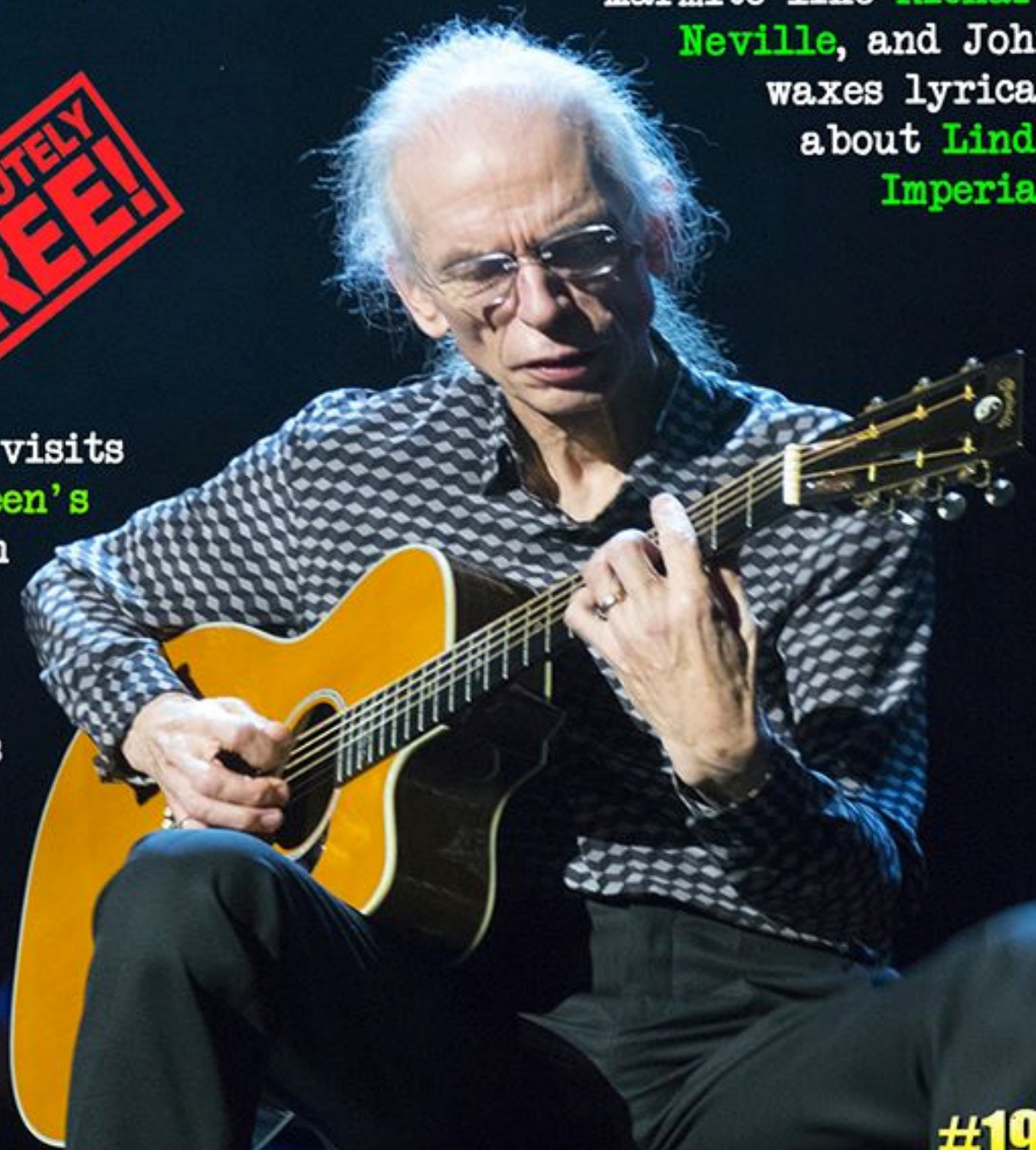


GONZO

In this magnificently groovy issue Doug goes to see the latest incarnation of **Yes** and is very impressed, Alan, Jon and Tim bid farewell to the Marmite like **Richard Neville**, and John waxes lyrical about **Linda Imperial**

ABSOLUTELY FREE!

And Alan visits **Graham Keen's** exhibition **1966 and All That** and interviews the man himself.



#199

YES: MORE DRAMA



Subscribe to Gonzo Weekly

<http://eepurl.com/r-VTD>

Subscribe to Gonzo Daily

<http://eepurl.com/OvPez>

Gonzo Facebook Group

<https://www.facebook.com/groups/287744711294595/>

Gonzo Weekly on Twitter

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

<http://www.gonzomultimedia.co.uk/>

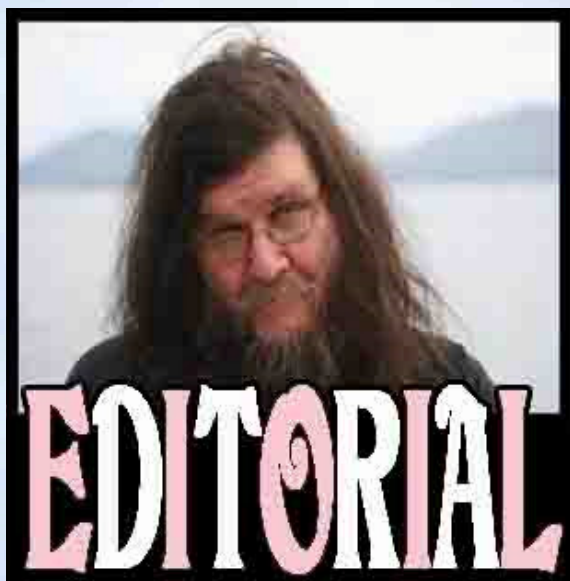
Gonzo Multimedia (USA)

<http://www.gonzomultimedia.com/>

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the magazine which I do sincerely hope that you enjoy reading as much as I enjoy writing. And if you don't, please don't tell me, because I will only mope in the corner.

Back in the day, and this particular day was about twenty years ago, I was friendly with a notorious Irish Republican musical ensemble known as *Athenrye*, and particularly with their guitarist, a guy called Terry Manton. I was very angry about a lot of things at the time, and quite how drinking with various groups of

slightly dodgy Hibernians actually made me feel any better I am not sure, but it seemed to have the desired effect.

On one of their albums there is a song about Éamon de Valera. For those of you not in the know, over to those jolly nice people at Wikipedia.

“Éamon de Valera first registered as George de Valero; changed some time before 1901 to Edward de Valera; 14 October 1882 – 29 August 1975) was a prominent politician and statesman in twentieth-century Ireland. His political career spanned over half a century, from 1917 to 1973; he served several terms as head of government and head of state. He also led the introduction of the Constitution of Ireland.

De Valera was a leader in the War of Independence and of the anti-Treaty opposition in the ensuing Irish Civil War (1922–1923). After leaving Sinn Féin in 1926 due to its policy of abstentionism, he founded Fianna Fáil, and was head of government (President of the Executive Council, later Taoiseach) from 1932 to 1948, 1951 to 1954, and 1957 to 1959, when he resigned after being elected as President of Ireland. His political creed evolved from militant republicanism to social and cultural conservatism.

Assessments of de Valera's career have varied; he has often been characterised as a stern, unbending, devious, and divisive Irish politician. Biographer Tim Pat Coogan sees his time in power as being characterised by economic and cultural stagnation, while Diarmaid Ferriter argues that the stereotype of



“There is some corner of a foreign field
that is forever Woodstock”,



de Valera as an austere, cold and even backward figure was largely manufactured in the 1960s and is misguided.”

The lyrics of the song, called simply *De Valera* reflected this schizophrenic reputation:

I remember the day De Valera he died
My father he just broke down and he cried
He wept like a baby for Dev was his pride
But I shed no tears it held me no fear
For a man of our time

Chorus

He was loved he was hated
he was cherished despised



There were rivers of tears when the chieftain he died
But love him or hate him I cannot decide
What to make of old Dev this man of our times.”

And it ended up:

Now Spain had it's Franco and France it's De Gaulle
We had our Dev and god rest his soul

It has been many years since I bounced up and down in

اللجنة لهم إذا كانوا لا تأخذ نكتة



Trial begins 22 June
Any information contact Friends of Oz,
39a Pottery Lane, London W11. 01-229 5887.

a weird Gaelic moshpit shouting “Tiocfaidh ár lá” and I strongly doubt whether I shall ever do so again. My foray into such things had more to do with my reaction to the way that I perceived that I had been treated by my family over my particularly scabrous divorce, than any genuine political fervour although I thought then (and think now) that the British history in Ireland has not been our greatest or most honourable hour. However, today I have had that song going round and around my head, ever since I read an email from Tony Palmer telling me that Richard Neville had died at the age of 74, in Byron Bay, New South Wales, the Australian hippy enclave where Gilli Smyth breathed her last only a few days before.

Now I never met Neville. Our acquaintanceship was confined to two emails about five years ago when I was working on the new edition of Tony Palmer’s *The*

Trials of Oz. I exchanged a few more emails with Jim Anderson, and had no contact whatsoever with Felix Dennis, so I cannot really be called an insider of the *Oz* scene. But Neville came out with one of my favourite quotes from the counterculture: “There is some corner of a foreign field that is forever Woodstock”, and was an undeniably major figure in that much maligned social movement.

He seemed to be someone who brought out strong reactions in people. Whilst I was working on *The Trials of Oz* I discovered that people were either terribly fond of the man or disliked him intensely. I never found anyone who was ambivalent towards him. Even after his death, as I sent emails around the usual suspects asking for their memories of him, most people refused to be drawn one way or the other, with those who had been friends with him. At various

periods of their lives being totally devastated that they had woken up this morning to a planet where Richard Neville was no longer alive.

Me? I am no better than any of the others. I have no knowledge of him personally, and whereas I found large chunks of *Oz* unreadable, I was impressed by his book *Playpower* and in the passages about him in Tony Palmer's book he struck an undeniably heroic figure against the same sort of establishment malice which had (as alluded to above) turned me against my parents twenty years back.

His book *Hippy Hippy Shake* was entertaining even though its hedonism left a slightly bitter taste in one's mouth, but I remember being told that the movie that was made from it was so bad that several of the major figures portrayed refused to let it come out. In July 2007, in a piece for *The Guardian*, feminist author Germaine Greer vehemently expressed her displeasure at being depicted, writing, "You used to have to die before assorted hacks started munching your remains and modelling a new version of you out of their own excreta." Greer refused to be involved with the film, just as she declined to read Neville's memoir before it was published (he had offered to change anything she found offensive). She did not want to meet with Emma Booth, who portrays her in the film, and concluded her article with her only advice for the actress: "Get an honest job."

So where is this taking me? I truly don't know, but if there had not been a Richard Neville, there might well not have been a *Gonzo Weekly* magazine. I first read *The Trials of Oz* whilst on holiday with my patients back when I was a Registered Nurse for the Mentally Subnormal [RNMS] nearly thirty years ago, and it was one of the sacred texts, together with *A Series of Shock Slogans and Mindless Token Tantrums* by Penny Rimbaud et al, that set me on the path that I am on now. But when I finally read the Schoolkid's *Oz*, I thought it was puerile bollocks, and was massively underwhelmed.

And I too find it hard to adjust to the fact that I have woken up this morning to a planet where Richard Neville was no longer alive.

So, if I may:

"He was loved he was hated
he was cherished despised
There were rivers of tears when the Oz editor died
But love him or hate him I cannot decide
What to make of old Nev this man of our times."

Hare Bol Mr Neville

JD



Richard Neville, Stevie Nicks, David Bowie, Iman, Loretta Lynn, Price, The Revolution, Nico, Velvet Underground, Strange Fruit, Mack Maloney's Mystery Hour, Clifford Curry Jnr., Gerald E. "Jerry" Heller, Fred Hellerman, Martin Stephenson, Jeff Wayne/Radio Luxembourg, Dee Palmer, Arthur Brown, Rick Wakeman, Pink Fairies, Captain Beefheart, Joe Cocker, Rick Wakeman and Mario Fasciano, Rick Wakeman and Brian May, Barbara Dickson, Yes, Tim Rundall, John Brodie-Good, Linda Imperial Band, Alan Dearling, Graham Keen, Mr Biff, Roy Weard, Hawkwind, Xtul, The Beatles, David Bowie, Eric Clapton, Sheila Chandra and the Ganges Orchestra

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY
all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
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
eMail jon@eclipse.co.uk

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.

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.
So make an old hippy a
happy chappy and
SUBSCRIBE TODAY

THE ^{gonzo} NEWSROOM

STEVIE NICKS BOOKS ABOUT

KLEPTOMANIA: Singer Stevie Nicks regrets never sharing a stage with Prince before he died, revealing she left it too late to arrange a duet. The Fleetwood Mac star was deeply inspired by the music icon, who passed away at the age of 57 in April (16), and wrote her hit tune Stand Back while listening to his classic Little Red Corvette. And, as she prepares to hit the road for her newly-announced 24 Karat Gold Tour, she is feeling particularly "heartbroken" about the loss of one of her musical heroes, because she would have loved the opportunity to duet with him.

"Had I ever in a million years thought that we would lose him, I would have made sure that that would have happened," she tells Billboard. "And it

didn't. So that's just one of those things in your life where you say, 'I really missed out.' That should have happened. So whenever I play Stand Back from this day forward, Prince will be standing next to me. That is always going to be a joy."

Stevie's upcoming solo tour will be her first since 2012 - two years before her eighth solo studio album, 24 Karat Gold: Songs from the Vault, reached fans, and she is planning to wow audiences with her concert series comeback, revealing there will be a few firsts. "I want it (tour) to have its acoustic parts, I want it to have its little explosions of fun from all different parts," she explains. "Is it going to be songs from 24 Karat Gold? Absolutely. But it's also going to be some things from some of



"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

the other records also, because I'll never get a chance to do this again. **Read on...**

BE MY WIFE: David Bowie's widow Iman is keeping the late icon close to her heart by wearing a

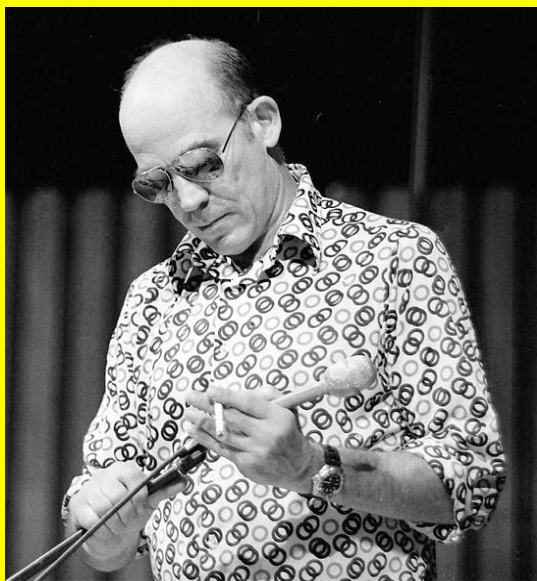


custom-made gold pendant bearing the singer's name. The Fame hitmaker lost his battle with cancer on 10 January (16), just two days after his 69th birthday, and his widow has been keeping a low profile since losing the love of her life, but on Wednesday (07Sep16), she returned to the public eye with her first official appearance at Tom Ford's New York Fashion Week show.

The former model, 61, stunned in a midnight blue velvet trouser suit as she arrived for the occasion, where she joined stars including Julianne Moore, Zayn Malik, Neil Patrick Harris, Tom Hanks and Rita Wilson, Rita Ora, and Naomi Campbell. At the event, Iman revealed she is still adjusting to life without David and her mother, Marian Abdulmajid, who died just two months after the musician, but she is doing OK as she pushes forward. **Read on...**

TAKING THE CURE: 'The Tale of Two Imaginary Boys', the biography of Lol Tollhurst of The Cure, is described as a coming of age story in Thatcher's Britain. The story of The Cure dates back to when Tollhurst and his friend Robert Smith were still small children. "On a damp September morning in 1964, my mother threw Robert Smith and me together. A bus had been arranged to take children from the outlying areas to St. Francis of Assisi School in Crawley. On our first day of school, Robert and I stood at the designated stop at Hevers Avenue with our mothers, and that's when we met for the very first time. We were five years old."

14 years later The Cure would be born, founded on a childhood friendship. 'Cured' documents the



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...

"The importance of Liking Yourself is a notion that fell heavily out of favor during the coptic, anti-ego frenzy of the Acid Era--but nobody guessed back then that the experiment might churn up this kind of hangover: a whole subculture of frightened illiterates with no faith in anything."

Hunter S. Thompson

origins of one of the greatest bands of the rock era from an insider's perspective. **Read on...**

LORETTA'S TALE: Country great Loretta Lynn is cancelling a number of shows to recuperate from a fall she took at her home over the weekend. Fans coming to Lynn's annual Labor Day show at her ranch in Hurricane Mills, TN were told that the singer had been injured in a fall earlier and the day would not be appearing. Her sister, Crystal Gayle, took over in Loretta's absence, reading a letter Lynn had written for fans that stated: "I injured my chest and can't get a deep enough breath to sing."

On Wednesday (September 7) official word came down that Loretta would be cancelling a series of shows through the middle of September so that she can have minor surgery and recover.

The statement:

"American country music legend Loretta Lynn is at home recuperating from a recent fall that left her unable to perform on Labor Day weekend at her ranch in Hurricane Mills, Tennessee. Although her injuries are not serious, she will be undergoing minor surgery and Loretta's doctors have advised her to stay off the road until she's made a full recovery." **Read on...**

REVOLUTION ROCK: Prince's former backing band The Revolution reunited for the first time in five years for an emotional show at the club featured in Purple Rain on Thursday night (01Sep16). Wendy Melvoin, Lisa Coleman, Matt Fink and their bandmates took the stage at First Avenue in Minneapolis, Minnesota to pay tribute to their late leader, who died from an accidental drug overdose in April (16). Wendy led the group as it belted out a string of Prince hits, including Let's Go Crazy, When Doves Cry, Raspberry Beret, and 1999, and told fans, "I encourage every one of you to take every one of these songs and make them your own."

Melvoin battled with her emotions throughout the show and almost broke down during a stirring rendition of Sometimes It Snows in April, but she was all smiles as Prince's childhood friend and first bandmate Andre Cymone joined the The Revolution onstage to perform a bass solo during Let's Work. Other special guests included Dez Dickerson, the Revolution's original guitarist, who recreated his solo on Little Red Corvette, and soul singer Bilal, who sang on The Beautiful Ones and When Doves Cry. Meanwhile, Prince's ex-wives Mayte Garcia and Manuela Testolini and his former lovers Susannah Melvoin and Apollonia were spotted in the crowd, as was Prince's brother Omarr Baker and other members of the family. **Read on...**

The Brighton Bar Proudly Presents...
Gonzo Multimedia Recording Artist

One Night Only



Featuring Joey Molland from "Badfinger"



Doors Open at 7:00 PM

Saturday
September 17,
2016

Also Appearing:



Stone Baby

And

The Grip Weeds

MARK YOUR CALENDARS. TICKETS WILL GO ON SALE SOON!

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

-Chris Packham



f stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

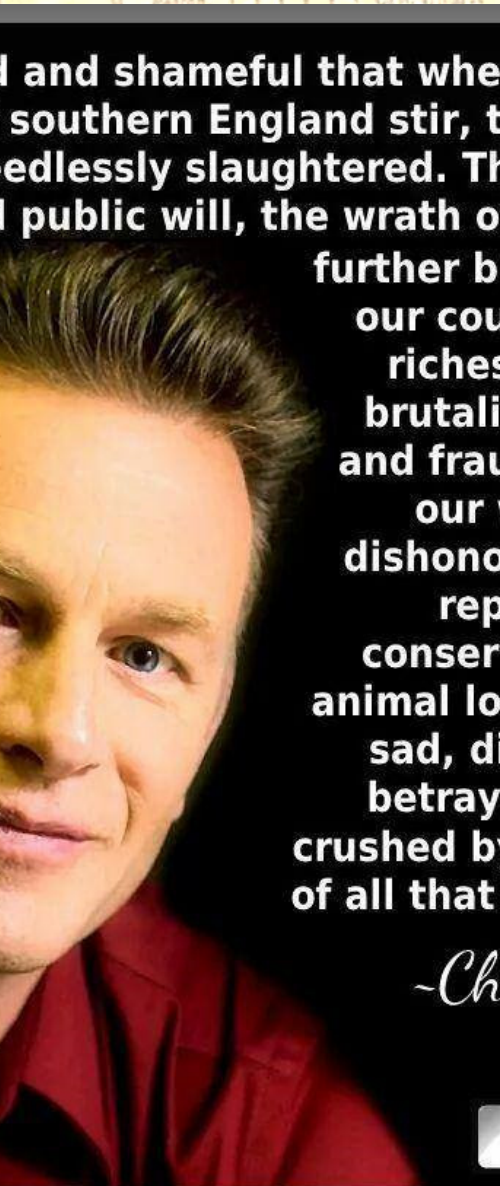
at 4 P. M., lodge in Springfield, leave at 8 1/2 morning
and arrive in Albany at 1 1/2 P. M.
The trains for Troy leave on the arrival the trains
at Greenbush.
The trains for Buffalo leave Albany at 7 1/2 A. & 7 P. M.
The trains of the Pittsfield and North Adair Rail Road
connect at Pittsfield.
The trains of the Hudson and Berkshire Railroad con-
nect at Greenbush.
The Hudson and Berkshire Railroad connects at
Greenbush.
The trains for New
Springfield, and passing
through Windsor, Bolton,
Stages run from Ch
Brookfield to Waver
from Palmer to Wa
Ware and Montpel
Worcester, Nov 30,

NORWICH & W
The above vessels are
commanded by experts
Freight from Norwic
Bale Goods for this
ton over the New York
Freight devoted to
ACCOMMODATION
Leave Worcester
Leave Norwich
connecting with the A
Western, and Providen
NEW YORK
Leave Worcester for
except Sunday, on the
location at 5 P. M.
Leave Albany's Point
except Monday) at abo
FREIGHT
Leave Worcester at 6
Fares are less when
the cars.
Norwich, July 22.

Providence & W
FAMER
The Grafton and Wor
leave Worcester at 10
Booke kept at the Cla
Rice, N. E. Village, G
the General Stage Of
THE
leave Worcester at 7
leave Providence at 7
morning and evening t
support boats.
morning and evening t
leave Worcester with trains
tickets sold at Providence
Worcester and Worcester
RIGHT TRAIN
relocated Depot, Glee
SPRING
leave Uxbridge for Pro
leave Providence for
the 6:20 A. M. train fro
ket with train for Bo
the 5:40 P. M. train fo
ket with train from Bo
on class tickets sold
rains stop at Millbury, Whittemoreville, Grafton, Fair
ville, Northbridge, Waltham, Uxbridge, Millville,
Stoughton, Waterford, Woonsocket, Hamlet, Montville,
on, Andover, Lonsdale, Valley Falls, Central Falls and
Beverly.
MAAC HINCKLEY, Capt.
RIGHT NOTICE—Goods remaining at depot 48
after they are ready for delivery will be charged stor-
No freight received after 5 P. M. W March 23.

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Varden Block,) No. 44 Front St.,
WORCESTER.
The subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest prices.
Summer Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At a 10. train will take up no one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 3 P. M.
passengers will leave Framingham at 7 A. M. and 4 P. M.
At 7 P. M. train will not stop at Way Stations to take
up passengers.
Leave Boston at 7 1/2 & 8 A. M., 11, 3, 4, 5, & 6 P. M.
At 7 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way stations west of Fram-
ingham.
At 8 A. M. train will leave no one east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
At 5 P. M. train is the New York Steamboat Train, to
Worcester, to run as heretofore, without stops, except at
Camden place.

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on **WEDNESDAY** of each week.
The line is composed of the following Packets:
New Schr. James L. Day, 1 1/2 : Capt. Nash.
" " Mary H. Chappell, 1 1/2 : Capt. Griffin.
" " " " " " : Capt. Adams.
" " " " " " : Capt. Adams.



SEEDS. Together with a general assortment of *Wardens*
Wardens, Barrels, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchant's Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. dwt **TYLER HARRINGTON.**

Worcester, Southbridge, and Sturbridge
Team Propeller Freight Line.
NEW STORE!
Varden Block,) No. 44 Front St.,
WORCESTER.
The subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FAMILY GROCERIES,
now prepared to furnish the citizens with every article
at the lowest prices.
Summer Arrangement commencing May 1.
THROUGH PASSENGER TRAINS.
Leave Worcester at 8 1/2, 11 1/2 A. M., 3 40 and 4 P. M.
The last on the arrival of the New Haven Train.
At a 10. train will take up no one east of Framingham
passengers will leave Millbury at 8 1/2 A. M. and 3 P. M.
passengers will leave Framingham at 7 A. M. and 4 P. M.
At 7 P. M. train will not stop at Way Stations to take
up passengers.
Leave Boston at 7 1/2 & 8 A. M., 11, 3, 4, 5, & 6 P. M.
At 7 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way stations west of Fram-
ingham.
At 8 A. M. train will leave no one east of Framingham.
At 4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sunday.
At 5 P. M. train is the New York Steamboat Train, to
Worcester, to run as heretofore, without stops, except at
Camden place.

This subscriber, by appointment from the U. S. Patent Office for re-
ceiving and forwarding to the artist, models, drawings or
manufactures to be patented, & deposited there, which
will be sent free of expense, and risk and will disburse
the proper Fees, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render advice to inventors and scientific authors
and artists.

RIGHT LINE.
New York.
The subscriber, by appointment from the U. S. Patent Office for re-
ceiving and forwarding to the artist, models, drawings or
manufactures to be patented, & deposited there, which
will be sent free of expense, and risk and will disburse
the proper Fees, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render advice to inventors and scientific authors
and artists.

SEEDS. Together with a general assortment of *Wardens*
Wardens, Barrels, &c. &c.
Office, N. E. Village, Central Hotel, Worcester, and also
at the General Stage Office, No. 1 Merchant's Row.
It is very necessary that all Express Business should be
accompanied with written orders and signed personally,
that it may be done with correctness.
July 7. dwt **TYLER HARRINGTON.**

WHOLESALE & RETAIL
Western Produce Store.
FOR SALE,
2000 BUSHELS SHORTS;
5000 do. Northern CORN;
500 do OATS;
500 do RYE;
150 do BEANS;
3000 do. BUCK WHEAT FLOUR;
CORN AND RYE MEAL.
OTIS DRAMAT,
Worcester, Feb 11. dwt 13 Washington Square.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



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...

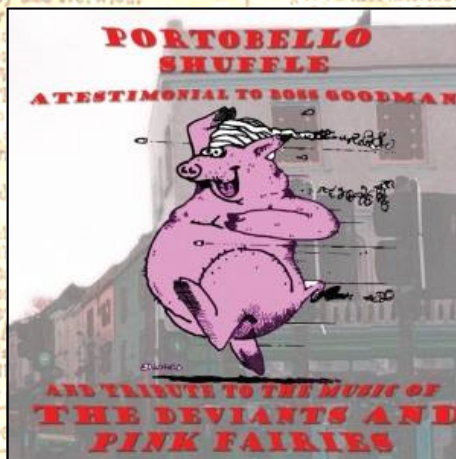


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



Peculiar News of the Week



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

'Poltergeist' baffles hardened Police Scotland officers after they witness paranormal activity including levitating dog

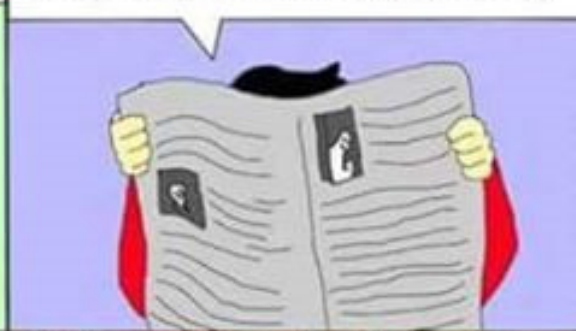
<http://tinyurl.com/h9ayj2h>



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



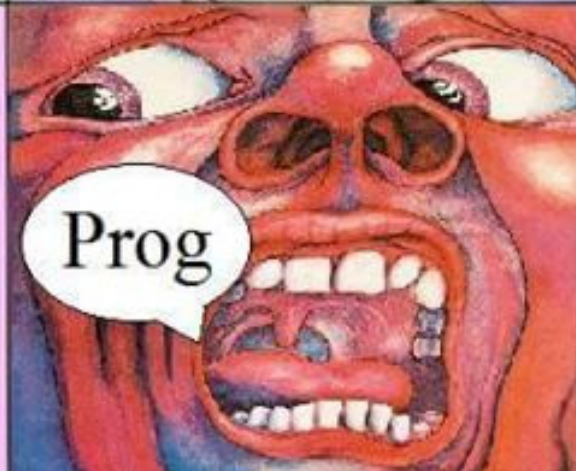
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**





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

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

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



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

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

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

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



Show 181 – Prospect of Skelmersdale

The Friends of Distinction: Impressions
 Houssaine KiliCowgirl in the Sand
 PJ Harvey: The Slow Drug
 The Magnetic North: A Death in the Woods
 Saint Etienne: Side Streets
 Dark: Zero Time
 Edgar Broughton Band: Love in the Rain
 Rippin' Kitten: Assorted ads
 Roky Erickson and the Aliens: The
 Creature with the Atom Brain
 Michael Smith: The Seaside Town
 Emiliana Torrini: Heartstopper
 The Magnetic North: The Silver Birch
 Ed Alleyne-Johnson: Classical Suite (in
 Memory of Pagan)
 Niney the Observer: Look pon Pussy
 Ronnie Spector: I'd Much Rather be with
 the Girls
 Transglobal Underground: Dead Dog of
 Kairouan
 Lesbians on Ecstasy: Summer Love –
 Everything was Slo-mo
 The Murder Weapon: Rubella
 Strange Turn: Pink Litmus Paper Shirt
 Knickerbockers: Lies
 Cut Chemist: The Sound of the Police Side
 One
 The Undisputed Truth: UFOs
 The Magnetic North: Signs
 Mercury Rev: Moth Light
 The Flamingos: Lovers Never Say
 Goodbye
 Joshua Scott Breakstone: Exit 6

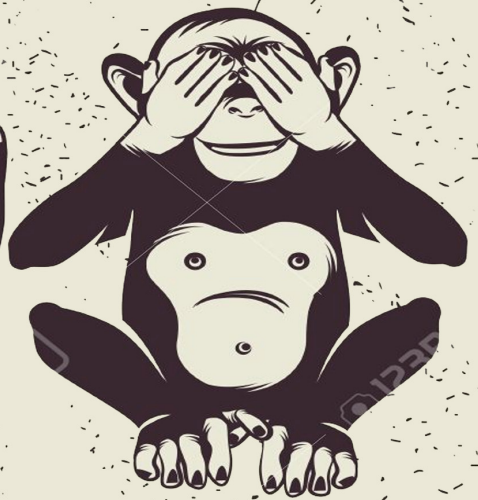
**Listen
Here**



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

artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

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



SEE NO EVIL, HEAR NO EVIL, SPEAK NO EVIL

**Friday Night Progressive will be
back next week**

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

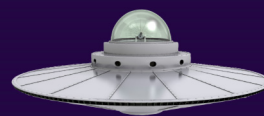
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

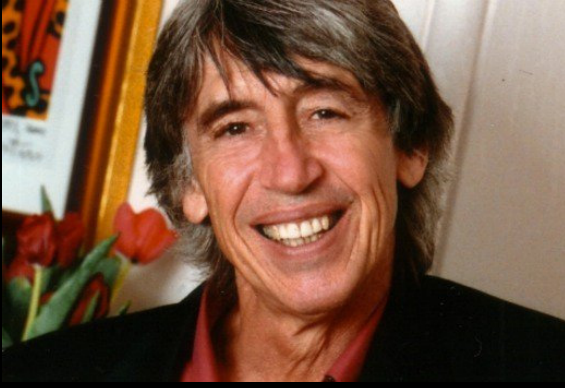
SPECIAL SHOW -- Has SETI Found Intelligent Life in the Hercules Constellation?

In a special presentation. Mack & the crew discuss the report that an astonishingly powerful energy signal has been detected coming from a planet 95 light-years from Earth. The Hercules Mystery Signal is so strong, many scientists believe it could not be created by natural means. Featuring Pistol Pete, Juan-Juan, Commander Cobra, Rob Beckhusen, Switchblade Steve and author William Stillman.



Listen
Here

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



Richard Clive Neville (1941 – 2016)

Neville was an Australian writer and social commentator who came to fame as an editor of the counterculture magazine *Oz* in Australia and the United Kingdom in the 1960s and early 1970s.

In late 1963 or early 1964 Neville met Richard Walsh as well as artist Martin Sharp. Neville and Walsh wanted to publish their own "magazine of dissent" and asked Sharp to become a contributor. The magazine was dubbed *Oz*, and went on sale on April Fool's Day 1963.

During the life of Australian *Oz*, Sharp, Neville, and Walsh were charged twice with printing an obscene publication. The first trial was relatively minor but they pleaded guilty, which resulted in their convictions being recorded. As a result, when they were charged with obscenity a second time, their previous convictions meant that the new charges were considerably more serious. Sharp, Neville, and Walsh were tried, found guilty, and given prison sentences. Their convictions caused a public outcry and they were subsequently acquitted on appeal. In early 1967, Neville founded the London *Oz* with Martin Sharp as graphic designer. Many writers including Clive James, and Germaine Greer, amongst others, contributed. Felix Dennis came on board as advertising manager.

London *Oz* became increasingly influenced by hippie culture and campaigned to legalise marijuana through various events such as the Legalise Pot Rally in Hyde Park, London, in 1968. *Oz*, however, was clearly against hard drugs. There was also much discussion and theoretical rumination regarding

feminism and the "sexual revolution" and by contemporary standards it often seems glaringly sexist.

An edition of the magazine entirely produced by high school students, *Schoolkids Oz*, was published in May 1970, edited by Jim Anderson and Felix Dennis. The issue depicted Rupert Bear sporting a penis (1971) and led to the conviction of Neville, Jim Anderson and Felix Dennis. The then-longest obscenity trial in British history ensued.

Neville returned to Australia and began work on a new magazine, *The Living Daylights*, reporting on youth cultures, social inventions, and the shape of the future. He moved to New York City in 1977, and wrote for The New York Times, New York magazine, and The Village Voice.

Neville was diagnosed with early-onset dementia in his mid sixties. He died on 4 September 2016, at the age of 74.



Clifford Curry Jr. (1936 – 2016)

Curry was an American beach music and R&B singer.

His career began in high school and he was a member of several groups, including The

THOSE WE HAVE LOST

Echoes, The Five Pennies, Hollyhocks, and the Bubba Suggs Band. As Sweet Clifford he recorded for the Nashville-based Excell Records label, before beginning work with the Fabulous Six and the Contenders. Known as "The King Of Beach Music," Curry continued to play the Southeastern United States with his brand of Carolina Beach Music.

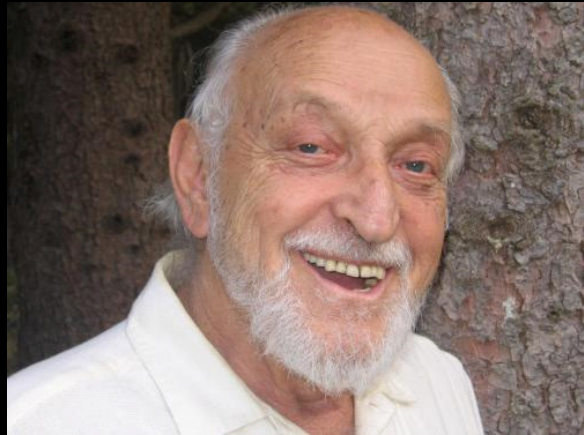
Curry died in Knoxville, Tennessee on September 6, 2016 at the age of 79.



**Gerald E. "Jerry" Heller
(1940 – 2016)**

Heller was an American music manager and businessman. He was best known for managing West Coast rap supergroup and gangsta rap pioneers N.W.A and Eazy-E. He rose to prominence in the 1960s and '70s, importing Elton John and Pink Floyd for their first major American tours, and representing Marvin Gaye, Van Morrison, Eric Burdon, Crosby Stills and Nash, The Who, and Humble Pie, among many others. In the mid-1980s he worked with R&B and hip hop acts.

Heller played a role in the emergence of West Coast rap music when he cofounded Ruthless Records with Eazy-E and discovered, signed or managed the likes of N.W.A, The Black Eyed Peas, Above the Law, The D.O.C. and Bone Thugs-N-Harmony. Heller's memoir, *Ruthless: A Memoir*, written with Gil Reavill, was published in 2006. Heller suffered from a heart attack while driving, resulting in an auto accident. He later died on September 2, 2016 in Thousand Oaks, California, aged 75.



**Fred Hellerman
(1927 – 2016)**

Hellerman was an American folk singer, guitarist, producer, and songwriter, primarily known as one of the original members of The Weavers, together with Pete Seeger, Lee Hays, and Ronnie Gilbert. He was also known for producing Arlo Guthrie's album *Alice's Restaurant*.

In 1948 Hellerman formed the Weavers with Seeger, Gilbert, and Hays, and wrote and co-wrote some of their hits. He also wrote under the aliases Fred Brooks and Bob Hill. Because of his involvement with left-wing groups during the 1930s and 1940s, Hellerman came under suspicion of Communist sympathies during the McCarthy era.

In 1950, Hellerman was named, along with the rest of the Weavers, in the anti-communist tract Red Channels and was placed on the industry blacklist. The Weavers, unable to perform on television, radio, or in most music halls, broke up in 1952, but resumed singing in 1955. They continued together until 1963 (with changes in personnel). He also played on Joan Baez's eponymous, smash hit first album in 1960. The Weavers held several reunion concerts in 1980, shortly before Hays' death, which were documented in the film *The Weavers: Wasn't That a Time!*

Hellerman was the last surviving member of the Weavers. He died on September 1, 2016, at his home in Connecticut.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



Artist Martin Stephenson
 Title Sweet Misdemeanour
 Cat No. BARBGZ101CD
 Label Barbaraville

Martin George Stephenson was born on 27 July 1961 to Alfred and Francis Stephenson in Durham and the lead singer of The Daintees. Stephenson's work has increasingly drawn on folk music and traditional musical roots, and his performances have often taken in low-key live events and venues for recording. He has recorded albums in a Scottish church and a disused lighthouse. Martin Stephenson currently lives in the highlands in Scotland. An anonymous source on Amazon.com commented: "'Sweet Misdemeanour' is right up there with his best work. Although much of the album has a rockabilly flavour to it, this is an eclectic mix of songs and for this reason, reminds me of the Daintees classic debut 'Boat to Bolivia'. This CD is well worth a listen"



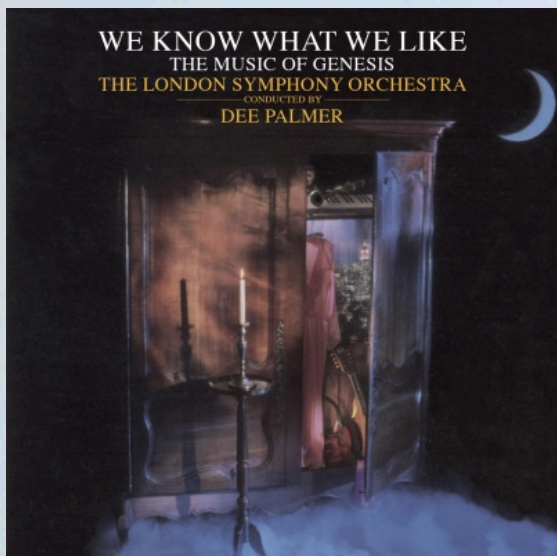
Artist Jeff Wayne/Radio Luxembourg
 Title The Magic Radio
 Cat No. GSGZ002CD
 Label Greyscale

The original pressing of this album is "Undoubtedly one of the RAREST UK LPs EVER made! Up until 1973 Radio Luxembourg had the monopoly on advertising on UK Radio - as all other Radio Stations were BBC only! However in 1973 the 'Independent Local Radio' project was begun - and for the first time Radio Luxembourg faced serious competition for Radio advertising! And so they commissioned this LP (99 copies only to avoid tax!) to be given to advertising people to advertise their Radio Station. For the VERY FIRST TIME Jeff Wayne (later more famous of his legendary 'War Of The Worlds' double LP in 1977) was commissioned to write ALL the music on this LP! Naturally this makes this a



VERY important LP indeed - as it was the first time EVER that Jeff Wayne was given a chance to put music into an LP! Plus the fact that only 99 copies were EVER made making this 'Promotional ONLY' LP one of the ALL TIME rarest UK LPs ever made!"

Now we can all share and enjoy it!



Artist Dee Palmer
Title We Know What We Like - The Music of Genesis
Cat No. HST360CD
Label Gonzo

There have been numerous attempts at orchestrating the songs of rock groups - Queen and Yes, for instance, have had this done. Dee Palmer, is an accomplished arranger and conductor in many genres of music, possibly best known as a one time member of Jethro Tull. For her programme she has chosen Genesis songs from the mid-seventies to the early eighties, their progressive period, before they changed to a more pop-oriented band.

The music is beautifully played yet doesn't lack dramatic power when necessary. Highlights are the soft ballad "Entangled" and a lovely version of the early acoustic guitar piece "Horizons" delectably played by original guitarist Steve Hackett, who guests on the album throughout. Ian Anderson of Jethro Tull fame plays the flute solo on "I know what I like" in a very individual style. The use of the Charterhouse School Choir for the finale of "Supper's Ready" is thoughtful and nostalgic, as it was in the hallowed halls of Charterhouse that Peter Gabriel, Tony Banks and Mike Rutherford first met and laid the seeds of Genesis. The recording is outstandingly clear and this music benefits from being heard on a good hi-fi system. This is a special record for committed Genesis fans who won't be disappointed.



Artist Arthur Brown
Title Radio Sessions 1968, 1972 and 1975
Cat No. HST299CD
Label Gonzo

Arthur Wilton Brown (born 24 June 1942) is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. Following the success of the single "Fire", the press would often refer to Brown as "The God of Hellfire" in reference to the opening shouted line of the song, a moniker that exists to this day. These vintage radio sessions go a long way towards explaining why he is a living legend. Enjoy!





Artist Rick Wakeman
 Title Made in Cuba
 Cat No. HST417CD
 Label Gonzo

"Made in Cuba", presents Rick Wakeman with his band the New English Rock Ensemble performing to a capacity crowd live at the Karl Marx Theatre in Havana, Cuba, in April 2005, and invited by the Ministry of Culture, the Cuban Music Institute and the Swiss foundation, "Association Friends of Cuba". Rock Keyboard legend Rick Wakeman traveled to Havana, to perform a series of concerts that will forever be recognized internationally as an enormous event for the Cuban people, and a historic moment marked by the importance of one of the first and largest official Rock concerts ever to be performed on the Island.

This DVD captures the spectacular performance and the momentous event which will undoubtedly be worthy of an entry in the chronicles of rock music history. Wakeman devoted most of the concert to classic tunes from the 1970s, including songs from his ""The Six Wives of Henry VIII"" ('73), ""Journey to the Centre of the Earth"" ('74) and ""King Arthur and the Knights of the Round Table"" ('75) albums, plus a recent stage favorite from the ""Out There"" album called ""Cathedral of the Sky"" and the YES classics ""Starship Trooper"" and ""Wurm"".

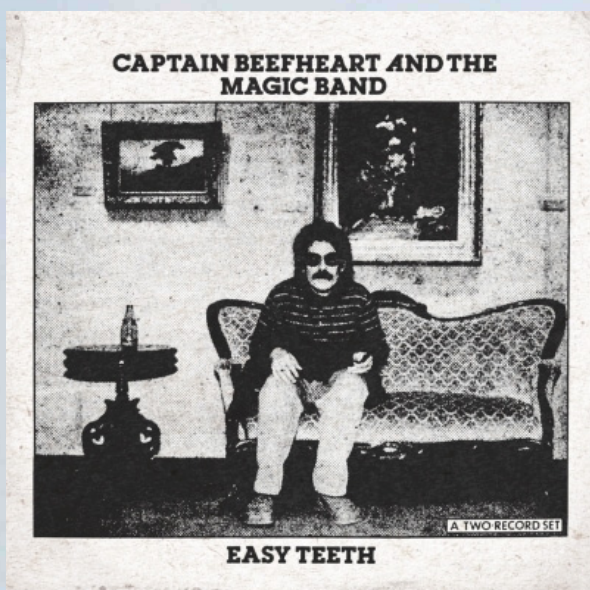


Artist Pink Fairies
 Title Naked Radio
 Cat No. HST422CD
 Label Gonzo

The Pink Fairies 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.

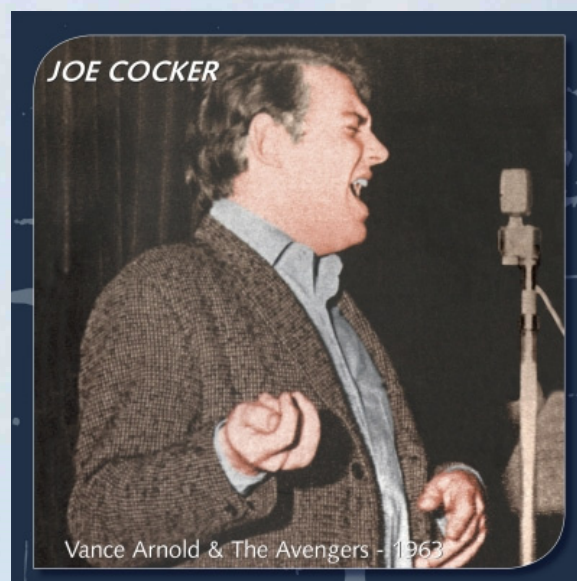
They never entirely went away, but now they are back with an astounding new record - their first studio album for many years. Up the Pinks!





Artist Captain Beefheart
 Title Easy Teeth
 Cat No. GSGZ006CD
 Label Gonzo

This show from 1978 shows Captain Beefheart at his crazy best. It does feature a great amount of “audience participation” which Beefheart appears to enjoy in a sort of “might go out of control any minute” kind of way. He attempts to calm them down by reciting short sections of song lyrics between tracks – giving them a bit of “Big Dummy” and “China Pig”. Then he tries to elicit some sympathy from them with “they put these damned lights on me and give me no water!” and tells them about once meeting Roland Kirk in the middle of the night out looking for “ribs” and advising him to try “the bible”. Before Owed T’Alex he tells them, in a good-natured way, how it is about Alex Snouffer and his tendency to “blame everything on his motorbike” while after Electricity he says “that song is twenty years old... it’s a square dance... that’s right... it’s a dance for squares”. At the end of one song he suddenly finds that Bruce Fowler is in the audience! – he then introduces him to the crowd who start to whoop excessively, and then Beefheart tries to convince Bruce to join them on stage and play, vaguely asking someone in the audience or off-stage “do you have a trombone?”. The show as per usual ends with Big Eyed Beans From Venus but they return for an encore of Golden Birdies to more wild whooping.”



Artist Joe Cocker
 Title Vance Arnold and the Avengers 1963
 Cat No. HST349CD
 Label Gonzo

John Robert "Joe" Cocker, OBE (20 May 1944 – 22 December 2014) was an English singer and musician. He was known for his gritty voice, spasmodic body movement in performance and definitive versions of popular songs. Cocker's cover of the Beatles' "With a Little Help from My Friends" reached number one in the UK in 1968. He performed the song live at Woodstock in 1969 and at the Party at the Palace concert for the Golden Jubilee of Elizabeth II in 2002. His version also became the theme song for the TV series The Wonder Years. His 1974 cover of "You Are So Beautiful" reached number five in the US. Cocker was the recipient of several awards, including a 1983 Grammy Award for his US number one "Up Where We Belong", a duet with Jennifer Warnes. In 1993 Cocker was nominated for the Brit Award for Best British Male, in 2007 was awarded a bronze Sheffield Legends plaque in his hometown and in 2008 he received an OBE at Buckingham Palace for services to music.

In 1961, under the stage name Vance Arnold, Cocker was singer with, Vance Arnold and the Avengers. The name was a combination of Vince Everett, Elvis Presley's character in Jailhouse Rock (which Cocker misheard as Vance); and country singer Eddy Arnold. The group mostly played in the pubs of Sheffield, performing covers of Chuck Berry and Ray Charles songs. Cocker developed an interest in blues music and sought out recordings by John Lee Hooker, Muddy Waters, Lightnin' Hopkins and Howlin' Wolf. In 1963, they booked their first significant gig when they supported the Rolling Stones at Sheffield City Hall. In 1964, Cocker signed a recording contract as a solo act with Decca and released his first single, a cover of the Beatles' "I'll Cry Instead" (with Big Jim Sullivan



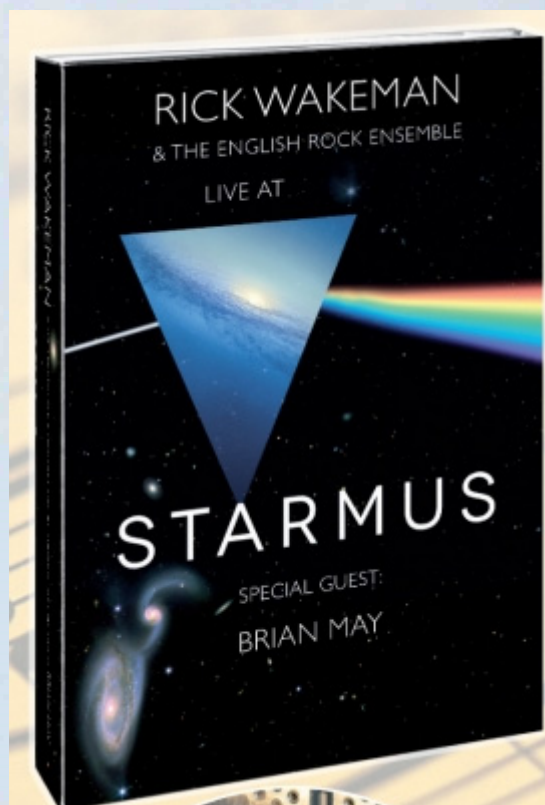
and Jimmy Page playing guitars). Despite extensive promotion from Decca lauding his youth and working-class roots, the record was a flop and his recording contract with Decca lapsed at the end of 1964.

Now you, too can hear what might have been.



Artist Rick Wakeman and Mario Fasciano
Title Black Knights at the Court of Ferdinand 4th
Cat No. MFGZ002CD
Label RRAW

On this extraordinary album, legendary keyboard player teams up with an Italian singer named Mario Fasciano. Stavros Moschopoulos writes: "Recorded on the Isle of Man, the CD contains 8 new Neapolitan songs and it is the result of a prodigious concurrence of a number of talented artists that have somehow reached a propitious zenith of creativity here, in this album. Exotic, Mediterranean, evocative, timeless, classic and classical, and wonderful are a few of the adjectives I use to describe this exciting CD". Rick's signature piano playing and Mario's warm Jon Anderson' like voice weave a web of medieval fantasy which won round up on Wakeman records on the internet described as being: "musically somewhere between prog and new age, with Italian vocals.". This is an unjustly overlooked record which fans of Rick Wakeman are certainly sure to enjoy.

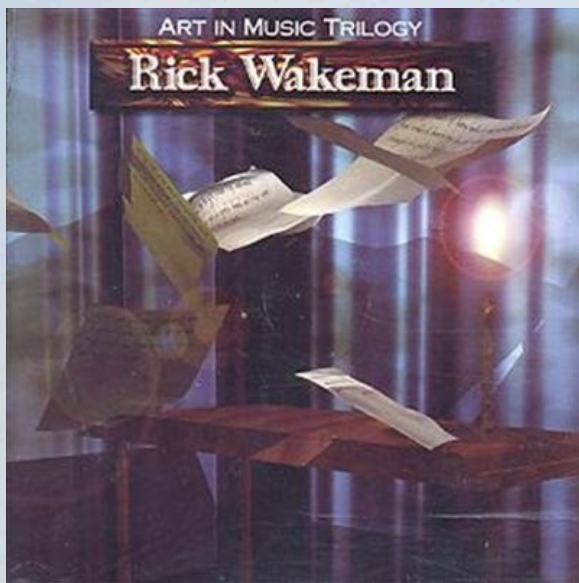


Artist Rick Wakeman and Brian May
Title Starmus 2014
Cat No. MFGZ019DVD
Label RRAW

Starmus is a festival of music and astronomy on the beautiful island of Tenerife. It is the brain child of Garik Israelian (the astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2014 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trooper.

This DVD is a must for fans of Classic Rock!





Artist Rick Wakeman
 Title Art In Music Trilogy
 Cat No. MFGZ007CD
 Label RRAW

Rick Wakeman is one of the foremost keyboard players of his generation, and therefore needs no introduction to anyone reading this. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. Wakeman's discography includes over 90 solo albums that range from several musical styles. He has made many television and radio appearances; in recent years he became known for his contributions to the BBC comedy series *Grumpy Old Men* and his radio show on Planet Rock that aired from 2005 to 2010. Wakeman has written three books; an autobiography and two memoirs.

This release was hailed by his fans. Albert Johnson wrote: "This is perhaps one of the best albums Rick has produced. It's sensual, relaxing & a sheer musical pleasure to the ears of any age group. If you're feeling tired, rundown or stressed out then just sit back, close your eyes & relax to this musical extravaganza & let those worries fade into the distance. A must have album for true Wakeman collectors". And Peter Zajax wrote: "What more can one say about Rick Wakeman, musical works. If you like Wakeman you will like this. Apart from the excellent playing, I am always amazed by the quality of the recordings on Wakeman CD's as they seem to have a clean crisp sound."



Artist Barbara Dickson
 Title Live in Concert 1976/77
 Cat No. CTVPCD014
 Label Chariot

Released for the first time ever on any format, this exclusive DVD features two rare television concerts recorded by Barbara Dickson in 1976 and 1977. All fifteen live tracks from both studio sessions are also included as a bonus CD.

Not seen since the original broadcasts and remastered from the original studio master tapes, 'Barbara Dickson in Concert' sees Barbara and her band performing material from her first two best-selling pop albums, 'Answer Me' and 'Morning Comes Quickly.' In addition to 'Answer Me,' a top ten hit for Barbara in late 1976, the release includes 'Another Suitcase in Another Hall,' Barbara's second chart hit taken from the soundtrack to the Andrew Lloyd Webber and Tim Rice musical, 'Evita'.

Also included are the singles 'Lover's Serenade' and Gerry Rafferty's 'City to City', as well as Steve Goodman's 'City of New Orleans,' a popular track from Barbara's live repertoire which has never previously been released on any of her studio or live albums.

The DVD booklet features a new interview with Barbara in which she looks back over her pop career and the many television appearances she has made over the years. Commenting on the concerts included on this release, Barbara says, "I haven't seen these since they were first broadcast but I have to say I'm impressed. They've been beautifully remastered and are a nice snapshot of what I was doing during that stage of my career. For those who enjoy my pop stuff, I don't think you'll be disappointed!"

Douglas Harr Ear Candy for the Hungry Audiophile Tales of Yes Drama

I've been a Yes fan and patron going back to my teenage years. My chance to see them was during 1977's *Going for the One* tour at the fabulous Forum in Inglewood, California. Before and since that first experience, the lineup of musicians who play as part of Yes has been ever-changing. Jon Anderson (original vocalist), Steve Howe (guitars), Rick Wakeman and Tony Kaye (keyboards) have come and gone more than once. Drummer Alan White joined after original maestro Bill Bruford left just before the *Close to the Edge* tour, and has been with the band since. There's been something to admire in every Yes tour since the band's inception and always there have been transcendent moments, no matter what combination of musicians are on stage. Fundamentally, the compositions are amazing and the performances inspiring as Yes builds their long songs to astral crescendos of power and emotion.

I've seen the band many times since original singer Jon Anderson's second departure in 2008, due to health issues, and I've seen them with scores of keyboard players besides Tony Kaye and Rick Wakeman, including current keyboardist, Geoff Downes (Buggles, Yes, Asia, plus). Since Anderson's departure the band first recruited singer Benoit David, then current singer Jon Davison, who is skilled at nailing Anderson's vocal parts. Last year we mourned the passing of Chris Squire, the talented bass player and vocalist for Yes. When Squire first announced that his illness would preclude his involvement in the remainder of 2015's Yes tour, he also indicated his support for collaborator Billy Sherwood, who stepped into the role with grace and reverence, bringing his own skills and style to the stage.

This year the band booked a summer tour of America, part of their "Album Series" that brought



<http://diegospadeproductions.com/>





them to California for a number of dates. The core set list for the show is part of the pitch – they are playing the 1980 album *Drama* in its entirety, along with the 1st and 4th sides of the sprawling two-record set *Tales From Topographic Oceans* (1974). In order to keep the tour on schedule, we've come to the next change in lineup. Alan White recently had back surgery and is in

recovery, unable to tour at this time. Ex-Hurricane/Conspiracy/Asia drummer Jay Schellen replaces White for now on this tour, while he recuperates.

The show at the Los Angeles Orpheum Theater on August 30, 2016 was fantastic. White's











replacement may have been part of the reason the band picked up the pace this time, playing the *Drama* songs, and notably the second half of *Close to the Edge* at meters I've not heard in years. It's possible White was the primary reason the band had been slowing the pace of their original studio tracks – either way, the band are back to form, ripping through songs like “Tempus Fugit” and “Siberian Khatru” at a pace that quickens the heart! Howe's solo during the latter track's coda was as impressive as any time I've witnessed. The rest of the additional tracks were fairly typical, including “Roundabout,” “All Good People” and “Starship Trooper.” For some the draw this time might be *Drama*, one of the band's most aggressively rocking albums, while for others, the real draw was the inclusion of material from *Tales*, both long tracks not frequently performed since the original tour.

For the somewhat controversial *Tales* material, the band brought adequate passion, and pleasing arrangements. As evidence, Howe was animated; Downes chose audio patches to complement the suite, the rhythm section drove it forward with urgency, and no curry was eaten during side 4! For this listener, some of the *Tales* material is a bit stretched out, a little ponderous at points, but once settled in it was enjoyable. The real

highlight for me was the complete run through the assertive songs from *Drama*, during which Downes, who originally played on that album, was understandably quite focused, and the second side of *Close to the Edge*, which demonstrated how Davison and Sherwood have so completely inhabited the Anderson/Squire roles.

Another highlight for this tour are the visuals. Yes played with various lighting and projection designs over the last eight years, most of it pretty sparse, at times just a standard movie screen with weak graphical images behind. It's been disappointing for a band that was known for the impressive stagecraft built by Martyn Dean back in the 70s, and other innovations in the decade that followed. This time out the stage was outfit with risers that supported front-facing screen panels that were joined by a three-part screen behind the stage. The high definition graphics and short films included artwork from Roger Dean along with other psychedelic imagery, and they were, finally, fitting and impressive.

All in all a great show – making this arguably the best time to revisit the band for anyone whose stayed away for a number of years.



THE ALBUM SERIES



PLAYING DRAMA ALBUM IN ITS ENTIRETY
& PLAYING SIDES 1 & 4 OF TALES FROM TOPOGRAPHIC OCEANS
PLUS THEIR GREATEST HITS!

AUGUST 30

THE **Orpheum**
THEATRE
LOS ANGELES LADORPHEUM.COM

BUY
TICKETS
AT



CHARGE BY PHONE: 800.745.3000
ALL DATES, ACTS & TICKET PRICES ARE SUBJECT TO CHANGE WITH-
OUT NOTICE. A SERVICE CHARGE IS ADDED TO EACH TICKET PRICE.

[/YESTHEDAND/](https://www.facebook.com/YESTHEDAND/)

YESWORLD.COM

[@YESOFFICIAL](https://twitter.com/YESOFFICIAL)

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

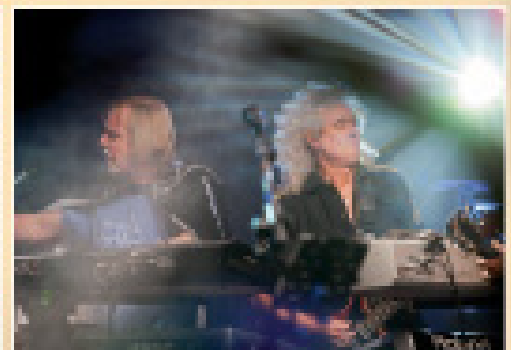
STARMUS 2015



Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



This DVD is a must for all fans of Classic Rock!



Available to pre-order from www.rickwakemansmusicemporium.com

Remembering Richard Neville

by Tim Rundall

Richard Neville has died. I guess that, along with the death a couple of years ago of Felix Dennis, his one-time cohort - really does signal the end of an era; so many of us are dying now, and there is still so much to be done.

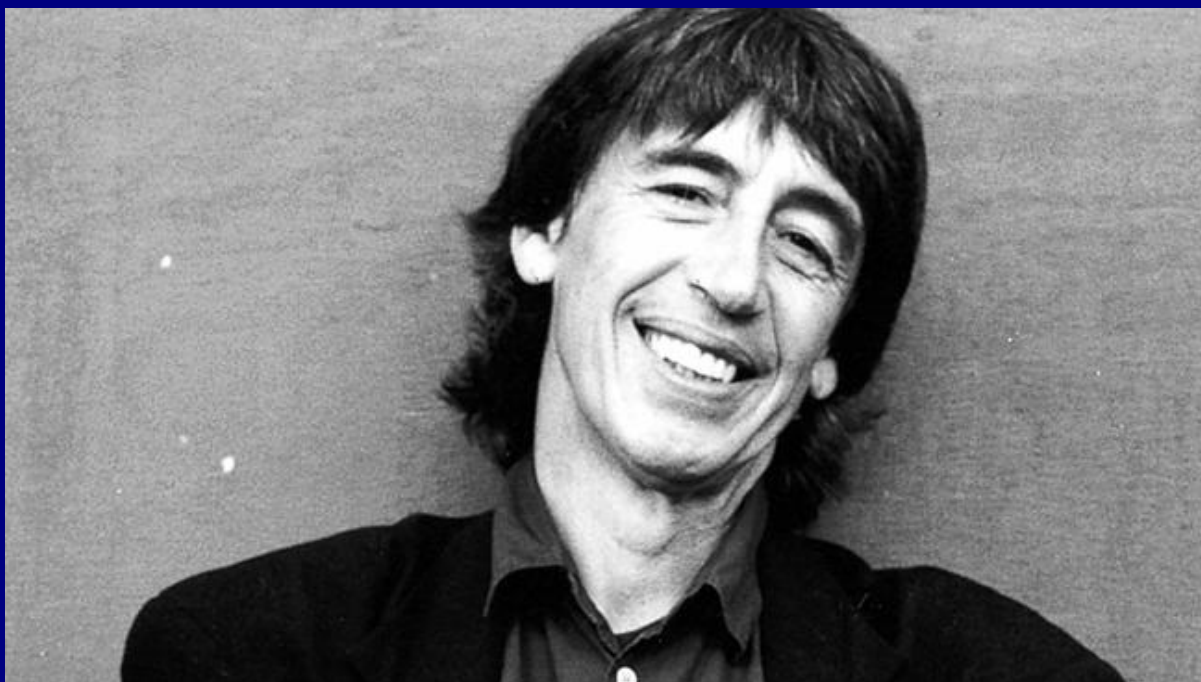
I'm sorry Richard has gone, truly I am, but when Jonathan offered me this chance to reflect in public I demurred, at first, and I'll tell you why later. But first some personal responses to the news.

Everyone dies, it's the nature of things. *OZ* was born, in Australia, and re-born in London, and after a tumultuous - even life changing - existence, it too died. But while it existed it was truly alive.

Everyone knows about the trial following the 'schoolkids' issue, No 28, and if you don't you should read up on it. Suffice to say that the editorial was handed over to schoolkids - not aimed at them from nefarious dealers in juvenile corruption, but contributed to, and edited, by them - hallo Charles Shaar Murray. Ultimately that is probably what saved Richard, Felix, and Jim from longer sentences. They got off with a haircut, a few days in jail, and succeeded in their appeal against an unjustified sentence.

What isn't clear from that, and may be an unpopular view, is that handing over the reins of responsibility was actually, possibly, par for the course - Richard Neville didn't like to work too hard, he liked to play.





Playpower - Richard's first (maybe best?) book was certainly a product of its time. A quasi hippy idealism of cultural assimilation, anti-authoritarianism, and a dependence upon goodwill, seemed fairly reasonable at the time; but the truth is more brutal, and - to me - the book is the product of a mind content to cruise upon the efforts of others.

It is unfair to judge a man by something he wrote almost 50 years ago, and something I myself found quite inspiring at the time. I cannot pretend his later novels have moved me much but I'll give him the benefit of the doubt, and say "ok man - what else have you got?" Well, sadly, nothing more - he's dead.

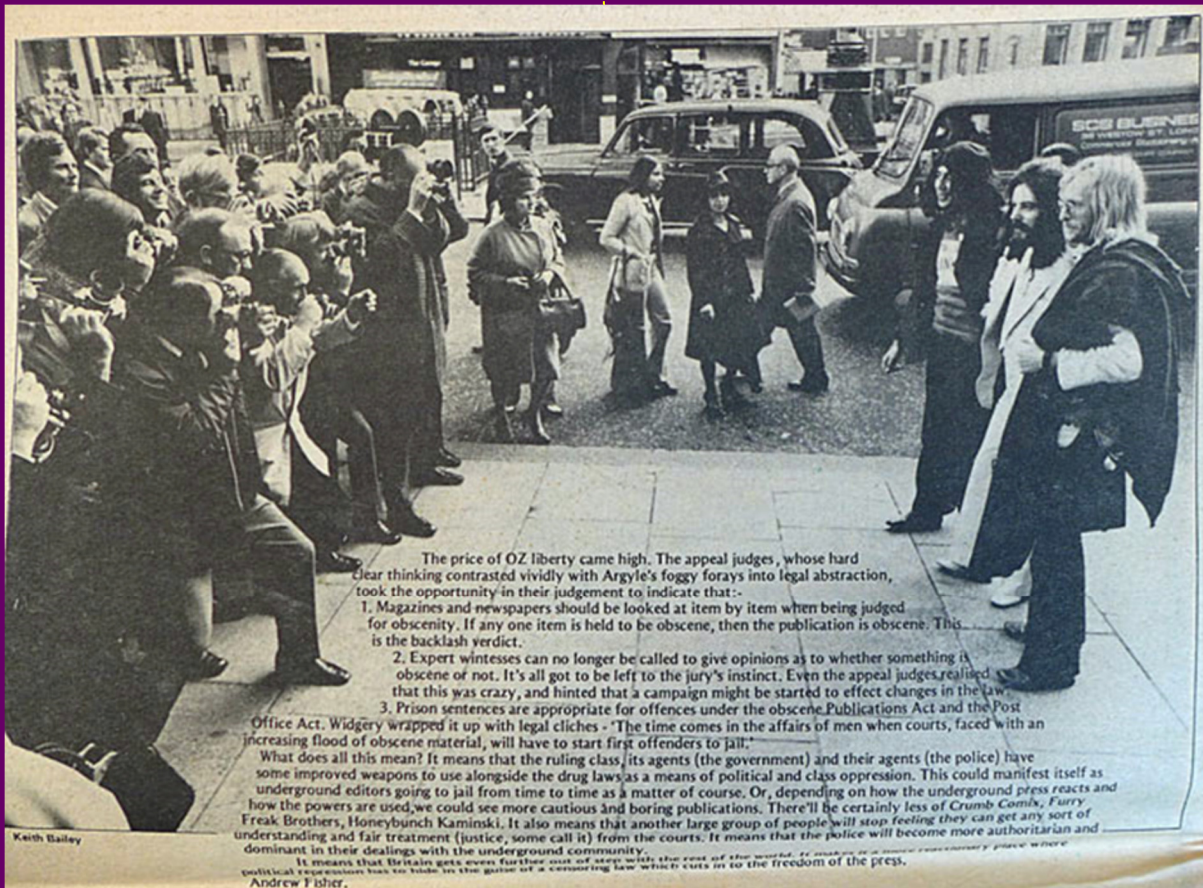
If Richard should get credit for anything, it should be for stirring the pot and allowing other people to rise to the surface of the cultural stew - Germaine Greer, Martin Sharp... fellow Australians both of whom gained initial recognition through the magazine Richard started, and both of whom undoubtedly outshone their sponsor; but without him? Who knows.

I was a schoolkid myself when I first started buying *OZ*. In thrall to the possibilities of the underground, and the idea that music and politics could be a furiously intoxicating mix, especially when mixed with mind-expanding drugs, I lapped it all up, and the wonderful multicolour offset-litho print made it all the more attractive even when it was almost unreadable. I remember clearly reading a piece

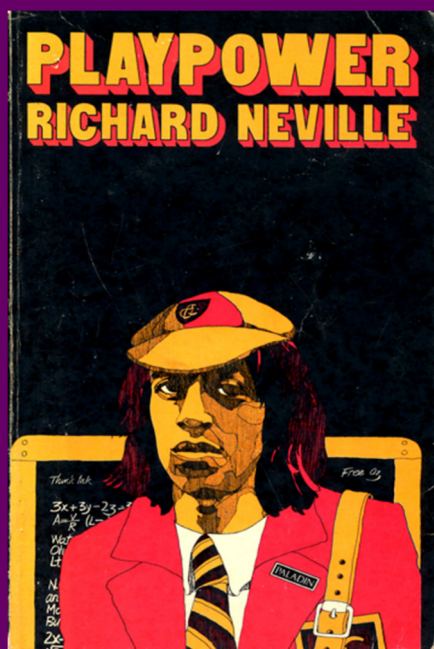
from one issue in front of the school - about police brutality, and the need to be a free-thinking, and acting, individual at all costs, and never to bow down and apologise. I finished my sermon by playing 'working class hero' by Lennon (who, of course, made a single in support of *OZ* during their trial); I was temporarily suspended from school. I later had a copy of *OZ* confiscated by the headmaster, and later still - when I had to go to his office to submit to the cane - saw the same issue in his desk drawer, better thumbed than I'd remembered it. It may not have converted him, but it established the concept of hypocrisy firmly in my mind, and it has yet to be shifted. They who censor, lie.

My dear, late, amigo Mick Farren had mixed views about Richard Neville - and that is why I cannot really write an obituary. Mick was thoroughly disenchanted with what he perceived as a man who would sell his soul to be liked - Mick wasn't all that worried about being liked, which is one reason I liked him so much. But I'm pretty sure that in the end Mick would have written something that wasn't dishonest, but gave credit where it was due, and that celebrated a time when one thing was really possible - a vision of a better future. In that respect I give thanks to the cynic, and the optimist, in both of them.

I'm glad he was alive, and I'm sorry he's dead - he did make a difference and that is a pretty fine thing to say about anyone, isn't it?



I met Neville a few times in my work and life in London. He seemed a bit of an arrogant prick. But there was no taking away his iconic status. He brought the 'Oz' franchise with him from Australia to the streets and would-be-hippy homes of the UK. And, he was always controversial and mostly divisive. Abbie Hoffman said of him and his book, 'Playpower': *"Fantastically brilliant"*. Whilst the 'Sunday Times' stated: *"(Neville's) happy, innocent book contains germs of a new fascism"*.



And good old 'Private Eye' declared, perhaps accurately, that Neville had come to London and found *"...happiness by bringing out the worst magazine in the history of the world"*.

But, Neville along with fellow *Oz* editors, Jim Anderson and Felix Dennis – pushed boundaries. They took risks and ultimately with the Schoolkids' issue of *Oz* No 28, they tested the tolerance, or otherwise, of the UK establishment. The *Oz* Trial was a supreme example of a Marx Brothers' farce brought into the glare of the mainstream press and society. Neville loved the limelight and compared the court with the trial of Eichmann, who had also claimed that he was just doing his job!

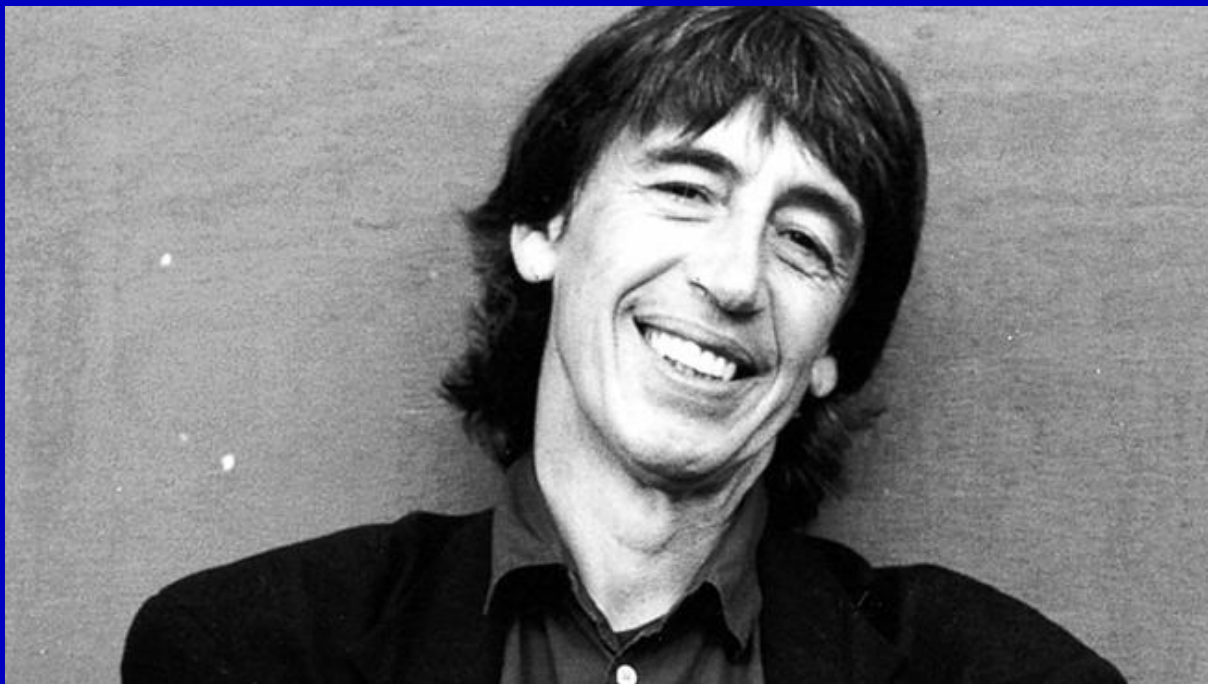
And I have always agreed with Neville that the 'politics of play' are fundamental rights to us all. Especially us hippies!

Neville in 'Playpower' said:

"The politics of play. The strategy which converts the Underground to a brotherhood of clowns; the lifestyle which unites a generation in love and laughter."

Note that the 'sisterhood' is not mentioned. 'Oz', and indeed Neville, was deeply sexist. But still important in the history of alternative 'stuff'.

alan dearling



FOR RICHARD

WHEN WE WERE VERY,VERY YOUNG
Richard Neville was editing Oz
and getting busted and censored
and being on the front line of cultural activism
i loved all he did. Bought PLAYPOWER
Enacted his ideas as much as possible
Loved his positive engagement with the forces of lethargy/apathy
Up against the wall, cynics! The young are here
and they are bright as spilled loose change..
Well,we all grew..Up, down, out-some deep as art
some slow as pain..We changed.The world changed
It is still changing (not necessarily we way we desire ..
and we have one less playpower advocate ally
cheering from the dancing front lines..

Thom the World Poet



Linda Imperial Band - 3 in 1!

Me neither, until June this year, I'd never heard of the lady. She was unmissable though when Quicksilver Messenger Service took to the stage in the Haight a while back (Gonzo 189). Who was this smiling lady with a bit of a bluesy belters voice? It quickly emerged she was David Freiberg's wife of about twenty years and she fronts her own outfit, LIB. The majority of her players also seemed to comprise of today's Quicksilver and about half of today's Jefferson Starship too. An interesting concept, and one that seems to work very well in practice. It certainly means the regular members get work, and as real musicians, that keeps them keen and mean.

Back in Blighty, after my West Coast Pilgrimage weekend, I've been researching and following up some of truly excellent musicians on the stage that glorious afternoon, and various CDs have been arriving since. One of the great things researching online, is of course other avenues and artists keep popping up. A perfect example being whilst listening to the album version of Quicksilver's Gypsy Lights, one of the numbers they played, I noticed comments about the lady backing singer, Kathi McDonald. I'd never heard of her either but thanks to the wonders of discogs.com, a copy of her solo album from 1974, *Insane Asylum* just turned up from the US of A (haven't had a chance to play it yet).

Linda has been a singer for most of her adult life; in general genre terms,

think Janis/Tina, but she also has a lovely rich jazz voice too. I have tracked down 2 LIB CDs, the first, released in 2006 called *Destination You*, the second, more recent from 6456 seems simply titled *The Linda Imperial Band*. Both are still available direct from her website (see below). When my copy of TLIB turned up, it was signed by Linda and David Freiberg. Now that is cool.

TLIB largely reflects the group's current lineup, with Steve Valverde on Bass (Quicksilver 2016), Peter Harris on Guitar (Quicksilver 2016), Doug Freedman on Drums (Iron Butterfly) and Dave Kaffinetti on Keyboards (Spinal Tap!). Diana Mangano is listed amongst the backing vocalists, one of Paul Kanter's singers in Jefferson Starship. Linda's website cites a 'new' drummer and keyboard player since the CD was recorded (engineered and co-produced by one David Freiberg), plus the lovely Rachel 'Lightening' Rose on vocals and additional song-writing.

It kicks off with Heart Rocks, a medium paced heads down rocker, with Linda giving it her all. Peter Harris impresses on guitar from the word go (as he did on the streets of San Francisco), and not for the last time on this album 'duets' with Linda's voice at one point. Hold Me Close starts as a jazz-swirler, some echo on her voice, a nifty solo from Mr H and Steve's fluid bass underpinning it all nicely. Destination You happens to be the title of the earlier album, but a different version of the song, again, a really nice jazz feel, and Harris plays his heart out, the words early Santana

John Brodie Good



spring to mind. The guitar/voice duet on this track is simply wonderful. Linda also sings her heart out, she does this lovely 'thing' at the end of some words where her voice shoots upwards for a split second and 'twists', it's very sexy. Desperate Times is a lovely light blues number, Linda still doing that sexy thing again. The band tight as shit, an organ solo (in 2016!) plus Harris goes skywards again, burning, before Madame comes back in. This isn't normally my 'genre' but I'm loving this. All the material on this album is self-penned by various members of the ensemble by the by. You Gotta Know is written by the drummer and keyboard player, a slow rocking blues ditty, a power ballad even. Harris growls and howls in full orgasm mode. This somewhat short disc (28 minutes) finishes with Loving You All The Way Down, a slower blues tune, with Harris squirting out more fire, plus more organ. The boys at the back keeping it all fluid, this type of stuff can easily veer towards turgid if you are not careful.

Overall this album has a freshness to it that I simply like, well worth ten bucks of anybody's money. Pure American road radio music.....

The earlier CD, *Destination You*, is full length at 45 minutes or so and is quite different. A collection of 'film songs', smooth jazz, jazz funk, a bit of blues, and even some modern computer produced music and an attempt to do a ravey/Kylie kind of thing (which doesn't work imho) but there are some real gems in here. I'm calling it a smooth jazz tour de force that gives Sade a run for her money, hit single material, if you like that sort of thing (confession time...I do like some smooth jazz but don't tell anyone). The name Gary Duncan was another reason to buy this one for me, one of the original Quicksilver guitarists and an



- 2 - *I'm Calling* (4:20)
- 3 - *I Dare You To Sleep* (3:43)
- 4 - *I Don't Want to Live in Fear*
- 5 - *Breakfast of Blues* (4:20)
- 6 - *Vera Cruz* (3:37)
- 7 - *Destination You* (7:03)
- 8 - *Treasures of the Heart* (7:03)
- 9 - *Brand New Day* (5:18)

artist I cannot stop playing at the moment. His Vera Cruz is a delightful jazz funk summer swirler, he rips off a neat little solo in the middle and plays bass plus programmes the drums (man). The version of the song Destination You is completely different to the second album's and this version is a highlight too. An almost trancy/disco kind of thing which really works.

Linda was onstage with Quicksilver in June, as often is the case with ladies singing live with bands, it was hard to hear her properly. The sound generally that afternoon was good but apart from Cathy's lead vocals with Starship, the rest of the female singers could hardly be heard. Based in California, she is likeliest to be seen live in that part of the world too currently. With the musical company she keeps, you just don't know who might be on stage with her.....

TLIB – Loving You All The Way Down – live (enjoy Mr Harris' guitar playing too!)

<https://www.youtube.com/watch?v=Go3TenlP7hE>

Bonus Track!

TLIB – Don't Push Me (this is a fun animated music video, a great little rocker, themed about social freedom protests. Not on either album. Enjoy!)

<https://www.youtube.com/watch?v=Q-kxKFD3of0>

More info and CDs here

<http://lindaimperial.com>



Come and meet Graham Keen - and view some of his photos from the 1960's

Alan Dearling visited St Leonards in East Sussex for the preview – listen in on his conversation with Graham Keen. And, if you can, go and see the exhibition which is on until the 22nd October. Or, visit the show online.

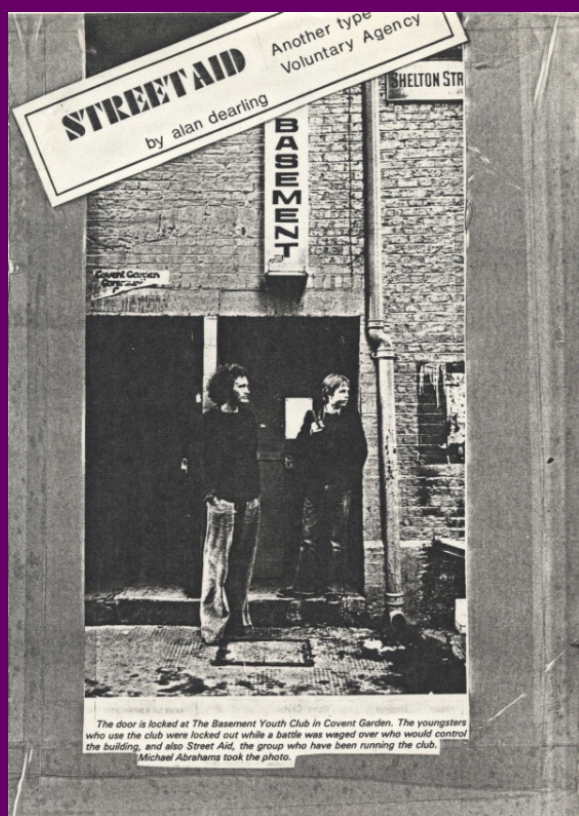
Alan: Absolutely great to see you again, Graham, and to finally meet your lovely wife, Alison. It's been a while since you retired from 'Time Out'. An amazing exhibition of your work from the 60's - really important, both for you and lots of alternative-type social commentators. And, it's just so exciting to see lots of your music and protest photos all in one space.

Graham: Glad you enjoyed it, Alan. I would have liked to show some of my jazz photos, and there are a lot of photos from a visit to Albania in 1967, and Angkor Wat in 1968.

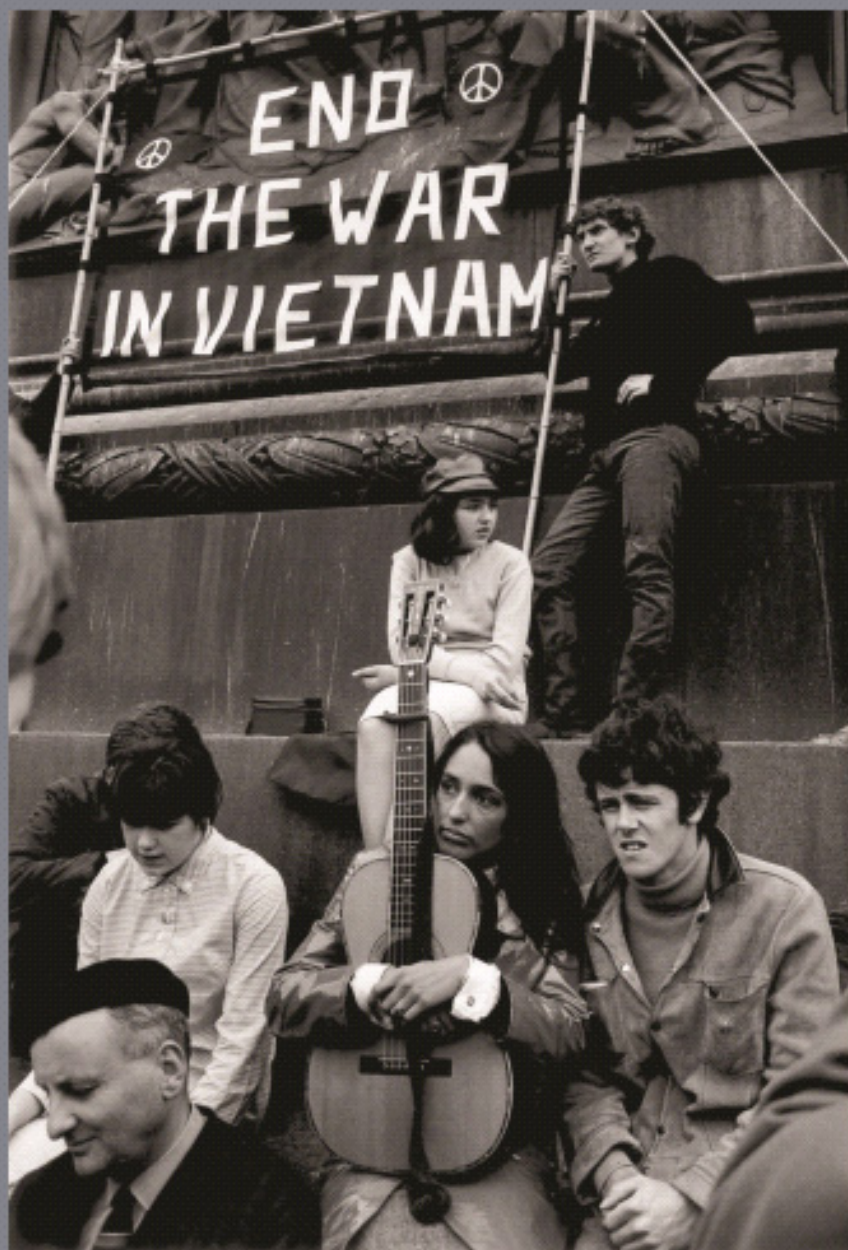
Alan: That's a shame, but it is a great collection as it stands.

We worked together at Streetaid in Covent Garden and Soho in the mid-70s. Strange organisation, but it reunited a number of folk who had worked on

the UK's underground press and music scene. Folk like Phil Cohen (Dr John from the London Street Commune), Dave Robins ('Ink' and 'IT'), David Bieda (various underground initiatives), Bernie Simons (lawyer to the radical left), you, and even artist, Jean McNeil, who had been your previous partner – plus lots of other wonderfully eccentric left-wing folk, like guitarist, John Russell. What memories do have of that org. and some of those people?



alan dearling



© GRAHAM KEEN / JOAN BAEZ AND DONOVAN TRAFALGAR SQUARE

GRAHAM KEEN

1966 AND ALL THAT

SWINGING LONDON : POP & PROTEST

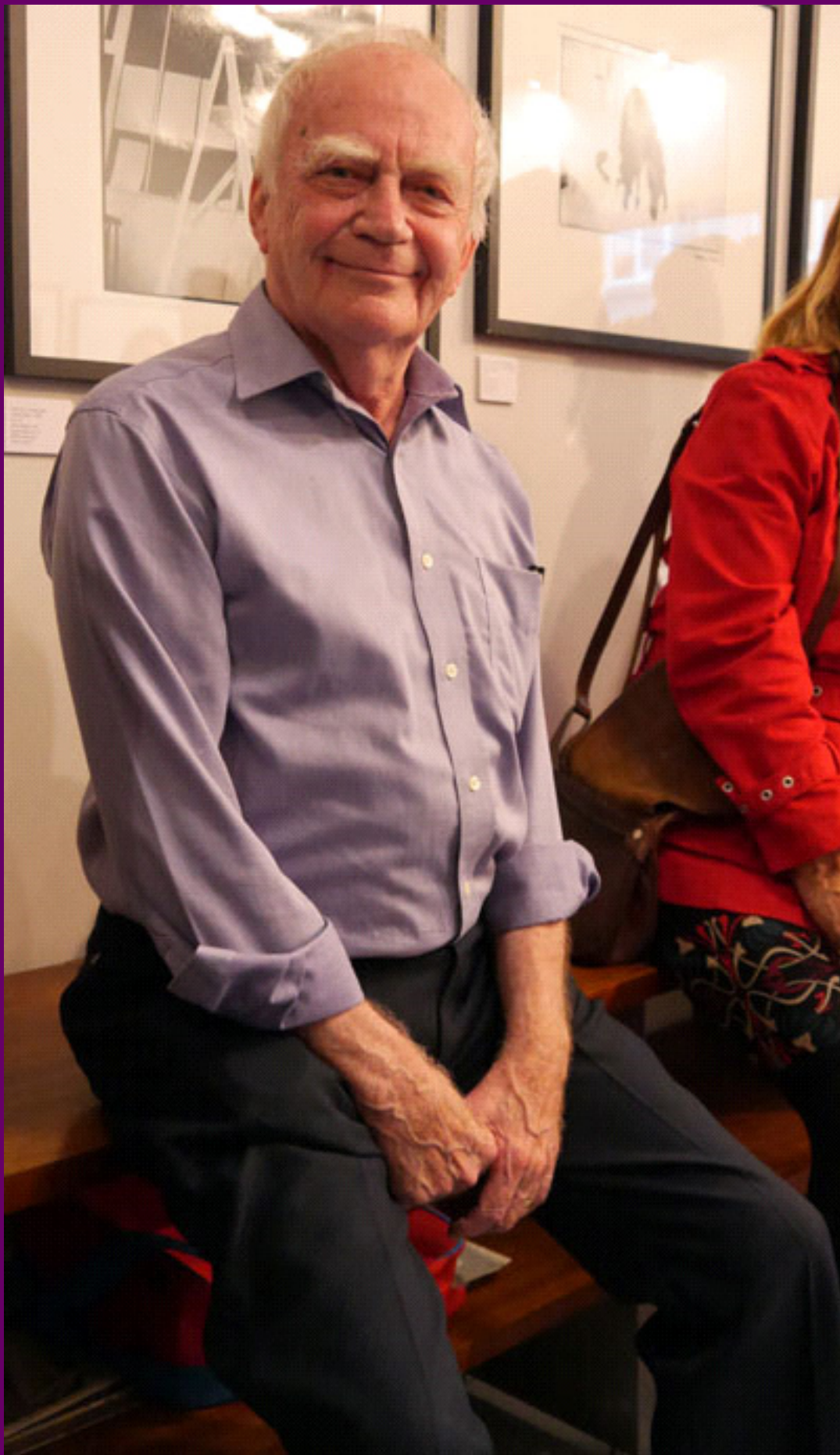
CURATED BY LUCY BELL AND TERENCE PEPPER

3rd Sep - 22nd Oct : Preview 6-8pm 3rd September
PLEASE RSVP

LUCY BELL
FINE ART PHOTOGRAPHY
GALLERY & AGENCY

Gallery open Tuesday to Saturday 11 am - 4 pm
or by appointment 07979 407629

46 Norman Road St Leonards on Sea TN38 0EJ
www.lucy-bell.com galleries@lucy-bell.com 01424 434828





Graham: I was quite depressed at that time, probably could have done with some medical help and I was homeless – kipping with friends and so on for a period that lasted 15 years, so not really having my heart in it, I didn't really come up to David's exacting standards.

Alan: You'd worked with Dave Robins on 'international times' ('IT'). I think you got on well. Tell me a bit about those times and people.

Graham: I was very fond of Dave; at the beginning of my period at IT we would take the art work for each issue on the overnight train to Carlisle where it was printed at that time, and we'd talk art and politics all night. I loved his urban nous and his passion for helping disenfranchised kids.

Alan: I know you had originally taken photographs when working as a teacher, post national service in the RAF. Remind me of your evolution into a photographer.

Graham: During NS my brother sent me the famous catalogue of the 'Family Of Man' exhibition in the Museum of Modern Art in New York and it inspired me to think of photography as an art form; however it wasn't until I met John Hopkins on a trip we took to Moscow that I began to see how it might be possible to earn a living at it.

The following couple of years he had established himself with the 'Sunday Times', while I was teaching. I took photos of kids playing and working and at the weekends I used his dark room to print them. Hoppy encouraged me to sell them to the Educational press, and one month I made more money from pics than I did teaching so I gave in my notice and I was off. Of course I had to widen my range but it was easy, there was plenty going on in the 60's.

Alan: So, your first professional photos were of kids at the primary and secondary schools where you taught art. And you were inspired, I think, by your close friend, John 'Hoppy' Hopkins (photographed from the picture in the exhibition).

Graham: Yes indeed.

Alan: You and your brother John, were both bohemian beatniks, I believe. Heavily into jazz. Had you taken many pics of the Jazz greats? They were not in your show at the Lucy Bell Gallery.

Graham: No, sadly she didn't think they would sell, and she and Terence Pepper wanted to keep it to a swinging 60's theme.

We were bourgeois beatniks (in other word we were wannabes) living at home while I was at art school. I would have loved to have gone to



London, but money was tight and I could only get a grant if I went to the nearest art college which was in Cheltenham (I got £25 a term and made a bit more taking beer bottles back after parties).

Alan: What about photos from your famous trip to Russia in an Austin 1936 hearse with Hoppy? Did you come back with many interesting images?

Graham: None at all. All that came later.

Alan: I'm 15 years younger than you, and in 1969 you had the grand title of art editor at 'IT'. We didn't meet at that time, but I contributed a few little drawings to that mag. What was it like being at the heart of the UK's underground? (Some of the spreads from 'IT' were used on the drinks table at the exhibition).

Tell me a bit about the characters, the high-flying egos etc.



Graham: Well for a start, the editor, Peter Stansill and I got on like a house on fire; he was a trained and very efficient editor and never criticised what I did, while I was just learning on the job, making awful mistakes and a crude job on the layouts. I can't look at them now without wincing, but we got it out on time and the advertising soared and so did sales. Up till then it had been put together by druggies and eccentrics whose ego was more important than the paper. The business manager who joined us, was very smooth and urbane, and used to put IT money into his dope dealing. When the deals were done we'd get a bit of cannabis in our pay-packets and a cut of the profits went into the paper's bank account.

Alan: Before we take a memory trip back to the 'key' period of the mid-60's, when you took so many absolutely classic, unrepeatable pics of the hip movers and shakers – tell me a 'story' or two from the days at 'IT'.

Graham: Well, one day three students came into the office wanting to see how a magazine like ours was put together as they wanted to start one that covered all the events in London that young people would be interested in. It was Tony Eliot who started 'Time Out' that year with £200 from an aunt and became a millionaire in a few years. We showed him the process and dropped our listings columns in his favour.

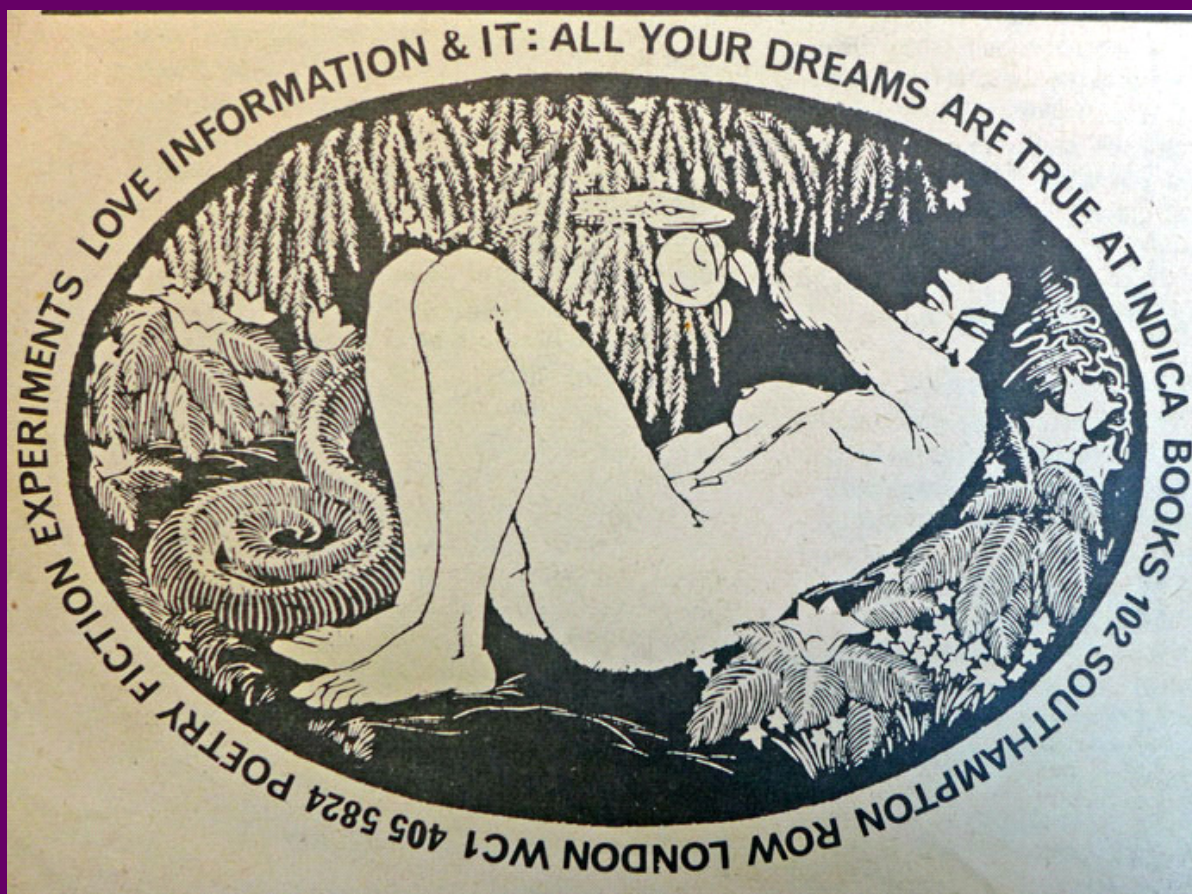
Dave Hall had a very bright kid (a MENSA member, drop-out) helping him with the accounts, who was also exporting dope to Canada stuck behind framed paintings. One day two guys in suits came to the office and asked him to step outside where they tried to arrest him. One was an off-duty cop and the other a Customs and Excise officer and they'd tracked him down in their spare time (!). He tried to outflank them but they took him off and charged him. Back in the office he had left hidden, two kilos of Pakistani Black which we sold and put the cash up for his defence. He did a couple of years in an open prison.

Alan: Did you continue to take photos for 'IT'?

Graham: Yes I took a few. One afternoon Barry Miles took me round to a flat where some musicians were staying – he was going to do an article on them and I was going to take a few pics. Turned out I'd never heard of them but they were Dave Crosby, Stephen Stills and Graham Nash. They played their forthcoming album to us, all acoustic, and we all got out of heads on some grass. When I got into my darkroom later, none of the photos came out – the film was blank.

Alan: OK, last question about 'IT' – as one of the three editors/or, was it company directors, with Peter Stansill and Dave Hall (pictured by Graham right), you were convicted for publishing ads for homosexuals, who might have been under the age





of consent, 21. The trial was at the Old Bailey and you guys were found guilty – 18 months suspended jail sentence and £2,000 fine. How did it change you?

Graham: All three of us decided we'd hand over the paper to a new team, with Micky Farren as the mainstay. I went into depression and tried to start a comic paper, of all things, – it lasted four issues before I collapsed. Dave Hall vanished, he had more than one passport and a boat anchored in the Medway; Peter went to cool out in Ibiza and later moved to California where he was the editor of the Berkley Barb for a while. When I was at my lowest I was offered a job by an old, and dear friend, taking me away to work on a project at Exeter University where I was the only convicted felon on the staff.

Alan: So, back to the 60's. Between the photos of kids for 'Times Education Supplement' and 'The Teacher', weren't you a war photographer in Cambodia? Was that working for 'Peace News'?

Graham: No; and no. The trip to Cambodia was planned by peaceniks 'through' Peace News as a conduit. (I was a freelance and sold a lot of pics to Peace News but was never employed by them.) The intention was to take a group, including a

couple of vicars, a Welsh Nationalist MP, notable peace workers like Pat Arrowsmith, to Hanoi to show solidarity with the Vietnamese struggle for independence. Basically the Vietnamese didn't want us, but we didn't really give up until we got to Phnom Pen. Once there we negotiated with the NV Consul and while that was going on Prince Sihanouk welcomed us and invited us to the palace for supper. He showed us a film he had directed, starring his wife as a jungle queen and he, a fearless hunter lost in the jungle in a solar tipi and khaki jacket. He played the grand piano in the jungle queen's palace and they fell in love etc. etc. . . One or two of our party fell asleep and snored during the movie.

Later when we were getting ready to leave I took a 'taxi' the 200 miles north to see Angkor Wat, the amazing temple complex at Siem Reap. It spread over many square kilometres and for two days I cycled around alone, taking pictures. I hadn't realised that at night the Khmer Rouge took over the area, but when I tried to hitchhike back (a taxi driver took my money but didn't wait for me), the military police stopped me and put me on the midnight bus to the capital. Crossing the Mekon on a raft at dawn was quite an experience.

Alan: And so, importantly, this exhibition, '1966





and all that'. Lots of totally iconic images. Indica Gallery, and the owners (was that Barry 'Miles', John Dunbar and Peter Asher?) and –Yoko Cox's first UK exhibition (before she first met John Lennon) are one important collection in your show. What do you remember of the gallery and show?

Graham: Barry would call me up to photograph artists at the gallery as they were putting up their exhibitions. Indica would pay me for prints though John Dunbar, who ran the gallery, was dreadful at paying up.

Yoko wasn't entirely unknown, an off the wall, American surrealist, married to a film producer called Anthony Cox, but I hadn't heard of her. She was keen to show me around and present everything in its best light. I don't think she got any coverage at all in the art media. One of my pics of her appeared in IT and that was it. Later John Lennon came to see the show and the rest is history.

Alan: Lucy Bell and Terence Pepper (pictured below with Graham) have done you proud as curators of the show at St Leonards. How did this





show come about? When I worked with you in the 70's, you seemed strangely reticent to show your 60's work. It was almost as if you had put it behind you.

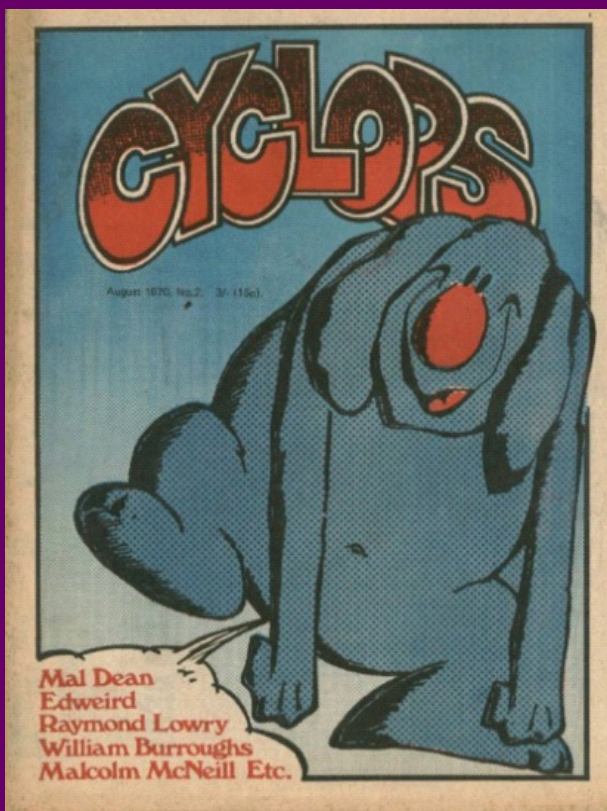
Graham: I was in a bit of a state then, depressed, cynical and very unhappy. What I had done I thought

wasn't up to what I had hoped and there seemed to be far better work by others in the same field. I didn't have a darkroom either.

Terence emailed me one day and introduced himself; he had seen a cutting from a newspaper from 1967 with one of my pics, and he tracked me down through the subject of the photo – Barry Miles. Looking through my negs and contact sheets (in a mess after 50 years and many moves), he wanted to do a show and persuaded Lucy Bell (incidentally, a neighbour of ours in Battle) that it could be a success.

Alan: There are so many pieces of music, art and social history on show. I'd like to ask you about a few of them. First up – William Burroughs. Perhaps the most 'underground' of all the American 50's and 60's writers. When did you take his photo? And, after your days at 'IT', you co-ran a US-UK adult comic magazine, 'Cyclops', from July 1970, with Burroughs. What are your memories? Did it fail because it was over-priced at 3 shillings, whilst most US comix were about half that price?

Graham: For a few years I worked with American journalist/poet Bill Butler who was linked to the gay (illegal) scene. He knew Wayne Sleep, George the bookseller, Bill Burroughs and Anthon Balch and through his partner, a West End stage manager, knew many people in the theatre world. Bill also ran a bookshop in Brighton called the Unicorn and had run





into censorship problems over some of the American authors he sold. He interviewed and I photographed Jonathan Miller (then filming *Alice in Wonderland* for the BBC), John Kasmin (the art dealer for Hockney), John Hurt (starring in 'Little Malcolm And His struggle Against The Eunuchs'), and William Burroughs in a seedy hotel in Earls Court. Some years later when I was living with a couple of poets in Westminster, Bill used to come round to dinner...

Alan: One of the unseen photos you're showing for the first time shows leaders of a CND march in May 1965 (above). You can see Marc Bolan on the left (then under the name of Mark Field) together with Joan Baez, Donovan, Tom Paxton and Vanessa Redgrave.

Alan: The Muhammad Ali pic meeting Michael X in London seems very tense to me. I think it took place at the Central London Mosque and was aimed establishing black power in Britain. What's the story-line?

Graham: I got involved in Hoppy's London Free School, and through it met Michael de Freitas who changed his name to Michael X and was involved in black power movements in Notting Hill. (He had been a rent collector and extortionist for Rachman, the slum landlord.)

He phoned me one day asking if I'd like to meet Muhammad Ali. So we went up to the Regent's Park

mosque one afternoon and I was introduced to the champ as 'someone who is doin' good work for our people in the Grove'. I shook his hand, powerless to say anything at all. Then the big retinue took off for the garden and I got in a few shots (the reason he asked me was so that he could get himself photographed with Ali). There are a few other notables in the pic including Herbert Muhammad, the son of Elijah Muhammad the founder of the Nation of Islam.

Alan: You were given access to rehearsals of 'Ready Steady Go' and the early 'Top of the Pops'. And you were able to take lots of pics of Jagger, Brian Jones, Ray Davies et al. Any good stories?

Graham: Well, I met up with Brian Jones for the first time in 5 years; I asked him how his mum was. Mick took a photo of me; he was interested in the lens I had on it (a big Soviet made telescopic). Mostly it was snap 'em all and get back to the darkroom as quick as possible.

Alan: You took colour pics at the first ever performance by Pink Floyd. How did that come about?

Graham: Again, through the London Free School, I knew Peter Jenner, who after seeing them play at a 'Happening' at the Marquee organised by Hoppy and Steve Stollman, had suggested he became their manager. He got me to take pics at their first public concert at All Saints church hall in Notting Hill, with the





first light show. I didn't usually take colour pics as there was little market for them then, but the light show was dense and lovely.

Alan: Your black and white photos of Yoko, Giacometti and Francis Bacon are incredibly bold. Real fine art. Is that how you see photography – back then and now?

Graham: No.

Alan: I think you published one book, 'Underground Graphics' with Michael La Rue – how did that do?

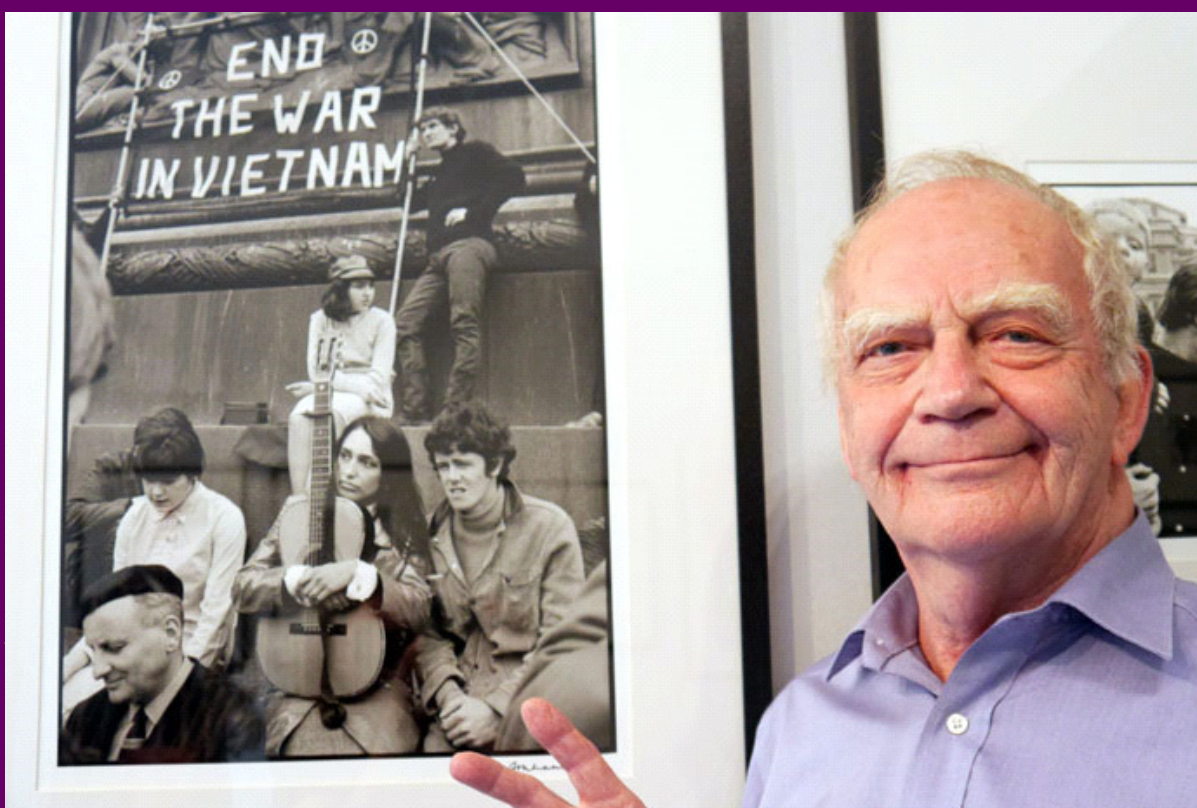
Graham: Michael had got the job and was all at sea so he came to see me at IT and I helped him choosing graphics from our extensive collection. The publisher

Andreas Papadakis had bought a job lot of coloured sugar paper for the book, and as a result, the images were reproduced badly.

Alan: We've remained mates since we worked together. We even exhibited together down in Chichester. Back then you were only producing images of trees – quite surreal, using Vaseline on the camera lens to blur the edges. Had you purposely turned your back on photographing people?

Graham: Yes.

Alan: The show at the Lucy Bell Gallery in St Leonards is a wonderfully evocation of the 60's and your photography. Just great to see so many of your photos in one place. Love it!



THE COMPLETE GOSPELS

The Gospels evolved because Rick Wakeman was asked to perform at an organ recital to raise money for the Camberley United Reform Church, which was in desperate need of a new organ. Rick pondered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

Thoughts of the New Testament kept creeping into his mind and he decided to write an instrumental piece to the settings of the four Gospels. He began working but after a couple of hours realised that there was no way he was going to get across the feelings he wished to portray without singing. The music seemed to cry out for an operatic tenor.

Amazingly enough, just a few weeks earlier, Rick had met the famous tenor Ramon Remedios at a charity concert in which they both performed and he plucked up courage to ask him if he would kindly agree to perform the New Gospels with him. The concert was a tremendous success and Ramon's feeling and understanding of the music moved many people to tears.

The complete Gospels is a limited edition box set containing all the known recordings of the project both audio and visual. Along with a reproduction A4 x 12 page concert program.

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

Double CD 1, The Original Gospels - with Robert Powell as the Narrator.

Double CD2, The New Gospels

DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.



The Rainbow Suite

This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Back to the Old Days of folk at the local boozer

If you find yourself at a loose end in north London on a Wednesday night, you could do worse than popping in to the Railway Tavern in Crouch End. In the fairly spacious back bar a group of musicians gather to play Irish music. It's a refreshingly ramshackle affair. Guitars, fiddles and vocalists and older geezers asking for a lend of a fiddle to share a 'tune'.

On my recent visit I was reminded of the folk sessions of my youth in the 1960s. And it's free!

Here's a wee clip which helps you share the atmosphere and the craic. Plus a couple of pics that show the eccentric nature of the Railway Tavern.

<https://youtu.be/1CSPigel-Mc>



● DECKCHAIR PRODUCTIONS PRESENTS ●

'LOSTIN'FOLK'

● FRI 16TH TO SUN 18TH SEPTEMBER 2016 ●

Lostwithiel's First Major Folk-rock & Acoustic-roots Music Event, Featuring...

**JEZ LOWE &
THE BAD PENNIES**

RICHARD DIGANCE

SALLY BARKER

**JOHNNY COPPIN
& MIKE SILVER**

SPIKEDRIVERS

GERRY COLVIN BAND

HUT PEOPLE

ROVING CROWS

BROADSIDE BOYS

DANIEL NESTLERODE

WILDWOOD KIN

PLUS A LATE NIGHT CEILIDH SATURDAY NIGHT
AFTER THE CONCERT FEATURING THE
FABULOUS FOLK-ROCK DANCE MAESTROS

TICKLED PINK!

All concerts £15 each or £55 for all four, subject to availability

BOX OFFICE 01208 872207

LOSTWITHIEL COMMUNITY CENTRE

PLEYBER CHRIST WAY • LOSTWITHIEL • CORNWALL • PL22 0HE

Further information at: www.deckchairproductions.co.uk



DESIGNED BY MARTIN COOK, AFTER ALEX STEINWEISS

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

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

Now recognised as the leading online magazine of its type
Phenomena Magazine is a **FREE** magazine from
Manchester's Association of Paranormal Investigation
and Training. (MAPIT)

Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a **FREE** monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for **FREE** in PDF Format.

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KK5.ORG



NOW AVAILABLE IN RUSSIA
AUSTRALIA, CANADA, THE U.S.
& THROUGHOUT THE UNITED KINGDOM



FREE!

MAPIT COPYRIGHT 2010

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.

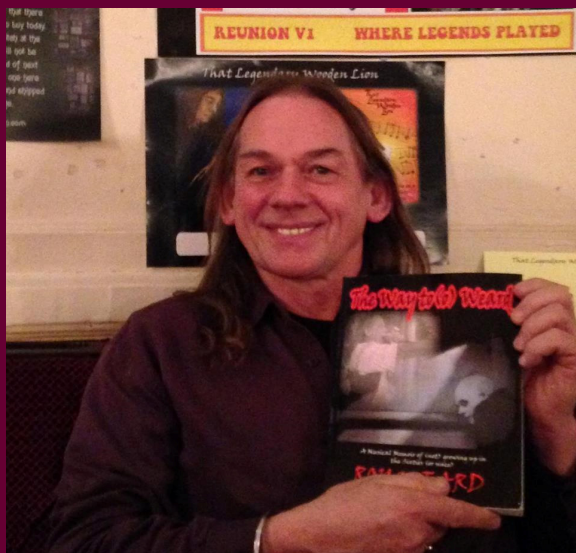
From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000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

THE GREAT GAMING CAKE-OFF: A GALLERY OF VIDEO GAME BAKERY ABOMINATIONS

With The Great British Bake-Off back on our screens, Britain has baking fever once more. But what does such a show have to offer we, the great British gaming public? Digitiser2000 attempts to remedy this oversight with a gallery of spectacular games hardware cakery.



WORDS FROM THE WEARD



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

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

The band had been playing a number of gigs around London. Looking back, and listening to some of the stuff that got recorded on scratchy cassette tapes, I don't think we were all that competent, but we were busy. One thing that got us noticed a bit was the stage act - in which I played a large part. We wrote all our own tunes and some of it was fairly rudimentary but my early encounters with *The Crazy World of Arthur Brown* (and all that dressing up at my aunt's house) had struck a chord. I was never one to stand still on stage and, inspired by Arthur's mad genius, I began to adopt more and more elaborate stage personae.

Somehow or other we managed to get onto one of the Windsor Park Free Festivals. I think it was at the second one, held in 1973, that we did a short set and got in with some of the organisers. So much so, that we began to get invited to other gigs arranged around these events. We had a bigger presence in the 1974 one where we played on one of the larger stages. We had arrived at this festival on the Friday afternoon after several bouts of car trouble. This set the stamp for our involvement in Free Festivals for the coming year. These festivals were very much 'open' events. People who visit the open air gigs of today would not recognise the way they were run back then. There was no backstage area, no VIP suites, no catering of any kind. It was just a scaffolding stage, often with no roof, and a generator parked nearby. One of the stages was taking its power from an ice cream van. We didn't stay long for the first couple of festivals, but we were definitely going to be more involved for the next ones.

There was, in those days, something very amateurish in the way most gigs were run. There was still a network of agents and bookers but they seemed a bit bemused by the turn the music business had taken in the late '60s. They had been used to booking acts like *The Hollies*, Cliff Richard and that whole pantheon of 'pop stars' who arrived in the early days of the decade. People they could control and hand songs to. A lot had changed since then. Most bands wrote their own material and many of the real hippy bands eschewed management in favour of going out and doing free shows.

We were invited by a band that went under the name of *Thor* (later, or previously, called *The Nova Mob* - I cannot quite recall what order the name changed in) to appear in Memorial Park, Basingstoke. When we arrived there we found that the PA was provided by Ian, from the *Half Human Band*. He later went on to found the music company HHB which is still selling audio equipment to this day. We had always carried a small PA of our own and so we decided to use our PA to run The Cardinal's synthesisers as a quad system,

PA systems were pretty much in their infancy in those days. Back in the late '60s the free gigs in Hyde Park and Parliament Hill Fields were powered by WEM (Watkins Electric Music) speakers. These were columns with four 12" speakers mounted vertically. WEM also made a mixer amp, which would take four microphones and then went on to introduce 'slave' amps which would take the power up, in 100watt steps, to whatever size you could afford - or find the power for. This was known as 'The Watkins Wall of Sound'. From then on PA systems began to develop at an alarming rate. Most of the 'mixing' in the '60s and early '70s was done at the side of the stage until someone came up with the idea of putting a mixing desk out in the audience. People began to use 'crossovers' to divide sound of different frequencies and to send these sounds to speakers more suited to the frequency range.

Anyhow, we wired The Cardinal Biggles' synth outputs to the four WEM columns we had with us and set them up out in the field. We did not often put microphones on the instruments in those days, although, for this gig, the bass drum and snare drum had mics. The result was a lot of electronics whooshing its way around the field. The local councillors and officials all went mad at the noise and both bands were banned from playing there again. Banned from Basingstoke! Wonderful.

The following year the big free festival was moved to Watchfield. The end of the previous year's Windsor Festival had turned into an ugly pitched battle between police and hippies because no one had given permission for a gig to take place in the start and, although they had managed two previous shows there with little trouble, that time they had outstayed their welcome and the police wanted to move them on. There was a general feeling of antagonism towards hippies expressed by the establishment, and I have no doubt that some of the behaviour by the various people who attended the gigs was less than acceptable by many people.

As a placatory measure they gave us a disused airfield and said we could hold the festival there. Police were controlling this one much more forcefully and we were warned that there would be a lot of 'stop and search' activity on the way in so we did not have very many illegal substances on us. When *Wooden Lion* took to the stage, last but one act on the Friday night, I casually announced that we did not have much dope and anyone who had

some to sell should come and see us later. During the show there was a constant stream of people walking to the stage and putting stuff down for us for free. Steve Wollington, our roadie, gathered all this up for later. During one of the guitar solos, about halfway through our set, I wandered over to him to see what we had; 'few bits of black resin, chunk of Moroccan, bag of grass some other assorted bits of resin and a pyramid of acid', he said. 'I'll have the acid now', I answered and popped it in my mouth.

Of course it came on before the show finished.

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

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

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





c.j.stone

John Lilly: psychedelic scientist

The province of the mind

There's an interesting video on YouTube. It's called "The Scientist: John C. Lilly."

It is the recording of a TV programme which must have come out some time in the late 80s. The programme is called "Thinking Allowed." It has a very simple format. A psychologist interviewer called Jeffrey Mishlove is sitting face-to-face with his subject - in this case, Dr. Lilly, the "Scientist" of the title - and asking him questions.

Dr. Lilly presents an odd spectacle. He is dressed in a wide-collared safari suit of some brown, shiny material, and has a coonskin cap on his head, of the kind that Davy Crockett wore. He has sharp, angular features and a little beard and is wearing an earring in each ear. It's hard to say how old he is in the video. He is sprightly and perceptive-looking with a warm, sceptical smile. He could be anywhere from his 50s to his 80s. In fact, he is 73.

You wonder if the costume is deliberately chosen. Dr. Lilly has often been described as a pioneer. You can see him as a sort of psychic frontiersman. Like Davy Crockett, he set out to explore the outer reaches of a brand new continent. His writings are like the reports-back of an adventurer in the New World. He is describing new flora and fauna, mapping new territories, meeting new

cultures, learning new languages, facing new dangers, crossing new barriers, in a pioneering effort to give us some glimpses of what this strange new continent is like.

The programme is hard to follow as Dr. Lilly speaks in a barely comprehensible drawl. Fortunately there is a transcript available, so you can watch the programme, and read the words at the same time. It is worth doing this as it makes for a good introduction to Dr. Lilly's world view.

His most famous statement - which he repeats in the interview, and throughout his writings - is as follows:

"In the province of the mind what one believes to be true, either is true or becomes true within certain limits. These limits are to be found experimentally and experientially. When so found these limits turn out to be further beliefs to be transcended. In the province of the mind there are no limits. However, in the province of the body there are definite limits not to be transcended."

So that is the place that Dr. Lilly is exploring: the inner continent he refers to as "the province of the mind".

The human biocomputer

Of course he isn't the only person ever to have crossed over into this realm, nor the only person to have returned with reports of

what he found there. What makes him a little different is that he is a very rare breed indeed: a man who combines scientific rigour, scientific objectivity, with a deep-seeking mysticism, and a willingness to go as far as it is humanly possible in the exploration of the furthest reaches of human consciousness.

It is worth keeping the statement in mind as we begin to explore his work. Beliefs are working tools for Dr. Lilly, and he adopts them and then discards them as necessary. This is a radical form of scepticism in which even the most basic assumptions about the human condition are questioned. But the strangest thing of all is not so much what the statement says, as the context in which it was originally made.

The first time the public would have heard it was in a book called *Programming and Metaprogramming in the Human Biocomputer* published in 1968. The book has recently been re-released, and is available on Amazon (see right).

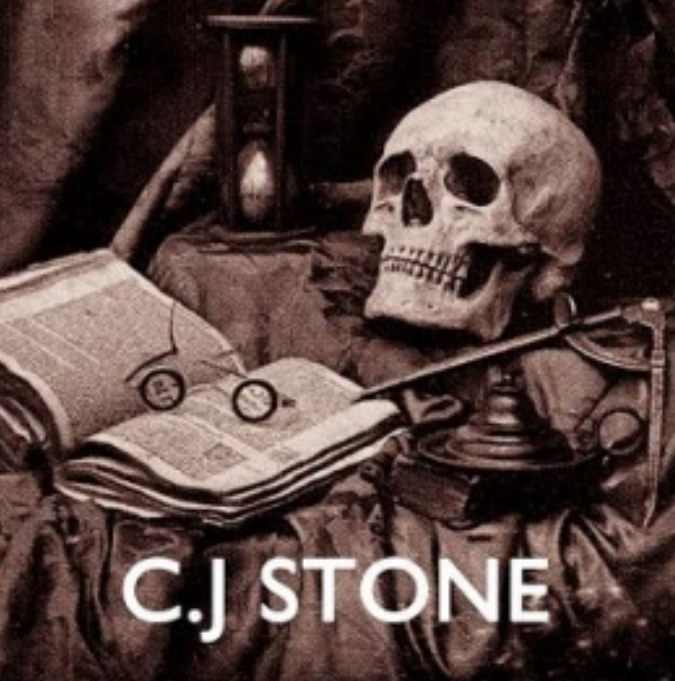
It is very dense and difficult to read. This is deliberate. Its first appearance was as a

scientific report on research carried out on behalf of the National Institute of Mental Health in the period from 1964 to 1966. In fact Dr. Lilly was the head of a major research programme with American government funding. He had a large department working for him. He was looking into the relationship between the brain and the mind. As part of his research he had developed a very thin electrode which could be inserted into the brain, and had discovered an electrical waveform, known as the Lilly Wave, which, when sent down the electrode, could be used to stimulate the brain without causing physical damage. He was experimenting on monkeys and dolphins. By this means he had shown that by stimulating various parts of the brain he could elicit particular responses, such as fear, anxiety, pleasure, sexual arousal etc.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

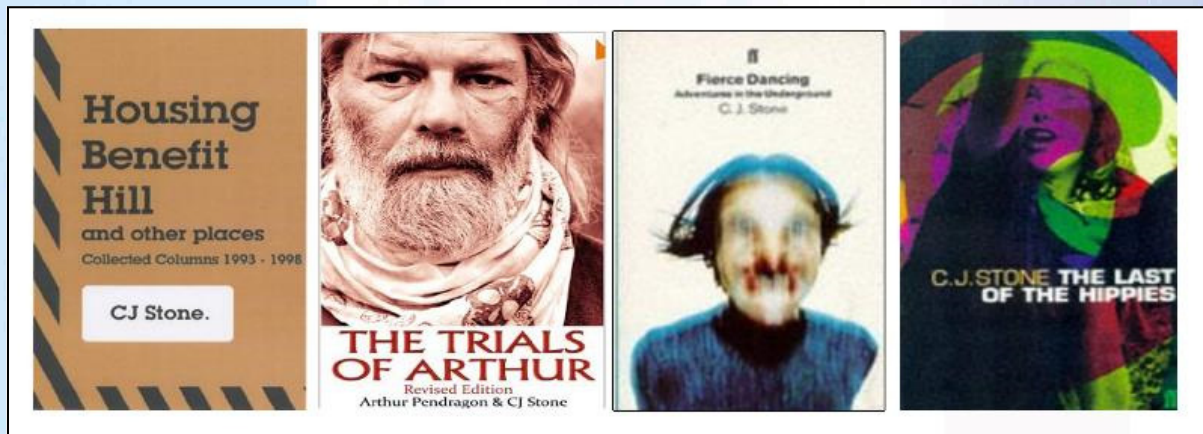
Times Literary Supplement

"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/>

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of scale.

**OTHER BOOKS BY
C.J.STONE**



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

Prog Magazine's Progressive Music Awards 2016 ceremony recently took place at The Underglobe on London's South Bank, and guests at the event included Rick Wakeman, comedian Ade Edmondson, Hawkwind's Dave Brock,

Davis.

Television presenter, one-time Hawkwind vocalist, and prog fan Matthew Wright hosted the event for the second year running. The awards ceremony was preceded by a set by psychedelic rock band Purson. There was also a minute's silence, dedicated to those musicians who have died this year.

Matthew Wright, in recalling his early prog dalliances, said "The two biggest influences on the teenage Matthew Wright were Hawkwind and Gong. Gong's 'Camembert Electrique' is probably my favourite album, but I do like a lot of the Hawkwind stuff – especially the Bob Calvert stuff where it became more lyrically clever."



Gong's Mike Howlett and Kavus Torabi, plus snooker star, DJ and radio host Steve

One category of award during the evening was Album Of The Year and nominations included Hawkwind, Jon Anderson, Roine Stolt, Messenger, Tesseract and Purson. However, the somewhat awkwardly-named Russian progressive rock/chamber pop duo, "iamthemorning," won the award, for their third album, "Lighthouse". Fans of that duo must have a great time getting the band's name passed autocorrect.

Hawkwind's nomination was for their "Machine Stops" album, released back in the

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

GONZO

Multimedia

spiritsburning.com



Progressive
Music
Awards
2016

spring. Hawkwind said afterwards, "Didn't quite make it this time, but good to be in the running."

Other award winners were Jon Anderson who received the Prog God Award, and

Big Big Train, who picked up Band Of The Year.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNU

Being Mainly About Elephants

JONATHAN DOWNES

XtUl

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered *savoir faire* I am recommencing...

Are you sitting comfortably? Good. I shall begin.

XXXI

2008 was a strange year by anybody's standards. The world was hit by the biggest financial crisis since the Great Depression, and global markets were in chaos leading to the collapse of major financial institutions which had not managed to find a government to bail them out, and even entire countries, like Iceland, found themselves insolvent.

On top of that, my own family had undergone a series of crises including the death of my father-in-law, a financial crisis



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



of our own when those jolly nice people at the National Westminster Bank decided to cancel all my accounts without a by your leave, and the situation hinted at earlier in this narrative when we were conned out of fifty grand if my wife's savings by people we had considered as friends. There was all sorts of other shit as well, but that will be enough to be going on with.

I usually keep an eye on animal welfare events on the global, national, and local stage, but I hope - in the light if all the crapulence described above - that I can be forgiven for not having paid as much attention to the activities of the group that was later to become The Maenads as I probably should have done. But I didn't, and as my dear departed mama would have said, "if iffs and ans were pots and pans, we'd all be travelling tinkers", and I truly think that the life of a travelling tinker wouldn't suit me very well.

It all started with a fried chicken restaurant in one of the seaside towns along the North Devon coast. You will, I hope, forgive me for being coy as to the details, but some of the people involved were not very nice and - even now - have a longer reach than makes me feel comfortable. It was an open secret that the proprietors of the restaurant, a pair of brothers - half Greek Cypriot, half Devonian - were an unpleasant bunch. I had been at school with the younger of the two, and even after four decades I remember that he was a nasty, sadistic little shit. Their chicken meat was sourced from a local farm owned by one of their relatives (whether on the Greek or the Devonian side I do not know, and it doesn't really matter) and when the local newspaper did an exposé on their unethical, not to say downright cruel, farming practises, it made uncomfortable reading.

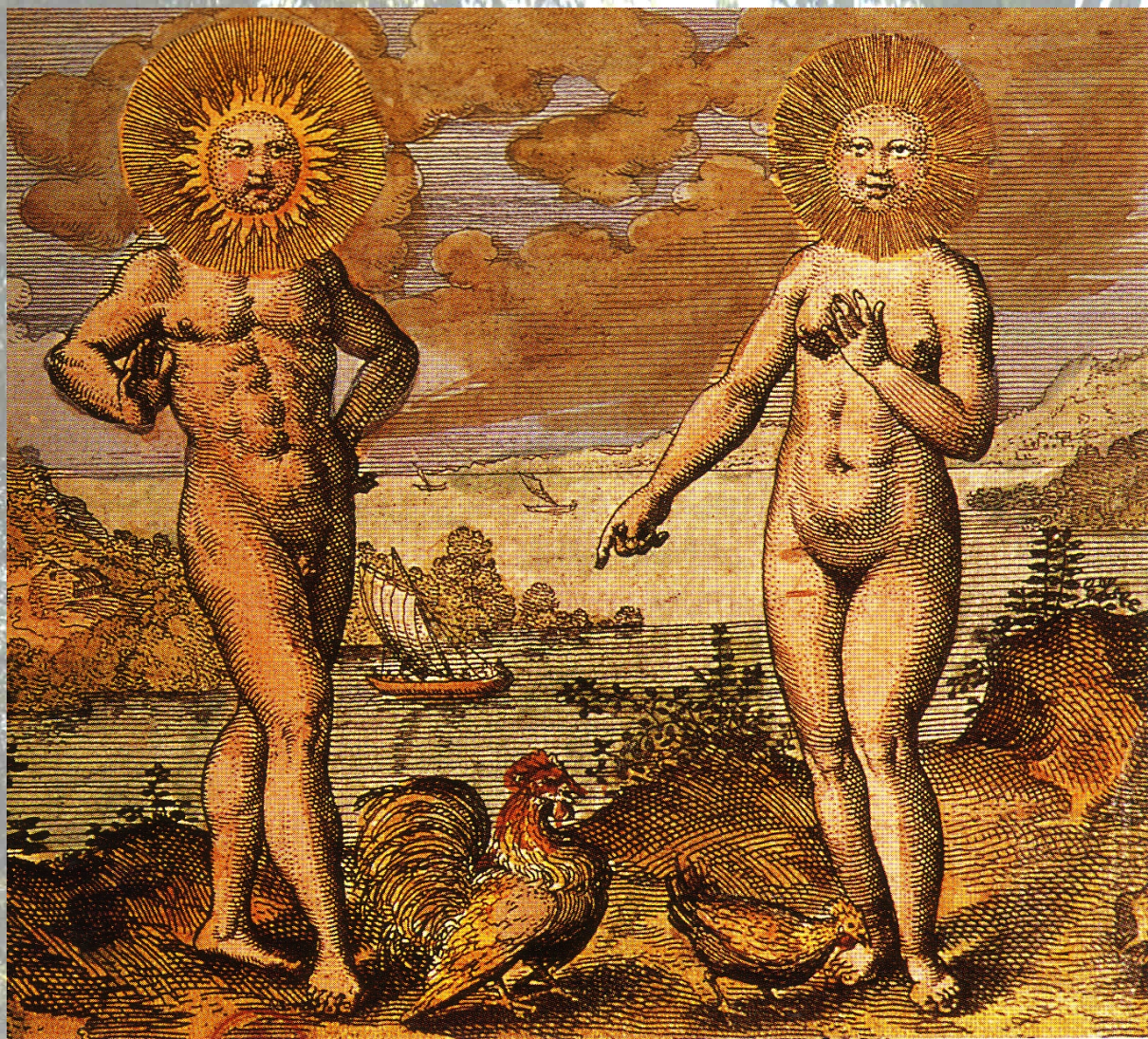


I remember being as pleased as anyone else when the backlash started. Their windows were broken, their shopfront daubed with graffiti, and - most amusing of all - a series of what can only be described as eco-friendly letter bombs were donated in the restaurant itself.

I cannot think of any better way of describing them, and - even now - I wish that it had been I who had thought of them, because they were most ingenious. The people responsible had made boxes, about the size of shoeboxes, using the cheapest 2x1 as the frames, with the bottom and sides made from hardboard and the top made from quarter inch thick balsa wood. It was covered with decorative wrapping paper, and a powerful spring was placed in a plastic sandwich bag, together with the bomb's payload, inside. The whole thing was held in place with a coloured ribbon complete with decorative bow, and thus, as soon as the bow was undone, the spring would tear through the sandwich bag, break open and deposit the payload far and wide.

The payload? Didn't I mention that? Sometimes it was maggots from a fishing bait shop, sometimes putrefying liver that had been left in the sun, sometimes liquified animal faeces. I could go on, but I won't. Sufficient to say it was always the sort of stuff that even the most lenient Health and Safety Nazi would never allow within half a mile of a place where human food was prepared and eaten, let alone smeared all over the walls of it.

"Hooray for them", I thought at the time, but was too much overwhelmed by my own and my family's issues to pay much attention. But even if I had, I have never been in the habit of hanging out in the sort of online locations aimed at teenage and preteen girls, and so I missed a seriously proactive Facebook campaign that urged young women within these two target groups to join a new Facebook group dedicated to animal welfare. It was called the "kewl chix" and was apparently loaded with all the buzzwords ("self empowerment" for example) which seem to have been created, fully formed, in order to attract young



women who feel there is something missing in their lives, and was liberally dotted with cute pictures of cats.

I was vaguely aware when the campaign against the chicken restaurant reached its climax. A slurry tanker leaving one of the larger local farms, one morning, stopped to see if they could be of assistance to two scantily clad young women, who were standing tearfully at the side of the road next to their car which had obviously and messily broken down.

Persons unknown did their business with chloroform and black hoods, and when the driver awoke, he was alone by the side of the road without even the broken down car for company. The slurry tanker, however, was next heard of late that night when a circular hole was made in the window of the poor

beleaguered chicken restaurant and 86 gallons of liquid slurry were pumped into the premises.

Nobody ever claimed responsibility, but as the restaurant closed its doors for good, and the two unpleasant brothers left the area never to be seen again, there was no real need to, and if there was any link between the completely successful (if mildly revolting) campaign against the restaurant and the Kewl Chix on Facebook, nobody ever made the connection. However, that very same night, the Facebook group changed its status from "open" to "secret" and everybody soon forgot that either the Kewl Chix or the chicken restaurant had ever existed.



Thom the World Poet

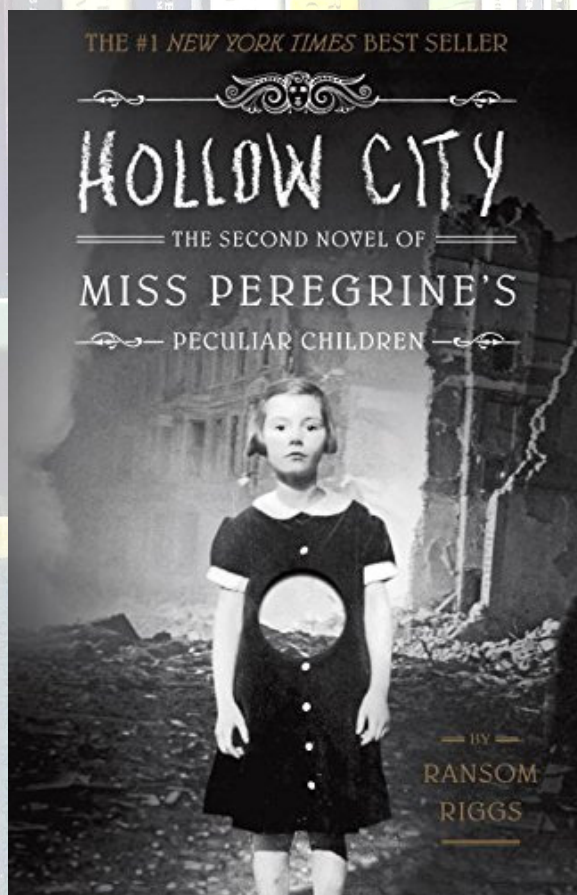
Rob Ayling writes:

"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!!!"

THE SMALL

WE TRIED "BIG"
Spectacularly failed
We are small.Village.Family
We are the earth your boots walk on
Underneath.Beneath.This is where we wait
Underneath all Standing Stones.Beneath/within Sacred Spaces
We await a Return to Origins.Our Origins were Microscopic.Small.
Think "haiku"-not "tall story".Think "still life"not 3D/HG image/soundtracks
Think human beings.One @a time.Families.Women.Children.
Look in that mirror .Again.What do you see?
Small?-or big?

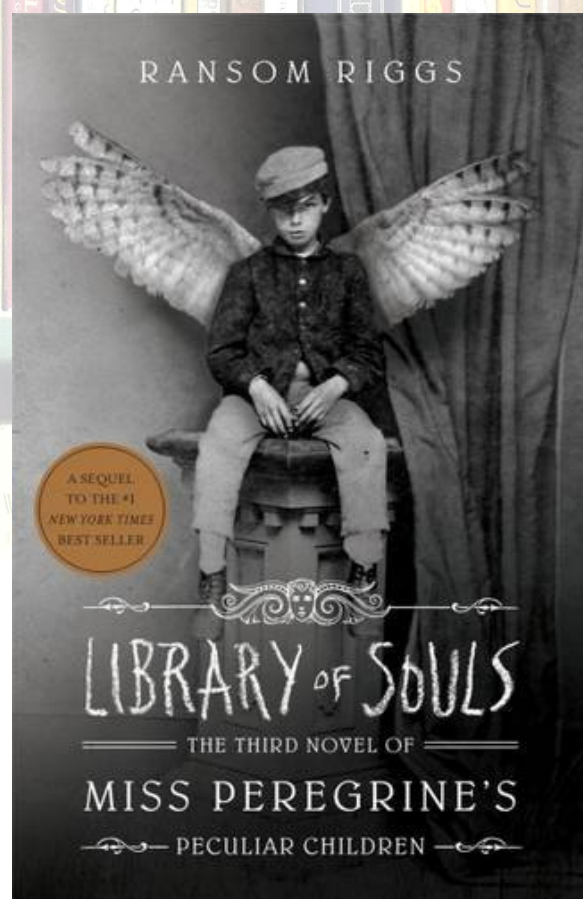
Yer Gonzo Bookshelf



Paperback: 400 pages
 Publisher: Quirk Books; 01 edition (7 Jun. 2016)
 Language: English

So here we are at what is basically part two of last week's review. As regular readers will know Corinna bought me the box set of the *Miss Peregrine's School for Peculiar Children* series by Ransom Riggs for my birthday, and I have been devouring it avidly. In last week's issue I reviewed the titular book which opens the series, and this week I shall be looking at volumes two and three.

Again, as regular readers will be aware, I was massively impressed with the first



Paperback: 400 pages
 Publisher: Quirk Books; 01 edition (7 Jun. 2016)
 Language: English
 ISBN-10: 1594748403

book, writing: "Ransom Riggs <.....> has long been a collector of peculiar vernacular photographs, and the book is based on pictures from his and other collections. The result is probably the strangest book I have read since Leonora Carrington's *The Hearing Trumpet* (1976) and that is saying something. But although the premise of the book is an odd one, and the very composition is based on an undoubtedly *avant garde* concept, the book turns out to be eminently readable, and not the challenging slice of art prose that I was mildly expecting."



Well the bottom line is that Volumes Two and Three, whilst still being eminently readable, and being cracking yarns, are not as impressive as Volume One, although - if you come to think of it - this is not entirely surprising. They are written using the same *avant garde* use of “found pictures” as the original, but because of this the compositional peculiarities are no longer a surprise. The plotlines, however, continue to be inventive and peculiar. However, once again, because the premise and the fictional universe in which they are set remain the same as in Volume One, once again they are less surprising than in the original.

Volume Two is set almost entirely during the beginning of The Blitz on London in 1940, whereas Volume Three is set largely in the present day, in a peculiar enclave of London known as the Devil’s Acre. Devil’s

Acre was a notorious slum near Westminster Abbey in Victorian London. The Devil’s Acre was on and behind Old Pye Street, Great St Anne’s Lane (now St Ann’s Street) and Duck Lane (now St Matthew Street) in the parish of Westminster St Margaret and St John.

The area is low-lying, built along the relict of the forked river/stream, the Tyburn. This made the area prone to waterlogging, and dwellings started to subside. By the 19th century the area was considered one of the worst in London and thought of as the centre of poverty, vice and crime. In 1850 Charles Dickens called the area The Devil’s Acre in *Household Words*. In the same year Cardinal Wiseman described the area as follows:

“Close under the Abbey of Westminster there lie concealed labyrinths of lanes and courts, and alleys and slums, nests of ignorance, vice, depravity, and crime, as well as of squalor, wretchedness, and disease; whose atmosphere is typhus, whose ventilation is cholera; in which swarms of huge and almost countless population, nominally at least, Catholic; haunts of filth, which no sewage committee can reach – dark corners, which no lighting board can brighten.”

The version of the place described in the third volume of the series, is - one sincerely hopes - entirely fictional, but it illustrates one of the great strengths of these books: the way that Riggs mixes fact and fiction in a way that blurs the lines between the two genres and disorientsates the reader to great effect. He also does this (without mentioning it by name) with the 1908 Tunguska event.

For those of you who are not aware of it, the Tunguska event was a large explosion that occurred near the Stony Tunguska River, in Yeniseysk Governorate (now Krasnoyarsk Krai), Russia, on the morning of 30 June 1908 (N.S.). The explosion over the sparsely populated Eastern Siberian

Taiga flattened 2,000 km² (770 sq mi) of forest (it caused no known human casualties). The explosion is generally attributed to the mid-air disruption of a superbolide. It is classified as an impact event, even though no impact crater has been found; the object is thought to have disintegrated at an altitude of 5 to 10 kilometres (3 to 6 miles) rather than hit the surface of the Earth. But those of us who have read the Miss Peregrine trilogy know better, don't we?

Volume Two and Volume Three are different from each other, however. They are both as dark, if not darker, than the first volume, but Volume Three has oodles of surreal humour, *literally* gallows humour at one point, that I had not noticed in the first volume. As regular readers of my book reviews both here and in other publications on and offline will know, I see it as a point of honour not to reveal more than the bare bones of plot details when reviewing fiction, and once again I will try not to do so here.

The whole series, however, would - in my humble opinion - have been a great deal more satisfying if it had ended on the penultimate scene of Book Three. There is an episode of *The Simpsons* (and as I am writing this on a Saturday evening, during time that I usually earmark for drinking, eating, or indulging in one or more other of my favourite occupations) I cannot be bothered to root through online episode guides to find out which one it is. However, it is basically quite a witty take off on *Lord of the Flies* featuring Nelson as Jack. However it ends abruptly with the narrator saying something to the effect of: "And then they were rescued by someone, let's say Moe. Cowabunga dudes!" Or something like that.

It is a surprisingly effective satire on the way that TV shows often tack on an unlikely denouement to a story in order, either to finish on time, or to appeal to the

sponsors or their perceived audience. And that is what the ending of this trilogy feels like to me. Without giving too much away, if it had ended in the mental hospital, with all involved wreaked with pain and despair, it would probably have been a more satisfying piece of art, although one understands totally why and how the actual ending was tacked onto the end. The publishers, and quite possibly the market to whom the books are aimed would never have accepted the ending that I would have given it.

So. Is it good? Yes, of course it is. These three books are still amongst the best and most inventive slices of fantasy that I have read in years, and together with *The Magicians* trilogy by Lev Grossman, and the best bits of the books by G P Ching/ Genevieve Jack (the same person, but aimed at different audiences) shows that the sort of fantasy fiction that I enjoy reading, is alive and well as we approach the ending of the second decade of the 21st century.





ROCK and ROLL

a cabinet of curiosities

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

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

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

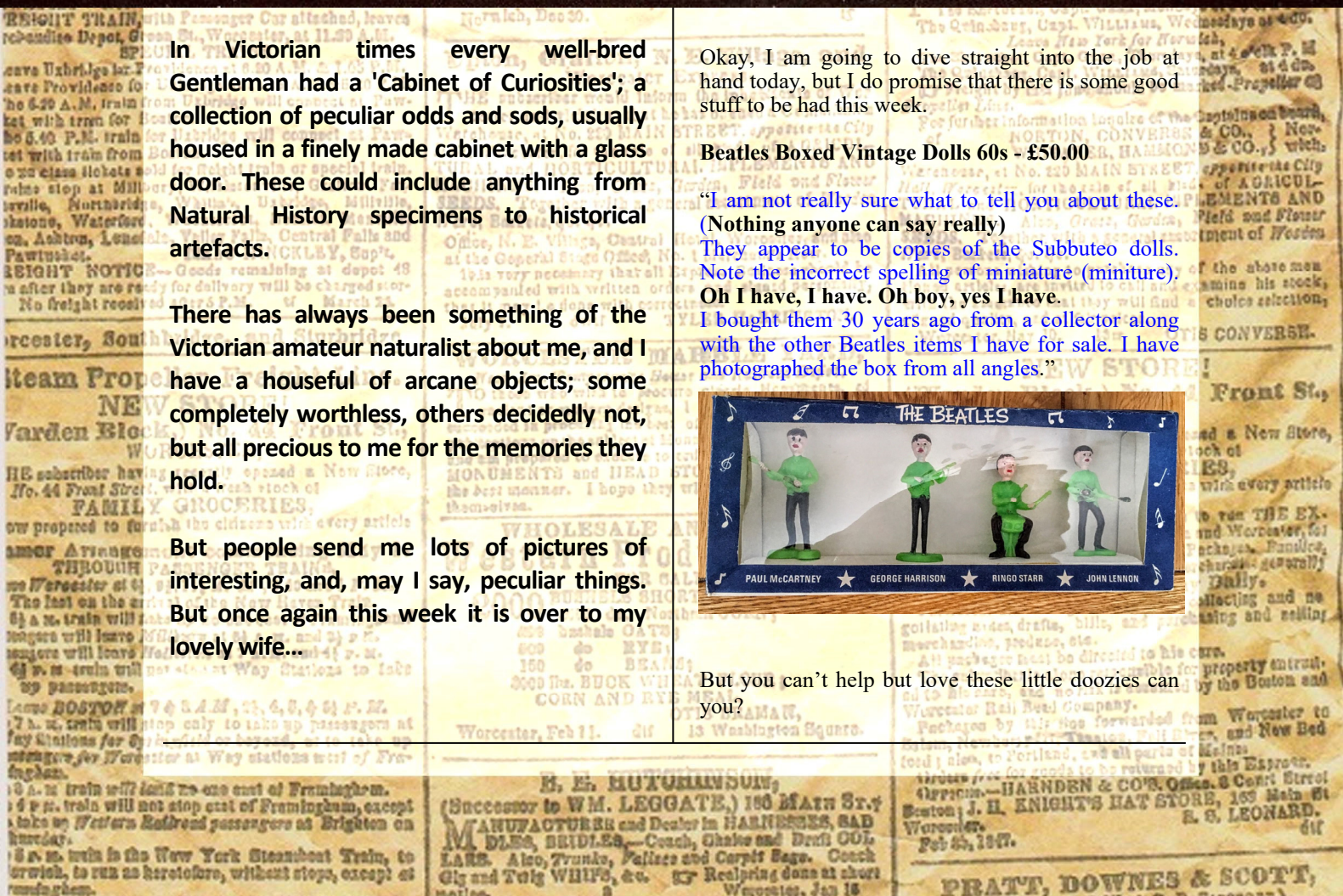
Okay, I am going to dive straight into the job at hand today, but I do promise that there is some good stuff to be had this week.

Beatles Boxed Vintage Dolls 60s - £50.00

"I am not really sure what to tell you about these. (Nothing anyone can say really) They appear to be copies of the Subbuteo dolls. Note the incorrect spelling of miniature (miniture). Oh I have, I have. Oh boy, yes I have. I bought them 30 years ago from a collector along with the other Beatles items I have for sale. I have photographed the box from all angles."



But you can't help but love these little doozies can you?



THE BITCH IS BACK

David Bowie Bronze sculpture in bronze Ltd
edition 5/9 - £2,750.00



"Tribute memorial statue of David Bowie in bronze. I made this maquette as my tribute to the genius of David Bowie! I wanted to portray the 'man' and not his alter egos.

Height : 15" in height to include a resin block plinth. Cast in a bronze. 9 editions 5/9 available

Each one is signed and numbered by me, the artist - Laura Lian. also available in bronze resin - Bill Wyman of the stones has recently purchased one - you can find me on any of the searches for my history. Laura Lian"

This is quite simply a stupendous work of art. **ERIC CLAPTON SIGNED GUITAR £750.00**

"A beautiful Fender Squire signed by Eric Clapton. He is probably one of the best guitar players ever to play. The scratch plate has been signed with a blue sharpie. The signature is clear and crisp. The signature was obtained at his annual cricket match.

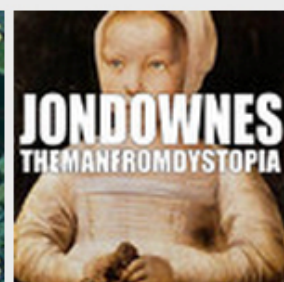
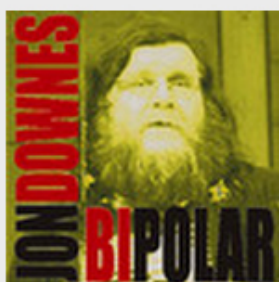
It's been authenticated by AFTAL AND WWW.AUTHENTICATEIT.CO.UK

It's a beautiful example and will only go up in value. Imagine what this will be worth in 10 years."

Sounds like a local newspaper headline on a slow news day in a leafy secluded village ...
"ERIC CLAPTON SIGNED GUITAR: It has been reported that the inhabitants of Lower Codswallop were shocked and more than a little disgruntled when Mr Clapton stood in a bus shelter and signed a guitar. PC U.R. Nicked said, 'He just got off the number 67 at the top of Letsbe Avenue, positioned himself in

SHAMELESS SELF PROMOTION TIME

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



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



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

WYRD
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

must for any music fan. There are 6 different figures to choose from. These would go well in any household or even in a bar or music store."

I must say that these are awesome, and I would find it nigh on impossible to choose which one to have.



Just because I have a bit of room to fill, I shall add this photo, purely because I can. If Mr Ed. can have chickens, then I can have Mr. G.



Growing Up, The New Single

"So we'll end with a whistle and end with a bang and all of us fit in our places".



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

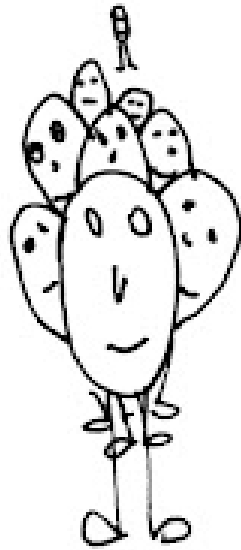
[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry chanced upon a rock bun with a mobile 'phone, "Just go ahead with the deal you schmuck. I'll ring you back at ten".



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.

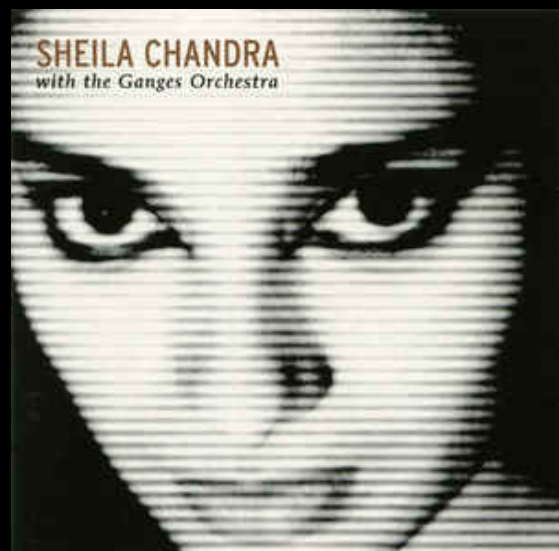
- **Firstly, you'll know you are not alone.**
- **Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.**

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Sheila Chandra and the Ganges Orchestra: This Sentence is True (The Previous Sentence is False) (Shakti, 2001)

What? Fullest flowering of a slew of experimental vocal works.

Best known as the vocalist of Pop/Asian band Monsoon, Chandra gradually moved from overtly commercial music to a unique, experimental and frequently spell-binding series of works concentrating on solo vocal and occasional drone



accompaniment. Cutting three albums for Peter Gabriel's Real World label she developed this approach into a minimalist mix she could perform as a solo artist, with backing tapes where necessary.

This Sentence is True takes things a stage further with The Ganges Orchestra providing the instrumental agility and inventive qualities to respond to Chandra in a series of pieces that exist somewhere in the vicinity of ambient works, experimental songs and tone poetry.

Chandra's voice is used in a range of settings. She talks (with heavy treatment on her words) on "Not a Word in the Sky" whilst the orchestra hold a slowly shifting pattern around her vocal. "Sentence," by contrast, has an obvious debt to religious intoning and Chandra's Asian roots.

"Abonechronedrone 7" has Chandra and the orchestra providing a defining work in her journey into drone experiment and varying vocal styles. Running for over 15 and a half minutes this is an iridescent meditation within which the various sounds interweave and slowly shift to hypnotic effect. "True," by contrast, explores a more traditional form of religious devotional singing and the opening "This" is heading into the more experimental end of synthpop, albeit with Chandra intoning and providing a lead melody rather than attempting to sing in a traditional style before an Asian flavour takes over in the backing.

As a start in exploring the canon of a truly experimental and uncompromising talent This Sentence... is probably the best demonstration of the range and diversity of what Chandra has achieved on her unique journey.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

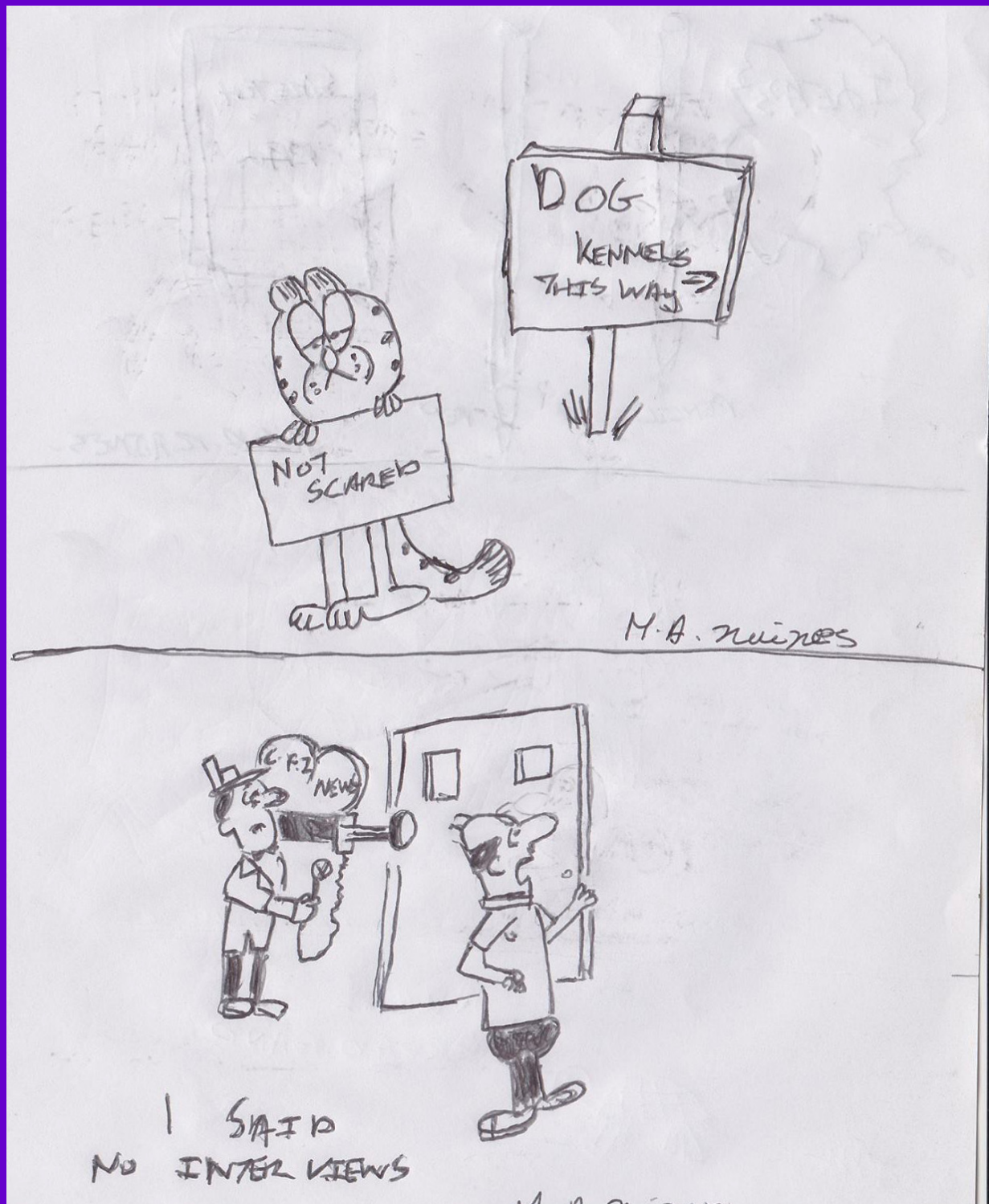


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



I suppose that I am probably tempting providence to a really stupid extent by saying this, so I am touching as much wood as I can whilst typing this (a Queen Anne desk which belonged to my Great Grandmother, and a large wooden vivarium containing a Mexican black kingsnake named after a character in the Dr Dolittle books) but things are actually going rather well at the moment. Partly due to the fact that nothing singularly horrible has happened in the last few weeks, and partly due to Chloe's influence, I am clearing the logjam of work that had built up before the Weird Weekend, and even getting other projects that I have been planning for ages off the ground.

The EP by *Xtul* for example, which should have come out over a year ago is now mixed, and about to be sent over to Martin Eve for mastering, and our monthly webTV show which has been in abeyance for several years is scheduled for a comeback. Whilst on the subject of Martin Eve, congratulations are in order: this week he graduated from Falmouth University with a degree in Music Technology. Well done dude! Despite all my jokes at his expense, he is a dear fellow and a very talented musician and composer.

Guess who is coming to Torrington next month? One hint: yodelling flautist. Yup *Focus* who are a band that I hold in very high esteem are coming, and Corinna and I have already bought our tickets to go and see them. I saw a version of the band fronted by Jan Akkerman about sixteen years ago, and again a year later, but original member Thijs Van Leer wasn't with them. This version of the band is fronted by Van Leer and is *sans* Akkerman, which is a pity, but there is no point crying over spilt guitarists. The most recent albums from *Focus* have been smashing, and I am very much looking forward to seeing them.

Whilst on the subject of progressive rock: *Gonzo Weekly* may cover the subject, but it is NOT a Progressive Rock Magazine. I guess if you are a regular reader of this



publication you already know that, but this week I have had two different artists (one a very old and dear friend of mine) say that they hadn't sent us details of their new records because they weren't progressive rock. I tried to explain to them that this magazine did not specialise in that particular genre of music, but also writes about all sorts of other things, serving it up as a rich bouillabaisse of sounds and words and pictures. I hope I got that message through to them, as I am sure that I have got it through to everyone reading this, because this is the final bit of this week's issue and I very much doubt whether anyone is going to flip through to the very last page before reading the rest, and if they have read through this issue they will know that already.

So there.

Love ya.....



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

LIVE

GONZO
MULTIMEDIA

www.gonzomultimedia.co.uk