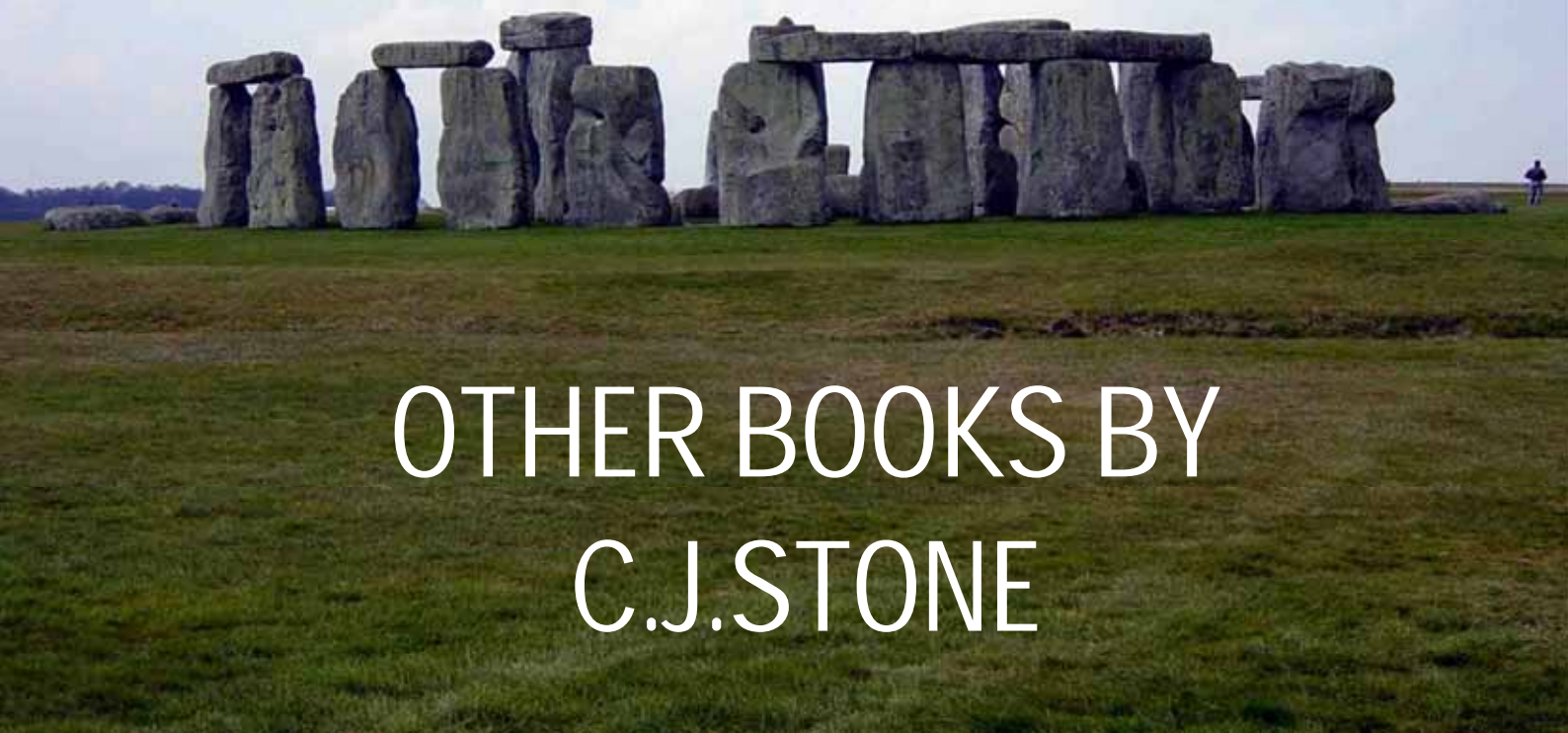
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C.J.STONE

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# Spirits Burning

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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



"He was not a conventional father," he said, "but I never once felt betrayed by him for that. He was truly a free spirit."



Motorhead drummer Mikkey Dee, Foo Fighters' Dave Grohl, and Slash from Guns N' Roses all spoke at the service. Drummer Slim Jim Phantom named Lemmy "the last of the Mohicans" of rock. Motorhead roadies told Lemmy's favourite jokes, and suggested a new, heavy metal element be named 'Lemmium'.

Guitarist Slash took the stage to remember Lemmy as the "great example of what a lot of, most of my

peers all want to be. Somebody who was true to his cool, had more integrity in one finger than, you know, a room full of rock and rollers, and straight-up honest, 100% loyal."

At the end of the service, Lemmy's bass was leaned against the bank of Marshall speakers, and the volume turned up - and the congregation applauding as feedback from the speakers filled the chapel, a final tribute to the life of Lemmy.

Lemmy, who turned 70 on Christmas Eve, died on 28 December, only two days after receiving a diagnosis of an aggressive form of cancer, while sitting in front of his favourite video game with his family.





# HAWKWIND PASSPORT APPLICATION



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

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

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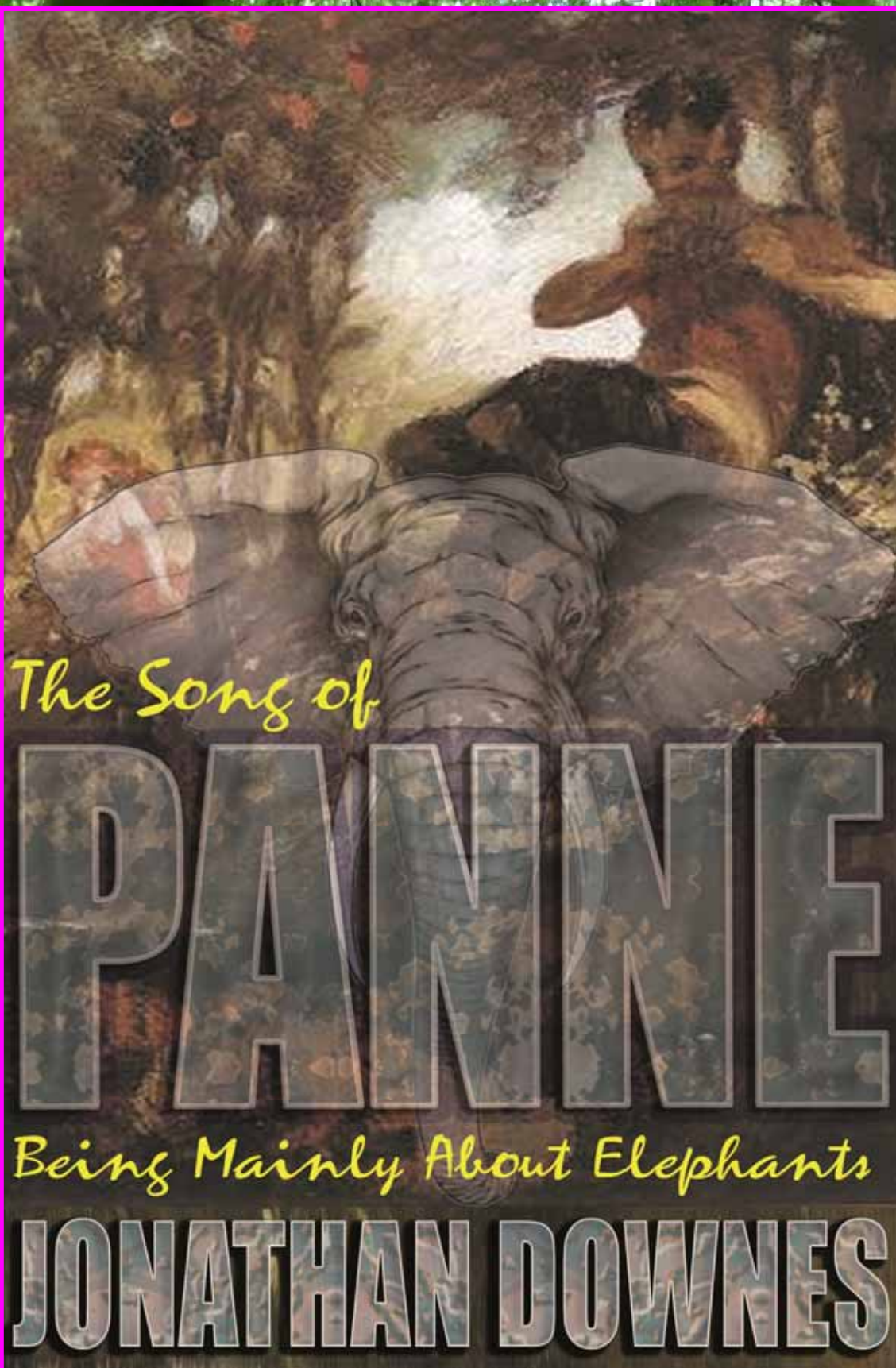
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# Xtul II

## 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.

### VIII

At the risk of sounding like Bertie Wooster in *Jeeves and the Feudal Spirit*, I, like my Father before me, have always tried to be nice to the people who work for me. Unlike my Papa, however, I don't emphasise the differences in status, and always try to make my household a sort of extended family. And on the whole it works pretty well, although on occasions this policy turns round and bites me on the bum.

Many years ago when my Uncle Chas died,



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

my aunt came down to stay with us, and my Father bought a long lease on a small cottage in Bideford so that she would have somewhere to live. Unfortunately, however, my aunt soon had a stroke and as a result of her erratic behaviour my parents decided that she should go into a home, which is - by the way - a decision for which I have never forgiven them. But I digress.

My Father then let a woman who had been his secretary in Hong Kong and who had since fallen on hard times, have the cottage for a peppercorn rent, and she lived there until she died a year or so after my Father. I had completely forgotten about the property, and it was only when we went through the lists of the family property for probate reasons that we found out about it. When Ms Ottecraft died, we were left with the problem of what to do with it, and so it stayed empty for a couple of years.

Then Emmz and Malcky came back from North Africa in disgrace with everyone who ever read the tabloid papers believing that they were failed pornographers, and - possibly worse - that both of them (but particularly Emmz) had picked up some exotic sexual

tastes from her swarthy gaolers. I knew exactly what Malcky meant when he muttered about the sins of the cities of the plain, and what had happened to Laurence of Arabia in prison, and so I felt even more sorry for him. This as I intimated above, was not necessarily the cleverest things to do.

So I gave him a job in my garden, and allowed the odd couple to take over the tenancy of the little cottage in Bideford. Both these decisions were ones that I would soon come to regret. Malcky was a completely useless gardener, and between them, he and Emmz managed to wreck the cottage. My wife, being the angel incarnate that she is, was good enough not to say "I told you so" too many times, because she had always disliked both of them, and wanted us to have nothing to do with them.

But I am getting completely ahead of myself. I realised that Malcky was a complete liability and was a danger to himself and everyone else when I found him climbing one of my beech trees with a chainsaw, planning to prune the tree from above the ground. I am very fond of my beech trees; they are very old, and whilst I accept (grudgingly) that they do have to be



pruned each year, we are always very careful how we do it, and Corinna always goes outside to explain to the dryads why and what we are doing. This modus operandi leaves no space for a drunken Scotsman waving a chainsaw about willy nilly. "What the fuck are you doing?" I shouted up at him, whereby he fell out of the tree, and if there had not been a safety circuit breaker on the extension lead he would probably have been the first amputation victim in my house's long and chequered career.

The next day he managed to destroy three of my Grandmother's rose bushes (I'm really not too sure why and how) and when his efforts at digging a new flowerbed caused the corner of one of my aviaries to collapse, I decided that enough was enough, and over what the newspapers would no doubt have described as "a frank exchange of views" I told him that I had no option but to let him go. But to sweeten the blow I let him off the next two months' rent for the little cottage on the outskirts of Bideford, up where the zoo used to be before it went bust in the late 1970s.

I assumed that he would just go off and find alternative employment that was more suited to his talents (whatever they might be), and I put him and his morbidly obese life partner out of my mind, and got on with preparing for our (then) forthcoming trip to Texas in search of the truth behind the grotesque Texas blue dogs. These peculiar creatures have fascinated me ever since my first trip to San Antonio back in the autumn of 2004, where I had examined the skeleton of one of these animals, and interviewed a whole plethora of witnesses.

This was also the first trip I had ever taken overseas with my beloved wife Corinna, and - after a very tedious couple of years - we were both looking forward to it a lot.

It was a very interesting trip, and by the time we returned a month or so later, I had so many things on my mind, and so many things that I had to do, that I completely forgot about my two peculiar tenants. And this was not a good move on my part.

Because it turned out that Malcky had indeed found a job suited to his talents. Being in

possession of a grotesquely fat wife who had picked up some tastes in the North African chokey, that were unusual to say the least, Malcky decided that if he couldn't beat them he might as well join them, and began offering 'Personal Services for the Discerning Gentleman' with his lardy lady as the main attraction. The sweet little cottage that my Father had leased for my dear Auntie Pip had now been transformed into a particularly sordid knocking shop. And with one exception, everybody in North Devon seemed to know about it, the one exception being me!

When the Police burst through the door they were greeted with a display of depravity unparalleled in a sleepy backwater like Bideford. Malcky, naked except for a huge leather jockstrap, a World War One German helmet and a Donald Duck mask, was belabouring his naked wife's ample rump with a riding crop whilst shouting "whoa there my proud beauty", as an audience consisting of a party of German Social Democrat councillors, and two prominent local politicians from North Devon drunkenly cheered him on.

How do I know so much about it if I wasn't there? I wasn't even in the country at the time but a few weeks after our return to Blighty, the Crown Prosecution Service, having discovered that I not only owned the lease on the property, but was letting Malcky and Emmz live there rent free, decided that I must have been a party to the depravity, and charged me with keeping a disorderly house of ill-repute. By this time, of course, the gruesome twosome had done a flit, leaving me to face the music alone, and my dear wife to once again refrain from telling me that she had told me so!

Of course I escaped Gaol. The case never actually came to court, but my Auntie's little cottage was in a terrible state, and the legal fees alone had cost me most of the money that I had inherited from my late Father, and so when Danny bloody Miles, told me that he had joined forces with my erstwhile tenants, you can - I hope - understand why I was not best pleased!



# 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!!!"

## DAVID BOWIE 2016

Yes!and Blessed by Bright Memories  
Each of us carries an Altar of /for/by Bowie  
Pieces of a world that was part of all of us  
We grew up with his wild weirdnesses  
It encouraged us to be ourselves

(whatever that would mean @the time)  
It C-Ch-Cha-CHANGED us in his likenesses  
There will never be his like again  
STARMAN in Space Heaven  
Major Tom ,Ziggy Stardust,Lazarus

## IN &OUT (of fashion),UP &DOWN (in styles)

### DIPPING DAVID BOWIE IN OUR LIVES

Seeing him in the rain with thousands at Melbourne Cricket Grounds  
when he came to us for his HEROES tour-  
being astonished at his stagecraft and scale of spectacle

LOVING the MTV clips for SPACE ODDITY with surrealistic strangenesses  
and his stark Australian Outback simplicity for LET'S DANCE  
Admiring in retrospect ZIGGY STARDUST,as well as those YOUNG AMERICANS disco whiteness  
And now the stark dark irony of LAZARUS and BLACKSTAR

There will be wailing in pop star Heaven.It will be on saxophone and loud guitar  
It will be Brian Eno ambience,with German Expressionism.There will be Art  
David Bowie is jammin in his new release."69 Cycles/Screened Off-Planet  
Expect a rush of tears,loss,media,clips,nostalgia -and cover bands..

Karaoke will cover David Bowie with his hits  
We will miss him.He was among us.

# Pete Sears' Ramblings

Peter Roy Sears (born 27 May 1948) is an English rock musician. In a career spanning more than four decades he has been a member of many bands and has moved through a variety of musical genres, from early R&B, psychedelic improvisational rock of the 1960s, folk, country music, arena rock in the 1970s, and blues. He usually plays bass, keyboards, or both in bands.

Sears played on the classic Rod Stewart albums *Gasoline Alley*, *Every Picture Tells A Story* which was listed high in *Rolling Stone Magazine's* top 500 best albums of all time, *Never a Dull Moment*, and *Smiler and the singles* *Maggie May*, and *Reason To Believe*. During this period, Sears toured the US with *Long John Baldry* and with *John Cipollina* in *Copperhead*. Sears was with

*Jefferson Starship* (1974 to 1984) and its offspring *Starship* (1985 to 1987). He went on to play in the *Jorma Kaukonen Trio* with *Kaukonen* and *Michael Falzarano*. He also played with *Kaukonen* and *Falzarano* along with *Jack Casady* and *Harvey Sorgen* in *Hot Tuna*.

In this occasional new series for *Gonzo Weekly*, Pete takes us with him as he carries out his punishing schedule.

Just got back to San Francisco from two wild shows in Alaska. It's unseasonably warm up there due to global warming. The area we played is usually deep with fresh snow at this time of year, but all we had was rain and sleet. The beautiful panoramic mountain tops had a good 12 feet of fresh snow though. Great crowd, they love their music in Alaska. It really is the last frontier. Playing a benefit at the Great American Music Hall tonight...a benefit for blues man *Freddie Roulette* who lost everything he owned when his place burned down. Lot of good players on the bill...should be a good night for Freddie. He will be playing of course. Just heard about *David Bowie*. We used to play the same shows in the Bromley and West Wickham area of county Kent back in 1962-63...his name was *David Jones* back then.

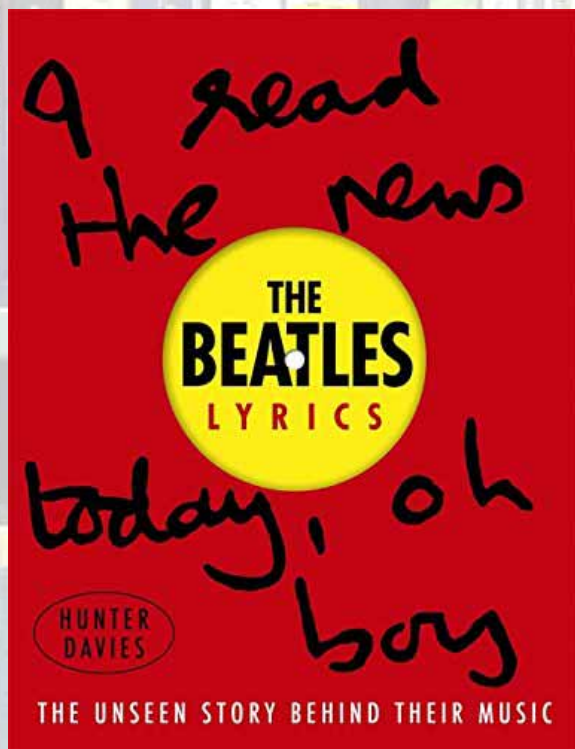
I remember what a good sax player he was...it was a cool looking mother of pearl alto. The band he played with was called "The Konrads"...I was in "The Spitfires". We lost touch with each other, but I later reconnected with a mutual friend who also played with him back then, *George Underwood*. George sat in with my band a few times. George eventually gave up playing music for a living and became a world renowned artist; still is. He is known for painting many amazing, classic 1960's album covers, including several for *Bowie*.

I heard *David* later changed his last name to *Bowie* because he didn't want to be mixed up with *David Jones* who played "Oliver" at a London theatre...the same guy who went on to join the "Monkees".

*David Bowie* was a great talent...whether you liked his music or not, he was a true original.

Michael Borbridge and Crowbar productions  
PRESENTS  
A BENEFIT CONCERT FOR  
**FREDDIE ROULETTE**  
JAN 11 2016  
GREAT AMERICAN MUSIC HALL  
A GATHERING OF FRIENDS AND FELLOW MUSICIANS TO HELP FREDDIE AFTER A DEVASTATING  
FIRE DESTROYED HIS HOME, HIS POSSESSIONS, AND HIS INSTRUMENTS  
GUESTS INCLUDE  
STEVE KRAMER  
ROY ROGERS  
HENRY KAISER  
JOSE NAYERA  
WILL SCARLETT  
SABORY FLOWERS  
BARRY STELLAN  
RICH KIRCH  
PETE SEARS  
JOEL VALENTI  
BANANA  
DAVID ARUTUN  
BILL NOTEMAN  
MICHAEL BOURBRIDGE  
FREDDIE ROULETTE  
LESTER CHAMBERS  
ROY BARNES-FIELD  
TERRY HACKETT  
DAVEY PATTERSON  
CARLOS RINCK  
PETER ACHEN  
NICK GRAYVENES  
AUSTIN DE LONE  
MICHAEL WAREEN  
MICHAELLE  
WANN GRAY  
INCLUDING SOME VERY SPECIAL SURPRISE GUESTS  
\$5.00 TICKETS ON LINE

# Yer Gonzo Bookshelf



**Hardcover: 384 pages**  
**Publisher: W&N (25 Sept. 2014)**  
**Language: English**  
**ISBN-10: 0297608126**  
**ISBN-13: 978-0297608127**

As regular readers of these pages, and other fora in which I write, will be aware, I am a *Beatles* fan of fairly major proportions. And on top of that I am an avid collector of books about the band, its individual members and hangers on. There are now thousands of books on or about *The Beatles*, covering every conceivable aspect of the band. Even I have written one, and I have several hundred in my collection.

So how come, after all these years, a book can come out about a fairly familiar aspect of the subject and still contain new information? I'm buggered if I know, but it has.

Hunter Davies has been an intimate part of the *Beatles*' inner circle for half a century now, authoring the first major biography of the band in 1968, and several other books since, including the wonderfully erudite collection of the collected

letters of John Lennon which came out a few years ago. Now he has produced a book going through *The Beatles* songs one by one.

Hasn't that been done before?

Well, yes, but not like this. Not only has Davies been one of the band's intimates for the past half century (as I said before) and therefore has access to fifty years of chats with the principals, but he also reproduces as many of the original lyrics as he has been able to find, and that is quite a few. And even ignoring the rest of what I have found praiseworthy, and which I talk about below, it is a real treat to see so many handwritten manuscripts, all carefully annotated with text from Davies explaining who wrote them down and why. (Peculiarly the *Beatle* who composed the song was quite often not the one who wrote it down, which is just another example of just how tight the four of them, plus Neil and Mal, actually were).

Now first:  
AT BLOODY LAST

For years, rundowns of *Beatles* songs in the popular press have lauded *She's a Woman* as one of their great slabs of primal rock and roll.

It isn't.  
IT IS EGREGIOUS, SEXIST BOLLOCKS

I mean:

"My love don't give me presents,  
I know that she's no peasant."

For fuck's sake. When I first got a copy of *The Beatles Complete* in 1974, I was embarrassed by that couplet, and it has not got better with age. And for the bloody man to claim that his 'love' (presumably Jane Asher)

"Only ever has to give me love forever and forever"

is the most ridiculous piece of female objectification that I think I have ever read from the band, and remains an embarrassing blot upon their escutcheon.

"Gives me all her time as well as lovin',  
Don't ask me why."

# North Devon Firefly Faery Fayre & Ball 2016

## Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,  
Higher Clovelly, Devon EX39 5SU

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

I have no idea, Paul, I have no idea.

And, although he is not as vitriolic about it as I have been, the great Senor Davies basically seems to agree with me. So that is a bloody good start!

The canon of music released by the band between 1962 and 1970 is probably the best known catalogue in popular music, and I sincerely doubt whether there is anyone reading this magazine who doesn't know at least the majority of the songs in question. I know that I do, but I am overwhelmed, and - I have to admit - tickled pink to find out how much information in this song I truly didn't know before this week.

There are so many delightful little snippets of information here that I truly don't know where to begin. For example, did you know that *Why don't we do it in the road?* was written in India after Paul and Jane Asher witnessed a pair of monkeys, ummm doing it in the road. And that *Got to get You into my Life* was a McCartney hymn to pot. And the 'cast iron shore' in *Glass Onion* refers to a stretch of Merseyside coast where there was an iron foundry. And that the lyrics originally included a line about *Yellow Submarine*, but John took it out in favour of the line about the dovetail joint.

*Bungalow Bill* was actually an American tourist who took time out from studying at the feet of the Maharishi to go out tiger hunting from the back of an elephant. And yes, just in case of accidents he *did* take his Mum. *We can work it Out* is another piece of McCartney chauvinism; Jane

Asher had moved out of London to fulfil an acting engagement in Bristol, and he was mightily pissed off with the state of affairs. He was a traditional Northern working man who said what he meant and meant what he bloody well said. Luckily his years with Linda put him back on the straight and narrow as far as his treatment of women was concerned.

*I'm only Sleeping* was written on the back of a Post Office telephone bill for twelve quid, and *A Hard Day's Night* on the back of a children's birthday card featuring a particularly jolly picture of a small boy driving a wooden locomotive. And I had always thought that *Girl* was about sado-masochism to a greater or lesser degree, but it turns out that it is actually about the Roman Catholic Church, although I have to admit that I can't really see it myself.

There are more errors than I would have liked, but they do not detract from the fact that this is a mammoth, and oddly heartwarming book, which uses the premise of going through the *Beatles* songs one by one in order to recount a plethora of memories and anecdotes about his life with the Fab Four. A work of scholarship it is not, unlike his previous volume of Lennon letters, but it is quite possibly the most heartwarming *Beatles*-related book since Derek Taylor's *As Time goes By* back in the days when the world was new.

Many thanks not only to Hunter Davies for writing and compiling this excellent book, but also to my stepdaughter Shoshannah who gave it to me as a Christmas present.



ROCK and ROLL

# a cabinet of curiosities

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...

It could well be one of those days for many who will know exactly where they were and what they were doing when they heard of the passing of David Bowie. For me it was as I was driving into Hartland, a few miles from home, at around 7.00 am and heard it on the car radio.

And then this Thursday morning came the news of the passing of Alan Rickman whose glorious voice was like honeyed tea, which, if it could be bottled, you could swear would soothe away even the sorest throat.

Vale to you both and safe journeys.

Although there are plenty of auctions on eBay this week of David Bowie memorabilia, this issue's selection of cabinet entrants includes none of them. Quite frankly, I am appalled at the quantity

# THE BITCH IS BACK

and prices of the items that are being sold in the wake of his leaving us, and although the 'stars look very different today', the avarice of humankind has, unfortunately, if not unpredictably, proved itself much the same.

**Super RARE 12" Boy George - Boy Snoopy Plush MIB 1980s Culture Club – US \$79.99**



"This Is one of Many Auctions im Currently Running for Toys & Collectables-This auction is for RARE 1980s Boy George O Dowd Culture Club Boy Snoopy Plush-He is 12" tall and made to resemble the fabulous Boy george-he is still attached to original packaging,But his shirt has some age stains that need to be cleaned-Cute culture club tie and I LOVE His braided Yarn Hair & Cool Hat-Original box has some edge wear,It was Displayed & Put away for many years"

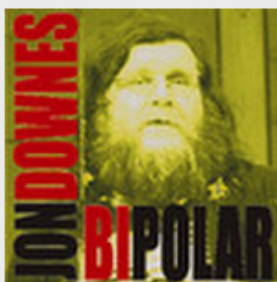
If you had asked me yesterday whether a Snoopy cuddly toy could look like Boy George I would probably have scoffed, but - oddly - after seeing this, I have to admit that it does.

**Guitar Hero Slash GNR Guns n Roses Velvet Revolver McFarlane Toys Action Figure – US \$ 69.99**

"Up for sale is a 10" Slash Action Figure released for the Guitar Hero by McFarlane Toys. The detail on this figure is incredible & another fine McFarlane release. Figure displays very well. Does show minor signs of paint transfer on the figure. Left sneaker has small black piece

## SHAMELESS SELF PROMOTION TIME

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



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

underneath in hole. Ready to display in your man cave / collection."



**Grateful Dead Johnny Lightning 1956 Chevy Bus Chevrolet GM Die Cast Toy Car 2004 – US\$39.99**

“Grateful Dead Johnny Lightning : Collectible Toy Die Cast Car ( 2004 Playing Mantis : Grateful Dead ( GDP, Inc. ) / General Motors / Chevrolet - Chevy )

Grateful Dead " 1956 Chevy Bus " ( Chevrolet School "Dead Tour" Bus ! ) featuring " Grateful Dead " logos ... Dancing Skeletons ! - Dancing Bears ! - Colorful Hippie Designs - California "PEACE" License Plate painted on the car - also featuring Six Grateful Dead " Dancing Skeletons " on the packaging.

Die-Cast Metal Body & Chassis Designed For The Collector”



This for the ‘man-cave’ too, perchance?

**Steps - Step By Step Board Game – 99p**



I should say that I am going to ignore the ‘man cave’ reference here with the contempt it deserves. Ain’t nobody got time for that.

But, if I was a fan of Slash I may well have such a thing, but as I don’t have a cave ‘cos I ain’t a man, I would probably display it on a dainty, doily-covered shelf instead. Is that the way I am supposed to put it to fit in with the blatant sexism here?

Pah.

The subscribers, by appointment from the Commission of Patents, Agents of the U. S. Patent Office, receive and forwarding to the said models, designs or manufactures to be patented, or deposited there, which will be sent free of expense, and risk and will deposit the papers, Claims, Specifications, Assignments and all the necessary Papers and Drawings; will make enquiries into American and foreign laws, to test validity of inventions, and provide service.



PRATT, DOWNES & SCOTT,  
(Successors to T. W. & D. P. Barstow.)

# Very Rare John Lennon Original "Dissolving Heads" Set by famed photographer

“Original signed set by Iain Macmillan (1971 New York) - US \$15,000.00 (Approximately £10,439.50)

I acquired this very rare original Series at a John Lennon Art & Memorabilia exhibition in Chelsea, London in the mid 1980's. Iain Macmillan was the personal photographer for John and Yoko for a number of years while they lived in New York City.

His work is world renowned, and is most famous for his photographs on the cover of the Abbey Road Beatles album cover. Mr. Macmillan has sadly since passed away. Only 3 original sets are known to exist. This one, a set we know that Yoko Ono owns, and one other set which is currently being offered by "Snap Galleries"\* in the United Kingdom. The set currently being offered by the gallery is however a dedicated set..making it somewhat less desirable - at 15K British Pounds. After research, it appears that this only the second time in 30 years that a set has come onto the market.”



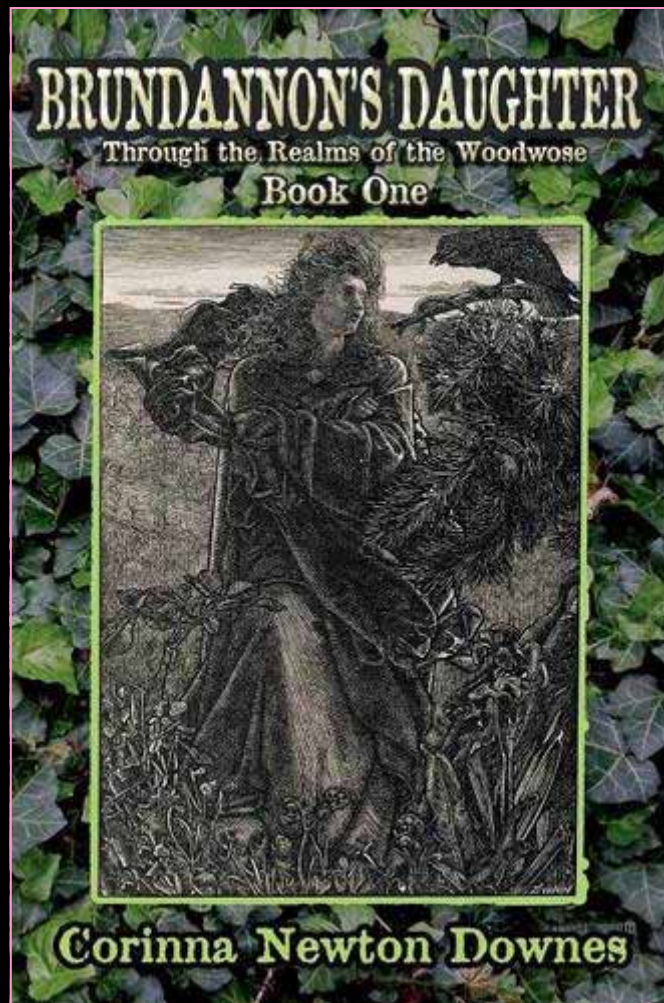
And now I shall leave you with something completely different:

## An Octobass

“Constructed in 1850 by certifiable genius and fan of massive string instruments Jean-Baptiste Vuillaume, the Octobass is a chuffing massive double bass that stands at 3.48m tall. Which is ridiculous, really, seeing as it's too big to play with the hands - there are elaborate foot-pedals to make it possible. Apparently Berlioz was a fan, and wrote about it in his treatise on orchestration.”

Cheerio for now .....





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.

A night scene of a riot. In the foreground, a group of rioters wearing helmets and carrying shields are silhouetted against a bright, intense fire in the background. The fire is a large, bright orange and yellow flame, possibly from a burning barricade or vehicle. The scene is set on a city street with buildings visible in the background.

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

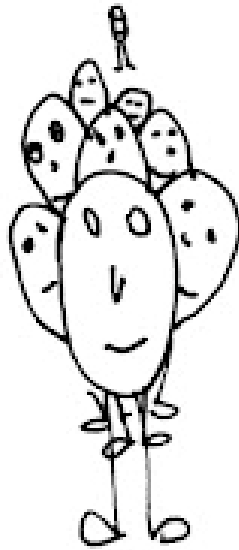
[http://www.zazzle.co.  
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

A close-up, black and white photograph of a guitar headstock. The headstock is made of wood and has a vintage car hood ornament mounted on it. The ornament is a chrome, rectangular piece with a rounded top and a small, dark, rectangular inset. The guitar strings are visible, and the background is a dark, textured surface.

**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**

# 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...



"My name is Hermes Poppadopolis  
and I am the Saviour Of The Universe"



This book, which was released by Gonzo last 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.

### **Blue Cheer: Vincebus Eruptum (Philips, 1968)**

What? "...to do with large doses of LSD." Acid rock's finest hour: (okay, its finest 31` minutes and 54 seconds).

Widely recognised as one of the albums that made heavy metal inevitable, Vincebus Eruptum is easily explained, but much better experienced with the volume up. It works when you feel it, end of. Six slices of primal blues-rock roaring out



of distorting amps and driven by Paul Whaley's Bonhamesque drumming Vincebus is a histrionic exercise in reining in the brutality just enough to make an album. The collection marked the long-playing debut of Blue Cheer who went on to make more music in this vein but never again captured the album chart position (US#11) or the zeitgeist moment marked by Vincebus Eruptum.

The largest criticisms laid at the door of the album claim it as over experimental, and less structured than its successors. Both fair points; but that is a why Vincebus Eruptum enjoys its cult status to this day. Opening with their top 20 cover of Eddie Cochran's "Summertime Blues" and the blues standard "Rock me Baby" Cheer leave it until the end of side one to unleash "Doctor Please" their first original and – near enough – the key to understanding the whole set. By the admission of bassist/vocalist Dickie Peterson "Doctor Please" is a plea to a doctor to tell him whether he should, or shouldn't, take a particular drug. A single listen to Vincebus Eruptum will tell you which way the decision went. The ear-splitting sound, love of a bent string and resonating guitar chord, and that abandonment of everything else to revel in the moment pretty much lets you know that acid (as in LSD) worked for more than just the prog-noodling inner space explorers. It may have its roots in three chord tricks and twelve-bar blues but Vincebus Eruptum has its head in the stars and enjoys every mind-bending moment; up to and including a decent drum solo and bass break located in the middle of the closing "Second Time Around." "Kerrang!" (as in the sound of a lingering distorted guitar chord cranked up to hit the audience square in the chest), started with the likes of Vincebus Eruptum.



### Valhalore

From Brisbane, Australia, Valhalore is a new epic metal band, whose lyrical themes are adventure and Vikings, according to their entry on Metal Archives.

#### Members:

Lachlan Neate - Vocals/Cello/Mandolin

Anthony Willis - Guitar

Michael Eastwood - Guitar/Vocals

Sophie Christensen - Tin Whistle/Low Whistle

Matthew Grimley - Bass

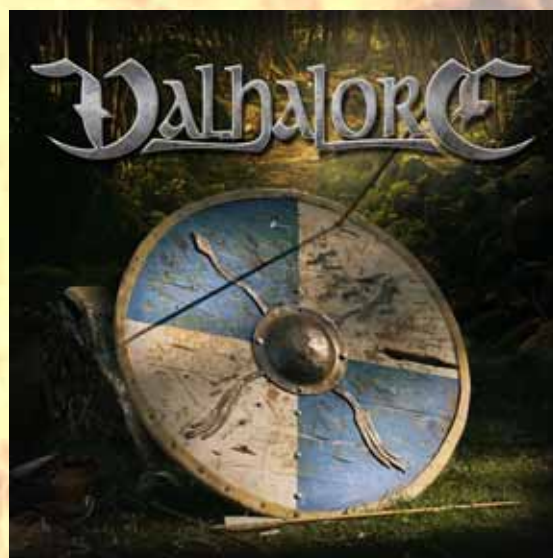
Blake Jackson - Drums



Facebook

Bandcamp

Metal Archives



#### *You Tube*

EP:

1. Malice of Illusion (begins at [0:00](#))
2. Augury of Death (begins at [7:50](#))
3. Across the Frozen Ocean (begins at [11:24](#))

Over Christmas, the big cheese, my friendly local druid, and my adopted nephew Max and I were sitting around one evening and the subject got around to what magazines in general, and this one is particular are for.

Now, I don't mean to get all philosophical on ya but, the more you think about it, it is quite an interesting question I have been working for, writing for, designing for, and editing magazines for the vast majority of my life, and I still remember the great shock I felt when I realised that the actual purpose for most (if not all) commercial magazines is not to disseminate information but to flog advertising!

I think this was one of the reasons why I went to work for one of those jolly nice people at Marshall Cavendish on part works. You remember them? Lots of high profile TV advertising proclaiming by issue one and get issue two with a free binder. Somehow this seemed far more honest than seducing readers into your mind set just in order to flog them stuff that they don't actually need.

But now, with this magazine, which as this is the 165th edition is the most successful publication that I have ever edited; we are looking at a whole different ball game.

On our twitter feed I write "If art is a mirror on the universe then these are the confessions of the window cleaner!" I was only partly joking. Because, although this magazine is published in conjunction with a successful record company, and yes, there are advertisements for Gonzo records, and interviews from Gonzo artists, and of



course we hope that you all go out and buy Gonzo product as a result, but it is about as far away from media hard sell as it is possible to get and the commercial aspects of the magazine are not – by a long shalk.

Much to my great pleasure it has become a hub for an ever growing and vibrant community, and I hope that the magazine reflects this week that community is mourning the death of one of the great musical artists of the past century which is why, despite the fact that his links with Gonzo Multimedia were tenuous at best, I make no apologies for having dedicated the vast majority of this magazine to memory of David Bowie. Our love, respect, and best wishes go out to his widow and children.

See you next week.



# THE BEST LAID PLANS

# 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

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