



GONZO

In this bittersweet issue we have a real exclusive: **Andy Colquhoun** goes through the new **Pink Fairies** album track by track, Doug writes about **Bad Company**, Alan goes to Lithuania to visit **Kriviū**, John celebrates a **law change in California** and we say farewell to **Leon Russell**.

And there's more. Oh yes, there's more alright!

#209

TRACKING THE FAIRIES



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of our peculiar little magazine. And as I have written on a number of occasions, this is a magazine which I started for fun, and which has now taken on a life of its own.

When the legendary explorer, anarchist and occultist Dame Alexandra David-Neel journeyed through Tibet in the early 1920s, one of the many mystical techniques she studied was that of **tulpa**



creation. A **tulpa**, according to traditional Tibetan doctrines, is an entity created by an act of imagination, rather like the fictional characters of



“Over the half century or so that I have been following the freakier end of popular music, I have never really GOT Paul Simon. “

a novelist, except that tulpas are not written down. David-Neel became so interested in the concept that she decided to try to create one.

The method involved was essentially intense concentration and visualization. David-Neel's tulpa began its existence as a plump, benign little monk, similar to Friar Tuck. It was at first entirely subjective, but gradually, with practice, she was able to visualize the tulpa out there, like an imaginary ghost flitting about the real world.

In time the vision grew in clarity and substance until it was indistinguishable from physical reality- a sort of self-induced hallucination. But the day came when the hallucination slipped from her conscious control. She discovered that the monk would appear from time to time when she had not willed it. Furthermore her friendly little figure was slimming down and taking on a distinctly sinister aspect.

Well, if you ignore the bit about “the distinctly sinister aspect”, then Dame Alexandra's tulpa is a little like this magazine. It has already gone off at tangents that I truly did not anticipate. And it never ceases to amaze me how it does so. But in these peculiar times in which we are living, if I may quote one of the more unsung explorers of the early 20th Century, NOTHING would surprise. Last week we saw one of the most unlikely political candidates of all time become the most powerful man in the world. And this week the moon is closer to the earth than it has been in seventy

years, and already mystics and sages from various religions are claiming the significance of these astronomical oddities for themselves.

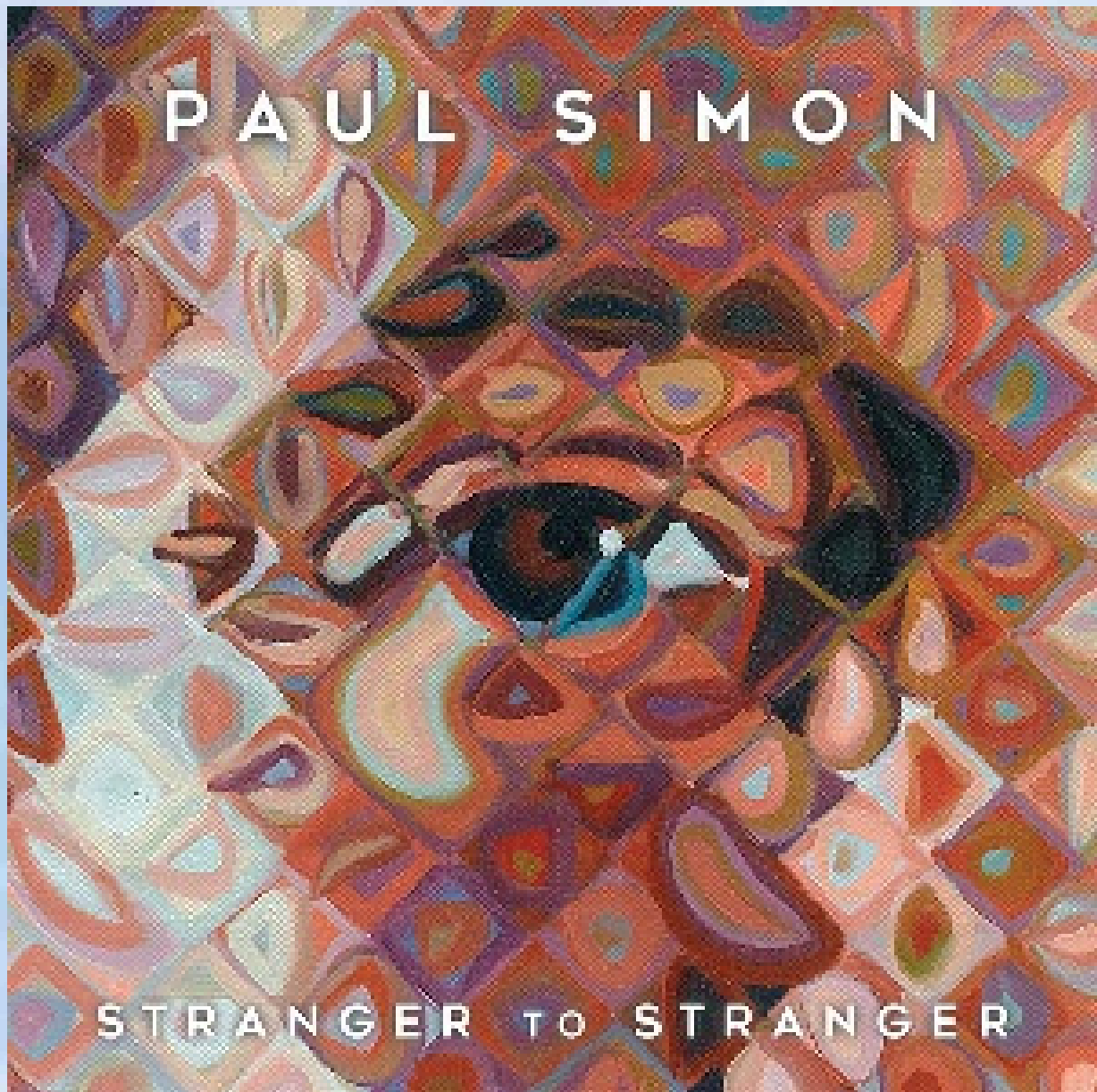
And that is only for starters.

But this is - as I have said on several occasions over the past few months - a remarkable year for music. In a year when so many of the great and the good of rock and roll have shuffled off to the great moshpit in the sky, so many of those who have been left behind have made some extraordinarily good records. Take Paul Simon for example.

Over the half century or so that I have been following the freakier end of popular music, I have never really GOT Paul Simon. At the risk of being guilty of severe rock and roll apostasy, I was never particularly impressed with Simon and Garfunkel. And the stuff that they did solo impressed me even less. Soon after my first marriage Paul Simon released his *Gracelands* album, and everyone I knew adored it. But not me. The melange of ethnic tunes and western folky rocky bits left me cold, and I spent several years being shunned by all right thinking people because of it.

After then, every time that Paul Simon put out a new album I listened to it dutifully, hoping that I would be able to finally stand up and be counted as someone who actually GOT Paul Simon. But I am always honest about such things, and I never did GET him. So, when a few months ago, Paul Simon released a new album I did not have very

اللجنة لهم إذا كانوا لا تأخذ نكتة



high hopes for it.

Simon began writing new material shortly after releasing his twelfth studio album, *So Beautiful or So What*, in April 2011. Simon collaborates with the Italian electronic dance music artist Clap! Clap! on three songs—"The Werewolf", "Street Angel", and "Wristband". Simon was introduced to him by his son, Adrian, who was a fan of his work. The two met up in July 2011 when Simon was touring behind *So Beautiful or So What* in Milan, Italy. He and Clap! Clap! worked together via email over the course of making the album. Simon also worked with longtime friend Roy Halee, who is listed as co-producer on the album. Halee, who

had retired years earlier, was mostly recruited to advise on how to create natural echo. He was unfamiliar with Pro Tools, so Simon helped him with it. "I always liked working with him more than anyone else," Simon noted.

Andy Greene of *Rolling Stone* dubbed *Stranger to Stranger* an "experimental album heavy on echo and rhythm that fuses electronic beats with African woodwind instruments, Peruvian drums, a gospel music quartet, horns and synthesizers." The album makes usage of custom-made instruments, such as the Cloud-Chamber Bowls and the Chromelodeon, which were created by music theorist Harry Partch in the mid-twentieth

century. Simon briefly moved the sessions to Montclair State University, where the instruments are stored, in 2013 in order to employ them on the album. "Parch said there were 43 tones to an octave and not 12," Simon remarked in *Rolling Stone*. "He had a totally different approach to what music is and had to build his own instruments so he could compose on a microtonal scale. That microtonal thinking pervades this album."

But whereas when Paul Simon first started playing with ethnic instruments and tonality all those years ago I was not impressed, this time around he is completely on the nail. At the age of 75 he has come up with my favourite sort of album; one which combines artifice and experimentation with tunes and the pure pop sensibility that everyone has said that he has had ever since the mid 1960s. He even namechecks Seroquel (Quetiapine; an anti psychotic and tranquilliser which I have been prescribed for the past twenty odd years). This is a remarkable album and one which I have no compunction in recommending to any of the people out in readership land who enjoy reading my blurbling each week.

So, I have done a bit of experimentation of my own. I have checked out a representative selection of Paul Simon's back catalogue, hoping against hope that *Stranger to Stranger* provides a musical and emotional key which can unlock the mysteries of Senor Simon, and show me what I have been missing for all these years. Hopefully, I thought, I might even realise what a work of genius *Gracelands* is, rather than a mishmash of ill thought out trendy bollocks.

And so I tried very hard.

And did it work?

Did it bollocks.

Stranger to Stranger is a remarkable album, but I cannot say that the rest of his releases mean more to me now, than they ever did.

Sorry.

jd

Paul Simon, Clap! Clap!, The RAZ Band, Us and Them, Clive Langer, Madness, Gong, Marillion, Stick Men, Prog Noir, Leon Russell (born Claude Russell Bridges), Victor Bailey, Mentor Williams, Mose John Allison, Jr., Milton T. "Milt" Okun, Robert "Bob" Armand Walsh, Robert Francis Vaughn, Holly Suzette Dunn, Mahpiya Ska (White Cloud), Spirits Burning and Clearlight, Vangelis, Al Atkins, Atomic Rooster, Rick Wakeman, Martin Stephenson and The Daintees, Archie Fisher & Barbara Dickson, Andy Colquhoun, The Pink Fairies, Bad Company, Alan Dearling, Kriviq 10, John Brodie-Good, Cary Grace, Mr. Biffon, Roy Weard, Hawkwind, Hawklords, Martin Springett, The Gardening Club, Xtul, Elvis, Neil Nixon, Del Close and John Brent

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:

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so what's it all about, Alfie?

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

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

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

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

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

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

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



MICHAEL RAZ WRITES:

The RAZ Band live at The Stone Pony!

The RAZ Band is coming back to New Jersey to perform for The Light of Day Foundation fund raiser. We will be playing Friday January 13th, 2017 in Asbury Park. We will announce the time soon. However, I can tell you now, we will go on early. lol. RIES.

This is a great event and we're proud to be included. Mark your calendars, come see us rock and help us raise money for a great cause.

The Light of Day Foundation, Inc., utilizes the power of music to raise money and awareness in its continuing battle to defeat Parkinson's disease and related illnesses such as PSP and ALS within our

lifetime. The Foundation's mission is to fund research into possible cures, improved treatments and support for patients who suffer from those illnesses, their families and their caregivers to help improve their quality of life. The primary fundraising efforts are an annual series of concerts held in Asbury Park, NJ.

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)

MARTIN STEPHENSON AND THE DAINTEES

BOAT TO BOLIVIA

30TH ANNIVERSARY TOUR 2016

NOVEMBER 2016

- 02 CAMBRIDGE, JUNCTION
- 12 STIRLING, TOLBOOTH
- 14 INVERNESS, EDEN COURT
- 17 DUNDEE, CLARKS
- 18 SALFORD, LOWRY
- 19 NEWPORT, RIVERFRONT
- 22 GLASGOW, KING TUTS
- 23 LEEDS, BRUDENELL
- 24 LIVERPOOL, CAVERN
- 25 BIRMINGHAM, INSTITUTE
- 26 CLITHEROE, GRAND
- 30 SHEFFIELD, ACADEMY 2

DECEMBER 2016

- 02 GATESHEAD, SAGE
- 03 LONDON, 100 CLUB

**COMING SOON! ANNIVERSARY
COLLECTORS' EDITION!**



TICKETS & INFO: GIGSANDTOURS.COM

"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



Us and Them

When I Was Walking

you'll find in your local ironmonger's, that's if you still have one.

You know, seldom does a record come through that pushes as many of the right buttons as this one. I have always been a devotee of the genre that seems to have become known as 'acid folk', and this mellifluous delight is a perfect example of the genre. Us And Them is a duo consisting of singer Britt and multi-instrumentalist Anders. In early 2010 they released their first record, the "Julia Dream" EP, on the Fruits de Mer label. It was very well received by *Mojo* and *Record Collector* and was followed by an EP of songs from the British horror movie *The Wicker Man*. In 2015 they released their debut album for Mega Dodo, again to glowing reviews. Their new single features two new songs that are as beguiling and charming as any of their previous records.

If you haven't heard them before, here are a few quotes that attempt to describe what they do.

"A voice with the presence of a lover's breath on your neck." *Record Collector*

"Britt's vocals are simply beautiful; we're talking melted hearts and minds." *Aural-innovations*

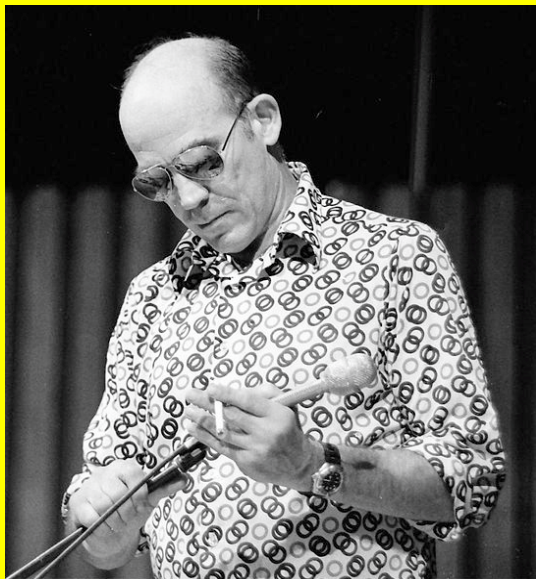
"Absolutely beguiling and charming." *A box of dreams*

"Us and Them continue to quietly dazzle the listener following a number of excellent releases."

Strange Brew

Us and Them
When I Was Walking / Green Couch
MEGA5
Limited edition 150 green vinyl 7-inch exclusive to
Mega Dodo Singles Club
and 150 copies black vinyl available everywhere.
RELEASE DATE: 20/01/17

Us and Them follow up their new EP of Sandy Denny covers for Fruits de Mer with a brand new single of original and magical material for Mega Dodo. "When I Was Walking" and "Green Couch" are precious oasis of tranquillity in an otherwise mad world. Us and Them have a knack of making beautiful, timeless music with more hocks than



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"There was an awful suspicion in my mind that I'd finally gone over the hump, and the worst thing about it was that I didn't feel tragic at all, but only weary, and sort of comfortably detached."

Hunter S. Thompson

Madness backing Tin Pan Alley film

BY GEOFF BAKER

geoff@londonweeklynnews.co.uk

SUGGS of Madness has come to the aid of film-makers planning a movie charting the history of Denmark Street's Tin Pan Alley.

Suggs last week made a guest-star appearance at a concert at The Islington pub off Liverpool Road, staged to raise money for the crowd-funding of the film, Tin Pan Alley Tales, produced by Saw Tin Pan Alley founder Henry Scott.



Clive Langer and Madness gave us items to auction. Maybe you could too. Or make a small pledge here or contact us here. You'll be credited and get your self in the film about Denmark St - London's Tin Pan Alley

<https://www.phundee.com/reward/campaign/tin-pan-alley-ales-the-film>

GONG UK TOUR 2016



Gong has announced a headline tour of the UK in November, in support of their new album *Rejoice! I'm Dead!*

20/11 – Lewes – Con Club

<https://www.gigantic.com/gong-lewes-con-club-2016-11-20-19-30>

21/11 – Cardiff – The Globe

<http://www.seetickets.com/event/gong/the-globe/1011545>

22/11 – Leicester – The Musician

<http://www.wegotickets.com/event/371853>

6/11 – Glasgow – Audio

http://tickets-scotland.com/events.html?event_method=viewevent&event_id=5b7879

81-5bdb-11e6-b2cc-22000b75ede9

The Gospel According to *BART*

My favourite roving reporter this week sent us a letter from those jolly nice fellows in Marillion, about the surreal experience of being on the same bill as the amazing Donald and Hillary show. Well, not quite...

Touring North America is always such a different experience to Europe.

The distances between cities on the tour necessitate long drives or flights across the country, on top of which the eight hours jet lag (as we started the tour on the west coast of the USA), made the first few dates more than a little challenging. However, the fantastic response from the Marillion faithful and the familiar faces in the crowd (including a handful of people who made it to every date) made this a very special tour.

It had been four years since our last visit to North America and the crowds excitement made each nights concert an extra special event. There were too many great nights to pick an outright favourite but Chicago, Montreal, Quebec, Boston and Washington stand out to us.

Finishing the FEAR tour on election night in New York was an experience we can only describe as surreal. Walking through Times Square as the stunned crowd watched the results coming in on the huge screens will stay with us for a long time! We'd like to thank all our North American fans for making the tour such a success. We'll try not to leave it so long in future!

h, Ian, Mark, Pete and Steve

As you will be aware, we ran out of tour t-shirts whilst on the road - we have a limited run of these arriving at the Racket Club next week so we will post them out as soon as we can, so get your orders in now -

Ladies - <http://www.marillion.com/shop/clothing/FEAR-NA2016LATOUR.htm>
Mens - <http://www.marillion.com/shop/clothing/FEAR-NA2016TOUR.htm>

27/11 - York - Fibbers

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

23/11 - London - The Dome

<http://www.seetickets.com/event/gong/the-dome-tufnell-park/1012155>

24/11 - Manchester - Gorilla

<http://www.seetickets.com/event/gong/gorilla/1012083>



STICK MEN's new video clip revealed!

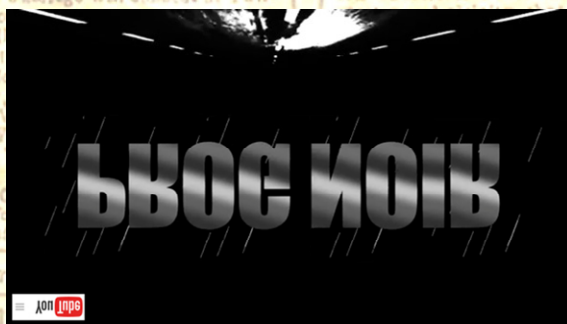
Hot on the heels of their critically acclaimed new album "Prog Noir", Stick Men have released a new video of the same name (by Ofirin, Israeli born, Berlin based visual artist). Stick Men featuring Tony Levin and Pat Mastelotto of King Crimson and Markus Reuter. Says Tony Levin, "We're thrilled at the video Ofirin has made for our song 'Prog Noir'. She's an excellent artist in her own right, musical and visual, and made the video on her own, then presented it to us. It's pretty special when you find that your music has inspired others to create something new and special."

Watch Stick Men's new video "Prog Noir" here: <https://youtu.be/YR78ElffoQs>

Stick Men is a progressive rock band created by musicians with extensive experience playing together. Pat Mastelotto and Tony Levin are the rhythm section of the legendary band King Crimson. Mastelotto is in demand all over the world as the premier drummer for progressive rock. Levin plays in Crimson, with Peter Gabriel, and has recorded with John Lennon, David Bowie, Pink Floyd and others. Markus Reuter is a renowned composer/guitarist who designed and plays his own unique

THE ^{gonzo} NEWSROOM

touch style guitar. Tony Levin and Pat Mastelotto, the powerhouse bass and drums of the group King Crimson for more than 2 decades, bring that tradition to all their playing. Levin plays the Chapman Stick, from which the band takes it's name. Having bass and guitar strings, the Chapman Stick functions at times like two instruments. Markus Reuter plays his 8-string touch guitar - again covering much more ground than a guitar or a bass. And Mastelotto's drumming encompasses not just the acoustic kit, but a unique electronic setup too, allowing him to add loops, samples, percussion, and more. The result; audiences are fascinated by watching just three musicians onstage perform their unique compositions as well as wild improvisations and some cover versions of songs by King Crimson, Mike Oldfield, etc.



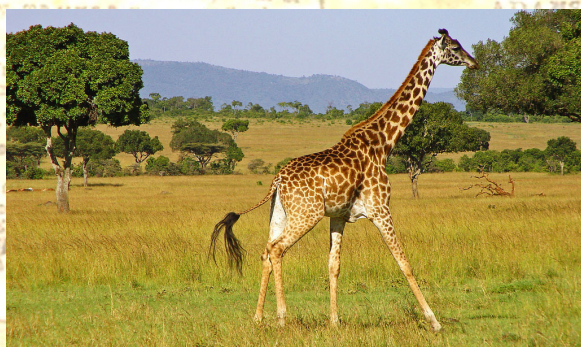
**PROG NOIR TOUR -
Chapter Three
WEST COAST USA +
THE CARIBBEAN +
JAPAN: JANUARY &
FEBRUARY, 2017**

January 10 - Seattle, WA (The Triple Door)
January 11 - Seattle, WA (The Triple Door)
January 12 - Portland, OR (Mississippi Studios)
January 13 - Eugene, OR (Hi-Fi Music Hall)
January 15 - Napa, CA (Silos) - Poetry reading, Tony Levin only!
January 17 - Sacramento, CA (Harlow's)
January 18 - San Francisco, CA (Regency Theater)
January 20 - Santa Cruz, CA (Kuumbwa)
January 22 - Agoura Hills, CA (The Canyon Club)
January 24 - Los Angeles, CA (The Baked Potato)
January 25 - Los Angeles, CA (The Baked Potato)
January 26 - San Juan Capistrano, CA (The Coach House)
January 27 - San Diego (Brick By Brick)
January 28 - Mexicali, BC, Mexico (Bol Bol)
January 29 - Phoenix, AZ (The Crescent Ballroom)
January 31 - El Paso, TX (Mesa Music Hall)
February 1 - Santa Fe, NM (The Bridge)
February 7-11 - Tampa, FL & Cozumel, Mexico (Cruise To The Edge 2017)
February 18 - Osaka, Japan (Billboard Live Osaka, 2 shows) w/special guest MEL COLLINS
February 20 - Tokyo, Japan (Billboard Live Tokyo, 2 shows) w/special guest MEL COLLINS
February 21 - Tokyo, Japan (Billboard Live Tokyo, 2 shows) w/special guest MEL COLLINS

Leonardo Pavkovic of MoonJune Music will be with the band on all January & February dates.

Stop by to say hello at the merch table!

STRANGE DAYS



A ROYAL GIRAFFE

<http://tinyurl.com/jrnqxhb>

Como Zoo, in St. Paul, has welcomed a new baby giraffe — and his name is Prince. Making his first appearance before the public today, Prince stands 6'6" and weighs 160 pounds. The giraffe was named by Gretchen and David Crary, who have been the most generous donors to the zoo on Give to the Max Day for the past three years. The timing of the news — on this year's Give to the Max Day, an annual day on which Minnesotans are encouraged to donate to their favorite local nonprofits — is no coincidence, nor is the resemblance between the name of the giraffe and that of a certain music star.

The Crarys said, according to the zoo, that they chose the name "in memory of one of the greatest musicians, songwriters, producers and cultural icons of our time, Prince Rogers Nelson. Prince was a proud and generous Minnesotan. The incredible innovation and groundbreaking change that he brought to several music genres, as well as the music industry itself, will be forever inspiring and never forgotten."

ALL SEEING EYE

<http://tinyurl.com/hnh3fks>

In the year 1054, Chinese astronomers of the Song Dynasty recorded a star in the sky so bright that it was visible to the naked eye even during daytime for several weeks. China was the world's leading scientific power at that time. But its people also saw astronomical events as omens of earthly affairs. And so the astronomers carefully recorded the location of the star and the time it was visible. Now fast-forward to the present day. China has just built the world's largest radio telescope. Known as the

Five-hundred-meter Aperture Spherical Telescope, or FAST, it looks like a giant silver dish, nestled among the jagged, green mountains of southwest China's Guizhou Province.

The exploding star or supernova seen in 1054 has become another kind of star, a pulsar, which emits not light but radio waves that are picked up by China's new telescope. China is investing heavily in huge projects like the telescope to reclaim the leading position in science that it held throughout much of history.

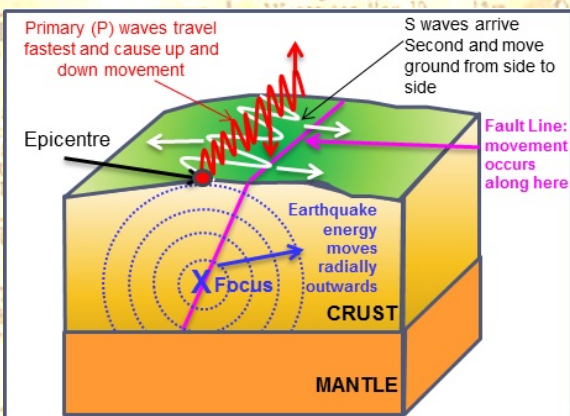
SHAKING ALL OVER

<http://tinyurl.com/jxveoy2>

Amateur weatherman and YouTube star Frankie MacDonald anticipated New Zealand would be hit by a massive earthquake in a video posted to social media last month. In the video, uploaded on October 21, MacDonald said a massive earthquake of "7.0 or greater magnitude" would hit the country. Just after midnight local time on Monday, an earthquake of magnitude 7.8 struck just to the northeast of the city of Christchurch, leaving two people dead and causing widespread damage.

MacDonald's eerie forecast gets even more accurate when he said that Wellington and Christchurch would be damaged by the quake and that a tidal wave would be triggered by it.

<https://www.youtube.com/watch?v=isl1Gtg74e4>



Earthquake Features Block Diagram

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

— Desolation Row by Bob Dylan

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

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

Damian Green faces fresh accusations of misleading MPs over disability benefits

The work and pensions secretary is facing accusations that he misled MPs about his government's disability benefit reforms for the second time in a month. Damian Green was responding to an urgent question about last week's Supreme Court ruling that the "bedroom tax" discriminates unlawfully against some disabled people.

His Labour shadow, Debbie Abrahams, had called on the government to "formally apologise for the pain and suffering inflicted on disabled people and families caring for a disabled child" as a result of the "discriminatory" bedroom tax. But Green told her that the bedroom tax – which the government calls its spare room subsidy removal scheme – was



"patently not" unlawful because the Supreme Court had found in the government's favour in five of the seven cases it was hearing.

He added: "Her basic analysis is wrong. The government are spending £50 billion a year on disability benefit, which shows that we want a practical system that cares for people with a disability. This court case does not alter that at all." He made a similar claim on his own website in March, when he argued in a letter to a constituent that the government was "committed to supporting those most in need, and currently spends around £50 billion every year on benefits alone to support people with disabilities or health conditions". But Green (pictured during the debate) appears to have vastly exaggerated the amount spent on disability benefits every year by the government.

<http://tinyurl.com/h2ofnax>



Democracywatch

The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sketches or
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se, prepare, Certificates, 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 on legal and scientific matters.



TURAL and HORTICULTURAL IMPLEMENTS AND
 MACHINES. Also, Grass, Garden, Field and Flower
 SEEDS. Together with a general assortment of *Wooden*
Ware, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock,
 with the assurance that they will find a choice selection,
 of good quality, and at fair prices.
 Worcester, May 10. 1854 OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Fresh stock of
AND BE **WHOLESALE GROCERIES,**
which he offers to the citizens with every article
THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Sports, and Merchandise generally.
Three Times each way Daily.
Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Boston, Newbury Port, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Freight free for goods to be returned by this Express.
Office—**HARNDEN & CO'S OFFICE, 3 Court Street**
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester. **E. S. LEONARD.**
Feb 6, 1857.

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...

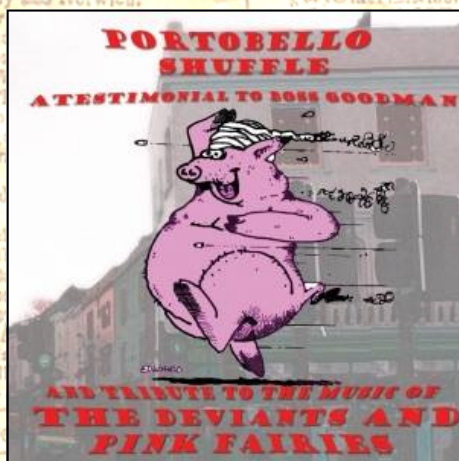


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



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 OLCHAM)

"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



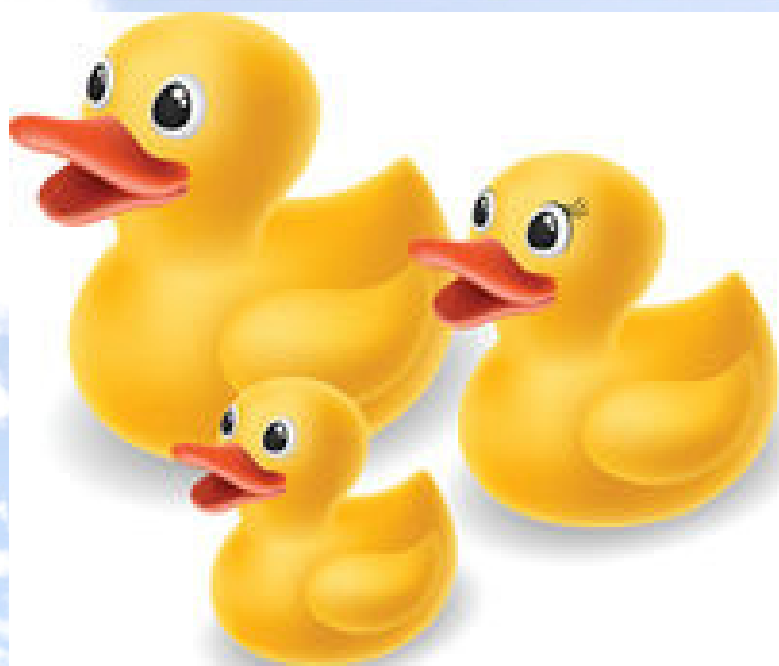
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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Peculiar News of the Week



gg66217363 GoGraph ©

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.

**Illegal Rubber Duck Race Halted
By Police Officers In Cotswolds
Town Bourton-On-The-Water**

<http://tinyurl.com/hzsw8kx>



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



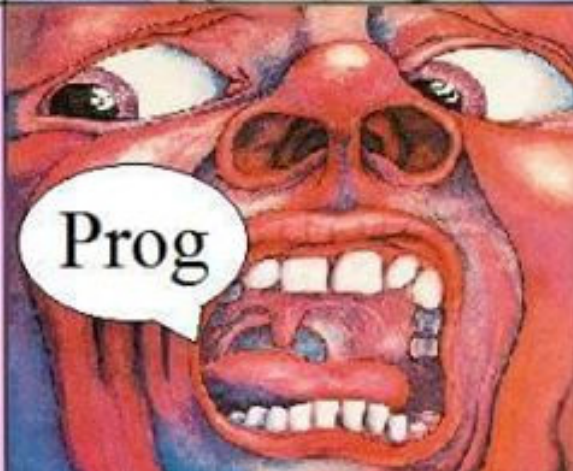
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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

Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

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



Strange Fruit 188 – Back Under the Covers

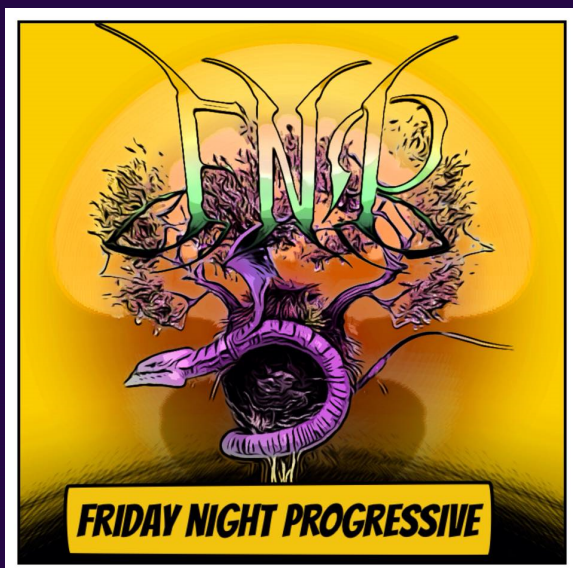
A second delve into the world of cover versions. Boney M and Abba on Strange Fruit? You've got it?

Featured Album: Kathryn Williams: Relations

Tracks:

- 1 REM: Toys in the Attic
- 2 Johnny Cash: Personal Jesus
- 3 That Petrol Emotion: Non-Alignment Pact
- 4 The Lions: Girl from the North Country
- 5 Arthur Brown with Jimmy Carl Black: Stand by Me
- 6 Kathryn Williams: Candy Says
- 7 Kathryn Williams: Hang on to Dream
- 8 Steve Hillage: It's All Too Much
- 9 The Who: Fortune Teller
- 10 Richard Lloyd: Purple Haze
- 11 Richard Lloyd: I Don't Live Today
- 12 Iggy Pop: Everybody's Talkin'
- 13 Motorhead: Beer Drinkers & Hell Raisers
- 14 Beck, Bogert & Appice: Superstition
- 15 John Cale: Heartbreak Hotel
- 16 Clayson & the Argonauts: The Taster
- 17 Johnny Cash: Hurt
- 18 Nils Lofgren: Goin' Back
- 19 Spirit: America, The Beautiful/The Times, They Are A'Changing
- 20 Arthur Brown with Jimmy Carl Black: Hound Dog
- 21 Kathryn Williams: In a Broken Dream
- 22 Kathryn Williams: Beautiful Cosmos
- 23 Kathryn Williams: The Ballad of Easy Rider
- 24 Placebo: Daddy Cool
- 25 Sinéad O'Connor: Nothing Compares 2 U
- 26 Isaac Hayes: Walk on By
- 27 Wreckless Eric & Amy Rigby: Fernando
- 28 Wreckless Eric & Amy Rigby: You Tore Me Down
- 29 Television: (I Can't Get No) Satisfaction

**Listen
Here**



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

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



ARTISTS:

The Gift

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

Nerissa Schwarz

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

Grant Calvin Weston

<http://www.facebook.com/g.calvin.weston>

Bowling Tide

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

Frederic-Michael Grenier

<http://www.facebook.com/fredericmichael.grenier>

SYMPHONIC NV

<http://www.facebook.com/SYmPHONIC-NV-194582883897342/?fref=ts>

Bill Berends

<http://billberends.com/>

DECAP ATTACK

<http://www.facebook.com/DECAP-ATTAK-109494529099561/?fref=ts>

Biondi Noya

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

Grus Paridae

<https://www.facebook.com/GrusParidae/?fref=ts>

— with Frederic-Michael Grenier, Mike Morton, Biondi Noya, Nicholas Love, Rami Turtiainen, Nerissa Schwarz, Bill Berends, Grant C Weston, Alf Schumacher, DECAP ATTACK and Gordon Midgley.

Listen
Here

Friday Night Progressive



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

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

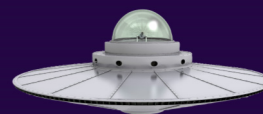
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

What the Heck is Happening on the Dark Side of the Moon?

Mack, Juan-Juan and Cobra talk with Rob Beckhusen about weird weapons being used in the war against ISIS. Author Marc Zappulla stops by and chats about his latest book. Phil Yebba, The UFO Comedian, delivers the yucks with his voice impressions. Cobra provides an update on a UFO known as the Dudley Dorito and Switchblade Steve reports on a remote viewing project that discovered what is reportedly a fabulous resort on the dark side of the moon.



Listen
Here

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



CANTERBURY SANS FRONTIÈRES: Episode Forty

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

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

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

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

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

The epic opening track from the new Syd Arthur album, Caravan playing "For Richard" for a '74 Peel session, Kevin Ayers singing Syd Barrett, Syd Barrett singing Syd Barrett (several times), Sun Ra, Terry Riley, an Anglo-Japanese Lindsay Cooper tribute band inspired by this podcast(!), newish chamber-folk from Spiro and North Sea Radio Orchestra, National Health, Robert Wyatt, early Gong and a Soft Machine '68 miniature. Also featured in this episode is an hour-long guest mix from Indonesian fusion archivist Terry Collins, a listener in Jakarta.

**Listen
Here**



Leon Russell
(born Claude Russell Bridges)
(1942 – 2016)

Russell was an American musician and songwriter, who began playing piano at the age of four. He took the name Leon from a friend who lent him a fake ID to get into clubs he was legally too young to perform in.

Russell began his musical career at the age of 14 in the nightclubs of Tulsa, Oklahoma, and he and his group, the Starlighters, which included J. J. Cale, Leo Feathers, Chuck Blackwell and Johnny Williams, were instrumental in creating the style of music known as the Tulsa sound.

In 1958, after moving to Los Angeles, he became a session musician, working as a pianist on the recordings of many notable 1960s musical artists. By the late 1960s, Russell diversified, becoming successful as an arranger

and songwriter.

By 1970, he had become a solo recording artist, but he never relinquished his other roles in the music industry. After performing country music under the name Hank Wilson in the 1970s and '80s, Russell largely faded into obscurity.

Russell re-emerged in 2010 when Elton John called on him to record an album that became *The Union*. The album, which included guest performers Brian Wilson and Neil Young, brought renewed popularity to Russell, who later released a solo album and toured around the world.

During a 60-year career, played on, arranged, wrote or produced some of the finest records in popular music history. His genres included pop, rock, blues, country, bluegrass, standards, gospel, and surf records, with six Gold Records to his credit.

He performed with hundreds of Hall of Fame artists, recorded 31 albums, and at least 430 songs. He wrote "Delta Lady", recorded by Joe Cocker, and organized and performed with Cocker's Mad Dogs and Englishmen tour in 1970. As a pianist, in his early years he played on albums by the Beach Boys and Jan and Dean.

Russell produced and played in recording sessions for Bob Dylan, Frank Sinatra, Ike & Tina Turner, the Rolling Stones, amongst others.

Russell started Leon Russell Records, an independent record label, in 1995.

Russell suffered a heart attack in July 2016 and had coronary bypass surgery, after which he postponed shows while convalescing at home, after which he had hoped to return to his concert schedule in January 2017.

He died at age 74 on November 13th in his sleep.

THOSE WE HAVE LOST



Victor Bailey
(1960 – 2016)

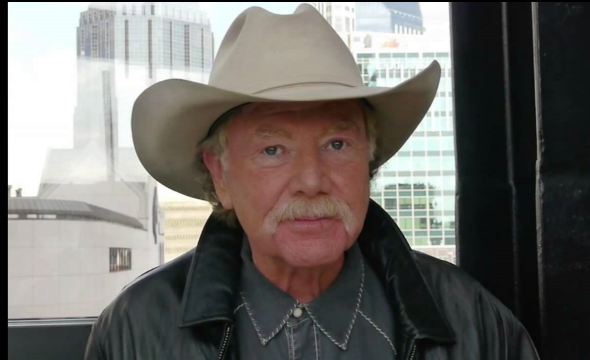
Bailey was an American bass guitar player, and played for Weather Report during their final years from 1982 to 1986, after which he launched a solo career in 1988. As a player, Bailey was known for his signature scat-bass solos.

As a child, Bailey played the drums, but ultimately switched to bass guitar after the bassist in his neighborhood band walked out of a band practice. Because young Victor took an immediate liking to the instrument, his father encouraged him to become a bass player. Beginning in 1978, at the age of 18, Bailey attended the Berklee College of Music in Boston after being disqualified from naval service due to asthma.

Like his father, Bailey suffered from Charcot-Marie-Tooth disease for most of his adult life. As the disease progressed, Bailey began using a cane to offset his weakened legs. The weakness finally spread to his upper body, necessitating his 2015 retirement from performing and from his teaching

position at Berklee College of Music.

He died on November 11th, likely from complications from Charcot-Marie-Tooth disease and Amyotrophic lateral sclerosis (Lou Gehrig's disease).



Mentor Williams
(1946 – 2016)

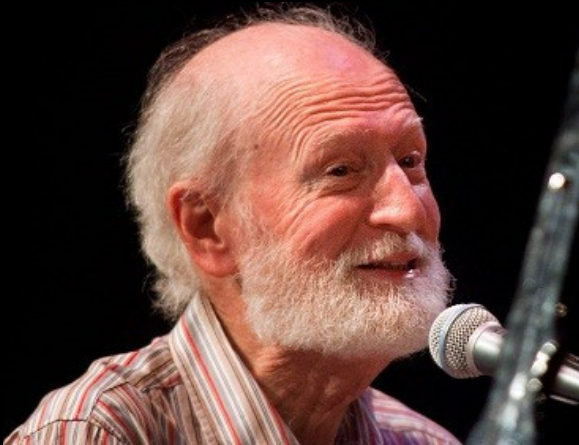
Williams was an American songwriter and producer, and brother of songwriter Paul Williams. He is best known for writing "Drift Away", a middle-of-the-road playlist classic performed by Dobie Gray in 1973.

He worked at The Record Plant with Paul McCartney and Kenney Jones, and at Apple Studios in London with Stealers Wheel and Gerry Rafferty. He produced albums for his brother, as well as for Kim Carnes, John Stewart, and Dobie Gray, among others. Mentor was a post-production, re-mix engineer for *The Muppet Movie*, and also worked on the *Butch Cassidy and the Sundance Kid* soundtrack.

He held numerous songwriting seminars and lectures at the college level, in an attempt to help up-and-coming writers learn the craft of putting words and music together.

Williams died on November 16th.

THOSE WE HAVE LOST



Mose John Allison, Jr. (1927 – 2016)

Allison was an American jazz and blues pianist, singer, and songwriter, who took piano lessons at 5, picked cotton, played piano in grammar school and trumpet in high school, and wrote his first song at 13. He became notable for playing a unique mix of blues and modern jazz, both singing and playing piano.

After moving to New York in 1956, he worked primarily in jazz settings, playing with jazz musicians like Stan Getz, Al Cohn, and Zoot Sims, along with producing numerous recordings.

He is described as having been "one of the finest songwriters in 20th-century blues"; his songs were strongly dependent on evoking moods, with his individualistic, "quirky," and subtle ironic humour.

His writing influence on R&B had well-known fans recording his songs, among them Pete Townshend, who recorded his "A Young Man's Blues" for The Who's "Live At Leeds" album in 1970.

John Mayall was one of dozens who recorded his classic, "Parchman Farm", and Georgie Fame used many of Allison's songs. Others who recorded his songs included Leon Russell ("I'm Smashed") and Bonnie Raitt ("Everybody's Crying' Mercy").

The 1980s saw an increase in his popularity with

new fans, and in the 1990s he began recording more consistently. Van Morrison and Ben Sidran collaborated with him on a tribute album, "Tell Me Something: The Songs of Mose Allison"; the Pixies wrote the song "Allison" as a tribute.

Allison's music has had an important influence on other performers, such as Tom Waits, Jimi Hendrix, The Yardbirds, and The Rolling Stones.

In 1956, Allison moved to New York City and launched his jazz career, performing with artists such as Stan Getz, Gerry Mulligan, Al Cohn, Zoot Sims, and Phil Woods, and he formed his own trio in 1958, with Addison Farmer on bass and Nick Stabulas on drums.

Allison wrote some 150 songs. His performances were described as being "delivered in a casual conversational way with a melodic southern accented tone that has a pitch and range ideally suited to his idiosyncratic phrasing, laconic approach and ironic sense of humour."

It was said that Allison had been a social critic before Dylan and a music satirist before Randy Newman

Allison helped open the "blues' racial divide, proving that a white man from rural Mississippi could hold his own in a traditionally black genre."

The effort proved difficult, which he describes in his lyrics: "Well the blues police from down in Dixieland/Tried to catch me with the goods on hand/ Ever since the white boy stole the blues," words he sings on "Ever Since I Stole the Blues," one of his most famous songs.

Allison died on November 15th, from natural causes, aged 89.

Milton T. "Milt" Okun (1923 – 2016)

Okun was an American arranger, record producer, conductor, singer and founder of Cherry Lane Music Publishing Company, Inc.

Okun transformed the careers of a dozen or more

THOSE WE HAVE LOST



major U.S. artists who became some of the most successful musical acts of the 1950s, 1960s, and 1970s.

A special on PBS alludes to Okun as one of the most influential music producers in history. His career has lasted over 50 years, from the folk revival to the twenty-first century.

He has created arrangements or produced for a many popular groups and artists such as Peter Paul and Mary, The Chad Mitchell Trio, The Brothers Four, John Denver, and Miriam Makeba.

In 1968 he interviewed many American folksingers and published the songs they chose in *Something to Sing About!*

At the height of Okun's career, a critic wrote, "Of all producers, Milton Okun's range is the widest, from Plácido Domingo to the Muppets." Conductor for Harry Belafonte, arranger and producer of Peter, Paul and Mary, the man who brought John Denver to stardom and produced his most loved hits, Okun also founded Cherry Lane Music, the music publishing company for Elvis and DreamWorks among many other household names.

Okun died on November 15, 2016, at the age of 92.



Robert "Bob" Armand Walsh (1947 – 2016)

Walsh was a blues singer, guitarist and harp player, from Quebec City. By the 1980s he had established himself in Montreal, playing the many blues clubs that existed there at the time. He contributed songs to three movies directed by Montreal filmmaker Yves Simoneau, including the 1986 hit Canadian thriller *Pouvoir intime*, (*Intimate Power*) and appears performing in a club in the award-winning 2003 film *Gaz Bar Blues*, which was directed by Louis Bélanger.

While Walsh was known as a bluesman, he could sing in many styles, and had released 11 albums in over 40 years, including his latest, *After the Storm* in April 2015.

Walsh played the Montreal International Jazz Festival dozens of times. He won the Félix award at the 2003 ADISQ gala as the artist with the most success in a language other than French (beating, among others, Céline Dion), and in 2013 was given the Blues With a Feeling lifetime-achievement award by the Toronto Blues Society.

Walsh was a fixture on the stages of such Montreal bars as Les Beaux Esprits, Quai des Brumes and Le Grand Café.

He died on 15th November, from a cardiac arrest, aged 68.

THOSE WE HAVE LOST



Robert Francis Vaughn
(1932 – 2016)

Vaughn was an American actor noted for his stage, film and television work. His best-known TV roles include suave spy Napoleon Solo in the 1960s series *The Man from U.N.C.L.E.*; wealthy detective Harry Rule in the 1970s series *The Protectors*; and formidable General Hunt Stockwell in the 5th season of the 1980s series *The A-Team*. In film, he portrayed quiet, skittish gunman Lee in *The Magnificent Seven*, Major Paul Krueger in *The Bridge at Remagen*, amongst others.

Vaughn made his television debut on the November 21, 1955 "Black Friday" episode of the American TV series *Medic*, the first of more than two hundred episodic roles by the middle of 2000.

His first film appearance was as an uncredited extra in *The Ten Commandments* (1956), playing a golden calf idolater also visible in a scene in a chariot behind that of Yul Brynner. His first credited movie role came the following year in the Western *Hell's Crossroads* (1957), in which he played the

real-life Bob Ford, the killer of outlaw Jesse James. He was drafted into the United States Army and became a drill sergeant.

Vaughn died at his home in Connecticut, on November 11, from acute leukemia, eleven days before his 84th birthday.



Holly Suzette Dunn
(1957 – 2016)

Dunn was an American country music singer and songwriter. While attending high school, she performed in a band called Freedom Folk Singers, which toured the Southern United States, and whilst at university she performed in a school-sponsored group called The Hilltoppers. She also wrote songs with her brother, Chris Waters, who later became a prolific songwriter in Nashville, Tennessee.

Dunn recorded for MTM Records between 1985 and 1988, Warner Bros. Records between 1988 and 1993, and River North Records between 1995 and 1997. She released 10 albums and charted 19 singles, plus two duets on the Hot Country Songs charts. Two of her single releases, "Are You Ever Gonna Love Me" and "You Really Had Me Going", went to number one.

Dunn signed to River North Records in 1995 and released two albums for the label: *Life and Love* and *All the Stages* in 1995 and *Leave One Bridge*

THOSE WE HAVE LOST

Standing two years later, shortly before which she joined country music radio station WWWW in Detroit, Michigan, as morning show co-host. It was not her first time behind the radio mike, as she had served as a DJ during her college years.

In 2003, Dunn announced her retirement from her musical career to devote full time to her other passion, art. She released her final – and first gospel - album, *Full Circle*, in the same year.

Dunn died of ovarian cancer on 14th November, aged 59.



Mahpiya Ska (White Cloud) (1996 – 2016)

Mahpiya Ska (Lakota Sioux language) was an albino female buffalo born on July 10, 1996 on the Shirek Buffalo Farm in Michigan, North Dakota. She was DNA tested for albino genes and cattle genes before she went to the National Buffalo Museum in Jamestown, North Dakota in May 1997. The results of those tests indicated that she was pure albino, and also pure bison (commonly known as buffalo) and was thus certified a true Albino American Bison.

Mahpiya Ska, like most albino buffalo, was almost totally deaf, had limited vision, and - as an albino - she also could not regulate her body temperature very well in heat. She joined the herd located at the museum, and gave birth to several calves, although none of them were pure white. Native Americans

from all over America performed sacred pilgrimages to visit her. She was allowed to roam freely within a several hundred-acre expanse of the museum grounds, and the fence outside of her compound was tied with hundreds of prayer and ribbon bundles from Native Americans who travelled thousands of miles to offer prayers and receive blessings.

The White Buffalo are sacred to many Native Americans. The Lakota Nation has passed down the The Legend of the White Buffalo--a story now approximately 2,000 years old--at many council meetings, sacred ceremonies, and through the tribe's storytellers. There are several variations, but all are meaningful, and tell of the same outcome. Have communication with the Creator through prayer with clear intent for Peace, Harmony and Balance for all life living in the Earth Mother.

The legend of the White Buffalo Calf Woman tells how the People had lost the ability to communicate with the Creator. The Creator sent the sacred White Buffalo Calf Woman to teach the People how to pray with the Pipe. With that Pipe, seven sacred ceremonies were given for the people to abide to ensure a future with harmony, peace, and balance.

According to *Buffalo Tales*, the newsletter of the North Dakota Buffalo Foundation and the National Buffalo Museum, Mahpiya Ska had her first white calf on August 31, 2007, called Dakota Miracle, but although he was a white calf, he was not albino like his mother.

Mahpiya Ska on November 15th.

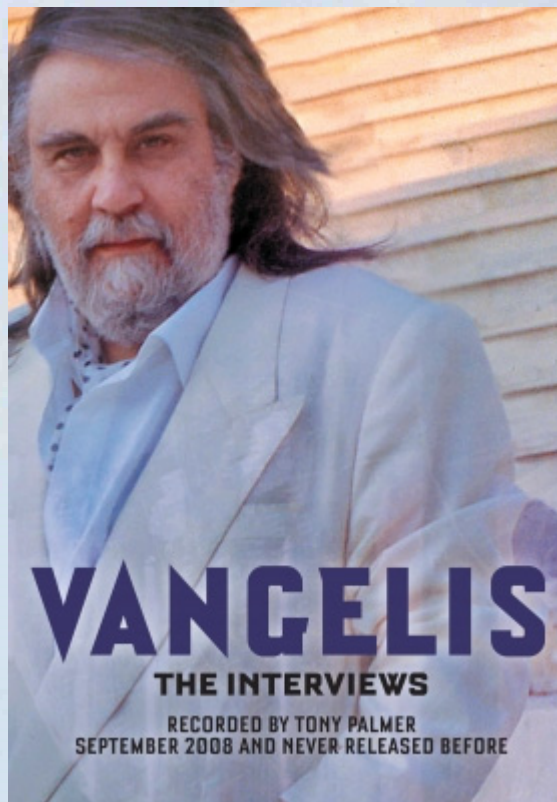


THOSE WE HAVE LOST



Artist Spirits Burning and Clearlight
Title The Roadmap In Your Head
Cat No. HST423CD
Label Gonzo

Spirits Burning, the brain child of multi instrumentalist producer Don Falcone team up with the legendary Clearlight (aka equally legendary Prog artist Cyrille Verdeaux) for a second album of delightful grooves together. Don Falcone (born November 5th, 1958) is an American musician and producer. Originally a poet-performer in Pennsylvania, he relocated to San Francisco at the beginning of the 1980s. He was a member of Thessalonians and the original Melting Euphoria, had a solo project called Spaceship Eyes, and since 1996 has led the Spirits Burning space rock collective. Various cable and TV network programs have also used Falcone's music. Cyrille, however, has been producing fantastic music since 1975, sometimes with various members of Gong. Put these two musical Giants together and the grooviest of sparks are going to fly! What's not to like?



Artist Vangelis
Title The Tony Palmer Interviews
Cat No. TPDVD192
Label Tony Palmer

Evangelos Odysseas Papathanassiou born 29 March 1943), known professionally as Vangelis is a Greek composer of electronic, progressive, ambient, jazz, and orchestral music. He is best known for his Academy Award-winning score for the film Chariots of Fire, composing scores for the films Blade Runner, Missing, Antarctica, 1492: Conquest of Paradise, and Alexander, and the use of his music in the PBS documentary



Cosmos: A Personal Voyage by Carl Sagan. Here he discusses his stellar career with legendary journalist Tony Palmer - never seen before!

Running Time: 280 minutes

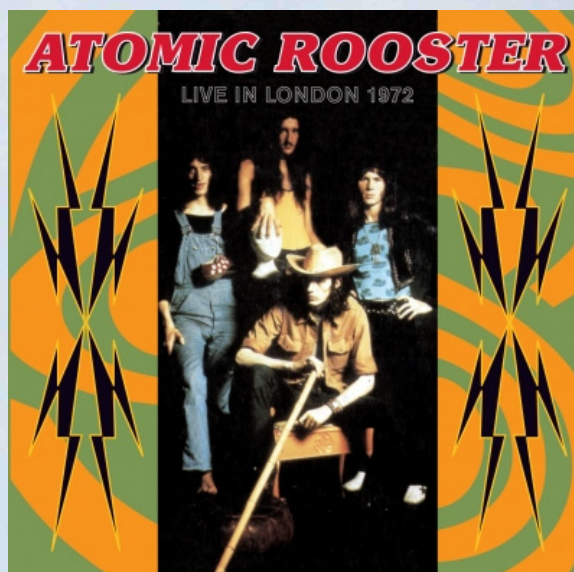


Artist Al Atkins
Title Back To Berlin
Cat No. HST427CD
Label Gonzo

Al Atkins is best known for being the original singer with Midlands heavy rockers Judas Priest with a wife and young daughter to support and no record deal in sight, Atkins was forced "to get a haircut and a 9-to-5 job" in May 1973.

He was replaced by Rob Halford, who found himself singing many songs that were originally written by Atkins. Consequently, the album Rocka Rolla gives a portrait of Atkins' original vision for the band. Atkins eventually formed another band, Lion and went solo after it dissolved, releasing four albums in the 1990s and a final, fifth album in 2007 as a solo artist.

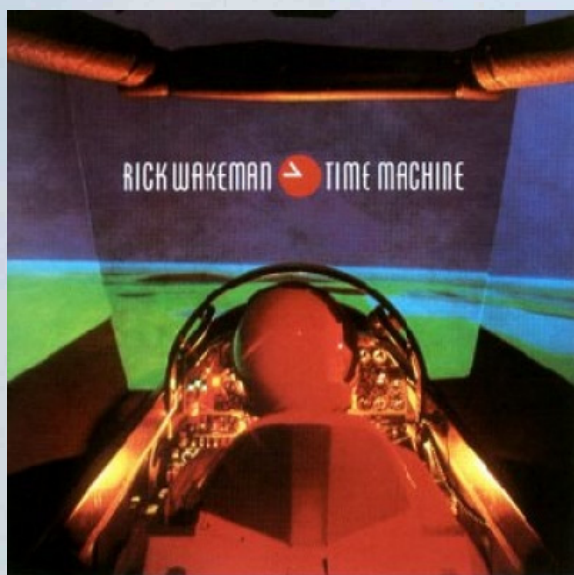
Despite being at the age that most men are thinking of retirement, Al is still one of the hardest rocking frontmen on the planet, as this album bears testament



Artist Atomic Rooster
Title Live in London 1972
Cat No. HST426CD
Label Gonzo

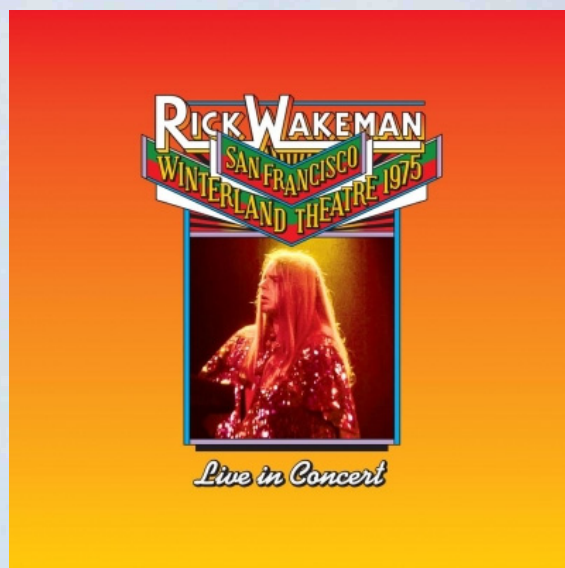
Atomic Rooster are an English rock band, originally formed by members of The Crazy World of Arthur Brown, organist Vincent Crane and drummer Carl Palmer. Throughout their history, keyboardist Vincent Crane was the only constant member, and wrote the majority of their material. Their history is defined by two periods: the early-mid-1970s and the early 1980s. The band went through radical style changes, however they are best known for the hard, progressive rock sound of their hit singles, "Tomorrow Night" (UK No. 11) and "The Devil's Answer" (UK No. 4), both in 1971. This record presents them live at their blistering best.





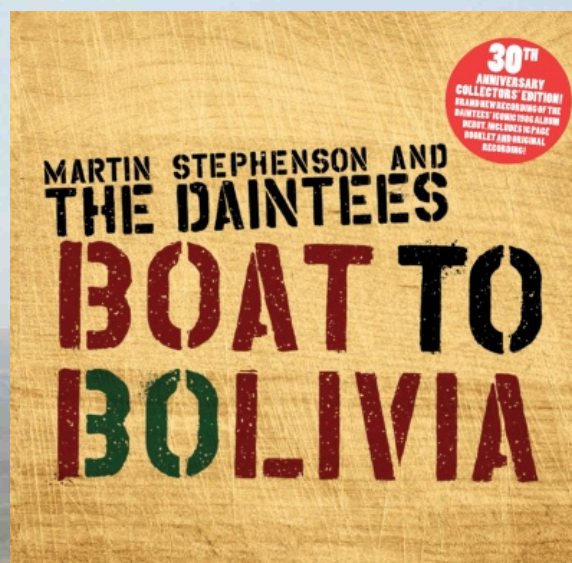
Artist Rick Wakeman
Title Time Machine
Cat No. MFGZ012CD
Label RRAW

Mie DeGagne writes: "Musically depicting certain historical events and places, Time Machine spotlights Rick Wakeman in his most familiar territory, as his whirlwind keyboard attack takes on a rock & roll feel across numerous conceptual pieces. Adding his instrumental fervor to such legendary occurrences as "Custer's Last Stand" and the ice age (in a track simply titled "Ice"), Wakeman's barrage of heavy synthesizer with front-and-center percussion gives this album its hardened, rock-induced edge. Guest vocalists John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood of Wizzard are pleasant additions to the synthesized entanglements, especially Parr's contributions on "Ocean City" and the powerful "Rock Age.""



Artist Rick Wakeman
Title Live at the Winterland Theatre 1975
Cat No. MFGZ015CD
Label RRAW

Majestic Wakeman captured on this timeless radio broadcast. Features a great show with tracks from Six Wives, Journey and Myths. Sound quality is superb as The English Rock Ensemble and Rick are in fine form.



Artist Martin Stephenson and The Daintees
Title Boat to Bolivia 30th Anniversary Edition
Cat No. BARBGZ104CD
Label Barbaraville

Here we have a brand new 30th anniversary recording of Boat to Bolivia, made at The Tolbooth, Stirling 2016.

The idea was to celebrate the albums 30th with a

fresh live sound, the band has never been hotter and truly creates a great take on this classic record, where the songs are just as timeless as the day of it's release, bearing in mind, most of the songs would have been written between 1980 & 1982!

The Daintees showed an incredible range and idiosyncrasy for such young recording artists, and some of the guitar solos John Steel created back then are still etched in the ears of the listener since this truly weird album's release!

It's wonderful hearing his 2nd takes with a 30 year distance, just outrageously good man! Here the artist gives you a 30 year gap between original and new, with the original guitarist on both albums Mr John Steel, who left the band after its recording, never to surface till some 15 years later, Martin wrote the song 'Goodbye John' for him, which featured on following classic album 'Gladsome, Humour and Blue' for his missing friend

It was Anthony's brother Gary who joined the band in early 1986 to tour the album and then play on the next three of The Daintees major and awesome releases.

Also on this new version we have John Steel's wife Kate Stephenson on drums, who has been with the band for over ten years now, worked closely with Sam Brown, Herbie Flowers and Midge Ure before teaming up with Martin and the gang, another weird thing is, Martin's childhood friend and Bassist Christopher Mordey, who only played Bass on Daintees very first single release Roll on Summertime, who also played on Martin's first 1978 demo of 'Neon Skies' recorded at Newcastle's Spectro Art's Centre, so Chris is a hardcore Daintee and is arguably, along with Anthony Dunn, the first Bass player of The Daintees, so has a very authentic and valid connection.

Tour Dates

October 8, 2016: ULLAPOOL, The Argyll Hotel
October 21, 2016: OTLEY, Korks
October 22, 2016: RETFORD, St. Saviour's Community Centre
October 24, 2016: NOTTINGHAM, Theatre Royal
November 02, 2016: CAMBRIDGE, The Junction - Martin Stephenson & The Daintees
November 12, 2016: STIRLING, The Tollbooth - Martin Stephenson & The Daintees
November 14, 2016: INVERNESS, Eden Court Theatre - Martin Stephenson & The Daintees
November 16, 2016: LOSSIEMOUTH
November 17, 2016, DUNDEE, Clarks on Lyndsay Street
November 18, 2016: MANCHESTER, The Lowry - Martin Stephenson & The Daintees
November 19, 2016: NEWPORT, The Riverfront - Martin Stephenson & The Daintees
November 22, 2016: GLASGOW, King Tuts - Martin Stephenson & The Daintees
November 23, 2016: LEEDS, Brudenell - Martin Stephenson & The Daintees
November 24, 2016: LIVERPOOL, The Cavern -

Martin Stephenson & The Daintees
November 25, 2016: BIRMINGHAM, O2 Institute - Martin Stephenson & The Daintees
November 26, 2016: CLITHEROE, The Grand - Martin Stephenson & The Daintees
November 30, 2016: SHEFFIELD, Academy - Martin Stephenson & The Daintees
December 2, 2016: GATESHEAD, The Sage - Martin Stephenson & The Daintees
December 3, 2016: LONDON, 100 Club - Martin Stephenson & The Daintees
December 4, 2016: SKEGNESS, The Great British Folk Festival - Martin Stephenson & The Daintees



Artist Archie Fisher & Barbara Dickson

Title Through The Recent Years

Cat No. CTVPCD016

Label Chariot

In 1970, Barbara Dickson and Archie Fisher were invited by Decca Records to record a new album of traditional music. The resulting set, 'Thro' The Recent Years - The Folk Experiences of Archie Fisher and Barbara Dickson,' has since gone on to become an acclaimed collector's item for fans of traditional music but despite its popularity this release marks its first ever release on CD outside of Japan.

Digitally remastered from the original master recordings, 'Thro The Recent Years' features fourteen superb tracks including Bob Dylan's 'Tears of Rage' as well as a selection of new songs by Archie and Scottish folk stalwart Rab Noakes (who also provides guitar and backing vocals on the album.) 'Thro' The Recent Years' is produced by the legendary Ray Horricks whose long career as a producer included albums with Rod Stewart, Sammy Davis, Jr and Anthony Newley. The CD booklet features a new interview with Barbara in which she looks back over her career in Folk music from her earliest days performing at the Howff in

Dunfermline, through to her early recordings and influences and the eventual big break which took her on to become one of the most successful and well-loved singers of her generation.



Artist Archie Fisher & Barbara Dickson
Title Orfeo
Cat No. CTVPCD015
Label Chariot

Following on from his 1970 album, 'Thro' The Recent Years', recorded with Barbara Dickson, Decca Records invited Archie Fisher to record a follow-up solo set. 'Orfeo' features a mix of traditional songs and self-penned tracks which was ultimately released as Decca SKL 5057 later that year. Barbara was once again on board, this time providing backing vocals with Rab Noakes, another friend of theirs from the Fife folk scene, playing guitar with Daryl Runswick featuring on bass and Bill Kemp on drums.

The album was produced by Ray Horricks who had been working with Decca Records and a handful of smaller labels throughout the 60's on a wide range of genres including folk albums by artists including Shirley Collins, Moira Anderson and Davey Graham, musical soundtracks and early singles by Rod Stewart, as well as several releases by Kenneth McKellar. Of the eleven tracks on 'Orfeo', four are traditional with the others being new songs written by Archie. Looking back on the album, Archie comments that the songs were intended to be "very stylised and very chord-orientated and very much built around guitar tunes which were breaking away from the traditional songs and more towards jazz guitar and torch music."

Barbara Dickson also feels that with 'Orfeo' Archie was keen to break new ground. "He was definitely moving forward musically which was the most important thing I think." 'Orfeo' has been digitally remastered from the original studio master tapes and features detailed CD liner notes on Archie's long career as a traditional music pioneer.



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!"

REMEMBERING LEON RUSSELL

Last week, in my tribute to Leonard Cohen, I described this as a 'valedictory year'. For it has been a year of farewells, and doors closing. It feels like the end of an era in oh so many ways, socially, musically and politically. Changes have happened right across the spectrum, and I don't know about you, but it is a frightening uncertain time, and quite a few of the saints of my own secular and artistic spectrum have left the building for the last time, leaving one hell of a vacuum behind them.

This week another has gone.

Back in the late 1970s I bought a compilation LP with a title something like 'More Rock Grooves Volume Three'. At the time I was very much in the depths of an obsession with Ian Dury, and I bought this rather unprepossessing collection (which was probably pretty much a bootleg) because it contained a couple of tracks by *Kilburn and the High Roads* that

I hadn't heard.

However it also contained a song called 'Delta Lady' by Leon Russell. And I was immediately hooked.

I am not going to pretend that this was the first time that I had heard of Russell (whose real name wasn't even Russell by the way, but that is probably an irrelevance. A couple of years before I had bought the sprawling three record box set *The Concert for Bangladesh* and had been unfortunately underwhelmed by Russell's contribution. I was a *Rolling Stones* purist back then, and it was actually not until I saw the movie of the concert on MTV one late night many years later, and saw how much fun the band (especially Harrison and guitarist Jesse Ed Davis) were having, that I suddenly realised how important the medley of 'Jumping Jack Flash' and 'Youngblood' was. In a concert which had a plethora of earnest, 'serious' and preachy music, this was the one point in the movie that the people in stage actually looked like they were having fun.

And most of that fun was down to Leon Russell.

This week *Relix* magazine published an uncredited tribute to Russell, which read - in part:

"Genius is not a word that should be thrown around lightly but anyone who knew Leon or worked with him described him as such. He had perfect-pitch (where he could hear a car honk and identify what key it was in), a vast knowledge of history, and a keen awareness on how to direct a large school of musicians. He channeled his talents through his diverse songs-- which ranged from heart-rending ballads (such as his two most acclaimed originals, "A Song For You" and "Superstar") to high-energy rockers ("Delta Lady," "Of Thee I Sing")-- a salt-of-the-earth voice (which he personally hated, telling me once that he thought "sounded like a cross between Tom Waits and Moms Mabley"), and a blistering style of stride & boogie-woogie piano-- a unique twist on the playing of his two heroes, Little Richard and Jerry Lee Lewis. He was a shy-man who managed to breakthrough his stage-fright with his "Cosmic Ecclesiastic" character, a persona he embodied only for a brief period (1970-1973). You can witness Leon at his prime by watching any of the following films:

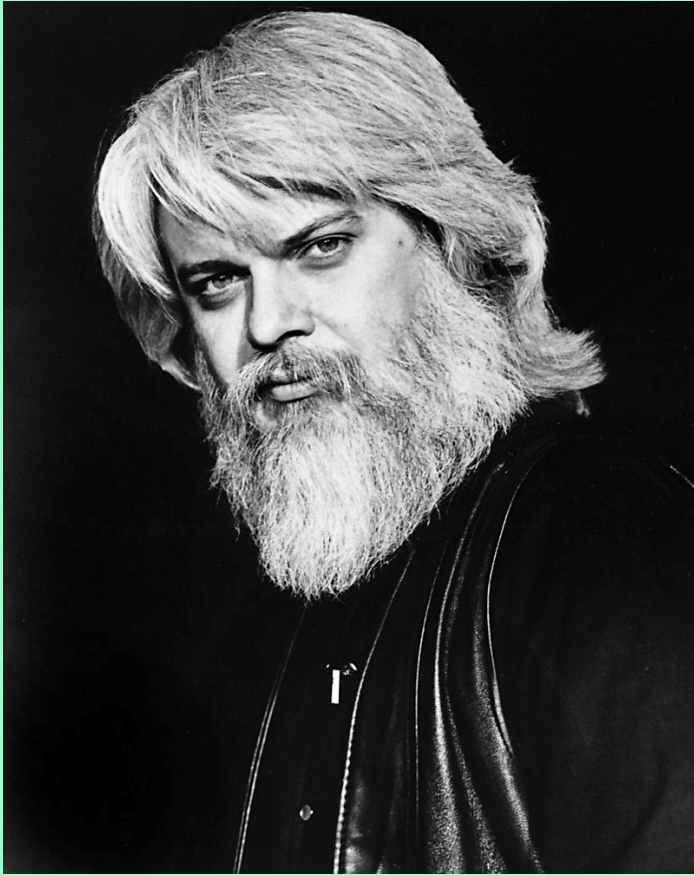


LEON RUSSELL

Shelter Recording Company, Inc.
5112 Hollywood Boulevard
Hollywood, California
90027

The Shelter
Recording Co.





Joe Cocker: Mad Dogs & Englishmen, Les Blank's recently unearthed *A Poem Is A Naked Person*, 1970's Leon Russell & Friends, or the very rare 1972 Long Beach concert video."

As I sit in my armchair, typing on my iPad and trying to stop Archie and Prudence snaffling my Marmite and cucumber sandwiches, I am listening to Russell's 1971 album *Leon Russell and the Shelter People*, and I marvel, once again, at how influential he was.

I always loved The Rolling Stones when they made their hesitant steps into what is now called 'Americana', but which Gram Parsons dubbed 'Cosmic American Music'. But no matter how they tried, they could never quite escape being nice white boys from Kent. But, like Dr John, Leon Russell had this gorgeous mix of country, blues, soul and rock and roll deep within his DNA, and I don't think that it is an accident that so many luminaries of the British rock royalty played alongside him over the years. On his first album, *Leon Russell*, in 1970, for example, musicians included Eric Clapton, Ringo Starr and George Harrison. One of his biggest early fans was Elton John and they recorded *The Union* in 2010, John's only duet album, which was later nominated for a Grammy.

On hearing of Russell's death, he said "My darling Leon Russell passed away last night. He was a mentor,

inspiration and so kind to me." John once recalled:

"When Mr. Russell's "Greatest Hits" album came on one day during the trip, I started to cry, it moved me so much. His music takes me back to the most wonderful time in my life, and it makes me so angry that he's been forgotten."

His career was stellar from the very beginning. Russell began his musical career at the age of 14 in the nightclubs of Tulsa, Oklahoma. He and his group, the Starlighters, which included J. J. Cale, Leo Feathers, Chuck Blackwell and Johnny Williams, were instrumental in creating the style of music known as the Tulsa sound. After settling in Los Angeles in 1958, he studied guitar with James Burton. Known mostly as a session musician early in his career, as a solo artist he crossed genres to include rock and roll, blues, and gospel, playing with artists as varied as Jan and Dean, Gary Lewis, George Harrison, Delaney Bramlett, Freddy Cannon, Ringo Starr, Doris Day, Elton John, Ray Charles, Eric Clapton, the Byrds, Barbra Streisand, the Beach Boys, the Ventures, Willie Nelson, Badfinger, Tijuana Brass, Frank Sinatra, The Band, Bob Dylan, J. J. Cale, B.B. King, Dave Mason, Glen Campbell, Joe Cocker, the Rolling Stones and the Flying Burrito Brothers.

Russell moved from Tulsa to Los Angeles in 1958, where, as a first-call studio musician, he played on many of the most popular songs of the 1960s, including some by the Byrds, Gary Lewis and the Playboys, Bobby "Boris" Pickett, and Herb Alpert. He also played piano on many Phil Spector productions, including recordings by the Ronettes, the Crystals, Darlene Love, and Spector's 1963 Christmas album. And that's just for starters.

And then, for reasons known only to himself he turned his back on the superstardom that he had earned in the first half of the 1970s, and he began making country records under a pseudonym. His career never really recovered.

During his six decade career Leon Russell created more good vibes than a hundred ordinary folk, and even though he is gone, his music remains, and each time that anyone plays one of his records they contribute to the overall sum total of human positivity. I am sorry if this sounds like the Gaia Hypothesis as described by Isaac Asimov, but the older I get the more sense that hypothesis (that was invented for a series of fictional works) makes to me.

Just remember that when an era ends, another one begins, and we must all try and take the good vibes forward into what lies ahead of us. And the good vibes never got better than when Leon Russell was playing the piano.



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>

JON MEETS ANDY

I still remember the first time that I heard of The Pink Fairies. It was from an extremely unlikely source; my late Father. Some time in early 1974, I had been given a copy of *Dark Side of the Moon* by a relative, and as was often his custom, my Father found fault with it. It wasn't the swearing, the creepy between-song chatter or even the mental health references, but he found the line "hanging on in quiet desperation is the English way" offensive, for some reason, but most of all he found the name Pink Floyd to be disturbing. "Calling themselves 'pink' they must be poofers" he said. And I who neither knew, or cared, about the sexuality of the band had nothing with which to reply.

Then, whichever of the Sunday colour supplements we got for my Grandmother, ran a shock expose thingy on the alternative culture. We were sitting in what my Mother called 'the drawing room' and my elder relatives were reading the Sunday

newspaper, whilst my little brother was playing on the floor and I was doing my best to pretend I was somewhere else. Sundays after church were a grim time at that period in my life. My Grandmother read it first, and passed a particularly scurrilous article over to my Father with a shocked look on her face.

It was a picture of The Pink Fairies on stage at the Phun City Festival, and both Twink and Russell Hunter had got their kit off. My Father turned the colour of a boiled beetroot, and started to fulminate aloud about how these disgusting perverts that I liked had sullied the good name of England and brought down the British Empire. "You can bring all your Pink Fairies records downstairs, now! I will not have that filth in the house!"

"Ummmmm" I started, which provoked his wrath further. "Get them NOW!" he almost screamed at me. "Ummmmm", I said again. "I don't have any", I muttered,



disappearing upstairs to get my blameless Pink Floyd album. Luckily, for once my Father believed me, and so I retreated to the safety of my bedroom determined to find out all I could about The Pink Fairies as soon as was humanly possible.

When we convened for lunch, my Father was still fulminating about the band's "disgusting display of perversion" and how anyone with the words 'Pink' and 'Fairy' in their name deserved a fate worse than death. With nearly half a century's hindsight it is a good thing that the word 'Twink' didn't mean then what it means now, or if it did, it had not reached the circles in which my Father mixed.

Talking of Twink, I found this quote from him online:

"In 1969 my world collided with the likes of Paul Rudolph, Duncan Sanderson and Russell Hunter, and for the next two years we felt like we could inherit the earth. Pretty large aspirations for four hippies from Ladbroke Grove. Remember, this was the dawn of stadium rock, with bands like Led Zeppelin rearing it's ugly head. The era of rock gods, inflated ticket prices, and total inaccessibility for fans. We wanted to tear it all down. Pick by pick. The thought of our fans PAYING to see us was incomprehensible. We played only for free, after all money was the root of all evil, right? We waved two fingers at corporate rock by setting up and playing OUTSIDE of huge rock events. Why pay? We'll give it to you for free. We bewitched people from the entry gates at the Isle of Wight and Bath. We got naked at Phun City, played benefits for the underground press, rocked a gay pride rally, and helped organize the very first Glastonbury Festival. We shamelessly promoted ourselves by spray painting our name on the sides of express coaches that crossed country. We influenced everyone, from Hawkwind to the Sex Pistols. We were the peoples' band. Long live rocknroll." - Twink

In 2014 the Pink Fairies reformed with a line-up of Russell Hunter, Duncan Sanderson, Andy Colquhoun, Jacki

Windmill and second drummer George Butler. Initially announcing 2 dates, Robin 2 in Bilston on 15 May and 100 Club, London on 17 May, more dates have since been confirmed. A new album 'Naked Radio' is scheduled for release on 30th September 2016. The reformation happened for almost exactly the same reason that they had formed in the first place: Mick Farren had left The Deviants leaving the surviving members high and dry. He had left them for the first time, because the rest of the band had kicked him out, and the second time because Mick died on stage at The Borderline.

Now there is a new album - *Naked Radio* - due out very soon. Drummer Russell Hunter, in a press release for the new album, states "it's over 45 years since the first studio album and nearly 30 since the last. The passage of these years is inevitably etched to some extent on all these songs, some much deeper than others. But in the final analysis, they're all some facet of the Pink Fairies."

Now you can hear them for the first time. The other day I telephoned Andy Colquhoun, and we went through the album track by track, and he gave me permission to insert a brief segment of each song after he described it.

Bloody hell guys, it doesn't get much better than this.

Up the Pinks!

Listen
Here

 CURRENTLY IN STOCK
AT GONZO (UK)

 CURRENTLY IN STOCK
AT GONZO (USA)



“Naked Radio”

**The Pink Fairies To
Release First New
Album in 3
Decades!**

The Pink Fairies official website:
www.pinkfairies.net

“Naked Radio” will be available to pre-order only on PledgeMusic together with other exclusive merchandise and experiences, go to this link <http://www.pledgemusic.com/projects/pink-fairies> to find out more.



Watch a video about the campaign

<http://tinyurl.com/jflkhfg>

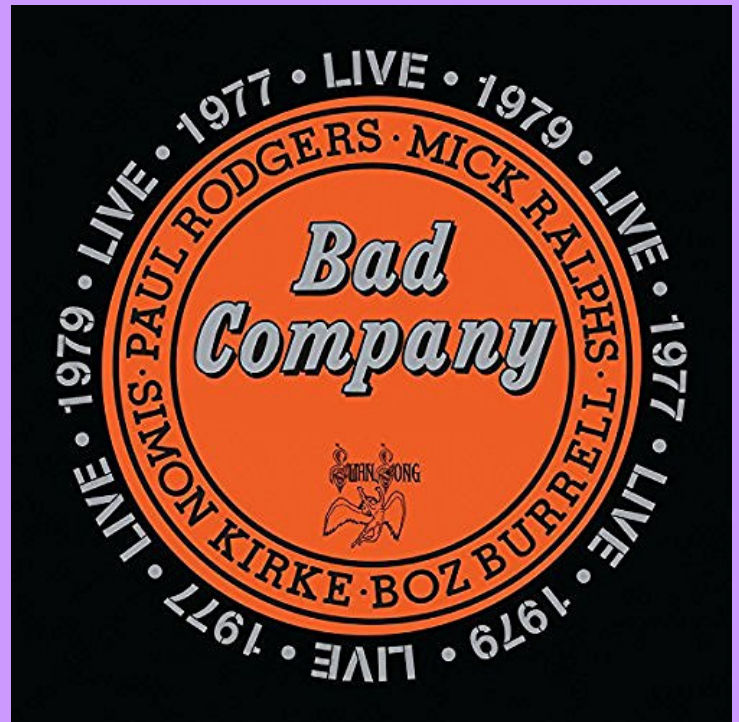
Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

Douglas Harr Ear Candy for the Hungry Audiophile Bad Company Lives Live!

Bad Company is one of the most important rock bands of the 1970s. They topped a hard rock core with silky smooth yet gritty production values, hooks galore, and pedigree in each musician. They are a band I had to, regrettably leave out of my upcoming book *Rockin' the City of Angels*. The omission is due in large part to a few issues – most importantly that the book is a celebration of the outstanding concerts of the '70s including classic rock and prog bands, and I did not get to see them in concert until recently. I could not find any footage nor official live albums of the band during that decade. That last excuse has just been remedied with the release of an outstanding double-CD set of Bad Company live in concert in 1977 and 1979.

The release is exceptional in every important way. The first set, recorded in 1977 at The Summit, Houston Texas, May 23, 1977 captures the band tearing through 15 tracks over 76 minutes, starting off with the title track from that year's album *Burnin' Sky* (1977) and ending with the mega-hit "Feel Like Makin' Love." Label mates Led Zeppelin played the same venue just two days earlier, and this show similarly brims with crackling intensity. The second set is just two minutes longer with the same number



tracks, taken from the Empire Pool, Wembley Arena in London March 9, 1979, where they did three shows to 12,000 fans each night, just a week before the release of *Desolation Angels* (5³¹³) considered by most to be their last strong album. The set list begins with the title track of their



<http://diegospadeproductions.com/>





debut, *Bad Company* (1974), and ends with another hit "Can't Get Enough." In between quite a number of the "then new" tracks are included, most notably "Gone, Gone, Gone" and "Rock 'N' Roll Fantasy." In addition a cover of the Hendrix breakout hit "Hey Joe" was taken from the Capital Center, Washington DC, also in '79.

Overall, the sets are edited so that there are only two tunes repeated between the 1977 to 1979 shows – just "Shooting Star" and "Feel Like Makin' Love" appear on both discs, smartly leaving buyers with a generous helping of 28 songs performed live. Most importantly, these sets sound fantastic. There are no overdubs made to either show, a fact noted on the promo sticker. Fans of the band know how unnecessary sonic tinkering would have been, as the original four-piece Bad Company lineup was known as a non-nonsense powerhouse in concert. My book designer Tilman Reitzle saw the show in '79 and told me the band was the most rehearsed, professional group he had ever seen, able to be precise while still keeping the energy and excitement at the highest level. Between-song chatter was kept to a minimum, and you can now hear the remarkable economy and precision of their delivery on this set. It comes from the rock-steady beat of drummer Simon Kirke (ex-*Free*), to the baddest fretless bass from Boz Burrell (coming off a stint with King Crimson), amped guitar riffs from Mick Ralphs (ex-*Mott The Hoople*), and pitch perfect vocals from Paul Rogers (also ex-*Free*), certainly one of the genre's most talented, dependable vocalists, not to mention his capable chops on piano and guitar, which helped to round out the band's sound.

The booklet, authored by David Clayton is informative, if a bit shy on photos of the guys on stage and off. Having said that, the shots that are included, by Brannon Tommey, Bruce Kessler, Alan Perry, and Aubrey Powell are fantastic. There are also snaps of memorabilia – mostly ads for the shows, tickets and backstage passes. The booklet includes a background with lots of information about their progress in studio and the extensive, sometimes punishing touring schedule. Clayton puzzles as to how these tapes remained untouched in the vault for 40 years, something we can all agree on. He also provides this, a favorite quote about the band: "guys wanted to be them and girls wanted to be with them."

It's said that manager Peter Grant's belief that live audio and film recordings took away from the impetus to see his bands live contributed to the unavailability of these artifacts from Bad Company. Grant also managed Led Zeppelin who released limited and rather poor live audio and filmed material during the decade, something that has also been rectified in years since. Fans can now rejoice that at least on the audio front this has been corrected

with this superb new CD release. Add it to your collection, and hang on for video that hopefully one day will follow...

p.s.

Best videos I've located from the 1970s are almost exclusively from television appearances:

Feel Like Makin' Love:

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

Can't Get Enough:

<https://www.youtube.com/watch?v=7p9mzYB--uI>



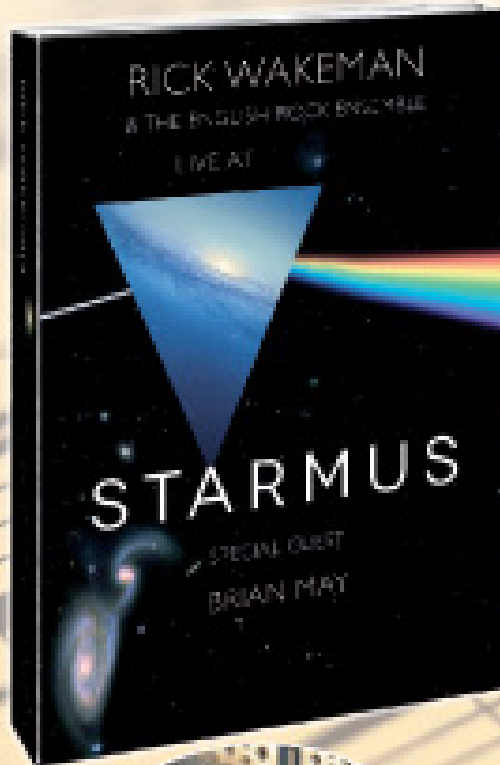
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

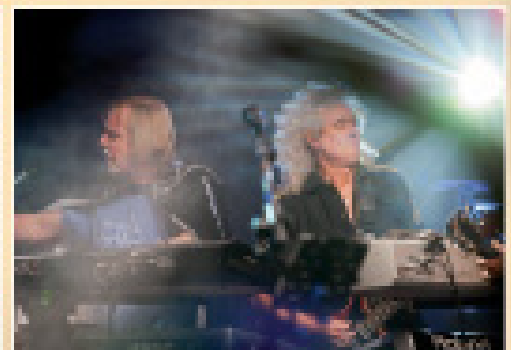
STARMUS 2015



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



Krivių, 10 : 10 Wizards St.

Here's a little trip for you to take - all the way to a café in the Free Republic of Uzupis.

*A few links for Gonzo Readers to Eastern Europe and new musical stirrings...with Alan Dearling
(Uzupis Ambassador to the Scotland/England Borderlands) and Tomas Čepaitis (Uzupis
Minister of Foreign Affairs) www.uzhupisembassy.eu*

alan dearling



Nestled down by the river in the Old Town of the Lithuanian capital of Vilnius, there's almost always some live music to sample and enjoy. To Western ears, some of the bands appear, pretty, wholesome and naïve. But the area is filled with lots of young, talented musicians, who just love to share their music and craft. *Krivių 10* are just starting out on their musical journey.

Tomas says, *"Speaking about the group, here is their poster and photo. The name of the street Krivių 10, and the band's name can be translated as, 10, Wizards street... and it's an address of the Gymnasium, where they study. They are about to graduate. They are not very professional, :) but enthusiastic, and play many types of music."*

Hey, Alan, and Gonzo readers, if anyone remember, we spoke in Vilnius this June about the "negative", revolutionary youth of the West, and, as Alan saw it, "positive", "middle-class" youth of the East. Krivių, 10, as it goes while you learn, plays many covers and here one can see that they also are "breaking the Wall", but in their own manner, and the ones who are not leaving these kids alone rock in appreciation, at least in Uzupis – here:"

https://m.facebook.com/story.php?story_fbid=10154641615622716&id=98267697715

Alan suggests, "With two female singers – one folksy – one bluesier, and two guitarists, a drummer and keyboard player, Krivių 10 still need to hone their art and get some better quality recordings. But the videos Thomas is sharing made me smile. I have fallen in love with Uzupis and its people, so I could imagine myself thoroughly enjoying the evening's entertainment. And I'm already much looking forward to my month-long visit back to Uzupis in March/April 2017. I'm honoured to be invited back to be an artist in residence/creative tourism person, in the Free Republic."

Tomas says that these video clips are long pieces (4:30 minutes for a song) from one of the local Uzupis Café, which also serves as a Parliament for this artistic republic.

<https://www.youtube.com/watch?v=2c5kWdjaUak>

Here's the second singer:

<https://www.youtube.com/watch?v=WhRMfJE23EE>

And Tomas says: *"...and this one I really like":*

<https://www.youtube.com/watch?v=NCHhuwI21QY>

alan dearling



I
just for you
touched my lips
touched my lips
with a ketchup touch

I
just for you

and I don't regret
that I lost a lipstick
that costs so much
in the shopping mall

I
just for you
touched my lips

alan dearling



The 10th of November this year was a big one, in addition to the 'browning' of America by a certain D.T. the next day, California's citizens, along with three other States's, voted to legalise the recreational consumption of Marijuana for over 21s. Next year, you can get off a plane in the Sunshine State, walk into a shop and be offered a bewildering choice of the finest smoke, and not have to look over your shoulder. Pot, as the Americans like to call it still, was one of the drugs of the youth cultural revolution of the 1960s and early 1970s (and some of the Jazzers and Beats of the decades before). It's taken nearly 50 years but it will be legal to have a spliff again! How cool is that? (For those that wish to, of course.....). Whilst California is not the first State to do this, it is the most populous and economically productive and so the rest

of the USA is expected to follow suit in the near future. Maybe, finally some of the European governments will start to see sense and follow suit. This would release the police and courts to pursue real criminals, bring in some extra taxes, and it would also largely get rid of the criminal element overnight too (better quality kidz).

The US situation is quite interesting still, Colorado being a good current example to use. You are not encouraged to walk along the pavement in downtown Denver with a doobie between your fingers, you will still get busted, as you would walking around a UK town centre with a bottle of booze in your hand. Whilst the State may have 'legalised it', the country, has not. It is still illegal under Federal US Law, which means for example the banks

John Brodie-Good

can't take the new army of growers' and sellers' money! Which seems a tad crazy, especially as the tax dollars have been rolling into the local government merrily in the meantime. Driving whilst gonzo is still of course verboten, as is consumption on Federal Lands eg National Parks, but as the really rather wonderful website, potguide.com points out, a bit of discretion can go a long way. Back in Rocky Mountain Way country, the site lists 420 marijuana-friendly places to stay too. Unsurprisingly the State is enjoying a spliff-tourism boom, some places offer free 'premium vaporizer' and discount booklets plus a 'toker poker' to take home included (no, me neither) with your room (can't think of anything worse actually...).

But this is/was our drug, the one of looking out, upwards and inwards. Or put it more simply, the one that seems to improve listening to music, having sex, eating great food, being out in the Natural World and talking bollocks. Not the one that fills the country's casualty departments every weekend night, the current legal one..... This is a big shout kids, lots of people spent lots of time in jail for this. Dino Valenti of Quicksilver Messenger Service had an extra year added to his jail sentence back in the late 60's for some of the lyrics from What about Me?, "I smoke Marijuana". An extra year FFS!

LSD seems to be back a little too, 'micro-dosing' is the latest hip thing in Silicon Valley it seems, that will be at least another fifty years though.....

I expect there may have been a big smile in the stars that night too, looking down on his home State..... Paul Kantner.



PS: Cary Grace (see Gonzo 203) is playing live in Glastonbury again, Saturday the 26th of November. Firstly outside the King Arthur pub at 18:00 as part of the town's Ice Fayre (which I think might be free), and also later in the evening a longer set inside the pub. Highly recommended!



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.



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

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THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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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.

It was never really my intention to write kids TV. I mean, when Tim and I first decided to have a crack at scriptwriting, we gravitated towards sitcom. Even that, though, just seemed logical, rather than anything borne from passion. We didn't really have a plan, but because we'd had a little success right off the

bat, that's the direction I continued in. I knew I enjoyed writing scripts, and I had people who saw something in what I was doing, but looking back now I can see how raw and unfocused I was. I was feeling my way in the dark, and frequently bumping my head against the furniture.

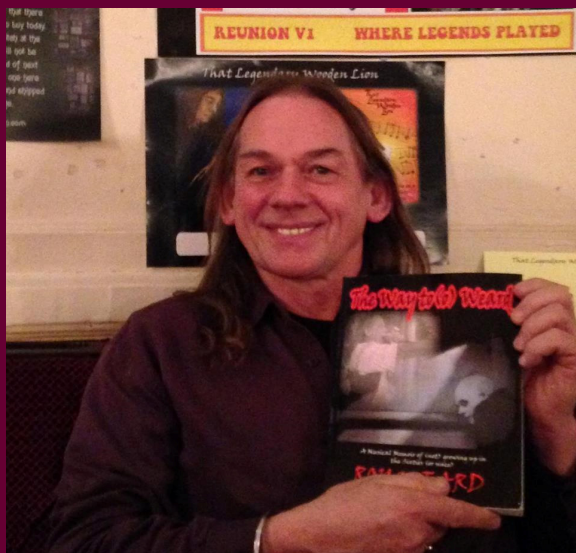
Sooty changed all that.

I got a call out of the blue from a producer called Jo Jordan. She was, she told me, a friend of Robert Popper. As mentioned already, Robert was determined to get my career off the ground one way or another, and recommending me to Jo - the producer of Sooty - was his latest attempt. By this point, I'd drifted away from writing spec sitcoms. Knife & Wife was happening, but I was also finding it hard to please either myself or other people with it (and in the process pleasing nobody). Had it not been for Robert, I wouldn't even have still been writing scripts. I'd had no contact from my then-agent for several years, and when I called her to mention Knife & Wife, she barely even remembered me.

She'd gone by the time Sooty landed in my lap, replaced by a new agent, Faye Webber. Faye would continue to guide me for the next ten years. By contrast, she loved my work, and saw potential in me. I grew to love her to bits, and genuinely wept when she told me she was leaving to become a writer herself. Unlike some friends at the time, Faye believed that Sooty might be just what I needed. She was right.



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..

Next up after the festivals was a short tour of Europe with John Cale. This was one of those moments where I chose the less lucrative tour on offer because I thought I would enjoy the music, and the tour more. We were a three man crew with myself on monitors, Peter Kirkman doing the lighting and Chris rigging the PA. There was no backline guy and we had been offered extra cash to split the backline tasks between us. I was looking after John and Ollie Halsall the guitarist, Chris looked after the bass and the drums (played by Kevin Tooley) during the show but Peter set the kit up before the gig. Phil was front of Hhuse engineer and tour manager. The system we took out was a new one, on loan to RSD by the French company Nexo with RSD monitors and desks. RSD desks were a bit of an anomaly at times. The hire company was associated with the manufacturing side but not directly linked to it. We would often get new kit to try out and many of us would write reports on the kit which were sent back with the desk. We would suggest ways to make the desks easier to use and then they add features - that kind of thing. We never heard anything back about this and our suggestions were never taken up.

One year RSD held a Christmas party, and the hire side were asked to put a small system in for it. Rob Douglas was approached by an Indian man.

'Ah, that is what these are used for,' he commented.

Rob showed him how it was all set up and how it was used.

'Do you work in the factory?' he asked.

'Yes.'

'So what do you do?' Rob had expected him to be in management or something like that.

'I design these things,' came the reply.

‘And you don’t know what they do?’

‘Oh they give us the specifications and I design the circuits and layout.’

‘When we try these out we send notes back with suggestions on them. Do you ever see these?’

‘Yes. They told us to ignore them. They said the hire department does not know what it is talking about.’ That explained a lot.

The first gig with John Cale was on the 18th October 1985 at *The Paradiso* in Amsterdam – one of my favourite gigs. It was a large old church that had been turned into a hippy haven in the sixties and seventies. It was very reminiscent of the *Roundhouse* back in the sixties and had much of the same atmosphere. For a church it had a good sound too. We were visited by one of the local dealers who supplied some coke – dope was easily available in the cafés nearby. When the band hit the stage, the place was heaving and it seemed to be a good show. John’s Mesa Boogie amplifier was screamingly loud and, since it sat in front of the kick drum, bled back into the drum microphones so my first task was to rush out onto the stage and move it over. John looked at me curiously because we had not actually met by then. Ollie broke a string during the show and I quickly nipped up and grabbed the guitar when he put it down to change it. It was then that I noticed that spare guitar, owned by bass player, Dave Young, was strung right-handed whereas Ollie was left-handed and his guitar was strung that way. I looked at him standing there playing the song with no problem - with the guitar upside down! He was a true guitar virtuoso. An amazing player, who could just flip a guitar over and play just as well with the strings either way up. I changed the strings and returned the guitar to the stage. He asked if it was in tune and I told him it was. This seemed to surprise him. He looked even more surprised to find it was. As they left the stage when the show finished, I heard Ollie say:

‘John, can we play some of the songs we rehearsed at the next gig?’

After the show he came over and thanked me for changing the string. He asked where the broken string was and I told him it was on the floor behind the monitor desk. He then went round and retrieved it.

‘Why do you want that?’ I asked.

‘I tie knots in them and put them back on again’. I looked at his guitar and saw that was exactly what he did. The strings were all uniformly black,

except the one I had just changed.

‘They have given me 10 sets of strings for you,’ I said.

‘Try not to use them and I will take them home after the tour. They will last me years,’ he said.

Phil came on stage and said John would like a word with me in the dressing room. I went down and asked him if everything had been OK with the monitors. John said yes it was all fine and he had been very happy with it. He then asked:

‘Do you want a line?’

‘Yes, thanks,’ I said.

He produced a packet from his pocket and opened it.

‘Did you buy any of that coke from the dealer?’ he asked.

‘Yes.’

‘What is yours like?’

‘It’s up on stage, in my case. I will go and get it.’

I went upstairs, collected the packet and came back down to the dressing room. John’s packet had disappeared by this time. I opened mine, showed him the contents and closed it again. We sat there and spoke for a while, but he made no move to repeat his offer of a line.

‘I had better crack on and get the stage packed down,’ I said and went back upstairs. I got the feeling I was being tested. I always got the impression with John that he could not take people sucking up to him. As with so many famous people, there are always those who want to come up and talk to them, and because they have absolutely no point of contact with them, they have nothing to say and so all they can do is heap platitudes and praise on them in the ‘My God, you are wonderful, a genius.... (insert superfluous hyperbole here)’

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

HOW TO CATCH A GREAT CRESTED NEWT

I have nothing against Ringed Plovers. I'm sure the Ringer Plover is a very nice bird. The one I saw seemed perfectly decent to me, hopping along by the stagnant pool, pecking amongst the pebbles, looking for grubs. And I'm glad for all the Ringed Plover in the world that there ARE still places where they can grub about in, as it were, grubbing up the grubs to get their daily grub.

The problem I had was in trying to imagine this as a Nature Conservation Site.

It was far too grubby for that, by which I don't mean there were grubs to be found.

Steve - also known as the Bard of Ely - and I are standing by a stagnant pool in Tenerife, which Steve reckons should be a Nature Conservation site.

Steve said, "See? You can put benches there," waving his arm in the direction of a pile of pebbles, "and then a little wall around it," he said, indicating with a broad sweep the extent of his vision. "You need to put a little wall around it so that people think that's it's somewhere special."

I was just looking at that filthy plastic mattress and the buggy wheels sticking out of the mud, the broken bottles and the rich and varied concentration of cigarette butts strewn all over the place.



Maybe it could be a cigarette butt conservation site too, at the same time, I thought, a place where broken bottles are a protected species.

"You'd need to clean it up first, Steve," I said.

"I don't believe in cleaning things up," said Steve.

And he told me this story.

He said when he was young he was always rooting around in ponds looking for pond life of various sorts. Indeed he still is rooting around in ponds looking for pond life. But this was back in his teenage years. There was one pond in a park in Cardiff (where he was born) known as the Dell which had Great Crested Newt in it.

The Great Crested Newt is a rare and protected species.

So Steve wrote to the Cardiff Naturalists Society to tell them about the Great Crested Newt in this particular pond.

And the Naturalist people wrote back to say that, no, they had done a provisional survey and there were definitely no Great Crested Newts in this pond.

Steve wrote back to say that, regardless of their provisional survey, there were, in fact Great Crested

Newts in this pond, and if they didn't believe him then he could show them.

So the man from the Naturalist Society agreed to meet Steve at his Mum and Dad's house so that he could show him the Great Crested Newts he claimed were resident in this obscure and neglected pond hidden in a park in the great industrial City of Cardiff.

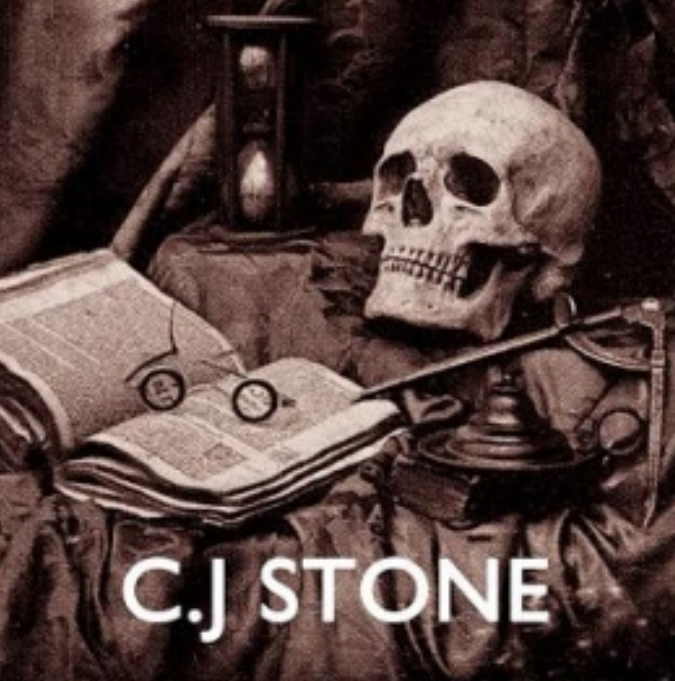
They turned up at his door, the so-called expert and his wife, replete with nets and containers and various fiendishly contrived implements for catching rare species like the Great Crested Newt, and they all traipsed off to the pond together.

The pond was in a proper park, but whereas the grass in the park was mown, the pond itself was full of tall reeds and clumps of grass and willow bushes and had more weeds and nettles and suchlike around the edges.

Read on

THE EMPIRE OF THINGS

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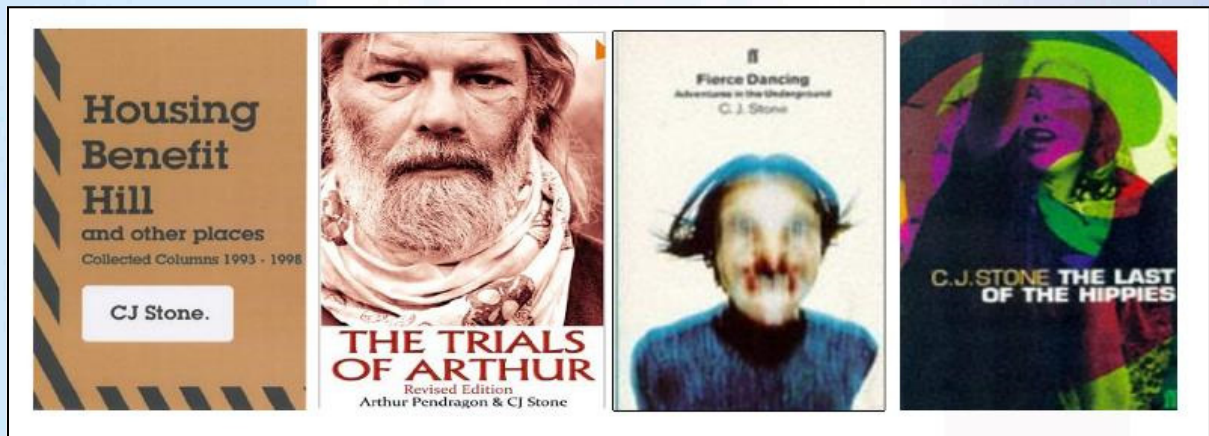
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Independent on Sunday



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The Trials of Arthur:
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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 for scale.

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

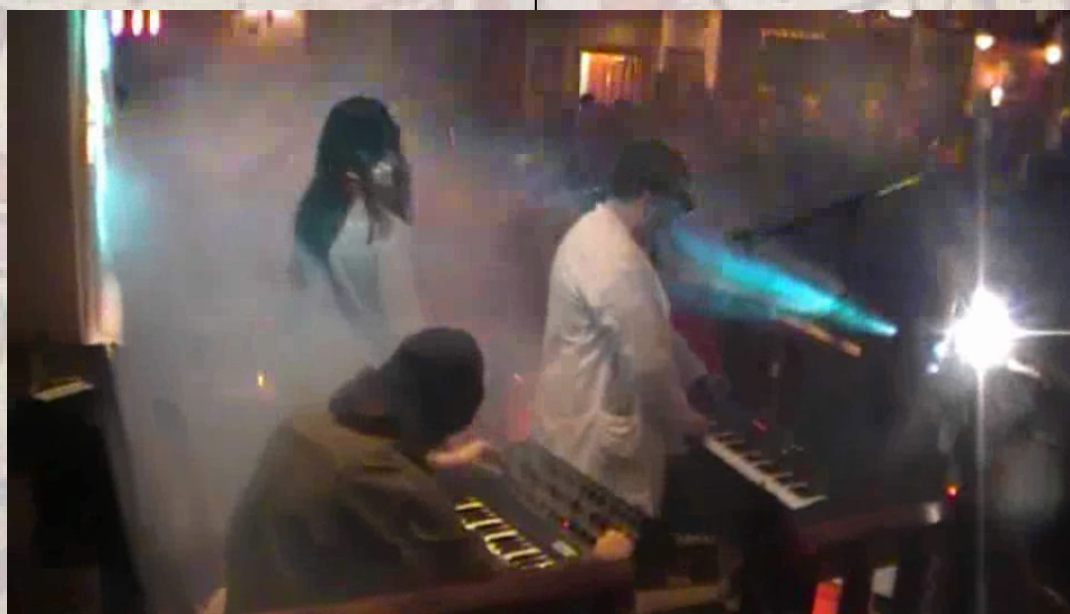


The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Hawkwind tribute band Hoaxwind have announced that they're playing a gig in Kingston upon Thames on Saturday 14th January, at The Oak, in Richmond Road.

The band said, on their Facebook page, "Yes folks we're back playing in Kingston. Free Entry (donations welcome on the night).

For all those who missed us in September make sure you don't make the same mistake twice! An



Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



updated setlist will ensure maximum enjoyment!"

The band's setlist generally focusses on or around the 1977 Bob Calvert year - that is the Quark Strangeness & Charm year - playing such songs as Death Trap, Magnu, Spirit of the Age, Kerb Crawler, Needle Gun, Orgone Accumulator, and Urban Guerilla, although they are rather fond also of performing Angels of Death and Brainstorm.

The members are currently listed as Julian, Tony, Eugene, Neil, Mick, Lee & Phil - Julian being the

one adopting the role of Calvert.

Meanwhile, the Hawklords have finished their British tour and are able to give their "grumpy cat" mascot a break from all that travelling around.





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

PANNE

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.

XXXXVII

What happened next is exactly what you are all thinking happened next. The girls surrounded the naked man (he was certainly a man, not any kin of Panne because early in the proceedings one of his - purely decorative - horns fell off leaving no sign of injury) beat him to the ground, kicked him unconscious, and then tore him apart with their bare hands.

When Corinna and I watched the video file we found, not entirely to our surprise that it showed the same thing, but filmed from a different angle. How or why the media from two different



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



phones ended up on the same memory card I have no idea, and don't really care, but I suspect that there was no shortage of source material: both the pictures and the video showed some of the girls retreating, giggling from their bloody task, in order to record the events for posterity on *their* mobile phones. The video was superfluous anyway. The sheer horror of watching such a barbaric event recorded in such hi-tech digital splendour in a series of crystal sharp images which would have been unthinkable only a few years ago, will stick in my mind forever. It's not that the images were particularly graphic; the videography was exactly what one would expect from an over expected teenage girl hooped up on hormones and bloodlust, and far less explicit than many horror films that I have seen (and I am far from being a devotee of such things).

I am trying very hard to avoid using the oft

quoted remark first made about Adolf Eichmann at his trial in Israel in the early 1960s about "the banality of evil", but it was the sheer ordinariness of this film that made it so shocking. During the first Gulf War there was a piece of BBC news footage showing a small Japanese car speeding along a stretch of Iraqi motorway. I remember thinking - when I watched it for the first time - how in all the newsreel footage I had seen of other warzones, it appeared so far away and removed from my own experience.

But here was a car, of the same make and model as the one which I had been driving only a few months earlier, speeding along a stretch of motorway which could have been the M11 heading north out of London, but with cruise missiles flying overhead.



And here, again, I was watching that weird cusp when normal and abnormal meet. Perfectly normal looking teenage girls, laughing and giggling with each other as if they were clustered together at the bus stop in our little village. Only naked, bloody, and with the twitching body of their dismembered victim lying twitching on the ground before them.

I turned round to Corinna.

“What the fuck am I going to do with this?” I asked her rhetorically.

She glared back at me.

“You mean, what the fuck are WE going to do with this” she spluttered. “Neither of us are going to be able to unsee what we have seen tonight. This is both of our problems now”.

Well, I know that the proper course of action for a normal citizen would have been to take the memory card and all it contained to the nearest Police Station, but - although I am quite happy to admit that I am paranoid, both clinically and socially - I was not convinced that this would be the safest thing to do. I have not made myself particularly popular in certain quarters locally by my opposition to the badger cull, those who would have the government repeal the fox

hunting laws, and those who ignored them altogether. There are a lot of people in both high and low places who would be happy to see me up before the beak, and the unfortunate truth is that in these days of image manipulation software, and clever video editing, there was nothing on the pictures or in the video which could not have been fabricated without anyone or anything being maimed, tortured or killed. Nothing, that is, except for a large number of explicit pictures of naked girls, some of whom were almost certainly below the age of consent.

Was I, sorry were we, prepared to go to the local cop shop, and present them with a perfect excuse to have me banged up with Gary Glitter et al, and become the “bitch of D Wing” for the next fifteen years? Quite possibly not. And there was also the fact that - much as we both disliked her, and found her constant moralising irritating - Lydia had come to us for help, and here we were blithely discussing the desirability of turning her and her granddaughter over to the police for them to deal with. In my experience of such things, the Police, especially in rural areas, usually run a mile when presented with a case involving what is vulgarly called ‘weird shit’. Indeed, in the years before I retired from public life in order to quietly drink myself to death in a rural backwater, my team and I had often been called in to assist the police in cases of animal mutilation and other



crimes with an occult angle.

And what would happen if the constabulary *did* decide that we were not exactly on the side of the angels? Not only were there dozens of questionable images in my dropbox account, but my library contains quite a few volumes appertaining to the left hand path. Nothing even slightly illegal, but enough books on radical politics, and the nastier side of ritual magick to provide interesting listening for the jury if read out in court.

And if the constabulary *did* decide to be unpleasant about this, it was very likely that all our computers would be impounded for the

duration of the enquiry, which would mean that we could quite possibly be without the means of making a living for many months. And would the police actually do anything to find the real perpetrators of a crime for which there was no *real* evidence? I could hear the voice of one of my wiser old Irish friends whispering the words “Birmingham” and “Six” in my mind’s ear.

And what would happen to Panne? How could we possibly explain a hairy, horned godling living in our airing cupboard if the house was searched?

What the fuck were we going to do?

We decided to go to sleep.

THE GARDENING CLUB

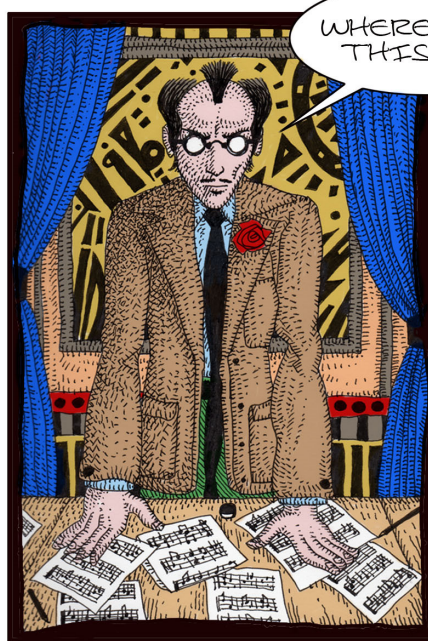
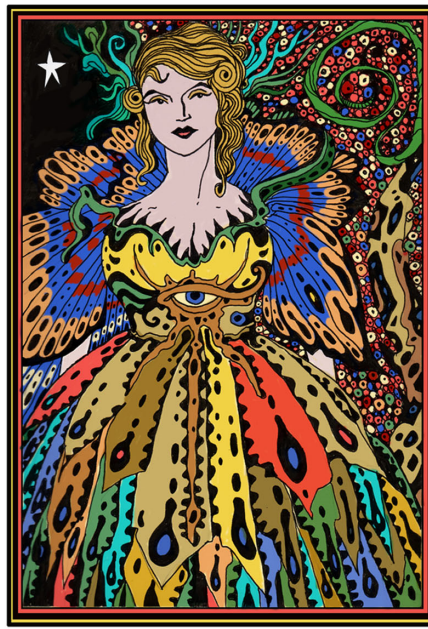
BY MARTIN SPRINGETT

MORE DISTURBING EVIDENCE OF A THUMPER MESMERIZED BY A MATURE COBBLE SPOT. MY OWN RESEARCH INTO THESE SPOTS SEEMS TO INDICATE THAT THEY GIVE OFF STRONG WAVES OF PHEROMONES WHEN DISTURBED OR FRIGHTENED, SO ONE MUST CONCLUDE THAT THE THUMPER ESSENTIALLY FALLS IN LOVE WITH A SPOT!



In House File no 26738

WHO IS THIS POLLY MORPHUS? WHY HAS SHE SENT US THESE?
IS ONE OF THESE THE GARDENER? HOW COME SHE HAS THESE?
WHY DON'T WE HAVE THESE? GET ME H.R. IMMEDIATELY!



WHERE WILL
THIS END?

POSTED BY ALFRED FRILLYFROCK - KEEPER OF
THE PRICKLY BAT - MAGNANA MOUSE INC.



Thom the World Poet

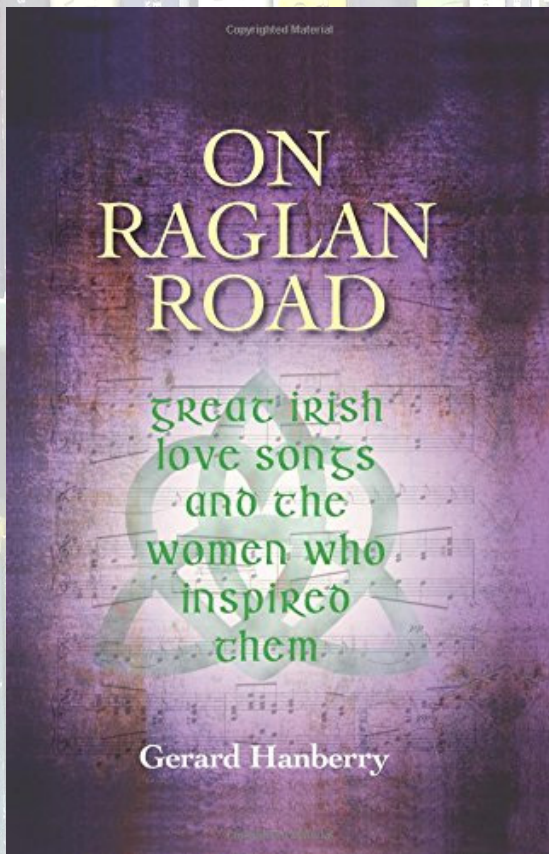
Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

AWAKE,AWAKENING

Broken mirrors in the outside whirl
Headlines decapitating.Now emergence
is seen as a chosen necessity.So we gather-
on streets,in cafes,ongoing conversations
compare and compound freedoms-
of speech,movement,assembly.Paralysis
of ennui and consumer cynicism flake off
Activism recharges its Prius with a TESLA.
Old ways grind and compare and contrast
with disruptive technologies.We emerge ,moist wet and new
in every rainbow coalition necessary,to
hold on to and preserve that which we knew
was core belief and truth.That we rely upon each other
and community means common purpose and unity.
WE over I.Again,We Try..

Yer Gonzo Bookshelf



Hardcover: 256 pages
Publisher: The Collins Press
(30 Sept. 2016)
Language: English

I have long been interested in Irish music.

My cousin's first husband - whilst in his cups - was liable to sing Irish ballads, both sentimental and warlike, which was peculiar as he was from a Scottish protestant family who made the Rev. Ian Paisley look like a moderate liberal.

As I was often in my cups alongside him when I was about eighteen, I picked up a number of jolly ditties like 'The Merry Ploughboy' and 'Kevin Barry' and they joined the ditties of The Beatles, David Bowie and T Rex in my strumalong campfire repertoire.

Many years later my first wife and I became friends with the legendary Tony "Doc" Shiels, and it was he who expanded my interest in Irish music

many fold, and I started collecting it. One of the greatest Irish love songs, and one that I discovered through Tony, is 'Raglan Road' sung by the late Luke Kelly. For those of you not in the know, Luke Kelly (17 November 1940 – 30 January 1984) was an Irish singer, folk musician and actor from Dublin, Ireland. Born into a working-class household in Dublin city, Kelly moved to England in his late teens and by his early 20s had become involved in a folk music revival. Returning to Dublin in the 1960s, he is noted as a founding member of the band The Dubliners. Becoming known for his distinctive singing style, and sometimes political messages, the *Irish Post* and other commentators have regarded Kelly as one of Ireland's greatest folk singers.

I would go further. I think Luke Kelly was one of the greatest voices of 20th century music. Period. And 'Raglan Road' is arguably his greatest recording.

And so, when I saw this book, which promised to tell me the story of this wonderful song, I was immediately entranced, and those jolly nice people at *The Collins Press* were very kind and sent me a copy. Whilst overcome by emotion and rum, Tony Shiels had growled at me that "Raglan Road" is such a great focking song because it was written by a focking poet", before muttering something inaudible into his drink. But that was basically all I knew about it.

When the book arrived, I will admit that I immediately rushed to the relevant chapter, and discovered that the good doctor had been correct. The song had indeed been written by a poet. And it was a poet of whom I had heard; Patrick Kavanagh (21 October 1904 – 30 November 1967). His best-known works include the novel *Tarry Flynn*, and he is known for his accounts of Irish life through reference to the everyday and commonplace. He was also a bit of a dick.

The song had first been published as a poem in *The Irish Press* on 3 October 1946 under the title "Dark Haired Miriam Ran Away." Peter Kavanagh, Patrick's brother, said that "it was written about Patrick's girlfriend Hilda but to avoid embarrassment he used the name of my girlfriend in the title". [Her real name was Dr. Hilda Moriarty, then a medical student from County Kerry, who later married Donogh O'Malley, the Irish Minister for Education. Their son is the actor Daragh O'Malley.]

In 1987, Hilda Moriarty was interviewed by the Irish broadcaster RTÉ for a documentary about Kavanagh called *Gentle Tiger*. In the interview, she said one of the main reasons for the failure of their relationship was that there was a wide age gap between them. She was only 22, whereas he was 40. The book describes how Hilda had gently tried to deflect Kavanagh's advances, but - like so many middle aged men in unrequited love - he ignored her hints, and basically (using a contemporary term that was unknown in the 1940s) became her stalker.

But the man who wrote:

"On Grafton street where old ghosts meet,
I see her walking now away from me,
So hurriedly. My reason must allow,
For I have wooed, not as I should

A creature made of clay.
When the angel woos the clay, he'll lose
His wings at the dawn of the day."

Also wrote:

"I gave her the gifts of the mind.
I gave her the secret sign
That's known to all the artists who have
Known true Gods of Sound and Time."

Which I have always thought was bordering on the pretentious, and made perfect sense for a man who was bordering on being a pest to poor Ms Moriarty.

Dr. Moriarty described how "Raglan Road" came to be written. Kavanagh had lived in Pembroke Road in Dublin but he moved out as he could not afford the rent and he moved into Mrs. Kenny's boarding house on Raglan Road which cost 10 shillings a week full board - Hilda was staying on Raglan Road - a road off Pembroke Road. Kavanagh saw Hilda coming and going from Raglan Road to university on a daily basis and as an excuse to meet with her in the Country Shop on Stephens Green or Mitchell's on Dawson Street he would often ask Hilda to critique his work. Kavanagh described himself as a peasant poet but Hilda was not that impressed and teased him - "Can you not, then, write about anything other than stony grey soil and bogs, Paddy?"

Kavanagh said "I will immortalise you in poetry, Hilda" And so he did.

After reading that truly bittersweet tale, which showed that it was the poet rather than his muse who had the feet of clay, I went back to the beginning and read the rest. The peculiar thing was that I did not actually know quite a few of the

songs, and so I sat reading whilst checking out the songs on Spotify. If nothing else, the experience turned me on to a whole wealth of music that I would otherwise never have heard. But the stories that accompanied each song were as enthralling as the story of Raglan Road.

For example, I was aware of 'Grace' by Sean and Frank O'Meara, from a version by hardcore Nationalist band Athenrye and I was aware that it was about the final few hours of the life of Joseph Plunkett. Plunkett was one of the original members of the IRB Military Committee that was responsible for planning the Easter Rising, and it was largely his plan that was followed. Shortly before the rising was to begin, Plunkett was hospitalised following a turn for the worse in his health.

He had an operation on his neck glands days before Easter and had to struggle out of bed to take part in what was to follow. Still bandaged, he took his place in the General Post Office with several other of the rising's leaders such as Patrick Pearse and Tom Clarke, though his health prevented him from being terribly active. His energetic aide de camp was Michael.

Following the surrender, Plunkett was held in Kilmainham Gaol, and faced a court martial. Seven hours before his execution by firing squad at the age of 28, he was married in the prison chapel to his sweetheart Grace Gifford, a Protestant convert to Catholicism, whose sister, Muriel, had years before also converted and married his best friend Thomas MacDonagh, who was also executed for his role in the Easter Rising. Plunkett was the 4th and youngest signatory of the Proclamation to be executed.

But what I didn't know was that 'Grace' was *not* a traditional Irish rebel song. It was written in 1985, in the hope of mirroring the success of another historical ballad, 'The Fields of Athenry' by a pair of brothers, one of whom is now head of the Irish Advertising Standards Authority. And I found out that Plunkett had spent time in Algiers where he studied Arabic literature and language, and composed poetry in Arabic.

For a trivia freak like myself it doesn't get much better than this book. There are fourteen chapters, telling the stories of fourteen songs, and I have only skimmed the surface of two of them. And that has taken over 1300 words. Go out and buy the book. I seriously doubt whether you will be disappointed.



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...

Last week, my lovelies, we heaved our chests out in anticipation of a collection of assorted busts, one of which was head and shoulders above the rest, but most, unfortunately, were just about mediocre, with one being downright hair-raisingly alarming.

This week I thought I would search out some items for the farthest south of our delightful bodies — namely feet. It didn't take long to discover that most of the items of footwear, or to do with footwear, seemed to include one certain theme.

So I cried a little bit, partook in a bit of self-flagellation to purge my feelings of guilt at feeling bad things towards the person concerned (although I didn't actually have a whip handy so used some pieces of paper instead) then heaved a sigh of resolve, gritted my teeth behind lips curled in a grimace, pulled back my shoulders with fortitudinous flair, and now present to you a collection of dubious things to do with

BLUE SUEDE SHOES

And not one of them can you even wear on your feet uh-huh, uh-huh.

BRIGHT TRAIN, with Passenger Car attached, leaves
Depot, Gloucester, at 11.30 A.M.
SPRINGFIELD, at 12.30 P.M.
Leave Unbridge for Providence, at 1.30 P.M.
Leave Providence for Boston, at 2.30 P.M.
Leave Boston for Providence, at 3.30 P.M.
Leave Providence for Boston, at 4.30 P.M.
Leave Boston for Providence, at 5.30 P.M.
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Leave Boston for Providence, at 9.30 A.M.
Leave Providence for Boston, at 10.30 A.M.
Leave Boston for Providence, at 11.30 A.M.
Leave Providence for Boston, at 12.30 P.M.

Worcester, Feb 11.
Office, 10 E. Village, Central
at the Capital Stage Office, No.
19 is very necessary that all
accompanied with written or
that it is done in the
YLER HARRINGTON.
WHOLESALE
PRODUCE STORE.
100 BURLING ST.
CORN AND RYE MEAL.
Worcester, Jan 15

Pratt, Downes & Scott,
Successors to T.W. & O.P. Hancock
13 Washington Square.
Worcester, Jan 15
BLUE SUEDE SHOES
And not one of them can you even wear on your feet
uh-huh, uh-huh.
Pratt, Downes & Scott,
Successors to T.W. & O.P. Hancock
13 Washington Square.
Worcester, Jan 15

THE BITCH IS BACK

Elvis Presley Blue Suede Shoes Musical Snowglobe
RARE with original box - US \$49.95
(Approximately £40.21)



Elvis Presley Blue Suede Shoes Tapestry Word
Pillow - US \$12.99



hollywood legends elvis blue suede shoes
brooch BNIB - £5.00

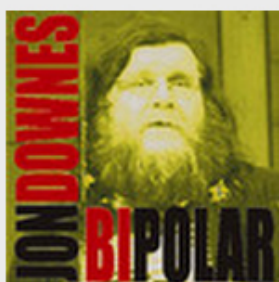


Elvis Presley Blue Suede Shoes Metal
License Plate Collectors Series - US \$11.95



SHAMELESS SELF PROMOTION TIME

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



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

Vintage Elvis Presley Elvis Blue Suede Shoes
Poreclain Keepsake Box – £2.20



Hmmm. A poreclain sounds like something drastic
you would use to clean your skin.

Kurt Adler Elvis Presley Blue Suede Shoes
CHRISTMAS ORNAMENT New - US \$13.50



Apart from looking more like slippers, these two do
n't look like a true pair; one looks longer and more
pointy than the other, and a different shade of blue,
although that could be the light.

ORIGINAL ELVIS PRESLEY Blue Suede Shoes
Lamp Authentic 1999 Edition Works - US \$24.00



ELVIS PRESLEY PHB Trinket Box 'Rockabilly
Cat' 1956 Blue Suede Shoes MIDWEST MIB
US \$35.95, and



WHOLESALE AND
Western Produce
Worcester, Feb 11. 11

H. E. HUTCHINSON,
(Successor to W. M. LEGGATE,) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drags COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Reupholstering done at short notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARONOFF)
Worcester, Feb 25, 1917.



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

ELVIS PRESLEY BLUE SUEDE SHOES
CERAMIC SALT & PEPPER SHAKER - US
\$7.99



Elvis Presley Blue Suede Shoes Ornament
Signature Products Glass Ball COOL - US
\$21.99



There are more, oh yes indeedy. Want some? Most of them are as cheap as chips. You can buy anything you like from eBay, for sure you can do anything you like

but lay off of my blue suede shoes!



"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



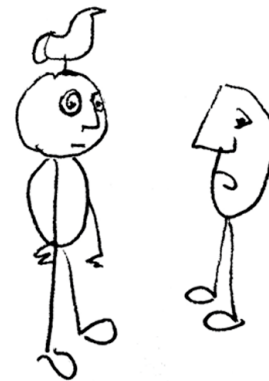
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



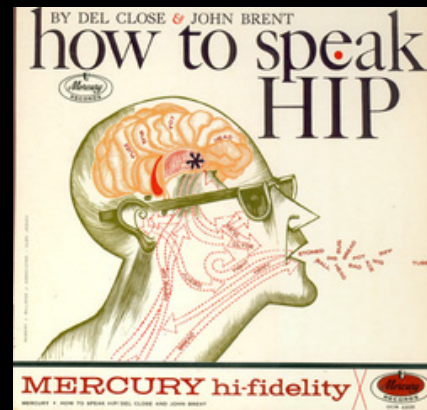
"Hey, Marvin. What are you doing with that
guy underneath your feet?"



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.



Del Close and John Brent: How to Speak Hip (Mercury, 1959) What?

Linguaphone's lost opportunity turns to comedy gold.

Like much good comedy *How to Speak Hip* takes a decent joke, milks it to perfection and gets out before outstaying its welcome. The joke here is that *How to Speak Hip* treats the language of the hipster jazz fan as a foreign tongue and the album sets about explaining this as it would any foreign language exploring "The twilight world of the hipster." Two sides of the original LP break down the basic vocabulary, explore its use and – by side two – offer up three "Field Trip" tracks in which the language student is out there exploring the hipster world. Geets Romo (John Brent) is our guide and opens the lesson by castigating anyone who bought the album from a standard record store for their uncool behaviour. The joke works well for two reasons: firstly, the album genuinely does a good job of getting inside hipster culture, exploring the meanings of words and explaining the values of the scene. Secondly, the interplay between Close and Brent is well-timed and has the natural conversational rhythms of two people doing the job for real. As a satire on the business of teaching a language *How to Speak Hip* is flawless. In its best satiric moments about jazz, it is inspired. "Cool" explores the concept and Geets Romo is challenged about the fact hipsters claim to be so relaxed but operate a complicated code of rules. Romo responds with: "If you break the rules of hip; you get put down..." before exploring the whole business of social exclusion and comparing it unfavourably to going to jail. Elsewhere the insider knowledge that explores the varied uses of the word "dig" and discusses the conversational riff is also brilliant.

It isn't until the three field trip tracks on side two that the album needs to resort to standard sit-com gags and sound effects. The field trips are – apparently – recorded with a microphone concealed in a false beard; but in Romo's first encounter with a hipster friend the microphone gets spotted, a hipster wanders into traffic (cue screeching brakes as he remains too cool to acknowledge the danger) and the obvious "let's go somewhere where we can talk" (cue door opening and sudden loud jazz music). *How to Speak Hip* rides some of the obvious gags well and is all the stronger because the major comedy talent on show here – (Del Close had an incredible and influential career and boasted everyone from the comedians coming up on Saturday Night Live to Frank Zappa as friends and colleagues) – takes the role of straight man and plays it to perfection.

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



Did I bang on about not complaining that my weeks were peculiar any more? I vaguely remember such a thing. Yes, it sounds like something I might do.

But guess what!

Without meaning to I lied, because as we approach the end of this massively peculiar week, things in my life, my household and my head are getting ever more peculiar. And they show no signs of getting any less so.

Just today, for example, I have had one friend inform me that he has terminal cancer, and another friend removed from where she has been living by the police amidst a hailstorm of drama. On top of that there has been a whole plethora of work related oddness which has taken up most of the time that I had planned to spend doing something else this week.

And the moon. Oh yes, the moon. On Monday we were told by the astronomical powers that be, that the most spectacular supermoon since 1948 was about to light up the sky, appearing 14 per cent bigger and 30 per cent brighter than usual. The event - described as "undeniably beautiful" by American space agency NASA - is the result of the moon coming closer to Earth than it has done for 69 years.

Nothing will match it until the moon makes a similar approach on November 25 2034. At 11.23am UK time on Monday, the gap between the Earth and the moon was close to its shortest point, known as "perigee" - a distance of 221,525 miles (356,510 km).

I wonder if I can buzz a few half bricks at the blasted



thing. Because for people like me and Chloe, and my friend Karen, who are adversely effected by the advent of Lady Selene in the night sky, Monday was not "undeniably beautiful" but a complete bloody nightmare.

Bit it has gone, and I very much doubt whether I will be around to see it in 2034, although I would like to make it to 2032 so that I can say hello to Daavid and Gilli again!

So has this been a "massively peculiar week"? No, not really. It has just been what we are rapidly coming to accept as being par for the course in these increasingly peculiar times in which we are living.

See you next week,

Om Shanti.



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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

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