

GONZO

In a **Gonzo Exclusive**,
Doug reports from the
High Seas, about **Cruise to
the Edge**, Richard reviews
Phil Lesh, John eulogises
Gary Duncan, whilst
Jeremy goes to see **Spizz**
and **The Rezillos**, and Jon
muses on **Pet Shop Boys**,
Neil Young and **Ladybird
Books** for grown ups. And
oodles more, my little
cupcakes...



#222

PROG AHOY!



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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 editorial in this peculiar magazine which I started out if pure cussedness four years ago and which has been going from strength to strength in a series of slightly arthritic great leaps forward ever since. I have three main things that I have to write each week, and therefore, in the weeks when I am suffering from some degree of writer's block, they hang over me

like a rusty guillotine blade until I finally manage to cobble some bollocks or other together. So, even though quite often I have no real problem in holding forth, being a voluble sort of cove by nature, I have got in the habit of trying to write the things I have to as early in the week as I can possibly manage.

And so it is this week. At just gone midnight the Leo Full Moon which has been bearing down on me like a juggernaut full of hydrochloric stomach acids, came and went, and for the first time in a week or so I began to feel a little bit better. Because this last week, not content with having heart problems, blood-pressure problems and giving up smoking problems, I also felt like going on a blood fuelled killing spree. Like I said to my mate Louis, I felt like taking my high powered assault rifle and climbing up the water tower in the middle of the village, before embarking on a homicidal smorgasbord against a bunch of total strangers.

But, like I said to Louis, there are some problems with this scenario. Firstly, I have no high powered assault rifle (and even the air gun I had as a boy is broken), secondly, there is no water tower in the



..."even if there *was* a water tower, I have difficulty making it around Sainsburys without a wheelchair, so my chances of climbing it would be next to negligible".

middle of the village, and thirdly (as Louis pointed out) even if there *was* a water tower, I have difficulty making it around Sainsbury's without a wheelchair, so my chances of climbing it would be next to negligible.

But all that aside, I was feeling bloody awful during most of the production schedule for last week's magazine, but things are getting better. At least in theory. It is now Saturday night, I am sitting in my favourite armchair with Archie curled up on my lap. I am listening to *Peace Trail*, the new album by Neil Young, while Corinna, Mother and Julia the Psychic get on with their own inimitable things.

I had missed out on *Peace Trail* because, at the time that it was released Neil Young had insisted on not releasing any of his records for streaming except via his own streaming platform of Pono which is prohibitively expensive for this old scribe, who can no longer afford to pay for every album that I would normally have bought on spec. I salve my conscience by paying the highest possible subscription to Spotify, and by writing about the vast majority of the new records that I listen to.

However, a few days ago I found out by accident that Neil Young was back on Spotify, and I set out to listen to the records that I had missed. Just in case you didn't know, I am just pasting in a slice of

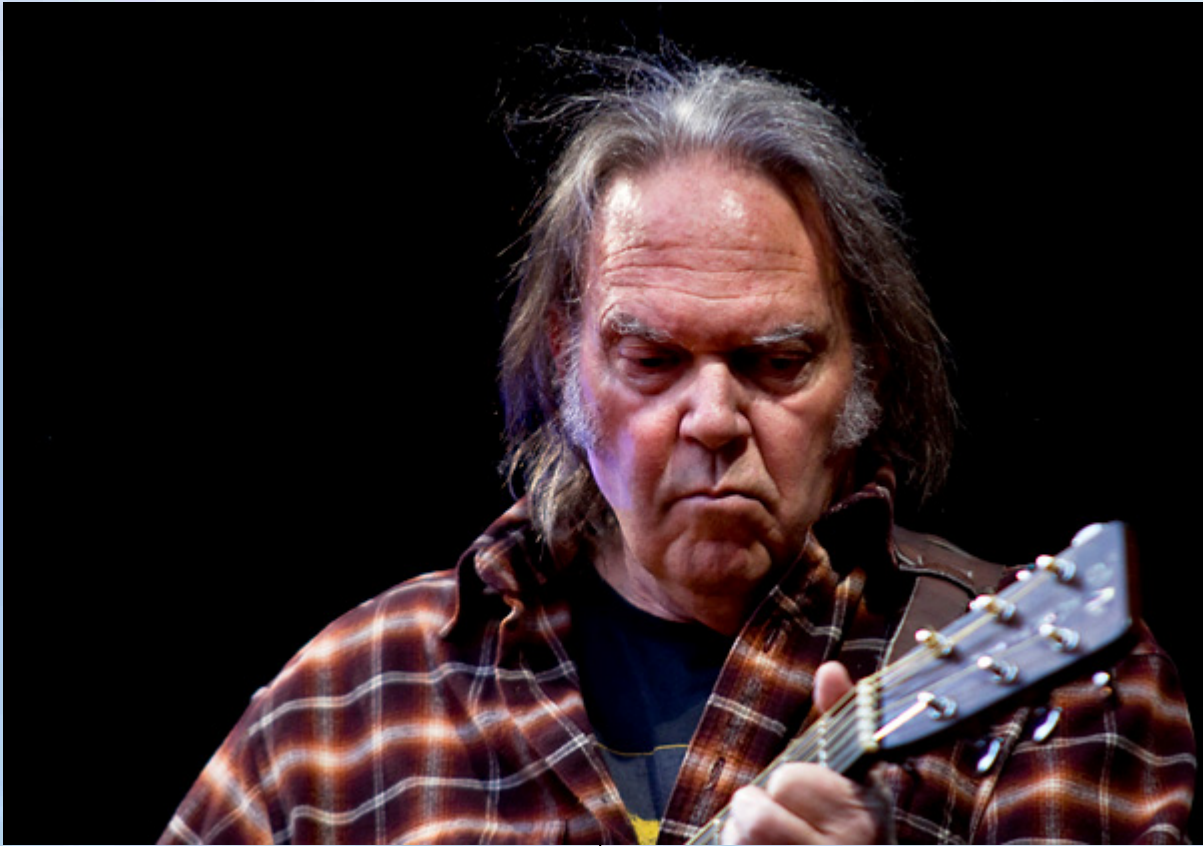
fax'n'info from those jolly nice folks at Wikipedia to bring us all up to speed here:

"Peace Trail was written and recorded following the release of Young's live album, *Earth*, in 2016. [2] Despite working extensively with Promise of the Real throughout 2015 and 2016, Young opted to record a solo album with session musicians Jim Keltner (drums) and Paul Bushnell (bass). According to Bushnell, the album was recorded in four days: "We did the ten tracks over four days. Most of them were recorded on the first or second take."

Young invited Bushnell to participate in the recording sessions after discovering his playing on Promise of the Real bandmate Micah Nelson's forthcoming solo album. According to Bushnell, "Micah told me [that] Neil Young loved my bass playing on the record and [that he had] asked Micah for my mobile. I didn't really believe it until the next morning; at 10am, my phone rang from this blocked number. I answered, and the guy said, 'Is this Paul?' I said, 'Yes it is.' The voice said, 'Well, this is Neil Young.'"

Reviews of the album have been relatively positive. In a positive review for *Uncut*, Damien Love expressed surprise that Young opted not to record with his current backing band Promise of the Real, but praised the album's collaborators,

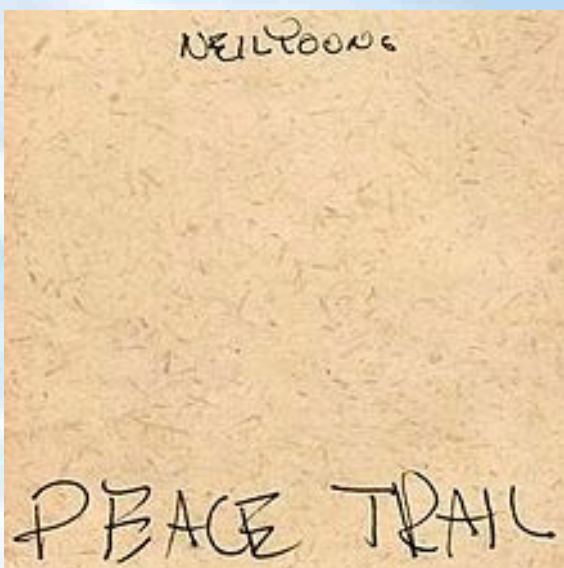
اللجنة لهم إذا كانوا لا تأخذ نكتة



Paul Bushnell and Jim Keltner: "Bushnell provides that perfect kind of bass you barely notice. Keltner's percussion is a different story. Captured mostly in first or second takes, he doesn't so much keep the beat as respond to what Young is doing, an improvised interplay of odd, shaggy patterns. The record often becomes a duet between Young and Keltner." In another positive review for *Classic Rock Magazine*, Rob Hughes wrote: "While it may not be the most musically

involved album of his 50-year career, it's persuasive evidence that Young still has a lot to offer."

Most of the reviews are along these lines. But we don't need Damien Love to extoll the virtues of Jim Keltner as a skinsman. He was John Lennon's favourite post-Ringo drummer, after all, and his playing on this album is as lyrical as one would have hoped it to be. But that is not what has attracted me about this record. Nope. There are two things that propel this album into the realm of the extraordinary. Yep, one of them is Keltner, who - ironically - plays just like Ringo did on the twin *Plastic Ono Band* albums back in 1970. This is indeed an almost acoustic album, conceptually at least. But the beautifully understated percussion, often electronically treated in a way that one doesn't notice at first, together with the bits of Lennonesque distorted guitar, and artlessly vicious harmonica, provide a perfect background for one of the best story telling albums of Neil Young's career. Because Neil Young excels here as a storyteller, much more than he did on more overtly thematic albums like *Greendale* a decade



or so ago.

Sure this is not *Harvest* or *Tonight's the Night* or *After the Goldrush* or even *Rust never Sleeps*. It is not gonna spawn any hit singles, I doubt whether MTV even know that it has been released. It is not going to end up on any compilation albums or playlists, and I even doubt whether I will turn to it when I am feeling nostalgic and (ever so slightly) sorry for myself.

But guys, I have something terribly important to share with you.

IT'S NOT THE FUCKING SEVENTIES ANY MORE, AND WE ARE NOT KIDS ANY MORE. NOT ME, NOT YOU, AND ESPECIALLY NOT NEIL FUCKING YOUNG!

It is the job of an artist to react against what he or she sees around him or herself. Neil Young is 72 years old, and has spent most of his recent life in a continual protest against what he sees as the crass unfairness, and self-destructive behaviour of his (our) species. As polemic this is as good as anything he has ever done (except possibly *Living with War*) but he has finally worked out how to wrap this message in an artistically satisfying manner, ironically by embracing many of the same minimalist and avant garde concepts first brought to rock and roll by John and Yoko nearly half a century ago.

Well done Bernard Shakey. Long may you run.

Hare Bol,

Jon Downes
(Half way up a conceptual water tower
womewhere in rural Devon)



Neil Young, Mick Jagger, Debbie Harry, Glenn Hughes, Justin Trudeau, Strange Fruit, Canterbury Sans Frontieres, Jeremy Smith's Seven Deadly Sins, Mack Maloney's Mystery Hour, Alan Francis Simpson, Barbara Carroll, Damian Davey, Alwin Lopez Jarreau, Packy, Trish Doan, Tony Särkkä, Tony Davis, Supertramp, Tony Ashton with Jon Lord, Lutz Ulbrich featuring Nico, Pink Faeries, Cruise to the Edge 2017, Alan Dearling, Mother's Little Helper, Jeremy Smith, The Rezillos, Spizzenergi, The Tuts, John Brodie-Good, Gary Duncan, Quicksilver Messenger Service, Richard Foreman, Phil Lesh, Kev Rowland, Nemezis, Nick Magnus, Soul Secret, Solstice, Trioxyde, Mr Biffo, Roy Weard, Hawkwind, Xtul, Martin Springett, The Who, The Alarm, Queen, Justin Bieber, The Beatles, Jimi Hendrix, Pet Shop Boys

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)
Jeremy Smith
(Staff Writer)
Alan Dearling,
(Staff writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(columnist)

Richard Freeman,
(Scary stuff)
Dave McMann,
(Sorely missed)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

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

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM



NO SATISFACTION: Rolling Stones rocker Mick Jagger wrote a 75,000 word autobiography and then forgot about it. Writing in British magazine *The Spectator*, book publisher John Blake reveals that three years ago he was handed a manuscript written by Mick in the early '80s. After receiving the memoir, John wrote a letter to Mick asking if he could publish his recollections, but although the rock icon acknowledged it was his work he told him he had forgotten putting pen to paper. "Mick's delightful manager, Joyce Smyth, responded encouragingly to my letter," John writes. "Mick could not remember any manuscript. Please could I show it to him?"

Once he saw it, he asked if he could write a foreword to establish that he wrote this story long ago and far away."

According to the publisher, the unseen tome contains details of how Mick bought Stargroves, a stately home in Hampshire, England while high on LSD.

Explaining how Mick came to forget that he had written his memoir, John explains that he was given a \$1.25 million (£1 million) advance for his book by late British publisher George Weidenfeld. He assumed the Sympathy for the Devil singer had handed back the money as he was unable to remember anything about his rock and roll lifestyle, until the manuscript turned up three decades later. "I thought that was the end of the story until three years ago, when a mutual friend handed me a pristine typescript Mick had written," John explains. "I was dumbfounded." **Read on...**

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

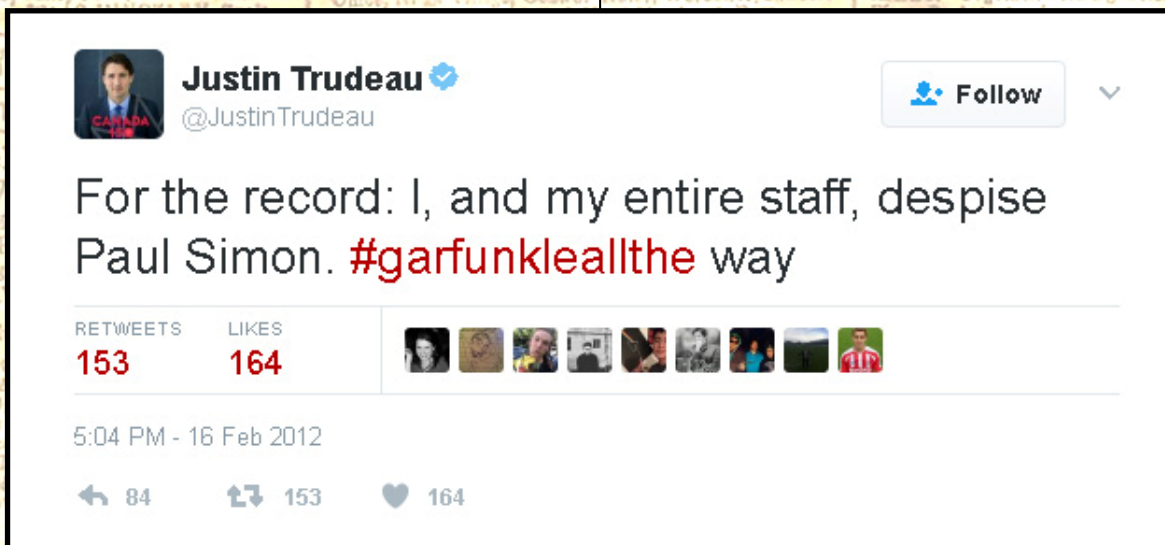
John Maynard Keynes

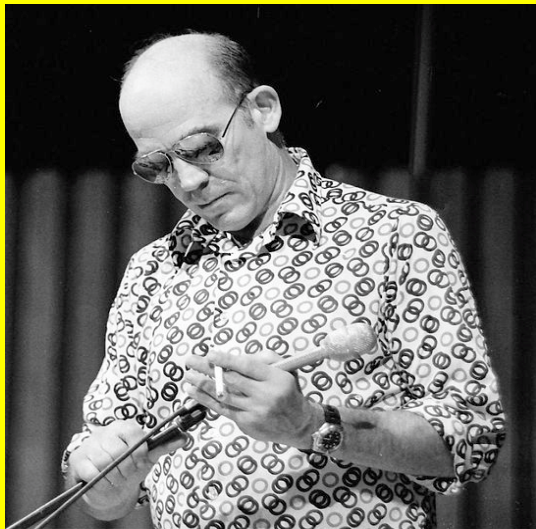


TRUDEAU NOT FEELING GROOVY: A resurfaced tweet from five years ago sees now-Canadian Prime Minister Justin Trudeau claim that both he and his "entire staff" despise Paul Simon. The tweet dates back to February 2012, before Trudeau became leader of the country's Liberal Party. It was recently re-discovered by Noisey. The full tweet reads: "For the record: I, and my entire staff, despise Paul Simon. #garfunklealltheway"

Little context of why Trudeau "despises" Paul Simon is known but you can see that tweet below.

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...

"Coming of age in a fascist police state will not be a barrel of fun for anybody, much less for people like me, who are not inclined to suffer Nazis gladly and feel only contempt for the cowardly flag-suckers who would gladly give up their outdated freedom to *live* for the mess of pottage they have been conned into believing will be freedom from fear."

Hunter S. Thompson



REVELATIONS FROM DEBS: Debbie Harry was interviewed by Gordon Smart on the brand new Radio X Evening Show, where she spoke about Blondie breaking into Stonehenge after playing Glastonbury, David Bowie being instrumental in launching Blondie's career and her Scottish roots. Tune into the brand new Radio X Evening Show with Gordon Smart, weekdays 7-10pm on Radio X

Debbie Harry on Blondie breaking into Stonehenge

GS: Debbie, a really good pal of mine worked with you in 1999 and he tells a wonderful story about when you went down to play Glastonbury, and on the way back Blondie as a band gaterashed Stonehenge, climbed over the fences and probably broke quite a lot of laws... Do you remember that, and what was your take on that day? **Read on...**

GLENN HUGHES STORYTELLER SESSION

HOSTED BY NICKY HORNE

TICKETS FROM [eventbrite.com](#) & [glennhughes.com](#)

Glenn Hughes is a true original whose music blends hard rock, soul, and funk.

THE ^{gonzo} NEWSROOM

The Glenn Hughes "Storytellers" event, held at London's historic Cafe de Paris from 12 noon to 4pm on Saturday 25th February 2017, is a must do for all Glenn Hughes fans. Tickets are strictly limited to 200.

Tickets can be booked online from Eventbrite.com and glennhughes.com. VIP tickets (£55), reserved seating (£30), and balcony tickets (£20).

An exciting highlight to the up-close-and-personal event will include the airing of a new 60 minute documentary, featuring never-before-seen classic archival vision of Glenn from the 70's. This will the

world premiere of the film....not to be missed!

The exclusive film screening will be followed by a 2 hour story telling session hosted by Vintage Television's Friday Night Rock Show host, Nicky Horne where Glenn will delve into some of the great and even infamous events in his life to date.

For VIP ticket holders, the evening will conclude with a private audience with Glenn who will be signing an exclusive CD and answering questions about his colourful career in music.



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Worcester, Jan 15

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(Successors to T. W. & O. P. BARRETT)
HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft OOL. LARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

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?**

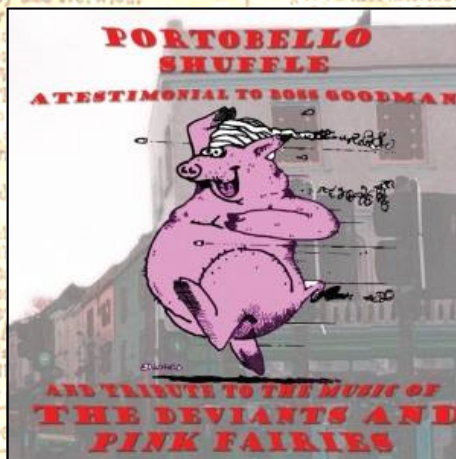
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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,
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Deakin for postage price.
arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

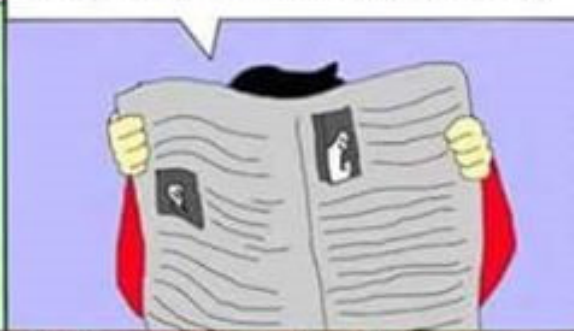
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



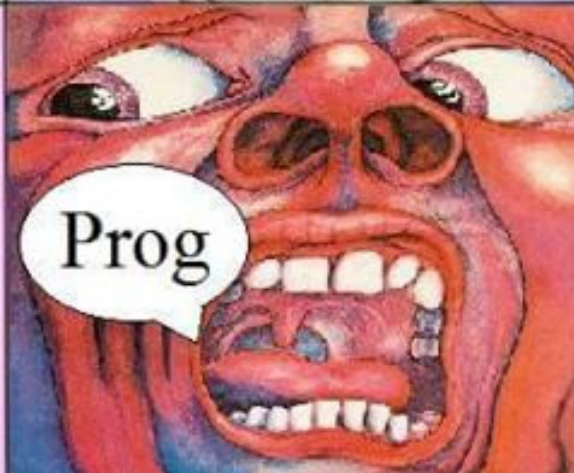
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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

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



Lyn' Bitch and the Restraining Orders
Ice Cold Beer
Neil Young: My New Robot
Tyler Trainer: In my Life
Emerson, Lake and Palmer: The Three Fates
National Lampoon: Monolithic Oil
Commercial
Iron Maiden: The Prisoner
Sigue Sigue Sputnik: Always on my
Mindwarp
Aztec Camera: Rainy Season
Jane and Barton: You are Over There
(part 1)
Katiee: For the Good Times
Emerson, Lake and Palmer: Lucky Man
The Inspiral Carpets: Now You're Gone
Esther Philips: Home is Where the Hatred is
Jim Stafford: Undecided
The Lucid Dream: I'm a Star in my Own
Right
The Stargazer Lilies: When with You
William Basinski: Disintegration Loop 2.1
William Ackerman: Rickover's Dream
Emerson, Lake and Palmer: Take a Pebble
Takiko Nishizaki: Schoen Rosmarin for
Violin and Piano
Napalm Death: All Links Severed

Listen
Here

**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THERE IS NO FRIDAY NIGHT
PROGRESSIVE THIS WEEK**



**KEEP
CALM**

Normal service

**Will resume
Shortly**



CANTERBURY SANS FRONTIÈRES: Episode Forty-three

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

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

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

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

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

Gong live in Rotterdam 1974 (with Bill Bruford), Matching Mole live in Paris 1972, the Steve Hillage band live in Amsterdam 2006, a "hidden" Robert Wyatt track you've probably never heard, Caravan on the radio in 1968, Soft Machine with current Fairport Convention fiddler Ric Sanders in '78, classics from Hatfield, National Health and Kevin Ayers, and Hugh Hopper collaborating with New York oddball producer Kramer. Also, something from the latest iteration of King Crimson, a lost gem from Mahavishnu Orchestra, more from that Terry Riley/John Coltrane mashup, the Kronos Quartet playing Riley, and tributes to Bobby Hutcherson and Dave Swarbrick.

**Listen
Here**



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 – 3 Lust

The third part of the "Seven Deadly Sins Septology" featuring songs relating to Lust, Unbridled Sexual Desire and Perversion.

Tracks:

- 1 The Waldos: Seven Day Weekend
- 2 Iggy Pop: Lust for Life
- 3 Alternative TV: Love Lies Limp
- 4 Alice Cooper: I Love the Dead
- 5 Alberto y Lost Trois Paranoias: I Like Gurls
- 6 Led Zeppelin: In the Evening
- 7 The Doors: Backdoor Man
- 8 Pink Fairies: The Snake
- 9 The Rolling Stones: Schoolboy Blues (C*****ker Blues)
- 10 Blues Brothers: Gimme Some Lovin'
- 11 The Velvet Underground: Venus in Furs
- 12 Antony & the Johnsons: Fistful of Love
- 13 Babyshambles: Fuck Forever
- 14 Buzzcocks: Orgasm Addict
- 15 Buzzcocks: Just Lust
- 16 Half Man Half Biscuit: My Outstretched Arms
- 17 Half Man Half Biscuit: Excavating Rita
- 18 Half Man Half Biscuit: Lord Hereford's Knob
- 19 Captain Beefheart & His Magic band: Making Love to a Vampire With a Monkey On My Knee
- 20 King Salami and the Cumberland Three: King Size Love
- 21 Gang of Four: I Love a Man in a Uniform
- 22 Crazyhead: I Don't Want that Kind of Love
- 23 The Masonics: I Aint Hurting for You
- 24 The Masonics: C'mon My Little Darlin'
- 25 Frank Zappa: Bobby Brown Goes Down
- 18 Iggy & the Stooges: Greedy Awful People
- 19 Defunkt: For the Love of Money
- 20 Eddie and the Hot Rods: All I Need is Money
- 21 Wreckless Eric: Take the Cash (K.A.S.H.)

Listen
Here



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

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

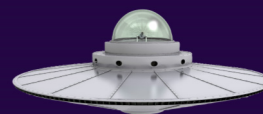
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Strange Sounds Heard Worldwide This Christmas

Mack, Juan-Juan and Commander Cobra welcome back Cindy Bailey Dove's Drone Report. Rob Beckhusen on an Army truck that can blow itself up. Switchblade Steve reports on Ancient UFO sightings, and Cobra delves into the mystery of strange sounds heard worldwide this past Christmas.



Listen
Here

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



**Alan Francis Simpson, OBE
(1929 – 2017)**

Simpson was an English scriptwriter, best known for the Galton and Simpson comedy writing partnership with Ray Galton. Together they devised and wrote the BBC sitcom *Hancock's Half Hour* (1954–1961), the first two series of *Comedy Playhouse* (1961–1963), and *Steptoe and Son* (1962–1974).

After contracting tuberculosis at the age of 17 in 1947, he was admitted to Milford Sanatorium near Godalming in Surrey, where he met fellow patient Ray Galton. The partnership's break in comedy writing came with the Derek Roy vehicle *Happy Go Lucky*, although this was not a success.

The Hancock connection began with their involvement with later radio variety series, and from November 1954 continued with *Hancock's Half Hour* on radio; a series featuring their scripts for Hancock ran on television between 1956 and 1961.

After their association with Hancock had ended, they wrote a series of *Comedy Playhouse* (1961–62), ten one-off half-hour plays for the BBC. One play in the series, *The Offer*, was well received, and from this emerged *Steptoe and Son* (1962–74), about two rag and bone men, father and son, who live together in a squalid house in West London.

While both Simpson and Galton continued to work solidly after *Steptoe and Son* ended, including several projects with Frankie Howerd, they had no further high-profile successes.

Simpson retired from scriptwriting in 1978 to concentrate on business interests. He was appointed an OBE in 2000, and he and Galton received a BAFTA Fellowship on 8 May 2016.

He died on 8th February as a result of lung disease, aged 87.



**Barbara Carroll (born Barbara
Carole Coppersmith)
(1925 – 2017)**

Carroll was an American jazz pianist from Massachusetts. She began her classical training in piano at age eight, but by high school decided to become a jazz pianist. She attended the New England Conservatory of Music for a year, but left it as it conflicted with working for bands. In 1947 Leonard Feather dubbed her "the first girl ever to play bebop piano, and in the following year her trio, which featured Chuck Wayne on guitar and Clyde Lombardi on bass, worked briefly with Benny Goodman. Later Charlie Byrd replaced Wayne and Joe Shulman replaced Lombardi. After Byrd's departure, Carroll decided to have it be a drums, bass, and piano trio.

In the 1950s Carroll and her trio worked on *Me and Juliet* by Rodgers and Hammerstein. The decade saw her career ebb due to changing musical tastes, but in 1972 she revived her career due to a renewed interest in her work. In 1975 she was asked by Rita Coolidge to work on a session for A&M, and in 1978 she toured with Coolidge and Kris Kristofferson. In the following two decades she became known as a cabaret performer.

She died on 12th February, at the age of 92.

THOSE WE HAVE LOST



Damian Davey (real name Damian Baker) (1964 – 2017)

Davey, better known by the mononym Damian, was an English pop musician, best known for his 1989 hit "The Time Warp", a cover version of the original track from *The Rocky Horror Show*.

Damian was briefly successful in the late 1980s. His first version of "The Time Warp", released in 1987, was produced by Des Tong from Sad Café and featured Sheila Gott, Jean Barrow, Ian Wilson and Steve Butler on backing vocals. Both this and a 1988 reissue of the song failed to make the Top 40 of the UK Singles Chart and it only became a hit after being remixed and restructured by Pete Hammond, reaching number 7 in the charts in 1989.

Damian's follow up single, "Wig-Wam Bam", a cover of The Sweet song, reached number 49 in the UK Singles Chart.

Damian died from cancer on February 12th, aged 52.

Alwin Lopez Jarreau (1940 – 2017)

Jarreau, better known by his stage name Al Jarreau, was an American singer and musician. He received a

total of seven Grammy Awards and was nominated for over a dozen more. Jarreau is perhaps best known for his 1981 album *Breakin' Away*. He also sang the theme song of the late-1980s television series *Moonlighting*, and was among the performers on the 1985 charity song "We Are the World".



Jarreau sang with a group called the Indigos whilst he was attending Ripon College. Whilst working as a rehabilitation counselor in San Francisco, Jarreau moonlighted with a jazz trio headed by George Duke, and in 1967, Jarreau joined forces with acoustic guitarist Julio Martinez. The duo became the star attraction at a small Sausalito night club called Gatsby's and this success contributed to Jarreau's decision to make professional singing his life and full-time career.

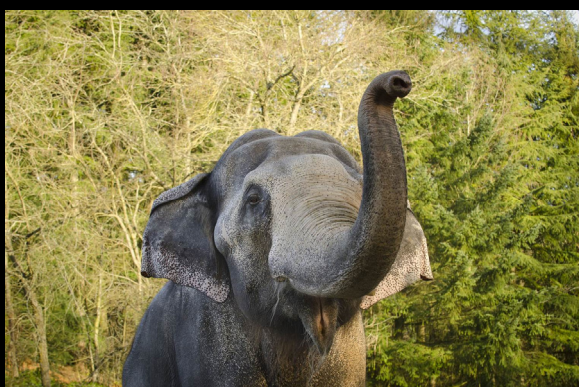
In 1968, Jarreau made jazz his primary occupation. Television exposure came from Johnny Carson, Mike Douglas, Merv Griffin, Dinah Shore, and David Frost, and he expanded his nightclub appearances performing at The Improv between the acts of such rising-star comics as Bette Midler, Jimmie Walker, and John Belushi. During this period, he became involved with the United Church of Religious Science and the Church of Scientology, but he later dissociated from Scientology. Also, roughly at the same time, he began writing his own lyrics, finding that his Christian spirituality began to influence his work.

In 1975, he was spotted by Warner Bros. Records, and on Valentine's Day 1976 he sang on the 13th episode of NBC's new Saturday Night Live; soon thereafter releasing his critically acclaimed debut album, *We Got By*, which catapulted him to international fame.

THOSE WE HAVE LOST

Jarreau took an extended break from recording in the 1990s. In 2003, Jarreau and conductor Larry Baird collaborated on symphony shows around the United States, with Baird arranging additional orchestral material for Jarreau's shows. Jarreau toured and performed with Joe Sample, Chick Corea, Kathleen Battle, Miles Davis, George Duke, David Sanborn, Rick Braun, and George Benson.

After being hospitalized for exhaustion in Los Angeles, on February 8th, Jarreau cancelled his remaining 2017 tour dates. He died of respiratory failure, at the age of 76, just two days after announcing his retirement.



Packy
(1962 – 2017)

Packy was an Asian elephant at the Oregon Zoo (Portland Zoological Gardens at the time of his birth). He was famous for having been the first elephant born in the Western Hemisphere in 44 years.

His mother, Belle, was wild-born in Thailand, around 1952, and his father, Thonglaw, was born in Cambodia around 1947. Both were captured and brought to Morgan Berry, an elephant trainer in Seattle, in 1959. The then-very-rare elephant birth of Packy received international media attention, and *Life* magazine devoted 11 pages to Packy in its issue of May 11, 1962.

At 54 years of age, Packy was the oldest male (or "bull") Asian elephant in North America. In 2012, he weighed about 12,600 pounds (5,715 kg), but also

weighed at least 2,000 pounds more at times in the past. In 2008, he weighed 14,530 pounds (6,591 kg). He sired seven calves, of which only one survives - Sung-Surin "Shine", a female born on December 26, 1982 at Oregon Zoo where she currently lives (age 34), and is the matriarch of the herd.

The veterinarian who delivered Packy, Dr. Matthew Maberry, wrote about the elephant's delivery in his book, *Packy and Me*, which was published in 2011. In July 2013, Packy was diagnosed with tuberculosis and treatment was stopped in 2016 after the regimen was found to be ineffective in treating his disease. Packy had long been the subject of the campaign of the animal welfare groups *In Defense of Animals* and *Free the Oregon Zoo Elephants*, who maintain claims that the living conditions in the Oregon zoo for the elephant herd are insufficient, and demand their release to a sanctuary.

Packy was euthanized on February 9, 2017, following the veterinarians' decision that his tuberculosis was drug-resistant.



Trish Doan
(1985 – 2017)

Doan was a member of the Canadian heavy metal band from Ontario, Kittie (stylized as KITTIE), which was formed in 1996. They have released six studio albums, one video album, four extended plays, thirteen singles and thirteen music videos. The band chose "Kittie" as their band name because the name "seemed contradictory".

Kittie has been categorized under multiple genres of rock music, especially heavy metal genres, including death metal, nu metal and alternative

THOSE WE HAVE LOST

metal. Originally a nu metal band, Kittie changed their style later, using elements of genres such as black metal and death metal.

Doan joined Kittie in 2005, on bass guitar. But her departure was announced in 2008, due to the eating disorder anorexia, which she developed during the recording of *Funeral for Yesterday*. Doan had battled the disorder for nearly two years.

On February 13, 2012, Kittie announced that Trish Doan would be returning. The band announced on 13th February that Doan had died at the age of 31 .



Tony Särkkä
(1972 – 2017)

Särkkä, who went by the stage name “It”, was a Swedish multi-instrumentalist of Romani descent who has played in many black metal bands. He played guitar, drums and bass guitar as well as doing vocals. He was joined by Jim Berger in many projects.

He also contributed guest vocals to Dissection's second album *Storm of the Light's Bane*, and to Marduk's third album *Opus Nocturne*. He was noted for being a member of the Swedish "Black Circle" but left the black metal scene altogether after receiving threats to his family.

On 14 February, Särkkä's sister announced that he had died, aged 45.



Tony Davis
(? – 2017)

Davis was a member of Liverpool folk band, The Spinners. He was born in Black burn and moved to Messeyside as a teenager, and became affectionately referred to as the “tall one in the Spinners”.

The Spinners, known as “the other Fab Four”, consisted of Cliff, Tony, Hughie Jones and Mick Groves, and became the Fab Five when John McCormick joined in the early 1970s. They released around 40 albums during their career, which ran from 1958 to 1988, and famously sang the Pete McGovern-penned classic “In My Liverpool Home”. They became regarded as sons of the city, despite Hughie being the only Liverpool-born member.

The band made numerous concerts and TV appearances and became hugely popular with their blend of folk music classics and new songs in the same vein. Critics said that their style was musically simple, cosy and sentimental – but it appealed to their many fans. After many world tours and countless TV appearances, the Spinners split up in 1988 – but met up for a special reunion in 2005.

Davis died in February, aged 86.

THOSE WE HAVE LOST

EXTREMES



Artist Supertramp
Title Extremes
Cat No. HST446DVD
Label Gonzo

Available for the first time on DVD.
"EXTREMES" is the 1971 film Directed

by Tony Klinger, Mike Lytton. It covers the whole gamut of present day human behaviour, from carefree pop fans bathing nude at the Isle of Wight to withdrawn, pathetic junkies hastening their own deaths with hard drugs. Such is the range encompassed by the so-

THIS MONTH AT
GONZO



called "permissive society", doubly significant because it usually involves young people who have either never known discipline or are rebelling against an overdose of it. They can't change society so they have no alternative but to drop out from it. In some of the most natural and remarkable film footage ever obtained, Tony Klinger and Michael Lytton have captured a unique cross-section of them going their chosen ways, and talking freely and frankly about doing so. Nothing was pre-arranged, nothing rehearsed: everything was filmed as it happened. Hippies, homosexuals, junkies, Hell's Angels, alcoholics, drop-outs - all fall into the category of nonconformist minorities.

Accompanying this incredible film is an equally amazing sound track produced by Supertramp, Arc, Crucible and others. The sound track album was released on Deram and is so rare it sells for in excess of £250 and has never being be released on CD before.

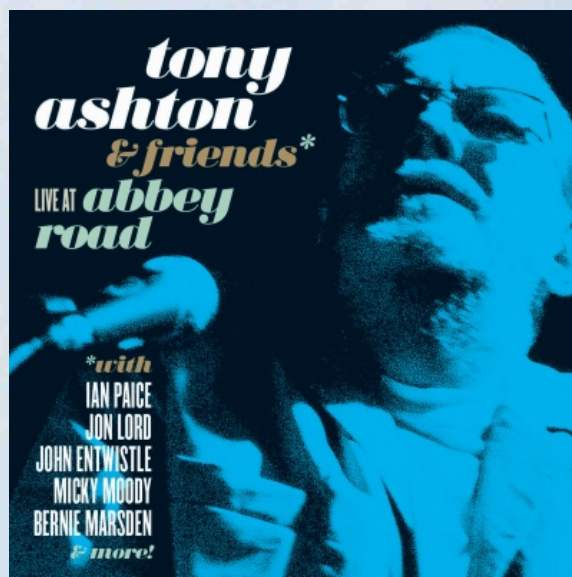
This DVD/ CD package with an extensive booklet of photographs from the set and sleeve notes by Tony Klinger finally pays justice to this unique film

Artist Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Z

Title Live at Abbey Road

Cat No. HST434CD-DVD

Label Gonzo



Edward Anthony "Tony" Ashton (1 March 1946 – 28 May 2001) was an English rock pianist, keyboardist, singer, composer, producer and artist. This record, recorded at the legendary Abbey Road studio in 2000, capturing a unique night of what Tony would come to call, "Endangered Spices". The Endangered Spices he is talking about are none other than a plethora of distinguished friends including: Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Zoot Money, Chris Barber to name but a few.

As you might expect given that it was recorded Sgt Pepper engineer Geoff Emerick at Abbey Road, the sound quality is absolutely first rate. The picture quality is also of a very high quality, shot using state of the art equipment for the time, by film director Mike Figgis. Most of the show is shown in crisp colour, but there are also artsy black'n'white "atmospheric" shots interspersed.

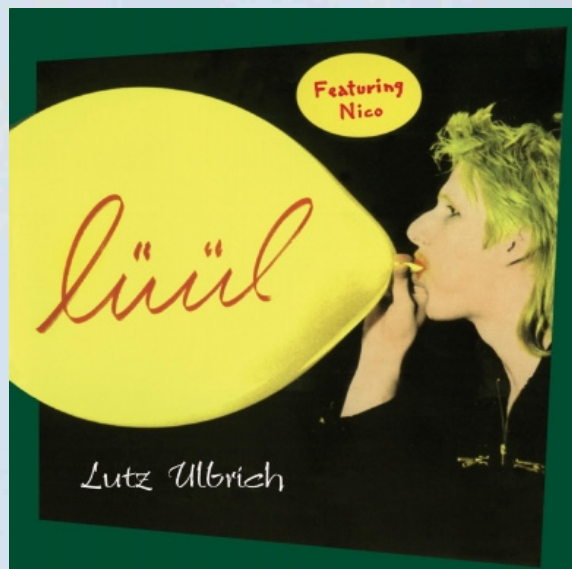
The concert itself was a magical event and this double CD and DVD captures the vibe perfectly. It all starts in earnest when Ewan McGregor introduces the main man himself and Tony Ashton and his band perform their set. The three-song set is highly enjoyable, showcasing Tony's wonderful talents as

pianist/vocalist and showman and also featuring some lengthy jamming and great improvised interplay between Tony and his excellent guitarist (Laurie Wisefield). Tony is in fine form and seems to be enjoying the occasion. The audience, which at this point had just filled out, comes alive and the atmosphere rises up a few obvious notches. Following on from the Ashton set we get the reformed version of the classic late 70's / early-80's formation of Whitesnake aka "Company of Snakes" (Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, with Stefan Berggren handling David Coverdale's duties). These guys dish up a set of crowd-pleasing favourites from yesteryear that really give the old aficionado's in the audience exactly what the doctor ordered. It is sing-along galore during the likes of : "Ready'n'Willing", "Ain't No Love" and "Here I Go Again".

Then, what happened next, would turn an otherwise brilliant night into legendary! Ian Paice, Tony Ashton Jon Lord (Paice, Ashton and Lord) took the stage for the first (and only time) since 1977. Opening with the classic "Ghost Story" and continuing into "Sneaky Private Lee", the band, featuring Howie Casey in the Brass section and the original Backing girl vocalists, do a fantastic job of belting out the songs, true to the original, albeit with Bernie Marsden handling the vocals. When Resurrection Shuffle, Ashton's signature hit from the seventies cranks up and Ashton takes over vocals, the party well and truly begins with the band and audience celebrating what had been a really fantastic evening. Ashton decides to launch into "Why Don't You Stay", which seemingly had not been rehearsed, and proceeds to shout out the chords to the band, which pick it up instantly and put in a stellar performance. It really is a lovely and emotional ending...with Ashton signing-off in style.

This Double CD/DVD to all Tony Ashton fans (obviously), as well as any fans of the original Whitesnake and Paice Ashton Lord. Fans of Deep Purple should enjoy this and general fans of British rock/jazz/blues should appreciate it.

Artist Lutz Ulbrich featuring Nico
Title Luul
Cat No. HST445CD
Label Gonzo



Nico (born Christa Päffgen; 16 October 1938 – 18 July 1988) was a German singer-songwriter, lyricist, composer, musician, fashion model, and actress who became famous as a Warhol superstar in the 1960s. She is known for her vocals on the Velvet Underground's debut album, *The Velvet Underground & Nico* (1967), and her work as a solo artist. She also had roles in several films, including Federico Fellini's *La Dolce Vita* (1960) and Andy Warhol's *Chelsea Girls* (1966).

This record was made in 1981 with Nico in collaboration with the legendary German electronic music composer Lutz Ulbrich, formally of Ashra Tempel, Ashra (voice, guitars, keyboards), TANGERINE DREAM legend, Christoph Franke (mix, sequencer, electronic drums) and Harald Grosskopf (drums, percussions). Finally released on CD with a booklet in both English and German, this ultra rare slice of Krautrock is available for all enjoy this previously hard to find classic.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

**The Pink Fairies To
Release First New
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Cop a sneak preview here:

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AT GONZO (USA)

Douglas Harr *Ear Candy for the Hungry Audiophile* **CRUISING FOR PROG**

Fresh air, exceptional, challenging music, calm seas, good fellowship: this year's floating concert spectacle, Cruise to the Edge 2017 was undeniably one of the best yet. It's the fourth time progressive rock heroes Yes have sponsored this particular festival and it was smooth sailing in almost every respect. This time we were afloat on the Brilliance of the Seas, a Royal Caribbean cruise liner which experienced travellers said was above average though not the best craft in the league. Made little difference – the real attraction of these trips is the exciting lineup of progressive rock bands new and old, fresh or reconstituted, and this year's collection of artists ensured there was something for every fan.

Yes has been joined in the past by their 1970s contemporaries Marillion, Steve Hackett, Carl Palmer, PFM, Three Friends (Gentle Giant), Tangerine Dream, UK, Caravan, and Martin Barre (Jethro Tull), along with newer prog acts Anathema, Enchant, Moon Safari, Lifesigns and many others. Each

festival has had something to offer, and has been successful despite each running into a storm during the voyage!

This year's lineup included returning mainstays and new acts: Yes, Steve Hackett, Kansas, Mike Portnoy, The Neal Morse Band, Spock's Beard, Stickmen, Haken, IO Earth, Patrick Moraz, Bad Dreams, District 97, Anglagard, Curved Air, Frost, Electric Asturias, Focus, The Fringe, Dave Kereznar, Pain of Salvation, Scott Henderson and a special appearance by Dixie Dregs/Kansas/Deep Purple axe-man Steve Morris who surprised the crowd on opening day with a great but short set from Flying Colors.

Missing this year but not forgotten was prog legend John Wetton, who passed away just before the cruise was to depart, a very short time after announcing he would not be able to make the event. John Lodge from The Moody Blues stepped in after the unfortunate announcement. There was a moment of silence for



<http://diegospadeproductions.com/>



Cruise to the Edge 2017: Anglagard (c) Diego Spade Productions, Inc.



Cruise to the Edge 2017: Curved Air



District 97, Cruise to the Edge 2017 (c) Diego Spade Productions, Inc.

John at the opening event, and a number of tributes to him by the other artists on the cruise – possibly the most touching when Steve Hackett dedicated the Genesis mainstay “Afterglow” to our fallen friend. We miss you more ...as well.

Once again Jon Kirkman was our eloquent master of ceremonies. Jon is so deeply studied in the prog arts and music in general that his many interviews with band members during the course of the cruise are always a highlight. Jon’s new book, *Yes Dialogue* (@TimeAndAWordTheYesInterviews) is hitting stores now. We had the brief chance to take a look at this excellent book, which sports numerous never-before-seen photos and lots of inside information on this enduring band.

<http://www.ekmpowershop28.com/ekmps/shops/easyontheeye/yes--dialogue-full-order-292-p.asp>

Roger Dean was in attendance again this year, with Michael and the team at Trading Boundaries at his gallery top deck

(<http://www.tradingboundaries.com/pages/roger-dean-gallery>). This was another chance for cruisers to obtain one of Roger’s stunning prints, from the Yes and Virgin Records logos, to the cover of Gentle Giant’s Octopus (UK), or the magnificent cover for Yes Tales From Topographic Oceans. Roger kindly displayed a copy of my new book *Rockin’ the City of Angels* at his front desk with postcard ads as this tome contains licensed shots of the Yes Relayer tour taken by Martyn Dean in addition to a couple of Roger’s legendary album cover images.

<https://www.amazon.com/Rockin-City-Angels-Douglas-Harr/dp/0997771100/>

One of the fantastic features of this cruise is the Late Night Live sessions. As the name implies live music fills the wee hours from about midnight into the early morning. Organized by broadcaster Rob Rutz and a team of dedicated proggers, this event gives attendees who can play or sing a chance to take the stage and perform with other fans, sometimes with one of the





Cruise to the Edge 2017: Electric Asturias

professional musicians who come to cheer them on and lend an occasional hand. This afforded us a chance to see and hear Jon Davison (Yes), Nad Sylvan (Steve Hackett) and members of Circuline perform side by side with many talented fans, as they work together for the first time, through long set lists that cover tracks from our prog favorites old and new.

As mentioned, there was something for fans of nearly every

style of progressive rock music from the big acts to the newer lot. As usually there isn't time to get to all of the bands. Here are some snaps from the top acts I was able to see:

Yes: Continued their album-pair set that included the hard-driving Drama record and two sides of masterwork Tales From Topographic Oceans. Jay Shellen was there to assist Alan White on drums, and Billy Sherwood was absolutely on fire,



Flying Colors @ CTTE 2017 (c) Diego Spade Productions, Inc.



Cruise to the Edge 2017
Roger Dean Q&A



visibly happy, relaxed and just nailing bass parts that were at once reminiscent of Chris Squire and yet all his own. I could have watched the whole show again just to see and hear Sherwood at that level of excellence. It had to be part of what drove the whole band, including guitarist Steve Howe to perform at the top of their game. That Drama was featured surely helped keyboard wizard Geoff Downes who was a part of that era's lineup. Jon Davison also mentioned in interview that it was liberating for him to do some vocals not originally recorded by founder Jon Anderson as this allowed for some stretching out, on material that is more strident and modern (added Howe and White).

Steve Hackett: played a few stellar new tracks, along with a set list that included several from Genesis masterwork *Wind and Wuthering*, now 40 years on. These tracks included "Eleventh Earl of Mar," "One for the Vine," and EP B-side "Inside and Out" along with the oft-played suite that ends the album. During that coda, Hackett dedicated "Afterglow" to fallen friend John Wetton leaving not many a dry eye in the house.

Kansas took the stage for a pair of first time CTTE performances, receiving many standing ovations from the audience. With the addition of Ronnie Platt on vocals and keys, and additional expert musicians, the band is able to present new and old Kansas music with the level of instrumental and vocal prowess once championed by retired founders Kerry Livgren and Steve Walsh, albeit without the handstands!

Mike Portnoy celebrated his 50th birthday, and for his fans and admirers this was a key event on the cruise. I've not been a Dream Theater/Transatlantic fan, so my top vote goes to an assembly of the Flying Colors band, which included guitar hero Steve Morse, a surprise guest!

Haken: They get the award for continuous improvement. I've seen them over the years and each time their performances just get tighter, both instrumentally and vocally, fronting compositions that increasingly achieve

balance between light and dark for a melodic and powerful form of prog.

Anglagard: Similarly this exceptional Swedish band continues to amaze and grow over the years. Their first performance was cut short by late night rain, but the full set the next day found them astutely blending electric and acoustic piano/sax/flute against electric frets for a compelling strain of prog, most reminiscent of the 70s era while still sounding new and all their own.

IO Earth: beautiful compositions and performance that blended middle eastern motifs with rock instrumentation.

Focus: They sounded better than any time I've seen them – great sound and performance by this Dutch band, fronted by the always entertaining, Thijs van Leer.

Curved Air: Legendary British band fronted by long time inspiring vocalist Sonia Kristina closed the cruise with the final set late Friday night.

Electric Asturias: Exceptional blend of jazz-fusion and prog forms hailing from Japan.

Stickmen: Masters of dissonance Tony Levin/Pat Mastelotto/Markus Reuter were fantastic as always.

Patrick Moraz: legendary keyboardist on his own at the piano.... Magnifique!

District 97: Highly talented band, brilliant set.

Neal Morse and Spock's Beard were crowd favorites I ended up missing, as we've been able to catch them locally. Everyone I talked to who saw Bad Dreams, Alex Machacek, Frost, The Fringe, Dave Kerzner and Pain of Salvation loved those sets.

Back on dry land this week ...vive le rock (y tambien, terra firma)!

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Rick Wakeman & Brian May

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STARMUS 2015



Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



This DVD is a must for all fans of Classic Rock!



Available to pre-order from www.rickwakemansmusicemporium.com



MOTHER'S LITTLE HELPER

Boogaloo pub, Highgate, London. Early doors on a Sunday evening and a fair smidgeon of anticipation. Here are three rocker lads – complete in their black suits and ties, white shirts and carefree quiffs. Seven o'clock, they turn it up loud, and I mean really loud, and the audience are treated to an hour plus of 1950s rock 'n' roll, r 'n' b and rockabilly greats. All

alan dearling



done at a pace and with a bravado rarely seen. Think of the holiday camp bands in the film, 'That'll be the day', but...Better!

The 'band' we are witnessing are a three piece. And two of them are members of the Pretenders' touring band. Out moonlighting. They go under the name of 'Mother's Little Helper', and Mother is obviously Chrissie Hynde! James Walbourne fronts the band with style, carefree showmanship and aggression. They are having barrowloads of fun and so are the Boogaloo audience.

James tells us that there is a BBC 4 documentary about Chrissie about to be aired, featuring Chrissie singing and playing 'Thumbelina' with the Mother's Little Helper band from the floor of this very same pub. Indeed, the Boogaloo is frequently the place of legends. I don't know if it is actually true, but the 'word' has always been that Shane MacGowan

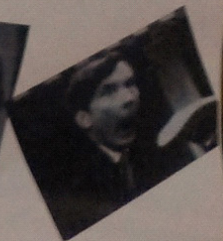
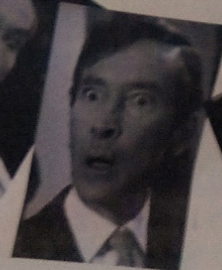
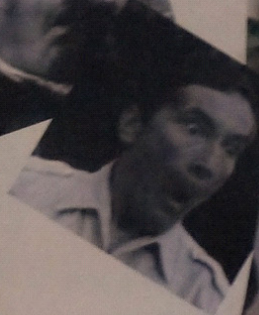
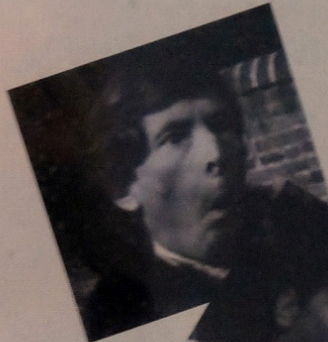
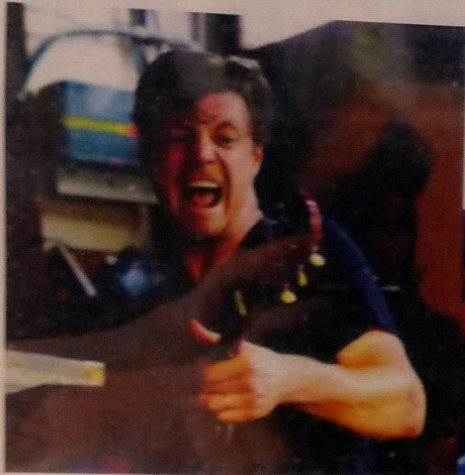
from the Pogues is a some sort of co-owner. Certainly Shane and the likes of Pete Doherty, Kevin Rowlands, the Arctic Monkeys, Carl Barat and other 'celebs' from the music scene have been regulars down the years. A famous selection of tunes from them on the jukebox too. In 2015 The Pogues Irish Whiskey, from West Cork Distilleries, was launched at the pub. And on the walls are old posters of the Pogues, Popes and others along with occasional gold record. Older Boogaloo posters advertised James along with Chris Wilkinson and Kris Sonne as: Pretenders/Pogues/Chrissie Hynde

At one point early on in the Mother's set, James asks for requests. A loud voice to my left right yells out 'Silver Machine', and other voices yell agreement. It's a roller-coaster of a set, a montage of the 1950s... breakneck instrumentals...Chuck Berry numbers...obscure country rockabilly songs.

alan dearling

FEB 5th
FEB 12th

MOTHER'S LITTLE HELPER



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And, after the encore, James nods to his bass-playing buddy, Nick , from the Pretenders, and announces to the audience, “I know Silver Machine”, and nodding to the band mutters something like, “and you can join along ”. Oddball ending, a Hawkwind with Lemmy song, to bring the supposeAd gig from the ‘1950s’ to a loud, cacophonous conclusion . Awesome!

The Pretenders are out on tour from 23rd February 2017, kicking off in Nevada. They return to Europe, with a headline gig at the Royal Albert hall in London on April 10th.

Alone with Chrissie Hynde’ is temporarily on i-player from BBC4 Arena:

www.bbc.co.uk/iplayer/episode/b08d80fd/arena-alone-with-chrissie-hynde

www.thepretenders.com/

Check out James at: www.facebook.com/James-Walbourne-273093759387157/

The Boogaloo pub: <http://theboogaloo.co.uk/>

See for yourself, my little video of the Mother’s version of Silver Machine: <https://youtu.be/iudXxmJtvsc>

alan dearling



Destination London – The Return of the Rezillos and Spizz

Another night, another gig, I've got three coming up in seven days which takes me back to my teens when we used to go to places like the Nashville every night, but now as an old old man, three will do. First of these was The Rezillos, Spizzenergi and The Tuts, none of whom I'd seen before which is always a plus as you don't quite know what to expect. So after a couple of rather good pints at the George and

Dragon (especially the Truman's Gunboat Smith Black IPA), Kevin and I headed off to the 229 club where surprisingly there was a queue to get in and a very talkative lady with a Mohican distributing flyers.

First up and only for 20 minutes were The Tuts, a three-piece punk-pop trio from Hayes. With songs like 'Dump Your Boyfriend', 'Give us Something Worth Voting For' and '1982', they were good but not great but the crowd liked them and they responded by saying how much they liked an audience of middle-aged men which raised a cheer. I couldn't help feeling that if it had been 1977, there would have been a queue of A&R men looking to sign them. I also wondered how they felt about middle-aged men ogling them on stage but lets not get into that.

But time to move on and time for Spizzenergi, a band with an interesting

JEREMY SMITH



history. Spizzenergi formed in the late 1970s, led by Spizz (who else). The band changed its name every year, subsequent names including Athletico Spizz 80, Spizzoil and The Spizzles. The song that everyone remembers them by is 'Where's Captain Kirk?' which was the first song ever to top the UK Indie Singles chart. But although their subsequent album, 'Do a Runner', was a minor hit, they rather faded away. But fading away quietly is definitely not their scene now as everything about the band strove to make a visual impact.

Spizz himself, although slightly heavier than he was in his heyday (aren't we all) was resplendent in a tight jumpsuit with a flashing plastic Spizz sign, glowing rings and a plastic gun. Slightly more worrying were Phil Ross on rhythm guitar looking like a deranged Russian Commissar, Luca Comencini with his Johnny Ramone haircut and bassist Ben Lawson with his bass slung so long it was almost on the ground. And making a huge noise at the back was Jeff Walker on drums resplendent in huge white sunglasses.

Spizzenergi only had 40 minutes to play but they put so much into it, I'm not sure I've ever seen a support band trying so hard, let alone one of let me say middle-age. It really took me back to 1978 where hi-energy bands like the Buzzcocks playing 40 minutes sets were de rigueur. And the music, well it was all rather sing along with 'Soldier Soldier', 'Red & Black' and many more seguing into a shouted 'Clocks are Big' and then to finish, 'Where's Captain Kirk?'.

We were standing at the back of the mosh pit, which did start to get going let on by two burly Spizz fans who decided that pushing each other into the crowd would be much more fun than watching the band. We pushed back but to be honest, I would have rather tried a quick kick to the Achilles tendon. If only I'd been wearing my 'docs'!

Time for a quick drink and sad to say, Punk IPA was off, so it was crappy old 'Bud' which at least is weak enough for me to remember what happened next!

And of course it was the Rezillos, with



original members Fay Fife on vocals and theremin, Eugene Reynolds on sax and vocals and Angel Patterson on drums together with Jim Brady on guitar (who was having a whale of a

time) and Chris Agnew on bass.

And like most bands that I've really been looking forward too, initially I was a bit disappointed as they seemed to be going

JEREMY SMITH

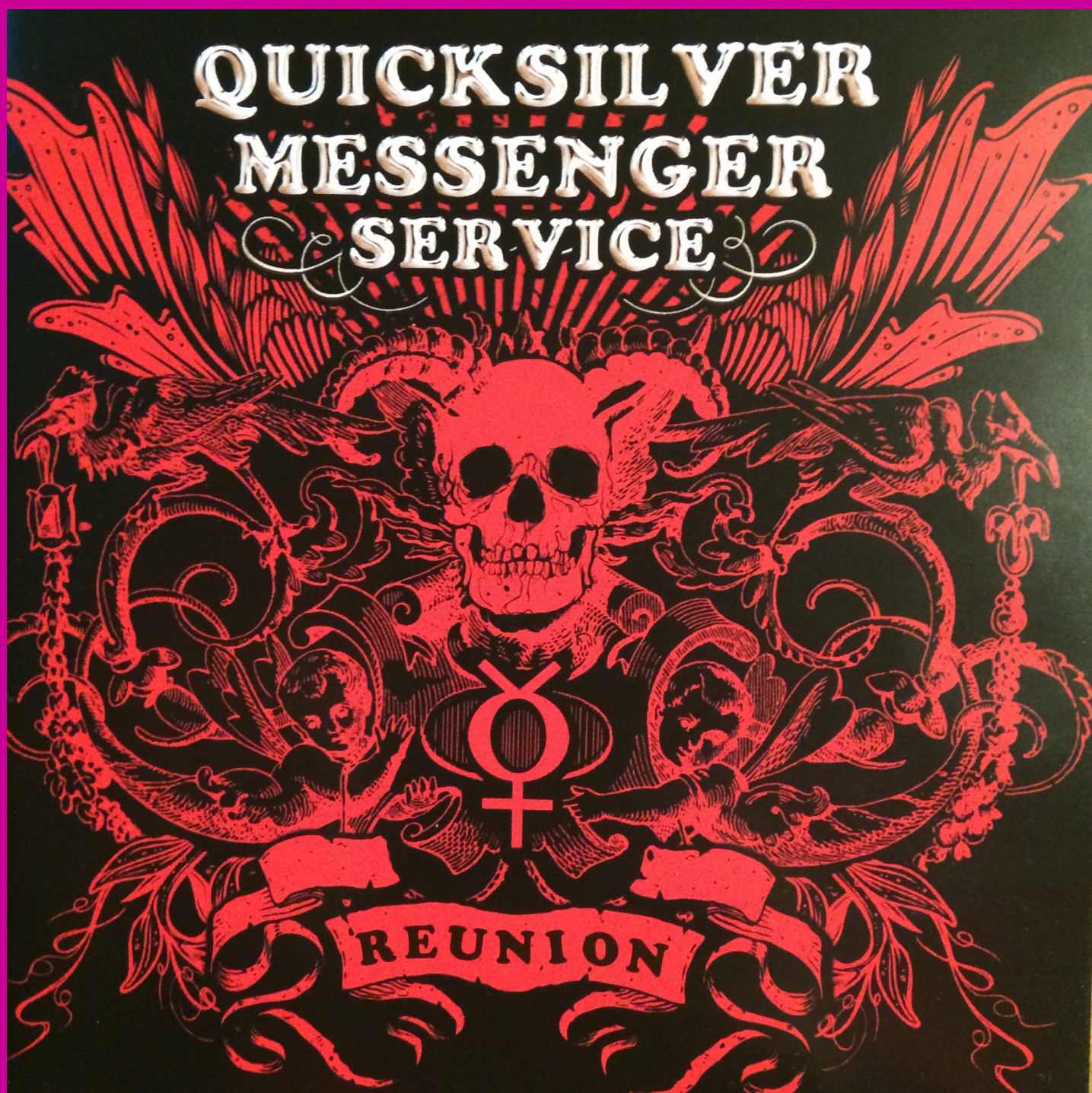


through the motions a bit, and it seemed less loud than Spizz and the Tuts. They played a mixture of new stuff from their album Zero and old stuff from the first album and original singles but in my view, they didn't really get going until towards the end with a tremendous finish of 'Mystery Action', 'Destination Venus', '(My Baby Does) Good Sculptures' And encores of 'Glad All Over' and 'Somebody's Gonna Get Their Head Kicked In Tonight'. So all in all great and maybe I was expecting a little bit too much at the beginning of the set. Fay and Eugene were in fine form and completely recognisable from back in the day and it really was a great evening and well worth the £17.50 ticket price. I think I'll add both the Rezillos and Spizzenergi to those bands I will see

again next time round, and the 229 club was pretty cool as well.



JEREMY SMITH



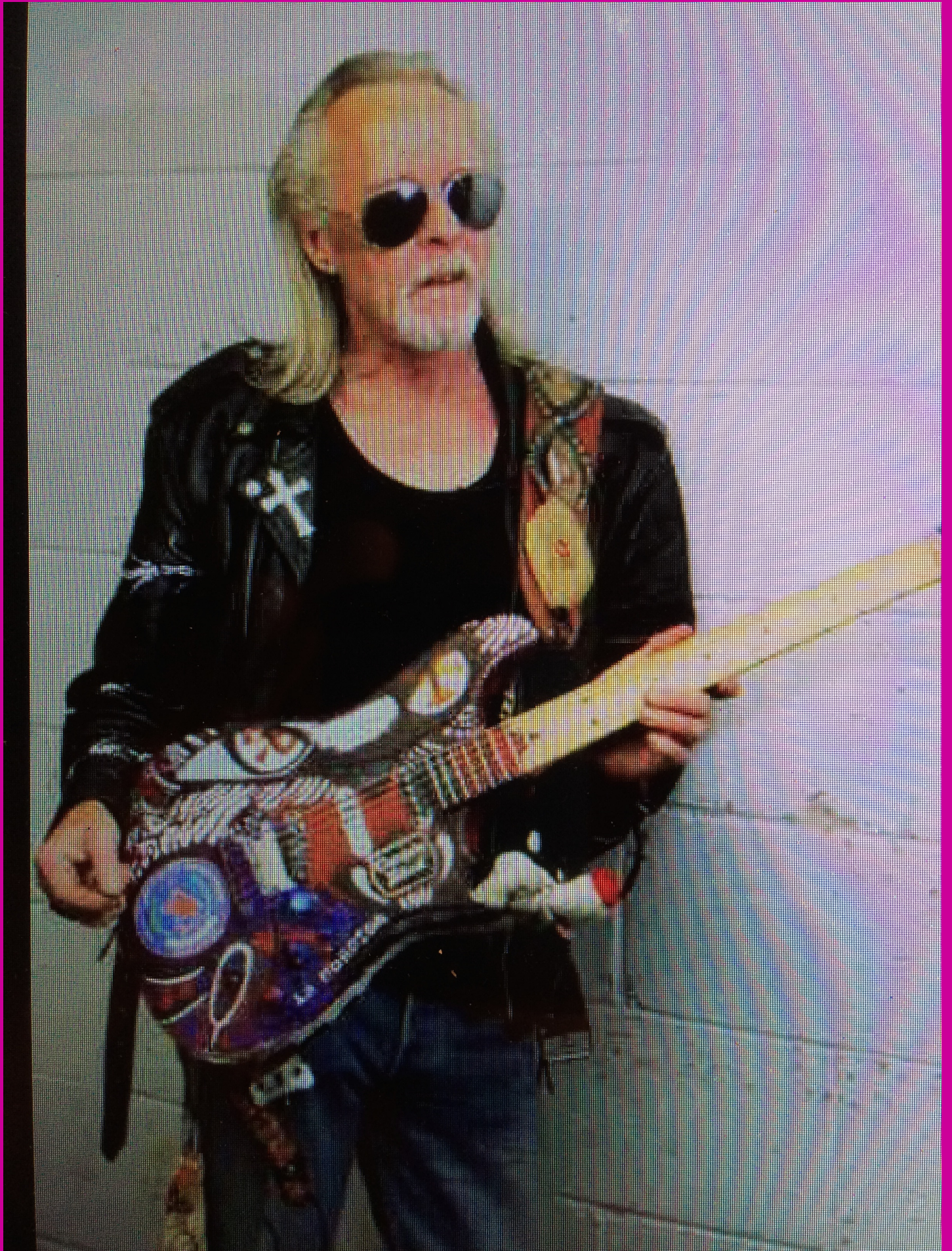
Gary Duncan "King-O-China" Live

Part 2 Live Releases

Like all truly great guitar slingers, Gary Duncan really comes alive on a stage. A number of live CDs can be found for his

Quicksilver, recorded in the 1990s and the noughties. Duncan used the band name, Quicksilver, only. His first wife Shelley's book mentions a legal dispute with original QMS member Greg Elmore (the drummer), which seems to have dragged on for some years and cost a load of money, probably which neither of them didn't have. Sounds about right for rock and roll... In the last two years however, Quicksilver now carries David Freiberg's name in front of it and the full QMS title again. This more than anything, suggests our hero is currently out

John Brodie-Good



of action, and possibly completely musically. A crying shame.....

Both my top live CD picks were recorded at the same venue, but some years apart. Sweetwater Music Hall, Mill Valley, across the Golden Gate, north of San Francisco was originally a 90 seat bar with music, opened in 1972, the new, modern version (opened in 2012, funded by the Grateful Dead's Bob Weir and friends) holds up to 300 patrons. Mill Valley is as far as I'm aware, Duncan's backyard. This tiny venue has held some great musical moments over its history, and now puts on local bands, open mic nights plus a number of the other revival acts doing the rounds over there eg Friends of the Airplane and Live Dead 69 next month for two nights (sounds pretty good!).

Gary Duncan Quicksilver – *Live at Sweetwater 1998* (CD)

The first of the two is *Live at Sweetwater*, which is Duncan with a group of highly talented players, none of whom were in the original QMS. Not unlike a number of other rock musos, it seems Jazz is where Duncan was really at personally in many ways. These are loosely structured, improvised and often fairly lengthy instrumental workouts. Pleasingly, self-indulgence is not the order of the day however, in fact, if anything, even more Duncan guitar playing wouldn't go amiss at times. The rhythm section of Jimmy Guyette on bass and Greg Erico on drums keep up a lovely fluid backbeat throughout, added to by a percussion player, Tony Menjivar. Thankfully, he resists the 'burning bongos' style of say Santana, and adds an even more delicate bounce rather than an intense, carnival-type sound-storm. In fact the expression class, is shot throughout this set, and the not dissimilar, and also recommended, *Live at Field Stone* CD. Duncan flies and floats over the backboys, the other lead instruments being piano and organ. The album kick's off with the definitive version of *Close Enuf 4 Jazz*, one of his own compositions from *Shapeshifter*. The rest of the tracks are re-working of classics, which sound little like the originals, but given the cosmic GD stamp. Horace Silver, Herbie Hancock and Marvin Gaye to name a few. Duncan never outstays his welcome with long, boring solos. Quite the

opposite, short sharp bursts of fretwork, usually of stunning intensity but he also likes, and often switch's to, rhythm chops frequently, and always very tastefully.

Interesting, I've just imported the CD into my iTunes whilst I've been writing and I've just noticed a different track listing has come up on the screen, some in different order, others with different names! Ill stick to the CD label order otherwise this becomes very confusing....Top track for me is number 4, *Wide Laig* which is a 'band composition' but I suspect really a jam, but with a particularly lovely guitar workout, the rhythm section gently funk-ing it all up underneath. It cooks and just sounds so alive, lovely stuff indeed. At one point, Duncan asks the audience if they are enjoying the music, he then says 'I know we are', not as an ego-type thing, but simply the fact they were seriously in the groove and knew it.

Quicksilver Messenger Service – *Reunion 2006* (Double CD)

Whilst this one is billed as QMS, and co-original member David Freiberg is on stage, this is very much Duncan's show. He steals it from start to finish. Mind you, the second musical delight on this set is the drummer, Prairie Prince, who has shot into my top ten drummers list with ease. Chris Smith is on keys (current member of Jefferson Starship), Linda Imperial on backing vocals and Bobby Vega keeping things rolling along nicely on bass.

The full, inter-song rambling and banter is all here too, Duncan sounds like a hilarious old stoner from a Cheech and Chong movie, but classy and cool with it, if a tad grumpy. His voice is now deeper and mellow, and totally all American. The SQ is stunning, one of the best CDs I own on that front, open, alive and the drums have been perfectly mic'ed across the stereo soundstage, kick drum clearly audible throughout too. I'll come back to them in a while. This is a song-based set, lots of vocals and this time, original QMS classics in there too. My prime interest is the Duncan tunes from *Shapeshifter*, some of which leave me almost breathless. The standout for me is *Steve McQueen*, a slow blues-type number which



makes the studio version sound somewhat weak and thin in comparison, this one burns with a intensity you rarely hear. The guitar-tone just melts you mind, he inflects just the right amount of emotion into his lyrics, and underneath an amazing distraction. Not for the first time on this double-set, Prairie Prince simply plays some spellbinding drumming, some of the finest I've ever heard, he's that good. It kinda means you get two in one really. I often listen to these tracks twice, once to enjoy Gary's voice and guitar, and the second time to just marvel at Prince's drumming, his timing is just perfect. A rock and roller with pure jazz timing, it's a total aural delight, and most definitely worth the price of admission alone if you are into great drummers. Plus, you get Gary Duncan thrown in too! Again, after the first verses you think Duncan will go for it but he switch's to rhythm instead and lets Ken play a gorgeous piano solo whilst Prairie weaves

his magic underneath. Other recent Duncan songs include Vera Cruz, Bubba Jeans, Gypsy Lights and Close Enough 4 Jazz. Holiday includes more jaw-dropping drum work from Prince. Steely Dan famously auditioned 23 or so drummers for the Aja album back in the day. They needn't have bothered, they shoulda just called Prarie, he would have done the job, first time too. Must try to see and hear him live, he still tours with the Tubes, and sometimes Jefferson Starship.

Both these albums are very much firm favourites in this household, and frequently played, music to put a smile on your face and just take you away, and that to some degree, is what it's all about. I just hope Gary Duncan finds enough energy or whatever he needs to play on a stage again. If he does, and I hear about it in advance, I will be there, guaranteed.



A Garland of Pearls

Richard Foreman reviews the post 1995 career of former Grateful Dead bassist, Phil Lesh.

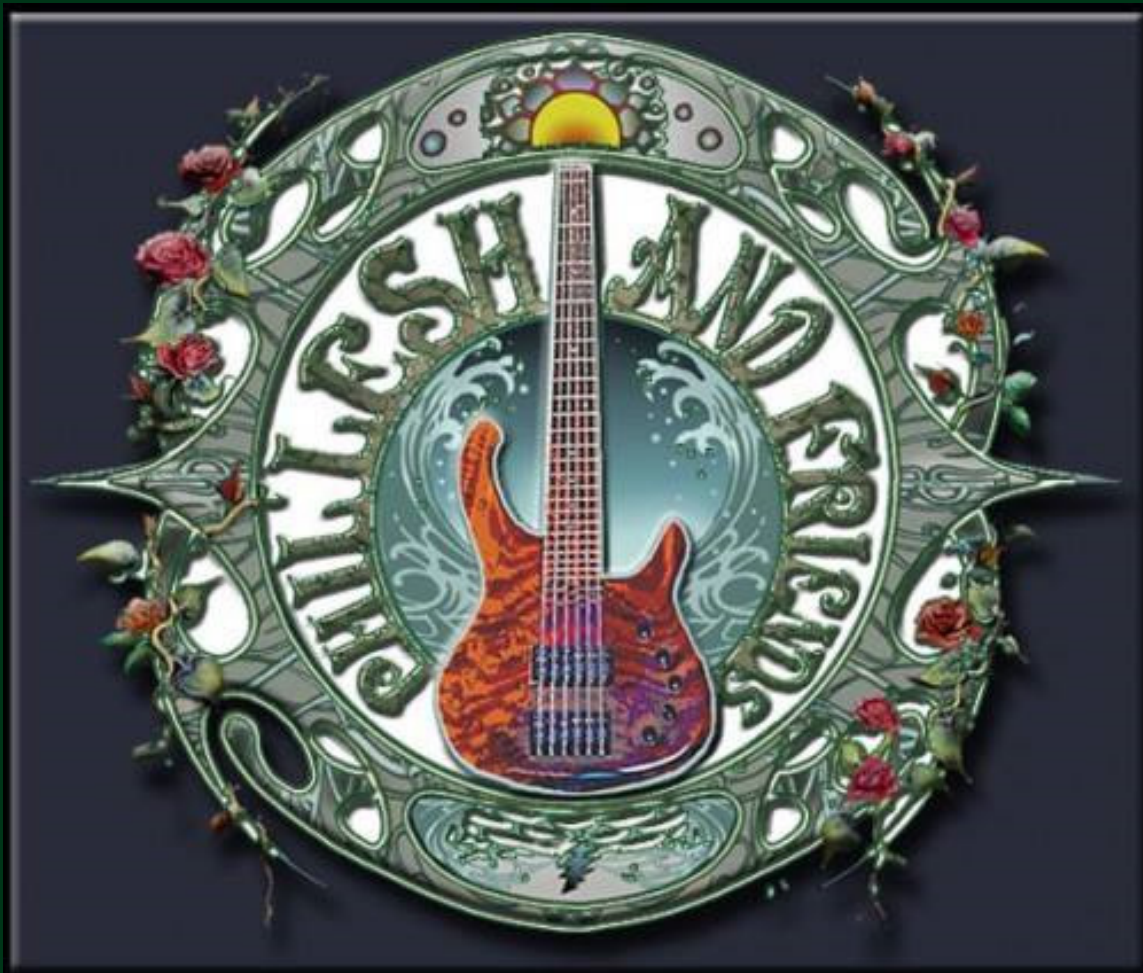
"We treat it as a repertoire. In Grateful Dead terms, that means every performance can be different. All versions of the songs are true, just like a fairy tale," said Phil Lesh in 2009 of the many songs he has been performing throughout his working life as a musician. He was, at that time, engaged in a new band project with former Dead member Bob Weir,

Furthur, which was to be his main focus for another three or four years.

The 'long strange trip' did not end with the death of lead guitarist Jerry Garcia and the disbandment of the Grateful Dead in 1995, but for Lesh it took a little while to regain velocity. There were serious financial problems facing the organisation that had grown around the band, and Lesh himself had contracted hepatitis C, culminating in 1998 with a liver transplant that saved his life. Although he'd been involved initially with the band's first attempt to regroup as 'The Other Ones' in 1998, he'd withdrawn from the line-up after the release of their one official album, a two CD live set, 'The Strange Remain'.

Upon his recovery he began to develop the idea that was to become 'Phil Lesh and Friends'. He had become aware that the 'repertoire' was being adopted by many other musicians, who not only played Grateful Dead songs but used them as a springboard for improvisation, in the same spirit as the Dead had done. The idea was to play with these musicians in a fluid, ever-changing line-up, seeking fresh approaches to the Dead's songs and also taking on board other material: tunes he'd long wished to play, along with those brought in by his ever-changing musical partners.

RICHARD FOREMAN



In his 2005 autobiography, 'Searching for the Sound', Lesh said of this concept: "As a bandleader, I like nothing better than to plan shows in which I can string songs and improvisations together thematically, like a garland of pearls, and then encourage the musicians to step outside their standard way of thinking and play – completely in the context of the moment. I continue to seek out multiple musical partners, in a quest for that elusive chemistry that comes and goes as it wishes." It was to prove a fertile inspiration and has continued to this day.

One of his first close and continuing colleagues in PL&F was Steve Kimock, a guitarist whose calibre was established over many years with his own band Zero, and who deserves a full profile in his own right (which I hope to provide later). His initial interest in working with Kimock had been consolidated when the guitarist had played with The Other Ones. However, despite Lesh's claim that he would always work with Kimock, that partnership lasted for only a year or so and the two have not played together again as far as I know.

Which was a shame as Kimock's fluid and versatile guitar work wove elegantly with Lesh's melodic and ever inventive bass lines,

as can be heard particularly well on soundboard recordings of some of the first PL&F gigs, available for download on the Live Music Archive website. For three nights at San Francisco's Warfield Theatre they joined forces with Trey Anastasio and Page McConnell of the band Phish, plus drummer John Molo. They established their territory with a 33 minute Viola Lee Blues, and the stratospheric impro continued through all three shows. They delved into the Dead repertoire including numbers long since abandoned in the Garcia years such as 'Alligator' and 'Mountains of the Moon'. To these they added Dylan covers, songs from Phish's repertoire plus one of Kimock's, and an unexpected rendition of Pink Floyd's 'Wish You Were Here'. As a statement of intent, those gigs stand tall.

More line-ups followed in hot succession. Jorma Kaukonen of Hot Tuna/Airplane fame, UK keyboard/bass man Pete Sears and others within a month or so (official release '& Love Will See You Through' – a double live highlights set). Then came collaborations with the wonderful David Nelson Band, jam bands String Cheese Incident, Moe and Zen Tricksters, Little Feat, Merl Saunders and many more. Lesh is, I think, an ethical and magnanimous sort of a gent (he has made a point of including a personally delivered organ



donor appeal at every gig he's played since 1998, not to mention his part in setting up the charitable Rex and Unbroken Chain Foundations) and in those days was happy to allow free soundboard recordings onto the internet. They are well worth tracking down.

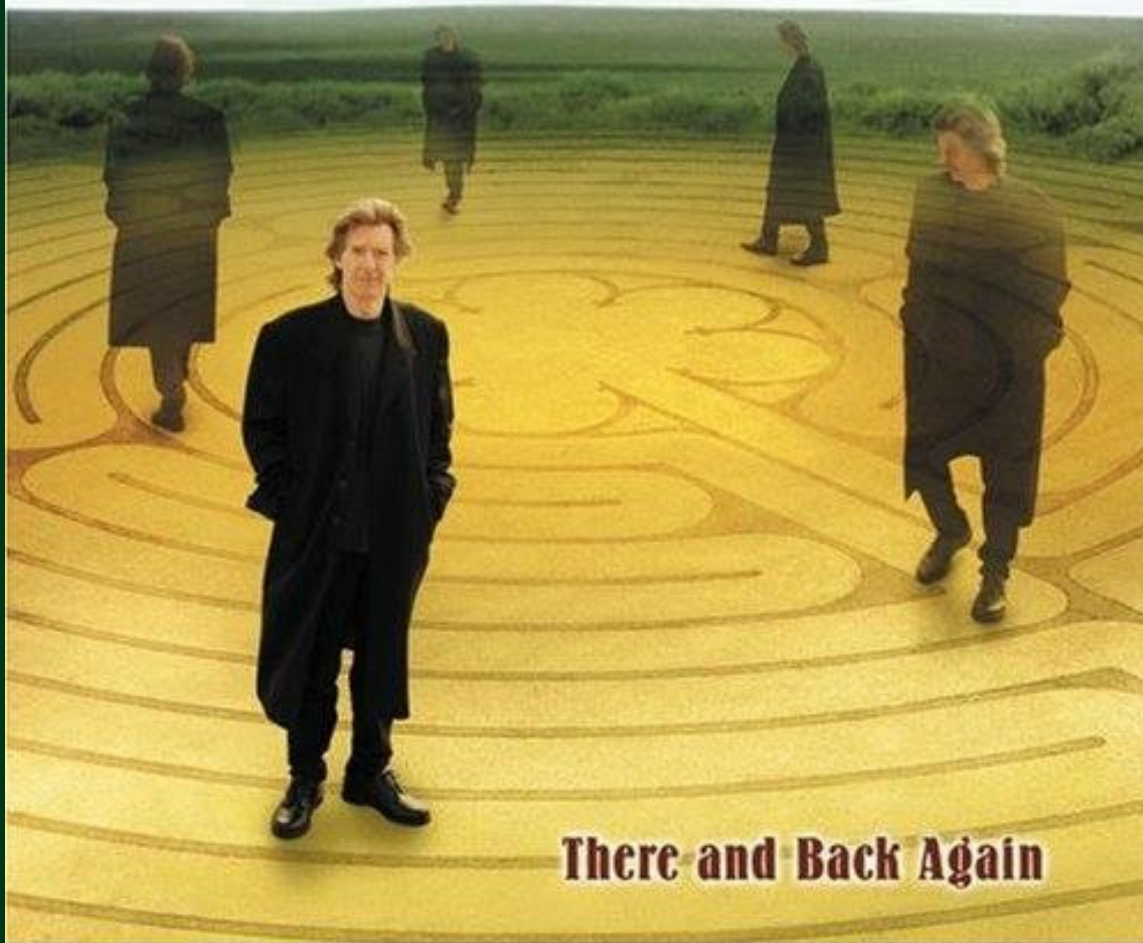
By 2001 it looked like the line up might be turning into something more fixed. Lesh had begun a long lasting musical relationship with ex Allman Brothers and Gov't Mule guitarist, the mighty Warren Haynes. This version of PL&F, sometimes referred to as 'The Quartet', was rounded out by guitarist Jimmy Herring (Jazz is Dead), keyboard man Rob Barraco (Zen Tricksters) and then consistent drummer John Molo. They developed some fairly standard sets and began to come up with new material including collaborations with Grateful Dead lyricist Robert Hunter. A surprise studio recorded album appeared in 02, 'There and Back Again'. There's a strong set of melodic and vital material to be found on this album, and it's one of my few regrets as regards PL&F that Lesh seems to have lost faith in these fine songs. They are rarely

if ever performed now, even when 'The Q' occasionally reunite.

In 2003 came the first incarnation of 'The Dead' as Lesh linked up once more with Weir, Kreutzmann and Hart, bringing Haynes, Herring and Barraco with him. Something of the spirit of PL&F seemed to pervade this version of the band. New material, interesting covers ('Cortez the Killer', 'Eight Miles High', 'Milestones') and GD rarities kept their sets less predictable, along with guest appearances by the likes of Steve Winwood and Willie Nelson. They even got back together with Bob Dylan at one point. Deadheads seem often to look down on these reunions, but personally I still find a lot to enjoy in live recordings from this period. The addition of quality singer Joan Osborne at this time rang the changes still further for the good.

As both 'The Q' and the Dead went their separate ways in 04, PL&F reverted to its original concept and line ups varied throughout the next three or four years. Lesh

Phil Lesh & Friends



formed new links, many of which have continued on occasion to this day, with musicians such as jazz guitarist John Scofield, former Black Crowe Chris Robinson, singer songwriter Jackie Greene and musical couple Larry and Teresa Campbell – former sidekicks to Levon Helm at his Woodstock home based ‘rambles’. Whilst I continue to applaud Lesh’s ever welcoming spirit, I did start to find some of these collaborations less appealing personally.

At this time another problem began to emerge for me in my appreciation of this music. Not only was I listening to the PL&F recordings, but also some of Bob Weir’s Ratdog and a whole bunch more jam bands covering Grateful Dead songs. Quite a lot of them were beginning to wear out for me. No matter how well played, no matter how many fine instrumental interludes they contained, I was getting more than my fill of ‘Sugaree’, ‘Ramble on Rose’ et al. Every version may be different, but the words and the core tune do tend to stay the same most of the time. My tendency is now to look for the non-GD covers, the pieces the other musicians bring, the occasional newly written songs, and skip

the rest – with some exceptions. I no longer pay the same close attention I once did.

I found this to be the case with the second and shorter incarnation of The Dead in 2009 (though not without highlights) and the early days of the aforementioned Furthur. In 2010 new songs did actually begin to creep into the latter’s repertoire, enough I reckon for them to have made a decent album. I particularly enjoyed the ones newly written with Robert Hunter such as ‘Seven Hills of Gold’, ‘Big Bad Blues’ and ‘Colors of the Rain’. There are some downloadable live versions of these excellent songs, but vocals tend often to be lost in the mix. Studio versions of those three and a good few more would have been welcome.

It was, I read in one interview, Lesh himself who was least keen to record those versions. I accept there is little income to be made from making albums, these days, and to a lesser extent Lesh’s argument that the songs are ever evolving, there are no ‘definitive’ versions. But the songs can’t evolve if they aren’t played, can they? To be fair, one survived – in more recent line ups, Lesh has

repeatedly revisited 'The Mountain Song'. The origins of this one do go back to the early 70s and the sessions for Paul Kantner's 'Planet Earth Rock'n'Roll Orchestra' project. It can be heard as a 'round' on recordings bootlegged from that era with the singing of Garcia, Grace Slick and David Crosby amongst others. It's been rewritten since then by various folk at various times, Lesh's version using lyrics written by Robert Hunter and arranged by his son Brian. A stirring and lovely song. Thanks for at least keeping that one alive, Phil.

After Furthur played its last gig, Lesh again went his own way. He and his wife Jill had, around this time, set up a restaurant cum music venue in San Rafael, California, called Terrapin Crossroads – which, in some ways, was the realisation of a Grateful Dead dream project from somewhere back in the 1990s. Although Lesh's line ups still play some concert hall and festival venues, he has cannily used the premises to bring the music home, rather than keep it on the move. Inspired in part by Levon Helm's barn venue and the 'rambles' there, Lesh hosts jam bands aplenty, along with his own continuing projects. These now include new assemblies involving his now grown and well musical sons, Brian and Grahame, such as the Terrapin Family Band. A loose collective of mostly younger musicians play in these bands, with and without Lesh on bass. One that has taken my interest is 'Communion' in which he does participate. Although they started with GD repertoire pieces they have, on their occasional appearances, brought in some exciting new songs and well rearranged covers. A refreshing take on the classic West Coast rock sound, in my opinion. (Access to live recordings is however problematic. Terrapin sell them on memory sticks but do not export them outside the USA. I was told over a year ago that a download service was in preparation. I'm still waiting. What I've heard so far is through SoundCloud streaming only. Disappointing.)

PL&F at Terrapin have largely concentrated, in the last 3 or 4 years, on reproducing entire Grateful Dead shows or albums from the 60s onwards, a venture in which, for reasons established already, I've had little interest. Now and again, however, the excitement returns. A concert in 2015 featured among the guests, notable and veteran jazz guitarist Bill Frisell, and on drums, Billy Martin of Medeski, Martin and Wood. Although they did stick mainly to material from the repertoire, Frisell and Martin brought enough

freshness and vitality to the jams to entirely overcome my ennui. That show can (or could?) be found as a download on SoundCloud. Another highlight from that period was a shorter set at the Lockn' Festival featuring a three lead guitar line up of Warren Haynes, the David Nelson Band's Barry Sless and none other than Carlos Santana. Tasty.

That year also saw the Grateful Dead's 50th anniversary and the surviving original members' five 'final' shows, augmented by Trey Anastasio, keyboard player Jeff Chimenti and associate band member Bruce Hornsby. A much heralded and multi-million dollar event, I'm sure it gave a lot of people a lot of pleasure but for me the ennui returned almost if not quite full on. I've listened to all the shows and there are some nice versions of many of the songs, for sure. The jams are pleasant, though for me lack the excitement of the Anastasio/Kimock pairing back in 1999. The only bits that seem to hit new territory on the whole are the drums/space interludes. Of the shows, the most interesting I found was the first, in which they played a set of entirely 1960s material. Whilst I would probably prefer to go back and hear a Dead set that was actually recorded in the 60s, some of this worked well for me. I suspect that Lesh had a lot to do with the choice. As mentioned he's been responsible for reviving long unplayed songs from this period, and at one point they even assay one of the more 'out there' numbers: 'What's Become of the Baby?'

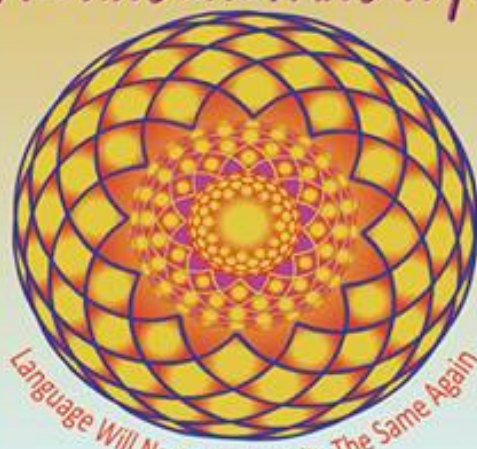
To many people's surprise, Weir, Kretzmann and Hart elected to continue working together after this event, bringing in guitarist John Mayer and others, under the name Dead and Company. Lesh declined to join them. Reaching his mid 70s he was understandably tired of relentless touring. His current projects are, besides, probably of greater interest. An occasional appearance with his former colleagues is, I would think, not out of the question. But for me, such excitement and interest as I maintain will centre on Terrapin Crossroads and its community of musicians. This would, to use a bit of 21st century jargon, appear to be a 'hub' of some considerable creativity. Whilst I shall continue to avoid the songs of which I am weary, I intend to keep an eye and if at all possible an ear on whatever emerges that is experimental, adventurous and new. And for that, again, thanks Phil.

Now how about getting that download service organised?

WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



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NEMEZIS
NEMEZIS
(LYNX MUSIC)



Nemezis came together in 1996, and although they did have some local success, they never completed their debut album and broke up. After recording an album with Mindfields, guitarist Marcin Kruczek felt that it was time that the songs written by Nemezis finally saw the light of day, so he put together a brand-new band to do just that, none of whom had played in the original line-up. Krzysztof Lepiarczyk (Loonypark) provided keyboards, and the music is

credited to him, Marcin and original bassist Grzegorz Wojtasiński, who wasn't involved this time around. The line-up was completed with Karolina Strużycka (vocals, who also provided all the English lyrics), Piotr Lipka (bass), Waldek Kowalski (drums, percussion) while Metus provided guest male vocals on one song.

This certainly doesn't sound like a project, but rather a well-rounded band who have been playing together for years. Karolina is a beautiful singer, with just a faint hint of accent that provides an edge to her voice, enhancing and not detracting. However, in many ways this is a vehicle for Marcin more than anybody else, with everyone else playing a backing role. On some songs, he does provide chords, but for the most part he is providing some plaintive soloing that is either the main focal point of the passage, or as a direct counterpoint to the vocals. Krzysztof is well-known as a keyboard player, yet here his role is to provide a melodic backdrop for Marcin to play against. The result is a neo-prog album that may have hints of Camel, Jadis and Pendragon among others, but is quite different to most of what was in the scene.

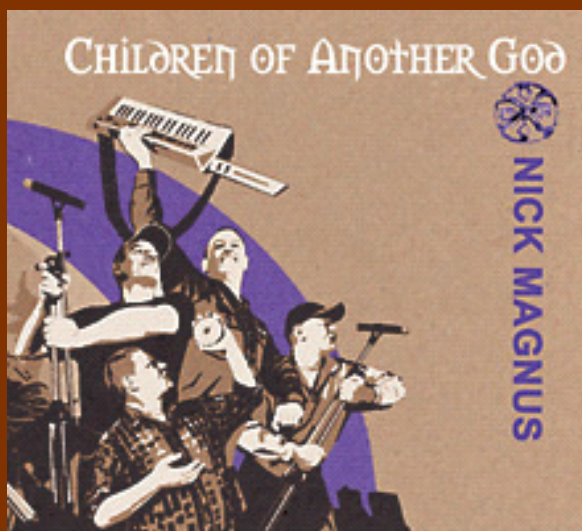
This 2008 album was sadly the only release from Nemezis, although Marcin

KEV ROWLAND

and Krzysztof did play together on the solo album by Millennium singer Lukasz Gall. Produced by Millennium keyboard player Ryszard Kramarski, Nemezis released an album that is a highly regarded part of Poland's impressive progressive rock scene.

www.lynxmusic.pl

**NICK MAGNUS
CHILDREN OF ANOTHER GOD
(MAGICK NUN)**



Nick first started his musical career with The Enid, but it will be with Steve Hackett with whom he will always be most associated with. He toured as part of his band, and of course provided keyboards on albums such as 'Spectral Mornings', 'Highly Strung' and 'Defector'. In many ways, the opening title cut could have come from the last of these, and given that Nick of course is on keyboards, with John Hackett (flute) and Steve Hackett (guitar) very much in evidence perhaps that isn't too surprising. This isn't a Steve Hackett solo album, but it can be heard from just this one song how important Nick's contributions were to those seminal works, with very similar keyboard sounds being utilised to what we all know so very well. Vocals on that number is by Tony Patterson (probably best known for his time with ReGenesis), but another ex- 'Defector' luminary takes that role on "Doctor Prometheus", which to my ears is much more of an Alan Parsons Project romp, and is great fun

with a bouncy singalong style.

It is an incredibly diverse album, with one of the highlights being "The Others", which is far more orchestral in feel, with some delicate acoustic guitar and some wonderful vocals from Linda John-Pierre. Quite simply, this is a beautiful song that sounds as if it has been taken from a stage musical, where it is the closing finale of the first act. Restrained passion and power never sounded quite so good. Nick provides vocals himself on "Identity Theft", and while this is in many ways the weakest song on the album his voice is pleasant and I am sure he could have undertaken more of this role if he had wished to. This is an album that is solid but not brilliant, but does contain some glorious moments. Well worth hearing if you get the opportunity. <http://www.magnus-music.com>

**SOUL SECRET
FLOWING PORTRAITS
(PROGROCK RECORDS)**



This 2008 release was the debut album from this Italian prog metal band, who originally started out playing Dream Theater covers back in 2004. They have certainly come a long way since then, as this is far more commercial and direct than anything to come from the Americans, but still displaying incredible virtuosity. While the harmony vocals

may not always be absolutely spot on, the result is something that feels more 'real', and far less contrived. The interplay between guitarist Antonio Vittozzi and keyboard player Luca Di Gennaro is an absolute delight, while bassist Lucio Grilli and drummer Antonio Mocerino lock it all together. What is somewhat surprising is that singer Mark Basile, who is key to the overall sound and success of the album is here only as a session singer (formly with Mind Key, he is now active in DGM) – the band's singer Michele Serpico was unable to record due to ill health, and he was replaced after they had been in the studios so Mark was only brought in for this album.

One of the things that is readily apparent is the quality not only of the songs, the vocals and overall performance, but also that of the production. So, it wasn't much of a surprise to see that although it was originally recorded in Naples, it had then been mastered by none other than Threshold's Karl Groom, and certainly some of the crunching riffs could have been laid down by the Thin Ice guitarmeister himself. It contains plenty of space, and the songs flow and move as if they are a living breathing being, effortlessly going from one melody to another, but always with real feeling of passion and depth.

This is an incredibly powerful album, very nearly flawless, and if one is into prog metal of any type then this should be played immediately, if not sooner.

SOLSTICE SPIRIT (F2 MUSIC)

No-one can accuse Solstice of being one of the more prolific progressive rock bands around. Their debut album, 'Silent Dance', was incredibly influential when it was released in 1984, but they didn't release their next two albums until the Nineties, and this 2010 album was only their fourth. Guitarist Andy Glass has been the only constant through their

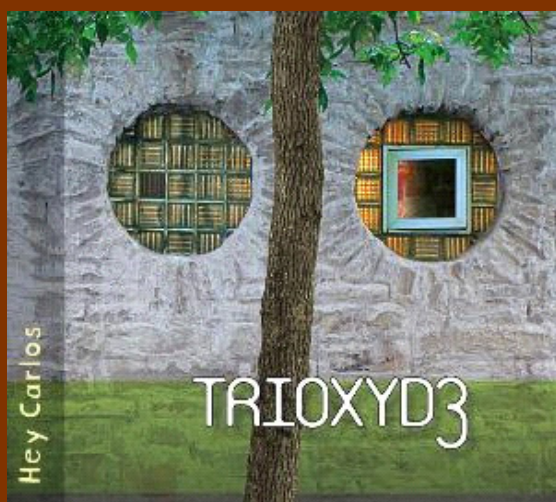


career, but at least singer Emma Glass was still there from 1997's 'Circles'. Apart from these it is a brand-new band, as they are joined by Jenny Newman on violin and viola, Pete Hemsley on drums (I still have to pinch myself that the previous incumbent was Clive Bunker, originally from Jethro Tull), Steve McDaniel on keyboards and Robin Phillips, bass. No matter who the musicians are, this is still polished music, in quite a laid-back style. Solstice are often called 'neo prog', but this album is not nearly as punchy as that style often suggests.

Andy's guitar and Emma's vocals are often to the fore, and out of everything it is the vocals that lets the album down as although they are often excellent there are just a few places where she doesn't sound quite on key, and each time I cringe and wonder why they didn't just re-record those few words. The violin also doesn't get as much of an outing as one would normally expect, and the result is a prog album that in many ways is incredibly well polished, and has a lot going for it, with some strong melodies and interplay, but I do feel that this is more of an opportunity missed than one being grabbed with both hands. Their debut is a masterpiece, which I still play to this day, and I doubt they will ever match it. This is superior to their previous outing, but I prefer the 1993 'comeback' 'New Life' to this one as well.

Andy is a fine guitarist with a deft touch, and his lead melody lines are what make Solstice who they are, and if you are already a fan you'll probably enjoy this. If you haven't come across Solstice previously then you're missing a treat, but there are a couple of other albums of their that you should pick up first.

**TRIOXYDE
HEY CARLOS
(UNICORN DIGITAL)**



Over the last few years I have been playing a great deal of golden age of jazz, pre-war blues, and generally increasing my musical repertoire. I knew that this album was dedicated to Carlos Santana, so perhaps I shouldn't have been surprised that it was jazz rock with the lead guitar often taking the melody lines (this is instrumental), but I wasn't quite ready for the huge amount of blues and early Seventies influence that was also involved.

I first played this in the car on a beautiful February summer's evening, and I was blown away by what I was hearing, as it was a perfect accompaniment to the vista I was seeing through my windscreen.

This is classic, and class, early Seventies jazz rock with almost as many stylings being borrowed from Peter

Green's Fleetwood Mac as it is from Carlos himself. John McLaughlin can also be heard if you pay close attention, but this is not the dramatic speedy runs that one sometimes gets from fusion, but a band playing close attention to the placement and spacing of each note and the impact being driven from all of this.

Drummer Charles Beauregard is a jazz man at heart, and can go from rim shots to complex rolls, or moving around the kit or dancing on the cymbals, whatever is the right way to provide the desired emphasis. Michel Mergaerts has a wonderfully warm and delicate approach to bass, so that while he can bang it in with the guitar he is often found playing a beautiful counter melody that adds a depth which allows the lead musicians to shine.

These are Dostaler William who not only provides piano but some wonderfully dated organ sounds, and J-F Girard on guitar. These two are normally the ones at the front, although they do allow the others to come through when the time is right, and the production provides clear space between the two of them.

There is little in the way of overdubbing, so the sound between the four of them is always clear and feels pure. It is a perfect album? Well, it is hard to say that anything is ever really perfect, but this is damn close. Damn close.

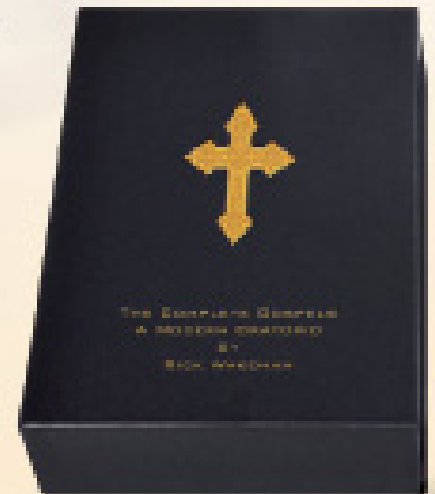
Over the years I have heard many of the releases from the great Canadian label Unicorn, and this is easily one of their very best.

This is for those who want to hear great music taking influences from the best of jazz and the best of blues to produce something that is quite special indeed.
<http://www.unicornrecords.com>

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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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.

PEWDIEPIE: NAZI OR DICKHEAD? - BY MR BIFFO

So, Pewdiepie has gone and done it again. You can't have missed the news that the World's Biggest YouTuber - real name Felix Arvid Ulf Kjellberg - has been accused of anti-semitism, after several of his videos featured apparent pro-Nazi imagery.

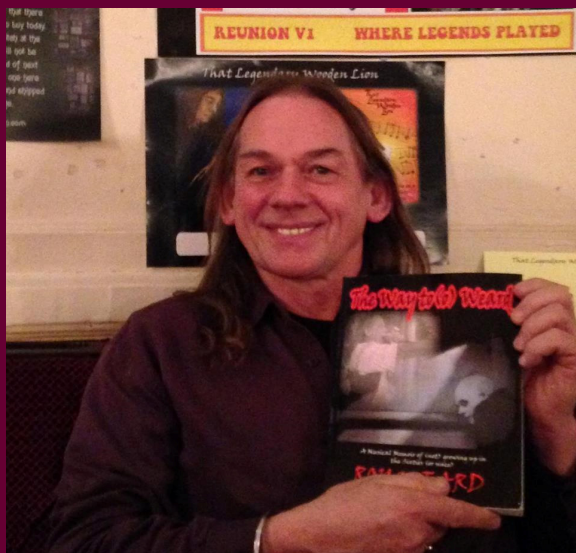
In one video, a clip - bought from crowd-sourcing site Fiverr - shows two men holding up a sign reading "Death to All Jews", as Pewdiepie cackles hysterically, insisting: "I'm not anti-Semitic or whatever it's called".

This, and other similarly dubious content, has led to Disney dropping the YouTuber from their Maker network, YouTube Red pulling the second series of Scare Pewdiepie, and ejecting him from their lucrative preferred advertising programme. Ultimately, it's not going to affect Pewdiepie - his 53 million, mostly young (and therefore mostly impressionable), viewers will see to that.



<http://tinyurl.com/zjrj3s5>

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..

The following morning Don, Ralph and I were sitting having breakfast when we were interrupted by the hotel's maid.

'You friend, he is in the chalets. He is dead!' she exclaimed.

'Dead?'

'Yes, dead. Come quick, help!'

This was all beginning to look like an episode of *Midsomer Murders* or something like that, but we all got up from the table and followed the quaking woman out of the French windows and across the lawn to the chalet in question. The door was open, and through it we could see the front room of the suite. There, sprawled face down, fully clothed, half on and half off of the sofa was Johnny, looking, for all the world, just like a scene from one of those cheesy murder programmes. The maid would go nowhere near him but Ralph walked forward and tapped him on the shoulder. Johnny stirred, half opened an eye and muttered, 'Whaaat?'

It seems he had made it back from the club very much the worse for wear, got to his chalet but not to the bedroom. He had spent the night face down, fully dressed, almost on the sofa. It took him most of that day to recover from his night out.

After the tour with Ralph, Don and I went on to do a series of gigs in Belgium. I had spent a lot of time with Don, probably more than I had ever spent with any of the people I have worked for. Some of that time was spent in hotel bars or restaurants and Don was a mine of stories from the early days of the music business. Back in the early '60s, when he was the UK's folk poster boy, he would be out on tour with 'pop' packages which included people like *The Walker Brothers*, *The Animals*, *The Kinks* and that whole pantheon of stars. We had played a gig at the end of Worthing Pier earlier that year and he told me about playing there on one of those tours in 1965, when 'Catch The Wind' was riding high in the charts. He said they turned up in big limousines - one for each band/artist. *The Walker Brothers* were in car in front of his and he watched as the car was mobbed by young girls. A large black box on wheels was pushed through the melee and

a door, in the front of this box, was opened as it approached the car so that the car's passenger door could be opened to allow the band to step into the box. The door would then be closed and the box, containing the band, would be wheeled along the pier to the theatre at the end. Don said that there were breathing holes bored into these boxes and that the girls would poke notes and fingers through them, hoping to contact their heroes.

Don also talked a lot about being in India with the Maharishi, at the same time as Mia Farrow, *The Beach Boys* and *The Beatles*. He said it was a formative period of his life and that he had taken a lot of good lessons and experiences from that time. He still meditates and it remained, for him, one of the most important and emotional times, especially since he was only 17 at the time and the whole world was so new. The stories he told about this are for him to tell and I only mention this to give some background to the events at a castle in Ghent.

The Belgian tour was a bit unusual. Belgium is a small country and the promoter decided we would be better off staying in one hotel in Ghent and travelling out to each gig and back to the same hotel each night. On one of the days we were due to film sequence for a TV show. Neither of us had seen this TV show but it was, apparently, one of the biggest shows on Belgian TV at the time. It was also unusual in that it used puppets to interview the guests. We were due to film this in the depths of a castle in the centre of the town. Ghent had been pretty badly damaged in the fighting during the Second World War, but this castle seemed to have either escaped unscathed or been substantially rebuilt. The castle, and the surrounding buildings, seems to be a small enclave of the old town surrounded by many modern, square constructions. I had been to Ghent many times before but never seen this area until then.

We drove to the castle and met up with the TV crew. Don's first question, when he was shown the puppet that was to be his interviewer, was: 'Is this going to be a serious interview or are we going to treat it as comedy?'

He was assured by the producer that this was all serious and, although his interviewer was something that resembled a camel, all questions would be quite serious. He was asked to sit down on a stool with his guitar and the puppeteer would lie on the ground in front of him, holding the animal. It was a cold morning so Don was sitting there in his overcoat and the guy lying on the floor must have been frozen.

The interview went well at first while they spoke about his early career, and since this was about the time of the first Iraq War, about the Buffy Saint Marie song he played back in the sixties – 'The Universal Soldier'. The conversation then moved to the days in India with the Maharishi and famous

friends. The puppet began to waffle on about 'Peace and Love, man. Oh Hippy, Trippy...'

Don was getting uncomfortable about this. I could see he felt that the man was not only making fun of him, but also mocking his friends and the whole Indian experience. I was standing behind the camera and he suddenly looked straight at me and swivelled his eyes to one side – the direction of the exit. I took the hint, and walked towards the side of the camera nearest to the exit. Don stood up and said, 'That's it. This is over now!'

There was a hullabaloo from the crew and producer, but I accompanied Don out of the castle and took his guitar as he walked over to the car and got in. The producer tried to remonstrate with me and suggested that I tell him to come back. I told him that I thought he had been offended by the way the interview had been conducted and we were going back to the hotel. I suggested that he called me at the hotel later that day.

Once back at the hotel Don and I went for lunch. Don reiterated his position on this.

'I am used to people making fun of me and my hippy past, but I will not have them using me to make fun of my friends or of a period of my life which was very important to me. If they had said it was not going to be serious I would have talked it through with them but they didn't do that.'

I asked what I should say to them when they called later and Don said he would think about it. We had a gig that night in Ghent itself so he suggested that we could talk to the producer there. Don went off to shower and rest, and I waited for the producer to call. When he did I got the usual claims of importance.

'This is the biggest show on Belgian TV right now,' he said. 'Yes, but it is only Belgium. Don tours the world and he feels he has been made fun of.'

In the end we agreed to meet at the gig, after the soundcheck. The producer ate some humble pie and Don conducted the interview there before the show – there was no mention of hippies.





c.j.stone

ELVIS HAS LEFT THE HAUNTED BUILDING

When people ask me about my belief system, I always say that I am a sceptic. By which I mean: I neither believe nor disbelieve, but rather choose to reserve my judgement on most things.

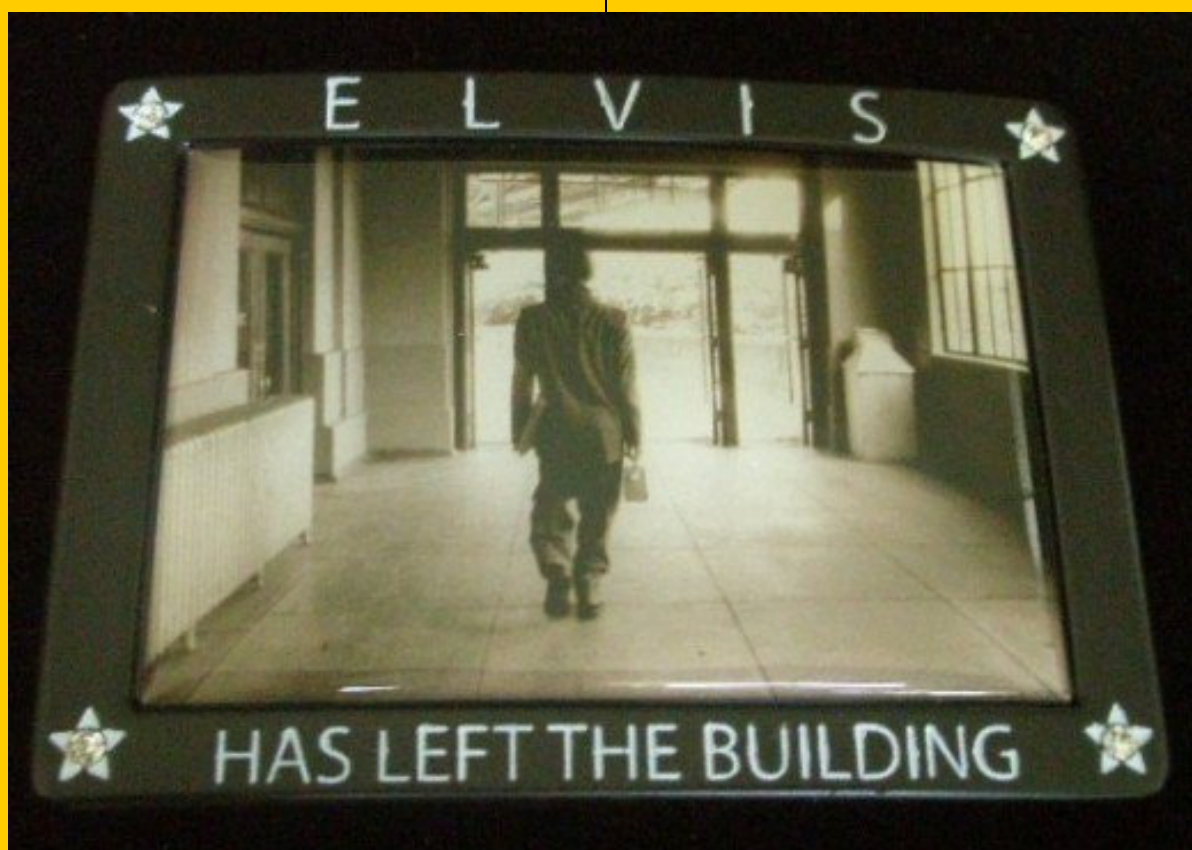
Take the subject of ghosts, for instance. I've never seen one myself, but other people say they have. So I can't believe in ghosts, but I can't disbelieve either. I guess it depends on who is telling you the story

and what you think they might be getting out of it.

My friend Jude, who lives in Glastonbury, quite often has ghostly experiences. She told me that one day, walking along Chilkwell Street, she was greeted by an old lady on a doorstep.

"Hello," the old lady said, brightly.

"Hello," said Jude, and then walked on, not



thinking any more about it. It was only later that she heard that the old lady had died the day before she met her.

It's the sheer mundaneness of the encounter that makes this particular story at least plausible. There's no histrionics here, no ghoulish ghastliness, just a little old lady hanging around in the world a little longer than is normally expected of dead people, saying hello to any passing person with the extra-sensory equipment to notice her.

You may wonder why she was hanging around. Who knows? Maybe it was a nice day, and she didn't feel up to the journey just yet. Maybe she liked saying hello to people. (She was probably a nice person in life, why not in death too?) Maybe Charon was on strike, and the heavenly ferry hadn't arrived. Maybe she was just whiling away the time of day, being far too interested in the local comings and goings to let a little thing like death distract her.

Anyway, she did her small bit of polite domestic haunting for a day or two, and was on her way, never to be seen again.

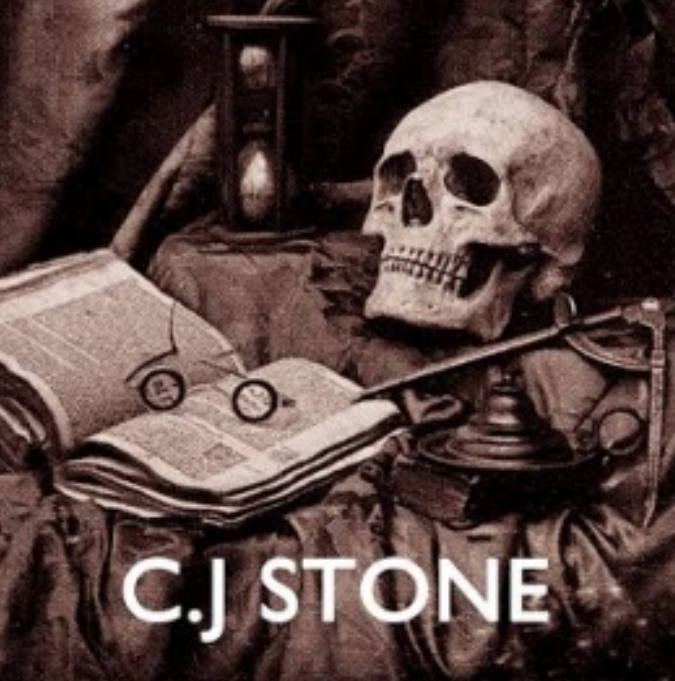
Another friend of mine, Steve, stayed in a haunted house once. This was in Gabalfa in Cardiff, a few years back. The story of the haunted house had been in the local papers, which were offering a challenge for people to stay in it overnight. So Steve and a friend took up the challenge, got the keys, and spent the night there.

There was some dispute over who, exactly, this ghost was supposed to be. Some said a headless soldier, others the spirit of Elvis Presley (although quite why Elvis Presley would want to visit Gabalfa in Cardiff escapes me: perhaps he'd been recommended it by the spirit of Richard Burton, who might, at least, have heard of the place). Anyway, whoever it was, Steve and his friend nabbed a couple of bottles of wine, and let themselves in.

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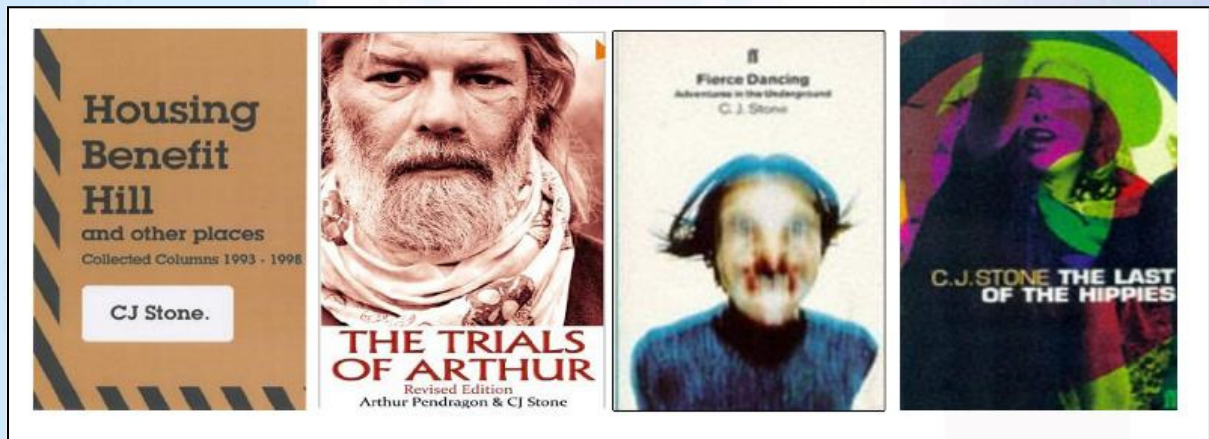
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<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

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

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

A YEAR IN THE LIFE OF



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

It's not often that the deceased manager of a venue gets a mention by a band who have played there, but many Hawkwind fans who enjoyed seeing shows at The Brook

in the northern suburbs of Southampton will be sad to hear of a recent demise. On Facebook Hawkwind recently said:

"All at Hawkwind HQ are saddened to learn of the passing of Bryn Lewis after a short illness. Together with his business partner Dylan, he ran the popular Southampton venue from 1996 and in that time welcomed Hawkwind on numerous occasions, they were always fun and well organised shows, with Bryn being an integral part of that. A big loss to the live music scene, you'll be missed xx."

Southampton's not on the rapidly-expanding May tour schedule, but near



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 ...



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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



neighbour Portsmouth has now been added, along with Falmouth, Brum, Buxton, Ipswich and Bristol, all of those having been added in the last few days.

It's somewhat noticeable that almost all of the shows are well south of Birmingham, but Hawkwind tours are often asymmetric in geographical terms.

Last year, for instance, the bulk of the April dates were northern ones. What is a surprise, though, is the number of dates. At fourteen gigs, it's the biggest tour since 2010.

Hawkwind

MAY 2017 TOUR

11.05.17 FALMOUTH Princess Pavilion
12.05.17 WEYMOUTH Pavilion
13.05.17 WORTHING Assembly Hall
16.05.17 BIRMINGHAM Institute
17.05.17 FOLKESTONE Lees Cliff Hall
18.05.17 STROUD Subscription Rooms
19.05.17 DORKING Halls
20.05.17 PORTSMOUTH Pyramids Centre
21.05.17 IPSWICH Corn Exchange (TBC)
23.05.17 BUXTON Opera House
24.05.17 BRISTOL Academy
25.05.17 NORWICH UEA
26.05.17 LONDON The Roundhouse
27.05.17 MELLO FESTIVAL Throckmorton

ticket details at www.hawkwind.com



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNU

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

‘Tout comprendre c’est tout pardonner’ seems an extraordinary idea whichever way one looks at it, and it is certainly not a concept to which I subscribe. I understand all sorts of things that I would never even begin to forgive, and so mote it be. The maxim is attributed to Anne Louise Germaine de Staël-Holstein, commonly known as Madame de Staël, a French-speaking Swiss author living in Paris and abroad who influenced literary tastes in Europe at the turn of the 19th century. As the quote is found in a book whose title is



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



very close to the name of my dear wife, it makes perfect sense to me even if the sentiments quoted are - to me - the epitome of liberal bollocks.

A slogan which makes far more sense to me is one I saw on a tee shirt the other day whilst I was wandering about Morrisons in Bideford, trying to buy saffron buns. It read 'yes, of course everything happens for a reason: and the reason is that you are stupid and make idiotic choices'.

Because the very people who are intent on pardoning people just because they understand their motivation are just the sort of people who think that everything that happens is the result of some sort of psychic intervention by an urdivine omniverse, and - of course - nothing to do with the fuckwitted way that they lead their

lives.

Now, I understand - tota-fucking-ly exactly - why the events that happened that night in Kilkhampston during the final weeks of November 2015 happened. But it doesn't mean that I even slightly forgive any of them, even though I ended up seventeen grand the richer because of them.

It doesn't take a genius (and, although by some criteria I could be judged a genius even though I don't like talking about it) to understand why any of the three main protagonists (or groups of protagonists) did what they did.

FIRSTLY. Victor Ludorum, is, was (and I suspect always will be) an unlovable pervert whose only motivations in life have always

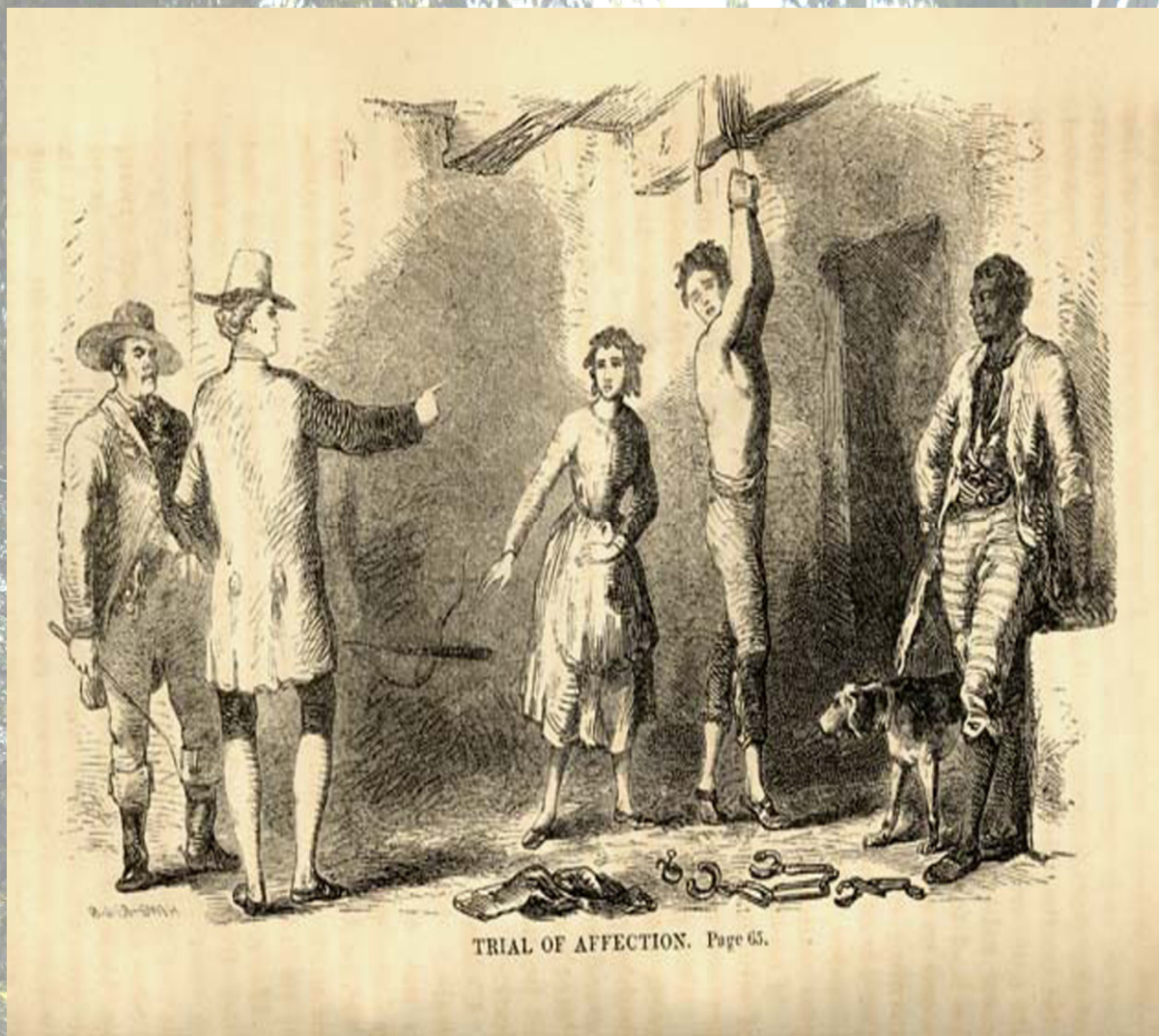


been money, sexual gratification, and the pursuit of power over his fellow men and women. The people who follow Madame de Staël's maxim would probably say that he was just as much of a victim as any of the people upon whom he preyed. Bollocks! He came from a rich and influential family, was cursed from boyhood with almost offensive good looks, and even if he had been abused as a child (which I doubt) we as a species are gifted with the power of free will. And in every occasion of which I am aware, the egregious little pillock did nothing but fulfil (or attempt to fulfill) his own venial lusts. Surely a more perfect example of Thatcherism made flesh has never walked the Green Hills of Earth.

SECONDLY. Malcky and Emma-Leigh (aka Emmz). I actually know a bit about both of their backgrounds, which is why I felt sorry for them at first. Malcky came from a family that my late mother would have, no doubt, described as 'Social Climbers'. Except for the fact that they weren't good at it. Both Malcky and his Father had entered local politics with the avowed aim of bringing their own brand of Liberal Democracy into play. But both of them appear only to have been interested in feathering their own nests, and were both accused of fraud on several occasions. I know nothing about the actual mechanism of local

government, and care less, so I cannot tell you whether they were officially "impeached", but what I do know is that both Father and Son were quietly deselected from their posts, that their ridiculously ambiguous expenses claims were disallowed, and that neither of them stood for public office again. It was, I believe, one of the reasons that the family relocated *en masse* to North Devon. Malcky soon discovered that having a slutty new wife whose tastes were even more depraved than his, was an excellent moneyspinner, and - as we have seen - showed no hesitation in a wholehearted commercial exploitation of her.

THIRDLY. The punters. This is where things become a little more problematical. There were about thirty of them, and - presumably - each and every one of them had their own motivations for indulging in the sexual excesses that they enjoyed so wholeheartedly. It is not my place to point any fingers. My sexual life in the ten or so years between the end of my first marriage and the beginning of my second, was not exactly conventional, but neither was it anything like as depraved as that to be found at the soirees laid on by Victor Ludorum and his colleagues, at which Emmz was the *femme fatale* and sexual *prima ballerina*. If people want to spend out five hundred quid a time for an evening of events



that made *120 Days of Sodom* seem like a Women's Institute charabanc trip to Weston Super Mare, then I suppose that it is their business. But don't expect me to feel sorry for them.

Now, before we go any further. Although I know a fuck sight more than I am letting on, I am not going to go into graphic descriptions of what went on at this unpleasant little soiree. Partly because I am unsure of the legality of some of the more dubious things that went on, partly because if I did so, I would probably turn my own stomach, but mostly because I am not in the business of writing pornography. As I wrote earlier in this narrative when describing the horrific abuses of little Hazel Wingford by her stepbrother Stevie, I would hate to think that anyone reading this - either now, or at any time in the future - found any of it even the

slightest bit titillating. OK, what took place that autumn night in 2015, was somewhat less reprehensible than what happened to Lysistrata in the days before she was who she became, but only because - as far as I am aware - everything that took place (except for the bits involving the goat) were consensual, and even the Billy Goat might have given his informed consent had he been possessed of the cognitive ability to do so.

But I am not in the business of writing titillating prose, even if I were possessed of the ability so to do which I am not. As I explained earlier in this book, although I have attempted to write erotica on a few occasions, I am just no good at it. And so, even if I wanted to, I wouldn't be able to inject any erotic facets into what is basically an unpleasant tale of class, power, magick and religion. So, if you have read so far in a vain attempt to find the dirty bits, give up. There aren't any!



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 children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

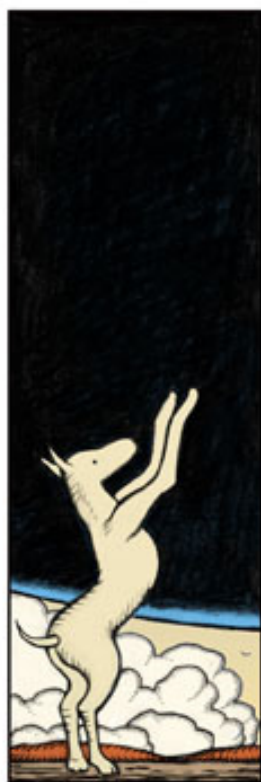
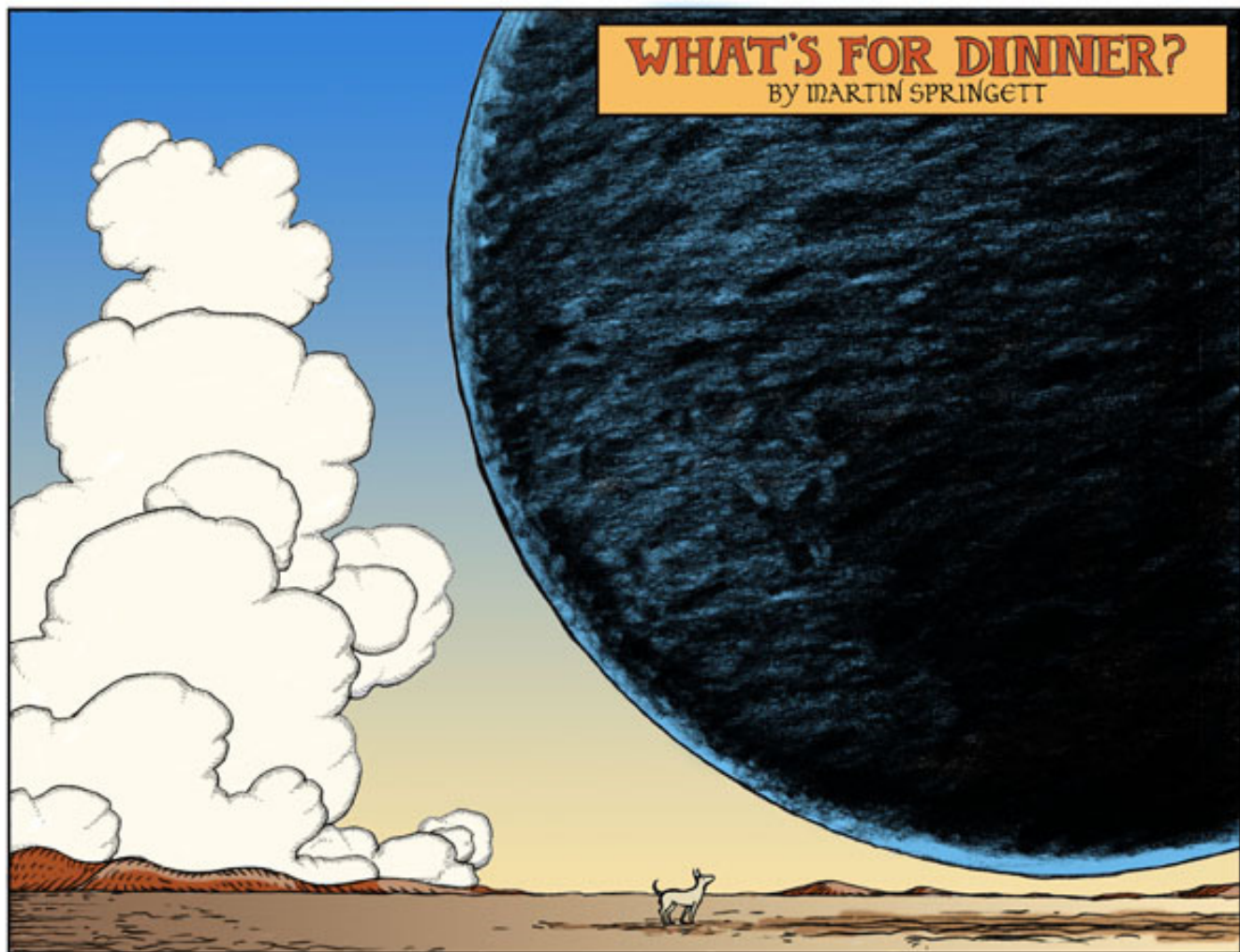
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving

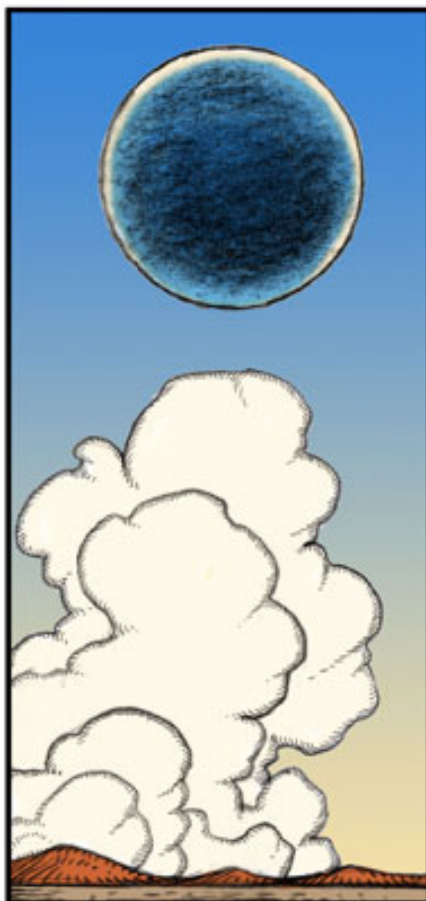
www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







Thom the World Poet

Rob Ayling writes:

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

ONE STOREY IS NOT A FRANCHISE

AUSTIN 1992 HAD FEW HIGHRISE

No building could rise higher than our Capitol
and all eyes needed to see that symbol of democracy from all sides

AUSTIN FEBRUARY 2017 is all highrise/science fiction skyline
It could be Dallas ,Houston,mini-New York.City gridlock/cluster lots.

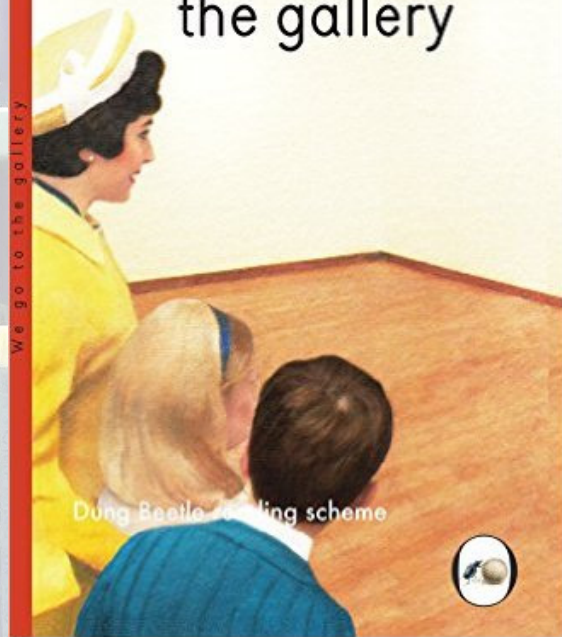
WE WERE INDIVIDUALS with single stories/small businesses/slow as Sundays
Now in NOSTALGIA section of our anorexic daily paper.

MANY STORIES impinge /to add to the ones we sing
Austin has become the dream of a million citizens

WE are learning languages/documentation/harassment/raids and ICE
How many more stories dare we share publically?History repeats.
Our singing streets are filled with police.

Yer Gonzo Bookshelf

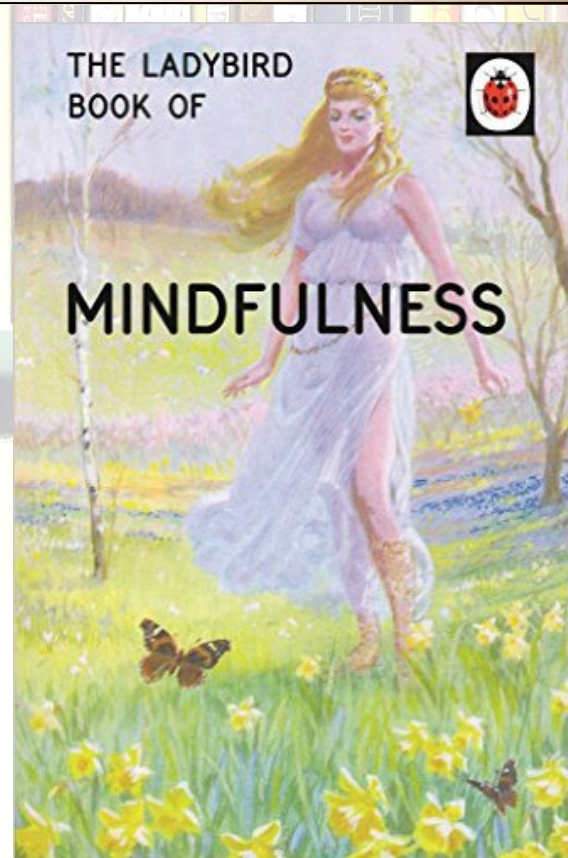
1a We go to the gallery



Hardcover: 46 pages
Publisher: Miriam Elia (24 Sept. 2015)
Language: English
ISBN-10: 0992834910
ISBN-13: 978-0992834913

One of the things that this magazine has covered a lot over the three years in which it has been in existence, is the way that the music industry has changed. We have also expended quite a few column inches looking at the way the industry has exploited and repackaged its 'heritage acts'. Some of these ways - such as the *Beatles Rock Band* video game - seem frankly ridiculous to my eyes, and I suspect to the cultural sensibilities of many of the readers of this magazine. But it is an undeniably interesting topic, and one to which I suspect that we shall be returning.

But it is not just the marketing of music that is changing.



Hardcover: 56 pages
Publisher: Michael Joseph; 01 edition (29 Oct. 2015)
Language: English
ISBN-10: 0718183525

Al Stewart once wrote about living "In the sapling years of the post war world, in an English market town". I, however, lived through the autumn years of Empire, and the cultural lessons that I learned then have stayed with me all my life.

A few weeks ago I ran a review and wrote about the new series from the estate of the late Enid Boyton, in which her children's book characters and concept are rebooted in a postmodern style for the 21st Century adult reader. But this is not the first time that a classic series of children's books have been reimagined in this way.

I was born in 1959, and brought up in what was

John sees the big
vagina.

"That's a big vagina,"
says John.

"Big vaginas are
feminist," says
Mummy.

John is scared.

new words vagina big feminist

then the British Crown Colony of Hong Kong, and so missed out on the swinging sixties altogether. Enid Blyton was very much part of my cultural landscape, but the most important formative literary input upon my life as a child were undoubtedly Ladybird Books. The classic pocket-sized mini-hardback Ladybird book measured roughly four-and-a-half by seven inches (11.5 cm by 18 cm). Early books used a standard 56-page format, chosen because a complete book could be printed on one large standard sheet of paper, a quad crown, 40 inches by 30 inches, which was then folded and cut to size without any waste. It was an economical way of producing books, enabling the books to be retailed at a low price which, for almost thirty years, remained at two shillings and sixpence (12.5p).

The first book in the line, *Bunnikin's Picnic Party*: a story in verse for children with illustrations in colour, was produced in 1940. The book featured stories in verse written by W. Perring, accompanied by full-colour



illustrations by A. J. (Angusine Jeanne) MacGregor. The appeal of Bunnikin, Downy Duckling and other animal characters made the book an instant success. Later series included nature books (series 536, some illustrated by, for example, Charles Tunnicliffe and Allen W. Seaby) and a host of non-fiction books, including hobbies and interests, history (L du Garde Peach wrote very many of these) and travel.

Miriam Elia is a British artist and broadcaster. She wrote and starred in the comedy sketch show *A Series of Psychotic Episodes*. The pilot was first broadcast on BBC Radio 7 on 7 March 2007, as one of 10 entries for BBC Radio 7's "Witty and Twisted" competition. It won the competition and was awarded by having a full series, first broadcast on 2 November 2008. It later moved to BBC Radio 4. A few years ago she also wrote *We go to the gallery* a satire on modern art in the form of a Ladybird Book. Among the works satirised were *Imponderabilia* by Marina Abramović and *Balloon Dog* by Jeff Koons.

As an artist, she says, she is both sceptical and optimistic. "I really enjoy making something that undermines the philosophy of contemporary art – but what I'm making is contemporary art." The post-war optimism embodied in the perky Peter and Jane learning system clashes delightfully with the wilful nihilism of the modern art scene. "Everything I do is about a violent clash between two things that makes something funny. That clash is the backdrop of my life."

But, naively, one clash that she did not expect was with The Penguin Group, owners of the classic Ladybird imprint. "It was a bit of a shock. I never really thought about copyright," she said. "Artists just respond to the world in your little room and you're not thinking about much else. You just think: 'Oh, this will be great!'"

Her original, bootleg edition was withdrawn, and enough changes made to it for it to have been reissued, perfectly legally, by her own Dungbeetle Books. Corinna bought it for me as a Christmas present at the end of 2015, and - as she surmised - I found it massively entertaining. But the same Christmas my eldest stepdaughter and her husband bought me another book. This one was also produced using the classic Ladybird format, and recycled original Ladybird images to write about the mental health discipline of Mindfulness.

Mindfulness (in case you didn't know) is the psychological process of bringing one's attention to the internal and external experiences occurring in the present moment, which can be developed through the practice of meditation and other training. The term "mindfulness" is a translation of the Pali term *sati*, which is a significant element of some Buddhist traditions. The recent popularity of mindfulness in the West is generally considered to have been initiated by Jon Kabat-Zinn.

The little book is somewhere between a spoof and a self-help manual, and I enjoyed it very much. But the interesting thing is that this book is published by Ladybird themselves. For not long after their Cease and Desist letters to Mirial Elia, they did exactly the same thing

themselves. As *The Guardian* reported at the time:

"A series of adult tongue-in-cheek Ladybird books by the co-writers of TV's *Miranda*, with titles such as *The Shed* and *The Wife*, are to be published. The eight books have been written by Jason Hazeley and Joel Morris, who have also written for comedy show *That Mitchell and Webb Look*."

The titles include *The Shed*, *The Wife*, *The Husband*, *The Hangover*, *Mindfulness*, *Dating* and *The Hipster*.

The pair also wrote for Charlie Brooker's *Screenwipe*.

Brooker said: "This is such a good idea I'm currently experiencing all the physical sensations of anger because I didn't think of it, whereas Jason and Joel did."

As long ago as the early 1970s the bootleg industry was directly responsible for several high profile legitimate releases. The two compilation double LPs by The Beatles, colloquially known as the red and the blue albums, 'Odds and Sods' by The Who, and - of course - 'The Basement Tapes' by Bob Dylan, the most recent release of which has a staggering 139 songs spread over a sprawling six CDs, were all prompted by revenue being lost to the bootleggers. And there have been many more.

Another well known paradigm is within the fashion industry where it is generally understood that the more avant garde things which appear on the catwalks of industry leading fashion shows, are recycled a few years later - toned down somewhat - in high street clothes shops.

And a mixture of these two paradigms seems to have recently appeared in the publishing industry. The spoof Ladybird books published by the company themselves, and (I strongly suspect, the spoof Blyton books I wrote about a few weeks ago) were directly influenced by an originally obscure and illegal work by an avant garde artist, who happened to fall foul of their legal arm.

Surely there is nothing new under the sun. And where will it all lead? I can't wait to find out.

THE BITCH IS BACK

SE4122 cabs, these 4 speakers were retired after The Alarm finished their support tour with Bob Dylan in the late 80's. The 4xspeakers have been reconed by Wembley Speakers. Who are the UK's leading speaker experts... <http://www.wembleyloudspeaker.com> I have a signed letter of authenticity also from Dave Sharp."



One of my favourite signs of caution is the one warning that 'THIS DOOR IS ALARMED'. Even better if it is placed on the same door as the one that gives access to "DISABLED TOILET" or "BABY CHANGING FACILITIES". But all of that, of course, has nothing to do with the HiWatt Fane speakers, but the fact that Mr Sharp's band triggered my brain to go off on to a tangent.

These also look as if they could be shoved down some pop starlet's bra a la Madonna.

QUEEN GREATEST HITS 2 TAPE - £1,000,000.00

"QUEEN GREATEST HITS 2 Audio cassette of the band's works."

Yep, this seller has the majority of the items he/she has for sale at this price - with a 'make offer' choice



as well of course. So beware those of you who are scrolling down whilst under the influence of anything that may muddle your faculties. Make sure you press the bottom button not the top button.

Justin Bieber's Milk Glass Yes That Glass Relisted As She Doesn't Want It Now £10,000.00

"Condition: Acceptable "Mouldy smelly and useless"

Firstly I hope the lovely barmaid doesn't mind and secondly the lovely lady I bought this for isn't so lovely anymore and doesn't want it so here it is relisted

I don't know what to do with it (keep any ideas to yourself)

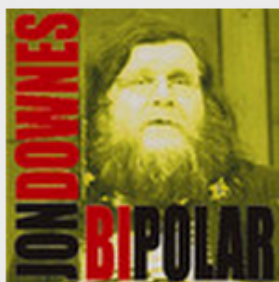
Please also be aware that it's still sealed as I received it so all the DNA and Milky stuff must be mouldy now (a bit like the person I got this for)

Hope this goes to a true belieber 95% of the sale of this item will benefit Disasters Emergency Committee

The Disasters Emergency Committee (DEC) - which in major crises brings together 14 leading UK aid agencies to raise money to help save lives and rebuild shattered communities -

SHAMELESS SELF PROMOTION TIME

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



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

is appealing for funds. (PLEASE NOTE: 100% of your donation will go to the DEC)"



This guy seems peeved. And one cannot help but remind him that one shouldn't cry over spilt milk.

BEATLES Our First Four Original 1968 Apple Records Press Kit - US \$1,500.00 (Approximately £1,204.58)

"Beatles & Others - Apple Press Kit 1968 original set of first four Apple 45s in promo only 9" x 11.5" white cardboard press kit folder with green Apple logo on front.

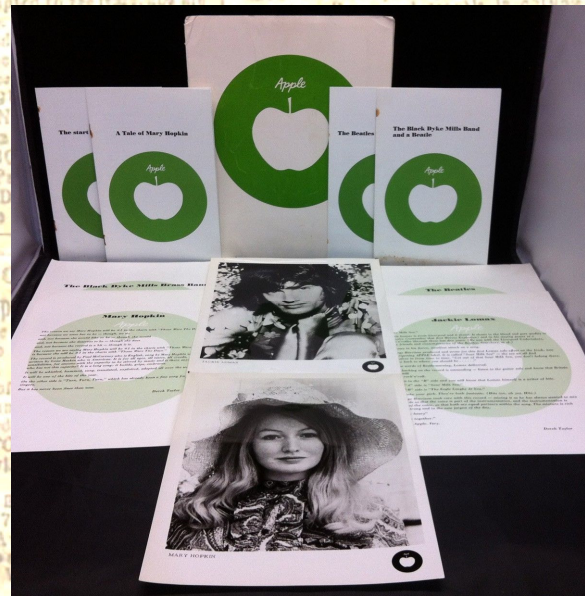
Although this press kit is actually untitled, this is the US version of the UK "Our First Four" presentation pack.

This set is missing all 4 of the 45s and 2 photos. Each artist is represented by one 8" x 10" black and white press photo, one 8.5" x 11" details page and one 5.5" x 8.5" bio booklet.

This kit contains 1 Apple folder, 2 photos, 4 bios, 4 booklets. Some press kits contained duplicates of each photo, but most did not. Outer mailing envelope is missing.

The folder has all 4 corners bent, major creases through out the folder front and back and a small tear on the top of the spine, photos have slight marks on the outside and a very small indentation spots on bottom of each photo. All four booklets have rust stains on the spines from the staples, with two of the booklets having brown staining on the bottom edge. The bios have the same indentation spots as the photos and all contain the same 2" crease from storage.

This super rare press kit is one of less than ten examples known to exist!"



'Apple Press Kit' - is this what you make cider with?

1960's Spanish BEATLES PENNANTS, with corrected names, acutal size 9.5 x 5 full set of 5 REPRODUctions £41.28



Oh the irony in that description

1960's Spanish Beatles PENNANTS GARGANTUAN SIZED, with original error names, 30x16 full set of 5 REPRODUctions £78.43



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



Jimmy Hendrix art work - \$ 284

Year: 2016
Medium: Mosaic
Size: Width: 20 inches 50.8 centimeters
Height: 30 inches 76.2 centimeters
Depth: 1.5 inches 3.8 centimeters
Theme: Undecided
Edition: Original



Added: 2016-07-20
ID: 602492
Copy: Artwork Info Sheet (PDF)
Price: \$ 284"

This is outstanding. Come on someone out there BUY IT!



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



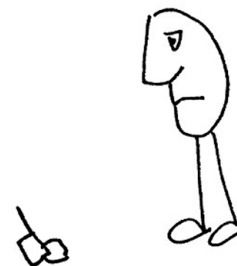
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry chanced upon a rock bun with a mobile 'phone. "Just go ahead with the deal you schmuck. I'll ring you back at ten".

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines

WHAT
ON A FIND
ON A
GOLF
COURSE



M. B. Raines

I have spent quite a lot of this week listening to, and reading about Pet Shop Boys (the definite article, is NOT part of their name, which is something that I only found out this week. It all started last weekend when—for some reason that I truly cannot remember, and which is not at all germane to the issue at stake here—I found myself unable to sleep. I do suffer from insomnia, usually because of pain of one kind or another, and so I am used to messing about on my iPad at stupid o'clock in the morning until I finally fall into the arms of Morpheus.

Whilst twatting about online on this particular night I happened across <http://geowayne.com/psbhtml.htm> which is—amongst other things—a commentary on every song ever recorded by the dynamic duo.

I have been a fan of the band ever since a mate of mine gave me a copy of their second album on cassette a year or so after it came out. Entranced? I should coco. I have been a firm fan ever since. Corinna and I went to see them play live at the Eden Project ten years ago this July, for what was basically our honeymoon. I have bought the vast majority of their albums soon after they came out, but I don't think I have ever sat down and listened to so much of their body of work end to end before.

I had always realised that they are a particularly *odd* band, but I don't think that I had actually realised until now how political they are.



So many of their songs are either written about the AIDS epidemic, or reference friends of theirs who have died, or been bereaved as a result of it. I suppose this is an obvious subject for this the most literate of all gay bands to have written about, but the penny hadn't dropped until now.

It just goes to show how one can overlook the subtext of a body of work which I truly thought that I knew quite well. Better even than I know the work of most other bands. It was quite a shock, and has led me on an odyssey of sonic self-indulgence that has probably infuriated everyone else in the house.

But that's life, innit?



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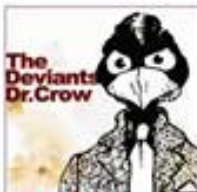
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