

# GONZO

The first of a two part exclusive interview with the legendary **Larry Wallis** by Jeremy Smith, Richard goes to see **Live Dead '69**, John remembers **Gary Duncan**, and Jon looks at another **Beatles** book, and there is **lots more!**

Doug Harr says Goodbye to the irreplaceable John Wetton



#220

# WHEN JEZZA MET LAZZA





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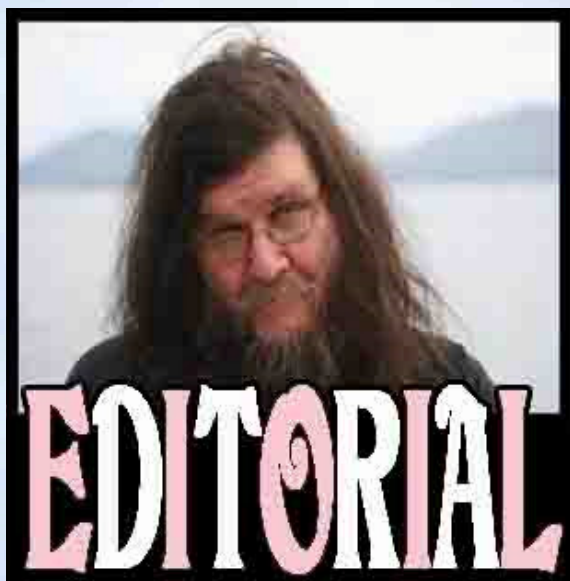


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 (the two-hundred and twentieth no less) of this peculiar little magazine, which is - by the way - something of which I am very proud. I like the way that it grows organically as the contents and contributors evolve and change with the passages of our own lives. Does that

sound annoyingly cosmic? Probably, but it is a Saturday afternoon, the day after the last issue of this magazine was put to bed, and a time when I am usually asleep. However, for reasons with which I shall not bore you, I am actually lounging in my favourite armchair with Archie snuggled under the blanket over my lap, listening to *The Residents* with my 87 year old mother-in-law, the well-known explorer and cryptozoologist Richard Freeman and a psychic healer called Julia. So I think I am allowed to be a little bit cosmic in this editorial.

Capisce?

Well I wrote that yesterday afternoon, and I had every intention of writing the entire editorial, but then life (and half a bottle of vodka) got in the way, and nothing got wrote. The vodka is incidental; I quite often drink half bottles of vodka at weekends and then write editorials, reviews or other chunks of deathless prose whilst in my cups.

So what is different this weekend? (Or





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“...This is a film that HAD to be made even though it makes \*Pink Flamingos\* look like \*Citizen Kane\*!”

last weekend as it will be next weekend when you actually read this). It is Richard. Richard Freeman and I have been friends for over twenty years, and for eight of those shared a magnificently untidy house in Exeter. We have many things in common; we are both cryptozoologists, we are both authors, and like much of the same music, but there is something far more important. We both have a sense of humour so completely inane that nobody else, with the possible exception of this magazine's very own Mr Biffo, can understand it.

Over the years Richard and I collaborated on various scripts for stupid art movies, only one of which ever got made. Between 1992-6 I researched and wrote a book about a series of sightings of a grotesque feathered humanoid creature which appeared between 1976 and a couple of years ago in the environs of Mawnan Old Church, on the outskirts of Mawnan Smith, a village near Falmouth in southern Cornwall. It is a far more peculiar series of events than much of the things that I have written as fiction, but - surprisingly - it happens to be true. The book came out in 1997, but three year's later a film with the same title, written by Richard and me, and featuring a bevy of local weirdos and

druggies came out.

It was a long time in its gestation. In 1998, Irish journalist Daev Walsh wrote on blather.net:

“AND NOW, THE MOVIE NEWS

While much apprehension has been aired regarding the apparently forthcoming Mothman Prophecies movie, news has reached the Blather entertainment desk that the one and only Jon Downes of the Centre for Fortean Zoology has made a film of his book, \*The Owlman and Others\*, the story of the birdlike humanoid said to haunt the grounds of Mawnan Church in Cornwall. Miraculously managing to avoid basing the movie on the original story, it does, however take place in Cornwall, and features a 'camp cowboy journalist', a 'pre-op transexual Nazi sidekick', a wizard, a 'feathered bird-entity', a naked witch, 'Morgawr the Cornish Sea Dragon (played rather convincingly by 'Cuddles' – the Two Toed Amphiuma who resides in a tank on the landing of Jon's house in Exeter)', the ghost of Max Ernst, lavatory-haunting MIBs, a paranoid zookeeper with a mutilated wallaby, the lemonade man of Ponsanooth and a kick-boxing vicar.

اللجنة لهم إذا كانوا لا تأخذ نكتة





“...This is a film that HAD to be made even though it makes \*Pink Flamingos\* look like \*Citizen Kane\*!”

Alleged to be ready for viewing by the 1999 Fortean Times UnConvention.”

Well it took a year more, several additions to the cast (including a change of leading lady, and the addition of another witch *au naturel* and an ending that made absolutely no sense whatsoever, and it was finally premiered at the *Fortean Times* UnConvention in the late spring of 2000. And it was

completely unwatchable. Trust me I was the Director.

I am actually surprised that nobody has yet digitised it and put it up on YouTube, but I have no intention of doing it myself even though I have one of the few digital copies.

At the same time as Richard and I were pivotal in making the Centre for Fortean Zoology the world's foremost cryptozoological organisation, Richard and I did all sorts of other peculiar art



projects cum practical jokes. One, which may well see the light of day one day is Richard's *The Bumper Book of Joke Funnies*. This is a collection of Richard's nonsensical jokes which make no sense, illustrated by his deliberately crap line drawings.

In the 1970s, when Richard was a boy, and I was a teenager, the sticks from ice lollies had jokes on them, but these disappeared round about the time that Thatcher came to power. For years Richard has been collecting lolly sticks, and writing his inane jokes on them, and leaving them in public places for members of the public to find. Inane? Definitely. Mindless? Not at all. I have a sneaking suspicion that Richard is an art prankster on a par with Andre Breton, but nobody else actually agrees with me. Not even Richard.

But now you know why I have got very little work done this weekend. It is because Richard and I have been talking arrant bollocks most of the weekend, much to the mystification (and I suspect mild amusement) of everyone else present. I have enjoyed myself massively but found it almost impossible to concentrate on doing anything of practical use to anyone. I think that it is something to be treasured that the dynamic between us has changed hardly at all over the past twenty one years, and - although, these days we do not spend as much time together as we once did - we still laugh most of the time when we do.

Shine on you crazy Porcupine,

Normal service (whatever that actually means) may possibly return next week, but don't count on it. We need to talk bollocks more than ever in these increasingly disturbing times...

JD



Richard Freeman, Pet Shop Boys, Yoko Ono, James Blunt, Ozzy Osbourne, Adam Ant, Goldfrapp, George Michael, Elton John, Andy Summers, Ray Davies, Vera Lynn, Madonna, Bruce Springsteen, Friday Night Progressive, Mack Maloney's Mystery Hour, Jeremy Smith's Seven Deadly Sins, Roger "Deke" Leonard, John Kenneth Wetton, Ronnie Davis, Geoffrey James "Geoff" Nicholls, Benny Collins, Tom Edwards, Sir John Vincent Hurt, Mark Tighe, Elkin Ramirez, Robert Thomas "Bobby" Freeman, Gabriel Perrodin (aka Guitar Gable), James Laurence, Jack Mendelsohn, Absolute Elsewhere feat Bill Bruford, Al Atkins, Arthur Brown's Kingdom Come, Atomic Rooster, Lord Buckley, Tony Ashton & Jon Lord, Adrian Legg, Jeremy Smith, Larry Wallis, The Pink Fairies, John Wetton, Alan Dearling, Mookx, John Brodie-Good, Gary Duncan, Richard Foreman, Tom Constanten, Mark Karan, Slick Aguilar, Grateful Dead, Kev Rowland, It Bites, Lana Avacada, Lannie Flowers, Lee Abraham/Steve Kingman, Little Tragedies, Liquid Shadow, Mr Biffo, Roy Weard, Hawkwind, Martin Springett, The Beatles, Bruce Foxton, Toby Keith, Loretta Lynn, Lemmy, Nick Cave, Paul McCartney, John Lennon, Neil Nixon, The Creatures

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
Editor: *Gonzo Weekly* magazine  
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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 <sup>gonzo</sup> NEWSROOM



## AWARDS ARE A BOURGEOIS CONCEPT:

NME proudly announces Pet Shop Boys – the most successful duo in UK music history\* – as the recipients of the illustrious NME Godlike Genius Award. The duo is confirmed to attend the ceremony to collect the award before bringing the evening to a close with a spectacular performance showcasing their greatest hits. The VO5 NME Awards 2017 take place on 15 February at London's O2 Academy Brixton. A limited number of tickets are available for Pet Shop Boys fans here.

Pet Shop Boys, who released their 16th top ten album *SUPER* in 2016, have amassed over 50 million record sales worldwide. They have achieved 42 Top 30 singles in the UK including 22 Top 10 hits and four number ones. They have released thirteen studio albums, all of which have hit the UK Top 10 as well as album charts around the world. Though their legacy and influence remains unparalleled, Pet Shop Boys (Neil Tennant and Chris Lowe) continue to push the boundaries of their music and art to widespread critical and commercial acclaim. **Read on...**

## THE BALLAD OF JOHN AND YOKO: John

Lennon's widow Yoko Ono is taking the couple's love story to the big screen in a new film. The Japanese artist was married to The Beatles icon from 1969 until his tragic death in 1980, when he was shot dead by deranged fan Mark David Chapman outside the couple's New York City home. Now Yoko is preparing to detail their loving relationship in an upcoming drama, which will chronicle the pair's romance from the late 1960s and the musicians' shared passion as peace activists.

The Theory of Everything screenwriter Anthony McCarten has been tapped to pen the as-yet-untitled project, which Yoko will produce alongside Captain Phillips and The Social Network's Michael De



Luca. "The story will focus on ripe and relevant themes of love, courage and activism in the U.S. - with the intention of inspiring today's youth to stand up for and have a clear vision for the world they want," De Luca declares in a statement issued to Deadline.com. "I am also honored and privileged to be working with Yoko Ono, Anthony McCarten and Josh Bratman to tell the story of two amazing global icons." **Read on...**

**gonzo**

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

**gonzo**

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

**YOU'RE BEAUTIFUL:** James Blunt has opened up about the death of his pal Carrie Fisher, insisting life won't be "as fun" without her.

The You're Beautiful singer lived with the late star when he first arrived in Los Angeles and the odd couple became good friends. He even asked Carrie to be godmother to his daughter. The 41-year-old admits he's still coming to terms with her sudden death last year (Dec16).

"She was just the most incredible person," the singer/songwriter told British radio personality



"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



Gordon Smart on Monday night (30Jan17). "She was a hugely bright person and her brain just jumped between subjects and she was an incredible writer and comedian in her own way. Life will definitely not be as much fun now that she's not around. I met her in Notting Hill and I said, 'I've got a record deal and I'm moving to LA', and she said, 'Well you're going to need a place to stay', and she put me up, and has been really, I suppose, my kind-of, godmother in the States, my landlady definitely. She was a very, very special woman and it's an



absolute tragedy that she's gone.

"She's godmother to my child and I'm very sad that she won't grow up to know someone who was such a special woman." Read on...





## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"Like most others, I was a seeker, a mover, a malcontent, and at times a stupid hell-raiser. I was never idle long enough to do much thinking, but I felt somehow that some of us were making real progress, that we had taken an honest road, and that the best of us would inevitably make it over the top. At the same time, I shared a dark suspicion that the life we were leading was a lost cause, that we were all actors, kidding ourselves along on a senseless odyssey. It was the tension between these two poles - a restless idealism on one hand and a sense of impending doom on the other - that kept me going."

Hunter S. Thompson

**OZ ON TRIAL:** Randy rocker Ozzy Osbourne has revealed his 2016 sex addiction therapy was a waste of time, because his cheating scandal had nothing to do with a need. The Black Sabbath star admits he lied about being a sex addict when he was caught cheating on his wife Sharon with hairdresser Michelle Pugh.

At the time, the media was told the rocker had been suffering an addiction to sex for six years, but he now insists that wasn't true. 'I'm in a fucking rock band, aren't I? There have always been groupies,' he tells The Times. 'I just got caught, didn't I? It was a bump in the road. I bet your marriage has bumps in the road. In any marriage you grow apart if you don't spend enough time together, and that was part of the problem. I don't think I'm a fucking sex addict.' **Read on...**



**DON'T TREAD ON AN ANT:** Adam Ant has postponed two shows after Tom Edwards, his guitarist and music director, died. Edwards, 41, was found unresponsive and was taken to Kennedy Hospital in Cherry Hill, NJ where he was treated but died late Wednesday afternoon. Adam has, so far, postponed their Thursday night show at the Keswick Theatre in Philadelphia and Friday's appearance at Webster Hall in New York. His next show is Sunday at the Danforth Music Hall in Toronto. The current North American tour is scheduled through mid-February. A spokesperson said, "On behalf of Adam and his band, we thank all of you for your best wishes and support during this most difficult time, Tom shared his musical gifts with the world and his spirit will live on forever." **Read on...**





## THE RETURN OF GOLDFRAPP:

Goldfrapp follow up 2013's album 'Tales of Us' with the deep, dark and electronic musical palette of 'Silver Eye', their brand new studio album, made with an eclectic collection of new collaborators. Alison and Will spent 10 days in Dallas with John Congleton, Grammy-winning producer of St. Vincent, John Grant and Wild Beasts. In London they teamed up with electronic composer Bobby Krlic, aka The Haxan Cloak. Brian Eno collaborator Leo Abrahams added abstract guitar textures. The album was mixed by David Wrench (The xx, fka Twigs, Caribou).

On the making the album, Alison Goldfrapp said: "We've never liked repeating ourselves. Often we react to things we've just done. We like the spontaneity of not knowing. It's only through the process that we start to figure out what it is. The fans who have stuck with us are the ones who embrace that idea and are excited by the thought that they don't know quite what to expect next."

Will Gregory added: "I think writing an album is like being lost in a wood. You're trying to figure out an interesting path. You don't know whether it's going to be a dead end or somewhere interesting and you never know when to stop because around the corner some beautiful vista might open up."

Read on...



**FUNERAL FOR A FRIEND:** George Michael's funeral has reportedly been delayed as the coroner is still awaiting the results of toxicology tests on the singer's body. The Careless Whisper singer died at his home in Oxfordshire, England, on Christmas Day (25Dec16), aged 53.

An initial postmortem examination proved "inconclusive", with toxicology tests then ordered to see if drugs played any part in Michael's death. However, Thames Valley Police are still awaiting the results of these tests, according to Britain's Daily Mirror newspaper, meaning that Darren Salter, the senior coroner for Oxfordshire, has so far been unable to open an inquest into the Wham! star's death. Michael's body will only be released to his family once all tests have been carried out and a full inquest is completed. **Read on...**

**ELTON MEETS THE DEVIL:** Elton John is getting ready to return to the theatrical stage, co-writing a musical version of the book and movie The Devil Wears Prada. John, whose previous Broadway shows include The Lion King, Aida, Lestat and Billy Elliot: The Musical, will co-write the new work with Paul Rudnick (I Hate Hamlet, Sister Act). The show will be produced by Kevin McCollum, Fox Stage Productions and Elton's Rocket Entertainment.

Elton said of the new project "Re-imagining The Devil Wears Prada for the musical theatre is super exciting. I'm a huge fan of both the book and the feature film and a huge aficionado of the fashion world. I can't wait to sink my musical teeth into this hunk of popular culture." **Read on...**

**SUMMERS THE NEXT TIME:** Triboluminescence is the follow up recording by Andy Summers to his 2016 release Metal Dog. In this latest release, Summers once again delves into the deep exotic textures which characterized Metal Dog. Part of his quest is always to find fresh - if not



# THE <sup>gonzo</sup> NEWSROOM



alien sounds - that avoid all the standard electric guitar clichés. “We are now living in a world of a billion guitarists” he says “so the struggle to swim upstream, sound different and make original music has become more difficult, but then maybe that is a good challenge. I play for an audience of one – yours truly. Maybe it’s the music of narcissism – although that’s not how I think of it – but I have to end up with something that I like outside of commercial concerns - but if you in the game these days you face a barrage of likes and dislikes. Everyone is a critic now...” **Read on...**

**RAY OF LIGHT:** Ray Davies’ first new album in over nine years, *Americana*, will be released on April 21 via Legacy Recordings. 2007’s *Working Man’s Cafe* was Ray’s last album of new music although he did release two albums of newly recorded Kinks classics in the interim with *The Kinks Choral Collection* (2009) and *See My Friends* (2010). Davies wrote and arranged the album along with co-producing with Guy Massey and John Jackson. The songs are autobiographical, telling the

story of how America has been so intertwined in Davies’ professional life over the last fifty-plus years. **Read on...**

**DOES ANYONE REMEMBER VERA LYNN:** National treasure and original “Forces’ Sweetheart”, Dame Vera Lynn, is set to break all records this year as she becomes the first singer in history to release a new album at the age of 100. Dame Vera announces her forthcoming album, ‘Vera Lynn 100’, to be released on 17th March in celebration of her 100th birthday just days later, on 20th March – a significant event in Britain’s musical and cultural history. ‘Vera Lynn 100’ will be released on Decca Records, the label the singer originally recorded with nearly 80 years ago, at the age of 22. **Read on...**



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(Successor to W. M. LEGGATE) 186 MAIN ST. &  
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Worcester, Jan 18

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(Successors to T. W. & O. P. BARRETT)  
155 Main St. Worcester, Mass.  
Feb 24, 1877.



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

— Desolation Row by Bob Dylan

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

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

**TRUMP VS MADONNA:** U.S. leader Donald Trump has fired off at Madonna for revealing she thought about blowing up the White House after he was elected President in November (16). The pop superstar upset a lot of people with her stirring expletive-laden speech at the anti-Trump Women's March in Washington, D.C. on Saturday (21Jan17), during which she admitted she was very upset about Trump's victory.

She said, "I am outraged. Yes, I have thought an awful lot about blowing up the White House. But I know this won't change anything. We cannot fall into despair. As the poet W.H. Auden once wrote on the eve of World War II, 'We must love one another or die'. I choose love. Are you with me?" **Read on...**

### **SPRINGSTEEN VS TRUMP:**

Singer Bruce Springsteen has offered his support to the activists protesting U.S. President Donald Trump's executive order on immigration, insisting his ban is un-American. U.S. citizens around the country have gathered in force to protest against Trump's new policy, which temporarily bans refugees and immigrants from several Middle Eastern countries including Iraq, Syria, and Yemen. The Born in the U.S.A. hitmaker is currently touring Australia and New Zealand as part of his River Tour and on Monday (30Jan17) the 67-year-old slammed the executive order during a show.

"Tonight, we want to add our voices to the thousands of Americans who are protesting, at airports around our country, the Muslim ban and the detention of foreign nationals and refugees. America is a nation of immigrants and we find this anti-democratic and fundamentally un-American," he said. **Read on...**

A large, realistic-looking brown chicken is superimposed over the image, standing on the shoulders of a person in the crowd. The background shows a large group of people at a protest, with various signs visible, including one that says "CLEAN UP CHEVRON" and another that says "DICTATOR ALLAY!". The scene is outdoors with a cloudy sky.

# Democracywatch



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

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

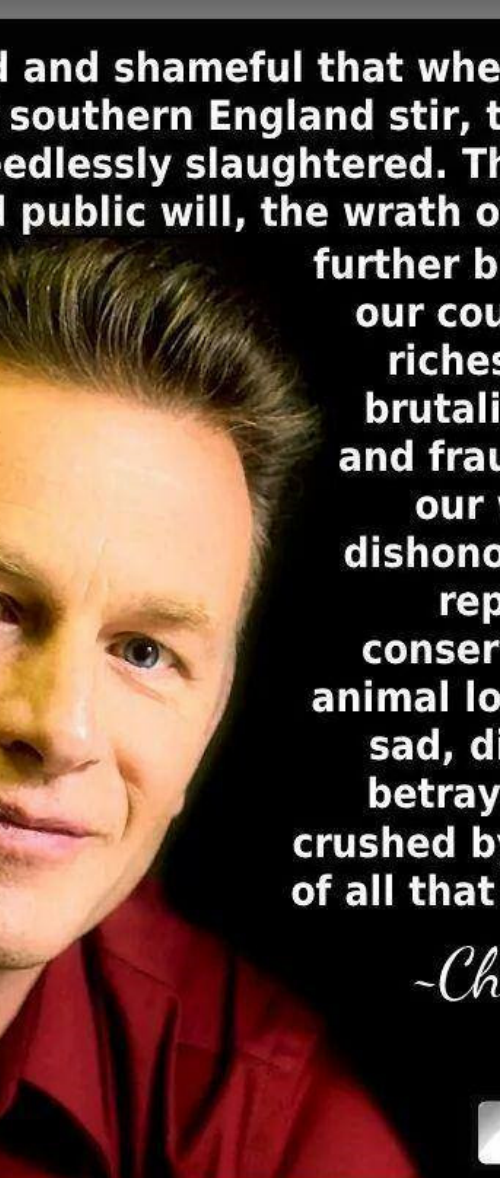
**NORWICH & W**  
The above vessels are  
commanded by experts  
Freight from Norwic  
Bale Goods for this  
ton over the New York  
Freight devoted to  
**ACCOMMODATION**  
Leave Worcester  
Leave Norwich  
connecting with the A  
Western, and Providen  
**NEW YORK**  
Leave Worcester for  
except Sunday,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

**Providence & W**  
**FAMES**  
The Grafton and Wor  
leave Worcester at 10  
Booke kept at the Cl  
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the General Stage Of  
**THE**  
leave Worcester at 7  
leave Providence at 7  
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support boats.  
morning and evening t  
leave Worcester with trains  
tickets sold at Providence  
Worcester and Worcester.  
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**SPRING**  
leave Uxbridge for Pro  
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the 6:20 A. M. train fro  
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on class tickets sold  
rains stop at Millbury, Whitestown, Grant, Fair  
ville, Northbridge, Whitin, Uxbridge, Millville,  
Stoughton, Waterford, Woonsocket, Hamlet, Montville,  
on, Andover, Lonsdale, Valley Falls, Central Falls and  
Beverly.  
**MAAC HINCKLEY, Capt.**  
**BEIGHT NOTICE**—Goods remaining at depot 48  
after they are ready for delivery will be charged stor-  
No freight received after 5 P. M. W March 23.

Worcester, Southbridge, and Sturbridge  
**Team Propeller Freight Line.**  
**NEW STORE!**  
Varden Block,) No. 44 Front St.,  
WORCESTER,  
HE subscriber having recently opened a New Store,  
No. 44 Front Street, with a fresh stock of  
**FAMILY GROCERIES,**  
now prepared to furnish the citizens with every article  
at the lowest prices.  
**THROUGH PASSENGER TRAINS.**  
The last on the arrival of the New Haven Train.  
At a 10. train will take up no one east of Framingham  
passengers will leave Millbury at 8 1/2 A. M. and 2 1/2 P. M.  
passengers will leave Framingham at 7 A. M. and 4 1/2 P. M.  
At 7 P. M. train will not stop at Way Stations to take  
up passengers.  
Leave Worcester at 7 1/2 A. M., 11, 4, 6, 8, 10 & 11 P. M.  
At 7 A. M. train will stop only to take up passengers at  
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Sunday.  
At 4 P. M. train is the New York Steamboat Train, to  
Providence, to run as heretofore, without stops, except at  
Providence.  
Connecticut, Millbury and Framingham will take the 2 1/2 P. M.

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

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



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

**Worcester, Southbridge, and Sturbridge**  
**Team Propeller Freight Line.**  
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**WHOLESALE Western Produce Store.**  
FOR SALE,  
2000 BUSHELS SHORTS;  
5000 do. Northern CORN;  
200 Bushels OATS;  
500 do RYE;  
150 do BEANS;  
3000 do. BUCK WHEAT FLOUR;  
CORN AND RYE MEAL.  
**OTIS DRAMAT,**  
Worcester, Feb 11. dwt 13 Washington Square.

of Patents, in pursuance of the U. S. Patent Law, for re-  
ceiving and forwarding to the artist, models, drawings or  
manufactures to be patented, & deposited there, which  
will be sent free of expense, and risk and will disburse  
the proper Fees, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test the validity of inven-  
tions, and render advice to inventors and scientific authors  
upon the subject of Patents, and the manner of securing the same.

**BOOTS**  
The subscriber, by appointment from the Hon. Sec-  
retary of Patents, in pursuance of the U. S. Patent Law, for re-  
ceiving and forwarding to the artist, models, drawings or  
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It is very necessary that all Express Business should be  
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**PRATT, DOWNES & SCOTT,**  
Manufacturers of T. W. & O. P. BARRONET.



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## 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.

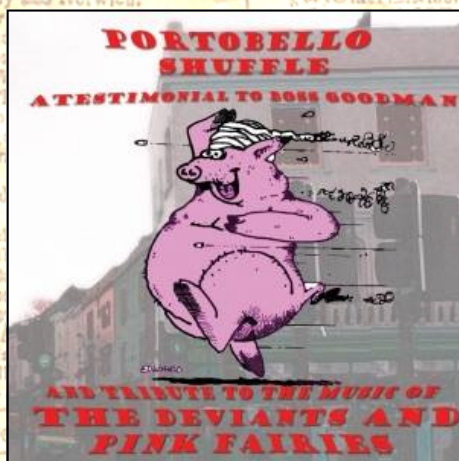






# I'M ON BOARD!

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](mailto:arsydeedee@yahoo.co.uk)

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S  
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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

(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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# Peculiar News of the Week



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







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.

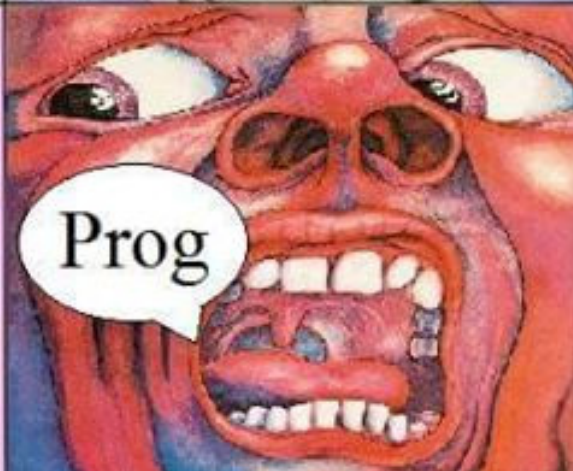


Sex?



No...

Prog



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





**DUE TO TECHNICAL PROBLEMS BEYOND OUR  
CONTROL THERE IS NO STRANGE FRUIT  
THIS WEEK**

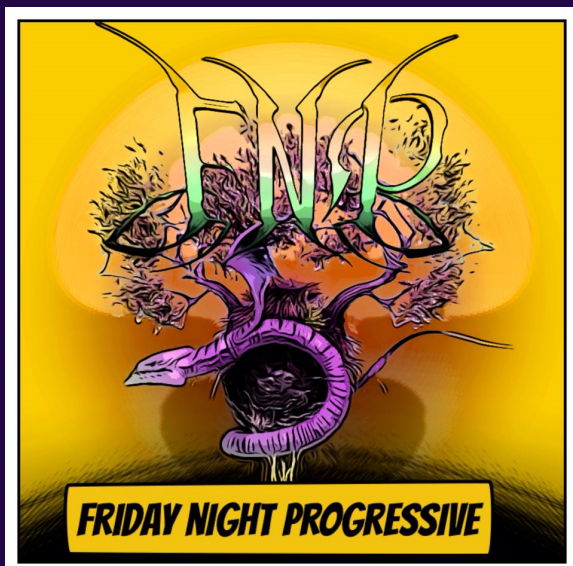


**KEEP  
CALM**

**Normal service**

**Will resume  
Shortly**





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:

Ten Jinn

<http://www.facebook.com/Ten-Jinn-380683175392072/?fref=ts>

ORCHESTRE CELESTI

<http://www.facebook.com/orchestrecelestimotherpage/?fref=ts>  
Renaud Louis-Servais



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

Magic Pie

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

The Gift

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

Karmamoi

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

Half Past Four

<http://www.facebook.com/halfpastfour/Static>

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

Bowling Tide

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

Gadi Caplan

<http://www.facebook.com/Gadi-Caplan-176562585740440/> — with Renaud Louis-Servais, John Strauss, Mark Wickliffe, Jan T. Johannessen, Ken Skoglund, Mike Morton, Gadi Caplan, David Penna, Federico Fantacone, Igor Kurtzman, Daniele Giovannoni and Gordon Midgley.

**Listen  
Here**

# Friday Night Progressive





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

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

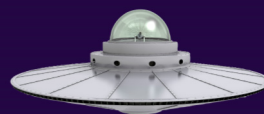
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### The Mystery of TWA 800, Twenty Years Later

Two hours devoted to the events surrounding the bizarre crash of TWA Flight 800 off Long Island, New York in July 1996. Was there a bomb on-board? Did a terrorist missile shoot it down? Were UFOs involved? Or did the U.S. Navy blow it out of the sky? Mack, Juan-Juan and Commander Cobra join Agent X, Rob Beckhusen and Switchblade Steve in a roundtable discussion of various TWA 800 conspiracy theories. Investigative reporter & author Jack Cashill joins the conversation in the second hour.



Listen  
Here

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





# 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 – 2 Greed

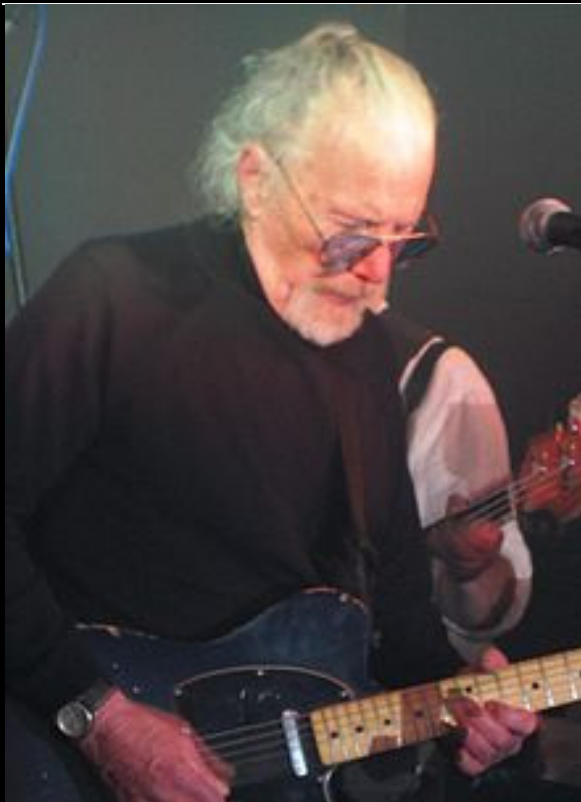
The second part of the "Seven Deadly Sins Septology" featuring songs relating to Greed, Avarice, Theft and Trickery

### Tracks:

- 1 Culture: Two Sevens Clash
- 2 Richard Thompson: 1952 Vincent Black Lightning
- 3 John Fogerty: Mr. Greed
- 4 The Clash: Bankrobber
- 5 Bad News: Cashing in on Christmas
- 6 Bruce Springsteen: Youngstown
- 7 Kathy Mattea: The L&N Don't Stop Here Any More
- 8 The Redbirds: Your Money's No Good
- 9 The Handsome Family: Gold
- 10 Kaiser Chiefs: You Can Have it All
- 11 The Pogues: Thousands are Sailing
- 12 Carter the Unstoppable Sex Machine: Sheriff Fatman
- 13 Chris T-T: The Huntsman Comes A-Marching
- 14 Half Man Half Biscuit: Blue Badge Abuser
- 15 Half Man Half Biscuit: All I Want for Christmas is a Dukla Prague Away Kit
- 16 Half Man Half Biscuit: Dead Men Don't Need Season Tickets
- 17 The Psychedelic Furs: President Gas

Listen  
Here





**Roger "Deke" Leonard  
(1944 – 2017)**

Leonard was a Welsh rock musician, best known as a member of the progressive rock band Man, which he joined and left several times, and for fronting his own rock and roll band Iceberg, which he formed and disbanded several times. He was also an author, raconteur and television panellist.

Leonard formed his first band, Lucifer and the Corncrackers, with Mike Rees (vocals), Geoff Griffiths (drums) and Clive "Wes" Reynolds (bass), in 1962, whilst still at Llanelli Grammar School, taking his stage name from "Deke" Rivers, the character played by Elvis Presley in his second film *Loving You*.

The Corncrackers ran their own club, the "L" Club, featuring themselves and other local musicians, whilst also playing support to acts such as Johnny Kidd & The Pirates and The Hollies at a rival venue. When Rees left they continued as a trio; Keith Hodge then replaced Griffiths, but when Reynolds left to join the South Wales band The Jets, The

Corncrackers broke up.

Leonard also joined The Jets, on keyboards, but preferred playing guitar, so reformed The Corncrackers with additional guitarist Brian Breeze, before replacing Vic Oakley as bass player in The Blackjacks, with whom he toured US bases in Europe. On his return, he rejoined The Jets, but as there were other bands named The Jets on the circuit, they changed their name to The Smokeless Zone and took residencies in Germany.

When Breeze left the Corncrackers, Leonard rejoined, playing London residences and recording demos for EMI & CBS. When Hodge left, Terry Williams joined on drums and Martin Ace as a multi-instrumentalist. The band changed its style to psychedelia and its name to Dream. In November 1968, Leonard joined The Bystanders, to replace Vic Oakley (again), just as the band changed their musical direction, from close harmony pop to a psychedelic/American west coast style, and their name to Man.

Leonard started his writing career with sleeve notes for the 1970s Man albums. After Man disbanded he wrote articles and reviews for *Vox*, *Studio Week* and other music magazines. His first autobiographical book *Rhinos, Winos & Lunatics* (1996) had limited sales, but his second book *Maybe I Should've Stayed in Bed?* (2000) received good reviews, prompting a second edition of the first book, which has since been translated into German. In 2003, The Fiction Factory acquired the film rights to both books.

Leonard has also appeared as panellist, commentator and narrator on several television and radio programmes including: *Pub Rock Quiz*, *Rock Of Ages*, *Dragons Breath* (a history of Welsh rock music), *Tales Of The Road* and *Juke Box Heroes*. His third book *The Twang Dynasty – From Memphis to Merthyr, guitarists that rocked the world*, was launched at an Iceberg gig on 15 December 2011 although officially published in January 2012.

His fourth book, the third in his autobiographical series, *Maximum Darkness: Man on the Road to Nowhere* was launched on 13 December 2014, although officially published in January 2015. Also in 2015, a collection of magazine articles, *Deke*

# THOSE WE HAVE LOST



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*Speaks: A collection of musings and diary notes from "The Welsh Connection",* was published for Kindle.

He died on 31<sup>st</sup> January, aged 72.

Rob Ayling says: "I will miss him but his music will live on."



### **John Kenneth Wetton (1949 - 2017)**

Wetton was an English singer, bassist, and songwriter, who rose to fame with bands Mogul Thrash, Family, King Crimson, Roxy Music/Bryan Ferry, Uriah Heep, and Wishbone Ash.

Wetton was in a number of early bands with Richard Palmer-James, on bass and vocals, including, The Corvettes, The Palmer-James Group (formed with Alec James), Tetrad, and Ginger Man. His first big break came when he joined Robert Fripp in his new line-up of King Crimson in 1972, allowing Wetton to come to the fore as a lead singer and composer. Palmer-James also worked with the band as a lyricist. Wetton remained with the band until Fripp unexpectedly disbanded it in 1974, when he continued to work on various projects, including a tour with Roxy Music, and two albums with Uriah Heep. In 1977, after failed attempts to reunite King Crimson and create a new band with Rick Wakeman, Wetton formed U.K. with Bill Bruford, who had also been in King Crimson with him.

After his period with King Crimson, Wetton formed U.K., and later he was the frontman and principal

songwriter of the supergroup Asia, which proved to be his biggest commercial success. He later formed the duo Icon with Geoff Downes ex-Yes, ex-The Buggles), and from the 1990s had a successful solo career, releasing a large number of studio and live albums.

Wetton brought into U.K. keyboard/violinist, Eddie Jobson, while Bruford brought in guitarist Allan Holdsworth. Upon Bruford and Holdsworth's departure, American percussionist Terry Bozzio joined, making U.K. a threesome a la Emerson, Lake & Palmer. This version of U.K. released the studio album *Danger Money*, and toured in support of Jethro Tull.

In 1980, after the break-up of U.K., Wetton released his first solo album, *Caught in the Crossfire*. Later that same year, he was briefly in Wishbone Ash, contributing bass and vocals to their album *Number the Brave*, and in 1981 Wetton started working and writing with Steve Howe, who had most recently been in Yes. They went on to form Asia, with whom Wetton worked until 1983.

In the late 1980s, Wetton's collaboration with Phil Manzanera, former Roxy Music guitarist, was released as *Wetton/Manzanera*, with drums provided by Yes's Alan White. Also around this time, Wetton began working again with Geoff Downes and Carl Palmer in an attempt to restart Asia without Steve Howe. Some of the material by this incarnation of Asia made its way onto 1990's *Then & Now* CD.

The 1990s saw Wetton mostly focusing on a solo career, and in 1999, another attempt to reform Asia resulted in Wetton participating in the short-lived progressive rock group Qango with Carl Palmer, John Young, and Dave Kilminster. The group performed several shows in the U.K. and recorded one live album, *Live in the Hood*, before disbanding, when Wetton and Palmer returned to their solo projects.

In 2006, an official reunion of the original Asia line-up (Wetton, Downes, Howe, and Palmer) finally occurred. The 2008 studio album, *Phoenix*, was the original band's first since 1983's *Alpha*. This line-up released two more studio albums, *Omega* and *XXX* before Howe departed in January 2013. With new guitarist Sam Coulson, Asia released *Gravitas* in March 2014.

# THOSE WE HAVE LOST



---

In 2013 he guested on the album *Grandine il vento* with Renaissance, with whom he had played live 42 years before.

Wetton had a long career as a session bass player, and collaborated with many members of progressive rock bands such as Yes, Roxy Music and Bryan Ferry and Steve Hackett.

Wetton died in his sleep on 31st January, from colon cancer.



**Ronnie Davis  
(1950 – 2017)**

Davis was a Jamaican reggae singer who was a member of The Tennors, The Itals, and the group Ronnie Davis & Idren. He lately performed as a solo artist.

Born in Jamaica, Davis started his singing career by entering local talent contests in the early 1960s. He formed a group called The Westmorlites, but his big break came in 1969 when he was asked to join The Tennors. Davis recorded a string of singles with the group during the late 1960s and early 1970s, but always yearned for a solo career, and had first chart-topping tune, "Won't You Come Home", in 1975. He also recorded a lot of material with Bunny Lee, who produced his 1977 solo album *Hard Times*. Davis also cut a few singles under the pseudonym Romey Pickett.

Davis enjoyed major success as a member of The Itals, recording and touring the globe. Their 1987 release *Rasta Philosophy* was nominated for a GRAMMY Award as Best Reggae Album.

While staying with The Itals, Davis pursued a parallel solo career, his next album being a split release with Gregory Isaacs for producer Ossie Hibbert, with further releases following, including 1985's *The Incredible Ronnie Davis Sings For You And I*.

Davis left The Itals in 1995, to again pursue a solo career, forming the vocal group, Ronnie Davis & Idren, featuring harmony singers Roy Smith, Robert Doctor and fellow former-Ital Lloyd Ricketts. The group performed around the United States, and in 1997 released their first album, *Come Straight*. Ronnie Davis toured with The Pocket Band of Washington, DC in 2007 and 2008, and a year later Davis again joined forces with Keith Porter and David Isaacs to tour as The Itals. In March 2012, after a near 35-year hiatus, The Tennors reunited with George Murphy aka "Clive Tennors", Ronnie Davis and a new member Henry Buckley, Jr. aka Sadiki.

In 2016 Davis released the Sadiki-produced album *Iyahcoustic*.

He died on 25<sup>th</sup> January.

### **Geoffrey James "Geoff" Nicholls (1948 – 2017)**

Nicholls was a British musician and keyboardist, and longtime member of the heavy metal band Black Sabbath, until 2004. Nicholls also played in the NWOBHM band Quartz, before joining Black Sabbath. In the late 1960s/early 1970s, Geoff played lead guitar for the Birmingham band Johnny Neal and the Starliners.

Nicholls was originally brought in as a second guitarist when Black Sabbath doubted whether they would even continue under that name. Nicholls then switched to bass when Geezer Butler left briefly, and then became the band's keyboardist upon Butler's return and the decision to keep the Sabbath name. Nicholls' first appearance on a Black Sabbath

# THOSE WE HAVE LOST



album was on *Heaven and Hell*, and he was credited as keyboardist on every Sabbath release from that time until *13*, although he was not an official member until 1986. He remained an official member until 1991, then regained member status from 1993 to 1996. He was an unofficial member once again since the reunion with Ozzy Osbourne in 1997. Although his main role with Sabbath has been on the keyboard, Nicholls also played some rhythm guitar on the reunion tours, e.g., during Iommi's solo in "Snowblind" and a few tracks during the *Headless Cross* and *Forbidden* tours.



In addition to not always being credited as a full member of the band, Nicholls has rarely appeared on stage proper during Sabbath shows; instead he usually played from a side-stage or backstage position. One exception to this was the tour in support of the album *Seventh Star*, wherein he played on stage as an equal member of the band.

Nicholls' involvement with the band ended when Adam Wakeman (a member of Ozzy Osbourne's solo band) was chosen to play keyboards during Sabbath's 2004 and 2005 tours as part of Ozzfest, and Scott Warren (Dio) handled keyboard duties on the 2007 *Heaven & Hell* tour.

Until his death, Nicholls played keyboards with former Black Sabbath singer Tony Martin, in his band Tony Martin's Headless Cross. Nicholls had previously performed on both of Martin's solo albums and their support tours.

Nicholls died from lung cancer on 28th January, aged 68.



## **Benny Collins (? – 2017)**

Collins was a production and tour manager with some of the biggest names in the industry, including Journey, the Rolling Stones, U2, Madonna and Michael Jackson.

He started his career in the live music industry in the early '70s as a roadie for Graham Central Station before going on to work with Bill Graham. In 1979, he was hired to be Journey's drum tech and made his way up the ranks to their stage manager and production manager. His ability to navigate the complex logistics of the business, led to jobs such as Wham's 1985 tour of China, the first Western act to perform there, David Bowie's highly theatrical "Glass Spider" tour and Michael Jackson's global jaunts through the '90s.

He died on 27th January, from pneumonia, aged 68.

## **Tom Edwards (? – 2017)**

Edwards was guitarist and musical director in Adam Ant's band.

Edwards fostered a love of music while still a student at Great Cornard Upper School, and a move to London allowed him to forge a career in music, playing with the likes of Roddy Frame, Fields of the Nephilim, Rebelles, Edwyn Collins, Andrea Corr, Arno Castens and Spiderbites, before returning to Suffolk in Ipswich and joining Adam Ant's band in 2012.

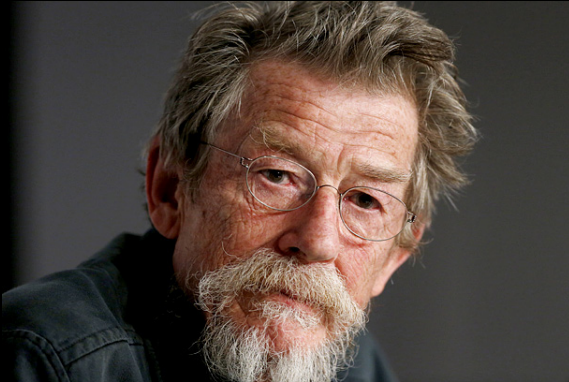
# THOSE WE HAVE LOST





Edwards last performed at the Ipswich Regent with Adam Ant on May 23 last year as part of the UK leg of the Kings of the Wild Frontier tour.

He died in January, aged 41, from suspected heart failure



**Sir John Vincent Hurt, CBE  
(1940 – 2017)**

Hurt was an English actor and voice actor whose career spanned six decades.

Hurt's first film was *The Wild and the Willing*, but his first major role was as Richard Rich in *A Man for All Seasons*. He played leading roles as John Merrick in *The Elephant Man*, Winston Smith in a version of *Nineteen Eighty-Four*, Mr. Braddock in the *The Hit*, and Stephen Ward in the drama depicting the Profumo affair, *Scandal*. He is also known for his television roles such as Quentin Crisp in the television film *The Naked Civil Servant*, Caligula in *I, Claudius*, and the War Doctor in

*Doctor Who: Day of the Doctor*.

Hurt's other films include the prison drama *Midnight Express*, the science-fiction horror film *Alien*, the adventure film *Rob Roy*, and the political thriller *V for Vendetta* (2006), amongst many others.

Recognised for his distinctive rich voice, he also enjoyed a successful voice acting career in films such as *Watership Down*, the animated *The Lord of the Rings*, *The Black Cauldron*, and *Dogville*, as well as the BBC television series *Merlin*.

One of Hurt's last films is the biopic *Jackie* (2016), and he will next be in the 2017 film *Darkest Hour*, as British Prime Minister Neville Chamberlain, due to be released in November 2017.

Hurt died on 25th January, aged 77 from pancreatic cancer.



**Mark Tighe  
(? – 2017)**

Tighe was a founding member and guitarist of Bradford post-punk band 1919. The band was formed in late 1980 by Tighe and vocalist Ian Tilleard—initially calling themselves Heaven Seventeen.

The band reformed in 2004-5 with a new lineup—releasing the divisive *Dark Temple* LP, before reforming again in 2014 with new vocalist/bassist Rio Goldhammer and performing at Leipzig's Gothic Pogo Festival in 2015.

He died in January.

# THOSE WE HAVE LOST





### **Elkin Ramírez (1962 – 2017)**

Ramírez was a Colombian singer-songwriter, and leader of the band Kraken.

He was born in Antioquia, and was a self-taught artist, training himself and his vocal technique. He belonged to bands such as Kripzy (1981–1982) and Ferrotrack (1983–1984). In 1985, Ramírez joined Kraken as founder and leader. He was the author and composer of most of the band's songs, concept and lyrics; he was also the lead singer. In 2008, Ramírez debuted as an actor playing a hit man in the Colombian feature film *Cain's Ethic* (*La Etica de Cain*) directed by Edward Ruiz.

Ramírez died from brain cancer on 29th January, aged 54.

### **Robert Thomas "Bobby" Freeman (1940 – 2017)**

Freeman was an African-American soul and R&B singer, songwriter and record producer, best known for his two Top Ten hits, the first in 1958 on Josie Records called "Do You Want to Dance" and the second in 1964 for Autumn Records, "C'mon and Swim".

He started singing in a doo-wop group, the Romancers, in his early teens, and first recorded with them for Dootone Records in 1956. Their recordings included "House Cat", included on several later rock and roll compilations. However, the group soon fell apart, and Freeman started a new

group, the Vocaleers.

When asked by a local DJ if he had written any songs, he wrote several and recorded them as solo demos. These included "Do You Want to Dance", which were heard by a visiting record label executive, Mortimer Palitz of Jubilee Records. He signed Freeman to the label, and had the original recording overdubbed in New York by session musicians including guitarist Billy Mure. "Do You Want to Dance" quickly rose to number 5 on the pop chart and number 2 on the R&B chart in early 1958, when Freeman was still only 17. The song was



covered later (as "Do You Wanna Dance") by Del Shannon, the Beach Boys, Johnny Rivers, Bette Midler, John Lennon, Cliff Richard, Marc Bolan & T.Rex, the Mamas & The Papas, Bobby Vee and the Ramones.

Freeman toured with such musicians as Fats Domino, the Coasters, and Jackie Wilson.

He died in January.

### **Gabriel Perrodin (aka Guitar Gable) (1937 – 2017)**

Perrodin, known as Guitar Gable, was an American

# THOSE WE HAVE LOST



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Louisiana blues, swamp blues and swamp pop musician. He was best known for recording the original version of "This Should Go On Forever", and his part in the vibrant swamp blues and pop scene in Louisiana in the 1950s and early 1960s.

Guitar Gable was self-taught in playing the guitar by his mid-teens. And was influenced by the music of Guitar Slim. He formed a group called the Swing Masters, and was later introduced to King Karl, whom Gable joined along with his brother Clinton "Fats" Perrodin on bass guitar, and drummer Clarence "Jockey" Etienne, to form the Musical



Kings.

The band backed musicians such as Lazy Lester, Classie Ballou, Skinny Dynamo, Bobby Charles and Slim Harpo.

Guitar Gable and the Musical Kings had earlier recorded their own debut single for Excello in 1956, and Subsequent releases followed a similar pattern with Gable's Caribbean-laced instrumentals such as "Congo Mombo," "Guitar Rhumbo" and "Gumbo

Mombo," pitched against rock and roll tracks including "Cool, Calm, Collected" and "Walking in the Park." It was the blues influenced ballads including "Irene," "Life Problem" and "This Should Go On Forever" that caused most interest.

In the 1970s, Gable performed regularly with Lil' Bob and the Lollipops, before he initially retired from performing in the 1980s, but in the 1990s, he was tempted back to the performing stage by C.C. Adcock.

He died on January 28th.



### **James Laurence (? – 2017)**

Laurence was one part of Friendzone, an American instrumental hip hop duo based in East Bay, California. The other half of the duo is Dylan Reznick.

The two met in 2005 and had been in noise-pop band Destroy Tokyo before shifting to rap. They shot to popularity as beatmakers, racking up production credits for A\$AP Rocky, Deniro Ferrar, Antwon, Yung Lean and plenty more. But they also managed to develop an identity as a solo act, releasing several acclaimed instrumental records and expertly curated compilations, sitting close to the centre of what became known as 'cloud rap'.

The duo produced Main Attrakionz' "Chuch" and "Perfect Skies", featured on the 2011 mixtape *808s & Dark Grapes II*. In 2012, they released *Collection I*, a compilation of rap instrumentals and original songs.

# THOSE WE HAVE LOST



In 2013, they landed their first major label placement, producing the song "Fashion Killa" for ASAP Rocky, which appeared on his debut album *Long. Live. ASAP*, and also released the compilation *Kuchibiru Network 3*, which included contributions by several notable producers including Ryan Hemsworth, Skywlr, DJ Kenn, and Jerome LOL.

They released the album, *DX*, on October 9, 2013. The music video for "Poly", the song off of the album, was premiered by *Vice* on the same day.

On February 16, 2015, Boiler Room released *Upfront 014*, which featured nearly an hour of unreleased music from the duo. On May 27, Friendzone released a new EP, *While U Wait*. Main Attraktionz released *808s & Dark Grapes III*, produced by Friendzone in its entirety, on Neil Young's Vapor Records on June 30, 2015.

On January 30th it was announced that James Laurence had died at the age of 27 from undisclosed circumstances.



**Jack Mendelsohn**  
(1926 – 2017)

Mendelsohn was an American writer-artist who worked in animation, comic strips and comic books. He had numerous credits as a TV scripter, including *Rowan & Martin's Laugh-In*, *Three's Company*, *The*

*Carol Burnett Show* and *Teenage Mutant Ninja Turtles*. Among his work for feature films, he was a co-screenwriter of *Yellow Submarine*.

In the late 1950s and early 1960s, he wrote and drew his innovative comic strip, *Jackys Diary*. It began January 11, 1959, continuing until 1961. The Sunday-only strip is regarded by many comics buffs as one of King Features most novel and clever humour strips.

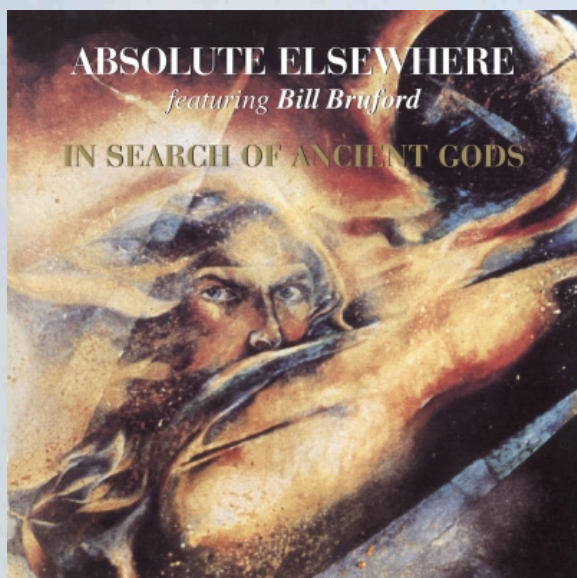
Mendelsohn ghostwrote for other comic strips, and he also wrote for comic books, notably as a contributor to EC Comics' *Panic*.

Mendelsohn died of lung cancer on January 25<sup>th</sup>.



# 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 multimedia experience and the band always followed that



policy.

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

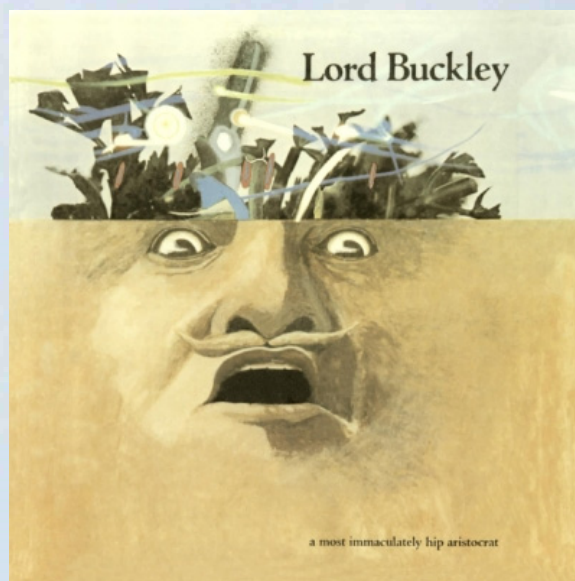


**Artist** Atomic Rooster  
**Title** Little Live Rooster  
**Cat No.** HST435CD  
**Label** Gonzo

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

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

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



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

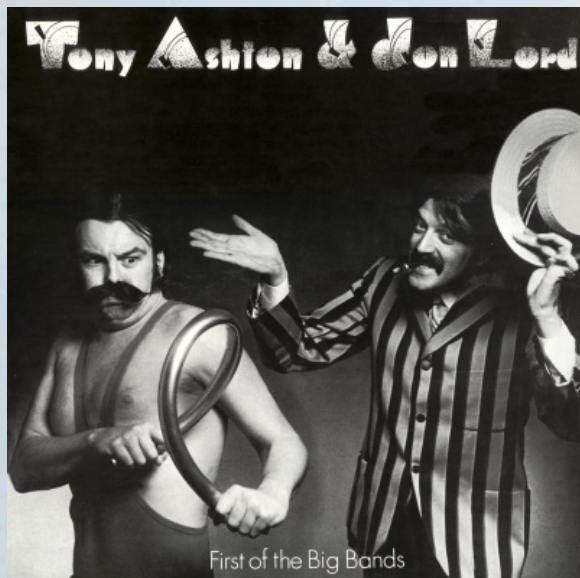
'Lord' Richard Buckley was an American stage performer, recording artist and monologist, who in the 1940s and 1950s created a character that was, according to The New York Times, "an unlikely persona ... part English royalty, part Dizzy Gillespie." Michael Pakenham, writing in The Baltimore Sun, described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

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

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



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



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

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

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



**Artist** Adrian Legg  
**Title** Technopicker  
**Cat No.** GSGZ033CD  
**Label** Greyscale

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





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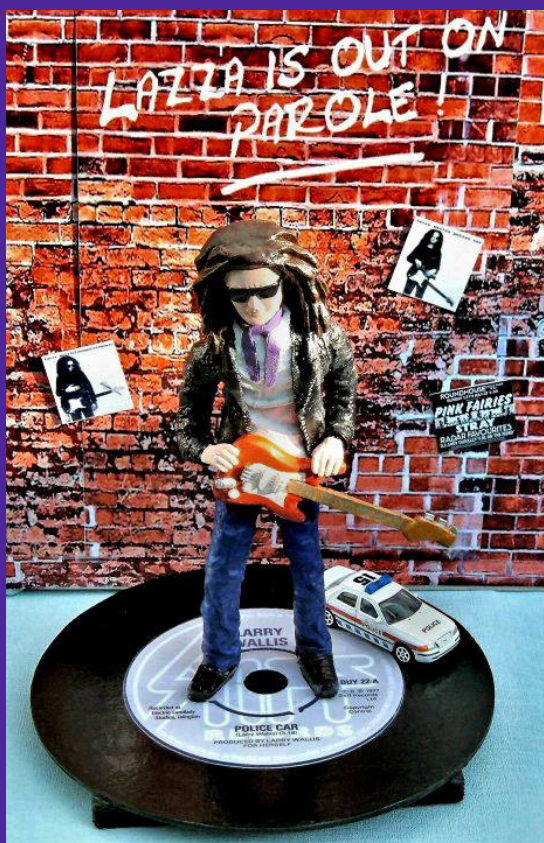
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Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so 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/gonzoweekly>





## When Lazza met Jezza

### The Larry Wallis Interview Part 1

Larry Wallis has always been one of my favourite guitarists. He's probably best known for his time in Motorhead and as house producer for Stiff and I saw him live several times with the Pink Fairies and afterwards as a solo artist, but since the 2001 release of *Death in the Guitarfternoon*, things have gone a bit quiet. I'd heard that Larry hadn't been able to join the Pink Fairies re-union but with the help of his mate Tony Henderson who makes wonderful models of all things Pink related, I decided to find out what he'd been up to.

*Larry, the last interview that I can find with you is from 2002 after the release of *Death in the Guitarfternoon*, which was a pretty*

*good effort if you don't mind me saying so. In the interview, you said that you'd set up your own home recording studio. Can you tell us what you've been doing since then and what you've recorded?*

Well Jeremy, there's been a pretty bad hiccup on that front, to whit, I got really stuck in to writing the follow-up to 'Death', when two things happened to knock that completely off the rails. First of all my computer-based studio went down. I dunno why, but I tried to get it fixed and kinda gave up on it. Then, out of the blue, my left hand stopped doing my bidding. This was actually in 2008. I went the hospital route, had an EMG test, and was told my Ulnar nerve was compressed in the elbow. What followed was eight years of meeting with Neurosurgeons who could only tell me that I was "A Complete Mystery". In the eighth year, I was told that the 2008 EMG had been inconclusive, and I was sent back to the very first doctor I saw. Things were pretty much getting me down by then, so I asked for an MRI, which I was given and proved that it hadn't been the elbow at all! Now, in the ninth year of no guitar-playing at all, I'm



# JEREMY SMITH



awaiting exploratory surgery to get to the bottom of the problem. It may be my neck, who knows? We'll see if I ever play again or not!

*I'm so sorry to hear that and I hope you get it sorted soon, but I've heard from Tony Henderson that you have been talking with an LA based record label, can you give us any info on this and what might be forthcoming?*

It's true I've signed to Cleopatra Records of L.A, who are releasing 'Death', the Deluxe edition, which is now a two CD job, which contains outtakes from the recording, which I did by writing the songs, whilst learning how to fly the spaceship/studio I had. So to do this, I spent a lot of all-nighters smoking dope, not drinking, and writing and recording the creature. I played and sang, using a sampler and keyboard for the drums, then took it into a studio with enough room to accommodate a drum kit, where Wayne Casserly replaced my efforts. I took that home, got my wonderful chum 'Big George' Webley to replace my bass, all except for two tracks, being 'Don't fuck with Dimitri' and 'Downtown Jury', both of which have lyrics by Mickey 'Doc' Farren. My new chum, one Toby Chapman and I went into a mobile studio to mix the bugger. Toby (sometimes keyboard player for Spandau Ballet) is a stone wizard at computer-based recording, as well as being one hell of a musician.

I told Edwin 'Savage Pencil' Pouncey, how I saw the artwork, and he did all I envisioned and more! Proper Records came on board to distribute it, and here we jolly well are, a whole shitload of years later and albeit in a small way, it is still selling, and now Cleo have given it a new lease of life. Whilst on the subject of Cleopatra, it's such a drag I can't record for them because of the claw of a left hand. By the way, a truly lovely guy from Cleo named Matt Green has been

responsible for a great kick up the ass to do whatever I can, lyrics or whatever, along with a project consisting of collecting assorted tracks from various recordings I did with various line-ups. Keep watching the skies!

*It's well know that you started recording a solo album in your Stiff days and although some of the tracks have re-appeared over the years on Death in the Guitarafternoon and on the UHCK releases, there's never been a full version. Is there any chance of this?*

Yeah, folk do keep mentioning the "lost Album". I went into the studio with Big George, Pete Thomas of The Attractions, and Deke Leonard, the legendary Welshman from the Man Band. We got halfway through it for Dave Robinson, (Jake Riviera had split from Stiff), when Dave presented me with a contract for seven albums! Like a fool I told him to shove it, which was, in hindsight a world-class dumb move. Still, it wasn't the first or last time for that, amigo!

*You've been in a number of bands over time: Entire Sioux Nation, Blodwyn Pig, UFO, Pink Fairies, Motorhead, Death Commandos of Love, Redbirds etc. What was your favourite set of musicians to play with and why?*

Fuck, that's a bit of a poser, because various line-ups had different highs and lows, but I'll give it a whirl. Entire Sioux Nation was a fantastic trio, in the heady times of Cream and Hendrix, we kicked up a fine old racket, but were hampered by stupid management, or lack thereof. Bloodwyn Pig are weird, because it came outta Jethro Tull led by Mick Abrahams on guitar, who had a real bad fear of flying, so I took his place, with multi-talented groover Jack Lancaster on sax/saxes, yep, he did an Ornette Coleman onstage, with two horns in his mouth at once, the first gig I did with them was in St Albans supporting Yes, who were playing their 'Yes' album. I loved it as I got to see Steve Howe with his Gibson L7 and Fender Dual Showman amp, at

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# JEREMY SMITH





a the time when everybody and his dog were using Marshall.

This was a trick I used in UFO with a showman of my own, which Phil Mogg fucking hated!! He was often to be heard shouting in the middle of a song "This fucking band ain't Yes"! I Loved Andy Parker and Pete Way. Phil not so much, especially after he told the others to sack me! A few tears all round were shed that night, having come home from a gig, and still on the after gig high.

Then, my life changed for good, when Russell Hunter, Pink Fairies drummer and 'Doc' Farren came to my folk's home where I was living, to ask me to join the Fairies as they'd seen me hanging about in International times HQ. I thought the hip hippies looked at me slightly askance then, as I was in a rock band not at all associated with the new hippie ideals (and we wore eye liner!). At first I held out, as I felt I owe allegiance to the Deviants bass-player, with

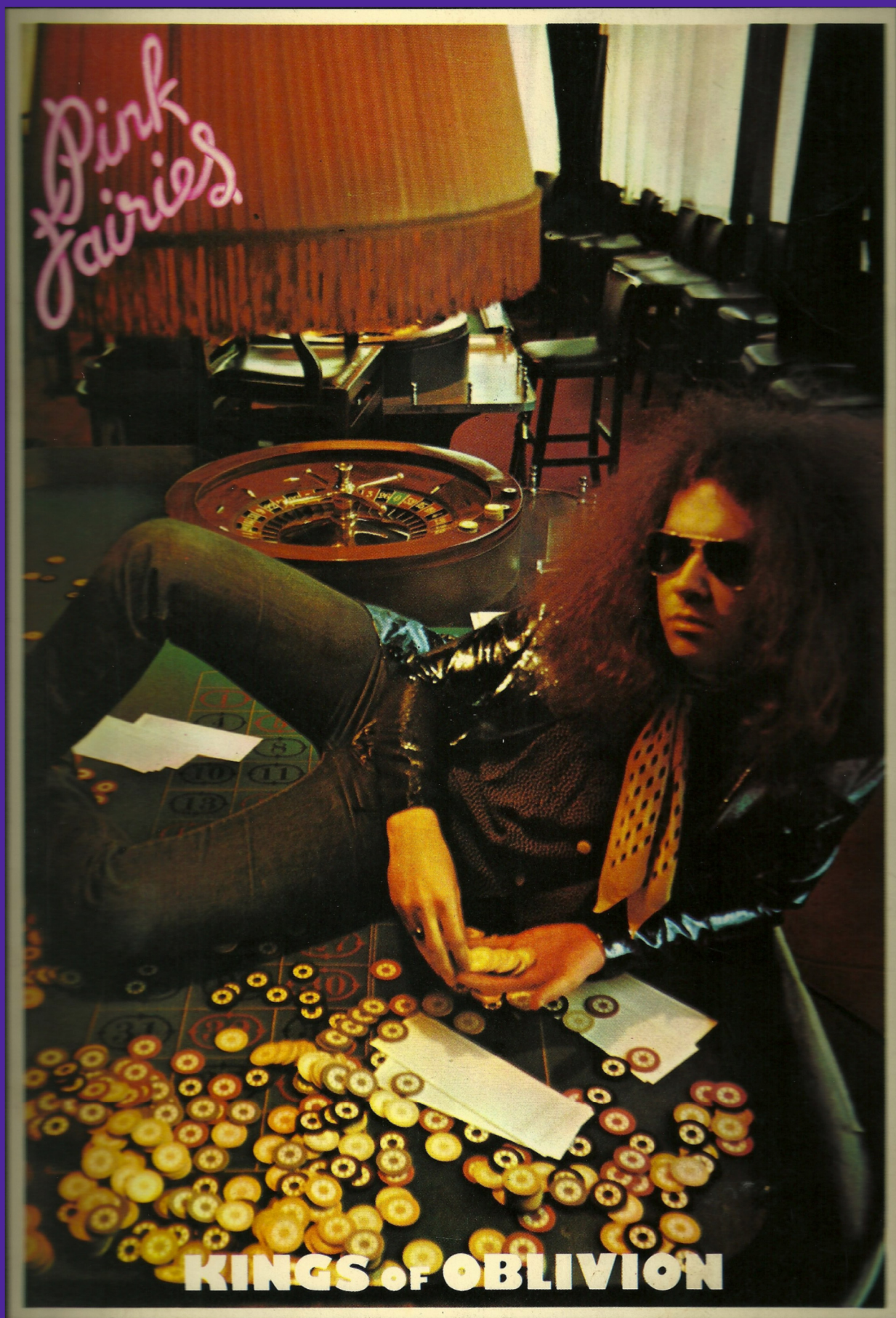
whom I said I'd form a band, but on the second visit they got me to give in and join up. Thank God! So, Mick Wayne was the front man for the band, I was just guitar. But all that was to change, once again, because of Russell. We did my first gig one Sunday in a pub/club just outside of London. I'd said nothing, but I was sure that Mick's songs like 'Big Legged Woman' and 'Well Well Well' just weren't Fairy material, but what did I know, I was the new boy?

We did the gig, and in the dressing room after, Russell piped up with "Either Larry takes Mick's place or I'm out". I felt weird as you can imagine, also I'd never sung or written songs before. They'd signed with Polydor and were due to be the first band to use Chipping Norton Studios, a converted school in Norfolk. Off we went to stay for a couple of weeks and suddenly I was the singing songwriter, which meant me sitting at dinner times writing songs at the table, and shouting into a mic. I still can't believe that 'Kings of Oblivion' came out of that situation,

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# JEREMY SMITH





JEREMY SMITH



and is still well thought of to this day.

Motorhead? It was fun, but I kinda knew that Lemmy's songs were gonna chart the course the band would take. Now don't get me wrong, I know for sure that 'Motorhead' is not only a fantastic song, but must rank as the very finest rock song by a band about itself, (a hundred years later Lem wrote 'We are Motorhead', which I wouldn't play in a million years, too embarrassing for me! So it goes.....)

Death Commandos was a movable feast, with Andy Colquhoun and George Butler, guitar and drums respectively, Sandy from the Pinks was also a frequent flyer, and we weren't half bad on a half good night. Which brings us to The Redbirds, a beautiful R&B combo, with Phil Mitchell on bass and Chris sorry I can't remember on drums (note: it was Chris North who'd previously drummed with the Love Affair, the Enid and Kim Wilde). Phil had been downsized from Dr. Feelgood, and Chris had parted company with The Enid (strange name huh?) Man, we were shit hot, but I felt the other 2/3rds of the band weren't too enthusiastic about it. It was many years later when Phil had been upsized back into the Feelgoods, that on a chance meeting in the west end, he told me that he and Chris thought I could have gone "All The Way", I bleedin' well wished they'd have told me at the time, I would have been really into "Going All The Way", silly sods!!

Ok Jezza, back to the question. E.S.N had all the piss and vinegar that youth brings to the table, and we were very good, we could improvise for hours, which of course stood me in good stead with the Pinks, as our songs kinda started when they started, and after 15 minutes ended when they ended, all good stuff mate, all good stuff. There was more to the 'Kings' than just playing music, there was an empathy between the three of us which cannot be conjured up by rehearsal and such, so I

have to say the three of us, Russell, Sandy, and myself, were and still are my very favourite noise-making experience, an "das a fack Jack, that's all she wrote".

*And I totally agree with you Larry, the first time I saw the Pinks was you as a power-trio at the Westway theatre and I fell in love there and then. And if I look at the songs you've written, Police Car is the one that you're most well known for, but personally my favourites are City Kids, On Parole (which I saw you do with the Fairies before it was released as a solo single) and Leather Forever. What's your favourite song that you've written and/or recorded?*

Man, you've asked a big one there Jeremy, before I wrack my brains for an answer, I must say that writing for Dr. Feelgood gave me plenty of satisfaction. Hearing Lee Brilleaux sing my shit never failed to make me happy, and of all the choones they did of mine, I gotta say 'Going Someplace Else' is my personal favourite, we did that and 'As Long as the Price is Right' in The Redbirds, but as for myself, possibly 'Are we having Fun yet' and 'Crying all night' from the 'Death' album, with maybe 'On Parole' and 'Screw It' from the same record, only because I did so love getting revenge of sorts on a World Class Wanker who's name I shall not sully these pages with! His path may have crossed with the Fairies, I can't seem to remember mate!

*I know you had legal issues with Polydor over Kings of Oblivion. Did these ever get sorted out and do you now get the royalties? If not it's a crying shame. I've still got the original of this with the poster which my mum used to hate.*

Nope, Polycrap have never even admitted I was in the band, True Story comin' up dewd. I had a manager who took it quite a long way, one Bob Bromide, he actually got me a real bewigged barrister, to take it to the High Court, Now, he wanted an Anton Piller

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# JEREMY SMITH



affidavit, which meant that after years of Polyslime telling us "the files have been lost", the piece of paper enabled the powers that do this sort of thing to be on the Polyturd doorstep before opening of business, and demand to be taken to the filing vault, and seize all of their files for forensic accountants who would go through EVERYTHING! So, the day came and my manager and I went to the High Court in the Strand, where we met our barrister in the Hallowed Halls.

The chap, in full silk and wig told me I could go into the Judge's chamber but must not even breathe too loudly, let alone speak, or I would be held in contempt. So in we went, to basically what was a library with an ancient red-robed judge, and his roadie, being a chap who seemed to be almost clairvoyant, in as much as every time my legal eagle began to cite a case for precedent, said chap would glide his wheeled library ladder along to the relevant section, where he would select a tome and place it in front of the judge opened at the page with the case on it. After a bit of this, the judge looked and sounded less than sympathetic to my case. He then piped up, saying that he and his good lady wife had a magnificent collection of classical music, much of which was on the Polyshite label, and he simply refused to grant the "Dawn Raid" affidavit as he "liked to call it", because he found it hard to believe that a record company issuing such beautiful music could be capable of such behavior as accused by yours truly. We were then dismissed and went out into the main hall, where I asked the silk if we could appeal? He told me two things I shall never forget, one being that it was impossible, as that was the end of the line appeal-wise. The second was that on this day he was ashamed to be a part of the legal profession. FUCK!!!

*Obviously the Pink Fairies are back in business again. Have you heard Naked Radio and what do you think of the album?*

*And what about the current line-up with Jaki, which is quite a turn-up from the original band.*

Well buddy I'll tell you the truth, I have indeed been in possession of a copy for weeks, but have also been suffering from a trapped Sciatic nerve, and quite honestly haven't felt the desire to play it, or much of a anything else really, I mean my wife gave me a drone with camera for Xmas, and I still haven't taken it out of it's box. Damn that Sciatica! As for the line up with a feminine female dame in it, I will admit to thinking to myself "Hell, the Fairies do not have wimmin in the line-up", but am prepared to be surprised. Hope so!

*The Pink Fairies were one of the best live bands I've seen and I really loved it in the mid-seventies when you were a sort of power trio. I also thought you were the best vocalist the band ever had. Is there any chance of you playing with the new Fairies?*

When in hospital with a broken neck and back, Russell came to visit, and once more the lovely bastid asked that question and wouldn't take no for an answer, so having agreed to play a gig or two, I rather thought the claw would be fixed soon, but not as yet. I would give anything to play a gig with the `Kings` trio mate, but apparently God hates me. So no is probably my answer to that question.

*The last couple of years have been pretty sad in terms of people dying. How have the deaths of Lemmy, Martin Stone and Mick Farren affected you?*

Lemmy's death not at all though Philthy Phil Taylor checking out made me very sad. Mickey dropping dead onstage? Absolutely perfect, he died with his boots on, just about the best way to go - the full Tommy Cooper. Martin 'Mad Dog' Stone? Terrible, I can't believe he's not here, making the planet a better place just by breathing in and out.

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# JEREMY SMITH





**What a drag man!**

*As well as music, what else are you interested in? Have you been working in any other areas?*

**Not really Jeremy, although the memoirs keep tapping me on the shoulder, so maybe I'll get to it one day soon, as the guitar has left me at the loosest possible end amigo.**

**Ok buddy, over and out and That's All Folks. Love Lazza**

*Again, I'd like to thank Tony Henderson for helping to set this up and for the photos and of course Larry Wallis for taking the time to answer the questions. We'll keep you informed of the release of Death in the Guitarafternoon – Deluxe version, which is due for release soon by Cleopatra Records. And I hope to be back with part 2 of "When Jezza met Lazza" in a couple of weeks, including Larry's Desert Island Discs!*

*And all I have left to say is Up the Pinks!*

*Jezza (jnismith@gmail.com)*

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# JEREMY SMITH





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# *Douglas Harr* *Ear Candy for the Hungry Audiophile*

## DEAR JOHN

John Wetton just passed away. Many fans have known that this brave and talented artist had been fighting cancer, going through successive treatments that did not lead to recovery. I didn't know John, only met him twice, but I love his work and have great respect and admiration for his life's journey. The verses and choruses of his greatest music have been running through my head this morning since waking to read the announcement. He was and will be remembered

as one of the most important and prolific rock artists of our time.

While John lent his time to several projects early in his career, the first really impactful music I heard from the man was from his work with King Crimson. Back when we used to accost our friends to exclaim, "listen to this record!" one of mine handed me two LPs - Crimson's *Lark's Tongues in Aspic* and *Starless And Bible Black*. I found this work



John Wetton, U.K. (c) Lisa Tanner

<http://diegospadeproductions.com/>









KING CRIMSON 40<sup>th</sup> Anniversary Series



cast a kind of spell, while being aurally shocking, challenging beyond belief, utterly lacking in the kind of sound that would attract non-musicians. What a way for John to emerge on the musical scene! These two albums capture almost everything that made John such a compelling songwriter, player and vocalist. To be sure, his work on that thunderous monster bass was often stunning – take “The Talking Drum,” a relentless dissonant instrumental driven by Bill Bruford’s tuned toms and John’s four-string attack. The momentous sound of his bass could and sometimes did overwhelm the mix in concert. Full stop... one great bass player.

But what always stuck with me, and kept me collecting John’s work through the next 40 years was his golden voice. There was a majestic power to that voice, an incredible sustain and phrasing that alternated between sarcastic and sublime, often with a touch of vibrato but more frequently long clear pitch-perfect notes. This was a voice tailor made for progressive rock, particularly on those songs that seemed to come from an earlier time, that pre-industrial acoustic-meets-electric modern renaissance. Take his gorgeous vocal on “Book of Saturdays” and lines such as “Every time I try to leave you, You laugh just the same.” Or, something more intense and biting from “Easy Money” “Getting fat on your lucky star... Making





easy money.” John had an uncanny ability to deliver what dynamic prog music demanded, a lead vocal that could easily flex between gentle and more violent passages. Right from the start, that voice had everything in its arsenal - a yearning that brought the blues, a bite, a howl for justice, a plea for sanity, or just a call to celebrate.

After Crimson’s untimely disbandment in 1974, John cast about a bit, eventually forming U.K. with prog luminaries, a band that racked up just two albums followed by a live one taken from the tour I saw, their sophomore outing supporting *Danger Money* when they opened for Jethro Tull as a three piece.

This legendary band, though short-lived, tops my list for great Wetton compositions played with maximum dynamics by virtuoso musicians Eddie Jobson, Bill Bruford, Allan Holdsworth and Terry Bozzio. To a great extent, while similar to Crimson in dynamics, this work finds John in his best voice, alternating between near ballads like “Renevous 6:02” and “Ceasar’s Palace Blues.”

When this outfit also broke up, John released his first solo album, which made clear that he was

well capable of writing music that was easier on the ears, more major tones, less minor. With this under his belt, John went on to form “super group” Asia where he found the commercial success that had eluded his more musically challenging work of the 70s. With the debut Asia album John finally made a more accessible form of pop music that also captured a wider audience. The concert for in support of the album was unforgettable, a master class in prog and pop that I will never forget. I’ve seen him live in concert numerous times over the years, and never saw a lazy or subpar performance, even when he had a cold or off night.

John left behind a large catalog of solo work, and collaborations with so many peers, including most notably keyboard player Geoff Downes and guitarist Phil Manzanera. These albums explore every facet of the rock art - some jazz-infused, some progressive, most really essential rock music with some pop balance it all out. He worked tirelessly, releasing numerous albums, touring frequently. Sure there were some bumps in the road, but there is so much treasure in the man’s large catalog of music that it will stand the test of time as a major contribution to the form.

My favorite moment of John’s is on his 1998 solo album *Arkangel*. It reportedly came at a time of personal challenges for this artist, and it’s hard not to consider the title track and some of the content overall as autobiographical. Opening with a crack of thunder, this powerful tome includes fitting lyrics for the fighter:

You are my Arkangel, my heart and my  
right hand  
When in the face of danger we stand

The danger is over, the artist now quieted, rest in  
peace John Wetton, safe journey.







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# MORE MOOKX

A few weeks ago we published a story by Alan about terminally ill Australian artist Mookx. A few days later Alan wrote the letter I have reproduced below, and I was so moved that I decided, a Mookx picture spread was in order.

Hi again Jon

This is the inside front cover of Mookx Hanley's little art book Jennie Dell gave him in hospital with request to start cartooning again. It's a work in progress so he coloured in a few things with Photoshop just to set it up. Mookx says, "Starting to get the knack again!"

I was co-pilot with Mookx of the book: 'Alternative Australia - celebrating cultural diversity'. Luv n' respect for Mooksie in his dark days. He knows he is dying and his body is seriously shutting down.

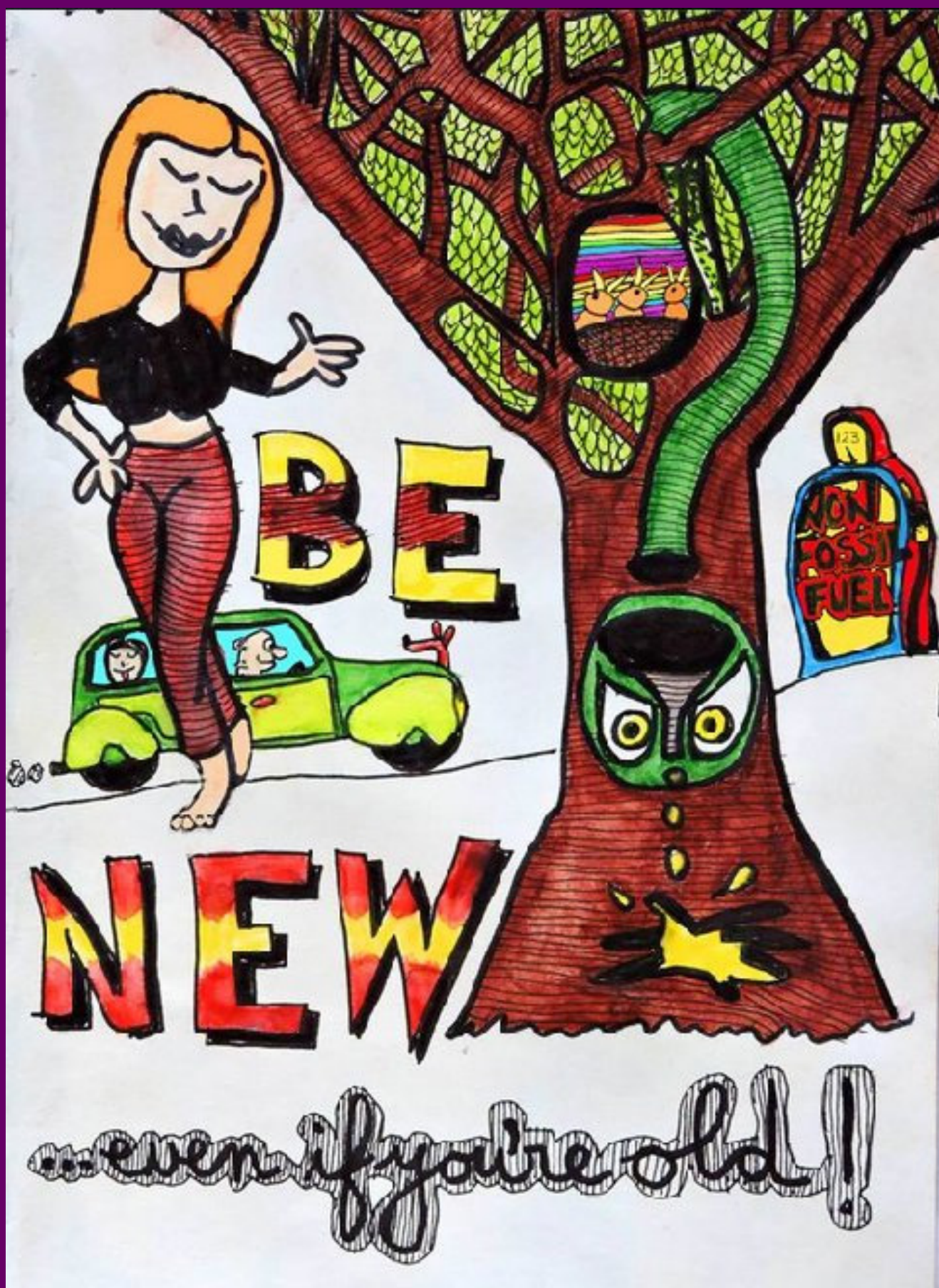
Yet, he's still trying to bring hippy life, light and sunshine to the rest of us. In an imaginative and thought-provoking way. I hope he keeps on 'keepin' on'. This is what true philosophy is all about...

Alan

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alan dearling

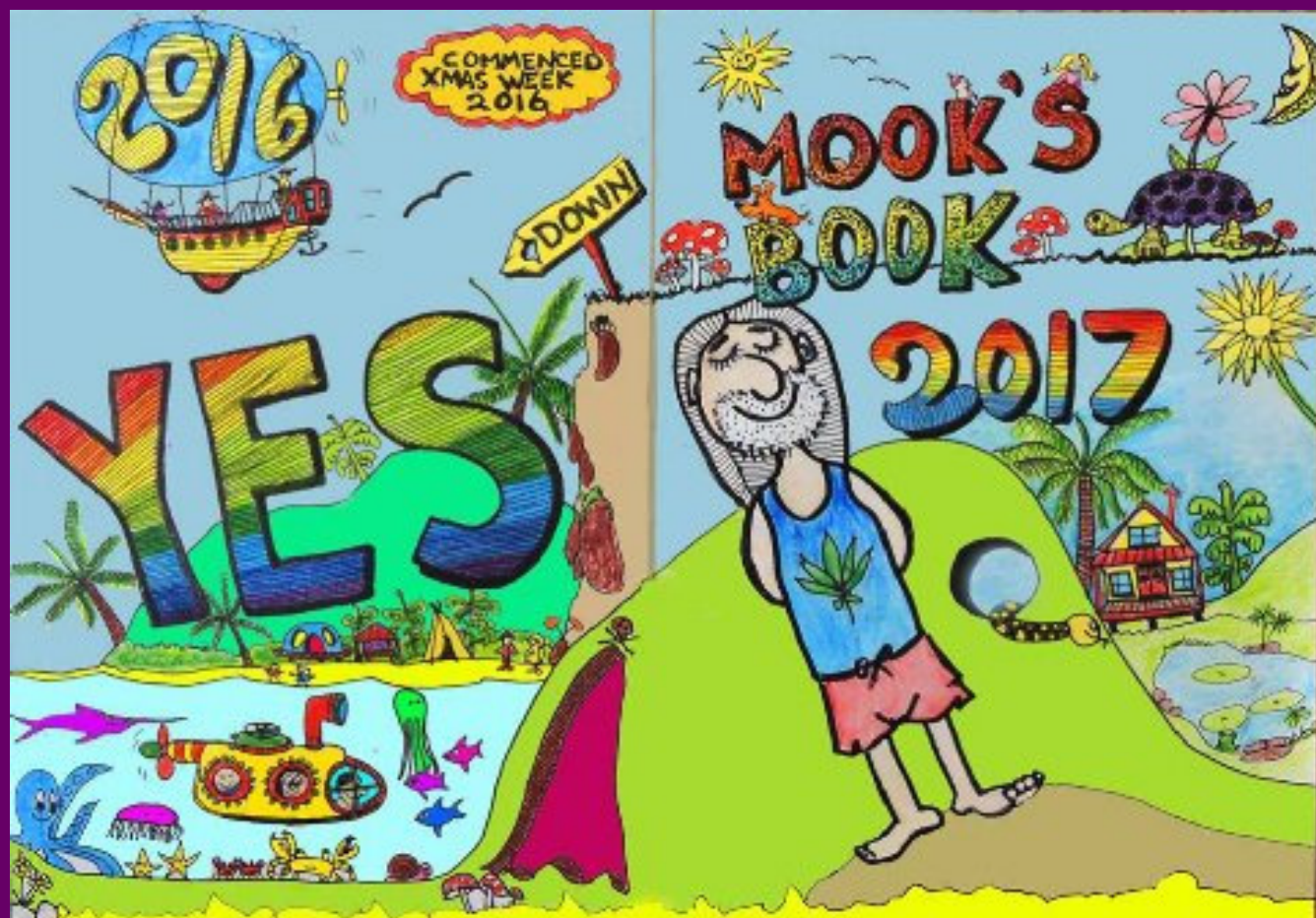




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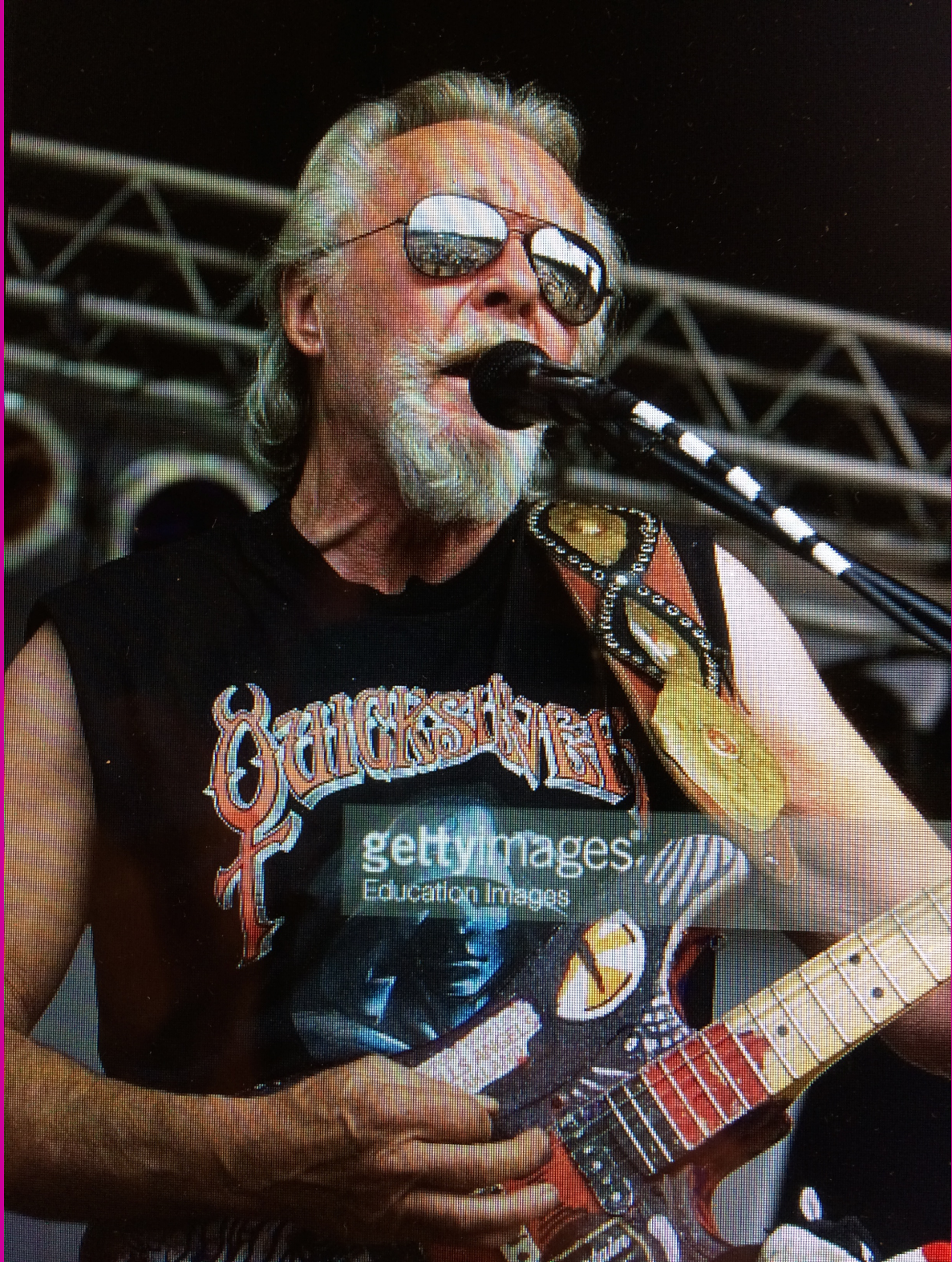
alan dearling





alan dearling





## Gary Duncan "King-O-China"

Part 1 Studio Releases

Like many of us, I've listened to a lot of

music over the years; rock, pop, jazz, folk, blues, a bit of reggae and lots in between, and I like a few artists hugely. This late in life, I really wasn't expecting to find an artist new to me, that simply puts a dirty great, big stupid grin on my face, because most of his stuff sounds just so right. I just hit play and he carries me away. GD is that man, one of the original pair of guitarists

# John Brodie-Good



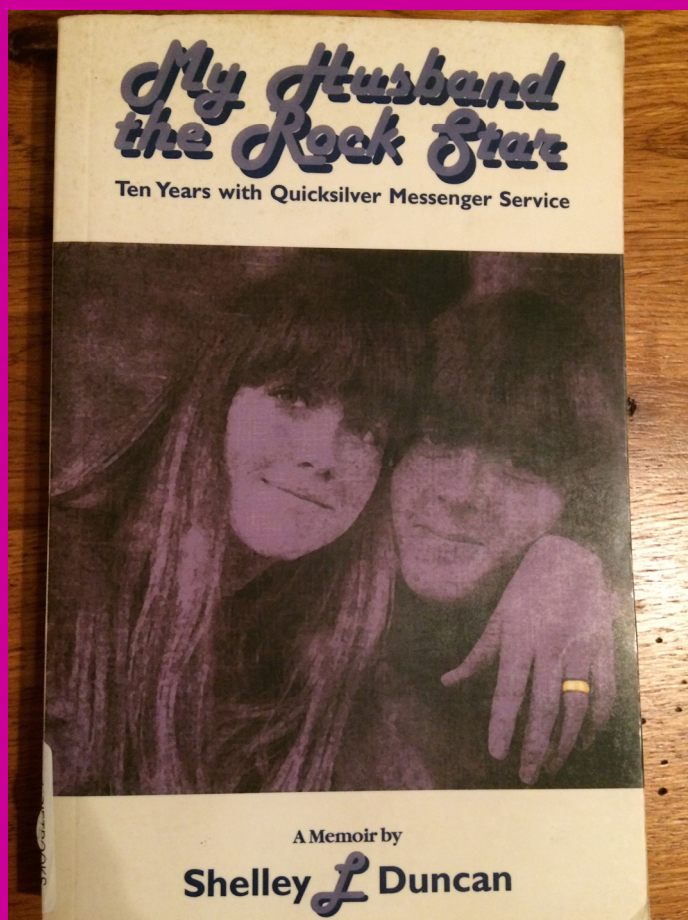


that was the front line of San Francisco's Quicksilver Messenger Service, which arose from the musical melting pot of the late 1960s. Throughout the 1990s, Duncan produced a string of albums (pretty much all on CD) which as one of his interviewers says, are 'criminally under-rated', I couldn't agree more.

Duncan's rock n roll pedigree is pretty much perfect. Given up for adoption at a young age, three quarters Native American Indian, one quarter Scot, he had left home by the age of 15 and turned 'pro', initially playing bass in a big showband, largely R

'n' B, a bit of country and western, whilst listening to a lot of jazz before the Fab Four came along. He was already playing electric on the West Coast whilst many of his contemporaries were just strumming away on their acoustics. He already knew how to play in a band whilst seemingly pretty much everyone else around were just trying to be folkies. The other original QMS guitarist, John Cipollina, seems to get more public praise looking back, but our hero (without malice), and others have pointed out that JC was in fact often out of tune (I suppose he wasn't a cowboy either), and that comment has been made more than once about the Welsh band Man's live album *Maximum Darkness*,





which featured JC. However, I'm not here to diss JC at all. During periods of his life when he wasn't a working muso, Duncan's list of other 'career choices' includes serving in the US Military, serving in a US penitentiary (for smoking something he shouldn't - later on common to a number of other QMS members including David Freiberg and Dino Valenti), biker (hanging out and riding with Hell's Angels), docker, diver, fork lift driver, carpenter, boat builder, car and motorcycle mechanic, builder, welder and perhaps unsurprisingly a smuggler too (dunno what). He cites 'when I was kid...I wanted to play electric guitar, ride bikes, fuck a lot, smoke dope, raise hell, sail boats and be a smuggler'. It sounds like he pretty much succeeded! He's even the subject of a kiss 'n tell book by his first wife Shelley too.... He also happened to be very good looking (a big problem for the first Mrs D), plays a

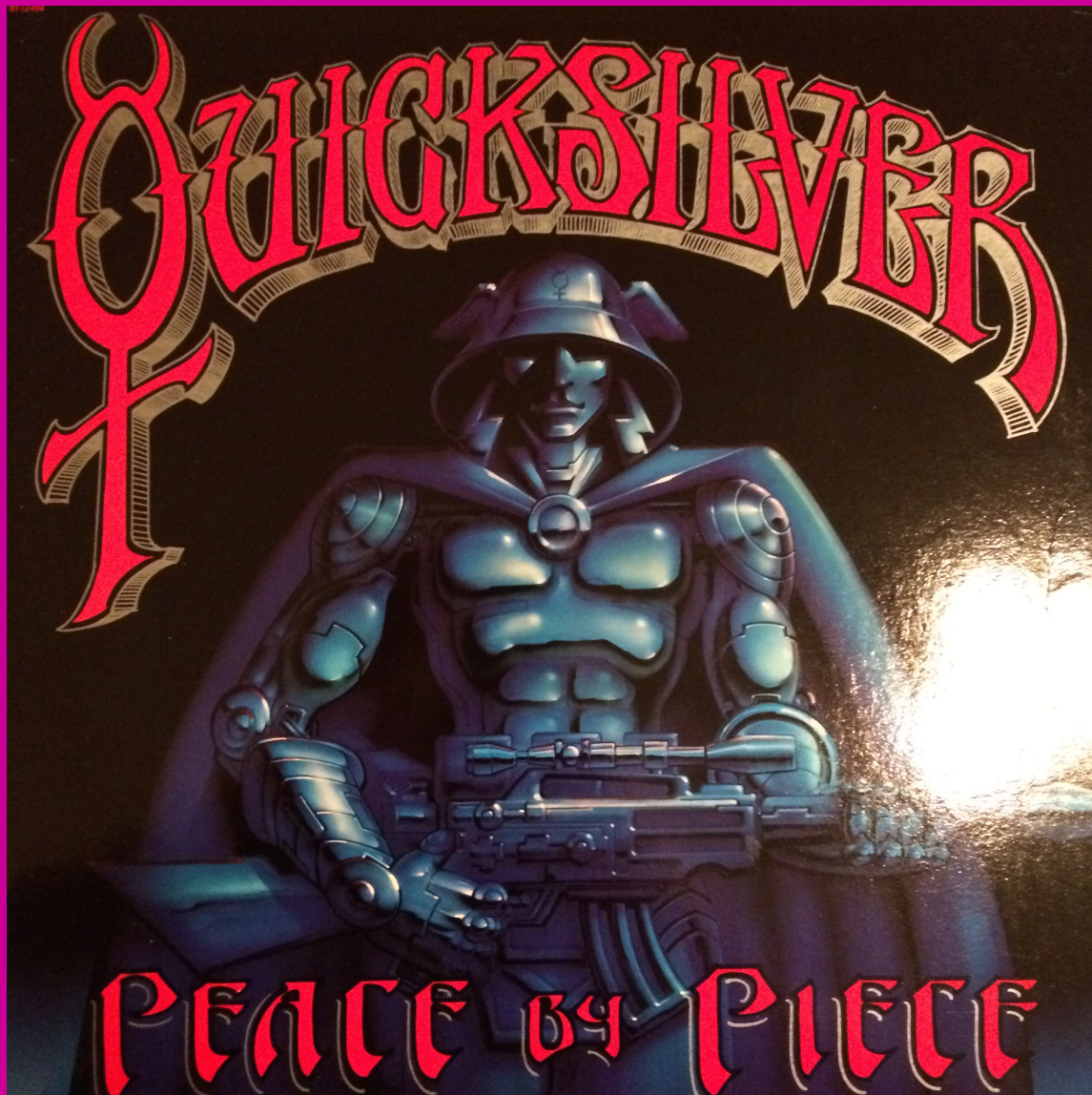
very mean guitar indeed, writes great 'tunes' and has a very fine (American) voice. What he does lack, by his own admittance, is good business acumen. You can't have it all I guess....He states he was not a hippie, in fact he was growing up at the tail end of the beats if anything.

The history of QMS is well documented for those that want to look. In many ways, they were arguably the real SF jam band, in a 'jazz style' of mentality of live improvisation, and before 1967, they just played around the Bay area, no live set being exactly the same as any other. Duncan cites copious LSD and dope use by most of the band at the time, and says they usually couldn't remember how things were supposed to go anyway. Like all true musicians however, he did not want to just

keep touring, playing the same stuff all the time, in the same way. He wanted, and did, hugely develop over the years, hence frequent breaks throughout his musical life (and the money kept running out on occasions too). One of the many reasons I went to San Francisco last June to see and hear the Paul Kantner 'celebration' in the Haight was seeing Quicksilver on the bill. Was Duncan going to appear on the stage and play too? Sadly he didn't, and in spite of keeping my eyes and ears open for over a year now, I can find no trace of him currently. As far as I know, he is still alive (no obits thank God), but he doesn't seem to be playing at the moment. If that changes, I'm on a plane heading West again, oh yes indeed, in an instant.

He took up the 'Quicksilver' mantle back in 1986, with their original label Capitol, releasing the album *Peace by Piece* in





1986. This was not the original band at all; nearly all the compositions are Duncan's, co-written and produced with percussionist Sammy Piazza, cover art by Rick Griffin. I've only recently got my hands on a copy, and a vinyl one at that. Duncan claims the album 'was starting to move' when the label's boss got fired and 'that was the end of that'.

Over a decade later, in 1997, Duncan, along with original band mate, David Freiberg, re-released the album on CD (a 'home production' ), from the original 2 track analogue masters. The only slight downside for me in writing for this wonderful magazine, is that having a day job too, I'm getting rather behind listening to my growing stack of 'new' albums and this is one of them. It's close to the top

though now. A quick look at Discogs.com shows a number of s/h vinyl copies for sale, from the paltry price of less than £5 plus shipping.

Duncan in fact had his own recording studio for 20 years, which he sadly took apart shortly after 9/11, when somewhat oddly, he cites 'demand for music just died overnight'. His main studio solo effort however is *Shapeshifter, Vols 7 & 8*, a double CD set. This morning, there were only three copies available on Discogs, one from the UK (£20 plus shipping) and two from the US (\$20 plus shipping). The version I own is actually a UK release, on Voiceprint, which if I am correct is the forerunner to our very own Gonzo Media! Such good taste you see. This is his studio gem, and is jam-packed full of musical



goodies. This core goldmine of riches has a number of spin-offs albums, instrumental versions of some of the songs etc. It originally came out on his own label but the version that is still obtainable was released by GRA Records, and it appears, again through lack of promotion, it has not yielded it's creator a fraction of what it should have done. This double set is the one to own and treasure. QMS fans expecting long improvised jams should look away now, this is GD in the '90s essentially, and as its name implies, a pot pourri of musical styles, and pretty much all of it is exquisite. Very much song-based, and covering many genres; blues, swamp, jazz, rock, pop even, Latin and country, it's all here. As claimed in the past by the man himself, it very much sounds like a band effort.

No tedious virtuosos here, just a fantastic cast of real musical players, and a chorus of backing singers on many tracks, including David Freiberg and Linda Imperial. A quick listen might sound a bit bland, but play it again - this is pure class. Some of his lyrics are very cool indeed, sometimes hilarious, in a world-weary, stoner, I've done it all way. In fact Gary Duncan defines the very word cool in rock n roll terms. He does things his way, and fuck anybody else.

Volume 1 kicks off with a horse riding across the prairie (Happy Trails) and soon turns into an American Civil War type swampy thing. Next up is a pure jazz-type piano-led number. I can't imagine one of the greats singing lines like 'there's lots of ass on the boulevard' though. You have to wait until the gorgeous track 6, Angeline, for the Duncan electric to start to sing though, but when his fingers start running around those frets, he's simply up there with the best of them. To me, he has found 'the note', that people like Carlos Santana

and John Martyn sought and also both found on a good day. His guitar just floats through the air, sometimes fragile, sometimes heavy, but always out there. In his studio work, he often plays only short bursts but oh so sweet and oh so tasteful. His voice is full range too, he can sound angelic and sweet one minute, and he can sound very down dirty and low the next. This guy is a real musical pro.

Volume 2 is really stacked full of goodies, including the almost perfect King-O-China. A sinuous but supple drum and bass combo underpin this beauty; it just grooves like a bastard, cool as shit lyrics and vocal delivery, and some mind-melting guitar solos. "Gonna have a party, every boy and girl is gonna be there", chorus, "The heartbeat is right on time". It's as good as it gets for this old boy. Please don't touch the tip must be about that.... tip..... Some of the other songs I'm saving for Part 2 of this article, Live recordings. Because Duncan is the real deal, on a stage, he burns very brightly indeed from what I've heard coming out of my speakers here at home.

If I had single a musical wish, it would simply be to see and hear him live, I'll keep watching out in the meantime.....

(Some of the background info from online interviews by Gary James, Willie G Mosely, Craig Morrison, John Barthel and Frank O Gutch Jr)

An interview with Gary Duncan, telling it like it is!

<https://www.youtube.com/watch?v=1cGzYMGC9Tk>





## Tom Constanten, Mark Karan and Slick Aguilar perform 'Live Dead 69'

Cheese and Grain, Frome, 27.1.17

Prior to the show, I was a bit dubious about this one. Was the very concept of performing The Grateful Dead's classic 'Live Dead' album a step too far into tribute band territory? Nevertheless, on keyboards and guitars were three musicians with a fair degree of credibility, one of whom (Constanten) was for a year or so a member of the Dead and performed on the original album. Karan too has close connections with the band, primarily as a member of The Other Ones with most of the surviving members in the late 90s, and subsequently as lead guitarist in Bob Weir's Ratdog for many years. Aguilar has been a lead guitarist for both David Crosby and most of the

latter day incarnations of the Jefferson Starship.

But were these guys just going to be cashing in on their associations? There was, it must be said, a degree of obfuscation in the publicity. At the *Cheese and Grain*, it was announced more than once as if the Grateful Dead themselves would be playing. You had to check out the details to find out what it really was. The remaining band members, UK musicians Tony Morley (bass) and Richard Newman (drums) were advertised as Starship members. Really? I may be wrong but I get the feeling they were hired hands for the UK outing of this tour only.

So how was it? The show began with Tom Constanten, looking like some old Cherokee Indian with his near waist length pure-white hair, playing solo. If you're familiar with recordings such as his '92 album 'Nightfall of Diamonds' or have seen his live turns with the Starship, you'll know he does a nifty line in solo piano adaptations of Grateful Dead songs, played with good deal of flourish and ornamentation. We got 'Friend of the Devil' and 'St Stephen' this time round, before he segued into the opening of 'Dark Star' and the rest of the band took

# RICHARD FOREMAN





to the stage, plugged in and began to play along. The lack of fanfare or hoopla was reassuring.

The thing about playing 'Live Dead' in sequence and full length is that there's no warm up. You don't get the audience going with a 'Sugaree' or a 'Casey Jones' before you hit deep jamming territory full on. You don't get to sing a word of an actual song until you're a good ten minutes in. And even then it's not exactly 'Stayin' Alive' – Robert Hunter's spaced out lyrics being essentially a kind of incantatory poem. Without a doubt, it's sink or swim.

Well, readers, as far as I'm concerned, they swam. The 'key to the rain' was that they didn't attempt in any way to sound like the Grateful Dead. They sounded like themselves – a bunch of seasoned musicians playing through the material according to their own interpretation. Like the Dead in their heyday, they meandered at times. Now and again it didn't quite gel. That didn't matter. It felt like they were exploring, finding their own ways through and now and again emerging in beautiful, incandescent spaces.

As the Dead's Phil Lesh himself has said, the band's music has become a kind of canon, and it's material that can be used as a basis for improvisation just as, say, John Coltrane used tunes like 'My Favourite Things'. Throughout the USA and probably beyond there are now countless bands playing at least a few Grateful Dead covers in their sets. They

may not all be launchpads for lengthy jamming, but the best interpreters in my book are the ones that manage to make the songs their own. And that, I'm happy to say, is what I think was going down at 'Live Dead '69'.

They stuck with the format of the album through 'St. Stephen', 'The Eleven' and a spirited and energetic 'Turn on Your Love Light' (sensibly avoiding any attempt to imitate the Pigpen rap), then took their first break for applause. 'Death Don't Have No Mercy' featured a powerful solo from Mark Karan, and slipped into a 'Feedback' as harsh and stormy as the original. The interplay between Karan and Aguilar was, throughout the show, very much that of two lead guitarists, rather than the unique partnership of Garcia and Weir. Each would slip in and out of the lead/rhythm roles, or they'd spar - exchanging lead phrases. Constanten's keyboards were sometimes a bit lost in the mix, but every now and then I tuned into his constant rippling electric piano, adding texture to the sound. The other two guys also proved well up to the job, if not quite as individualistically as the originators. And crucially, everyone on stage looked like they were having a fine old time.

As, I think, a compromise to the potential tolerance of the audience, we didn't get a full nine minutes of feedback, but instead the band switched their attentions to some other points in the canon. I have to admit that a measure of herbal enhancement was kicking in strongly by

# RICHARD FOREMAN





this point and I can't remember the exact sequence of songs that followed. In the spirit of gonzo journalism, I was too busy enjoying to take notes. I remember 'Deal', and the appearance of two guest singers for a very enjoyable and unexpected version of 'Fat Angel'. At the end of the medley, they returned to the programme with a nicely harmonised 'We Bid You Goodnight', and encored – predictably but pleasantly – with 'Not Fade Away - Goin' Down the Road Feelin' Bad'.

So there we have it. Yes it was a re-creation - there was not an original song to be heard - but it was one that took old music forward, giving it at least some of the same vitality it had in 1969. In an ideal world I'd have loved to hear both Karan and Constanten play selections from their own material (of which there is plenty) rather than sit through two inappropriate support acts before the

show began. But in respect of what these musicians set out to do, I have no complaints whatsoever. Everything was just copacetic. Thanks guys. Come again.



# RICHARD FOREMAN



# WHAT THEY'RE SAYING ABOUT

Short stories by  
Richard Foreman

Richard Foreman's  
*WILFUL  
MISUNDERSTANDINGS*



*Language Will Never Seem Quite The Same Again*

## Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine.  
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## Writers:

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"An ambitious and truly original collection from a master storyteller whose memorable characters in often surreal, unsettling situations linger long after the first page." Sally Spedding *Wringland, Cloven, A Night With No Stars*  
"Carefully constructed scenarios with a playbill of disparate characters shrewdly and sympathetically observed. Offspring of a particular and subtle imagination, told with humour, craft and insight." Jamie Delano *Hellblazer, World Without End, Leepus - Dizzy*

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**For more info see Richard Foreman's website at**  
**[richeff.moonfruit.co](http://richeff.moonfruit.co)**



# KEV'S WORLD

## IT BITES THE TALL SHIPS



When it was first announced that there was going to be a new It Bites album in 2008, but that the band wasn't going to involve Francis Dunnery, there was more than one person wondering what on earth was going to happen. True, keyboard player John Beck and drummer Bob Dalton were still going to be there, but who was going to be the new frontman? Step up John Mitchell, who is probably best-known for his incredibly long-running stint in Arena (in the early days the

standing joke was that if you wanted to stay in the band then you shouldn't be at one side of the official press photo, as there was a rather fluid line-up back then). Now, John has a wide and varied repertoire and can put his hand to anything (I once saw him, Paul Cook and JJ act as the backing band for a Canadian singer-songwriter), but It Bites? Here is a band that is probably more loved now than in their heyday, so what was going to happen?

The three of them were going to produce an almighty success, that's what. I saw the original line-up support Marillion on the Misplaced Childhood tour sometimes a million years ago, and I remember being distinctly unimpressed (although in fairness, all I knew of theirs at the time was "Calling All The Heroes"), but here I was grabbed right from the off and stayed with it all the way through to the end. This reminds me so much of the days in the early Nineties when I seemed to be in a permanent state of wonderment about how many great bands there were in the scene, and how many stunning albums there were to listen to. This has been a constant returnee to my player since it was released in 2008, and I have only just realised that I never wrote anything about it at the time!! This has everything anyone could want from It Bites, with popastic melodies and harmonies and the synthed layers of the opening "Oh My God" dares the listener to turn it off – impossible.

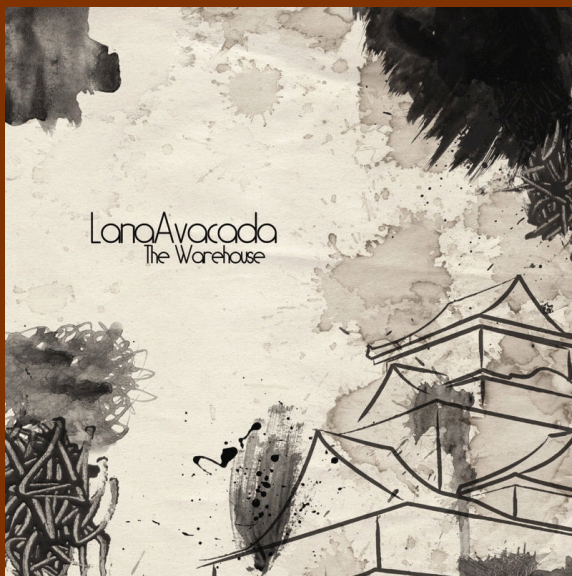
John's singing fits the music perfectly, and in many ways it really does sound as if It Bites

# KEV ROWLAND



have never been away. So many styles, so many flavours to savour, and there is even a thirteen-minute epic to close with. If somehow this album has passed you by, then you should seek it out immediately.

**LANA AVACADA  
THE WAREHOUSE  
(INDEPENDENT)**

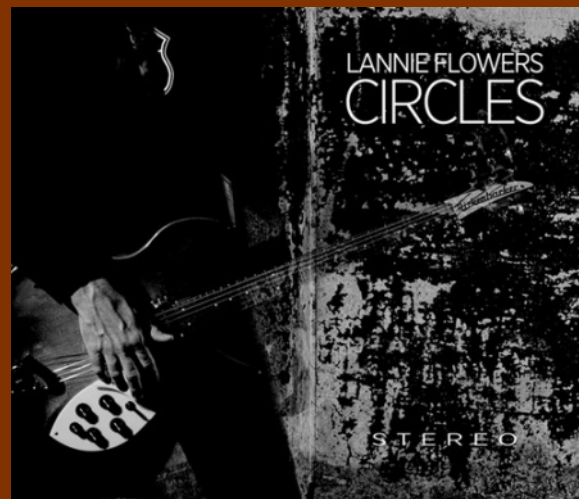


There is no doubt that Bandcamp has been an incredible boon to music in many ways. It is easy to make product available, and to do so with far less costs than are associated with physical releases. It is also possible to allow people to play the tracks first before they purchase either a download or even a physical release. The downside is that there is also a lot of real rubbish out there that would never have been released by a record company, guess where this 2009 album belongs? What's frustrating is that there are some interesting ideas contained within this album, that they then destroy. Musically, I would describe this is math rock lite, with some emo overtones. There are some interesting guitar motifs, albeit often repeated too frequently, while the bass could do with being higher in the mix and the drums given more punch.

What spoils this are the vocals. Firstly, there is a main melodic singer whose voice is quite twee and weak, which gives this music much more of a pop edge, and then there is another who feels that punk is the way to go and has a much more hardcore approach but without the venom. This means that all he does is sound like an off-key raw-throated menace, who should never have been allowed near a studio. I can't believe I've written so many words

about something I'm never going to listen to again in my life...

**LANNIE FLOWERS  
CIRCLES  
(AARON AVENUE RECORDS)**



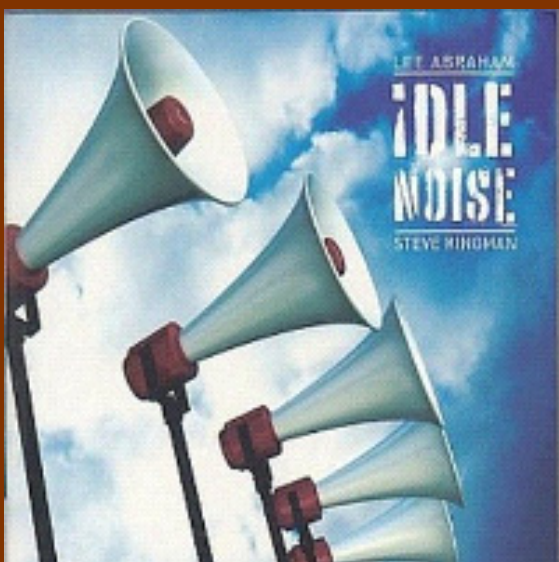
Lannie formed his first band, The Pengwins, while at high school in 1976, and they continued through until the Nineties. Alan Petsche, a former bandmate, approached him about releasing a solo album on his own label, and the result is 'Circles', which came out in 2010. It is impossible not to smile all the way through the fifteen songs on offer, as power pop rarely gets much better. If you enjoy this style of music, or lightweight melodic rock with more than a hint of psychedelia then look no further, as this is a joy from beginning to end. He does manage to have one song, "Just Like You", last a tad longer than four and a half minutes, but for the most part this is perfect radio fodder with all the rest fitting between two and a half and three and a half minutes in length.

Harmony vocals, sweet melodies and licks, loads of pop-tastic hooks, good drum breaks just in the right place, with little guitar solos that aren't really solos, this doesn't pretend to be anything that it isn't. If that isn't enough, it's even in stereo! (it says so proudly on the front cover). This is not music to sit and study, it isn't music that is trying to do anything else than entertain, and sometimes that's all I need.



To go from the intensity of metal, the complexity of prog, or the raw aggression of hardcore, into something like this is like letting the brain and ears have a relaxing massage. This may never set the world on fire, but perhaps it should? Sometimes all that is required from music is a simplicity and directness, and anything that makes the listener smile from sheer unadulterated delight is something that should be savoured. This is a joy to listen to.

**LEE ABRAHAM/STEVE KINGMAN  
IDLE NOISE  
(INDEPENDENT)**



Somehow, at some point in time (could be any time in the last eight years), I ended up with a copy of this album by Lee Abraham (vocals, guitars, keyboards, bass) and Steve Kingman (vocals, guitars, keyboards, drums). Now, Lee was bassist with Galahad for a period, and I have reviewed one of his solo albums and have heard bits and pieces of others, so thought I'd drop over to his website and get some more information. But, it's not listed among his solo albums, and there is no mention of it in his biography. So, a trip over to the amazing ProgArchives and the same thing there – although Lee is listed, and I mention this album in my review of one of his solo works, this is just non-existent. This piqued my curiosity, as well as getting me to start doubting my sanity, so I did a search of the web to see if there have been any reviews anywhere or if this was just a figment of my imagination and I had mis-catalogued it

somehow. Thankfully I did come across a nice review of this, in Polish, which reaffirmed all I thought about it, but why has this seemingly disappeared from existence?

I have no answer to that, apart from thinking that it's a real shame, as although there is nothing here that will set the world on fire, it is an album that in many ways is quite beautiful. Engineered by none other than Karl Groom, who also worked with Lee on some of his other albums, this album is solid, mature, and packed full of harmonies and great songs. It is quite keyboard led in many ways, but the focus here is always on producing a solid song, full of melodies and hooks, as opposed to being flash and over the top. Non-one could ever accuse this of being bombastic, yet at the same time it is much more than just simple easy listening. It is music to drift into, something that can be enjoyed at first hearing. It is delicate and restrained, and moves along at its own pace as opposed being driven frenetically. There is nothing to prove here, it is all about the songs and performing them to the best of the players' ability. A little bit of Jadis here, a dollop of John Wetton there, this music creates a world that I want to inhabit. It's just a mystery to me that there is so little written about it anywhere.

**LITTLE TRAGEDIES  
THE CROSS  
(MALS)**



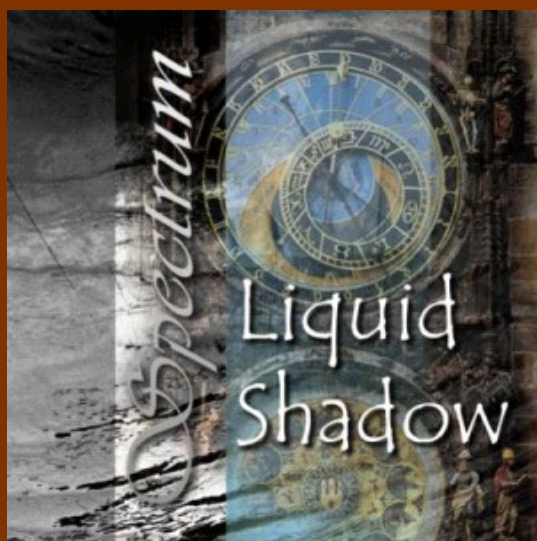
I have heard a couple of other albums by Little Tragedies, but it is safe to say that they didn't impress me nearly as much as this did.



Inspired heavily by the Seventies, and by ELP in particular, this has a complexity and togetherness that is rarely displayed by other prog bands. It is full of dynamics, with gentle guitar and synthesised flute combining with fretless bass and rim shots to create a certain mood, yet at the next they can all be off and flying with every musician pursuing note density and complexity yet always making perfect musical sense. Musically it is more Western than Eastern, with just the vocals (performed by Gennady in a spoken style, in his native Russian) creating something that is obviously different.

In some ways, it is the vocals that spoil this for me, as there is so much going on that they could easily have made this a fully instrumental album, and not bothered with the vocals at all. There are large sections where the band allow themselves to fully push themselves, with no words to heard, and it is here when they fully come alive. The longest track, "The God Abandoned", is nearly twenty minutes in length, and vocals are there only for a small part of it, yet the song just flies by as the listener is taken deep into an incredible world of soaring keyboards and guitars, with majestic interplay between all those involved. Their site is available in English, and I urge every proghead to discover the joys of Little Tragedies.  
[www.litteltragedies.com](http://www.litteltragedies.com)

**LIQUID SHADOW  
SPECTRUM  
LYNX MUSIC**



Liquid Shadow were formed in 2000, but after four years decided to call it a day. Guitarist Przemek Drużkowski became part

of well-known Polish act Millenium for their 2004 album 'Déjà Vu', while singer Sabina Godula provided backing vocals on the following year's 'Interdead' and later became lead singer with Loonypark, with whom she has now recorded four albums. Originally released in 2004, and then remastered in 2008, this album is a collection of recordings made by the band between 2001 and 2003.

Given that for the most part the music is either progressive rock or prog metal, there is a surprisingly large number of songs, fifteen for 67 minutes running time. Just a couple of these are sung in English, with the rest in Polish, and it isn't surprising to discover that this is a collection of songs as opposed to a "proper" album, as there isn't a real flow throughout.

But, while the band may have said that they were influenced by Dream Theater, for the most part this is a much more commercial affair, and it is an album that can be enjoyed on the first hearing.

There may not be incredible depth to it, but there is certainly enough to be gained from playing it repeatedly. It is well-produced, the songs are quite catchy (even those sung in Polish), Sabina has a great voice and there is good interplay between guitarists Przemek and Jacek Bardo and keyboard player Krzysiek Lepiarczyk.

I keep thinking that "Barok" is going to burst into a straight-out polka, as the music shines – this couldn't be from anywhere else than Poland. This probably wasn't easy to get hold of in 2008, and even less so now, but it is well worth hearing if you ever come across it.





# THE COMPLETE GOSPELS

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

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

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

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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.

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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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# Digitiser

## 2000

\* VIDEO GAMES!  
\* FUNNY STUFF!  
\* OTHER STUFF!

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.

**MAKING IT ALL THE WAY THROUGH THIS  
GALLERY OF WEIRD PAC-MAN  
MERCHANDISE WILL BE WORTH IT FOR THE  
LEWD JOKE AT THE END, PROBABLY**

Pac-Man: what is he? It's unlikely to be a question which troubled Namco when it was originally developing the game. Unfortunately, when Pac-Man became a phenomenon, licensees made efforts - inconsistent efforts, but efforts nevertheless - to ascribe some sort of personality upon him. You know: something a bit more than just "Disembodied yellow gob who eats ghosts and drugs".

The game's unexpected success no doubt accounts for the rather scattershot nature of the merchandising which followed initially in Pac-Man's wake. Here's a selection of it - with a bonus bawdy joke as your reward if you make it all the way to the end.

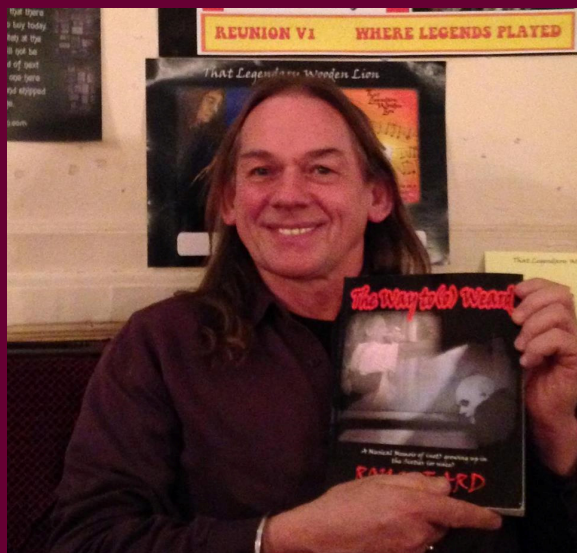
No scrolling to the bottom before you've looked at everything else though....!



<http://tinyurl.com/zpltfgr>



# 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..

Drunkenness continued beer hand grenades were being launched down the corridors as the lighting crew and sound crew battled it out (these are similar to the beer fight I had in Hamburg. Shake the can, pull the ring pull and throw it). Colin decided to invade someone's room and, drunk as he was, climbed out of one balcony across onto another – thirteen floors up. After that night we were banned from that hotel and everyone got told off by the tour manager.

In the three days that we spent in Budapest a lot of the boys had been out shopping and bought bottles of Stolichnaya – the premium eastern bloc vodka. These were stashed in the flight cases to take home with us. We went from Budapest to Austria to do one last show in a sports hall. After this show it was an overnight drive to the UK. The show went pretty much as usual until just before the end when I looked across the stage and saw Colin, stark naked, dancing on the monitor desk. He had launched into his stash of Stolly and was raging. Luckily he did not invade the stage in this condition and, although we could not find his clothes someone had found him a pair of underpants to put on for the load out. There he was dressed only in some borrowed underwear putting the gear away – still very drunk. He had a big road trunk with a tray in the top filled with small components. Valves, resistors, wires, tape all sorts of stuff. He was just lifting this to put it back in the trunk when Gaby, the catering girl walked past. He spun round crying,

‘Gaby, this is our last night, come back to the bus with me,’ and dropped the tray, upside down on the stage. He then got on his hands and knees and began shovelling the stuff back into the tray. Dave Ed and I decided to take him back to the bus for his own good. When we got there Kremmen had just finished cleaning the bus ready for the journey home. We put Colin in his bunk, but he wouldn't stay there. He sat in a seat and said:

‘I'm going to throw up.’

Kremmen produced a plastic bag and held it under his chin.

‘I have just cleaned the whole bus, get him out of here.’

Colin looked up with a devilish smile.



‘No I’m not.....I’m going to piss myself.’ And he did.

Kremmen went mad.

On the way back we got stopped by French customs who woke us all up and made us get off the bus. They insisted that we got all our luggage out and they then searched it, then searched us. When they opened my overnight bag they came across my washing bag. The shower in Austria had been one of those big communal things and there was water everywhere. This washing bag had filled with water and I had emptied it out but, since it was the last show, not bothered to clean it. It was full of small hotel soaps. The customs guys were being very stropky in that typically French official way. The guy that was searching me pulled out my wash bag and looked me in the eye as he opened it and put his hand in. The look of superiority changed to one of disgust as he pulled out his hand dripping with semi-dissolved soaps.

‘Now, if you had worked hard and passed your exams at school you wouldn’t have to be standing there with a hand full of shit,’ I said. He just threw it down and walked away.

We were now back in London and finishing the tour at the *Dominion Theatre* in Tottenham Court Road. A couple of the guys from *Vitesse* had come over to party with the band for the gig and with them came Andrea. I was still trying to avoid getting too involved but Val, my partner, and Jemima and Tim’s mum, could clearly see there was something between us. When Manfred launched into ‘The Mighty Quinn’ at the end of the set *Vitesse* joined them onstage. Waller had unplugged his guitar and allowed the guitarist from *Vitesse* to plug the guitar he had with him into his amp and play with the Manfred. When it got to the final chorus of ‘C’mon without, c’mon within, you ain’t seen nothing like the Mighty Quinn’, Waller stood singing with his hands outstretched, guitar clutched in one of them.

Steve Hill came up to me and the exchange went like this:

‘Take his guitar.’

‘Why?’

‘He wants you to take his guitar off him.’

‘No he doesn’t. He is just posing.’

‘Take his guitar.’

‘Leave him alone, if he wants me to take it he will look at me. He will need it for the last song.’

‘Fuck you!’ Steve said and marched onstage and grabbed Waller’s guitar.

The audience at the Dominion that night were treated to the sight of Steve Hill and Steve Waller fighting over his guitar, while we all cracked up laughing in the wings.

The set closed with ‘Davy’s on the Road Again’, followed, as always on the tour, by a cartoon video of the band waving goodbye from a departing tour bus to the strains of ‘Land of Hope and Glory’ and then the stage lights came up and Monty Python’s ‘Sit on my Face and Tell Me That You Love Me’ blasted through the PA as we struck the stage - for one last time. What a wonderful tour.

Polly, Wad’s girlfriend, came round to our flat a week or so later and mentioned Wad’s fractured ribs.

‘You know how he did it?’ she said.

I tried to frame a suitable response, not sure what he had told her.

‘He was fucking some fat old boiler and she fell on him,’ she said.

Ah, rock and roll. The Manfred tour had finished, and I was left a bit high and dry, aching for another chance to get out on the road. I was back in touch with Andrea and we wrote to each other a bit, and there was *Mike Allen Rental Systems* but I was all fired up by the idea of touring now. I had itchy feet and I wanted more. As became usual for my music career, I was promised a US tour with Manfred later that year, but it did not happen. I was to have this problem with US tours all through my career.







c.j.stone

# THE TRIALS OF ARTHUR

The plan was that I was going to follow him around for a year, and work that into a narrative with his past life as a series of flashbacks, but it became quickly apparent that driving him about in hired cars and paying for everything would soon eat up the advance money. I decided to use the story of my original search to find him instead, but we had a new difficulty now. It was joint authorship. Who's voice was I going to use?

A month or so later we met again in Amesbury for one of the round-table meetings about access to Stonehenge. I had a return ticket on the train. After the meeting we went to the pub to discuss the book, and that's where we decided on the ploy of writing in the plural: "we" instead of "I", "our" instead of "my".

We were soon quite drunk. I said, "I'll have to get back Arthur, I'm going to miss the train." I got out my tickets to show him.

"Trust me," he said, "I'll get you home," and he snatched the tickets from me and ripped them up.

So, several hours and many pints later, after a bag of chips and a battered sausage from the chip-shop, we made our way up to the Countess roundabout on the A303 in order to hitch home. After about five minutes Arthur slumped to the floor under his cloak and promptly fell asleep. It was early in the year, February, and very cold. I was marching up and down with the cold. No one was driving past. Those that did saw a crazed middle aged man alongside the body of a dead King. They probably thought it was regicide.

I was jumping up and down with the cold. I was walking about exploring, beating myself with my arms to stay warm. The service station was closed but the entrance lobby was open. I went in there and tried to sleep but couldn't. The floor was rough and hard. Outside again I found what I supposed was the outlet for the refrigerator units inside. It was blowing out warm air. I stood under the air flow and tried not to die of exposure. This went on for several hours, but I was so tired, I really needed to lie down. The lobby was locked by now. Someone must



have crept up without me seeing and turned the lock. Or maybe the lock was automatic, in which case it was a good job I wasn't inside. There were some dumpster style bins nearby full of cardboard. So I climbed into one of these, pulled the cardboard around me and over me, and, though I didn't sleep, was at least lying down and moderately warm.

The following day we caught a bus from Amesbury to London. So Arthur had kept his promise. He'd got me home all right.... by allowing me to pay for our tickets on the bus.

Later that year Arthur came to visit me in my hometown, in Kent. The historical Arthur is a Celtic hero, of course, while Kent is the seat of the Saxons, the traditional enemy. While Arthur was staying with me I had this dream, about a small white dragon emerging from the

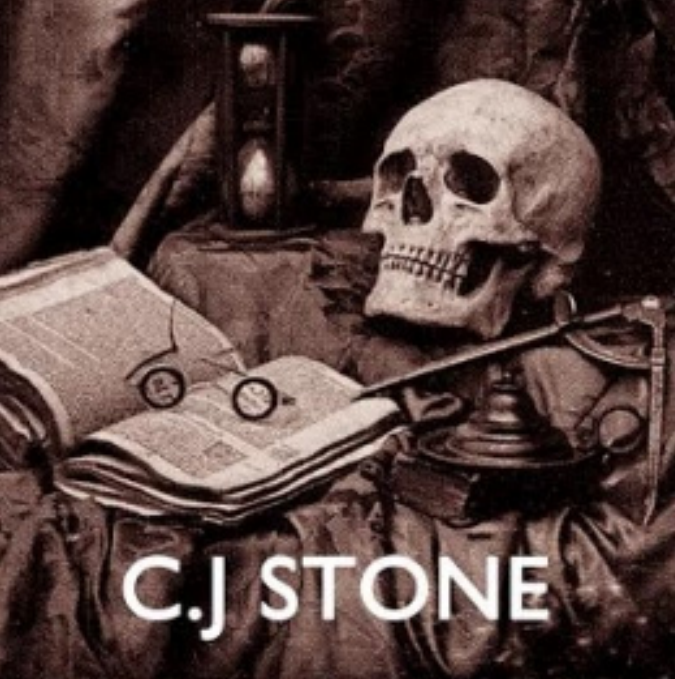
waters of a river. It was a very vivid dream. The dragon was palpably real, snorting with a cold breath, about the size of a small horse, but stockier. Pure, albino white, the water running off its back shining in the sunlight. Afterwards I realised that this was the symbol of Kent, normally depicted as a white rampant horse, rather than a dragon.

This was in 2001. Everyone knows what happened in September of that year. I was getting seriously blocked with the book by now and could no longer see the point of it. Bigger things were happening. Who cared about some crazy biker and his pretensions to legendary status? The whole world was falling to bits.

**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*

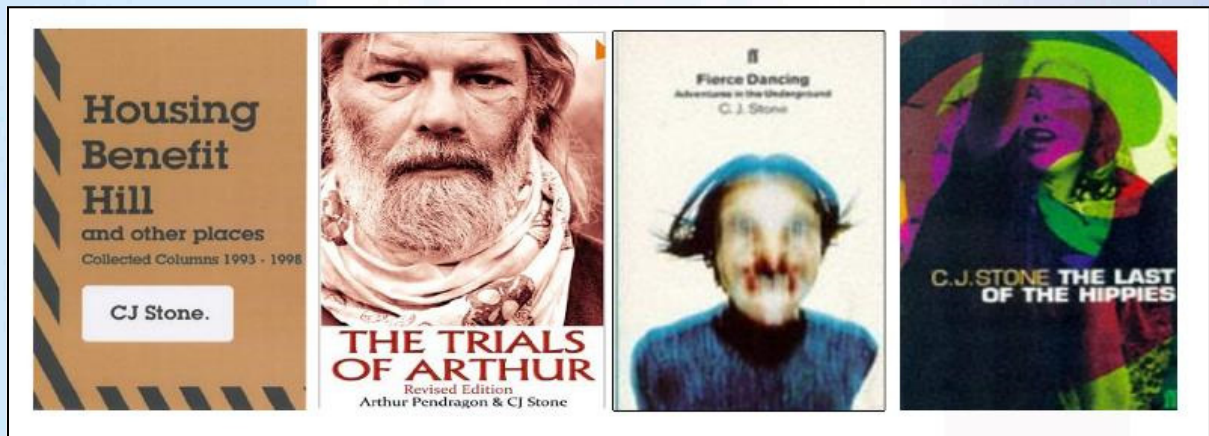
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*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/>



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



# A YEAR IN THE LIFE OF



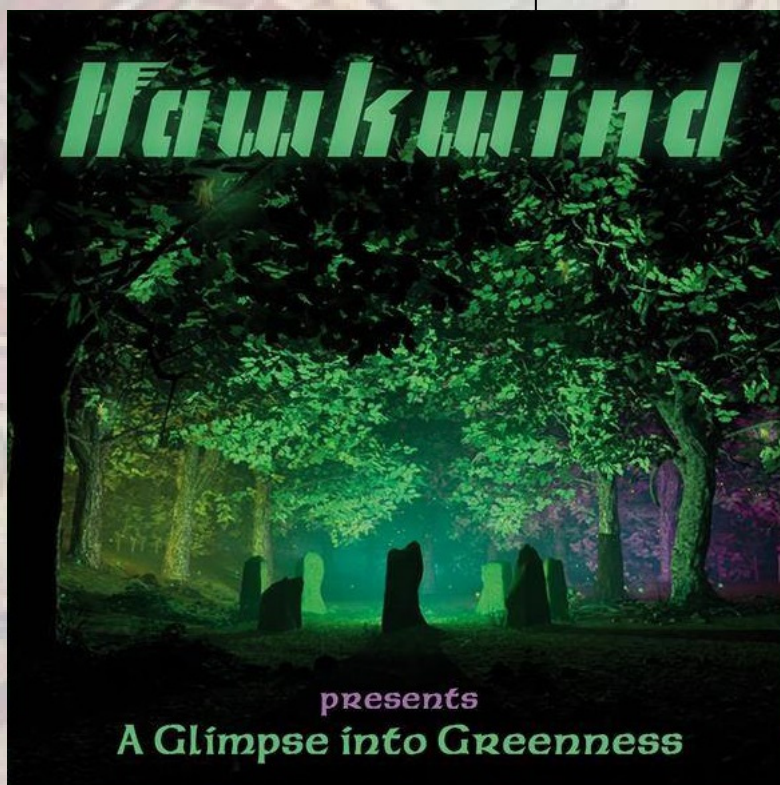
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni.

Each week Graham Inglis

keeps us up to date with the latest news from the Hawkverse..

Hawkwind's recent announcements of gigs for Hawkeaster and in Stroud are welcome additions to their fixtures list, and in some ways it's starting to give the impression that they couldn't decide whether to do a March tour or a May tour, and so have decided to do both!

## Hawkwind



presents  
**A Glimpse into Greenness**

That's probably not actually the case, but it's a nice thought. So far, both of those months only contain what one might call mini-tours, or even micro-tours... but the March dates (which currently have a statistical Welsh bias) stack up as follows:

Thu 16 Mar - Leeds:  
University Refectory  
Fri 17 Mar - HRH Prog  
V, North Wales  
Sat 18 Mar - Newport:  
The Neon (South Wales)

In mid-April is the fifth HawkEaster, being held as usual at The Gateway (or Seaton Town Hall) in Seaton, Devon.

And the second mini-tour, in May, has an



# Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



early southern-ish bias so far - and stacks up as follows:

Thu 18 May - Stroud: Subscription Rooms (Glos)

Fri 26 May - London: The Roundhouse (Chalk Farm, Camden)

Sat 27 May - Mello Festival, Throckmorton Airfield, Evesham, Worc

There are also so-far-unconfirmed reports that Hawkwind are also playing Folkestone's Leas Cliff Halls in May. That gig does show up on an events listing on the Ents24 website,

but Hawkwind do always say nowadays that bookings should only be made once a gig is officially confirmed on the Hawkwind website.

And in mid-June Hawkwind are on the bill for Hellfest, in Clisson, France.

More northerly Hawkwind fans have already started their own wish lists for gigs, and doubtless those fans near Glasgow, Manchester and Newcastle will have one or two ideas for later additions to the gig list.





# 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](http://www.hawkwind.com)

Any enquiries [hawkwindpassports@hawkwind.com](mailto: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.

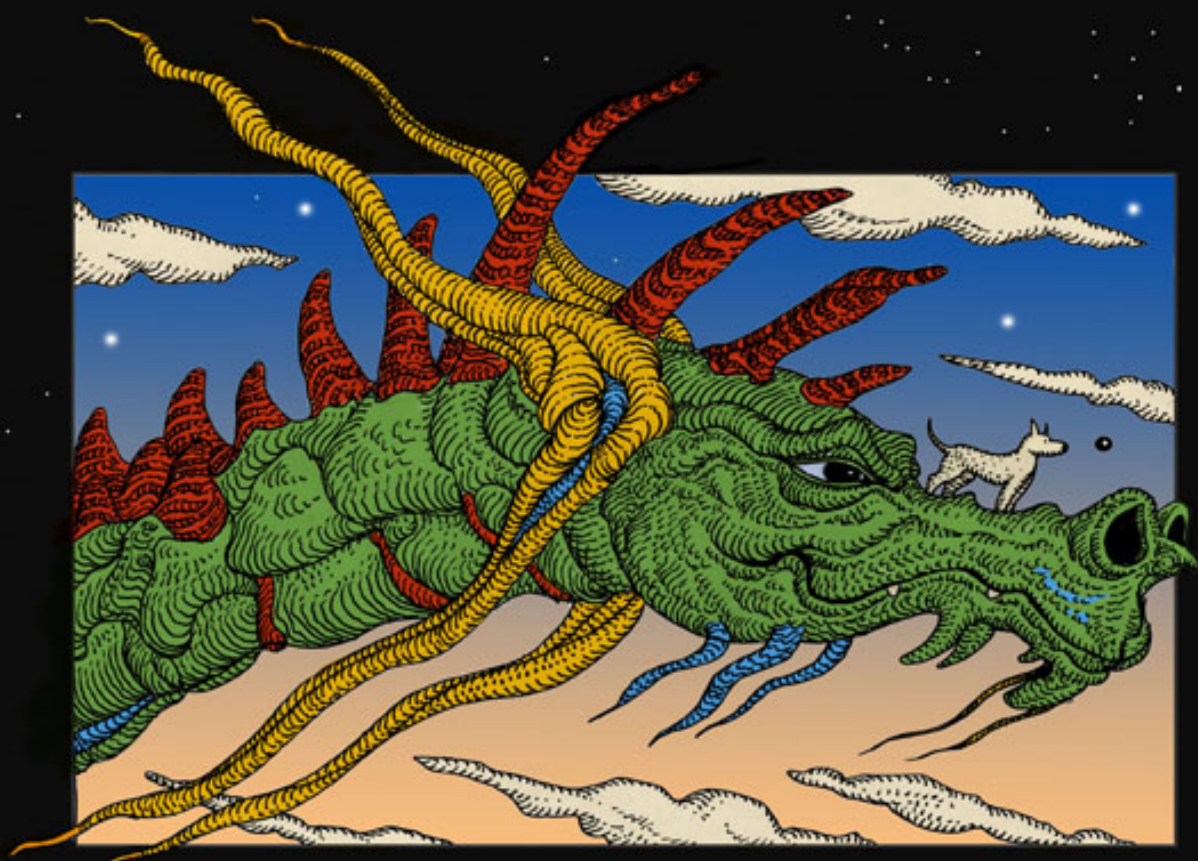
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>



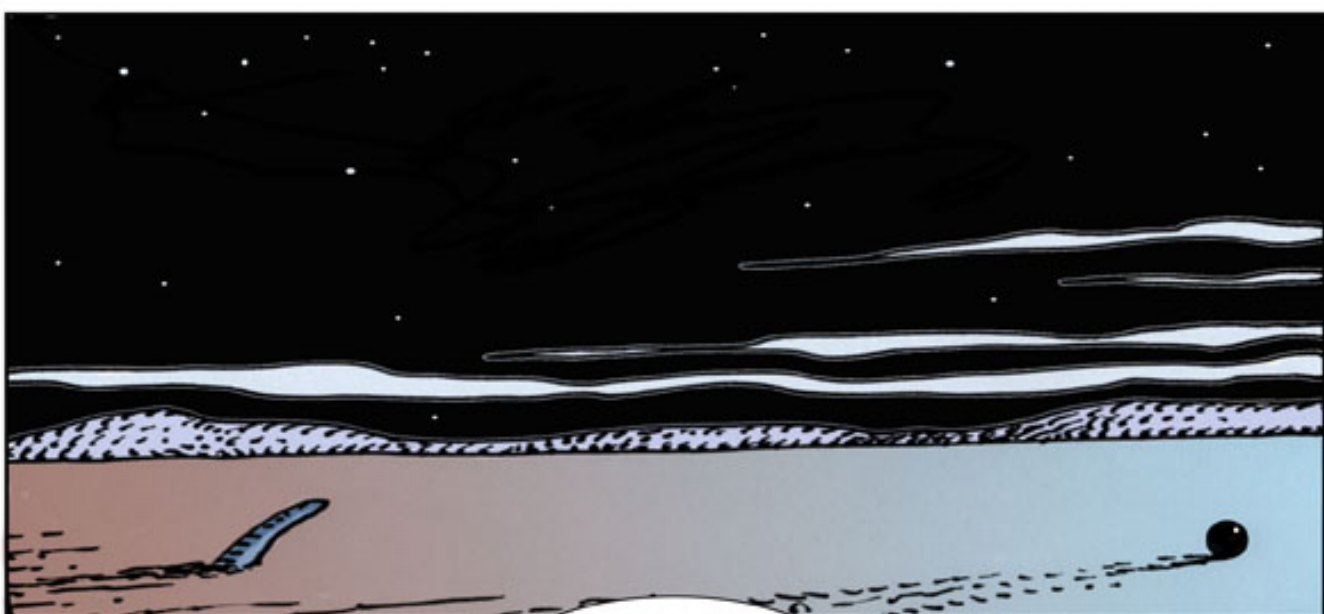


# WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







I DO NOT SEEK,  
I FIND.







# Thom the World Poet

Rob Ayling writes:

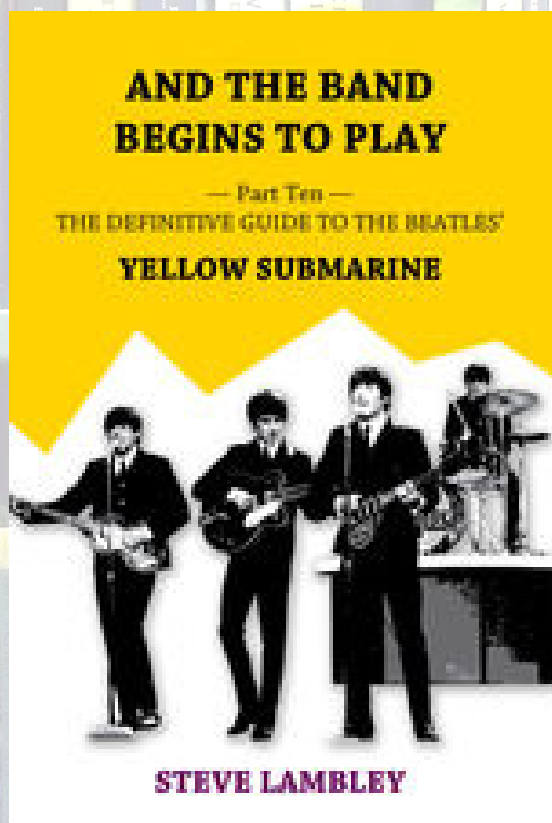
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!!"

## I WAS ROBBED ONCE, TWICE, THRICE

it was by the very same youth  
who had been invited to my house party  
when he laughed at my naivety  
i determined to end the movie  
before it became a franchise  
He did not believe it when i called the police  
had him charged with theft of belongings  
(restitution was impossible-everything was gone)  
So he wrote to me from prison asking forgiveness  
I wrote back saying forgiveness comes with change of heart  
and neither his heart nor mine had changed.  
He did not return to rob.I have been robbed before  
and will be again.And the point has always been-  
it is not what you choose to steal.It is your opinion of me  
that is the real theft.



# Yer Gonzo Bookshelf



Free  
Available on iPhone, iPad, iPod touch, and Mac.  
Category: Music  
Published: Dec 13, 2013  
Publisher: Steve Lambley  
Seller: Smashwords  
Print Length: 71 Pages  
Language: English

This year it is half a century since The Beatles released their most famous album (and yes, I am reserving “it was fifty years ago today” for a cover headline in June, alongside most of the other rock and pop editors and journalists in the known universe. And it is 47 years since the world came to the conclusion that the band was split up following a somewhat self-serving press release which was tucked into review copies of Paul McCartney’s first solo album.

So it has been half a century since the most

famous band in history ceased to exist. The big question is not why books on the band continue to keep coming, adding to a burgeoning library of literally thousands of titles. The answer to that one is simple. Money. No, the big question, and one that I find it totally impossible to answer, is how can so many of these books that keep on coming out, feeding a seemingly insatiable public diet for Fab Four Fax’n’Info, continue to present *new* material, which even I (as a pretty hardcore Beatles fan) didn’t know.

Now, take a look at this book, for example. I am reprehensibly skint at the moment, and so the main reason that we are reviewing this book is that I downloaded it from iBooks for free, as it was some sort of a special offer doobrie, aimed at persuading the discerning Beatles fan to shell out for the other eleven (I think it is) volumes of the series.

*Yellow Submarine* is my least favourite of The Beatles albums, probably because it came out only a matter of weeks after their sprawling double album and months before *Abbey Road* and contained only four (fairly insignificant) new songs, and a bunch of George Martin instrumentals that bored me stupid when I first heard them, aged fifteen or so, and which I now (forty plus years later) think are rather good.

So, it would seem to me that the reason that this is the book in the series that has been given away, is because it is the book in the series that people would be most likely not want to pay for (a massively convoluted sentence, but you know what I mean). Herewith the blurb:

“And the Band Begins to Play is an in-depth, 12-volume guide to every song recorded by the Beatles. Part Ten examines the LP *Yellow Submarine*. It provides full musical analysis, with a detailed description of the recording process, instrumentation, overdubs, production innovations and



recording techniques. And the Band Begins to Play tells the story of the Beatles' unique musical legacy."

Now, this is not a new concept for a book. Somewhere in my library I have a book which was published thirty years or so ago which was given to me by my first wife. Called something like 'The Beatles song by song in the studio' it is a fairly dull run through of...yep, you've guessed it, The Beatles song by song in the studio. And Mark Lewisohn, for example, has published exhaustive accounts of every day the band spent in the studio. At least once. And so, why do we need another similar book.

We may not actually *need* it, but - on the evidence of this volume, at least - it is a series which I am glad exists. Whereas there are books explaining who played what (even though they often contradict each other), and there is Hunter Davies' extraordinary examination about each individual song, often illustrated by the original handwritten song words, and there are plenty of books about the overall history of the band, this is the first time it has all been brought together, in one glorious Wilfred Mellersesque whole.

Check this out, for example:

"The group were, however, not slow to offer suggestions for the script. Paul discussed broadening out the title song to include a commune of different coloured submarines, which appear briefly in the credit sequence. John was later to claim, with a degree of hyperbole, that he was responsible for half the film's ideas. "You know the idea for the hoover? The machine that sucks people up? All those were my ideas. They used to come to the studio and sort of chat... 'Hi John, old bean. Got any ideas for the film?' And I'd just spout out all this stuff, and they went off and did it." Brodax himself recalls that John called him up in the middle of the night with the thought "wouldn't it be great if Ringo was followed down the street by a yellow submarine?" - an image that made it into an early sequence. But it's hard to

differentiate between direct and indirect input from the group. From the narrator's very first line - "Once upon a time ... or maybe twice ..." - the script is very Lennonesque....."

Most of that, for example, is stuff that I didn't know .. and that is only in the introduction!

I think one of the real strengths of this particular volume is that it even manages to make the four original songs, which are arguably the slightest in the Beatles canon of work, seem interesting. Whilst 'All Together Now' is charming in its own silly way, 'Hey Bulldog' has a piano riff I have been ripping off for years, and 'Its all too Much' sounded better when done by Steve Hillage. The fourth original song on the album is quite possibly the most irritating one that they ever produced, and it is notable how Lambley even manages to make *this* song interesting.

George Harrison is quoted:

"the copyrights for my own songs by offering to become my publisher. As an 18- or 19-year-old kid, I thought, 'Great, somebody's gonna publish my songs!' But he never said, 'And incidentally, when you sign this document here, you're assigning me the ownership of the songs [Harrison had written as a Beatle],' which is what it is. It was just a blatant theft. By the time I realised what had happened, when they were going public and making all this money out of this catalogue, I wrote 'Only A Northern Song' as what we call a piss-take, just to have a joke about it."

This truly is a remarkably impressive book, when I was expecting it to be nothing in particular, and I shall quite probably be buying all the different volumes, and writing about them un this column.

Well done Mr Lambley.





**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...

It has been a week of horse heads and gardens.

The former not as in *The Godfather* I hasten to add, but in the style of a metal sculpture (and a jolly good one at that) that was so realistic it caused someone to turn their car round in horror to take another look thinking that the poor animal had departed this world with its head resting on the stone wall.

And the latter as in ladies who like to tend their moss gardens and ask peculiar questions of unsuspecting assistants in shops as to how to prune their bonsais.

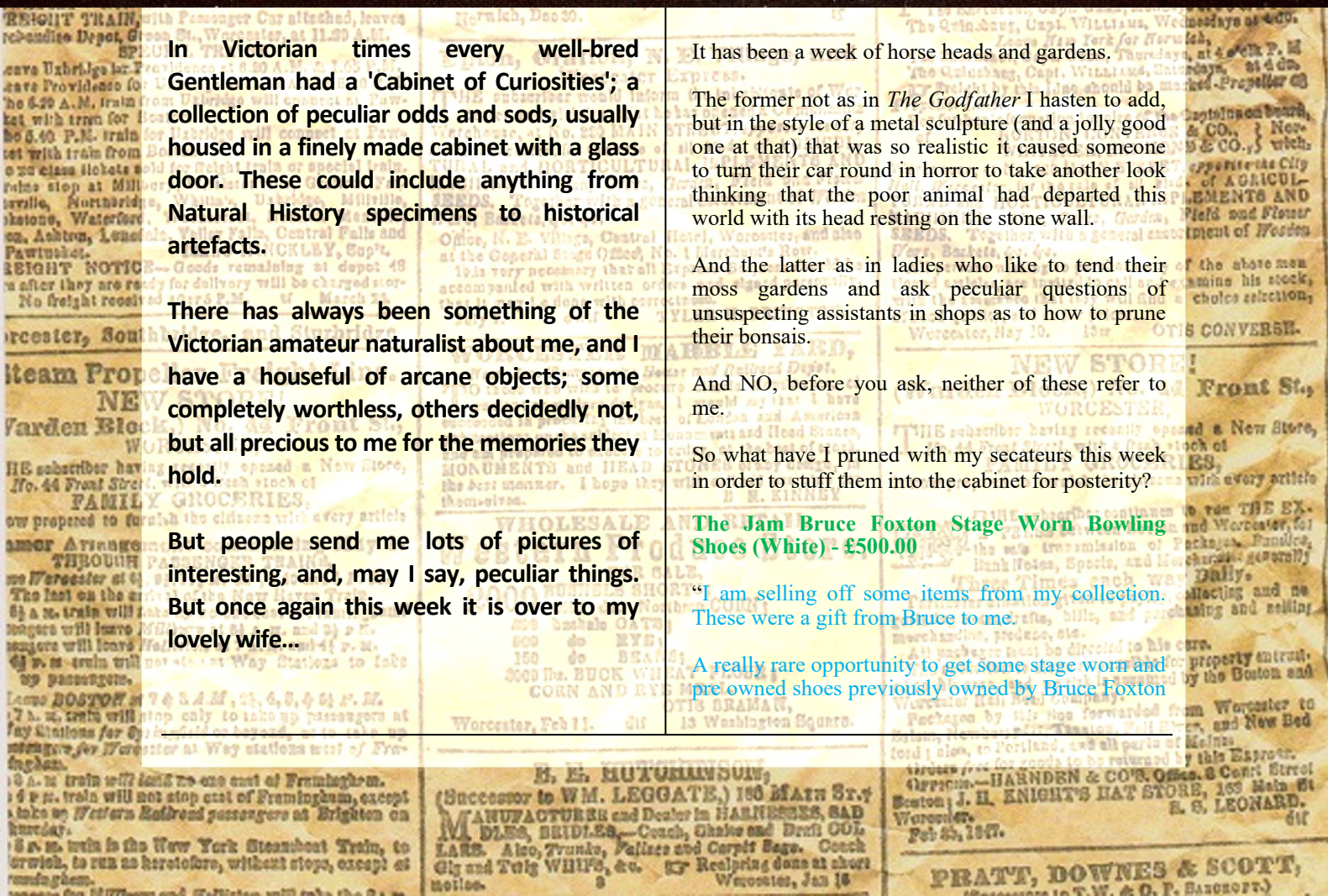
And NO, before you ask, neither of these refer to me.

So what have I pruned with my secateurs this week in order to stuff them into the cabinet for posterity?

**The Jam Bruce Foxton Stage Worn Bowling Shoes (White) - £500.00**

"I am selling off some items from my collection. These were a gift from Bruce to me."

A really rare opportunity to get some stage worn and pre owned shoes previously owned by Bruce Foxton





# THE BITCH IS BACK

from his time in the Jam

I am selling two pairs, one white and one black of Shelly's Bowling shoes. These were Stage worn by Bruce himself.

Each pair will come with handwritten provenance



signed by Bruce Foxton and if required can be signed by him too.

Bowling shoes are weird. I have found myself having to 'hire' a pair on a couple of occasions, and I can only describe the experience of wearing them as being what I perceive may be how a seal would feel,

flapping its flippers around as it tries to walk on cobblestones.

**Beatles 1960's Kids Shirt, Vintage And Very Rare, Cartoon Print, Youth Size 12 -US \$1,900.00**

"This is a vintage and very rare Beayles shirt from circa 1968-1969. Shirt is a youth-size 12.

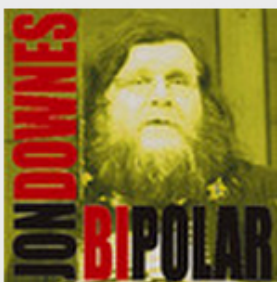


Shirt is impossible to find. Sold as is. Some stains and wear from storage. Please see pictures."

Erm... Um...if it is impossible to find, how come you found it to sell it? Or am I nit-picking here?

## SHAMELESS SELF PROMOTION TIME

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



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



**Unique & RARE WG Toby Keith and Loretta Lynn Statues Numbered Bronze base - US \$1,500.00**



"This auction is for 2 rare and HEAVY country singer statues. These are both numbered as you can see on the back. They were both over \$2500 each when purchased years ago. Let's start with Toby Keith. He measures about 23" high and 27" at widest point. Every detail is amazing from his belt buckle to the top of his hat. There are 2 of the tuning knobs that broke off( and his face has a spot you can't tell but was touched up...but otherwise he is in great condition. Loretta Lynn measures about 23" tall and 24" at widest point. She has amazing detail including blue crystal earrings and studs. She is in excellent condition. I was told the bases they sit on are bronze but honestly I don't know how to tell for sure. They are VERY HEAVY and need to be shipped separately."

Unlike last week's Rat Pack group, these would fit in the sitting room. However, there is just one slight problem; I am not a fan of country music. Well, you can't have everything I suppose.

**Lemmy Kilmister sculpture, Motorhead, polymer clay figurine, hand made doll, rock metal legend, home décor - £48.68**



"Another realistic work of art made by our talented male member, Lazy Stars! His polymer clay sculptures are made with great details using Fimo and Sculpey clays, and this one is a unique gift for all your friends who like Lemmy Kilmister and Motorhead.

The sculpture depicts Lemmy Kilmister, singer of the legendary band Motorhead, in his famous provocative pose. The figurine is approx. 6.7" /

17 cm high and max. 2.75" / 7 cm wide. \* Made to order! \*\*

Check out the Etsy shop here.

**Nick Cave Felt Finger Puppet - £12.98**

"As featured in Paste Magazine! Nick Cave is an Australian musician, songwriter, author, screenwriter, composer and occasional film actor capable of creating a paradigm shift. He is also a finger puppet. As a frontman of the critically acclaimed rock band Nick Cave and the Bad Seeds, Nick is a gothic legend. As a finger puppet, he is utterly flawless. Order a dark, sultry Nick Cave finger puppet today.

Details include, wicked hair, frown, cigarette



designer suit, chest hair, and cuff links. Heads will turn when you break out Nick Cave finger puppet. All the girls swoon for his brooding style, so get excited. This puppet will fit on most fingers but would do well on pens, pencils, chopsticks, and the like. Not intended for small children."

So whilst on Etsy check out this store for other felt folks.

Now for some waxy things. There are all four of the Beatles available, but I have just selected Paul and John as examples:





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



wyrd  
music

MIKE DAVIS

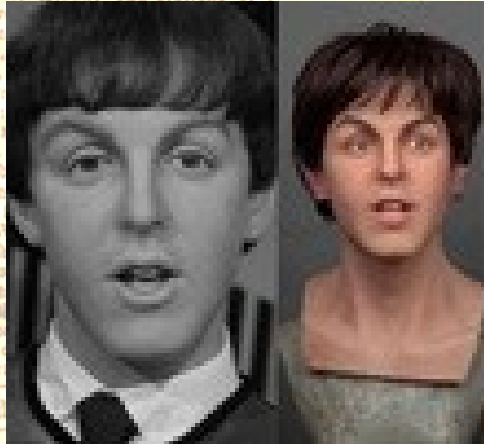
How Can I Tell You?



Available from iTunes, Amazon etc

James Paul McCartney Wax Figure Sculpture  
Celebrity Figure Mannequin - FOB Price: US \$  
4,000 - 6,000 /

And here's John:



Type: Statues  
Place of Origin: Zhejiang, China (Mainland)  
Statue Type: Figure Statue  
Material: Resin/Fiberglass  
Color: Skin Color  
Body Size: Lifesize  
Usage: Theme Park  
Technical: handmade  
Name: Wax Figure Sculpture

Anyway, I am going to put my gardening gloves  
away for today, take off my galoshes and have a cup  
of tea methinks.

So till next week.....

Toodle-pip





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

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

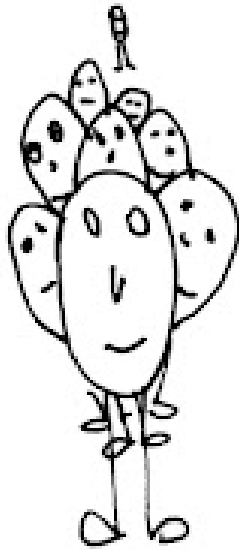


AULD MAN'S BACCIE

RESONATING WITH THE BLUES



# THE NINE HENRYS



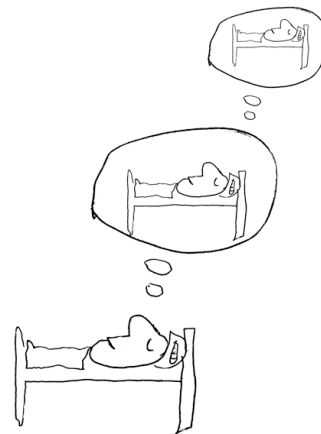
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Inception





This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

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

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

**The Creatures: Feast (Wonderland (Polydor), 1983)** What? Percussive pandemonium rites from Siouxsie and Budgie.

The Banshees took a brief hiatus on 1983 and Steve Severin (the band's guitar genius) sidled away to work on The Glove's Blue Sunshine with Robert Smith. Having previously turned out a charting EP Siouxsie and Budgie (already an item and eventually to marry) set about recording a full album under their moniker: The Creatures. History records they settled on Hawaii as the venue for the sessions mainly because they stuck a pin in a map of the world. Whatever, forever after the album has been associated with descriptions of humidity, sexual tension and notions of a psychedelic beach party. For the most part the album offers up layered percussion, endless echo and reverb to the point of distorting the sources of the original sounds; allowing most of the tracks to transmute into a dense percussive feast with Siouxsie's reverberating and metallic vocals wandering the jungle of sounds. The "tunes" are



mainly teased out from Siouxsie's intonations and the more melodic bashes on Budgie's assorted percussion. A local (i.e. Hawaiian) choir also drop in. The opening "Morning Dawning" features the sampled sound of the sea but rapidly sets out the agenda for what is to follow. Siouxsie stretches her larynx to wail over the top of a bed of sounds including that choir, wind chimes and a steady thumping bass drum at the end of every verse. Perversely it is that solid beat that makes this most like a song, and less like some pagan ritual, and sets up a dynamic in which the percussion isn't so much driving the "songs" as providing a structure for the array of sounds – a horn here, synth there, smashing glass, handclaps, whistles...but never a sniff of guitar – all of which leaves Siouxsie free to incant, intone, wail, groan and act as something between a lead singer and a high priestess over-seeing a bamboozling ritualistic rite which never seeks to make its purpose clear. Well, either that or they legged it to Hawaii and – without too much record company interference – set about letting their joint imaginations run riot.

Songs stop and start without the usual signals and the moods vary, the original side one of the vinyl album closes with "Dancing on Glass" an explosive riot of percussion and – ermm – breaking glass, with one of Siouxsie's edgiest vocals and a comic/gothic lyric. "Gecko" follows, a slow and sublime track at complete odds with the song that precedes it, Siouxsie half-speaks/half sings a simple tale of a Gecko's progress through the undergrowth whilst Budgie teases character and melody from a marimba, and the pair are surrounded by sampled animal sounds. The same stunning volte-face of styles continues, perhaps most effectively towards the middle of side two with "Festival of Colours," featuring the Lamalani Hula Academy Hawaiian Chanters layering a beautiful vocal harmony. Siouxsie joins in – apparently mimicking them – before diverging into singing in English. Whistles and sirens go off around the vocals and the track gradually fades, as it arrived, before the skeletal and scary "Miss the Girl" obliterates the peaceful mood with minimalist precision; lining up dabs of synthesizer, percussion and Siouxsie's voice on a short, sharp story of a hit-and-run accident. It's the least sensual, least Hawaiian and most atypical cut on a very varied album that stood apart from most of what was released in 1983. So, fittingly, it was selected as Feast's only single and duly repaid the faith by charting one place outside the top 20.

Champions would subsequently – and with some evidence – claim Feast as years ahead of its time, presenting it as a slice of unfettered World Music or a cross-over between minimal classicists like Steve Reich and the mainstream. Well, maybe, but the evidence that The Creatures were that forward looking is minimal. Feast has the feel of boundless creativity caught in the moment and produced by the members of a band – singer and percussionist – usually less involved in crafting the overall sound. It's random, explosive, infuriatingly inconsistent, but still an album that surprises so long after the event and refuses to sound dated. Feast is notoriously hard to buy legally and affordably but The Bestiary compilation that mops up the early – and highest charting – efforts of The Creatures, including music described here, is a good alternative.



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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THE WORLD OF GONZO ACCORDING TO

# Mark Raines





Friday's Child may be loving and giving (I was born on a Saturday, which makes a certain amount of lysergic sense) but Fridays are often particularly stressy ones in the Downes household.

Lady Eris has been throwing her golden apples about here today, but - as I put the final bits of this issue to bed - we now appear to have a new car (although we cannot actually get it until Monday, for a number of equally Erisian reasons), and my foot does appear to have healed up despite the fact that I was forced to cancel two nurse appointments because of our carless state.

One of the two books which have been tormenting me this year is now ready, and I have got a handle on the other.

The Flaming Lips have released the first great album of 2017. Their recent material has been a little too experimental for my tastes - admirable, but not listenable - and their last studio album (though excellent) was too imbued with bad vibes from Wayne Coyne's marital problems to be an enjoyable listen.

But the new album 'Oczy Mlody' is a triumph, and returns to their habit of mixing avant garde experimentation with huge tunes that Paul McCartney would die for.

Is your mind a menagerie?

As Pitchfork says:

"*Oczy Mlody* is a Polish phrase that translates to "eyes of the young," and, here, the Lips strap them on like a VR



headset. After spending much of 2013's *The Terror* in a disorienting haze and ruminating on loss, lust, and impending apocalypse, on *Oczy Mlody*, Coyne reconnects with his childlike sense of wonder, populating its lyrical universe with unicorns, demon-eyed frogs, and wizards"

And I truly cannot add much to that at this moment with my mind confounded by Lady Discordia and her Russian friend Mr Smirnoff, but I have a weekend off before me, and will spend most of the time asleep.

I will leave you with Al, whom I hope to be interviewing soon:

Perhaps, I mean it's hard to say  
A pterodactyl built its nest on me  
I'm feeling strange but quite OK  
On this beleeka doodle day



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