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annual
Gonzo Yule-
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#213/4
ARW: PEACE & LOVE



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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



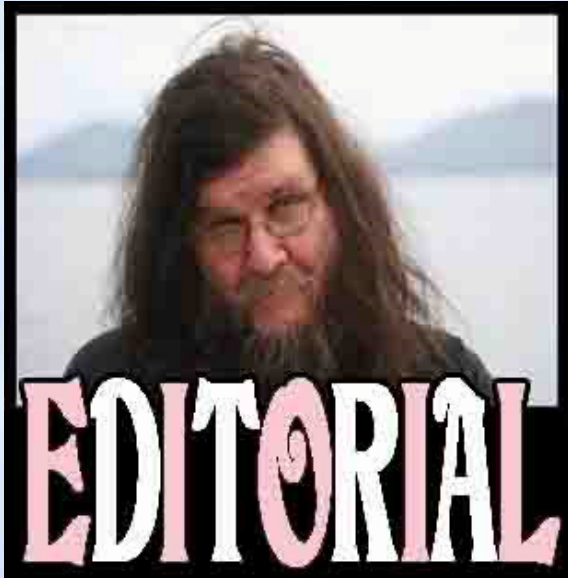
YER BIG 'DECK THE HALLS WITH BOUGHS OF WASSNAME' ALERT

This year, for a plethora of reasons, mostly concerned with family matters, there will be a slightly different Yuletide publishing schedule than usual:

The bumper Christmas Issue (#213/4) will be published on or about the 17th December, following which issue 215 will come out on the 7th January.

This will give the editorial staff time to embalm themselves in brandy or whatever takes their fancy.

Slainte



Dear Friends,

Welcome to the last editorial of the last issue of this peculiar little magazine for 2016.

There are a plethora of websites offering predictions as to what is going to happen in the year ahead. One of the more peculiar ones claims to be using prophecies made by Nostradamus centuries ago, but fails to actually quote from any of the relevant



quatrains. A sample “prophecy” reads:

“China will make bold moves to cure the



“I could equally well publish a list of ten things that I vaguely think might be going to happen, and - quite possibly - some people might be stupid enough to believe me”

“economic imbalance” in the world. According to Nostradamus, its actions will have far reaching effects. Will China become the new Superpower as Baba Vanga happened to predict in the 20th century? The past decade, the notion of China becoming the world’s next superpower has become almost an idee fixe for global politics theorists. Compared to the other so-called BRICS – Brazil, Russia and India – China shines like the moon. Between 1978 and the present, China has been able to surge from being a marginal player on the global stage to a powerhouse that has attracted \$2 trillion of foreign direct investment.”

And more peculiarly:

“Nostradamus also predicted that the term ‘cloud’ will disappear from the phrase ‘cloud computing’ by 2017 because most of the computers will simply be assumed to be done in the cloud.”

Hmmmmmm.

I could equally well publish a list of ten things that I vaguely think might be going to happen, and - quite possibly - some people might be stupid enough to believe me, but - you will be glad to hear - I have no intention of doing so.

It has been a monumentally peculiar year, and I shall not be at all sad to see it come to an end, and I am superstitious enough to

hope that, somehow the passage of time through the purely arbitrary gateway between the 31st December and the 1st January, will wipe all the nastiness away, and 2017 will be a magickal and happy time.

Of course the real world doesn’t work like that, but I have never made any secret of the fact that I *do* believe in magick, and we *do* live in an approximately infinite universe with approximately infinite possibilities.

2016 started with the death of David Bowie, and it all went downhill from then. My assistant quit at the end of January, and basically everything went tits up. But I have a new assistant who is absolutely excellent at her job, and although David Bowie has passed through this mortal veil, there is still a steady stream of new music from him (hopefully, one day, my utter favourite Bowie song *Tired of my Life* - which he allegedly wrote when he was sixteen, recorded an acoustic demo at Haddon Hall in 1980, and eventually cannibalised for another song in 1980 - will be released) and the planet keeps turning, and the passage of time marches inexorably on. Entropy, as I am wont to say, does only go in one direction.

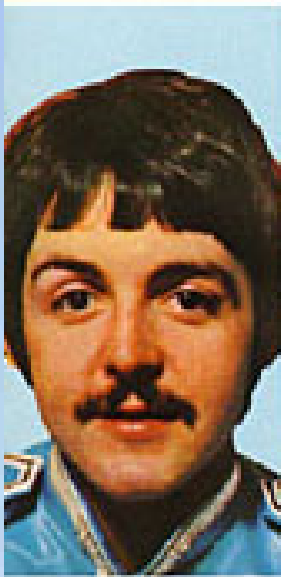
I am very proud of what we have achieved with this magazine. It is, as I have said on a number of occasions in these pages, the magazine that I have been wanting to publish any time these last thirty five years; a literate, sometimes sardonic, and often edgy

اللجنة لهم إذا كانوا لا تأخذ نكتة

The BEATLES

All You Need Is Love

Baby. You're a Rich Man



look at music, books and other things that I find important in life. The idea that we have done over two hundred weekly issues usually in excess of ninety pages, with an unpaid staff and a minimal budget is absolutely flabbergasting. I truly would like to thank - in no particular order - Doug, Graham, Jeremy, John and Alan - for everything that they have done, and everything that they continue to do for this peculiar little periodical. I would also like to thank my dear, sweet, and often long-suffering wife Corinna, who probably didn't realise that when she married me nine years ago she was taking on a long term career as an unpaid proofreader. Thank you Baby. I

truly couldn't do any of the things that I do without you.

I would like to thank Rob Ayling who has funded the magazine for the last few years, and has let me go places with it that none of us ever expected. I would like to thank everyone at Gonzo for their support, and all of the people whom I have interviewed over the past four years for their kindness and acquiescence. And finally, this year we have said goodbye to so many people, but one in particular - Dave McMann - was a stalwart pillar of support and contributor to this magazine until his death earlier in the year. Dear boy, every time I hoist a drink I think of you, and every time I hear an

inappropriate joke I am sad that I will not be able to share it with you. You were a shocking fellow, but I was ever so fond of you, and still am.

I always feel that it is my responsibility to say something portentous at this point of the year. It is probably because I spent my childhood in Hong Kong, where the Queen's Christmas Message was one of the annual points where us expats and our semi-feral children felt positively linked to the Motherland. And so, in all the magazines that I have published over the years I have always tried to say something with a deep and spiritual meaning when I come to write my end of year editorial.

But this year?

To be quite honest, I feel so battered and buffeted by what Horace Coker would have described as the "wings and sparrows of outrageous fortune" that I can't actually think of anything of significant gravitas to say. So, not for the first time, and I am sure not for the last time in my life, I am going to hand you over to someone wiser and greater than I. Usually when I write something like that it means that I am going to quote lengthy chunks of Bob Dylan, but on this occasion I want to quote what Elvis Costello, at Live Aid, described as an old North Country folk song:

"There's nothing you can know that isn't known.
Nothing you can see that isn't shown.
There's nowhere you can be that isn't where
You're meant to be
It's easy.

All you need is love".

And that, basically sums up everything that I want to say. Have a happy holiday. We will be back in early January.

Anarchy, Peace and Goodwill to all Men

JD



David Bowie, Nick Cave and the Bad Seeds, Kula Shaker, The Divine Comedy, Shirley Collins, The Rolling Stones, Black Angel Drifter, Radiohead, Sexwitch, Leonard Cohen, Chic, Thom Yorke, Mick Jagger, CeeLo, David Bowie, Marillion, Elton John, Yes, Strange Harvest, Friday Night Progressive, Canterbury sans Frontieres, Mack Maloney's Mystery Hour, Robert Alan "Bob" Krasnow, Bunny Tekokiri Miha Wahi Walters, Elizabeth Taylor Pecanins, Barrelhouse Chuck, Mark Fisher, James Ellsworth "Jim" Lowe, Lionel Blue, Zsa Zsa Gabor, Henry Judah Heimlich, Spirits Burning and Clearlight, Vangelis, Al Atkins, Atomic Rooster, Rick Wakeman, Martin Stephenson and The Daintees, Archie Fisher & Barbara Dickson, The Pink Fairies, Tony Henderson, ARW, Alan Dearling, Gary Glitter, John Brodie-Good, Gary Duncan's Quicksilver, Lindisfarne, Lemmy, Bollywood Brass Band, Jeremy Smith, Jim Bob, Chris T-T, Mr Biffo, Roy Weard, Hawkwind, Xtul, Martin Springett, Muse, Prince, John Entwistle, The Beatles, Connie Converse

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

SENSORIUM GIRLYBOX



Although I am not particularly fond of this time of the year, I am perversely fond of Christmas music, and have been known to play Phil Spector's Christmas Album during most Yuletides.

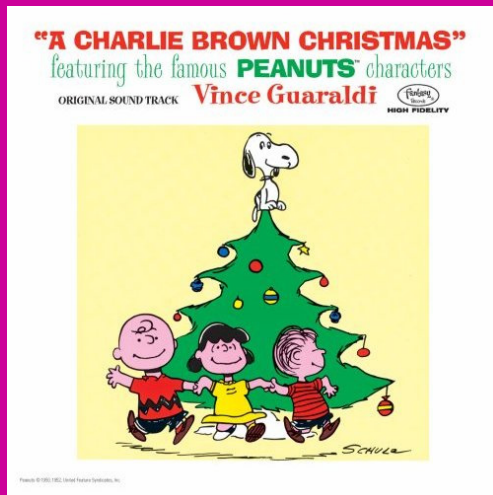
So, I asked my fellow scribes who toil in the Gonzo vineyard for their take on Christmas music, hoping against hope that nobody chose my very bipolar *Cutting my Wrists for Christmas* from 2001. (Opening lines: *"I've been drinking for days, I'm throwing up blood, and my skin is beginning to turn blue, but it's the only way I know to survive Christmas"*) You will read their offerings; the good, the bad and the arcane, dotted throughout this issue.

But then I heard *Sensorium Girlybox*, brainchild of our own Mr Biffo. This Christmas charity single *Sexy Christmas USA* (already in the top 5 on the Amazon rock charts) sums up what I feel about Christmas in an immaculately polished nutshell. It is truly a ground-breaking piece of music, and also is raising money for Cancer Relief. Go buy it you fools:

<https://www.youtube.com/watch?v=paUSh9a3oLw&t=4s>



Looking for three of the greatest prog/space rock themed songs for the holiday, I faltered. For one thing, Hanukkah is right out, as I can't find anything but the Driedel song, even though there are many rich hymnals for that tradition. And, I will let another of us cover Greg Lake's lament on Christmas materialism, "I Believe in Father Christmas." In the end, I will stick to three songs which, while acknowledging less sunny notions, bring me great joy during this season:



"Christmas Time Is Here," Vince Guaraldi from Charlie Brown Christmas (1965)

Nothing says Christmas to a baby boomer more precisely than this instrumental, which kicked off the television

special A Charlie Brown Christmas way back in 1965. This perennial favorite communicated the meaning of the holiday through children's eyes, while connecting with viewers of every age. Guaraldi's soft jazz score is one of the most recognized works of it's kind, an understated sound that packed a powerful cultural impact. Like the famous comics by Charles Schultz, the music conveys a bit of melancholy, offering salve to aid the human heart. Touching, heart rending stuff.

"Christmas Song," Jethro Tull from Living in the Past (1971)



Jethro Tull released an entire Christmas album in 2003 but way back in the beginning, there was "Christmas Song," a short yet crafted folk ditty which admonished us all to focus on what's important in life. Those with plenty to eat and drink, lest you be thoughtless, please remember those who may be hungry, including apparently your own mother! Best line ever, "the Christmas spirit is, not what you drink!" followed later by the spoken word closer "Hey! Santa, pass us that bottle will you?"

"What's This?" Danny Elfman, from The Nightmare Before Christmas (1993)

There is a profound, infectious joy communicated by this outsider, Jack Skellington, who has grown weary of Halloween and stumbles into Christmas Land early on in this Tim Burton classic. We feel every bit of wonder Jack experiences as he struggles to understand this holiday, the empty space inside him filling with happiness. Danny Elfman of Oingo Boingo fame had been penning movie soundtracks for some time before Burton tapped him to both write and sing these songs and it became one of the greatest collaborations in movie history.



And in my bones I feel the warmth That's coming from inside

Indeed. Merry Christmas, and happy holidays, no matter who be your prophet...

Doug Harr



ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

IN THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—most never-before seen—by the era's best rock photographers. This 396-page hardcover book is nearly the size of an LP cover and features over 600 images. Foreword by Armando Gallo.

Available at Amazon and GonzoMultimedia.com
Preorder begins December 2016; wide release January 2017

AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
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ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston, Michael Putland, Jim Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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Hitparade 2016

1 David Bowie: ★



I think that it is a foregone conclusion that this record will top the polls in most people's 2016's top 10. But I am afraid that sometimes it will be for the wrong reason. When I first passed my driving test in 1980 I brought all the David Bowie albums on cassette to play in the car. I marvelled then how – with a few obvious exceptions – Bowie had managed to produce a series of albums complete in themselves, each record had a beginning, middle and end, and it felt then (as it feels now) that each album was complete in itself, and to add or subtract from it in anyway would only detract from its artistic message.

But after his 1980 album 'Scary Monsters' Bowie's records stopped being like that.

They stopped being albums and just became collections of songs, and for 36 years – like, I suspect many others – I mourned. Then this year along came ★ and I rejoiced!

David Bowie had got his mojo back, and had produced his best album since ‘Station To Station’ in 1976. Then the next day the bastard up and died! ★ is not my favourite album of the year because I am mourning the loss of its creator; it is my favourite album of the year because it is head and shoulders above anything else released in the last 12 months! Even beyond his death David Bowie raises the bar impossibly high for everyone else.



2 Nick Cave and the Bad Seeds: *Skeleton Tree*

This is another album which has ended up being defined by the events surrounding it. In case you didn't know, Cave's son Arthur, 15, fell from a cliff at Ovingdean, near Brighton, England, and died from his injuries on 14 July 2015. Cave's family released a statement on the death, saying, “Our son Arthur died on Tuesday evening. He was our beautiful, happy loving boy. We ask that we be given the privacy our family needs to grieve at this difficult time.”

Skeleton Tree was made immediately before and after this tragedy, events which were also captured in *One More Time with Feeling*, a 2016 British documentary film directed by Andrew Dominik.

I have a complicated relationship with Nick Cave's music, finding much of it annoyingly spiky. The Grinderman records, for example, were painful for me to listen to. But this record, I think, is one of his best for 20 years. Although it is emotionally harrowing in parts, as you would expect, this album includes some of the most beautiful music that Cave has ever written, and that is saying something.

One particular passage featuring Soprano Else Torp is almost unbearably beautiful, and is almost painful to listen to as a result. This is, I think, his best album since *The Boatman's Call*, and I hope that it is widely recognised as such.

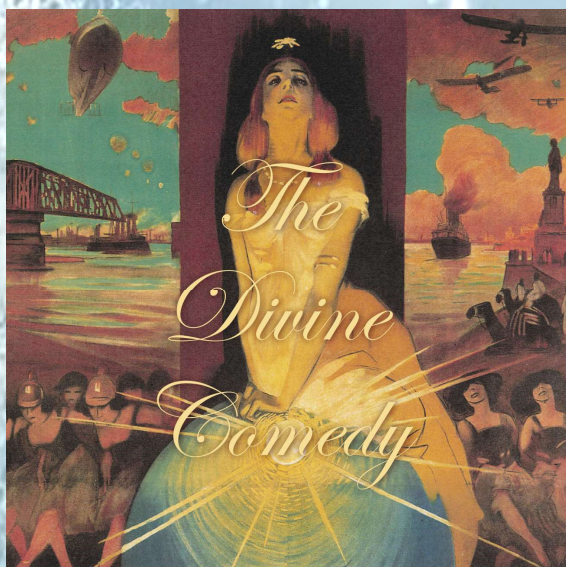
3 Kula Shaker: *K2.0*

For some reason this is a band that many people don't take as seriously as I do. Crispian Mills suffers from an innate disease which seems to affect many Rock journalists in the UK: Posh Boy Syndrome! Being the son of Hayley Mills and the grandson of Sir John Mills, he cannot actually claim to have come from a council estate on the wrong side of the tracks innit, and there are many people who write about music who will never forgive him for that. As I come from the same side of the tracks as he, I think that this is all bollocks! And I think this attitude is bordering upon racism. If an artist had as much flak as Mills, James Blunt etc., for being black or even working class they would probably be prosecuted for hate crimes.



But moving swiftly on: although this isn't as strong as the last two albums its mixture of mysticism, exotic instrumentation and shamelessly hippie emotions, still makes this one of the great record of 2016.

4 The Divine Comedy: *Foreverland*



Neil Hannon, being the son of a bishop, suffered from the same media imposed infliction as does Crispian Mills (see above) but unlike Crispian, has made a USP out of it. He had his commercial peak 20 odd years ago, and this century has gone fairly dramatically downhill. This is not just in sales, but – at least as far as I'm concerned – the albums he has done since 1999 have been decidedly worse than those he produced before.

I have written elsewhere how I saw him live in the early years of this current century, and how disappointed I was. I am afraid I had given him up as a lost cause, but here he is with an extraordinarily good new album

which, even though it does not hit the creative highs of 'A Short Album About Love' which was the soundtrack to my rather messy divorce back in 1997, still shows that young Master Hannon is a force to be reckoned with.

The addition of his very saucy sounding life partner on vocals gives the texture of the music an interesting new dimension. It is no coincidence, I believe, that this album appears to have reached the highest position in the U.K. Charts of anything he ever did. If you like intelligent, literate pop music with enough musical experimentation to boarder on the lighter end of progressive rock, then you really shouldn't look any further than the *Divine Comedy*. And this new album is a perfect place to start your journey.

5 Shirley Collins: *Lodestar*

Shirley Collins is possessed of one of the great voices of English folk, but illness many years ago curtailed her career, and she last made an album in 1978. Imagine the shock, therefore, after 38 years when – practically unheralded – she comes out with this excellent new record.

Aged 81, her voice has lost the virginal purity it had when she was younger, but has gained a new sonic wisdom that comes with life experience. I know that this is something that everyone says whenever an elder statesman or woman puts out a record, and I would hate to be accused of lazy journalism here, and I am only too aware that such a description usually equates to somebody



not being able to sing anymore. This is far from the case. Shirley still sings better than 90% of chanteuses of any age, and the occasional quivers in her voice are irrelevant. When I attempt to describe the new maturity in her voice I mean just what I say. It is a quality of intonation and phrasing that is almost impossible to describe. But the great singers have it as they grow older, and Shirley Collins is undoubtedly a great singer.

Her return to recorded artistry is all down to David Tibet, head honcho of the apocalyptic folk group Current 93, and despite the fact that the songs are the same sort of mixture of traditional and hymns that she has sung throughout her career, somehow this current album reaches deeper into the pagan heart of old England than anything that I have heard of hers before. A remarkable, and a remarkable comeback, from a remarkable lady.

6 The Rolling Stones: *Blue and Lonesome*



In April 2016, at the launch of the Rolling Stones career retrospective Exhibitionism, the band confirmed their new album due to be released "some time in the autumn". Richards said the album would feature "a lot of Chicago blues". Eric Clapton plays guitar on two tracks. Clapton was recording his own album in the same studio as the Stones were and was asked to play on a few tracks.

The album is entirely blues-based, consisting of covers of artists such as Howlin' Wolf and Little Walter. This is the first album since *Dirty Work* to not feature any guitar playing from Jagger (who instead concentrates completely on vocals and harmonica) and also the first since "It's Only Rock

'n Roll" to not feature a lead vocal from Richards.

Blues is a much maligned genre of music, and has been so debased by generations of crappy pub bands, that it is sometimes difficult to remember what a primal and thrilling medium it can be. And listening to this new album by the band that was once hailed as a very real threat to western civilisation, a great deal of it does, indeed, sound like a very expensive pub band. But there are three or four tracks that sound truly frightening, tracks upon which the band have not only recovered their mojo, but sound like they have gone down to the crossroads, had an assignation with the cornute one, and battered him to death with Keith's guitar. Yea though I walk through the valley of the shadow of death I shall fear no evil, because I am the meanest son-of-a-bitch in the valley, or rather, the band are.

Because on three or four songs here, they truly not only sound dangerous for the first time in decades, but have recaptured the truly invocatory dark spirituality that I, for one, thought had gone forever. Please allow them to introduce themselves. They are men of wealth, who are currently showing themselves also to be men of taste.

7 Black Angel Drifter



I really like this band. I had never heard of them until a couple of weeks ago when Alan Dearling sent me a copy of their version of Bob Dylan's 'The Man In The Black Coat'. They are a side project of a band called Morton Valence, of whom, I have to admit, I've never heard. But, bloody hell they are good.

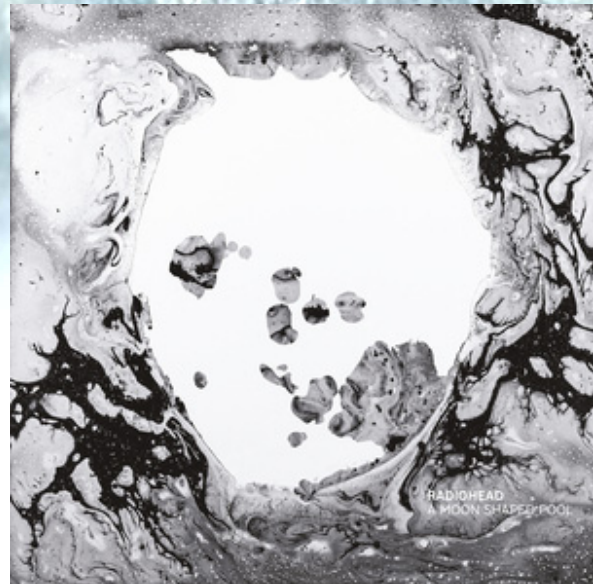
The late lamented Gram Parsons hypothesised a complex and rich stew of indigenous American styles that he called 'cosmic American music'. Black Angel Drifter take this concept, reflect it in a black scrying mirror, and drive an obsidian stake through its till beating heart. If you have ever wanted to hear an English country music band producing an aural version of Truman Capote's 'Other

Voices, Other Rooms' as produced by a touring company of the 'Marat/Sade', then you might have some vague idea of what I'm talking about.

But don't take my word for it, go and buy the bloody record!

8 Radiohead: *A moon-shaped pool*

I first heard Radiohead when their record company sent me a review copy of their first album back in 1993. And I'm afraid it left me completely cold. It was five years later crossing the Puebla Desert in Mexico that I heard them next; I was making a film for UK Channel 4, and the director lent me the CD of their breakthrough third album. This was much better, but it wasn't until 2000 when I heard their experimental record 'Kid A' that I became truly enthused. I adored it and its follow up, but although I listened to, and usually bought, the records that came since, none of them really made that much of an impact on me.



But now, 23 years after I first heard them, their ninth studio album has had almost as great an effect on me as did their fourth and fifth. Don't get me wrong. The songs on 'A Moon Shaped Pool' are not ambient in any shape or form. It could actually be argued that, structurally at least, they are the most conventional songs since their very early days. But they have a new and disturbing magick about them which is almost impossible to define, the edition of a string section is the icing on a very well crafted cake. I can't wait to see what these gentlemen are going to do next.

9 Sexwitch



You will have heard me talking about my adopted nephew Max in these pages over the years. We have a very productive cultural relationship and have introduced each other to some amazing music over the years. This album was actually released at the end of last year, but it is so good that I am breaking the rules and including it on this year's listing. It is a musical collaboration between a Brighton band called Toy and the increasingly enigmatic Natasha Kahn who is best known as performing as 'Bat for Lashes'. As a member of the same family as the Aga Khan, she has a rich cultural legacy which has driven her to record with everybody from Damon Albarn to Scott Walker, and now to this peculiar collaboration. It

consists of six cover versions of 1970s psych and folk songs from Iran, Morocco, Thailand and the United States. According to Kahn, she and the producer Dan Carey bought several "old weird psych records from different countries, strange folk mountain songs", and invited Toy to record cover versions of the songs. The band learned the songs and recorded them in a single take in one day.

In 1969 my family made an unscheduled stop off in Tehran when our flight from Hong Kong to the UK experienced difficulties. I still remember the beautiful and - to the 10 year old me - completely alien cityscape, and every time I hear this remarkable record it brings it all vividly back.

10 Leonard Cohen: *You want it Darker?*

In this peculiarly valedictory year, we have lost many of the stars of my own particular pantheon but at least Bowie, and Leonard Cohen – perhaps the most literate song writer of our time – got to make their goodbyes on record. And what a good bye Cohen's is!

After touring extensively between 2008 and 2013, Leonard Cohen began to suffer from "multiple fractures of the spine" among other physical problems, according to his son Adam Cohen. Due to Leonard Cohen's mobility issues, *You Want It Darker* was recorded in the living room of his home in Mid-Wilshire, Los Angeles, and then sent by e-mail to his musical collaborators.



Cohen has said his condition helped him eliminate any distractions during the recording of the album: "In a certain sense, this particular predicament is filled with many fewer distractions than other times in my life and actually enables me to work with a little more concentration and continuity than when I had duties of making a living, being a husband, being a father". Despite his medical condition, Adam Cohen said of his father "Occasionally, in bouts of joy, he would even, through his pain, stand up in front of the speakers, and we'd repeat a song over and over like teenagers".

THE ^{gonzo} NEWSROOM



YOWZA YOWZA YOWZA: It looks like we will finally be able to hear the Chic album *It's About Time* sometime in 2017. The album has been supposedly done since 2015 when Nile Rodgers and Warner Brothers signed an agreement that not only had the group on the label, but also saw the acquisition of Rodgers' and Michael Ostin's Land of the Good Groove label. At the time, they said the album would be out in June of that year.

In March of that year, they released the first single from the album, *I'll Be There*.

Even with all the buildup, the album was never released in 2015 and Rodgers has now said that he



didn't want to release it in 2016 because of all of the artist deaths. In a post on his website, he calls out the passing of David Bowie, calling their work on *Let's Dance* as "one of the highest plateaus of my career."

He then mentions the deaths of Glen Frey and Paul Kantner before saying "When Prince suddenly died, it was like I'd been struck by lightning twice. It made me 'see' why I named the next CHIC album *It's About Time*. Time is so important, and what we do with it is everything." **Read on...**

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)

EXIT MUSIC: Thom Yorke's partner of 20 years, Dr Rachel Owen, has died from cancer at the age of 48.



"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

Owen, the mother of Yorke's two children, Noah, 15 and Agnes, 12, died on Sunday 18 December. Rachel Owen was a lecturer in Italian at Pembroke College in Oxford. In her obituary, the college posted "Dr Owen was an internationally renowned artist – mixing photography and printmaking – and at the same time a scholar in medieval Italian literature. As Retained Lecturer, she used to teach Dante's Divine Comedy to Pembroke's finalists in Italian. "Dr Owen's parallel passion for art and literature was already established in her university years at Exeter, where she studied Italian and Fine Art. She then moved to Royal Holloway, London, where she completed a PhD on the illustrations of the early manuscripts of Dante's Divine Comedy. "Each year, her Pembroke students enjoyed the pleasure and the privilege of a guided tour through the manuscripts of the Divine Comedy held at the Bodleian Library. **Read on...**

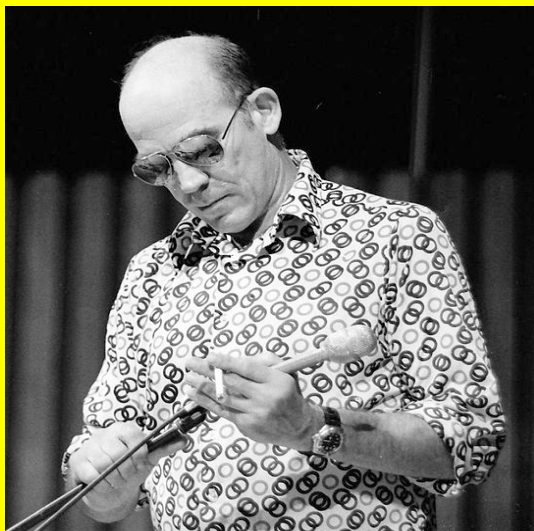
UNDER MY SON: Mick Jagger's newborn son, Deveraux, has made his debut on social media.

The Rolling Stones frontman, 73, welcomed a baby boy with American ballerina Melanie Hamrick, 29, in New York earlier this month (Dec16) and now Melanie has taken to Instagram to show off her new baby boy. "I'm so (in) love with my baby Deveraux Jagger," she wrote. "Thank you @lizzzyjagger for the sweet introduction." Deveraux's big sister Lizzie Jagger unveiled the baby's moniker on the social media site on Friday (16Dec16).

"So proud of my beautiful baby brother Deveraux Octavian Basil Jagger," she wrote. Mick has been dating Melanie on and off since mid-2014, just



months after his fashion designer girlfriend L'Wren Scott committed suicide. Melanie fell pregnant with the tot, her first child, during the Rolling Stones' tour of South America earlier this year (16), and she and Mick confirmed the news in July (16). **Read on...**



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...

"We are all wired into a survival trip now. No more of the speed that fueled that 60's. That was the fatal flaw in Tim Leary's trip. He crashed around America selling "consciousness expansion" without ever giving a thought to the grim meat-hook realities that were lying in wait for all the people who took him seriously... All those pathetically eager acid freaks who thought they could buy Peace and Understanding for three bucks a hit. But their loss and failure is ours too. What Leary took down with him was the central illusion of a whole life-style that he helped create... a generation of permanent cripples, failed seekers, who never understood the essential old-mystic fallacy of the Acid Culture: the desperate assumption that somebody... or at least some force - is tending the light at the end of the tunnel."

Hunter S. Thompson



CRAZY: CeeLo Green has assured his fans he's fine after fake footage showing a cellphone exploding in his face circulated on social media. The Forget You hitmaker took to Facebook Live on Saturday (17Dec16) after a surveillance-style clip showing him collapsing to the floor after his phone burst into flames went viral.

"I just want to let everybody know that I am alive, and I'm well and I'm OK," CeeLo said. "Truthfully, I'm really upset that anybody had to be emotionally disturbed by what they saw today." The black and white video was reportedly posted by rapper Philly Chase on Instagram on Saturday, showing what appeared to be video from inside a music studio and CeeLo sitting at a chair. After several people leave, the singer is then seen picking up a cellphone and chatting on it while swivelling in the chair before a bright explosion, causing him to collapse to the ground. **Read on...**

SUBTLE AND QUICK TO ANGER: David Bowie was too busy to star as Gandalf in the *Lord of the Rings*.

It was revealed earlier this year (16) by original cast member Dominic Monaghan, who played hobbit Meriadoc Brandybuck in the saga, he had a chance encounter with the Ziggy Stardust star while auditioning for 2001's *The Fellowship of the Ring*. "I'm assuming he read for Gandalf," Dominic told *The Huffington Post*. "I can't think of anything else he would've read for. He may have read for something else but I'm a huge

[illegible]

THE ^{gonzo} NEWSROOM

that ultimately went to Ian McKellen. Now, the movie's casting director Amy Hubbard confirmed director Peter Jackson was interested in Bowie taking the role of the legendary wizard, but the icon was far too busy to take on the project. **Read on...**



SATURDAY NIGHT'S ALRIGHT FOR: In celebration of Elton John and Bernie Taupin's 50th anniversary of their songwriting partnership, Elton John, supported by YouTube, is giving undiscovered creative talent from all over the world the chance to create official music videos for three iconic songs: "Rocket Man," "Tiny Dancer," and "Bennie and the Jets." As these songs were released before the rise of the music video, this competition gives aspiring creators the once in a lifetime opportunity to showcase these best loved hits like never before.

"Elton John: The Cut" will launch at YouTube's end of year show Broadcast, hosted by James Corden, today December 12, with entries officially opening to the public on January 9, 2017. Applicants can find contest details and advice on how to enter the competition at eltonjohn.com/

thecut. Music video entries for each of the songs will feature different artistic elements - submissions for "Rocket Man" will feature animation, "Tiny Dancer" will be live-action, and "Bennie and the Jets" will feature choreography.

Together with a panel of YouTube creators and celebrated music and industry judges, Elton John and his writing partner Bernie Taupin will select three winners, and those winning entries will premiere on YouTube in the summer of 2017. **Read on...**

YES AT LAST: YES will be inducted into the Rock and Roll Hall of Fame for the Class of 2017, it was announced this morning. The induction, following two previous nominations, will occur one year shy of the legendary progressive rock band's 50th anniversary.

"What an honor this is for us and all involved with the history of this band," shares guitarist Steve Howe. "We thank all the Yes fans who have been so passionate over the decades, and helped us to keep the flag flying. It is the fans who have constantly demanded our inclusion. They have been heard."

"We look forward to accepting this esteemed award next spring in honor of our fallen brother, Chris Squire, who would have been delighted to see his musical vision finally receive such recognition," adds drummer Alan White. "We thank everyone who voted for Yes. We'll see you soon, Cleveland!"

Read on...

gonzo

**CURRENTLY IN STOCK
AT GONZO (UK)**

gonzo

**CURRENTLY IN STOCK
AT GONZO (USA)**

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. BARRETT)

STRANGE DAYS



LITTLE SAINT NICK

<http://tinyurl.com/jzhdtsb>

In 1953, church personnel in Bari, Italy, opened up the tomb of St. Nicholas in order to start the process of mitigating water damage to the crypt over nearly a millennium. Once restoration was complete, in 1957, an Italian anatomy professor named Luigi Martino was the first modern researcher -- and only researcher known to date -- to do a complete osteological analysis of the bones of the saint. His anatomical discoveries reveal a different image of what Santa Claus looked like than what is commonly seen in popular culture.

Published later that year in the Bolletino di San Nicola, Martino outlined his findings from x-rays and measurements of the bones. They represented the remains of a male individual who was over 70 years old at the time of his death. He was of average height for the time, which was only about 5'4", with a slender-to-average build. St. Nicholas' short, wide face had wide cheekbones, a broad forehead, and a slightly jutting chin. His medium-width nose showed evidence of a healed fracture. As is common in people of that advanced age, St. Nicholas had numerous decayed teeth, as well as chronic arthritis of the spine and pelvis.

POISON IN A PRETTY PILL

<http://tinyurl.com/hlvqkcs>

From horrifying foot-binding practices in Imperial China to life-threatening surgeries in modernity, humanity has been finding harmful ways to modify

the body since the dawn of civilization. The Victorians were no exception to this.

The Victorian era, roughly the 1830s to 1900, is notorious for its bizarre notions of beauty and its even more bizarre secrets to attaining it. The ideal of the time was modeled after those afflicted by consumption (tuberculosis). Pale skin, dilated eyes, rosy cheeks, crimson lips, and a meager and fragile figure. From swallowing ammonia to bathing in arsenic—which they knew to be poisonous—to using figure-molding corsets in a never-ending quest for the “perfect” 16-inch waist, there was no limit to what fashionable Victorians would do.

Most of these practices have, thankfully, gone out of style. We no longer swallow ingredients present in rat poison, and corsets no longer disfigure women's internal organs. There is one gruesome dietary idea, however, that has managed to survive—the tapeworm diet. The idea is simple and gross. You take a pill containing a tapeworm egg. Once hatched, the parasite grows inside of the host, ingesting part of whatever the host eats. In theory, this enables the dieter to simultaneously lose weight and eat without worrying about calorie intake.

THERE MUST BE GIANTS

<http://tinyurl.com/ji94d9sS>

Skeletal remains of larger-than-usual man found in Malacca cave. A recent discovery might provide the proof that early settlers in Malacca, including the Malay Sultanate era, were large in structure. Historian Mohd Fuad Khusari M Said, appointed by the Malacca government to search for new historical sites, claimed to have discovered skeletal remains of what is believed to be a larger-than-usual man in a cave in Pulau Upeh, an island off Malacca. He had discovered the bones partially exposed above ground.

"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...

HAPPY CHRISTMAS FROM THE GOVERNMENT

Thousands of people with progressive diseases and mental illness have lost their disability benefits in a cruel Tory cut. Charities sounded the alarm over a "devastating" shake-up which has axed or reduced 230,000 people's Personal Independence Payments (PIP).

The fund is designed to help disabled people live independently and is replacing the old Disability Living Allowance (DLA). Yet around 110,000 DLA claimants who were reassessed for the new



benefit - 21% of the total - have been rejected since PIP launched in 2013. Another 121,000 - 23% of those reassessed - were given PIP but at a lower rate than their previous benefit. Overall, 40% saw their payments rise and 12% saw no change. The figures, covering April 2013 to October 2016 and compiled by the Department for Work and Pensions (DWP), were slipped out without fanfare on the government's website last week.

<http://tinyurl.com/hqcmv2p>



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 **FRUIT & 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, 1877.

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?**

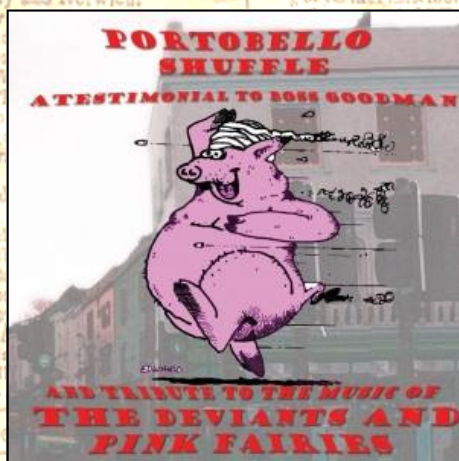
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

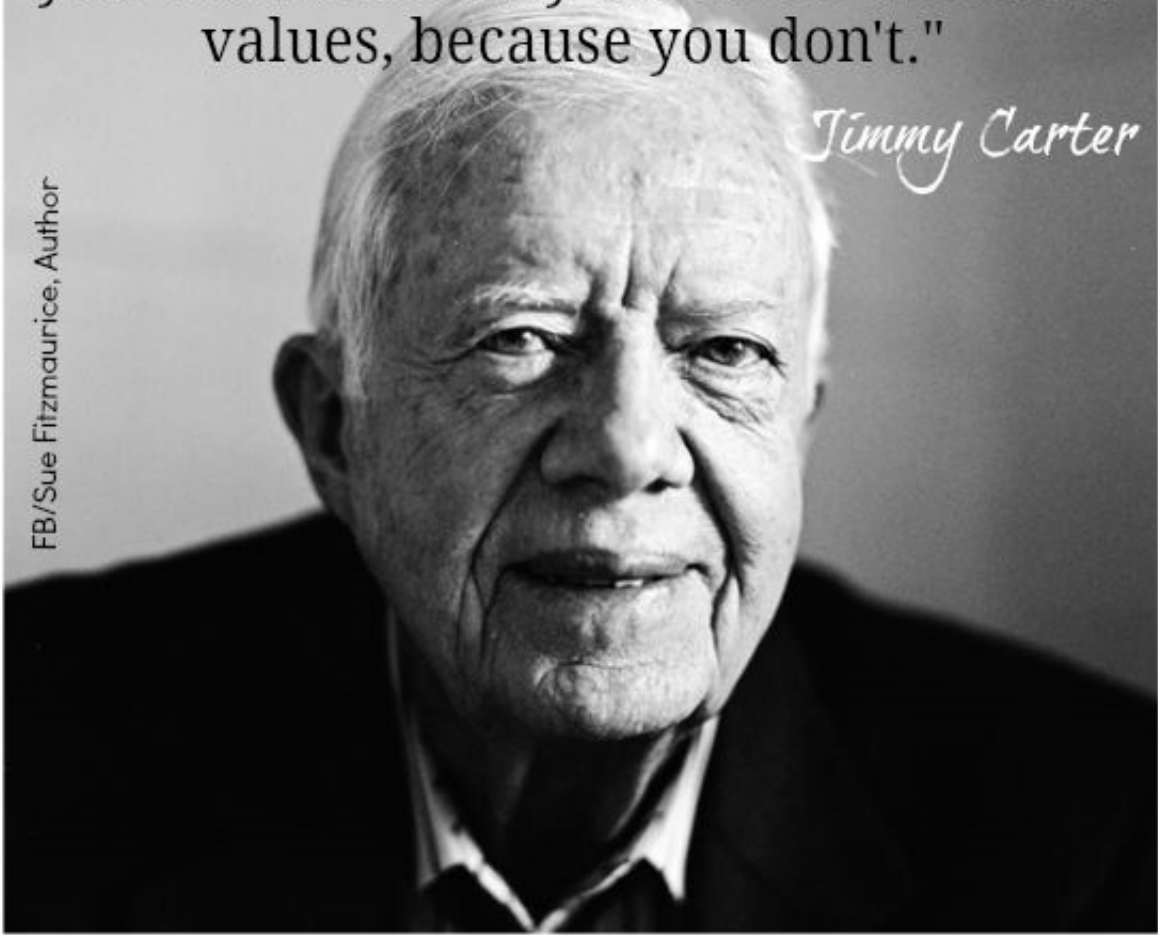
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Anonymous Are Opening Tiny Shops For Mice In Sweden

<http://tinyurl.com/hjej45p>



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



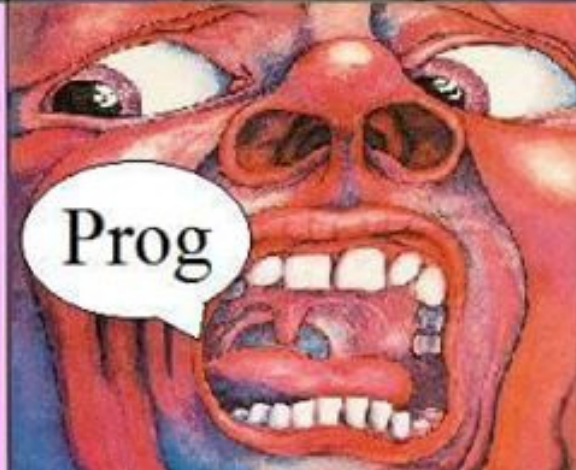
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

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





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

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

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



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

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

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

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

And here is a special show called *Strange Harvest*



Zager and Evans: In the Year 2525

The Laurels: Trip Sitter

Shadow: Let's Make Up

Matyrdod: Over pa ett Stick

Ruin: Play with Fire

Daniel Patrick Quinn: Riverbank

Hexa: Body

Us and Them: When I Was Walking

Andrew Pekler: Humidity Index

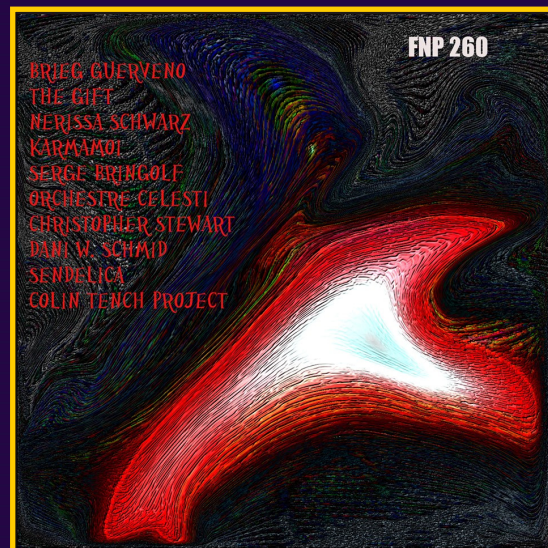
Joe Meek: Introduces:

**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:

Brieg Guerveno

<http://www.facebook.com/groups/briegguervenomusic/>

The Gift

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

Nerissa Schwarz

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

Karmamoi

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

SERGE BRINGOLF

<http://www.facebook.com/Cyborg-Desire-Serge-Bringolf-207668039404329/>

ORCHESTRE CELESTI

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

Christopher Stewart

<http://www.facebook.com/christopher.andrew.stewart>

Dani W. Schmid

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

Sendelica

<http://www.facebook.com/Sendelica-191174294239796/>

Colin Tench Project

<http://colintenchproject.bandcamp.com/releases>

— with Pedro Kaldini, Brieg Guerveno, Brendan Brieg Guerveno, Colin Tench, Serge Bringolf, Christopher Stewart, Mike Morton, Federico Fantacone, Dani W. Schmid, Daniele Giovannoni and Nerissa Schwarz.

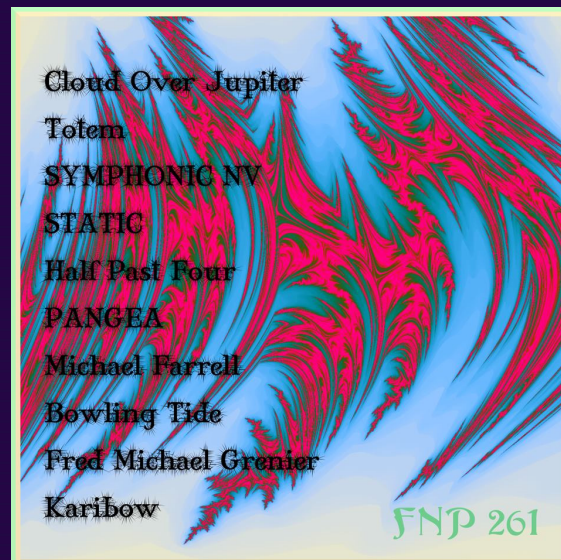
Listen
Here

Friday Night Progressive



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ARTISTS:

Cloud Over Jupiter
<http://www.facebook.com/CloudOverJupiter/?fref=ts>
 Totem
<http://www.facebook.com/Totemitaly/>
 SYmPHONIC NV
<http://www.facebook.com/SYmPHONIC-NV-194582883897342/?fref=ts>
 STATIC
<http://www.facebook.com/pennamusic/?fref=ts>
 Half Past Four
<http://www.facebook.com/halfpastfour/?fref=ts>
 PANGEA
<http://www.facebook.com/pangeawny/?fref=ts>
 Michael Farrell
<http://www.facebook.com/m.smoothie>
 Bowling Tide
<http://www.facebook.com/BowlingTideMusic/?fref=ts>
 Fred Michael Grenier
<http://www.facebook.com/Fred-Michael-Grenier-Drumesis-150136545049002/?fref=ts>
 Karibow
<http://www.facebook.com/Karibow-289948447705391/?fref=ts> — with Jerry King, Francesco Lembo, Oliver Rüsing, Frederic-Michael Grenier, Nicholas Love, Michael Farrell, Gordon Midgley, Diana Nowak-Riffel, Igor Kurtzman and David Penna.

Listen
Here

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Forty-one

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?

More from Gilli Smyth's "Gong Matrices" project, a couple of overlooked Wyatt pieces, a wind quartet from Egg, some live Soft Machine from the brief Phil Howard era, a '68 Caravan radio session, a rather good song from one of Kevin Ayers lesser albums and a slab of Matching Mole's debut album. From the Canterbury of now, another side from the new Lapis Lazuli double album and a cosmic instrumental from Syd Arthur's recently released third album. This episode also features a one-hour mix involving Japanese keyboard player Yumi Hara collaborating with Hugh Hopper, Daevid Allen, members of Henry Cow and Faust, as well as leading the new project "Half The Sky" which exists solely to play the music of bassoonist/composer Lindsay Cooper (1951-2013), and covering the Matching Mole classic "O Caroline".

**Listen
Here**



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

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

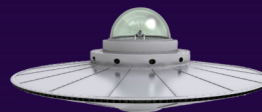
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Self-Licking Ice Cream Cone

Mack, Juan-Juan and Cobra talk to UFO researcher Mary Joyce about strange doings in North Carolina and elsewhere. Cobra reports on a haunted doll terrorizing Key West, Florida. Rob Beckhusen on the biggest mysteries of the Gulf War. Also, Switchblade Steve recounts a bizarre UFO incident in West Virginia in 1952.



Listen
Here

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



**Robert Alan "Bob" Krasnow
(1934 – 2016)**

Krasnow was an American music industry entrepreneur. He founded Blue Thumb Records, later became chairman of Elektra Records, and was a co-founder of the Rock and Roll Hall of Fame.

Krasnow's early career included working as a promotions man for James Brown and sales representative for Decca Records, and in the early 1960s, founded MK Records, which released the novelty record "Report To The Nation," a parody of the 1960 presidential campaign between John F. Kennedy and Richard M. Nixon.

He ran the King Records branch office in San Francisco from 1958 to 1964 before founding Loma Records, which he headed from 1964 to 1966. He became vice president of Kama Sutra Records in Los Angeles in 1966, where he founded the Buddah Records subsidiary label. He discovered, signed and then produced the debut album *Safe As Milk* by Captain Beefheart.

He left Kama Sutra/Buddha in 1968 to create Beverly Hills-based Blue Thumb Records, with producers Don Graham and Tommy LiPuma. Among the acts Krasnow brought to Blue Thumb were Ike & Tina Turner, the Pointer Sisters, Dave Mason, Dan Hicks and His Hot Licks, Marc Bolan, Arthur Lee, Captain Beefheart, Clifton Chenier, Albert King and John Mayall.

Krasnow served as president of Blue Thumb until 1974, when he became vice president/talent acquisition for Warner Bros. Records, a role he held until 1983 when he was elevated to chairman and CEO of Elektra/Asylum/Nonesuch Records (later known as Elektra Entertainment). While with

Warner and Elektra, he signed Chaka Khan, George Benson, George Clinton and The Cure to the labels. Krasnow also became notorious for shelving projects such as Dee Snider's post-Twisted Sister outfit, Desperado, as detailed in Snider's 2012 autobiography, *Shut Up and Give Me the Mic*.

Krasnow abruptly resigned from his position at Elektra in July 1994, and following his resignation he established Krasnow Entertainment, a joint venture with the MCA Music Entertainment Group.

Krasnow died on December 11th.



**Bunny Tekokiri Miha Wahi
Walters
(1953 – 2016)**

Walters was a New Zealand singer of Ngāi Te Rangi descent, who was born and raised on the North Island of New Zealand.

In 1969, he competed against Tui Fox at Joe Brown's at the Rotorua Soundshell during the "Search for Stars" event held there. Fox was singing similar material to Walters. Fox won the final with Walters coming in second. His first single, titled "Just Out of Reach", was released in 1969. He then released "It's Been Too Long" and "Can't Keep You Out of My Heart".

He made his first television appearance on *Happen-Ann*, a New Zealand television show. After performing at Expo 70 in Osaka, Japan, he received contracts to return to Japan. He gained considerable exposure.

In 1971, he replaced Vaughan Lawrence as the

THOSE WE HAVE LOST

resident singer on *Happen-Inn*, and from 1972-74, he recorded the hits "Brandy" (which reached #4 on the pop charts), "Take the Money and Run" (which reached #2), "Home Isn't Home Anymore" (which reached #18), and "The Nearest Thing to Heaven" (which reached #10 in 1974).

In 1978, he recorded a promotional record for the New Zealand Labour Party. The single was titled "To Be Free with Labour" and was the B side of a song titled "To Be Free", written by Robinson-Bretnall.

Walters died on 14th December.



**Elizabeth Taylor Pecanins
(1954 – 2016)**

Pecanins was an American-born Mexican singer, songwriter and record producer, known in Mexico as Queen of the Blues, although she performed other styles in her career such as ranchera and jazz.

In 1977 she emigrated to Mexico to pursue her artistic career, where she settled. In 1980 she recorded her first album, *Viendo tus ojos*, but throughout her career she suffered the consequences of the culture of machismo prevalent in Mexico, and the lack of belief in a woman being able to be a credible musician in her own right.

The musical style of Pecanins was described by blues singer Papa John Creach as "unique. You must have black blood hidden in your body," he commented to her. Her music was employed in such films as; *La reina de la noche* (about the singer Lucha Reyes, where she performed the

soundtrack), *Hasta morir*, *Dos crímenes*, *Cilantro y perejil* and *Asesino en serio*.

Pecanins suffered from complications caused by the spasmodic dysphonia affecting her vocal cords. She died of a stroke at the age of 62 on December 13th.



**Barrelhouse Chuck (born Charles Goering)
(1958 – 2016)**

Chuck was an American Chicago blues and electric blues pianist, keyboardist, singer, and songwriter. He claimed to be the only Chicago blues pianist to have studied under Sunnyland Slim, Pinetop Perkins, Blind John Davis, Detroit Junior, and Little Brother Montgomery, and his work appeared on sixteen albums.

He learned to play the drums by the age of six, and later graduated to the piano. It was by listening to blues records that Barrelhouse Chuck learned the techniques of blues piano playing, and he formed his own bands in his teenage years, including the Red Rooster Band, Red House, and Barrelhouse Chuck & the Blue Lights, and followed Muddy Waters around the South, trying to pick up playing tips from Waters's pianist, Pinetop Perkins.

Barrelhouse Chuck has played or recorded with Jimmy Rogers, Eddie Taylor, Hubert Sumlin, Otis Rush, Buddy Guy, and Otis "Big Smokey" Smothers, and for a time in the late 1990s he played with Mississippi Heat, and undertook a tour with Nick Moss and the Flip Tops.

THOSE WE HAVE LOST

His 1999 debut album, *Salute to Sunnyland Slim*, contained supporting work from S.P. Leary, Calvin "Fuzz" Jones and Willie "Big Eyes" Smith, which was reissued in 2005. He also made numerous appearances at the Chicago Blues Festival.

He died on December 12th after a long battle with cancer, at the age of 58.



Mark Fisher
(? – 2016)

Mark Fisher was a keyboardist, composer and studio wizard, who joined the UK band Matt Bianco; mainly known for their success in the mid-1980s and their jazz, Latin-flavoured music. He became original member, Danny White's, successor as songwriter and producer, and the band's keyboard player. This line-up recorded the (self-titled) *Matt Bianco* album, which was released in 1986 and contained the hit "Yeh Yeh".

With the addition of Mark Fisher, the sound changed considerably. He contributed a more contemporary sound, compared to that of the early Matt Bianco. The use of synthesizers increased notably: Yamaha's DX-7 can be heard providing the slap bass in most songs. In 1984 the band appeared on the BBC TV morning show *Saturday Superstore* and were infamously subjected to a brief torrent of four-lettered abuse during a fan 'phone-in', which could not be cut as the show was live.

In 2004, Matt Bianco released the album *Matt's Mood* (the name is from one of their most popular early instrumental tracks). The album featured adult-contemporary/jazz numbers, in the spirit of their first

album.

After the members left, band member Reilly reunited with Fisher, and Matt Bianco were back as a duo. Three compilation albums were marketed between 2005 and 2008, including *The Best of Matt Bianco - Volume 2*, containing many of the Asian tracks, which were so far only available in Germany for European fans, and the re-release of the original 1990 *The Best of Matt Bianco*, featuring their European hits from 1983 to 1990. In May 2009 Fisher and Reilly released their first album as a duo for eight years in Europe, the UK and Japan.

Mark Fisher died on 12th December.



James Ellsworth "Jim" Lowe
(1923 – 2016)

Lowe was an American singer-songwriter, best known for his 1956 number-one hit song, "Green Door". He also served as a disc jockey and radio host and personality, and was considered an expert on the popular music of the 1940s and 1950s.

THOSE WE HAVE LOST

A million-seller and gold record recipient, Lowe's 1956 hit "The Green Door" was written by Marvin Moore and Bob Davie, the song reaching No. 8 in the UK Singles Chart in November 1956.

His most notable run as a disc jockey was with WNEW AM in New York, from 1964.

He retired in 2004 at the age of 81, and died on December 12th, after a long illness.



Zsa Zsa Gabor
(born Sári Gábor)
(1917 – 2016)

Gabor was a Hungarian-American actress and socialite. Her sisters were actresses Eva and Magda Gabor. Along with her mother and sisters, Gabor escaped Hungary in 1941 following the Nazi

occupation of Budapest

Gabor began her stage career in Vienna and was crowned Miss Hungary in 1936. She emigrated from Hungary to the United States in 1941 and became a sought-after actress with "European flair and style" and was considered to have a personality that "exuded charm and grace". Her first film role was a supporting role in *Lovely to Look At*. She later acted in *We're Not Married!* and played one of her few leading roles in *Moulin Rouge* in 1952.

Outside of her acting career, Gabor was known for her extravagant Hollywood lifestyle, glamorous personality, and her many marriages. In total, Gabor had nine husbands. She was divorced seven times, and one marriage was annulled.

According to Gabor, she was discovered by operatic tenor Richard Tauber on a trip to Vienna in 1934, following her time as a student at the Swiss boarding school. Tauber invited Gabor to sing the soubrette role in his new operetta, *Der singende Traum* (The Singing Dream), at the Theater an der Wien. This would mark her first stage appearance.

In 1944, she co-wrote a novel with writer Victoria Wolf titled, "Every Man for Himself". According to Gabor, the fictional story was derived, in a small part, from Gabor's life experiences. The book was subsequently bought by an American magazine. She was also a regular guest on television shows.

On June 14, 1989, in Beverly Hills, California, Gabor was accused of slapping the face of Beverly Hills police officer Paul Kramer when he stopped her for a traffic violation at 8551 Olympic Boulevard, and in September of the same year, a jury convicted the actress of slapping a police officer, driving without a license and possessing an open container of alcohol - a flask of Jack Daniel's - in her car, but acquitted her on charges of disobeying officer Kramer when she drove away from a routine traffic stop.

She was sentenced to serve three days in jail, to pay fines and restitution totalling \$12,937, to perform 120 hours of community service - and to undergo a psychiatric evaluation. Gabor decided to drop her agreed to serve her sentence, but refused to take part in community service and served three days in jail.

THOSE WE HAVE LOST

Gabor died at the age of 99 of a heart attack at her home, on December 18th, after being on life support for the previous five years.



Lionel Blue (1930 – 2016)

Blue was a British Reform rabbi, journalist and broadcaster, described by *The Guardian* as "one of the most respected religious figures in the UK". He was best known for his longstanding work with the media, most notably his wry and gentle sense of humour on *Thought for the Day* on BBC Radio 4's *Today* programme. He was the first British rabbi publicly to declare his homosexuality.

Blue did not receive a religious education, declaring that he lost his religious faith at the age of five after a petitionary prayer failed to remove Adolf Hitler and Oswald Mosley, and instead, became interested in Marxism.

Blue read History at Balliol College, Oxford and Semitics at the University of London. Whilst at Oxford, he regained his faith when he found some resolution to severe personal conflicts regarding his sexual orientation at a Quaker meeting. He also found Victor Gollancz's *A Year of Grace* helpful during this time, and finally became one of the first two students at Leo Baeck College for training rabbis in 1956. He was ordained as a rabbi in 1960, and between then and 1963, he was the minister of the Settlement Synagogue and Middlesex New Synagogue.

Blue made his first radio broadcast in 1967 and was

a regular contributor to BBC Radio 4's *Thought for the Day* programme for 25 years.

Blue was the first British rabbi publicly to come out as gay in 1980 and published *Godly and Gay* in 1981.

Blue was diagnosed with epilepsy at the age of 57; however, he successfully controlled his disorder with medication. During an operation in 1997, a surgeon discovered a tumour which tests proved to be malignant. He received radiotherapy and hormonal treatment to reduce any further growth. He was also diagnosed as having Parkinson's disease.

Blue died on 19th December, aged 86.



Henry Judah Heimlich (1920 – 2016)

Heimlich was an American thoracic surgeon and medical researcher. He is widely credited as the inventor of the Heimlich manoeuvre, a technique of abdominal thrusts for stopping choking, described in *Emergency Medicine* in 1974. He also invented the Micro Trach portable oxygen system for ambulatory patients and the Heimlich Chest Drain Valve, or "flutter valve," which drains blood and air out of the chest cavity.

He graduated from New Rochelle High School (NY) in 1937 and from Cornell University (where he also served as drum major of the Cornell Big Red Marching Band) with a B.A. in 1941. At the age of 23, he received his M.D. from the Weill Cornell

THOSE WE HAVE LOST

Medical College in 1943. At the time, the Flexner recommendations hadn't been implemented; thus, it was possible to graduate from an American medical school in two years.

In 1962, Heimlich invented the chest drainage flutter valve (also called the Heimlich valve). He said his inspiration came from seeing a Chinese soldier die from a bullet wound to the chest during World War II. The design of the valve allows air and blood to drain from the chest cavity in order to allow a collapsed lung to re-expand. The invention was credited with saving scores of lives on the battlefields of the Vietnam War and emergency rooms across the country.

He first published his views about the Heimlich manoeuvre in a June 1974 informal article in *Emergency Medicine* entitled, "Pop Goes the Cafe Coronary".

On June 19, 1974, the *Seattle Post-Intelligencer* reported that retired restaurant-owner Isaac Piha used the procedure to rescue a choking victim, Irene Bogachus, in Bellevue, Washington.

From 1976 to 1985, the choking-rescue guidelines of the American Heart Association and of the American Red Cross taught rescuers to first perform a series of backblows to remove the FBAO (foreign body airway obstruction); if backblows failed, then rescuers learned to proceed with the Heimlich manoeuvre (aka "abdominal thrusts").

After a July 1985, American Heart Association conference, backblows were removed from choking-rescue guidelines. From 1986 to 2005, the published guidelines of the American Heart Association and the American Red Cross recommended only the Heimlich maneuver as the treatment for choking; the NIH still does apply for conscious persons over one year of age, as does the NSC.

The 2005 choking-rescue guidelines published by the American Heart Association called the procedure "abdominal thrusts". The new guidelines stated that chest thrusts and back blows may also deal with choking effectively.

In spring 2006, the American Red Cross "downgraded" the use of the Heimlich manoeuvre, essentially returning to the pre-1986 guidelines.

For conscious victims, the new guidelines (nicknamed "the five and five"), recommend first applying five backblows; if this method fails to remove the airway obstruction, rescuers will then apply five abdominal thrusts.

For unconscious victims, the new guidelines recommend chest thrusts, a method first recommended in a 1976 study by Charles Guildner, with results duplicated in a year 2000 study by Audun Langhelle. The 2006 guidelines also eliminated the phrase "Heimlich maneuver" and replaced it with "abdominal thrust".

Heimlich used the manoeuvre himself for the second time on May 23, 2016, almost 42 years after his work was published, successfully saving the life of a fellow resident of his senior living community. He told the BBC in 2003 that he had used it for the first time on a man choking in a restaurant when he was about 80 years old.

From the early 1980s, Heimlich advocated malariotherapy, the deliberate infection of a person with benign malaria in order to treat ailments such as cancer, Lyme disease and (more recently) HIV. As of 2009 the treatments were unsuccessful, and attracted criticism as both scientifically unsound and dangerous

Heimlich's memoir, *Heimlich's Maneuvers: My Seventy Years Of Lifesaving Innovation*, was published in 2014.

Heimlich died on December 12th, after complications from a heart attack, aged 96.

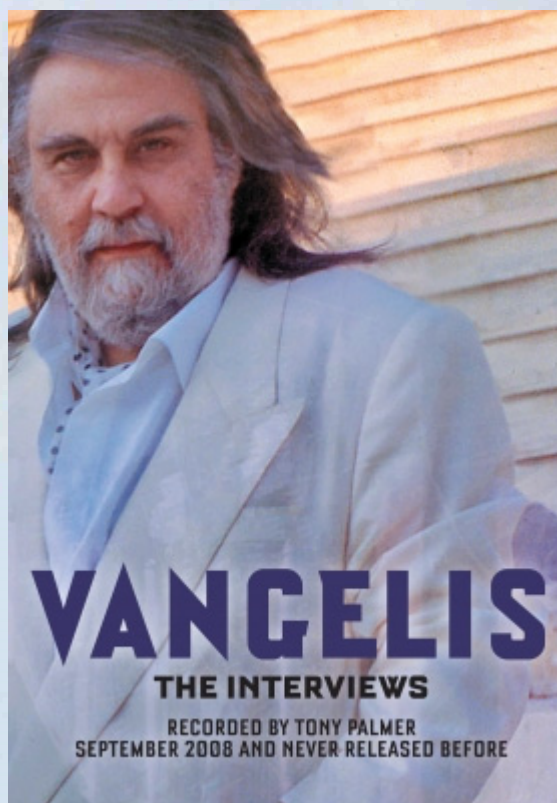
According to some press reports and obituaries, it is believed that during the course of his lifetime, the Heimlich Maneuver may have saved the lives of at least 100,000 people in the United States alone.

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

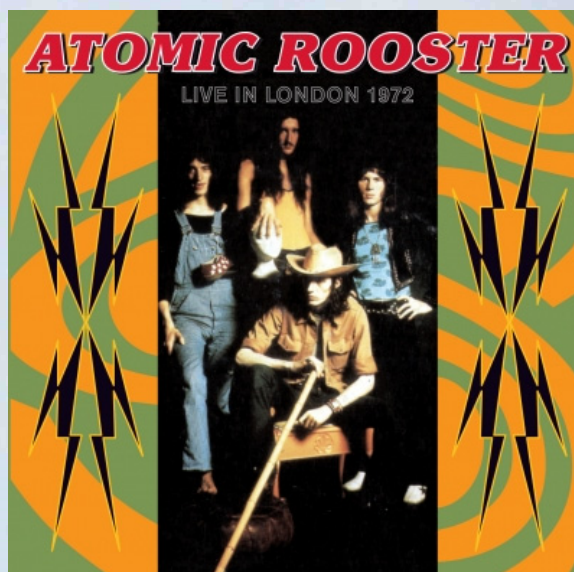


Artist Al Atkins
Title Back To Berlin
Cat No. HST427CD
Label Gonzo

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.

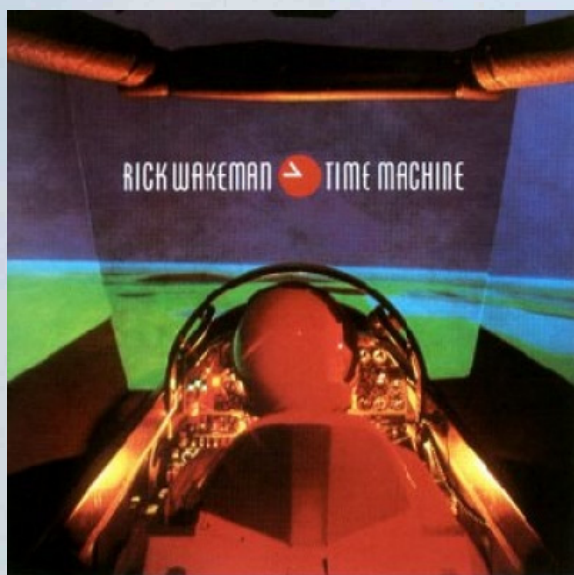
Despite being at the age that most men are thinking of retirement, Al is still one of the hardest rocking frontmen on the planet, as this album bears testament



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

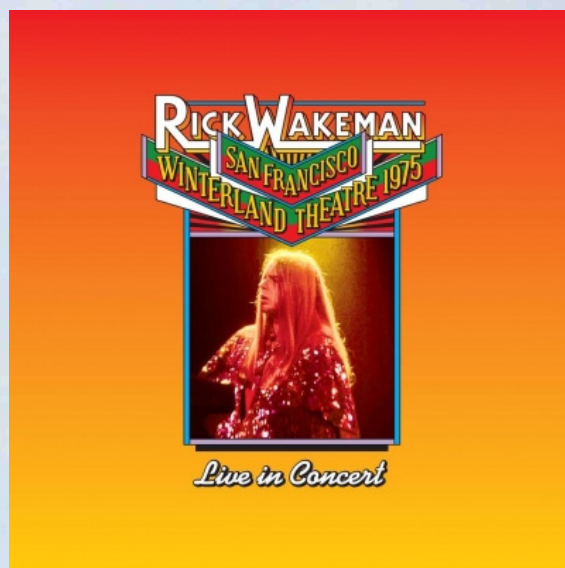
Atomic Rooster are an English rock band, originally formed by members of The Crazy World of Arthur Brown, organist Vincent Crane and drummer Carl Palmer. Throughout their history, keyboardist Vincent Crane was the only constant member, and wrote the majority of their material. Their history is defined 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.





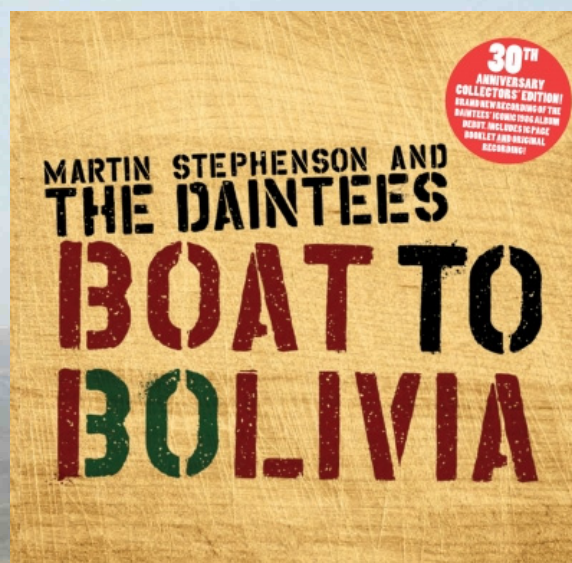
Artist Rick Wakeman
Title Time Machine
Cat No. MFGZ012CD
Label RRAW

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!"



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/gonzowebly>



“Naked Radio”

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

The Pink Fairies official
website:

www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

And to celebrate the Festive Season in that uniquely Pink Fairies way, here are some more of Tony Henderson's exquisite PF models which he made to celebrate the release of their extraordinary new record. Yes, Boys and Girls, it truly is THAT good...





Joey here has just
flown in to tell us
about Naked Radio,
the Tasty new album
by the Pink Fairies



Douglas Harr *Ear Candy for the Hungry Audiophile*

**ARW WHAT ARE THEY GOOD FOR?
Absolutely Everything!**

Like many fans who read this, I've had a lifelong passion for all things Yes, every incarnation of the band, the solo records, the shows... everything. I've even braved cruise liners to see them twice now on the annual *Cruise to the Edge* voyage, something I thought I would never do. I've found something to appreciate in every era of Yes music, whether early on in the '70s, through the more commercially appealing '80s, and beyond. Every lineup featured musical genius; from guitarists Peter Banks, Steve Howe, and Trevor Rabin, lead vocalists Jon Anderson to Trevor Horn, from Tony Kaye, to Rick Wakeman, Patrick Moraz, back to Rick Wakeman, you know the drill. Yes's music and message at its best challenges the mind, engages the heart, and sometimes even inspires a bit of boogie. All of that was true last Sunday December 4th on last night of ARW's 2016 US tour at

the Masonic Auditorium, San Francisco.

ARW is absolutely the best combination of Yes alum I've seen in the last few years. Jon Anderson is certainly the definitive Yes vocalist, Rick Wakeman the classically trained gem of Britain, and Trevor Rabin the searing guitar player who led the band through the tumultuous 1980s. These musicians are able to traverse the history of Yes music, performing each song with reverence to the original yet with space for improvisation. It was a wonder and privilege to see them together on stage again.

Though ARW intend to record, the band, which included veteran prog bassist Lee Pomeroy and drummer Louis Molino III is not performing new material at this time, which means this first tour is a journey back through

JON ANDERSON • TREVOR RABIN • RICK WAKEMAN

ARW

AN EVENING OF **YES** MUSIC & MORE

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the Yes catalog. Spoiler alert for UK fans: the set list selections went all the way back to 1971's *The Yes Album* ("Perpetual Change," "All Good People"), *Fragile* ("Heart of the Sunrise," "Long Distance Runaround/The Fish," and encore "Roundabout"), *Close to the Edge* ("And You and I"), and *Going for the One* (for the stunning set highlight "Awaken"). Rabin-era tracks such as "Cinema," "Hold On," "Rhythm of Love," *Union* track "Life Me Up," a tight version of crowd pleaser "Changes" and closer "Owner of a Lonely Heart" buoyed the set. At some shows the beautiful Anderson/Wakeman track "The Meeting" from the AWBH album was also performed. The more mystical, spiritual Yes songs from the '70s and the relatively more urban sound of the Rabin-era work from the '80s were perfectly blended for maximum enjoyment, even more so in this setting than on the 1991 *Union* tour.

The entire band truly seemed to be happy on stage together, to be greeting audiences and once again playing this legendary music. Before the tour, Wakeman professed excitement at being able to work with Rabin again and it shows in the live setting, as he was prone to broad smiles and laughs whenever Rabin crossed the stage to be nearby, and when the keyboardist donned the portable "keytar" for some dueling solos. Wakeman brought almost a dozen different keyboards, as is his wont, to perfectly

recreate the sounds of Yes, including an approximation of the real church organ used to record "Awaken." Anderson was in amazing voice, as good as I've heard in the last 20 years; his face alight with the joy of performance and the chance to share his meaningful lyrics with open heart once again. Rabin was similarly upbeat. Despite recovering from a cold, he gave it all on stage, his fluid rapid-fire riffs generating bouts of applause, his vocals adding to the whole. Lee Pomeroy is a singularly talented bass player, as he crosses pop and prog genres, playing on and off again as he does with many prog legends, including Wakeman's solo band, Steve Hackett's *Genesis Revisited*, Gentle Giant's *Three Friends*, and Jeff Lynne's *ELO* among others. Pomeroy brought honor to Squire's bass leads, particularly on "The Fish," using multi-track capture/repeat gear to approximate the effect of the studio masterwork. Molino's drum solo, and steady work on skins grounded and punctuated these complex songs.

The staging was simple but effective, with silk backdrops that reflected dazzling colored lights, and though on both nights I attended there was a bit of trouble getting the sound mix just right, everything coming out of the speakers was ear candy for hungry audiophiles. Patrons in the U.K., Europe and Japan, don't miss this one when it comes your way!



COMPETITION CORNER



Ladies and Gentlemen, Mesdames et Messieurs. Welcome back my friends to the show that never ends. Whoops wrong band! Yes, one of the most eagerly awaited cultural events of next year is coming to the UK! In the first of three competitions, to win a pair of tickets to the show nearest you, just answer these mind bending questions, carefully chosen by a team of Gonzo Mystics in the cupboard below the stairs:

Q: Fill in the missing word from the below YES hit song title
Owner of a _____ Heart

Q: How many shows will Jon Anderson, Trevor Rabin and Rick Wakeman (ARW) be doing on their UK tour in March 2017?

Send your answer in an email to info@gonzomultimedia.co.uk
OR

Put the answers on a postcard (or on a piece of paper in an envelope addressed to: FREEPOST GONZO and don't forget to include YOUR contact details!

Good luck prog pickers!

**JON ANDERSON
TREVOR RABIN
RICK WAKEMAN**



AN EVENING OF **YES** MUSIC & MORE

MARCH 2017 UK TOUR

SUN 12 CARDIFF MOTORPOINT ARENA
MON 13 BIRMINGHAM SYMPHONY HALL
WED 15 BRIGHTON DOME
THU 16 BOURNEMOUTH INTERNATIONAL CENTRE

EXTRA DATE ADDED DUE TO DEMAND	
SAT 18	LONDON HAMMERSMITH EVENTIM APOLLO
SUN 19	LONDON HAMMERSMITH EVENTIM APOLLO
TUE 21	NOTTINGHAM ROYAL CONCERT HALL
WED 22	EDINBURGH USHER HALL
FRI 24	GLASGOW ROYAL CONCERT HALL
SAT 25	MANCHESTER O ₂ APOLLO

**MYTICKET.CO.UK / SEETICKETS.COM
WWW.ARW-TOUR.COM**

VIP PACKAGES INCLUDING MEET & GREET AVAILABLE FROM MYTICKET.CO.UK

A KILIMANJARO PRESENTATION IN ASSOCIATION WITH LARRY MAGID ENTERTAINMENT GROUP

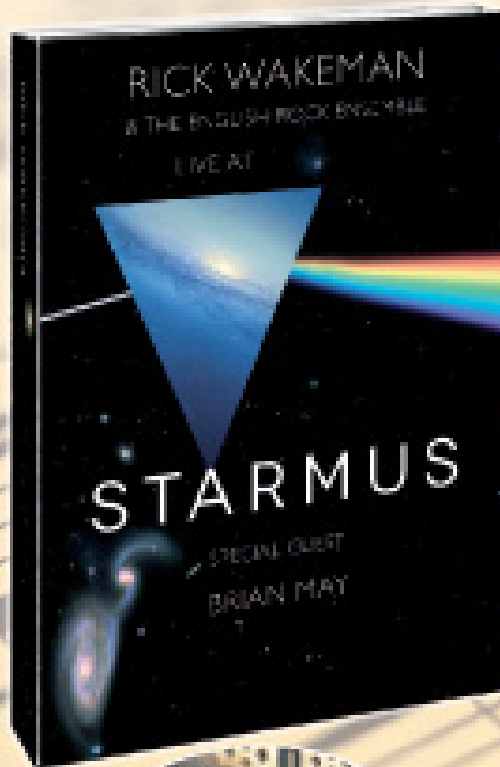
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

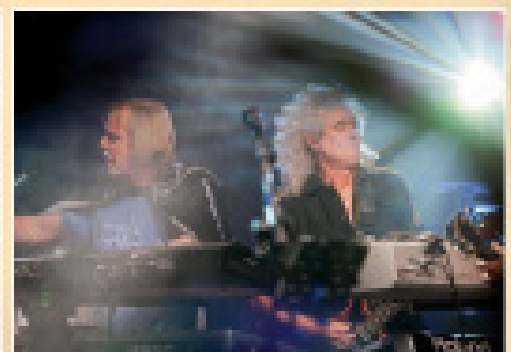
STARMUS 2015



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



Xmas-Glitter

I guess I'd categorise myself as more of a solstice kind of person. But none of us can be totally oblivious of Christmas music and the general commodification of a time of year that has meaning for lots of folk with a variety of religious beliefs. Apparently there are 29 different 'celebrations' amongst seven faith groups between 1st November and January 15th. For instance, Hanukkah for Jewish people; Bodhi Day for Buddhists; Yule/Saturnalia/Winter Solstice for Pagans and aboriginal people; and, the Id al-Adha (feast of sacrifice) for many Muslims.

Meanwhile, if we are slightly lucky, we hear in supermarkets and shopping malls, 'Happy Xmas (War is Over)' from the Lennon/Ono stable and The Pogues with Kirsty MacColl, re-telling the 'Fairytale of New York'. And we all need to block up our ears to so many sleigh rides, jingle bells and white Christmases.

But, perhaps controversially, pause for a thought or two. You cannot look at the history of the twentieth century or World War Two without Adolf Hitler. And so it is for those of

alan dearling

a certain age when we remember the annual event that used to be the Xmas Gang Show.

You remember him, Paul Francis Gadd, aka, Paul Raven, aka Gary Glitter, exhorting us to join him in his Gang. The Gang Show was the main Christmas event in Glasgow. And also some years at the Playhouse in Edinburgh. With 100 million record sales, and 21 Top 100 singles, he had a repertoire that was made for raucous parties.

And Gang show was some party – legendary. ‘Another Rock ‘n’ Roll Christmas’ was one of the Xmas songs with absolutely massive airplay at Yuletide. It is also worth remembering that in 1988, the Timelords’ single, ‘Doctoring the Tardis’ sampled Glitter’s ‘Rock and Roll (Part Two)’. It went to Number One in the singles chart. Oasis also sampled Glitter’s ‘Hello, Hello, I’m Back Again’ on the opening track, ‘Hello’ on their album, ‘(What’s the Story?) Morning Glory’. According to many news reports, Garry Glitter has earned over a million pounds from the royalties from the Oasis track alone.

The *Daily Record* (12 October 2012):

“GLITTER was a massive hit in Scotland where thousands of youngsters attended his famed Christmas gigs at Glasgow’s SECC during the 1980s and 1990s.

Even long after his early 70s heyday, fans would queue up for hours to get their hands on tickets for his Gary Glitter Gang Show performances – usually on

December 23 and 24.”

Here he is dressed in the Scotland football strip for the 1989 Gang Show. Back in those days, the Gang show was a massive, interactive musical panto, filled with sing and shout-along hits. Punk rockers loved Glitter and so did the college and university circuit. In fact, some would say that in its time it was the ultimate Rock ‘n’ Roll Show on Earth.

Thousands of fanatic fans out for the ultimate ‘good time’. Arms in the air, yelling, screaming. He was indeed, The leader. Remember him that way (perhaps), rather than the as the precursor to the demise of Jimmy Savile, Rolf Harris and a host of others. As Scotland’s ‘Sunday Herald’ wrote on the 23rd December 1991:

“The PA booms, "Are you ready to rock?" Yes, can we get on with it? The Leader will return in 10 minutes.”

Does that green sign read "Offski?" Faithfully we wait, and are rewarded with some pretty fair small group 50s rock from the Leader, who then allows us to sing ‘Be Beautiful’.

We sing it just for him. Such devotion. The Leader should form a Party and Stand.”

Here’s a video, so you can see for yourself.

www.youtube.com/watch?v=aYFvQOnS5cs

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Three songs with reference to Crimbo was the assignment from our esteemed Editor. Ruling out the obvious shite heard in shopping malls throughout the land I could think of two straight away, the third would need a bit of surfing to find though.

'Jefferson Airplane will release their first Christmas single "Snow On The Christmas Table" on November 26th 1969. Rumours that originally the song's title was to be "Snorting Snow", but was changed under pressure by RCA are denied by both the record

John Brodie-Good

company and the band.’ This one sounded interesting but seems to be a spoof from one of the band’s fan forums.



The Fat Man – Gary Duncan’s Quicksilver

Staying on the West Coast, this tongue in cheek little ditty can be found on Gazza’s Shape Shifter album, Volume 2. This is not the twin-guitar dueling psychedelic jammers of the late ‘60s and early ‘70s but Duncan’s much later ‘version’, combining blues, jazz and even a taste of country. I haven’t been able to get enough of Duncan’s ‘solo’ output recently and am planning to write a big piece on this seriously underrated talent in a future issue of Gonzo.

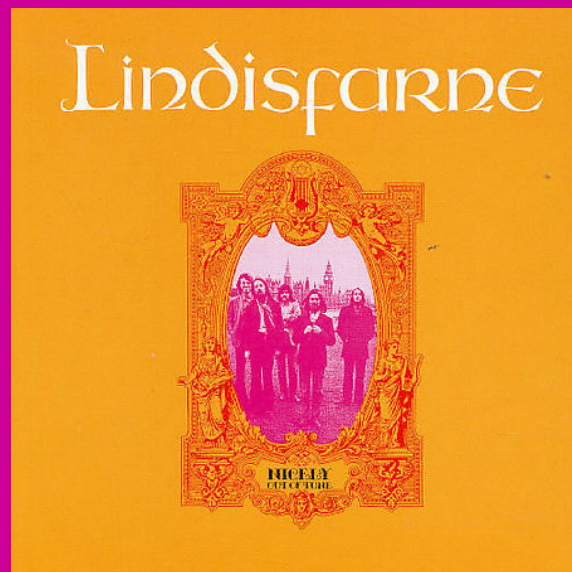
The song bounced along nicely, organ swirls moving it forward sweetly.

“Santa Claus is coming to your town,
He don’t care if you are white or brown,
He’ll always be your buddy,
He’s got lots of stuff,
How about it, let’s hear it for The Fatman”

“I wanna ride in Santa’s sleigh,
It’s the baddest ride in town,
He’s got a big black Chevrolet,
But he can’t keep it on the ground”

Pretty soft stuff, for one of the original rock ‘n roll guitar slingers, but fun for a few minutes. In theory, the song is on You Tube, but the link is currently broken. You could do worse than grab a copy of Shape Shifter however.....that would be

a nice Xmas pressie to yourself.



Winter Song – Lindisfarne (Alan Hull)

Back in the early 70’s this ‘Newcastle’-based outfit enjoyed a number of hit singles in the UK, such as Fog on the Tyne and Meet me on the Corner. On the face of it, light pop music blended with English folk, lots of sing-a-long choruses, with their themes often based around life in the north east. Amongst this outward appearance of lighter fare however lurked one of our best songwriters of the period, ‘Jimmy’ Alan Hull. With his long thin blonde hair, and his angelic voice, most Lindisfarne albums contain at least one serious Hull gem, if not more. A former psychiatric nurse, and a great champion of the underdog (read working class) Hull sadly died relatively young back in 1995. But we have his rich body of work to enjoy to this day, which includes a number of solo albums including the excellent *Pipedream* (with a corresponding book of poems) and *The Squire*.

This song is from the first Lindisfarne album (which also contains the wonderful Lady Eleanor amongst others), it is a beautifully timed ballad, which actually only makes fleeting reference to our subject, but in a memorable way.....

“Santa is in his module,
He’s an American astronaut”

Written in 1970 or before, and still true to this day (The ISS)

This live performance comes from his home city

<https://www.youtube.com/watch?v=PsHvFOAGJ8k>



Run Run Rudolph – Lemmy

My third choice was going to be a result of online research, but I didn't have to look for long, one of the Hawkwind Facebook gang gifted me this one. First released by Chuck Berry back in 1958 (my birth year!) as Run Rudolph Run, this 12 bar blues tune has been covered by many people along the way. Lemmy's version, recorded in 2008, was apparently for an album called *We Wish You a Metal Xmas and a headbanging New Year!* Not an album that is in my collection I must admit, but it sounds different. It's Lem, you don't need words, just enjoy.....

<https://www.youtube.com/watch?v=dsqC6HRS8Lc&feature=share>





Alan meets and greets the mighty Bollywood Brass Band

**Live, colourful and full of energy at Rich Mix in
London's Shoreditch**

I was absolutely full of anticipation for this gig. The Bollywood Brass Band's (BBB) new album 'Carnatic Connection', featuring Jyotsna Srikanth on violin has recently been chosen as one of 'Songlines' magazine's Top Ten Albums of the year. Five percussionists, six on brass instruments and a violin player. A sensational line up. And live, what a set! Energy-fuelled, but still mindful of the context of the sources of their music – the Bollywood films that are back-projected during much of the set.

Trombonist with the BBB, Dave Jago, is a great friend, so it was a personal experience for me too. And he was kind enough to chat with me about the band's evolution. But suffice it to say, they are great musicians, and their repertoire is culturally and musical varied and rich. And I love the new 'Carnatic Connection' album with the BBB joined by Jyotsna and percussionist, Prakash.

alan dearling



Do listen to their albums. Do catch them live. Something special.

www.bollywoodbrassband.co.uk

www.indianviolin.eu/Jyotsna

.....

Alan: The name, Bollywood Brass Band, conjures up images of Indian musicians and lovely, sensuous female dancers. What was the early reality?

Dave: We grew out of another band, a street band called Crocodile Style, back in the early 90s. We had the opportunity to work with one of the leading Indian wedding processional brass bands, the Shayyam Brass band from Madhya Pradesh, at an international street band festival. We learnt several of their tunes and performed with them in what was intended to be a one-off project. A couple of months later we were booked for a Diwali procession, and of course played those tunes. Several people asked us if we were available for Indian weddings, so of course we affected an air of nonchalance and said sure, we did them all the time. Very soon we were doing just that! Having learnt from the Shayyams how to arrange and perform that material, it was a short step to producing our own arrangements.

We love to perform with dancers, and have been lucky enough to work with several excellent ones over the years. Our present dancer, Sita Thomas, is a dancer, choreographer, and TV presenter, amongst other things, and works wonders when we do school workshops, producing complete Bollywood dance routines with dozens of kids working in unison. It's only occasionally that the gig situation, space, and economics allows it, but when she's with us it always adds something special to the performance.



Alan: Tell me a bit about how BBB have evolved. I believe you were mainly a street band to begin with?

Dave: Yes, for the first few years we mostly played weddings and street processions. Then we played a storming gig to large crowds at a large folk and world music festival at Rudolstadt in Germany, and that opened the doors to more festivals and art centre gigs. Nowadays it's a real mixture; it might be a wedding one day, a lantern procession the next, and then a prestigious gig in a high profile venue after that.

Alan: I got the feeling that Kay Charlton, on trumpet/flugelhorn, who does most of the MC-ing from the stage, is immersed in Indian film and music culture. Does she steer the BBB? Or is it more of a communal affair?

Dave: We are a partnership, with nine core members (including Mark Allan, our Manager and VJ), and important band decisions are made communally. Kay and Sarha Moore (sax) led on the Carnatic Connections project, doing a fantastic job of selecting and arranging material, while Mark handled the admin and Steve Pretty

(tpt) produced the album. We all like to listen to (and watch) the source material, and playing weddings regularly keeps us grounded in the tradition.

Alan: BBB have made at least five albums, I think. Tell me a bit about the content and musical journey?

Dave: The first (eponymous) album was pretty much a straight representation of us in street band mode. The second, 'Rahmania!', was a selection of tunes by the great contemporary Bollywood composer AR Rahman, and for that we started to use more studio production and add details to the arrangements that would get lost in the rough and tumble of a street situation. As we started to do more stage gigs we were able to start adding percussion that wouldn't work in the street. We've had dhol (aloud and powerful Punjabi drum) from the start, along with kit and surdo, but on stage we are able to add tabla, dholak, a variety of hand percussion, and electronic percussion which allows us to incorporate all kinds of samples, from strings to train sounds. The four

alan dearling



drummers working together (five on the current project, with the addition of a South Indian hand percussionist) make a fantastic noise.

Our third album, 'Movie Masala', was a celebration of Bollywood history, allowing us to feature our favourite tunes from across five decades of classic music. We like to collaborate, and 'Chaiyya Chaiyya' was a live recording (from the Oslo Opera House) of a project we did with Rafaqat Ali Khan, a great Pakistani qawaali singer. Bollywood is an eclectic music, and steals from all sorts of other genres. Qawaali quite often pops up, and it was great fun learning how to play it in its purer form. Most of the albums feature remixes as well ('Music Masala' has an entire bonus remix CD), some from band members and some from our many talented friends. Next year we'll be revisiting, updating and adding to the Rahman material, in tribute to him on his 50th birthday.

Alan: You've shared with me in the past some of your

travels around the globe with BBB as a wedding band and more. Tell me a couple of the most memorable that I can share with Gonzo readers.

Dave: Playing in India is always a blast, and we've had the good fortune to be booked a number of times to play at weddings there. The most recent trip was to Udaipur, which is a beautiful city. We played at dusk on a boat crossing the lake, with the groom's party in a second boat alongside, and the palace lit up dramatically on the shore in the background. The reception was on a little island which had been completely decorated with tens of thousands of flowers for the occasion. We've played in Udaipur several times; on a previous occasion we paraded down to the lake from that same palace, with the groom riding in one of the Maharaja's collection of vintage Rolls Royces in a firework-lit procession that included several elephants. The picture shows most of

alan dearling



us with some of the musicians from a band from Jaipur who were at the other end of the procession. Other highlights have included playing on a huge temporary stage in St Mark's Square for the Venice Carnival, and a lovely little festival up in the north of Finland surrounded by lakes and pine trees.

Alan: The new album takes the BBB from the music and films of Northern India down into the south and the 'Carnatic Connection', which is the title of the album and you guest violinist, the charismatic Jyotsna Srikanth and her percussionist, Prakash. Can you explain a bit about this music?

Dave: South India has its own film industry, and the music adopts more of the south Indian Carnatic tradition in the same way that Bollywood absorbs north Indian classical music, qawwali, and so on. It feels like a different dialect. On the album we have included Deva Deva Kalayami, which is a very old Carnatic tune, and that required a very different approach to our usual style. Jyotsna is a great improviser, and we swap improvised lines within a very well defined structure. The percussion has its own rhythms and patterns as well, which is interesting to work with.

Alan: Congratulations to you all in BBB on winning your place in the prestigious 'Top Ten albums of 2016' award from 'Songlines' magazine. Well deserved. Where do think it will lead the band?

Dave: Thanks! We would be great to see a bit more of the place. Are touring the album at the moment. We are hopeful that it might lead us to some South Indian gigs; when we play in India it's generally in the north, around Delhi, Mumbai and Rajasthan, and it

Alan: I really like the new album. It's a great synthesis of dancefloor and more cinematic traditions. But having witnessed the whole of the Rich Mix gig in multi-ethnic Shoreditch in London, it is hard to translate the high energy of the band into a recording. Are there plans for more live recordings?

Dave: Almost certainly, at some point, I'd say. We are taking a breath after producing this album, but we will probably look at recording a few live tracks to post on our website.

alan dearling



The Unstoppable Jim Bob

I never got to see Carter (the Unstoppable Sex Machine). They made it big just at my kids were born and I was at home being a fat bastard. But I loved their music and so when I heard that Jim Bob was leaving his writing shed to go on tour, I thought that this would be my big chance to see how the songs came over live.

So as usual down to London, a couple of pints beforehand with my mate Kev in two grotty crowded Soho pubs where it took 15 minutes to get a pint of over-priced and under-full beer. But then off to the 100 Club which made me realise that I had been

going there for 40 years and made me reminisce about all the bands I had seen there including Steel Pulse when the smell of dope filled the air like napalm. Not quite the same in 2016, but the bar was doing a roaring trade in Punk IPA which seemed somewhat fitting, so we got stuck in. As did many other members of the audience who were enjoying the last day of the tour. On chatting to one guy, it was the eighth date he'd seen and, as a Carter virgin, I felt a bit innocent.

But on with the show. First of all we had Chris T-T, Jim Bob's long time piano player. Chris T-T played most of his set with an acoustic guitar but also sang a number of songs a cappella, which is pretty brave for a support act. He went down well, partly I suspect because he was close to Jim Bob and partly because his songs and self-

Jeremy Smith





depreciating manner fitted the bill so well. I can't remember exactly what he played but it certainly included the sing-along Worst Government Ever, Garden on a Motorway, Love Me I'm a Liberal and The Huntsman Comes A-Marchin'. All pretty good and it made me a little ashamed for talking all the way through the support act at the John Cooper Clarke/Hugh Cornwell gig a few weeks ago.

After a short break Jim Bob came on. The 100 Club was pretty full by now and we had to struggle to keep our places about three or four rows from the front. Jim Bob was dressed in a suit that Sir Les Patterson would have rejoiced in. Gone is the silly

haircut from Carter days and now he looks like a slightly seedy secondary-school teacher trying to hang on to his radical roots. He also seems to have put on a bit of weight as if he can no longer eat and drink what he likes and those 26-inch waist trousers are but a distant memory. But he's not a fat bastard yet.

I was interested to see what the Carter songs would sound like played on just an acoustic guitar. Most responded pretty well, though some, like Midnight on the Murder Mile seemed a little tame compared to the Carter originals. Still it was a good set with loads of old favourites, like A Prince in a Pauper's Grave, Anytime



Anyplace Anywhere, Midnight On The Murder Mile, Is Wrestling Fixed?, Glam Rock Cops, Let's Get Tattoos, Johnny Cash, Falling On A Bruise, A Perfect Day to Drop the Bomb, Billy's Smart Circus mixed in with the best of his solo stuff like Back to School, Mrs Fucking McMurphy, Cartoon Dad, Victim, Battling the Bottle, and Angelstroke. Chris T-T joined him on piano for half the set, which he sang a cappella while his guitar was being fixed.

Jim Bob himself was chatty with the audience, except for those c**ts at the bar who were talking too loudly, and seemed to be enjoying himself. He put in an excerpt from Heroes into one song and sang his own version of The Wheels on the Bus, ("the windows on the bus are scratched with graffiti, the racist on the bus is spitting at the driver" etc. etc.). It did seem that everyone in the audience knew all the words to all of the songs (even the solo ones) and most of them were singing along. While this was a lot of fun, it did mean that your listening pleasure was slightly distorted as you had a quietish Jim Bob at

the front and then a loud out of tune Mancunian in your left ear, and a loud out of tune Londoner in your right ear. But hey, everyone was having a good time.

Jim Bob finished with a cracking Shoppers Paradise and the Only Living Boy in New York, and then off he trotted to raucous applause. No clapping at the 100 Club though, but a rousing chorus of "You Fat Bastard" got him back on stage for an encore of This is How it Feels, Sheriff Fatman, and GI Blues.

All in all a great gig at the end of a sell-out tour, but I wonder where he will go from here. Will he carry on with his writing (the two Frank Derrick books are a must-read) or come back to music like his old band mate Fruitbat is doing? It would be wonderful to see another Carter USM reunion but that might be a bit of a pipedream. Still another Jim Bob tour would be just as good, and I'm sure I'll be there at the front. Next time I just need to learn all the words!

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.



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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.

THE MAN'S DADDY'S CHRISTMAS CRACKER COMEDY JOKES

Hello. I'm a popular comedian called The Man's Daddy. Like most of you... around this time of year, I usually buy a turkey from the supermarket, carve a scary face into it, place a candle inside, and leave it out the front of my house.

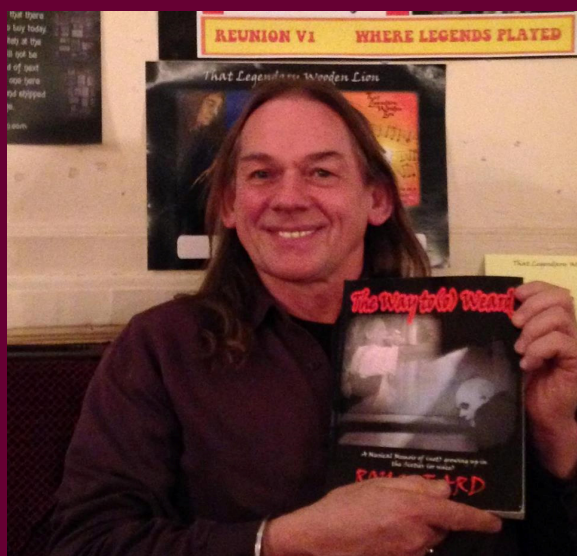
Here's a top life-hack: to discourage foxes from stealing your turkey: tie a handbell to your wrist, and stand next to the turkey with a cutlass. Every time you wave the cutlass, the bell will ring, and any nearby foxes might have a heart attack.

The thing I love most at Christmas is laughing. Sometimes I just stand by the Christmas tree in the living room, laughing loudly to myself and others. Sometimes my family ask that I stop. Other times they just leave the room, and let me carry on.

Anyway?

If you'd like to laugh along with me this Christmas, here are some jokes I've written for you to print out, roll up, and slide into your family crackers on Christmas Day. Your relations will no doubt find them considerably more mirthsome than the default funnies you get in most crackers. I hope so anyway. I hope you all like my jokes. Well anyway. Bye then. Yeah, bye. Bye - hope your family like my jokes. Have a good Christmas, yeah? Yeah, ok. Bye then. Bye. Enjoy my jokes, yeah? OK.

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..

By the time we set out on the UK tour with Steve Harley the band line up had changed. Apart from Ian – who was still on keyboards – everyone else was different. Robbie Gladwell played guitars, Paul Francis was on drums, and Bill Dwyer on bass. I met someone on that first gig who was to become one of my closest friends, Nick Pynn, who was playing violin and acoustic guitar. We also had Matt Dowden running the lighting and Tom Scott back on monitors.

The second gig of the tour was in the *Assembly Hall Theatre* in Tunbridge Wells and in that I had one of the more bizarre encounters I have ever had. Having set up the system I was running it up with a CD and walking around the venue making sure I had the speakers positioned correctly to get the most coverage. A woman emerged from one of the doors at the rear of the hall and came over to me.

'It is too loud,' she complained.

'I am just running it up to test it, I won't be long,' I replied.

This was not enough for her.

'I am trying to work in the office next door. Don't turn it up so loud.'

I tried to explain that the only way to get it right for the show was to run it up now while I could still change things but she was adamant.

'What do you do?' I asked her.

'I am a secretary,' she replied.

'Well, I am a sound engineer. Why don't you go back to your office and secrete and I will stay in here and engineer sound. That way we are both doing what we are supposed to aren't we?'

She flounced off in a huff and I was just about to turn the PA back on again when she shouted back across the hall, 'I don't see why you have to have it so loud when there is only you listening to it!'

She had totally failed to understand what I was doing.

The question of volume came up again a few gigs later when we played the *Worthing Assembly Halls*. The PA was set up and there was a curious gap in the seat on the right hand side.

There were two rows missing from the front. It all became clear when, just before the show, the attendants wheeled in a group of people in wheelchairs. Two days later I got a complaint that the show was too loud for these people and, 'because they were disabled they could not move further back'. I am not surprised it was too loud because they were sitting right against the PA. That was where they were put. The logic of that escaped me.

We ended that short UK section at the *Hammersmith Odeon* (or *Apollo* as it is now known). Jim Cregan, guitarist with *Cockney Rebel* in the days of 'Come up and See Me, Make Me Smile' guested on guitar, and Rod Stewart popped into the dressing room so it was quite a star studded day.

There were a couple of months off before we were due to go out on the European leg of this tour and I did a few gigs here and there for *Encore*. I also took the opportunity to spend some time with my children. I was driving back from *Encore* when I got a call from Andrea.

She was staying with her parents in Hamburg and was upset that I had not called her on her birthday, a couple of days before when I was out with the children. The call was to be the end of the relationship and I was left on my own, living in a squat with a rapidly diminishing income. Things were looking pretty bleak at that point.

I spent a day at the old flat with the kids and then, when Val came home, went off to visit an old friend in the next street. Things were a bit frosty between Val and I so we could not really stay in the same room together for any length of time. I was round at my friend's house till the early hours of the morning, but the day's sojourn at the flat had played havoc

with my lungs. I finally got home at 2am and felt decidedly wheezy. I then realised I no longer had my inhaler. I supposed I had left it in my friend's house so I had a cup of tea and went to bed. In the morning I felt even worse. I got up and sat on the sofa trying to get my breathing under control. One by one the people who lived there got up and went to work. One of their girlfriends was the last to leave, and she could see I was not well.

'Are you OK?' she asked.

All I could manage was, 'Call me an ambulance.'

A few moments later I was being whisked off to *Guy's Hospital*. Once they had stabilised my breathing a doctor came in and announced cheerily, 'You were lucky there. Another half an hour and you would have died.'

I had always looked on the asthma as a minor inconvenience and had no idea it was life threatening.

They kept me in for a week, but I knew that the Steve Harley tour was looming so I started to hassle them to let me go. In the middle of all of this Steve Mather called me up (they allowed mobile phones in hospitals then) and asked me if I wanted to do a tour with Donovan. I jumped at the chance. I had always liked Donovan and I thought that this could be a really good tour. Time was ticking on and we were due to leave to go off on the Harley tour.

I finally persuaded them to discharge me, and the tour bus picked me up from the hospital, dropped me at the flat, and waited while I packed a case, and we set off on another tour. Straight from the hospital to the first gig – that is how to do it in style.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

WORLD TURNED UPSIDE DOWN

The World Turned Upside Down

I've been looking for a word. It is something like "sacred". It is the idea of something being set-aside as special, or holy: separated from the everyday world by some particular quality or by mutual agreement. The word could be "sacrament": the notion of ordinary things acquiring a spiritual significance. Or "sanctification", the process of becoming holy. But it isn't quite either of these. The problem with both of these words is their association with religion and with the particular religious quality of holiness, and the word I am looking for does not denote holiness as such. Sometimes, indeed, it can mean its exact opposite.

No. The word I'm looking for is slightly more down-to-earth than that. It's spiritual, but not necessarily religious. It has something to do with the idea of creating a space, of setting aside that space for some special ritual activity. So, for example, at Christmas, during the ritual Mummers' plays in the Medieval period, the players would create a circle, perhaps by marking it out with a stick on the ground, or just making a circle in the air. They would enter that circle, and then it was understood by everyone watching that everything that happened within that circle had its own significance. It was outside of ordinary reality.

So Jack-the-Lad or Johnny Goodfellow would enter the circle and become St George, say, or Father Christmas or the Dragon. The characters would fight in that circle. The characters would die in that circle and come to life again, and it would carry ritual significance beyond the circle. The actor, meanwhile, would leave the circle and just become himself again.

But this isn't quite it either. We are all familiar with this process, since it is the same one that allows us to suspend our disbelief long enough to watch a play or a movie or our favourite soap and to get some kind of vicarious pleasure out of it. We know the characters aren't real, and that the actors are just actors, but we suspend our disbelief long enough to allow the plot to take on some semblance of reality, so that when the character suffers, we suffer with him, when he is elated, we are elated too, when he mourns, we mourn, and when he dies we too can feel the grief of the moment.

I still haven't found the word. I know it exists. What I am looking for is a word to describe Christmas.

So, yes, we set aside Christmas as special. We circle it around and make it different from other days. But it's not holy. It's like holy but not quite. It carries a special quality, an atmosphere if you like. There is a reverence associated with it. It is full of ritual significance. But it is not a religious thing, or not in the way that religious people would have us believe. Yes, it is the day of Jesus' birth, but it is also the day of Mithras' birth. Mithras is the sun. It is the day of the divine child, the day of the rebirth of the sun, associated with the midwinter solstice. It is the day when the sun begins to move again after it has stood still in the heavens for three days during the solstice period. So it is the day that the light returns, when the first vestiges of light are coming back after the darkest time of the year. And we light fires and candles and fairy-lights and Yule logs in commemoration of that, in order to encourage it maybe, as a kind of sympathetic magic. It is a very ancient festival indeed.

And we eat, of course, and we drink. It is a feast. A feast of plenty in the lean period. A feast of

preserved foods, of brandy-soaked fruit and Christmas cake and rich, sultry, dark things. A day of drinking and feasting and pleasure. A day of excess. A day of ritual fecundity, bringing in the

greenery in from outside, with mistletoe as one of its symbols (surely representative of drops of sperm) and with kissing as it's purpose.

And who doesn't like kissing?

In the Medieval period it was ruled over by the Lord of Misrule or the Abbot of Unreason who would turn everything upside down for the twelve days of Christmas in febrile acts of buffoonery, making the Lords servants



LORD OF MISRULE.

The Lord of Misrule!—in the midst of your sports,
I'm one of the sort to put all out of sorts;
I'll swallow you whole when you're all most risible,
And afterwards bring up the party invisible!

and the servants Lords, and inverting the common order of things.

In Roman times it was the Saturnalia, the ancient festival of Saturn, celebrated for seven days from the 17th of December (thus including the solstice but not Christmas): a time of freedom from restraint, of merrymaking, of fun, of riot and debauchery, of alcohol and sex. Not a lot different from today, in fact.

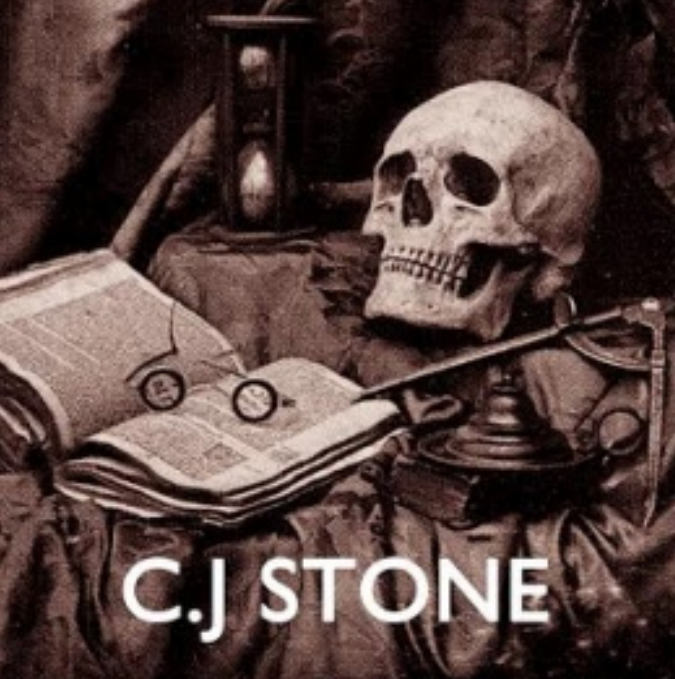
The Saturnalia involved a school holiday, the giving of gifts and a market. There was a banquet in which the social hierarchy was reversed: the slaves were served by the masters and special clothes were worn.

The Nordic and Germanic Yule also involved a great feast. The peasants attended the temple bringing with them gifts of food and ale. As long as the ale lasted the feast would continue, sometimes for several days and nights. Trees were decorated and brought indoors, along with other greenery, including holly branches, candles were lit and presents were given.

Read on

THE EMPIRE OF THINGS

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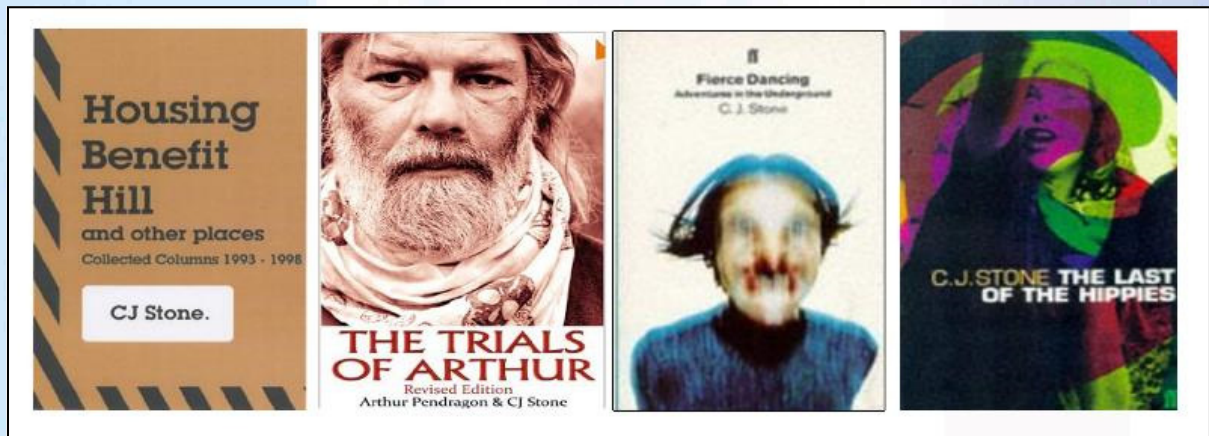
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A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image for scale.

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

A YEAR IN THE LIFE OF



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 personnel and ex-Hawks

The highest profile 2016 demise in the world of music was the death of David Bowie, but the Hawkwind corner of the musical spectrum saw its own end of an era, with the memorial service for ex-Hawkwind bassist and Motorhead leader Lemmy on January 9th.

Lemmy died on 28 December 2015, only two days after receiving a



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



diagnosis of an aggressive form of cancer.

Lemmy fans were asked not to attend the service at a Los Angeles Memorial Cemetery, but instead to go to their favourite bar or club, make sure they have access to an internet connection, and toast Lemmy's life. "Whatever your venue, and however you can, let's be sure to gather globally on Saturday 9th and celebrate the life of our dear friend and irreplaceable icon," the Motorhead Facebook page said.

The live stream was broadcast via YouTube and was watched by nearly 250,000 fans. There was a 30-minute gap between the end of the numerical countdown to broadcast time, and when the service actually got under way. Numerous fans commented that nothing was happening in their own location - Brazil, or France, or

Canada - and the hiatus was filled with a steady flow of tribute comments, some dark humour, plaintive questions as to when 'it' was starting, and of course the odd bit of trolling.

The online view of the service began with people returning to their seats, and then an introduction by the band's manager Todd Singerman, who welcomed guests to the "celebration of Lemmy's life". A photograph of Motorhead was on display at the service chapel, together with a bank of speakers, Lemmy's boots and an urn shaped like the singer's trademark black brimmed hat.

Lemmy's son, Paul, remembered his father as a "stage warrior" and a man of wit, honesty and undying devotion to his friends and fans. "He was not a conventional father," he said, "but I never once felt betrayed by him for that. He was truly a free



spirit."

At the end of the service, Lemmy's bass was leaned against the bank of Marshall speakers, and the volume turned up - and the congregation applauding as feedback from the speakers filled the chapel, a final tribute to the life of Lemmy.

In February, Hawkwind's first gig of the year was at the Rock & Blues festival, at Butlin's in Skegness, East England. The band had acquired a new recruit in late 2015: Haz Wheaton on bass, resulting a stage duties shuffle.

Haz is (by my count) Hawkwind's 12th bassist - Lemmy being number 4 in the list. Previous bass player Mr Dibs moved to vocalist duties and Niall Hone (occasional bass player) was mostly stationed at his electronics set-up.

The Skegness gig thus saw a seven-piece Hawkwind, the other members being (L-R as seen by audiences) Tim Blake, Mr Dibs, Richard Chadwick, Dave Brock, Niall Hone and Dead Fred.

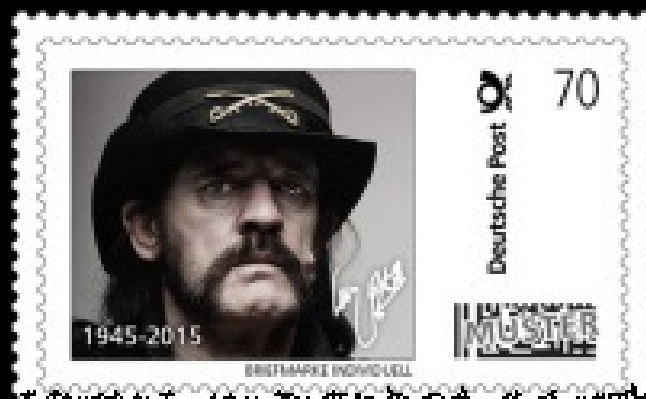
Soon afterwards, Tim Blake has

announced he was taking a break from Hawkwind activities, to work on the celebration of 40 years of Crystal Machine - that being the name of his performance 'persona'.

A few weeks later, in April, Dead Fred Reeves announced that he was also taking a break, on account of a respiratory virus - something which he said he's had to deal with before. The Tim Blake gap was already being filled by Niall Hone, who basically had hung up his guitar to enable him to cover that area of sound, and now it seemed he was handling just about all of the keyboards work - part from those portions of a gig where Dave Brock isn't doing any guitar playing, of course.

Thus, Hawkwind shrunk from seven members to five - these being (as seen by audiences, leftmost first) Niall Hone (keys), Mr Dibs (vox), Richard Chadwick (drums), Haz Wheaton (bass), and Dave Brock (gtr).

Also in April, the death of Jill Calvert was announced. Jill was an illustrator and designer, working on Michael Moorcock's books while married to him; and she took part in many of Robert Calvert's projects when married to him, later on. She was



thus the only person to have had two Hawkwind poets as husbands. Gonzo's Grande Fromage said: "I will miss her, I always enjoyed working with her.. she was one of the good ones."



Haz Wheaton 's bass playing on Hawkwind's April tour attracted favourable attention from fans and reviewers. Indeed, Uber Rock's Jonathon Kardasz was highly complimentary, albeit in a very bizarre way:

"Haz Wheaton is a real asset to the band; no decent four string rock players are content with just laying down the rhythm, they want some of the lead action too and Wheaton (surely cranked up to eleven) filled the lower end with aggressive melodic runs up and down the

neck, shadowing Brock and often managing to both compete with and compliment the guitar work at the same time. He ... delivered this night with a filthy space-minx swagger."

Still, it might be a while before Haz gets to appear on a postage stamp like his hero Lemmy. It was reported in May that Lemmy was to be honoured with the issue of 'Lemmy' German postage stamps.

However, Haz had a taste of being interviewed for various music websites, and for one, the young bass player cast his mind back almost half a lifetime: "The first gig was actually Hawkwind, April 7th 2006 in Exeter. My sister got me a ticket for my 12th birthday. Seeing Hawkwind when you're that age definitely has an impact..."

Haz first got his chance of playing on-stage alongside some of The Hawks in their alter-ego band "Technicians of Spaceship Hawkwind" (TOSH) when they played in Seaton at the Hawkeaster event of 2014, and he was asked how this came about.

"I stalked them for years going to as many shows as I could and trying to help out as I'd always have to wait around for the morning train home. I told them I wanted to be a roadie. Dave gave me a call in December asking if I would come and play a few numbers on the upcoming Christmas gigs. Of course I jumped at the chance. It was supposed to be just those two shows, but they decided to adopt me full time."



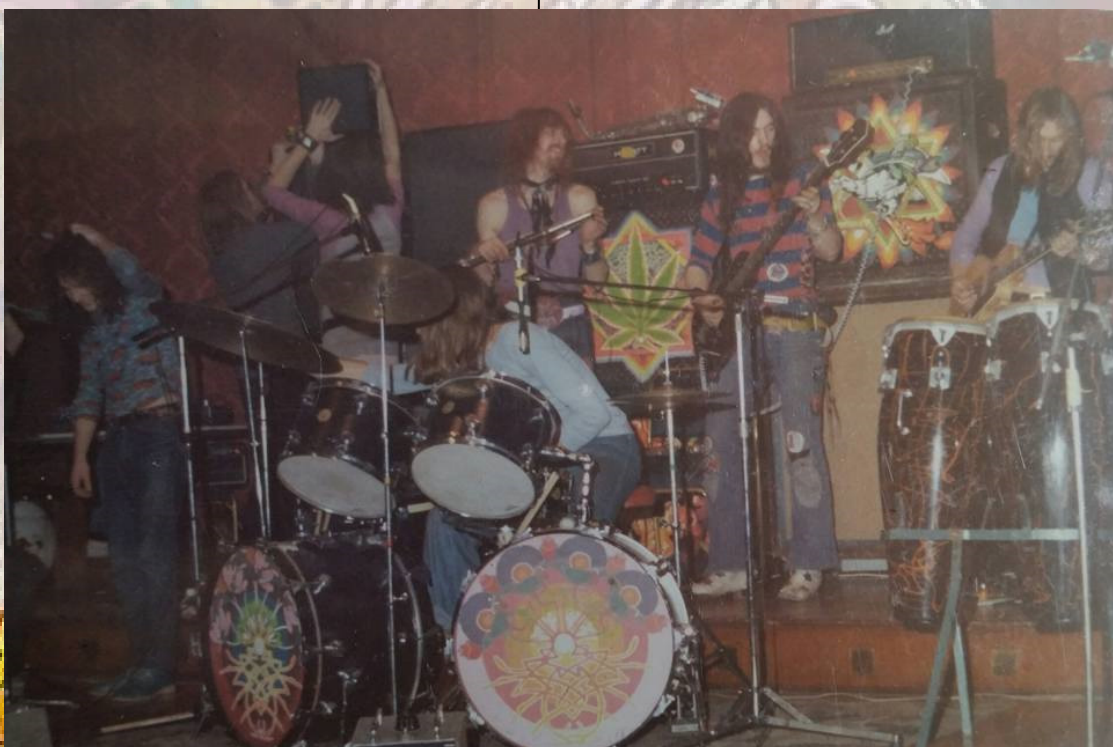
Hawkwind fans obviously are long-accustomed to personnel changes, but Haz has been particularly warmly received by fans attending the gigs. In the interview, he said:

"We rehearse a lot so that everyone is on the case and we have a tight core from which we can explore, and then live of course, we do lots of jamming and improvisation so that it's completely different each night; you never know what's going to happen. We go off on these spontaneous musical journeys. I can't really articulate it but with Dave and Richard; they're so easy to play with, I feel like I've been

playing with them for years. They've been around the block a few times and you learn so much from jamming with them. They've been playing together for six years more than I've been alive, and you can tell."

In July, some archive photos emerged, belonging to Hawkwind's Dik Mik.

This photo was taken when the band and crew were setting up and soundchecking, soon after Lemmy joined in late '71. The actual venue seems not to have been noted at the time. From left to right, there's four roadies (including the one at the drum kit) and then Nik Turner, Lemmy, and Dave Brock.





Hawkwind's festival gigs in July saw a fleeting return of Tim Blake to the line-up, after he'd announced earlier this year that he was taking a break from Hawkwind activities.

In August, the newly-named Brock Hall duly opened for business in Seaton's Gateway (the old Town Hall), attended by the band and visiting fans - although it wasn't a Hawkwind gig. However, the event coincided with Hawkwind founder member Dave Brock's 75th birthday. To the surprise of some, Seventies ex-dancer Stacia made her way over for the occasion.

Some of the "Friends and Relations" were active in 2016 too.

Krankschaft played seven gigs in August. - Krankschaft being basically the band that Bob Calvert played with for some gigs in the 1980s before his death, and they're still going now - having played support to Hawkwind more than once.

The offshoot band Hawklords mounted an autumn tour, in support of their fifth album, 'Fusion'.

The original Hawklords operated for

less than a year before reverting to being Hawkwind; and a band with the same Hawklords name was formed 30 years later. Initially regarded as a Nik Turner project, the band was viewed with suspicion in some quarters, but over the years they've established themselves with much of the current fan base, and have long since proved they're not just a cover band or a tribute band.

Hoaxwind (ABOVE) most decidedly *are* a tribute band, as their name suggests, and they've announced that they're playing a gig in Kingston upon Thames in a few weeks' time.

The members are currently listed as Julian, Tony, Eugene, Neil, Mick, Lee & Phil – Julian being the one adopting the role of Calvert.

Hawkwind Gigs and releases

During news of Lemmy's then-upcoming memorial service, details started to emerge of Hawkwind's touring activities in 2016.

Hawkwind's first gig of the year was at the Rock & Blues festival in Skegness, playing on a spacious stage, and with

DAVE BROCK



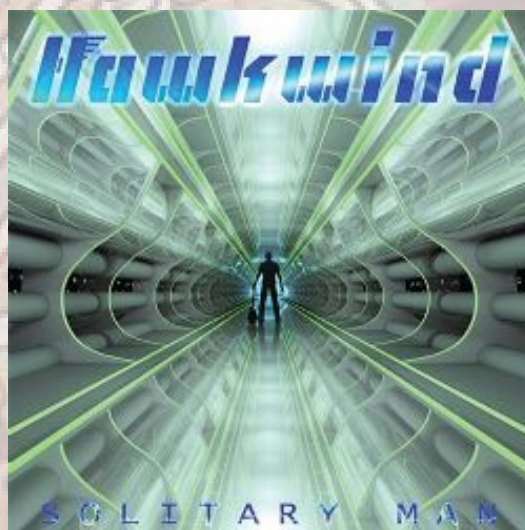
Haz Wheaton's third Hawkwind gig on bass guitar. Details emerged of a British tour in April, planned to coincide with the release of a new studio album.

"The Machine Stops" is based on E. M. Forster's sci-fi short story from 1909, and it was announced that it would also appear in vinyl form. It was, somewhat unusually, not quite a double album, as it was spread over one standard album disk and one 45 rpm 12-inch EP. Both were cast in heavy grade 180 gram vinyl, however. It was released April 15, 2016.

Prior to this, the Dave Brock album 'Brockworld' was released in early March.

Also in March, two gigs in Greece were announced – in Thessaloniki and Athens, and a limited edition 45

rpm single on vinyl format was released, in a picture sleeve. "Solitary Man", the A-side of the release, was a different version of one of the lead tracks of the upcoming album "The



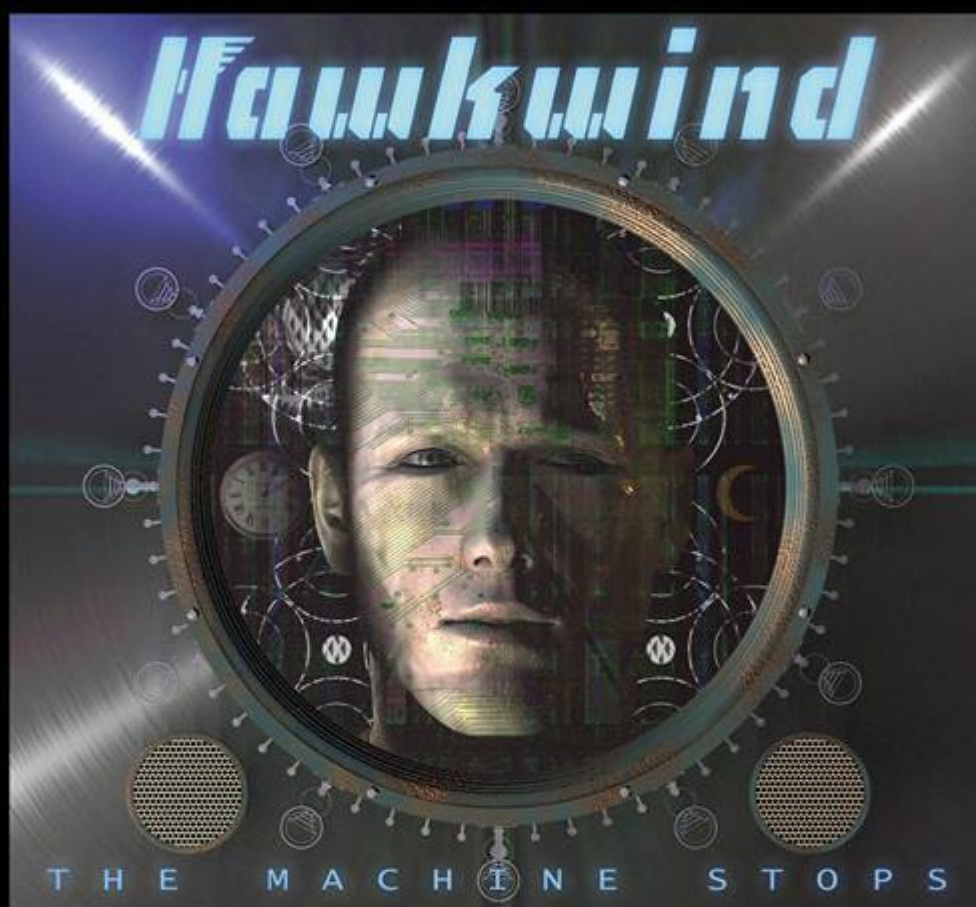
Machine Stops", whilst the B-side,

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BASED ON THE SCI-FI CLASSIC

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22.04.16 • ISLINGTON ASSEMBLY HALL
23.04.16 • NORWICH UEA
24.04.16 • STAMFORD CORN EXCHANGE
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TICKET DETAILS AT WWW.HAWKWIND.COM

BROCK HALL



was Sonic Assassins Live At Barnstaple which was already in the can, and a second one called Warlords of Space which was Hawkwind jamming at Rockfield Mill House in April 77." Part of the Barnstaple gig was on the very first Weird Tapes cassette, Weird 101 (the subsequent DVD gave it the slightly more logical name of Weird 1) but the Warlords album never made it into the public arena.

Hawkwind's festival gigs in July included Loreley Festival in Germany and Ramblin' Man Fair in Kent, and, as mentioned earlier, Tim Blake took part in those two shows.

Also in July, an intriguing post on Facebook by ex-Hawk Steve Swindells revived interest in the Hawkestra recordings, long believed to be locked away in a lawyer's office.

"OMG - I'm listening to the first rough monitor mix of the legendary, sold-out Hawkestra gig at the Brixton Academy in 2000, featuring just about all the surviving members of Hawkwind and Hawklords ... It sounds fucking awesome."

A pretty decent recording of "Shot Down in the Night" from that Hawkestra event surfaced on the audio-sharing website Soundcloud. The vocals are somewhat unusual, as they're delivered in a kind of bass murmur. However, the recording is a nice bit of fuel for the Hawkestra debate.

Seaton Town Hall announced in August that the concert hall inside the building would be named 'Brock Hall' in honour of Hawkwind's founder member and his and Hawkwind's work in helping secure the venue's future.

Two years previously, Dave Brock was interviewed by a BBC news reporter during one national tour, and he referred to their efforts to save The Gateway (an alternative name for that town hall):

"We saw the ladies that run it [and] they were in dire straits, it was going to be closed down. Because we live locally, we decided to work with them... direct action is the answer these days, you can't really do much [by] voting."

Staging events that bring a bunch of long-haired hippies flooding into town might not be everyone's idea of benefiting a community, but it's all



turned out remarkably well. The advancing years of some of the 'hippies' might be a factor, but a considerable number of families attend the yearly Hawkeaster, and the hotels and guest houses are booked up months beforehand.

In October, rumours circulated to the effect that the 2006 Roadburn DVD might yet see the light of day. Hawkwind played the Roadburn Festival in April 2006 and it's quite likely that fans would welcome the release of this particular show, as it's a well-performed gig and looks good too, mostly thanks to the very large backdrop that was used for the Hawkwind visuals.

In November, another box set spanning a particular Hawkwind era was released, this time a set representing the RCA period. The three albums in the collection are 'Sonic Attack', 'Church Of Hawkwind' and 'Choose Your Masques'.

The sales promo states that "these recordings saw a streamlined Hawkwind enjoy a consistent period of album chart success, gaining the group a new audience of younger fans." The reference to chart success is interesting because, as mentioned in the box set title, the RCA period spans 1981 and 1982, and represents the final phase of

Hawkwind being what one might call a "top thirty" band.

In fact, all three RCA albums made the Top Thirty, and the average charting peak for an RCA album was 25. Surprisingly, Hawkwind weren't to have another Top Thirty album for over three decades – not until their latest album blipped at #29 for that one week back in April.

Also in November, Hawkwind fans heard that a new album is in the making, and audio samples from the upcoming album were posted on Soundcloud. The new album is somewhat intriguingly called "Into the Woods" and each of the samples are around 30 seconds long.

They show Hawkwind in a somewhat melodic mood, the album samples being musically somewhat akin to the "Onwards" album - except thankfully without that album's audio compression. The release date of the new album is currently slated for 2017.

And, coming right up to date, Hawkwind have started assembling what's shaping up to be a March tour. Currently, three dates are confirmed: one in Leeds and two in Wales.

Quite an eventful year, then, in the ongoing saga of Hawkwind!



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNU

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

L

I hadn't seen Danny for ten months - since just before Christmas the year before, and had only had a couple of brief and irritating emails. Although I have never actually *liked* him, he has been part of my life for over thirty five years now, man and boy, on and off, and I had become quite worried about him. And I was very surprised at the level of my relief when I discovered that he was okay, and that nothing nasty had happened to him. I even began musing whether one had to actually *like* someone for them to be your friend.



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



For those who do not remember, the last time I had seen him was the day he had presented me with a finished master of a song called 'Winter', by *Xtul*, the band which - allegedly, at least - consisted of a bevy of supernatural entities living in the woods on the North Devon border with Cornwall, together with an ever shifting number of their followers, who all appeared to be aggressive and scary young women, whom the authorities - no doubt - would have much rather been in school, where they could learn to be good little consumers.

My last words to Danny had been angry ones, because - the night before - a muso friend of mine, who works as a freelance record producer, had been co-opted at knife point into mixing and mastering the track. I had been absolutely furious, and - at the time - I had refused to have anything more to do with Danny or *Xtul*. But here it was,

ten months later, and Danny was sitting in my office looking surprisingly pleased with himself, and proffering a key drive which - he said - contained *Xtul*'s new record.

I took it gingerly, and inserted it into my computer. There were five songs. I had heard them before, and indeed had even played lead guitar and banjo on one of them, but they had been tightened up considerably in the intervening months, and I felt sure that I could discern my mate Martin's hand at the controls.

"Yeah, we went to see him a couple of weeks back, but this time there were no knives, no hoods, and we even paid him," said Danny.

Obviously something dramatic had changed in the deep woods, but what the hell could it be?



I had so many questions I wanted answering, and like a teenager in love, or a middle aged hippie with a hangover (okay, far more like the latter than the former) I was confused and tongue tied and the words wouldn't come out properly, at least not the way that my brain wanted them to. But I tried my best.

“Ummmm. Thank you for the money. I can't believe those arseholes sent it to me”.

Danny had the good grace to look mildly embarrassed, which - as it was the first time in all the three and a half decades that I had known him, that the words 'good grace' could be applied to anything concerning the bloody man - was enough to confuse both of us.

“Okay. I will admit that I knew all the time that they were scum,” he said bashfully, “but I have mixed with scum most of my life, and at first I didn't care. But then I slowly came to realise that Malcky and Emmz had plumbed new depths of scummitude that I had never imagined had existed”.

The 1960s saw a rise in domestic terrorism across the western world. In the United Kingdom, the most widely known examples of these were the Irish Republican Groups, the Irish Republican

Army, the Provisional IRA, and the Irish National Liberation Army, to name the three most well known. However there were also paramilitary terrorist organisations in Scotland, Wales, and even Cornwall.

In December 1980, a group calling itself An Gof 1980 exploded a bomb at the courthouse in St Austell. An Got is pronounced Angove and was apparently named after the trade of Michael Joseph (Cornish name Myghal Josef), An Gof being Cornish for 'The Smith', a leader of the Cornish Rebellion of 1497. In January 1981, they claimed responsibility for a fire at a Penzance hairdressers (the business was mistaken for the Bristol and West Building Society). Later in the decade, An Gof claimed responsibility for a number of fires, including one at the Zodiac Bingo Hall in Redruth. They also claimed responsibility for an attempted explosion at Beacon Village Hall in Camborne and placing broken glass under the sand at Portreath Beach in 1984.

Over the years there have been other such organisations, and it turns out that one of them was most likely responsible for a sizeable arms cache in the woods behind Tamar Lakes. This doesn't impact directly on the events in this narrative, not yet at least, but its indirect ramifications are very important.



There is a particularly nasty family - the Billingsgates - who live in Kilkhampton. The locals refer to them as "Bloody Gyppos" but I have no idea whatsoever if they were originally of the Roma people or not. My maternal grandfather was part Roma, and so I have always been vaguely positive about them. However, that is besides the point. This family, who shall remain nameless, are apparently responsible for the vast majority of petty crime that happens in the town, and in recent years their crimes have got nastier. Basically this is because sometime in the late 1990s, Tyler Billingsgate, one of the younger members of the tribe, was out poaching when he came across the aforementioned arms dump. Being what my friends in the north call "a canny lad" he didn't divulge this to anyone, but over the next decade, he trickled out a variety of firearms and ammunition, and sold it to anyone who was interested. This included some very dodgy people from Newquay who were engaged on a bloody but low key gang war, now in its third generation, and - not particularly surprisingly - to some of the less scrupulous members of his own family!

Thus, the low life of that particular part of North Devon found itself tooled up and ready to ruck. There was nothing that most of the local residents could (or would) do about it. But, if you have been following this narrative closely enough you will remember that my late Father's old friend

who owned the house near Tamar Lakes where Malcky, Emmz and Danny were now living, (rent free, and in the case of the first two, with a generous stipend) was a resourceful old chap from a military background. So it should not come as too much of a surprise to learn that he, too, was tooled up.

The Enfield No.2 was a British top-break revolver using the .38/200 round manufactured from 1932 to 1957. It was the standard British/Commonwealth sidearm in the Second World War, alongside the Webley Mk VI and Smith & Wesson Victory Model revolvers chambered in the same calibre. My father's friend was presumably issued with one during the hostilities, but it turns out that after the war, when the revolvers and other weapons were supposed to have been decommissioned, he managed to keep hold of a couple of them, which he buried in his vegetable garden in a Tiger Tim lunchbox filled with grease, in case the day dawned when the 'balloon would go up again'.

When the Billingsgate family started their armed predations in the district, the old boy decided that the balloon had well and truly 'gone up' again and got his guns out of hiding and made them ready for action. And although he never had a chance to use them, his actions meant that Malcky and Emmz were now in possession of working firearms, which is a frightening enough thought for anyone.



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!!!"

RETRO-RAP

You cannot go back
This year has snatched
Prince, David Bowie, Field Commander Cohen
We bought records from all of them
Nobel Prize to Bob Dylan
Hard Rain (badly) sung by Patti Smith
Everywhere-bombs over peace
Police murders of black people
Black on black violence, too
Stack weapons on civilians. Child soldiers
Sexual trafficking epidemic. Everything will be revealed
Free Chelsea Manning. Free Leonard Peltier
Only drug offenders will be turkeys for Obama
Cheap oil. Fracked water. Stand off @ Standing Rock.
Unfinished business - refugees (endless). Wars (endless)
ISIS DAESH CIA FBI undercover policeman who shot that Russian Ambassador
So we start again. Build fires to warm our arts again
Will not wait for a "New" Year before organizing
Every moment now as precious as affirmations. Resolutions. Demonstrations
Wikileaks. Wikipedia. Assange. Snowden. Brave souls in exile/imprisoned
Freedom means truth in information clear as water drinking in
this only world we all live within. Happy Solstice. Safe Internet dreaming...



Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

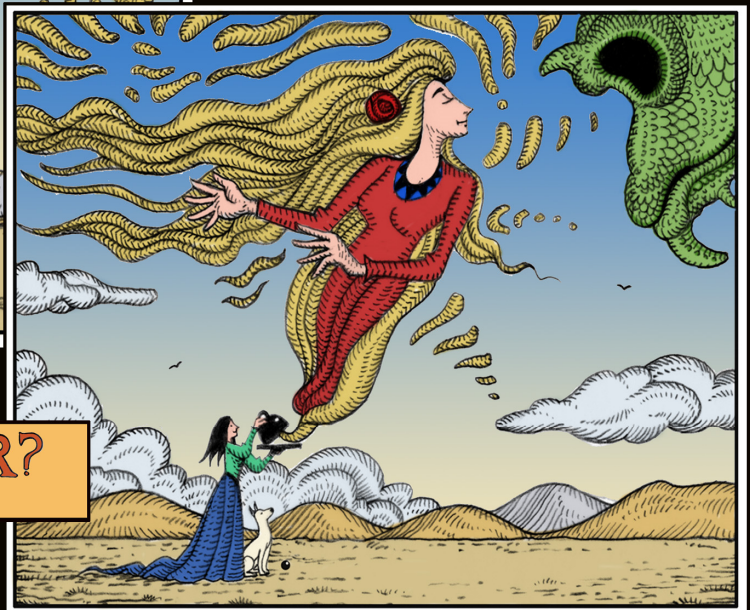
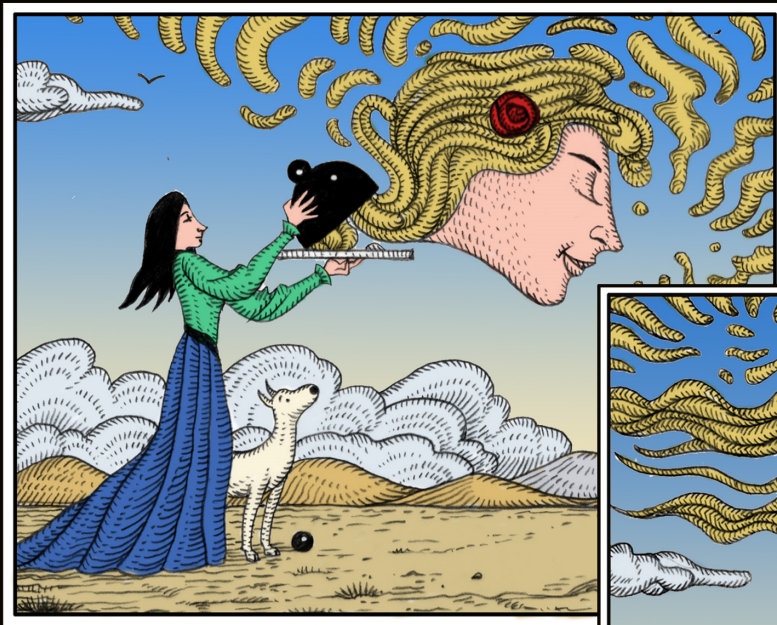
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first childrens book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

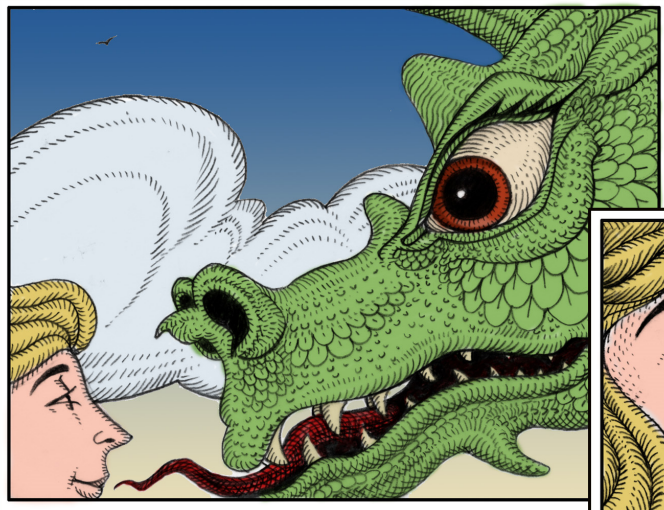
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

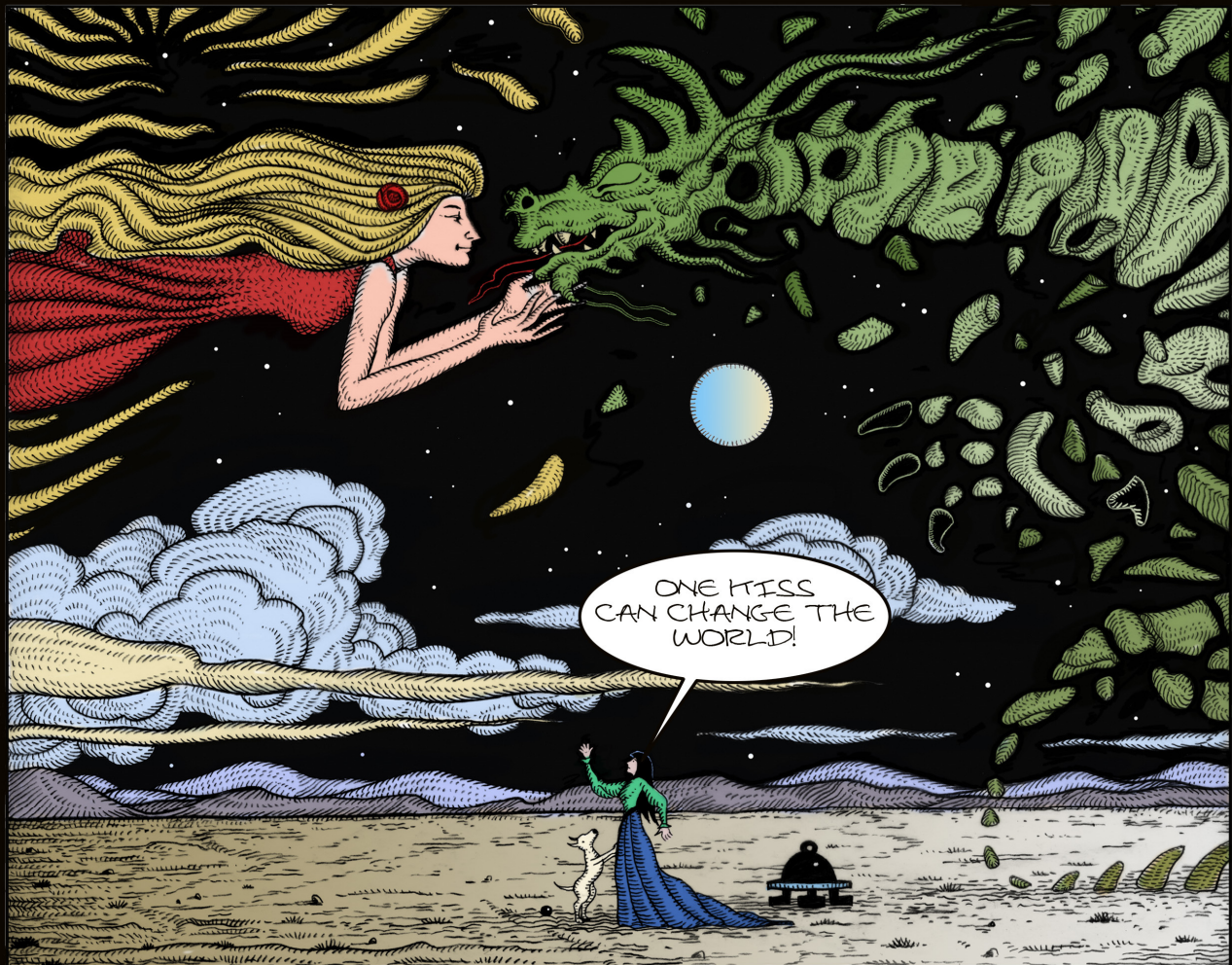


WHAT'S FOR DINNER?
BY MARTIN SPRINGETT



ARE YOU GOING TO...?

WHY NOT?



ONE KISS CAN CHANGE THE WORLD!

a christmas ghost story

Christmas is traditionally a time for ghost stories, and - as you know - we are passionate upholders of tradition here at Gonzo Publishing.

So, as Mrs Ed writes better and more creepily than her husband, we are turning the next few pages over to her...

The Old Man of the Greenwood

Deep within the forest he stood, his limbs stretching out around him, protecting that which he regarded as his own under the span of his long, strong boughs. As an acorn, he had fallen to the forest floor in the autumn of 1011, and he had rolled down the slight incline before coming to rest, and becoming covered by the subsequent fall of his parent's golden and orange leaves as protection against the marauding antics of the creatures of the forest. Many siblings that had fallen with him that autumn had been snatched up by the jays and

mice that had busily scabbled away on the forest floor to search out the fruits of the oak, before running off with them and industriously secreting them away as stocks for their future winter consumption. Some would be forgotten, or simply lost, and would survive to grow into a sapling, but many would suffer the fate of becoming sustenance for the creature that had found it.

But not this oak. He had survived to send roots into the earth and over the years had grown tall and strong. He had battled for his space in the wood and had won against others who had tried to grow in his shadow. After two centuries his trunk was thick and his branches strong. They spread out far and wide and nothing could compete against his strength.

The centuries drifted slowly past. Battles were fought and lost; battles were fought and won; there were even those where no-one came out as real victors. But still the oak stood firm, his roots descending ever deeper and spreading ever wider in the ground beneath him forming a grip that was unshakable. He would live to witness many an event unfold beneath his branches, some dramatic and some less so, but allow me to recount some below.

It was only ninety-nine years later, in 1100, that the patch of ground that was fast becoming the oak's domain when fully grown, became sodden with the blood of an English monarch. Had the blood of this ruthless king surged through the oak's roots, making it strong and tenacious in living in the

CORINNA DOWNES

centuries to follow? The body of William II had lain where it had fallen for a few hours after the fatal arrow had struck, which could, of course, explain the patch of red that oozes from the soil every 2nd August, and the sudden slight growth spurt from the oak on that day every year since the fateful hunting trip, its branches shuddering and leaves rustling as it does so. William had been the Conqueror's favourite son, his ruddy complexion earning him the nickname 'Rufus'. But favourite or not, there he lay in August 1100, the arrow protruding from his chest, his different coloured eyes staring lifelessly at the earth, his hunting companions having fled, this way and that, leaving him out of sheer panic for their life and property now that the king was dead.

But time moves on. *Tempus fugit*. And apart from the occasional appearance of men hunting - whether legally or illegally - peace once more descended upon the wood and its occupants. For the next two hundred odd years the oak widened its reach around itself and had become truly and irrevocably established.

It was one October that the oak became the scene of quite a different scenario than had ever occurred before. There were still leaves upon the branches, but the majority had already succumbed to gravity and had floated to the ground where the rotting process had begun. Soon they would be mere skeletons of their former selves; a delicate lacework of veins. It was upon the piles of discarded leaves beneath the oak's canopy that the



footsteps came crunching, kicking up the leaves as they went. They were not the steps of someone who came in secret, but of one who came with purpose; they were decisive steps that flattened and destroyed the delicate frames of the fallen beneath the heavy weight of their stride.

The figure stopped and leant against the oak's thick, gnarled bole, his left foot raised up behind him so that the sole of his foot rested against the bark. He fiddled with the belt bag that hung from his waist and pulled forth a pouch; a pouch clearly containing something heavy. Tossing it upwards he caught it deftly in his right palm and the coins inside jingled dully as they knocked against each other. He idly scratched at his arm and bounced the bulging pouch up and down in his hand. After a short while, impatience seemed to get the better of him and he pushed off the trunk with his left foot and paced up and down. Then, hearing something, he dashed into the shadowy undergrowth. From the opposite direction came the sound of footfalls on the crisp autumn carpet and soon another figure game into view. Satisfied that it was he that he had been expecting, the waiting man revealed his existence from the cover of the wood's shadows.

There was a slight bow of the head from each of the men in a silent civil greeting as the pouch changed hands with the promise of a further delivery once the task had been completed to the satisfaction of he who supplied the coin. A flock of raucous rooks disturbed the quietness of the secretive tryst as they took flight into the autumnal air in a mass of black feather and beak. This raised the

silent question by each man to himself of whether they had been followed to their assignation. Had their accord been discovered? Had the birds been disturbed by the arrival of the noble's men, men in the pay of the man whose demise was being paid for in the quietness of the wood?

Both men looked around nervously and eyed each other suspiciously. Either one could have welched on the delicate accord. Had one laid an elaborate trap on the other? There was no sound of approaching feet, nor clank of chain mail, nor snort of horse. It was, of course, more than likely that it was just a result of their over-active imaginations, or maybe even their feelings of guilt, that had caused their fear at the sudden ascending swirl of the birds.

But there was more than the pouch that moved from one person to another under the oak tree that day. And if either man had known this, then their fear would have definitely been very real. The flea that had caused the man to scratch his arm had momentarily landed on the money pouch just as it had been received into the other man's hand, whilst several others had already jumped from their old host to their new victim. They worked their way up his arms, and down his legs and bit him to suck out the warm blood that raced with the adrenalin caused by the secret assignation.

And whilst one man returned to take the road back to the coast, the other made his way to Winchester. The year was 1398 and the people of Winchester would soon fall under the unrelenting power of the deathly Great Pestilence. Burial pits would fill with the rotting



carcasses of its victims, young and old, as the harbingers of destruction that travelled to Winchester on that fateful day in autumn spread their doom.

Time and again the oak had to endure being a silent witness of death. His size meant he was well-known throughout the nearby towns and villages, as well as the city of Winchester. His branches became the site of many a hanging of poor unfortunates such as poachers and witches throughout the ages, and in the Civil War witnessed the deaths of seven cavaliers and three of Cromwell's men after the former had sought safety in the wood and the latter had sought them out.

And now 1,000 years after its birth it still stands, old and haggard, its lower

branches bowed and almost touching the ground as it struggles with their weight. This is the Old Man of the Greenwood with the blood of a fallen king rushing through its heart and the screams of many a victim echoing throughout its frame.

And oft times a year a bold traveller may see the faces of those whose death it witnessed etched in the bark of its bole. Or witness the long parade of plague victims that gather once a year under its branches as they join hands and form circles around the two men whose criminal assignation were the cause of their deaths. That is, of course, if that traveller is brave enough to venture into the wood, in the dead of night in these the darkest times of the year.



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.

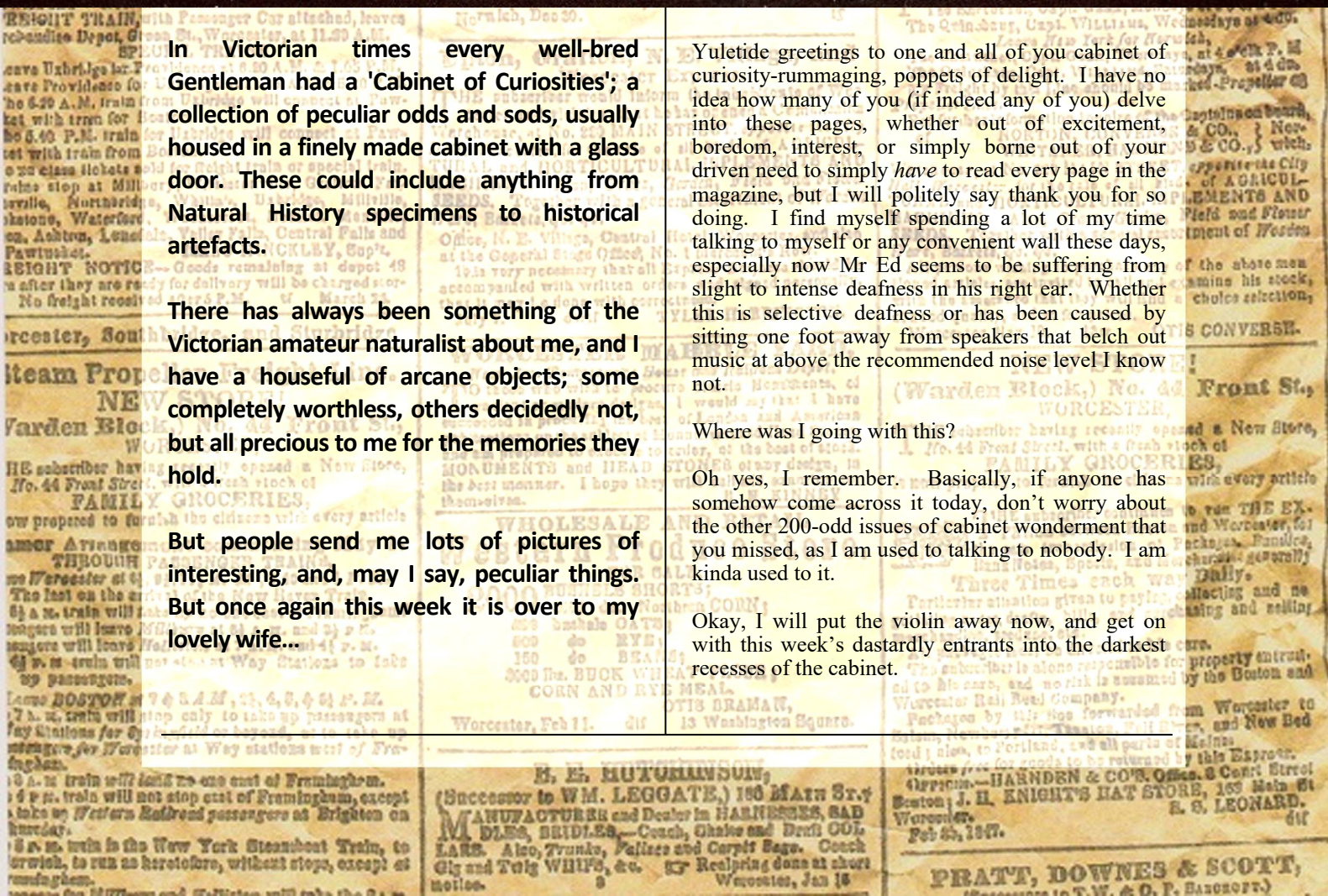
But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

Yuletide greetings to one and all of you cabinet of curiosity-rummaging, poppets of delight. I have no idea how many of you (if indeed any of you) delve into these pages, whether out of excitement, boredom, interest, or simply borne out of your driven need to simply *have* to read every page in the magazine, but I will politely say thank you for so doing. I find myself spending a lot of my time talking to myself or any convenient wall these days, especially now Mr Ed seems to be suffering from slight to intense deafness in his right ear. Whether this is selective deafness or has been caused by sitting one foot away from speakers that belch out music at above the recommended noise level I know not.

Where was I going with this?

Oh yes, I remember. Basically, if anyone has somehow come across it today, don't worry about the other 200-odd issues of cabinet wonderment that you missed, as I am used to talking to nobody. I am kinda used to it.

Okay, I will put the violin away now, and get on with this week's dastardly entrants into the darkest recesses of the cabinet.



THE BITCH IS BACK

Exceptional MUSE - Matthew Bellamy's Peavey EVH Wolfgang Guitar! RARE and PROOF Used by Matthew Bellamy himself for Showbiz, and gigs! - £14,900.00



"About the guitar: This guitar has been customized by

Matthew Bellamy himself. He partially covered the guitar with a grey tape and added an internal Midi System! You will not find another Peavey EVH with a Midi System.

Matt Bellamy decided to smash it on an amp at the end of the set at Leeds Festival in 1999. Then he threw the beauty into the crowd, after which a freelance photographer managed to take it home (see the letter of authenticity from the photographer). I bought the guitar from the photographer in 2003 and I fixed it. The guitar works properly.

This guitar has 22 frets with a scale length of 25 1/2".

I wish our doors were as pristinely white as this one in the photo! The guitar? Looks a bit ropey to me, but I know nothing about such things as frets, apart from fretting quite a lot at this time of year as to whether I will forget to buy something important.

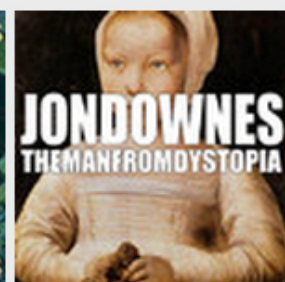
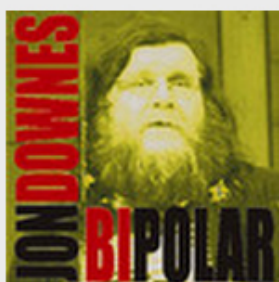
PRINCE Owned & Worn PURPLE RAIN Era Custom Made Pants LIFETIME GUARANTEE WITH FULL AUTHENTICATION & LIFETIME GUARANTEE - US \$15,999.20 (Approximately £12,911.43)

"We're proud to offer here a pair of purple grosgrain custom-made pants owned and worn circa 1982-1985 by Prince. These pants are identical in color and fabric to a jacket Prince wore during a photo session with legendary photographer Richard Avedon on December 22, 1982 (which later appeared on the cover of Rolling Stone's Prince memorial issue.)

As detailed in the accompanying letter of provenance, these pants were part of group of

SHAMELESS SELF PROMOTION TIME

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



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

Prince's clothes dropped off by Prince's longtime bodyguard, Big Chick Huntsberry, at a Minneapolis area dry cleaners in 1985. The letter notes "The articles of clothing were never picked up; many attempts were made to contact Charles (Big Chick) to no avail. Charles Huntsberry did leave Prince's employ sometime in 1985. This may be the reason the clothing was never claimed." We purchased these pants from a former employee of the cleaners who had kept them since 1986.

The pants are custom made, with a tiny 25" waist, a 26 1/2" inseam and an overall length of 38". The construction is very detailed, and even the zipper



pull was painted purple originally (some of the color has chipped off).

Included is the letter of authenticity from the dry cleaner employee (her name and other personal details have been erased from the scan for her privacy, but not the original letter) and a Letter of Authenticity from Jeff Gold with Recordmecca's lifetime guarantee of authenticity. An exceptional Prince collectible with superb provenance."

I am not sure that the phrase 'LIFETIME GUARANTEE' is the best to use here.

**THE WHO JOHN ENTWISTLE
SCULPTURED LIGHT - £4,000.00**

"HERE IS A UNIQUE ONE OF A KIND ITEM OF ROCK MEMORABILIA WHICH BELONGED TO JOHN ENTWISTLE LEAD BASS GUITARIST WITH THE WHO. AFTER HIS SUDDEN DEATH 15 YEARS AGO HIS GUITARS AND OTHER ITEMS INCLUDING

THIS SHARK LIGHT WERE SOLD. THE LIGHT IS OVER 7 FT TALL MADE OFF A DRIFT WOOD TREE AND HAS ELEVEN MOULDED GLASS RESIN SHARKS WITH GLASS EYES AND LIGHTS UP FROM TOP.

THIS ITEM WAS PREDOMINANT FEATURE IN HIS BAR. WOULD MAKE A GREAT TALKING POINT AND A GOOD UNUSUAL INTERIOR PIECE WITH PAPERWORK PROVENANCE"

I am not too sure what to say about this to be honest. On the one hand it is incredibly tacky, but on the other it is rather appealing.



I tried to find a joke involving sharks walking into a bar, you know, just to be festive in a Christmas cracker kind of way, but I couldn't find a funny one.

But I did find this, totally off topic offering:

A dung beetle walks into a bar and the Bartender says, "Pull up a stool".



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

It wouldn't be Christmas without mention of the Fab Four, so this just had to go in this week:

Set of 4-RARE handcrafted Beatles Marionettes
- US \$600.00

"I am a retiring marionette artist and these

marionettes were part of my personal collection and have served me well. They are fully strung and ready to use. Their mouths open and close. All control mechanisms work perfectly. They are dressed in fine fabrics and are all wearing Beatle boots. John and George have guitars and Paul plays a left-handed bass guitar. Ringo has drum sticks.

Guitars are beautifully strung."

Eeeek. Perhaps it should be Krampus sidling down the chimney rather than Santa, if these scary little things were to be in his big, red sack



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

PRATT, DOWNES & SCOTT,
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Worcester, E. S. LEONARD.
Feb 25, 1877.



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

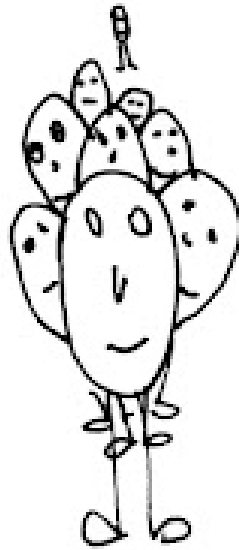
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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The abstract poem.



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.



Connie Converse: How Sad, How Lovely (CD Baby, 2009)

What? Fifties folk songs manage collide the winsome and worthy in a compelling collection.

Rediscovery of lost tapes has been a feature of outsider and obscure music for years. The internet has allowed long forgotten artistes of every hue to revive careers or, in some cases, belatedly start them. Whether any of this was ever known to Elizabeth Eaton "Connie" Converse, remains a mystery. 17 of her recordings finally saw a public release in 2009, over 35 years after a depressed Connie, troubled by ill health, had written letters to those closest to her, packed her belongings into a her Volkswagon Beetle and vanished from their lives. Her fate remains unknown and she would have been well into her mid- eighties if she ever encountered a CD copy of her recordings.

Born in 1924, Connie was one of Pete Seeger's generation of folkies and, briefly, recorded and performed in New York in the 1950s. Her minimal finger picking, spartan recordings and clear diction make for work, both traditional and revolutionary in the most understated way. Connie's concerns are happiness in the moment, traditional joys and an understanding of the needs of others. The title track of How Sad, How Lovely perfectly captures Connie at her best, a naturally deep voice with an effortless ascent into a slightly reedy high register floats above the basic accompaniment and on tracks like "Honeybee" Connie Betrays her bookish background and natural gifts as a storyteller (she also produces a melody with an eerie anticipation of the Velvet's "Femme Fatale").

The digital makeover was applied to two collections of tapes. Tracks culled from recordings held by Connie's brother and from a mid-fifties series of songs recorded in the kitchen of Gene Deitch, comprise the cuts on How Lovely, How Sad. Converse spent happy years working as Managing Editor for The Journal of Conflict Resolution and her songs frequently seep into a deep thinking, caring but slightly aloof academic view of life. If there is a signature personal statement anywhere on the album it may well come at the start of "We Lived Alone." "We lived alone, my house and I, we had the earth, we had the sky, I had a lamp against the dark and I was happy as a lark"

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

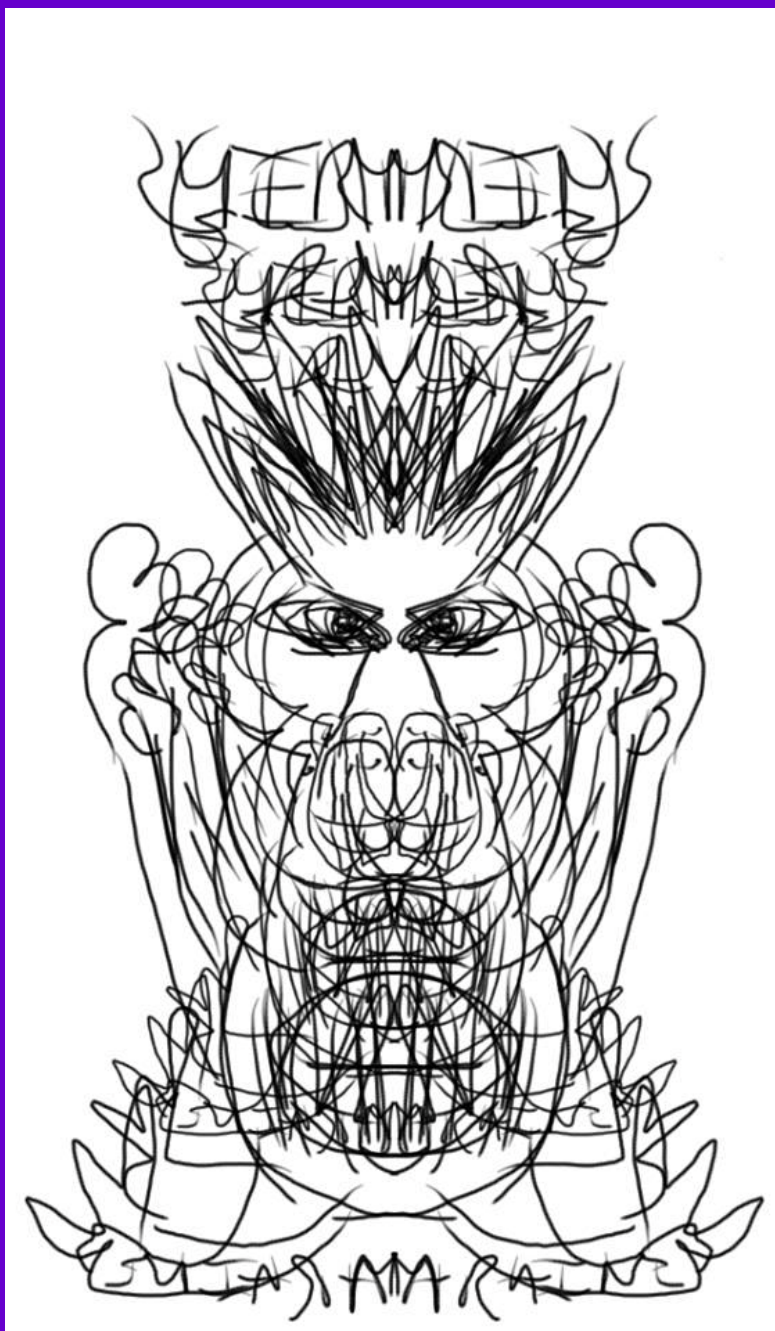


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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE WORLD OF GONZO ACCORDING TO

Mark Raines



M. RAINES

And so we come to my final bit of prose for this magazine in 2016. It has been a strange and disturbing year, and even in the last few days we have seen a terrorist atrocity in Germany and the horrific massacre in Aleppo, as well as the assassination of Andrei Karlov in Ankara in an attack which many have likened to the assassination of Archduke Franz Ferdinand of Austria in 1914; the event which sparked off the First World War.

It would be completely childish and unrealistic to suggest that because we are just about to enter a new year, that we are leaving behind all the horror and destruction of the past twelve months.

Of course we aren't!

But the New Year is a time of hope. It is a time when we all stand bravely on the edge of the unknown and as George VI said in his Christmas broadcast of 1939, ask the man who stands at the gate of the year for a light to help us on our journey.

I know that I sound like an unreconstructed old hippy when I say that I truly believe in the power of good vibes. And it is good vibes which have brought together the disparate, but oddly cohesive band of brothers and sisters who put this magazine together each week.

And, with this issue in particular which mixes politics, fiction, rock and roll, social comment,



outsider art and all sorts of other things, I think this little family of ours has never been more functional. I thank, from the bottom of my heart, all the people who work so diligently on this magazine, all you people who read it, and all you people who feature in it.

If we make no other resolutions this year (and I have never promised to lose weight or quit smoking yet) let it be that in 2017 we try - each day, each week, and each month - to continue to spread the good vibes a little further, because if we are to survive as a society and as a species, we HAVE to stick together.

This issue is dedicated, with love, to the memories of Dave McMann and Pete Rogerson



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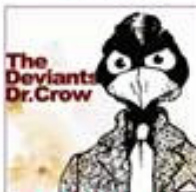
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Dr. Crow
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