

GONZO

We talk to Doug Harr about his exciting new book about **Los Angeles rock concerts**, Alan meets **Kelbassas**, John remembers the **Human Be In**, Roy looks forward to another year with **That Legendary Wooden Lion**, our old friend **Kev Rowland** returns with more reviews, and **The Famous Five** give up the Booze plus **Hawkwind** news, **The Gardening Club** and gum boots full of more...



#217

DOUG'S ANGELIC TOME



Subscribe to Gonzo Weekly

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

Subscribe to Gonzo Daily

<http://eepurl.com/OvPez>

Gonzo Facebook Group

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

Gonzo Weekly on Twitter

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

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

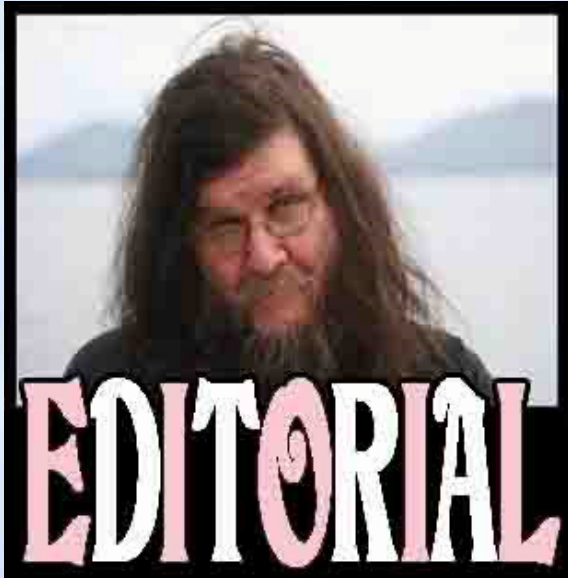
Gonzo Multimedia (USA)

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

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this singular little periodical that I started in 2012, after having vaguely planned it for decades. Like certain other of my projects over the years it has succeeded far beyond my wildest dreams, and now progresses from week to week like an out of control juggernaut, with me holding a titular position at the reins, but truthfully not knowing any more about the

journey we are all on than anyone else does.

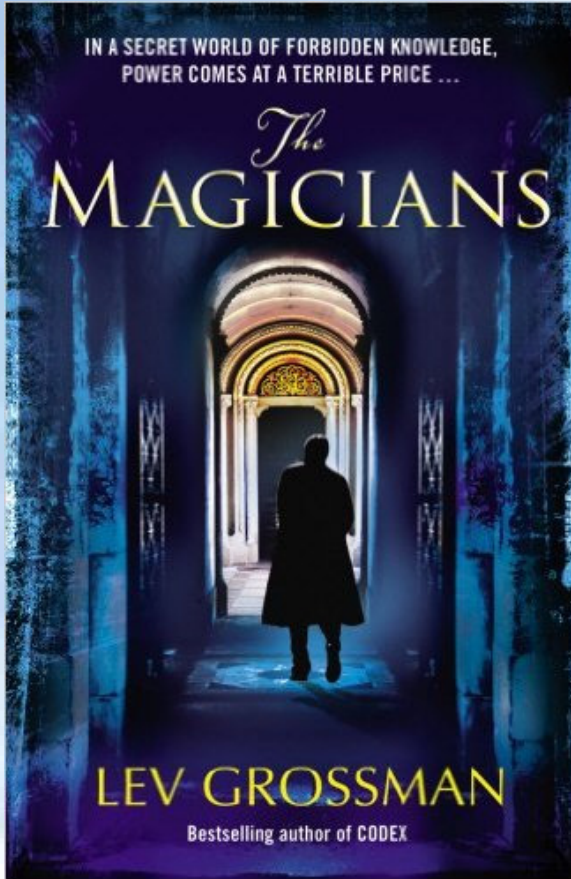
As this is, at least in theory, a music magazine, we have been following the changes in the music industry with interest, and as I am also a publisher, the similar changes which have been taking place in the book publishing industry. However, it wasn't until about a month before Christmas that all the pieces fell into place, and I noticed something which I initially thought very disturbing, and which has disturbed me more and more, the more that I think about it.

The event which triggered it all off was when I tried to buy a copy of Lev Grossman's novel *The Magicians* for my eldest stepdaughter's Christmas present. Despite the fact that I am a bibliophile, and a great collector of print books, I have - over the last year - been seduced into the world of e-books, at least as far as fiction is concerned; they are more convenient, take up less room, and you can read them in bed without the light on. So I asked Shoshannah what format she would like her Christmas present to be in, and she said - not entirely to my surprise - that she would like it as an e-book that can be accessed through her Kindle.



“But to me it is a very sinister move.”

And so I looked around, and to my astonishment I found that - in the United Kingdom at least - it appears to be impossible to send a specific e-book to someone as a present. And this is a big nail in the coffin to the social aspects of reading, which have always been massively



important, at least as far as I am concerned. Over the years I have lost count of the number of books that I have read and enjoyed (or not, as the case may be) after having had them gifted to me. And this seems to be a social custom that is now doomed. Yes, one can give someone an Amazon token, and possibly even a Kindle token, but one cannot specify on what it is spent. I am sure that the market forces admirers in society, and even the libertarians will cheer this on, stating that it gives the consumer even more choice in this, the best of all possible capitalistic worlds.

But to me it is a very sinister move.

Sure, the consumer can choose what to spend it on, but it means that the choices of the consumer are increasingly defined by algorithms that none of us actually understand; the “if you enjoyed that book buy THIS book” buttons in Amazon, Facebook and the like, and the days of “I bought you this book, darling, because I am sure that you will like it” are rapidly on the way out. The tastes of the consumer will soon no longer be influenced by family, friends, lovers and other emotional intimates, but purely by the producers. Am I the only person who finds this a scary prospect?

But it doesn't stop there.

Ever since I was old enough to understand the concept, I have loved second hand

اللجنة لهم إذا كانوا لا تأخذ نكتة



bookshops and - indeed - record shops. I am certain that I have spent more time in this sort of establishment than I have in any other type of shop over the years. But with the advent of electronic books, future generations are to be denied this massively satisfying way of spending a wet Tuesday afternoon. There will be no more purchases of something for a couple of quid just because it has an interesting cover, or because the elderly hippy behind the counter recommended it as a "good read" or a "stone groove". Nope, once again our main arbiters of taste will be the marketing departments if the people who produce said books and records.

And it doesn't stop there.

No Siree.

Another thing which will be basically dead and gone forever is the concept of lending a book that one likes to a friend. Nope, now, every reader has to buy it. He or she can no longer beg, borrow, or steal it. And what about libraries? The more I write this the more it is beginning to fret the living shit out of me.

And so it was in a state of fairly acute alcohol-fuelled paranoia that I was pootling about the internet a few days before

Christmas when I found a rant along similar lines to mine, but strictly about music. However, I warned you that it was alcohol-fuelled. I was very impressed by what he/she said, but completely failed to make a note of the URL so I have no way of proving that this next bit didn't come out of my vodka addled subconscious.

Music used to be a social activity, said the author. It was an activity that people gathered together to listen to or to perform. Even in the days of our collective youth (and I got the impression that the person writing this was basically the same age as me and most of the contributors to this august journal) one bought a new LP, and gathered together with one's friends to listen to it, as likely as not using the 12" square cardboard sleeve as a table on which to roll a spliff, which again would be shared amongst the assembled company.

But then came the Sony Walkman, and music - overnight - became an increasingly solitary occupation for successive generations of consumers.

Is it just me? Or is there a disturbing pattern beginning to emerge here?

Everything that I have done over the past thirty years has been about fostering a sense of community; bringing people together for shared experiences. OK, some of my attempts have been more successful than others, but it has always been a clear pattern in what I do and why I do it.

However, I don't want to sound like Neil the Hippie from *The Young Ones* shouting "technofear" from the comfort of my iPad, but the more I think about it, the technology that should have made us a global village, is doing exactly the opposite; dividing us in order to rule the contents of our wallets.

I am truly terrified,

Love

Jon



Glenn Hughes, Black Country Communion, Radio Stars, U2, David Byrne, Talking Heads, Who, David Bowie, Rock and Roll Hall of Fame, Tony Iommi, Kelly Osbourne, Fleetwood Mac, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Peter Eardley Sarstedt, Edward Leilani "Eddie" Kamae, Armando "Buddy" Greco, Lamar Dupré Calhoun, Tommy Allsup, Anthony "Tony" Booth, Larry Steinbachek, The Pioneer Cabin Tree, Absolute Elsewhere feat Bill Bruford, Al Atkins, Arthur Brown's Kingdom Come, Atomic Rooster, Lord Buckley, Tony Ashton & Jon Lord, Adrian Legg, Rocking' the City of Angels, Doug Harr, Alan Dearling, Kelbassas, John Brodie-Good, The Summer of Love, The Human Be-In, Kev Rowland, Its.True.Mentality, Izz, Jolly, Karnataka, Konchordat, Mr Biffo, Roy Weard, Hawkwind, Robert Calvert, Martin Springett, Enid Blyton, Bill Haley, The Beatles, Elvis, Beatles, Neil Nixon,

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)
Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(Staff writer)
Alan Dearling,
(Staff writer)
Mr Biffo,
(Columnist)
A J Smitrovich,
(Columnist)

Richard Freeman,
(Scary stuff)
Dave McMann,
(He ain't nothing but a Newshound-dog)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

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

Telephone 01237 431413
Fax+44 (0)7006-074-925
eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

Now is an even better time
than usual to subscribe
because, not only is it FREE
(yes, Oxford English
Dictionary free, not yer
usual publisher free which
means that we sell all the
mailing list emails that we
garner to a company trying
to flog Viagra and/or Double
Glazing).

No this is FREE as in Gratis.
Not a Sausage. But I digress.
So make an old hippy a
happy chappy and
SUBSCRIBE TODAY

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
STYX DIXIE REGGS PAUL
McARTNEY & WINGS
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!



diego spade
productions

www.diegospadeproductions.com

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

[diegospadeproductions](https://facebook.com/diegospadeproductions)

THE ^{gonzo} NEWSROOM



GLENN HUGHES SAYS, "I'M THRILLED TO BE TOURING THE UK IN JANUARY" UK TOUR STARTS 20 JANUARY AT THE RIVERSIDE, NEWCASTLE

Glenn Hughes, the legendary British rock singer and bassist, who is currently in the studio in LA recording a new studio album with rock supergroup Black Country Communion, has released an official statement to his fans about touring the UK later this month.

"I'm thrilled to be coming over to tour the UK and Europe this month and February," says Hughes. "My band will now be a four piece. On guitar is Søren Andersen, on drums Pontus Engborg, and on keyboards Jay Boe. Song selections will be a mix from my new album Resonate, and from my well of historic songs through the decades. This tour is all about ROCK and what it means to us all, including my band, and to my fans and friends. Let's get 2017 going with a killer night for ROCK lovers, movers and shakers. I'm in. Let's go! See you down the front!"

Hughes' special guests are Stone Broken. Tickets can be booked online from myticket.co.uk and www.seetickets.com. More info about Glenn Hughes and his tour here - <http://bit.ly/2cnUHCp>

GLENN HUGHES - JANUARY / FEBRUARY 2017 UK TOUR

- ◆ Friday 20 January The Riverside, Newcastle
- ◆ Saturday 21 January Islington Assembly Hall, London
- ◆ Monday 23 January The Robin 2, Bilston
- ◆ Tuesday 24 January The Garage, Glasgow
- ◆ Thursday 26 January Rescue Rooms, Nottingham
- ◆ Friday 27 January O2 Academy 2, Manchester
- ◆ Sunday 29 January Sub 89, Reading
- ◆ Monday 30 January The Junction, Cambridge
- ◆ Wednesday 1 February The Church, Leeds
- ◆ Thursday 2 February The Fleece, Bristol

VIDEO KILLED THEM: The notorious have released a statement announcing:

Radio Stars - the Final Final Gig And finally, in sensational news -

Radio Stars sensationally reform in order to sensationally retire the following day! British band Radio Stars, who disappeared in a mysterious boating incident in 1979, turned themselves over to Interpol last weekend. They claimed to have no recollection of having broken up over forty years ago, nor did they recall telling their drummer that they were dead even though they were actually living in the rehearsal room next door and hiding every time he turned up to rehearsal. After long and strenuous negotiations, the band has agreed to reform for a final concert (on March 17th 2017 at London's 100 Club) before officially retiring. Radio Stars will feature original members Martin Gordon/bass and Andy Ellison/vocals, and Ian Macleod/guitar is due to make a guest appearance, along with stalwart supporting musicians and a bunch of special guests from the murky past.

This will be the last-ever Radio Stars performance.

"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

U2 TRUMPED: Rockers U2 delayed plans for a new album after Donald Trump's victory in November's (16) U.S. presidential election. The band's guitarist The Edge, real name David Howell Evans, said that the band were putting the finishing touches to a new album, titled Songs of Experience, when the controversial billionaire's shock win caused them to reconsider.

"The election (happened) and suddenly the world changed," the 55-year-old told Rolling Stone magazine. "We just went, 'Hold on a second - we've got to give ourselves a moment to think about this record and about how it relates to what's going on in the world.'" Explaining why the group had decided to shelve the album he added, "Most of it was written in the early part of 2016, and now, as I think you'd agree, the world is a different place." **Read on...**

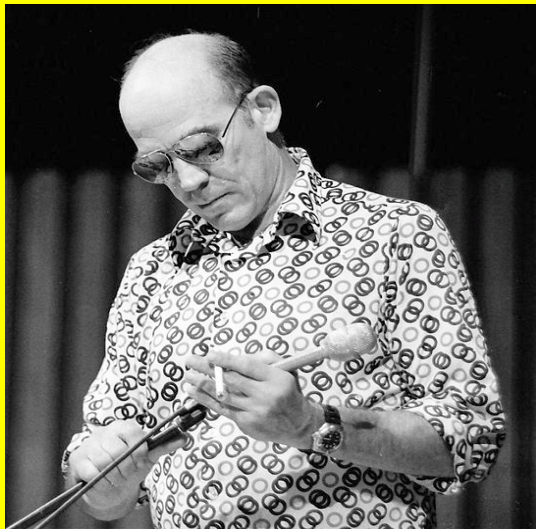
REUNION ON A ROAD TO NOWHERE: Rocker David Byrne has destroyed Talking Heads fans' dreams of a reunion, insisting he isn't willing to sacrifice his solo career for a get together. The group, which also consisted of Chris Frantz, Tina Weymouth, and Jerry Harrison, permanently disbanded in 1991, and the fourpiece has only graced the stage together once since the split, when the bandmates were inducted into the Rock and Roll Hall of Fame in 2002.

Although Byrne's former bandmates have expressed interest in regrouping to make new music or tour, the 64-year-old is not keen on the idea. "I feel like I have to sacrifice something, whether it's money or name recognition or whatever in order to be able to do a little bit more of what I'd want to do," he tells The Creative

Independent. "In other words, you can't have it all." David has taken on all types of interesting projects since going solo, including launching his own internet radio station, called Radio David Byrne, and he even wrote the musical Saint Joan - a modern take on the 15th century French heroine Joan of Arc. **Read on...**

WHO HOME LOST: Before the Who, there were the Detours and they used to play at The White Hart. Roger Daltrey formed the group in 1959 and, over the next two years, brought in bassist John Johns, later known as John Entwistle who, in turn, suggested guitarist Pete Townshend. By 1962, Doug Sandom was on drums and the band was playing regularly at venues like the White Hart in Acton. On New Year's Day, the White Hart, now known as the Aeronaut, was severely damaged in a fire that broke out thirty minutes after the start of the new year. It took the London Fire Brigade four hours before they announced that the fire was under control.





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...

"Hallucinations are bad enough. But after awhile you learn to cope with things like seeing your dead grandmother crawling up your leg with a knife in her teeth. Most acid fanciers can handle this sort of thing. But nobody can handle that other trip-the possibility that any freak with \$1.98 can walk into the Circus-Circus and suddenly appear in the sky over downtown Las Vegas twelve times the size of God, howling anything that comes into his head. No, this is not a good town for psychedelic drugs."

Hunter S. Thompson

The club had a long list of acts for their New Year's party including circus performers, comedians and musicians, some of which had to be rescued off of the roof after the fire started. People living in an apartment above the club also had to be saved. The Evening Standard reported that the fire started when a candle was placed too close to a Christmas Tree. Members of The Who's press team published a statement on the fire on Thursday:

Sad to report that the White Hart Hotel in Acton burnt down in the early hours of 1 January 1971. Fortunately all 340 customers and the staff of 12 were all OK. In recent years the White Hart had been known as the Redback and more recently, the Aeronaut. But back in February 1963 a Monday night residency at the White Hart was given to a local "jazz and jive" group called The Detours. They were paid the princely sum of £10 for their nightly appearances. The Detours were of course, singer and guitarist Roger Daltrey, guitarist Pete Townshend, bass guitarist John Johns (Entwistle) and drummer Doug Sandom. The booking for the residency was made by local promoter Bob Druce of Commercial Entertainments Ltd. Pete's mum, Betty Townshend often drove the group and their equipment to the White Hart in her yellow Ford van which she used for her antiques business. Many thanks to Mark Hazlewood for letting us know about the tragic fire and for kindly sending us the photograph. The owners of the pub have said they hope to rebuild it but that will take some time. **Read on...**

COLD LAZARUS: David Bowie received his terminal diagnosis during the making of his Lazarus video, a director claims in a new BBC documentary about the singer's final years. Bowie died of liver cancer last year on 10 January (16), days after turning 69 and the release of his 25th



The Gospel According to *BART*

People have been complaining for years that Yes have been ignored by the people who compile the Rock and Roll Hall of Fame.

Although the editor of this magazine finds the whole concept dubious in the extreme, and in the extremely unlikely circumstances of Jon Downes and the Amphibians from Outer Space being invited to join, would like to think that he would act much as the Sex Pistols did, although with better grammar, there is much jubilation amongst *Yes* fans.



My favourite roving reporter has once again sent me an item of particular interest to readers of this magazine:

"The 2017 Rock and Roll Hall of Fame Class has been announced and Pearl Jam, Tupac Shakur, Electric Light Orchestra, Journey, Yes and Joan Baez will be inducted while Nile Rodgers will receive the Award for Musical Excellence. Several inductees spoke with *Rolling Stone* about the esteemed honor, including members of Journey, Yes, ELO and Baez."

<http://tinyurl.com/glpto7d>

studio album, Blackstar - having kept his illness a secret from the world. It was thought at the time that his final album was recorded as a farewell to fans, but according to The Guardian, in a new documentary David Bowie: The Last Five Years, video director Johan Renck claims Bowie only received his terminal diagnosis during the filming of the Lazarus clip in November 2015.

"David said: 'I just want to make it a simple performance video'," said Renck who conceptualised the video, which features Bowie singing lines such as "Look up here, I'm in heaven" from a hospital bed. And he insists the common interpretation of the video - that the singer was hinting that he was on his deathbed - is incorrect, because Renck came up with the concept a week before Bowie received his final diagnosis. "I immediately said 'the song is called Lazarus, you should be in the bed'," says Renck of his ideas for filming the clip. "To me it had to do with the biblical aspect of it ... it had nothing to do with him being ill. Read on...

SAFE SABBATH: Legendary Black Sabbath guitarist Tony Iommi has revealed that the lump recently found in his throat was non-cancerous. Iommi was diagnosed with lymphoma in early 2012 and received treatment on and off over the next few years, occasionally interrupting Sabbath's activities. While his health was cited as a main reason for the group to be retiring, Iommi did say last August that his cancer was in remission. Then, in early



Lancy

THE ^{gonzo} NEWSROOM

December, Rolling Stone revealed that a lump had been found in Iommi's throat which was under investigation as a possible recurrence of the disease. He has since undergone surgery and received the news that it was not cancerous on Christmas day. Iommi told Planet Rock (via Blabbermouth) "Well, I had the treatment when I got back from [touring] South America. I went in for the throat [operation]. They found a lump at the back of my sinus, in the throat, and we had to have it checked in case it may have been cancerous. But it turns out it wasn't, which I found out Christmas Day, which is brilliant. So far [I'm all good]. I daren't say that. I'll probably fall down the stairs now. [Laughs]"

Read on...

KELLY SPILLS THE BEANS: Kelly Osbourne found herself embroiled in a family medical nightmare when her father Ozzy overdosed shortly after her mother had a seizure. The 32-year-old Project Runway Junior television hostess writes of her parents' brush with death in her forthcoming

book *There Is No F**king Secret*, noting patriarch Ozzy tried to end his life by drinking and swallowing prescription pills following his wife Sharon's cancer diagnosis in 2002. Kelly reveals in the title she rushed to seek the Black Sabbath rocker's aid after she discovered her mum Sharon had a seizure while battling the disease. **Read on...**

MACK BACK: Fleetwood Mac will have a new album in 2017, the band's first since 'Say You Will' 14 years ago in 2003.

Speaking with Rolling Stone, Christine McVie confirmed, "We cut seven songs in the studio already for the start of a brand-new studio album. Which we did probably nearer two years ago. We shelved that temporarily and then went on the road and did the tour. And now, actually, I think we're going back in in October to try to finish it off. Stevie hasn't participated yet, but hope springs eternal. She's going on a solo tour at the moment. But Lindsey and I, we have plenty of songs. There are tons more in the bag that we have yet to record. And they're fantastic. So we're going to carry on and try to finish the record." McVie said she hopes the album will be ready for 2017. Christine McVie didn't appear on the last Fleetwood Mac album 'Say You Will'. Her last album with the band was 'Time' in 1995 but Stevie Nicks wasn't on that one.

Read on...



Fleetwood Mac



STRANGE DAYS



IT'S A GAS

<http://tinyurl.com/jog5rcw>

Ninety-nine percent of the colorless, but certainly not odorless, gas released when one “passes gas” is a combination of carbon dioxide, hydrogen, nitrogen, oxygen and methane. The last 1 percent is made of bacteria from your intestines, which is what causes the odor. Most of the components of flatulence are innocuous, but the hydrogen and methane in the gas also render the gas flammable. For the most part, that flammability isn’t cause for concern. If anything, it’s a source of humour among young boys at sleep-away camp.

But for one woman in Japan, that flammability proved to have a tragic and lasting impact. The woman, in her 30s, who has not been named, was undergoing a surgery on her cervix at the Tokyo Medical University Hospital in Shinjuku Ward on April 15. In the midst of the operation, while doctors focused a laser on her cervix, the lower part of the uterus, the woman passed gas. It’s difficult to overstate how minuscule the chance of that normal bodily function causing a problem truly is.

WHICH WITCH IS WHICH?

<http://tinyurl.com/zz7ro3q>

Historic England keen to track markings typically found around old windows and doorways, used to ward off evil spirits. The public is being encouraged to help map Britain’s historic obsession with the paranormal by searching for ancient scratchings in old buildings, used as charms against witchcraft and

evil spirits. Historic England would like help to find more of the marks, typically concentrated around entry points seen as vulnerable such as windows, chimneys and doorways. Faint symbols have been recorded in buildings and sites across England, including Shakespeare’s birthplace in Stratford-upon-Avon, the Tower of London, and Wookey Hole caves in Somerset – where a tall stalagmite has been shown to tourists for centuries as the petrified body of a witch.

APPROXIMATELY INFINITE UNIVERSE

<http://tinyurl.com/jsleofe>

Five years ago, the Nobel Prize in Physics was awarded to three astronomers for their discovery, in the late 1990s, that the universe is expanding at an accelerating pace. Their conclusions were based on analysis of Type Ia supernovae – the spectacular thermonuclear explosions of dying stars – picked up by the Hubble space telescope and large ground-based telescopes. It led to the widespread acceptance of the idea that the universe is dominated by a mysterious substance named ‘dark energy’ that drives this accelerating expansion. Now, a team of scientists led by Professor Subir Sarkar of Oxford University’s Department of Physics has cast doubt on this standard cosmological concept. Making use of a vastly increased data set – a catalogue of 740 Type Ia supernovae, more than ten times the original sample size – the researchers have found that the evidence for acceleration may be flimsier than previously thought, with the data being consistent with a constant rate of expansion.

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

— Desolation Row by Bob Dylan

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

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

A BBC correspondent has criticised the time it takes airlines and airports to assist disabled passengers off planes. Security correspondent Frank Gardner says he was still waiting for help to disembark his flight at London Gatwick when the plane was about to be cleaned. Mr Gardner, who uses a wheelchair, said the incident was "a generic problem" at UK airports, not an exception. Easyjet has apologised and said it had raised the issue with the firm which provides special assistance at Gatwick.

Mr Gardner, who was returning from the French Alps on Sunday night, said he was left waiting for assistance for 20-30 minutes after landing at Gatwick.

He was still on the aircraft long after the other passengers had left. Mr Gardner tweeted while he waited for assistance, saying he has since been contacted by disabled passengers who have shared his experience. Mr Gardner has used a wheelchair since being shot six times by militants while reporting in Saudi Arabia, in 2004.

Frank Gardner
@FrankRGardner

Once more stuck on empty plane at Gatwick Airport after all passengers off and heading home as special assistance have failed to turn up.



He said disabled people travelling on planes were frequently left waiting for assistance when flights landed at gates without a passenger boarding bridge, or air bridge. He said he had been told airlines often choose not to land at boarding gates with the retractable walkways to save money. Instead, passengers are given assistance by a portable platform, called an ambulift, which at Gatwick is provided by outsourcing group OCS.


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



Democracywatch

The subscribers, by appointment from the Commission
of Patents, inquest of the U. S. Patent Office, for re-
ceiving and forwarding to the said Office, notices of
inventions to be patented, & deposited therein, which
will be sent free of expense and risk and will dis-
patch the necessary Papers, Specifications, Assignments, and all
the necessary Papers and Drawings; will make enquiries
into American and foreign laws, to test validity of in-
ventions, and render advice to inventors and others, in relation
to the same.

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
PAID BY EXPRESS GROCERIES,
will sell 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, Specie, 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, &c.

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, Newburyport, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.

Orders for goods to be returned by this Express.
Office:—HARDEN & CO'S Office, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 169 Main St.
Worcester. B. S. LEONARD. 611

Feb 25, 1847.

PRATT, DOWNES & SCOTT,
No. 12 W. & D. P. BACHOFFT)

IT IS TIME TO STAND UP AND BE COUNTED

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

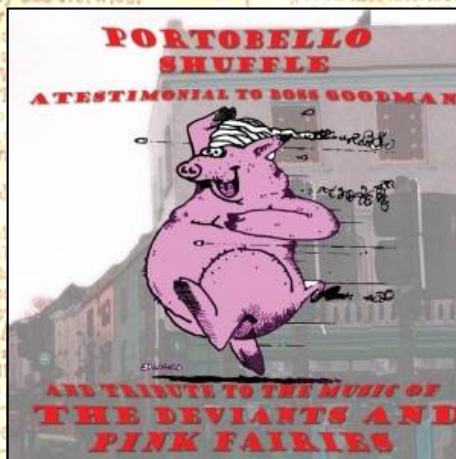
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



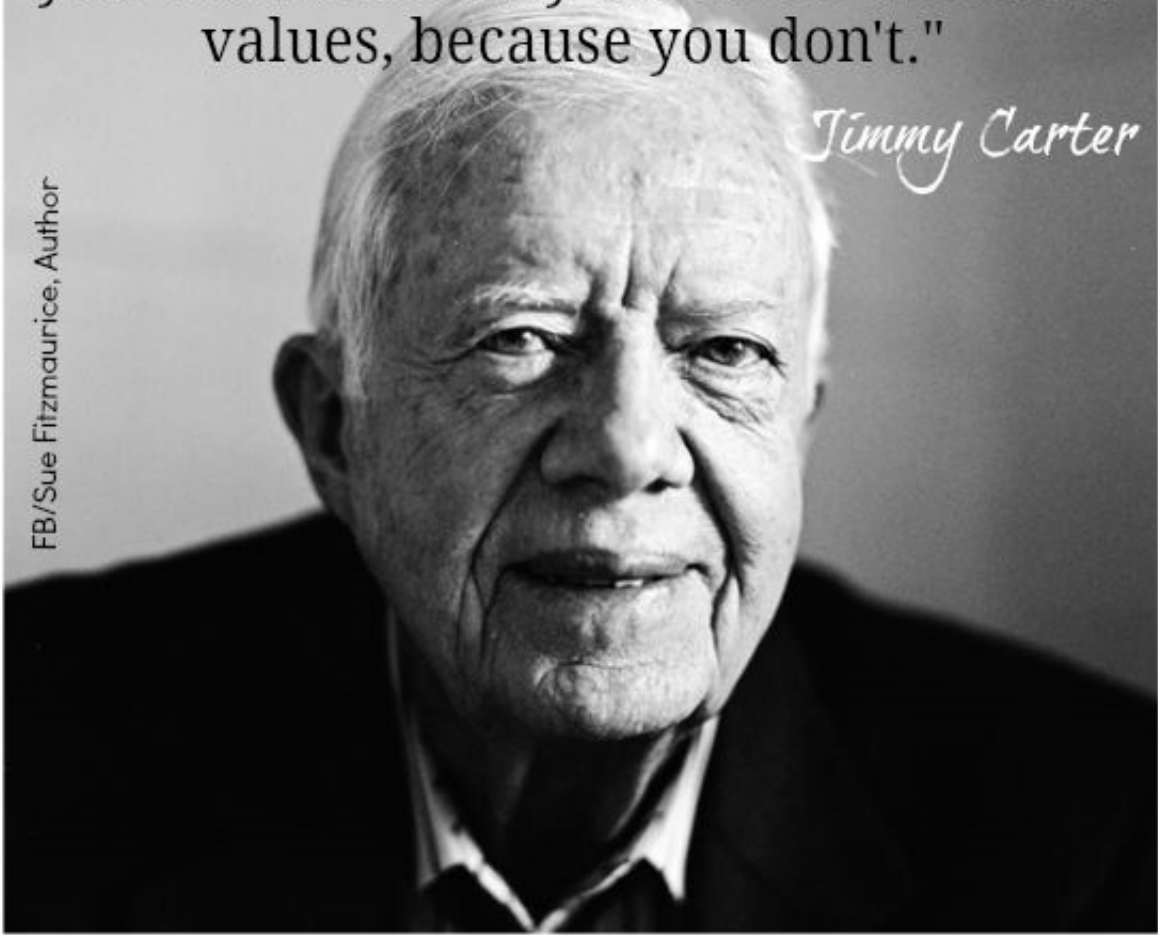
Portobello Shuffle CDs still at special
low price of £5.00 each, 1 x CD inc.
p&p = UK £6.80; Mainland Europe
£8.90; USA £9.95; Rest of the World,
contact Rich
Deakin for postage price.
arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S
UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



Peculiar News of the Week



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





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.

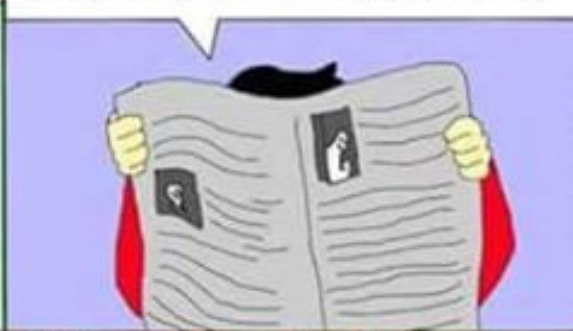
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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



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



Sex?



No...



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





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 presenter of the show has released a book about rare albums for Gonzo Multimedia.

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



Show 193

Confessions of a Pop Ground/ Differently Abled Pop

| | |
|------------------------------|--|
| Tony Burrello: | There's a New Sound |
| Deep Purple: | Hush |
| Let's Eat Grandma: | Sax in the City |
| The Style Council: | The Story of Someone's Shoe |
| Prefab Sprout: | Wild Horses |
| Rachel Sweet: | It's so Different Here |
| Billy Fury: | Don't Say It's Over |
| EyeSea: | Stuck 2 |
| Stuart Masters: | Heart Shaped Box |
| The Flying Burrito Brothers: | Wild Horses |
| Swallow: | Sugar your Mind |
| The Style Council: | The Garden of Eden (A Three Piece Suite) |
| The Marmalade | Laughing Man |
| Pink FLOyd: | Money |
| Dark Hippies: | Six Feet |
| Bjork: | Army of Me |
| Sir John Betjeman: | Youth and Age on Beaulieu River, Hants |
| Modern Studies: | Dive Bombing |
| Monarch: | Shady Maiden |
| Sun Ra Arkhestra: | Blues at Midnight |
| DJ Smegma: | On a Paperclip |
| The Style Council: | Confessions of a Pop Group |
| Aziza Brahim: | Intifada |
| Hawkwind: | Hexagone |

**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:

Big Hogg

http://www.facebook.com/bighoggband/?fref=ts&ref=br_tf&qsefr=1

Hollow Water

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

The Sonic Chameleon

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

Hiberna

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

Arcade Messiah III

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

Mastermind

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

Karmamoi

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

Blacklands

<http://www.facebook.com/Progressive.Melodic.Rock/?fref=ts>

LEGEND

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

Sub Rosa

<http://www.facebook.com/subrosaofficial/?fref=ts> — with Serena Ciacci, John Bassett, Nick Gaughan, Daniele Giovannoni, Rebecca Sian Robson, Stephen Paine, Stephen Lambe, Bill Berends, Subrosa Prog, Thomas Kelleners, Sandesh Nagaraj, Sub Rosa, Tracy McShane and Mark Healy.

**Listen
Here**

Friday Night Progressive



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

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

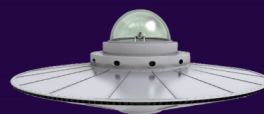
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Strange Case of Dr. Sprinkles

Mack, Juan-Juan & Commander Cobra talk to Rob Beckhusen about the F-117 Stealth Fighter and the F-22 Raptor, America's two principle military aircraft. Rock star/UFO researcher Merrell Fankhauser calls in with surprising news about Russian space music. Switchblade Steve on bizarre doings in the San Luis Valley, Colorado, and Agent X stops by to monitor the fun -- again.



Listen
Here

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



Peter Eardley Sarstedt (1941 – 2017)

Sarstedt, briefly billed early in his career as Peter Lincoln, was an English singer, instrumentalist and award-winning songwriter. He was born in Delhi, India, in what was then part of the British Raj, in 1941, where his parents were civil servants in the British administration. Sarstedt was a younger brother of the 1960s pop star Eden Kane, for whom he briefly played bass, and an elder brother of pop singer Clive Sarstedt. His family returned to the UK in 1954, settling in south London just before the rock 'n' roll boom, and the Sarstedt brothers started out performing skiffle music.

Although his music was classified as pop, it generally encompassed ballads derived from traditional folk music rather than traditional rock and roll. He was best known for writing and performing the single "Where Do You Go To (My Lovely)?", set to a European style faux-waltz tune which topped the UK Singles Chart in 1969 and won the Ivor Novello Award, along with Space Oddity by David Bowie.

Sarstedt remained a one-hit wonder, despite having released numerous successful albums and singles, beginning from the late 1960's, and releasing two singles a year from 1967 until 1987, with popular tracks Frozen Orange Juice and novelty-song "Take off Your Clothes" entering the top ten, he continued to tour, throughout the 80s, 90s and 2000s, mainly in 1960s revival type shows until retiring in 2010 due to ill health.

New interest was sparked in his music after "Where Do You Go To" was used in the 2007 Wes Anderson films *Hotel Chevalier* and *The Darjeeling Limited*. In 2012, a compilation of songs called *Highlights – the Demos* was released, and his final album,

released in 2013, was entitled *Restless Heart*. Sarstedt last performed live in 2010.

Sarstedt suffered from progressive supranuclear palsy (PSP), diagnosed in 2015 - although originally diagnosed as dementia in 2013. He died on 8 January at the age of 75.



Edward Leilani "Eddie" Kamae (1927 – 2017)

Kamae was one of the founding members of Sons of Hawaii. He was a 'ukulele virtuoso, singer, composer, film producer and primary proponent of the Hawaiian Cultural Renaissance.

He learned to play the 'ukulele with an instrument his bus driver brother found on the public transport. Eddie would sit by the radio and try to play with any rhythm section he was hearing, usually Latin, classical and jazz tunes.

When he was 14 years old, his father would take him to jam sessions where Eddie would get up on stage to play, earning accolades from the audiences who threw money at the performers' feet. Kamae began going to Queen's Surf to listen to the Hawaiian music being played.

In 1948, Kamae and Shoi Ikemi formed the Ukulele Rascals, the first known professional all-ukulele act. He also began to teach 'ukulele.

Kamae died on January 7, 2017 at the age of 89.

THOSE WE HAVE LOST



Armando "Buddy" Greco (1926 – 2017)

Greco was an American jazz and pop singer and pianist. His recordings, in several genres, have sold over one million records.

Buddy Greco was born Armando Greco in Philadelphia, and his mother introduced him to piano at the age of four. At an early age he was singing and performing on radio and, during his teens, in Philadelphia clubs. When he was 16, he was hired by Benny Goodman and toured worldwide. He spent four years with Goodman's orchestra, singing, playing piano, and arranging.

After leaving Goodman at the age of 20, he returned to nightclubs, singing and playing piano. He also recorded many hit songs in jazz, pop, and country music, including "Oh Look A-There", "Ain't She Pretty", "Up, Up and Away" and "Around the World". His most successful single was "The Lady Is a Tramp", which sold over one million copies. During his career, he recorded over sixty albums. He conducted the London Symphony Orchestra, performed for Queen Elizabeth II and with the Beatles.

In the 1960s, his career expanded into movies and

television,, and appeared often in the TV series *Away We Go* and had a role in the movie *The Girl Who Knew Too Much*.

Greco became acquainted with the UK in 1949. He spent years performing in clubs around England. He moved to Essex, though he still owned his house in Palm Springs, California, where he often spent vacations.

In 2010 Greco and his wife produced the stage show *Fever! The Music of Miss Peggy Lee*, which met with critical acclaim and opened in London's West End.

On New Year's Eve 2011 he made a guest appearance on Jools Holland's Hootenanny singing "Fly Me to the Moon" backed by the Jools Holland Rhythm & Blues Orchestra.

Greco died on January 10, aged 90.



Lamar Dupré Calhoun (1971 – 2017)

Calhoun, better known as Crazy Toones, was an American hip-hop producer and DJ. He was a member of the rap group WC and the Maad Circle and was latterly signed to Ice Cube's Lench Mob Records. He was the brother of WC.

Calhoun died from a heart attack on January 9, at the age of 45.

THOSE WE HAVE LOST



Tommy Allsup (1931 – 2017)

Allsup was an American rockabilly and swing musician.

He worked with entertainers such as Buddy Holly and Bob Wills & His Texas Playboys. Allsup was touring with Holly, Ritchie Valens, and J.P. "The Big Bopper" Richardson when he lost a fateful coin toss with Valens for a seat on the plane that crashed, killing Valens, Holly, Richardson, and the pilot on February 3, 1959.

Allsup moved to Los Angeles, played with local bands, and did session work, including a songwriting credit for The Ventures', "Guitar Twist". (aka "Driving Guitars")

He returned to Odessa, Texas, where he worked with Ronnie Smith, Roy Orbison, and producer Willie Nelson.

In 1979, he started a club, "Tommy's Heads Up Saloon", in Dallas. The club was named for Allsup's coin toss with Valens 20 years beforehand.

He died on January 11, aged 85.



Anthony "Tony" Booth (1933 – 2017)

Booth was a British commercial artist best known as the original poster artist for The Beatles and other bands in the Merseybeat era. He was known around Liverpool in the early 1960s as Brian Epstein's "right-hand man".

During the late fifties, before his publicity artwork for The Beatles, Booth hand-painted many posters for The Cavern Club on Mathew Street, Liverpool. When it first opened as a Jazz Club in 1957, 'The Merseysippi Jazz Band' were the big attraction on opening night, supported by The Wall City Jazz Men. He created posters for the club's opening night. The Cavern Club always had plenty of Booth's posters pasted on the walls outside, when The Beatles and other groups were playing there.

During the early 1960s, Booth worked in Liverpool City Centre, near to The Cavern Club and right next door to The Beatles manager Brian Epstein's office. Booth did a lot of business with Epstein, producing posters, printed leaflets and a wide variety of publicity and display material. Booth produced hand-painted gig posters during the early sixties for many promoters, including Epstein, Sam Leach, Allan Williams and Cavern Club DJ -Bob Wooler.

Booth would hand-paint many of same poster using one-stroke brushes and liners with oil-based colours, mostly on white machine glazed 'double-crown' 30"x20" poster paper. If Epstein required a larger number of posters for a specific event, then the original artwork would be sent to a local silk-screen

THOSE WE HAVE LOST

printer for bulk printing and distribution and the same artwork was often used for leaflets and press adverts. Very few of Booth's 1960s original posters have survived, as the posters would normally be disposed of after the event or destroyed during the silk-screen printing process, but today at auction, the printed posters that have survived are sold to collectors for £6,000 or more. In October 2016, Booth was commissioned to produce the artwork for The Cavern Club's 60th Anniversary and this is now on display inside the club.

In early 2016, BBC1 aired a short documentary on Booth on their *Inside Out* TV show, and August that year, Booth held an exhibition at The View Two Gallery in Liverpool as part of International Beatleweek Festival 2016. This was the very first time all of Booth's posters had been on display under one roof.

Booth died from cancer on 11 January, aged 83.



**Larry Steinbachek
(1960?- 2016)**

Larry Steinbachek was former keyboardist with 1980s synthpop group Bronski Beat. He formed the group with Jimmy Somerville and Steve Bronski in 1983 and they had chart success with songs including Smalltown Boy and Why? Their cover of Donna Summer's I Feel Love with Marc Almond was also a hit. The sleeve for their debut album *The Age of Consent* listed the ages of consent for gay men in different countries.

When Somerville left for The Communards in 1985, Steinbachek and Bronski continued the group.

Steinbachek moved to Amsterdam in 1994 and continued to make music and worked on various stage musicals. Steinbachek died in December 2016, after a short battle with cancer, aged 56.

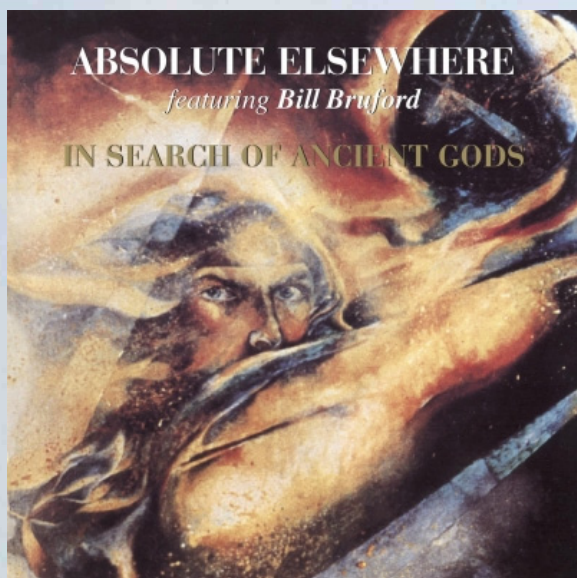


**The Pioneer Cabin Tree
(c1017 – 2017)**

The Pioneer Cabin Tree was a giant sequoia in Calaveras Big Trees State Park, California. It was considered one of the U.S.'s most famous trees, and measured 33 feet (10 m) in diameter; its exact age and height are not known, although in 1900, the United States Forest Service wrote it was 280 feet (85 m) tall. It got its name from its distinctively hollow trunk, partially burnt by forest fire. It had small compartments as in a log cabin, the tree's burnt core as a chimney, and a small opening as a backdoor. In the 1870s, a tunnel was cut through the compartments by a private land owner so that tourists could pass through it. The tree was chosen in part because of the large forest fire scar. Since the 1880s, visitors were encouraged to etch their names into the tree, but this practice was outlawed in the 1930s.

On 8th January, it fell during the strongest storm to hit the area in over a decade, and the flooding - combined with the shallow root system of giant sequoias - likely caused it to fall. It had been reported that the tree had been weakening, becoming brittle and leaning to one side for several years, with only a single branch remaining alive. It had been weakened by the severe damage caused by the tunnel carved through its trunk. It shattered on impact with the ground. It was estimated to have been more than 1,000 years old.

THOSE WE HAVE LOST



Artist Absolute Elsewhere feat Bill Bruford
Title In Search of Ancient Gods
Cat No. GSGZ012CD
Label Greyscale

This one-off project is best known for featuring the legendary Bill Bruford (Yes, Genesis, King Crimson), on drums. As a result this CD will be of interest to Prog Rock fans the world over. Previously issued on CD in Japan, that version sells on the collectors market in the region of \$100 !!!!!

The main man behind Absolute Elsewhere was keyboardist and flutist Paul Fishman, who wanted to make a concept-album inspired by the books and theories of Eric von Däniken about aliens visiting earth in ancient times. The original record was wrapped up in a lavish die-cut cover featuring a glossy booklet with lots of comments from von Däniken himself, and also a separate

sheet with many photos from the places that he think "proves" his theories and the CD booklet faithfully reproduces the original artwork as much as possible within the format.

No matter what you think about von Däniken and his writings, they sure do make a good basis for a sci-fi concept. The music on "In Search of Ancient Gods" varies from symphonic and spacey multi-part suites to short electronic exercises. The opener "Earthbound" is very atmospheric and pleasant based in a melodic theme played on synths, while a slightly more upbeat mid-passage also allow guitarist Philip Saatchi to deliver some solos. "Moon City" is the first of three short and pure electronic pieces on the CD. The mood is expect, dreamy and spacey, fitting the concept quite well.

The two remaining of these pieces are "The Gold of the Gods" that sounds like Tomita, while "Toktela" display a slight classical reference. "Miracles of the Gods" has many passages sounds like a spacey version of the early King Crimson sound. Even Bruford's drumming reminds a lot of what Mike Giles did on "In the Wake of Poseidon".

It also features quieter parts where Fishman plays some classical-influenced piano and also adds a few drops of Mellotron-flute. "Chariots of the Gods" (which also was the name of von Däniken's first and still most famous book) has a funky mid-tempo rhythm underneath Fishman's cosmic flow of keyboards. The closer "Return to the Stars" is ten minutes of pure electronic and experimental spacey sounds that could have been taken from an early Tangerine Dream or Klaus Schulze album. "In Search of Ancient Gods" is a minor classic of spacey instrumental symphonic progressive rock that will take you on a cosmic journey beyond your physical senses.





Artist Al Atkins
Title Reloaded
Cat No. HST425CD
Label Gonzo

So much excitement for Metal fans worldwide, original Judas Priest vocalist Al Atkins will be releasing his new solo album "Reloaded".

The album is a collection tracks from the last four decades, that Al has either written or performed from his days in Judas Priest to his last live band Holy Rage. It features special guest appearances: with Ian Hill of Judas Priest, (who performed on the original recordings of some of these classics like "Victim Of Changes" from the "Sad Wings Of Destiny" album. Apart from Judas Priest, Ian Hill has never recorded with anyone outside of the band until now!

It also features John McCoy (Ex Gillan) Ralf Scheepers of Germany from Primal Fear dueting with Al on "Victim Of Changes", a solo from Roy Z Ramirez of "Halford" & "Bruce Dickinson", a Japanese guitarist Tsuyoshi Ikedo from Unviel Raze, The Australian Stu "Hammer" Marshall of Death Dealer, Chris Johnson from Holy Rage, from the UK Rob Allen on drums and last but not least long time friend and collaborator Guitarist & Producer on many of Al's albums Paul May.

These tracks have appeared in various forms on many albums over the past forty years. "Reloaded" also features a bonus track that is an excerpt of a guitar solo from the Judas Priest demo featuring Ian Hill on Bass and KK Downing on guitar - a never heard treat for all Judas Priest fanatics.

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 Arthur Brown's Kingdom Come
Title Arthur Brown's Kingdom Come
(Manchester Free Trade Hall 1973)
Cat No. HST297CD
Label Gonzo

Though Arthur Brown never released another recording as commercially successful as "Fire", he worked with a varied group of musicians on projects called Strangelands, Puddletown Express, and (briefly) the Captain Beefheart-influenced Rustic Hinge, before releasing three albums with his new band Kingdom Come in the early 1970s. The three Kingdom Come albums each have a distinctive character. The first was a highly complex concept album apparently on the theme of humanity living in a zoo and being controlled by cosmic, religious and commercial forces. The second was loosely on the theme of water, which Brown had declared four years earlier would be the subject of the second album by the Crazy World. It was musically more conventional than the first, much less heavy, though stranger in places. The stage acts for all three albums featured a wild mix of special effects, dramatic costumes and colourful theatrics, which were sometimes controversial. Brown had declared when Kingdom Come was formed that the intention was to create a multimedia experience and the band always followed that

policy.

The concepts, the music and the theatrics proved very popular on the university circuit but proved too way-out for a mainstream audience. This album captures Arthur Brown and Kingdom Come at their live pinnacle and shows them at their blistering best on stage in front of a wildly enthusiastic audience.

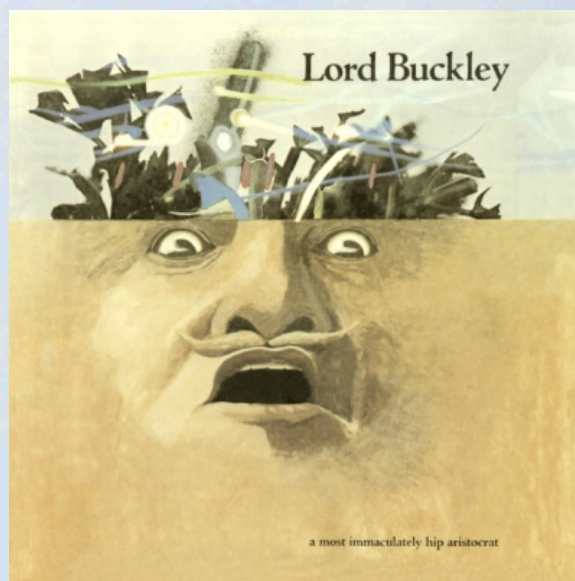


Artist Atomic Rooster
Title Little Live Rooster
Cat No. HST435CD
Label Gonzo

When THE CRAZY WORLD OF ARTHUR BROWN disintegrated after their sole album and their worldwide hit "Fire" ("I am the god of hellfire") Vincent Crane (responsible for the music of that album) and Carl Palmer founded ATOMIC ROOSTER with Nick Graham on bass and vocals. This line-up soon disintegrated (Palmer abandoning them to join ELP), and Crane contacted guitarist John DuCann, formerly of psych bands THE ATTACK and ANDROMEDA, and drummer Paul Hammond to make a seminal early Heavy Metal masterpiece "Death Walks Behind You", and then they hired the incredible voice, Pete French, to make their finest album "In Hearing Of..."

Most people would agree that this was the better line-up of ROOSTER, but the mood was always stormy between Crane and DuCann, so they disbanded at the release of the third album. Vincent Crane had to start from scratch again and hired superb vocalist Chris Farlowe (ex-COLOSEUM) and other men to make another fine album "Made In England" and finally "Nice and Greasy".

This CD captures the band in 1972 and shows them at their blistering best on stage in front of a wildly enthusiastic audience. This is the best official live recording to exist of this line up!



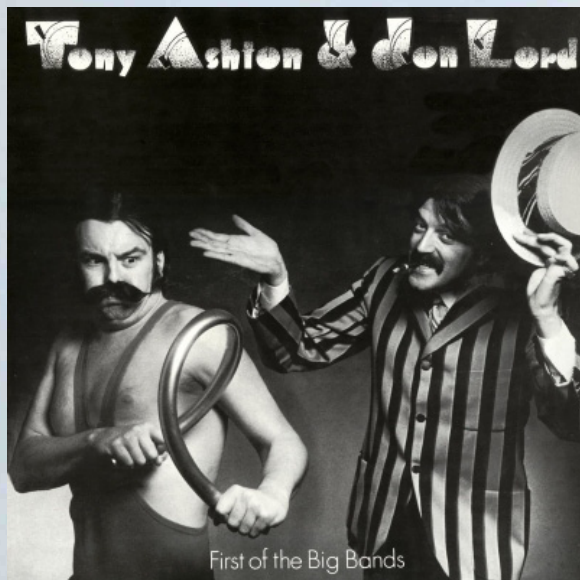
Artist Lord Buckley
Title A Most Immaculately Hip Aristocrat
Cat No. GSGZ025CD
Label Gonzo

'Lord' Richard Buckley was an American stage performer, recording artist and monologist, who in the 1940s and 1950s created a character that was, according to The New York Times, "an unlikely persona ... part English royalty, part Dizzy Gillespie." Michael Pakenham, writing in The Baltimore Sun, described him as "a magnificent stand-up comedian ... Buckley's work, his very presence, projected the sense that life's most immortal truths lie in the inextricable weaving together of love and irony -- affection for all humanity married to laughter."

"A Most Immaculately Hip Aristocrat" features the ultra-hip humor of Lord Buckley was among an increasingly hard to find handful of releases in the compact disc medium, until now. The origins of this title hark back to 1970. Somehow, Frank Zappa got ahold of these Buckley raps, which had been documented by amateur recording engineer Lyle Griffin. He edited and then subsequently issued them on his Straight Records vanity label. Part of the unique charm of these five stories is that they were spun in a highly intimate setting with an audience of only a handful, as if the location may have been someone's living room. These recordings were made at some point in 1956, and contained material that was concurrently part of Buckley's live repertoire. However, in late 1960, Buckley's cabaret card (which enabled him to work at establishments selling alcohol) was revoked making these (or any) recordings of Buckley all the more exceptional.

The extended mile-a-minute story of the Marquis De Sade -- or "Da Marc" as Buckley calls him -- varies only slightly from the performance version on the World Pacific release Bad Rapping of the Marquis De Sade (1969). Buckley's stream-of-

consciousness train of thought. "The Raven" (aka "The Bugbird") is an absolute stunning hip interpretation of Edgar Allan Poe's poem of the same name. Buckley's recitation retains the same rhythmic patterns as the original and is likewise faithful in storyline. Both "Governor Slugwell" -- which was one of Zappa's favorites -- and "The Train" display Buckley's immense vocal talents. His uncanny and often eerie sense of mimicry -- even in the form of a brass band -- never fails to leave audiences speechless. For the hip-minded, this is an essential release!!



Artist Tony Ashton & Jon Lord
Title First of the Big Bands
Cat No. HST443CD
Label Gonzo

First of the Big Bands is a studio album by Tony Ashton of Ashton, Gardner and Dyke and Jon Lord of Deep Purple, released in April 1974 by Purple Records in the UK and Europe and Warner Bros. Records in the US. The project was Ashton's and Lord's brainchild and continuation of their working relationship after Ashton Gardner & Dyke performed music written by Tony Ashton and Jon Lord on the soundtrack album *The Last Rebel* from 1971. First of the Big Bands was begun its life in October 1971 at Apple Studios as a projected single - *We're Gonna Make It*. Tony Ashton and Jon Lord had such fun they decided to get together and do a whole album. Sessions took place at Air Studios in 1971 and 1972, De Lane Lea in 1972 and Island Studios in 1973, with return visits to Air and Apple at later dates for mixing down. Ashton and Lord wanted to create the feel of a big band in the studio, so had up to 15 musicians in at any one time, and usually worked with two drummers, guitars, brass, keyboards and backing vocals. Other than Tony Ashton and Jon Lord, *First of the Big Bands* features the musical talents of: Roy Dyke, Terry Cox, Gerry Conway on drums, Caleb Quaye, Mick Grabham, Mick Liber on guitar. Also named but

tracks not identified are Peter Frampton (of "Frampton Comes Alive" Fame), Ron Wood, pedal steel legend B.J. Cole, Wings saxophonist Howie Casey, Galliard's Dave Caswell, Jeff Beck and Rainbow drummer Cozy Powell and fellow Deep Purple legend, Ian Paice even plays on one track. Originally released in 1974 to avoid confusing the market during the line-up changes in Deep Purple. When it finally emerged, it was decided not to credit any of the musicians to avoid any possible contractual problems. A complete list of players has never been published until now. Stylistically, First of the Big Bands was the precursor to Paice Ashton Lord's *Malice in Wonderland* album from 1977. This issue of the CD comes with an extensive booklet and two bonus tracks supplied by the Tony Ashton Estate.



Artist Adrian Legg
Title Technopicker
Cat No. GSGZ033CD
Label Greyscale

Adrian Legg is an English guitar player who has been called "impossible to categorize". He plays custom guitars that are a hybrid of electric and acoustic, and his fingerstyle picking technique has been acknowledged by the readers of *Guitar Player* who voted Legg the "best acoustic fingerstyle" player four years in a row (1993–1996). From his early start as a bench technician customising electric guitars, Legg moved into guitar instruction, publishing books and videos on guitar technique. In 1996 and 1997, Legg shared the stage with acclaimed guitar experts Joe Satriani, Eric Johnson and Steve Vai as part of the G3 tour. Vai called Legg "Uncle Adrian" and Satriani said of Legg's musicianship "He's simply the best acoustic guitar player I've ever heard. I don't know anyone else who can create such a cascade of beautiful notes... Adrian plays like he's got hammers for fingers." *Technopicker* dates from 1983 originally released on the now defunct label, Spindrift Records and is previously unreleased on CD until now.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“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)

Douglas Harr

Ear Candy for the Hungry Audiophile

ROCKIN' THE CITY OF ANGELS

WHAT

STROBE FLASHES PIERCE THE DARK STAGE to reveal a NYC street punk as he faces the other half of his fractured self. A father's WWII fighter plane crashes into a wall, temporarily slowing its ascent around his son's troubled heart. A fiend clad in a white tuxedo steps out from the frame of a graveyard scene onto a haunted stage welcoming all to his many nightmares. A woman, weapon drawn, tells the story of James and his very cold gun. The top drummer from the top 70s rock band in the world pounds out the opening beat that tells us it's been a long time since he rock 'n' rolled . . . *a long lonely, lonely, lonely, lonely time.*

THESE IMAGES ARE SEARED into my memory from the rock concerts I witnessed in Los Angeles, the "City of Angels" in the 1970s, a time when rock bands were making expansive concept records with sweeping

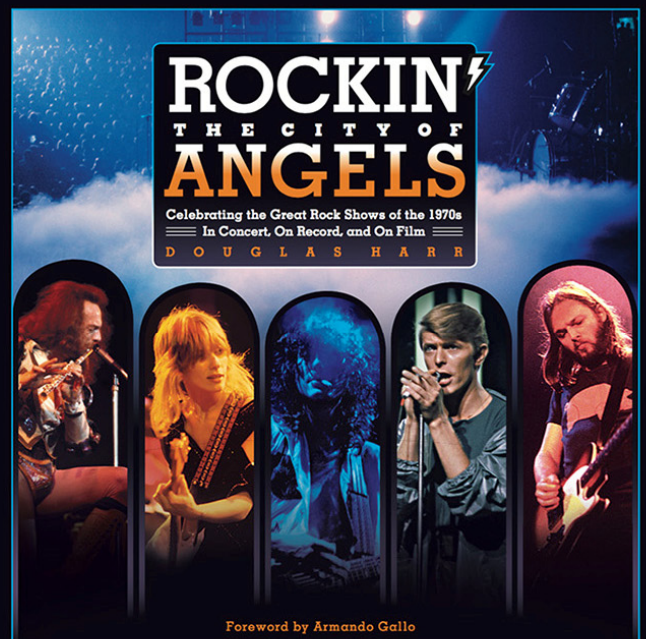
themes. Rock albums at the time promised "theater of the mind," and their creators were inspired to mount elaborate stage shows that brought these dreams to life. These artists used every available piece of stagecraft—lights, projections, backdrops, props, and costumes—to create awesome spectacles for arenas packed with adoring fans—fans like you and me.

This book celebrates more than thirty of these incredible performances including key tours by bands such as Led Zeppelin, Queen, David Bowie, Fleetwood Mac, Genesis, Heart, Jethro Tull, Pink Floyd, The Who and Yes. We'll share memories of those legendary concerts and my reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—some never-before seen—by the best photo-journalists of that time including Richard E. Aaron, Jorgen Angel, Fin Costello, Armando Gallo, Neal Preston, Jim Summaria, Lisa Tanner and Neil Zlowzower along with many others.



ROCKIN' THE CITY OF ANGELS

DOUGLAS HARR



Foreword by Armando Gallo

<http://diegospadeproductions.com/>



Yes Relayer Photos (c) Martyn Dean



Dubbed the "solo albums" tour, this is commonly considered part of the *Relayer* tour, although "To Be Over" had been dropped from the set list to make way for a few alternate and solo tracks. Most important, the break between tours gave Martyn Dean time to conceive his most stunning staging yet, the "Crab Nebula."

The Crab Nebula was a three-headed creation kitted out with spotlights that towered over the band. (A cloth backdrop of a psychedelic ocean reef, designed by Roger Dean and fabricated by Felicity Youlette, hung behind the band.) At the time, bassist Chris Squire noted that the effect was "a bit like the machines out of H. G. Wells' *The War of the Worlds*," explaining that "if you're going to play to a vast audience, you've got to be able to turn people on!" Martyn Dean noted that "anything that's onstage for three hours becomes boring if you can't make it vanish," so the creature was rigged to emerge and retreat into the shadows during the show, highlighting the startling effect. Ten people worked for three months to fashion the Crab Nebula structure from wood, aluminum, foam, plaster, and varnish, creating a transportable, sturdy construction that kept the massive prop intact and functional through the summer tour of stadiums and coliseums in 1976. Martyn Dean and his team worked with Yes over a seven-year period, producing increasingly elaborate staging that rose to the level of artful theater.

ABOVE: The Anaheim show offered a classic 1970s pairing of prog rock and pop sensibilities with its lineup of Yes, Peter Frampton, Gentle Giant, and Gary Wright. OPPOSITE: Summer tour staging again, this time demonstrating the reef-like backdrop which, like the creature itself, could emerge or retreat to keep interest high.



CHAPTER SIX

DAVID BOWIE'S THIN WHITE DUKE

Station to Station Tour
L.A. Forum • February 8, 9 and 11, 1976

DAVID BOWIE WAS A MUSICIAN, ACTOR, ARTIST AND fashionista with such an innate ability to anticipate cultural trends that he remained relevant for over four decades. Somehow Bowie always seemed young and fresh, in large part due to his uncanny way of reinventing himself regularly, collecting personalities, going from crooner to glam-rock star, to the dispassionate "thin white duke," and the art-rock inventor of the progressive "Berlin trilogy" and beyond. Commenting on these changing roles, Bowie himself remarked, "I feel like an actor when I'm onstage, rather than a rock artist." He was, according to one commentator upon his passing, "of the time, at every time."

STATIONTOSTATIONDAVIDBOWIE



David Bowie (c) Neil Zlowzower / Atlas Icons

QUEEN'S RHAPSODY

News of the World Tour
L.A. Forum • December 22, 1977

FIRST SAW QUEEN PERFORM LIVE ON THE 1977 *News of the World* tour stop in Los Angeles. The show blew me away, especially the riveting performance by charismatic frontman Freddie Mercury.

Having conquered the airways completely with three massively popular records—*A Night at the Opera* (1975), *A Day at the Races* (1976), and *News of the World* (1977)—that spawned among them the operatic anthem “Bohemian Rhapsody,” the gospel-inspired “Somebody to Love,” and the double single “We Will Rock You/We Are the Champions,” Queen were now playing arena dates across the US. This particular extravaganza seemed to be the perfect Queen tour at just the right time, before the band got a bit more commercial and the arenas became stadiums—and Freddie cut his hair.

OPPOSITE: The incomparable Freddie Mercury, Queen's legendary lead vocalist, also an increasingly impressive pianist as their career progressed.

Freddie Mercury (c) Lisa Tanner



This coffee-table book is nearly the size of an LP album cover, 396 pages, over 500 images, written by Douglas Harr, designed by Tilman Reitzle. Forward by Armando Gallo.

WHY

When I was a teenager way back in the 1970s, I was lucky enough to be able to attend dozens of rock concerts staged in Los Angeles, the *City of Angels*. Rock music had become increasingly relevant to my life, and I was drawn to complex works and the challenging, sometimes fantastical elements of the genre known as “progressive rock.” My collection of records and concert ticket-book grew to include prog-rock bands like Genesis, Yes, Jethro Tull, King Crimson, Emerson, Lake & Palmer, and Pink Floyd, along with the more creative and powerful of their harder rocking contemporaries like Led Zeppelin, Fleetwood Mac, and Queen, as well as bands from North America like Kansas, Styx, and Heart. My youthful fascination grew into a lifelong passion for music in general, and for progressive or classical rock music in particular. My enthusiasm was stoked by seeing these bands live in concert, where increasingly elaborate theatrical productions dramatized the themes of many of these concept albums. These concerts were almost religion to my growing list of fellow concertgoers.

I wrote this book as homage to rock music of the ‘70s—in concert and on film. It tells the story of more than three-dozen key concert performances from this era; illuminating the genius of the best progressive and classical rock acts whose concerts I was lucky enough to attend. I spent two years tracking down a selection of iconic photographs from those unforgettable events.

In the process, I’ve been fortunate to meet many of the talented photojournalists of the era, including Neal Preston, Armando Gallo, Jorgen Angel, Neil Zlozower, Lisa Tanner, Jim Summari, and many others. Many thanks go out to these artists, who captured these consummate rock musicians in their prime, frozen in time in arresting images.

In addition, I’ve combed through more than 100 rock films from the decade, all part of my private collection. TV appearances, professionally filmed 35mm movies—even celluloid left in the can for years, sometimes decades after light hit the film—are finally getting home video or streaming media release. I remember going to see many of these films at the local cinema that featured Led Zeppelin, Yes, AC/DC, Alice Cooper, Paul McCartney and Wings, and so many others.

Now, just about every major band of the era can be seen performing live in one format or another, thanks to the dedicated teams at Eagle Rock Entertainment, Warner Home Video, and others who are helping to keep their legacies alive and to introduce the power and majesty of this adventurous music to new generations.

Although some of these bands are still touring, their time is waning, and soon these films will be the only way to recapture their extraordinary live performances. I believe these films are important documents of rock music performance in our life times. Those of us who were there found more than just good times at these concerts. Those shows brought us together to share profound, even life-changing experiences that bonded us forever.

JON MEETS DOUG

Tell us about the book

When I was a teenager (way back in the 1970s), I was lucky enough to be able to attend dozens of rock concerts staged in Los Angeles, (aka the *City of Angels*). Rock music was life to me, and probably due to 7 years piano lessons I was in love with prog rock. My collection of records and concert tickets included Genesis, Yes, Jethro Tull, and Pink Floyd, along with what I felt were the highest quality rock bands like Zep, The Who, Queen, and Kansas. Music patronage became a lifelong passion for me. The concerts at that time were becoming amazing spectacles, with elaborate theatrical productions. As the lyrics were often as important as the music to me, the fact that many bands dramatized the themes of certain songs, or even whole concept albums made for artful theater.

I wrote this book as a “love letter” to rock musicians of the ‘70s— focused ultimately on the concerts and the films that captured them. . I used only photos of the bands live in concert – no portraits. I wanted to show and tell the story of these concert performances from the standpoint of a fan, hoping a reader would relate to a guy who might have been a few seats down the row

at these shows, who might have raved about what we just saw on the way home.

As an example of a chapter, one covers the Genesis tour *The Lamb Lies Down on Broadway*. There are fantastic shots by Armando Gallo, a Melody-Maker cover showing Gabriel’s grotesque *Slipperman* costume, pages from the concert program, a ticket stub from the date at the Los Angeles Shrine auditorium, and sample frames from the film. The written material illuminates the album and tour, the special effects, and the film of the production’s slide show, which many fans might not realize exists (it’s on the 71-75 box set). This was a blueprint for all 36 bands covered.

How long has it taken to research and write?

At one level its taken 45 years of “field research,” record collecting, and study. But from the time I started writing and finding the photos it all took 2.5 years. . I spent a lot of this time tracking down a selection of iconic photographs from around the world, sometimes digging through archives at agencies, others directly with the photographers of that day. I was fortunate to meet several of those photojournalists



HEART WAS FOUNDED in 1974, uniting musicians that had previously been part of various groups in the US and Canada. Starting in 1976 with *Dreamboat Annie* and lasting through the end of the decade, the Heart lineup included sisters Ann Wilson (lead vocals, flute, violin) and Nancy Wilson (vocals, guitars, mandolin), both of whom wrote the music, along with Roger Fisher (lead guitars), Howard Leese (keyboards), Steve Fossen (bass), and Michael Derosier (drums). Despite a troubled second album, which was properly released as *Magazine* (1978) after a change of labels, the band produced exceptional follow-ups with *Little Queen* (1977) and *Dog and Butterfly* (1978). This is the core period for Heart's most enduring music, brimming with confidence, Zeppelin-esque riffs, real Moog synth, and anchored by a tight backbeat. The group continued to experience success in the early 1980s and with revivals in every decade up to the present day.

OPPOSITE: Ann Wilson was one of the few female vocalists to front a hard rock band in the 1970s, let alone play a flute while she was at it! Below: Heart's breakthrough album, *Dreamboat Annie*, achieved Platinum sales in the US.



Heart Photos
(c) Neil Zlowzower / Atlas Icons

HEART'S EUPHORIA

175

including Neal Preston, Armando Gallo, Neil Zlowzower, and Lisa Tanner, who opened their archives for me at their studios or homes. I could not believe how many amazing shots exist that have never been seen by fans, shots that captured our musical heroes in their prime.

Another thing that took a lot of time was combing through more than 100 rock films from the decade, all part of my private collection. You and I know that TV appearances, professionally filmed 35mm movies—even celluloid left in the can for years, sometimes decades after light hit the film—are finally getting home video or streaming media release. I remember going to see many of these films at the local cinema that featured Led Zeppelin, Yes, AC/DC, Alice Cooper, Paul McCartney and Wings, and so many others. Now, just about every major band of the rock world can be seen performing live in one format or another, thanks to Eagle Rock Entertainment, Warner Home Video, and others who are helping to keep their legacies alive. I'm still that guy, the one who collects the high quality digital transfers available on media, rather than streaming them. Having said that, many of these films are available on streaming services like YouTube.

Were there any gigs you didn't go to which you wished you had seen?

Oh yeah! For each band I had to select what I think in retrospect was their finest hour – the best album and concert, and the best film covering that band, hopefully for that same tour. In the case for instance of Jethro Tull, I had not seen the *Passion Play* tour, but I knew through older friends and research that it would have been for me their best, and that is my favorite Tull record after all. Same with Genesis' *Lamb* tour, though tribute band The Musical Box recreated it professionally just recently.

In a few examples, I did not get to see the band in the '70s but instead did catch them later. Only three bands out of 36 eluded me completely. I was never inclined to see AC/DC (although I did enjoy the great film, *Let There Be Rock!*), and Happy The Man never toured the west coast (and, there is no film!). The worst mistake was missing the mighty Led Zeppelin. In the case of the Zep '77 tour, I loved *Presence*, and that was the concert to see, but I was instead booked to see Pink Floyd's *Animals* concert just weeks before and budgets kept me from seeing more than one show every couple months.

What was the best gig you ever saw?

All of that is in the Genesis family – I will never forget the *Wind & Wuthering* tour in 1977, and the first time I saw Peter Gabriel solo at the Roxy Theater the next year. But number one was Gabriel's tour for his 4th



ABOVE: Melody Maker article April 1975, wisely hailing *The Lamb* as a triumph, enticing fans with that featured image of the Slipperman, making it clear this would be a stage show like no other.

As the gatefold story ends, "it" fills everything with its "mysterious intoxicating presence." Gabriel put it this way during interviews that are part of the Genesis 1970-1975 CD/DVD box set: "The story is in a way a *Pilgrim's Progress* but on the streets of New York—it's a spiritual journey into the soul, but it is a tough world that is feeding the imagery and the starting point. One of the influences on me was *El Topo* by Jurovsky. This is a rough, visceral cowboy spiritual film, unique at the time, and it had a strong cult following."

LIVE PERFORMANCE

THE CONCERT FOR *The Lamb* was staged with over 1,000 slides projected on three large screens. The stage designed by Ian Knight added four different shaped risers for the musicians and two additional risers for Peter to sing from. A formation of four rocks at the center-rear of the stage completed the sets. The set list was simply the entire double album in sequence, followed by encores of two earlier favorites "Watcher of the Skies" and "The Musical Box." The tour started in Chicago on November 20, 1974, which meant that some of the first audiences had not heard the album. More than 100 shows were performed through May 1975.

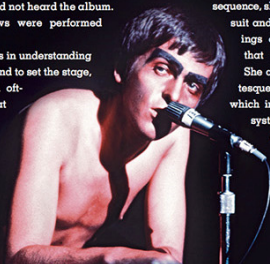
To aid concertgoers in understanding the album's concept, and to set the stage, Gabriel delivered an oft-changing narrative at different parts of the live show.

A typical beginning to the night's entertainment, when there was an intro, would be:

Good evening. We've written this big story and music and we would like to play the whole thing tonight. It tells of how a large black cloud descends into Times Square, travels across 42nd street, turns into a wall, and sucks in Manhattan Island. Our hero named Rael crawls out of the subways of New York and is sucked into the wall, to regain consciousness underground. This is the story of Rael.

In another segment, Gabriel describes Rael's first "romantic adventure" noting that "he went through his motions from initial arousal to completion in a mere 78 seconds, leaving his opposite number not even remotely titillated, and he was left cuddling his own prickly porcupine." The narration follows the events of the story, but does not illuminate its meaning, again leaving interpretation to the audience.

While the Rael character spends most of the show in blue jeans, white T-shirt, and leather jacket, Jane Highfield designed additional elaborate costumes for Gabriel. For the striking Lamia sequence, she made a white one-piece suit and a fabric cone with drawings of female-headed snakes that spun about the singer. She also made the famous grotesque "Slipperman" costume, which incorporated a pneumatic system to inflate testicles and a few other random lumps.



RIGHT: Gabriel shirtless emerging from under the drum riser, to sing and play flute on "Cuckoo Coooon"

Genesis Photos (c) Armando Gallo



AT LEFT: The fantastic concert program, featuring evocative photographs from an early performance of *The Lamb*, and containing the entire psychedelic story reprinted from the album's gatefold sleeve. BELOW: The group in full flight.



GENESIS ON BROADWAY

album (also dubbed *Security*) which came early in the '80s – it's a bit of a cheat as I cover that show in this "70s" book, but it's really for me, the epilogue of the '70s decade. He absolutely stunned the audience and finally emerged on his own at the level of performance he had achieved while in his former band. Armando Gallo's unbelievable shots give a very good idea of the drama. As there is literally no film of this seminal tour, we examine the *So* movie, particularly those songs he performed in the same way as that prior tour (like "Lay Your Hands On Me").

Others in the top tier include Paul McCartney's *Wings Over America* tour, Queen's *News of the World* tour during which Freddie held the audience in complete awe, Kansas *Point of Know Return* featuring Steve Walsh giving the most physical performance I've ever seen, Dixie Dregs with their stunning virtuosity, Camel, ELO – so many incredible shows I will never forget. For the Floyd, while *Animals* was spectacular, I suffered a bit of "bad vibe" that night in the gi-hugic Anaheim Stadium, and it was eventually to be Roger Water's restaging of the Wall this decade that became the ultimate live experience of that band's music for me.

How did you go about the picture research?

This was the most difficult part of the book's production, hands down. Thank God for

Google, but even with all the search engines in the world, it was amazingly difficult to find some of the photographers and shots that eventually did appear in the book. One snap alone, of Camel in concert with the London Symphony Orchestra on the night they recorded *The Snow Goose* together, took 7 months to find and it was sitting in the vaults at *The Daily Mail*, having also been recently unearthed by a researcher at PROG magazine (RIP). I never found shots of Ambrosia and Happy The Man until I actually reached a member from the band themselves, who had boxes "in the attic" with old shots and memorabilia. A lot of the shots in the book came from slides I was allowed to borrow and scan at Dickermans in San Francisco.

What is your next project?

Well, this book was so expensive to produce that I have to sell all the copies I ordered during this year. Provided that happens, I will move to the next decade, sliding into the '80s with late '70s punk, then covering the era of New Wave music, including bands like Depeche Mode, The Cocteau Twins, Echo & The Bunnymen, Talking Heads, and so many part of what in the States I think of as the second "British invasion!" I'm really looking forward to that as there are no great '80s genre books that include what for me were the best bands of that decade with any kind of stunning photography.

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

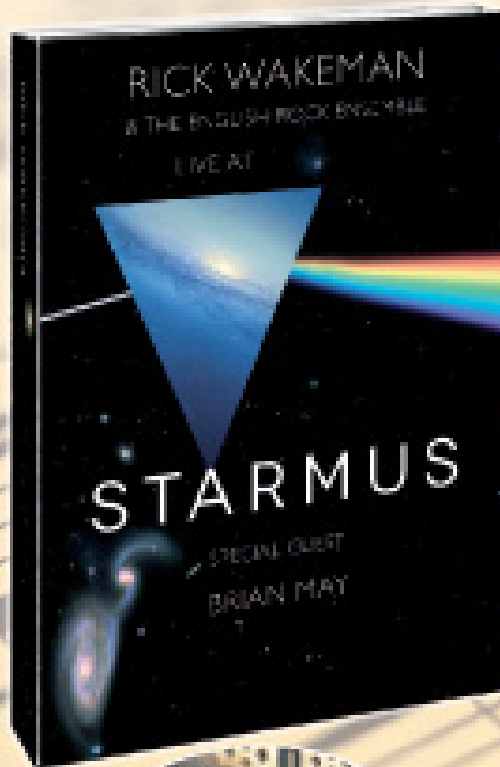
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

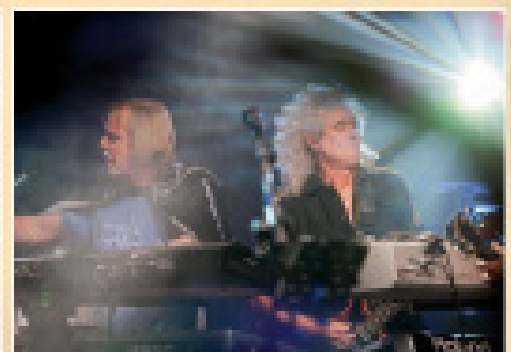
STARMUS 2015



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



KELBASSAS

Kelbassas - On the outer edges of Art and Nature

*Alan Dearling takes us on a magic carpet ride to Oberhausen in the Ruhr region of Germany to
meet Corinna Kuhn and Detlef Kelbassa – known collectively as the artistic - Kelbassas*

alan dearling

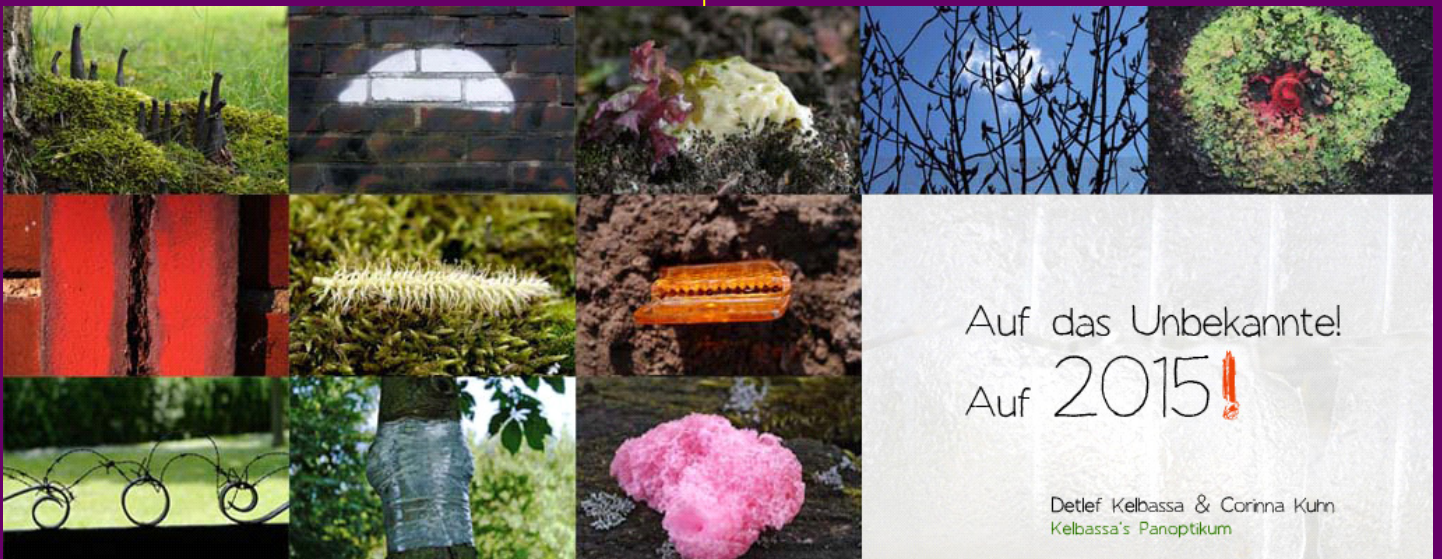


Corinna (left), Detlef (middle) with their artist friend, Marjo Palm.

Oberhausen is something akin to Coventry in the UK. It's a concrete city, rebuilt after the RAF and USAAF bombed it to smithereens in World War Two. And out of the rubble has arisen the phoenix, in the form of the mystical art and creatures from the wonderfully warped imaginations of the

husband and wife team - the Kelbassas. Their cavernous home, which stretches over two floors of an old apartment block, is a world of wonderment. It is the World of Kryptozoology. It is **The Panopticon!**

The Panopticon takes us to the strange



alan dearling

worlds where nature has warped our realities. Become surreal. More than a little skewed. The Kelbassas' call it, *"a modern cabinet of curiosities - on forgotten back roads of botany."*

As they told me, it is, *"A game involving distorting perception and knowledge, visiting the boundaries between the real and the possible, between the familiar and the new..."*

www.kelbassas-panoptikum.de/

I thought I'd share some words and images from my visit and from talking to Corinna and Detlef.

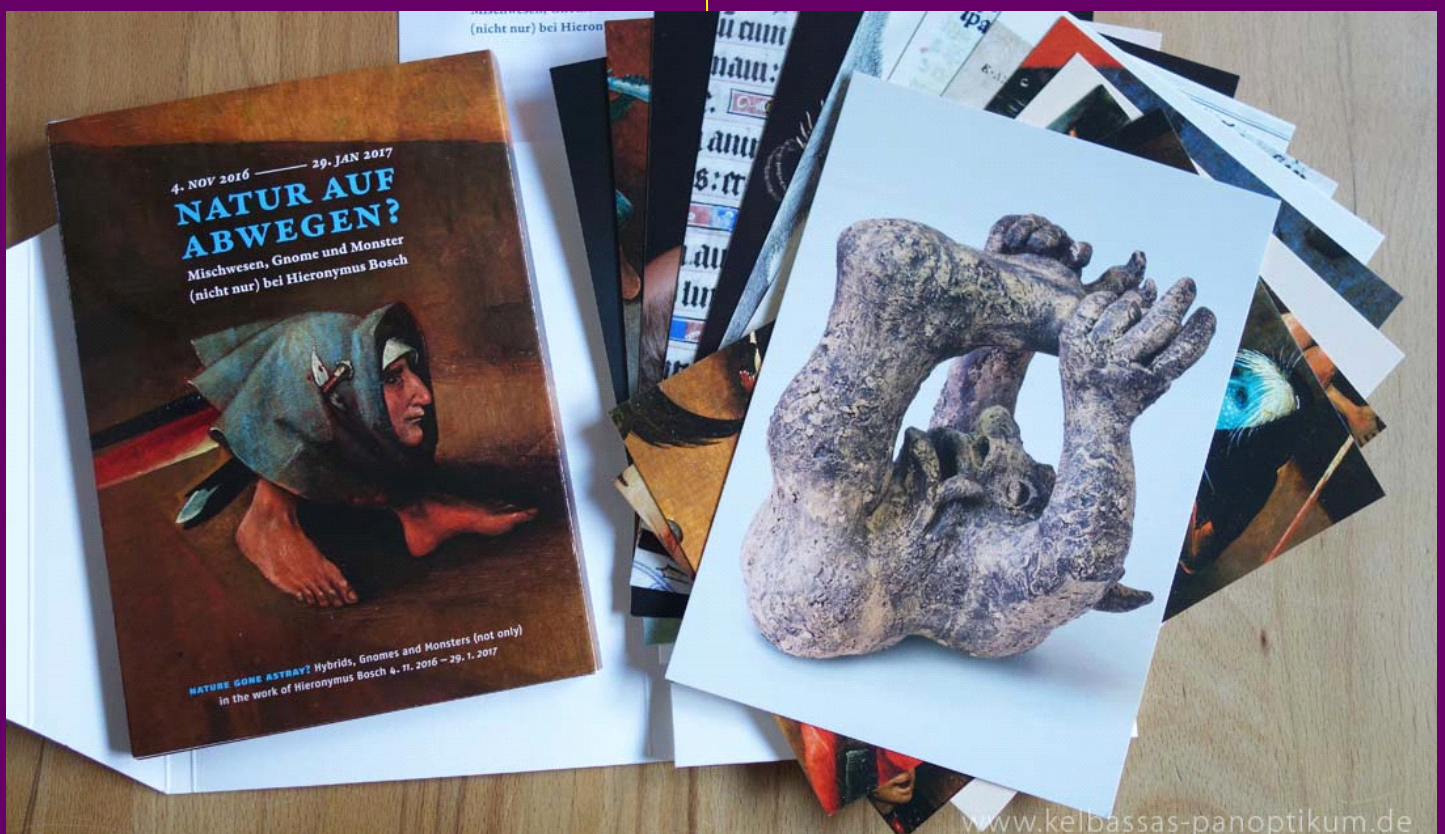
At the moment one of Detlef's ceramic figures, the Skiapode, is part of an exhibition in Vienna concerning Hieronymus Bosch. It's on until 29th January 2017 and has the suitably screwy title of:

'Nature gone Astray? Hybrids, Gnomes and Monsters - (not only) in the work of Hieronymus Bosch'

Lots of fantastical creatures (<http://www.akademiegalerie.at/media/documents/GG-NATURaufABWEGEN-Folder-EMail.pdf>)

Detlef's 'Skiapode', represents one of the 'monstrous races' that lived, according to medieval tales, right at the outer edge of the known world. It was one of the 'Wonders of the Orient', the Skiapode, or, Shadow Foot. And it was featured in Schedel's 'World Chronicle', published in 1493. It symbolises, what the Kelbassas' call, *"...the strange and unknown, the otherness - a mirror of our own worst fears (very up-to-date)." Corinna adds, "For us it is an interesting topic, we always love to explore the relationship between human beings and nature...and everything at the edge..."*

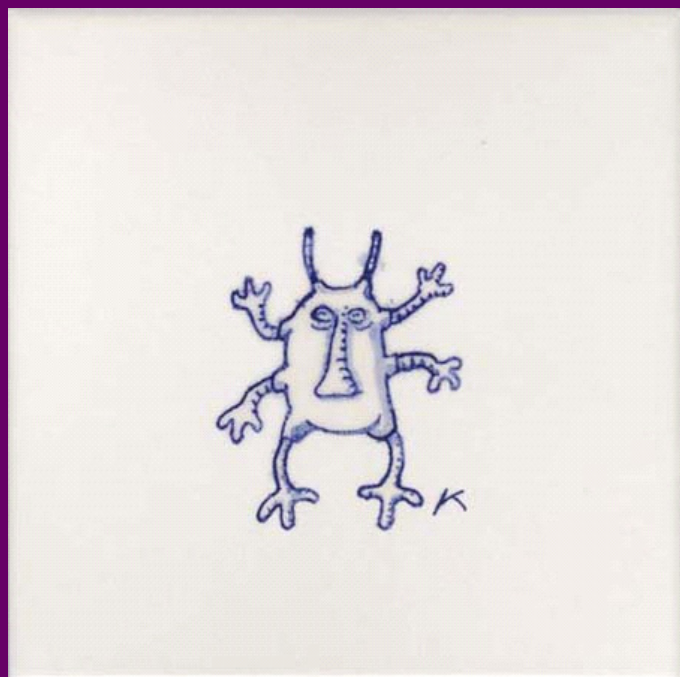
Here's a part of the vast Mikrokosmos pavement they have been gradually creating. Being made up of many hundreds of ceramic tiles, it has been travelling around Europe, with tiles on sale to the public (me included). I bought three tiles back to my home in Scotland.



alan dearling



alan dearling



alan dearling



Then there's their 'Dutch Mystery' series of cobalt blue paintings of mythical and nature images onto tiles. It pays homage to the sophisticated and complicated technology which originated in China and the Middle East. It spread from there to Spain, Italy, on to France and to the Netherlands, where it became Delft blue. Corinna told me, "*The recipes were considered a great Arcanum, a mystery, whose traces we have created into an ongoing journey.*"

alan dearling



And finally, here are another couple of examples from Kelbassa Kryptozoological Panopticon. The Blue Dogs are based on Chinese mythical animals. They say that they are, *"The Qi-lin, a male-female shape of the unicorn, symbol of peace and prosperity."*

And one of the sources of their inspirational biomorphic art, an illustration from what they describe as a hundred year old, zoobotanical diary. Corinna and Detlef describe it as, *"A fat old, book, partially threadbare cover with paper-thin translucent paper. A total of almost 1000 pages."*

"...fairytale formations to admire, strange figures, which are also the wildest Einbildungen... an unexpectedly deep insight into the mysterious workshop of nature and a wealth of bizarre creatures watch you... Every day it brings new surprises, and always fresh joys of discovery." (Quote based on the thoughts of Floericke, writing in 1925).

alan dearling



alan dearling



The Human Be-In

(1967 – The Summer of Love Part 1)

I was cruising around FB the other evening and came across an advert for a gig in San Francisco, which looked old school, a psychedelic-looking design from the golden age way back when. It turned out to be for a gig this very weekend, Saturday 14th January 2017, a celebration of the Be-In, which was fifty years ago. Fifty years! That really is history in modern terms. The organiser seems to be Barry Melton (from Country Joe & The Fish), along with other ‘ancients’ from some of the West Coast bands of the day (members of Big Brother and the Holding Company, Sons of Champlin and even John Cipollina’s brother, bass player Mario.) In true spirit, this gig is a benefit for the Haight-Ashbury Free Clinic and whilst the players were not enough to tempt me on a plane, it has made me look into what the original Be-In was all about,

I was only 11 at the time and on the wrong side of the Atlantic Ocean.

Billed as both a ‘Gathering of the Tribes’ and a ‘PowWow’, this Free event itself took place at the Polo Fields, Golden Gate Park. PowWow is derived from a Native American Indian word to describe a ceremony with feasting and dancing, although it’s more modern definition is a simply a meeting of people, usually for common discussion. An artist, Michael Bowen is widely credited as the being the main organiser, along with poet Allen Cohen. LSD had just been made illegal in the U.S., the previous October. Bowen and his co-conspirators realised there were two sides to the new, emerging youth movement. On the one hand were the emerging local hippies (after the Beats), who just wanted to groove to their new music, make love and smoke loads of dope (sounds alright!) and on the other hand was the ‘Berkeley’ anti-war and free movement speech brigade. The idea was to try and get the two sides more engaged, and move forward together. Up until this

John Brodie-Good

THE CELEBRATION OF THE 50TH ANNIVERSARY OF THE
FIRST
HUMAN BE-ING

SATURDAY
JANUARY
14, 2017
8PM



GRAND
AREA
GRAND
THEATER

TICKETS: www.eventbrite.com 2665 MISSION ST., SAN FRANCISCO unityfoundation1@aol.com INFO

WITH A SPECIAL PERFORMANCE BY THE
50TH ANNIVERSARY ALL-STARS

FEATURING MEMBERS OF SAN FRANCISCO'S LEGENDARY BANDS
BARRY THE FISH MELTON (COUNTRY JOE & THE FISH), PETER ALBIN (BIG BROTHER & THE HOLDING CO.),
BANANA (THE YOUNG BLOODS), DAVID AGUILAR (MORTON BUFFALO), ROY BLUMENFELD (BLUES PROJECT),
NICK GRAVENITES (ELECTRIC FLAG), TERRY HAGGERTY (SONS OF CHAMPLIN), ANNIE SAMPSON (STONEGROUND)

WITH

LISA KINDRED, SUSAN ARCHULETA, MARIO CIPOLLINA, ANN COHEN, DENNIS McNALLY
MCs: WAVY GRAVY & LOBSTER

A BENEFIT FOR THE HAIGHT-ASHBURY FREE CLINIC



event, what was going on in the Bay Area was pretty much locals only. Bowen had connections with the mainstream media however, and after that afternoon, the whole world found out what was happening, the national press were present in force.

Participants were invited to 'bring costumes, blankets, bells, flags, symbols, cymbals, drums, beads, feathers and flowers. The Human Be-In is the joyful, face to face beginning of the new epoch.'

Depending which account you read, perhaps 15-20,000 people attended the day itself, every hippy, weirdo and activist was there, it truly was the first big gathering of the counterculture tribes. It sounds like a pretty magical day. Music was just part of the day, with Jefferson Airplane, The Grateful Dead and Quicksilver Messenger Service amongst others, all playing short sets. Country Joe

and his fish didn't actually play in their own right, but joined the stage briefly with another group of musicians. Beat poets such as Allen Ginsberg ('We are all One') and others read some of their words and chanted with the crowd. Dr Tim Leary addressed the masses and told them to 'Turn on, Tune in and Dropout'. Augustus Owsley Stanley III, better known as 'Bear' supplied the White Lightening Acid to keep everyone flying high, with one source stating he dropped in by parachute. I suspect that might be two different stories rolled into one but Bear himself is a fascinating and semi-mythical character. I've just started reading a book about him, published late last year, written by Robert Greenfield. Not only was he one of the major sources of some of the best acid ever made, he was also heavily involved in the Grateful Dead's live sound, it's cumulation being

the astonishing Wall of Sound PA system the band toured America with in 1974, which was not just about sheer volume, but superb sound quality. Outdoor hifi sound, clear as a bell, up to a mile away according to legend. The loudspeaker manufacturer JBL still boast about that set-up to this day (the system featured their drivers, housed in custom built cabinets, driven by Macintosh amplifiers.).

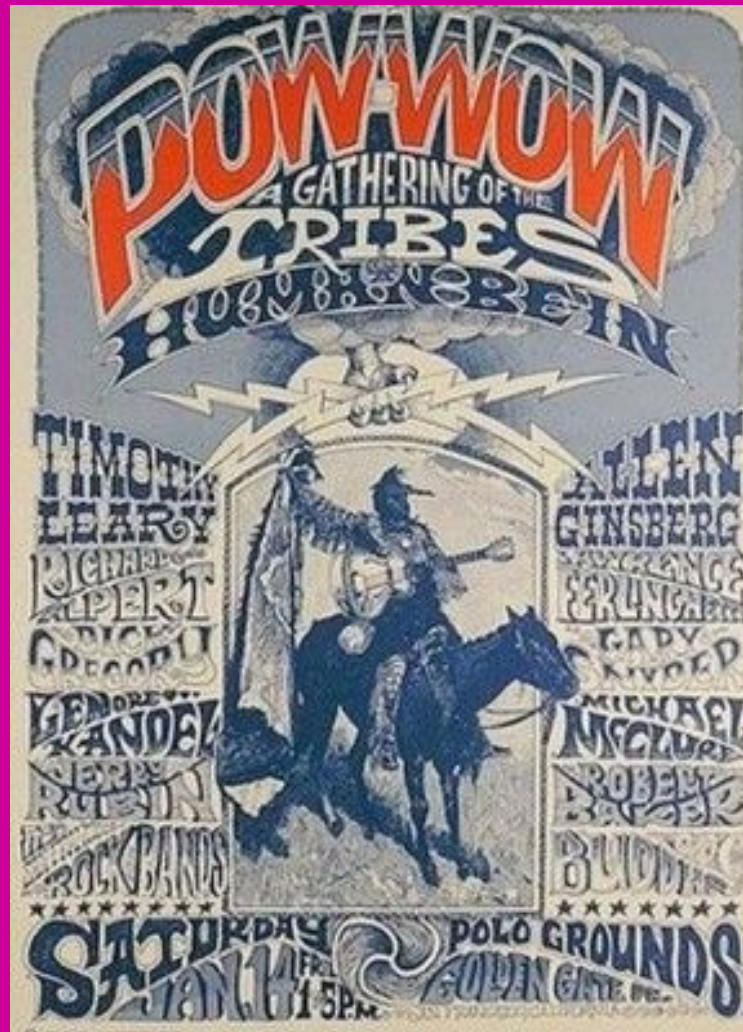
A number of photos of the day can be found online, mostly in black and white, and they show an event rather like Glastonbury 1971 and/or the Windsor Free Festivals that were held over here in the UK.

Whilst the bands were only part of this day, around the city that weekend, the Be-In's musical headliners played other gigs and were joined by the Doors, The Steve Miller Band, The Charlatans, Moby Grape, The Mamas and Papas plus Dizzy

Gillespie and many more. It really sounds like quite a party, if you could actually remember anything!

JA's Paul Kantner is quoted as saying "it was a sunny afternoon, with acid, incense and balloons". No wonder young people all over America, many of them falling out with their parents, and facing the draft to go to war, decided to pack a backpack and head for the Golden State in search of their paradise. The Summer of Love had truly begun. The Be-In triggered others around the country and the rest of the world, Be-In, Love-Ins, even Bed-Ins. Some sources cite it as the origins of outdoor rock festivals per se, starting late that same year with Monterey Pop.

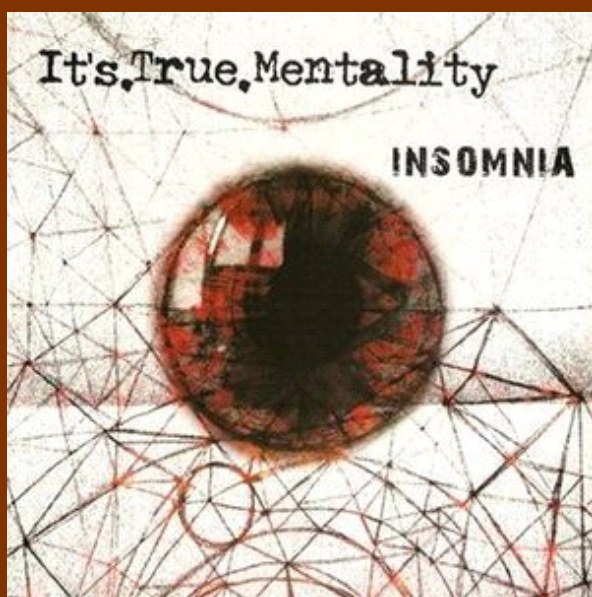
As always however, there are two sides to everything. Some of the musicians of the time feel that the because of the media exposure the event had, it was in fact the end of the really good times. The reality was the city couldn't really cope with the invasion of youth that summer. Many ended up having a rough time, no money, no home, ripped off and abused. Gary Duncan of Quicksilver quotes fellow band member David Freiberg noticing all the TV cameras whilst they played their set, he said 'Goddamn it, it's over man'. Duncan qualifies the statement in a number of interviews by saying that Quicksilver just wanted to play music. As long as they had enough money to live, eat and buy weed, it was enough. That summer the record companies started signing everyone up, which meant studio albums (nearly all of the bands of the time were at their very best live) and national tours. Big business had arrived, 'criminal' drug dealers were now on scene, with



heroin, speed and coke mixing with the weed and acid, which up until then was largely being sourced from users, who cared far more about quality than just money. All of a sudden, the real magic was rapidly going corporate. What had been 'underground,' was now out in the open.

Whilst many of the musicians of the day are now playing the great gig in the sky, some are still left. I suspect we may see other celebrations as this year goes on, I'll keep my eyes peeled and report back. In fact, I've just spotted another gig in March just outside of San Francisco featuring The Airplane Family and Friends plus Live Dead 69.....I'm thinking about that one.

KEV'S WORLD



ITS.TRUE.MENTALITY: INSOMNIA (INDEPENDENT)

This 2008 album was the debut by Polish prog metal outfit Its.True.Mentality. It's not just the punctuation in the name that is unusual, as while prog metal bands aren't exactly uncommon, it is certainly strange to come across one that is totally instrumental, and one that is happy to move as far away from riffs as these do at times. The line-up of Andrzej Lebek (guitar), Grzegorz Haasa (drums), Anna Weyna (keyboards) and Arkadiusz

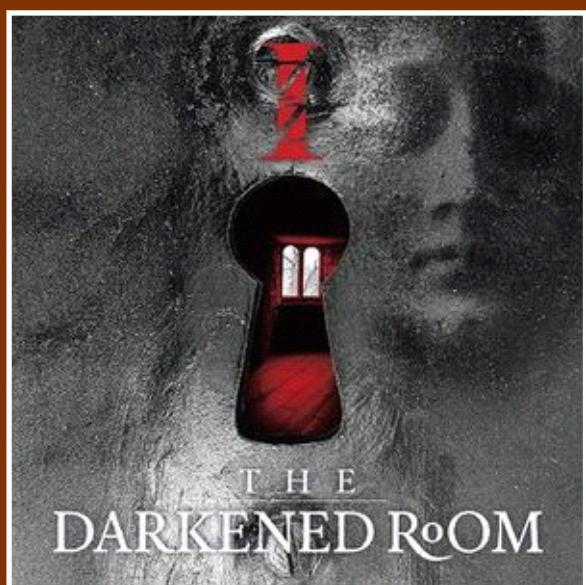
Doroszuk (bass) can certainly crunch the riffs when they need to, but there is a great deal of light within the album as well. The use of older keyboard sounds also provides warmth, and the result is a five-track twenty-nine-minute-long album that just makes me want to keep coming back for more. Bass and drums sit in the background quite a bit, but aren't afraid to be forward and demanding when the time is right, but for a lot of the time it is Anna and Andrzej who rightly take centre stage. They have a strong solid understanding of each other, so they can duet and provide strong interlinked runs, or they are also content to let each other take the lead.

This is music that is incredibly solid, as one would expect from the genre, but there is also a great deal of light and space within the music which then allows for contrast against the more metallic elements when they make their presence felt. The solos aren't pure solos in the traditional sense, but more that they are taking the musical lead at that point. It is more reflective than many in the scene, and has been influenced as much by melodic guitarists such as John McLaughlin as much as they have by Karl Groom. Highlight is the final song, "Mistificated Paranoia" which has a wonderful warm introduction with some beautiful fretless bass notes that gradually

KEV ROWLAND

just builds into a swirling epic.

I feel that there are times when they lack the musical depth and power that they need, and some of the compositions are a little weak in places, as if this were a work in progress as opposed to the finished article. But, this was a self-released demo, so possibly they were looking for some recognition and record company support. Sadly, I believe this was their only release, their sites are no longer active, and their Facebook page hasn't been updated since 2009. That's a real shame as this showed promise, and is worth picking up if you come across it.



IZZ **THE DARKENED ROOM (DOONE)**

Izz were formed in the Nineties, and even though this album is from 2009, those Nineties influences are plain to hear. This is symphonic progressive rock from a band at the very top of their game, and given that since this album they have recruited former Gentle Giant and current 3 Friends guitarist, Gary Green, into the line-up, I am incredibly intrigued to hear what they are doing now. Harmony vocals? Yup. Plenty of intricately woven melodies? Check. Music that makes the listener stay through to the end and then hit repeat? Double check. This is one of the most exciting albums I have heard

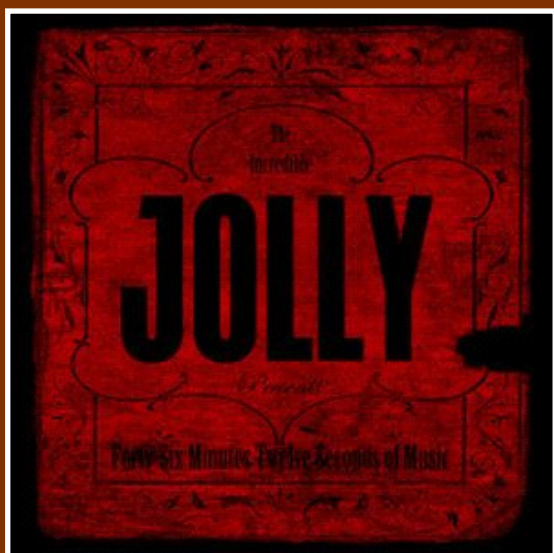
from the States since I first came across Spock's Beard, Glass Hammer, Discipline, Timothy Pure and Iluvatar back in the day. It has that sort of impact, and whatever passage I am listening to, of whatever song, is the best bit. There is some beautiful bass on this album, and while they rarely come across as anyone else, there are times when it sounds as if Chris Squire has his hand on the frets.

They're not afraid to slow it down, and bring in just gentle piano and vocals (and a triangle – when was the last time you heard one of those on a prog album?). “Can't feel The Earth (Pt.1)” is incredible from start to end, with as much owed to modern classical music as it does to traditional progressive rock (although there are a few Gentle Giant tendencies it must be said). The more I played this the more I kept telling myself that these guys are still active, and released four studio albums before this one and three afterwards (as well as a live album and a DVD) so what are the others like? I feel that I have been missing out, yet at the same time am excited that there is so much more great music to discover by these guys. They released their debut album some eighteen years ago and are still going strong, which is quite some achievement.

Quite simply, if you enjoy progressive rock, then this is an album that you just must get, and once you have fallen in love with this as I have, then there is plenty more out there to discover. <http://www.izznet.com>

JOLLY **46:12 OF MUSIC (PROGROCK)**

Bear with me a second. Here is an American band that want us to be happy, and consequently, within this album they have embedded various forms of brain wave stimulation known as Binaural Tones. These tones are scientifically proven to enrich feelings of relaxation, focus, creativity, and happiness through inaudible changes in audio frequencies. Apparently, I don't know about feeling



happy while playing this, but I found it to be quite a choppy mixed-up album that is somewhat confusing to listen to. They can go from Meshuggah style polymetric passages into Muse soundscapes without warning and the result is that I came away thinking that they were very clever at what they are doing, and that they are good musicians. Didn't like it a lot though...

For me this is too all over the place, and that there is no real rationale behind it. Now, I can listen to "unusual" music more than most, and in many ways, this is mainstream, but I found myself getting frustrated and unsettled as opposed to being put into some sort of artificial nirvana. Some of the tricks such as the sound of a needle on vinyl at the beginning of "Peril" I found annoying, and as for the sounds at the end of "Inside The Womb" they just went on for way too long. I listened right to the very end just in case something interesting happened, but it didn't.

I am sure that there are many out there who will hail this as a masterpiece, and I have seen a few reviews comparing them to Riverside, but while there are some musical similarities at times, the Polish band is so far removed in terms of material to be on another planet. Not one to which I can see myself returning. <http://www.jollyband.com>



KARNATAKA THE GATHERING LIGHT (VOICEPRINT)

In the dim and distant past I travelled to a Sleeping Giant gig, intrigued to see what the ex-So & So's were doing, and aware that Steve Rothery would also be appearing. But they weren't the headline, that honour belonging to Karnataka. To be honest, I wasn't exactly impressed with what they were doing, and spent more of their set outside chatting with Dave Foster, and wasn't overly surprised when I heard that they had broken up a while later. But, bassist Ian Jones kept hold of the name while others departed to The Reasoning and Panic Room, and eventually put together a brand-new band using the same name as before. The first time I heard this 2010 album I was amazed, as here was real power and depth, a vibrancy and passion that immediately made an impact. Lisa Fury has a great voice, while the rest of the guys (Ian Harris (drums), Gonzalo Carrera (keyboards, piano) and Enrico Pinna (guitars)) are wonderful musicians.

There are obvious similarities to bands such as Mostly Autumn, and when listening to their use of uilleann pipes, I had a little smile to myself and thought "There's Troy Donockley", and yes it was. They also use a "real" string section as opposed to synthesised, and I note that one of these is Hugh McDowell who I

first saw on TV playing with Wizzard more than forty years ago, but is probably best remembered for his years with ELO.

The album starts with an emotional, atmospheric prelude, where held-down keyboard chords provide the backdrop for Troy to place his magic. "State Of Grace" commences with some beautifully clear guitar lines, and then the band start to build and really project. This album is a delight from the start to end with elements of folk combining with symphonic progressive rock to create something that is quite special indeed. The band seem to be just at home playing light and gentle or over the top bombast, and it is this contrast that highlights the different aspects of their music. The opening prelude, "The Calling..." is an instrumental, as is "State Of Grace", which is nine minutes long, and it is only a minute into "Your World" that Lisa finally makes an entrance, as the band move into a more syncopated style. Up to then the listener thinks that there can be no room at all for a singer as the music is so complex, and after that one asks why were they not using her previously?

I may not have been a fan of Karnataka in their previous incarnation, but I like these guys, a lot. <http://karnataka.org.uk>

KONCHORDAT ENGLISH GHOSTS (INDEPENDENT)

Konchordat were formed in 2009 by Steve Cork (bass, piano, keyboards, acoustic guitar) and Lee Harding (vocals, piano, keyboards, acoustic guitar, drums, programming) and with some guest guitarists set about recording 'English Ghosts'.

But, when listening back they realised that the quality was so poor that it was pretty much unusable, so Steve asked one of those guitarists, Stuart Martin, if there was anything he could do to salvage it. Eventually they realised that a remix



wasn't going to achieve anything so Stuart and Steve set about re-recording most of the album again, apart from some of the keyboard parts, and this is the result. In some ways, it is quite surprising to realise that this release is as late as it is, as in many ways this feels that this is from the early Nineties. It is good solid neo prog, with some lengthy numbers (the title cut is nearly twenty minutes long).

What lets this down though, are the vocals. They just aren't strong enough, and the impression is that this would be a much stronger band altogether if they had a real singer, and it is of little surprise to me that Lee hasn't been involved in the band since this release. Musically they have been paying close attention to bands from the early Nineties, and while Citizen Cain are one of the bands that are obvious, as are IQ, the most obvious is Galahad.

There are signs of real promise within the music, but there is always the feeling that this isn't the full article and there are things that could have been done to make it better, but given the issues they had suffered during the recording it is amazing they got it out at all. Solid, with some good points here and there, but not essential. <http://www.konchordat.co.uk>

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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

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

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KK5.ORG



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



FREE!

shall be featuring a slice of Biffo every week from now on.

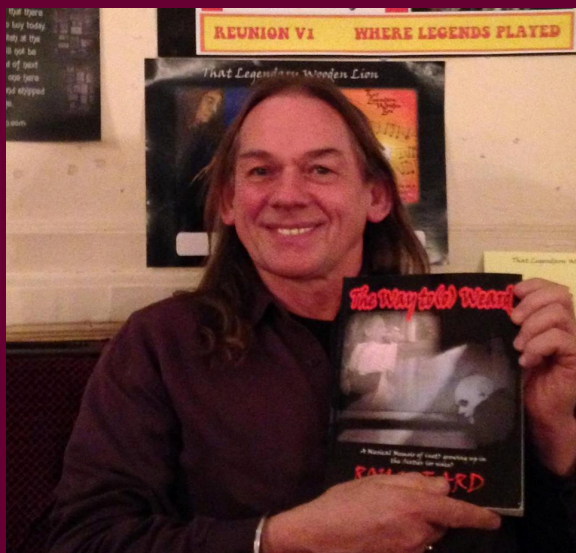
It was actually harder than I thought to find ten really bad Fighting Fantasy covers. All of them, without exception, had something to love.

Still, it's always fairly easy to be mean, so of course I rose to the challenge and have decided to be needlessly nasty about a subject which brought joy to millions of 1980s children. This is investigative journalism at its finest.

Therefore, following the ten best that I chose yesterday, here are the ten Fighting Fantasy covers which I declare to be this: the worst.



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..

A New Year - A New Album - A New Band?

As we dash headlong towards the end of a somewhat tumultuous year, the fact that I have not put a newsletter out weighs down on me. It is not a lack of activity on my part, although there have been no live band performances. The lack of news has mainly been due to a shifting of my focus towards the new album. As this is approaching completion I suppose I should say a few words about it and how it came about.

When I am not making my own music I am often recording other peoples' and that led me into a collaboration with PA Studios in Fishersgate. We converted one of their rehearsal spaces into a small recording studio and, over the last year, we have recorded a couple of whole albums for local bands and odd tracks / overdubs for people like Trim Tab Jim whose album will be released early in 2017. Having a studio available has also been a boost my own creativity.

By the middle of the 2015 I had a musical foot in two camps, in that I had the new incarnation of That Legendary Wooden Lion down here in Brighton and was still doing the odd show with the previous line up under the same name. This eventually became an untenable state of affairs and when, in September of 2015, the Brighton band fell apart, shortly before a show at The Prince Albert, the London Band stepped in to perform alongside Brighton cult act Clowwns. The fact that I was involved with two bands with the same name but different line ups was decidedly confusing and needed to be resolved.

I had written a lot of new songs that had been part of the Brighton band's repertoire so I started to work on trying to record these. I had the core support of Cliff Dowding on keyboards and electronics and Andy Power on bass but we needed a drummer and guitarist. Joe Colbourn, guitarist from Brighton's 'Dirty Weekend', stepped in and offered to play and Simon Young, drummer from the recently disbanded 'Jealous Michael' completed the first sessions. Gradually, during this last year, I have been enticing others in to play and the album has been developing in true hybrid style. Damo Waters, probably the most 'in demand' drummer in Brighton is on three tracks. One of these is 'Drugged' which also features Gav Cantrell on guitar and will, all things going to plan, feature John Trelawny on

Roy
Weard



This House In Amber

violin and trumpet (maybe some other brass too) and Marcus Weeks on Trombone. Nick Pynn, who is currently on tour with Richard Durannte will also be adding his sparkle to some of the tracks in the New Year. Among those with contributions already recorded are Gregg McKella on clarinet and gliss guitar and some stunning vocals from the avant guard master singer Tylean. One of the highlights of these recordings has also been having my daughter Pixie on backing vocals for a couple of tracks.

Andy and I were in the studio last week, mixing some of the completed tracks, and we are both really happy with what we have so far. I hope to be able to get the album out early next year. It will be called 'This House In Amber'. More information to follow.

Other news:

There will be a new band forming in the New Year. I will let you know more about this, and what it will be called, when it happens.

That Legendary Wooden Lion will be doing a one off show in London at Leytonstone's Sinbin at The Plough & Harrow, 419 High Road Leytonstone, E11 4JU, on 4th February alongside The Enemy Of The Lion. There may also be another Victoria Park Show in the summer.

The book, 'The Way To(o) Weard' has been selling well.

It is available from the website www.woodenlion.com.

All in all it has been an interesting year musically even though it was a depressing one politically.

I wish you all well for 2017.

Roy

You can buy the original CD from That Legendary Wooden Lion and the Book on the Wooden Lion website:

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

GONZO

CURRENTLY IN STOCK
AT GONZO (UK)

GONZO

CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

Paganism is not a RELIGION

Paganism is to religion as anarchism is to politics. It is anti-religion, the opposite of religion. Not religion's friend: its enemy.

There is no such thing as a pagan priest. The words "pagan" and "priest" are a contradiction in terms. Paganism is what the people get up to when the priest's not looking.

You probably already know the derivation of the word: from the Latin, *paganus*, meaning "villager"; from *pagus*, "province" or "rural district."

It is an insult, the equivalent of calling someone a yokel.

It was also an army word. A *paganus* was a civilian or an incompetent soldier, a derogatory term applied by the professional soldier to conscripted peasants during times of emergency.

There were pagans long before there was Christianity. Probably it applied to villagers and their peculiar rustic

practices when the city-dwellers were worshipping state-sponsored gods like Jupiter and Mars in the official temples of Rome.

There were a number of archaic practices which survived into Classical times, and the country gods were a dissolute lot: Faunus, a nature god, similar to Pan, often depicted with an enormous phallus, and Bacchus, the equivalent of Dionysus in the Greek world, the god of agriculture and wine, of ecstasy and sensory disruption.

Were these gods "worshipped" in the way the state gods were?

No. There were rites. There were festivities. There were sacrifices. There were celebrations. There was plenty of drinking and dancing, and no doubt any number of secret trysts in the woods and groves, but you didn't need a priesthood to intervene on your behalf. You just got on with it. The pagan gods were understood as the presence and personification of nature and its powers and anyone

could get in touch with them in the spirit of wildness and ecstasy.

As a catch-all term for the various expressions of modern alternative spirituality, the word is so vague as to be almost meaningless.

Does it apply to crystal healing or Angel healing? What about Wicca? Or Druidry? All of these are recent additions to the shopping-list of religious products in the spiritual supermarket. Both Wicca and Druidry, while they claim antecedents in the remotest corners of history, are modern inventions. Druidry has its roots in the romantic movement of the late 18th and early 19th centuries, while Wicca is only a little over half a century old.

That's not to say that they're not valid as ways of engaging with the world,

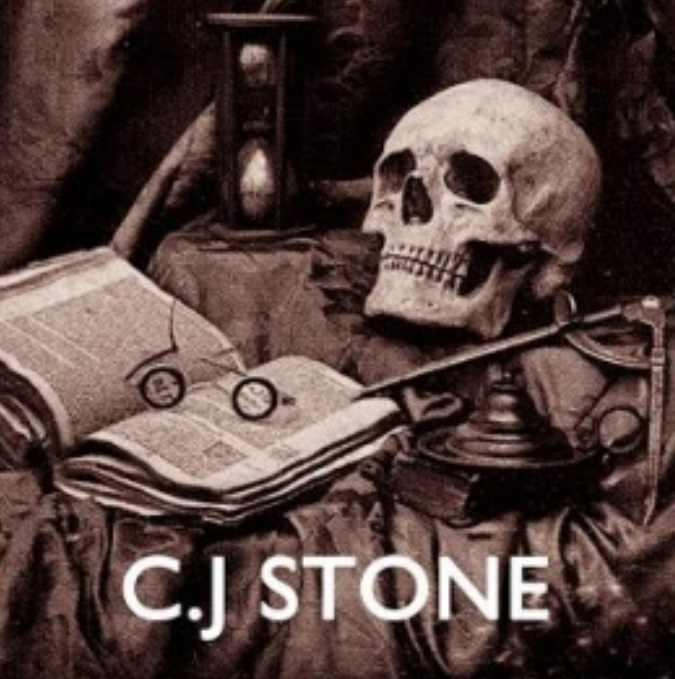
but, we have to be clear: we're also not hearing some ancient revelation from the dim and distant past. These are modern people's interpretations of what an earlier people might have thought. What we know of ancient Druidry, for example, is filtered through two sets of prejudices: those of the original Classical writers with their sense of moral superiority over the quaint or barbaric practices of a rival culture; and the fantasies of the modern antiquarians who have interpreted these scanty texts through the filter of their own Romantic imagination.

None of it is "true". All of it is fiction. You can call it religion if you like.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

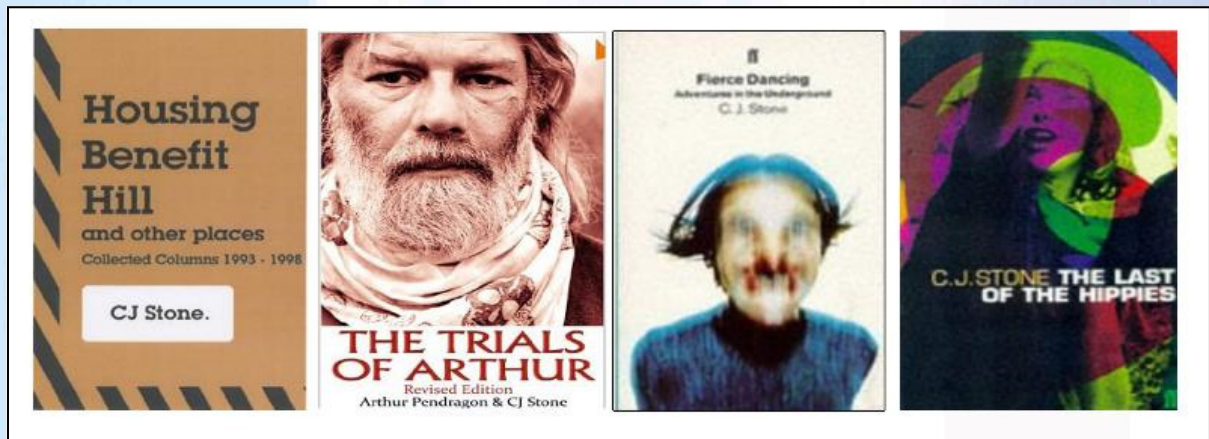
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image 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 recently announced a Roundhouse gig, saying "We are excited to be returning to the legendary London Roundhouse on Friday 26th May 2017 to coincide with our new studio album and tour, 'Into the Woods'.

They then reminded us that it's 45 years since they played at the 'Greasy Trucker's Party' in the Roundhouse and first recorded 'Silver Machine'.

Dave Brock then spoke to DJs Radcliffe and Maconie on BBC Radio 6 (on Thursday) partly to talk about Hawkwind's upcoming return to the Roundhouse, and partly to reminisce about that gig back in 1972 (where Lemmy was a participant) and some recollections of the Greasy Truckers organisation.

Hawkwind's plans for 2017 are still embryonic, but already there appears to be the makings of a March tour in 2017 - so far, Leeds University and gigs in north and also south Wales have been announced.



Speculation about whether Leeds plus 2 x Wales is shaping up to be a national tour in March is maybe premature, and it's interesting that the Roundhouse website says that 5th May is the release date of the new album. It seems unlikely that Hawkwind will tour all through March, April and May, but no doubt time will tell, on that one.

Hawkwind are also slated to play the Mello Festival, near Evesham, and Hellfest in France, in the summer.

On a different part of the radio dial, I was listening to the news station BBC Radio 5 Live while driving, on Friday, and was surprised when they played a lengthy chunk of "Robot" - the part where Bob's singing about the Three Laws. The

Spirits Burning

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

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

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus 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



presenter then told us that was space-rock band Hawkwind, and then she namechecked Calvert, referred to the Three Laws of



Robotics, and then said something like "where Hawkwind lead, the E.U. [European Union] is bound to follow."

Decidedly puzzling! ...but it turned out European politicians have been discussing robot safety, and a need for EU-wide rules on robots and artificial intelligence. Lawmakers have been discussing giving robots legal status as 'electronic persons', and they're also considering if they should be fitted

with a kill switch in case humans need to take back control.





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



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".

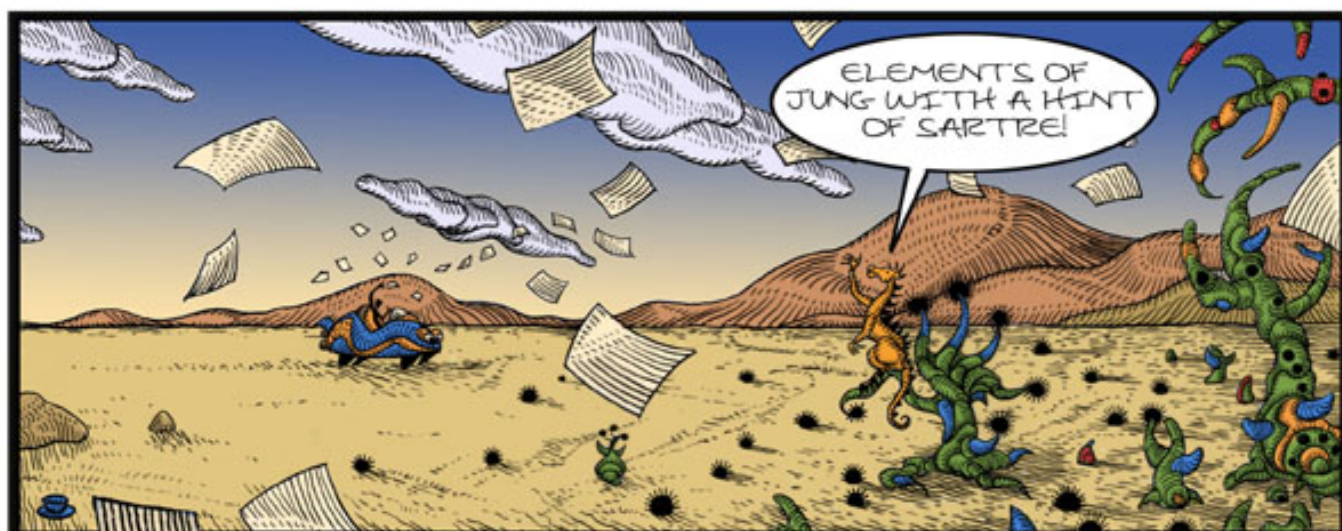
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







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!!!"

KOMPROMAT FOR DUMMIES

YOU WERE SEEN@A PEACE DEMONSTRATION

You were observed @ a vigil for trees

You campaigned for whales and dolphins

to be set free from Sea World captivity-and all animals from Circuses..

You argued against drone killings and assassinations

You were also seen in coffee shops,laughing with others

@the idiocies of the incoming regime.You signed petitions

against their irrational appointments.You went online

to satirize their cartoon leaders.You made public pronouncements

denouncing oil,gas,and fracking industries.You even installed solar energy cells

on the roof of your home,to prepare for a non-fossil fuel future.

You were seen as one of many,taking immediate and practical steps

to build a culture of alternatives,to influence others to think and feel for themselves

HOW DO YOU PLEAD?

Yer Gonzo Bookshelf

Enid Blyton FIVE GIVE UP THE BOOZE



Hardcover: 112 pages
Publisher: Quercus; 01 edition (17 Nov. 2016)
Language: English
ISBN-10: 1786482266
ISBN-13: 978-1786482266

One of the things that I enjoy about writing for this magazine is the fact I am writing predominantly for an audience with whom I have many shared cultural experiences. For example, if I tell you that while I am writing this I am listening to an album by Kevin Ayers, and that last night I was reading a book by Michael Moorcock, the vast majority of you are likely to know what I am talking about. Whether or not you are an aficionado of Ayers or Moorcock, you are highly likely to know enough about them to make a decent stab at understanding what I am talking about.

And so I am fairly confident in my assertion that everyone reading this will have at least *heard* of Enid Blyton, and most probably have read (and quite likely enjoyed) one or more of her books whilst you were a youngster.

I am not a qualified teacher, but over the years I have acted as one for both children and adults, and was licensed by Devon County Council to do so. Fifteen years or so ago I used to regularly teach lessons in Critical Thinking to the A Level pupils at an Exeter Public School, but I gave it up when I moved to North Devon twelve years ago. These days my educational activities are confined to teaching English Language to a homeschooled young lady called Charlotte, every Wednesday afternoon.

It has been whilst teaching Charlotte (who is a delightful young lady) that I realised properly for the first time, quite how different the cultural influences on her generation (she is 14) are to those which applied to my generation. For one thing music is nowhere nearly as important. They may like a record, but they don't fetishise it in the way that we used to do when I was her age.

Anime and Manga; two genres that didn't really exist in the UK during the 1970s, are of abiding importance to her, and although she reads books, only a few of them - Narnia, Harry Potter, Lord of the Rings, for example - are familiar to me. And delightful girl though she is, I cannot imagine her treating the Famous Five books of Enid Blyton with anything but amused contempt.

The Famous Five is the name of a series of children's the first book of which - *Five on a Treasure Island*, was published in 1942. The novels feature the adventures of a group of young adolescents - Julian, Dick, Anne and Georgina (George) - and their dog Timmy.

The stories take place in the children's school holidays after they have returned from their respective boarding schools. Each time they

meet they get caught up in an adventure, often involving criminals or lost treasure. Sometimes the scene is set close to George's family home at Kirrin Cottage in Dorset, such as the picturesque Kirrin Island, owned by George and her family in Kirrin Bay. George's own home and various other houses the children visit or stay in are hundreds of years old and often contain secret passages or smugglers' tunnels. In some books the children go camping in the countryside, on a hike or holiday together elsewhere. The settings, however, are almost always rural and enable the children to discover the simple joys of cottages, islands, the English and Welsh countryside and sea shores, as well as an outdoor life of picnics, lemonade, bicycle trips and swimming.

Blyton intended to write only six or eight books in the series, but owing to their high sales and immense commercial success she went on to write twenty-one full-length Famous Five novels, as well as a number of other series in similar style following groups of children discovering crime on holiday in the countryside. By the end of 1953 more than six million copies had been sold. Today, more than two million copies of the books are sold each year, making them one of the biggest-selling series for children ever written, with sales totalling over a hundred million.

Over the years there have been several attempts to reboot the series, and update it for modern sensibilities. I remember my old mate Nick Redfern, a famous UFO author who hails from The Midlands but who has lived in Texas since the early years of this century, telephoning me in high dudgeon from his home in Dallas in order to rant about the latest attempt to reboot the five titular characters in order to flog them to a new generation. I don't remember the details because it was not long after Nick had moved to Texas, and an awful lot of water has passed under an awful lot of bridges since then, but I do remember the cartoon graphics of a multiracial group of five children, replete with cellphones, bare midriffs, and every attempt to get in touch with their inner jailbait.

Then, last year it was announced that "a series of four books called Enid Blyton for Grown-Ups, which reimagines the Famous Five as adults, is to be published. Five Give Up the Booze, Five Go Gluten Free, Five Go On A Strategy Away Day and Five Go Parenting will catch up with the sleuthing children as adults."

They were obviously published with the acquiescence of (and presumably an expensive license fee paid to) the estate of Enid Blyton, because Anne McNeil of Enid Blyton Entertainment added that they were "thrilled" with the new books, adding: "We are certain Enid Blyton would have delighted in the gentle parody of her characters - characters which have helped to create a multi-million-selling global brand." I actually think that Enid Blyton, who was an acquaintance of my Godmother, would have hated them, but I got one of them as a Christmas present, and was very pleasantly surprised.

After laughing at the title, I sat down and read it in one sitting. I was originally expecting it to be a spoof like the Comic Strip films *Five go Mad in Dorset* and *Five go mad on Mescaline* from thirty plus years ago. These were vicious, if amusing parodies, portraying Uncle Quentin as a notorious homosexual, hinting that George was a lesbian with an unhealthy interest in her dog Timmy, and full of drug jokes, but - peculiarly, for me at least - they are not.

They use images from the original books in almost as zen a fashion as the author of the 'Miss Peregrine' books which so enthralled me last autumn, but the storytelling (by Bruno Vincent) is surprisingly deft, and does portray the five protagonists of Ms Blyton's 21 books as twentysomethings in 2016, in a fashion that is surprisingly true to the originals. I originally thought that - as was explained to a computer called Mycroft just before the Lunar Rebellion - these would be a one-use joke. But I actually think that they are deeper and funnier than that.

I hope I get some more of them for my birthday.



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...

I think it is probably time that I reiterated something, just so that any newcomers to these pages are made aware. Although I am not what you could call an Obersturmführer of the group of people affectionately known as Grammar Nazis (if that term can truly be classed as anything remotely affectionate) I purposely leave in every misplaced comma, full stop etc., along with any spelling errors etc., in the eBay auctions I include if only for a few self-serving reasons: a) it would take a long time on occasion to add [sic] or correct them, which by rights I can't anyway as they are quotes, b) sometimes they can be quite hilarious on their own and c) sometimes they can completely change the context of what is being sold, making for even more hilarity and can become prime reservoirs of ideas for one-liners and jokes aplenty.

I know that some of you may think that is singularly pompous of me, but I do not consider myself perfect in grammar, and would only realistically refer to myself as a 'private' in ranking, but it still does annoy me how some people do not seem to even make the effort to correct their mistakes. Especially in these days of the readily available spell-checker, if the thought of flicking through a dictionary is so irksome. That's just lazy. Pah! Pfft!

Worcester, South

Team Prop

NEW

Varden Block

WOL

HE subscriber having recently opened a New Store, No. 44 Front Street, has a large stock of

FAMILY GROCERIES,

ow prepared to furnish the citizens with every article

amer Arrangem

THROUGH P

no Worcester at 4 p.m.

The last on the art...

6 1/2 a.m. train will tak...

engers will leave 10...

engers will leave 10...

6 1/2 p.m. train will not...

passengers.

Leave **BOSTON** at 7 & 8 A.M., 11, 4, 5, & 6 P.M.

7 a.m. train will stop only to take up passengers at

Way Stations for 1/2 hr. or beyond, and to take up

passengers for Worcester at Way Stations west of Fram-

ingham.

10 a.m. train will leave no one east of Framingham.

6 p.m. train will not stop east of Framingham, except

at **Worcester**, to run as hereafter, without stops, except at

Framingham.

10 a.m. train is the New York Steamboat Train, to

Worcester, to run as hereafter, without stops, except at

Framingham.

coming from Framingham and returning will take the 2 a.m.

Ronald, Dec 30.

Office, 14 E. Village, Central

at the Central Stage Office, No. 1

19 is very necessary that all

accompanied with written order

the best manner. I hope they

themselves.

WHOLESALE

Worcester, Feb 11.

E. E. HUTCHINSON,

(Successor to WM. LEGGATE,) 186 MAIN ST.

MANUFACTURER and Dealer in **HARNESSES, SADDLES, BRIDLES,**—Coach, Shaker and Draft COL-

LARS. Also, Trunks, Valises and Carpet Bags. Coach

Gigs and Tally WHIPS, &c. &c. Repairing done at short

notice.

Worcester, Jan 15

The Quin-Sang, Capt. William, Wednesdays at 4 o'clock.

at 4 o'clock P. M.

at 4 o'clock

marked. Propeller Co

Capt. William, Wednesdays at 4 o'clock.

at 4 o'clock P. M.

at 4 o'clock

marked. Propeller Co

of the above men

examines his stock

choice selection,

CONVERSE.

Front St.,

ed to his care, and no risk is assumed by this Express.

Worcester Rail Road Company.

Parcages by this line forwarded from Worcester to

Worcester, New Bedford, Fall River, and New Bedford

also, to Portland, and all parts of Maine.

freight for goods to be returned by this Express.

Office.—HARDEN & CO'S Office, 8 Court Street

Worcester. J. H. ENIGHS HAT STORE, 155 Main St

Worcester. E. S. LEONARD.

Feb 25, 1877.

PRATT, DOWNES & SCOTT,

(Successors to T.W. & O.P. BARRETT)

THE BITCH IS BACK

So, let's get on with the cabinet selections for this week, before I talk myself into a barrage of complaints from the likes of those who think using the shortened words of 'text speak' are proponents of the English language. Is it a sense of urgency, or – dare I say – laziness in getting a message sent as fast as possible in reply to a friend to ensure that the recipient does not think something dreadful has happened to them, or that they have, indeed, even fallen out with them, in the couple of minutes that have transpired since the message was received? I really don't have time to spell 'for you'; I can cut a few nano seconds off by just typing '4 u'.

I am at it again, aren't I? Perhaps I should elevate my rank to lance corporal?

Bill Haley Aria Guitar - £2,500.00



"Bill Haley Aria semi acoustic guitar.
This guitar was used during the 1979-1980 tour with the Comets.
This guitar is a special piece as it was one of the last guitars played.

Sadly when he died in 1981 the guitar was auctioned a couple of times around the UK and has ended up in our possession now.

This is a really nice guitar with a lovely feel and sound, there is a few chips on it from where it's been played and a little wear mark on the fretboard.

Comes with the original case and strap."

A nice little item for a collector no doubt.

BEATLES ORIGINAL 1964 U.S.A. PLAYING CARDS & BOX EXCELLENT - £249.99

"THIS IS A ORIGINAL 1964 U.S.A. PACK OF BEATLES PLAYING CARDS IN ORIGINAL BOX
THE BOX HAS STILL GOT THE STAMP SEAL
THE CARDS ARE IN VERY GOOD PLUS CONDITION
UNFORTUNATELY THE 2 OF DIAMONDS IS MISSING

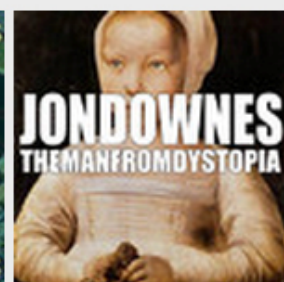
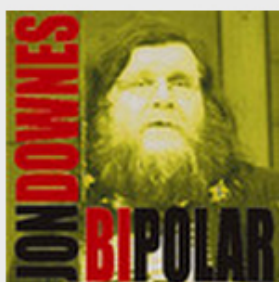


THE CONTAINS 2 JOKERS
THE BOX IS IN VERY GOOD PLUS CONDITION
LIGHT WEAR AROUND EDGES"

I wonder to where the 2 of diamonds absconded, because, let's face it, the whole pack has gone to the dogs with a card missing.

SHAMELESS SELF PROMOTION TIME

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



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

The subscribers, by appointment from the Commission of Patents, in report of the U. S. Patent Office for receiving and forwarding to the said models, designs or manufactures to be patented, a deposited thing, which will be sent free of expense and risk and will dispatch, they prepare Claims, Specifications, Acknowledgments, and all the necessary Papers and Drawings; will make references into American and foreign works, to test valid claims, inventions, and render service as legal and scientific matters. Projecting this system, a large number of European and other countries.

Wilcox) - US \$2,995.00

A collection of six circular plates, each featuring a different halftone portrait in red and white. The portraits are arranged in two rows of three on a dark wooden surface. The top row shows three individuals, and the bottom row shows three more. The halftone pattern is dense and creates a high-contrast, graphic effect. The plates are set against a dark, polished wooden background with visible grain.

...of Mick Rock's original photo-
Mick Ronson especially made for
its entirety.

250"

...are, can you imagine how you

...Patent Law
...al most et-
...established,
...ma. potential
...to inventors,
...and information
...of attainment.
...Engineer.
...only 23 and

...Boots,
...of
...BOOTS
...plete.
...owed Book,
...be found in
...an imitation of
...ary equal to the
...and Best Boots,
...Boots, with low

...and Shoppers
...Cousin D'Ore-
...will find it for
...and, which is the
...where Boots
...Best.
...and thor-
...this way:
...MAN,
...and 75 Main St.

...ht Line.
...New York.
...ement.
...for N. York
...ays at 4 o'clock P.M.
...days at 4:00.

...The Watchdog, Capt. Green, Thursdays, at 4 o'clock P. M.
...Capt. White, and Thursdays, at 4 o'clock P. M.
...marked Propeller 23

...NORTON, CONVERSE & CO., } New-
...WHITAKER, HAMMOND & CO., } which.
...at No. 125 MAIN STREET, opposite the City
...Hall, Worcester, for the sale of all kinds of AGRICUL-
...TURAL and HORTICULTURAL IMPLEMENTS AND
...Field and Flower
...ment of Worcester

...Hart, Barlett, Co., &c.
...All persons wishing to purchase any of the above men-
...tioned articles, are invited to call and examine his stock,
...and find a choice selection.

...OTIS CONVERSE.
...ORE!
...c. 42 Front St.,
...TER,
...opened a New Store,
...Grand stock of
...CERIES,
...clothing with every article
...attached to run THE EX-
...Boston and Worcester, for
...n of Packages, Families,
...and Merchandise, generally
...Way Daily.
...saying, collecting and ne-
...gating and selling
...to his care.
...able for property entrusted
...assured by the Boston and

...Packaging, from Worcester to
...Boston, New Bedford, Fall River, and New Bedford
...food, also, to Portland, and all parts of Maine.
...articles free for goods to be returned by this Express.
...Office.—HARDEN & CO.'S Office, 3 Court Street
...Boston; J. H. KNIGHT'S HAT STORE, 165 Main St.
...Worcester.
...A. S. LEONARD.
...Feb 25, 1897.

PRATT, DOWNES & SCOTT,
...W. & O. P. BAZZONI)



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

Beatles- Let it Be- Rooftop Figures in Original Box - US \$85.00

"This is a Great Beatles Set. They were only taken out of their box for pictures- they were never displayed. They are in like New condition and they come in their original Styrofoam packaging and box."



Toodle-pip



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

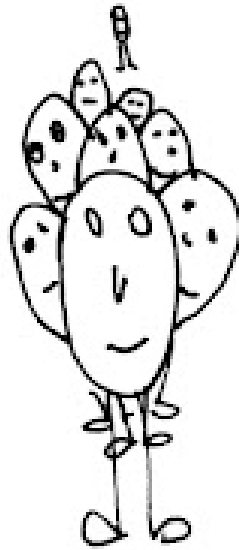
[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



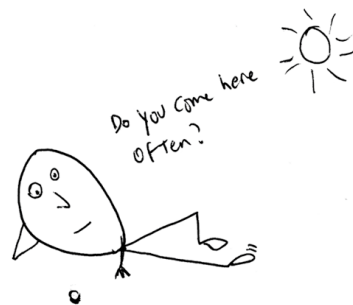
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry leisurely seduces a lost coin



This book 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.



Cosmic Rough Riders: Enjoy the Melodic Sunshine (Poptones, 2000)

What? Blissed out psyche-pop from the golden period of the turn of the century and the hotbed of trippy

psych that is Scotland.

Technically speaking this is a compilation; culled from tracks recorded on a shoestring budget and cut in a community studio in Glasgow. The original albums Deliverance (1999) and Panorama (2000) gave the band an audience and critical support way beyond the imaginings of most bands working in such limited circumstances. A one-off licensing deal with Alan McGee's newly formed Poptones label took this album to the UK charts, helped the band onto Top of the Pops and heralded the highest profile and most lucrative period of their career to date.

Basically, this is muscular but blissful psych-pop; conceived in a city more noted for hard-as-nails rock shouters. In the world of the Cosmic Rough Riders Jefferson Airplane, Country Joe, CSNY and – above all – The Byrds are the manifesto, bliss is in the moment and music is a saviour. That, crudely, is the power of this album. Enjoy the Melodic Sunshine is so gloriously in love with its own beliefs it infects listeners with its improbably inventive riffs, effortless harmonies and unstoppably cheerful vibes. "Revolution in the Summertime" is – arguably – the key to the whole concept, opening with the line "We'll have a revolution in the summertime."

There's no negotiation; it will happen, and the sight of the band performing the song, their first UK top 40 entry, on Top of the Pops underlined the point. Enjoy the Melodic Sunshine scores because it packs an album's worth of such gems onto a single disc, never lets the quality slip and – for almost the entire duration – suspends the listeners' disbelief regarding exactly when and where it was recorded. Twenty second bursts from this album would sit effortlessly alongside 20 second burst of the best Californian psych-pop from the founders of the form.

There are moments when the limited budget and turn of the century elements do intrude, but these are fleeting and it is a credit to the band and those helping them that Enjoy the Melodic Sunshine gets so close to perfection in bringing the feeling of a more innocent and optimistic time.

NEIL AND THOM NIXON

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

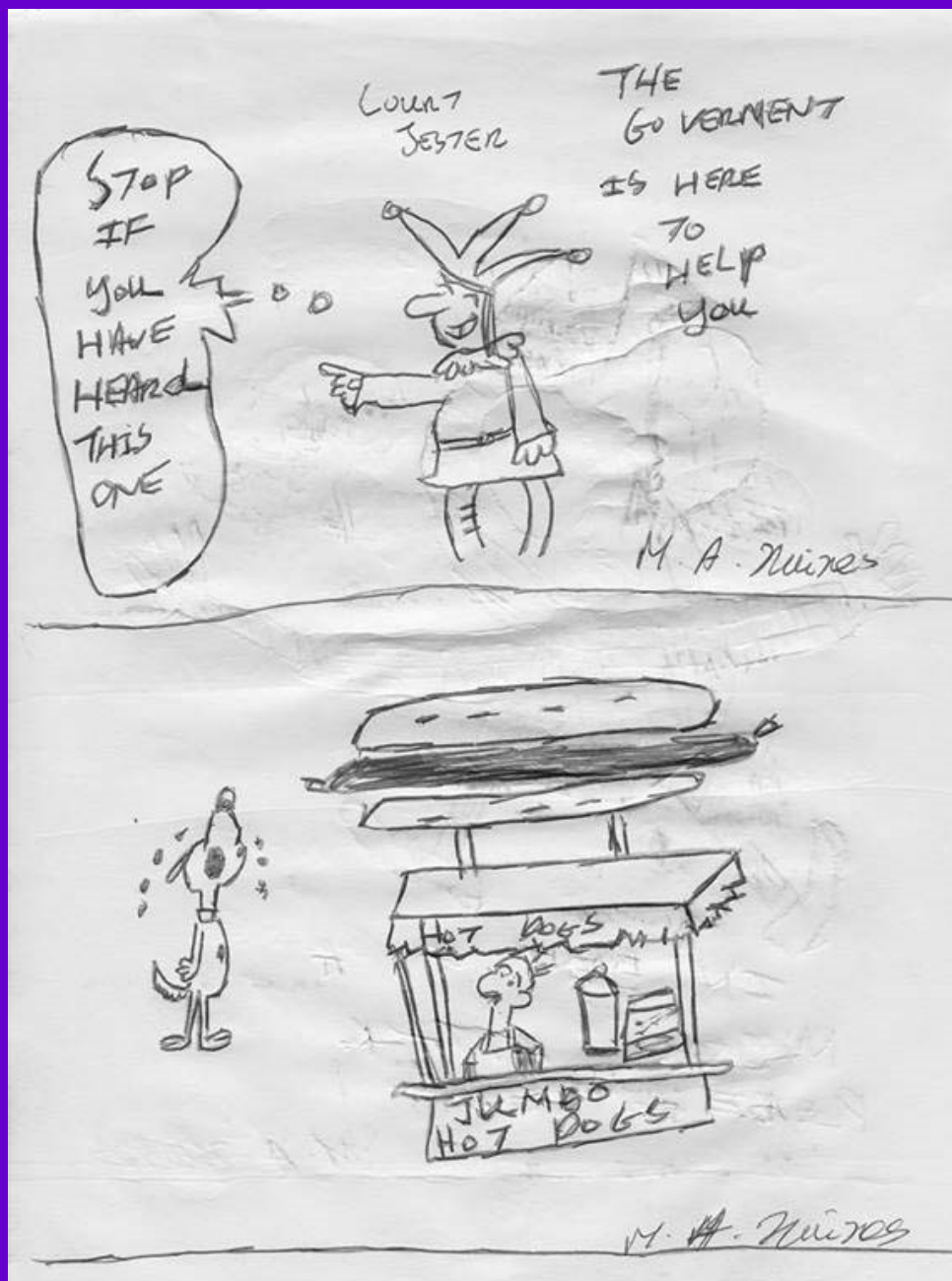


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



And so another week burbles its merry way towards a close.

The saga of the are they/are they not? *Justified Ancients of Mu Mu* reunion continues to titillate the denizens of the interwebs, and speculation is rife as to what form the reunion (which is set to spill the metaphorical beans on the day following my 58th Birthday) may or may not take.

Whatever happens, I think that people who are expecting a big production number rewrite of *What time is Love?* are going to be disappointed. Because the KLF were always the side project of the JAMMS and whatever happens is likely to be more about the latter than the former.

And why am I still ranting on about this? And why am I likely to be continuing to rant on about this for months to come? Because I truly think that something peculiar and possibly extraordinary is afoot, and that as a journalist active within both the Fortean and musical fields, I am in an admirable position to write about it. And fuck it, the whole thing intrigues me fably.

I went to the podiatrist on Friday and although the ulcers on my feet that were causing so much concern before Christmas have healed up quite nicely (no pun intended), I do, however, have a particularly nasty one that has developed on the back of my ankle which will require me to go to my GP tomorrow. Whilst on the subject of ulcers, poor Prudence has one on each eye. They are being treated, but we are all very worried about her. Nearly a fortnight after treatment started her eyes are still not healed so she went back to the vet this afternoon.



Hopefully they will get better, because the poor dear is in some distress at the moment. In dog years she is in her eighties now, so any health problems are a worry. Keep your fingers crossed guys.

Love and Peas JD



GET NAKED!

...with the **Pink Fairies**

Andy Colquhoun, Duncan Sanderson,
Jaki Windmill, Russell Hunter and George Butler

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HST422CD/DVD/LP

PLEDGE MUSIC

Visit www.pledgemusic.com/projects/pink-fairies
for limited edition deals and collectables



Also available from the **Pink Fairies** and friends:



PINK FAIRIES
Chinese Cowboys
Live 1987
HST039CD



PINK FAIRIES
Mandies and
Mescaline...
HST375CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HST376CD



ANDY COLQUHOUN
Pick up the Phone
Americal
HST189CD



ANDY COLQUHOUN
String Theory
HST027CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HST026CD/DVD



**MICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST192CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST029CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

**GONZO
MULTIMEDIA**

All titles are available at: www.gonzomultimedia.co.uk
Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>

