

GONZO

Mark Reiser, veteran space rock artist died last year, and the **Real Music Club** have put together a tribute album for him. Alan meets Australian artist **Mookx**, John critiques the new **Pink Fairies** album, Doug goes to see **Midge Ure**, and Kev continues his **eclectic reviews**. Biffo, however, is scathing about **Star Trek** merchandise. And listen up kiddies.....

It's all free!

#218
ON YER MARK

COVER IMAGE::Claudia Harvard Shelton



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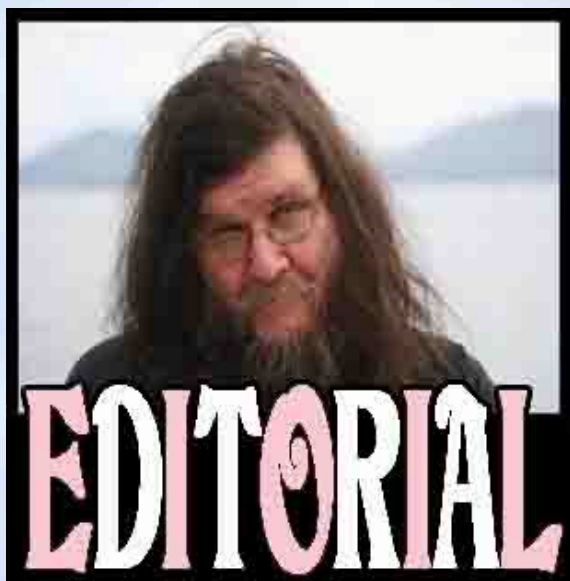
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar magazine. Hunter Thompson is supposed to have said that “when the going gets weird, the weird turn pro” or something like that, and as the world around us gets weirder, I seem to be working far harder and more diligently than I did years ago. Passage of time dudes.

Talking about Passage of Time (which is, of course, another line that I nicked from *The Young Ones*) it was fifty years ago today that Sergeant Pepper did his inimitable thing. Except, of course, that it wasn't. But

it was half a fukkin century ago that Britain and America celebrated the Summer of Love. For many of us 1967 was a Year Zero, to be repeated nine years later with another Year Zero and a decade or so after that with what was proclaimed as ‘The Second Summer of Love’ when the media told us that we should all take drugs and stand in a field waving our arms in the air, although some of us had been doing precisely that for years.

But it is 1967 that was the big one, and I was eight years old. My family had returned to the UK and we went on a dormobiling holiday in Scotland with my Paternal Grandmother who was so proud of her Scottish ancestry that she insisted on buying the eight year old Jonathan a McGregor tartan tie, of which I was inordinately proud.

I was completely oblivious of the fact that the Fabs released *Sgt Pepper's Lonely Hearts Club Band* that summer, although I was vaguely aware of a song called “All You Need is Love” which my Father fulminated about most of that summer, ranting on about how those “four long haired louts” were “obviously communists”, a claim that he reiterated seven years later about Alvin Stardust when he saw him on *TOTP*.

By 1974, however, I was a Beatles fan, and spent much of the next fourteen years or so, collecting books, videos, records and tapes of the four musicians both together and separately. This obsession culminated in me writing a not very good book about the unauthorised recordings of the band (bootlegs to



‘My Father fulminated most of that summer, ranting on about how those “four long haired louts” were “obviously communists”’

me and you) in 1988. And, not particularly surprisingly, I overdosed on the band. When you have listened to every show on the 1964 American tour over and over again, trying to extract every conceivable nuance from each - often lacklustre, and mostly practically inaudible - performance, you basically have enough. And I lost interest in The Beatles just as my interest in Messrs Drummond and Cauty, and other “heroes of modern Italy” was peaking.

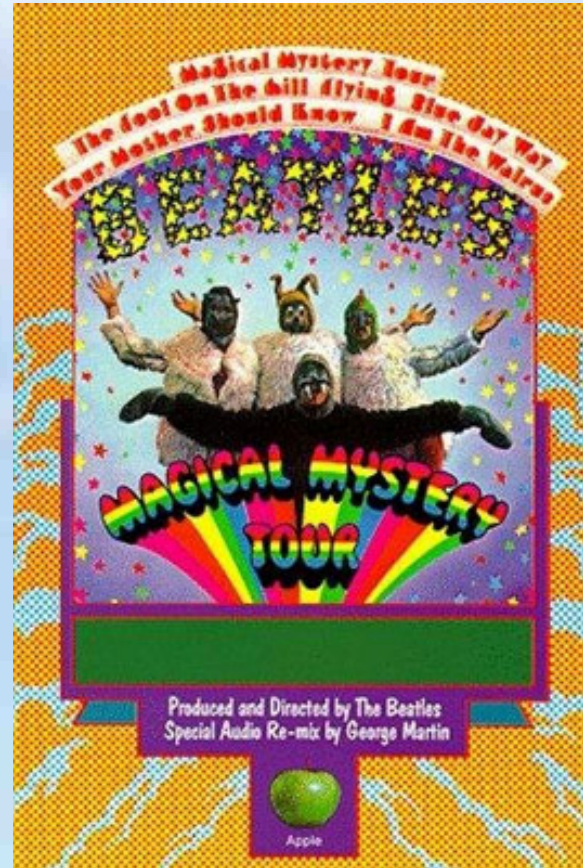
About fifteen years ago, around about the time that I first got broadband, and discovered Napster, I rekindled my interest in the Fab Four, and even downloaded various bootlegs of interest. My interest in such things has never reached the heights that it did in the second half of the 1980s but I am still a Beatles fan and collector. But what I never realised was that I was given one of the legendary unreleased tracks by The Beatles as a Christmas present last year.

My drug of choice has always been alcohol, and I have never been particularly fond of cannabis, but the other day an old mate of mine turned up out of the blue, and produced a suspiciously long cigarette which I shared with him. After he had left I did something that I have never done before, I watched *Magical Mystery Tour* (which Corinna had given me for Christmas) whilst stoned. I am not going to say that it made any more sense than it did watching it straight. In fact, watching it whilst off my tits with swine flu was probably the nearest I came to appreciating the film as a coherent narrative, but I have always liked it, and the other evening was no exception.

“Shirley’s Wild Accordion” was a Lennon-McCartney composition, although it wasn’t officially a Beatles recording. It featured Shirley Evans on accordion, accompanied by her musical partner and then husband Reg Wale on percussion. Paul McCartney also played maracas and yelled “Go on, Shirl!”, while Ringo Starr

played drums.

The track was recorded under the working title of “Accordion (Wild)”, and was cut from the final edit of the film. It was recorded in eight basic takes, with Evans playing from a score written by Mike Leander from ideas by Lennon and McCartney.



اللجنة لهم إذا كانوا لا تأخذ نكتة



Two reduction mixes were then made, numbered nine and 10, followed by overdubs. The recording was completed with five additional takes, numbered takes 11-15.

Three mono mixes Shirley's Wild Accordion were then made, numbered 1-3, from takes 10, 7 and 14 respectively. The second was subtitled Waltz, and the third was known as Freaky Rock. The session ended at 2am on the morning of 13 October 1967. And it was one of the last Beatles recordings that I had never heard.

Then, to my complete surprise, there it was in the extras. It is the soundtrack to a sequence directed by John Lennon which had been left out of the original film. Vintage music hall star Nat Jackley was in the film at Lennon's behest, and played a character called Happy Nat the Rubber Man.

Nat Jackley (16 July 1909 — 17 September 1988) was an English comic actor starring in variety, film and

pantomime from the 1920s to the mid-1980s whose trademark rubber-neck dance, skeletal frame and peculiar speech impediment made him a formidable and funny comedian and pantomime dame. He was apparently not very happy (despite his character's moniker) about the sequence, which featured him chasing women around the swimming pool of the *Atlantic Hotel* in Newquay. His displeasure came from the fact that there was no script and that he had to improvise as Lennon made up the directions as he went along. Nevertheless, it is a beautifully surreal sequence, and like the Ivor Cutler song sequence that was also left out of the film, really should have been left in. The only outtake which truly deserved to be left out was a terribly shambolic rendition and visualisation of "Here we go round the Mulberry Bush" which - even by MMT standards - makes no sense at all.

It is time, I think, to re-evaluate *Magical Mystery Tour* as we in the western world are on a magical,



tragickal mystery tour of our own. Whilst not an utter masterpiece, the film is a nicely homegrown slice of surrealism in a similar bag to something by Andre Breton and Luis Buñuel or even my old friend Tony 'Doc' Shiels, and is well worth perusal if you haven't seen it. But to have its world premiere on BBC TV on Boxing Day 1967 was either a fucking stupid thing to do or an act of subversion which put Lennon waving his prick around for the camera, into the shade.

But the morbid synchronitic events continue. I was watching the extras which feature a young, handsome Magic Alex beaming at the camera. While one of my co-watchers took a bathroom break I switched on my iPad and saw the news. Guess who had just popped his clogs?

Now it's past my bed I know
And I'd really like to go
Soon will be the breath of day
Sitting here in Blue Jay Way.

Peace and love and other unattainables

jd

The Beatles, Shirley Evans, Paul McCartney, Ozzy Osbourne, Stevie Nicks, George Michael, Flaming Lips, Sid Vicious, Strange Fruit, Friday Night Progressive, Jeremy Smith's Seven Deadly Sins, Mack Maloney's Mystery Hour, Yanni Alexis Mardas, Lance d'Boyle (Gary Lance Robins), Colo, Eugene Andrew "Gene" Cernan, Franz Jarnach, Thandi Klassen, Greg Trooper, Antony Charles Robert Armstrong-Jones, Richie Ingui, William Onyeabor, Rachael Heyhoe Flint, Loalwa Braz, Steve Wright, Absolute Elsewhere feat Bill Bruford, Al Atkins, Arthur Brown's Kingdom Come, Atomic Rooster, Lord Buckley, Tony Ashton & Jon Lord, Adrian Legg, Mark Reiser, Pink Fairies, Midge Ure, Alan Dearling, Mookx (aka Brendan Hanley), John Brodie-Good, Kev Rowland, Miss Peach and the Travellin' Bones, La Torre Dell Alchmista, Taylor's Universe, Bauda, Roy Weard, Hawkwind, Martin Springett, Mr Biffo, Frank Zappa, Elvis, Johnny Cash, Hard Rock Cafe, Elton John, Bo Diddley, Nat King Cole

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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!



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THE ^{gonzo} NEWSROOM



FOOL ON THE BILL: Paul McCartney is suing label executives at Sony/ATV to regain the rights to The Beatles song catalogue. The musician filed the suit in New York and is seeking a declaratory judgement that restores his ownership to the songs he created as part of the band. McCartney is utilising the U.S. Copyright Act for the case, which allows artists who signed over the rights to their work the power to renegotiate the terms of the agreement after 35 years have passed.

In the 80s, Michael Jackson purchased the rights to several Beatles songs, including Hey Jude and Yesterday, and later struck a joint venture arrangement with Sony/ATV. His estate officials sold off ownership of the tracks to Sony. "For years following service of the first Termination Notices, Defendants gave no indication to Paul McCartney that they contested the efficacy of Paul McCartney's Termination Notices," the suit states. "Defendants' affiliates did, however, oppose at least one other artist's terminations of transfers under the terms of the 1976 Copyright Act." The legendary 74-year-

old, who is being represented by attorneys at Morrison & Foerster, could see his rights to the music altered by October 2018. **Read on...**

GOZZO CURRENTLY IN STOCK AT GOZZO (UK)

GOZZO CURRENTLY IN STOCK AT GOZZO (USA)

OZZ WHIZZ: Ozzy Osbourne feared being a "loser" after Black Sabbath dropped him. The British rocker was one of the founding members of the group in 1968, but was dropped by his bandmates in 1979 due to creative differences and Ozzy's reckless behaviour. Although he admitted to



"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

feeling "resentment" towards the group after being fired, the musician's main concern was getting his profile back on track, which he did by going solo after being replaced by Ronnie James Dio.

"It's just f**king... It's what spurs you on, your fear of being a loser," he told Kerrang! magazine. "The ego part of it goes, 'I can't let them f**kers get better than me.' You've got to keep going. With success comes ego and with ego comes a lot of bad s**t. Ego, drugs and woman have destroyed more bands than a f**king war, you know?" It was Ozzy's future-wife Sharon, whose father Don Arden managed the band, that proposed Ronnie take over from the star, but members Tony Iommi and Geezer Butler weren't bitter to see their former frontman start a career of his own. In fact, during the interview with Kerrang! both men expressed how proud they were that Ozzy managed to get himself on the mend thanks to the support of his spouse Sharon. **Read on...**

STEVE'S SONGS NICKED: Stevie Nicks is hesitant to make new music because she feels people aren't willing to pay for artists' work. The 68-year-old last unveiled new solo material in 2011, with the record titled In Your Dreams, while her band, Fleetwood Mac, last released an album in 2003. And Stevie now admits that she has no interest in writing new songs because she believes music should be paid for, whereas the younger generation prefers to get it for free.

"I don't write as many songs anymore because with the Internet, the way that kids listen to music, all the streaming, and the fact that if they're very savvy, if

they want to get it and not pay for it, they can," she told London's Evening Standard. "It goes against the grain of our whole belief in, 'You write a song, you record it, and you put it out there and people should buy it'. We realise it's not our world anymore and the younger kids don't look at it like they're taking from us... we don't have the impetus to write 20 songs because we know that unless you're under 20 you're not going to sell many records."

Her bandmates Christine McVie and Lindsey





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

“There was madness in any direction, at any hour. If not across the Bay, then up the Golden Gate or down 101 to Los Altos or La Honda. . . You could strike sparks anywhere. There was a fantastic universal sense that whatever we were doing was right, that we were winning. . .

Hunter S. Thompson

"I just think he took too much of something, mixed with antidepressants and other drugs he was on - with alcohol," he said. "I think his heart just stopped beating." Andros, a former music producer who toured with George until they fell out in 1998, said he wanted "to get to the truth of what happened, exactly what was in his blood at the time, who gave it (the drugs) to him, why did he have it again". **Read on...**

PRATT, DOWNES & SCOTT
(Successors to T. W. & D. P. Balchcroft.)

The Gospel According to *BART*

My favourite roving reporter has sent me exciting news for fans of two highly regarded, not to say venerable, proggybands:

Asia will be touring with Journey in 2017! John, Geoff, Carl and Sam are excited to see you on the road.

"Asia is honoured to be asked to share the stage with Journey," says ASIA's lead singer and bassist John Wetton, who has been fighting cancer since 2015 after the band finished its last US tour. "On a personal note, this couldn't have come at a better time for me; I remain determined and my road to a full recovery continues. I look forward to seeing everyone on the tour next year".

See below for dates and venues.

- ◆ 15-Mar, Yakima, WA, Yakima Valley SunDome
- ◆ 16-Mar, Spokane, WA, Spokane Arena
- ◆ 18-Mar, Eugene, OR, Matthew Knight Arena
- ◆ 20-Mar, Boise, ID, Taco Bell Arena
- ◆ 21-Mar, Bozeman, MT, Brick Breeden Fieldhouse
- ◆ 24-Mar, Fargo, ND, Fargodome
- ◆ 27-Mar, Green Bay, WI, Resch Center
- ◆ 28-Mar, Madison, WI, Alliant Energy Center
- ◆ 31-Mar, Fort Wayne, IN, Allen County War Memorial Coliseum
- ◆ 1-Apr, Evansville, IN, Ford Center
- ◆ 3-Apr, Moline, IL, iWireless Center
- ◆ 4-Apr, Dayton, OH, Nutter Center



THE FLAMING LIPS will tour the world in support of **OCZY MLODY**, including two UK shows later this month:

Saturday 21st January – LONDON – Brixton Academy
Sunday 22nd January – MANCHESTER – Academy

Three-time Grammy-Award winners, **THE FLAMING LIPS** are one of the most enduring, influential, unpredictable, and universally respected bands of their generation or any other. Led by Wayne Coyne, they have been cited as the ultimate live attraction and life-affirming festival band who continue to dazzle audiences with their over-the-top, maximalist, high-energy onslaught on the senses. On **OCZY MLODY**, The Lips return to form with an album no less experimental in nature, but perhaps more melodically song-oriented, recalling the best parts of their most critically applauded albums **THE SOFT BULLETIN** and the gold-certified **YOSHIMI BATTLES THE PINK ROBOTS**.

Since releasing **THE TERROR**, The Lips have released "With A Little Help From My Friends", a star-studded track-for-track tribute to The Beatles' Sgt. Pepper's Lonely Hearts Club Band that featured special guests My Morning Jacket, Miley Cyrus, Moby, Phantogram, Tegan and Sara, and many others. They also collaborated with Cyrus on her 23-track experimental album "Miley Cyrus & Her Dead Petz". Miley Cyrus returns the favour by adding vocals to "We A Family", the final track from **OCZY MLODY**. Read on...

H. E. HUTCHINGS,
(Successor to W. M. LEGGATE.) 186 MAIN ST. & 7
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, COACHES, GIGS and DRUM COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

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155 Main St. Worcester, Mass.
Feb 24, 1877.

THE ^{gonzo} NEWSROOM

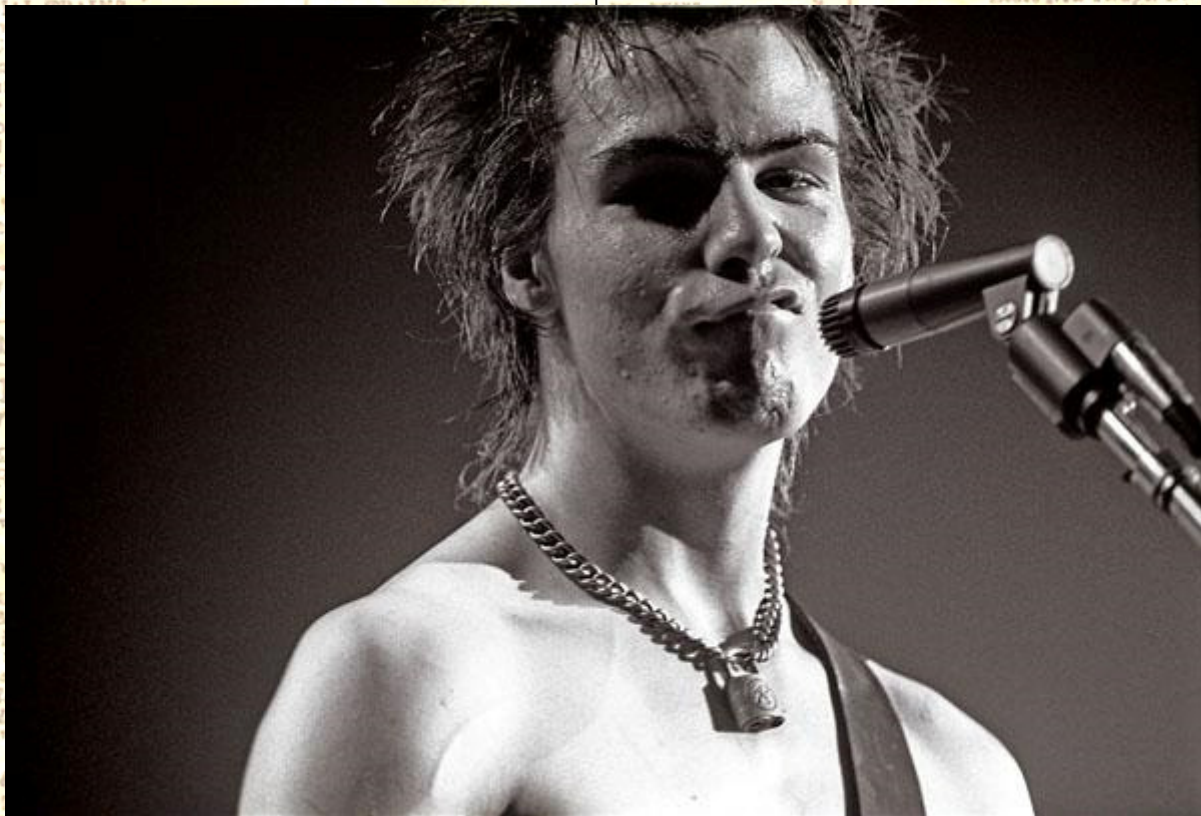
SID SODS OFF: SAD VACATION is a new documentary film by Danny Garcia ("The Rise and Fall of The Clash"/"Looking for Johnny"), which explores the infamous and tragic couple that was, Sex Pistol, Sid Vicious and his American girlfriend, Nancy Spungen and their fateful trip to New York in 1978. Narrated by Huey Morgan (Fun Lovin' Criminals), it contains never seen before photography and new witness accounts and will be released on 24th February 2017.

It is a film that is dedicated to presenting the real facts as witnessed by their friends. The 94 minute documentary explores the dynamics of Sid and Nancy's tumultuous relationship, and how it all ended in Room 100 of the Chelsea Hotel.

The list of interviewees include:- Roberta Bayley, Steve "Roadent" Conolly, Donna Destri, Kenny "Stinker" Gordon, Bob Gruen, John Holmstrom,

Hellin Killer, Walter Lure, Honest John Plain, Howie Pyro, Cynthia Ross, Andy Shernoff, Gaye Black, Casino Steel, Phyllis Stein, Sylvain Sylvain; in addition to the late Lee Black Childers and three key residents of the Chelsea Hotel, Victor Colicchio, "Neon" Leon Matthews, and Ned Van Zandt, who reveal the events that took place on October 12th 1978. Drawing upon their reflections and a batch of newly-released Grand Jury documents, "Sad Vacation" presents a solid timeline of events for the very first time.

SAD VACATION contains unseen photography of Sid and Nancy and music from The Heartbreakers, The Boys, The Members, Neon Leon, Pure Hell, Sami Yaffa, Luigi & The Wiseguys, Skafish, Corazones Muertos, The PrimaDonna Reeds, Supla, Silke Berlinn & The Addictions and Sid Vicious himself. **Read on...**



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE) 180 MAIN ST. & Y
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft CLOTHING. Also, Trunks, Valises and Carpet Bags. Coach Cig and Tidy WHIPS, &c. &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT)
Hatters, 150 Main St. Worcester, Mass.
Feb 24, 1877.

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se, prepare, Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render advice on legal and scientific matters.

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 Worcester, May 10. 1878 OTIS CONVERSE.

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AND BE

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 Feb 25, 1847.

PRATT, DOWNE & SCOTT,
 (C. P. BURGESS)

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?**

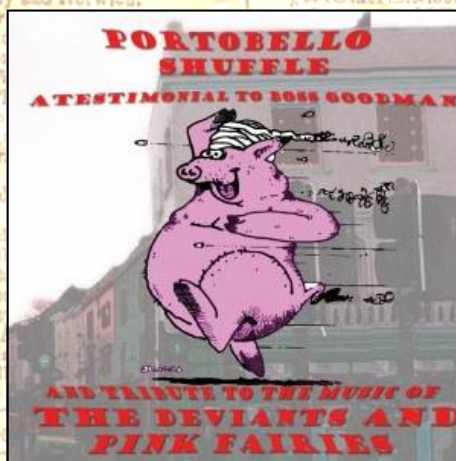
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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

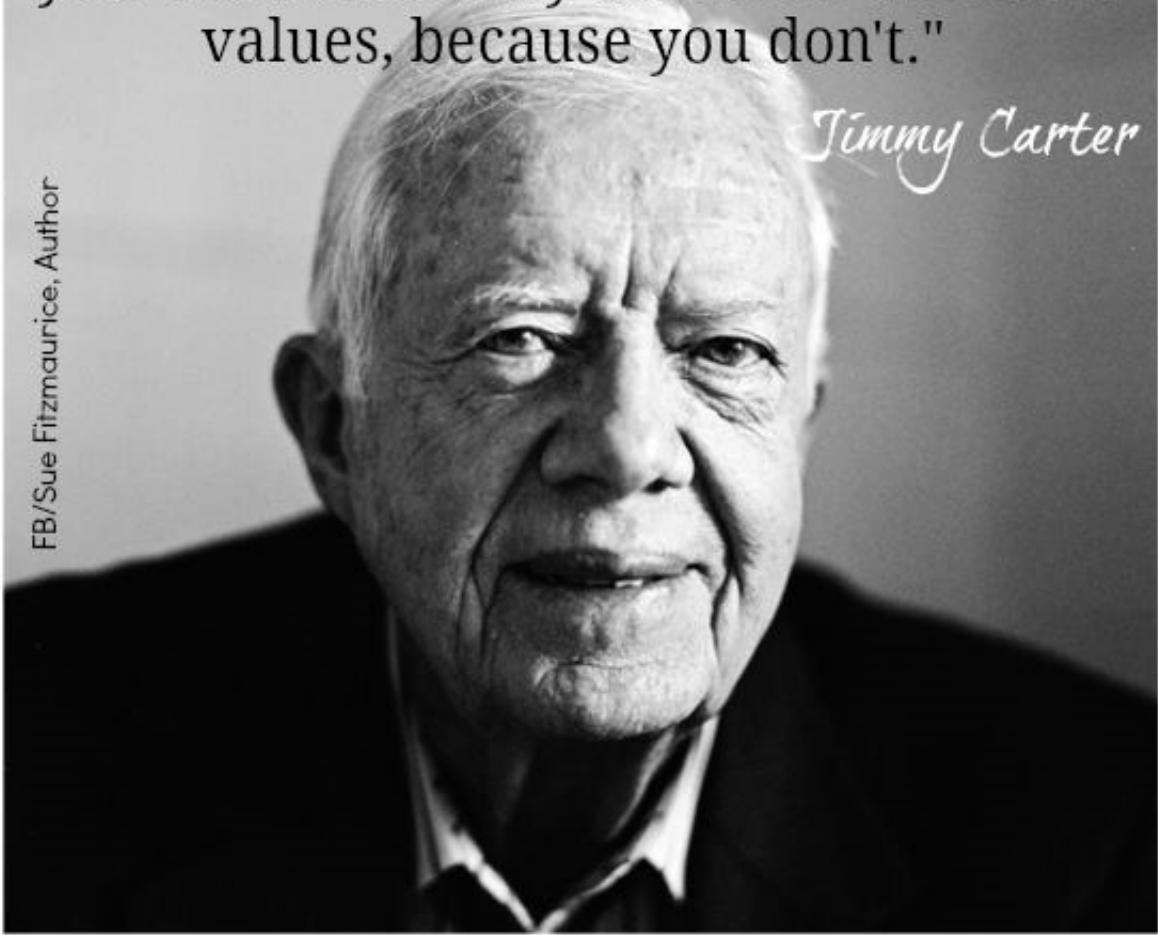
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLCHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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.

High School Students in Taiwan Staged
a Nazi-Themed Parade. It Wasn't
Received Well

<http://time.com/4618183/taiwan-nazi-high-school-hitler-cosplay/>





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.

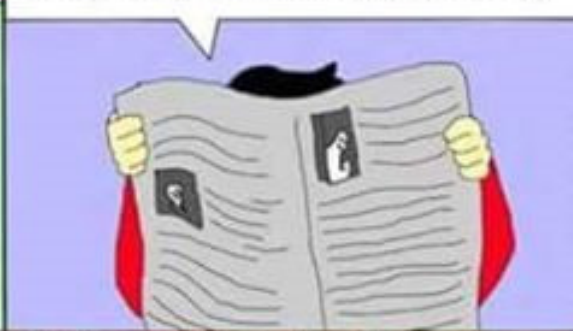
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



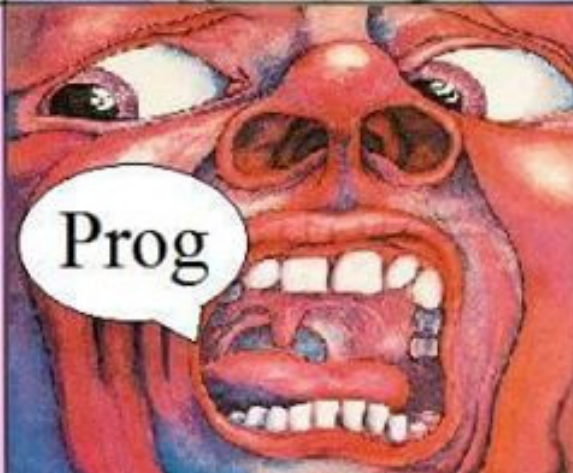
Hmph... You be careful, those
boys only care about one thing.



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.



Strange Fruit Best of Year 2016

The Best of 2016 selected by Neil Nixon and Jeremy Smith

Featured Albums: Let's Eat Grandma - I Gemini and Mudcrutch: 2

Lords of Acid:	Voodoo U
Aziza Brahim:	Intifada
The Magnetic North:	A Death in the Woods
Let's Eat Grandma:	Eat Shiitake Mushrooms
Bat for Lashes:	In God's House
Hawkwind:	The Harmonic Hall
Ben Brydon:	A Hole in my Toe
I' Ludicrous:	My Baby's got Jet Lag
The Velvet Frogs:	Jehovah
Let's Eat Grandma:	Sleep Song
Daniel Patrick Quinn:	Goodbye for Now

Part 2 Tracks:

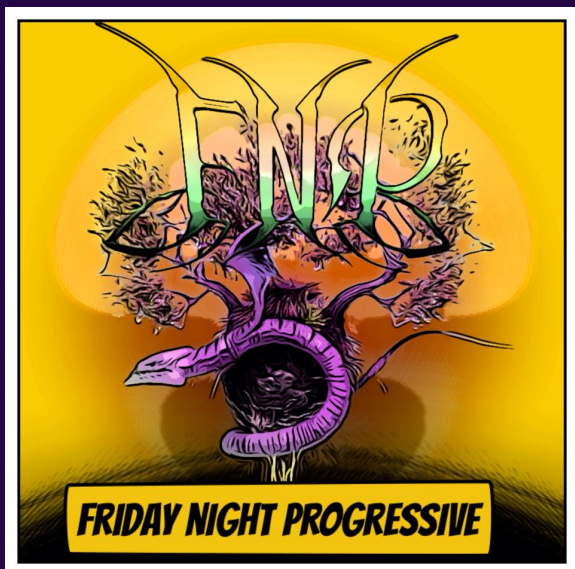
- 1 Shakin' Stevens: Down in the Hole
- 2 Dr. John Cooper Clarke and Hugh Cornwell: Way Down Yonder in New Orleans
- 3 Pussycat and the Dirty Johnsons: Livin' with Mum and Dad
- 4 Pink Fairies: Naked Radio
- 5 White Lung: Paradise
- 6 The Fat White Family: Whitest Boy on the Beach
- 7 The Handsome Family: Gold
- 8 Mudcrutch: Trailer
- 9 Mudcrutch: Dreams of Flying
- 10 Bob Mould: The End of Things
- 11 The White Stripes: As Ugly As I Seem
- 12 Jeff Buckley: The Boy with the Thorn in his Side
- 13 Nick Cave: Skeleton Tree
- 14 Iggy Pop: Vulture
- 15 Billy Bragg & Joe Henry: The L&N Don't Stop Here Anymore
- 16 The Cavemen: Juvenile Delinquent

PARTONE

**Listen
Here**

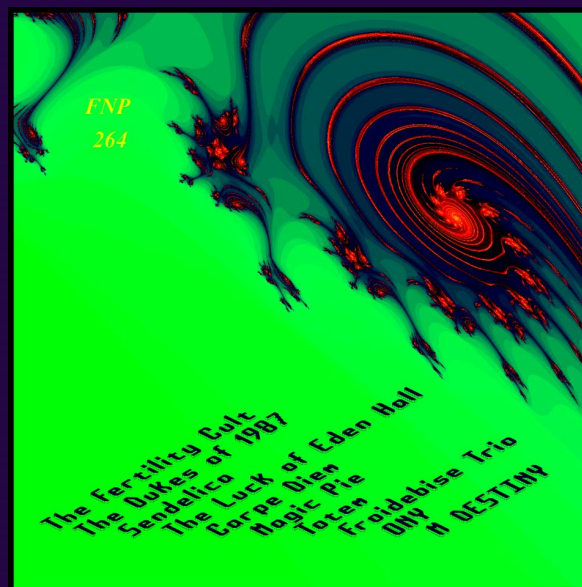
PARTTWO

**Listen
Here**



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

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



ARTISTS:

The Fertility Cult

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

The Dukes of 1987

<http://www.facebook.com/TheDukesOf1987/Sendelica>

<http://www.facebook.com/Sendelica-191174294239796/?fref=ts>

The Luck of Eden Hall

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

Carpe Diem

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

Magic Pie

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

Totem

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

Froidebise Trio

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

ONY

<http://www.facebook.com/Ony-128343966123/?fref=ts>

M DESTINY

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

— with Francesco Lembo, Christian Truchi, Daniel Beech, Jean-Pierre Froidebise, Jan T. Johannessen, Jamie Bruhn, Greg P Onychuk, Pedro Kaldini and Gregory Curvey.

Listen
Here

Friday Night Progressive



JEREMY SMITH'S SEVEN DEADLY SINS



The Seven Deadly Sins

After two years presenting Strange Fruit with Neil Nixon, I've decided to move on and do something a bit different. My first idea was to sing into the microphone myself for an hour but unfortunately, the Health and Safety Executive found that this might be detrimental to public health. I've therefore decided to put together a septology of music shows based on the Seven Deadly Sins.

This isn't quite a unique concept because it's already been done in writing by Dan Savage with his rather brilliant book, "Skipping Towards Gomorrah: The Seven Deadly Sins and the Pursuit of Happiness in America" and of course also by the 1995 movie, "Seven".

However, it may well be the first radio show to focus on the Seven Deadly Sins: Pride, Greed, Lust, Envy, Gluttony, Wrath and Sloth as content and I must say, I'm particularly looking forward to Lust and Gluttony. These seven programmes will be coming out on Gonzo multi-media over the next few weeks, while I think of what I'm going to do next. Any cool ideas will be gratefully received.

Jeremy (jnismith@gmail.com)

The Seven Deadly Sins - 1 - Pride

The first part of the "Seven Deadly Sins Septology" featuring songs relating to Pride, Selfishness and Hubris.

Tracks:

- 1 Love: Seven & Seven Is
- 2 Guns'n'Roses: Welcome to the Jungle
- 3 Dr. Hook and the Medicine Show: The Cover of the Rolling Stone
- 4 Echo and the Bunnymen: Pride
- 5 Gene Clark & Carla Olson: Gypsy Rider
- 6 The Tubes: Proud to be an American
- 7 The Ramones: Swallow my Pride
- 8 The Tom Robinson Band: Glad to Be Gay
- 9 Johnny Dowd: Pretty Boy
- 10 Creedence Clearwater Revival: Proud Mary
- 11 The Embarrassment: (I'm a) Don Juan
- 12 Half Man Half Biscuit: Bad Losers on Yahoo Chess
- 13 Half Man Half Biscuit: Get Kramer
- 14 Half Man Half Biscuit: Running Order Squabble Fest
- 15 David Crosby: Traction in the Rain
- 16 U2: Pride (In the Name of Love)
- 17 Oasis: D'You Know What I Mean?

Listen
Here



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

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

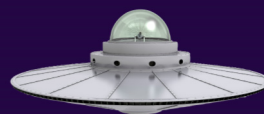
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Where is the Navy's Area 51?

Mack, Juan-Juan & Rob Beckhusen talk about the Navy's top-secret AUTEC base and why the Pentagon chose to build it inside the Bermuda Triangle. Also, lingering questions about Pearl Harbor and how a Nazi hooker helped Japan plan its sneak attack. Plus Switchblade Steve reports on the day UFOs flying down from the North Pole created havoc over Miami



Listen
Here

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



**Yanni Alexis Mardas
(1942 –2017)**

Mardas, better known as Magic Alex, was a Greek electronics engineer who is best known for his close association with the Beatles. His nickname was given to him by John Lennon when he was involved with the group between 1965 and 1969, during which time he became head of Apple Electronics. Mardas arrived in England on a student visa in 1965, exhibiting his *Kinetic Light Sculptures* at the Indica Gallery. He impressed John Lennon with the *Nothing Box*; a small plastic box with randomly blinking lights, that Lennon would stare at for hours while under the influence of LSD. Lennon later introduced the renamed John Alexis Mardas as his "new guru", calling him "Magic Alex".

The Beatles set up a company for Mardas called Fiftyshapes Ltd. in September 1967, and he later became one of the first employees of the newly formed Apple Corps, earning £40 a week and receiving 10% of any profits made from his inventions. Mardas joined Lennon and Harrison in India, where they were studying meditation under the tutelage of Maharishi Mahesh Yogi; Starr had flown back to

England—complaining that the Indian food did not agree with him—and McCartney had left on 24 March 1968.

Mardas has been acknowledged as a co-writer on Beatles outtake 'What's the New Mary Jane'. He also made an appearance in the band's *Magical Mystery Tour* film.

In the 1970s, the anti-terrorism industry offered bullet-proof vehicles, bugging devices and security hardware. Mardas set up companies offering these products to VIPs, using the former King Constantine II of Greece as his principal salesman.

Mardas put 15 items from his collection of Lennon memorabilia up for sale on 5 May 2004 at Christie's in South Kensington, London. Among the sale was Lennon's leather collar worn during 1967 and 1968 (at the launch party for the *Sgt. Pepper's Lonely Hearts Club Band* LP, and on the cover of Lennon and Ono's *Unfinished Music No.1: Two Virgins*), as well as a custom Vox Kensington guitar, a coloured felt pen drawing called "Strong", and a pen and ink drawing by Lennon entitled "Happy Fish". Mardas said he planned to donate the money to a charity in Greece. The 'custom Vox Kensington guitar' later sold at an auction for £269,000 on 19 May 2013. Mardas lived in Athens until his death on 13 January 2017 after a battle with pneumonia; he was aged 74.



**Lance d'Boyle
(Gary Lance Robins)
(? – 2017)**

THOSE WE HAVE LOST

D'Boyle was a founder member and drummer with Poison Girls from 1977 through to 1985. As well as his musical contributions, he produced four editions of 'The Impossible Dream' art/collage/photomontage magazine.

He died on 16th January.

"An Appeal

We are mourning the loss of Gary Robins, better known as Lance d'Boyle, the founding drummer with Poison Girls, our friend and companion for 45 years.

For the last 26 years, Gary has been scratching a meagre living as an artist in a remote part of the Sierra Nevada, high up the mountains of rural Granada in Spain.

In February last year, Gary's life-long friend and soulmate Frances, Vi Subversa, passed away, leaving him devastated. Before she passed, Gary came over to England to see her for the last time, and during this visit he was the victim of a credit card snatch that left him in debt for thousands of pounds, and without any means of support apart from his basic pension and the proceeds of a few pieces of art. The credit bank have refused his case for compensation and in fact have charged substantial interest on the original amount.

In light of this fact, we are launching this urgent appeal to raise funds for Gary's funeral costs and to clear his debts. Please head over to the Poison Girls downloads page, (<http://www.poisongirls.co.uk/downloads.html>) where you are free to download whatever you like, and donate what you can. Thank you."

Colo (1956 – 2017)

Colo was a western gorilla widely known as the first gorilla to be born in captivity anywhere in the world, as well as the oldest known gorilla in the world. Colo was born at the Columbus Zoo and Aquarium to Millie Christina (mother) and Baron Macombo (father). She was briefly called 'Cuddles' before a contest was held to officially name her. Colo's name was derived from the place of her birth, Columbus, Ohio.



Rejected at birth by her mother, zookeepers had to hand-raise Colo. They hand-raised her much like a human child, by dressing her in clothes and giving her bottle of formula. At the age of two years old, Colo was introduced to a 19-month-old male from Africa called Bongo. Colo and Bongo had three offspring, the first on February 1, 1968, Emmy, a female. Colo and Bongo had two more offspring: Oscar, born July 18, 1969, and Toni, on December 28, 1971.

On April 25, 1979, Columbus Zoo had its first third generation birth. The infant was named Cora, short for Central Ohio Rare Ape. On January 27, 1997, Colo's great-grandson Jontu was born. A birth at the Henry Doorly Zoo made Colo a great-great-grandmother in 2003.

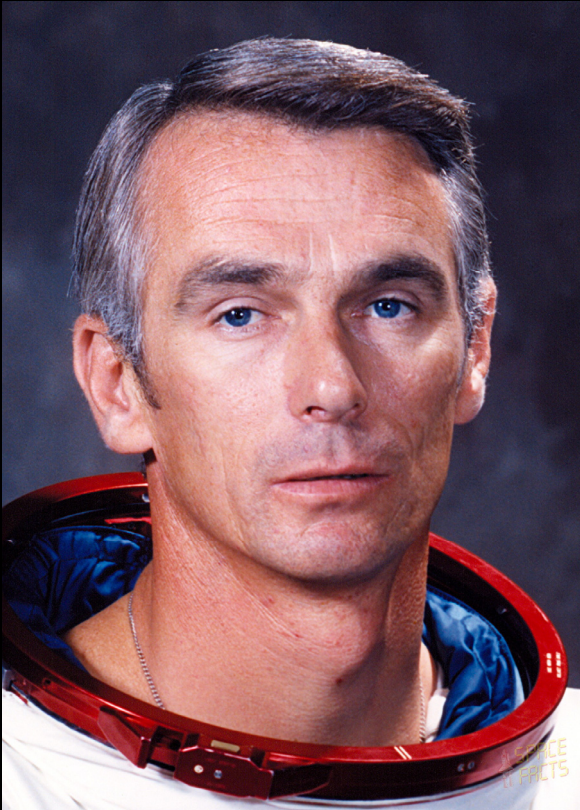
Although Colo did not raise any of her own offspring, she reared her twin grandsons, Macombo II and Mosuba, from birth. Colo also acted as a guardian for her grandson, named J.J. after "Jungle" Jack Hanna with whom he shares a birthday. Since that time, there have been 12 gorilla offspring in the Columbus Zoo surrogacy program.

Colo resided at the Columbus Zoo longer than any other animal in the zoo's collection. Colo celebrated her 50th birthday in 2006 with her keeper Gregory Moore with a chimps' tea party. Colo and her progeny, four of which still reside at the Columbus Zoo, comprised almost one-third of Columbus Zoo's current gorilla collection as of 2007.

Colo was the oldest living gorilla in captivity, following the death of 55-year-old Jenny in September 2008.

THOSE WE HAVE LOST

Colo celebrated her 60th birthday on 22 December 2016, and the Columbus Zoo announced that she passed away in her sleep on January 17.



**Eugene Andrew "Gene" Cernan,
CAPT, USN
(1934 – 2017)**

Cernan was an American astronaut, naval aviator, electrical engineer, aeronautical engineer, and fighter pilot, and was the last human to walk on the Moon, in 1972.

He travelled into space three times: as Pilot of Gemini 9A in June 1966, as Lunar Module Pilot of Apollo 10 in May 1969, and as Commander of Apollo 17 in December 1972, the final Apollo lunar landing. On Apollo 17, Cernan became the eleventh person to walk on the Moon and the most recent

man to walk on the Moon, since he was the last to re-enter the Lunar Module *Challenger* after the mission's third and final extravehicular activity (EVA). Cernan was also a backup crew member for the Gemini 12, Apollo 7 and Apollo 14 space missions.

Throughout his career, Cernan logged more than 5,000 hours of flying time, with 4,800 hours in jet aircraft. In addition to his flight hours, Cernan also landed on aircraft carriers 200 times.

Cernan was selected among the third group of NASA astronauts in October 1963 by NASA to participate in the Gemini and Apollo programs.

Cernan was one of only three humans to travel to the Moon on two different occasions (the others being Jim Lovell and John Young), one of only twelve people to walk on the Moon and the only person to have descended toward the Moon in the lunar lander twice (the first was Apollo 10's non-landing mission).

While on the Moon in December 1972 during Apollo 17, he and his crewmate Harrison Schmitt performed three EVAs for a total of about 22 hours of exploration of Taurus–Littrow valley. Their first EVA alone was more than three times the length Neil Armstrong and Buzz Aldrin spent outside the LM on Apollo 11. During this time they covered more than 35 km (22 mi) using the Lunar Rover and spent a great deal of time collecting geologic samples that would shed light on the Moon's early history. Cernan piloted the rover on its final sortie, recording a maximum speed of 11.2 mph (18.0 km/h), giving him the unofficial lunar land speed record.

As Cernan prepared to climb the ladder for the final time, he spoke these words, currently the last spoken by a human standing on the Moon's surface:

“Bob, this is Gene, and I'm on the surface; and, as I take man's last step from the surface, back home for some time to come – but we believe not too long into the future – I'd like to just (say) what I believe history will record: that America's challenge of today has forged man's destiny of tomorrow. And, as we leave the Moon at Taurus–Littrow, we leave as we came and, God willing, as we shall return, with peace and hope for all mankind. Godspeed the

THOSE WE HAVE LOST

crew of Apollo 17.”

In 1976, Cernan retired from both the Navy (with the rank of captain) and from NASA, and went into private business.

In 1999 he published his memoir *The Last Man on the Moon* with co-author Donald A. Davis, covering his naval and NASA career. In 2016, Cernan appeared in the documentary, *The Last Man on the Moon*, made by British filmmaker Mark Craig. The film, nine years in the making.

He died on 16th January, aged 82.



Franz Jarnach (1944 – 2017)

Jarnach, also known by his stage name Mr. Piggi, was a German actor and musician. He was best for his role as Schildkröte in the improvisation comedy series *Dittsche*.

He appeared in series at least 188 times between 2004 and 2014. He was a pianist for the 1960s British beat group Lee Curtis and the All-Stars. He appeared on the music programme *Beat-Club* with the group twice. He was also a member of the rock band The Rattles during the early 1990s.

Jarnach died from a heart attack on 16 January 2017 in Hamburg, aged 72.



Thandi Klaasen (née Mpambane) (1930/1931 – 2017)

Klaasen was a jazz musician from Gauteng, known as an icon of South African jazz. She was the mother of singer Lorraine Klaasen.

She grew up in Sophiatown, and when she was a teenager, she was attacked with acid and her face was permanently scarred. Her career as a singer and dancer began in the mid-1950s. In 1961, she moved to London to work in the musical *King Kong*. She performed with Dolly Rathebe, Miriam Makeba, Dorothy Masuka, and others.

Klaasen died from pancreatic cancer on 15 January, aged 86.



Greg Trooper (1956 – 2017)

Trooper was a singer-songwriter, whose songs have been recorded by many artists, including Steve Earle, Billy Bragg, and Vince Gill.

As a teenager in the early 1970s, Trooper would frequent the folk clubs of Greenwich Village taking

THOSE WE HAVE LOST

in the burgeoning singer/songwriter and blues scene. He entered college at the University of Kansas and continued to hone his guitar, singing, and songwriting skills.

Trooper moved to New York City for the 1980s and part of the 1990s, where he formed The Greg Trooper Band along with Larry Campbell on guitar, Greg Shirley on bass, and Walter Thompson on drums. During this time he recorded his first two records: *We Won't Dance* on Wild Twin Records in 1986 and the critically acclaimed *Everywhere* produced by Stewart Lerman.

He also met songwriter/publisher Earl Shuman, who secured Trooper's first publishing deal with CBS Songs. Trooper's records caught the attention of Steve Earle, who recorded Trooper's "Little Sister", and Vince Gill, who covered the title track from Trooper's "We Won't Dance" on his 1989 release "When I Call Your Name".

In the early 1990s, Trooper met fellow New Jerseyite and E Street Band bassist Garry Tallent who, like Trooper, would move to Nashville. Tallent produced Trooper's 1996 album *Noises in the Hallway* and released it on his D'Ville Record Group label.

2002 saw the release of Trooper's first live record *Between A House and a Hard Place – Live at Pine Hill Farm* with Eric "Roscoe" Ambel at the controls. He moved on to the esteemed Sugar Hill Records label in 2003 with the release of *Floating* followed by the Dan Penn-produced *Make It Through This World* in 2005. *Back Shop Live*, another live recording, was released in 2006.

In 2008, Trooper moved back to New York City and in 2009 put out the previously unreleased 1995 recording *The Williamsburg Affair*. In 2011 he released *Upside-Down Town* on 52 Shakes Records, and in August 2013, released his album *Incident on Willow Street*, on the same label.

Trooper died of pancreatic cancer on January 15, two days after his 61st birthday.



**Antony Charles Robert Armstrong
-Jones, 1st Earl of Snowdon,
GCVO, RDI
(1930 – 2017)**

Armstrong-Jones, commonly known as Lord Snowdon, was a British photographer and film maker. He was married to Princess Margaret, younger daughter of King George VI and the sister of Queen Elizabeth II.

Armstrong-Jones's parents separated when he was young and as a schoolboy he contracted polio while on holiday at their country home in Wales. For the entire six months that he was in Liverpool Royal Infirmary recuperating, his only family visits were from his sister Susan.

After university, Armstrong-Jones began a career as a photographer in fashion, design and theatre. He later became known for his royal studies, among which were the official portraits of Queen Elizabeth II and the Duke of Edinburgh for their 1957 tour of Canada.

In the early 1960s, Armstrong-Jones became the artistic adviser of the *Sunday Times* magazine, and by the 1970s had established himself as one of Britain's most respected photographers.

In 1968 he made his first documentary film *Don't*

THOSE WE HAVE LOST

Count the Candles, for the US television station CBS, on the subject of aging. It won seven awards including two Emmys. This was followed by *Love of a kind* (1969), about the British and animals, *Born to be small* (1971) about people of restricted growth, and *Happy being happy* (1973).

In 2000, Armstrong-Jones was given a retrospective exhibition at the National Portrait Gallery, *Photographs by Snowdon: A Retrospective*, which travelled to the Yale Center for British Art the following year. More than 180 of his photographs were displayed in an exhibition that honoured what the museums called "a rounded career with sharp edges."

Armstrong-Jones co-designed (in 1960–63, with Frank Newby and Cedric Price) the aviary of the London Zoo. He also had a major role in designing the physical arrangements for the 1969 investiture of his nephew Prince Charles as Prince of Wales. He was also granted a patent for a type of electric wheelchair in 1971.

In June 1980 Lord Snowdon started an award scheme for disabled students, and served as a trustee of the National Fund for Research into Crippling Diseases, with the Polio Research Fund.

He was married to Princess Margaret from 1960 to 1978. The marriage began to collapse early and publicly. Various causes may have been behind the failure. On her side there was a penchant for late-night partying, on Snowdon's, an undisguised sexual promiscuity.

Their break-up lasted sixteen years, accompanied by drugs, alcohol and bizarre behaviour by both parties, and the marriage ended in divorce in 1978. Lord Snowdon died peacefully at his home in Kensington on 13 January 2017, aged 86.

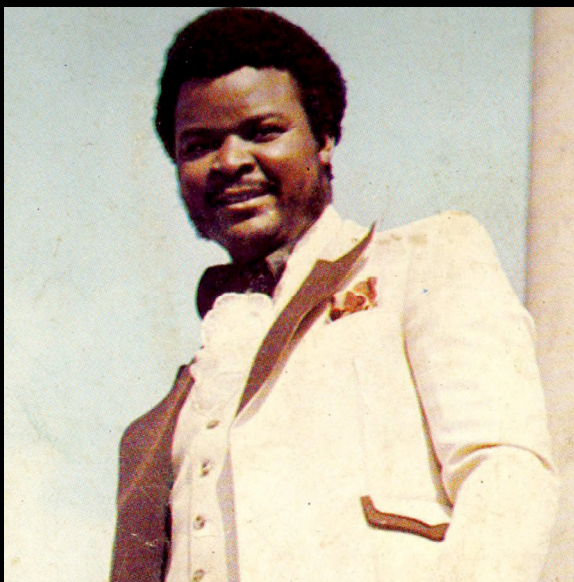
Richie Ingui (? – 2017)

Ingul was a founder and vocalist with The Soul Survivors - an American, Philadelphia-based, Soul Music and R&B group. The Soul Survivors are known for their 1967 hit single "Expressway to Your Heart", which was the first hit by Philadelphia soul record producers and songwriters Kenny Gamble



and Leon Huff. The Soul Survivors are still performing and recording new music and covers. Most recently working with David Uosikkenen of the The Hooters and his project "In The Pocket" which is paying tribute to the vast catalogue of music created in Philadelphia.

He died on 13th January from heart failure, aged 70.



William Onyeabor (1946 – 2017)

Onyeabor was a funk musician from Nigeria, whose songs are often heavily rhythmic and synthesized, occasionally epic in scope, with lyrics decrying war and sung by both Onyeabor himself and female backing vocalists. In recent years a number of his songs have appeared on various compilations, most often his biggest hit, "Better Change Your Mind", which has appeared on *Africa 100*, *World Psychedelic Classics 3: Love's a Real Thing* - The

THOSE WE HAVE LOST

Funky Fuzzy Sounds of West Africa, and Nigeria 70: The Definitive Story of 1970's Funky Lagos, through labels such as Luaka Bop.

Some biographies claim that he studied cinematography in Russia, returning to Nigeria in the 1970s to start his own Wilfilms music label and to set up a recording and production studio.

He was later crowned a High Chief in Enugu, where he lived as a businessman working on government contracts and running his own flour mill.

In 2014, the music website Noisey, affiliated to *Vice* magazine, released a 31-minute documentary entitled *Fantastic Man* that documents Onyeabor's history and legacy as well as Noisey's attempt to track him down for an interview.

The same year also saw a touring supergroup called the Atomic Bomb! Band come together to play Onyeabor's music at a series of concerts and festivals around the world. The group includes David Byrne (of Talking Heads) and Money Mark (of the Beastie Boys).

In December 2014, William Onyeabor made his first radio appearance on the *Lauren Laverne Show* on BBC 6 Music, where he stated "I only create music that will help the world," whilst also admitting that he has never played live, and announcing that he had plans to release new material.

Onyeabor died aged 70, on January 16th

Rachael Heyhoe Flint, Baroness Heyhoe Flint, OBE DL (1939 – 2017)

Heyhoe Flint was an English cricketer, businesswoman and philanthropist. She was best known for being captain of England from 1966 to 1978, and was unbeaten in six Test series, while in total she played for the English women's cricket team from 1960 to 1982. Heyhoe Flint was captain when her team won the inaugural 1973 Women's Cricket World Cup, which England hosted. She was also the first female cricketer to hit a six in a Test match.



Heyhoe Flint was chiefly a batsman, and played in 22 Women's Test cricket matches, with a batting average of 45.54 in 38 innings. She scored three Test centuries, including her highest score of 179, a world record when she scored it against Australia at the Oval in 1976, earning a draw to save the series by batting for more than 8½ hours. She was captain of the first England women's team to play at Lord's in the 1976 Women's Ashes series. She also hit the first six in a women's Test match in 1963, also at the Oval against Australia. After being replaced as England captain in 1978, she played her last Test match in the 1979 series against West Indies, but went on to play in the 1982 Women's Cricket World Cup.

Outside cricket, she played as goalkeeper for the England national field hockey team in 1964 and was a single-figure handicap golfer.

After retiring from cricket, Heyhoe Flint worked as a journalist, broadcaster (in 1973 she was appointed TV's first woman sports presenter with ITV's *World of Sport*), award-winning after-dinner speaker, businesswoman and board director. She was one of the first ten women admitted to the MCC in 1999, as an honorary life member. In 2004, she was the first woman elected to the full committee of the MCC and latterly became a Trustee. She was made a director of Wolverhampton Wanderers F.C. in 1997, later becoming an *ex officio* Vice President.

On 19 November 2010, it was announced that she was to be ennobled to sit in the House of Lords as a Conservative Party peer. She was subsequently invested as a life peer on 21 January 2011 taking the title Baroness Heyhoe Flint, of Wolverhampton in the County of West Midlands. Her death was announced by Lord's on 18th January.

THOSE WE HAVE LOST



Loalwa Braz
(1953 – 2017)

Braz was a Brazilian singer and songwriter. She was better known as providing the lead vocals for the French-Brazilian pop group Kaoma in their worldwide hit "Lambada". She was fluent in four languages, having recorded songs in her native Portuguese, as well as in Spanish, French and English. Loalwa was born to a family of musicians, and she learned to play the piano at the age of four and started singing at 13. She grew up surrounded by Brazil's rhythms, which shine through her songs. Her talent granted her the recognition of Brazil's pop music greatest artists Gilberto Gil, Tim Maia, Alcione, Maria Bethânia, Emílio Santiago, Gal Costa, Caetano Veloso, etc.; who became her stage or recording co-workers from 1975 to 1985. She moved to Paris in 1985, after her success at the Palais des Sports, with the show "Brésil en Fête".

Lambada's success also brought new attention to Latin music in non-Latin regions, making Loalwa one of the 20 most listened-to voices in the whole world.

In the early hours of January 19th, the police of Rio

de Janeiro found her body in a burnt-out car next to a road in Saquarema, 73 kilometers from Rio. According to witnesses, two men had been seen earlier in Loalwa's home, not far from the place where the vehicle was found.



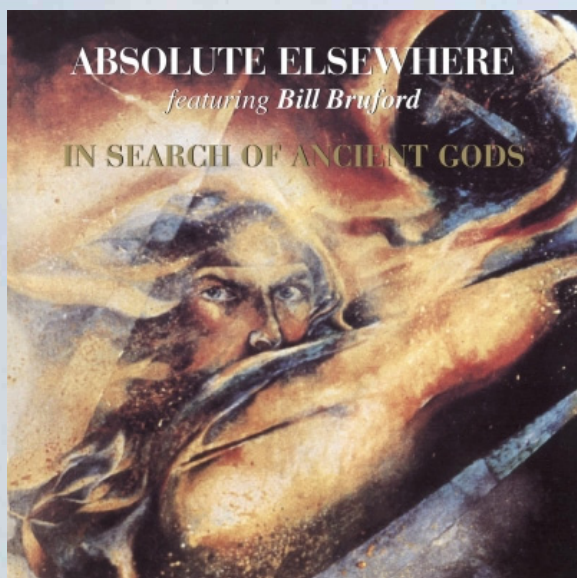
Steve Wright
(? - 2017)

Wright was a bassist, and had played in a band called Traumatic Experience, which later changed their name to Hades Blues Works (later, Hades). He was best known for his work with The Greg Kihn Band. Wright and Kihn co-founded the band in 1975. Although much of the material on Kihn's albums were penned entirely by the frontman, his three most successful singles were collaborations with Wright.

Wright remained with Kihn until 1996, the last of the quintet that made their seminal records to depart. Five years later, Kihn, Wright, guitarist Greg Douglass and original drummer Larry Lynch reunited at the Catalyst in Santa Cruz, Calif., where they played regularly in their youth, to celebrate the release of a box set. As a result of a stroke, Wright's contributions were limited to playing keyboards with one hand and singing background vocals.

Wright died of a heart attack on January 16th.

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 Ikeda 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 multi-media 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.

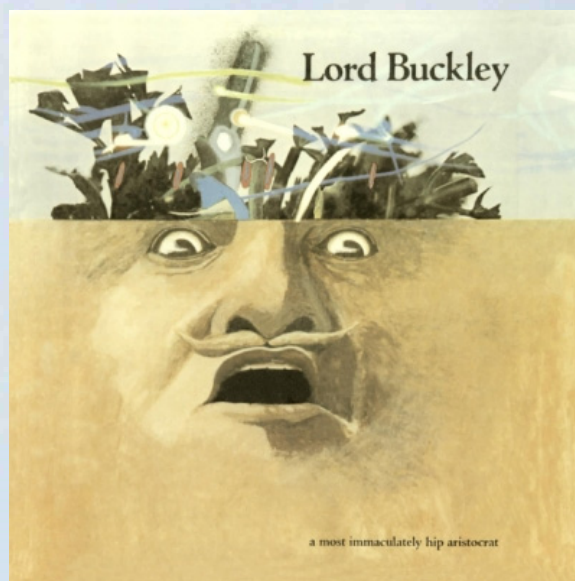


Artist Atomic Rooster
Title Little Live Rooster
Cat No. HST435CD
Label Gonzo

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!



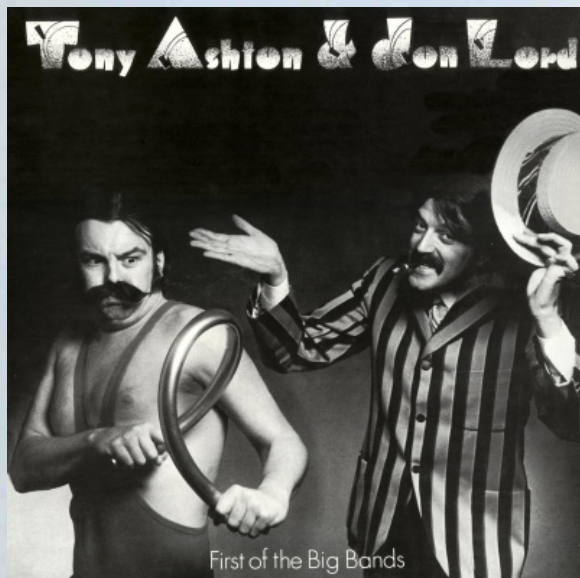
Artist Lord Buckley
Title A Most Immaculately Hip Aristocrat
Cat No. GSGZ025CD
Label Gonzo

'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-

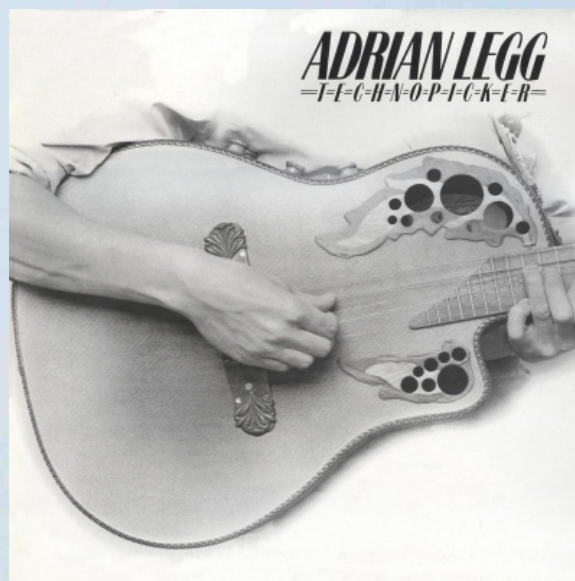
consciousness train of thought. "The Raven" (aka "The Bugbird") is an absolute stunning hip interpretation of Edgar Allan Poe's poem of the same name. Buckley's recitation retains the same rhythmic patterns as the original and is likewise faithful in storyline. Both "Governor Slugwell" -- which was one 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>



A Tribute to Mark Reiser

Various bands and artists

The Tribute to Mark Reiser - Real Music Club double CD is available now to pre-order through BANDCAMP.

<http://realmusicclub-brighton.bandcamp.com/album/drones-for-daevid-gig-the-rmc-brighton-february-8-2015>

A Tribute to Mark A. Reiser RIP (April 8, 1961 ~ September 15, 2016)

Mark was a space age artist, who produced some amazing art for bands and artists, many of whom

commissioned him for their album covers and tour and merchandise posters. He worked with some very distinguished bands and artists, including Roky Erickson, Uli Jon Roth and his Sky Academy, The Scorpions, Nik Turner, Huw Lloyd Langton, Hawklords, Spaceseed, and the space rock magazine Aural Innovations.

However, apart from being a very talented artist and musician, Mark, or Dr Markles as some of us knew him by, was also a very warm, generous and very encouraging person, with an amazing

positiveness. As I have been compiling this album, I have been struck at just how many folks who contributed, said how positive and encouraging he was to them when he worked on their album designs, as he was with all my own band's material. For the last 5 years he designed our Real Music Club Judge Trev memorial gig posters, and never charged anything for the work he did for these benefit gigs. He was such a big fan of Judge Trev, Nik Turner and Hawkwind. He also had a very empathetic, intuitive, nay telepathic knack of very quickly creating exactly the right images for the projects he worked on.

When he came to the UK, to the Sonic Rock Solstice festival in June 2014, he met so many of his friends and artists and instantly connected in such a positive and warm way. Vicki, his long term partner and soulmate, said that this visit had been

"the trip of his lifetime".

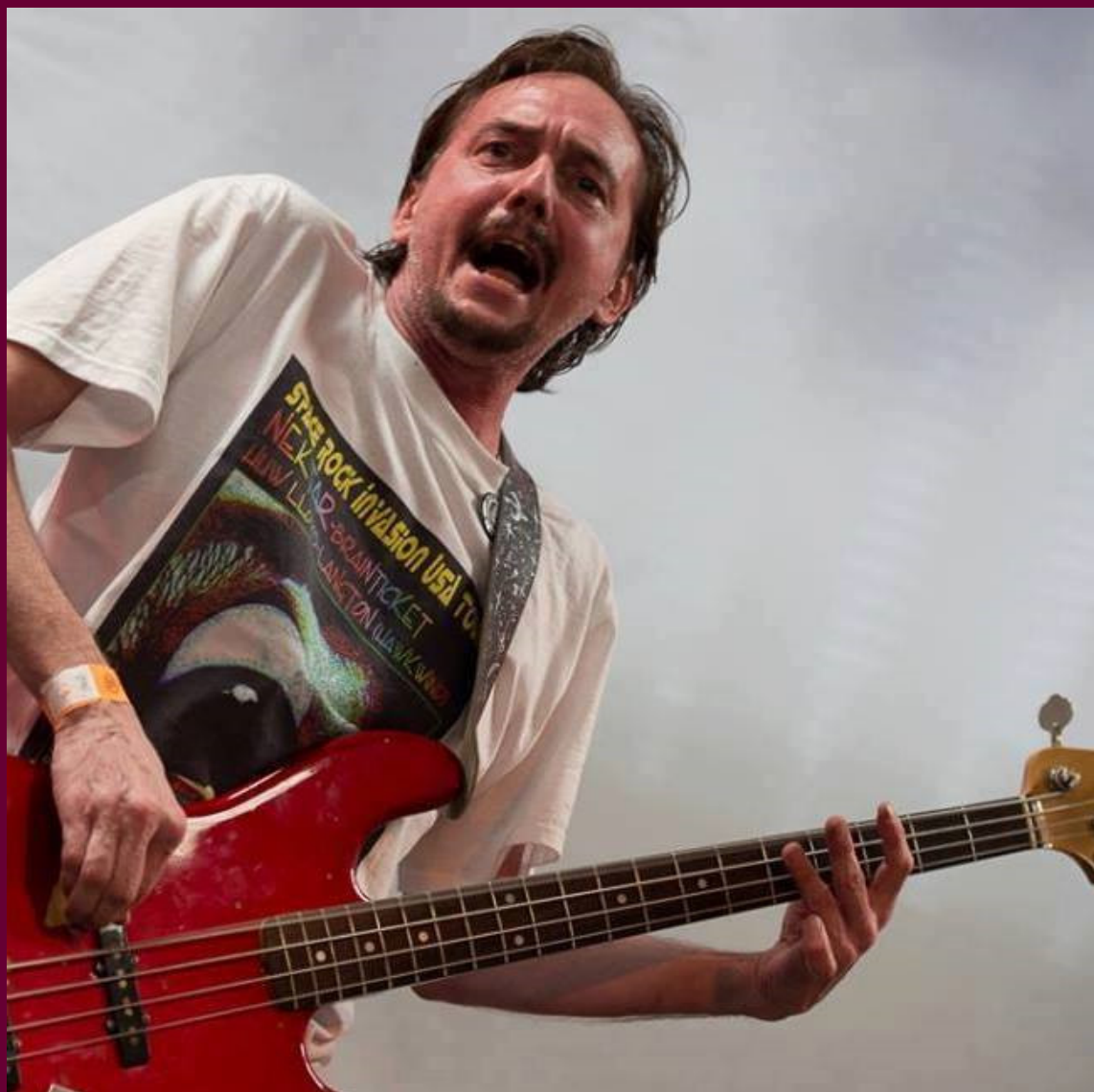
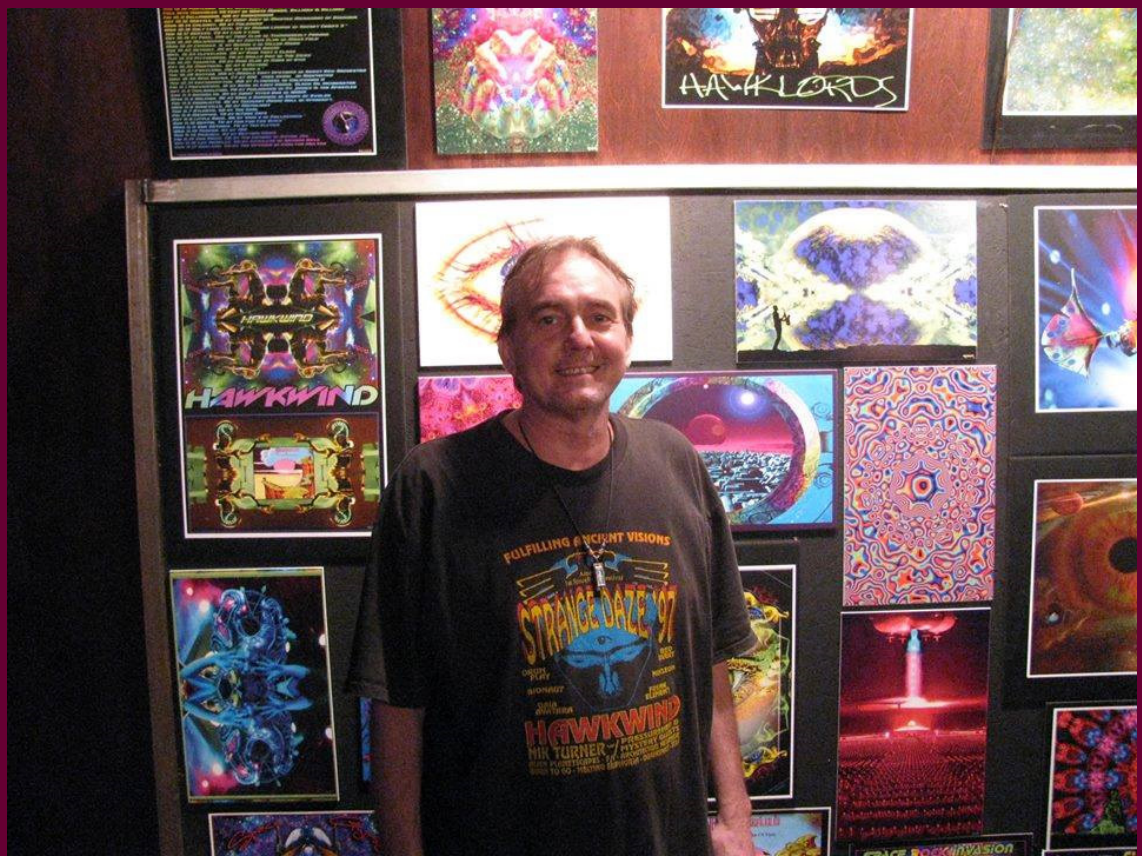
In Mark's memory, many of the bands and artists Mark worked with, have collaborated in producing this compilation album, donating tracks that Mark would have well approved of. Crossing genres from space rock (of course!) to blues, heavy rock to electronica, from funk to prog to ambient. The CD artwork, put together by Paul Woodwright, is composed of Mark's work from all the various artists and bands he has worked with over his fabulously creative years, .

All proceeds after production costs will go to Vicki, his long term partner and soulmate.

Bands and artists featured with massive thanks to all who have contributed are:

Far Flung / Electric Cake Salad / Automo Tone /







Gunslinger/ Gail Storm Edmunds / Spectral Waves /
 Paradise 9 feat Judge Trev Thoms RIP / Hawklords /
 Pink Fairies / Glowpeople feat Debz Love Lewis /
 Arcturus Strange / Electric Dub Guru / Anubis /
 Gary Smart / Brian Fowler / Parachute Adams /
 Infinite Sun / Deviant Amps / Hola One and Bridget
 Wishart / Sounds Of New Soma / Red Electra 69 /
 Spirits Burning & Clearlight / Spaceseed feat,
 Bridget Wishart, Alan Davey and Alisa Coral / Dr
 Hasbeen / Secret Saucer / Billy Rapp and the
 Messengers / Schroedinger's Cat and Sendelica /
 Kev Ellis / Vert:X / Mick Slattery and Miss Angel
 Flame plus a short closing space jam from Mark

himself with Greg Stuver.

Also special thanks to those in helping the
 compilation of this album go to Cliff Dowding
 (Sound-on-q mastering), Paul Woodwright, Al
 Spangle, Harry Collison, Greg Stuver, Roy Weard,
 Joe Bridge, Jay Bee, Philip Murphy at FOH and Tom
 Ashurst.

Gregg McKella RMC 2016



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Douglas Harr Ear Candy for the Hungry Audiophile

MIDGE URE RETURNS

Oh the ravages of time... over the last several years, I've been picking up tickets to concerts by bands from the "New Wave" era as they do the rounds, whether they are out on the road again for the sheer joy of playing live, because they are out promoting new work, or just due to the fact that the rock industry has no retirement plan! Midge Ure (<http://www.midgeure.co.uk>), formerly of the British new wave band Ultravox, has dropped by San Francisco to perform several times over the last 5 years. He returned to kick off 2017 with a two-piece band backup, delivering an

assertively played set that highlighted a large number of popular '80s Ultravox songs along with a selection of solo work. It's dubbed the *Something From Everything Tour* as the songs featured spanned Ure's long career.

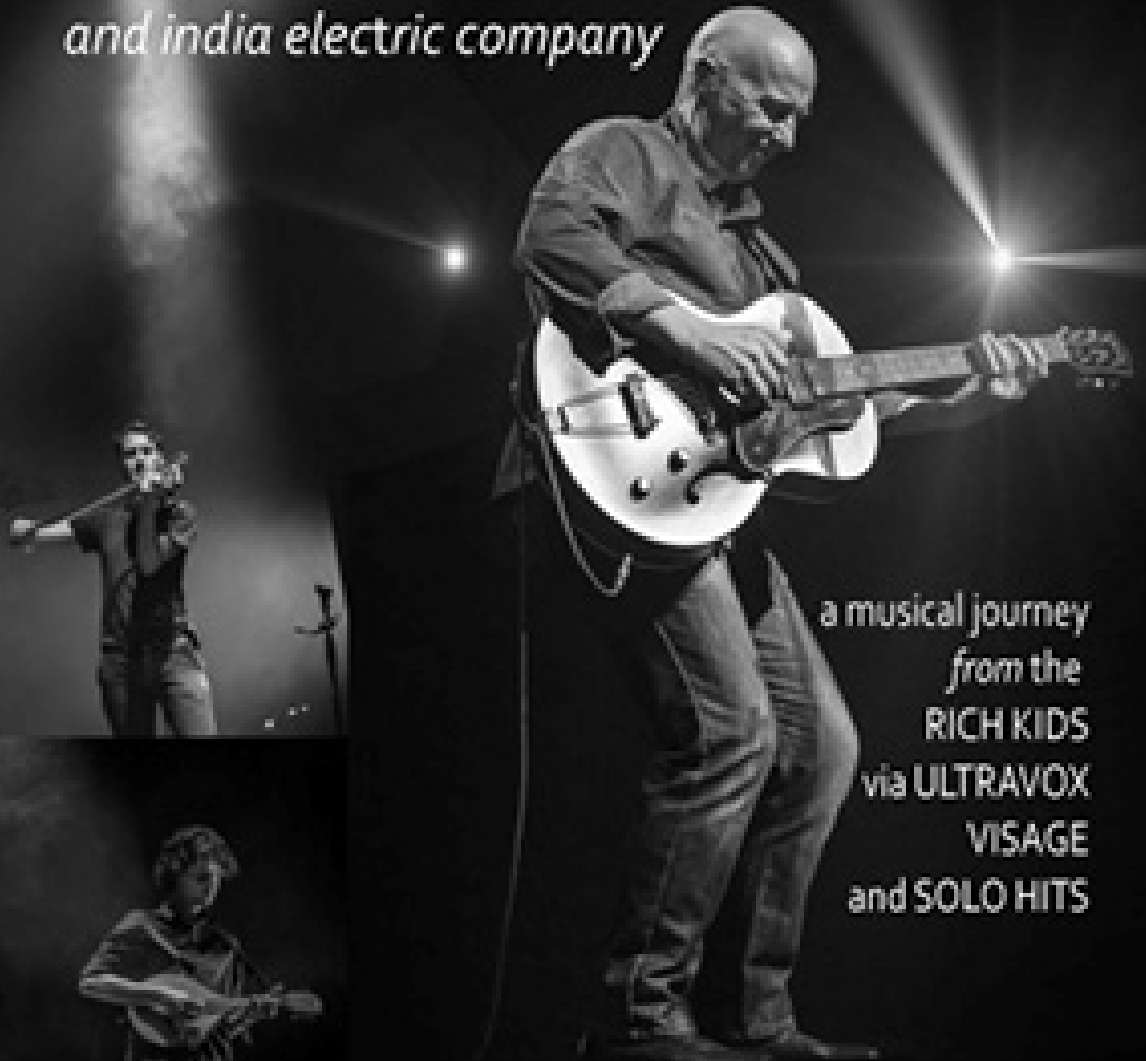
Many readers will be aware that there were two different frontmen who led Ultravox(!) during their life span. Early on the band was led by founder, singer Dennis Leigh (who took the stage name John Foxx). The early work by the band, while creative and oft compelling was not commercially successful and Foxx left before



<http://diegospadeproductions.com/>

MIDGE•URE

and india electric company



a musical journey
from the
RICH KIDS
via ULTRAVOX
VISAGE
and SOLO HITS

some•THING *from* every•THING



the dawn of the '80s to make a go as a solo artist. Midge Ure took the reigns on guitar and vocals, joining keyboard player Billy Currie with whom he worked in the band Visage. The band released *Vienna* in 1980, their fortunes grew, and they released four more albums before Ure called it a day and went on to begin his own solo career.

At last week's San Francisco show, Ure was in good humor and fine voice, particularly considering how challenging his '80s vocal work is. A couple of years ago when I saw him solo at a small bar Ure confided to the audience that he wished he had written more of his popular songs in a lower key or register, so difficult it is to sing many of those high notes as the years go by. The truth of this revelation was obvious at many points during this year's show, most notably during one of the most beautiful romantic ballads ever written, "Vienna" when Ure reeled back at least 3 feet from the microphone to call out the name of the titular city. Nonetheless, this quality artist puts everything he's got into the performance, including being his own roadie

(!) and the results are impressive. The audience was enthusiastic, dancing as much as older bones allow, laughing at Ure's cracks and singing along to his melodic compositions.

Ultravox staples included the triple play "Hymn," "The Voice," and "Vienna" followed shortly by additional hits "Dancing With Tears in My Eyes" and "Reap the Wild Wind." Just about all of the Ultravox songs he played were on what was one of the greatest "best of" albums in the day *Ultravox: The Collection*. The set began with one that was not – the 1988 top 10 solo tome "Dear God" and it ended with a heartfelt encore that found us all singing along to David Bowie's "Starman." One highlight for clubbers of the day the inclusion of "Fade to Grey," a song Ure co-wrote and produced for Visage in 1980. For anyone who wanted to rekindle the flame this artist lit in the day, or any who *came to dance*, the show did not disappoint!

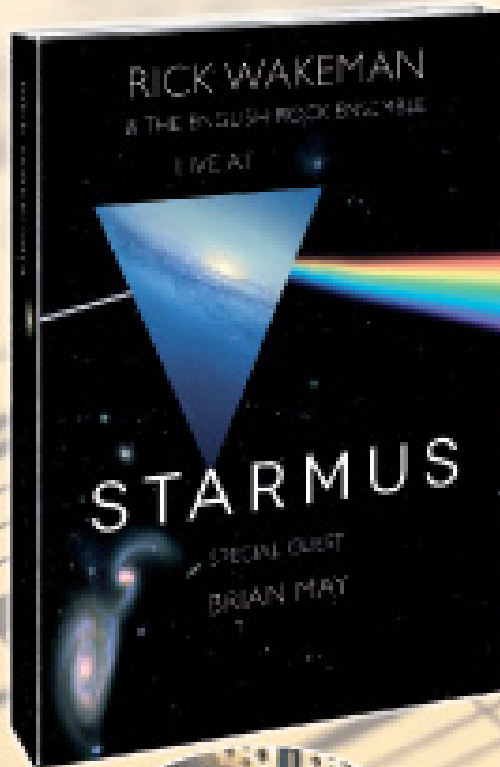
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

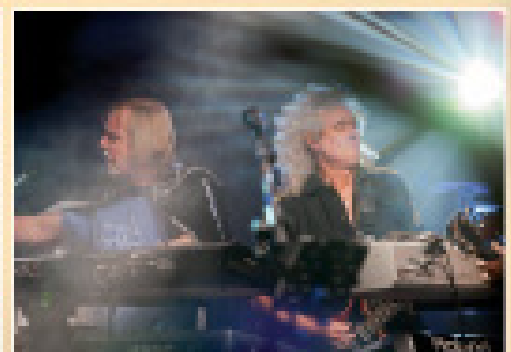
STARMUS 2015



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



Mookx (aka Brendan Hanley)

A self-described, 'bunch of old hippies' busking at the Channon Market Northern New South Wales in about 1980... Mookx is on the far right.

alan dearling



Mookx is a Musical National Treasure in Australia. It was a privilege to be the 'co-pilot' with him on the book, 'Alternative Australia', which included dozens of 'stories' from the hippies, poets, musos, doofers, eco-protestors and more. That book is still available at: www.enablerpublications.co.uk

I cherish the hours and days I've spent in his company. But at this moment in time, Mookx is literally struggling for his life. For months he has been in and out of hospital after kidney failure. His friends around the world have been in daily contact on Facebook and in person. He's brave, witty, funny and a born fighter for justice, freedom and conserving the environment. Now, you can read a bit more about Mookx and share in his struggle. You'll especially enjoy his writing about the last few days when he

went on a quest for a specific type medical cannabis (CBD). He's keeping on keeping on...

Mookx told me that he was born Brendan John Hanley Melbourne, July 1942 (mid war). Middle boy of three. His dad was a Catholic policeman and mum, the daughter of Kathleen Kelly of Glenrowan. Schooling at St. Patrick's co-ed Primary, Mentone, De la Salle Brothers boys' College Malvern. He then went straight into music from school (interrupted by the odd sales or desk job here and there).

He played banjo and guitar with brother Brian's (trumpet) Rampart St.Jazz Band, later Chicago 7. Then branched into folk music, both solo and formed groups...and then into electric at the advent of the Beatles.

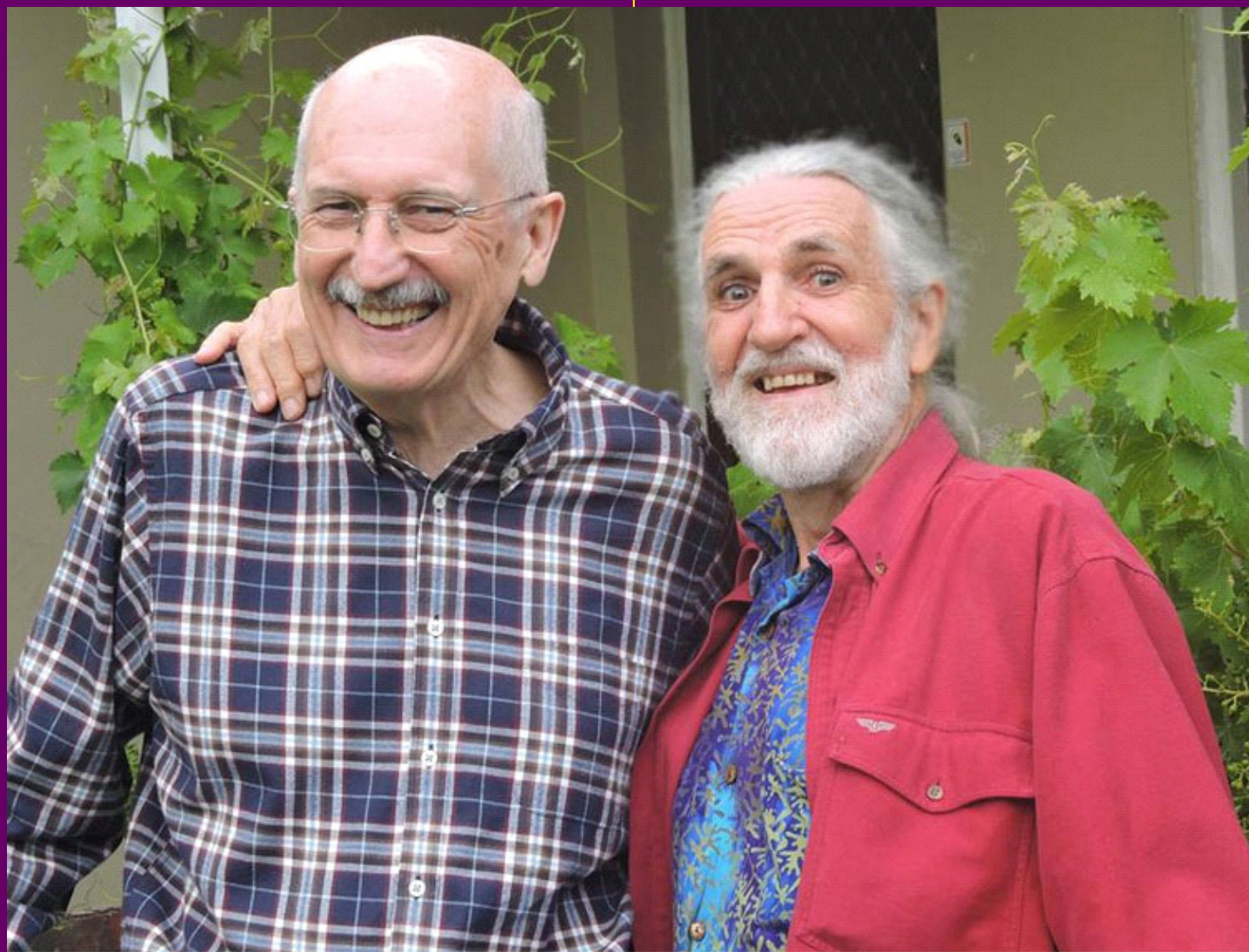
alan dearling

With growing confidence, he led several top notch Australian bands. In fact he has played in just about all styles and all the venues from theatre to nightclub (including being on the same bill as the Bee Gees), in concerts (support Manfred Mann), jingles, soundtracks, choirs, festivals and all major environmental protests. The Nimbin all-stars (above) were a commune-style band made up of about 20 musicians. Over the years, Mookx has written many anthems including anti-uranium. 'Leave It in the Ground' and cult hit by the Bushwackers and Trevor Lucas (Fairport Convention), 'Marijuana Australiana'. He made a guest appearance at Woodstock 21st (1990), performed with Pete Seeger at Beacon Corn Festival, Thai Airlines 25th

guest appearance Bangkok Hyatt, owned, 'Little Reata Restaurant' in Melbourne, and a little later at Cairns 'Mini Moke Hire' in tropical Northern Queensland. He's a born all-rounder, a photographer, astrologer, author and a major environmental songwriter and performer. You can check him out on Facebook:

www.facebook.com/mookx.hanley

Mookx adds: *"Here's a memory they plonked on my timeline today. This is Robbie Hart and me having a reunion a couple of years back after 50 years or so. When we were 20, we were working a double act 'Hanley and Hart' on the Gold Coast, as one of the support acts for a very young 'Bee Gees', who, needless to say,*



alan dearling



brought the bloody house down every night. Their old man was a slave drive ...rushing them from Sunshine Coast to Brisbane to Gold Coast for three separate gigs in one night. 🍷 Robert Hart”

Mookx’s musician friend, Dennis Aubrey takes up the ‘story’.

Mookx is about a decade older than I am and has been suffering considerable ongoing pain, discomfort and gross inconvenience with tubes and other ugliness being forced upon his body by the system which is attempting (not always entirely successfully) to heal his body.

About 40 years ago Mookx (aka Brendan ‘Bee Bop’ Hanley) wrote the song ‘Marijuana Australiana’ which I

performed a million times myself before I ever knew him.

Now at this stage of his illness Mookx has been seeking the beneficial effects of ‘the herb superb’ and was having some difficulty finding what he needed.... the medicinal form of cannabis known as CBD.

This is what Mookx wrote today.....and he agreed to share it with ‘Gonzo readers.

CBD

“This rave will knock your socks off! Yesterday's rant finished with a plea for a sponsor or some keen farmer to provide me with affordable CBD ... the side of Medicinal Cannabis that busts tumours, relieves pain and sets up a non-stoned sense of well-being. I took some overkill

alan dearling

THC oil into Hospital with me and had a very bad day tripping in there during all sorts of invasive and unpleasant procedures. Couldn't wait for it to wear off and vowed never again. It was beginning to look like the end of my long dance with the old Marijuana Australiana after all this time. However, I made that wish in print here yesterday for CBD to manifest ... and this is precisely what happened.

As I mentioned, some young secretary from the Legal Aid Dept rang me and set me up for an interview yesterday with a lawyer at the Mullumbimby Neighbourhood Centre at 11am. I thought such an appointment on a Saturday sounded wrong, but after a wondrous bike ride around my glorious poinciana-festooned Summer Brunswick Heads I groaned myself painfully into the hot Peugeot and headed off to Chincogan land to discuss Smokey the Bear downstairs and my rights to breathe fresh air from a legal point of view.

Arriving in Mullum I found parking was getting impossible like Byron, but ended up under one of those big shady trees in the street right next to the Community Centre ... which was of course locked up and in weekend nobody-to-be-seen mode. I waited around for some 15 minutes in case somebody might turn up ... then decided to shuffle semi-painfully around town like an old Civil War veteran ... not striding assertively in my accustomed manner. I crossed over to the Courthouse Pub and was approaching the Music Shop next door wondering what the fuck I was doing in Mullum ... when a quaint, semi-familiar figure approached and asked me how I was going. I looked at this Leprechaun, which is what he was, hat and all. His amazing eyes burned right through me. I said, "I've been better

thanks!" and tried to return his dazzling smile. He continued to look into my soul and said, "You need CBD! Tell me where you live and I'll bring you some!"

You could, as they say, have knocked me down with a feather. I was dumbstruck with this almost instant manifestation of my morning wish ... planted right here on FB for all to see ... and now coming true a few hours later in a place I had been led to "by mistake" ... right before my eyes. This man doesn't do FB either by the way ... he was reading my soul. Furthermore he later turned up at my door exactly at our mutually-agreed time with the goodies.

He sat down in my pad and proceeded to tell me all the things I knew to be correct but was not exactly living up to ... like drink MORE water, clean diet up scrupulously, rest more ... he just nailed all the points I was being slack about ... then handed over the CBD whilst informing me there would be no cost. I put 3 drops under my tongue and within 5 minutes was a changed person.

I slipped straight into my higher self ... gazing down dispassionately at the low, painful, pessimistic, helpless hole I had ended up in. The constant pain across my midriff vanished and I found myself looking at everything from a hopeful perspective for the first time since the nightmare took off several weeks ago. I felt like playing music for the first time in yonks. My daughter and her boyfriend were there and bore witness to my posture becoming upright and my attitude opening into positivity. The stuff is totally magic. I wish it on everyone in the world who is dealing with shit, pain, illness, physical hardship ... whatever. No wonder they want to suppress and eliminate it. It is unquestionably one of God's greatest gifts to us. The herb superb.

alan dearling



alan dearling



I looked the Leprechaun in the eye and in front of everyone, thanked him from the bottom of my soul, over and over. He eventually took his leave, leaving me contact details and promising to keep me in supply as long as I am in need. A direct manifestation, to the letter, of my wish on these very pages roughly 24 hours ago. Gratitude pours from my heart ... along with a profound sense of wonder at the way things happen.

Whaddya reckon? ❤️

PS. At the same time as all this was happening, my old-time friend Lindsay turned up out of nowhere. We've played music together ever since I taught him guitar in Melbourne in 1975, but we've been estranged over the past several months due to shit that happens. He too has been dealing with massive health problems of a heart nature. Now I'm hoping he'll accompany me to Shara

Community Gardens at South Golden Beach today for their monthly Paella Fiesta ... a family-filled feast in a beautiful park ... where the two of us might re-unite our spirit over a paella and a plethora of songs we've done a million times ... and turn the folks on in the glorious gardens even more than the great tucker being provided. Come along if you're within a short drive and join a wonderful Community event. Have a great day no matter where you are. Much love! ❤️ ”

Keep on truckin', Mookx!

In the pic above with Megan James and
with me in Byron Bay.

Alan

alan dearling



The Fairies are back!

Naked Radio – a fan's perspective

Who would have thought it, 2017 and we have the Pink Fairies 5th 'official' studio album landing on doorsteps around the land! Even less than four years ago it seemed an impossible dream for most fans. It seems Mick

Farren's sudden departure on stage in 2013 was the main catalyst, and out of the blue, in Spring 2014, PF gigs were announced. I joined the faithful at London's 100 Club back in May of that year as the new line-up hit the stage. This is the Fairies Mark III in most respects, with the all important lead guitarist now being Andy Colquhoun, George 'thundersticks' Butler joining the lineup that of course included original members Sandy on bass and Russell on drums too. The third new member being Jaki Windmill on vocals, percussion and keyboards. A lady in the

John Brodie-Good



band no less.

Andy had already played on the previous studio effort, *Kill 'Em and Eat 'Em* (way back in 1987), when Larry 'Lazza' Wallis was still in the ensemble. At the risk of being shot down, that one is my least played Fairies platters, it's has got some really good numbers on it but seems a bit patchy overall IMHO. The 2014 gigs were followed by more, the second one I managed to get to was London's *Borderline* in October 2015. This second gig for me was the real teaser. Whilst zillions of old bands have been back on the road again, most are

just reliving their heyday with their greatest hits etc. Nothing wrong ultimately with that, far too many musicians are now playing in the Great Gig in the Sky, and most of us are only here just once as far as we know. But these guys and gal put on a show with lots of new songs, which is commendable, brave, and the best bit, they sounded pretty damn good too. Yes, a number of old tunes were aired too, but this band's versions, not the past ones. This to me is real musicmanship, progression (not Prog, oh no), not standing still (or in an ever changing world, effectively going backwards).



So number five was on it's way, plenty of false release dates (Pink Fairies!), some bitching about that online but hey, it all comes to those who wait and that time is here and now. I've been a bit nervous about it, the *Borderline* (and my recording of that evening) hinted good things were about to happen, but I also tried to not be over expectant, just in case. The best bit, it has been more than worth the wait, it's a bit of a corker thank the Gods, and the Fairies themselves of course. Hang on a sec, I 'write' for Gonzo, am I a ringer? The least I can say is like all my albums, I paid for *Naked Radio* with my own pound notes, I wanted the band to earn their bit (and I've got the double-vinyl on pre-order too). I asked honest Jon,



our esteemed editor, if I could have a go and pleasingly he said yes.

The package I received is the whole nine yards too. Not only the CD with 14 tracks, but a beautifully designed cover, a little booklet with the lyrics and a bonus DVD. In fact, I popped the CD into my iMac to burn into i-toons and guess what? The normally, all knowing online database doesn't know what it is! True Pink Fairies, but of course, hopefully those nice people at Gonzo Media will cure that soon, so that it sells shedloads as it truly deserves.

Golden Bud opens with the twin tribal drum attack of Russ and George, Andy's burning guitar not far behind. A favourite brand of herb is the subject, found in the Sunshine State, which I googled out of interest but is maybe now a former variety. I recall a variety called Cali Orange which was rather pleasant over this side of the Pond a few years back. (I first encountered that variety at a friend's flat in the Midlands. True to form we got peckish and

ordered some pizza. When we rocked up at his local parlour to collect our order the staff pissed themselves as it turned out we hadn't rung them. Many phone calls later and we ended up driving halfway across the city in question to the place we had rung. Needless to say our pizzas were stone cold.) Jaki backs Andy's lead vocals, this a rock n roll hymn with a bit of a kick in the bollocks thrown in, they're back.....for real. I keep singing this one quietly. The Hills are Burnin keeps up the rocking pace, Andy's commentary on the fragile state of our beautiful planet, that we collectively are fucking up, lets hope Trump the C**t doesn't finish it off in the next four years eh. The drums pound away, Andy's fingers turn into a cosmic blur of fast notes, Sandy's bass runs underpinning it all. This is the real deal indeed.

I just fucking love Runnin' Outa Road, it just boogies. Real fans will know it off one of the Ham's CDs. It sounds like Sandy on lead vocals, pile-driving rhythm behind him and Andy flying





along yet again. This one sounds closest to the 'old' Fairies and all totally in a good way. Pure rock n roll magic. A Mick Farren number is up next, When the Movie's All Thru. Sounds like an ode to a desired lady. Slightly slower in pace with the back boys providing a delightful rolling groove. Andy's I Walk Away follows, a kinda fast shuffle thing, with what sounds like a multi-tracked Jaki providing the 'heys'.

Russ's You Lied to Me is up next, with Russ and Jaki taking co-lead vocals. This track also appeared on one of the Ham CDs, the 'original' version being an endearing home recording produced just by Russ from memory. This full band version is great, the rhythm section providing a somewhat fluid and hypnotic backbeat. So far I haven't

heard a tune that will require the skip button on future plays, and that is really good.

The tempo comes back up for Andy's Midnite Crisis, Jaki providing more nice backing vocals, the twin drummers verging on tribal again, Sandy's lovely bass runs keeping it all flowing nicely. Stopped at the Border, is a full band composition I remember from the second London gig. A slower bluesy number with some more cosmic fretwork from Mr Colquohoun. Andy possesses a slightly 'fragile' voice but it works superbly again here. More exquisite guitar follows the vocals.

Another Andy number, Spellbound, with a full choir of voices for the chorus, more lovely superfast guitar

runs, with the controls again set on kosmick. It all sounds so alive and fresh, not often you can say that in the 21st century..... Also a pure pleasure to be able to hear Sandy's bass clearly, something that didn't always happen in the past. Down to the Wire is another all out rocker, riffs and pounding drums, another one that sticks in the old brain's remains. It's getting hard to type whilst I boogie at my desk..... Have to say Jaki does really add a great new dimension to the overall sound (I've seen a few stupid negative comments online about her presence, complete buttholes.)

Andy switches back to stun gun guitar mode for Mick Farren's Skelton Army, Russ and George beating their meats behind for all they're worth. It really is a new Fairies album and it's 2017, unreal man. Mick is unsurprisingly an Andy number written about his (all of theirs) dear lost friend, Mr Farren. The words seem the main point of this one, the pace is fast, the music rock n roll nasty. The penultimate track is another Mick Farren song, the title track. It starts slowly, the drummers rolling as Andy sings the opening words, and then the whole band go apeshit, full speed ahead, Andy's fingers producing a final controlled blur of notes before the closing verse.....Listening to the Naked Radio.....Deal Deal, Andy's closer sounds not unlike Hendrix's version of Johnny B Goode live, and it simply cooks. It even reminds me that Russ (and now with George of course) was/is one of the fastest drummers in rock n rock, period.

Not only do you get a great album, if you are quick, you'll get the bonus DVD too, which features interviews, studio footage and several songs from the

2014 London gig. I watched the live tracks last night. "What the fuck are you listening too now?" I was asked. Reminds me of a few years ago when a guy on a hifi forum was asking for suggestions for something live, raw and rocking. I suggested he tried Finland Freakout. A week later he was back online and said his neighbours hated him even more as he was thoroughly enjoying his new purchase.

If you've stuck with me so far, you might guess I like this album, a lot. I'll be astonished if anything else new, which is even remotely as good as this, will be released this year. It may well be the best tenner you'll spend in the next twelve months, and it's only mid-January. Hopefully the vinyl version will be with us soon too. Then the volume is really going up in this house. I might suggest her indoors goes out that morning.....

Rock and Roll is still very much alive in 2017. Totally and utterly, UP THE PINKS!

PS: More gigs please?



KEV'S WORLD

MISS PEACH AND THE TRAVELLIN' BONES SAND (TRIPLE A)



Over the last few years I have been lucky enough to be working quite closely with the wonderful TeMatera Smith. Not only is he a guitarist and songwriter (check out The Symphony Of Screams), he is also an engineer, producer, runs his own studio and of course has his own record label, AllGood Absolute Alternative Records, known to everyone as Triple A. On top of that, his musical tastes are as broad as mine and he is determined that he is going to do everything

he can to ensure that kiwi bands get every opportunity to shine. The biggest success of the label so far has been with Mice On Stilts, whose debut release is still rated the 31st best progressive release in the world for 2013 according to ProgArchives, and have the #2 and #4 top rated NZ releases of all time on the same site.

So, why am I spending so much time writing about Triple A and other bands? Because I firmly believe that Miss Peach and the Travellin' Bones are going to be the biggest thing ever to come out of the label. I was sent some very early mixes of the album to listen to, and was incredibly impressed with the depth and emotion contained within her vocals, combined with the warmth yet bleakness of the accompaniment. This is haunting music, with a drummer who knows that the best way to have his presence felt is not to play at all at times. Miss Peach provides vocals, guitar, piano, spoons and tin piano, and she is joined by Spurs on double bass and vocals, Pascal Roggen on violin and cello (Pascal was a guest, and Pearl has since joined the band), with Glorit on drums and vocals. The very first time I played the raw mixes the name that came into my head was Dr. John, although in reality, this is nothing like that. She describes her music as Folk,

KEV ROWLAND

Gypsy, Indie, Blues with a twist of country. There are elements of all that to be sure, but this is an album where the sum of the parts is far greater than the whole. She a vocal style that is fresh but old, yearning yet melancholic, bright yet with a real darkness. It is the voice of someone who has been travelling the harsh hinterlands with just a horse and guitar for company, camping out under the night sky with a fire and whiskey for company. Every time I hear this album I am transported to a place I have never been, a time when I wasn't born, to a country I have never lived in.

When I came to write the press release, I asked for some background information and this is the response I received. "I fled a life of comfort and familiarity and thrust myself into a new harsh world. A world I was alone in, and had no one to trust except my own hearts beat, and the sun's promise of dawn...and on the long dark nights, as the devil knocked upon my door, my music spoke the truth of my heart. It spoke of the earthquakes I left behind and the sung of the woman I was yet to come. I came to realise that this collection of music was beginning to become a prophecy of events yet to exist... This frightened me, yet it also compelled me to go in search of answers. So, I asked the stars and the cards to direct me to company where I could share this music, and to places I could tell my dark tales of love, destruction and rebirth. I asked the stars and the cards to lead me to souls that could immerse themselves in my own compositions, and I was led into the SAND of Bardo: The place where people would bring out their dead. Some call it limbo, others the realm of rebirth, yet I saw it with my own eyes. A land fertile from the ash, smoke and sea spray of spirits long gone. But three souls remained, bound to each other, their life suffering and final breaths entwined. And I was drawn under the full desert moon, to resurrect their souls and entice them to become...

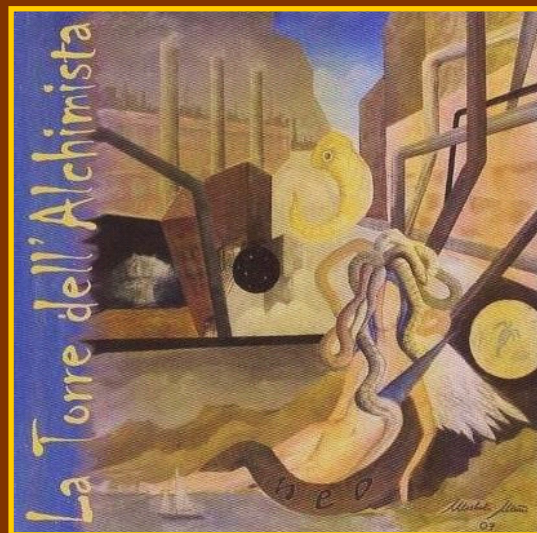
The Travellin' Bones"

Everyone has their part to play, and Spurs' plucked double bass provides a wonderfully warm background, while Pascal's violin has

a sound that can break hearts – it is just so full of angst and emotion, starkness and horror. I can't express just how much this album calls to me – the is one that I always listen to with my heart, much more than I do my ears. Time ceases to exist when I play this, and my world is contained in her voice, and the images the words and music of this amazing band conjure up.

It may only be January, but I find it hard to imagine that there is going to be a more important release coming out of New Zealand in 2017.

LA TORRE DELL ALCHEMISTA NEO MA.RA. (CASH)

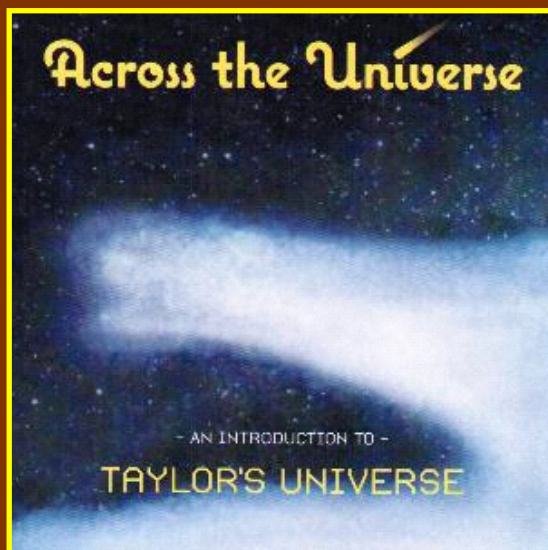


Don't let the album title provide any confusion: this is not a neo prog album, but instead is a high class RPI release that has been heavily influenced by PFM and most especially Seventies ELP. Although they do have a guest guitarist who makes the odd appearance, for the most part this is band with a highly complex rhythm section, an amazing keyboard player, and a wonderful singer. There is only one thing wrong with this album, and that is it is only fifty minutes long! I could plat this all day, probably every day. When music is as good as this, played my musicians as highly skilled as these, then it is always a delight from start to end. Melodies and counter melodies, traditional style keyboard sounds, fretless bass, incredibly deft touches on beautiful piano, a wise use of guests (the sax, when it

is employed, works incredibly well). This is just so good it is hard to know where to start.

I am amazed that this album didn't make a much bigger splash when it was released in 2007, and I firmly believe that the title probably had quite a lot to do with it, as it may well have put off some people who may otherwise have investigated it. This was their second studio release, and as this had taken six years from the debut, hopefully that it is now ten years since this came out there may be another be in the works (certainly that is implied, hopefully, from their Facebook site). If you enjoy regressive progressive rock, taking you back to the heady days of the Seventies, then this is something that needs to be investigated. There is space, there is light and shade, there are dynamics and elements of real grace. I can't rate this too highly.

**TAYLOR'S UNIVERSE
ACROSS THE UNIVERSE
(M.O.B.)**



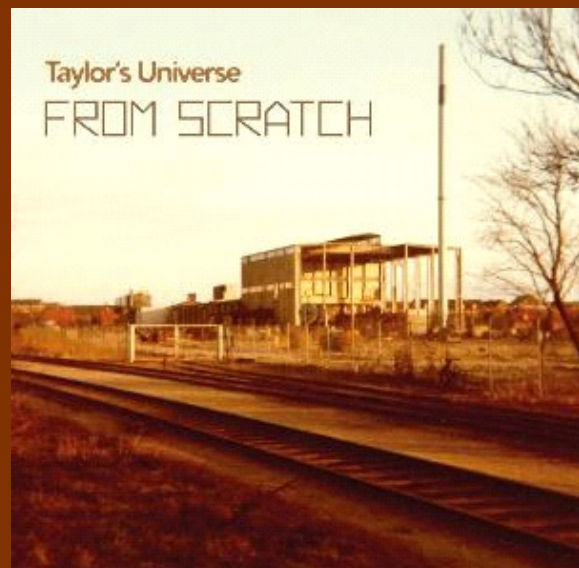
Robin is one of the most prolific artists I have come across, normally working under one of three different guises, and for this release he has put together a special line-up of the band. The album itself contains a selection of highlights from the later repertoire of Taylor's Universe – here in altered 2015 versions: rearranged, partly re-recorded, remixed and remastered. No room for Karsten Vogel or Carsten Sindvald, both

of whom have been important members in the past, but he has instead again relied on Jakob Mygind to provide dynamic saxophone and has brought in two more guitarists to add weight to the sound, in the form of famed Danish musician John Sund and Frank Carvalho (from Etcetera), neither of whom have recorded with him in the past. Thomas Thor Viderø Ulstrup is again providing synths, while Klaus Thrane is still here on drums, and Louise Nipper and Jan Fischer provide some wordless vocals.

Robin, as always, is at the very centre, providing whatever musical textures and nuances that are required, working as the conductor and organiser to ensure that everything is focussed and finessed to perfection. With as much in common with jazz thinking as it does with progressive rock, Robin continues to operate at a very high level indeed, creating music that is thought provoking and intense while staying accessible and dynamic. As with all his releases, this won't be for everyone, but those who appreciate this type of music will find a great deal here to enjoy.

<http://www.robinctaylor.com>

**TAYLOR'S UNIVERSE
FROM SCRATCH
(MARVEL OF BEAUTY)**



This is one of two releases by Taylor's Universe in 2015, but in many ways, this is the direct follow-on from 2013's 'Evidence' in that the main core of the band stayed the

same, with Karsten Vogel (sax, clarinet), Claus Bøhling (guitars), Thomas Thor Viderø Ulstrup (MiniMoog), Robin Taylor (guitars, keyboards, bass, flute, percussion) and Klaus Thrane (drums). There were also some guests involved this time, including saxophonist Jakob Mygind (who appeared on the other TU release of 2015, 'Across The Universe') and long-time collaborator Carsten Sindvald (also sax). There isn't much in the way of guitar from Robin himself on this album, rather he defers to others while ensuring that the music is going exactly the way he wants it to.

Robin brings in the right people for the right job, so a song may just feature him and Claus, while another has Karsten on bass clarinet, Jakob on soprano sax and Carsten on baritone and well as Finn, Thomas, Robin and Klaus to provide a meaty complex sound. The use of a MiniMoog as the main keyboards provides a distinct style to the overall sound, which as always is complex and constructed in such a way that the tangents always make complete musical sense. Three different singers provide the wordless vocals, but many of the songs are completely instrumental, and when the voices are used it is always for an effect – never the main driving part of the piece. It is relaxing, it is interesting, it is melodic and can be challenging, yet as with all of Robin's releases one is all the richer for having heard it. Yet another great release to add to his canon.

<http://www.robinctaylor.com>

BAUDA SPORELIGHTS TEMPLE OF TORTUROUS

César Márquez started using the name Bauda in his native Chile in 2006, and with the assistance of session musicians he released an EP, 'Del Mar Al Aire' in 2006, and followed that up with a full-length album, 'Oniirica' in 2009. It wasn't until 2012 that the solo effort became more of a band approach with the addition of Nikolas Recabarren on drums and Juan Díaz on bass guitar, and it was this line-up that released the second full-length album 'Euphoria... Of Flesh, Men and the Great Escape' which

saw them compared with the likes of Porcupine Tree and Opeth. Prior to starting on the next album, Edgardo González joined on keyboards, and they then invited René Rutten from The Gathering to work with them as producer. It took a full two years to complete the work, which was eventually released in October 2015.

It was only after researching the band that I came across comments pertaining to Porcupine Tree, which I found interesting as it was the band that I also thought they had most in common with, but I certainly didn't pick up on any Opeth tendencies – possibly they had dropped those for this album. But I'm getting ahead of myself, as when the album started I was convinced that here was a band that was heading into an Ozric influenced Hawkwind styled type of space rock. The opening song, "Aurora", is one of two instrumentals on the album, and is incredibly powerful and vibrant, and I was immediately impressed and was looking forward to hearing the rest, and certainly wasn't expecting the shift in style that was to come. After that bright opening it all slowed down; the Porcupine Tree influences were there, but there was also quite a lot of Manchester scene indie rock such as Blur and even Oasis.

The power that was so prevalent in the opener was lost in a layering of sound that was dreamy, with power in the background that was being suffocated by mountains of cotton wool. The strange thing is that the production of the drums is crisp and punchy throughout, so that often I found myself concentrating more on the wonderful work of Nikolas, who is a revelation with his differing styles, touches and nuances, than on the song itself. Per their own statement, the music is "fused with landscapes, textures, surfaces of Chile in different shades and styles of music, either post rock, folk, ambient, dark, finally alternative rock." There is certainly a great deal going on, but to me it is too alternative/post rock for me, and not nearly enough progressive. I can see what they're trying to do, but it's not for me.

<https://bauda.bandcamp.com>

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.

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Signed by Rick Wakeman and numbered certificate.

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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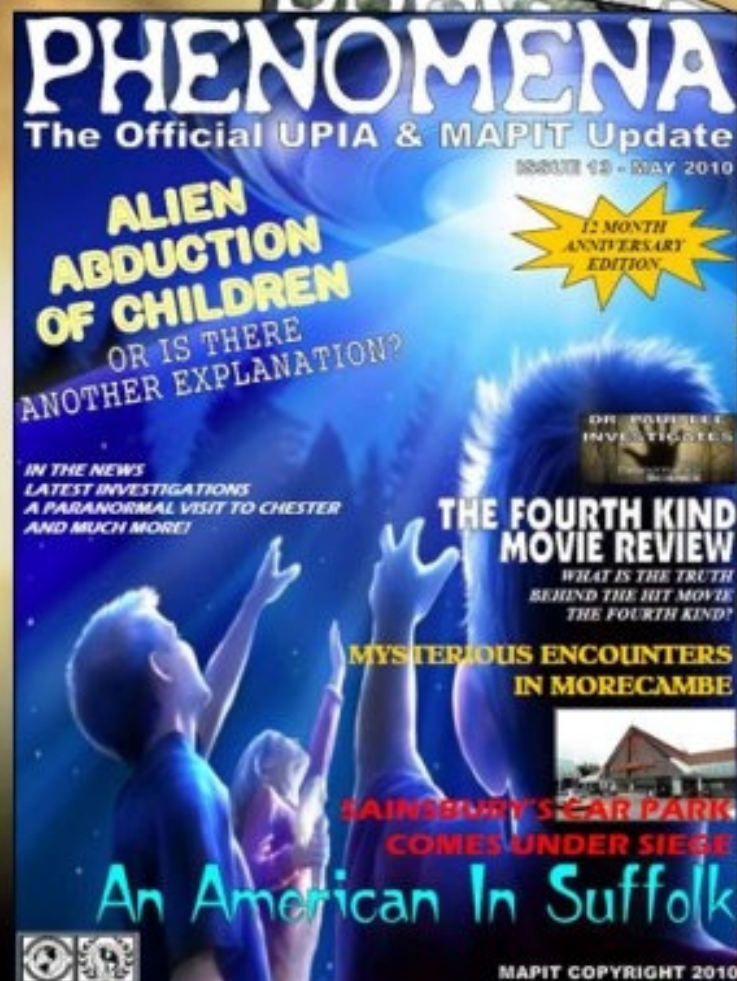
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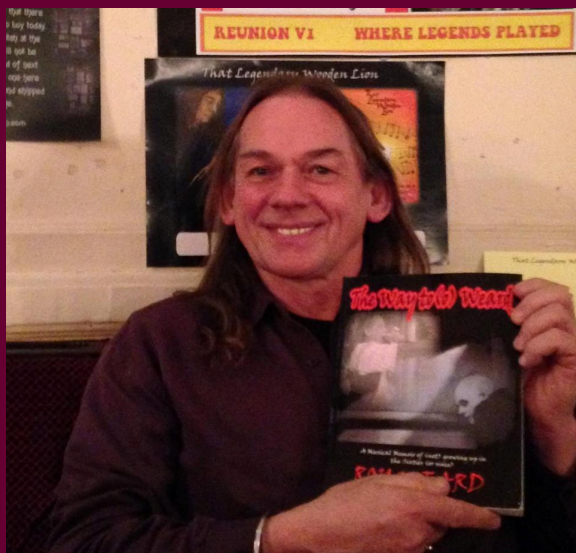


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WORDS FROM THE WEARD



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..

At the start of 1989 I went in to the office at *Encore* to see what was happening for the next year. There were a few things planned, but nothing of any great length. It looked like it would be a lean year with Roger not planning anything much. There was a whiteboard on the wall used as a running diary and one item on the board took my eye. It lasted three days and read 'Steve Harley – production rehearsals – *Electric Ballroom*'. Steve was preparing for a few gigs and wanted to do some rehearsals there. I said I would be happy to look after that. I had always liked Harley's stuff – especially the album 'Love's a Prima Donna' so I was happy to look after them for a few days. I had expected him to have a sound and lighting engineer in tow and a full backline crew. As it was there was just me, and I was mixing it. That was fine by me. The band consisted of Stuart Elliot (*Cockney Rebel*'s original drummer), Rick Driscoll on guitars and vocals, Barry Wickens on violin, acoustic guitar and vocals, Kevin Powell on bass and Ian Nice on keyboards. Steve was, of course, singing and playing acoustic and electric guitars. The lighting guy, Clive Davies, turned up on the second day, but there was no backline crew in sight. At the end of the rehearsals Steve asked me if I would do a gig for him at the *Albany Empire* in Deptford and maybe come on tour in Scandinavia with them. So, on the 22nd February 1989 I found myself doing the sound for Steve Harley's first real gig in eight years.

I ran into Dave from *Zenith Lighting* just before this and told him I was off on tour with Steve.

'You don't want to do that,' he said. 'The man's an arse,' but I never found him to be so on the tour. In fact he seemed pretty good. Clive and I were the only two crew members and we helped the band set their gear up before the gig and take it down afterwards. It was all very civilised – too civilised really. After four years with *Chappo* I was used to a much more rough and ready approach to touring.

After the Scandinavian tour we went to Greece to do two nights in the *Rodon Club* in Athens; in reality it was more an old cinema and pretty big for a club, but that was what they called it. It was all going pretty well. The band were absolutely tight as a drum. Every one of them was a professional player and they played and sang well. It was a joy to be mixing them.

We went to Holland to do a few more gigs and I took Andrea along to the first of these – a venue in Maastricht in Holland. When we arrived I was walking round the venue and I noticed pictures of a concert

orchestra playing on this stage and saw that they had draped the walls with big padded blankets. As soon as I had fired up the PA system I realised why that was. This venue made a swimming pool sound dead. Sound-wise the gig was a complete disaster. Without the soundproofing panels there was nothing anyone could do to make it sound nice. I thought that Andrea must have got a very bad impression of my abilities as an engineer from that. Luckily, two nights later, we played the *Paradiso* and it sounded absolutely fine. I learned later that the venue in Maastricht had been demolished because it was completely unusable.

After that we came back for a few shows in UK and I took an *Encore* PA out for that. We used the *Martin* F1 rig for this tour and I was pretty impressed with it. Shame it never made it into production. I thought it had a good warm sound and the coverage was better than the later F2 rig. For this tour we also had Peter Reidling doing the monitors, and a backline guy, Dave Thomas, for the first time. This was the first UK tour I had done for a while because most of the stuff with Roger was in Germany. It was interesting to see how much less organised the UK venues were. Most of the European ones had proper 'C-Form' three phase mains connectors for the power distribution – even the disaster of a gig in Austria had proper connectors. Here in the UK, we had to connect the bare wires into the distribution boxes and this was something that many people balked at. Somehow electricity is still a bit of a black art for many people. The US comedian Steven Wright said, in his stage act, 'I got my electricity bill today. I sent it back with a note saying "I have not seen any all month."'

Even though you have to turn the isolator switch to the 'OFF' position before you can open the box they seem to think it is waiting just beyond the last wire. Waiting poised to reach out and spark them to death. I do recall going into the old *Hammersmith Palais* though and starting to put the mains in only to find it was still live, but that was because the guy in the power room had said I should take the house PA 'tails' out first and pointed at the box. I opened it and got one out before touching the next one across to the earth strap with the screwdriver. The tool flew out of my hand and embedded itself in the wall. I stepped back and looked at it and realised I was taking out the 128 amp feel to the whole system. Not a fuse between me and the substation!

We did the *International II* in Manchester at the start of this tour and I was able to invite my friend Erica Wright (the woman I met at the *Pink Floyd* show back in the *Bingley Hall* in 1976) along to the gig with her daughter Jade. (Jade is now a presenter for TV and Radio in Manchester – amazing to think I had known her since she was first born).

By the time we had finished that tour I was put in charge of the production for the next one later that year and firmly part of the entourage. Steve Mather, who was managing Steve Harley at the time through the *John Lennard Enterprises Agency*, was already working on the next two tours, one starting in May in the UK and the other going to Scandinavia and Europe in August. Before they took off, though, there were a

few more shows to do with *Chappo*. Some Festivals and a short East German tour were in the diary.

It was coming back from one of these festivals that I had the first of many run in with UK customs. I went to stay with Andrea in Amsterdam on the way back from one of the festivals and stayed there for a few days. When I flew back from *Schipol Airport* I walked out through the 'nothing to declare' zone. A customs officer pulled me over and opened my bag. He pulled out my can of shaving foam and shook it.

'What is in here?' he asked.

'Judging by the label I would say it was shaving foam. That was what came out of it when I had a shave this morning.' He shook it again.

'Does not sound like shaving foam to me.' he said.

'What does shaving foam sound like, then?' I asked him. I was intrigued.

'I am going to have to open it up,' he declared.

'Are you going to buy me some more shaving foam then?'

He did not seem too impressed by this, scowled at me and marched off, ordering me to stay where I was. Ten minutes later came back.

'What was in there?' I asked him innocently.

'Shaving foam!' he snapped back, closing my case.

'Stands to reason,' I said and left.

The following week I flew back to the UK from another festival and got pulled over by the same customs guy. As he beckoned me over I began reaching behind my back and looking over my shoulder.

'What are you doing?' he snapped at me.

'I thought I had taken that target off my back, but it must still be there,' was my reply.

'Didn't I pull you up last week?' he asked.

'Mmmm, shaving foam,' was all I said.

'Fuck off,' was the answer and he waved me away, laughing.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

Mog Ur Kreb Dragonrider

When I first started work on *The Trials of Arthur*, people thought that I was crazy. If I told them about King Arthur they would say, "so where are you meeting him then, in a mental institution?" It became a hard thing to justify. I'd been moderately successful in my writing career up till then, with columns in the *Guardian* and the *Big Issue* amongst others. I'd had two books published. After I started work on what I've always referred to as "the Arthur book" my career went into

terminal decline. I'm not saying that co-writing a book with a biker who says he's King Arthur caused that to happen. Maybe it was going to happen anyway. But it was certainly a staging post on my journey to oblivion, a mile-stone on the lonely road to nowhere in my writing career, and very prominent in my memory for that reason.

My first conception of the book was that it would be about protest. I wanted to use the



figure of Arthur as the central thread around which I would weave a story about protest and rebellion. There was a lot of it about in the 90s and Arthur had been heavily involved in much of it. But by the time of writing those protests were long gone. Consequently I had to find us some new protests to get involved with.

Thus it was that our first trip was up to Scotland to join in with a protest at the Faslane Naval base on the Clyde, where Britain's nuclear deterrent is kept.

There were several things about this journey which made it memorable, although none of it went into the book. Firstly that I missed the turnoff for the Motorway, which didn't bode well. I was losing my way already and we hadn't even started yet. Then that we picked up Mog Ur Krebs Dragonrider on the way - generally known as Krebs - who was due in court in Scotland on some charges relating to the peace protest. Krebs is as memorable for his personality as he is for his name, being one of Arthur's staunchest

supporters, and a truly unique individual.

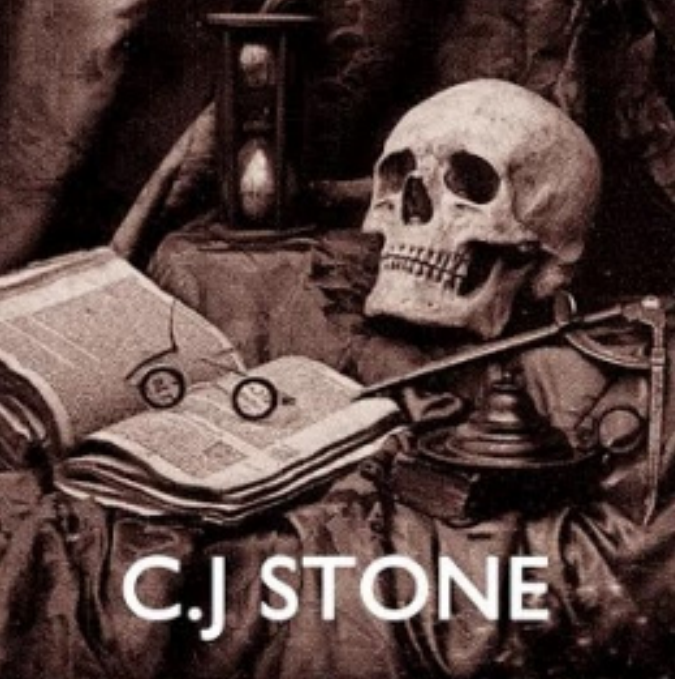
We stopped at a Motorway service station on the way to get some breakfast. Arthur and I both had full English breakfasts with bacon and sausages and all the trimmings. Krebs is a vegetarian but opted for the full English too.

I can't remember his exact words now, nor his reasoning. What I remember was his tone, a kind of careful, weighed out deliberateness in the way he spoke, a measured seriousness, accepting the food with a kind of bow, because it was a gift, because he honoured it, and because he wanted to partake fully of the experience as a member of the clan.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

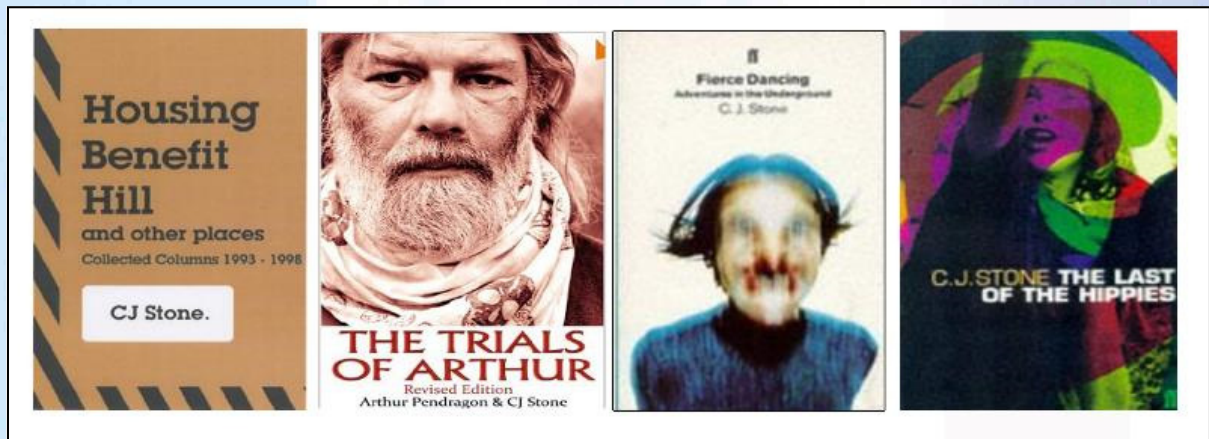
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

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

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

A YEAR IN THE LIFE OF

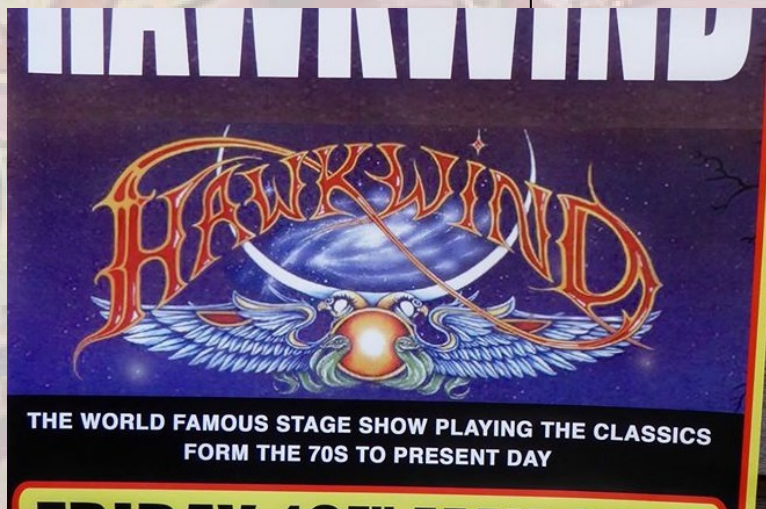


The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

Some Hawkwind posters have reportedly appeared in public, advertising an upcoming gig in Dorking, Surrey. The gig isn't mentioned on Hawkwind's own website. The layout of the poster has given rise to some suspicion that it might be a hoax, or

even a hijack of the Hawkwind name; and the spelling mistake and general phraseology doesn't inspire confidence either. Neither does the fact that the supposed gig isn't listed on the events page of the venue concerned. The only event shown for that day is the "Screaming Blue Murder Comedy Club" although of course the venue name "Dorking Halls" (plural) indicates that more than one event could occur on any given night.

Gonzo News determined that the phone number shown on the poster is actually the correct number for the box office. The venue website shows no telephone enquiry opening and closing times, which doesn't exactly assist the average gig-goer. However, attempts by Gonzo News to contact the venue were unsuccessful.



After navigating the "press 1 for.." options menu, we would hear a ringing tone for several seconds before being bounced back to the automated menu again. This happened several times, indicating that there's significant problems with the venue's administration.

Meanwhile, the recent announcement by Cherry Red Records that they have acquired

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

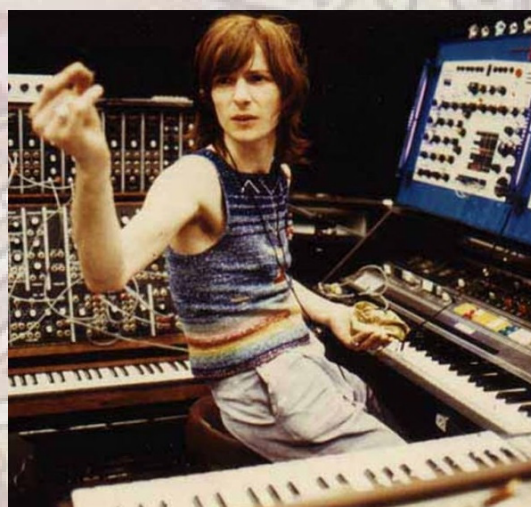
GONZO

Multimedia
spiritsburning.com



the Tim Blake solo catalogue has been warmly greeted, as current availability of the material is patchy to say the least, and can involve significant expenditure to boot.

The solo albums include "Crystal Machine" (1977), Blake's New Jerusalem (1978) and "Tide of the Century" and Cherry have said will follow their regular path of issuing expanded and re-mastered editions of some of these works, rather than just the original length albums.





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.

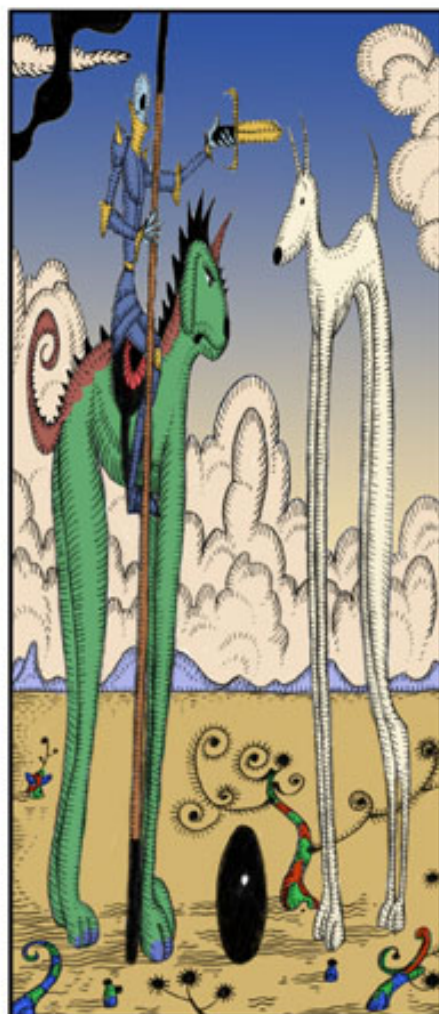
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

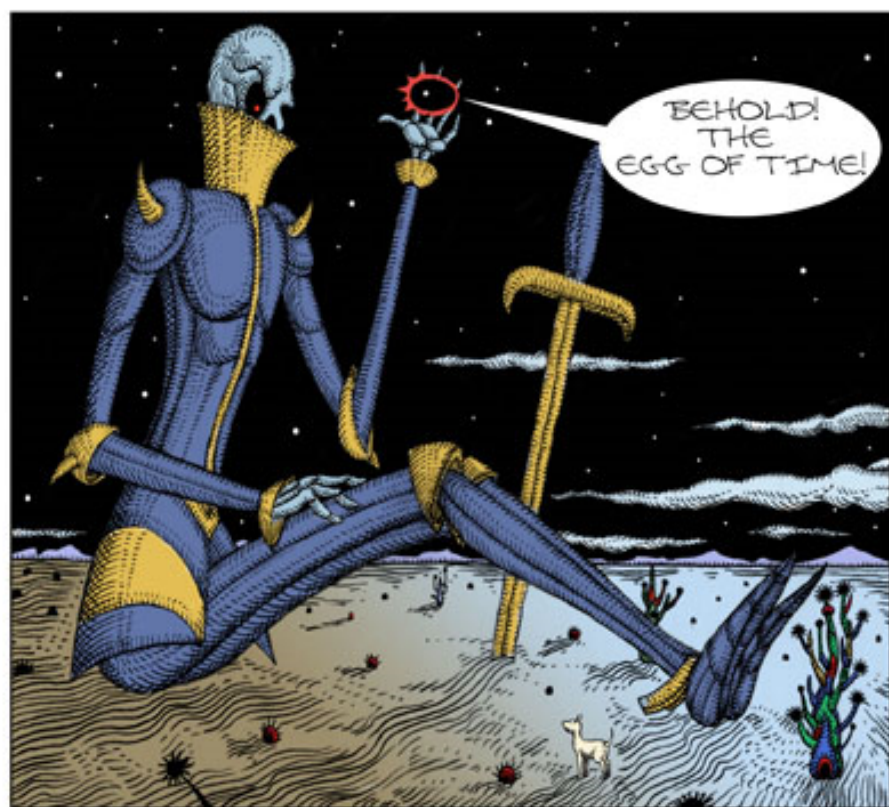
www.martinspringett.com/

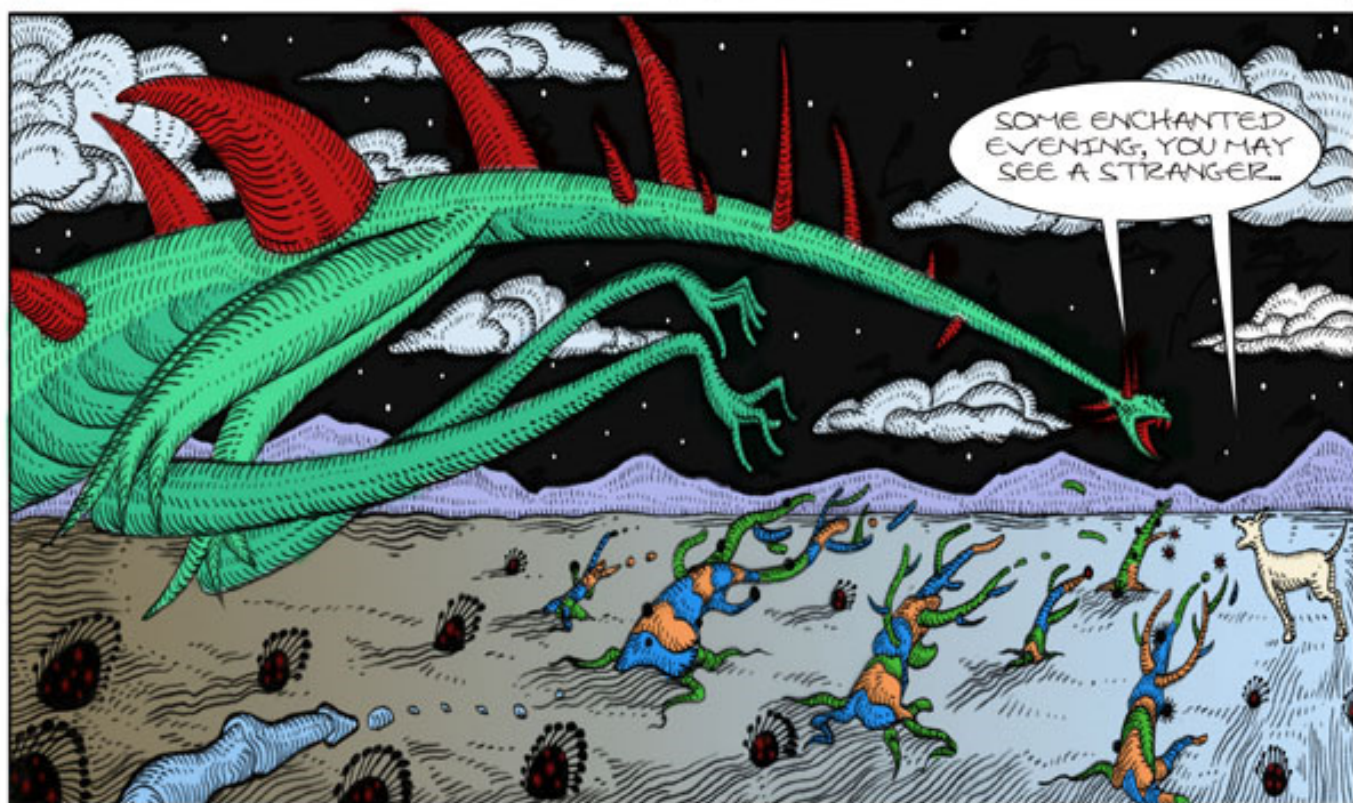
<https://spacewreckrecords.bandcamp.com>



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!!!"

NATIVE AMERICAN (STRICT IMMIGRATION POLICY)

Church and State are separate. That is in our Constitution

Yet Churches are still free of taxes, and do invest in politics-
especially issues such as abortion, transgendering and gay rights.

Rock solid Bible-reading Church folk were terrified of Tom Paine
and French Revolutionary (atheist/desist) thinking. They despised Thomas Jefferson.

They rallied against French, German, Irish as folk who were not Church members.

Their one book was the Bible-not THE RIGHTS OF MAN. Rousseau?-NOT!

This anti-immigrant thinking has sustained itself into Megachurches
with their Prosperity Consciousness and their inclusion of (patriotic) prayer in schools.

We have not come far from the French Revolution (and its backlash)

We still bar refugees and immigrants "from sea to shining sea"

That Statue of Liberty was a gift from the French.

And that Emma Lazarus poem on the base still rings true-for some
but never all..outside our walls..

As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

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

11 ITEMS OF TERRIBLE STAR TREK MERCHANDISE

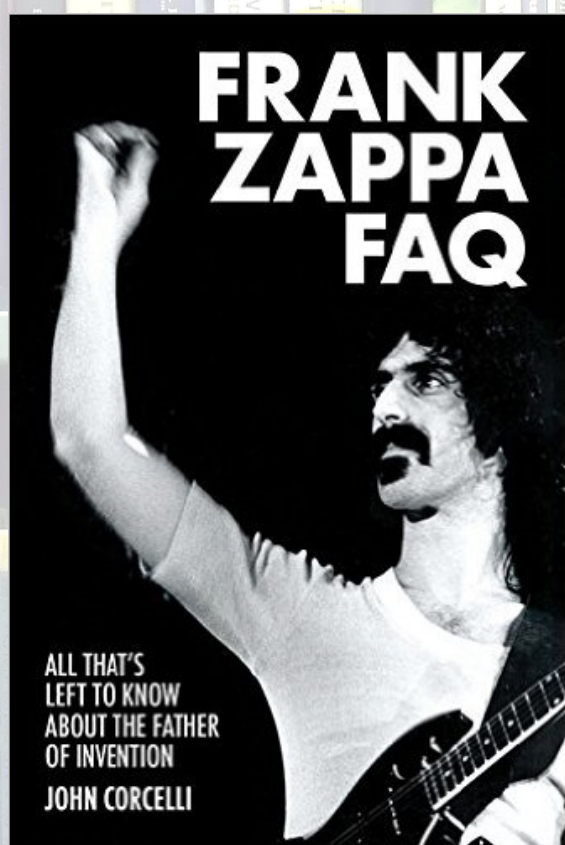
Poor old *Star Trek*. For me, it was always a sad relation to *Star Wars*. Whereas *Star Wars* felt scrappy and bonkers and exciting, *Star Trek* was always far too talky. I mean, I watched it growing up - we all did. Even "The Next Generation". And I quite like the JJ Abrams reboot.

But there was always a part of me that found the TV show a bit preachy and worthy. I mean... in "The Next Generation" one of the main characters was the ship's counsellor, for pity's sake. I didn't want "Claire Rayner in Space"!!!

Still, at least the merchandise failed to reflect the touchy-feely tone of the show. In fact, most of it barely reflected the show at all...



Yer Gonzo Bookshelf



Paperback: 400 pages
Publisher: Backbeat Books (11 Oct. 2016)
Language: English
ISBN-10: 1617136034
ISBN-13: 978-1617136030

This is the second of the books in this series which I have read, reviewed, and - incidentally - enjoyed, but this is a completely different kettle of 'thing fish' to the first one.

The first of these books that I read was the FAQ to prog rock which I described as being a prog fan's equivalent to one of the Victorian miscellanies published as a 'Fireside Companion'. I drew a direct comparison to a modern rebooting of that concept by entomologist Michael Salmon et al; a book which has given me hours of pleasure.

This book, however, is far more focussed - something which is almost a disappointment to

someone with my grasshopper mind. It has to be, because unlike the previous volume which contained snippets of information on a whole range of artists working broadly within the prog rock genre, this book is focussed on the career of a single artist.

But what an artist! And what a career!

In this volume, author John Corcelli reveals Zappa's roots as a musician, from his diverse influences to his personal life. We also learn more about his former band members and the enormous musical legacy inherited by his son, Dweezil. The book features a juried examination of Zappa's recordings and his videos. It also features a complete discography and a recommended reading list. Each chapter has a special focus on Zappa's life, with sections covering his family, his home studio known as the Utility Muffin Research Kitchen his keen interest in the Synclavier (a device he first used in 1980), his guitars, and more. Special attention is paid to the Mothers of Invention. Frank Zappa FAQ is a must-have for fans new and old looking to delve into some of the best music ever made by one of the most innovative artists the world has known.

As a self-taught composer and performer, Zappa's diverse musical influences led him to create music that was sometimes difficult to categorize. While in his teens, he acquired a taste for 20th-century classical composers such as Edgard Varèse, Igor Stravinsky, and Anton Webern, along with 1950s rhythm and blues music. He began writing classical music in high school, while at the same time playing drums in rhythm and blues bands; later switching to electric guitar. His 1966 debut album with the Mothers of Invention, *Freak Out!*, combined songs in conventional rock and roll format with collective improvisations and studio-generated sound collages. He continued this eclectic and experimental approach, irrespective of whether the fundamental format was rock, jazz or classical.

The best bits of the book as far as I am concerned include one of the early chapters which give a useful series of thumbnail sketches of some of Zappa's most notable classical and avant garde influences, from which I kernalled a lot. Previous to this I had only read Zappa's own autobiography, *The Real Frank Zappa Book*, and Miles' biography, which was informative but filtered drastically through the fact that he disliked Zappa - as a person - intensely. I had not gleaned from

either of them quite how early Zappa had started to study serious classical theory. It also contextualises Zappa's seminal interest in doo-wop, and describes how the two seemingly disparate influences formed Zappa's earliest musical experimentation.

The other chapter that particularly interested me was from the other end of Zappa's three decade career. Zappa's last tour in a rock and jazz band format took place in 1988 with a 12-piece group which had a repertoire of over 100 (mostly Zappa) compositions, but which split under acrimonious circumstances before the tour was completed. The tour was documented on the albums *Broadway the Hard Way* (new material featuring songs with strong political emphasis); *The Best Band You Never Heard in Your Life* (Zappa "standards" and an eclectic collection of cover tunes, ranging from Maurice Ravel's Boléro to Led Zeppelin's Stairway to Heaven); and *Make a Jazz Noise Here*. Parts are also found on *You Can't Do That on Stage Anymore*, volumes 4 and 6. Recordings from this tour also appear on the 2006 album *Trance-Fusion*.

I had always jumped to the conclusion that Frank had pulled out of the tour because of ill health. Two years after the tour he was diagnosed with terminal prostate cancer, and it has been widely reported that the disease had been developing in his system for ten years, and that he had been feeling increasingly unwell throughout the 1980s as a result of this. It would not have been difficult to make the paradigm shift and conclude that this had been the reason for the premature cessation of his last tour.

But no, it was something far more mundane; that old music mag staple of 'musical differences', which is usually accepted as a synonym for a band member behaving like an arse. Guitarist Mike Keneally said, years later:

"The seeds of dissolution were sown during pre-tour rehearsals in L.A. When Frank was off in the early part of the day doing interviews or whatever, it would be [bassist Scott] Thunes' job to rehearse the band. Scott has a way of expressing dissatisfaction which is not particularly tactful. Simply put, if someone hadn't learned their part properly, Scott was a pain in the ass. But as I saw it, all he cared about was the band knowing their stuff, and he wasn't trying to make friends in the process, which I respected, and we became good friends during this phase. Most of the other guys in the band (who were older than Scott, and jazz musicians to boot) didn't wish to have Scott in their face all the time, which I can respect in

retrospect---Scott truly is a pain in the ass at times, which at least partly explains why he isn't in Z anymore (although that was more of a mutual decision---Scott wanted out as much anyone wanted him gone).

Ed Mann was the one who really had the problem with Scott at first, and during the course of the tour the other guys in the band started to see things his way. Somewhere in the East Coast there was a band meeting where everyone told Frank of the problems they were having with Scott. Scott himself was not warned beforehand---the first time he heard anything of the burgeoning anti-Scott movement was during this meeting. He resented the "ganging-up" taking place without anyone confronting him personally before calling a big old band meeting and bringing Frank into it.

Scott was pretty annoyed from that point on, and little acts of terrorism began to be perpetrated against him by anonymous disgruntled people---someone got his laminated pass and scratched his face off, and on a big cake that had been provided for us by some promoter, which featured the names of all the band members, someone destroyed Scott's little cake section. (That night on stage Frank referred to "Playground psychotics!" in connection to these futile acts of vandalism.)

Finally, during the European leg, Frank asked everyone in the band, separately, if they would consent to doing the remaining 10 or so weeks of the tour, which would have covered the West Coast and various points inward, if Scott was in the band. Everyone except me said no. Obviously they assumed that the result of this attempted hijack would be the hiring of a new bassist. Frank said **** that and sacked everybody.

There is the magic story of the death of the best band you never heard in your life."

I would hate to give the impression that those are the only two chapters that I enjoyed, because that is most definitely NOT the case. This is an impressive primer for newbie FZ fans, and - as I have described - includes plenty of fresh material for relatively old guard fans like myself. However, there are some bands where the biographies stand alone. And there are some biographies that stand on their own two figurative feet without the need of the band they are writing about. But with Francis Vincent Zappa, probably the only composer within rock and roll truly deserving of the word 'genius' there is no substitute for the music itself. And I spent much of last weekend listening to obscure bits of the FZ canon which were new to me, as I read about them in this excellent book.



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.

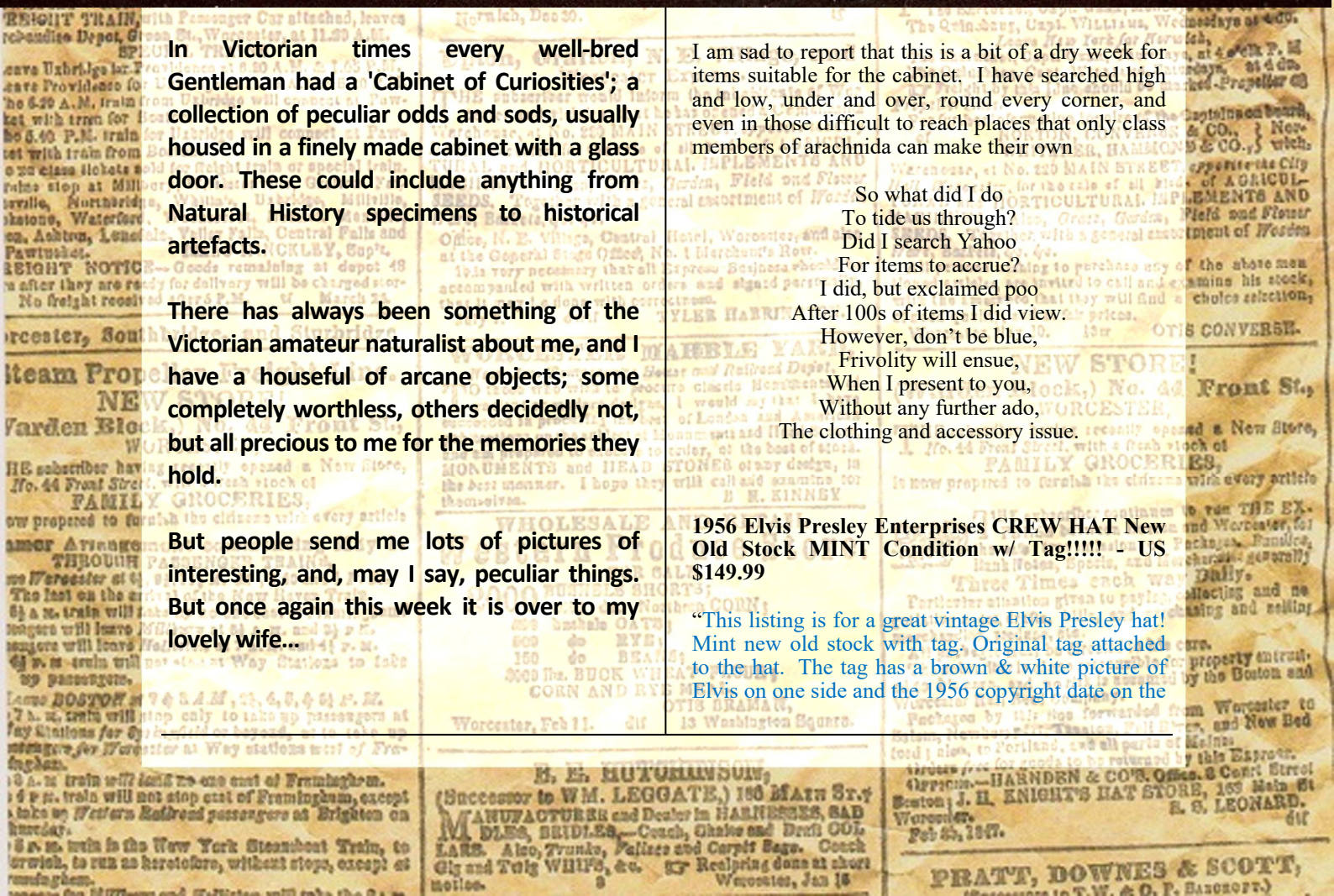
But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

I am sad to report that this is a bit of a dry week for items suitable for the cabinet. I have searched high and low, under and over, round every corner, and even in those difficult to reach places that only class members of arachnida can make their own

So what did I do
To tide us through?
Did I search Yahoo
For items to accrue?
I did, but exclaimed poo
After 100s of items I did view.
However, don't be blue,
Frivolity will ensue,
When I present to you,
Without any further ado,
The clothing and accessory issue.

1956 Elvis Presley Enterprises CREW HAT New Old Stock MINT Condition w/ Tag!!!! - US \$149.99

"This listing is for a great vintage Elvis Presley hat! Mint new old stock with tag, Original tag attached to the hat. The tag has a brown & white picture of Elvis on one side and the 1956 copyright date on the



THE BITCH IS BACK



other side. Made by Magnet Hat and Cap Co. Measures about 3" tall and 9-1/2" diameter. This is fresh from a closet and shows normal wear and patina for an item of this vintage."

This looks a bit like one of those 'Kiss Me Quick' tiffers one can purchase at seaside resorts (in the UK at least).

Johnny Cash Original stage worn and owned Manuel frock coat classic Cash item - US \$18,000.00

"This is an original Manuel frock coat designed for and worn by Johnny Cash. It was made in the mid to late 1990's and was a staple of the Cash wardrobe for his stage shows and also personal appearances. The famous designer to the stars Manuel made this exclusively for Johnny and his label is inside the coat. The coat is in excellent shape and is a long coat when worn comes to just above the knee. Johnny wore many styles of this frock coat over the years from the 1960's through to the 1990's and this is the quintessential 1990's Johnny Cash stage outfit. I obtained this directly from Johnny's lead guitarist Bob Wootton. Bob was at Johnny's house in Hendersonville TN just after Cash retired from his touring in late 1990's. Cash

invited Bob to pick two items from his closet as



a souvenir from their days on the road together

Bob chose this frock coat and also a black Manuel stage silk shirt. I purchased both from Bob several years later and recently sold the silk shirt on eBay. This is a very rare coat and a wonderful memory of the great Cash. It is also practical and can be worn to many events if you wish."

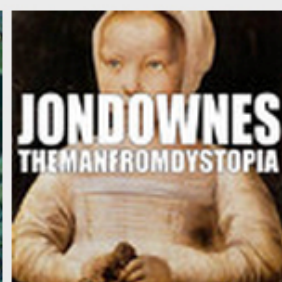
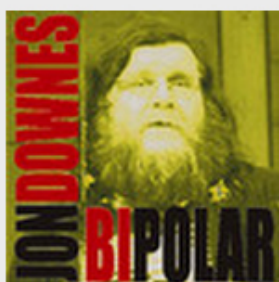
Cash for Cash.

Hard Rock Cafe City Icon Pin Series Set Framed - US \$9,749.99

"Framed 148 Icon Series Framed Set. 1 pin is

SHAMELESS SELF PROMOTION TIME

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



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PRATT, DOWNES & SCOTT,
NEW YORK.



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.

PRATT, DOWNES & SCOTT,
—W. & F. BURGESS—

A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

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

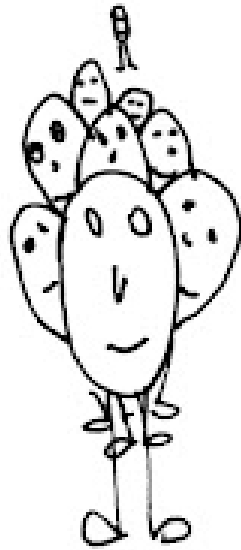
A close-up, black and white photograph of a guitar headstock. The focus is on the tuning pegs and the strings. The background is dark and textured, possibly the body of the guitar.

AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS

GONZO
MEDIA
GROUP



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...



Listen to them Children of ze Night...
What music they make...
Actually I think I've left the gas on

THE WORLD OF GONZO ACCORDING TO

Mark Raines



And so the soap opera of Life with the Downeses continues apace. I went to the clinic yesterday, and they are pleased with the progress of my foot, and the ulcer does appear to be healing. However, for reasons that I don't entirely understand, I now have a bloody great surgical stocking on and look far more afflicted than I did back when amputation seemed like a definite possibility.

As you may remember, we have been driving Julia's car for the past few months, but now - I am afraid - it has given up the ghost and we are all looking for another vehicle to tide us over until I can get tenants into my house in Exeter and stop haemorrhaging away my dwindling resources

As I was putting the final touches to this issue I was half watching the inauguration of President Trump, and paying particular attention to his Inaugural Address. It was basically what one expects from an incoming Head of State; rhetoric and promises, without any indication of how these promises are going to be fulfilled, but at least it was not as nauseating as Thatcher using the Prayer of St Francis and then flashing two fingers at the assembled press and public.



Truthfully the thing that annoys me most about Trump is that if this blasted wall across the Mexican border *does* get built, it will be the final nail in the coffin for the tiny population of US jaguars (the big cats not the big cars) and several other zoological matters for which free flow of population dynamics across national borders is important.

But that's just me. As I have said over the past few years we are, indeed, living in interesting times, and they just got a heck of a lot more interesting.

See ya next week
j



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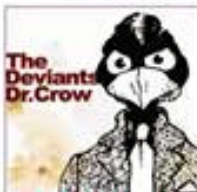
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Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST029CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

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