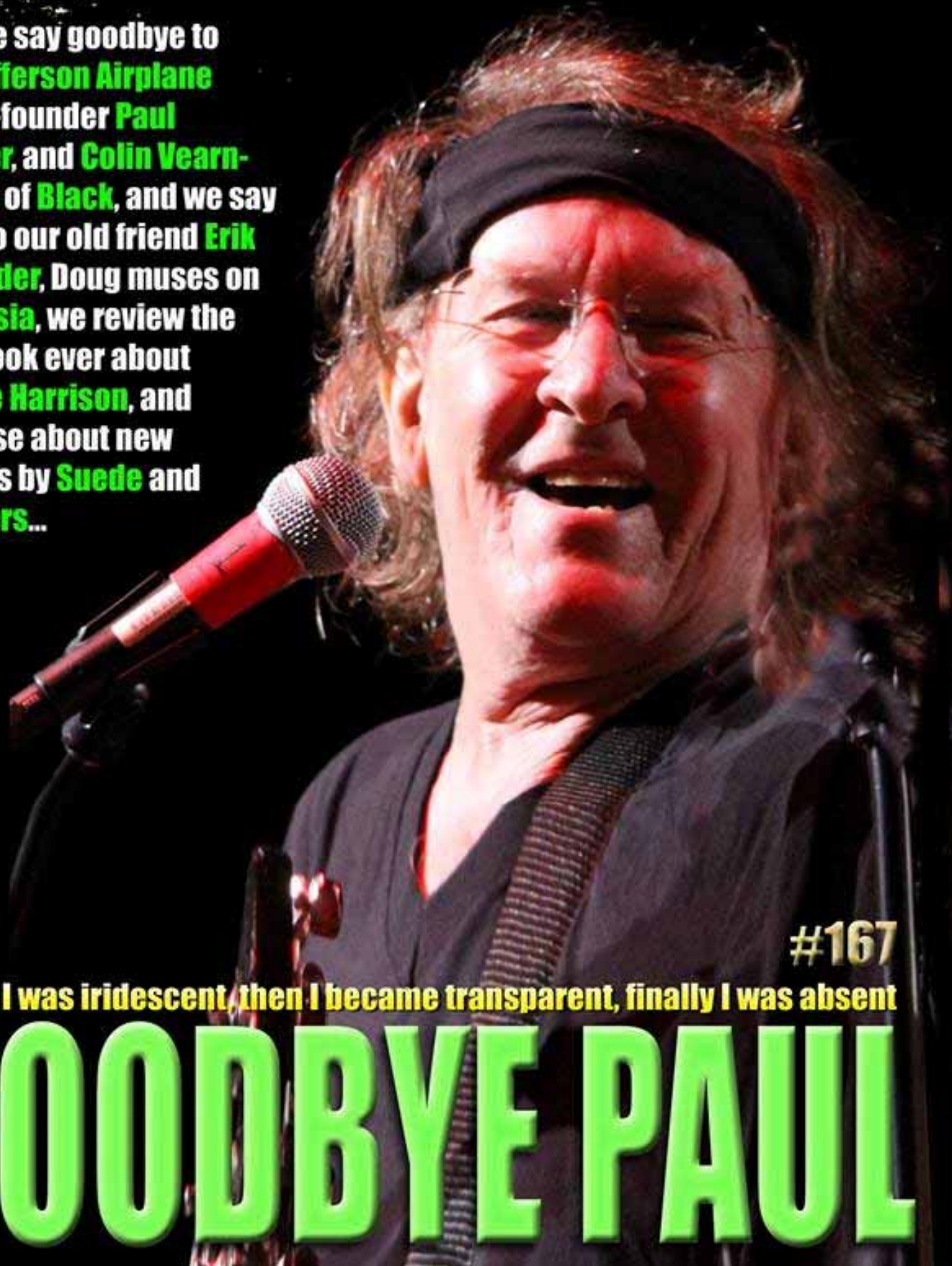


GONZO

We say goodbye to **Jefferson Airplane** co-founder **Paul Kantner**, and **Colin Vearncombe** of **Black**, and we say hello to our old friend **Erik Norlander**, Doug muses on **Ambrosia**, we review the best book ever about **George Harrison**, and eulogise about new records by **Suede** and **Villagers**...



#167

At first I was iridescent, then I became transparent, finally I was absent

GOODBYE PAUL



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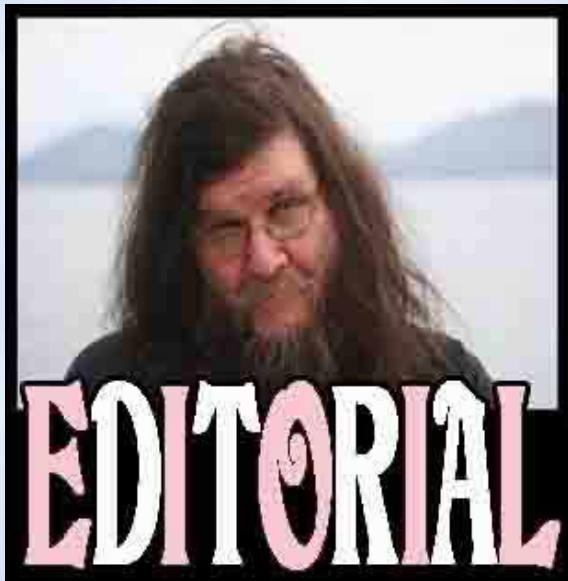
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the *Gonzo Weekly*, about which I quipped once that "if art is a window on society then we are the Confessions of the Window Cleaner". I thought it was funny, and so did anyone who remembered the series of soft porn low life novels from the 1970s. They were written by Timothy Lea which was the *nom*

de guerre adopted by Christopher Wood, a novelist and screenwriter who was also responsible for a couple of James Bond movies. Coincidentally (although I don't actually believe in coincidences) on 9 May 2015, Wood died at his apartment in southwest France, and was survived by his son and daughter. However, his death was not widely known until Sir Roger Moore paid tribute to him on Twitter on 17 October.

This is, as we have mentioned before in these pages, shaping up to be a very peculiar year. Already I have been taken to court by an ex-client, (almost) won a legal battle with Exeter City Council, bought a new car and lost my secretary. And the year isn't even a month old yet.

Everyone I know seems to be having a shitty year, but there is one very definite upside. The music of 2016 is shaping up very nicely indeed. If you look back at the music magazines of forty or fifty years ago, each month, and sometimes each week, saw the release of a classic album. And this is something that has been sadly absent in recent years. However, January 2016 has seen at least three classic albums so far.



"If art is a window on society then we are the Confessions of the Window Cleaner".

Bowie's is, of course, emotionally tainted by his death two days after its release, but it is undoubtedly his best album since *Station to Station* back in 1976, and by anybody's standards is a classic album. It is a sad truth that one of the tragedies surrounding John Lennon's murder in 1980 was that it came just after the ex-Beatle had made a monumentally lacklustre album. Bowie, who emulated Lennon so many times during his career, did not do so in this respect.

Suede have also made a remarkable new record, twenty years after their last really groundbreaking album. Their first two albums were monumental, but before the release of the second album *Dog Man Star* in 1995, guitarist Bernard Butler walked out. This new album is the best album that they have ever made without him, is probably as good as their debut and even rivals DMS. Matt Osman is quoted as saying:



اللجنة لهم إذا كانوا لا تأخذ نكتة



"Neil and Richard pretty much wrote a record, they wrote about 45 minutes of music, lots of which ran into each other and lots of different themes re-emerged. We went to Belgium which were we started recording and basically recorded everything without Bret having any melodies or any words, which he's never done before, so it was a bit of a leap in the dark. And then he sat down to write to the whole thing and we had no idea if it was going to work, it hasn't ended up the same, uh since then we've added about 4 songs and cut quite a lot of it and moved stuff around. It always started off as a record that was influenced by film music and stuff like that, the way you can have quite meandering pieces and scenes that reemerge, there's lots of stuff on the record that is made up of bits and pieces of other songs."

Like it is a huge, cinematic, widescreen album, and is apparently accompanied by a feature film. As I have only heard the record courtesy of those jolly nice fellows at Spotify, I haven't seen it yet. But I shall certainly be buying the deluxe version, and reporting back to you all, about what it is all about.

The third great record of the year so far is from (for me at least) a very unexpected source. I first heard of Villagers when I saw Conor O'Brien doing (what I perceived as a) lacklustre and dull

set on *Later with Jools Holland* some years ago. I am writing this on Saturday night with a full moon and a bellyful of chocolate, anti-psychotics and a bottle of vodka with my name on it just waiting to be drunk. I saw on Wikipedia that Villagers' fourth album *Where have you been all my life?* had just been released, so with Mother and the dogs sitting opposite me, I set down to listen to it, again via those jolly nice folks at Spotify. And bloody hell what an album.

'Cinematic' seems to be the watchword for this year's albums, and this is another huge widescreen record, which is peculiar as it is basically a folk album of sorts. This is the sort of album one would have liked David Crosby to have come out with, instead of the self-indulgent mess that he released a couple of years ago. This is a collection of twelve beautifully crafted observational songs of a calibre extraordinary from such a young man especially in these decadent days.

The sparse arrangements are augmented by strings of the Angelo Badalamenti ilk, and the whole thing sounds for all the world like the soundtrack to a remake of *The Treasure of the Sierra Madre* set somewhere in County Galway. And the thing that impresses me most about the album is that there isn't an ounce of pretension there. From shaky beginnings O'Brien has blossomed into an

extraordinary talent, and one completely worthy of the fine musicianship that surrounds him.

If I wasn't so full of self doubt and other psychobollocks this evening I would go back to his first album, and check out whether in fact he was always this good and that when I saw him on *Later with Jools Holland* it was me, rather than him, who was having a crappy day. But I have enough crapulence in my psyche this weekend, so I shall be leaving that for another day when I am in a less fragile mood.

And I did exactly that thing only to find that the album is a live in the studio recreation of tracks from his/their earlier albums. Oh how we larfed! And I still don't know whether I got it wrong when watching O'Brien solo on TV those years ago.

For the time being these are three albums that everyone reading this should at least try and check out.

Three? Did I say three? Another band that I never really appreciated were Skunk Anansie. They always seemed to me to be massively contrived. You know: angry black chick with shaved head, brutal guitars, and songs about being an angry black chick with brutal guitars in her life. But the new album is completely awesome. The songs and production are peerless, and the band have achieved what - to me - seems like new heights of maturity. There is light and shade, musical and lyrical sophistication, and whilst the singer (named Skin btw) is still angry, aren't we all? 2016 is the new 1984. Big Brother isn't watching 'us', 'we' have been manipulated into watching *Big Brother* and the handcart has truly arrived at the gates of Hades.

I will rephrase what I said above. These are four of the albums you should be checking out, but as we seem to be going through some peculiar renaissance extinction burst, I have no doubt that there are, and will be, plenty more.

Hare Bol

Jon



David Bowie, Suede, Villagers, Skunk Anansie, P J Harvey, Pet Shop Boys, Elvis Presley, Handel, Jimi Hendrix, Black Sabbath, Brian Wilson, Mick Jagger, Wild Man Fischer, Steve Ignorant, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Paul Kantner, Colin Vearncombe, James Stewart "Jimmy" Bain, Alex Wishart, The Pirates, Freddie King, Denny Laine, The Selecter, Galahad, Rick Wakeman, Erik Norlander, Ambrosia, Nigel Kennedy, John Brodie-Good, Black, Lee Walker, Roy Weard, A J Smitrovich, My Dad's LPs, Mr Biffo, Yes, Jon Anderson, Billy Sherwood, Chris Squire, Tony Kaye, Trevor Rabin, Hawkwind, Xtul, George Harrison, Beatles, ABBA, The Monkees, Neil Nixon, Marc Bolan and T. Rex, Bucovina

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

(He ain't nothing but a Newshound-dog)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

The Centre for Fortean Zoology,

Myrtle Cottage,

Woolfardisworthy,

Bideford, North Devon

EX39 5QR

Telephone 01237 431413

Fax+44 (0)7006-074-925

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

In fact, now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing. No this is FREE as in Gratis. Not a Sausage. But I digress. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY

THE ^{gonzo} NEWSROOM



POLLY PUT THE ALBUM ON: The Hope Six Demolition Project draws from several journeys undertaken by P J Harvey, who spent time in Kosovo, Afghanistan and Washington, D.C. over a four-year period. "When I'm writing a song I visualise the entire scene. I can see the colours, I can tell the time of day, I can sense the mood, I can see the light changing, the shadows moving, everything in that picture. Gathering information from secondary sources felt too far removed for what I was trying to write about. I wanted to smell the air, feel the soil and meet the people of the countries I was fascinated with", says Harvey. **Read on...**

THE PET SHOP IN THE OPERA HOUSE: Pet Shop Boys talk about their upcoming residency at London's Royal Opera House. Pet Shop Boys will release an album on April 1st on X2 Records called 'Super', and will perform a 4-

date residency called Inner Sanctum at London's Royal Opera House in July. Super is the second of a trilogy of albums produced by Stuart Price, following on from the success of 2013's 'electric', their highest-charting album in the uk and us for 20 years. The first single from the album is the anthemic 'the pop kids'. Pet Shop Boys bring electronic music to london's royal opera house with 'inner sanctum', four concerts at the iconic venue on July 20, 21, 22, 23. **Read on...**

THE THIN WHITE KING: Had Elvis Presley lived his next producer may have been David Bowie. Country star Dwight Yoakam has told the Orange County Register that Elvis Presley had asked David Bowie to record his next album but died before it happened. Elvis was a Bowie fan and loved the sound of 'Young Americans', Bowie's Philadelphia-made soul record. Yoakam was a friend of Bowie's and shared the info that according to David, Elvis had asked him to produce a record six-months before he died. "I thought 'Oh my God, it's a tragedy that he was never able to make that.' I couldn't even imagine 1977 David Bowie producing Elvis," Yoakam told the Orange County Register. "It would have been fantastic. It has to be one of the greatest tragedies in pop music history that it didn't happen, one of the biggest missed opportunities." **Read on...**

HAZEY WATER MUSIC? Handel & Hendrix in London celebrates the London lives and musical legacies of two of the most important figures in musical history, who lived, wrote and played in neighbouring buildings, 240 years apart. The top floor Mayfair flat which Jimi Hendrix called home during a pivotal period of his life will open permanently to the public on 10 February 2016. Following a £2.4M, two-year period of restoration, building and development, the upper floor rooms of 23 Brook Street will open as part of a genuinely unique new heritage site,

THE ^{gonzo} NEWSROOM

celebrating the lives of two great musical figures.
Read on...

THE LAST SABBATH: Black Sabbath have started 'The End' world tour and for fans at the show, brand new music is available at the merch stand. Black Sabbath have released a special edition tour CD 'The End', available only at the shows. 'The End' features four live songs from the '13' album plus four previously unreleased studio songs from the sessions. **Read on...**



WOULDN'T IT BE NICE: Music legend Brian Wilson has announced a 2016 world tour to celebrate and perform the iconic album Pet Sounds for a final time, in honor of its 50th anniversary. Originally released on May 16, 1966, Pet Sounds is universally hailed as one of

the greatest albums of all time. With more than 70 dates being confirmed, and several previously announced dates selling out in record time, Wilson and his band will be joined by former bandmates Al Jardine and Blondie Chaplin when they kick off the tour this Spring. Concert stops include dates in Australia, Japan, United Kingdom, Spain, Israel, and Portugal followed by a full U.S. tour later this Summer and Fall. Fans can expect a live performance of Pet Sounds in its entirety, as well as top hits and fan favorites spanning his 54-year career with The Beach Boys and as a solo artist. Ticket presales begin January 27 with the official onsale January 29 in most markets. Additional dates and special events to be announced. For up-to-date information, please visit www.BrianWilson.com. **Read on...**

PLEASE ALLOW ME TO INTRODUCE MYSELF: David Bowie used to steal Mick Jagger's clothing ideas, according to the Rolling Stones frontman. The Paint It Black singer has offered up a tribute to his late pal for the new issue of Rolling Stone magazine and he reveals Bowie was a big fan of his wardrobe. "He'd always look at my clothes labels," Jagger said. "When he would see me, he'd give me a hug, and I could feel him going up behind the collar of my shirt to see what I was wearing. He used to copy me sometimes, but he'd be very honest about it. If he took one of your moves, he'd say, 'That's one of yours - I just tried it'. I didn't mind sharing things with him, because he would share so much with me. It was a two-way street. We were very close in the 80s in New York," Jagger adds. "We'd hang out a lot and go out to dance clubs. We were very influenced by the New York downtown scene back then. That's why Let's Dance is my favourite song of his - it reminds me of those times, and it has such a great groove." **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

STRANGE DAYS



THE BEAST MUST DIE

<http://tinyurl.com/qdkb2ch>

Firefighters have been called to a blaze at a historic property above Loch Ness. Crews from Foyers, Inverness, Beaulieu and Dingwall have been sent to Boleskine House near Foyers. The Scottish Fire and Rescue Service said a large part of the property has been destroyed. Boleskine House was owned by infamous occultist Aleister Crowley and later for a time by Led Zeppelin guitarist Jimmy Page. The alarm was raised at 13:40. Flames from the fire were visible from the other side of the loch.

YER CHRISTMAS ZOMBIES

<http://tinyurl.com/o6udfjq>

Just like many of his neighbors in Sycamore, Ohio, Jasen Dixon looks forward to the day each year when he can set up a Nativity scene in his front yard. Like a few of the other crèches that dot the village's quiet streets and groomed lawns, his is fairly elaborate: a wooden manger with a roof and a bed of hay, colorful lights, music streaming from a speaker positioned nearby. It has all the critical

components, from the three robed wise men to the reverential Mary and Joseph gazing down at a tiny infant Christ. There was only one major difference in Dixon's Nativity: All the characters were undead.

Mary, Joseph and the wise men were eerie and skeletal, with rotting teeth and fierce expressions. "Jesus" has the coloring of "Gollum" from the Lord of the Rings and looks about just as friendly. His eyes are yellow and pupil-less and blood streams down his stomach from his razor-like teeth.

HELPED BY HIS WIFE

<http://tinyurl.com/z5t7wbv>

A man strangled and dismembered his wife, encased her head in concrete and then used the concrete block to help drown himself in an Austrian lake, police have said. Officials said the couple were a 72-year-old man and his 71-year-old wife from near Frankfurt in Germany, but did not identify them further. The corpse and the bag were recovered by police divers from the waters of Traunsee on Monday. A day earlier, two suitcases containing the woman's remains were found floating close to the lake's shore near the town of Gmunden.

"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...

IRISH HUNTING SHAME

In Kilkenny District Court on 25th January, prominent foxhunt supporter John O'Reilly (of Rathilty, Rathmoyle, County Kilkenny and 12 John's Street, Kilkenny) pleaded guilty to assaulting brothers Hubert and Norman Daniels of Tullaroan, County Kilkenny, both farmers. Sentencing will take place at Kilkenny District Court on March 1st.

The assault by John O'Reilly (a member of the Kilkenny Foxhounds) occurred on November 5th, 2013 at Rathilty when the brothers were carrying out work on a road close to their farm.

Farmers Norman and Hubert Daniels, (who had banned all foxhunting on their lands and been subjected to prolonged intimidation by foxhunters for the past eight years as a result) were engaged on work on their farm involving a digger when the foxhunting fan turned up and assaulted them.

Norman Daniels suffered a serious injury for which he is still receiving medical treatment.

Unknown to the assailant a camcorder that one of the farmers had been using (it was resting on the driver's seat of the digger) was still running and recording. It recorded the entire incident and the footage is very clear. Animal protection groups and anti-blood sports lobbyists have welcomed the result of the court case, and it has been hailed as "a triumph of justice over bullying and hunt brutality" by Farmers Against Fox Hunting and Trespass (FAFT), an organization representing Irish farmers who want all hunting banned on their lands, having suffered repeated incursions and extensive damage to farm property.

FAFT Chairman Philip Lynch said: "Many other farmers throughout Ireland have been subjected to similar intimidation as that shown in the video footage now released to the public. Even worse...their livestock has been attacked by packs of hounds, fences have been smashed and whole fields of crops churned up...and farm family pets torn to pieces by hounds in broad daylight. Hunts are a menace in the Irish countryside. They routinely engage in what I would describe as barefaced rural vandalism."

Here, at this link, is the footage showing the Daniels brothers being assaulted and threatened by the foxhunter:

 <https://youtu.be/9vZf4-MvrMs>



Democracywatch

The background of the entire page is a photograph of a protest. In the foreground, a large brown hen is superimposed, standing on a yellow banner that reads "DEMOCRACYWATCH". The banner also has the words "TACTATOR" and "ALLAY" visible. In the background, a crowd of people is seen at a protest, with various signs and banners, including one that says "CLEAN UP CHEVRON".

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

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

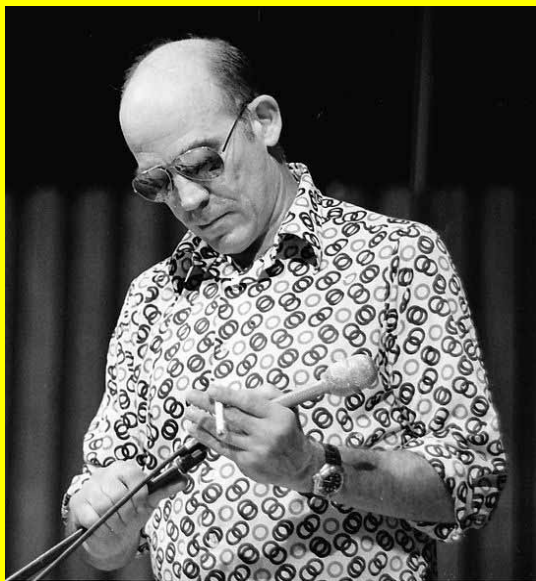
The strong and courageous
take a camera

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...

"I hate pain, despite my ability to tolerate it beyond all known parameters, which is not necessarily a good thing."

Hunter S. Thompson

An Evening With Wild Man Fischer



BEHOLD THE FISCHER KING

For the first time ever, legendary underground classic "An Evening With Wild Man Fischer" produced by Frank Zappa will be released on CD by Gonzo Multimedia! The album has been out of print for decades and original vinyl copies are highly sought after!

Born Larry Wayne Fischer in Los Angeles, California, Wild Man Fischer was institutionalized at age 16, and 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 cents each to passers-by. Discovered on the street by Frank Zappa, with whom he recorded his first album in 1968, 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 musical accompaniment by Zappa and some of the Mothers of Invention members, and others featured Wildman Fischer solo.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past

The Gospel According to *BART*

Our favourite roving reporter has been out and about this week, and has sent me an interesting story about a spectacular tribute to the late David Bowie:



Belgian astronomers have gazed skyward to find a fitting way to pay tribute to David Bowie following the rock legend's death at 69, dedicating a constellation to the self-proclaimed "Starman." The constellation boasts seven stars that, when connected, form the iconic lightning bolt seen on the cover of Bowie's *Aladdin Sane*. The interstellar tribute, which appropriately features celestial bodies in the vicinity of Mars, was engineered by Belgium's MIRA Public Observatory and the radio station Studio Brussels, PSFK reports.

<http://www.rollingstone.com/music/news/belgian-astronomers-pay-tribute-to-david-bowie-with-new-constellation-20160116#ixzz3yeP8HE2Z>

EDITOR'S NOTE: I wonder if the astronomers are aware that Bowie pinched the thunderflash logo from none other than the British Union of Fascists.



DO THEY OWE HIM A WEBSITE? OF COURSE THEY DO

Our very own Steve Ignorant, perhaps best known as vocalist with anarcho-punks Crass between 1977 and 1984 has got a swish new website which can be found at <http://www.steveignorant.com/> and which launches with this note from the man himself:

Here it is my website.

Thanks Daniel Knowles for sorting this out!

First gig this year is with Slice Of Life on 27th February at the AWOD Festival, London

First gig with Paranoid Visions is on 27th March at the Get On With It Festival, Brighton.

It's promising another great year. Bring it on.

Steve

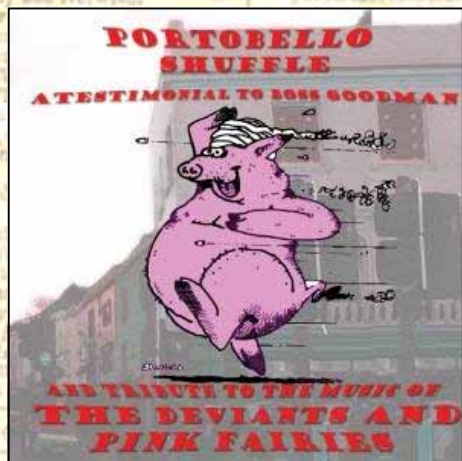




#THECROSSING
GREENPEACE

I'M ON BOARD!

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



Portobello Shuffle CDs still at special
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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 however Hennis the Chicken and Wally the Comedy Rhinoceros have taken the helm...

Novato Couple Recount Terrifying Squirrel Attack

<http://tinyurl.com/zcmhctn>





Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

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

I agreed, and then the floodgates opened. We have regular weekly shows from Tim and Jaki on their submarine, and from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample. The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks). The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

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



Strange Fruit 146 - If it Aint Stiff!

A Strange Fruit special featuring the best of Stiff Records: the world's most flexible record label.

Featured Album: The Stiff Records Box Set

Tracks

- 1 Ian Dury & the Blockheads: Sex and Drugs and Rock'n'Roll
- 2 Billy Bremner: Loud Music in Cars
- 3 Desmond Dekker: Israelites
- 4 Nick Lowe: So It Goes
- 5 Nick Lowe: Heart of the City
- 6 Tracey Ullman: You Broke My Heart in 17 Places
- 7 Madness: Baggy Trousers
- 8 The Damned: New Rose
- 9 The Adverts: One Chord Wonders
- 10 The Pogues: The Sick Bed of Cuchulain
- 11 Furniture: Brilliant Mind
- 12 Graham Parker: Back to Schooldays
- 13 Pookiesnackenburg: Just One Cornetto
- 14 Dave Stewart: What Becomes of the Broken Hearted
- 15 Dave Stewart & Barbara Gaskin: It's My Party
- 16 Devo: Jocko Homo
- 17 Lene Lovich: Lucky Number
- 18 Lew Lewis Reformer: Win or Lose
- 19 Tenpole Tudor: Three Bells in a Row
- 20 Alberto y Los Trios Paranois: Kill
- 21 The Belle Stars: Sign of the Times
- 22 Department S: Is Vic There
- 23 Wreckless Eric: Whole Wide World
- 24 The Members: Solitary Confinement
- 25 Pink Fairies: Between the Lines
- 26 Mick Farren: Lets Loot the Supermarket Again Like We Did last Summer
- 27 Larry Wallis: Police Car
- 28 Theatre of Hate: The Hop
- 29 King Kurt: Destination Zululand (Humdiddlededumhoowahayha)
- 30 John Otway: Green Green Grass of Home
- 31 Max Wall: England's Glory
- 32 Roogalator: Cincinatti Fatback
- 33 Kirsty MacColl: They Don't Know
- 34 Rachel Sweet: Who Does Lisa Like
- 35 Motor Boys Motor: Drive Friendly
- 36 The Untouchables: Free Yourself
- 37 Dr. Feelgood: Hunting, Shooting, Fishing

**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:

Heartscore

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

Jay Tausig

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

Blank Manuskript



[http://www.facebook.com/](http://www.facebook.com/BlankManuskript/?fref=ts)

BlankManuskript/?fref=ts

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fref=ts

Joe Geiger

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threewiemonkeysband/?fref=ts

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fref=ts — with Dirk Radloff, Brad Kypo,

Jerry King, Joe Geiger, Bill Berends, Jay

Tausig, Alfons Wohlmuth, Joe Nardulli,

Aaron Clift and Vance Gloster.

**Listen
Here**

Fri day Night Progressive



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

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

He's a member of SKY CLUB, Gonzo

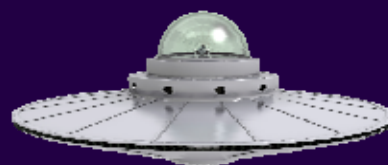


recording artists. He's been a radio host since

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

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

"Best of Mack..."
Mack, Commander Cobra and Switchblade Steve replay some of the best segments of the show.



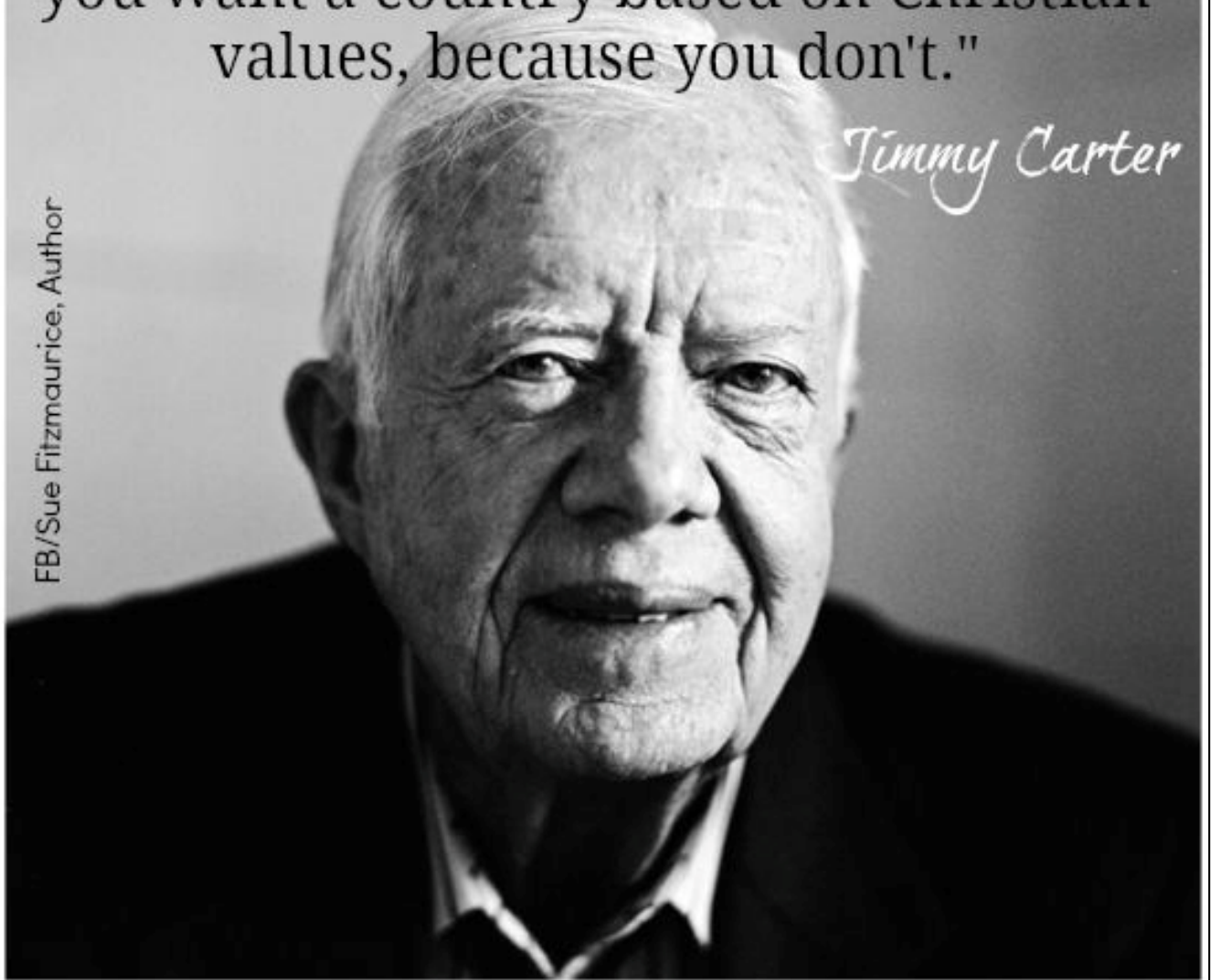
**Listen
Here**

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

"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





Paul Lorin Kantner (1941 – 2016)

Kantner was an American guitarist, singer and songwriter, who co-founded Jefferson Airplane, and its more commercial spin-off band Jefferson Starship. He was born in San Francisco, California. Although Jefferson Airplane was originally formed in 1965 by Marty Balin, Kantner eventually became the leader of the band, and led the group through its highly successful late 1960s period.

In 1970, while still active with Jefferson Airplane, Kantner and several Bay Area musicians recorded a one-off side project under the name "Paul Kantner and the Jefferson Starship". Jefferson Airplane continued to record and perform until 1972, and when the band officially broke up, Kantner revived the Jefferson Starship name and continued to record and perform with that band for the next five decades. Kantner had the longest continuous membership with the band; at times he was the only

founding member still in the band from the original Jefferson Airplane lineup.

With Jefferson Airplane, Kantner was among the performers at the Monterey Pop Festival in 1967 and the Woodstock Festival in 1969.

Recalling Woodstock 40 years later, Kantner stated: "We were due to be on stage at 10pm on the Saturday night but we didn't actually get on until 7.30am the following day."

Despite its commercial success, the Airplane was plagued by intra-group fighting, causing the band to begin splintering at the height of its success. Part of the problem was manager Bill Graham, who wanted the group to do more touring and more recording.

In October 1980, Kantner suffered a cerebral hemorrhage; he had been working in Los Angeles on an album when he became ill. He was 39 years old at the time and beat considerable odds with a full recovery without surgery. In 1984, Kantner (the last founding member of Jefferson Airplane remaining) left Jefferson Starship, complaining that the band had become too commercial and strayed too far from its counterculture roots.

In 1991 Kantner and Balin reformed Jefferson Starship and Kantner continued to tour and record with the band through 2013. Jefferson Starship was primarily a Paul Kantner solo band, with various former Airplane and Starship members dropping in for tours or specific shows.

With their latest female vocalist Cathy Richardson and Kantner's son Alexander Kantner on bass, Jefferson Starship released their first studio album in a decade, titled Jefferson's Tree of Liberty in September 2008. The album was a return to Kantner's musical roots featuring covers of 1950's and 1960s protest songs.

On March 25, 2015, it was reported that Kantner had suffered a heart-attack. Kantner died in San Francisco at the age of 74 on January 28, 2016 due to multiple organ failure and septic shock after he suffered a heart attack days earlier.

THOSE WE HAVE LOST



Colin Vearncombe (1962 – 2016)

Vearncombe, known by his stage name Black, was an English singer-songwriter. He emerged from the punk rock music scene and went on to achieve mainstream pop success in the late 1980s, most notably with the international hit single "Wonderful Life" in 1987. Described as a "smoky-voiced singer/songwriter, whose sophisticated jazz-pop songs and dramatic vocal delivery place him somewhere between Bryan Ferry and Morrissey", his voice was also described as a "slightly frayed baritone". Black's first release was the single "Human Features" on Rox Records in 1981.

At this time, Black consisted of Vearncombe, Dane Goulding (formerly of Blazetroopers) on bass and another school friend on drums. The single was followed by another independent release in 1982, "More than the Sun". It was then that Vearncombe formed a friendship with Dave "Dix" Dickie of the Last Chant and the two became musical collaborators and signed for WEA Records.

In 1982, Black played with the Thompson Twins on their 'Quick Step and Side Kick' tour and also supported Wah! on a UK tour. The live sound of synth/percussion/guitar and the use of reel-to-reel tapes got them noticed.

Black signed with WEA in 1984 and the next single was "Hey Presto" (1984), which got Vearncombe noticed outside the UK: the video for the song featured on the satellite music channel Music Box, and the single was also released in Australia. The second WEA single was a re-recording of "More than the Sun". After this, Black was dropped from the record label and Vearncombe and Dix went their separate ways.

1985 was a gloomy year for Vearncombe, causing him to write the ironically entitled minor key song "Wonderful Life". First released independently through Ugly Man Records, the track got Black noticed by A&M Records who signed Vearncombe and launched his international career. Black went on to sell over two million records worldwide with Comedy (1988) and Black (1991). In the meantime, Vearncombe married Swedish singer Camilla Griehsel, formerly from the band One 2 Many. Disillusioned with having to deal with a big record company, Vearncombe founded the independent label Nero Schwarz (which is the word "black" in Italian and in German, respectively), and released one album *Are We Having Fun Yet?* (1993).

THOSE WE HAVE LOST

After a prolonged hiatus, Vearncombe returned in 1999 to release a string of recordings under his own name. Vearncombe returned to the name 'Black' to release a new recording entitled *Between Two Churches* in November 2005. On this album, he included a song mocking the success of his hit "Wonderful Life", where he poignantly re-asked the question, "Are you having a wonderful life?"

2009 saw two album releases. *The Given* was issued on 4 July, initially available as a free download under Vearncombe's name; and *Water On Stone* on 17 November, the first Black studio album in four years. In September 2011, the album *Any Colour You Like* was released through Black's website.

In April 2014, he started a pledge fund (via the dedicated music crowd-funding site Pledge Music) for a new album. This was the first time Vearncombe participated in a crowd-funded project. The project significantly exceeded its funding goals and he regularly expressed his surprise and gratefulness through video updates on the PledgeMusic site. His experience with the process also contributed to the name of the album, *Blind Faith*. The album was released on 13 April 2015. In November 2015, he recorded a Catalan version of "Wonderful Life" as a fundraiser for the Catalan telethon *La Marató de TV3*. Vearncombe sang a Catalan translation of the original lyrics.

On Sunday 10 January 2016, he was involved in a serious car accident near Cork Airport in Ireland and placed in a medically-induced coma after sustaining serious head injuries. Vearncombe died from his injuries at the intensive care unit of Cork University Hospital on 26 January 2016 at the age of 53.



James Stewart "Jimmy" Bain (1947 – 2016)

Bain was a Scottish musician, best known for playing bass guitar in the bands Rainbow and Dio. He also worked with Thin Lizzy frontman Phil Lynott, co-writing on his solo albums.

Bain was born in Newton more, Highland, and played in several provincial amateur bands as a young teen. His parents and younger brothers relocated to Vancouver. By this point, he was playing professionally in Street Noise. However, he did join his family for a brief stay in

THOSE WE HAVE LOST

Canada. Before returning to Scotland, getting his band Harlot and then hitting the London music scene, Bain joined Harlot in early 1974, after turning down a job with The Babys.

Bain was asked to join Rainbow after Ritchie Blackmore had watched him performing at The Marquee in London. He recorded the studio album *Rising* with them and played on their following world tour. While on the tour, he played on Rainbow's first live album, *On Stage*. In January 1977, Bain was sacked from the band. He then toured Europe with John Cale.

In 1978, Bain formed a band called Wild Horses. Jimmy was the lead vocalist, songwriter, as well as bassist for the band, which also included ex-Thin Lizzy guitarist Brian Robertson, drummer Clive Edwards and guitarist Neil Carter. Wild Horses released two albums on EMI in Europe, *Wild Horses* (1980) and *Stand Your Ground* (1981).

Bain regrouped Wild Horses as a five-piece with ex-Lautrec members Reuben Archer (vocals) and Laurence Archer (guitar), and The Next Band's Frank Noon (drums), but they disbanded shortly after. Jimmy then worked with the former Family main-man Roger Chapman, Roy Harper, Gary Moore, and Kate Bush (on 1982's *The Dreaming*).

Bain co-wrote with his close friend Phil Lynott for the Lizzy man's two solo albums. A keyboard player as well as a bassist, he toured the material playing keyboards with Lynott's band.

In 1983, Bain linked up again with ex-Rainbow vocalist Ronnie James Dio for the band Dio. A central figure within Dio, Bain co-wrote "Rainbow in the Dark", "Holy Diver" and two additional songs which appear on their 1983

released first album, *Holy Diver*.

In the mid-1980s, when the entertainment community became active in drawing attention to world charities, Bain founded *Hear 'n Aid*, a foundation in which he could involve the rock community to help eliminate world hunger. He also co-wrote the song, "Stars," with Vivian Campbell and Ronnie James Dio, which became the Heavy Rock world's answer to "We Are The World". "Stars" provided a major contribution to the famine relief charity appeal. Bain donated all of his shares of the proceeds to one of his favourite charities, Children of the Night.

In autumn 1989, Bain formed a band with vocalist Mandy Lion called World War III, but after their 1990 eponymous debut album, the band floundered. Bain's solo project The Key utilised a far more melodic and commercial approach.

In 2005, Bain again joined forces with former Black Sabbath and Dio drummer, Vinny Appice, for two projects, *The Hollywood All Starz* and *3 Legged Dogg*. Bain toured with *Hollywood Allstarz*, a supergroup featuring a number of 1980s metal stars. The band *Last in Line* was put together in 2013 comprising Bain, Viv Campbell, Vinny Appice, Claude Schnell and Andrew Freeman. That line-up (excluding singer Freeman) were the original songwriters and performers on the early classic Dio albums, and so intended to play gigs and to perform those songs.

Bain died on 24th January, while on Def Leppard's "Hysteria on the High Seas" cruise. He was performing on the cruise with the group *Last In Line*. No official cause of death is known at this time, but band members informed fans on the cruise that he had been battling pneumonia for some time.

THOSE WE HAVE LOST



Alec Wishart (1940? – 2016)

Wishart was one of the founders and the distinctive voice behind New Zealand band, Hogsnot Rupert. The band reached the top of the charts in the early '70s and Wishart became something of a national sing-along icon.

He left the UK as a young man for a new life in New Zealand, and apart from enjoying the sounds of skiffle and jazz, he never got into the music business there.

He was a member of the Wellington Diamond United club in 1967 when he struck up a friendship with a team-mate called Dave Luther. They both enjoyed a tune so formed a skiffle-style band which began playing at the clubrooms under the name of Hogsnot Rupert's Original Flagon Band.

Back in the early Hogsnot days the music was simple stuff: guitar, a washboard, a kazoo, a harmonica, some drums, a bit of bass. It was in 1969 that the lads, then Alec, Dave Luther, Ian Terry, Frankie Boardman and Bill Such, decided to hire a studio to make a couple of recordings to send back home to England. They recorded four songs

and at the end of it all approached the sound engineer and asked how much they owed him. But he declined payment, saying "just hang on, because I want someone at HMV to hear this."

The result was that 10 days later a five-year recording contract was on the table. An album was put out but failed to ignite much interest and in 1970 they released a harmonica-driven foot-tapping single Gretel, which reached number 11 on the charts.

Then Dave Luther wrote a song called 'Pretty Girl' and it was released in the weeks leading in to the band's appearance on the New Faces television talent show. This sold 400 copies over six weeks, but the day after their appearance the sales exploded. HMV called to say they were selling 2000 a day.

Pretty Girl shot to number one on the charts and then came the equally popular Aubrey followed by Aunty Alice (Bought Us This). But they only stayed professional for 18 months.

The constant touring and pressures took their toll, and they backed off - preferring to record and play at their own pace, and effectively went their own ways.

In 1981 Wishart and Luther decided to get the Hogsnot train back on the rails, and called in ex-Bulldogs All Star Goodtime Band lads Kevin Findlater and Neil Warboys.

The band carried on doing shows, intermittently, through until 1988 when they again closed the guitar cases and put the harmonicas away. But in 1995 they hit the stage at the Mission Concert - opening for The Beach Boys before the biggest crowd of their lives.

Wishart died in Hawke's Bay Hospital, surrounded by family, on 22nd January at the age of 76 after being diagnosed with advanced lung cancer last November.



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



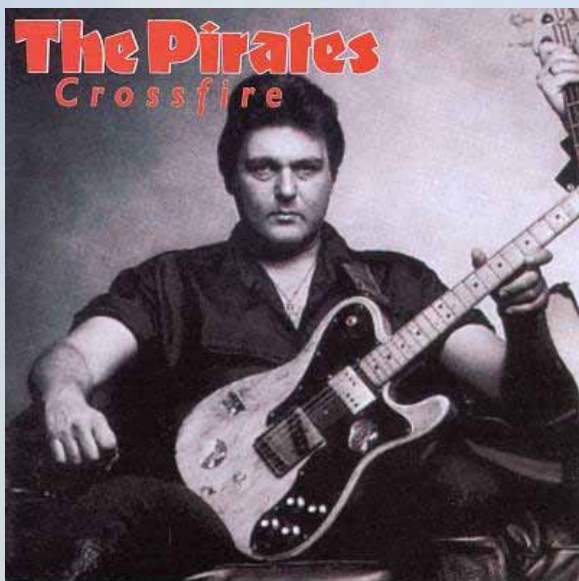
Yer original Gonzo Weekly shirt

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...

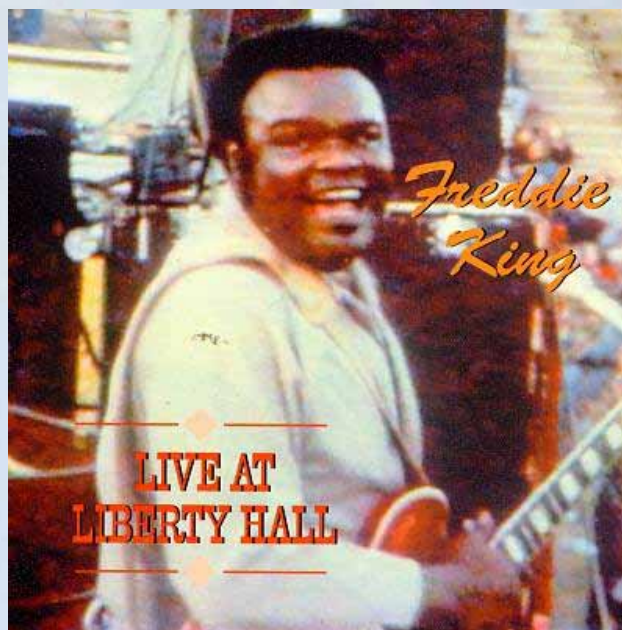
<http://www.zazzle.co.uk/gonzowebkly>



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

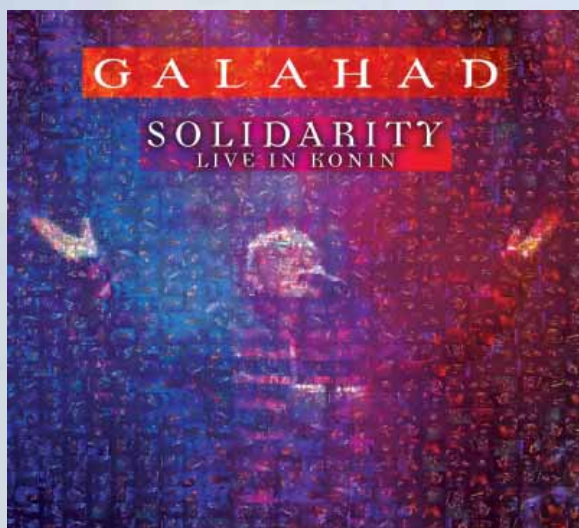
Denny Laine was for many years one of the most highly regarded British rock musicians. An early stint in The Moody Blues, and then two albums with Ginger Bakers air force who were one of the most critically acclaimed bands of their time, was followed in 1971 by a ten year stretch as Paul McCartney's 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.

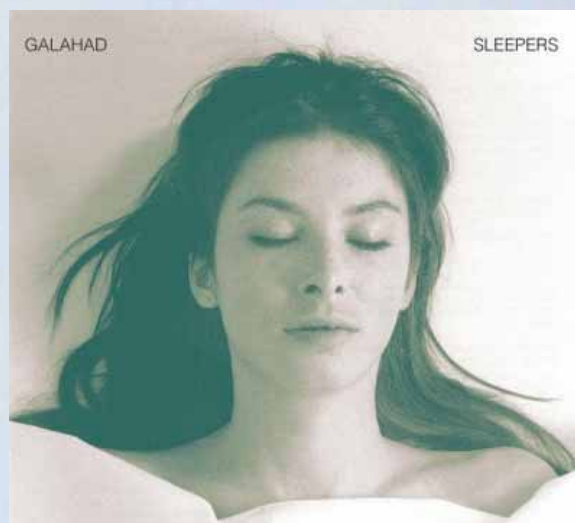
Galahad are pleased to announce that this particular show was recorded in both audio and film format which has subsequently been released in its entirety as a double CD and DVD triple disc set.

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



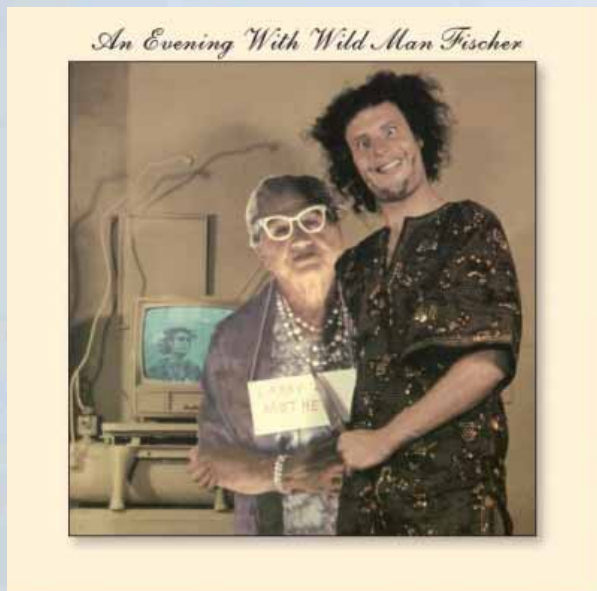
Crimson 'Frame by Frame' boxed set the whole 'Sleepers' project became an extremely long and arduous journey culminating in Wild West style stand off when the final 'tranche' of money was exchanged for the album master and master tapes in Spring 1995!

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.

PAUL KANTNER

Have you seen the Stars Tonight?

2016 continues to be a weird and upsetting year. People I care deeply about have health problems, money problems and family problems. Other people I have cared about seem to have disappeared completely from my life, and all around us the signs and portents continue to cast a dark pall over everything.

This morning I managed to mislay my reading glasses, (Corinna found them later)

and so I was squinting myopically at the screen of my computer when I read the email from Rob Ayling telling me that Paul Kantner, founding member of Jefferson Airplane and Jefferson Starship has died aged 74.

Rob wrote:

[Here] is a shot I took of him on the opening night of the Heroes of Woodstock





tour in San Diego in 2009. I will miss him, we always made each other laugh.

I only met him the once, when Jefferson Starship played a blinding set in a Southampton club a few years ago.

In an industry not always noted for its good manners he was a courteous and kind man, and one hell of a songwriter. We shall all miss him.

Gonzo band Auburn had toured with Jefferson Starship. I was actually the person who gave the bad news to their singer Liz Lenten who wrote back:

I am so sorry - he was really sweet to me when we were touring with him.

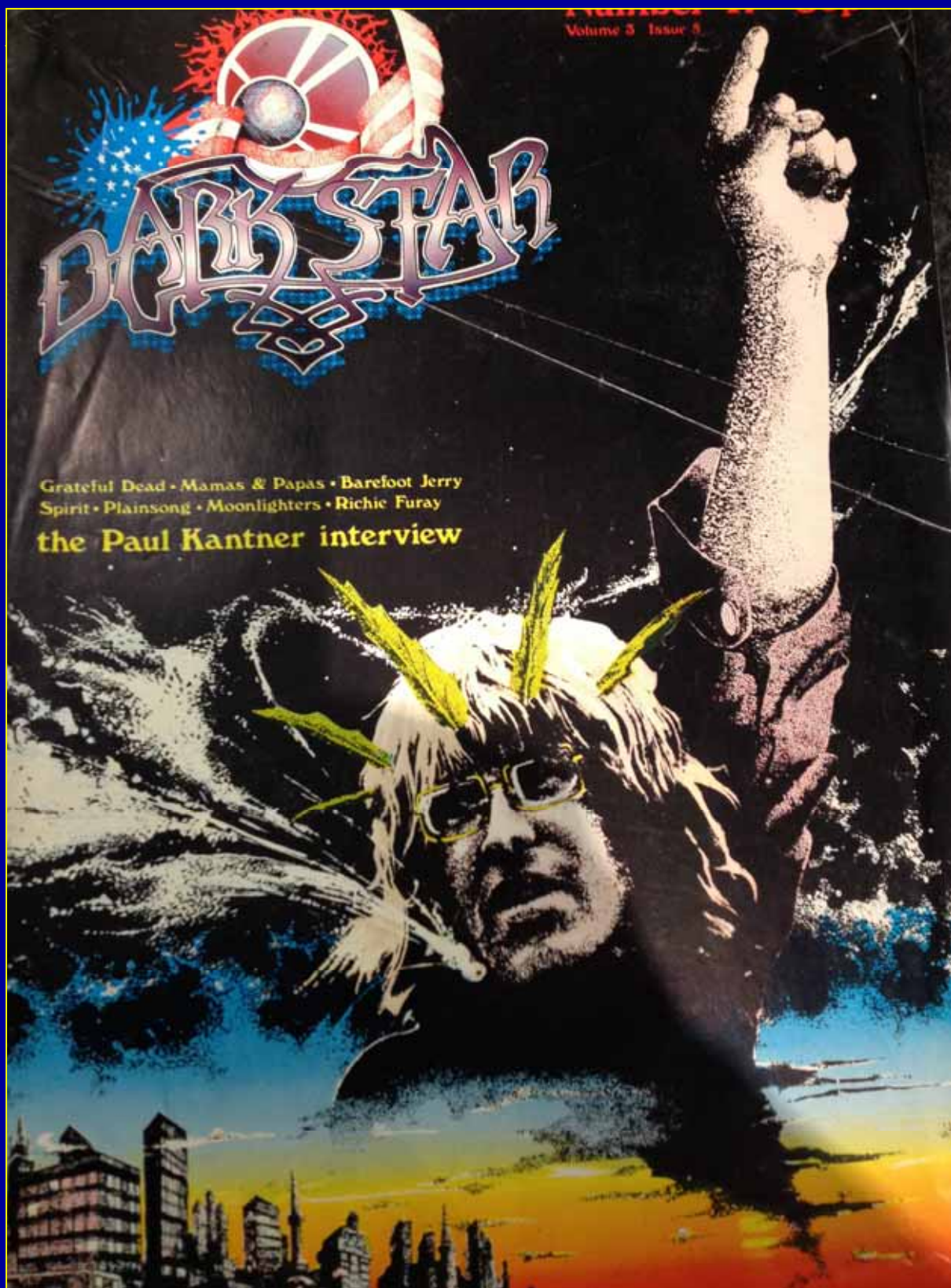
We did 3 tours with him, here in the UK and he rocked the place every single night and was always kind enough to invite me onstage to sing VOLUNTEERS with them - an incredible experience. He was a fantastic songwriter, and still has

a huge following, he will be hugely missed. RIP Paul, sending you love xxx

Liz also sent the above picture of the band and her singing *Volunteers*. Paul is far left, Liz second right.

Kantner was one of the pivotal figures in the American counterculture, and *Volunteers* is one of the pivotal texts of that culture:

Look what's happening out in the streets
 Got a revolution (got to revolution)
 Hey, I'm dancing down the streets
 Got a revolution (got to revolution)
 Oh, ain't it amazing all the people I meet?
 Got a revolution (got to revolution)
 One generation got old
 One generation got soul
 This generation got no destination to hold
 Pick up the cry
 Hey, now it's time for you and me
 Got a revolution (got to revolution)
 Hey, come on now we're marching to the sea
 Got a revolution (got to revolution)
 Who will take it from you, we will and who



are we?

Well, we are volunteers of America
(volunteers of America)

Volunteers of America (volunteers of
America)

I've got a revolution

Got a revolution

When I told Gonzo staff writer John Brodie-

Good about Kantner's death, he just sent me the above picture from his collection. It perfectly encapsulates Kantner's wayward spirit and gives many a hint as to how he became such a pillar of alternative culture.

Tributes have been coming in all day, testament to how highly this dear man was regarded.

POEM TO PAUL

It's with great sadness I have to say,
goodbye, to a dear, and talented friend
today.

Paul Kantner will shine as a star tonight
captain of his Starship, on an endless flight,
of soaring chords, and haunting melodies
with each prophetic verse
creating precious memories.

For, whilst listening to Jefferson Airplane,
I had my first Acid growing pains.

I tried my best not to make it a habit,
but I couldn't get enough of that funky
White Rabbit.

So thank you Paul, for the Music, Love and
Laughter.

may you smile as you look down from
above

there'll be a party tonight in the hereafter
because we all need somebody to love.

By Daisy Flowers 29/01/2016



LOVING JEFFERSON AIRPLANE

(from a distance)

YOUNG IN THE 60s-

but sharp enough to hear America singing
each to each

WHITE RABBIT! VOLUNTEERS! I

bought and played these singles/LPs

without even knowing the acid

references. Grace Slick with her high strung
voice

calling to all the young over distance. We

rose to watch them -and San Francisco-on
TV

Summer of Love. Haight

Street. Colors. Smiles. Harmonies. Monterey.
Woodstock.

Then Altamont. Airplane to Starship. Still

we held Paul's lyrics as mantras and
affirmations-

"WE CAN BE TOGETHER" (YOU ARE)
THE CROWN OF CREATION!"

Of course he co-wrote WOODEN SHIPS
and used science fiction to project

BLOWS AGAINST THE

EMPIRE. Personally, creating China with
Grace Slick.

Health wise, heart attacks and organ

failures-between creating sonic art

and re-uniting occasionally with both

Airplane & Starship. We still sing those

songs

Still dream his space lyrical hopes-of

escape through music and celebration.

Bands come and glow-songs stay within

us-seeds for our science fiction futures..

THANK YOU, PAUL KANTNER!

By Thom the World Poet

JON MEETS ERIK

I do try to get as much of each issue of the magazine done in advance, so that when Friday rolls around, all I have to do is a sort of digital colour by numbers thingy. But the picture on the next page is evidence why this is not always a good thing.

Until I came downstairs this morning, the picture on the next page was going to be the cover of this issue. But then the news of Paul Kantner's death broke, and—if I may use the technical term, used by professional journalists and editors the world over—everything went massively tits up!

In the three years since I first started working with Gonzo Multimedia several of the artists associated with the company have become personal friends. People like Judge Smith, Liz Lenten and Erik Norlander.

For those of you not in the know Erik Norlander is a progressive rock keyboardist, composer and producer from California. He has written and produced over 30 albums since 1993 with his chanteuse spouse Lana Lane, his

band Rocket Scientists, his own solo albums and numerous guest appearances. Erik's evocative keyboard technique is reminiscent of the legendary Keith Emerson, Rick Wakeman, Patrick Moraz and Jon Lord while still very unique and forward-moving in its own right. Erik takes many of the classic riffs and phrases of his heroes and reinvents them with highly emotional pitch bending, vibrato and authoritative phrasing.

This technique combines brilliantly with Erik's mastery of sound and production. Erik has personally led sound design efforts on several major brand synthesizers, and his knowledge of synthesis and audio engineering are second to none. Erik's perpetual live use of vintage and classic instruments, particularly Moog synthesizers, give his concerts a depth and authenticity of sound seldom seen in modern stage productions.

Erik Norlander was born in Hollywood, California, and grew up studying both jazz and classical music on several instruments from a young age through his years at the university

GONZO

EXCLUSIVE:
Erik Norlander
interview

#167

AN AUDIENCE WITH ERIK



where he also graduated with a degree in English Literature. While clearly a prog rocker, Erik is surprisingly quite adamant that he prefers melody over flashy playing, and strong songwriting over artsy meandering.

Rocket Scientists is a progressive rock band formed in the late 1980s by keyboardist Erik Norlander and vocalist / guitarist Mark McCrite. The band released their first CD, *Earthbound*, in 1993 joined by session bassist Don Schiff.. Schiff quickly became a part of the band for their second release in 1995, *Brutal Architecture*, and the three toured in the US and Europe in 1997 along with drummer Tommy Amato culminating in the live CD, *Earth Below and Sky Above: Live in Europe and America*. In 1999, Rocket Scientists released *Oblivion Days*.

In 2015 they released their 7th studio album, *Refuel*. The full-length album combines both vocal and instrumental songs with the band's signature songwriting, performance and production style in 12 unforgettable tracks. *Refuel* also features stellar performances by guest musicians Gregg Bissonette (drums), vocalists Lana Lane and Kelly Keeling along with others including the brass players from the band's previous release, *Supernatural Highways*, and Norlander's *Hommage Symphonique* album which also featured Schiff and McCrite.

"Refuel is nothing less than a return to the big, fat sound that these guys have possessed; sounding like a real band, getting together to make real music, in a real studio" - Tommy Hash, Ytsejam

"In the famous Rocket Scientists style, this is quintessential and entertaining melodic progressive rock." - Craig Hartranft, *Dangerdog*

Erik Norlander has been featured multiple times in *KEYBOARD* magazine in the USA as well as four appearances in the Japanese *KEYBOARD* magazine along with multiple appearances in *BURRN!*, *STRANGE DAYS*, *PROGRESSION* and *ELECTRONIC MUSICIAN*. He has been interviewed on numerous radio shows and continues to receive energized reviews in numerous publications around the world.

Something that is less well known is that Erik is one of the sponsors of the annual Weird Weekend that I promote in North Devon each year. In the current financial climate sponsors are getting hard to find, and I would like to publically thank Erik for his generosity.

It has been a long time since we spoke, so just before Christmas I gave him a ring, basically so we could chew the fat...

[LISTEN HERE](#)



Douglas Harr Ear Candy for the Hungry Audiophile

THE EARLY TRAVELS OF AMBROSIA

The band Ambrosia was founded in southern California in the early 1970s. Today they would be best known for their most popular albums *Life Beyond L.A.*, and *One Eighty* each including a mega-hit single, respectively “How Much I Feel” and “You’re The Only Woman (You & I).” These hits highlighted the group’s more melodic tendencies. However, their first two albums, and much of their unjustly overlooked fifth and final release *Road Island* would be best filed under the progressive rock heading. Ambrosia is back on tour this year, and we caught their exceptional show in Pleasanton, California on Saturday January 23rd. Check the listings for this year’s tour dates at <http://www.ambrosialive.net>

Founders Joe Puerta (bass) and David Pack (guitars, keys) were the principal writing partners for Ambrosia; they complemented each other’s compositions, alternating and combining lead vocals throughout the band’s five albums. Fantastic drummer Burleigh Drummond who also wrote and sang lead, and Christopher North, a master on the Hammond B3 organ, piano and Moog synthesizers joined them to create these layered works. The band was able to produce a lush, often complex sound that explored many styles - primarily progressive oriented rock, with some jazz, blues,

and R&B mixed in to suit. Ambrosia released their auspicious self-titled debut in 1975 produced by famous engineer Alan Parsons. The album began with a signature song “Nice, Nice, Very Nice” and ended with “Drink of Water,” featuring Puerta’s yearning, most demanding vocal performance backed by North pulling all the stops on a massive Skinner pipe organ in Royce Hall at UCLA.

Ambrosia followed this debut with their most accomplished album *Somewhere I’ve Never Travelled* recorded in the halcyon days of progressive rock in 1976. Alan Parsons was back at the helm, working with the band to incorporate all manner of instrumentation, including horns, mallet percussion, and orchestration arranged by Andrew Powell. The result was a spectacular mix of influences remaining today as one of the finest examples of the melodic progressive style. Tracks “Cowboy Star,” “The Brunt” and “Danse With Me George” impress with the audacity of their complex compositions, containing within ample shifts in key and meter, and passages during which solely orchestra, percussion, or keys are allowed to shine. Ruth Underwood, deft percussionist for Frank Zappa’s 70s albums added to the instrumentation on *Danse*. The keyboard passages are impossibly rapid fire. There is a



<http://diegospadeproductions.com/>

Ambrosia: Christopher

Doug

Ken

Burleigh Mary

Joe



light and positivity to the album from start to finish that's not often found in progressive rock, and it's infectious.

This author was fortunate to see the band on the *Somewhere I've Never Travelled* tour way back in 1976 at the Santa Monica Civic auditorium in California. It was one of the best live concert experiences I've had over these many years. During the last year, I've talked in separate interviews with the original members of the band about this album, and the tour that followed.

DH: This album was really the height of progressive rock for Ambrosia - what was going on at that time?

David: Back at that time we had no MTV we had no YouTube – people were making vinyl albums and it was all about the “theater of the mind.” The challenge was on to capture the imaginations of rock fans. You had Pink Floyd with *Dark Side of the Moon* and The Beatles with *Sgt. Peppers*, there were expansive concepts going on out there.

I was reading a lot of E. E. Cummings' work at the time and I found one of his poems, *I have never travelled, gladly beyond* and I thought, what a perfect title for this sort of “theater of the mind” – let us take you somewhere on a musical journey in your imagination. Once we had a title track it set a course that we followed. The great Alan Parsons, still one of my dearest friends, helped us stay focused on what songs and production really worked and what did not work. We were able to take long enough with the recording process to capture many great moments.

DH: -Tell me more about working with Alan Parsons and his impact on the music of Ambrosia? In the liner notes on *Somewhere I've Never Traveled* it's mentioned that he was “like a fifth member”

David: We played on Alan's first *Tales of Mystery and Imagination: Edgar Allan Poe* particularly on opener “The Raven.” We were honored to have done that, and to have Alan producing our first two records. He was patient and kind during the long recording sessions for *Somewhere...* as we took almost double the allotted time to record it!

Burleigh: We made our first album with Alan – so we already had a relationship - it wasn't just a matter of handing the music to him and then him taking it away. He was very receptive. For instance on the first album we had the song “Holding On To Yesterday” and his first approach was a soft mellow sound, which is fine but we envisioned it more as a gutsy bluesy track and he was open to trying it. We tried some pretty unusual things with Alan.

DH - Ruth Underwood is listed in the credits as having played on “George”, but not “The Brunt” which includes some wild multi-layered percussion.

Burleigh: During the recording sessions for *Somewhere*, Ruth Underwood and myself set up in a garage that was 50 yards from the studio – they ran cable all the way there and we recorded inside for “Danse With Me George.”

AMBROSIA



AMBROSIA

AMBROSIA

AMBROSIA

On "The Brunt" we had drums, xylophone and other percussion but that was all me. I needed Ruth on "George" because that was such an involved piece and to be honestly there was a section that was just out of my reach, and I could not think of anyone better than Ruth to come in and nail it. Ruth and Ian were wonderful and I can't say enough about them. It was a great time.

DH: Ruth played with Frank Zappa on many tracks including the great "Inca Roads" from *One Size Fits All*:

Burleigh: Yes, in fact I played with Frank Zappa for a month when I got out of college and I was the first one to ever play "Inca Roads". When Ambrosia got our record

deal, I went to Frank, who was almost like a father, and certainly a mentor. He said "well it's your band right? You gotta go do that." I appreciated the fact that it wasn't about him it was about what is best for his musicians. He did a similar thing with Lowell George. Lowell played a song he wrote to Frank, who said, "That was fantastic, you're fired – go start your own band!" Lowell went on to form Little Feat.

DH - Frank went on to play with some of the greatest drummers of our time including Chester Thompson, Terry Bozzio, and Chad Wackerman

Burleigh: Absolutely, two years ago we were on the Cruise

<http://diegospadeproductions.com/>





To the Edge when UK was there and it was the first time I got to see UK, and it was with Terry Bozzio – and they were fabulous - we had done the Moody Blues cruise just the week before as well.

DH - Andrew Powell did orchestral arrangements on “Danse With Me George”, “Cowboy Star”, and “We Need You Too” at Abbey Road Studios, London – what are your recollections of that effort?

David: I travelled to Abbey Road with Alan Parsons and Andrew Powell to do the orchestrations for the album. We were collaborating, talking about what each section means, and it was fantastic. When I played “Danse With Me George” for Leonard Bernstein he said it should be the basis of a whole musical!

DH: Joe, tell me about “Harvey” – it’s a quiet, unique song for that album.

Joe: Harvey was probably the only one take live vocal song we ever put out. I did it as a demo for the album, you can sort of tell that by me speaking to the engineer at the end of the song, I think I said “that’s all there is”. Then when the idea to put it on the record came up, everyone, including Alan, who hadn’t recorded it, thought it was perfect the way it was... it wasn’t even really remixed...Billy Taylor, I believe recorded and did the mix...

DH: There are a number of shining moments on grand piano

and other keyboards on this record – it’s the most keys-driven, complex Ambrosia work. Chris even plays some Chopin passages on the tune “Danse With Me George.” What led to keys being so prominent?

Burleigh: If you’re in Ambrosia you constantly have to step up and learn and master something that might not necessarily be in your arsenal – there was such a variety of writing and so many things that you have to do well, that it’s a full time job. Chris really rose to the occasion on those tracks. Since that time he’s been more focused on the organ, and is a great keyboard player, who I think was a great organ player first.

Chris: It was really a case of the tune dictating the orchestration. Chopin was a pianist so basically I had to rise to the occasion! The preparation basically involved lots of practice. At the time I had a heavily weighted grand piano sitting squarely in the middle of my small guesthouse so when I walked into “Mama Jo’s” recording studio I could just fly on the Yamaha C3 they had there.

DH: What can you tell me about the album itself – the packaging and production – hand drawn lyrics, and foldout pyramid cover?

Joe: The Pyramid idea actually was an offshoot of a joke sort of that I had made while reading a book called “Pyramid Power”. It had so many miraculous claims about



the powers of pyramid, it could keep milk from spoiling if you kept it in a pyramid, it would heal you faster, etc. So I, jokingly said " wouldn't it be cool to have a pyramid album that if you kept it in that it would get rid of the scratches on your record?"

We had a friend of the band Dalton Priddy, a guy very interested in mystical powers of the universe who took that statement to heart and created a mock up of a pyramid album cover. We all thought it was cool and different, so we took it to the record company and they liked it. We made a change from 4 sided to 3 so the photo of the band would be visible.

DH: Chris, one of the highlights of the tour was Joe's amazing vocal lead on "Drink of Water" accompanied by the guys, and you on the Hammond - how did you get that massive organ sound on the studio recording?

Chris: The pipe organ used on "Drink of Water" was a 5 manual Skinner organ. The recording took place at Royce Hall on the UCLA campus. The session lasted all night. Just the microphone placement took hours and was supervised by the chief recording engineer at the time of London Decca classical, Gordon F. Parry. The organ itself had 32-foot tall bass pipes. For the final chorus I pushed the "tutti" stop. This stop opens every pipe on the organ and rattled the ceiling of

Royce Hall. Quite a rush I might add.

DH: Any other thing that comes to mind from the time of this record and tour?

Burleigh: we were very proud of that exploratory album, from "The Brunt" to "Cowboy Star" and the title track. What can I say – I realized the impact on the first day of the tour, and we opened the show – I don't think we could even get through the entire set in rehearsal without breaking down and figuring out what we were doing. But when we opened up on the first night, and did the first chords for "And..." with a light hitting a mirrored ball, this shiver ran down my spine and I thought "wow, this is good – it dawned on me that people liked it" - that's one little memory I always cherish.

David: The key to this album's concept was music that took y songs, then great performances, with adventurous arrangement Pink Floyd, Paul Simon, Yes, and Leonard Bernstein, to name something magic.

Catch this magic on the *Somewhere I've Never Travelled* album on vinyl or CD reissue and if you are inclined



towards video, there was a fairly recent upload on YouTube of a black & white film taken December 1976 at the Capital Theater in Passaic, New Jersey. Ambrosia is back on tour this year, check the listings at <http://www.ambrosialive.net>. David Pack continues to write and record, most recently with a large number of collaborators including Ray Manzarek (The Doors) Todd Rundgren, Alan Parsons, and many other luminaries, to produce *David Pack's Napa Crossroads*. He can be tracked here: <http://www.napacrossroads.com>

I caught the Ambrosia tour recently in Pleasanton, California and it was fantastic. Pack has not been with the band since the turn of the millennia, but added musicians Ken Stacey (acoustic guitar, vocals), Mary Harris (keyboards, vocals), and Doug Jackson (guitar, vocals) tour with original members Puerta, North and Drummond to perform these songs beautifully. Ken Stacey had the flu but still managed

to show what an amazing voice he has brought to the band, covering most of Pack's original parts. Doug Jackson brings an assertive electric guitar to the show, particularly shining on "Holdin' On To Yesterday." Mary Harris (Burleigh's wife) brings added keys and vocals, leading or harmonizing wonderfully with the original trio. The friends I brought proclaimed that they could watch Christopher North play that electric Hammond all night! Joe Puerta nailed all of his vocal parts and was particularly strong on the upbeat R&B single "If Heaven Could Find Me." They included the entire first side from their debut, interleaving a rocking version of Stevie Wonder's "Higher Ground" into "World Leave Me Alone." They also performed "The Brunt" from *Somewhere...* and during the "jungle" drum solo driven by Burleigh, all the other members of the band picked up percussive instruments, and joined in, creating the best live version of the song I've witnessed. Highly recommended.

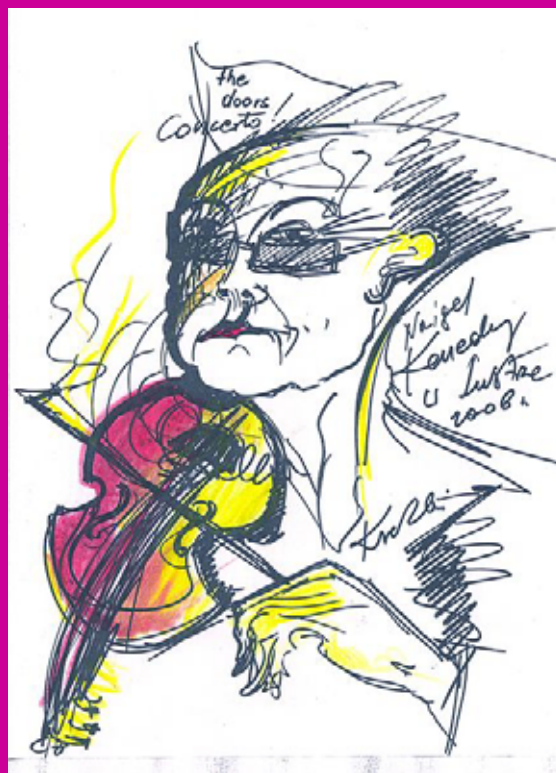
“Nigel Kennedy Live in Bristol 24 / 1 / 2016

I don't do Classical music in general, there's no bass guitar and proper drums right? I sometimes wish I knew a bit more about it though, I listen to it on the radio whilst driving around in the countryside sometimes if the mood takes me, but I do, do Nigel Kennedy, who is simply quite amazing.

A rebel in the staid world of classical music, his prodigious talent was spotted at the age of seven and fully nurtured by some of the greatest violinists of the late 20th century. Kennedy however proved to be a wild child, a few spliffs and I suspect a tab or two along the way, and won't be totally pinned down in that world, playing other people's music as a different set of people state it should be played. He has moved into other fields including jazz, eastern European folk and for the purpose of this, rock too. His 1989 recording of Vivaldi's The Four Seasons remains one of the highest selling classical albums of all time. His energetic and lively versions of the many solos rapidly commanded him a huge global audience. But Nigel is a musically restless soul and in 2014 released another version, but this time his, The New Four Seasons. I only had a few listens to the CD before we went to the gig and it sounds very good. It's not as bonkers as I thought it might be, it verges in that direction on at least one occasion, but also contains some absolutely beautiful sounds. Perfect to re-energise to after the grim news of late in the musical world. It opens with a Mike Oldfield like jig (with a fuzzed electric guitar soloing – John Etherington who played with Hawkwind for the Space Ritual Live CD – Gonzo Records) before the strings suddenly come in with those glorious waves of musical Spring. I'm pretty damn certain they didn't have Electric Violins

with echo or Synths in Vivaldi's day either but its all part of the fun. Other participants in the CD include members of Massive Attack.....

Bristol's Colston Hall was sold out, slightly worrying, the audience generally looked a bit younger overall than some of the rock gigs we've been to recently. Good to see really I guess, Kennedy is an inspirational figure musically, nice to see some youngsters out too. We had pretty decent (but friggin uncomfortable) seats in the stalls directly in front of the stage. No mics and no PA was noticeable which was great on one level because that meant you heard the all acoustic instruments acoustically, but it also meant you struggled to hear Nige's



John Brodie-Good

inter-music banter which - it generally must be said - is very funny. The venue was almost too big, especially as Kennedy had a tendency to turn and face his musicians whilst playing, whilst it was always very special when he was facing us. He definitely could have used a mic for the banter though.

We got the 'no mobiles or photos' on the way in from the door staff, a la Kate Bush I wonder. It's becoming a commoner policy it seems. (I saw the Lion King live in London later this same week, banal script but great show and special effects, wished I'd had two smokes outside before we went in now, but anyone who even tried to hold up a mobile was practically jumped on by staff within seconds, they came running down the aisles from the back). A sea of mobiles is pretty crap at gigs it has to be said, we didn't have 'em in the 70s man.

The lights went down, a sound like a rugby

team revving up came from stage left as some kind of group pre-stage ritual took place (repeated after the interval) and out streamed the 'band'. As you would kinda expect, dressed to the 'nines', including three slim violin players in black dresses with legs which stretched to the sky (check out Alicia Smietana and Barbara Dziewiecka), two 'nylon strung' guitars, a double bass, cellos, violas and a very smart gent on 'drums', a snare and cymbal. Behind the main group was a lady pianist, who also played a harpsichord on occasion. In all twelve musicians in their finery and then out comes our hero to totally rapturous applause. Dressed like a character from Shameless FFS! After all these years Mr K can you really not do better? Famous spikey hair, no problem, football top, grey tracksuit bottom (too short) and some smelly-looking old white trainers. You don't have to wear a penguin suit but wear something positive. Out of respect for your fellow musicians,



John Brodie-Good

your audience and yourself possibly? Even Lemmy said 'you don't want your rock stars looking like the kid next door'. Let alone the one that lives in the skip down the road. His famous 'mockney' accent has drawn criticism in the past too, but the guy is funny, gifted and seems genuinely grateful to his audience.

"Yes, the Peter Pan of the classical world was back, hair in a state of perpetual electric surprise, bobbing and lunging like a puppet on speed, giving his players a triumphant fist pump after every number."

Daily Telegraph review of the same gig.

Any road, the first part of the night was to be called Dedications, based around five shorter pieces inspired by great violinists that Kennedy himself admires, allowing him to play a variety of styles, much of which was simply breath-taking. When all said and done, when that bow finally meets his Strad, music magic simply just seems to float down from heaven. He can make it roar, he can play at blisteringly fast speeds, but when he slows down and goes up the neck he makes music that simply is, and sounds like a very nice place to be. He also encourages and praises his musicians to solo too. A mix of young Polish classical and jazz players, with some hired-in Brit classical players for the UK Tour (this was the first night and the first night this ensemble had played together it emerged at the end). NK does seem to like his fist-bumping between numbers (never heard of it before now and keep reading the expression online since...) The young blonde lady violinist seemed to be a particular favourite, Elizabeth Ball. You really do know you are listening to one of the world's best players however, his playing is so light and delicate on occasion, ethereal, it makes you smile inside. He really verbally engages with his audience too, early on, whilst fairly formerly introducing his musicians he suddenly quipped 'Oh, I'm Nigel and I'm doing

alright". You also never quite know what might happen next, which is rare and slightly 'exciting' in these rather boring H&S days we live in. He also has a rather nice habit, which I think he only did once tonight, usually whilst the 'band' or certainly with a big orchestra, were retuning (they do a lot of retuning in classical), of suddenly stepping forward and letting rip with a few minute solo extract from a classical piece, often Bach. They just leave you open-mouthed with their exquisiteness. After a good hour they took a break and we had a short interval.

Soon the roar again and they were back, this time with his New version of the Four Seasons. Most of it was sublime, his solos always stirring, and the waves of stringed instrument sound throughout this piece gently cut through the air with a real swish at times. His other little habit is foot-stamping, must be a nightmare to record live..... For the final encore we were offered either Hendix or a Hungarian gypsy piece. In spite of the far louder calls for the former, some woman on the front row got the final say and he went east sadly. Still, a seriously fantastic evening, and one that still leaves a bit of glow inside nearly a week later.

The next night, I rummaged around my CD collection and finally found it, '**Kafka**', a Kennedy album from 1996, with electric bass and real drums! After the first couple of fairly frenetic numbers, the pace slows down for some seriously beautiful music. Oddly, although the backing is non-classical, some of his playing is, and the two gel together so well. One of the numbers features some Medieval type singing (of the Blackadder variety but nicer), which really also works. It is a record to simply leave the world behind with, a little spiritual refresher. I'd forgotten how good it is and if I had a Top 100 Albums it would certainly feature in it.

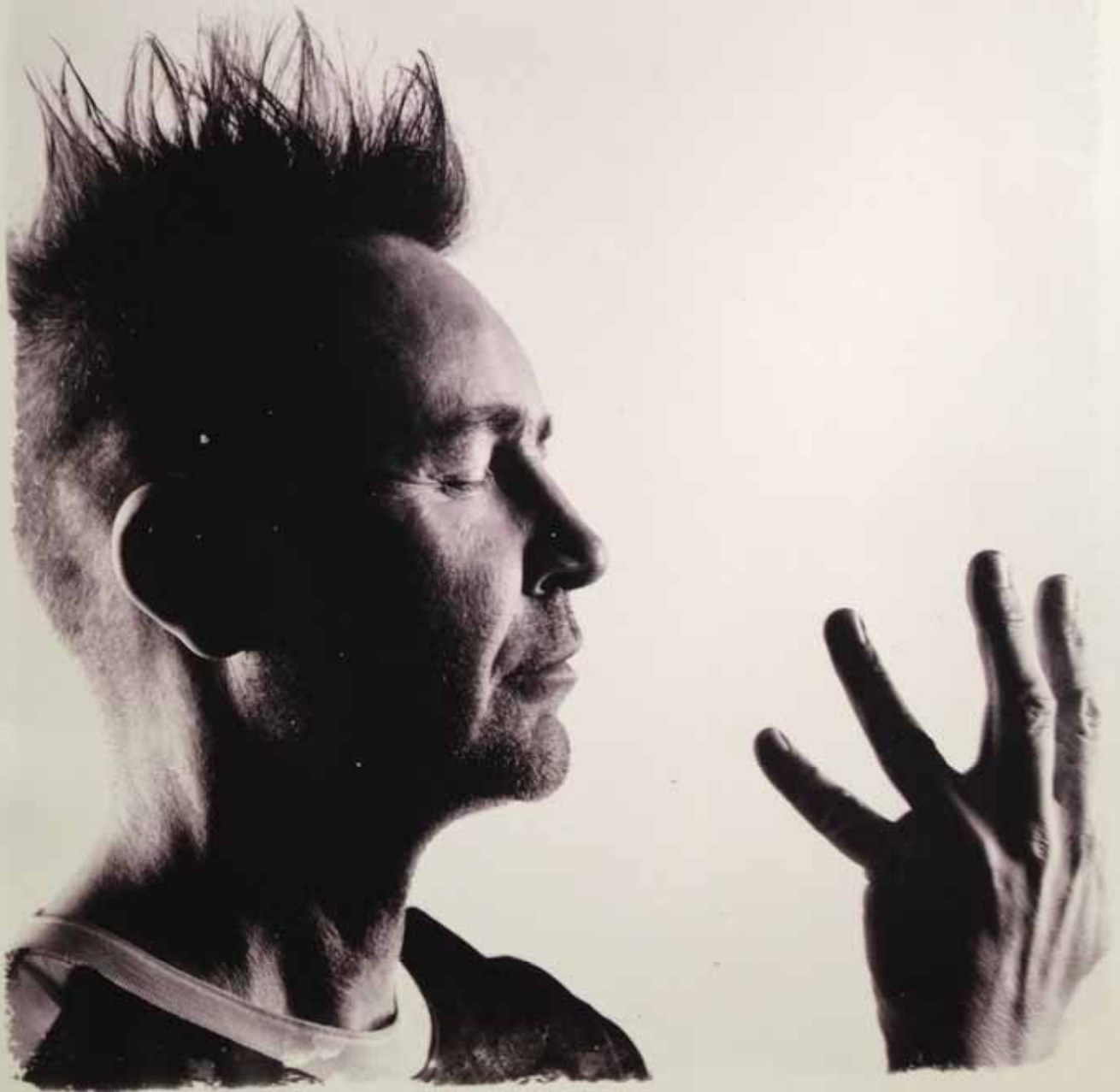
If you want to try something different, or

John Brodie-Good

NIGEL KENNEDY

THE NEW FOUR SEASONS

+ NIGEL KENNEDY DEDICATIONS



OFFICIAL TOUR PROGRAMME - £5



dip your toes into the world of classical music, I suggest you treat your ears to Nigel Kennedy, he is after all, our very own violin maestro, and a unique and interesting character to boot. Shame he never played with Lemmy and Philthy as a trio, that would have been interesting to say the least.....

Other recommended works are

The Kennedy Experience (1999)

His interpretation of a number of Hendrix songs including Third Stone from the Sun, Little Wing, Fire and Purple Haze amongst others. This fascinating project involves a handful of classical musicians and some rockers on guitar and bass, and largely works very well, with some feisty playing from Mr K at times.

Riders of the Storm – The Doors Concerto (2000)

Another personal favourite, if I could find my copy. A number of Doors songs set to a fairly classical vibe, with a small orchestra adding huge richness to the music. Soothing and uplifting.

Kennedy plays with some real old time American jazzers. I own it but have never played it yet. Nor can I find it. I will. So much music, so little time.

The New Four Seasons (2014)

Vivaldi's famous bright and breezy work given a 21st century update by NK, recommended.



Bluenote Sessions (2006)

John Brodie-Good

COLIN VEARNCOMBE

A Personal Tribute by Lee Walker



BLACK

*Wonderful Life/Secret Smile/
I Feel Like Change/
Paradise*
(A&M - 1987-1991)

T.S. Elliot once wrote that 'April is the cruellest month.' Mike Scott of *The Waterboys*, meanwhile, claimed it was the enforced jollity of December that was cursed with mean-spirited barbarity.

But with all due deference to both of those wonderfully eloquent poets/lyricists, I've always considered the cold, bleak and unremittingly heartless thirty-one days that make up January, to be a more worthy recipient of that highly dubious honour.

Named after the ancient Roman God of endings and beginnings, of the year just departed and the embryonic stages of the new, the literally two-faced Janus, presides over a sorry litany of the relentlessly joyless. And it seems to me it has ever



been thus.

But in January, 2016, that most duplicitous of entities completely outdid itself in its doling out the last rancid dregs from the misery bowl to a population already reeling from an annual dose of the post-Christmas blues, the glum-faced succession of penniless Blue Mondays, the unwanted glimpses of our newly overweight reflections, and the wilting fir trees, leaning drunkenly against over-flowing wheelie bins under the uniform blandness of a white winter sky.

This year though, Janus had very obviously grown tired of being nothing more than the God of doorways and portals, a mere observer of mankind's futures and the pasts. He'd quite obviously asked for, and been granted permission by, some stone-hearted, higher-ranking deity to become, with the fading peal of the New Year's bells, a merciless, flinty-eyed Grim Reaper. One charged with the responsibility of culling the ranks of the supremely talented and gifted. And I guess no one could fault him for lack of effort, resulting as it did in a seemingly daily roll call of the taken-far-too-soon brigade.

And as the month drew to its two-fingered, good-riddance close, it still had at least one more tragic loss left to inflict upon us. And this time, as if to rub copious cellars of salt into the weeping wounds of grief, it decided on a spiteful whim to take one of Liverpool's finest ever singer-songwriter's. *Black's* Colin Vearncombe.

The victim of a fatal car-crash at the obscene,

no-age of just 53.

You know, it's kind of painfully ironic, given how relatively young he was when he passed, but I always thought Colin's deeply burnished, smoky-bar-room crooning made him sound far older and worldly wise than his years. It often occurred to me, too, as though his lyrics, poignant and laced with a desperate yearning, seemed to carry the emotional weight of the universe, infinitely vast and unbearably lonely. That's not just me, an avowed fan, blurting overblown hyperbole, either. Take the opening line from his band's biggest international hit, the cynically entitled *'Wonderful Life,'* for example.

This much-covered ballad, arguably the most wryly morose 'celebration' of existence ever recorded, begins with the lament of a sailor, shouldering his kitbag with a sigh, as he stands alone at the briny-aired quayside.

'Here I go out to sea again,' he pronounces to the circling gulls and white-capped wavelets, with all the grim despondency of a desperate Ancient Mariner travelling solo on what may prove to be his last significant voyage.

And if you think that's a one-off exercise in melancholia, consider the Ian Curtis-like lyrics to another massively successful single; *'The Sweetest Smile.'* The words conjure up images of a loving couple, fuzzy-warm with alcohol and the roseate glow of a flickering wood-fire, but although their hearts are *'glad with wine'*, still the singer feels compelled to promise his lover that he will keep *'the doors locked all the time,'* as if he's terrified that at any moment, a form of destructive evil will suddenly burst in to tear their happiness asunder. The song is therefore less a lovestruck veneration of the heart-melting quality of a woman's smile than it is a dark anthem to the realms of perceived safety we constantly create for ourselves.

Misplaced optimism is the theme running through 1991's *'I Feel Like Change'*. In particular, the grandly noble illusion that we have the power to right all the myriad wrongs of this world. The compassionate Mr Vearncombe, like many of us, has only the very best of intentions, and is determined to do all he can to help the homeless, *the bag ladies and beggar men,'* the broken Irish drunkard asleep on a park

bench, at best ignored by the passers-by, and at worst spat upon or assaulted by gangs of cruel, mean-spirited scallies. But despite the singer's assertion that *'maybe a hundred songs might make it right,'* the anguish inherent in the vocal delivery, suggests he's it's likely nothing but a fools hope, in a world obsessed with celebrity, reality TV, and the acquisition of the essentially worthless.

But it's the last of this quartet of stonewall classics that, given the awful news of the singer's horribly premature passing, strikes an especially resonant chord with me. *'Paradise'*.

I've been playing this song on almost constant repeat over the last few days, and though at times it's reduced me to floods of bitter tears, still it's dreamy references to *'forming rainbows'* and *'stars in the sky,'* has helped to re-ignite my rapidly dwindling spark of belief that even in the midst of great sorrow, there exists a better place. Somewhere just beyond the curved rim of light that marks the borders of this world. *'For I need to know if we're to get to Paradise,'* Colin wonders half-way through my personal favourite track by the band.

I have faith you need wonder no longer...



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.



A relatively new addition to the *Gonzo Weekly* team, Daisy Flowers is a poetess and an all round good egg. There will be more from her here soon dudes and dudettes...

Daisy's Top Ten albums

Welcome to my nightmare; Alice Cooper

Wild Wood; Paul Weller

Led Zep III; Led Zeppelin

Tea for the Tillerman; Cat Stevens

Este Mundo; Gypsy Kings

Bad Co; Bad Company.

White Ladder; David Grey

The Church with one Bell; John Martyn.

Anything by Kate Bush

Melissa Etheridge; Melissa Etheridge

A bit boring maybe but you asked me to pack for this
desert island in a hurry.....

DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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Every Tuesday from 7.30pm

All styles, levels and listeners welcome

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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..

At the start of 1977 I was offered a tour of Europe with the *Pink Floyd*. The Floyd had long been one of my favourite bands, right from the early days at UFO, and I was really looking forward to doing this. I had two people travelling with me because it was quite a large tour. Trevor was a New Zealander with a wicked sense of humour and very upfront manner, and Mark was a reasonably straight up English guy. They were both in a band, the name of which escapes me. Trev sang and Mark played drums. We were travelling with the crew on a coach, but the gigs were pretty relaxed with a day off between each town. The stage crew would go in the evening before to start rigging the set and all of the flying stuff, but sound and backline got a day off. Most of the gigs were at least two days at each town too. They were a nice bunch of guys on that crew. Thoroughly professional and relaxed about it too.

We kicked off in the *Westfallenhalle* in Dortmund, Germany. I nipped in to see the show and I was a bit disappointed. The band sounded a bit under rehearsed, not the tight unit I had seen the year before, and some of the production seemed a bit loose too. Roger Waters thought the same and so, after the German dates, we went to the *Sportpaleis* in Antwerp and set the whole thing up for four days. The crew had some desk tapes of the show which they ran over the PA and got the production finely tuned. I believe that the band went back to England and did a few days rehearsal as well, and then they came and joined us for a day in Antwerp for a run through. After that it was all on track. And we carried on.

In Frankfurt we decided to go for a meal after the first show. We left the gig and took a taxi into town. It was all getting a bit late and many of the restaurants were closing down for the night. We walked into one Italian restaurant and the guy said he could do some cold stuff, but he had just turned off the ovens. I was OK with that but Trev was trying to persuade him to fire them back up for us. He still had a backstage pass hanging round his neck and the restaurant owner saw this. 'Oh, *Pink Floyd*', he said.

'That's us,' Trev replied without even a slight



hesitation. The man in the restaurant took it all in without even thinking that maybe the members of *Pink Floyd* might have some big restaurant lined up to go to after their show.

‘I have all your records,’ he gushed and he turned on the ovens and started to prepare us pizzas. While they were warming up he went upstairs to his flat and came back down with LPs and pens and asked us to sign them. Once again there was no hesitation from Trev, although Mark and I were quite embarrassed by this subterfuge. The guy did not even question why one of the members of the quintessentially English band had a strong Australian accent. When we left he thanked us for coming to his restaurant and was really happy. I did not have much change so I only left a few coins as a tip but, strangely enough, Trev was quite indignant about that.

‘He will think *Pink Floyd* are cheapskates,’ he said,



and left a 20 deutschemark note on the table.

Trev was an ex-Hare Krishna and something had gone down between him and them a while back. He was hazy about the details but he hinted that it involved him running a café in South America, and coming back to the UK with some money and then deciding to run away and not be part of it anymore. He was so afraid of them that, when we walked down a street in Sweden on another tour, he ducked into a shop as two of the shaven headed tribe approached.

‘I was at the Temple with one of them,’ he told me. ‘If they see me they will try to take me back.’

I must admit the thought of a ‘Hare Krishna heavy’ amused me somewhat but he seemed to be genuinely afraid. We got talking about religions and being vegetarian. He asked me why I was a vegetarian and I said that I could not see any reason for anything to die so that I could live. If I can stay alive and healthy without having to eat any meat or fish then I was happy to do that. I asked him why he was a veggie.

‘It’s in The Book,’ was the reply.

‘What Book?’

‘The Hare Krishna book. It says you have to take one re-incarnation for every hair on the head of the animal you eat.’

I remarked that I did not think the earth would last long enough for some people to manage that and thought no more of it until we got to Berlin. In Berlin, after the first show, we were all invited out to a Japanese restaurant for a meal. I looked at the menu and saw there was nothing on there for me to eat so I stayed behind, but Trev went. When he came back I asked him what he had to eat.

‘I had squid’, he said.

‘But a squid is a cephalopod – it is an animal’.

‘Ah, but it’s got no hairs on it’, was his answer. It’s all in the fine print, this religious stuff.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

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

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

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

We hit the internet airwaves Saturdays and Sundays at 4pm, Monday 12am PST on KONG Monster Rock at rdsn.net/kong. If you're all about FM radio, catch us Sundays at 11pm on 93.3 KRHV-FM out of Mammoth, California or on TuneIn Radio here. For listening live, streaming episodes, air dates and much more head to mydadslps.com!

Welcome! This week marks the end of January and the beginning of the 2016 Primary Presidential Elections in the States, come February 4th. So we'll be playing an hour of positive political music this week, everything from Frank Sinatra's re-written version of "High Hopes" for JFK's 1960 campaign to recordings from the Woodstock Music and Art Fair in 1969. We'll even play a bit of Pete Seeger, one of America's greatest activists and social movers.

We'll also hear tracks off of albums like The Wall (1979), An American Prayer (1971) and Beggars Banquet (1968), all albums that have distinct social and political messages. What I love about doing shows like this (as an American) is it gives me a chance to delve into the history of other nations using rock 'n' roll as a tool for peace and justice. One artist I didn't have time to play is a man named Sixto Rodriguez, who was a flop Stateside and found his audience among those suffering Apartheid in South Africa through bootlegged records. We'll get to him another week.

Rock and Politics are inexorably linked to one another, so a political show isn't far-fetched. If, however, you're like me and long to hear some positive political rhetoric as opposed to all the mudslinging, you've come to the right place. Growing up with folk music I've always believed there is a place for positivity in politics. We don't have to tear one another down to build one another up.

To hear all these great tunes, artists and human beings tune in to My Dad's LPs on mydadslps.com or on KONG Monster Rock LIVE Saturdays and Sundays at 4pm and Monday 12am Pacific Standard Time. You can also hear us on the FM band on 93.3 KRHV-FM out of Mammoth, CA or listen on tuneinradio.com

- Yours in Rock 'n' Roll,
A.J. Smitrovich

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

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

LET'S PLAY: WHY WE NEED VIDEO GAMES MORE THAN EVER - BY MR BIFFO

"Welcome to the world. Society is mandatory. Drop out, refuse to conform, and you will be punished."

Society seemingly benefits us all, but certainly benefits some of us more than others. The only way to ensure this structure perpetuates is through control, and society controls us in ways that are both overt and covert.

Rules, laws - these are obvious. But then society exerts its influence on us in ways that are more subtle, insidious, covert.

We're told about doing things for "The good of our society" (or country...). Well, whose society is it? We're never handed a choice to opt out... though given that society is everywhere, where would we go anyway? Society gives us roads, gives us electricity, gives us television, and Sainsburys and Star Wars and a justice system. If you want all that, you have to be a part of it. Alas, society is also hugely, intrinsically, unfair, and has been manipulated to primarily benefit a tiny elite - and from birth we are brainwashed into going along with this conspiracy.

"Grow up" we're told from a very young age. And so, grow up we do, in the belief that it's the right thing to do, and that one day - if we're very grown up - we too might be able to spend most of our lives on a yacht in the Caribbean.

Frankly, it's rubbish. So thank Bushnell for video games.





c.j.stone

To Hull and Back

"Hull is not a city. It's not a town. It's not a village, or a hamlet, or a borough, or a parish, or a county. Nobody lives there. It's a river.

The actual, official name of the city is Kingston-upon-Hull, a name deriving from the fact that Edward I bought a Hull-side village in 1293 and called it Kingston. Its status as a Royal borough was confirmed by charter in 1299. But from the earliest times it was known as the port of Hull, later just Hull. You wonder why. It would be like calling Burton-on-Trent "Trent" or Stratford-upon-Avon "Avon". The answer is simple. It's a great name. There's any number of Kingstons about (and quite a few Burtons and Stratfords) but only one Hull.

It's singular in other ways too. Hull is the only British city that runs its own telephone company. It costs the same as anywhere else to ring out of Hull. But for internal calls there's a flat-rate. Five-and-a-half pence for an unlimited call. People in Hull are noticeably more leisurely on the phone. It's good to talk.

I first visited the city in the summer of 1976, originally just for the weekend. I'd gone there to visit Graham, an old friend from Birmingham. Somehow I got stuck. I was still hanging about the following spring. We

lived in a squat off Princes Avenue, within walking distance of the Polar Bear, a pub where most of the bohemian types hung out at the time. Well I fancied myself as a poet, so I was right at home in the Polar Bear. Not that I ever wrote any poetry, you understand. But it was a better sounding job-description than having to admit I was on the dole. Coincidentally, it made for a slicker chat-up line too. The constellation of streets around Princes Avenue, Beverley Road and Spring Bank still mark out the bohemian area of the city. Princes Avenue, in particular, looks exactly the same in 1998 as it did in the mid-Seventies. Graham described it as a hippie museum. "You see all the same people you always saw, doing exactly the same things, and at the same time of day," he said.

In those days it was the principle city in the artificial – and now defunct – county of Humberside, consisting of Hull and the East Riding of Yorkshire to the North, and north Lincolnshire to the South. It was never what you would call a happy union. Lincolnshire people and Yorkshire people, historically divided by that huge natural barrier, the Humber estuary, never really got to know each other. It was a marriage of convenience, as it were, a bureaucratic shotgun wedding. There were very few tears when the divorce came through in 1996.

The Humber bridge was supposed to have solved all that by bringing the two sides together. At the time it was the largest single-span bridge in the world. But it always seemed slightly pointless somehow, aside from its sheer scale and beauty, carrying insignificant amounts of traffic from one physical dead-end to another. Building work began in 1972. They were still working on the southern tower when I arrived. Later, I moved over to the South Bank, where I lived until 1981. That was also the year when the Queen opened the bridge. In between time, there was a regular ferry, which ran from the city of Hull to the village of New Holland.

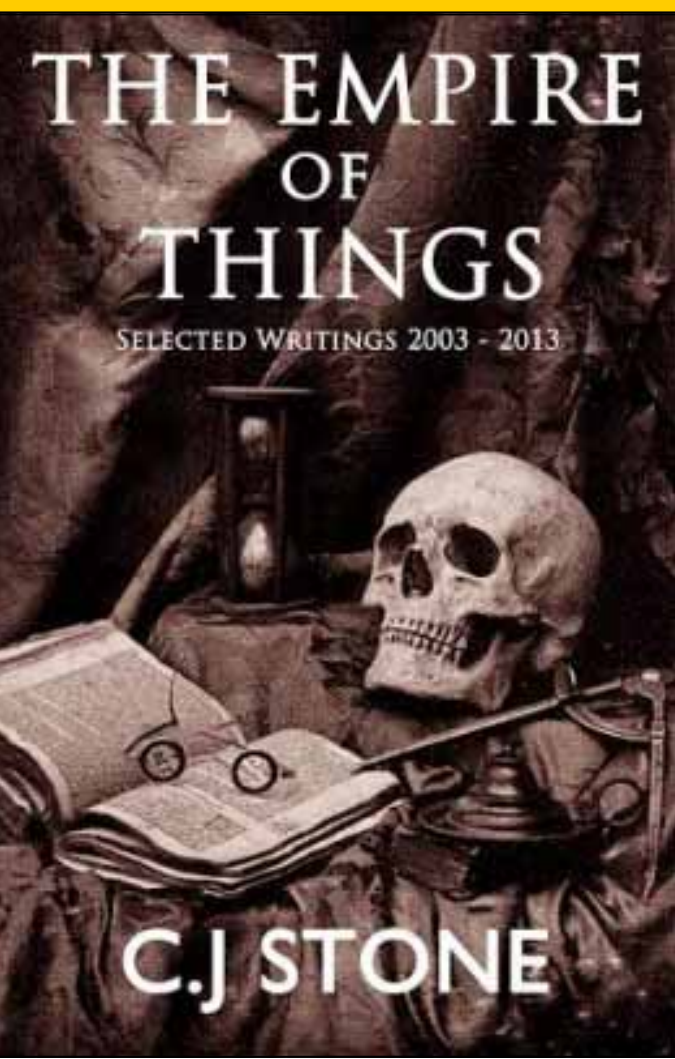
I used to love that ferry. There were actually two of them, one an hour from either side, crossing and re-crossing, and passing each other in the middle. One of them was an ordinary Isle-of-Wight type ferry. The other was the Lincoln Castle, and it was the last working paddle steamer in the British Isles. It was the most gorgeous thing, with these enormous paddles milling round at the sides, churning the silt-laden waters of the Humber into yellow foam. The Lincoln Castle

finished work in 1978, when the engine blew up. It is now situated in Grimsby. Her sister-ship, the Tattershall Castle, which had been retired sometime before, is on the Embankment in London.

I think my love affair with Hull was really a love affair with the Humber. Research, on this trip, consisted of sitting on the dock where the Lincoln Castle used to set sail and looking out across its wide, brown, wind-ruffled expanse.

I've lived on several estuaries, but none is as headstrong, as wild and treacherous, or as breathtakingly spacious as the Humber. And, of course, it is the importance of the estuary, half-way between London and Scotland, and fed by major rivers from Yorkshire and the Midlands, which explains Hull's existence as one of the principle ports in Britain.

Read on



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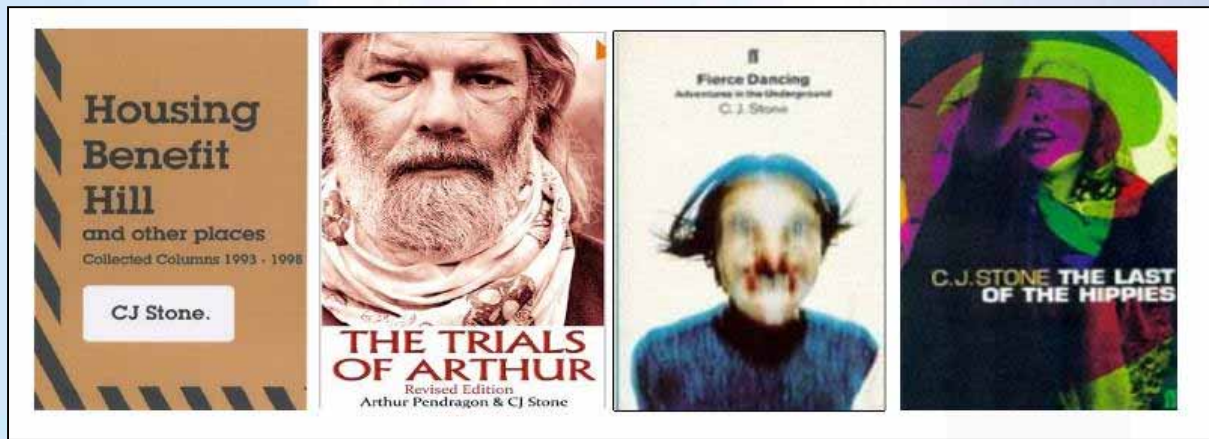
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OTHER BOOKS BY
C.J.STONE

THE



CIRCULAR

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

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

There are a heck of a lot more stories than usual this week, precisely because they aren't all actually from this week. Because of the plethora of tribute issues since Christmas, and also because of the ongoing soap opera of my staffing difficulties here in the potato shed, the normal activities of this magazine, if any of what we do can be described as such.

One of the things which fell by the wayside was the roundup of stories about what is arguably the world's longest standing progressive rock band, and certainly one of the best loved, So check this out guys...

- Yes, "South Side of the Sky" from *Fragile* (1971): YESTerdays
- YES - Jon Anderson: Jan. 25, 2016
- RABIN, ANDERSON, WAKEMAN TAKING A 'FRESH' APPROACH
- Dave Cousins (Strawbs) Face To Face With Rick Wakeman Interview
-

- Rick Wakeman I Interview I Music-News.com
- YES, ANDERSON RABIN WAKEMAN PROJECT GATHERS SPEED
- YES MEMBERS: Billy Sherwood Divided By One
- YES: Chris Squire - Inside "Fish Out of Water" - Commentaries & Interview
- Billy Sherwood Marshall of Rock interview 9/5/12 (YES)
- YES Members Tony Kaye and Billy Sherwood
- Billy Sherwood Sonic Elements Interview pt, 2 and 3 (YES)
- YES: NEVER ENOUGH / Billy Sherwood
- YES: RABIN ANDERSON WAKEMAN PROJECT BACK ON?
- Yes, "Cans and Brahms" from *Fragile* (1971): YESTerdays
- Yes members could be individual inductees in the Rock Hall (poll)

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

Weird weekend 2016

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

The Small School, Hartland, North Devon



YOU'VE NEVER HAD IT SO WEIRD

www.weirdweekend.org



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

Hawkwind don't often play any dates in Southern Europe, so it may have come as a surprise to some fans when the band announced they're to play the upcoming Close to the Moon prog rock festival in Italy.

It's a two day festival, and Hawkwind play on the first night - Friday the 8th of Luglio. Or July, if you prefer! It's a remarkably strong line-up that's billed:

Alan Parsons Live Project, Adrian Belew Power Trio, Hawkwind, Caravan and Focus are the acts billed for the Friday; and Sabato (Saturday) sees Procol Harum,



Rick Wakeman, Martin Barre, and Soft Machine.

Adrian Belew is best known for his time in King Crimson, although he's worked with numerous other people too.

Spirits Burning

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

Over 70 minutes of music, over forty crew members
Includes bonus 8-page comic with artwork by Steve Lines

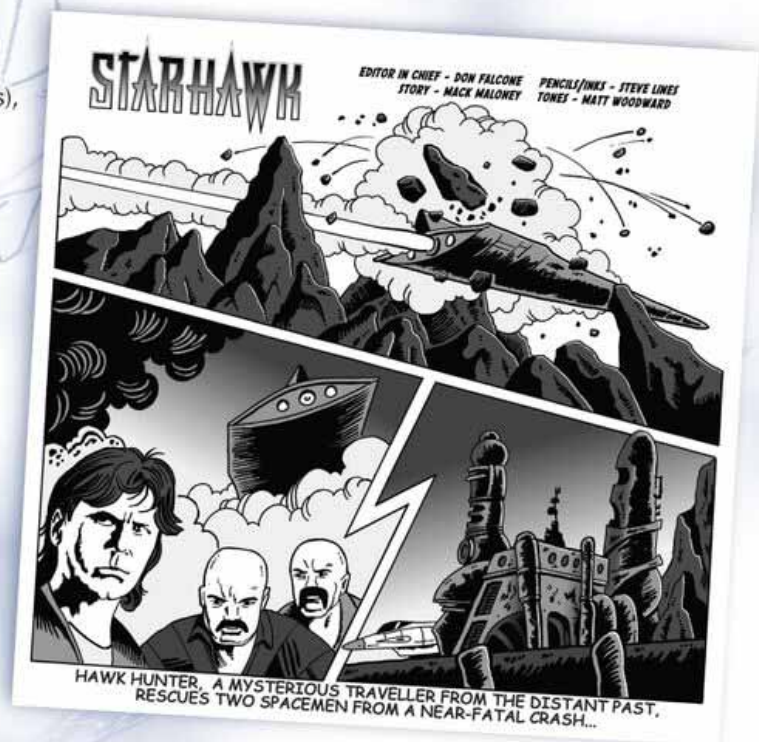
A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Keith Christmas, John Ellis (The Vibrators), Kev Ellis (Space Cadets),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



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

GONZO

Multimedia
spiritsburning.com



The festival is in the northernmost part of Italy, in Piazzola sul Brenta, which is around 15 miles outside Venice, and aims to "celebrate the culture of Progressive Rock" and celebrate "a musical history that, like the moon, has its stages and moves the tides and the souls of generations."

Well, that's what Google Translate reckons they're saying, anyway... and it sounds OK to me, especially if we assume that 'stages' actually refers to 'phases' rather than wooden platforms! Of course, it could be a play on words.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

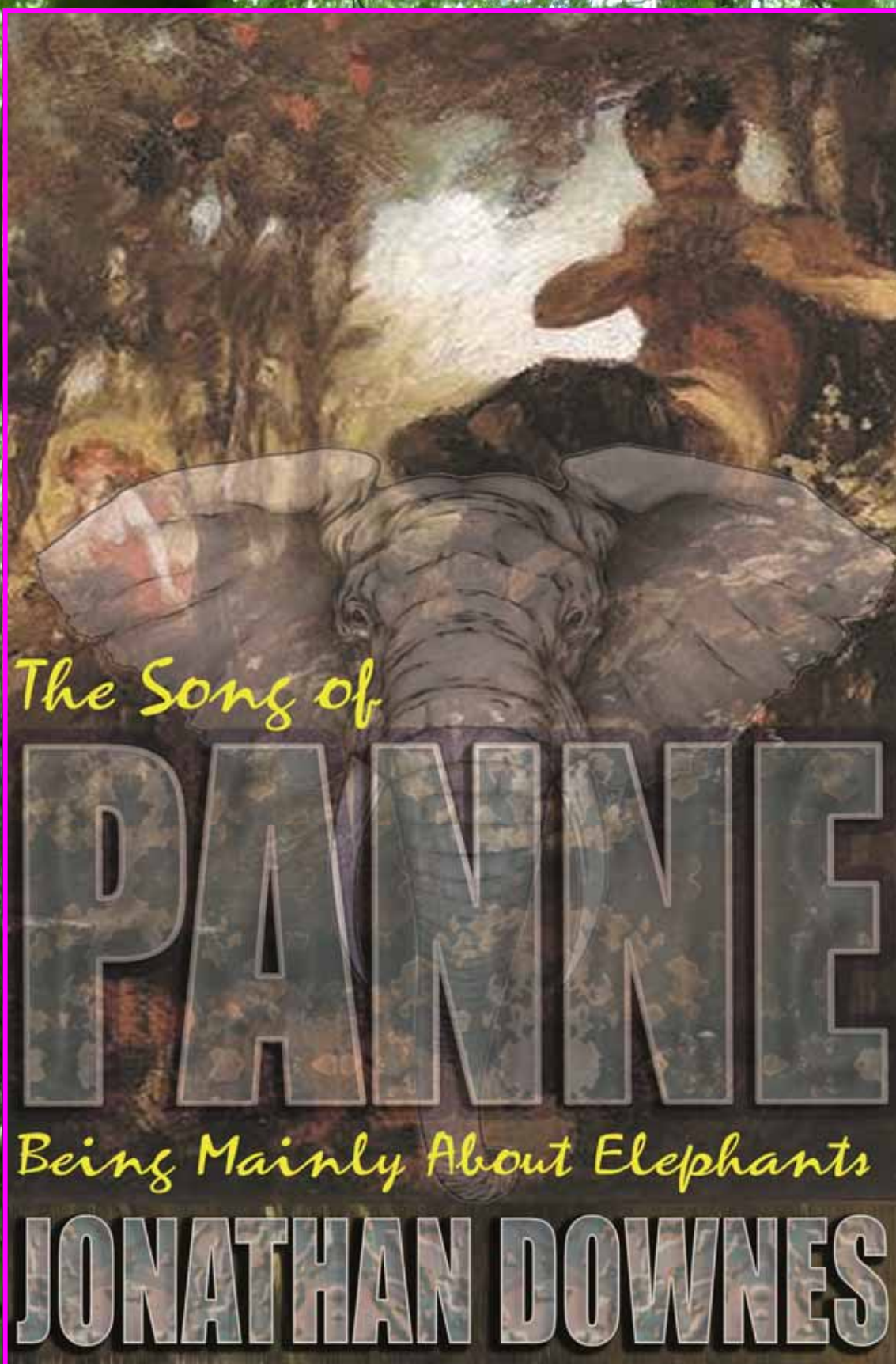
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



XTUL 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.

XV

My darling wife is totally correct when she says that I have a tendency to think the worst, both of people and of events. And I will admit that when it comes to certain people who have been in my life over the years I do, indeed, have that tendency. And so when it came to the question of how Malcky, Emmz and Danny Miles had all managed to meet up and - apparently, at least - be under the same roof, my mind had run riot.

I had been convinced that the solution to this conundrum was going to be a spectacularly sordid one. Ever since I first met Emmz she had



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

reminded me of a girl called Sharon (with a peculiar Eastern European surname) who had been expelled from the class below me at Bideford Grammar School during my sojourn at this, my alma mater, for going off behind the cricket pavilion with a whole succession of boys for fifty pence a throw. I never found out exactly what happened there, mainly because I never had fifty pence to spare (it was quite a lot of money in those days, and my father - who had only had a shilling a week pocket money as a boy - decided that I should have the same, it would have taken me ten weeks to have saved up). But I was convinced, especially after the well attested events in my auntie's old cottage, that something of the sort had certainly taken place, when in fact it hadn't.

I had imagined that it had all taken place in an Internet chat room or a message board dealing with some spectacularly nasty sexual perversion or other. Or possibly, *mano a mano* in some peculiar nightclub where they hold fetish nights, or somewhere else that I would have been far too embarrassed to go even if I had wanted to. But I was completely wrong on all counts.

It had all taken place in a pub.

Danny, for reasons that he was to explain to me later, had decided that he preferred to have

somewhere to live that was separate from the Children of the Three and their burgeoning redoubt in the deep woods. He had been commuting between the woods and his long term boyfriend Basil's hut in the middle of the Somerset Levels, and the journey was frankly getting a bit much for him. However, he wanted to keep his new domicile, when he found it, a secret from the Gods and Guerillas in the middle of the forest, and one night he went down to a pub in the little town of Kilkhampton, which was - incidentally - the nearest hostelry both to Tamar Lakes and the haunted woodlands. He only went there for a quiet beer, but ended up falling completely in love.

Well, I have known Danny since the autumn of 1981, and he has been openly bisexual since then, and I have never had and never will have any problem with that. But I do have a problem with his taste. He was unaccountably coy about whether the object of his affection was an annoying lanky Scotsman with a big nose and a bush of wiry red hair, or a heavily tattooed fat woman with an incipient moustache and the sex appeal of a roadkilled rhino. "A gentleman never tells" he smirked at me via email. How he managed to smirk as if basking in the glow of another worded sexual conquest when he had actually singularly failed to win the object of his affection, I am not sure. But if I have learned



anything from my thirty plus year acquaintanceship with Danny bloody Miles, it is that he will smirk uncontrollably at the slightest provocation.

However, apparently he had fallen for the charms of one or the other of my erstwhile tenants, and went back 'home' with one or the other of them (I still had no idea which). When he got 'home' (and remember that it was not Malcky or Emmz's home, but that of my Father's erstwhile mate the war hero, hence the quotation marks) he found that the object of his affection was in what he perceived as a long term and loving relationship, and that his suit was unlikely to be accepted. However, over drinks Malcky and Emmz mentioned that they were looking for a lodger, and so Danny moved in.

There would, of course, they told him, be the small matter of a deposit. Considering what had happened when I had allowed them to rent my property without a deposit, I couldn't help but laugh at this. I was also not particularly surprised to find out that Malcky had used his infamous powers of extra sensory perception to divest the hapless Danny of all the money in his wallet and then some.

The fifty quid was for the remainder of his deposit.

Well, as I think I have already made clear in this narrative, Emmz was very much a woman of negotiable virtue, and I had no reason to suspect that Malcky wasn't similarly lax in his morals, so I could only suspect that the two of them were playing another more complicated game. However, it wasn't one that interested me more than momentarily, and I had no intention of lending any money to Danny. I have leant him enough over the years to realise that his wallet is a sort of fiscal black hole, so I replied to him tersely and in the negative.

"But I don't want Loxodonta and his crew to know where I am", he replied plaintively.

I wrote back telling him that he was confusing me with someone who gave a fuck, and suggested that he has Basil his boyfriend, who had been funding his stupid escapades ever since I introduced them back in a pub in Kenton, South Devon the year I got married for the first time.

I heard nothing back, so I assumed that this was now a done deal and that I probably wouldn't hear anything from any of them for a while, at least. And I was right. I didn't.





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!!!"

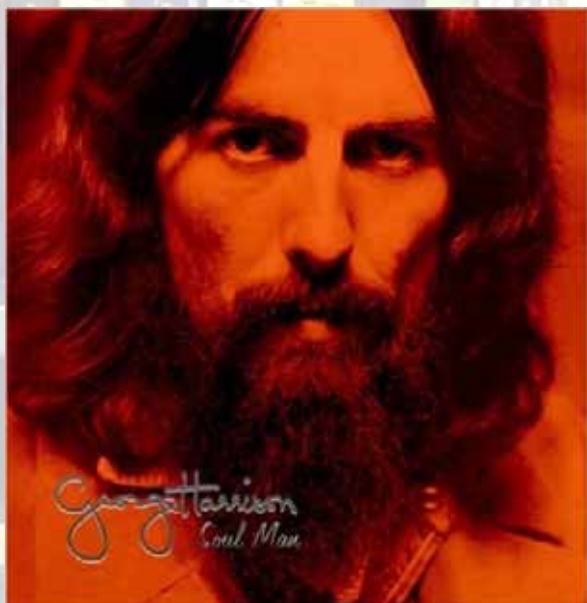
RESTORATION PERIOD

ONCE YOU HAVE FREED THAT WOLF IN YOUR THROAT
and can howl down the moon after snow midnight
Next the mustang in your feet/wild horses /free as fences,fallen
Bison also need those limits down-so they can range within you
Wild salmon -not trapped,nor tricked in some sewage farm
Birds of the air in your eyes validate flight of sky thoughts

(Does not have to be eagle,nor hawk.Simple passenger pigeon/cooing doves.
Love is opening hearts like flowers.Wild flowers.In fields unsown.SURPRISE!
Your colors return.You re-learn dance,and dream .Fields fill with flowers and weeds.
You will need running streams-for more wild creatures to nurture natures.No
dams.Movement is life..

Tonight you will see more stars/planets/perhaps galaxies and constellations
They were always there.Your eyes just need to widen.To fit the wild worlds within..

Yer Gonzo Bookshelf



Hardcover: 416 pages

Publisher: Paper Jukebox (25 Feb. 2016)

ISBN-10: 0954452879

ISBN-13: 978-0954452872

Bloody hell. This is an extraordinary book, and my biggest problem is to know where to start.

I was sent this book as a pdf, and this is actually the first time that I have ever reviewed something in this format. Corinna has recently started a new job, and I tend to go to bed earlier at the same time as her, so that I don't wake her up by having a fracas with the dogs as I do. So this book came at exactly the right time. I had a cold, and was sitting up in bed reading it on my iPad whilst refreshing myself with alternate swigs of Pholcodine linctus and vodka and diabetic bitter lemon.

Somehow this put me into the perfect mental state to read this exhaustive round up of the first eleven years of George Harrison's solo career. As *Psychedelic Baby* magazine puts it: "Working in chronological order, Blaney follows all the music Harrison made, produced, collaborated on, and released (as head of his Dark Horse label) through the years 1968-79. Even diehard Beatles/Harrison fans will likely not have previously

known about some of the varied recordings Harrison was part of, as studio knob-twiddler, writer, player, label boss, etc. Details abound with respect to Harrison's musical relationships with the likes of Doris Troy, Billy Preston, Ravi Shankar, Badfinger, Ringo Starr, et al."

The weird thing is that it doesn't go into as much detail in some areas (his guitar spots on various John Lennon records, and Lon and Derek Van Eaton's debut, for example) as it does into others. But I am just being churlish. This book is by anybody's standards a tour de bleeding force!

In the introduction Blaney stresses that this is not a biography, as *Psychedelic Baby* continues: "he does in fact sprinkle in notes about Harrison's personal life (focusing on his spiritual quest, but also touching on his love life, friendships, legal and business affairs, etc.) in drawing parallels between what Harrison was living and the music he made; and he analyzes the lyrics to many of Harrison's songs, offering his impressions of their inspirations and meanings."

So what does it do? Well pretty much what it says on the tin. It goes through all the George Harrison solo albums in tortuous detail, and provides a sop to everybody's inner record collector by giving pictures of the different versions, the different cover variants and even the labels. It also covers all of the albums that Hari Georgeson produced, and most of the ones that he played on.

Do I disagree with any of it? Well, of course, but that is half the joy of a book like this. It repeats the line that has become current orthodoxy that *Dark Horse* is patchy and that *Extra Texture* is LA anodyne fair fir those who took cocaine in their coffee. However, I have always been particularly fond of both albums, and have never had any Columbian products (except for coffee) in my coffee, and the two times I tried cocaine back in the day I disliked it intensely.

Yes the version of *Bye Bye Love* with lyrics featuring his errant wife who had by that time

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

buggered off with Eric Clapton is probably something that he regretted after a while, but I cannot talk. I wrote a whole novel just to take the piss out of my ex in-laws, and am responsible for a song with the lyrics "well since my baby left me, you can all fuck off and die" and a veiled threat to stalk my ex, so I am hardly blameless in this respect.

The book is far kinder about some of his other output than I think that I would have been if I had been writing it, but as I said, this is the joy of such a book. It is the rock and roll equivalent of those blokes who sit in the pub watching *Match of the Day* and claiming that "The fucking referee must have been fucking blind! That was offside!" Well I don't actually know what offside means, but I can quite happily hold forth about the virtues or otherwise of Phil Spector's reverb-laden production on *All Things must Pass* and I had no idea that Harrison played dobro on Lennon's *Crippled Inside* or that Alan White, my favourite drummer, later (and still with) Yes played on the *Radha Krishna Temple* album. It is gems like that which make this such an enjoyable book.

It also has far more information about George Harrison and Eric Clapton's sojourn within the ranks of *Delaney and Bonnie and Friends* than I have ever read anywhere else. I seriously doubt whether anyone will be able to find out more without investing heavily in R&D and building a time machine.

My only drawback with the book is that, especially as I was reading it in bed on my iPad in the wee small hours, with only my sleeping wife and two snoring dogs for company, that there were no fellow Beatle freaks about with whom I could discuss, argue, and generally grok the embarrassment of cultural riches that this book contains.

I was potolling about on the Internet looking for a quote that I could pinch, and I discovered that John Blaney is also responsible for a similar volume on John Lennon, and no less than a four volume set on the Paul McCartney story. These are books that I shall have to check out, because the biggest thing that comes over when reading this present volume is that it is a labour of love. Much like my sole contribution to the canon of Beatles publishing all those years ago (pun intended) which was written from the heart, long before I realised that I could eke out a meagre living with my inky fingered scribblings, and no longer have to get out of bed in the mornings.

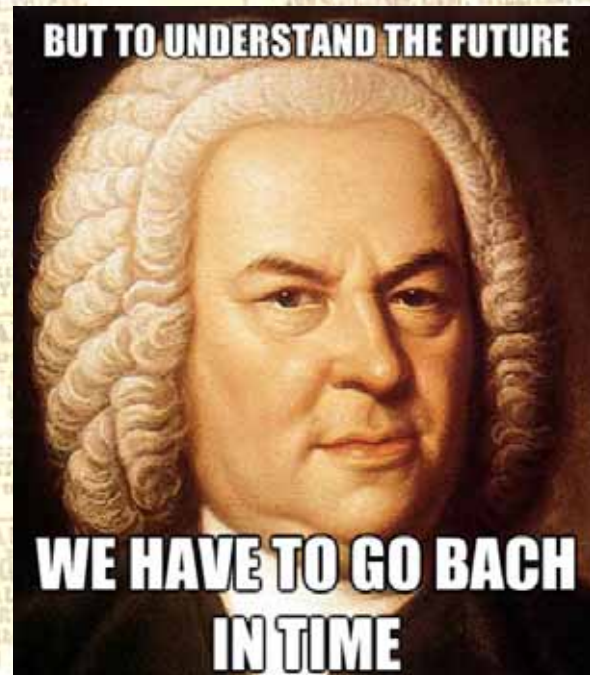
I have always found that people who say that they "can't wait" for something are nearly as annoying as novelty ringtones and predictive text, so I shall refrain from expressing that opinion. But what I shall say is that as well as fully intending to check out Blaney's other books, I am very much looking forward to the sequel.



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...



THE BITCH IS BACK

An intelligent snippet for cabinet insertion first this week:

The healing power of music (on your brain)

"There is a wealth of research that shows musicians' brains are wired differently. People who learn music at an early age have better verbal skills, better memory recall, and can learn languages more easily. Now there is research that shows musical brains also process the condition tinnitus very differently. Tinnitus is a chronic condition that causes a ringing or buzzing sound in the ears. It is very common among musicians, probably because of all the loud noises they are exposed to. Healthy ears only hear sounds when a noise makes the eardrums vibrate. These vibrations cause nerve hairs in our inner ear to fire. Each hair is tuned to a particular frequency, sending a different electric signal along the auditory nerve to our brain. Symptoms of tinnitus arise when these nerve hairs get damaged. But here's the interesting part. In non-musicians, the region of the brain that processes sound is the amygdala, which attaches emotional meaning to sounds and pictures. If you cringe at the sound of nails on a chalkboard, that's your amygdala. But when musicians hear sounds, their brains reroute the noise from the amygdala to the frontal cortex—where the sound is assessed with logic instead of emotion. Which might explain the aforementioned brain benefits that come from being musical. It is also extremely useful for musicians who get tinnitus, because the frontal cortex is able to tune out the extraneous noise stimuli, without creating an emotional response. In many cases, this avoids the depression and anxiety that otherwise come with severe cases of tinnitus. So, although being a musician increases your chances of getting tinnitus, it also increases your ability to cope with it."

curious.com

HACIENDA URINALS FAC 51 FACTORY RECORDS, NEW ORDER, JOY DIVISION, MADCHESTER. - £3,750.00

"HACIENDA URINALS FROM FAC51 CLUB. CONVERTED TO DISPLAY UNIT.

PLATE GLASS TOP AND SHELF, 3 DRAWERS ALONG BOTTOM, LED LIGHTING AND I WILL INCLUDE SMOKE MACHINE. SIDE OF URINALS FINISHED IN POWDER BLUE AND ORANGE CHEVRONS.

A RARE PIECE OF MUSIC HISTORY FROM THE FAMOUS HACIENDA NIGHT CLUB. AS FEATURED IN THE MOVIE "DO YOU OWN THE DANCEFLOOR" GOOGLE IT FILM BEING SHOWN AROUND UK AT MOMENT.

GREAT AS A DISPLAY UNITS AS SHOWN OR COULD BE EASILY MADE INTO A BAR!

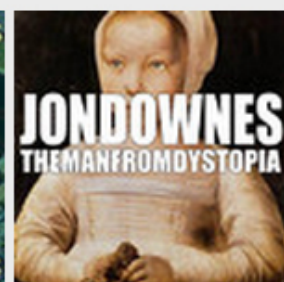
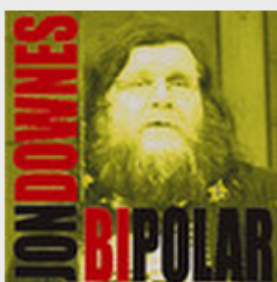
OR AS MY BROTHER SUGGESTED CONVERT IT BACK TO WORKING URINALS PUT IN A MOBILE TRAILER, BANG SOME HACIENDA MEMORABILIA IN THERE, PUMP OUT SOME NOISE. CHARGE £2- A POP AND TAKE TO VARIOUS GIGS/VENUES ECT AND SERIOUSLY EARN SOME MONEY!!

SIZE APX - 1800mm wide X 1070mm high X 325mm deep AND QUITE HEAVY.

COMPLETE WITH THE PISS STAINS OF MANCHESTERS FINEST. RELUCTANT SALE BUT BEING A SELF EMPLOYED JOINER WHO NEEDS A VAN I HAVE TO SELL. AND UNLIKE A VAN THIS WILL GO UP IN VALUE!!"

SHAMELESS SELF PROMOTION TIME

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



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



I am pretty sure I have put this in this column before, but I thought we could take another wee look at it. It may give you the willies just to think about it, but it sure is whizz. I mean it is pretty special how someone can take some urinals and turn them into a display cabinet isn't it? How long can we take the piss out of this I wonder?

ELVIS PRESLEY CHECKERS & TIC TAC TOE GAME SET TIN CONTAINER STILL SEALED CANDID - US \$79.99



“Elvis Presley: Checkers & Tic Tac Toe Collector's Edition Game Set in a tin container, Still Sealed.

CONDITIONS: Still Sealed. It is manufactured by USAopoly. It has French language on the back with information (I don't read French).

The measurement is approximately 7.5x7.5" inches with 2.5" inches deep. The shrink wrap on the bottom is about half (see 7th photo shown here) but still sealed all over.”

“Candid”? A truthful, straightforward and frank game of checkers and tic tac toe?

Vintage door handle from Elvis Presley's bungalow at the Coco Palms Resort - US \$3,200.00



“The Coco Palms Resort on Kauai is a location for the last twenty minutes of Blue Hawaii and became a favorite vacation spot for Elvis. He always stayed in the same bungalow, #56. He, Priscilla and Lisa Marie also spent their honeymoon in that bungalow in 1968. Elvis also came back several times and always stayed in 56.

This item is totally unique to the hotel. There are three door handles like this from Elvis's bungalow, one on the bathroom and two from the bedroom. This is the handle from the bathroom. The only way to get in the bathroom was to use this handle, so Elvis had to use it. These handles, made out of brass, are over 60 years old. The handle is about five inches across in size.”

I wonder if this is a candid door handle? Well, he had to have used it according to the description, so I guess that covers the truthful part of the definition.

LOT OF (2) DIFFERENT 1960'S PELHAM PUPPETS POP SINGER BEATLES INSPIRED #1 & #3 GUITAR SAXOPHONE SILVER WITH ORIGINAL BOX VINTAGE RARE - US \$499.99

“HERE IS A BEAUTIFUL LOT OF (2) DIFFERENT VINTAGE & RARE COLLECTIBLE 1960'S PELHAM PUPPETS. POP SINGER SERIES (BEATLES INSPIRED) SERIES #1 & #3 GUITAR PLAYER, SAXOPHONE (SILVER) PLAYER. EACH INCLUDE THEIR ORIGINAL BOXES. ALL ORIGINAL PARTS ARE ON THE PUPPETS, NO ALTERATIONS. EVERYTHING IS IN GREAT CONDITION: STRINGS, CLOTHES, WOODEN PARTS. SOME PLAY WEAR BUT NOTHING HEAVY! PLEASE SEE PHOTOS.”

I have two Pelham puppets, stored away in a box somewhere. And although one is a teddy bear and one is a ballet dancer, they are both as demonic looking as the one on the right.

WYRD
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

ABBA Monopoly - Official Brand New Game -
Unopened - FREE SHIPPING WORLDWIDE -
US \$140.00



"This exclusive edition of the classic Monopoly game is created around the iconic ABBA brand. Instead of streets you buy ABBA singles, instead of houses you build studios and the tokens are all related to ABBA.

This unique version of Monopoly also features six tokens with an ABBA connection: the Napoleon hat, a platform boot, a vinyl record, a money bag, a telephone, and Björn's star-shaped guitar.

The game is both in Swedish and English."

Mama Mia, here we go again. Another Monopoly cash-in.



Beatles inspired eh? Piffle - just named to sell methinks.

BEATLES SGT. PEPPERS FOAM STOOL/POUF. MADE BY WOOUF! - £99.00



"From the makers of the official Sgt. Peppers Drum Pouf comes "VINYL" a fresh, foam-filled stool based on the cover art of Sgt. Pepper's Lonely Hearts Club Band and the U.S. Hard Day's Night Soundtrack album.

Designed & manufactured by Woouf! Barcelona. The item is brand new and ships in its original packaging with tags.

This sturdy, foam-filled stool/pouf is a fantastic piece of decorative furniture – sure to be a great conversation piece in any music fan's home or workplace.

Woouf! are boutique beanbag and furniture makers from Barcelona, Spain. They specialize in bold & funky furniture and decor inspired by music & food (two of my favorite pastimes).

This top-selling item comes from Woouf's first furniture & accessories collection for The Beatles and is an official Beatles product licensed by Apple Corps in London. This particular configuration is a deleted design from 2013: inspired by the cover of The Beatles' classic Sgt Pepper's Lonely Hearts Club Band and the US Soundtrack to A Hard Day's Night. The spines of other Beatles albums are also depicted on the side and top panels.

Product Description:

Size: 16"x16"x16" (40 x 40 x 40cm) Weight: Approx. 5lbs weight (2.5kg) Cover: Water-resistant technical canvas"

A pouf by Woouf.

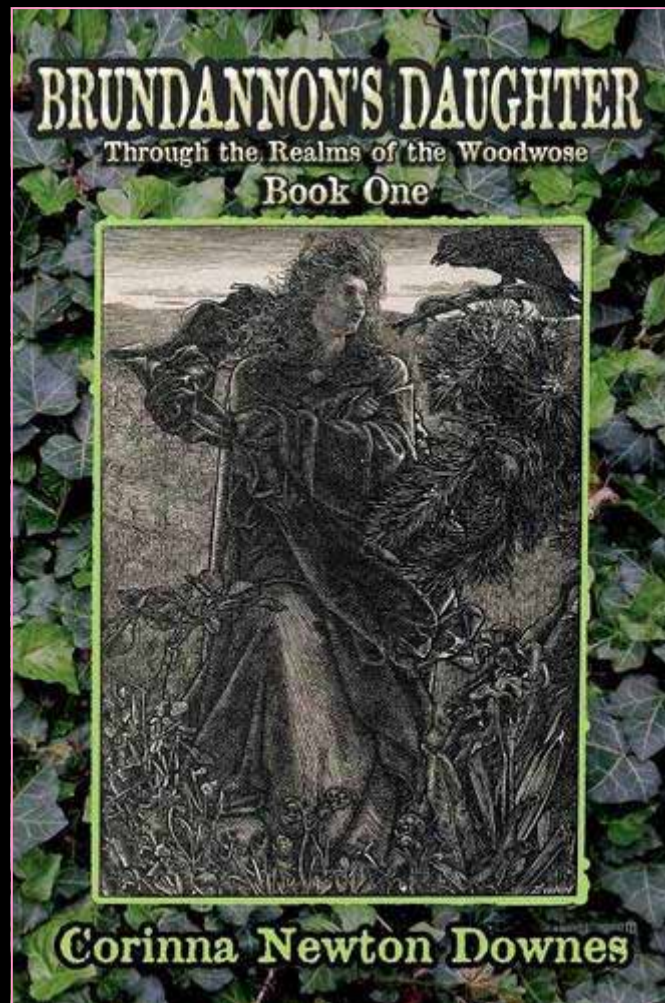
VINTAGE 1966-1967 MATTEL PULL STRING TALKING MONKEES TOY PUPPET 1960s – US \$36.99



"This is a vintage "pull sting talker". PLEASE NOTE: IT DOES NOT WORK. Like MOST of these old, pull string talking toys, it no longer works. When you pull the string, it quickly retracts back into the voice box and does not speak. (I believe that there is a rubber belt inside, that usually breaks over time.) The toy displays as EXCELLENT. Over the years I've had a few of these, but THIS is the cleanest example I've even owned. The cloth body is very clean with no holes or frays. The vinyl heads of the band members (Micky Dolenz, Peter Tork, Mike Nesmith and Davy Jones) all have nice, original face paint and are not scuffed. The tush tag is present and reads: "MATTEL...MONKEES Copyright 1966 Raybert Productions, Inc. Trademark Of Screen Gems, Inc." I don't know if there is a way to fix the talking part, but you'll be hard pressed to find a cleaner example."

'Pull sting talker'? Tut-tut. I am not convinced that Mr Sumner CBE would appreciate being pulled, but whatever rocks your boat I guess. I am not sure who the guy second from left is supposed to be, but he looks none too enthused at the prospect either.

Toodle-poo, tat pickers....



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

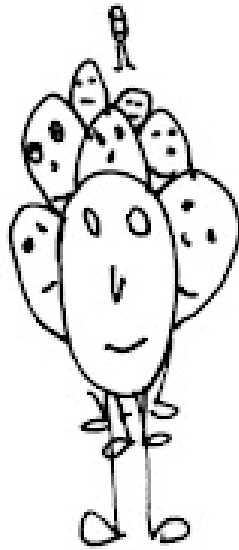
"Ev'rywhere I hear the sound
of marching charging feet, boy"

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

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



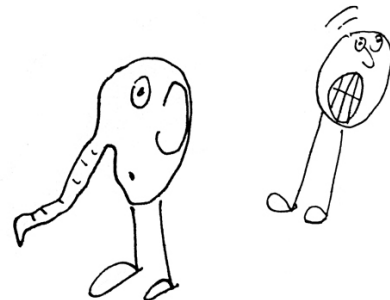
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



I'm not an Animal I am a Henry
and stop calling me "Dumbo"



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.

Marc Bolan and T.Rex: Bump 'n' Grind (Thunderwing Productions, 2004)

What? A rarity, a scraps and dog-ends collection that does demand a rethink of its subject.

The received wisdom where Marc Bolan and T.Rex was concerned had pretty much settled by the turn of the century. With a stack of great glam-rock singles in the catalogue and at least one classic album, *Electric Warrior*, to their name, the band were a good, but not truly-great fixture on the seventies scene. Fame had come so quickly that Bolan and his band toured the hits to hysterical screams and the *Born to Boogie* movie showed performances of riffing, pouting and strutting to perfection. The band could chug along and mug for the crowds, but underneath the glam and sparkle they appeared not to have broken beyond pub rock levels of

competence. Bolan's failure to crack America would be explained – by some – as a side effect of fronting a band schooled in lengthy work-outs on simple chords and short of virtuoso skills.

T.Rex, great records, but they couldn't play, right? Well... sort of. Bolan's basic forays up and down the fret-board tend to compare poorly with the genuine guitar gods of his era, though his mid-seventies incarnation as the king of interstellar soul, complete with hints of funk in the backing band and "chicks" wailing in the background, did inspire one notable US fan, a certain PRINCE Rogers Nelson, to try a few of the same moves.

But most of *Bump 'n' Grind* presents a T.Rex nobody saw, and few suspected. Released in 2004 it was also a revelation to the die-hard Bolanites who'd suffered their way through the hours of half-cocked low-fi demos and studio jams on the *Unchained* series to grasp at the handful of genuine gems in the man's hitherto unreleased archive.

Bump 'n' Grind does have its less inspired moments, whether anyone needs 12 minutes of "Children of the Revolution" is debateable and "Christmas Bop" is as disposable as the title suggests. But the power of *Bump 'n' Grind* comes from two places. Firstly, this is a hit-strewn collection culled from the classic era, lining up "20th Century Boy," "The Groover," "Metal Guru" and "Telegram Sam" along with fan favourites like "Jitterbug Love" and some of the best later hits like "Laser Love" and "The Soul of my Suit." Secondly, this is a hard-hitting band caught in action. Most of the album is live, but not in the manner of your standard live collection. Some of these cuts are working demos, shorn only of the final studio trickery and polish to make them fit for radio. Elsewhere the tracks catch the band rehearsing, for a recording, or a tour. And they catch them hot.

The odd flurry of lead guitar intrudes but mainly T.Rex get their heads down, slam hard with the beat and nail the grooves that gave the best of Bolan's music its classic power. And, they do rock, hard and well. The throwaway braggadocio nonsense of "The Groover" is more like a growled threat on the primal version that opens the collection, the surreal poetry of some of the other hits is beaten into place by crunching riffs, Steve Currie's bass pumping right on top of the drums and the sense of a band with their sleeves rolled up and the sweat popping. Bolan was one established name who suffered little at the hands of the punks and, on this showing, his influence on the safety-pinned contingent of late seventies rockers is obvious. It's more Pistols than Clash, more Adverts than Stranglers but *Bump 'n' Grind* shows that if T.Rex couldn't touch Led Zeppelin they could take on the likes of the MC5 and The Stooges without backing down.





Bucovina

Bucovina is a Romanian traditional/folk metal band from Iasi. Formed in 2000, the band's themes include "Folk, heavy and black, mountains and magic, old lore, our country, our history". The band's name originates from the region on the northern slopes of the northeastern Carpathian Mountains and the adjoining plains.

Current members are:

Crivat ~ Guitar, Vocals
Luparul ~ Guitar, Vocals
Mishu ~ Drums
Jorge ~ Bass

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Straja



We are, as I seem to point out all the time these days, living in strange and disturbing times. And at the risk of sounding like a silly old hippy, I am not sure that the incident at Boleskine over the Winter Solstice has not had something to do with the catalogue of disasters and misfortune that seems to have overtaken practically everyone that I know at the moment.

There truly is a bad moon rising.

But this is where magazines like this come in. Our only strength is if we stick together, which is why I am particularly pleased that this magazine is going from strength to strength with each successive week. Because this magazine is rapidly becoming what I always wanted it to be; the hub of an ever-growing community of writers, artists, activists and musicians, and other vaguely alternative bods who are working together to doo good and positive stuff. That is all that I ever wanted to achieve, and basically it is beginning to come to pass.

On a personal level this has been a weird week because, in two separate incidents, I have lost most of my workforce. Jessica has decided to take an apprenticeship and Deanie has decided to return to live with her mother in Ireland. I shall miss both girls. It will be a long time before I see their like in the potato shed again.



In the meantime things continue to trundle along here. I am writing these final lines for this issue at just gone eleven o'clock and then I have to go and edit the radio shows, and upload them, while Corinna proofreads the bits she has not done so far.

Thank you, my friends, for your support and for all the help that you give us. Many thanks to my team for being the best goddamn publishing team with whom I have ever worked (and that - believe me - is saying something).

See you next week

Om Shanti

J



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