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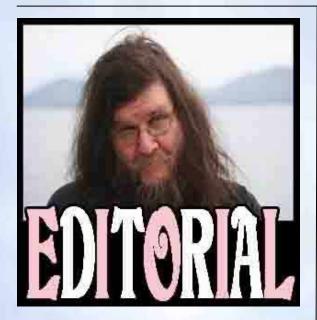
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# THE THREE COMMANDMENTS OF GONZO WEEKIY:

- 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 sthuid then you should probably give by reading this magazine now.

Otherwise... enjoy



Dear Friends,

Welcome to another issue if this peculiar little magazine which I started for my own amusement, and which - like most things in my life - has sort of run away with itself, and got completely out of hand. I have a very important question for you all this week.

WHAT THE BLINKING FLIP HAS HAPPENED TO BILL DRUMMOND?

As many of you know Drummond has long been a

hero of mine, and for those of you who don't know why, cop a load of this:

"William Ernest "Bill" Drummond (born 29 April 1953) is a South African-born Scottish artist, musician, writer, and record producer. He was the co-founder of late 1980s avant-garde pop group The KLF and its 1990s media-manipulating successor, the K Foundation, with which he burned a million pounds in 1994. More recent art activities, carried out under Drummond's chosen banner of the Penkiln Burn, include making and distributing cakes, soup, flowers, beds and shoe-shines. More recent music projects include No Music Day, and the international tour of a choir called The 17. Drummond is the author of several books about art and music."

Drummond is, as Charles Shaar Murray so truly pointed out in his review of Drummond's book 45, "Drummond is many things, and one of those things is a magician. (...) Art is magic, and so is pop. Bill Drummond is a cultural magician, and 45 is his logbook. Shelve alongside Brian Eno's" A Year With Swollen Appendices. Hail Discordia!" If 45 is his logbook then 17 - a book I keep by my bedside alongside other grimoires of importance to me - is his Book of Shadows. But I digress.

In February 2014, Drummond announced plans for a world tour, beginning under Spaghetti Junction in Birmingham on 13 March 2014 and ending at the



# SO WHAT'S THIS ALL ABOUT KING BOY?

same place on the 28 April 2025. Taking in twelve cities in twelve different countries, each leg of the tour will last three months, during which he will produce 25 Paintings whilst working on other art projects. I have been following his progress with an emotion somewhere between amusement and awe, and today I went to the Penkiln Burn site to see what he had been up to recently, and....

NADA.

NOT A FUCKING SAUSAGE.

There is just a plain notice saying that FOR MANIFOLD REASONS THIS WEBSITE HAS BEEN SUSPENDED UNTIL FURTHER NOTICE.

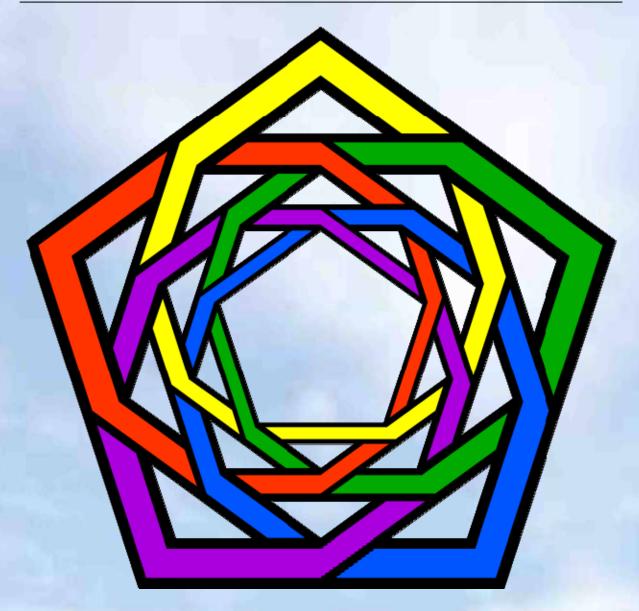


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# NOTICE

# **CLOSURE**

FOR MANIFOLD REASONS
THIS WEBSITE IS SUSPENDED
UNTIL FURTHER NOTICE
FOR FURTHER INFORMATION
CONTACT
admin@penkilnburn.com



And it is printed in the utilitarian style that Drummond has made his own over the years.

### SO WHAT'S THIS ALL ABOUT KING BOY?

As many of you will know, a few years ago I read John Higgs' totally awesome book about the band, and their relationship to the ur-cultural religion Discordianism and all sorts of other things and totally fell in love with John Higgs' delightful thesis. I found myself at one with his ideas on money .....

"Others in the ancient world who denounced usury include Plato, Moses, Muhammad, Aristotle and Buddha. When a line-up like that is in agreement, it is perhaps worth thinking twice about our acceptance of it."

And the idea that by burning their million pounds the dynamic duo of Drummond and Jimmy Cauty had carried out a magickal working which had kickstarted the financial maelstrom that is the 21st Century is an appealing one. I actually think that there is a little more to it than that, but more will be revealed about my deliberations on the matter elsewhere.

Alex Sarll wrote: "Staggeringly good book about how the KLF created the 21st century, and about how it's obviously absurd to suggest that the KLF created the 21st century. Requesting it, I had no idea that the author was also responsible for a Timothy Leary biography I very much enjoyed, but this is on a different level. Several, in fact. Properly explaining the KLF - or even beginning to attempt such a feat - requires extensive analysis of everything from Dada, situationism and the Discordians to Doctor Who and Alan Moore; those

interested in any of these topics should also find this fascinating. Those not interested in any of these topics worry me."

And a couple of weeks back we carried the breaking news that Daisy Eris, daughter of the delightful Ken Campbell, by whose hand the doctrine of Discordianism met Bill Drummond head on and went off into all sorts of extraordinary new directions, has big plans for an event this year. YES THIS YEAR BOYS AND GIRLS

## BUT MY BIG QUESTION FOR TODAY IS

What has happened to Penkiln Burn and why? Next year the 23 year moratorium on various KLF activities will be over, and whilst there is about as much chance of them making another dance record as there is of Scott Walker making another record of Jacques Brel songs, I have a sneaking suspicion that something is in the offing.

Drummond has not entirely disappeared. When asked for an interview a few weeks ago by a Cornish journalist, he refused, but instead offered to interview the journalist instead. I have been working within this strange twilight world of demisanity for many years, ever since I became friends with the notorious surrealchemist and sorcerer Tony "Doc" Shiels, who was sometimes known as "The Wizard of the Western World' and although our life together is smaller now for a whole slew of reasons mostly involving the utter complexity of our lives, we are still friends and I would never discount the possibility that the old bugger will turn up on my doorstep unannounced with a bottle of rum in one hand and proclaiming that the game is once again afoot.

And we have already heard how Eris is making Daisy Chains once more, and this time the answer may be Golden Apple  $\pi$ .

Thus also with Drummond. There are hints and insinuations that something is once again in the wind, and that Drummond has something afoot, and that Tony may have something up his voluminous Wizard's Sleeve. But what it is? I have absolutely no idea, but would only plead, that if you are planning something, please gentlemen let me come and play too.

Love and peace and little brown tadpoles

30

Bill Drummond, The Who, Octopus Syng,
Radiohead, David Bowie, Corky Laing,
Mountain, Marillion, Arthur Brown, Strange
Fruit, Friday Night Progressive, Mac Maloney's
Mystery Hour, Canterbury Sans Frontieres, Phil
Ryan, Lars Olof «Olle» Gustaf Ljungström, Doug
Raney, The Beatles, Osibisa, Billy Cobham,
Wayne Kramer at the Pink Fairies, Al Stewart,
The RAZ Band, The Flying Burrito Bros, Sneaky
Pete Kleinow, Rick Wakeman, Neil Nixon, Elton
John, John Russell, Alan Dearling, 4th Eden,
Martin Eve, Roy Weard, Bob Calvert, John
Brodie-Good, Mr Biffo, Hawkwind, Xtul, Elvis,
Barbra streisand, Abba, Nikola Tesla, ArcAttack,
William Burroughs, Ocelon

### 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 convigible law

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

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

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

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



# THE GONZO WEEKLY

all the gonzo news that's fit to print

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

# NAMING THOSE RESPONSIBLE

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

# Corinna Downes,

(Sub Editor, and my lovely wife)

# Graham Inglis,

(Columnist, Staff writer, Hawkwind nut)

# Douglas Harr,

(Features writer, columnist)

# Bart Lancia,

(My favourite roving reporter)

# Thom the World Poet,

(Bard in residence)

## C.J.Stone.

(Columnist, commentator

and all round good egg)

# John Brodie-Good

(Staff writer)

Alan Dearling,

(Staff writer)

Mr Biffo,

(Columnist)

A J Smitrovich,

(Columnist)

# Richard Freeman,

(Scary stuff)

# Dave McMann,

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

# Orrin Hare,

(Sybarite and literary bon viveur)

Mark Raines,

(Cartoonist)

# **Davey Curtis,**

(tales from the north)

# Jon Pertwee

(Pop Culture memorabilia)

# **Dean Phillips**

(The House Wally)

# **Rob Ayling**

(The Grande Fromage,

of whom we are all in awe)

# and Peter McAdam

(McDada in residence)

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

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

# Jonathan Downes,

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

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

# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

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REGULAR LINE OF PACKETS Between Norwich and Phindelphin. The Line is composed of the following Pacials:

THE 900000 NEW SHOOM

"PROOF THAT ROCK STAR STATUS IS EARNED, NOT CLAIMED'

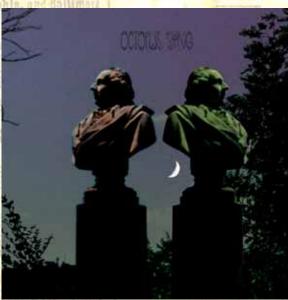
# **BACK** TR WHGTOUR

WON'T GET FOOLED AGAIN: The Who have announced 5 more UK shows in the run up to Christmas. Back to The Who! tour will see the band take their audience on an Amazing Journey through their entire career from the days of THE HIGH NUMBERS through the classic albums, right up to the present day. Fans of The Who are being offered the chance to buy their tickets first. Simply click http://tinyurl.com/zgcww87

29th August The SSE Hydro, Glasgow 31st August Manchester Arena 3rd September Sheffield Arena 5th September Genting Arena, Birmingham 7th September Echo Arena, Liverpool



EIGHT ARMS TO HOLD YOU: Mega Dodo is proud to announce the forthcoming release of Hollow Ghost/Rochelle Salt, the new album by Octopus Syng. Octopus Syng was formed in the summer of 1999 by the band's guitarist and vocalist Jaire Pätäri. Jaire recorded two albums under the Octopus Syng monikor before forming a four-piece



band with Joni: guitar and backing vocals, Antti: Bass and Jukka: drums. This line up recorded Reverberating Garden No. 7 in 2014 and spent two years fashioning its follow up.

Hollow Ghost/Rochelle Salt takes many of the themes, sounds and textures that made their previous album so alluring and gives them a subtle twist. A rich, dark and sometimes mystical brew of modern psychedelic sounds, Hollow Ghost/Rochelle Salt is a sensitive and melancholic record that, like its predecessor, draws on the spirits of Syd Barrett and Jim Morrison for inspiration. It is, in parts, dissonant and eerie, and in others whimsical and diaphanous. It's a luscious experience, a trippin' musical creature, where each note is a short journey to unimaginable places in our minds. So relax and let yourself drift into an ethereal world of dark imaginings and prepare yourself for a very strange

We love the record here at Gonzo Weekly HO, and are sure that you people out there in Gonzoreaderland will love it too. It is melodic, clever, and very silly in parts. Everything that one would have hoped for from one of the leading prog/psych bands in these increasingly peculiar times. Well done chaps.

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# THE 900000 ON L



**RADIOHEAD BURN THE WITCH:** And finally the first music arrived. What seems to be the first track from Radiohead's new album was launched on their website on Tuesday afternoon, accompanied by a video featuring animation in the style of Bob Bura and John Hardwick, the creators of Trumpton, Chigley and Camberwick Green. Burn the Witch had been trailed on Instagram, but the brief clips didn't give much clue as to what music we might expect.

But what arrived was thrilling - a burst of taut, tense music, driven by pizzicato strings, that had more in common with conventional rock than some hints had led us to believe - Brian Message, from their management firm, had claimed the new album will sound "like nothing you've ever heard". We like it a lot here in the potatoshed. Read on...

GNOME'S LAST LAUGH: Even posthumously, David Bowie's magic is undeniable. The late icon's death was the beginning of an unfortunate chain of legendary passings that have taken place in 2016 so far.

David Bowie passed away just a matter of days after his own birthday, which also saw the release of his final album 'Blackstar'. As it turns out, Bowie's last full-length release contains a final surprise that we are just discovering today, months after his passing.

The packaging of vinyl editions of 'Blackstar' have revealed a hidden surprise. Under certain lighting conditions, the previously black star-cut out transforms into a scatter of stars in the night sky. Read on...

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



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

PRATT, DOWNES & SCOTT,



GULAR LINE OF PACKETS Between Norwich and Paincelphin.

A Florida man was playing a "stupid prank" when he threw an alligator through a Wendy's drive-thru window, his mother said after learning he had been hit with multiple charges. Joshua James has been charged with aggravated assault with a deadly weapon; unlawful sale, possession or transporting of an alligator; and petty theft, according to the Washington Post.

The Post reported he was 24 years old, while CNN said he was 23. The South Florida man was accused of placing an order at the fast-food chain before taking his drink and pitching the three-and-a-half foot gator through the window, CNN reports.

# TSUNAMIS ON LAKE SUPERIOR http://tinyurl.com/zuqcqhs

With recent storms, Lake Superior did that thing that Lake Superior does so well: It got angry. https://www.youtube.com/watch? Duluth News Tribune.

Meteotsunamis can create waves that peak up to 18 feet tall when they reach shallow water, according to researchers Adam Bechle and Chin Wu at the University of Wisconsin-Madison, who tell the News Tribune that several disasters on the lake may well have been from the tsunamis.

# WHERE THE BUFFALO ROAM http://tinyurl.com/jaotetx

Sheriff's deputies are warning motorists and others to be on the lookout for dozens of buffalo on the loose in Wisconsin's southern Juneau County. The sheriff's department says about 120 buffalo escaped from an enclosure and are roaming free near Elroy, Union Center and Wonewoc. Authorities say the animals should not be approached. Drivers should steer clear of them on the roadways. Sheriff's officials say it could take some time to round them

-HARNDEN & CO'E. OFFICIAL HARMBON & COLOR Poblib, 1967.

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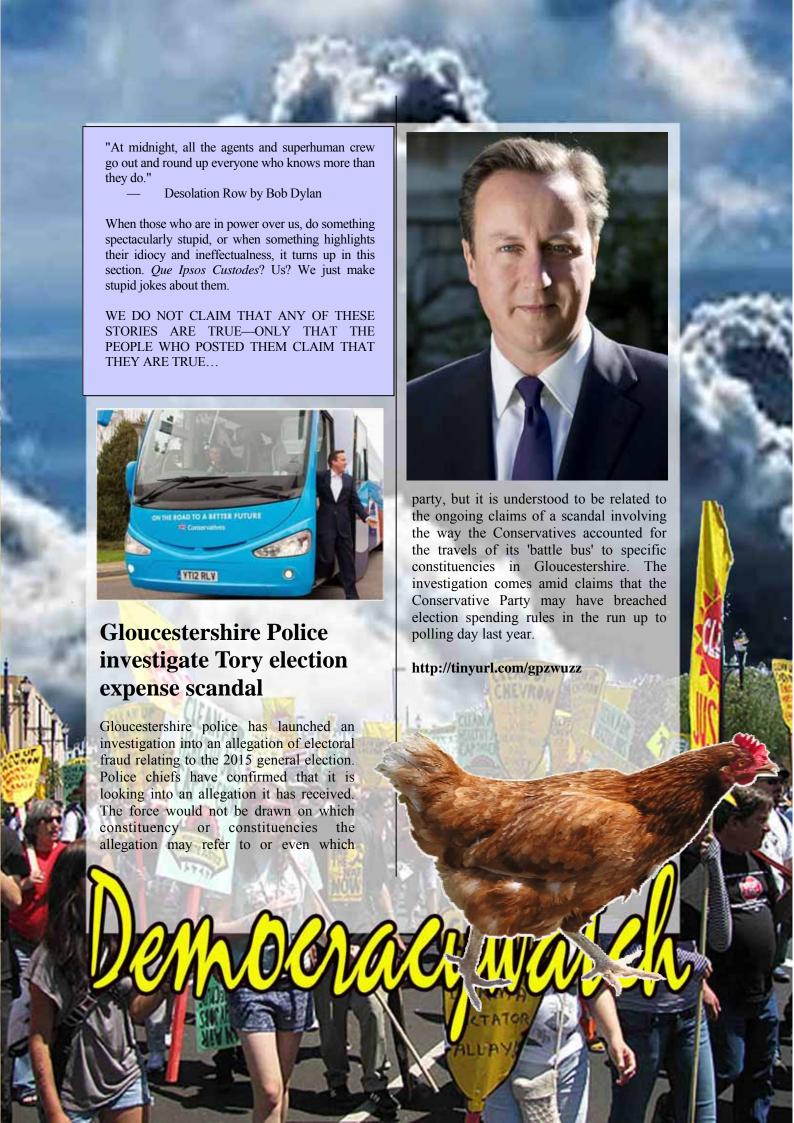
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# THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

**IEITDISIDOE CITEVIAEIS** 

# 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. at 6 P. M., lodge in Springfield, leave at Sigt morning and spring in Albany at 15 P. M. The areas for Troy leave on the arrival the trains

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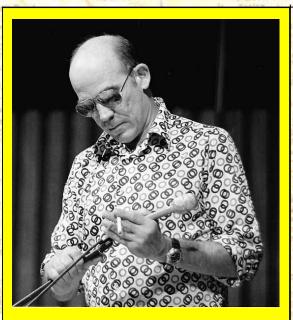
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# WHO GONZO? WHY **GONZO? WHAT** GONZO?

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

- A potted history of his life and works
- Rob Ayling explains why he called his company 'Gonzo'

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

"A cap of good acid costs five dollars and for that you can hear the Universal Symphony with God singing solo and Holy Ghost on drums."

Hunter S. Thompson



# CORKY LAING PLAYS **MOUNTAIN** -**UK tour 2016**

5/6/2016 Talking Heads, Southampton 5/7/2016 Blues Festival, St. Ives 5/8/2016 Blues Festival, Frome 5/9/2016 Robin 2, Bilston 5/10/2016 100 Club, London 5/11/2016 Greystones, Sheffield 5/14/2016 Library Theatre, Darwen





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The trains of the Hudson and Berkate, m.

The Gospel According to

This week my favourite roving reporter sends

us a copy of a tweet from Marillion who are

presently deep in the heart of South America:

BAR

from

for that and.. Hooray!!

h, Steve R, Mark, Pete and Ian

Marillion's S American tour is going very

Marillion would like to send our sincere congratulations to the people of Leicester, to

Leicester City FC and, of course, to Claudio

Ranieri for their extraordinary and historic

sporting achievement. In a world full of bad

news, yours is surely an inspiration and has

lightened hearts around the world. Thank you

Buenos Aires where

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NORWICH & The above remain Freight from Ner Bale Goods for the Captage of the New Mic Pesight division of ACCOMMODIATIO Leave Normich neating with the Testura, and Frent

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REGULAR LINE OF PACKETS Between Norwich and Palindelphin.

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Arthur Brown posted this on his Facebook page: a couple of days ago: May 17.

http://therightsofnature.org/ronevents/2011-book-release/

"We, the peoples and nations of Earth: considering that we are all part of Mother Earth, an indivisible, living community of interrelated and interdependent beings with a common destiny...'

http://petition.rightsofmotherearth.com/



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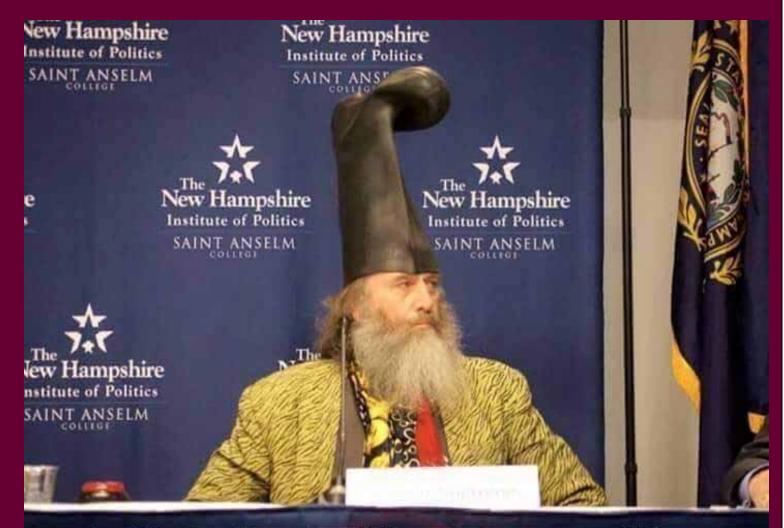
PRATT, DOWNES & SCOTT,

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MANUFACTURES,—Couch, Chalse and Draft GOL
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Gig and Tuly WHIPS, &c. Er Redpring donn at thort
metion.

Wespenses, Jan 16

-HARNDEN & CO'S. Q

I always promised that this magazine would never endorse a political candidate. I am afraid that, as a person of integrity, that I have no option but to rescind that promise...

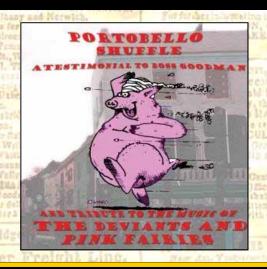


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



# 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

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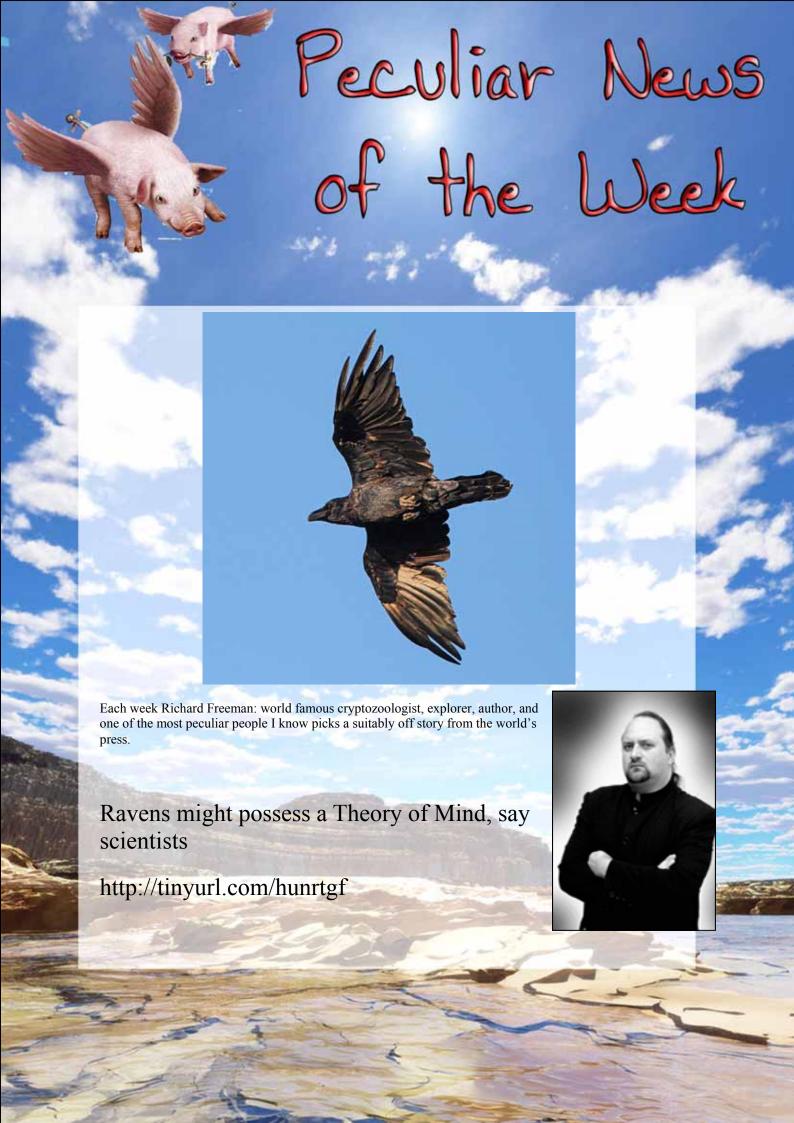
MICHAEL DES BARRES ON

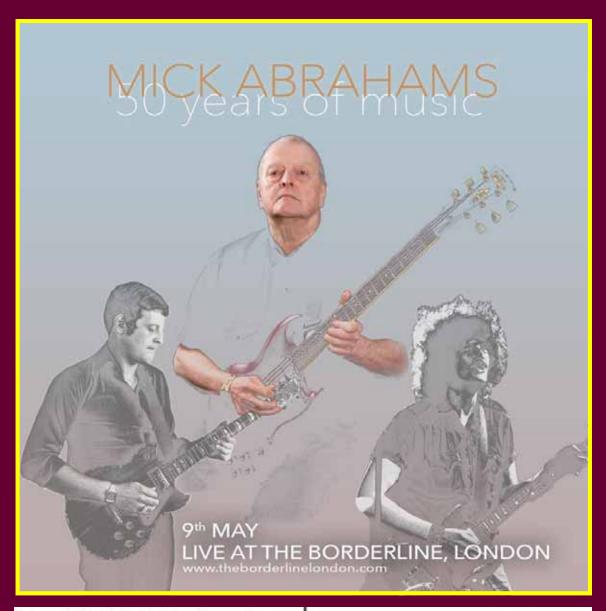
MAXIMUM ROCK AND ROLL

MURNINGS BAM - HAM ET CHILI SIRIUS TO I ((XXXV))

FILLING IN FOR ANDREW LOOG OLDHAM

"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



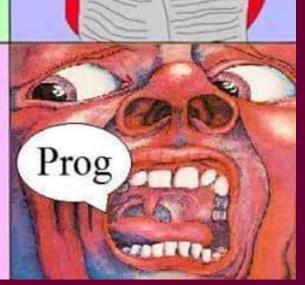


Bye Daddy! I'm leaving for my date tonight!

Hmph... You be careful, those boys only care about one thing.









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

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

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



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

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

# Strange Fruit 162 – That's not Funny, that's Sick!

A comedy hour or two focusing on humour in

Featured Album: Alberto Y Lost Trios Paranoias:



Tracks	
1	The Bonzo Dog Band: The Intro and the Out
2	Spinal Tap: Big Bottom
3	Little Britain: Criminal Records in Humble
4	Alberto Y Lost Trios Paranoias: Heads Down
	No Nonsense Mindless Boogie
5	Alberto Y Lost Trios Paranoias: I Like Gurls
6	The Rezillos: (My Baby Does) Good
Ü	Sculptures
7	Jegsy Dodd and the Sons of Harry Cross: A
	Scouse Werewolf in London
8	Frank Zappa: Bobby Brown Goes Down
9	Frank Zappa: Valley Girl
10	Alberto Y Lost Trios Paranoias: Dead Meat
11	Alberto Y Lost Trios Paranoias: Torture You
12	"Weird Al" Yankovic: Amish Paradise
13	"Weird Al" Yankovic: Gump
14	The Jimi Homeless Experience: The Wind
	Cries Larry
15	Television Personalities: Part Time Punks
16	The Rolling Stones: Far Away Eyes
17	Half Man Half Biscuit: Everything's A.O.R.
18	The Hitsville House Band: The Guitar Shape
	Swimming Pool
19	The Bonzo Dog Band: Big Shot
20	The Kinks: A Well Respected Man
21	Alberto Y Lost Trios Paranoias: Anadin
22	Alberto Y Lost Trios Paranoias: Teenage in
	Schtuck
23	Goldie Lookin' Chain: Self Suicide
24	Goldie Lookin' Chain: Guns Don't Kill Peopl
	Rappers Do
25	Attila the Stockbroker: Libyan Students from
	Hell
26	John Cooper Clarke: The Day My Pad Went

### 28 Peter Cook & John Cleese: Interesting Facts 29 Peter Cook: Sex and Violence Down the Mines

Peter Cook & Dudley Moore: One Leg too

30 Bad News: Cashing in on Christmas

31 Steel Panther: Sexy Santa

Mad

27

32 Half Man Half Biscuit: National Shite Day





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 shear 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.

# ARTIST:

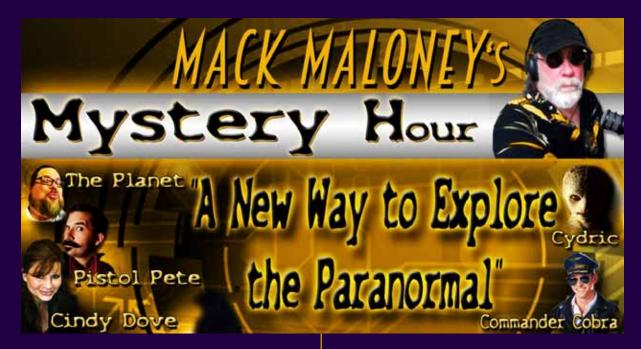
## FNP EXCLUSIVE:

Full album play The Luck of Eden Hall's "The Acceleration of Time" EVENT:

h t t p s : / / w w w . f a c e b o o k . c o m / events/1728036314086330/ — with Gregory Curvey.

Listen Here

# Friday Night Progressive



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

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

He's a member of SKY CLUB, Gonzo



recording artists. He's been a radio host since

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

# AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Counting Crows & UFOs
Mack talks to Matt Malley of the rock
group Counting Crows about his UFO
encounter. Also, Commander Cobra calls
in while performing a secret op in
Deadhorse, Alaska, Rob Beckhusen
discusses a future war between Saudi
Arabia and Iran, plus Charles Stansburge
reports on his latest galactic patrol with
his friends, the Gray Aliens.



Lister Here

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



# CANTERBURY SANS FRONTIÈRES: Episode Thirty-Three

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository — so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

An extended live piece from Daevid Allen's Magick Brothers in San Francisco, '92, the original National Health lineup live in '76, a Caravan classic, a magnificent cover of Can's "Mother Sky", new jazz fusion from New Orleans, a couple of slabs of West Coast psychedelia, more from the Terry Riley/John Coltrane mashup and Kevin Ayers covers from California, Buenos Aires and Zeeland (the latter sung in a Zeelandish dialect!). From the Canterbury of today, new music from Arlet and another piece from Jacob Brant's 2013 "Rainmaking" EP.).

# Listen Here



Phil Ryan (1946 – 2016)

Ryan was a Welsh keyboardist and composer, best known for his work with Man and Pete Brown. Born in Port Talbot, Ryan played trombone in the National Youth Orchestra, but his rock career started in 1964 when he formed the Port Talbot/Neath band The Smokestacks, with John Hockin, Gary Pickford-Hopkins, Peter Randal and Gerald Trolley.

In 1966 Ryan and Hopkins - together with the drummer John Weathers - joined The Eyes of Blue, who then turned professional. They won the 1966 *Melody Maker* Beat Contest, winning a one-year record contract, but had to record songs chosen for them, rather than their own material, and neither of their singles, "Heart Trouble" / "Up And Down" and "Supermarket Full of Cans" / "Don't Ask Me To Mend Your Broken Heart", sold well.

In 1970 Ryan and Weathers joined Pete Brown & Piblokto! playing on one single, "Flying Hero Sandwich" / "My Last Band". When bassist Steve Glover broke his wrist, he was replaced by Michael "Will" Youatt, and when Piblokto disbanded Ryan and Youatt, together with Clive John, who had just left Man, formed the first incarnation of Iorworth Pritchard and the Neutrons.

In April 1972 Ryan and Youatt joined Man, Clive John re-joining at the same time. The band recorded "Be Good to Yourself at Least Once a Day", which received good reviews. Man recorded

the double album *Back into The Future*, half in the studio, and half live at The Roundhouse. The album initially sold well, rising to No 23, and was tipped to be album that would make the band, but pressing was restricted by a lack of plastic during the 1973 oil crisis.

Ryan and Youatt left Man in 1973 to re-form the Neutrons. Andrew Lauder, head of A&R at United Artists put the duo in Rockfield Studios where they began recording the first Neutrons album, *Black Hole Star*. To record the album, Ryan and Youatt assembled several friends and former band-mates, including drummers John "Pugwash" Weathers (then with Gentle Giant) and Dave Charles; guitarists Martin Wallace and Ray "Taff" Williams, who had been in Eyes of Blue and Piblokto!, violinist Stuart Gordon (ex Incredible String Band) and vocalist Caromay Dixon.

The second album *Tales From The Blue Cocoons* was released in April 1975. The performers were similar to the first album, except Weathers was replaced by Stuart Halliday and Stuart Gordon did not play.

Ryan played on Clive John's solo album You Always Know Where You Stand With a Buzzard, and briefly started a solo project Road of Cobras, before rejoining Man in September 1975, along with bassist John McKenzie. One of the Road of Cobras tracks "Something is Happening" ended up Man album *The* the next Welsh Connection. Towards the end of the US tour to promote the album, Man's manager, Barrie Marshall, announced that he would be discontinuing his role as the band's manager, and adopting all rights to the name Man. On the farewell tour of Europe, differences arose amongst the band who agreed to call it a day. After Man's breakup, Ryan started working with Pete Brown again and also toured with Gallagher and Lyle, including a 1978 BBC "In Concert" session.

Ryan moved to Denmark in 1980, where he wrote the score for the BBC Play For To Day, Red Shift. Although now living in Denmark, Ryan continued a productive song writing partnership with Pete Brown, producing two Ryan/Brown

# THOSE WE HAVE LOST

albums, Ardours of the Lost Rake and Coals to Jerusalem. They began touring in 1993, and a compilation of the two albums was issued on CD as The Land That Cream Forgot. Ryan worked as a musical director and composer for many of the top Danish Theatres, eventually becoming composer for Comedievogen and the B&U department of Denmarks Radio (TV). His long association with Pete Brown produced two more albums, Road Of Cobras (2010) and Perils Of Wisdom (2014). Ryan rejoined Man in 1996, playing on the albums 1998 at the Star Club (1998) and Endangered Species (2000), before leaving again in 2001, to look after his wife, who was terminally ill. Ryan rejoined Man in 2007, remaining with the band when it split in 2008 and playing on albums Kingdom of*Noise* (2009) and Reanimated Memories (2015). Despite suffering a mild stroke, he continued playing and remained in Man until his death in Denmark on 30 April 2016.



# Lars Olof «Olle» Gustaf Ljungström (1961 – 2016)

Ljungstrom was a Swedish singer, songwriter and musician, from Vaxholm. Ljungström began his musical career as vocalist and guitarist in the Swedish rock group Reeperbahn. The group, which initially also consisted of Dan Sundquist (bass), Eddie Sjöberg(guitar) and Peter Korhonen (drums), made their self-titled debut album in 1979. On their first LP, Reeperbahn used both Swedish and English lyrics, but later on settled for only Swedish songs. The group made three more

albums, Venuspassagen (1981), Peepfull-length Show (1983) and (1983) before splitting up in 1984. After Reeperbahn, Ljungström briefly formed a duo named Heinz & Young with Heinz Liljedahl (from the band Ratata). The duo released only one album entitled Buzzbuzzboys... in 1984, with only English lyrics. The album included compositions by both artists with the double A-side single "No Matter at All" / "California dreamin" released as a 7" single. Liljedahl has also collaborated with Ljungstrom on the latter's first six solo albums 1993-2002. In 1993, Ljungström made his debut as a solo performer with a self-titled album and - as a solo performer - he sang in Swedish. He was found dead in his home in Alingsås on 4 May 2016.



**Doug Raney** (1956 – 2016)

Raney was an American jazz guitarist, and son of Jimmy Raney. Raney began his career in his father's band, with Al Haig, at the age of 18. He later played in a duo with his father. He recorded as a leader for SteepleChase extensively in the 1970s and 1980s. He moved Denmark in 1977.

He died on 1st May.

# THOSE WE HAVE LOST

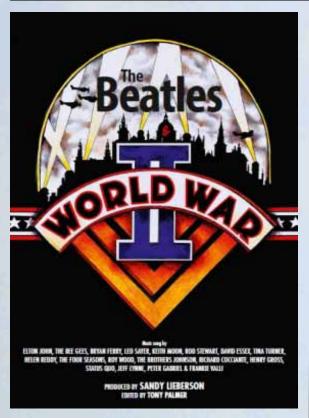


# YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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

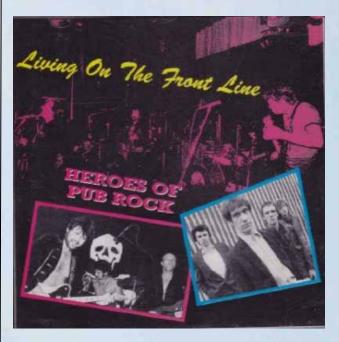
http://www.zazzle.co.uk/gonzoweekly



Artist The Beatles
Title The Beatles and WWII
Cat No. TPDVD191
Label Tony Palmer

Take a group of some of the most famous solo artists of the 70s - Elton John; Tina Turner; The Four Seasons; The Bee Gees; Peter Gabriel; Bryan Ferry; Rod Stewart; David Essex; Leo Sayer; Keith Moon; Helen Reddy; Status Quo; Jeff Lynne & Frankie Valli; get them to sing cover versions of some of the most famous Beatles songs ever

written; add a considerable dollop of documentary footage of the Second World War telling the story of that epic encounter, AND.......what do you have? The Beatles & World War II!! Sound crazy? It is. But enormously entertaining, and occasionally quite chilling. A unique blend of music and film like no other. Of that much we can be absolutely certain.



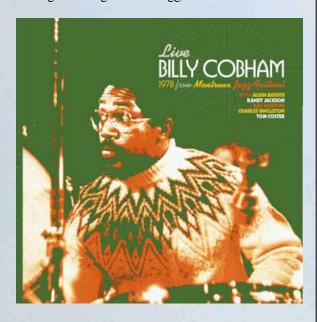
Artist Osibisa
Title Osibisa Collection Afro Mix with Gregg
Kofi Brown
Cat No. HST344CD
Label Gonzo

Osibisa are a British Afro-pop band, founded in London in 1969 by four expatriate African and three Caribbean



musicians. Their music is a fusion of African, Caribbean, jazz, funk, rock, Latin, and R&B. Osibisa were one of the first African-heritage bands to become widely popular and linked with the world music description.

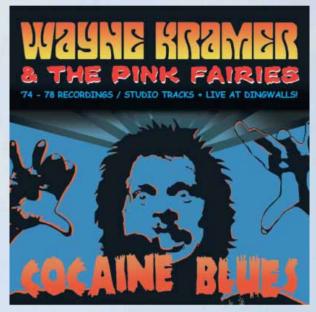
They even had an album cover by prog artgod Roger Dean. The name Osibisa means "Criss-Cross rhythms that explode with happiness", and the band truly do exactly what it says on the tin! This is a collection of some of their finest work featuring their grooviest guitarist Gregg Kofi Brown.



Artist Billy Cobham
Title Live at Montreux, Switzerland 1978
Cat No. HST359CD
Label Gonzo

William Emanuel "Billy" Cobham (born May 16, 1944, Panama) is a Panamanian American jazz drummer, composer and bandleader, who permanently relocated to Switzerland during the late 1970s. Coming to prominence in the late 1960s and early 1970s with trumpeter Miles Davis and then with Mahavishnu Orchestra, and on countless CTI releases, Cobham according to AllMusic's reviewer is "generally acclaimed as fusion's greatest drummer with an influential style that combines explosive power and exacting precision.

This album showcases Cobham at his best, with a sizzling band in front of an appreciative audience.



Artist Wayne Kramer at the Pink Fairies

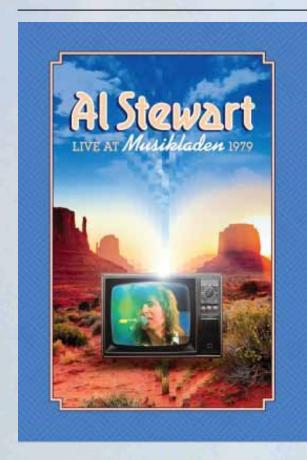
**Cocaine Blues ('74-'78)** 

Cat No. HST376CD Label Gonzo

This album features elements of two of the greatest revolutionary rock bands of all time. Wayne Kramer came to prominence as a teenager in 1967 as a cofounder of the Detroit rock group MC5 (Motor City 5), a group known for their powerful live performances and radical left-wing political stance. The MC5 broke up amid personality conflicts, drug abuse, and personal problems, which, for Kramer, led to several fallow years, as he battled drug addiction before returning to an active recording and performing schedule in the 1990s.

The Pink Fairies - on the other hand - are an English rock band initially active in the London (Ladbroke Grove) underground and psychedelic scene of the early 1970s. They promoted free music, drug taking and anarchy and often performed impromptu gigs and other agitprop stunts, such as playing for free outside the gates at the Bath and Isle of Wight pop festivals in 1970, as well as appearing at Phun City, the first Glastonbury and many other free festivals including Windsor and Trentishoe.

When two such masters of sonic revolution meet up, sparks are sure to fly as you will hear on this extraordinary record!



Artist Al Stewart Title Live at Musikladen 1979 (Deluxe Edition) Cat No. HST348DVD Label Gonzo

Al Stewart is a Glasgow-born singer-songwriter and folk-rock musician who rose to prominence as part of the British folk revival in the 1960s and 1970s. He developed a unique style of combining folk-rock songs with delicately woven tales of characters and events from history. Stewart is best known for his 1976 hit single "Year of the Cat", the title song from the platinum album of the same name. Though Year of the Cat and its 1978 platinum follow-up Time Passages brought Stewart his biggest worldwide commercial successes, earlier albums such as Past, Present and Future from 1973 are often seen as better examples of his intimate brand of historical folk-rock — a style to which he has returned in recent albums.

This record shows Stewart at the height of his commercial success on the celebrated German multi-media television programme!



Artist The RAZ Band
Title The Best of RAZ
Cat No. HST357CD
Label Gonzo

This is a CD featuring songs by RAZ starting with Raz's critically acclaimed 1984 debut record, Criminals Off The Streets through Gonzo's release in 2015 of the Madison Park CD by The RAZ Band. This 19 song CD also includes songs from the Raz's album, 1988 and Raz's cassette EP Listen produced by Joey Molland, the Tough Love CD produced by Joe Vitale, the It's All About Me CD produced by Michael Raz, Jeff Hutchinson, Joe Vitale & Joey Molland, +2 bonus tracks recorded, Live in 1984 at the legendary Los Angeles nightclub, Madame Wong's West.



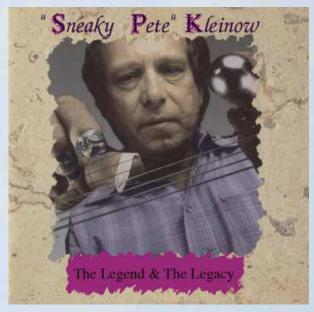


Artist The Flying Burrito Bros Title From Another Time Cat No. HST379CD Label Gonzo

Although this band are undoubtedly known for their first two albums when they were fronted by Gram Parsons it is a little known fact that various configurations of the group appeared on and off until the present day.

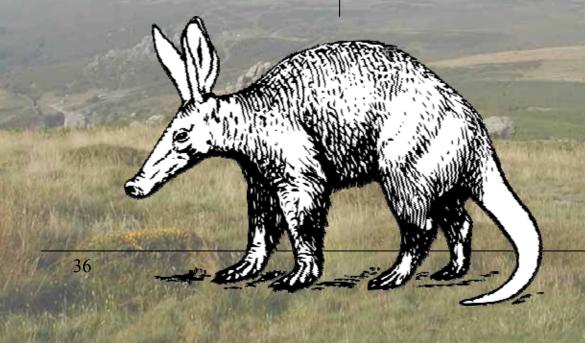
The original band dissolved after the last founding member, Chris Hillman, took Perkins with him to join Manassas. Berline, Bush and Wertz continued with their own band, Country Gazette. Roberts assembled a makeshift Flying Burrito Bros group to fulfill contractual commitments for some 1973 European live shows, then initiated a solo career before forming Firefall with Michael Clarke.

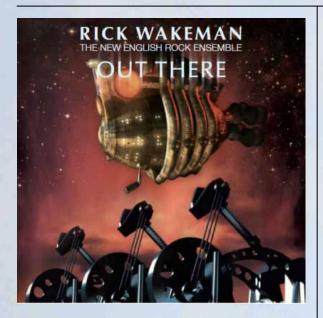
This live album from 1976 proves that even without Parsons, on a good night with the wind behind them, nobody could touch these Country rock Sizzlers!



Artist Sneaky Pete Kleinow
Title Sneaky Pete
Cat No. HST380CD
Label Gonzo

Peter E. "Sneaky Pete" Kleinow (August 20, 1934 – January 6, 2007) was an American country-rock musician, songwriter, and a motion picture special effects artist. He is best known as a member of the band the Flying Burrito Brothers and as a session musician for such artists as Joan Baez, Jackson Browne, The Byrds, Joe Cocker, Rita Coolidge, Eagles, The Everly Brothers, George Harrison, The Steve Miller Band, Joni Mitchell, The Rolling Stones, Ringo Starr, Stevie Wonder, Spencer Davis, Linda Ronstadt and many others. His pedal steel guitar work was inspirational, and redefined the instrument, introducing it to a rock audience. This 1979 album showcases Kleinow at his extraordinary best!





Artist Rick Wakeman
Title Out There
Cat No. HST403CD
Label Gonzo

Stephen Thomas Erlewine of AllMusic writes: "Rick Wakeman spent much of the '80s and '90s recording instrumental albums that veered toward either classical or ambient, so 2003's Out There comes as a bit of a shock: it's an honest to goodness revival of the full-throttle prog rock Wakeman pursued on his solo albums in the '70s.

A large part of this is due to his decision to form a full-fledged supporting rock band. Called the New English Rock Ensemble, they're a quintet led by Wakeman and featuring Damian Wilson on vocals, Ant Glynne on guitar, Lee Pomeroy on bass, and Tony Fernandez on drums and percussion.

They're a powerful and skilled outfit, able to follow Wakeman's shifting tempos and moods with dexterity without ever losing sight of their forceful rhythmic core, which keeps this rock, not new age. Wilson is a similarly versatile vocalist, as convincing on the surging "Out There" as he is on the contemplative "To Be with You." But the real key to the album's success is Wakeman, who not only reconnects with his classic '70s sound, but sounds reinvigorated as a composer here, as he explores the philosophical questions about where exactly does music come from and what does it mean. In theme and sound it is a bit of a throwback to his 1976 album No Earthly Connection, which Wakeman readily admits in his thorough liner notes, but this doesn't sound like a self-conscious revival, nor does it sound as if it were preserved in amber.

It may sound like classic Wakeman on the surface, but it is fresh in spirit, which makes Out There the Rick Wakeman album to get for fans who got off the train in the late '70s and wanted the keyboardist to return to rock."



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## MEETS IL

The Beatles are undoubtedly the most important rock and roll band of all time. In four years' time it will be half a century since they split up, and it seems that they still are of more importance – culturally and economically – than any band who came before or since.

This is probably because they not only raised the

bar for everyone who followed them, they were the bar.

There is a veritable library of books on the band and associated subjects, and not only does this library grow apparently exponentially each year, but a goodly proportion of these books that are released contains new and hitherto uncollected material. And





this – for a Beatlenerd like me – is bliss It is even cooler when the author of the latest tome is an old friend of mine, and it is published by....yup, US!

As Neil Nixon, the author in question explains:

"The Beatles remain the best-selling, most critically praised popular music act in history. Beyond that, the band and their works probably form the most inspirational force ever produced by one act in the popular music industry. In cultural terms only the power of Elvis comes close. Many acts, and many styles of music have brought changes to the music world but it takes an exceptional musical act to bring about the monumental shifts that have attended the work of The Beatles. There is very little Beatle ephemera left unrecorded. You will find books chronicling the activities of the band on a day by day basis, detailed considerations of every track and every musician appearing on every track. Elsewhere a range of detailed biography and investigation attempts to achieve the last word in explaining the nuances of the individual Beatle lives. No band in popular music history has ever been so studied, argued over or dreamed about. The range of meanings arising from the individual actions and recorded works of The Beatles continue to expand.

Which is where this niche investigation comes in. There have been urban legends and rumours about the band since they first became famous. Some of the stories in this book go back that far, notably the wrong-headed wonder that never ceases claiming

Ringo Starr to be Jewish. The Beatles' drummer was the subject of a 1964 death threat because of that. No amount of evidence to the contrary appears to have completely strangled the Jewish rumour. Indeed, no amount of provable evidence appears to be able to kill off the best Beatle rumours and legends. So this book celebrates and explores these stories. To the best of our knowledge it is the first book to do so by focussing on the band. There are separate works providing more detail on the alleged death of Paul McCartney in late 1966, and on the alleged role of U.S. security services in the killing of John Lennon in 1980. These works are cited when their research has informed what is written here. But the present book sets out to do a slightly different job to those tomes, and to the many other Beatle related books, websites and articles which have been trawled in the search for information to make this book."

So what else is a poor boy to do? I gave him a ring...

#### Listen Here

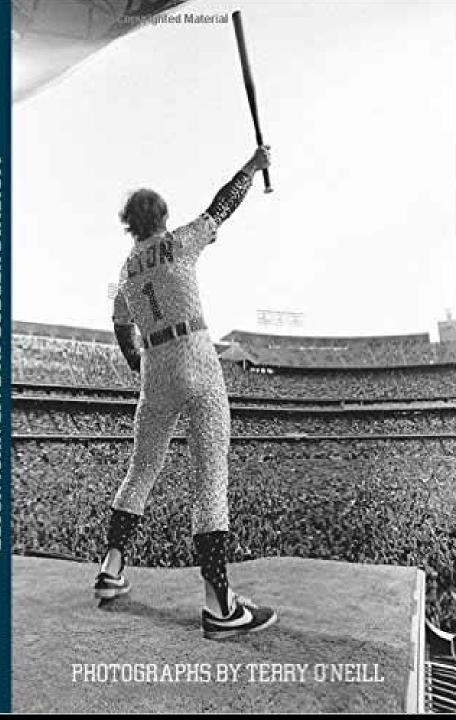
## Pouglas Harr Ear Candy for the Hungry Audiophile The Cantain fills the Stadium

Elton John was everywhere, and I mean everywhere, in the 1970s. His compositions were deceptively complex, his stage antics legendary. In fact, I decided once and for all that I was not going to be a pianist after trying for weeks to work out the musical masterpiece "Funeral for a Friend" on the ivories, then reading that he had written and recorded it in one sitting! Coming out of the pubs in Britain, Elton smashed records in the U.S. where he and lyricist Bernie Taupin were adopted sons. In just six years, he released nearly a dozen albums, and was playing in stadiums to tens of thousands of fans at a time. It's possible today to forget how fresh and inspirational his music was at the time. In concert Elton was a dazzling force of nature, sprinting across the stage, adorned in outrageous costumes and his trademark oversized bedazzled glasses, preening and inviting the crowd to sing along and celebrate life. His mastery of the honky-tonk piano attack was unmatched then and now, and was riveting to see live. He could hit one chord to start a song, pause and face the audience and elicit overwhelming cheers and applause. His shows are among the best, most exciting, emotionally powerful concerts I've ever seen.

A healthy part of Elton's appeal also lies in Bernie's lyrics, as they were evocative, allegorical works of art in themselves. Take this "bet you didn't understand it" lyric from "Bennie and the Jets:"



# TWO DAYS THAT ROCKED THE WORLD ELTON JOHN LIVE AT DODGER STADIUM





Hey kids, plug into the faithless Maybe they're blinded But Bennie makes them ageless

Attentive listeners develop an image of Bennie, her glam band and their impact on adoring fans. Taupin's subjects were varied, and there was a healthy dose of Americana in the prose, endearing both of them to America, particularly on the masterpiece *Goodbye Yellow Brick Road* (1973), with it's drop-dead gorgeous title track and the ballad "I've Seen That Movie Too." Mega hit "Candle in the Wind," is an enduring piece, an ode to Marilyn Monroe, later adapted for fallen Princess Diana, also lost to the glaring lights of fame.

His 1975 autobiographical epic Captain Fantastic & the Brown Dirt Cowboy arrived at the tail end of a run of nine smashing albums and debuted at number 1 on the Billboard U.S. charts, a first for any artist at the time. Elton and Bernie were at that point bona fide superstars. Full of personal references to their experiences in the music business. relationships, and their music, this is one of my favorite collections of Taupin lyrics matched by Elton's songwriting craft. Take the uplifting tome on the creative process, "Writing," and the wonderment, "Will the things we wrote today, sound as good tomorrow," or the more cautionary tale of greedy record company executives, "Bitter Fingers," and the lyric, "Those old die-hards in Denmark Street start laughing, at the keyboard

player's hollow haunted eyes." Of course, the painfully melancholic "Someone Saved My Life Tonight," was a deeply emotional admonition to follow your heart. This was a personal album, made at a time when the grind of the record-tour-record cycle had taken its toll, and there was plenty of drama in their busy lives.

Elton booked two sold-out shows at Dodger Stadium in Los Angeles, October 25 and 26, 1975, the day after Rock of the Westies was released, his second consecutive Billboard #1. I regrettably missed this show, and the poor television documentary did not do much to help make up for it. This was for journalist Doug Fox his first concert, and his fabulous account can be found in Ultimate Classic Rock magazine. Fox's article reminded me of the scenes we all experienced at the time in large outdoor stadium shows. "A large majority of the field itself was already swarmed with fans, even though the show was several hours from starting. Some passed the time by bopping beach balls around while a few of the more adventurous went soaring into the air, sent skyward by groups of people standing in circles holding a taut blanket." The length of the show surprised this virgin concert-goer, "John ended up playing 31 songs in a three-hour-plus performance that spoiled me for years, naively assuming, as I did, that every artist must play for a similar length of time on such a grand scale."

http://diegospadeproductions.com/



The second set featured several tracks from *Captain Fantastic*, and a couple from the brand new *Westies* album. There were guest appearances by Billie Jean King and lyricist Bernie Taupin himself. Emmylou Harris and the James Gang, featuring future Eagles guitarist Joe Walsh, opened the show, and once Elton took the stage, he played an exhausting 3-hour set. It was indeed fantastic, and though I missed this one, I've seen Elton many times since, as has Doug Fox, who poetically concludes, "somehow none can quite compare with that afternoon at Dodger Stadium when hand in hand went music and the rhyme, the Captain and the Kid, stepping in the ring."

Christmas in London with Elton John, BBCTV 1974, 87min, 1.5:1

There are plenty of films capturing Elton John playing solo or with his band during the 1970s; it's just that none of the good ones are officially available. The best film, from BBCTV's Old Grey Whistle Test catches Elton John and his band at a Christmas Eve show at London's Hammersmith Odeon

1974. Among other highlights, this professional, multicamera shoot catches a note perfect rendition of "Honky Cat" with full horn section and Elton's trademark honky-tonk piano playing.

The footage would clarify for any new fan how amazing this artist was in concert. Unfortunately it too is not officially available, and badly deserves a proper restoration. Is it officially available anywhere in Britain?

Forget the Dodger Stadium documentary by Russell Harty. It's frankly 43 awful minutes, as filmmakers follow Elton's mother, relatives and their entourage around Los Angeles, including a trip to Universal Studios, stopping only briefly to show the action on stage. It would be of interest only to die hard fans. Much better to purchase photographer Terry O'Neill's fabulous book of photography and remembrances, *Two Days that Rocked the World: Elton Jon Live at Dodger Stadium: Photographs by Terry O'Neill*. It's a picture-perfect tome for this consummate entertainer.

http://diegospadeproductions.com/



#### The Who and the What the fuck of Improvised Music

Listen in on a chat between our Gonzo staff writer, and John Russell, guitar improviser extraordinaire!

**John's CV is pretty impressive.** Here's an edited snippet about his formative days from'Wikipedia':

'John Russell was raised by his paternal grandparents in rural Kent, and his grandfather gave him his first guitar at the age of 11. At school, he taught himself guitar and formed a group to perform his compositions. He discovered free improvisation after King Crimson guitarist Robert Fripp suggested that Derek Bailey and Sonny Sharrock were the two musicians doing the most to push the boundaries of the instrument. On moving

to London at the age of 17, he quickly became involved with the free improvisation scene, playing at The Little Theatre Club (run by drummer and educator John Stevens), becoming a member of the Musicians' Co-op and starting to organise concerts. In 1975, he helped co-found the journal, 'Musics'. Russell took weekly lessons in conventional technique from Derek Bailey for about a year, then in 1977 he gave up the electric guitar to play the acoustic guitar exclusively.'

Later on, you'll find out more about his recent

alan dearling

performances and his friends.

Alan said of John in an article about John's music workshop with young people in central London back in 1975:

"His methods were offbeat, his style was distinctly odd - acting like an intellectual Keith Moon. But despite, or because of his eccentric dress and his generalised lunacy, the kids loved him and, being only 21, he could relate to them in a real and nonpatronising way. He was also a very nifty guitarist, with a well-grounded knowledge of rock, jazz and classical forms. He had graduated as a performer from the world of rock to improvisation, performing at the ICA and other experimental venues. A natural teacher, he was perhaps the only one who could engage a heavy- looking 15 year old, thumping out a Status Quo riff through the Street Aid workshop space, ex-Cream amplification gear, and say: 'I was reading Becket this morning. It's right on'."

#### John replied recently on his Facebook Blog:

"Around that time I was called 'an unlikely although very excellent amalgam of the finer points of Derek Bailey and Pete Townshend', by Steve Lake in the 'Melody Maker', but have never before been compared to Keith Moon - and I can't remember ever using the term 'Right on'. But it was 1975. Maybe I will start using it again!"

Alan: "I've known you since you were 20, John. What was your favourite album back then? And, what did you like about it?"

John: "Well the thing is Alan, I never had a system for playing things (cassettes and vinyl being the main way of listening to recordings back then). I did however spend a lot of time hanging out at fellow musicians' places and listening to stuff there. A fairly eclectic mix from late Beethoven string quartets, Stockhausen, Charlie Parker, James Brown etc. I suppose one of the records that stood out for me was ICP (Instant Composer's Pool) 005: 'Fragments' an LP with Misha Mengelberg on piano), John Tchicai on saxophone), Hans Bennink on drums and Derek Bailey on guitar. It seemed very anarchic with a sense of fun. To edit the live recordings Misha just listened until he was bored and then cut the tape with some kind of blade (maybe scissors!). This somehow added a sense of immediacy to proceedings which was maybe not evident in heavily produced studio recordings."

Alan: "And again casting your mind back, who had you seen live by the mid-70s, that you thought was really awesome, and why were they great?"

John: "A big concert for me was seeing the London Jazz Composers' Orchestra in 1972 at Ronnie Scott's where I met Derek Bailey and heard an amazing solo from Evan Parker. It showed me that while approaching the music intellectually on records it could be far more engaging live and a very physical thing as well. I buttonholed Derek for guitar lessons - as he was a skilled session player he could fill in the gaps as I wanted to learn as much about the business of playing the guitar as a whole thing, i.e all





L - R Stewart Beaumont - Ian Crump - Billy Redding - Andy Wenham - Hugh Drury - Keith Parry Parry

styles and genres rather than in one particular style. Say blues, rock, country, jazz, classical whatever. Also I bumped into an old school chum Robin Musgrove who was having drum lessons from **John Stevens** (**pictured**) and I got to meet John and play at the Little Theatre Club where I really started my free improvisation life aged seventeen."

Alan: "Tell me something about your early influences? Jazz or rock or both?"

**John:** "There was a guy called Bill Redding who was the school's guitar hero and he was three years above me. I used to be a bit of a pain hanging around him and some older guys trying to find stuff out. Here's a photo of his group **Axis** (named after the Hendrix LP)."

"I think all the usual suspects apply for influences including Peter Green and Hendrix but somehow not so much Clapton or Jimmy Page. I suppose I was particularly keen on Alvin Lee, Mick Abrahams, Rory Gallagher, Paul Kossoff and Ollie Halsall as 'rock players' and I loved the three Kings BB, Albert and Freddie. Zappa was a big one along with Soft Machine and King Crimson."

Alan: "In the mid '70s I did some recordings of you with Evan Parker and Derek Bailey and I think Mal Dean. Some were in flats in north London; one was at the ICA (Institute of Contemporary Arts) in the Mall in London.

Strangely, I think bagpipes were involved at one point. What do you remember of those sessions?"

John: "The only one I can really remember was the one with Pipemaster George McCrae who taught bagpipes for ILEA. The only bagpipe teacher on their books! A friend (called Peter Brown - not Pete Brown the poet/lyricist) had paid for a record of George playing jigs and reels (he was a good dancer himself) and wanted to get him to play some Pibroch (Piobaireachd) for a new release. I seem to remember that, while you were recording, our job was to try to keep Peter's malt whisky out of reach.

Unfortunately George managed, by various wiles, to get at the stuff and there then followed a series of anecdotes about how he advised the Dagenham Girl Pipers and had also piped an entire regiment across the desert to receive a barrel of beer as a thank you. No pibroch sadly!"

Alan: "I started listening to some 'difficult' music quite early on. Couldn't always understand it...but it often left an impression... and I came back to it later. In rock, it was perhaps led by Mister Zappa and his Mothers of Invention and the good Captain—Beefheart. What did you make of them?"

**John:** "The first full price record I ever bought was 'We're Only in it For the Money' and I fitted the template that Zappa said made up most of his



listeners, i.e that of a 13 - 14 year old boy from a broken family home (well I was brought up by my grandparents and never knew my mother). I really liked Zappa for his poking fun at the general order of things and for the, what I now hope was, but didn't always see then, tongue in cheek ostentation. Beefheart was 'out' man and therefore great. I suppose in writing things for my own teen rock group, like hundreds of other kids, I borrowed things from them like trying to write in unusual time signatures and odd chords and dissonance, with abrupt changes of material. It might have worked if I was a better musician back then but doing it was also a way of learning how to do it. For instance I heard some Eric Dolphy and while not being able to play any of his licks I tried to borrow a certain feel I felt he had for a piece I called 'City Reflections'."

Alan: "I was in Canterbury at the University of Kent at the end of the 1960s and we had alot of bands and band members hanging around the campus. Bands often played and then stayed for a few days or weeks. What about Soft Machine and the various characters that evolved out of that band? And Gong, Egg, Colosseum, Caravan...even Hawkwind and the Groundhogs. They improvised a lot."

John: "I saw all of those bands back then except, surprisingly, Gong. With my own group we'd kind of learn ahead and then go to some riff based thing I could noodle over. I would then move from that to something a bit 'freer' in that I would do some gestural things with the fingers not knowing exactly what would come out. I guess that would be called noise guitar now. Check out Sonny Sharrock's 'Soon' on 'Monkey

- Pockie—Boo', or Fripp on 'Sailor's Tale', 'Groon' and the end of 'Schizoid man'. I later got to play some sessions at Robert Wyatt's house and he credited that with helping him get back, after a couple of years off, to playing and recording for Geoff Travis at Rough Trade."

Sonny and Linda Sharrock 'Soon': https://www.youtube.com/watch? v=YIFJtdVx vU

Alan: "So, can 'improvised music' be based on all musical genres: jazz, rock, blues, classical, electronic, perhaps even folk? Explain a bit what it means for you in the Big Scheme of Things."

John: "I think you can improvise with whatever materials you have to hand and I have always felt it preferable to have everything I can to hand rather than restrict things to a particular stylistic area. I guess that is the difference between 'improvisation' and 'free improvisation'. The poet Libby Houston once described her poems as being like golf balls. When you take the outer layer off there are lots of rubber bands that ping off in all directions. It's good to have that controlled ambiguity and the musical material tends to reflect that need."

Alan: "Where do the Grateful Dead fit into that story of improvisation? For me they are perhaps the ultimate 'jamming' band."

**John:** "Well, that is not really 'free improvisation' in the way I would understand it. It uses a series of assumptions about keys, grooves, chord progressions etc.. I suppose



John Russell and Lol Coxhill

'jamming' is generally understood as improvising within a pre-arranged style or structure. The classics, of course, are the 12 bar blues, rhythm changes and other jazz standards like 'How High the Moon'. The skills of those players were in taking these and using them as a basis for an enormous amount of re-invention both in terms of composition and as a base from which to improvise."

**Alan:** "What about the left of centre outfits like Bonzo Dog with Viv Stanshall, Legs Larry Smith et al.?"

**John:** "I loved the Bonzos mainly because of their irreverence and fun. The guitar solo on 'Canyons of Your Mind' is a delight as well!"

Bonzos' Canyons of Your Mind: https://www.youtube.com/watch? v=3hcZ4s9cvpw

**Alan:** "And the Velvets from the US of A? And/or Yoko Ono?"

**John:** "Yoko Ono has always been special for me. The Fluxus movement and other conceptual art and artists were important in

showing that a kind of musical mentality could be exhibited that didn't actually need physical sound. I can't really explain some of these things in words.

They somehow inhabit the gaps. I was very lucky to play with Takehisa Kosugi at my home when he was in London with the Merce Cunningham company many years ago. I met him again about three years ago in Japan with our mutual friend **Sabu Toyozumi** who is a remarkable drummer and close friend. I didn't really come across the Velvet Underground back in the day but filed away some of their music in a gannet like way. I love aurally swimming in distorted feedback guitars."

Alan: "The eccentrics on the edges of the rockjazz scene in the UK were folk like Lol Coxhill, Dick Heckstall-Smith, NikTurner, Arthur Brown, Julie Driscoll (and husband, Keith Tippett), Pete Brown, Edgar Broughton, Pink Fairies and Ivor Cutler. The UK's good at producing eccentrics! What stories can you tell about them?"

**John:** "Well I played with Lol quite a lot and he was a remarkable musician who always managed to be Lol in whatever situation he found himself.



Kosugi: https://en.wikipedia.org/wiki/Takehisa\_Kosugi

I think that attribute comes from being very open and following the music rather than trying to impose something on it from outside. Eventually you end up with your own voice, one that reflects the musicality you have developed over the years. In that way I don't see any of the trulyoriginal players as eccentric, more as very honest and, in a lot of cases, brave people. There has to be a sort of emotional nakedness that not everyone can do."

Lol Coxhill with John Russell and Sabu Toyozumi:

https://www.youtube.com/watch? v=1KcP aCi8pY

Alan: "I know you're chomping at the bit; keen to take my hand and guide me into the Mysteries of the World of Free Improvised Guitar Music. The world that you have become part of - almost one of its Custodians. Tell me more. Where should people start? Take a big, deep breath..."

**John:** "I said that I was interested in the whole guitar and by that I mean that any sounds a guitar is capable of making can be used to make music with. There are finite elements of sound that can be changed and so carry information. I like to use a mixture of harmonics, stopped notes, open strings, stopped harmonics, different types of attack and include the body of the instrument as well as the strings.

Unlike the piano I think of the guitar as an 'open harmony instrument' in that you have to leave out certain notes to make a chord. It is physically impossible to play some arpeggios as a chord in the way you can on a keyboard. Only six strings on a guitar and you can't stretch your fingers far enough. This leads toward ignoring the octave.

The other thing I touched on before was the type of material that I favour, which is generally ambiguous, so I try to avoid things that are too close to, or directly quote from, other musical genres. When I play electric, which I have recently started doing again, that changes as I am generally responding to what the guitar is doing by itself and using pedals to enjoy the overall din (smiles). Apart from the obvious people to listen to: Derek Bailey, Fred Frith, Henry Kaiser, Eugene Chadbourne, Gerry Fitzgerald etc. there are two guys I play with sometimes Pascal Marzan who is French and a Canadian - Arthur Bull. There's a guy called Ross Lambert here in England who's pretty good as well and a colleague from way back, Ian Brighton, has just released his first CD for 38 years. Another pal who does good stuff and I have always enjoyed playing with is Davey Williams who actually played in the Johnny Shines' band and was a pall bearer at his funeral. As Johnny Shines knew Robert Johnson that's some link, from a really great blues legend to free improvisation. On electric, I have enjoyed playing with Thurston Moore who has a very open sort of sound. There are just so many good players now that I have left out, at least a couple of hundred that I know about, and for that I must apologise."

Electric duo with Thurston Moore: https://www.youtube.com/watch? v=2qzTQAWbQzg

Alan: "Have a drink. I need one, or two...and give us some more tales and info..."

John: "Well, for me, free improvisation holds a unique position in that the audience and the musicians discover the music together. It is a music for a specific place and time and the live experience is very special. That will become more so as people realise that the digital world will increasingly be able to copy everything except time. In terms of ideas for playing and listening, I think of the 'rural', where like a farmer there is outward growth from a central core (the land) which is kind of analogue. The 'urban', where we are different people at home, on the bus or tube, at work, at play etc. maybe allied to digital.

Then something I call the 'quantum rabbit' which pops up unexpectedly in different places and has a look around at unconnected areas. Sometimes all these things can come together in a total immersion in the present which is a transcendent experience. It is the merging of the intellect and emotions with the physical in the act of playing and reacting intuitively, but it is not something you can plan for. All the musician can do is follow the musical imperative and see where it leads. It is the same for the listeners who are creating the music in their heads as it happens."

**Alan:** "Who are the most important exponents in the Improvised Music scene who you know intimately?"

John: "I guess I am lucky enough to know a lot of them personally and have played with most of them so I don't want to pick out anyone in particular."

**Alan:** "And who have you most enjoyed playing with – and why?"

**John:** "All good improvisers have different things to offer. Things that only they do. The



Electric duo with Thurston Moore https://www.youtube.com/watch?v=2qzTQAWbQzg

challenge and the enjoyment comes from bringing that out. When I give workshops I say that the musician's purpose is to make the rest of the band sound good. If you are just showing off, then people will think if he's so good why is he playing with that lot!

That's a mutual thing so I like to play with musicians who let me have the space and the encouragement to play my part as well. I must say that as the scene has grown, more and more players are getting it. Early on it could be very difficult when some players were maybe influenced by free jazz and played continuously at volumes that didn't allow any room for the acoustic guitar."

**Alan:** "What improvisational albums would you recommend to me, or indeed other folk, to listen to?"

John: "I would look at Emanem and Psi, FMP and ICP labels for a broad understanding of the European scene over time and I would like to plug 'Making Rooms' a four CD boxed set taken from a UK tour and released on my own label Weekertoft." (http://weekertoft.com/)

**Alan:** "And a couple of all-time great performers or bands?"

**John:** "I really am a bit of a fan of the Alexander Schlippenbach trio which is Alex on piano, Evan Parker saxophone and Paul Lovens drums. Also with Paul Lovens and on a different tack was 'News from The Shed', which was a quintet I was involved with.

Anything from Gunter Christmann and of course the John Stevens' SME groups, AMM and The Music Improvisation Company. There are loads of course!"

Alex Schlippenbach trio:

https://www.youtube.com/watch? v=fBkmgH1WItw

Alan: "You are involved with a monthly event in London called Mopomoso. Tell me a bit about it."

John: "I was particularly annoyed by Margaret Thatcher saying there is no such thing as society (like a lot of people!) and Frances Fukayama saying that history is dead. This also coincided with a rather conservative Jazz revival and record companies making money by re-mastering and re-releasing their back catalogue as CDs. Mopomoso stands for MOdernism POst MOdernism SO what! and was a way of saying that the music was happening now and important, while thumbing the nose at some of the more



Gunter Christmann (trombone) and Elke Schipper (voice) with John at Arch One London.



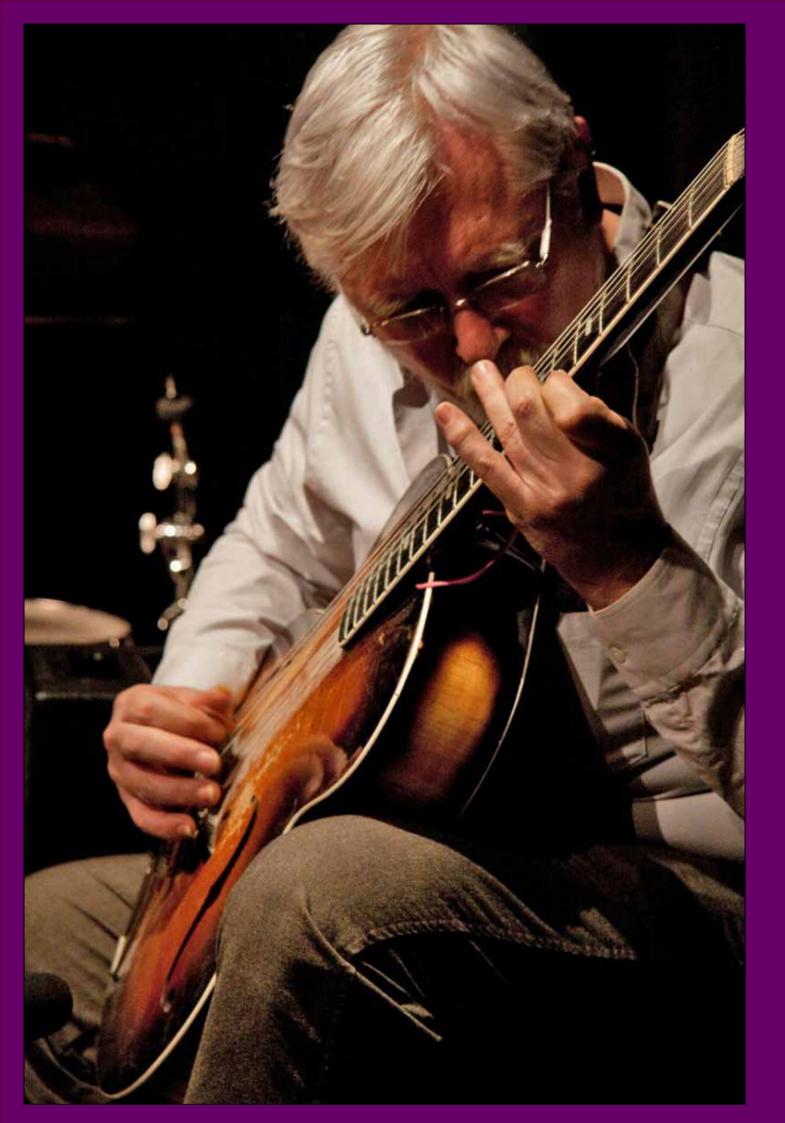
Photo of the trio: John with Evan Parker, John Edwards and Aleks Kolkowski

vacuous nonsense coming out in the media. I started putting on concerts at 'The Red Rose Theatre' (no longer existing) and that ran for 17 years.

When it closed I moved to 'The Vortex' in Dalston and have been there ever since, so at 25 years and run entirely by volunteers, we have managed to keep going to become the UK's longest running regular concert series dedicated to free improvisation. recording them on wax cylinder copems from this website: http://www.phonographies.org/category/recordings/acoustic-music/feed/

We recorded the piece and then played over it for the CD 'House Full of Floors' on John Zorn's label, 'Tzadik': http://www.tzadik.com/index.php?catalog=7632

There have been quite a few other concerts including evenings for Henry Kaiser, Sabu Toyozumi and Harri Sjoestroem as well as occasional workshops. In June, we will be starting a regular weekly workshop and that too will organise some concerts. Mopomoso also promotes my group 'Quaqua' for a three day mini-festival every August again at the Vortex. It



is a shifting group of musicians that I bring together for specific projects and I've been using that name for 35 years."

**Alan:** "Any other thoughts, bands, musicians, recording, events you want to share?"

John: "So many! The main thing is to try not to pre-judge and not to think as a consumer, commodifying one's taste. Music is a shifting thing and we should listen to the music, not be over influenced by the extrinsic values foisted upon it. If anyone is in London, the Mopomoso events are afternoon concerts on the third Sunday of every month. Details are on the website (http://www.mopomoso.com ) and there is a pretty big library of videos in the past concerts' section."

Alan: "What excites you most in music in 2016?"

John: "From so many, so much! I forget who it was who said something like, with the Web, instead of everyone being famous for fifteen minutes everyone can be a celebrity to fifteen people. It leads to a greater diversity of exciting things but it also means there is more dross to wade through. Personally, I am very pleased to see some great young musicians coming out of Taiwan in particular and the Far East in general. They seem very open to free improvisation, new contemporary music, sound art and noise groups."

Alan: "These days a lot of young people are greatly attracted by the EDM (electronic dance music scene). I worked at the last Boom Festival in Portugal in 2014. I was impressed by all the energy and indeed, its variety. That strikes me as improvisational too. And it involves the audience as part of the improvisation. Any thoughts?"

John: "I like my dance music to have an element of swing in the beat. Getting the foot to tap side to side as well as up and down. Very old fashioned 1950s jive stuff with maybe some James Brown chucked in. However, I would say there is a democratisation in some of the EMD scenes that lets people get involved in a way that 80s disco didn't. The improvisational side is I guess more interpretative of certain preconceived givens than starting from a blank canvas of silence like free improvisation."

**Alan:** "If you could be any muso other than John Russell, who would you like to be?"

**John:** "Whoever was happiest and lived the longest. Ha Ha!"

Alan: "Remembering back to the supposedly great days, the real old music papers like 'Disc and Music Echo', this is where they'd ask you your favourite colour! Sorry about that...!"

**John:** "Again I can't nail it so precisely. I have to say green because that's my beloved's name. Also any colour in nature because they are alive and impossible to properly replicate. Finally, all those wonderfully named colours in my water colour set I had as a kid like, gamboges, ultramarine or raw sienna.

By the way, Alan, I realise that this is a hopelessly Anglo-centric interview and I do apologise, but if I thought about all the fine music around the world I think my head would explode. Maybe that's for another time. Let's have that cuppa now unless you want something a little stronger?"

Alan: "Many thank-ewes, John. Baa Humbug!

Hope the fun we've had gets through to the 'Gonzo' readers!"



Find out more about John Russell, his music and friends at: www.john-russell.co.uk/

And Alan Dearling and his writings, photos at: www.enablerpublications.co.uk and www.freeculturalspaces.net



ME ARE MACMILLAN CANCER SUPPORT

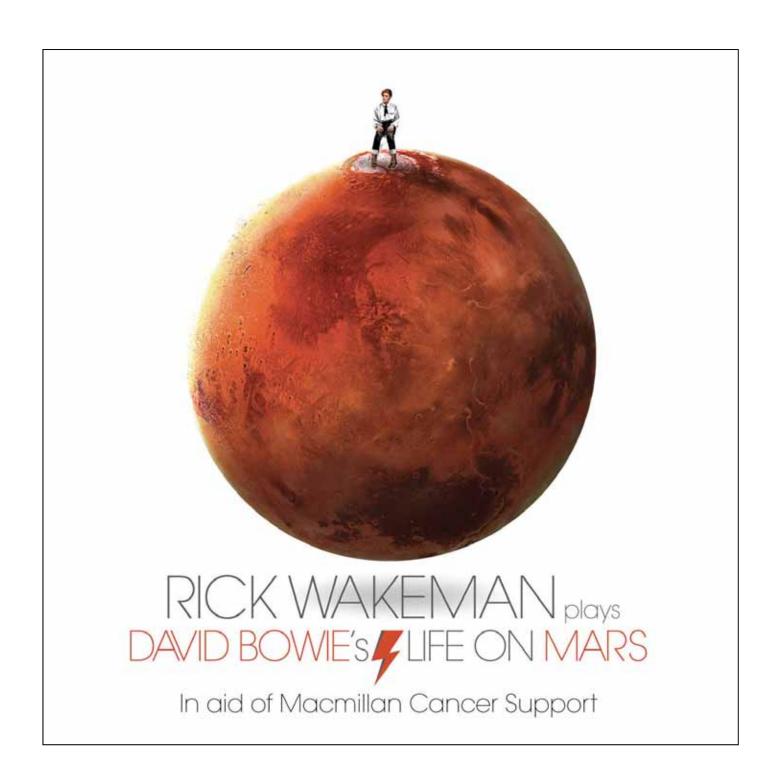
Cancer can be the loneliest place, and can leave you with many questions. Our cancer information specialists are here for you or a loved one.

For information, advice or a chat, call us free on 0808 808 00 00.

macmillan.org.uk/talktous

tin Cancer Support, registered charity in England and (261017), Scotland (SC039907) and the Isle of Man (604)

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



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

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

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

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

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

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

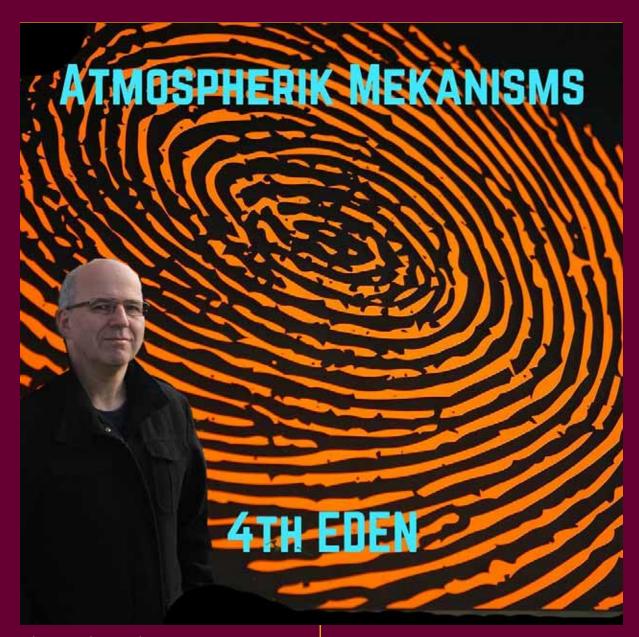
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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





The press release reads:

MARTIN'S SUCCESSFUL MUSICAL EXPERIMENT For Immediate Release

North Devon soundtrack musician and composer, Martin Eve, better known as 4th Eden, releases his new album, *Atmospherik Mekanisms* on 15th May via Bandcamp, and as a CD available from his website and via selected local outlets.

The record, which is also his final year project for Falmouth University has been the capturing of found sounds around North Devon and Cornwall. All the sounds were then edited and constructed into an amazing collection of compositions recorded at his home stoudio in Woolsery. From old radios, garage sounds, steam engines, recycling objects, cathedral bells and the sounds of water and the sea he conjured up a gorgeously contemporary sounding album of electronica.

It is a continuation of his work on last year's *Organik Reflektion* EP which was released to great critical acclaim. "4th Eden has produced a minor miracle, making a truly experimental, but eminently listenable and even danceable record" said *Gonzo Weekly* magazine.

The new album will be formally released and can be purchased in physical form in a showcase event at the AMATA Performance Centre — Falmouth University on the 2nd June, 1pm. This is a festival for all Falmouth University students presenting their final year projects which runs over a two-week period.

#### NOTES FOR EDITORS

Martin has been resident in North Devon for three years now and lives in the village of Woolsery. He attended Petroc College for two years



to achieve his Foundation Degree in Music Technology and is now in his final year at Falmouth University to attain his BA hons. degree in Creative Music Technology.

Martin's has had two previous albums released, *Infinity* (2012) and *Pictures On A Soundscape* (2015). He also writes soundtrack music, which has been placed on Channel 5 and BBC1. You can often hear his music played on The Peter Lawrence Show on The Voice FM, North Devon's local radio station.

Martin has many diverse musical influences are many but at the heart of these is the love of electronic music going back to the 70's with artists such as Kraftwerk, Ultravox, Moby, Jean-Michel Jarre, Peter Gabriel and Mike Oldfield to name but a few.

For more information:

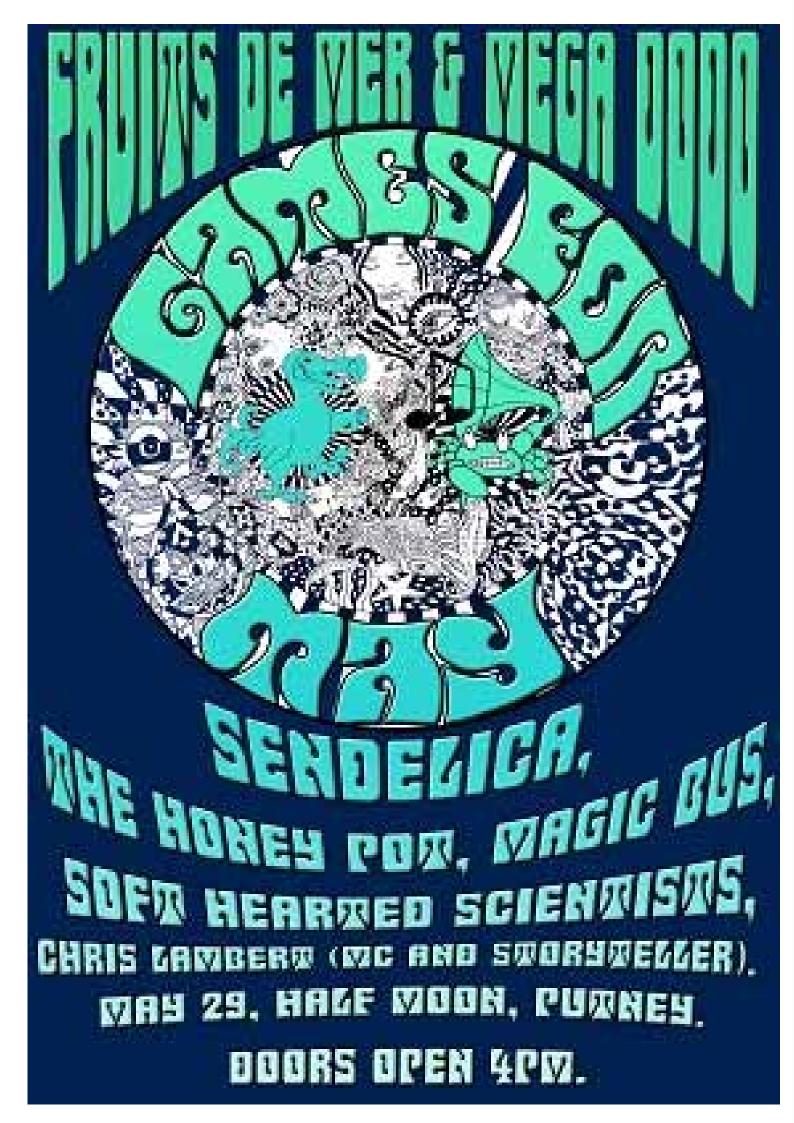
- 4th Eden: www.4th-eden.com
- Atmopsherik Mekanisms project: www.atmospherik-mekanisms.co.uk
- Bandcamp link: https://4th-eden.bandcamp.com
- Tel: 07983422871
- email: music@4th-eden.com

It's a very good press release, it should be, 'cos I was the one that wrote it. But it only tells part of the tale. You have met Martin in these pages before when we have talked to him about his various

projects, but now - I think - it is time to talk to him again, so I gave him a ring....



Listen Here



#### **DOGLEG**



Weekly Acoustic Jam Session Hosted by Dogleg

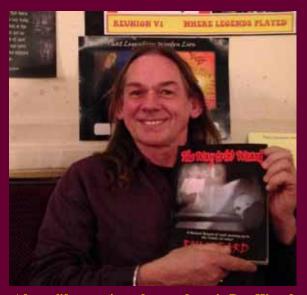
@The Village Inn, Westward Ho! Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

LEMONROCK GUIDE





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..

The Tai Chi and the yoga had led me down a path which made me decide to give up all drugs and alcohol. It just seemed like the right thing to do.

Around this time we were asked by the company that handled the rental of the house, if we would leave. Alan pointed out that we had an agreement and we would be happy to move if they found us another house or paid us to move. Negotiations about the situation flowed back and forth between the two parties. Finally we were called into the estate agent's office. He explained that the house belonged to one of Charlie Kray's henchmen (we never found out who it was) who had now been jailed. His property was being sold off so that house would have to be sold. We said he could sell it with us as sitting tenants, but he did not think that would work. After a lengthy discussion he sighed and offered us a joint mortgage. So it was that the four of us became house owners. Not only that, but the house was sold to us for around £6500 if I recall correctly.

Meanwhile, Mick Worwood, my old college friend and former singer of Castle Farm had been off to Cornwall with bass player Spyder Curphney. Spyder had been heavily involved in designing those iron-on T-shirt logos that became very popular around the mid-'70s. I am not sure if Spyder invented the process or not, but he and Mick spent the whole summer selling T-shirts on the beach. This led to the idea of doing the same sort of thing for bands. I do not think anyone had even tried this before, but they managed to get the contract to provide T-shirts for all sorts of gigs. While Spyder concentrated on building the business of making and selling the transfers, Mick was busy negotiating with rock bands for contracts to sell shirts. This led him forming a company called Brockum, which became one of the first and biggest players in this

So the band was playing and I was working at the flour mill and we all picked up the odd weekend's work manning the merchandise stands for Mick. Tom, our roadie, threw himself into this completely and wound up going off on tour with the *Mahavishnu Orchestra*. Gradually we were all getting sucked into doing some work for Brockum. I did the Bob Dylan Open Air show at Blackbushe

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



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

I'll digress from this to make a statement about how I feel about celebrities, and the way they tend to deny things and avoid the big pointy finger. There does tend to be a kind of received morality; sexually and narcotically. Leaving aside the sexual side of things, there is no doubt that we do have a drug problem in most of the world. Many countries try to put a lid on it with severe penalties for possession and even worse, sometimes lethal, penalties for importing and selling. All of these tactics do little to actually curb drug use. We use the term 'substance abuse' which is complete nonsense. It is not the inanimate substance that is suffering if you take that slant on it. If you assume that the drug user is using the substance in a way other than how it should be used you are on even shakier ground. Cannabis resin is formed on the leaves of the cannabis plant to protect them from the sun so you could say that this is true – it is being abused. However apple trees produce apples in order to propagate their species and grow new apple trees. Every time you eat an apple you are also guilty of substance abuse.

Coming back to the sexual side of things I would say that there was a time when announcing you are

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

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

I am not making the case here for universal drug use. In the many years I have been involved in music and the entertainment world I have seen many well-known people having the odd smoke, doing a line of coke and other stuff. I have seen people spend an entire life indulging in 'substances' to little or no detriment to their health, but I have equally seen others get drawn in and sucked down into the depths. As with alcohol, you can have a few drinks and say, 'that was nice', and not drink again for ages or you can have a few drinks and not stop for the rest of your life. If we could only understand what it was that made one person react one way and another react differently we would be able to help those who fall victim, allow those who don't to enjoy it and have a much more open and honest Of course, the other side of drugs, society. especially cocaine and heroin, is the suffering, death and violence that go with the illegal trade, and the amount of money that greases the wheels of the trade. Taking a different approach to addiction would be a bold but more courageous path. It is a shame that so few people seem strong, honest or motivated enough to take it.







The Best Gig I Never Went To?

#### Bob Calvert Tribute 5/3/1989 London

The recent excellent Hawkwind album and tour (see Gonzo 179) has generated lots of fascinating posts and comments on FB recently, amongst them last month a few notices that Jill Calvert, Robert's third wife passed away last month. Calvert himself died at the tender age of 43. It reminded me that in spite of the quality of the band's recent output, their very best work always included Captain Starfighter in my humble opinion. A public group to his memory still very much lives on Facebook, Robert Calvert, to which his son, Nicholas often contributes. I was lucky enough to see the band twice with Calvert,

Windsor Free Festival and another freebie they played at Harlow in Essex, both back in the 70s.

Calvert was simply a genius, and like most geniuses, was an erratic character to say the least. He battled 'manic depression' most of his life, disappearing for months on end, often as a result of putting himself in institutions when it all got a bit too much for him. He arguably took Hawkwind from a free-form outfit to their full space-rock mantle which they still hold to this day. Nik Turner brought him into the band in 1971 and he stayed on and off until the early '80s. Calvert's contribution to the band cannot be underestimated; one of the driving forces behind the Space Ritual, the writer of Silver Machine and the short-lived Urban Guerrilla singles to name just a few. He was a song-writer, musician, poet, playwright, social commentator and an astonishing stage performer too. As well as his huge musical contributions to Hawkwind he produced a number of solo efforts, of which Captain Lockheed and the Starfighters (1974) is the most well known. An amazing concept album which featured various members of Hawkwind, the Pink Fairies, Arthur Brown and Viv Stanshall etc. The follow-up, Lucky Leif (with Brian Eno's assistance) is a far less obvious work, one which I am still trying to fully get into. Three more, even less 'commercial' works followed, including Hype, based on one of his own fascinating parodies of the music industry (an excellent novel, with an album that followed, both available from Gonzo). I've also just got hold of a copy of May 2016 (UK) Classic Rock Magazine, which features an excellent article with photos about the Captain Lockheed album, and a piece on Barney Bubbles, Hawkwind's designer of the early period too. Well worth trying to find a copy.

Amongst the recent FB posts is the line-up for a tribute gig for Calvert, held at London's Brixton Academy on 5<sup>th</sup> March 1989. What a line up.......

Lesbians Dopeheads on Mopeds, er, never heard of them either but what a name for a band!

Amon Duul II, one of the top 'krautrock' bands of the late 60's and 1970s. I've owned and enjoyed their Live in London album (1973) for many years, which is kinda like a faster 'Wind, but with their own unique sound. Some pretty spacey lead guitar from Chris Karrer/John Weinziera throughout and a double drummer backline too. Another band whose back catalogue I need to work through more. Calvert performed vocals on their 1988 album, Die Losung, which I found a vinyl copy of a few years ago. It sounds fairly typical 'late' Bob, fairly fast and hard rock with his unique vocals over the top. I think I read somewhere the Germans were not too amused

#### John Brodie-Good



about this one, saying it wasn't finished and the release was basically a bootleg.

Nik Turner, the one and only, this time in his All Stars format. A founding member of the 'Wind and still very active today.

Here and Now, another ever changing outfit, who grew as a free festival band in the 80s and are related to the greater Gong family. There are many cassettes and vinyl albums from these guys out there, I came to them late and can highly recommend their 1993 album, UFOASIS and 2013's Live in London. I was due to see them in London at the ill-fated Deviants gig when Mick Farren expired on stage. I hope to catch them soon.

Pink Fairies, billed as the PF Psychedelic Rock Revue (!) starring Larry Wallis and Mick Farren amongst others. Suspect they might have been nasty and noisy....loverly.

Man, ahh, the space cowboys from Wales, news this week that their keyboard player Phil Ryan just passed away recently, another reason to get out there and see the best remaining musicians we still have left. I love their anthem Bananas, especially the version on Be Good to Yourself at Least Once a Day. There is another great version on another of their live albums, Maximum Darkness featured John Cipollina from

the legendary Quicksilver Messenger Service although the story goes he is out of tune on that number and was edited off.

Doctor & The Medics apparently preceded Hawkwind, whose set can be heard online (see below). One of the comments below the video also suggests the Bevis Frond made an appearance. Whatever, it sure must have been a great great night.

Hawkwind's set (not the greatest SQ!) <a href="https://www.youtube.com/watch?v=oeSFOAsVKmc">https://www.youtube.com/watch?v=oeSFOAsVKmc</a>

The following material is available from Gonzo

Robert Calvert
At the QEH 1986 CD
Blueprints from the Cellar/Hype 2CD
Centigrade 232 Book
Hype Book

Man

Live at the Rex DVD

**Hawkwind** 

Space Ritual Live 2CD/DVD You know it makes sense....

#### John Brodie-Good



\* 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.

WE ASKED THESE STAR WARS ACTORS WHETHER THEY'D EVER SMUGGLED A POSSUM INSIDE THEIR COSTUMES - AND NOT A SINGLE ONE REPLIED

It is May the 4th, better known as Star Wars Day, the entirely arbitrary day of the year where we all consider the Star Wars movies, because the date sounds a bit like the famous Star Wars slogan "May The 4th of May Be With You".

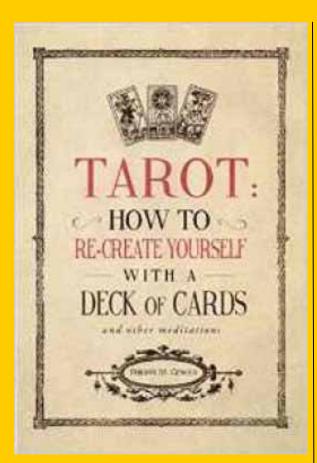
The Star Wars movies feature a cast of thousands, but it is to several of them that we have turned to ask the question: Did you ever smuggle a possum inside your costume?

Sadly, none of them replied.





#### Tarot: How To Re-Create Yourself With a Deck of Cards



A game which you play This is a really interesting book.

It's not like a normal "How To" tarot book.

There's no lists of meanings telling you how to interpret the cards.

Instead it offers you various ways you can approach the cards to discover the meaning for yourself.

It ditches a lot of the old tropes of tarot reading – the Fool's journey, synchronicity, archetypes, psychic powers and the like – and offers in their place a new understanding of the process, as an art-form.

Well I say "new". In fact he delves into the tarot's past to rediscover its roots—as a game, which you play—and introduces us to a long-forgotten form, originating in the Renaissance period in Italy, known as Tarocchi Appropriati.

The idea of the game was to select one of the trumps (the major arcana) and to assign it to an opponent in a witty, clever or poetic way, in order to amuse the other players.

This may have been a separate game from the game of trumps, or it may have been incorporated into it, so that a game of cards became an exercise in artistic or poetic license.

Whatever the method, this was a game which continued for many centuries, right up until the 19th century, and shows the cards in a new light: as tools for the imagination, as launchpads for flights of fancy, as catalysts



for inspiration.

This seems to me a genuinely new approach to our understanding of the cards.

As the author says: "the tarot game can be played by all."

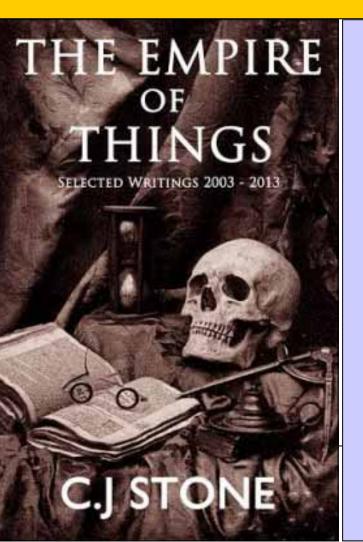
And that is the secret of this book's approach: playfulness.

This is no po-faced occultism. You approach the cards in a spirit of play, as an artist approaches his canvas, as a poet approaches his page.

This is tarot as Picasso might have painted it. It is tarot as Dylan might have sung it. Tarot as art. Tarot as poetry. Tarot as a conversation with your own inner self.

I've chosen Picasso and Dylan as my examples because they were the first to come to mind. I'm sure you could think of others. But they are both, in their own way, very apt: Picasso because of his neoclassical etchings, almost like tarot cards themselves, both in their simplicity of line, and in the sense you get from them that you are entering another world: the dream world, the mythic world, the world of the imagination. That surely is the place where tarot readings should come from.





#### NOW AVAILABLE FROM GONZO MULTIMEDIA

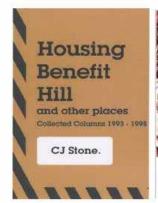
"Stone writes with intelligence, wit and sensitivity."

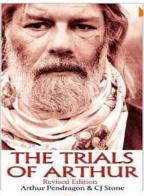
Times Literary Supplement

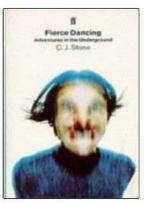
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

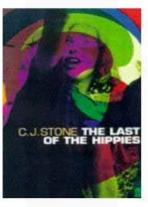
Herald

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







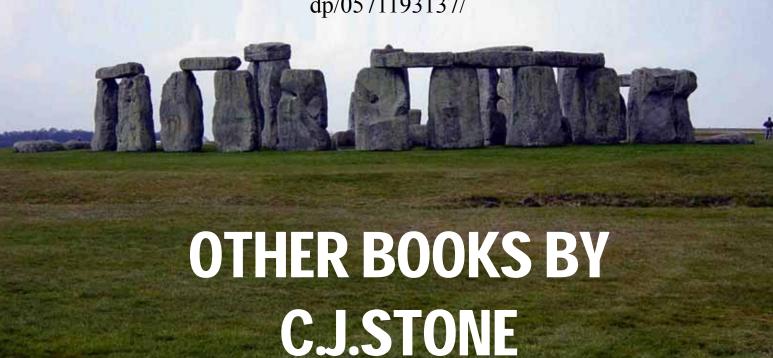


#### Housing Benefit Hill: http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X

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

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

The Last of the Hippies: http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/

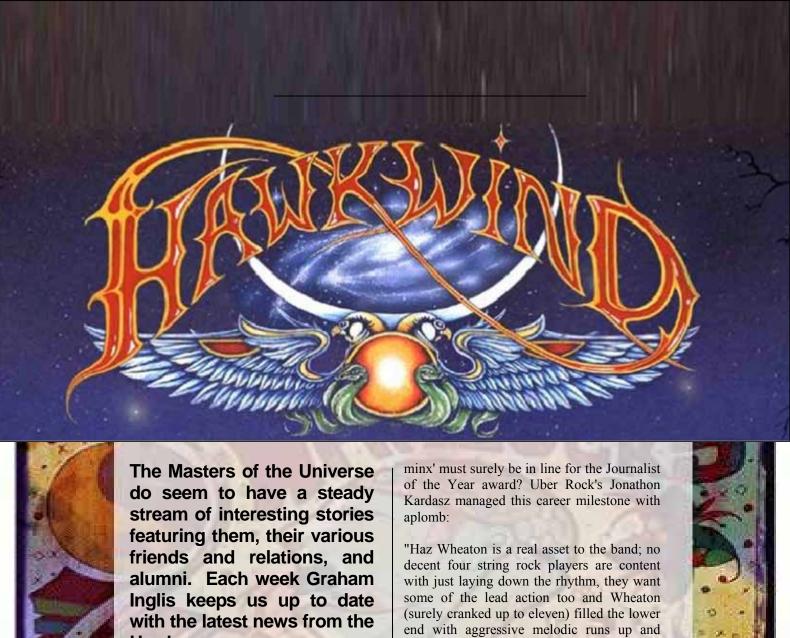




## Three Days of Monsters, Chosts,



WWW.WEIRDWEEKEND.ORG



Hawkverse..

A gig reviewer who manages to describe Hawkwind's bass player as a 'filthy spacedown the neck, shadowing Brock and often managing to both compete with and compliment the guitar work at the same time. He particularly shone on 'Orgone



### Spirits Burning

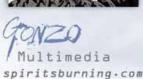
The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

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 Daevid Allen (Gong),
Robert Berry (3), Keith Christmas, John Ellis (The Vibrators),
Kev Ellis (Space Cadets), Matt Malley (Counting Crows),
Nigel Mazlyn Jones, Pete Pavli (High Tide),
Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes),
Judge Smith (Van der Graaf), Steffe Sharpstrings,
Cyrille Verdeaux (Clearlight), Steve York,
& 24 more musicians ...





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



Accumulator', always a welcome addition to any Hawkwind set and delivered this night with a filthy space-minx swagger.

It was great to see the chemistry between Wheaton and Brock, the latter plays much

It was great to see the chemistry between Wheaton and Brock, the latter plays much better when the bass is pushing him to fight his corner. So throughout the set we had scything slashing chords and a hugely welcome return to his quicksilver soloing splashed all over the songs. And how fantastic to see Brock with an almost permanent grin on his face."

It's indeed been noticeable that fans attending recent gigs on the April tour have repeatedly enthused about Haz' contribution to the overall sound.

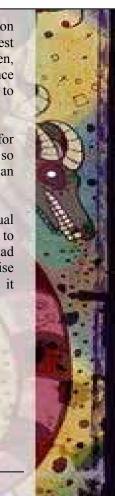
And, talking of reviews, a recent reviewer of the new album 'The Machine Stops' caused a few raised eyebrows when he said "In my honest opinion this is their finest work since 1975s 'Warrior on the Edge of Time'."

Comparisons with the past are always a

matter of opinion, but a wide concensus on the internet seems to be that it's the best album for quite some time. And, since when, exactly? I've seen that date pegged as "since 'Alien 4"" or "since 'Electric Tepee" to mention a couple of comparisons.

Sadly, though, the run in the album charts for 'The Machine Stops' lasted only one week, so position #29 is the peak placing, then. It can be strange how chart placings go, though.

The universally admired "Space Ritual Alive" entered the charts at 25, zoomed up to number 9, and the following week had tumbled back down to 27. The initial rise must have looked very promising, but it wasn't to be.





### HAWKWIND PASSPORT APPLICATION

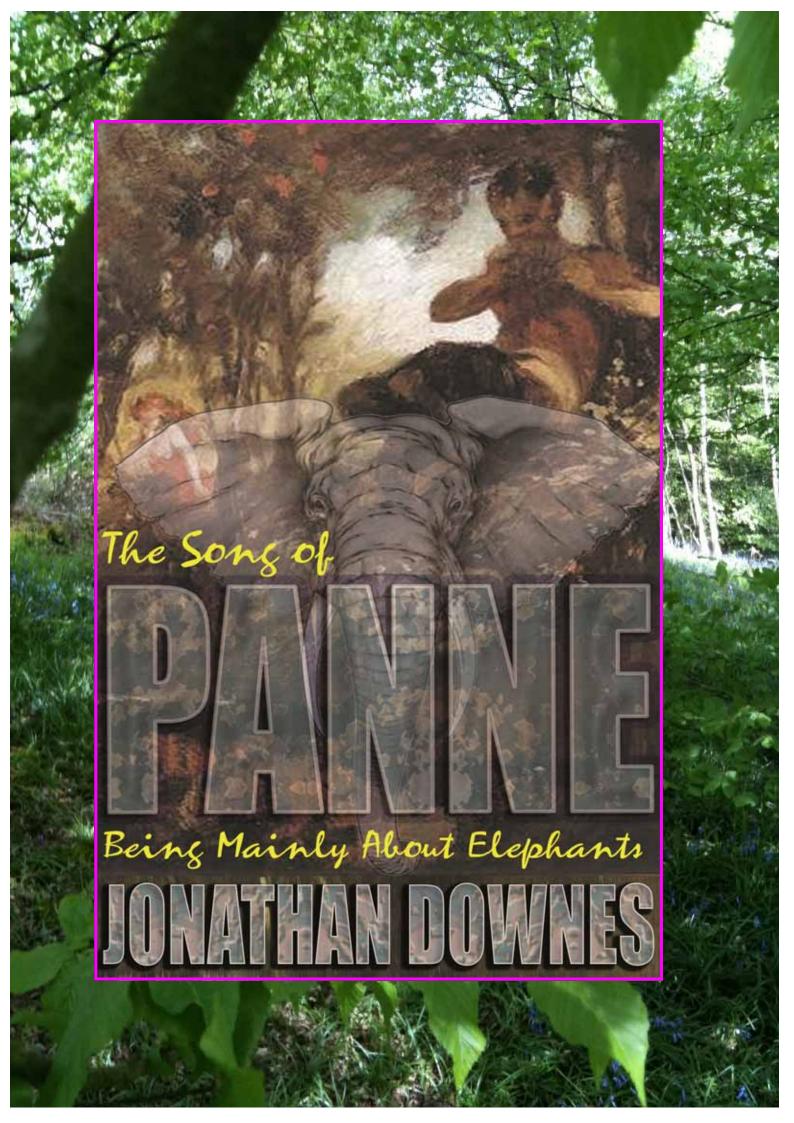


Greetings space travellers!
This is your Hawkwind Earth Visitors Passport application form.

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:
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Post Code
E-Mail Address: (Please print clearly)
Telephone Number:
Additional info:



### 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.

XXVII

The next spanner in the proverbial works happened just after Bealtaine when - after fifteen years incarceration at Her Majesty's pleasure - Stevie Wingford was released from prison, and returned to Bradworthy. These days I believe that there is a battery of organisations which proffer help to victims of crime, and indeed there was so back in 1997. However, I don't believe that they existed back in 1982 when Wingford was condemned to durance vile, and anyway, by the end of that year, Hazel Wingford, the teenaged victim of her adopted brother's vile behaviour had effectively ceased to exist.



HTTP://WWW.XTUL.CO.UK

### HTTP://WWW.XTUL.CO.UK



When she absconded from the hospital she had become a statistic; just one of the thousands of people horrifically, a large proportion of whom are teenage girls - who disappear each year. And as she had no known relatives or friends, the police investigation was short, sweet and fruitless.

(And, I think I should point out, that 1982 was a year with unprecedented levels of civil disobedience, industrial action, protests against the war in the Falkland Islands, and terrorism threats following the deaths of Bobby Sands and his nine comrades in the H Block, and the police across Britain had all sorts of other things on their collective mind, which could be argued as being more pressing than the disappearance of one brain damaged teenaged girl).

And by 1997 nobody would have thought that - fifteen years after her disappearance - little Hazel Wingford, now a dumpy, taciturn and bad-tempered woman just short of thirty, would be living in the tumbledown cottage owned by the Potts siblings, who had by this time disappeared from the public consciousness just as firmly.

In a well ordered and decent (not to mention equitable and fair) society, one would like to think that a Victim Support Officer would have come a-knocking on the cottage door to warn Cymbeline and Britannia and Lysistrata (who nobody had called Hazel for a decade and a half) that Stevie had been released, and was returning to Bradworthy. But none of them were on the Electoral Roll, all their post was delivered to a conveniently obliging newsagent named Nusrat Khan in Holsworthy, and none of them had been in Bradworthy or Woolsery for fifteen years.

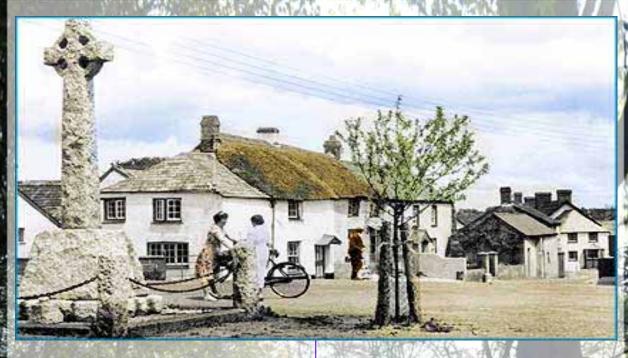
No.

They learned about it from a suitably alarmist story on the front page of the more resolutely downmarket of the local newspapers.

For a man whose life was apparently full of spiritual and intellectual matters, Cymbeline lived an ascetic and luxury free life. He had no television or radio, no telephone, was not on the Electoral Roll or Council Tax Register, drank only on the rare occasions that I arrived unexpectedly on his doorstep, and - although he happily puffed away on a huge and old fashioned briar pipe - had few outside interests. But he *was* a football fan. In fact, so I found out nearly two decades after his death, when he had been a curate, back in the 1930s, he had been an avid amateur player, and had even been approached by talent scouts for Charlton Athletic, who had not realised that the bookish youth would not allow anything to distract him from his chosen life path with the Church of England.

But even in his mid-seventies, he still liked to know the football results, so each week - on the weekly shopping trip to Holsworthy, when he would collect the post, and pop in for a swift half pint in the White Hart - he would buy the paper, and revel in the list of statistics which had enthralled him since his childhood. Sitting with his half of musty bitter he would happily read the list of club names as if they were a litany if saints, but on this day things were horribly different. Because on the front page of the paper was a photograph of Stevie Wingford as a schoolboy glowering out at him, with the headline BRADWORTHY MONSTER RETURNS HOME.

### HTTP://WWW.XTUL.CO.UK



Apparently, although the good folks of the Victim Protection Unit had singularly failed to come and tell Wingford's adopted sister of his release from incarceration (if indeed they had actually remembered that she existed) they had told another one of his victims, who - despite the fact that her hurt from Wingford was far less than that suffered by she-who-was-know-known-as Lysistrata - was now the wife of a local bank manager, and thus, not only easier to locate, but far more important in the eyes of society.

Her name was Sandra, and her best friend was Jenny, a journalist for the local TV news, and the wife of the editor of the aforementioned resolutely downmarket local newspaper, which also happened to be the one that the Rev Cymbeline Potts read each week for the football results. And between them, they were in a perfect position to make a fuss about Wingford's imminent return to the village of his youth.

The newspaper story gave the bare bones of the story of the events leading to Stevie Wingford's arrest and incarceration. It included the fact that he had been found guilty of several sexual assaults, crimes of violence, burglary, auto crime, and even the attempted arson of his family home, but completely ignored any of his attacks on his poor beleaguered sister.

It even quoted Wingford as saying that he was innocent of all the charges of which he had been accused, that they were all a pack of trumped up lies from a local clergyman, and that he was returning to Bradworthy in order to clear his name and fight for justice, and that he would "make sure that the people truly responsible would get what was coming to

them"

Bizarrely, although it had all started as a brave protest by Sandra about the very real fear that the boy who had made her life so unpleasant whilst she was a schoolgirl was coming back in order to do it all again, it ended up as something completely different. Because Jenny had her own agenda, and she knew that one does not become a famous TV journalist by sitting on the sidelines. A crusading TV journalist needed at least one *cause célèbre* to her name, and ever since Sandra had snogged her husband at the Christmas Party she had been looking for a way to get back at her.

The Rev. Cymbeline Potts was utterly aghast. This was totally unexpected. What the hell was he going to do now? His first thought was to go to the police and ask for twenty four hour protection, and then he remembered Lysistrata. She had been only a child when she stumbled onto his doorstep that rainy night. He and his sister had done what they believed, and still believe, was the right thing. They had taken her in and welcomed her into their non-existent family. But they had never told anyone else what they had done, and there was - he realised with horror - the very real possibility that if he went to the police for protection, he would be charged with kidnapping. And he was a retired priest that half the people who were anybody in the county already believed was a child molester. And he hadn't paid any Council Tax for the best part of two decades.

He would have no chance whatsoever. What on earth was he going to do?



# Thom the World Poet

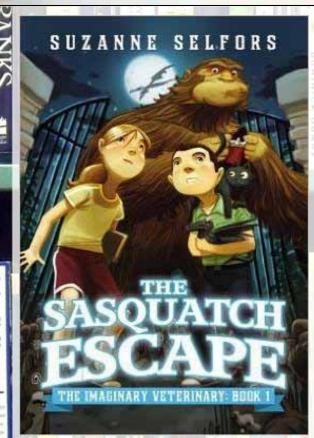
### **Rob Ayling writes:**

"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 Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!"

### "NOTES ON CAFES &BEDROOMS"

For it is as much lifestyle as list of words
For the Cafe Contemplation/Bedroom Intimacies
For the Opium Haze/ Experimentation
For the Travels/Travails.Passages written /unread
For the eye and for the ear.Modernism in this moment
For to Withdraw happens Nightly.Matters less Belief than Act
For the Disappearance as Deliberate.For even a Hole has significance
For the words are the least of this.Life laughs at all urgencies
Takes its own time to unfold maps .Redundant via GPS
Redundant via SIRI..Apps overtake our epistolary functions.
You will fog forget all this.Wake up ,alarmed
when Meaning has run out,frightened by Significance.

# Ven Gonzo Booksnelf



Paperback: 214 pages

Publisher: Little, Brown Books for Young Readers (7

Jan. 2014)

Language: English ISBN-10: 031622569X ISBN-13: 978-0316225694

Regular readers of my writings across the board (and I am always both impressed and surprised to find the number of people who read my writings on both cryptozoology and rock and roll, and other subjects in between) will remember my friend Elizabeth Clem. I have mentioned her on occasion over the years, because she sends me a wide selection of interesting stories, and always has, even when she was not much more than a schoolgirl.

Our paths first met when I was researching lake monster stories from Indiana, and she did most of the work for me. Then in 2004 I was in Illinois chasing up stories of black panthers, and she and her family crossed state boundaries to come and meet me. And we have been friends ever since.

When Corinna and I got married in 2007, Elizabeth sent us a whole parcel of books as a wedding present, and these included *Cryptid Hunter* by Roland Smith, who also then became a mate, quite possibly because he admitted that he had based one of the main characters in the book on an idealised version of yours truly (but without the epic bad behaviour which had marked so much of my earlier life). And now, nine years after that I am reviewing another piece of cryptoliterature that arrived on the recommendation of the delightful Ms Clem.

Whereas *Cryptid Hunter* and its four sequels were aimed at a young adult audience, with a modicum of violence and romance, these books (and although I have only read the first of them, so far, there are now six or seven in the series) are aimed at a younger tween audience. But this is not to say that they have less to recommend them.

In fact this is a surprisingly sophisticated little book, which works on a number of different levels. Just deconstructing the back cover blurb delivers some surprises. Let's have a go:

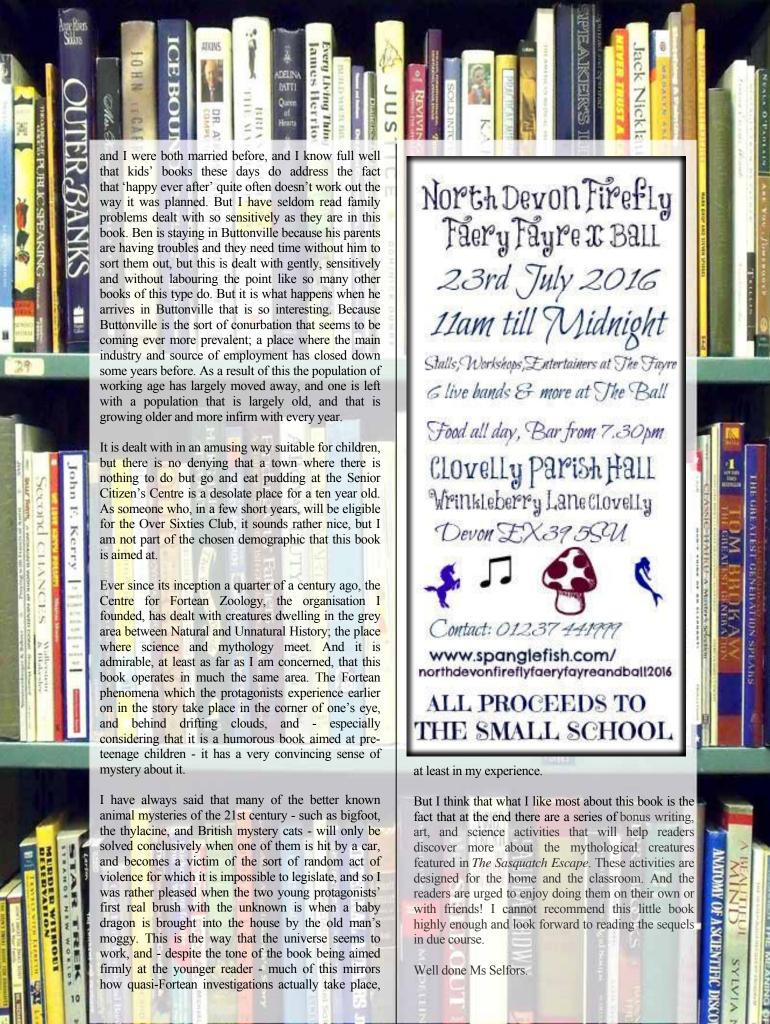
"When Ben Silverstein is sent to the rundown town of Buttonville to spend the summer with his grandfather, he's certain it will be the most boring holiday ever. That is, until his grandfather's cat brings home what looks like... a baby dragon?

Enter Pearl Petal, a local girl with an eye for adventure, who helps Ben take the wounded dragon to the only veterinarian in town - the mysterious Dr Woo. No one knows where Dr Woo came from or why she's moved into the old button factory and renamed it Dr Woo's Worm Hospital. But as Ben and Pearl discover once they are inside, Dr Woo's isn't a worm hospital at all - it's actually a secret hospital for Imaginary Creatures.

After Ben accidentally leaves the hospital's front door unlocked, a rather large, rather stinky, and very hairy beast escapes into Buttonville. Ben and Pearl are tasked with retrieving the runaway creature, and what started out as the most boring holiday ever becomes the story of a lifetime. ..."

OK I come from a very different generation, and the children's books of my childhood very seldom touched on social and family problems. But my wife







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...

Mostly this week I have been maligned in the various blogs of Mr Ed. Some of you may have seen his admittance of purchasing an unnecessary piece of kitchen equipment during the early hours of one morning whilst I was fast asleep, and whilst he was lolling around in his post-drink gaiety. He did, he tells me, wake me up excitedly to inform me about his purchase, although I have no memory of such an incident occurring. Anyway, it arrived the other day. Incriminating – and less than flattering photos were taken. Many comments on the blog were made. The proverbial gauntlet has been swept across my cheek. It appears that it is time for me to take up arms and reply in my defence. Too long, Mr Ed, have you flaunted your purchase without redress. Be afraid ... nay, be VERY afraid.

But for now, let's swing open the cabinet doors with aplomb, and continue with the task at hand. To whet your appetite let's begin with something scientific ... but I warn you all that it all goes downhill from there. Well, there is an upward lunge in there somewhere, just to keep your hamstring, quadriceps and adductor muscles exercised.

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Tesla Coils 'Sing' in Electrifying Performance By Denise Chow, Sci-Tech Editor, Live Science

"When most people rave about seeing an "electrifying" performance, they typically aren't talking about witnessing real lightning on stage. But for the band ArcAttack, harnessing the power of 1 million volts of electricity — and turning that energy into music — is business as usual.

ArcAttack creates music using two giant structures called Tesla coils, which were invented by the eccentric genius Nikola Tesla in 1891, as part of his dream to develop a way to transmit electricity around the world without any wires. Now, more than 120 years later, a band that is described by its founding member, Joe DiPrima, as a "mad scientist-slash-rock



group," has found an innovative way to use these tower-like structures for entertainment.

When they are played, the Tesla coils emit a soft buzz before unleashing long tentacles of electricity. These sparks not only serve as a dramatic way to light up the stage, but also "sing" musical notes by causing air molecules to vibrate, creating sound waves. A bass guitarist typically accompanies the coils; during part

of Saturday's performance, he donned a metal suit and protective helmet, and stood between the two coils, playing a guitar as giant sparks lapped at the custom-made, lightning-proof instrument.

Tesla invented his coil to do things like light up fluorescent bulbs without any connecting wires, but ArcAttack's coils feature a slightly more modern design, making use of some components that weren't available in the 1890s. But overall, Tesla's original invention remains mostly unchanged, according to the band.

ArcAttack's Tesla coils have been "engineered in such a way that they play music," DiPrima said. "The main tones you're hearing are from the spark itself.""

Neat eh? I wonder what Mr Tesla would think about all of this. I would imagine he would be quite impressed.

Watch the video here...

The Beatles photo book keyring/necklace/locket \*RARE item? - £350.00

"This is a little photo book of the Beatles. It has a plastic front and pictures of the band



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### SHAMELESS SELF PROMOTION TIME

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









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members within the book all pictures are in black and white, it looks as if it was a keyring, locket or necklace type of item as it looks like it had a hoop on it originally, the book is made in england. This would make a nice little gift for any beatles fan/ collector as never seen one before so surely a collector piece. The 2 pence is a guide to show the size of the item."

Aww this is kind of cute ... And oh so tiny.

ABBA - PACK FIGURES RESINA RESIN -NEW - 13 CM - 5,5" - NUEVO – FIGURAS -**EUR 85.00 (Approximately US \$96.18)** 



### "NOT USED"

Erm...not used for what? And just in case you had no idea who these are, at least their collective name is written on the base. Useful.

Luion, Graffen

Lego Abba Figure Set and stage pop - GBP 99.99 (Approximately US \$145.74)

"Lego Abba figure set as new condition the figures come with the stage, awesome set to have"



Not so with this 'awesome' set though. But if you bought both you could put them side by side and

hope that the penny drops in the heads of those who may look at them.

### VINTAGE 1979 WOOFITS 'ELTON' (BASED ON ELTON JOHN) WIND UP TOY BOXED BY MARX - £9.99



"Here we have a vintage 1979 Woofits 'Elton' (base on Elton john) Wind Up Toy boxed by Marx. It has been played with I suspect, the box shows signs of being opened & the last one has more of a tear to the flaps on the box. I'll send the best ones first."

All I can ask here is 'Why?'

### Barbra Streisand back to Broadway cardboard standup - US \$250.00

"Was used as an advertisement for the "Back to Broadway" album in record stores. Folds up into a flat box and easily opens up to stand. Missing the box attachment that originally held the CDs but the stand up is



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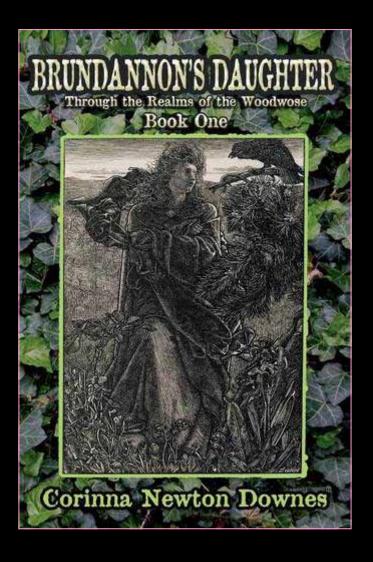
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B. E. MUTURLINGUE Successor to WM. LEGGATE,) 180 MAIN ST. ANUFACTURRE and Dealer in HARNESSES, SAD

PRATT, DOWNES & SCOTT,



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 manthe wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a highborn daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

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Your chance to own a cardboard Babs that you could put in your hallway to greet all your visitors. Even better if you have a friend or relation called Dolly. No need to utter a greeting, Babs can do it for you just by standing there.

NIB Elvis Presley Celebriduck Celebrity Rubber



Duck Bath Toy Gag Gift Limited - US \$19.99

"New in box Elvis Presley Celebriduck Celebrity Rubber Duck Bath Toy Gag Gift. Duck is approx. 4" high X 3" wide X 4" long."

O — M — G. What the heck? Can you imagine having a nice, peaceful, relaxing bath reading your book, when you look over the top of the tome and notice a whole flotilla of these things coming straight at you?



when you thought it was safe to go back in the water eh?

Successor to WM. LEGGATE,) 180 MARN ST.



Anyways - I am off to compose my response to Mr Ed's fixation for his desiccator, or as I much prefer to call it - food dehydrator, and the slanderous accusations/intimations pertaining to my good self.



Green.—HARNDEN & CO'S. Q Green, J. H. ENIGHT'S DAT ST Narcoust. Pgb sb, 1967.

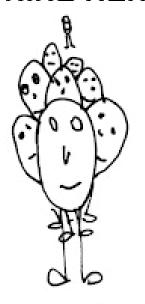
PRATT, DOWNES & SCOTT,





### THE NINE HENRYS





The Nine Henrys are a quirky bunch of cloned cartoon characters.

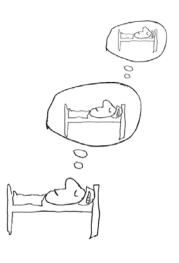
They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium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

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

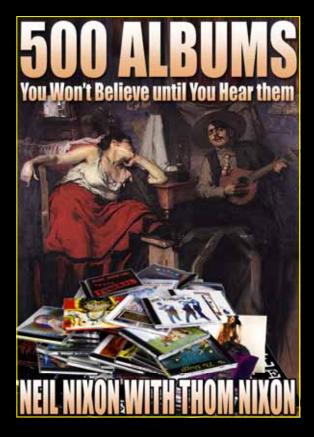
THE WORLDS FIRST CLONED CARTOON CHARACTER

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...



Inception



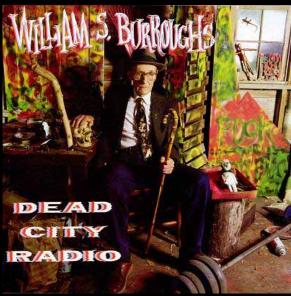
This book, which was released by Gonzo last year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music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

William Burroughs:
Dead City Radio
(Island, 1990)
What? Acerbic and angular missives
from beat master.

Cult authors and cult music might be a marriage made in many a bedroom by a devoted fan, but there has always been a problem of these creative geniuses producing work that appeals outside their usual medium. There are printed works of variable quality written by musicians just as there are recorded works by authors which will not



withstand repeated listenings. The combination of Burroughs, Island Records and his various companions here, tackles this problem directly, producing a work of genuine merit. Burroughs is presented in recordings made mainly in his home, and used as a (talking) lead vocalist over a variety of musical settings concocted by the likes of John Cale, Donald Fagen and Sonic Youth. Another master stroke is to build the album from snippets, effectively making it a best and the rest collection. So, the essence of Burroughs' best work rubs up alongside a few fleeting crowd pleasers and some genuine oddities (like a literal reading of "The Lord's Prayer"), all done with the kind of abstract, suggestive musical backing that confirms Burroughs as a permanently left-field figure.

The sequencing works well. The second track, the satirical "A Thanksgiving Prayer" ("Thanks for 'Kill a queer for Christ' stickers..."), is followed by a true greatest hit in a reading from The Naked Lunch. Burroughs' diction isn't always clear, so a few flashes of brilliance in the original writing are lost to mumbles and swamped by a musical passage that saves the tracks, but this combination also allows the more ambitious works to build some tonality and incorporate Burroughs' southern drawl.

The nine minute plus "Apocalypse" achieves this with some confidence, though whether the "bonus" track, a truly flat and generally tuneless rendering of "Ich bin von Kopf bis Fuß auf Liebe eingestellt" (Falling in Love Again), adds to the legend or just presents Burroughs as cranky for his own sake, is debateable.



### Gregg Kofi Brown has transcended many genres of music...

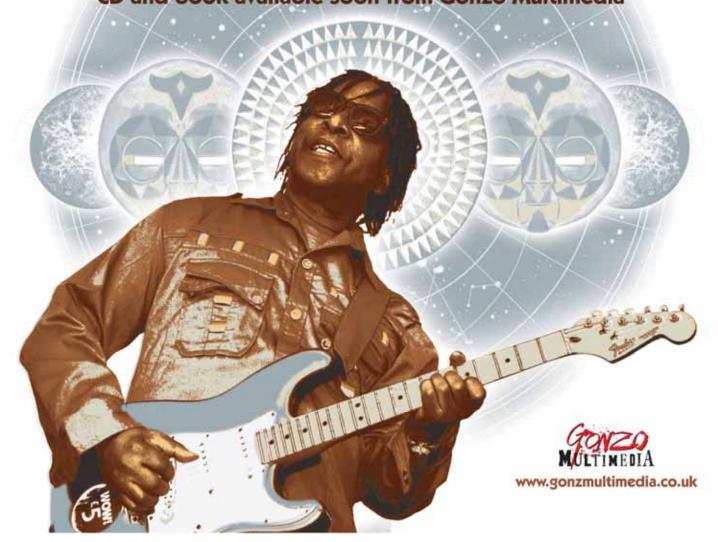
Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist Dominic Miller, Bomb da Bass, Osibisa, the cast of the Who's Tommy, The Chimes' Pauline Henry, the Who's former keyboard guru John Rabbit Bundrick and Seal guitarist Gus Isidore.

The CD is a companion to Gregg Kofi Brown's autobiography of the same name which covers his early career in Los Angeles and London. From his first pro tour with Joe Cocker and Eric Burdon to close encounters of a third kind in a California desert and his adventures touring the world with African rock pioneers Osibisa. His journey includes starring in hit west end productions in London, recording and touring with infamous rock bands like Hanoi Rocks and the Members.

His first tour in Gambia and Senegal West Africa supporting African superstar Youssou N'dour is well documented, as is his work in the African and West Indian music scene in the UK.

The last few years has seen Kofi perform with Damon Alban's African Express and collaborate live with Amadou & Mariam featuring Beth Orton.

### CD and book available soon from Gonzo Multimedia







Ghostman is getting rid of his paranoia





### Ocelon

Founded in 2011, folk metal band Ocelon is from Madrid. It combines traditional instruments like the violin, whistles and bagpipes with a strong metal base with shades from black metal to more environmental and acoustic touches.

Current members:

Carlos - Drums.

Caco - Bass.

Julio - Guitar.

David - Guitar.

Clara - Violin.

Luis - Voices, recorder flute, mouth harp.

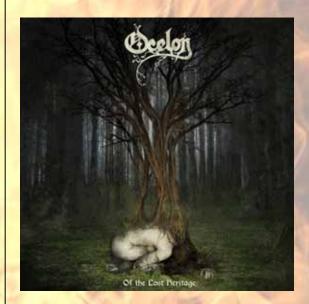


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Among Mountains

The other day I was talking to Max about making one's own dried tomatoes and raisins, and he mentioned in passing that he had a friend with a dessicator. That very night I drank the first alcohol I had drunk for ages because I have been on antibiotics, and got mildly sloshed. Whilst looking for something completely different I saw a dessicator remarkably cheap on eBay and - feeling remarkably pleased with myself - tried to tell Corinna about it, despite the fact that she was fast asleep and it was three in the morning. She was not impressed.

Sadly she was not impressed the next day either, so I wrote about it on my bloggy bit, and then forgot about it. However I received a whole wallage of comments, some of which I reproduce here.

Naomi writes: "A student suggested that you make a profit by selling "homemade raisins." That's a classic American answer."

Steve writes: "Can't think why you'd want to make your own raisins, but I'd imagine a desiccator could be used for drying





and preserving any fruit, so if you always have a glut of tomatoes, you could make your own dried tomatoes for use on pizza topping or in sauces. On the whole though, I'd have to say that a desiccator sounds like a gadget which gets used twice and then put in a cupboard and never used again."

Dan writes: "Do not, if you happen to have access to a -80 degrees freezer and a freeze dryer, attempt to make freeze-dried banana slices. They taste and feel like banana-flavoured plastic".

When Dave B-P came over the other evening he was massively supportive of the dessicator, as was Graham and Max when I told them. Corinna still thinks it was a stupid waste of money, and although I am looking forward to playing with it - I have to admit that as my evening of revelry fades into the vague intersteces of my memory, I can think of fewer and fewer practical applications for it. However, don't tell my lovely wife, or I shall never hear the end of it.



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