

GONZO

After the death of **David Bowie** his friend and sometime collaborator **Rick Wakeman** re-recorded two of the most famous songs that they had worked on together, and Gonzo have released them as a **charity single**. Doug writes about the **Dixie Dregs**, John and **Pete Sears** both remember **Paul Kantner** and, **Signe Anderson**, Jon muses on positivity and reviews a book on the **Beatles** album **Rubber Soul**, we send **Dave Bainbridge** from **Iona** to a desert island, and there is lots of other stuff as well...

What happened on

#168

THE NEXT DAY

Rick Wakeman's Tribute to his friend David Bowie



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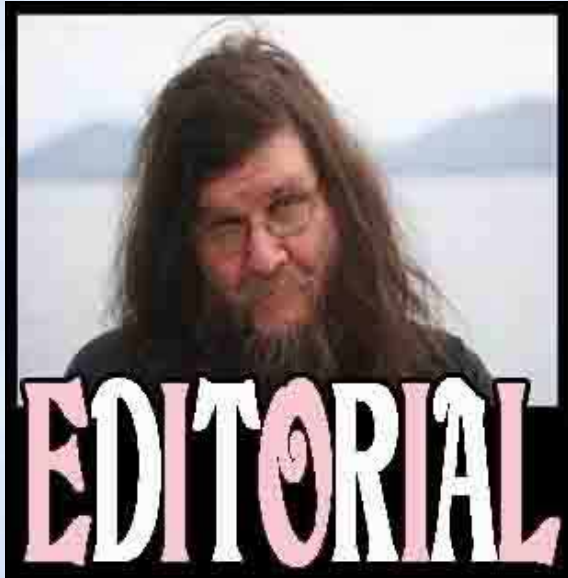
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

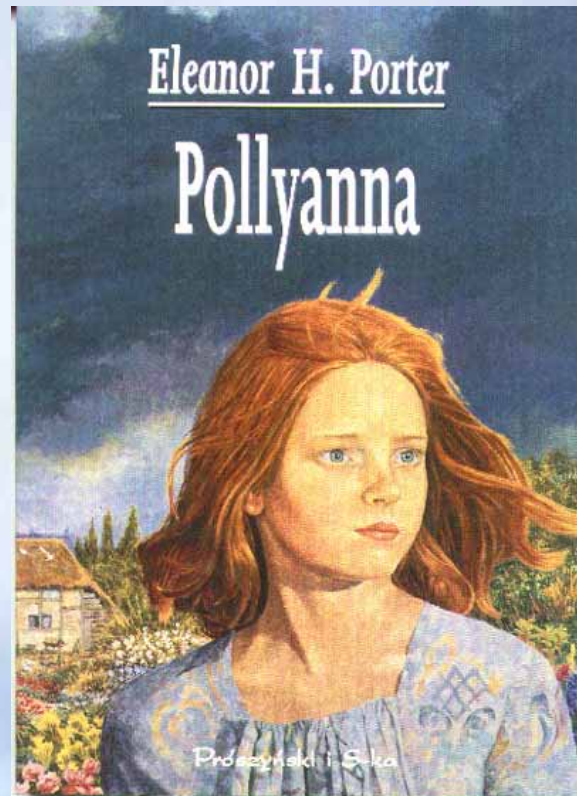
If you think those three ideas are stupid then you should probably give up reading this magazine now.
Otherwise... enjoy



Dear Friends,

Welcome to another one of the "Hello, Good Evening and Bollocks" moments that happen whenever I don the persona of Roger Mellie, and step up to my weekly editorial crease. This week I am trying a little experiment.

My ex-wife's favourite book when she was a child was the sickly sweet story of

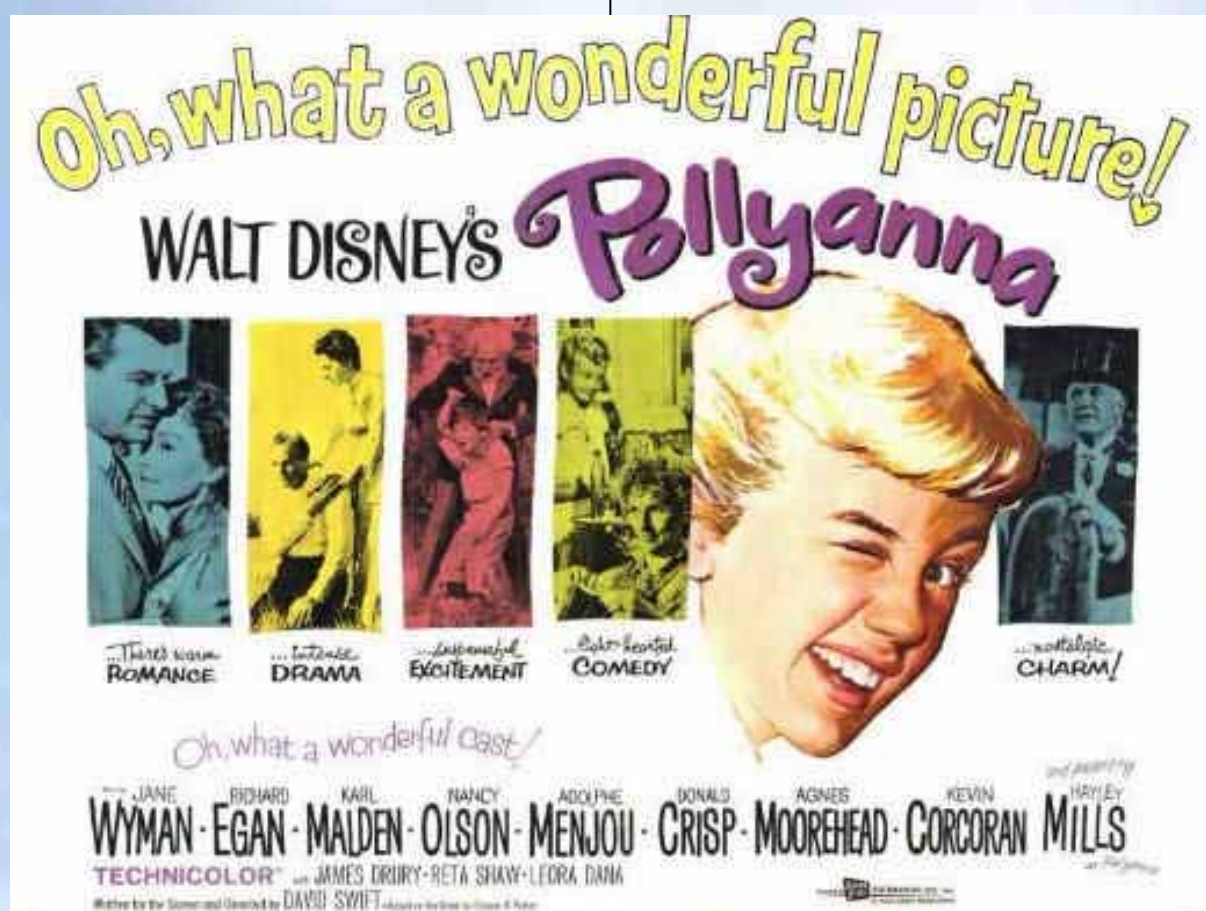


Pollyanna.

Pollyanna is a best-selling 1913 novel by Eleanor H. Porter that is now considered a



"Hello, Good Evening and Bollocks"



classic of children's literature, with the title character's name becoming a popular term for someone with the same very optimistic outlook. The title character is named Pollyanna Whittier, a young orphan who goes to live in Beldingsville, Vermont, with

her wealthy, but stern and cold spinster Aunt Polly, who does not want to take in Pollyanna, but feels it is her duty to her late sister. Pollyanna's philosophy of life centres on what she calls "The Glad Game," an optimistic and positive attitude she learned

اللجنة لهم إذا كانوا لا تأخذ نكتة



from her father. The game consists of finding something to be glad about in every situation, no matter how bleak it may be. It originated in an incident one Christmas when Pollyanna, who was hoping for a doll in the missionary barrel, found only a pair of crutches inside. Making the game up on the spot, Pollyanna's father taught her to look at the good side of things—in this case, to be glad about the crutches because "we didn't need to use them!"

There is also, by the way, a film, which I am glad to say that I have never seen even though when I was about twelve I didn't half fancy Hayley Mills who later on became the mother of one of my favourite guitarists. But, as I so often do, I digress.

When we were first together, she told me such glowing things about the book, but I will be the first to admit that I thought that it was a sickly sweet, overwritten dreck of the first order and never bothered to read it again. However, I have spent much of my life writing about the effect in the global zeitgeist of good and bad vibes, and so I am

trying a little experiment.

This has been a pretty horrid year so far, both for me personally, for my family and as far as events on the world stage are concerned, and so I am trying a little experiment. What if I adopt the Pollyanna Principle myself? As an aside here, I was appalled to discover that within the world of psychosociology there actually is such a thing.

The Pollyanna Principle (also called Pollyannaism or positivity bias) is the tendency for people to remember pleasant items more accurately than unpleasant ones. Research indicates that, at the subconscious level, the mind has a tendency to focus on the optimistic while, at the conscious level, it has a tendency to focus on the negative. This subconscious bias towards the positive is often described thus!

Christ on a Bike!! I didn't say, when I first read that, and certainly not whilst necking back half a pint of cheap vodka with an unlovely sneer on my face.

So, I have spent this week doing my best to be positive, and trying to work out whether the annoying bint in Porter's book actually had a point or not. And believe it or not, it has worked!

Well, my outlook is usually particularly dour. My glass is neither half full nor half empty, but has been pissed in by an epileptic mule who has then taken it upon himself to kick it down the stairs and tread on my foot at the same time.

But this week I have made a serious effort to be positive, and particularly to only write positive and life affirming things (well possibly not life affirming things) in my daily blog posts. And guess what? I haven't lost my temper once. I haven't felt suicidal, and I haven't threatened to climb the water tower in the middle of the village and pick off total strangers with a semi-automatic rifle. (Ummm, there is no water tower in the middle of the village and I don't have a semi-automatic rifle).

But it is surprising how my mental health and day to day existence has changed dramatically for the better once I stop haemorrhaging bad vibes, and shouting and waving my arms about.

But I am left with the question. Obviously it would be better for the world in general if everyone were nice to each other, and if everyone exuded good vibes, and everyday in every way got better and better. But can I really cope with the strain of being nice for day after day until I finally shuffle off this mortal coil? I would like to think so, but it would probably be a much easier prospect if everyone else that I have to deal with during my peculiar and arcane existence did the same thing, and I very much doubt whether *that's* gonna happen.

However if I can do it.....



Lady Gaga, Colin Vearncombe, Primal Scream, Yoko Ono, Status Quo, ELO, Ozzy Osbourne, David Bowie, Daavid Allen, Daavid Allen Weird Quartet, Barbara Dickson, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Signe Toly Anderson, Jon Bunch, Francis "Frank" Finlay, CBE, Sir Michael Terence "Terry" Wogan, KBE, DL, Maurice White, Joe Dowell, Inner City Unit, Brand X, Gregg Kofi Brown, Nucleus, Captain Beefheart, Third Ear Band, The Selecter, Genre Peak, Mick Farren and Jack Lancaster, Rick & Adam Wakeman, A Dixie Dregs, John Brodie-Good, Paul Kantner, Dave Bainbridge, Roy Weard, A J Smitrovich, My Dad's LPs, Mr Biff, Yes, Hawkwind, Pete Sears, Xtul, The Beatles, Jimi Hendrix, John Lennon, Elton John, Neil Nixon, Ross Bolleter, Tengwar

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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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



LADY GRINNING SOUL: Lady Gaga is to honour her idol David Bowie by performing a special tribute to the late rocker at the upcoming Grammy Awards. The music legend, who passed away on 10 January (16) after a battle with cancer, is to be awarded the organisation's Lifetime Achievement prize, and Grammy bosses have now confirmed Gaga will hit the stage for a special performance in his memory.

Grammy Awards producer Ken Ehrlich reveals the Poker Face singer had already been asked to perform at the show, but they decided to change her set into a Bowie tribute following his death. **Read on...**

BLACK IS BLACK: Singer and songwriter Colin Vearncombe (aka Black) who died on 26th January following a car accident, will be remembered at a public Memorial Service in Liverpool where he grew up, at 7pm on Friday 19th February at Liverpool Anglican Cathedral,

St James Mt, Liverpool, L1 7AZ. Hundreds of friends, acquaintances and music fans have expressed a desire to come together to celebrate Colin's life and everyone is warmly welcome to join Colin's family to give him one last wonderful send off.

This is a public event and a large number of people are expected to attend from around the world. Colin is survived by sons Max, Marius, and Milan, wife Camilla, brothers David and Rick, father Alan and mother Silvia, who ask that it be family flowers only. Those who wish may make a donation in Colin's memory to one of two chosen charities...**Read on...**

SCREAM THY NEXT SCREAM: Primal Scream release their 11th studio album, 'Chaosmosis' March 18th on the band's own First International label through Ignition Records. Recorded in London, New York and Stockholm, and written and produced by Bobby Gillespie and Andrew Innes, 'Chaosmosis' is the freshest sounding album the band have ever made.

The 10 songs that make up 'Chaosmosis' are by turns angry and euphoric, personal and political, sounding like the distillation of so much that has come before plus a shot into the future. **Read on...**

NME OH NO: NME is proud to announce it will be honouring Yoko Ono with The Inspiration Award at this year's NME Awards with Austin, Texas on February 17. Yoko Ono, who will celebrate her 83rd birthday on February 18, is a true iconoclast who has had a long, varied and illustrious career. She has influenced, inspired and delighted several generations of musicians, artists and activists. These include David Bowie, Ornette Coleman, Nile Rogers, Eric Clapton, Siouxsie and the

THE ^{gonzo} NEWSROOM

Banshees, Sonic Youth, Arcade Fire, Lady Gaga, Anthony Hegarty, Savages and Boy George.

David Bowie once said of Yoko: "Yoko's work is very dangerous. If one is not careful it could get one thinking and may cause one to form an opinion. A subversive notion if ever there was one". **Read on...**

DOWN THE DUSTPIPE: Status Quo today announce that their 2016 live shows will represent their last ever full on Electric tour. Following a final high profile European tour, which will start in October and include UK dates in December 2016, no further electric tours will be booked for this legendary band.

Francis Rossi said, "We've talked about it for some time and have decided that it's time for us to hang up the electrics. It's getting harder and harder for us to play those shows. It's 30 years since we last said we were stopping but this is a final decision. It doesn't mean we won't do other things, perhaps the odd special, but we're agreed that the moment has come. There's more to come from us in the years ahead, but we won't tour the electric set ever again". **Read on...**

ELLO ELO ELO: Jeff Lynne's ELO have been confirmed to play the legendary tea time slot on the Pyramid stage at Glastonbury Sunday 26th June. Known for their epic live shows and with a distinct style that seamlessly and innovatively blends rock, pop and classical, Jeff Lynne's ELO have had twenty-six UK Top 40 singles to date selling in excess of 50 million records worldwide. In November 2015, their latest album, the platinum selling 'Alone In The Universe' was released to critical acclaim. **Read on...**

BLACK SINUSES: Ozzy Osbourne's sinusitis has caused two Black Sabbath dates to be postponed.

The postponements were announced on Twitter and Facebook with the statement "Due to extreme sinusitis with Ozzy the shows in Edmonton & Calgary have been postponed. Rescheduled dates will be announced soon."

The Edmonton show was scheduled for Saturday (January 30) and Calgary for Monday (February 1). Sinusitis is a sinus infection that causes a plugged nose and pain in the face but, in extreme cases as this appears to be, can also have fever, headaches, a sore throat and a cough. **Read on...**

GOODBYE MAJOR TOM: David Bowie's last will and testament, which details how his estimated \$230 million (£161 million) fortune is to be distributed, was officially filed in Manhattan Surrogate Court on Friday (29Jan16).

The Let's Dance singer, who lost his battle with cancer at the age of 69 on 10 January (16), is leaving up to \$100 million (£70 million) to his supermodel wife Iman, their 15-year-old daughter Alexandria 'Lexi' Zahra Jones and his 44-year-old son, filmmaker Duncan Jones, from his marriage to first wife Angie, according to the New York Daily News. According to the outlet, the document reveals he left millions of dollars to friends too, specifically \$1 million (£702,000) to his personal assistant, Corinne Coco Schwab, and another \$1 million to Marion Skene, who served as Duncan's nanny when he was a child. **Read on...**

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



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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



LETTUCE: IT'S A GAS, GAS GAS <http://tinyurl.com/z9zfp3d>

A vegetarian diet does not necessarily have a low impact on the environment. This is according to a new study by researchers at Carnegie Mellon University who found that if Americans were to switch their diets to fall in line with the Agriculture Department's 2010 dietary recommendations, it would result in a 38 percent increase in energy use, 10 percent bump in water use and a 6 percent increase in greenhouse gas emissions.

The reason for this is because on a per-calorie basis, many fruits, vegetables, dairy and seafood—the foods the USDA pushes in the guidelines over sugary processed food and fats—are relatively resource-intensive, the study finds. Lettuce, for example, produces three times more greenhouse gas emissions than bacon.

BYE BYE JOHNNY <http://tinyurl.com/hgx9hwq>

A man has been killed by the condom machine he was trying to rob in Germany. The victim and two

accomplices had rigged the vending machine up with explosives. One stroke of the trigger and the thing would blow. But the 29-year-old hadn't taken enough precautions. A piece of the detonated machine hit him in the head.

It just went off too soon.

NO NAZI GOLD TRAIN <http://tinyurl.com/hcqncrg>

Scientists have quashed a claim by two amateur treasure hunters that they had discovered a legendary gold train hidden by the Nazis in a southern Polish railway embankment.

“There is no train,” Prof Janusz Madej of the Polish mining academy told a press conference in the city of Wałbrzych.

The conference was attended by dozens of journalists and television crews who began following the gold train story after the treasure hunters made their claim in August. “The geo-magnetic model anomalies would be far greater if there was a train,” he said.

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

— Desolation Row by Bob Dylan

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

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



A report into the impact of the shortage of badger vaccine has concluded that the suspension of vaccination is

not likely to increase the presence of bovine TB in the badger population.

The report concludes that despite not being able to complete the fifth and final year, four years of badger vaccination would achieve a reduction in prevalence of TB in badgers in the Intensive Action Area (IAA) in West Wales.

The report was welcomed by the Welsh Government but farming unions warned that bovine TB continues to be a threat to farming businesses and other measures need to be considered.

Read more: [Welsh Government badger vaccination project suspended due to vaccine shortage](#)



Democracy watch

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

-Chris Packham

 stop.the.cull



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

Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

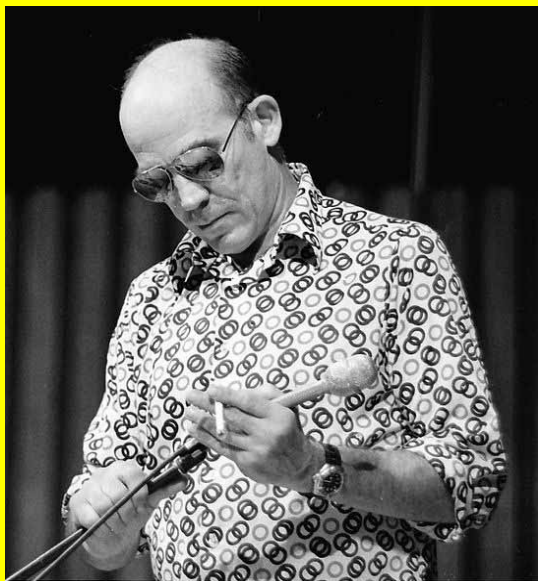
The strong and courageous
take a camera

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?

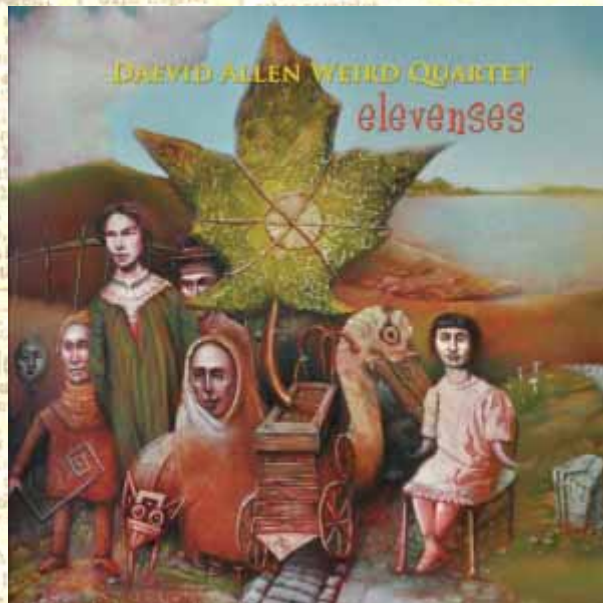
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [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...

"There are times, however, and this is one of them, when even being right feels wrong. What do you say, for instance, about a generation that has been taught that rain is poison and sex is death? If making love might be fatal and if a cool spring breeze on any summer afternoon can turn a crystal blue lake into a puddle of black poison right in front of your eyes, there is not much left except TV and relentless masturbation. It's a strange world. Some people get rich and others eat shit and die."

Hunter S. Thompson



Daevid Allen's Final Album

Purple Pyramid Records will be releasing on February 12, 2016 the final album from legendary Daevid Allen, one of the most innovative music artists to emerge from this planet!

Daevid Allen Weird Quartet is a recording project bringing together Daevid Allen, founder of The Soft Machine and Gong, with Don Falcone of Spirits Burning, Michael Clare of Daevid Allen's University of Errors, and drummers Trey Sabatelli (The Tubes) and Paul Sears (The Muffins). "ELEVENSES" is the second album by this band, following 2005's "DJDDAY", which was released under the band name "Weird Biscuit Teatime." Daevid Allen Weird Quartet "ELEVENSES" is the last band album that Daevid worked on before his death, in March of 2015.

Daevid Allen Weird Quartet "ELEVENSES" album is a mixture of styles of music found throughout his career, plus a few surprises: a blues song in 7/4, a catchy Irish-tinged folk song, ambient and explosive instrumentals, a post-punk rave-up with Daevid's final message on a record.



the week that's past

The Gospel According to *BART*

My favourite roving reporter has sent me a particularly interesting newslink this week. He writes:

"This certainly changes the way old dinosaurs like us look at record sales.." and it is hard not to agree with him:

"The Recording Industry Association of America has changed its rules to now factor streaming sales into its singles and albums certification process. The change has now made 17 albums either platinum or gold automatically.

For nearly six decades, whether it's vinyl, CDs, downloads or now streams, the Gold & Platinum Program has adapted to recognize the benchmarks of success in an evolving music marketplace," RIAA's Chairman and CEO Cary Sherman said in a statement. "We know that music listening — for both albums and songs — is skyrocketing, yet that trend had not been reflected in our album certifications. Modernizing our Album Award certifications to include music streaming is the next logical step in the continued evolution of Gold & Platinum Awards, and doing so enables RIAA to fully reward the success of artists' albums today."

<http://www.rollingstone.com/music/news/riaa-to-count-streaming-towards-album-certifications-20160201#ixzz3zDJjrJKN>

The music industry is changing, and the sooner everybody accepts that fact, and embraces the positive aspects of that change the better!



BARBARA'S BOX

Barbara Dickson writes:

It's been delayed but it IS coming soon! Please help spread the word on FB and Twitter!!

1000 copies only of the box set of my theatre work, including 'John Paul George Ringo... & Bert' for the first time ever on CD. This set WON'T be reprinted I'm told - when they're gone, they're gone... plus I'll be autographing the first 500 copies!

Brand new, extensive liner notes for each individual CD, a gorgeous glossy colour booklet with photos of my theatre work and excerpts from the original theatre programmes/brochures and a piece by me looking back on my stage career - all in a lovely large format display box!



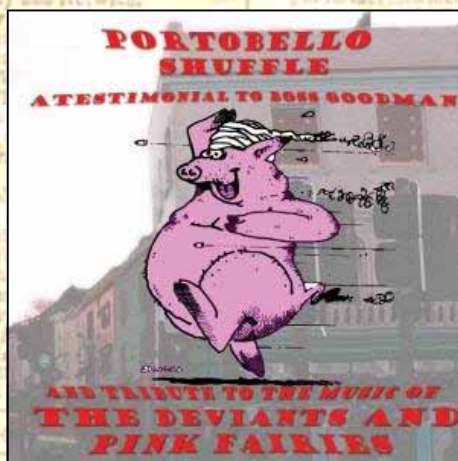
CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)



I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
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 (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...

Makeup Artist Sparks Outrage after Using Real Fish as Accessories

<http://muldersworld.com/photo.asp?id=43881>





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

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

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



Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia.

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



Kim Fowley:	Young American Saturday Night
Aphrodite's Child:	The Four Horsemen
The Specials:	Too Much Too Young
Rod McKuen:	The Yellow Unicorn
Rod McKuen:	April People
Judy Carne:	Sock it to Me
Leonard Nimoy:	If I Were a Carpenter
Cynthia Lennon:	Walking in the Rain
Flesh for Lulu:	Postcards from Paradise
Tangerine Dream:	Song of the Whale Pt 1
Ornette Coleman:	Focus on Sanity
Ron Moody:	Hamlet
The Kingsmen:	Louie Louie
Ray Jessell:	The Penis Song
Lindisfarne:	Go Back
Chris Squire:	Hold out your Hand
Free:	Mourning Sad Mourning
Guy Carawan:	Ground Hog
John Renbourn:	The Pelican
Gong:	Radio Gnome Invisible
Ruth Buzzi and Arte Johnson	Don't Futz Around
Christopher Lee	High Noon/ My Way
BB King:	You Done Lost your Good Thing
Now	
Percy Sledge:	When a Man Loves a Woman
Ben E. King	Stand by Me
Lesley Gore:	Goodbye Tony (You Don't Own Me)
Twinkle:	End of the World

**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:

Soniq Theater

<http://www.facebook.com/Soniq-Theater-216292108406845/?fref=nf>

Arcade Messiah



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

Exit Black

<http://www.facebook.com/exitblackofficial/Benocular>

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

The Vicious Head Society

<http://www.facebook.com/pages/The-Vicious-Head-Society/144197792260763?fref=nf>

Ronny Heimdal

<http://ronnyheimdal.bandcamp.com/>

Farzad Golpayegani

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

Joe Compagna

<http://www.facebook.com/Joe-Compagna-141261019257226/?fref=nf>

Jacqui Taylor

<http://www.facebook.com/Jacqui-Taylor-167711123280082/>

RDG

<http://www.facebook.com/rdgrocks/> — with Ben van Geest, Ronny Heimdal, Alfred Mueller, Jacqueline Taylor, Raymond DiGiorgio, John Bassett, Henry Green, Graham Keane, Joe Compagna and Farzad Golpayegani.

**Listen
Here**

Fri day Ni ght Pro gressi ve



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



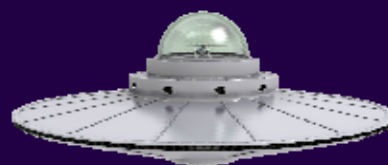
recording artists. He's been a radio host since

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

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The LA Mystery Man & Did King Arthur Die in Ohio?

Mack and Pistol Pete talk to author Rick Osmon about his theory that the English Army traveled to Ohio in the Dark Ages and fought fierce battles with the Native Americans. Also, Race Hobbs calls in about a mysterious man found dead in LA who had amassed 1,200 guns, seven tons of ammunition, nearly a quarter million dollars in cash -- and seemed to have no past. Plus, Cindy Bailey Dove's Drone Report.



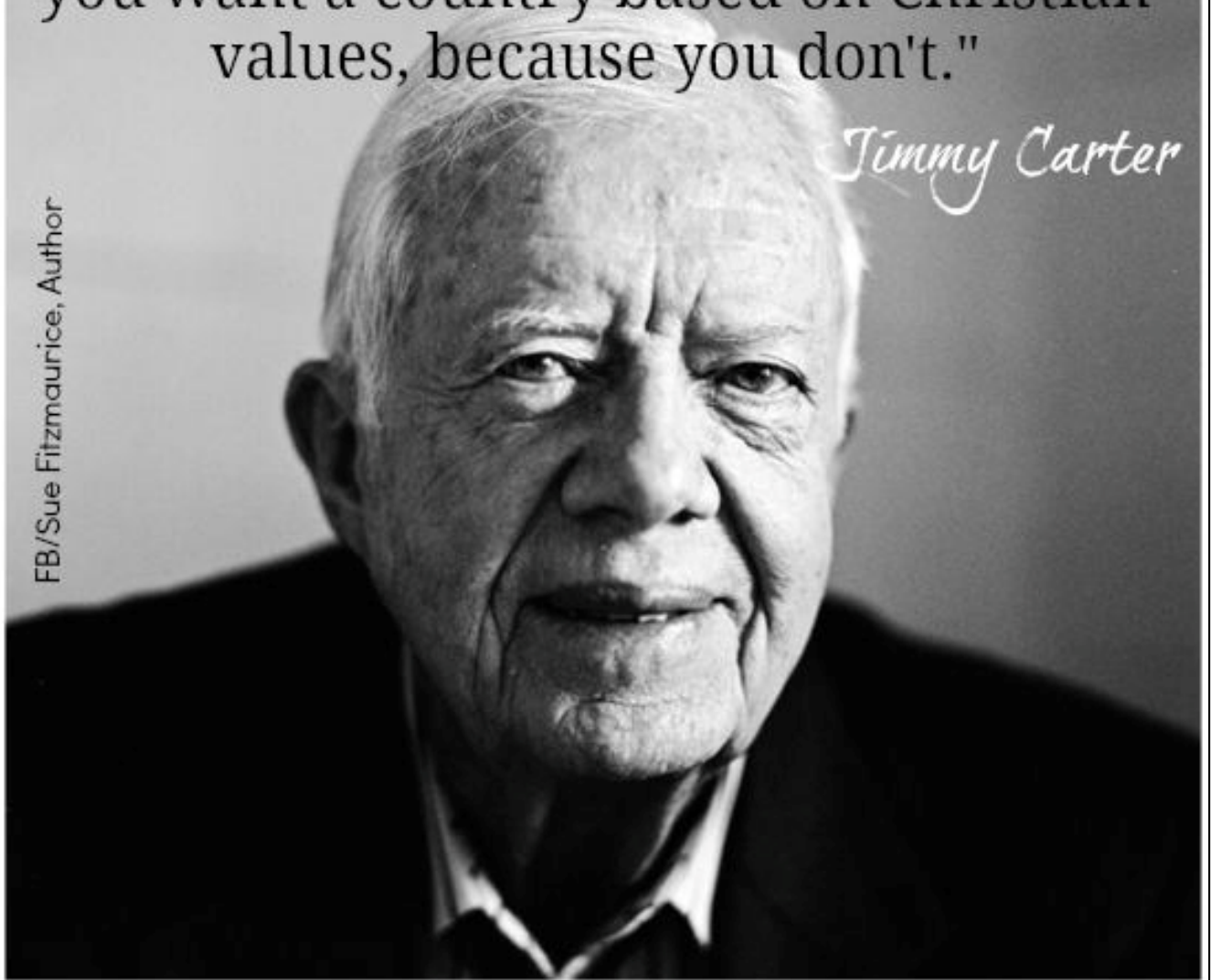
**Listen
Here**

<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





Signe Toly Anderson (1941 – 2016)

Anderson was an American singer who was one of the founding members of the American rock band Jefferson Airplane.

Born in Seattle, Toly was raised in Portland, Oregon, and was a locally known and well-respected jazz and folk singer before joining Jefferson Airplane after a trip to San Francisco.

Soon after joining the Airplane, she married one of the Merry Pranksters, Jerry Anderson, a marriage that lasted from 1965 to 1974. She sang on the first Jefferson Airplane album, Jefferson Airplane Takes Off, most notably on the song "Chauffeur Blues". Anderson distrusted the Airplane's original manager, Matthew Katz, and refused to sign a contract with him until he inserted a special escape clause freeing her from him if she left the band for any reason.

Anderson, in July 1966, informed Bill Graham that she was quitting the band after a

series of shows they were playing in Chicago, realizing that bringing her newborn child, with then-husband Jerry Anderson, on the road was not feasible. Graham, however, asked her to stay with the band through the October shows at the Winterland Ballroom in San Francisco, which she agreed to. This gave the band time to search for her replacement, eventually choosing Grace Slick after Sherry Snow declined their offer. Allegedly there were other factors such as the hostility of other band members towards her husband (see the book *Got A Revolution - The Turbulent Flight of Jefferson Airplane*).

After leaving the Airplane she returned to Oregon where she sang for nine years with a ten-piece band, Carl Smith and the Natural Gas Company. In the mid 1970s she recovered from cancer. In 1977 she married local building contractor Michael Alois Ettlin, and continued to sing with Carl Smith.

In the mid 1990s, Anderson suffered further serious health problems. While she recovered from these ailments her family faced serious financial problems from the costs involved. She had made guest appearances with the KBC Band and Jefferson Starship.

Anderson died at her home in Beaverton, Oregon at the age of 74 on January 28, 2016, from the effects of chronic obstructive pulmonary disease (COPD).

She died on the same day as Airplane co-founder Paul Kantner.

Jon Bunch (1970 – 2016)

Bunch was an American rock singer and songwriter, known for fronting the post-hardcore band Sense Field and rock band Further Seems Forever. He went on to form the post-hardcore band War Generation and at the time of his passing he was the lead vocalist known as "Johnny Scars" for the band Lucky Scars.

THOSE WE HAVE LOST



Bunch was born in California and came up in the L.A. hardcore punk rock scene in the South Bay of Los Angeles. He was a founding member and singer in the hardcore punk band Reason to Believe (1986–1990).

Bunch along with some of his Reason to Believe bandmates evolved to form the post-hardcore band Sense Field (1990–2013), a pioneer for the emo bands that followed.

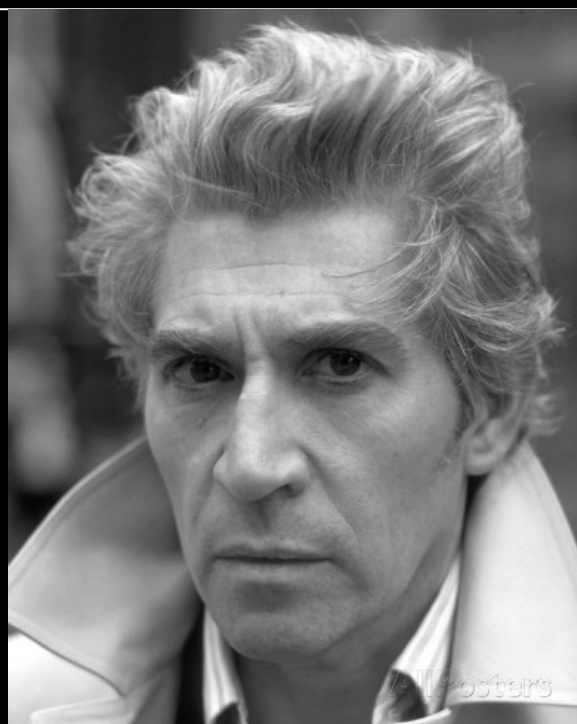
The band saw its greatest mainstream success with the single "Save Yourself" from the 2001 album *Tonight and Forever*.

The song previously appeared on the 1999 soundtrack for the sci-fi series *Roswell*, alongside songs from such artists as Coldplay, Travis, Stereophonics and others. The group disbanded in early 2004.

Later in 2004 Bunch joined the Florida-based post-hardcore band Further Seems Forever and recorded one album with them, and sang with the band until 2006.

In late 2012 Bunch reunited with his Sense Field bandmates for two Revelation Records 25 Year Anniversary shows on June 7, 2012 at The Glass House in Pomona, California, and on January 6, 2013 in Chicago.

Bunch died in early February 2016 at the age of 45.



Francis "Frank" Finlay, CBE (1926 – 2016)

Finlay was an English stage, film and television actor. He was born in Lancashire, and began his stage career in rep before graduating from RADA. One of his earliest television roles was in the family space adventure serial *Target Luna* (1960) and his first major success on television was in the title role of Dennis Potter's *Casanova* (1971).

He went on to star as the father in the once controversial *Bouquet of Barbed Wire* (1976), and its sequel *Another Bouquet* (1977). He appeared in two *Sherlock Holmes* films as Inspector Lestrade, and also played a role in an episode of the Granada Television adaptation of *Sherlock Holmes* starring Jeremy Brett.

Finlay was made a Commander of the Order of the British Empire in the New Year's Honours of 1984. Finlay died on 30 January 2016 at his home in Weybridge, Surrey, from heart failure after a long illness, aged 89.

THOSE WE HAVE LOST



**Sir Michael Terence "Terry"
Wogan, KBE, DL
(1938 – 2016)**

Wogan was an Irish radio and television broadcaster. He began his career on the Irish national broadcaster RTÉ in the 1960s, but worked for the BBC in the United Kingdom for most of his career.

Wogan conducted interviews and presented documentary features during his first two years at Raidió Teilifís Éireann, before moving to the light entertainment department as a disc jockey and host of TV quiz and variety shows such as Jackpot, a top rated quiz show on RTÉ in the 1960s. When the show was dropped by RTÉ TV in 1967, Wogan began working for BBC Radio.

In April 1972, he took over the breakfast show on BBC Radio 2, swapping places with John Dunn. He was capable of self-parody, releasing a vocal version of the song "The Floral Dance" in 1978, by popular request from listeners who enjoyed hearing him sing over the instrumental hit by the Brighouse and Rastrick Brass Band.

In 1971 and from 1974 until 1977, Wogan provided the BBC's radio commentary for the Eurovision Song Contest. He became better known for his television commentary, which he handled first in 1973 and then again in 1978. From 1980 until 2008, he provided the BBC's television commentary every year and became known for his sardonic and highly cynical comments. He co-hosted the contest in 1998, and from 1977 until 1996, Wogan hosted the UK selection show each year, returning to the job in 1998 and again from 2003 until 2008.

Wogan was the main regular presenter of Children in Need for more than thirty years, his last such appearance being in 2014. In November 2015, Wogan was unable to participate in the televised Children in Need appeal for the first time in its 35-year history due to poor health after a surgical procedure on his back.

Wogan was appointed an Honorary Officer of the Order of the British Empire (OBE) in 1997 and elevated to an Honorary Knight Commander of the same order (KBE) in the Queen's Birthday Honours in 2005.

After asserting his right to British citizenship (he retained his Irish citizenship) that year, the knighthood was made substantive on 11 October 2005, allowing him to use the style "Sir". On 29 May 2007, he was appointed a Deputy Lieutenant of Buckinghamshire.

On 15 June 2007, Wogan's home City of Limerick honoured him with the Freedom of the City at a ceremony in Limerick's Civic Hall. The Freedom of Limerick honour dates from medieval times and the City received its charter from Prince John in 1197.

In 2004, he received an Honorary D.Litt. degree from the University of Limerick, as well as a special lifetime achievement award from his native city, and in 2007 he was honoured with the title of Freeman of Limerick. Wogan received an Honorary LL.D. degree from Leicester University in 2010.

Wogan's health declined following Christmas 2015 and he died of cancer, aged 77, on 31 January 2016, at his home in Buckinghamshire.



Maurice White (1941 – 2016)

White was an American singer-songwriter, musician, record-producer, arranger and bandleader. He was the founder of the band Earth, Wind & Fire. He was also the older brother of current Earth, Wind & Fire member Verdine White, and former member Fred White. Maurice served as the band's main songwriter and record producer, and was co-lead singer (along with Philip Bailey).

Maurice White was born in Memphis, Tennessee, and grew up in South Memphis, where he was a childhood friend of Booker T Jones. In his teenage years, he moved to Chicago and found work as a session drummer for Chess Records. By 1966, he joined the Ramsey Lewis Trio, replacing Isaac "Red" Holt as the drummer. In 1969, Maurice left the Trio and joined his two friends, Wade Flemons and Don Whitehead, to form a songwriting team who wrote songs for commercials in the Chicago area. The three friends got a recording contract with Capitol Records and called themselves The Salty Peppers. Maurice then migrated from Chicago to Los Angeles, and altered the name of the band to Earth, Wind & Fire, the band's new name reflecting the elements in White's astrological chart.

White was responsible for incorporating the sound of the kalimba and of a horn section – namely the Phenix Horns and Earth, Wind & Fire Horns – into the music of Earth, Wind & Fire.

Due to his diagnosis of Parkinson's Disease in the late 1980s, White stopped touring with Earth, Wind & Fire in 1994. However, he retained executive control of the band and was still very active in the music business, producing and recording with EWF and other artists.

From time to time he appeared on stage with Earth, Wind & Fire since his retirement from the road, for instance at the 2004 Grammy Awards Tribute to Funk.

White has been called "an innovator" and "someone who has had a profound impact upon the music industry as a whole" by Chaka Khan, and Lalah Hathaway believes that "his contribution as both a musician and a producer has been immeasurable".

White died in his sleep from the effects of Parkinson's disease at his home in Los Angeles, California on February 3, 2016 at the age of 74.

Joe Dowell (1940 – 2016)

Dowell was an American pop singer, born in Indiana, moving to Illinois at as a child. At his first recording session (backed by organist Ray Stevens), he sang the tune "Wooden Heart", which had been a hit for Elvis Presley in Europe, but which was never released as a single stateside.



"Wooden Heart", became the first single released on Smash

Records to shoot to #1 on the Billboard Hot 100 in 1961. It sold over one million copies, and was awarded a gold disc. In the wake of his

success, Dowell wanted to become a songwriter in his own right, but due to contractual obligations, he was required to sing music owned by Smash's parent company, Mercury Records.

Dowell went on to record one single for Monument Records and a folk album in the 1960s, and a number of singles and a gospel album for his own Journey label in the 1970s and 1980s. He also recorded a bicentennial EP for the Boy Scouts of America and radio jingles.

He died on February 4, 2016 in Bloomington, Illinois after suffering a heart attack in the prior weekend.



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



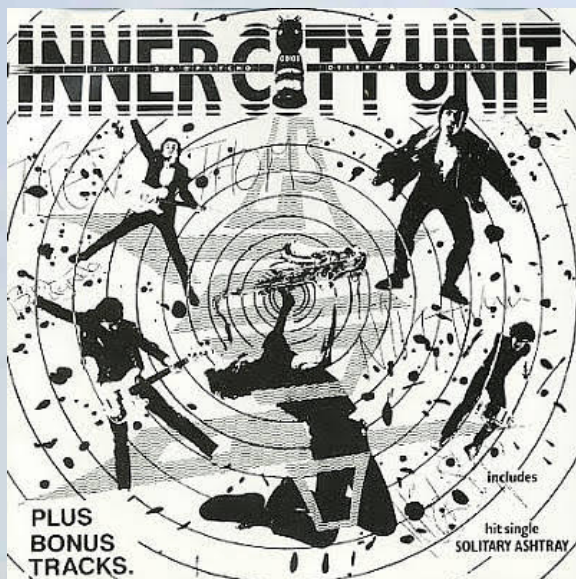
Yer original Gonzo Weekly shirt

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/gonzowekly>



Artist Inner City Unit
Title Passout
Cat No. RRA106CD
Label Gonzo

In April 1979 the first ICU converged at Turners Caddillac Ranch the guilty parties were: Nik Turner (HAWKWIND)- Vox & Sax, Dead Fred - Vox & Keys, Trev (JUDGE) Thoms - Vox & Guitar, Mo Vicarage - Synth Dino Ferrari (HERE & NOW)- Drums. They played the 1979 Glastonbury Festival as SPHINX this show was filmed by the BBC. After playing Stonehenge and various other festivals Dino In September the band released its 1st single Solitary Ashtray on its own label and begins to rise on the club-dump circuit. December 1980 see's our heros turning down the major label + staying with their own label (Riddle records) to record their 1st Album -

PASSOUT at low cost in 3 days. The 3rd and final release on Riddle was the single. PASSOUT is the first ICU album, it was self financed and reached number one in the indie album chart, back in the days when the indie album chart was taken from the sales from one shop "Rock On" in Camden Town, ..The distributor for this disk was ...Rock On, in Camden.

BRAND X LIVE FROM STOCKHOLM



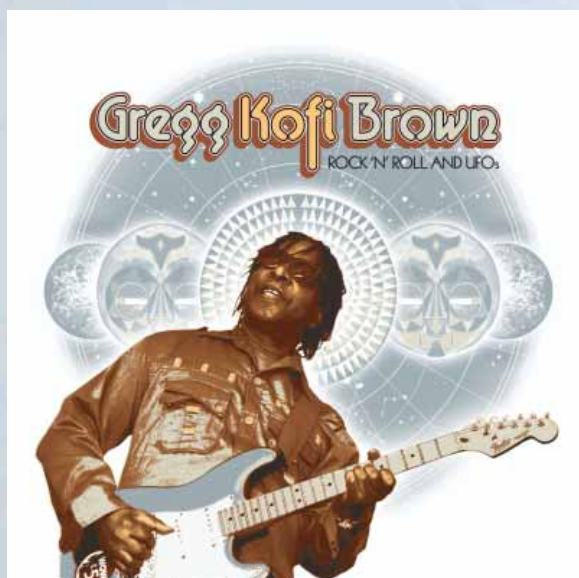
THE OFFICIAL BOOTLEG SERIES VOL X

Artist Brand X
Title Live in Stockholm 1978
Cat No. HST354CD
Label Gonzo

Brand X are unfairly best known as Phil Collins's side project when he wasn't singing and playing drums for Genesis. This is of course true but they were so much more than that. The interplay between



bassist Percy Jones and guitar player John Goodsall has seldom been surpassed, which is why the band have become synonymous with the concept of jazz fusion. This record catches them on a Scandinavian tour in 1978, doing what they did best; playing a blistering set in front of a rabidly enthusiastic audience.



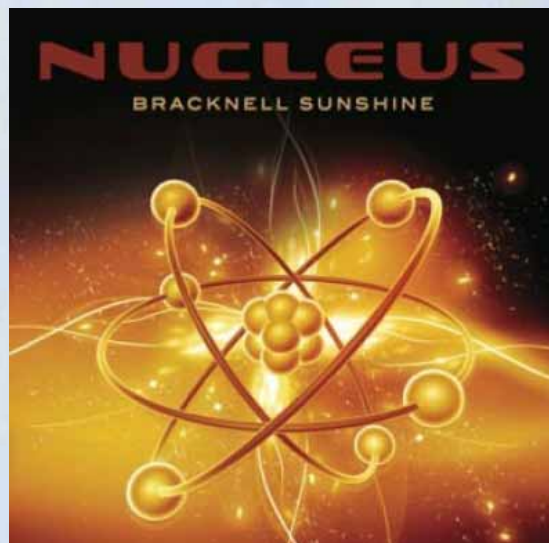
Artist Gregg Kofi Brown
Title Rock n Roll & UFOs Gregg Kofi Brown
Anthology
Cat No. HST321CD
Label Gonzo

Gregg Kofi-Brown is, of course best known for his work with seminal African funk rock pioneers Osibisa. they were one of the first, if not THE first African band to achieve popular success in the West.

With conscience laden lyrics and funky afro-rhythms Gregg has a created a multi-national musical platform with his guest artists that speaks to many peoples across the world.

Gregg Kofi Brown was executive producer of the 2003 Evening Standard cover-mount CD give away in memory of Damilola Taylor which featured the likes of Robbie Williams, Craig David, Gorillaz, Blue and Ms.Dynamite.

This record anthologises Gregg's career for the first time and is a real treat to his many fans across the world



Artist Nucleus
Title Bracknell Sunshine
Cat No. HST267CD
Label Gonzo

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

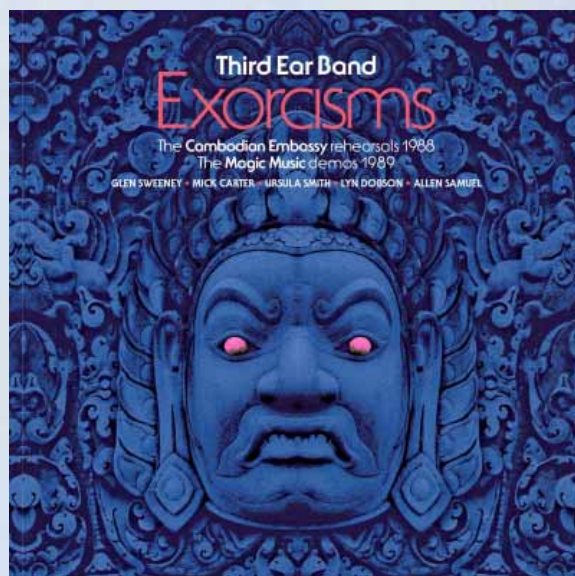




Artist Captain Beefheart
Title Pearls Before Swine, Ice Cream For Crows
Cat No. GZO108CD
Label Gonzo

“Those who, over the last twenty years, have loved the music of Captain Beefheart cannot forget that he decided to abandon the music scene (it would seem definitively) to devote himself full-time to painting. Specialist rock critics, who were left the sad task of a retrospective tribute to his career, each time have boldly tried to establish correlations between yesterday’s music and today’s painting, acting in a way that is markedly ‘reparative’ and which, implicitly placing diachronic continuity to his basis, has no logical or cultural justification in the Californian artist’s experience.”

Italian author Luca Ferrari has curated a fascinating collection of words and sounds dedicated to the man who is possibly the most enigmatic rock and roll artists of all time. Contains a 24page deluxe booklet.

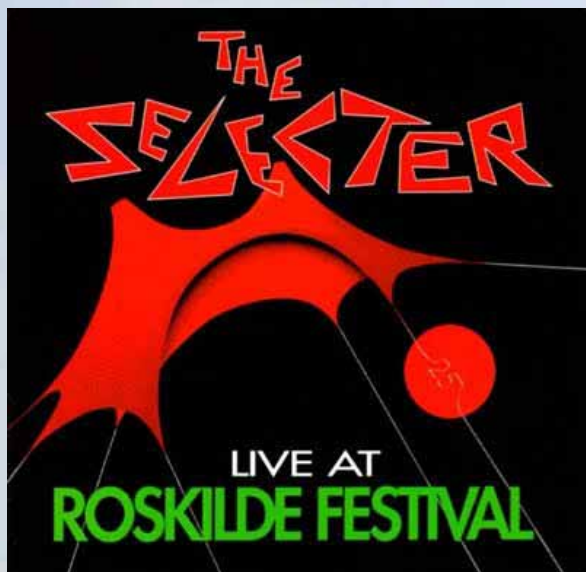


Artist Third Ear Band
Title Exorcism
Cat No. HST371CD
Label Gonzo

Third Ear Band were a British psychedelic folk band that evolved within the London alternative and free-music scene of the mid-1960s. Members came from The Giant Sun Trolley and The People Band to create an improvised music drawing on Eastern raga forms, European folk, experimental and medieval influences. They recorded their first session in 1968 for Ron Geesin which was released under the pseudonym of The National-Balkan Ensemble on one side of a Standard Music Library disc. Their first actual album, *Alchemy*, was released on the EMI Harvest label in 1969, (featuring John Peel playing jaw harp on one track), followed by *Air, Earth, Fire, Water* (aka *Elements*) in 1970.

They recorded two soundtracks, the first in 1970 for an animated film by Herbert Fuchs of *Abelard and Heloise* (which first saw release as part of Luca Ferrari's *Necromancers of the Drifting West Sonic Book* in 1997) and then in 1971 for Roman Polanski's film of *Macbeth*.

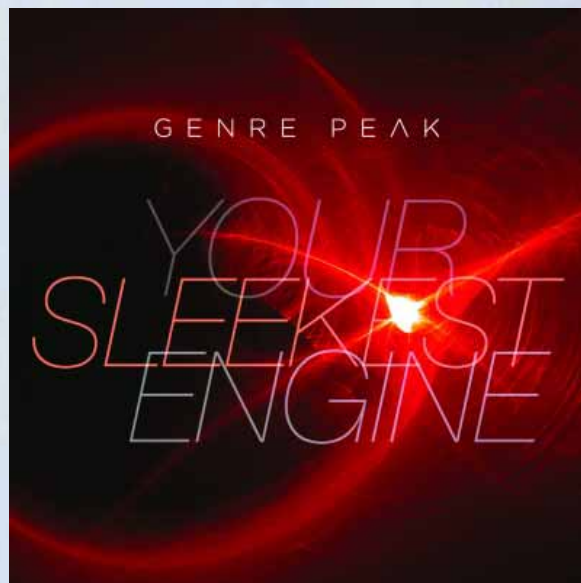
After various later incarnations and albums they finally disbanded in 1993 owing to leader and percussionist Glen Sweeney's ongoing health problems. "EXORCISMS", showcases recordings from the 1988-1989 period, when the musicians involved were Glen Sweeney, Mick Carter, Ursula Smith, Lyn Dobson and Allen Samuel.



Artist The Selector
Title Live at Roskilde
Cat No. HST397CD
Label Gonzo

The Selector are a 2 Tone ska revival band from Coventry, England, formed in mid-1979. The Selector 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 Selector reformed in 1991 and vocalist Black continued to perform and release music under The Selector name until 2006. Some confusion emerged over two competing lineups for the Selector in 2011, between that featuring Davies and that featuring Black and Arthur 'Gaps' Hendrickson. In June 2011 Black applied for, and won, The Selector trademark and the right to use the name herself. This record, recorded in 1995 at the Roskilde in Denmark showcases this glorious ska band at their enigmatic best.

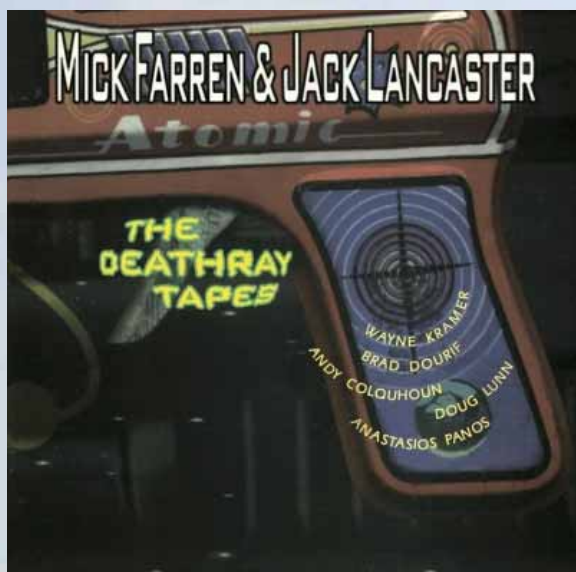


Artist Genre Peak
Title Your Sleekest Engine
Cat No. HST395CD
Label Gonzo

Martin Birke's original compositions began getting nationally published in 1990. His history as a drummer, keyboardist, programmer, songwriter and vocalist is in a current variety of US & European releases. Starting as a drummer in the late 70s, Martin now specializes as an electronic percussionist, composer and performer. While with the Frank Mark Arts label in Germany during the mid- to late-90s, Martin was recording and touring in the bands Casualty Park, Sandbox Trio and studio project Birke/Leykam/Panasenko.

This latest album once again showcases Martin's extraordinary compositional and performing skills and also features guest performances by members of the seminal 80's electro band Japan. Absolutely sublime





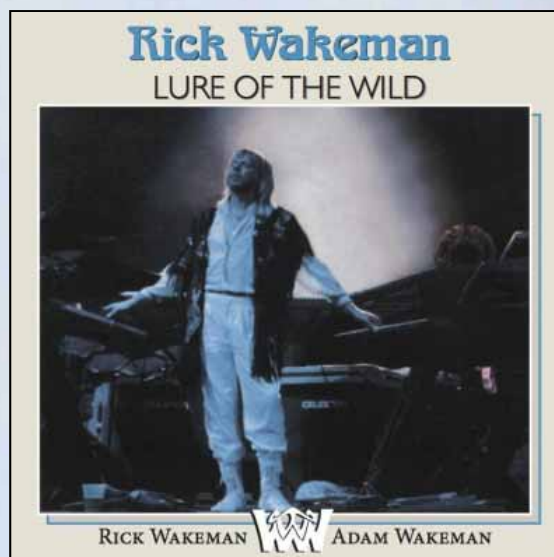
Artist Mick Farren and Jack Lancaster
Title The Deathray Tapes
Cat No. HST399CD
Label Gonzo

Dave Thompson writes:

"Farren recorded Death Ray Tapes live in Santa Monica in June 1995. Backed by a band featuring ex-Lancaster's Bomber frontman Jack Lancaster, MC5's Wayne Kramer, and latter-day Deviant Andy Colquhoun, Death Ray is a poetry reading in subsonic overdrive, Farren's verse machine-gunning the listener with imagery which is part post-Flower Child disillusion, part urban L.A. psychosis, and part futurism on fire. Its nearest living relative would be a fire-breathing Patti Smith -- there's a similar sense of driven purpose, but more importantly, a similar sense of breaking rules without actually being aware that there were any rules to begin with.

There's also a spark in common with the early angry Dylan, but with one major difference. When he passed this way, it was still called "Desolation Row." Farren's here to see the supermarket they built on the site.

But in truth, it's really the Deviants revisited, older and crankier and taking full advantage of a modern world which makes that which bred their original fury seem benevolent (not to mention naïve, arcane, and horribly idealistic) by comparison. Back then, after all, it was only the Pigs you had to watch out for. Today, if you're paying sufficient attention, everyone's out to"



Rick and Adam Wakeman - Lure of the Wild
Format: 1CD
Catalogue Number: MFGZ003CD

This 1994 album features two ex-members of Yes; Rick Wakeman and his son Adam. This album is entirely instrumental and includes some extraordinary departures like the jazz interpretation of the Rolling Stones' 'Paint it Black', and an inspired nine minute track 'Ceasarea', with time and mood changes combined with strong melodies. this record has been compared to Rick's first solo album 'Six Wives of Henry VIII' but it is very much its own project. it was recorded on the Isle of Man where Wakeman and his family live at the time. it is an unjustly underrated record, and I, for one am over the moon that it is available to buy once more.



Former Bowie Keys Player Rick Wakeman Releases Piano Version of Life on Mars in Aid of Macmillan

“It was obvious from the listeners’ response to Rick playing ‘Life On Mars’ on Radio 2 Drivetime last Monday, that they wanted to own a copy of this beautiful piece of music, as well as make a contribution. With Rick releasing this new recording it’s a perfect way to do that.”

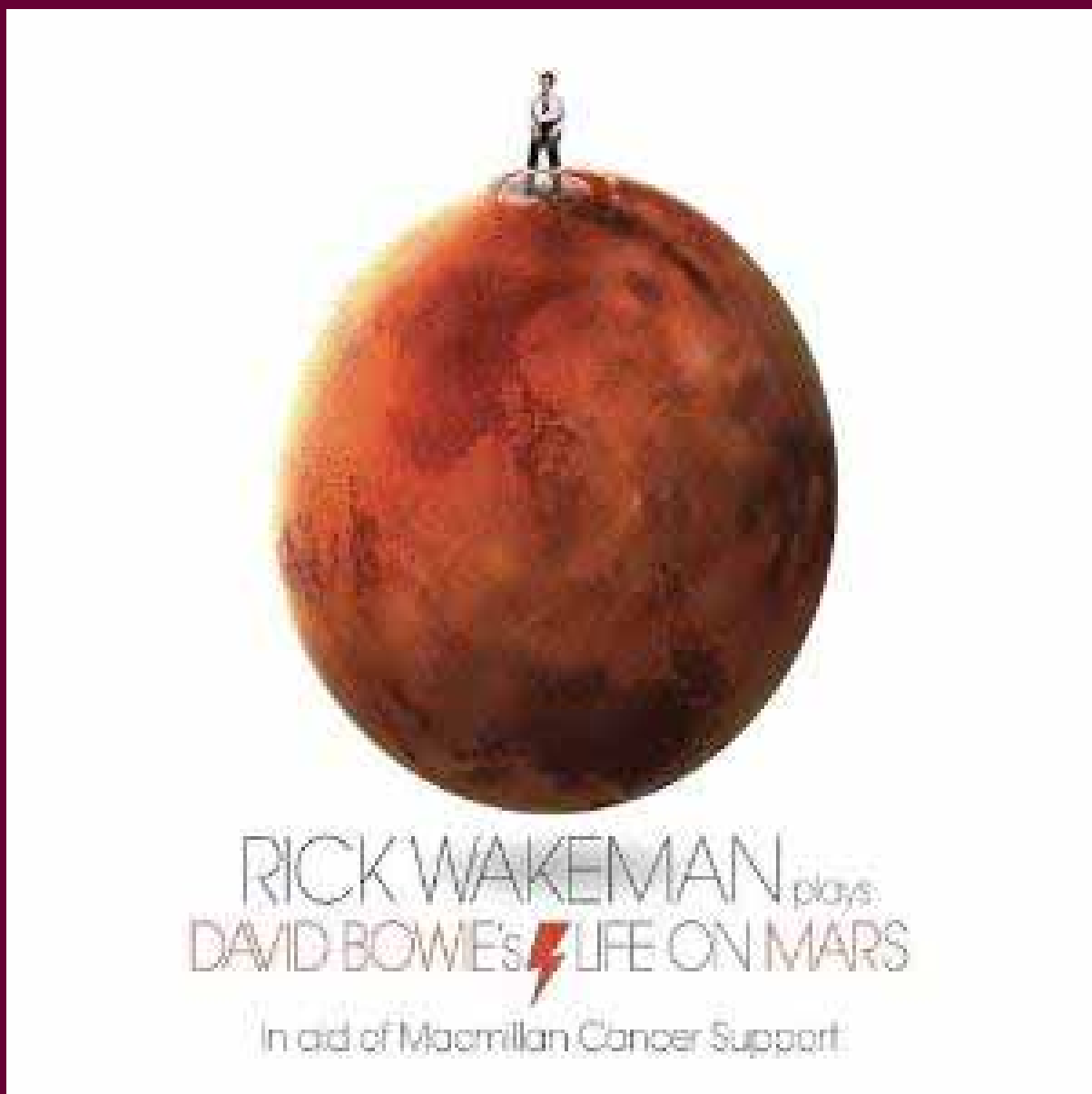
- BBC Radio 2 presenter, Simon Mayo:

London, UK - Following the overwhelming response to Rick Wakeman’s piano tribute to David Bowie, Rick has recorded new piano versions of both Life on Mars and Space Oddity with royalties

going to Macmillan Cancer Support. The tracks are now available from Amazon, as well as iTunes and Tesco.

Rick, a close friend who worked with Bowie, was the pianist on the original 1971 release of Life On Mars and appeared on BBC Radio 2 last Monday (11th January) on the day of Bowie’s death, to play his own tribute to the star. The video of his emotional performance has since been viewed over 2 million times on the BBC Radio 2 website and after receiving thousands of requests from fans, Rick headed back into the studio to re-record the tracks which include Life on Mars, Space Oddity and Always Together.

Rick said: "I feel extremely fortunate to be able to release my piano version of David Bowie’s Life On Mars and Space Oddity, both of which I performed on the original releases. I think it’s very apt for the



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ABOUT CANCER.
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Cancer can be the loneliest place,
and can leave you with many questions.
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free on 0808 808 00 00.

macmillan.org.uk/talktous



Macmillan Cancer Support, registered charity in England and Wales (261017), Scotland (SC039907) and the Isle of Man (604). Also operating in Northern Ireland.

Find out more about **Zahida**, a specialist on the
Macmillan Support Line, at macmillan.org.uk/Zahida



proceeds to go to Macmillan, a charity that is so crucial to so many people. I witnessed this first hand when I lost my mother to cancer and the work they do comes from the heart and is truly priceless.

“Whilst some amazing advances in medicine mean that some form of cancers have a very high survival rate and indeed prolonged life in others, with all cancers it is a very tough time for both the patient and their loved ones. Hopefully the songs will not only be a fitting tribute to David, but will also raise some money to help Macmillan with the wonderful work they do, ensuring no-one faces cancer alone.”

Jane Maher, Chief Medical Officer at Macmillan Cancer Support, says: “We were so very sad to hear the news about David Bowie and our thoughts are with his family and friends. Sadly the number of people with cancer in the UK is growing rapidly and

half of us will face a cancer diagnosis at some point in our lives, so it has never been more important that everyone gets the emotional, practical, physical and financial support they need. We want people to feel comfortable talking openly about what they’re going through with friends, family and experts or - through our online community – other people whose lives have been affected by cancer.

“We know that music is something that not only brings people together, but also helps them through difficult times and so we are deeply grateful that Rick has decided to donate the proceeds from these tracks to Macmillan. The money raised will help us to continue to offer a range of support for anyone affected by cancer.”





Douglas Harr *Ear Candy for the Hungry Audiophile*

DIXIE DREGS

Dixie Dregs is an American band formed in the early 1970s by guitarist Steve Morse and bassist Andy West. Their music was almost exclusively instrumental, fusing rock, country, and a bit of jazz into a potent brew that was designed to showcase each band member's virtuosity. Their core compositions are most frequently rooted in traditional country & western, most frequently upbeat and exciting. Their live shows were absolutely fantastic. One of their signature and

most entertaining feats in concert was a game of "musical chairs" where each musician would trade off soloing in round-robin fashion, taking leads for ever decreasing measures until each would play just one note, passing from one to the next at lightening speed in an amazing display of talent. Musicians came and went from the Dixie Dregs, all of them exceptional, and founder Steve Morse has always been at the helm.



Dixie Dregs: Andy West, Steve Morse

<http://diegospadeproductions.com/>



After two early albums, the band was signed to Capricorn records and released their most progressive album *What If* (1978), produced by Ken Scott, featuring Morse and West joined by Rod Morgenstein (drums), Mark Parrish (keyboards), and Allen Sloan (violin). After completing their first tour that year, they combined a few of the live recordings and several new pieces to create their most popular Grammy nominated album, 1979's *Night of the Living Dregs*. The opening track "Punk Sandwich," is a perfect introduction to the band for any fan or casual listener. Rapid-fire guitar and violin leads backed by electric organ bridge the tuneful melody. The second track "Country House Shuffle" leads off with a drum solo that demonstrates Morgenstein's apt skills. The second half of the record is punctuated by the live track "The Bash" which demonstrates one of the country-western jams that featured their signature round-robin solos.

Widespread success eluded the Dixie Dregs, though they managed to build a core following of admirers. The band signed with Arista at the end of the 70s, and released an excellent follow up album, *Dregs of the Earth* (1980) with the talented T. Lavitz replacing departed Mark Parrish on keys. The group hoped to expand their audience by changing their name to The Dregs, after which they released *Unsung Heroes* (1981) and *Industry Standard* (1982) the latter with guest vocalists. Soon after they disbanded but have continued to stage concerts sporadically to this day. Steve Morse plied his axe during a short solo career, and also took on lead guitar duties in years since with Kansas and then Deep Purple.

ON FILM

Fortunately, there is an excellent film of the Dixie Dregs in their prime on the tour supporting *What If*. This is available on DVD titled *Live at the*



Dixie Dregs: Mark Parrish

Montreux Jazz Festival 1978, featuring a nearly complete set from which the live half of *Night of the Living Dregs* was taken.

The 60 minute long concert includes fourteen choice songs, captured at 144:1 aspect ratio, preserved with a fine clear image and respectable

sound considering the era. The only complaint would be that there are too not enough clear shots of guitarist Steve Morse, and the ones that are presented suffer an awkward angle. By contrast there are a few too many shots of violinist Alan Sloan. With a group of musicians this balanced it would have been better to afford nearly equal time to each. Also there are too few perspective shots that capture the entire group across the stage, something that would be helpful on those collaborate jams. Nonetheless, the footage is excellent, and it is a rare document.



The DVD is rounded out by a couple of television appearances, one at "Don Kirshner's Rock Concert" and a second as The Dregs on "American Bandstand," which includes a moment of conversation with host Dick Clark. Highly recommended.

<http://diegospadeproductions.com/>



Dixie Dregs/Rod Morgenstein



Paul Kantner - The Commander has left the Starship

Paul Kantner - The Commander has left the Starship

“YOUR MIND HAS LEFT YOUR BODY”

Small world, Friday morning I was flicking through a travel industry weekly at work and stopped to read an article on San Francisco. With the 50th anniversary of the Summer of Love imminent (50 years!) you can join Magic Bus for a two tour of Haight/Ashbury, your guide dressed as a hippie and a flower for you to wear in your hair. Far out.....er.....it's gets worse....'it's not a tour, it's a trip'.

One punter was clearly very happy however

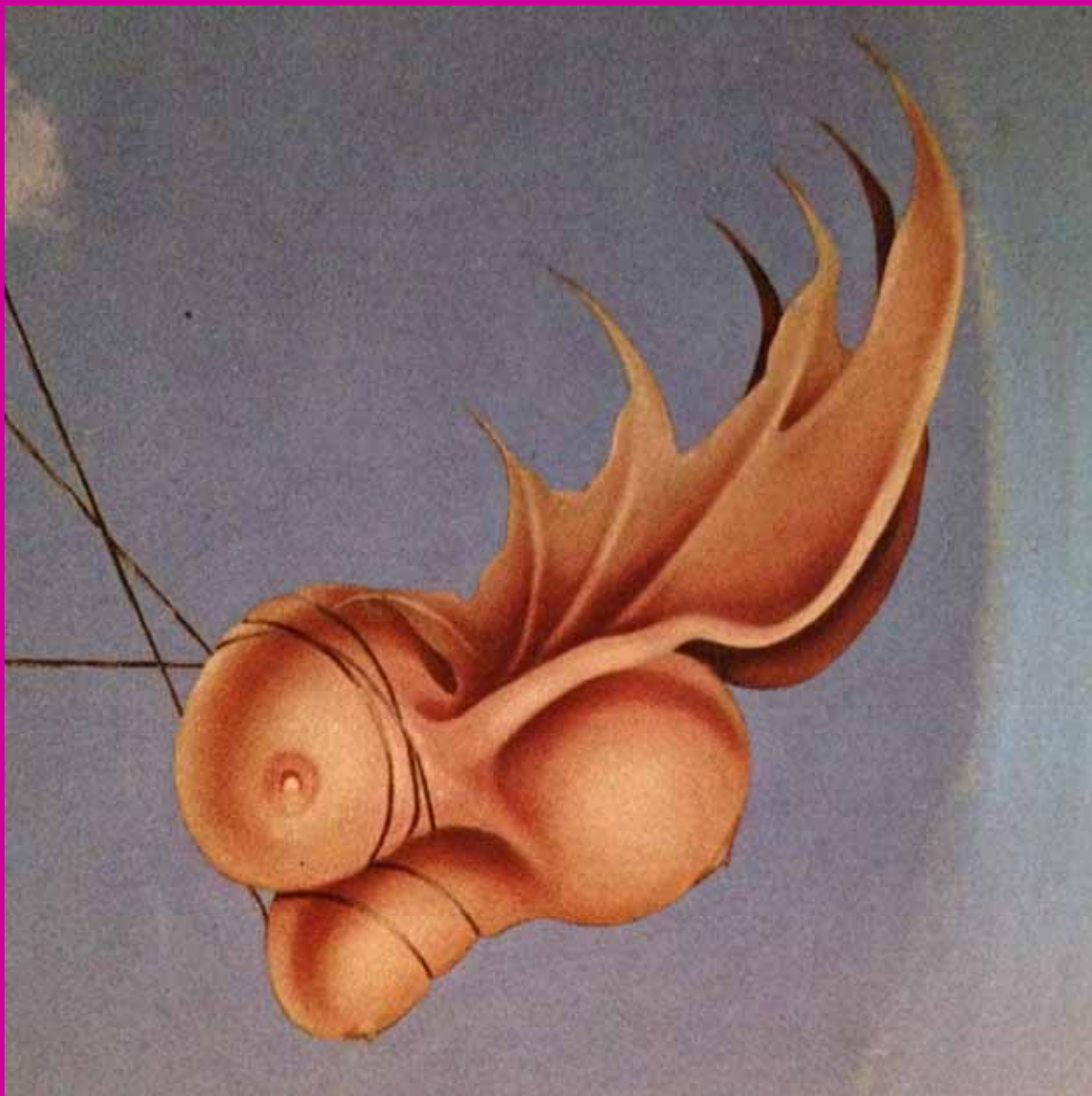
‘The multimedia experience of the Magic Bus was incredible: 3-D, moving pictures, blowing bubbles and San Francisco's landscapes all followed me on that bus. Our tour-guide invited us to sing-along as we followed the sixties song-book. I still have my daisy, 3-D program and glasses...unlike many of those who visited San Francisco in the 60's, I can remember my trip! Christ, we've lost more people again, two from Jefferson Airplane, on the very same day. Whilst David Bowie may have been the man who fell to Earth, Paul Kantner was the man from Earth, who wanted to travel to the stars. For some

reason, his loss seems a little more personal, perhaps because he was one of the leaders of the ‘revolution’, one of the driving forces of the Summer of Love, back in ‘67 in sunny San Francisco. The Grateful Dead and the Jefferson Airplane are usually cited as the two bands that led the hippy flowering on the magical West Coast. I like the Dead, although you have to listen to really start to understand what is going on, superficially they often sound the same, a bunch of heavy stoners strumming their guitars and gently jamming in the sun. The ‘Airplane were the real deal to me, the real LSD crew early on, turning more political as the years rolled by. Paul Kantner was central to the band, and ‘Starship which followed in the 80s and beyond. JA had a purity to their music, quite unlike any other band. By that, I mean their music is simply constructed, but beautifully delivered. They've always manage to blend acoustic and electric instruments seamlessly whilst the production on their records is crystal clear and fresh. Some of their songs attracted more of a pop audience than any of their peers, a reflection of the polished production of those early records.

"If you smile at me, you know I will understand 'cause that is something everybody, everywhere does in the same language" The opening line of Wooden Ships, the 60s classic song which Kantner co-wrote with Crosby et al. His passing has of course made me rummage through my LP and CD collection and remind myself of what has just passed into history. Preferring live music where possible, I've purchased 4 live CDs in recent years, JA at Golden Gate Park 1969, JA at Winterland 1970 and Jefferson Starship in New York 1976. The fourth is Paul Kantner's Wooden Ships, live in Florida 1992. This triple CD set is largely acoustic but different for it. Kantner's voice is now strong and mature, his words easy to hear over the spartan musical background. It also has his between song banter and some strong poetry. He sounds almost sage-like and his rebel heart is still very much intact. “My guitar will not sleep, the world is on fire, I am on fire”. In fact, he lets slip after a very



John Brodie-Good



gentle version of Wooden Ships that the famous opening line of Wooden Ships was written by Crosby, and he ripped it off from a local church. The premise of this song is the good people of earth need to escape, as a result of a nuclear war or similar which is about to dispatch the masses. Science Fiction was a theme Kantner would return to, especially the Blows Against the Empire album, which was nominated for a Hugo Award, normally only given to books. In his earlier years, the Robert Heinlein book, Stranger In a Strange Land is cited as being a huge influence on him. I've just ordered a copy.

Jefferson Airplane comprised Kantner on guitar and vocals, the incomparable Grace Slick on

vocals and piano, Jack Cassidy on bass, and no one can make a bass sound like Cassidy, deep and grungy plus Jorma Kaukonen on lead guitar, an often economical player but when he's there, it's straight into space. Add Marty Balin's soulful vocals and you had a highly talented group of musicians and free spirits grooving together. Slick did not join however until late 1966 after the band's original lady singer Signe Anderson left to look after her baby. Somewhat astonishingly, Signe passed away the very same day as Kantner, and at the same age, 74. Jack Cassidy has certainly been fondly remembering her on Facebook. Slick and Kantner took the band forward, they never looked back (Slick brought two songs White Rabbit and Somebody

John Brodie-Good



to Love to the party). A quick look at the label of the Worst of Jefferson Airplane and Kantner is credited as writing or co-writing Today, Martha, The Ballard of You & Me & Pooneil, Crown of Creation, We can be Together and Volunteers. Most of those songs were the rallying call to revolution in the late 1960s. Looking back, naïve, perhaps, but a lot of the goodness of those times have percolated through to the 21st century, and many of the same questions are still being raised. Paul did not do the establishment, he was always questioning, frequently taking an anti-government stance. Later in life he didn't do mobile phones, and he preferred books to moving images. When he wasn't on the road he could usually be found in San Francisco coffee shops with a sci-fi book.

"RIDERS OF THE RAINBOW"

Slick and Kantner became a couple and in 1971 their daughter, China was born. The album, with China being held out of the sea on the cover, Sunfighter appeared soon afterwards. A collection of strong songs, perfectly encapsulating their voices and musical prowess, and one of the very best recorded albums from an SQ point too, Paul's 12-string guitar just jumps into the room on occasion. Prior to this album came what many regards as his Magnus opus, Blows against the Empire. A part sci-fi concept album, telling of people escaping from the Earth in a hijacked starship. JA was falling apart and their members are joined by Crosby

John Brodie-Good

and Nash, plus Jerry Garcia and others from the Dead. Kantner wrote most of the record and produced it, 'Have you seen the stars tonight? Come up on A-deck and look at them with me". 1973 saw Kantner's 'third' album, Baron von Tollbooth and the Chrome Nun. The same players and more excellent songs, including Your Mind has Left Your Body, with Jorma's distorted guitar perfectly blending with Jack's fuzzed bass.

1974 saw the first incarnation of Jefferson Starship, minus Jack and Jorma who were now fronting the American folk/heavy blues of Hot Tuna. I left school in the summer of '76 and headed down from London to spend the rest of the summer by the sea in Dorset. I headed southwest with two LPs under my arm, Steve Miller's Fly like an Eagle and Starship's Spitfire, the sounds of that summer, and many since. The then young Craig Chaquico had replaced Jorma, his faster riffing, and liquid solos fitting in with the more modern 'rock sound'. Spitfire is a summer record, Cruisin, the glorious west coast harmonies of St Charles, Song to the Sun and more. Spitfire lead me backwards first to the Airplane, and then to the trio of albums above.

Late June 1978 found my best friends and I sitting on the grass in Hertfordshire, facing a big stage and monster PA system. Whilst Genesis were the headliners I was there for Starship but the news that Grace wouldn't be joining us was a bit of a pisser. We took it better than our German brothers and sisters, who when told the similar news the previous day promptly trashed the band's gear. Really not cricket. Anyway, borrowed instruments etc had been found and at least some of the legendary Jefferson Airplane came onto the stage that afternoon, Paul Kantner and Marty Balin. David Freiberg from Quicksilver Messenger Service was a bonus. They played a good set as I recall, Gracey would have been something else though. We were told later that a local resident, who lived 14 miles away, had telephoned the estate to complain he could hear the bass solo!

Jefferson Starship Knebworth UK 24/6/1978

[Ride the Tiger](#)
[Caroline](#)
Pride of Man

[Skateboard](#)
[Love Too Good](#)
[Big City](#)
[Count on Me](#)
[Runaway](#)
[Sweeter Than Honey](#)
[Wooden Ships](#)
[Dance With the Dragon](#)
[Fire](#)
Volunteers

During the mid-80's, Kantner was again working with Balin and Cassady, The KBC Band and an album of the same name was released. It seems well reviewed and a vinyl copy is heading my way via discogs.

Kantner's passing didn't make the front pages in the UK, but the quality press certainly paid their respects including the Telegraph and the Guardian. The Times gave him three quarters of a double-page spread, 'who helped create the psychedelic soundscapes of the late Sixties' California counterculture', is a pretty accurate summation of the man's importance. Kantner himself describes San Francisco in 1967 as the 'gateway to the edge', with tales such as the band's dealer had his own office in their basement at the time, it's not hard to see why! They quote him recently saying 'The whole world was going through these forward steps – beautiful, amazing stuff- much of it working, much of it not working. Revolution is not the right word for it. But it was progress.'

Slick suddenly decided there is an age beyond which one is too old to rock and roll and retain credibility. After sorting out her booze and other drug issues she has largely concentrated on her art for many years now. She seems in the minority with the amount of living acts back out on the road. But when you consider nearly all of them are just doing their greatest hits she may well actually be right? But Kantner stuck to the faith, and continued to spread the word, pretty much to the end.

I hope he made his beloved stars.

<http://www.jeffersonstarshipsf.com>

"LET IT GROW"

John Brodie-Good

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.



Dave Bainbridge is a keyboard player and guitarist who with Dave Fitzgerald co-founded the Christian progressive and Celtic folk themed band Iona. Born in Darlington, England from a musical family. Dave had piano lessons from the age of eight and learnt guitar from thirteen. He joined his first band, Exodus, at fourteen.

Dave went to Leeds College of Music, gaining the "BBC Radio 2 Best Jazz Soloist Award" whilst there. Whilst at college Dave, met singer and songwriter Adrian Snell. The result was a working partnership spanning eight years and through which he would first meet Joanne Hogg and David Fitzgerald. This partnership went on to be the founding force behind the group Iona.

So what happens when we drop him on a desert island?

Top Ten albums

Here are my top 10 albums/recordings (in no particular order) - very difficult choice indeed! There are loads I'd equally liked to have included!

True Stories - David Sancious & Tone

Concerto for Double String Orchestra - Michael Tippett

Facing You - Keith Jarrett

Relayer - Yes

Fantasia on a Theme by Thomas Tallis - Vaughan Williams
(BBC Symphony Orchestra with Andrew Davis)

The Protecting Veil - John Tavener (Steven Isserlis cello)

My Song - Keith Jarrett Quartet (with Jan Garbarek
saxophones)

Hejira - Joni Mitchell

Les Mystere Des Voix Bulgares (Volume 1 or 2)

Emotion and Commotion - Jeff Beck

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WORDS FROM THE WEARD



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

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

I liked acid back then. I never had a bad trip and I was always able function OK on it – even if I did make a few unconventional decisions. The end of the set was our mad finale 'Haunter of the Dark'; a multi-parted 15 minute epic full of spacey synths, mad rocking sections and culminating in a loud explosion (courtesy of the Theatre Scene armoury's largest maroon), smoke, strobe lighting and a rocking riff over which I sang 'Help, Let me out' and ad-libbed lyrics. I was dressed in a long black cloak, green leotard (I only realise now, as I look back at a selection of photos from those days, that it was a lot more anatomically revealing than I first thought) and a three headed mask.

The acid was in charge. As we launched into the final riff, I climbed the post at the side of the stage and did the last verses on top of it. At the end, of course, a little bit of logic crept in and I could see there was no graceful way of getting down from there, and the following day I saw I had bent the scaffolding at the top of the stage. It was never meant to take that kind of weight.

Years later, after I had posted this anecdote on a website dedicated to free festivals, someone wrote to me and said he was glad I posted that – he had always thought he dreamed it. When we arrived back at the house after Watchfield we opened the door to find the kitchen ceiling was now in the kitchen sink, having collapsed. The landlord of the place gave us some money to fix it, but I think we spent it on food and drugs instead.

The theatre group *East* had an amazing collection of odd characters in its complement although they were, on the whole, quite likeable. Two of these came along to the Watchfield gigs. Vince was a small thin man who seemed to have been prone at the time to some odd accidents. One day he turned up at a show with wood shavings stuck all up his arm and one side of his face.

'I slipped and fell into a puddle of Evo-Stick,' he said when I questioned his appearance.

'So where did the wood chips come from?'

'Oh, I fell into a pile of wood shavings straight after.'



He had made no discernible attempt to remove any of it. Vince had a girlfriend called Eve. Eve was a large lady. We had fantasies of the two of them having sex. It must have been like a twig bouncing around on a waterbed. The pair turned up on Vince's Honda 50, with Eve riding pillion. It must have been an effort keeping the front wheel on the ground, I thought, and from behind it looked like a peach riding on a razor blade.

At some point during their stay Vince decided to teach her to ride the bike. He put her on it showed her the controls and then spun the accelerator and let go. She careened along shrieking for a few minutes before crashing into a tent.

After Watchfield we moved into the planning stage for the next festival. They decided to hold a meeting at a squat in Cornwall Terrace, off Regents Park. I believe the house was owned by The Royal Trust, but I never knew for sure. Of course there were bands playing and, of course we went to do a set. Things were all pretty chaotic and the timing for our set got shuffled around, so much so that I wound up arguing with the bassist, Rob Dee, guitarist, Tony Morley and drummer Wal 'Blimey-Yeah' Mansefield. They stormed off just as I was setting the PA up but came back to do the set. This led to Tony and Rob leaving the band and we needing two new members.

After a bit of advertising we picked a guitarist called Jimmy McGrother; he was due to come round the house for a chat. Our Drummer, Wal 'Blimey-Yeah', had been married to a woman called Patti (who had also been the girlfriend of our original bassist back in

the *Stranger Than Yesterday* days). They had separated but Wal had been to see her and his child that day and found her in bed with two guys. A row ensued and one of the guys hit him over the head with a milk bottle. With blood streaming down his head he broke free and got in his car to drive home.

He was pretty wound-up, as you might expect, and the blood was getting in his eyes so his driving was erratic. He arrived back at the house and only Tom Barrett, our roadie, was in. Tom got him to lie on the living room floor and fetched a towel and a bowl to wash the blood away. At this moment there was a knock on the door. Tom answered it and it was Jimmy, looking a bit white-faced.

'I was just driving here', he said, 'and some madman with blood all over his head nearly ran me off the road.....and there he is.' He had reached the living room to find said madman lying on the floor. 'That's Wal, our drummer,' said Tom, 'He played badly at the last gig.....' Amazingly enough Jimmy still joined the band.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

www.mydadslps.com





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

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

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

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

Welcome back to **My Dad's LPs on Gonzo Weekly UK**. I'm your host, **A.J. Smitrovich**. On the show this week, we've got a very special tribute, one of the many we've had to do recently. In these last four weeks we've lost a great number of talented artists and on January 28th, we lost two more: Paul Kantner and Signe-Toly Anderson of The Jefferson Airplane. These two artists shaped and molded the psychedelic scene of San Francisco along with fellow bands The Grateful Dead and Santana. They led by example and, according to Bob Weir of The Dead, his guitar was "the glue that held the Jefferson Airplane together...he was a channel for The Muse".

He was born Paul Lorin Kantner on March 17th, 1941 in San Francisco. After losing his mother, he was sent to military school, attended college for a time, but dropped out to pursue music. He would "drop out" even further with fellow singer Marty Balin, assembling the first incarnation of The Jefferson Airplane as a folk band. Signe-Toly Anderson was the first vocalist for The Airplane before her departure after the birth of her first child with fellow bandmate Spencer Dryden. They decided, wisely, that the road was not a good place to raise a kid. Her distinctive voice peppers The Airplane's debut record, *Jefferson Airplane Takes Off*, released in 1966. She would eventually be replaced by singer Grace Slick, ushering in an era of psychedelic musical exploration using their folk roots as a base, not unlike other San Francisco bands.

We'll celebrate their lives and mourn their deaths, which occurred on the same day, January 28th, 2016, on My Dad's LPs this week with a full hour of Jefferson Airplane and Starship music! We air Saturdays and Sundays 4pm and Monday 12am Pacific Standard Time on the KONG Monster Rock Radio Network. Also on FM radio on 93.3 KRHV in Mammoth, CA Sunday nights at 11pm, PST.

We also just launched a brand NEW WEBSITE called MyDadsLPs.com. There you can listen to Streaming Episodes from past weeks, even view the record collection for yourself and make requests for the LP of the Month. We'll play that record off the wax on the last show of each month, beginning this month! So head on over and join the conversation on Facebook and [@mydadslps](https://twitter.com/mydadslps) as we...

Explore the Cosmos of Rock 'n' Roll...

Digitiser 2000

* VIDEO GAMES!
* FUNNY STUFF!
* OTHER STUFF!

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

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

I miss Britishness in games.

Don't misunderstand: I'm not some flag-waving patriot, swinging from a red postbox with a Charles & Di memorial mug gripped between my jaws.

In fact, I abhor nationalism, and I think that comes, in

part, from belonging to a nation that doesn't have any real idea of what it is to have national pride.

We seem to be a country that fumbles in trying to define itself. On the one hand, we don't want to let go of tradition... and on the other we don't want to be seen as old fashioned. Plus, it doesn't help that so much of what it was to be British - specifically English, let's face it - is wrapped up with how we stamped all over the rest of the world.

Still, it isn't like that has ever stopped the Americans...

I feared Scotland gaining independence, because so much of who I am comes from Scotland; I spent a big chunk of my formative years up there. Losing Scotland would've somehow meant losing part of myself. In part, that might be attributed to wanting to borrow that sense of identity and pride the Scots seem to have; as a kid, I told people I was from Scotland. I didn't think telling them I was English really meant anything.

And yet... I can watch a TV show or read a book, and say it feels British - English even - without really being able to articulate why. Too bad there aren't any games about which I can say the same thing.



<http://www.digitiser2000.com/main-page/theres-little-britain-in-todays-games-by-mr-biffo>



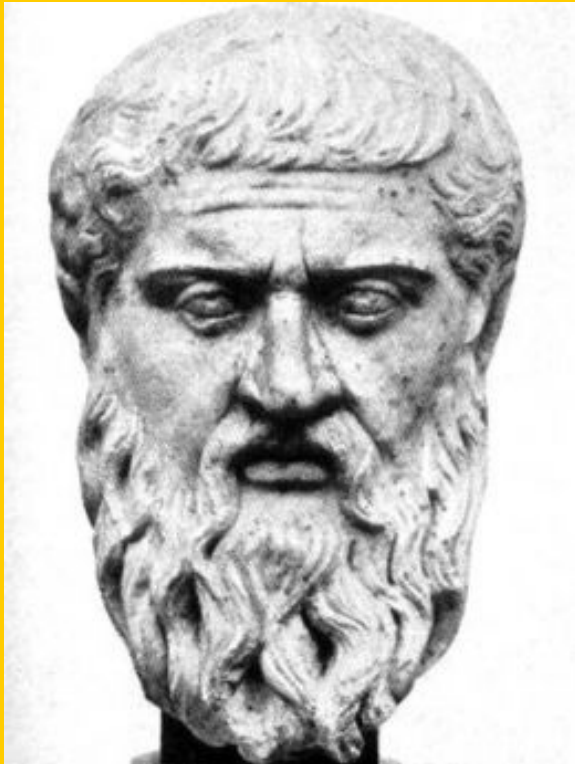
c.j.stone

ATLANTIS

Was the super-civilisation Atlantis occupied by aliens? How was the city lost? Steven Andrews (the Bard of Ely) and CJ Stone look into the evidence behind the intriguing legend of Atlantis....

Plato

“...for these histories tell of a mighty power



which unprovoked made an expedition against the whole of Europe and Asia, and to which your city put an end. This power came forth out of the Atlantic Ocean, for in those days the Atlantic was navigable... Now in this island of Atlantis there was a great and wonderful empire which had rule over the whole island and several others...”

With these words, from the dialogue of Timaeus, written in about 360 BC, the philosopher Plato would unwittingly launch a deluge of speculation, investigation, argument and counter-argument, that has lasted the better part of 2,500 years.

Later, in another dialogue, Plato went into more detail about what Atlantis might have looked like.

“At the centre of the island, near the sea, was a plain, said to be the most beautiful and fertile of all plains, and near the middle of this plain about fifty stades (9250 m) inland a hill of no great size... There were two rings of land and three of sea, like cartwheels... in the centre was a shrine sacred to Poseidon and Cleito, surrounded by a golden wall through which entry was forbidden.”

What Plato describes at great length is a state not unlike the city states which dominated the Mediterranean in the philosopher's own day. It

is wealthy. It is cultured. It has works of art and imposing public buildings; it is also a war-like state which threatens its neighbours; but there is no hint of any higher technology - none of the gas-balloons and crystal powered TV - which figure in later versions of the story.

It is exactly the kind of state that we can imagine a person living in ancient Greece might picture if he were to speculate about times gone by.

There are no other references to Atlantis in the ancient world that are not informed by Plato's original story.

Modern day Atlantis

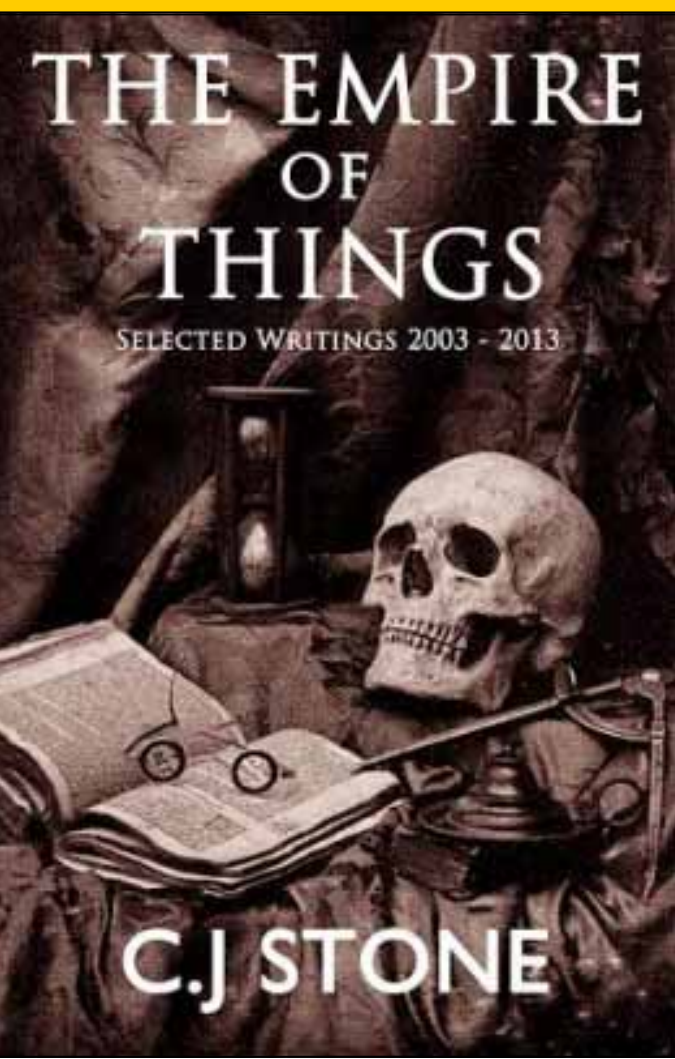
After that Atlantis was all-but forgotten. Until the 19th century, that is, when the Russian mystic and founder of the Theosophy movement, Madame Helena Petrova Blavatsky (1831 - 1891) revived interest in the mythical Island by mentioning it in her first book, *Isis Unveiled*, published in 1877. She continued her explorations of the idea in her major work, *The Secret Doctrine* in 1888, in which she gives many more details.

Around the same time, in 1882, US congressman Ignatius L. Donnelly (1831–1901) published his famous *Atlantis: the Antediluvian World*. Donnelly is usually given credit as the "father of modern Atlantis research" but from the close time connection, it seems possible that Blavatsky inspired him, and it is she who should be credited as the inspiration for the modern Atlantis movement.

In his book Donnelly includes Plato's work as the starting point for his ideas about Atlantis and seeks to provide evidence that all ancient civilisations owed their knowledge, culture and technologies to an Atlantean past.

Donnelly even theorised that some crops like bananas were first cultivated in Atlantis and selective breeding by Atlantean scientists or farmers developed the seedless form we know

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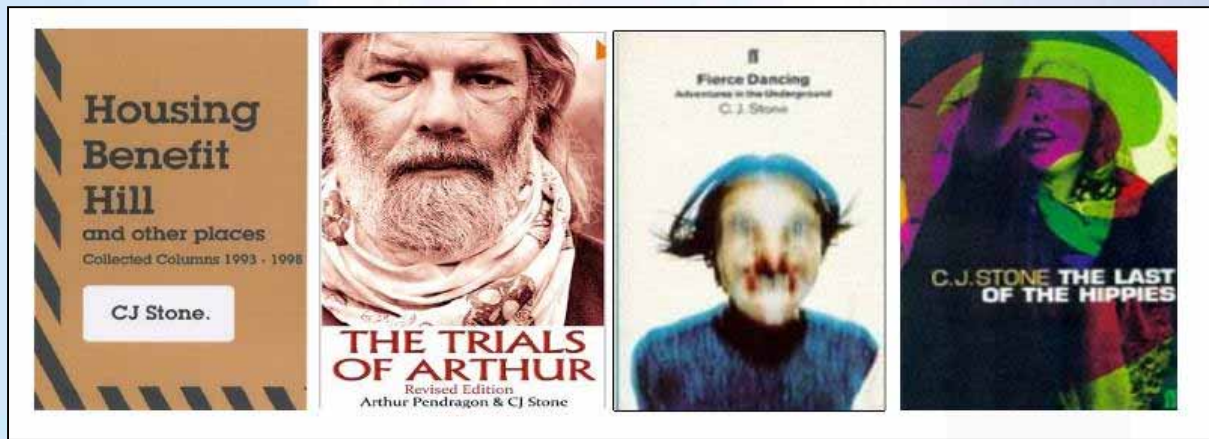
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Independent on Sunday



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

Last weekend, Hawkwind played on a spacious stage at the Rock & Blues festival, at Butlin's in Skegness, where fans can pay for on-site accommodation including hot showers in the holiday camp hosting the event. The band have acquired a new recruit

along the way: Haz Wheaton on bass, resulting in a bit of a personnel shuffle.

Haz is (by my count) Hawkwind's 12th bassist - Lemmy being number 4 in the list. Mr Dibs has moved to vocalist duties - not for the first time, as his debut with the band was on vocals at a gig in 2003, and Niall Hone has done a considerable amount of bass work on and off since then. However, the Skegness show - a one-off gig - saw Niall mostly stationed at his electronics set-up.

Haz was recruited while bassist in a Devon band, and became a Hawkwind roadie some time after turning up to a gig with no ticket, and



Spirits Burning

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

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

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



1. Our Crash
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9. We Move You
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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

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helping to lug some equipment in. He's played bass with the Technicians of Spaceship Hawkwind before, at Hawkeaster in 2014. Hawkwind have recruited a Devon bass player before - on the famous occasion when the Barnstaple band Ark was raided for their Harvey Bainbridge, to play bass in the Sonic Assassins and then the 1978 Hawklords.

The Skegness gig thus saw a seven-piece Hawkwind, the other members being (L-R)

Tim Blake, Mr Dibs, Richard Chadwick, Dave Brock, Nial Hone and Dead Fred. The setlist included Utopia, Orgone Accumulator, and Motorway City; and Hassan I Sahba makes another return.

Hawkwind are currently arranging a British tour in April, planned to coincide with the release of their new album "The Machine Stops".



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:

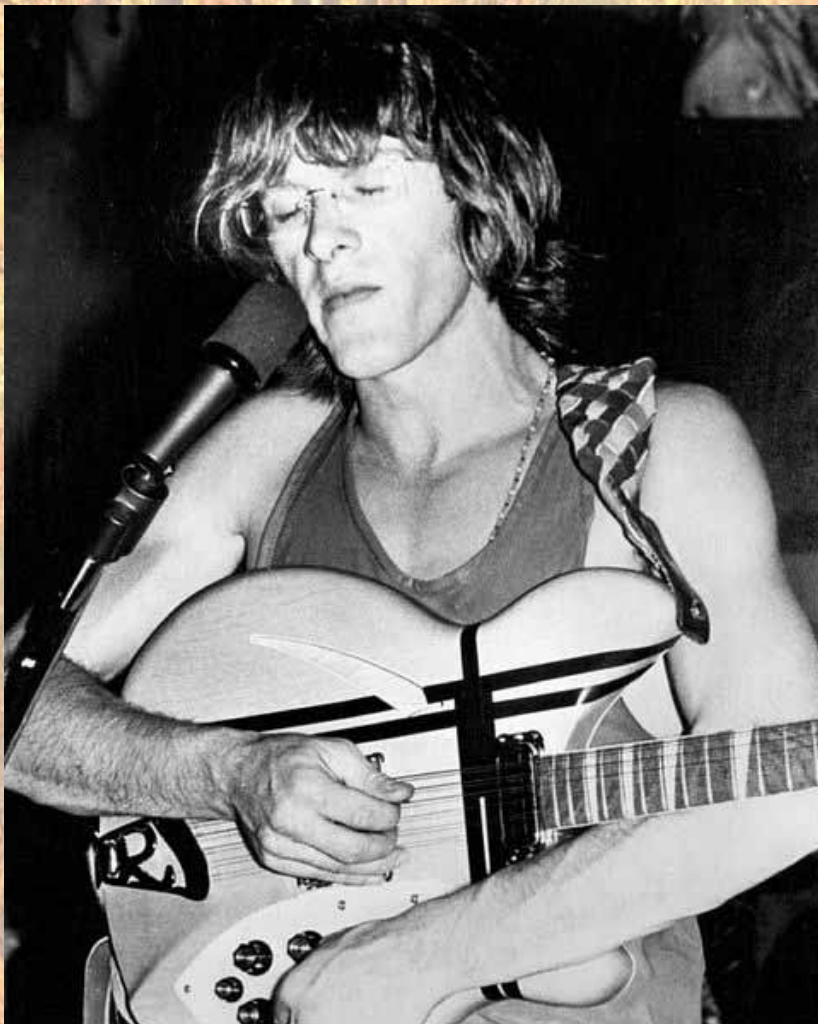
www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

Pete Sears' Ramblings

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

Sears played on the classic Rod Stewart albums *Gasoline Alley*, *Every Picture Tells A Story* which was listed high in *Rolling Stone Magazine's* top 500 best albums of all time, *Never a Dull Moment*, and *Smiler* and the singles *Maggie May*, and *Reason To Believe*. During this period, Sears toured the US with Long John Baldry and with John Cipollina in *Copperhead*. Sears was with *Jefferson Starship* (1974 to 1984) and its offspring *Starship* (1985 to 1987). He went on to play in the *Jorma Kaukonen Trio* with Kaukonen and Michael Falzarano. He also played with Kaukonen and Falzarano along with Jack Casady and Harvey Sorgen in *Hot Tuna*.



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

In memory of Paul Kantner.

Lost an old friend yesterday

I met Paul through David Freiberg when I played on a couple of solo albums he and Grace were recording after the *Airplane* broke up in 1972. They asked me to be a member of a band they were thinking of forming called *Jefferson Starship*...they told me it wasn't meant to be an extension of the *Airplane*. I had to go back to England to play on Rod Stewart's last British made album, "*Smiler*", and after receiving many calls from Paul, Jeannette and I

flew back to San Francisco to her sisters wedding and I joined the band in 1974. I never forget meeting and jamming with Paul and Grace at their beautiful timber home overlooking the ocean side of the Golden Gate Bridge. The entire wall was sheet glass. Little three year old China was running around. Grace and I wrote the song "*Hyperdrive*" on the spot, and Paul and I hit it off. I mentally signed up right there.

He made me an equal member of the band and set me up with a grand piano at a small home Jeannette and I had rented on Mount Tamalpais. The band would rehearse at their house...what a view.

Through the years, Paul and I didn't always see eye to eye...but we always



hashed out our disagreements face to face...man to man. Spinal Tap hadn't been made yet. Paul was a strong presence on stage, and I remember loving it when we launched into his song "Have You Seen The Stars Tonight"...lights swirling around the auditorium.

Paul could be stubborn and definitely lived life on his own terms...

Paul was Paul...he was rock n' roll.

During the early 1980's Paul suffered a serious aneurism while we were in Los Angeles making an album. I went to see him in the hospital and he surprised me by asking me to pray for him...which I did. Paul usually didn't have much time for that sort of thing.

Paul seemed indestructible

Paul was a good father who loved his children very much...that's something I noticed quite

early on.

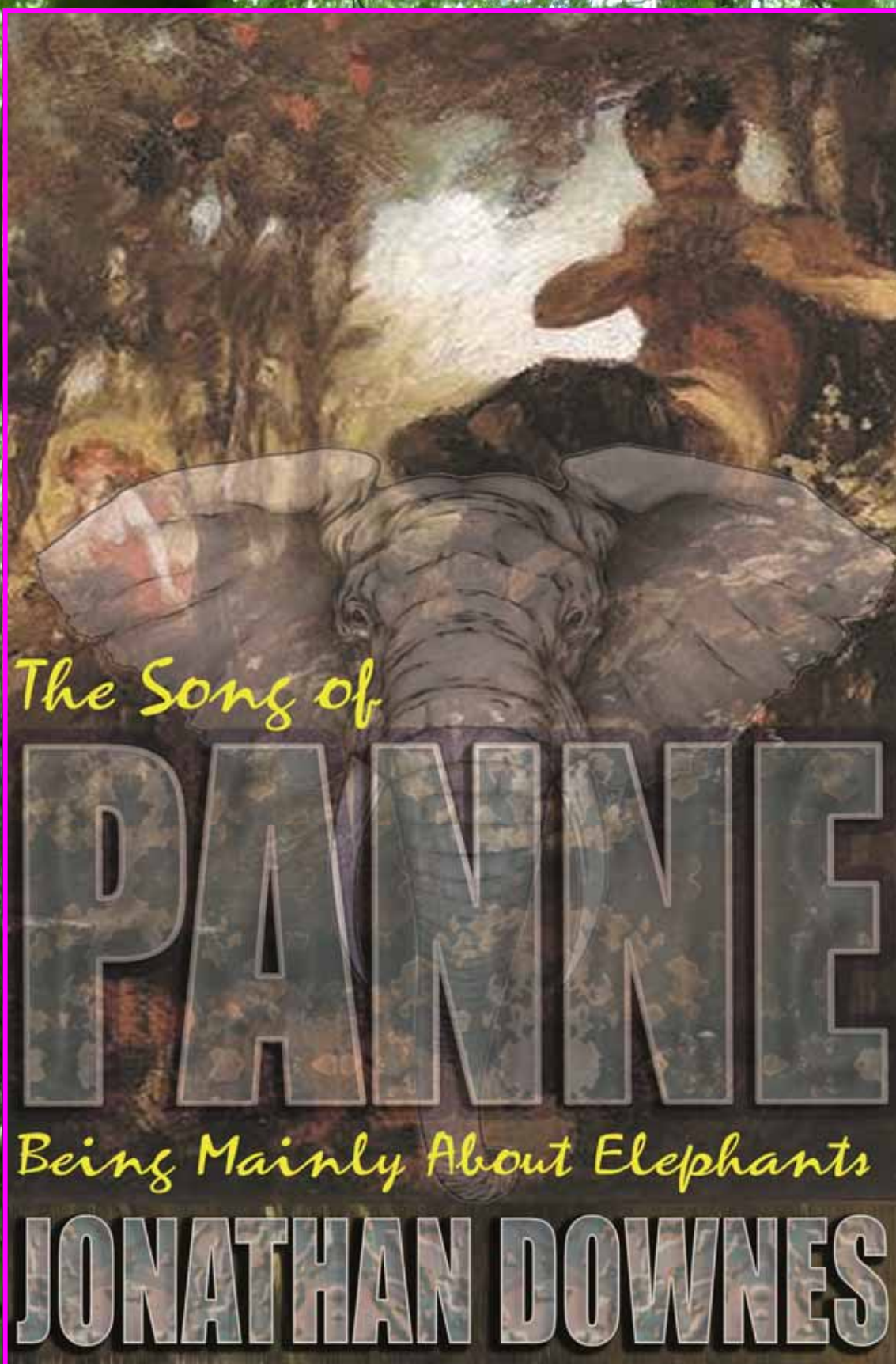
After he left the original band, things were never quite the same again.

Paul was a talented songwriter.

He once told me I have an open invitation to come and play any show on bass after he formed his later "Jefferson Starship, Next Generation".

Paul was a good man, and a true original. Jeannette's and my deepest sympathy go out to Cynthia, Grace, China, Alexander, Gareth and all his family, band and friends. Also to the many fans that loved him so...like Ray and Ethel whom I just saw at my David Nelson Band gig in Hawaii yesterday.

Sadly, I probably won't be able to make his memorial. I'll still be on the road. Goodbye old friend...see you down the line a ways.



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

Once again it had been one of those weeks reminiscent of the chorus of the Grateful Dead song 'Trucking' from the American Beauty album, because it truly has been a long, strange trip this week. That weekend all my more cosmic friends were massively excited because of the eclipse of what was being referred to as a 'blood moon' in the early hours of Monday morning.

Now, for some reason, astrology has never



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

been one of those subjects that has interested me overly, and I have a sneaking suspicion that whilst there may well be some connection between our individual body chemistries and the positions of the heavenly bodies at the time of conception, or maybe (as the astrology dudes and dudettes would have it) the time of our birth, I think that an awful lot of the stuff people talk about these things is probably nonsense.

Then again, that is what I thought about a lot of things that I have since discovered to be fascinating. For example, I invited Jaki Windmill to the Weird Weekend during the summer of 2015 to talk about Astroshamanism, because she is a friend of mine and I thought that the WW punters would be interested, which by and large they were. But I was certainly not expecting to be taken into the weirdest out of body experience that I have ever had without chemicals, so my mind is far broader as I get older.

So, surprising even myself, I found myself up at 4:00am with a small bottle of good brandy which the Gonzo Grande Fromage

gave me the previous Christmas in my hand, leaning on my walking stick out on the road outside my house as I gazed up into the night sky at what was undoubtedly one of the most extraordinary celestial objects that I have ever seen.

The moon was not blood red, but it was a sort of grey and pink, not as in the jolly colours of the first Caravan album, but more like the appearance of a blood blister or a great boil just about to burst. I have read about the moon looking "liquid" but this was the first time that I had ever seen it for myself as it hung in the sky looking like an immense globule of frogspawn.

I could hear other people around the village out and about, presumably watching the sky for their own arcane reasons, and I could even hear the farm labourers bringing home the last of the harvest. And I could hear what sounded suspiciously like chanting from the village green outside the church at the top of the little lane which runs past my house.

But I was not in the mood to join them, and preferred my own company as I stood in the



moonlight, singing Daevid Allen's 'Selene' from Camembert Electrique under my breath and swigging from the bottle of brandy which is so much better than the usual gutrot that I get from Tesco that I am forced to treat it with a great deal of respect.

Back in my garden I could hear the occasional click of cloven hooves, although the dogs were upstairs in bed with Corinna, Panne and several of the cats were playing a gloriously exuberant game of catch as catch can.

I am not overly fond of the full moon. It effects my mental health extremely badly, and I am living proof that the etymology of the word 'lunatic' is fairly accurate as a description of certain types of mental disorder. Specifically I am bipolar, and also suffer from a schizoaffective disorder, and as I have said already in this paragraph, any full moon makes it a damn sight worse.

But this wasn't any old full moon. This was a 'blood moon' (whatever the fuck that means) and I truthfully felt like Lon Chaney Junior, or more accurately, like the bloke in *An American Werewolf in London* just before he transformed into a vulpine predator. Now, let us stop right here. I am not claiming to be a werewolf in any shape or form; I actually have a friend who identifies as a werewolf, but whilst I respect him enough not to shake him by the collar and tell him not to talk bollocks, I have absolutely no idea what he is talking about.

I am not going to pretend that I was just about to turn into a ravening predator. That would (according to my world view, at least) be ridiculous.

But I felt as if I was completely feral, and furthermore that my body was made of some fragile and brittle substance like old china, and that I was on the verge of shattering. And if I did shatter into a million pieces, my feral, tortured spirit would emerge unfettered and looking for vengeance, and that if it came to this I would have no control whatsoever over my baser self, which - throbbing with pain and over half a century

of hatred and abuse - would be free to rend and tear and hate and mutilate and kill.

"Fuck", I thought, and took another swig from the bottle of extremely good brandy in my hand.

As it trickled down my throat, there was a reassuring burning sensation as the distilled grape juice made contact with sensitive mucous membranes.

Then I heard a movement a few feet to my left, and a human shape came out of the dark before me.

Now, what happened next was something that I truly didn't expect. Realistically, you are probably expecting it to be Corinna coming out to see what I was doing. Or perhaps one of the neighbours also out moonwatching coming over to blag a mouthful of brandy. Or Graham who has been interested in astronomy for as long as I have known him, or even Panne - having broken off her exuberant game with the cats - coming out so I could scratch her behind the ears.

Those of you who are devotees of soap operas will probably expect it to be Danny Miles, or Emmz or Malcky coming out of the darkness in order to try and con me out of some more money. And devotees of horror fiction might guess that Mr Loxodonta or even his counterpart, the mysterious, but grotesque, tall blonde woman who had a skull for a face and habitually wore a silver catsuit that would not have looked out of place on Diana Rigg half a century ago.

But this isn't a comic book, or a soap opera, so it was none of them. It was actually one of the last people that I could possibly have expected.

There, shuffling out of the darkness was Lysistrata.

"Fuck me ragged!" I said.



Thom the World Poet

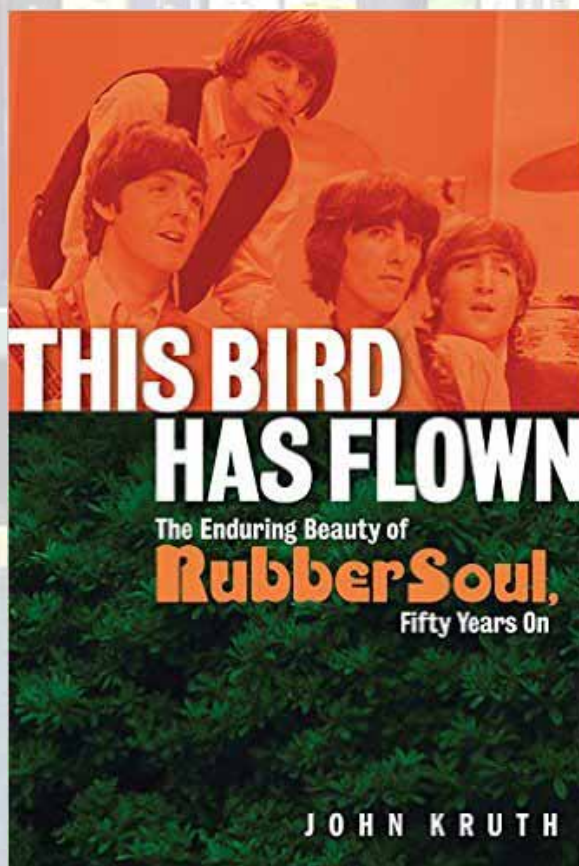
Rob Ayling writes:

"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!!!"

RESPONDING

TO LOSS(&the hole that is left
TO LOVE(and its continuance
TO LIFE(we have a Romance!
TO CONTINUANCE(we know the alternative
TO FRIENDS(a garland of roses
TO TODAY(stolen moments
TO TOMORROW(an unknown promise
TO PASTS(may they be Blessed-and Released!
TO STRANGERS(stay strange -in your own chosen manner
TO ACQUAINTANCES(thank you for contingent associations
TO ALL,EACH,EVERYONE-(continue on-as if this were not your last line...

Yer Gonzo Bookshelf



Paperback: 272 pages
Publisher: Backbeat Books (23 Nov. 2015)
Language: English
ISBN-10: 1617135739
ISBN-13: 978-1617135736

I have been a writer, or at least wanted to be a writer, since I was about ten years old, and I have been making at least *part* of my living out of being a wordsmith for about thirty years. And I am stupid enough to believe in some sort of fellow feeling amongst writers. So I don't like giving bad reviews. But I am also an ethical journalist (yes there are such things) and I try to be truthful when I write my reviews, and I cannot always refer to what I read as a masterpiece.

Now, let's get the nasty bit over with. This book is OK, and it even has bits to recommend it, but

overall it is not terribly good. But, with the benefit of hindsight, neither was the *Beatles* book that I wrote back in 1988. In fact, being totally honest, this book is probably better, but not by much.

Returning to my book. I wrote it during my last full year as a Staff Nurse working for Exeter Health Authority, and I wrote it whilst on Night Duty at a group home for mentally handicapped adults (or whatever the thought police of political correctness call them now). I was in night duty for a month as far as I remember, and as part of that month I went through my collection of about 150 *Beatles* bootlegs (which I think are probably still in the loft at my old house in Exeter). Believe me, once you have heard every show on their 1964 US tour over and over again whilst trying to decipher whatever stoned bollocks John Lennon said in between the screams, one loses the will to live.

However, I also had acquired the box set of what I believe are now called vinyls, of all the studio albums released between 1963 and 1970, and I listened to them all in sequence for the first (and actually, the only) time in my life. And one of my conclusions, as a result, was that the 1965 album *Rubber Soul* was if not the nexus of their existence, the turning point that marked the changeover point between the pop band and the rock band.

The author of this tome has reached much the same conclusion, and unlike me, instead of writing a few paragraphs on the subject, he has produced a whole book to justify his conclusions.

Now, before we go any further, I sat down and listened to the album in question last weekend, whilst in my cups, and I have to say that it doesn't impress me now anything like as much as it did thirty years ago. The songs include some of the most trite, and the most sexist, and sometimes both, that *The Beatles* ever wrote or recorded.

The other week I wrote in these very pages about *She's a Woman* and vented my spleen about Paul's facile and offensive lyrics. Yes, Jane Asher could not have been described as a "peasant" by any stretch of the imagination, but it shows a distinct lack of class for Council House boy McCartney to boat as much whilst writing about shagging her. But this pales into insignificance besides Lennon's various odes to stalking, and admissions

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STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

of domestic violence which take up much of this album.

Here, by the way, I want to say something good about this book. The author's memories of his childhood and youth, and teenage obsession with the album are both genuinely moving. The author's quest for a girlfriend called 'Michelle' after having heard McCartney's ditty on the album in question are poignant and funny. When I was at that age, I was obsessed with the *Cockney Rebel* album 'The Psychomodo' and I would have killed for a girlfriend called 'Loretta', 'Lorraine' or 'Louise'. It would probably have done something rather good for my typically teenage feelings of bollocks self-esteem.

And this isn't all that is good about this book. Call me a complete idiot if you like, but over forty years after I first heard 'Norwegian Wood (This Bird has Flown)' I never realised that the last verse hinted at a consummate slice of Lennon nastiness; a claim that because the female protagonist of the song hadn't screwed him, Lennon torched the flat. This truly is nasty, but to a boy with two log fires in his house, and a vague feeling that people are quite nice, I only ever assumed that it meant that Beatle John had decided to warm the place up a bit before having his breakfast.

And there are lots of other bits and bobs as well. Some of them quite impressive.

But as a reporter, investigator or whatever you absofuckinglutely HAVE to get your facts right. And if you are an academic (which this dude professes to be) you CANNOT write in

colloquialisms.

Let's deal with the first indictment first. If you are talking about the rise of racism in Britain in the 1960s the least you can do is get the name of Enoch Powell's 'Rivers of Blood' speech correct, and if you are quoting one of John Lennon's most scathing *Beatles* songs, GET THE FUCKING LYRICS CORRECT.

These are only two examples that I remember from a Sunday afternoon spent getting increasingly annoyed by the lack of editorial continence in this book. Other things that got on my tits mightily were the editing flaws which meant that various vague anecdotes were repeated at least twice. One could probably say much the same thing about my not very good first book.

The difference is, that mine was a badly photocopied effort by a deeply unhappy twenty-eight-year-old part-time writer with a drug habit and undiagnosed schizoaffective disorder. John Kruth is a highly thought of music professor who teaches at the College of Mount Saint Vincent, wherever that may be. Backbeat books are a highly reputable publisher. The two scenarios truly do not compute.

Get a decent editor in, and this could be a pretty damn good book. But as it stands it is a shambles. If you are looking for a decent editor who is not averse to blowing his own trumpet, find me on Facebook or via the editorial pages of this magazine.

Credibility? That bird has flown.



ROCK and ROLL

a cabinet of curiosities

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

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

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

Greetings.

Once again I find myself at a fork in the road; do I write something here first as an introduction or go straight into opening the cabinet doors to force in this week's offerings?

And once again I find myself with nothing pertinent, funny, mildly amusing or downright annoying to report on that has happened to me this week.

Don't get me wrong, lots of things have occurred, but they really are not worth writing about, or I simply cannot write about them due to them being on a need to know basis amongst those who need to know, and you lot do not come under that heading to be perfectly frank.

But hey, I have managed to write something in here after all.

So with the minimum of further ado and waffle let's get to the main reason I am here in the first place.....

THE BITCH IS BACK

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"RARE PROMOTIONAL ONLY MINIATURE TOY TRAIN THAT WAS GIVEN OUT AS A GIFT TO APPROXIMATELY 200 GUESTS AT THE ROCKET RECORD COMPANY LAUNCH PARTY ON MAY 3, 1973. ELTON & FRIENDS CHARTERED BRITISH RAIL'S "FOOTBALL SPECIAL" TRAIN THAT LEFT LONDON'S PADDINGTON STATION TO THE COTSWOLD VILLAGE OF MORETON-ON-THE-MARSH. I UNDERSTAND IT WAS QUITE A PARTY WITH A HIRED BRASS BAND & LOTS OF CHAMPAGNE. THE WHOLE TOWN SHOWED UP TO CELEBRATE. THIS INFORMATION HAS BEEN DOCUMENTED IN VARIOUS ELTON JOHN BIOGRAPHIES. THE TOY TRAIN IS 9 INCHES LONG AND FULLY COMPLETE WITH 8 SEPARATE CARS (FROM 1/2" to 1 & 3/8") WITH MOVING WHEELS AND WAS MADE FROM MACHINED ALUMINUM BY GEBR. HILDNER - GERMANY. AN AWESOME PIECE OF ELTON JOHN MEMORABILIA!"



Would you be chuffed to own this chuff-chuff, chuffing along the carpet? And it has to be written here, that yes I am perfectly aware that the word has many meanings these days, but I am referring to the halcyon days of childhood in the '50s and '60s, not the urban dictionary of more recent years, which seems to take so many innocent words and phrases and turn them around to belong in the gutter, along with those who promote them.

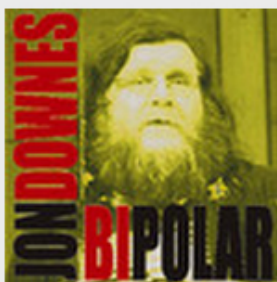
John Lennon 75th Commemorative Guitar Cake and Guitar Case Cake - £500.00



"Commemorative John Lennon 75th birthday anniversary cakes for sale.

SHAMELESS SELF PROMOTION TIME

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



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As part of John Lennon's 75th birthday celebration, a partnership between Can Cook Studio, and the Beatles Story visitor attraction, two scale model cakes of John's Rickenbacker guitar and case, were created to celebrate what would have been John Lennon's 75th birthday.



The chocolate birthday cakes were unveiled at a special event at the Beatles Story, Albert Dock. The campaign, led by John's sister Julia Baird launched a campaign alongside Can Cook to fight against food poverty - 'Imagine No Food Poverty'.

The cakes were exhibited at the Beatles Story, Albert Dock and displayed at the Royal Court Theater throughout the run of the acclaimed musical Let It Be.

The cakes' have now been relocated to the Can Cook Cookery Studio, and are available for pick-up only. The cake is sold as seen and is for display purposes only. The cakes cannot be consumed."

Now this is an impressive work of cake art.

Beatle Memorabilia - £295.00

"This lithograph by the cartoonist 'Bastian' is No 55 of only 300 printed and comes with a provenance that is authentic and genuine. I was given this cartoon strip by my friend the late Alf Bicknell. He was presented the strip by John Lennon on Alf's retirement as the Beatles Chauffeur from 1964-1966. I have the original recording of the presentation from John to Alf.

Below is a summary outlining the historic and controversial statement said by John. "We are more popular than Jesus Christ": "More popular than Jesus" was a controversial remark made by the Beatles' John Lennon in 1966. Lennon said that Christianity was in decline and that the Beatles had become more popular than Jesus Christ. The comment drew no controversy when originally published in the United Kingdom, but angry reactions flared up in Christian communities when it was republished in the United States five months later.



Lennon had originally made the remark in March 1966 during an interview with Maureen Cleave for the London Evening Standard, which drew no public reaction. When Datebook, a US teen magazine, quoted Lennon's comments in August, five months later, extensive protests broke out in the Southern United States. Some radio stations stopped playing Beatles songs, their records were publicly burned, press conferences were cancelled, and threats were made. The controversy coincided with the group's US tour in August 1966, and Lennon and Brian Epstein attempted to quell the dispute at a series of press conferences. Some tour events experienced disruption and intimidation, including a picketing by the Ku Klux Klan. The controversy contributed to the Beatles' lack of interest in public live performances, and the US tour was the last they undertook, after which they became a studio-only band."

Poor Paul looks a bit overwhelmed, bless him.

Jimi Hendrix Personally Owned & Worn Scarf from Sotheby - AU \$7,500.00



"Psychedelic sheer scarf personally owned and worn by Jimi Hendrix. The blue, red and pink scarf was worn by Hendrix as a sash and belt for several years, as stated in the LOA from Sharon Lawrence, his friend and biographer Measures 70" x 9.5". Comes

The subscribers, by appointment from the Legislature
of Patents, urgent to the U.S. Patent Office, for re-
ceiving and forwarding to the said models, designs or
inventions to be patented, & deposited therein, which
will be sent free of expense and risk and with dispen-
sible papers, Certificates, Specifications, Assignments and all
the necessary Papers and Drawings; will make enquiries
into American and foreign works, to test validity, priority

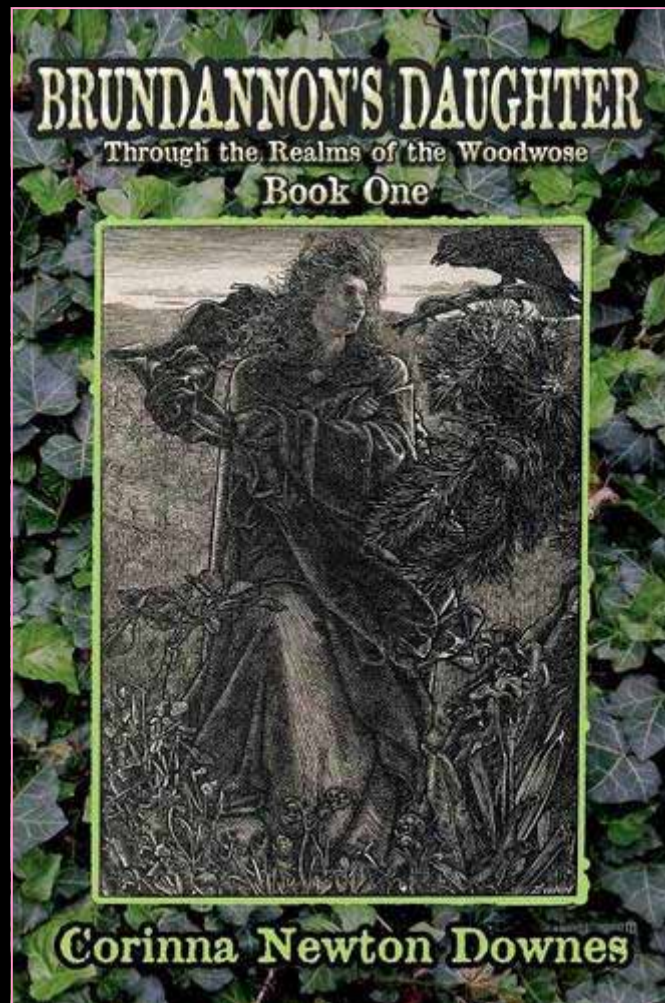


Four articulated action figures of Bruce Lee are shown, each in a different pose. They are seated on a white surface against a plain, light-colored background. The figures are highly detailed, showing muscle definition and wearing dark-colored pants. The poses vary, with some figures having their hands in specific martial arts stances.



Office.—HARDEN & CO.'S Office, 3 Cent. Street
Boston; J. H. KNIGHT'S HAT STORE, 109 N. Main St.
Worcester. E. G. LEONARD.
Feb. 25, 1887. 617

PRATT, DOWNES & SCOTT,
NEW YORK.



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



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

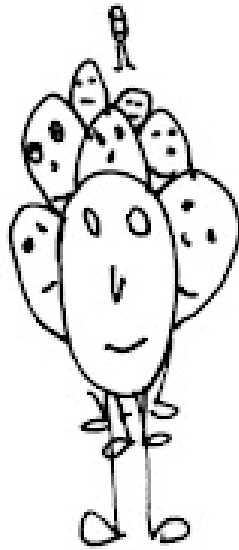
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AULD MAN'S BACCIE

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...



Henry Island



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.

Ross Bolleter:

Crow Country

(Pogus, 1999)

What? Bolleter's the name; ruined pianos are the game.

It's doubtful whether an artist as individual and uncompromising as Ross Bolleter would recognise a simple kinship with many others. But, in this book, he may just be in the right company. Bolleter isn't easily summarised or accessed via any single work because each individual recording is more like a marker along the way of a journey so personal few others would ever contemplate such a trek. Briefly, Bolleter is a musician for whom none of the usual rules of performance, writing or career seem ever to have applied.

His more mainstream activities occurred early in his musical life when improvised piano music with colleagues saw him



performing in his native Australia. He went on to study composition in the sixties. His touchstones were always the edgy brigade like Stockhausen and Boulez,

but Bolleter would soon take their uncompromising approach to a level at which he espoused composing anything and he chose as his main instrument the "ruined piano." That is, any piano that happened to have been ruined, preferably by the action of natural forces, like the weather, over time. Having established this working practice, Bolleter has carved himself a musical niche, earned radio play in places most musical acts don't touch and managed a few high(ish) profile residencies and appearances at the artier end of the spectrum.

By default each piano tends to come to him with its own peculiar problems and quirks, offering up a range of sounds no professional tuner could easily place within a perfect specimen. Bolleter's genius from this point onwards is to work with each instrument, explore its possibilities and improvise a sound-piece at once unique and timeless. His pieces in this context combine some musicality in the form of flurries of notes and snatches of melody suggested by the serviceable parts of the keyboard, along with rhythmic patterns tapped out on the casing, slow grinding drones achieved by scraping along the bare strings within the piano etc. The resulting music can achieve the stark and random beauty of nature at its most untamed and his work has often been linked with a sense of the elemental, not least because it is often the actions of nature in attempting to reclaim his instruments that have given each of his recorded and performed works their own identity.

It is pointless and – probably – wrong-headed to talk about any of his works being "accessible" but Crow Country is arguably one of the better places to start with Bolleter simply because it offers up collaborative pieces and – therefore – packs a greater range of sounds than his solo work. It does contain fleeting passages that verge on something recognisably classical or jazzy in intent. Recorded mainly on a piano abandoned in a remote sheep station, Crow Country compiles original works created in situ with a Bolleter composition for double bass played by Richard Lynn and the utterly bizarre "That Time (Simulplay II)," an experimental piece in which Bolleter and double bassist Ryszard Ratajczak improvise at the same time, for 27 minutes, on opposite sides of Australia, each completely unable to hear the other! By comparison, the accordion piece, "Labyrinth Tango" is fairly easy to assimilate and the closing "Piano Dreaming" presents Bolleter's playing on a ruined instrument in its most meditative and wistful dimension.

As an insight into the singular mind of a genuine outsider musical visionary Crow Country delivers enough moments of individuality to surprise and delight the most jaded musical palate. Chart positions and mainstream radio are likely to remain well off the Bolleter agenda.



Tengwar

Tengwar

Folk metal band, Tengwar, was founded on Samhain 2003. From Buenos Aires in Argentina, the band's music has both Celtic and Medieval Folk influences.

Current members:

Thorvi - Vocals, Iberian lute & hurdy-gurdy
Fërin - Drums & percussion
Tryzwen - Bass
Halatir - Guitars, additional lead and backing vocals
Khâli - Galician bagpipes & recorders
Feredur - Fiddle, mandolin & bodhrán

[Metal Archives](#)

[Facebook](#)

[Website](#)

[Wikipedia](#)

[Bandcamp](#)



You Tube:

[Dwarf Sings In The Dark](#)

[Namarie](#)



I realised over the weekend that despite all the crap that 2016 has thrown at us all, some nice things have happened, and I would like to share one of them with you. In 1957 my late parents were living in Nigeria. During the War, my Father had learned to play guitar from a shipmate during the Battle of the Atlantic, and so for their tenth wedding anniversary, my Mother gave him a Hofner nylon stringed guitar that she had bought in a music shop in Lagos. Two years later I was born, and a few years after that the family moved to Hong Kong, eventually returning to Blighty in 1971. Three years after that, using the same guitar (with which in the interim he had used to accompany himself singing songs to my little brother and I when we were small) he gave me my first guitar lessons.



I played it off and on for a few years, revelling in its classic tones, but when I left home finally in 1981 it stayed with my Dad. A quarter of a century later I came back to the family home to nurse my Father through his final illness. After he died I came across his guitar in an obscure cupboard. It was covered in dust, one of the machine heads was broken and it had



various other bits of damage.

A couple of years ago I made contact again with Martin Dowding, an old schoolfriend of mine, and in conversation one evening it turned out that he repaired guitars. It took a year or so for the penny to drop, but about six months ago I gave my Dad's battered and unplayable guitar to him, and asked him if there was anything he could do with it. Last Friday he brought it back, if not quite as good as new (it still bears the battlescars of having been lugged around the dying embers of the British Empire) completely repaired and in as playable a condition as it was back when I started to play on it back in 1974.

Some stories do have happy endings. Thank you Martin.



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