

A man with a serious expression, wearing a brown fedora and a dark suit, is pointing his right index finger directly at the viewer. The background is a solid reddish-pink color.

GONZO

Jeremy talks to **Richard Strange** in another **world exclusive**, Graham brings us **Hawkwind** news, Richard writes about **David Nelson**, Doug critiques the best gigs of the 1970s, Alan examines **the trippier end of Turkish music** and Jon raves on about **Kipling**.

Good 'ere
innit?

#233

STRANGELY STRANGE



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar little magazine which I started five years ago mostly because I didn't want to do what I was being paid to do. In fact, when you look at it like that, the Genesis of this magazine is pretty much the same as everything else I have done in my life.

Except, on this occasion, it is one of the few times that it has actually worked.

I, as some of you know, live very near to the North Devon coast, and so, when Mother and I sat down to watch a DVD of the BBC adaptation of Rudyard Kipling's *Stalky & Co* last night, it was more than slightly poignant. It tells the story of Kipling's school days, in *Westward Ho!* at what was then the United Services College, and is now a large block of luxury apartments.

I have always loved the book, ever since my mother introduced me to it something in the region of half a century ago. When my family returned to the United Kingdom after decades away in the remains of the British Empire, it was 1971, and it was just time for me to begin secondary education. And I was only too aware that as a 12-year-old at Bideford Grammar School, I was being educated just a few miles, and 100



“...the difference between 1870s North Devon and 1970s North Devon was not quite as an insurmountable gulf as it felt like at the time”.

years away from Kipling. And, although, at the time I was horribly disappointed to find that the school ethos that I had been led to expect from authors like Kipling, and - less important in the annals of English literature, but equally important to me - authors like Anthony Buckeridge, who had instilled into me a system of schoolboy values which had singularly failed to materialise, watching the DVDs last night, with Mother, actually revealed to me that the difference between 1870s North Devon and 1970s North Devon was not quite as an insurmountable gulf as it felt like at the time.

I had actually seen some of them before; back in the days when the BBC was the pride of the nation, rather than the rather peculiar mishmash of cultural and economic styles that it has become. It had a long-standing habit of screening adaptations of classic works of literature on Sunday evenings. I truly cannot tell you if it does so these days, because I haven't owned a television that can pick up terrestrial channels for many years. When there is something that I want to watch,

for example The Durrells, which is currently being broadcast on ITV, I use the relevant application on my iPad. The TV in the corner of what my late mother once referred to as her Drawing Room, it now hooked up to a DVD player which works, and a Nintendo Wii which doesn't. Back in 1982, when I was living in a flat in Northam, the little town next door to the one where Kipling went to school, the BBC serialised *Stalky & Co*, but I only caught some of the episodes. It didn't help that I only had a small black-and-white television with a crappy coat hanger-like aerial, and the reception was terrible. Even then, I realised that I was not viewing the series under optimum conditions. I was also managing a punk band, and engaged in an energetic, though ultimately fruitless, attempt to seduce a girl from Barnstaple with blue hair, whilst also being engaged in a rather sordid dalliance with someone else.

For many years I've tried to get hold of a copy of the series, but to no avail. I was convinced that it was far too politically incorrect to be given a legitimate release in

اللجنة لهم إذا كانوا لا تأخذ نكتة



'Stalky'

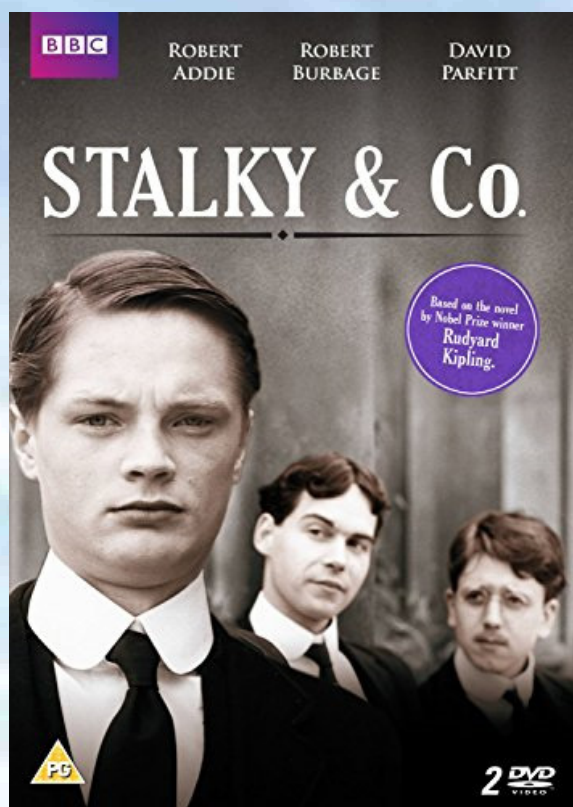


'Beetle'



'Turkey'

these decadent days. However, I did hope that somebody might have bootlegged it. But I was disappointed. And it was only a few months ago, whilst pootling about on Amazon, that I saw, much to my great pleasure, that it had been released, presumably legitimately.



And, to my great joy, it turned out to be much better than I thought it was going to be. I have written in these pages over the years of how it irritates me when 'adaptations' of my favourite books seem to have little in common with the so-called source material, except for the title. But in this case, the adaptation was remarkably faithful with the only major difference being the absence of something that could not have been shown on television even back in the early 1980s.

Because, watching it - to my shock and surprise - I realised how much of what was depicted could NOT be shown on television, at least not on Sunday evening family time TV - these days. The depictions of corporal punishment, for example. The scathing way in which so many of the teachers treated the pupils, and the respectful and servile way in which the college servants treated the boys; all things which truly do not fit into the mindset of TV production folk these days.

But don't get me wrong. I am not trying to

have a rant against the modern world. That is the sort of thing that my Father would have done back when *Stalky & Co* was first shown on TV. The thing I find interesting is - despite the surface signs - how *little* the cultural mores of British society had changed between 1870 (when the book was set) 1899 (when the book was written) and 1982 (when the TV show was aired). And how *much* society has changed between 1982 and the present day. There were too many similarities to list between the minor North Devon public school of the 1870s that Kipling attended and the minor North Devon public school of the 1970s that I attended, for example. Whereas on the few occasions I have entered a contemporary seat of learning, I find much of it (and the culture surrounding it) completely unrecognisable. And much the same could be said about many of the other slices of life shown in the series.

I don't know if this is a good thing, or a bad thing, or just a thing. But when one considers that a lot of what is written about in this magazine is the pop culture of the sixties and seventies, and that - like middle aged men always have done - I and other contributors to this magazine have been overheard saying that they feel completely alienated from contemporary culture, then it is (I think) a point that needs to be made.

Love

JD



Rudyard Kipling, Stalky & Co., Queen + Adam Lambert, Led Zeppelin, Bruce Springsteen, Gorillaz, Marillion, Radiohead, Paul McCartney, Billy Bragg, Erkki Kurenniemi, John M Shifflett, Bruce Hampton (Gustav Valentine Berglund III), Lorenzo "Zoe Realla" Dixon, Kevin Garcia, Saxa (Lionel Augustus Marrin), Mary Hopkin, This Misery Garden, Martin Stephenson and The Daintees, Ashton, Gardner and Dyke, Jeremy Smith, Doctors of Madness, Richard Strange, Rolling Stone magazine, Alan Dearling, Turkey, BaBa ZuLa, Salih Saka, Arto Tunçboyacıyan, Burhan Ocal, Brenna Mac Crimmon, Cigdem Aslan, Husnu Senlendirici, İlhan Ersahin Istanbul Sessions, Nedim Nalbantoglu, Sabahat Akkiraz Orient Expressions, Selim Sesler, The Erkose Ensemble, Richard Foreman, David Nelson, Kev Rowland, Big Hogg, Billy Jones, Eric Gillette, Thieves' Kitchen, Carsten Sindvald, John Brodie Good, Hawkwind, Martin Springett, Grateful Dead, Frank Zappa, Beatles, Backstreet Boys, Father John Misty, Bob Dylan

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:

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so what's it all about, Alfie?

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

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

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

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

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

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

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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



By @DianaKati DianaKat - Snugglug CC BY-SA 3.0; <https://commons.wikimedia.org/w/index.php?curid=35928603>

QUEEN ADDS 'EM: Just weeks after announcing a 26-date summer tour of North America, Queen + Adam Lambert today revealed further live plans for 2017 which will now see the band return to Europe later this year for a series of 25 dates including 12 arena concerts in the UK and Ireland. The tour will showcase a spectacular new stage production and a set list that the band hints will provide some surprises.

Queen + Adam Lambert's 11-city UK and Ireland tour will kick off in Dublin on 25th November. They perform in Belfast in Northern Ireland the following day, then reach mainland Britain on 28th November to play Liverpool's Echo Arena. More dates follow in Birmingham, Newcastle, Glasgow, Nottingham, Leeds, Sheffield and Manchester, climaxing with two huge London shows at the O2 Arena on 12th December and The SSE Arena,

Wembley, on 15th December. Tickets will be on general sale from Friday 21st April, with pre-sales starting two days earlier, Wednesday 19th April. The tour is presented by Phil McIntyre Entertainments.

These shows will mark the band's first full British tour in almost three years, having last performed across the UK in January 2015 when they played 10 sold out shows. Their only UK appearance in 2016 was a one-off headlining set at the closing night of the Isle of Wight Festival on Sunday 12th June, part of a 15-date European summer festival tour. Isle of Wight festival organizer John Giddings credited the band with "the greatest show we have ever had". For their 2017 tour, the band will unveil a brand new show including a specially designed state-of-the-art production. The choice of performance material will no doubt acknowledge this year's 40th anniversary of Queen's biggest-selling studio album to date, *News of the World* from 1977, which yielded the immortal anthems "We Will Rock You" and "We Are the Champions". **Read on...**

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)

LED ZEP - DON'T COUNT YER CHICKENS: There's talk all over the internet that Robert Plant is about to announce a reunion with Led Zeppelin. The singer's website is now just a black screen with the words "Any time now..." in white which a host of people have taken to mean that he and his Zeppelin bandmates are about to get back together. The rumours were further fueled on the site Feel Numb which said that they talked to "well-placed sources" that said the reformed group was signing on for the 2017 edition of Desert Trip. **Read on...**

BORN IN THE IRS: Bruce Springsteen evaded paying taxes for several years during the early part of his career. The 67-year-old opened up about the financial problems that landed him in hot water with the U.S. Internal Revenue Service (IRS) during a

"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

candid talk with Tom Hanks at the Tribeca Film Festival in New York on Friday (28Apr17).

Springsteen was targeted by the IRS in the 1970s, after he featured on the front of Time magazine. "First of all, I never met anyone in New Jersey who paid any taxes! We never paid any taxes. The entire

state wasn't paying any taxes," the Born to Run rocker said. "Then when we got with (manager) Mike Appel. He was handling all our business and his thing was, 'We're not paying any f****g taxes.' So, years went by and... all of this time went by. Nobody's paying taxes - me, the band, no one I know."





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...

"The TV business is uglier than most things. It is normally perceived as some kind of cruel and shallow money trench through the heart of the journalism industry, a long plastic hallway where thieves and pimps run free and good men die like dogs, for no good reason."

Hunter S. Thompson

As Springsteen and his E Street Band became increasingly successful, the IRS started to pay attention to their accounts, and eventually the rocker was forced to pay back what he owed. "Finally, some guy at the IRS must've got smart and said, 'Who is this guy on the cover of this magazine? Let's see what he's doing,'" The Boss joked. "They came after us and I had to work for a couple years for somebody else every night." Read on...



ONLY HUMANZ: Last week saw the launch of Humanz, their first new studio album in 7 years, to widespread critical acclaim. Not only that, but tickets to their US live dates sold out in the blink of an eye this month, as did their headline show at the inaugural Demon Dayz Festival at Dreamland Margate this summer (less than 10 minutes, to be exact).

Now, following on from a secret London show in March – described by Time Out London as “Flat-out one of the greatest gigs we’ve seen in a whole heap of years.” – the World’s Most Successful Virtual Act will hit the road across Europe this autumn, culminating in a return home to play Brighton, Glasgow, Manchester, Birmingham and London in November and December (dates below). And if recent history is anything to go by, these will go just as quickly.

The Humanz Tour will see the Murdoc Niccals (bass), Noodle (guitar), Russel Hobbs (drums) and 2D (vocals) joined on stage by the Gorillaz live band – Damon Albarn, Gabriel Wallace, Mike Smith, Jesse Hackett, Jeff Wootton, Karl

The Gospel According to *BART*

This week my favourite roving reporter has come up with an interesting recent letter from those jolly nice chaps in Marillion:

"Just wanted to write something while it's all fresh in the memory. Thanks to all who came to the De Montfort Hall at the weekend. It was a stellar weekend and the band had a great time (despite the punishing 7 hours+ of music, and 8 hours of soundchecks!).

However, something extraordinary happened on Sunday night between band, guest musicians and fans, and some strange chemistry came together to conjure something as magical as anything I've experienced on stage. Judging by the email feedback that's pouring in today, you felt it too. Thank you for the fingerlights during "Go". I thought I'd slipped out of consciousness briefly into dreamtime. How on earth did you all get that together?!

We must thank Lucy, Stephanie, Rich, and Simon for pulling the weekends together along with our extended (and brilliant) production team and crew. And I must remind you all of the names of our top-drawer guest musicians on Sunday night.

They were:

String Quartet :Nicole, Meg, Maia, and Annemie - collectively knows as In Praise of Folly (inpraiseoffolly.co) (String arrangements: Michael Hunter, Kevin Halporn)

Saxophone: Phil Todd
Trumpet: Neil Yates

and our good friend and occasional lyricist, John Helmer who got up for "Tumble Down The Years".

Thank you to the fans for "laughing and bouncing off the magic", and bouncing it back."

Vanden Bossche, Seye Adelekan — as well as selected performers from the stellar roll call of Gorillaz' family of featured artists. **Read on...**



MORE THAN OK COMPUTER? Radiohead seems to be pointing to a 20th-anniversary release of their classic album OK Computer, but they are doing it in a very cryptic way. Last week, posters started showing up in major cities like New York, Los Angeles, London, Berlin and Amsterdam that have had a number of clues according to fans of the band including the dates 1997-2017 (the album was released in 1997), lyrics in the style of the song Fitter Happier from the album and a presentation akin to the art from the album.

While the band would not comment on the posters, they, themselves, posted a cryptic video on their Twitter account on Monday morning. **Read on...**

MONEY (THAT'S WHAT I WANT): Sir Paul McCartney and Nancy Shevell, who top the Music Rich List, are now worth £780m, this year's £20m increase largely thanks to McCartney's continued live performances and online sales. Sir Paul McCartney, 74, is still recording music and touring, most recently playing three concerts in Japan last month. His biggest pay cheque in the last twelve months almost certainly came from October's Desert Trip festival in California where he earned an estimated £8m. A deal was also signed in 2015 to allow the Beatles' 13 albums to be sold on streaming services and as one of the group's main songwriters, he earns well from such sales. His wife, Nancy Shevell, 56, is also worth £150m with income from her father's New England Motor Freight trucking company.

McCartney and Shevell are closely followed by Lord Lloyd-Webber who boasts an impressive

By Oli Gill - originally posted to Flickr as Paul McCartney, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=11790856>

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at concerts worldwide. The band's tour begins this month and includes 15 countries, earning the band big salary income has also been largely they moved operations to the U.S. During their careers, they have sold over 70 million records worldwide and received numerous awards, more than any other band.

ine, up £48m on last year, places Music Rich List. Musical knights and Sir Mick Jagger make up the top five. They are worth £290m collectively. Jagger and fellow Stones' (£235m), Charlie Watts (£130m) (£65m) have seen their combined 50m in the past year, with 14 live and South America each netting

Read on...

FELESS:
 urity Streets of London will host
 ff fundraising concert at London's
 Monday 22 May featuring live
 e.
 rform a unique stripped-back set
 tet. Support will come from Billy
 who has long associated himself

helps people move away from the homelessness behind for good. As the charity, Dan Smith of Bastille beyond excited to be playing this show at The Union Chapel in of London. I'm honoured to be an this charity and try to help re-changing work they're doing less and vulnerable in London.

ragg who we admire so much, at a
always wanted to play. Best of
entering this ballot and to those of
have tickets, we'll see you in May
is a really special show."

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The Line is composed of the following Packets:
 New Schrs. James L. Day, 1 1 1 Capt. Nash.
 " " Mary H. Chappell, 1 1 1 Capt. Crawford.
 " " Effie, 1 1 1 Capt. Brown.
 " " Boston, 1 1 1 Capt. Mumford.
 " " Catherine H. Bacon, 1 1 1 Capt. Rogers.

The trains for Troy leave on the arrival the trains at Greenbush.
The trains for Buffalo leave Albany at 7 1/2 A.M. & 7 P.M.
The trains of the Philadelphia and North Adams Rail Road connect at Pittsfield.
The trains of the Hudson and Berkshire railroad connect at Coatham.
The Housatonic Railroad connects at West Hill.
The trains for Northampton and New York connect at West Hill.

...prairie, and ...
 ...Windsor, Bolton
 ...Stage run from Ch
 ...Brookfield to Ware, Es
 ...from Palmer to Th
 ...Ware and Montpel
 ...Worcester, Nov 30,

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 Fare to New York
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 Norwich, July 22.
 Providence and Worcester
 FREE

The Grafton and Worcester
Worcester at 16
Books kept at the Gra
Rice, N. E. Village, Ca
the Capital Stage On
THRO
leave Worcester at 7.5
leave Providence at 7.5
morning and evening to
report books.
morning and evening to
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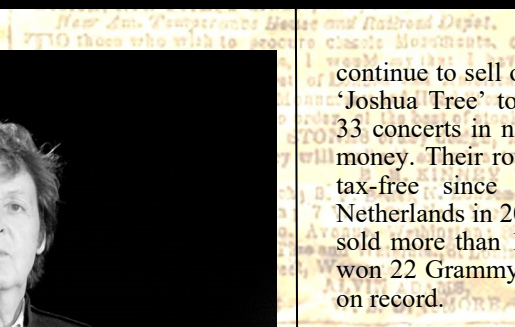
By Oli Gill - originally posted to Flickr as Paul McCartney, CC BY
curid=11790856

Lloyd-Webber, 69, is still active in musical theatre. He has travelled around the world this year, performing with Elton John on an animated tour and the Amazing Technicolor Musical. Lloyd-Webber remains one of the most powerful men in the world and is currently running his business.


in recent years: 'Really theatre; and 'The Really worldwide business empire move seems to have had finances.

Forty-one years after U2

THE *gonzo* NEWSROOM



Their £548m for them third in the Sir Elton John and the remainder of the and £250m respectively. Keith Richards and Ronnie Wood fortunes rise by shows in North £7.5m on average



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ing added an additional
last twelve months. Lord
will heavily involved in
30 productions running
and is working with Sir
d film version of Joseph
olor Dreamcoat. Lloyd-
the leading composers in
celebrating 50 years in
themselves.

WHOLESALE AND RETAIL

assets into two companies

Streets of London
street and leave
an Ambassador c
shared: "We are
special one-off
support of Streets
ambassador for
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amongst the hom

We're so excited

Useful Investments' for the 'Useful Group' for his share and royalties. This has a positive impact on his life. Formed in Dublin, they

The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sketches or
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se, prepare, Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render service of legal and scientific nature.

TURAL and HORTICULTURAL IMPLEMENTS AND
 MACHINES. Also, Grass, Garden, Field and Flower
 SEEDS. Together with a general assortment of *Wooden*
Nets, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock,
 with the assurance that they will find a choice selection,
 of good quality, and at fair prices.
 Worcester, May 10. 1854
 OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a Good stock of
AND BE **WHOLESALE GROCERIES,**
and will furnish the citizens with every article
THE subscriber continues to run THE EX-
-TRA FARES between Boston and Worcester, for
the safe transmission of Packages, Bundles,
Bank Notes, Sports, and Merchandise generally
Three Times each way Daily.
Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by his Nos forwarded from Worcester to
Barnum, Newburyport, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Freight free for goods to be returned by this Express.
Office—HARDEN & CO'S OFFICE, 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.
Worcester. E. S. LEONARD.
Feb 25, 1847.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

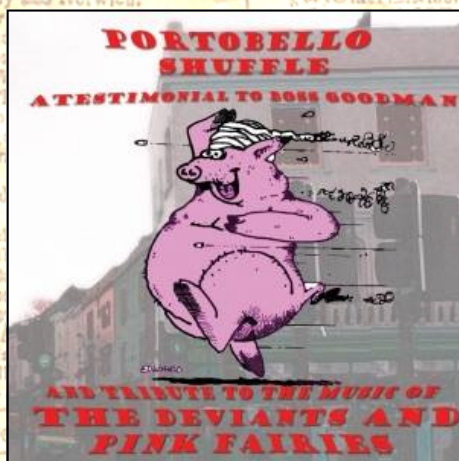
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Man caught eating poo in women's loos claims it is 'more delicious' than men's

<http://tinyurl.com/ljqpzf3>





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

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

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

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



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

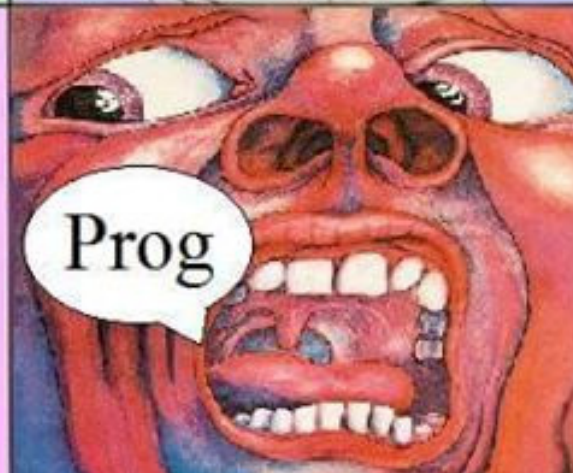


Sex?



No...

Prog



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





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.



Chariot Rising

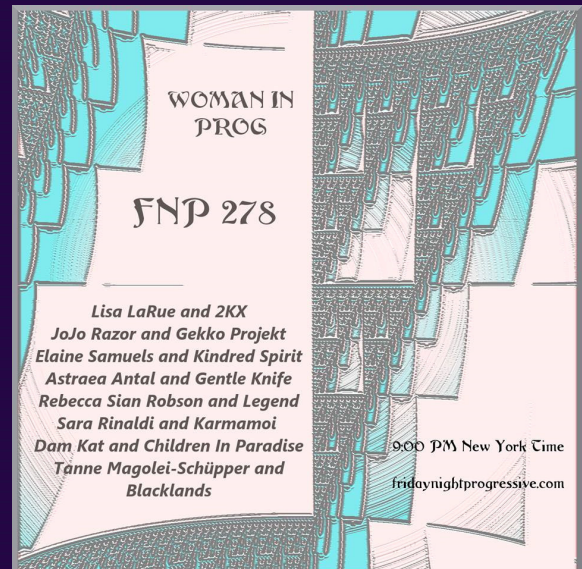
Martin Denny: Voodoo Dreams
 Donovan: Astrella
 Carcass: Fermenting Innards
 Dantalion's Chariot: Madman Running
 Through the Fields
 Curved Air: Day Breaks my Heart
 That Man from the East: Eastern Chaos
 Must: Sado Maso Disco
 Cheap Trick: Within you Without you
 Dawn Penn: Here Comes the Sun
 Grouper: Headache
 Grouper: I'm Clean Now
 Dantalion's Chariot: Soma
 Dantalion's Chariot: This Island
 The Yardbirds: Glimpses
 The Reverb Syndicate: The Seven
 Habits of Highly Effective Gunfighters
 Peter Sarstedt: Take off your Clothes
 Screens4eyes: The Song of the Sea
 SB;SM: III
 Judd Madden: Into the Ocean
 Sven Grunberg: Hingus III
 Dantalion's Chariot: High Flying Bird
 Spectrum: True Love will Find you in the
 End
 Kate Bush: 50 Words for Snow
 David Crosby: I'd Swear there was Somebody
 Here

Listen
Here



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

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



ARTISTS:

Lisa LaRue / 2KX

<http://www.facebook.com/lisalarue2kx/>

JoJo Razor / Gekko Projekt

<http://www.facebook.com/GekkoProjekt.music/>

Elaine Samuels / Kindred Spirit

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

Astraea Antal / Gentle Knife

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

Rebecca Sian Robson / Legend

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

Sara Rinaldi / Karmamoi

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

Dam Kat / Children In Paradise

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

Tanne Magolei-Schüpper / Blacklands

<http://www.facebook.com/Progressive.Melodic.Rock/>

— with Rebecca Sian Robson, Lisa LaRue-Baker, JoJo Razor, Tanne Magolei-Schüpper, Sara Rinaldi, Elaine Samuels, Astraea Antal and Dam Kat.
LikeShow more reactionsCommentShare

Listen
Here

Friday Night Progressive



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

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

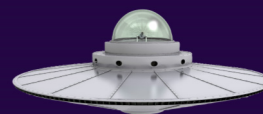
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

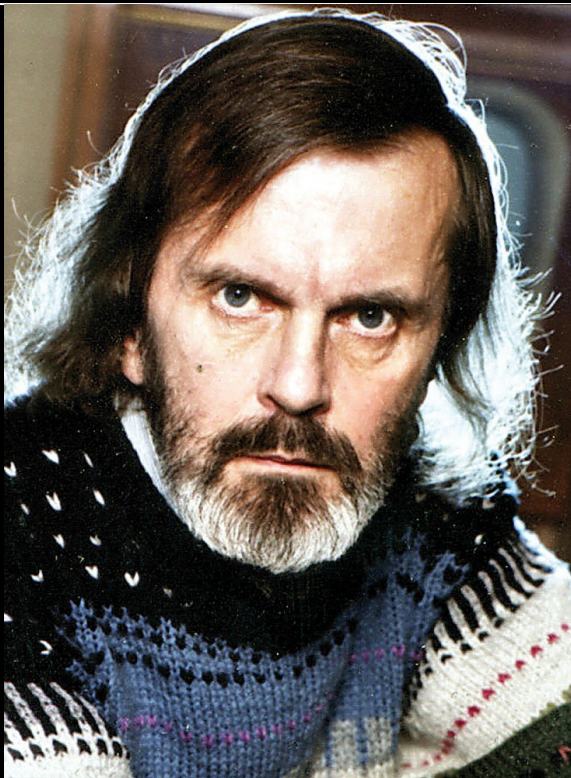
Haunted Planes Over England, Civil War Ghosts,

Air Force Censoring TV Reports on UFOs
Mack, Juan-Juan and Cobra talk to Ghost Hunt tour guide Robin Nimmo about hundreds of Confederate soldiers haunting Fredericksburg, Virginia. RAF expert Ross Sharp reports on a ghost plane spotted flying over England. Switchblade Steve on the US Air Force getting caught censoring of UFO news reports back in the 1950s. Mack explains Reverse Intervention to Juan-Juan.



Listen
Here

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



Erkki Kurenniemi (1941 – 2017)

Kurenniemi was a Finnish designer, philosopher and artist, best known for his electronic music compositions and the electronic instruments he has designed. He is considered to have been one of the leading early pioneers of electronic music in Finland. Kurenniemi was also a science populariser, a futurologist, a pioneer of media culture, and an experimental film-maker.

Kurenniemi completed the majority of his instruments, electronic compositions and experimental films in the 1960s and 1970s. Between 1962 and 1974, he designed and constructed ten electronic instruments and studio devices when he was working as a volunteer assistant at the Department of Musicology at the University of Helsinki, and as designer at Digelius Electronics Finland Oy, founded in 1970. In addition to the Musicology Department, Kurenniemi also worked as assistant and senior designer at the Department of

Theoretical Physics from 1962-73. Kurenniemi earned a Bachelor of Science degree in 1968.

Kurenniemi began his career in instrument design at the Department of Musicology in the University of Helsinki during the academic year 1961–1962. His concept for the studio represented a departure from the then prevalent tape editing studios in that it employed digital control technology and automation.

Kurenniemi's instruments were characterised by the early use of digital control and also the combination of sequencers with synthesizers. Kurenniemi was also the first to use a completely digital design based on calculator circuits to determine the pitch of the synthesised sound.

The most well-known part of Kurenniemi's music production is his electroacoustic compositions. The well-known compositions of his include pieces such as "On-Off" (1963) and "Andropodien Tanssi" (1968) which was partly released on an album of Finnish progressive psychedelic band Wigwam under the title "Dance of the Anthropoids".

His theory of harmonies abandons traditional scales and octave equivalence, elevating harmonies to the status of natural scales. Kurenniemi also assumes that rhythm follows the same proportions, only below the hearing threshold. Around the start of the 1990s, he wrote yet as unpublished articles concerning a theoretical concept on trivalent networks which he called the Graph Field Theory on space, time and matter.

He died on the 1st May.

John M Shifflett (1953 - 2017)

Shifflett was an American Jazz musician, player of the Double bass and also an arranger, and educator. While at Iowa State University, Shifflett was its big band and its jazz combo bass player, appearing at festivals such as the Notre Dame Collegiate Jazz Festivals in 1979 and 1980.

He played in several notable acts, including Frankie

THOSE WE HAVE LOST



Avalon, the Ringling Bros. and Barnum & Bailey Circus, the American Musical Theatre of San Jose, Dinah Shore, Mel Torme, Jerry Lewis, Dionne Warwick and the Smothers Brothers.

He died on 28th April.



Bruce Hampton (born Gustav Valentine Berglund III) (1947 – 2017)

Hampton was a surrealist American musician who, in the late 1960s, was a founding member of Atlanta, Georgia's avant-garde Hampton Grease Band.

Adopting the moniker Colonel Hampton B. Coles, Retired or alternatively Col. Bruce Hampton Ret., and sometimes playing a sort of dwarf guitar called a "chazoid", he later formed several other bands. Some of those band names include The Late Bronze Age, The Aquarium Rescue Unit, The Fiji Mariners, The Codetalkers, The Quark Alliance, Pharaoh Gummitt, and Madrid Express.

As a member of the Hampton Grease Band, Bruce Hampton helped record the 1971 album *Music to Eat*. According to legend, this was the second-worst-selling album in Columbia Records' history, with the worst being a yoga record.

Hampton helped start the 1990s seminal H.O.R.D.E. tours. The best known of his bands to play H.O.R.D.E. is the jazz-rock outfit Aquarium Rescue Unit, which featured improvisational music all-stars Oteil Burbridge, Jimmy Herring, Rev. Jeff Mosier, Matt Mundy and Jeff Sipe. In 1994, Hampton then formed the progressive rock/jazz duo Fiji Mariners and recorded two albums on Capricorn Records.

Hampton was the voice of Warren, a talking potted shrubbery, in a 1998 episode (entitled "Warren") of the TV show *Space Ghost Coast to Coast*, and played Morris, the songwriting band manager, in Billy Bob Thornton's 1996 film *Sling Blade*. He also starred in *Outside Out* teaching guitar 'out'struction. On May 2, 2017, Hampton was honoured by his friends at the Fox Theatre in Atlanta, Georgia for his 70th birthday. During the encore performance of the show, Hampton suffered a medical emergency and collapsed on stage. He died shortly thereafter at hospital.

Kevin Garcia (1977? – 2017)

Garcia was co-founder and bassist for American indie rock band, Granddaddy, which was formed in 1992, when he was 15 years old.

The band released a string of acclaimed albums, including their debut *Under the Western Freeway*, which drew critical acclaim for their blend of Nineties alternative rock with spaced-out psychedelia in 1997, 2000's *The Sophtware Slump* and 2003's *Sumday*. The group split in 2006, but

THOSE WE HAVE LOST



reunited in 2012 and had just released their first album in 11 years, *Last Place*.

Garcia is survived by his wife Sondra and two children, Jayden and Gavin. The band has set up a GoFundMe page to help the family with coming expenses.



Saxa (born Lionel Augustus Martin) (1930 – 2017)

Saxa was a Jamaican saxophonist famous for having performed with the British ska band The Beat. He also played with many early ska and reggae stars such as Laurel Aitken, Prince Buster, and Desmond Dekker.

Born in Jamaica, he played in The International Beat with musicians Tony Beet, Everett Morton and Mickey Billingham.

He died on the 3rd May, aged 87.

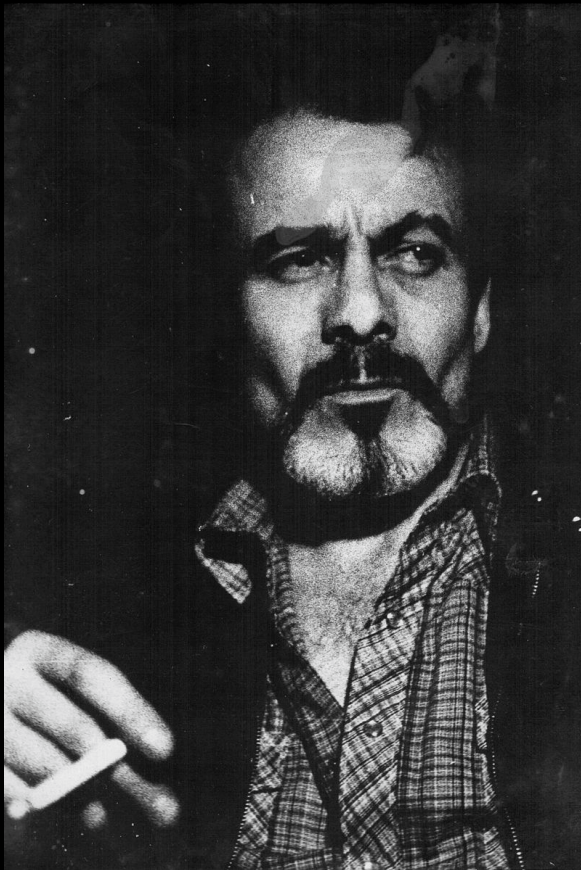


Lorenzo "Zoe Realla" Dixon (? - 2017)

Realla was a well-known Baton Rouge rapper. He was signed to Travis James Entertainment, and had been with them for four years. Dixon selected the rapper name, Zoe Realla, because Zoe was a childhood nickname and Realla meant that he "always kept it real with his family and friends."

He died from gunshot wounds on 22nd April.

THOSE WE HAVE LOST



Abelardo Castillo
(1935 – 2017)

Castillo was an Argentine writer, novelist, essayists, born in the city of San Pedro, Buenos Aires. He practised amateur boxing in his youth. He also directed the literary magazines *El Escarabajo de Oro* and *El Ornitorrinco*. He is well regarded in the field of Latin American literature. In 2014 he won the Diamond Konex Award as the best writer in the last decade in Argentina.

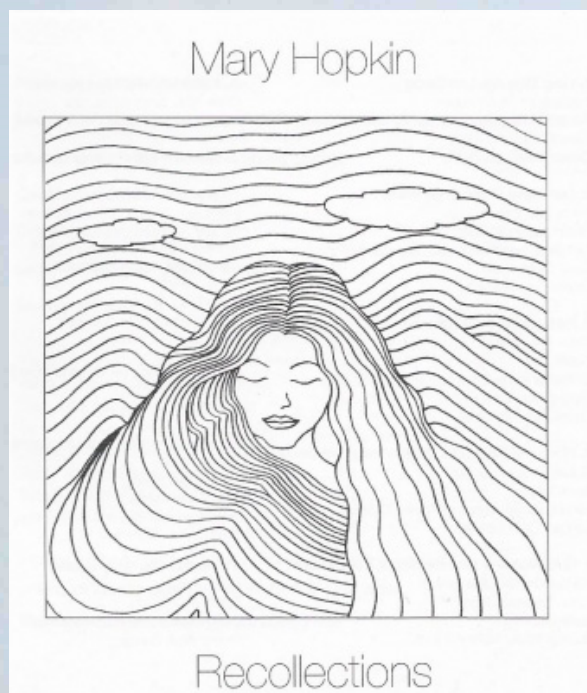


**Ralf Winkler, alias A. R. Penck,
Mike Hammer, T. M., Mickey
Spilane, Theodor Marx, "a. Y." or
just "Y"**
(1939 – 2017)

Penck was a German painter, printmaker, sculptor, and jazz drummer. Penck was born in Dresden, Germany, and studied together with a group of other neo-expressionist painters in Dresden. He became one of the foremost exponents of the new figuration alongside Jörg Immendorff, Georg Baselitz and Markus Lüpertz. Under the East German communist regime, they were watched by the secret police and were considered dissidents. In the late 1970s they were included in shows in West Berlin and were seen as exponents of free speech in the East. Their work was shown by major museums and galleries in the West throughout the 1980s. They were included in a number of important shows including the famous *Zeitgeist* exhibition in the well-known Martin Gropius Bau museum and the important New Art show at the Tate in 1983.

In the 1980s he became known worldwide for paintings with pictographic, neo-primitivist imagery of human figures and other totemic forms. He was included in many important shows both in London and New York City.

THOSE WE HAVE LOST



Artist Mary Hopkin
Title Recollections
Cat No. MHMGZ103CD
Label Mary Hopkin Music

Mary Hopkin continues to explore her archives, dust off some long-forgotten recordings and sends them out to air and to see the light of day in a new album of old songs. Following the release of 'Valentine' in May 2007, featuring a collection from the archives, 'Recollections', due out in mid-November, is a further 11 gems recorded between 1970 and 1986. 'Valentine' saw 12

previously unreleased tracks from the same stash, including three of Mary's own compositions. 'Recollections' features two of Mary's own, 'Another Day' and 'Who's the One?' with a cluster of other fabulous songs.

"There were about 30 hefty 2-inch tapes weighing heavily on my mind, and also on my bedroom ceiling," recalls Mary. "They had been gathering dust in my loft for many years, and one morning, I woke up to an ominous creaking sound, as a huge crack appeared in the ceiling. So, with some prodding from my daughter, Jessica, we decided to release them from their dusty boxes before the ceiling fell in." Mary Hopkin shot to fame in 1968 with 'Those Were the Days', recorded on the Beatles' Apple label. 'Live at the Royal Festival Hall 1972', the first release on MHM, is a recording of her "farewell" concert, which marked her retirement from the public eye to concentrate on her family. She has since recorded various projects and guest appearances on albums. She has appeared on work produced by her then husband Tony Visconti - most notably on 'Sound and Vision' by David Bowie. The songs that feature on Valentine and Recollections were produced by Tony during this period.

Some other legendary names appear on the album - Blue Weaver (Amen Corner) on piano, Dave Mattacks (Steeleye Span, Fairport



Convention) and Gerry Conway (Fairport Convention, Jethro Tull) on Drums, and Bruce Lynch (Cat Stevens, Richard Thompson) on bass. The original recordings have now been digitally remixed and remastered at Space Studios in Cardiff, where Mary bases her recording work and record label, Mary Hopkin Music. MHM distributes only on the internet at www.maryhopkin.com.

Mary Hopkin Music was set up in 2005 to release material by Mary entirely on her own terms - recording in the studio only without having to do tours, personal appearances or interviews. It is run by her daughter Jessica Morgan from Space Studios in Cardiff (owned by Jessica and her partner Chris Thomas), which is where Mary records new material. Mary loves to write and record with her son, Morgan Visconti, and Jessica. Devoted and loyal fans as well as new listeners can look forward to previously unheard music as well as new songs by Mary.

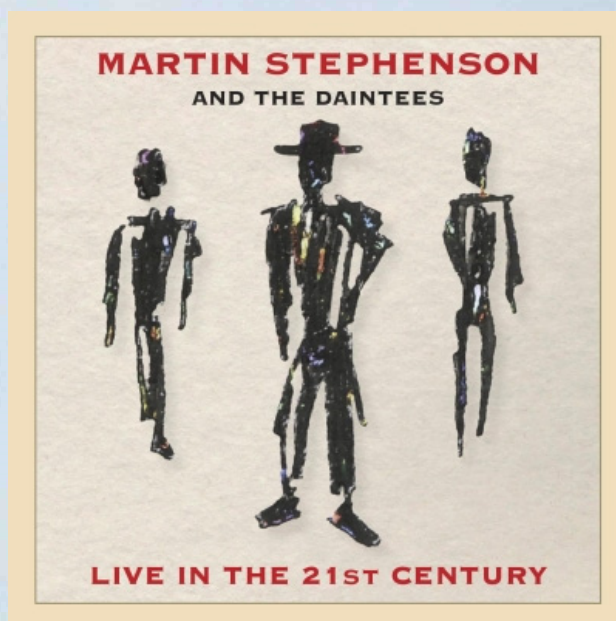


Artist This Misery Garden
Title Hyperstidious
Cat No. GLR119CD
Label Galileo

This Misery Garden are unveiling their new opus "Hyperstidious". Once again produced by Drop (Samael, ex-Sybreed) at Downtone Studio, this new album reveals a

stronger and harsher side of This Misery Garden's music.

Imagine you plant a seed of Katatonia, a seed of A Perfect Circle and water it with some Mastodon, you will harvest "Hypersticious", the most diverse and emotional tree of This Misery Garden.



Artist Martin Stephenson and The Daintees
Title Live in the 21st Century
Cat No. BARBGZ102CD
Label Barbaraville

Martin Stephenson & the Daintees are a British rock/folk/pop band combining elements of "rockabilly, show tunes, rootsy pop, straight-ahead rock and punk". The band is fronted by songwriter/guitarist Martin Stephenson. The band were signed to a recording contract with Kitchenware Records and released their first single in 1982. Like other Kitchenware acts the group had their origins in the North East England. The band enjoyed a high critical profile and some minor commercial success. Their best-selling and most acclaimed album is Boat to Bolivia released in 1986. In June 1989, Stephenson took part in that year's Glastonbury Festival. They recorded three further albums – Gladsome, Humour & Blue in 1988, Salutation Road, produced by Pete

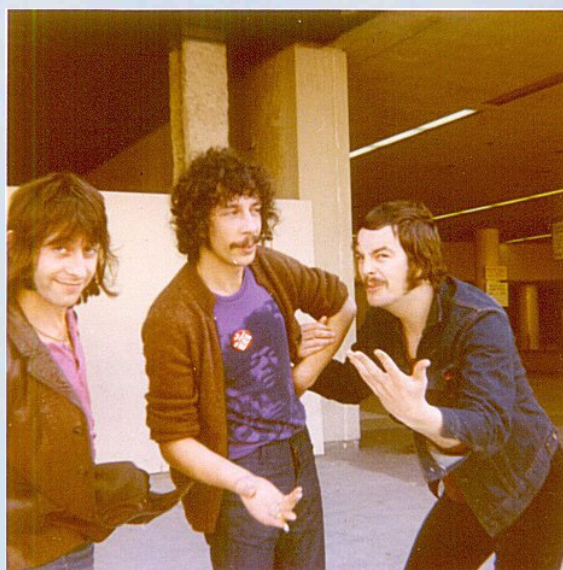
Anderson, in 1990 and The Boy's Heart in 1992 – but sales fell short of expectations and the band were dropped by their label.

After parting company with Kitchenware, Stephenson disbanded the group in 1992, but continued to record both solo and as part of a group. The Daintees reformed in 2000. The next year they recorded this superb live album.



Artist Ashton, Gardner and Dyke
Title Let it Roll Live 1971
Cat No. HST433CD
Label Gonzo

Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer, Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman".



Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke.

Largely taken from a concert in Belgium in 1971, this captures the offbeat British group when it was at the peak of its popularity. The nine principal tracks are drawn from all three of the band's albums. Included, as most anyone interested in a release like this will be relieved to know, is the trio's big hit, "Resurrection Shuffle," the one Ashton, Gardner & Dyke song that most rock fans will know.





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

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

The Pink Fairies official
website:
www.pinkfairies.net

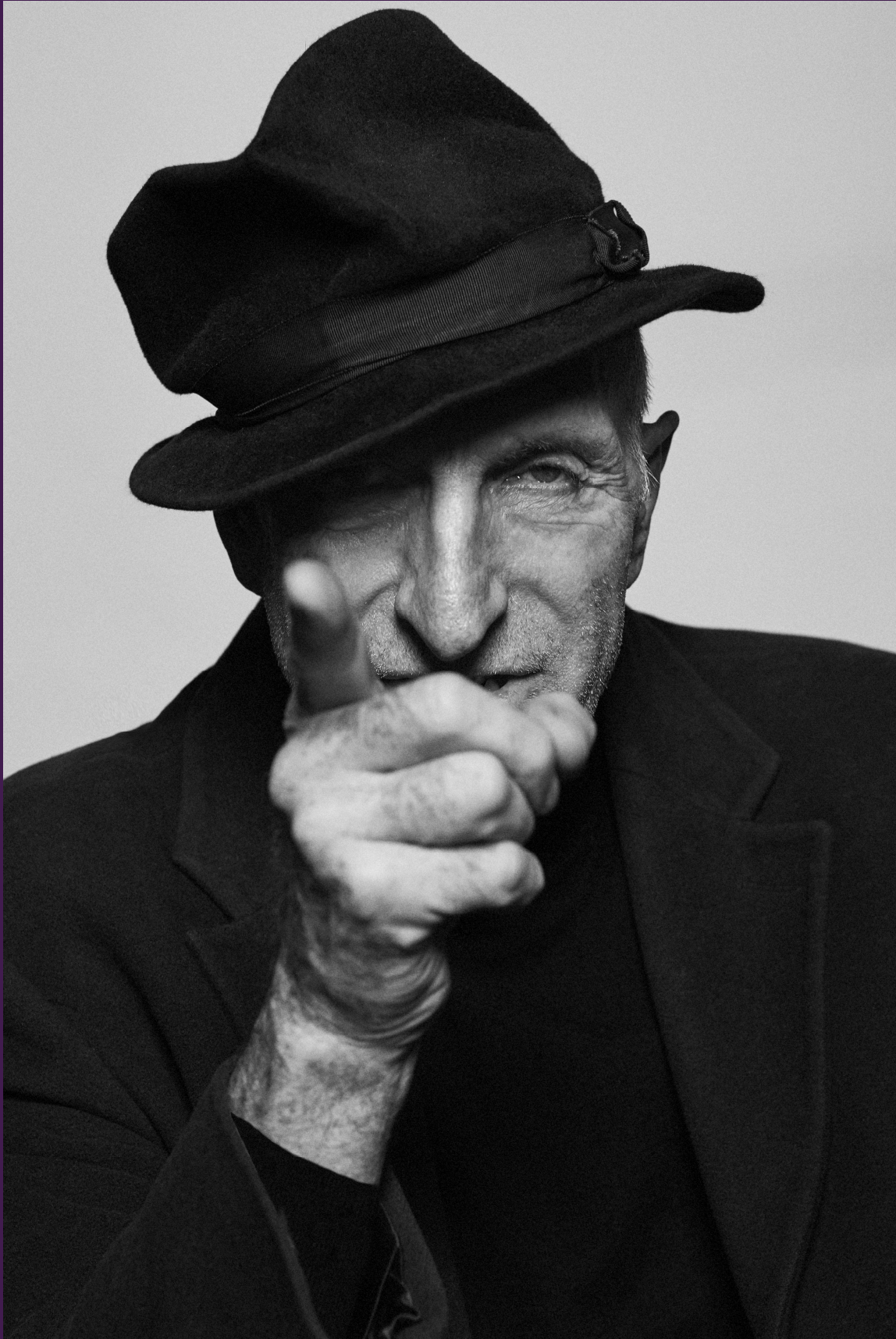


Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



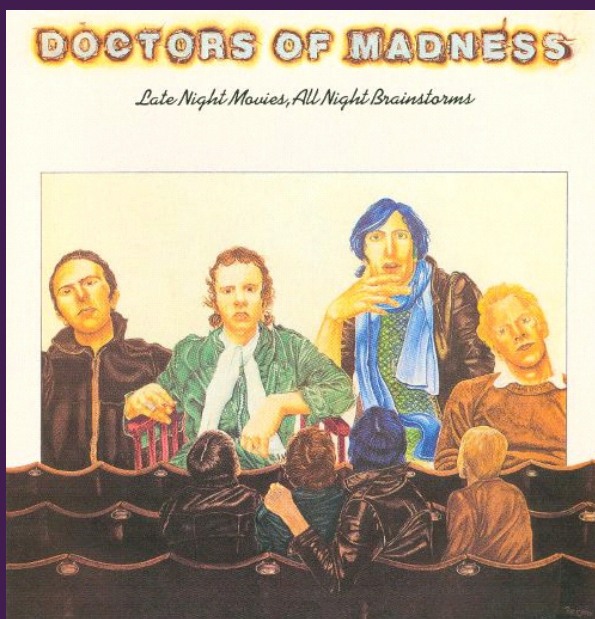
2017 – Is this the Year of Richard Strange?

The Return of Doctors of Madness
(The Missing Link between David Bowie and the Sex Pistols
or the Velvet Underground in colour?)

An afternoon with Richard Strange over a nice cup of tea
Jeremy Smith – May 2017

Richard, you've had such a varied career but I'd like to really focus today on music, even though I'd much rather talk about Death Eaters and stuff like that, cos it sounds much more fun (Richard Strange played a Death Eater in Harry Potter and the Deathly Hallows II). So let's talk about the Doctors of Madness and your solo career and then talk about the new box set and the tour which we're all really looking forward to (tour dates at the end!!).

So starting off with the Doctors of Madness in the seventies. The first two albums came out in 1976 and the first, *Late Night Movies*, *All Night Brainstorms* (1976), is so edgy, especially 'Mainlines' and 'Noises of the Evening', what were you trying to achieve in those songs?



I think that album has a certain sort of sound that is all pervasive and that's because we'd been playing those songs live for quite a while before going into the studio and we were so excited about going into the studio as it was a sort of indication that we were a professional rock band and we'd gone from amateur to semi-pro, trying to make it work, and then onto the Hollywood dream thing of being discovered by a proper rock manager like Bryan Morrison and Justin de Villeneuve and being offered a contract and going into an office in the West End and seeing gold

discs all over the wall. It was a wildly exciting time and then being put into a rehearsal studio and having all that organisation and expense taken care of for a while and Justin said like, "we're going to put you in there for six weeks every day and we want you working eight hours a day writing material, rehearsing material and thinking about who you are on stage with lighting and all that sort of stuff and then we'll get record company people to come down and we'll try and do a deal" and that was the strategy and that was how it worked out.

So you recorded the first album before you had a deal?

No, no, no, it was a rehearsal studio not a recording studio. But we knew those songs inside out, and then we went out and toured the songs in small clubs, so by the time we got into Majestic Studios in Clapham to record that first album, we knew it really well and a lot of that album is played live. We would just sit around in a circle and just try to blow each other off the face of the earth. That was it and we kept saying to each other "cathedrals of sound, we're building cathedrals of sound" and that in a way defined what we were after. It's not a pretty album. It's not a sonorous album at all but it has a hugely epic sort of sound on it. There's vast caverns of empty space on it, audially speaking, empty frequency bands on it. We always thought of 'Noises of the Evening', 'Mitzi's Cure' and 'I Think we are Alone' as a triptych or a trilogy bracketed together as being part of the same narrative and 'Out' from the second album a sort of sequel to those songs.

When we recorded them, I was very influenced by William Burroughs and his dystopian vision of a world with us as almost cosmic refugees or avenging angels or something, almost like a comic book which is pretty much what we looked like in those days, with the blue hair, the cartoon names like Kid Strange, Peter Di Lemma, Urban Blitz and Stoner, a

JEREMY SMITH



bit like the Justice League of America or the Fantastic Four. And there was something about that time when the band, the image and the music all evolved together.

And we didn't know that punk rock was coming because it was 1974 and 1975 when we were creating that music. All we knew was that prog-rock wasn't for us and that Bowie and Roxy Music had peaked and although they came back in a different form, they'd been hugely influential but had peaked for us as had already the Velvet Underground.

So before I'd heard your albums, my friend Nick who introduced me to the Doctors, described you as the Velvet Underground, but in colour. They had

tracks like White Light White Heat and Sister Ray, which are a kind of dirge, but you added colour by way of Urban Blitz's violin.

That's nice, I'll take that, I'd settle for the Velvet Underground in colour, its lovely! You know some people said we were the missing link between Bowie and the Sex Pistols but retrospectively now, because I've had a good long time to think about it and listened back to what we were doing. I got into music very much through the lyric back door rather than through the musical front door. I was always most interested in music that had a lyric to it whether Dylan or Leonard Cohen or Lou Reed or John Lennon at his best or Roxy Music or subsequently Nick Cave or Bjork or whatever it is. I've always loved a good lyric, Elvis Costello has lots of them obviously and that's always been my prime motivation and in a



way, I've always composed back to front starting with a line or a lyric or a lyrical idea or a phrase or a couplet or something and then tried to find a musical skeleton on which to hang it. Whereas most other people come up with a groove or a melody and then they stick words on top. So I've always done it arse about face!

And that first album was very much about finding a way to construct a cohesive narrative of songs in 50 or so minutes of music as we probably had two or three times as much material to fit in. It was a selection process, the track Doctors of Madness was going to go on the first album, but I knew the overarching sound I wanted. I wanted it to be quite desolate and dystopian and it is slightly cartoony and on the album cover we put "This record to be played with the gas full on". It was unashamedly doomy and gloomy in parts but it was also upbeat speed-punk.



But the second album (Figments of Emancipation - 1976) was more assured and smoother and you sounded much more like a band that had found its sound and its place in the world.



Well we'd been on the road for a long time by then. We'd done the tour with Be-Bop Deluxe. We'd played to big audiences in big halls like Manchester Free Trade Hall, Bristol Colston Hall and Leeds University and so we were much more assured. We'd found the dynamics in those songs and because things were going well, on that second album, we had the luxury of going into Abbey Road with John Leckie the producer. I'd known John since the late sixties when he was an engineer at Abbey Road and worked a lot on Roy Harper sessions. Roy was a mate of mine who had lived with us and I'd always stayed in touch with John. I used to sit in on Roy's sessions at Abbey Road with Peter Jenner producing.

And when it came to our second album, Figments of Emancipation, although John hadn't produced any records, I knew I could get on with him as I'm not really a musician, I'm someone who gets the effect of sound but I'm not a technical bod at all. I'm not a virtuoso in any way, but I can describe mood, atmosphere, feel of music and almost discuss it like architecture so its slabs of sound. Goethe said that "architecture is frozen music" so there's an analogy there. And John,

because he was a proper engineer who had come into production, he always got a great sound so that second album is less brittle in a way. I think the first album is slightly brittle and that's its appeal, it's edgy and you feel that they're working without a safety net. You know like the whole thing could fall apart at any minute. The second album is more assured, in terms of sound quality; it's got more substance to it, it fills up more space. And I had a bunch of songs I wanted to do like 'Marie and Joe' and 'Brothers/Suicide City'. 'Perfect Past' was one that I really wanted to do. And 'Doctors of Madness', which we'd dropped from the first album, we re-recorded with John Leckie and so it's a mixture of longer more tuneful songs and full-on rock songs like 'Out' and 'Doctors of Madness' which were very guitar based although there's a viola on both of them. We had more time and although the sound is a bit more conventional, we were actually more experimental as we could do stuff like put big tape-loops around the studio and do backwards stuff and use a lot of effects that were coming in like phasing and flanging and delays and reverbs and manipulating sounds and stuff like that and we also had backing singers come in.



I think 'Suicide City' is one of the most dramatic sounding songs ever, the way it fades in and out and then builds up to a climax.

And again, we pretty much played that live as we did on stage and then did a bit of repairing on it and added some guitar overdubs but structurally and dynamically it was how we played it on stage before we recorded it and certainly, after we recorded it we sort of nailed the arrangement, and said that's the stops, that's the number of bars, that's the art of the song, that's when it comes right down and that's when it really lets rip and so on.

I've got your live album, *Live at Oundle*, and though the sound is a bit rough, the arrangements sound very much like the studio albums.

Yes, Oundle was '75/76. It's a public school up in Northamptonshire where they let the kids choose whichever band they wanted to come and play, so Roxy Music did it one year

and I think the Pistols did it the year after us. You know, it was just like a room full of school kids and it was a bizarre gig but it was great fun to do and we just happened to record it and I listened to it the other day and I thought well we were alright live weren't we?

The first time I saw you live was at the Nashville towards the end of '76 and you ended up with like about 15 people up on stage doing *Waiting for the Man* and it looked like organised chaos.

It was actually disorganised chaos. (Dave) Vanian might have been up there. The Damned and the Adverts were big fans of ours. Joy Division, The Jam, Simple Minds and the Skids all supported us. Julian Cope was a big fan. Spiritualized were big fans as was Vic Reeves so it could have been any or all of those people up there. The Nashville was one of those gigs that re-invented itself as a pub rock venue with Kilburn and the High Roads, Dr. Feelgood, Eddie and the Hot Rods, the Stranglers on every week and then it



morphed into a punk-rock gig of considerable importance, I mean I saw a lot of bands around that time and it had a great atmosphere and it was appropriate for the music as well somehow. It was a rock venue for rock music and had no pretensions to be anything else.

And then the next time I saw you, there was Dave Vanian on second vocals. Urban Blitz was gone and I guess it was after the third album was released. It was a weird set up on stage, as Dave Vanian didn't really seem like part of the band.



Yes, retrospectively, it was ridiculous, we were slightly clutching at straws. As a band, we knew we were in meltdown. The first Doctors album came out all good, when we were touring that album, we got a call from my agent Martin Hopewell saying there's this band that really needs to do some out of town gigs, their manager's really on my back and you've got this gig coming up in Middlesbrough, would you mind if they supported you. And it was the Sex Pistols. So the Pistols supported us and I'd heard about them and I thought alright, they're not a million miles from what we wanna do and we had a big following then with about 800 or 1000 people coming to see us at these provincial gigs. Our album got some very good reviews, some mixed reviews. We thought we were on our way, we had a three album deal which we thought would be inevitably renewed and we'd go on like all those bands in the past with increasing sales on each album and occasionally coming up with an album that really shifts sales up substantially and this was the continuum mapped out in our minds.

But then just about the time that Figments came out in '76, the Pistols supported us and I was watching from the side of the stage and I realised that all my assumptions about our future and career had just had the plug pulled out because the goalpost had just moved. And what you realise is that a generation in pop music is about two or three years but four or five years is another generation and music defines your tribe. And so watching the Pistols from the side of the stage, I thought "fuck, its pretty well over over for us". We still had one album to go but in the year between Figments and Sons of Survival, punk rock and new wave was the only show in town and record companies cooled towards us dramatically as we weren't Siouxsie & the Banshees or the Jam (who were both also with Polydor at the time) and who were getting pages in Sounds and the NME every other week. We weren't the Pistols or the Clash either who were the Beatles and Stones of punk rock and in a way we'd been around just too long without

getting big enough.

So we let the next year go by. We were still gigging, promoting Figments and we toured Europe. I was still writing. It was a weird thing, a lot of bands were referencing us but for others, we were three years too old. And so by the time the time came round to record our third album, Polydor couldn't get out of the deal, they were locked in but their heart wasn't in it and it wasn't promoted. We were in meltdown because Urban was looking to his future and we thought that for better or worse, we'd pretty much had it. We could have hung on for three or four years hoping for a bounce back but none of us was into that.



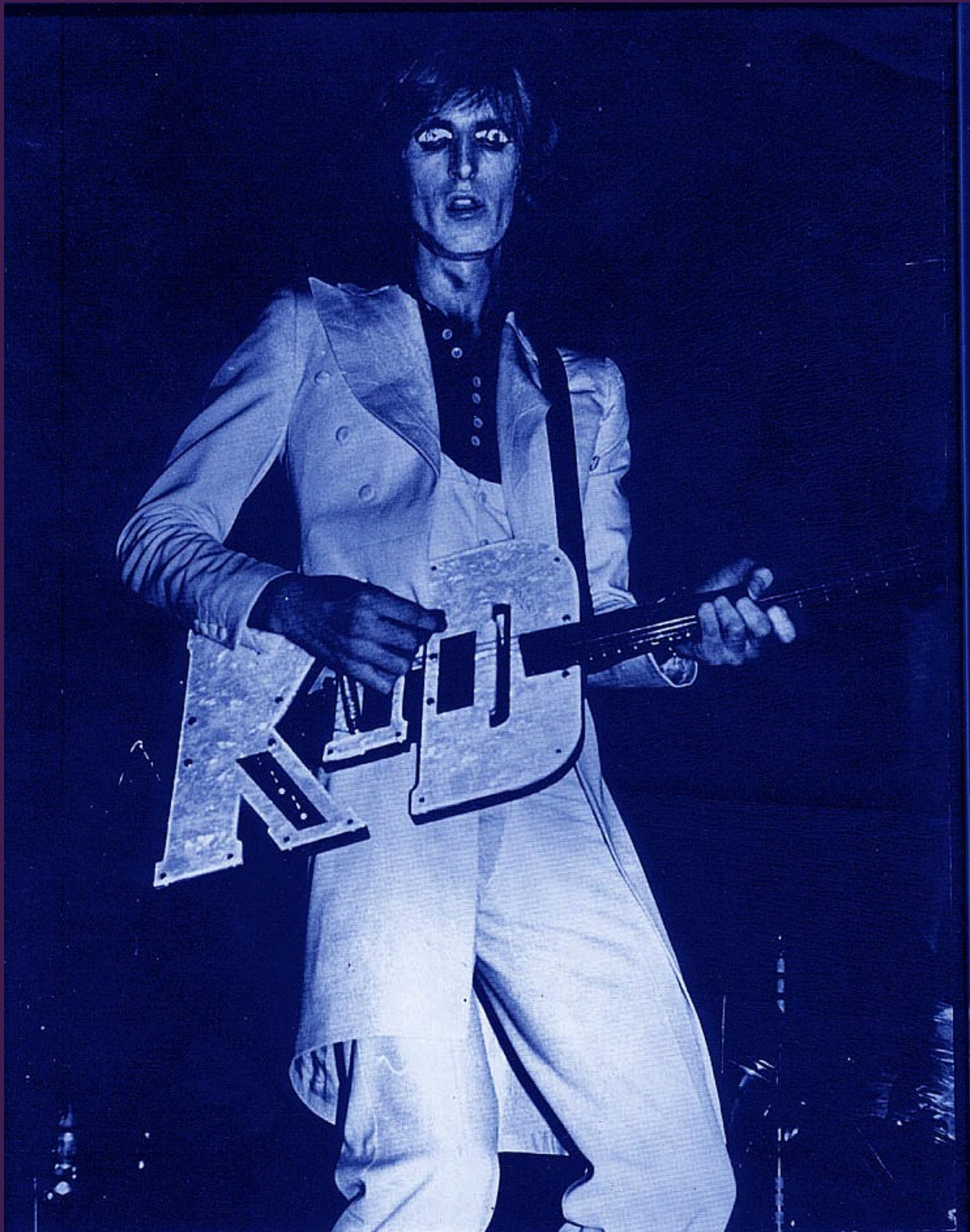
So for the third album (Sons of Survival – 1978), we went back to Majestic Studios in Clapham and produced it ourselves with our sound guy and I was really proud of a lot of the songs on that like 'Sons of Survival', 'No Limits', 'Back from the Dead', 'Network', 'Kiss Goodbye Tomorrow' and 'Triple Vision'. I like all those songs and they crystallise where my head was at the time when I was writing them and I wanted that album to be like a goodbye note rather than a suicide note.

Where was 'Cool' recorded? It says 'Live at the Satin Subway'?

That was actually mocked up to sound like it was live but it was actually done in the studio. The 'Satin Subway' is my nod to the Velvet Underground.

It was set up to blow each other off and the howling feedback at the end seemed to be an appropriate way to close the second side of

our last record. So even when we were doing that record, I thought I wanted it to be a goodbye note, but also a sort of two-fingers to say this is what you're missing. They're really good songs that have substance to them and I'm very proud of those songs. Not only the song writing but performances, they sort of nailed the emotion for me.





And then there was that last gig at the Music Machine, which was also recorded. It didn't seem to work for me and it didn't seem to work for you as well.

It was dismal, it was miserable; there was a sort of melancholia about it. We knew it was over. We did it as a three piece and Tim (TV Smith) came along. A lot of the tonality and sonority of our music went when Urban left and we were left with a stripped down, austere, three piece with occasional co-

vocalists. It was all confused and I didn't have a safety net. I was 26 or 27 and I'd imagined that having got that far, it was going to sustain me into ripe old age and suddenly I had to do what they call in education, reflective practice and work out what I was good at, what are my strengths, what are my weaknesses, and what can I take from the experience of the last four years? And say right, "these are the things I'm good at: song writing, front man, organising stuff, conceptualising stuff, I can

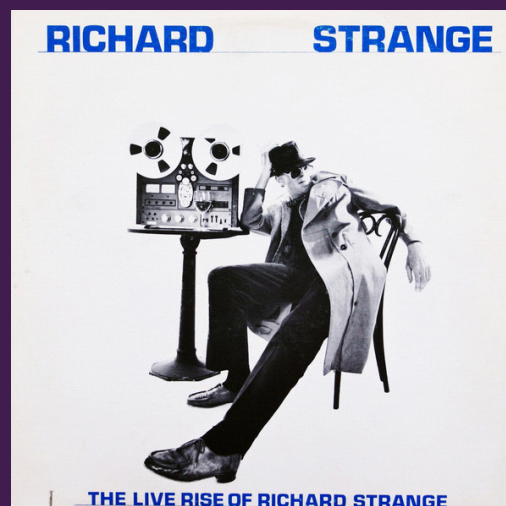
do all that. I'm plausible as a character, I've got a certain amount of charm and I can get people to do stuff for me. What am I not? I'm not a great guitarist, I'm not a perfectionist as such, my patience is quite limited, I'm restless", all that sort of stuff, so I started thinking about the next thing and I thought I don't want to work in a band so I starting thinking about the Phenomenal Rise where a fictional character imagines himself as the President of a United Europe some time in the future and uses show-business techniques and advertising and manipulation of the media to get into a position of power. I enjoyed writing that and thought when should I set this? and it was 1978 so I thought ten years in the future, mid to late eighties when Europe had become a power she once only dreamed of.

So the single 'International Language' got quite a buzz about it and Virgin picked it up later and I thought, Richard Strange was going to be a star but it never seemed to quite happen did it?



Well it's weird because I originally released 'International Language' as a single deal with Cherry Red in 1979. I'd written some songs and my stock was sufficiently high that a label like Cherry Red would pick me up because they had nothing to lose. It was probably something like £100 advance, not a huge gamble for them. So we put that out

and got radio plays. It's a pretty good song and it took me into a different direction, sort of an electro-dance like what emerged a couple of years later with the Human League, Simple Minds, Heaven 17, Soft Cell and Depeche Mode.



And then after that, I was writing the Phenomenal Rise and touring it in the states and Canada with a guitar and tape recorder and a projector I think. It was a one-man theatrical show using props and visuals and this narrative of the Phenomenal Rise and when I was over there, a guy called Michael Zilkha came to a gig I was doing in New York and Michael had a label called Ze Records which was an ultra-hip New York label and they had King Creole and the Coconuts, Suicide, the Waitresses, Christina, Coati Mundi and Was (Not Was). Mutant Disco was their by-line and Michael Zilkha had been a big Doctors of Madness fan which was very unusual for an American and he came to a gig and said I'd love you to do an album for Ze Records and so I did the Live Rise of Richard Strange (1980) which is those songs played live, or as live as you can be with a tape recorder.

And when I came back to London, I thought I really like this sort of alternative club-scene they have in New York with performance art, spoken word, short films, poetry and happenings. It was almost like a sixties thing. So when I came back to London, I thought I'm going to re-contextualise myself by opening

my own club (Cabaret Futura) and sometimes playing there, sometimes not, putting other acts on and taking myself out of rock venues like the Nashville and playing art galleries, prisons and hospitals and I told my agent, I don't want to play any music venues even though we got some great musical acts to play at the club like Soft Cell.



So he put me on at the Steinhof Psychiatric Hospital in Vienna and places like that. And that was all great and I was running Cabaret Futura here and that was when Richard Branson got interested and I did the deal with him for Phenomenal Rise and I was up and running again.

I couldn't believe it, I was a pop star again. And so I had the twin interest of running Cabaret Futura with its own publicity and having a record out (The Phenomenal Rise of Richard Strange – 1981) and Virgin being a label that had a lot of money and power. But they also had a lot of artists who were doing better than me like the Human League, Japan, Culture Club, Simple Minds and Mike Oldfield, So Virgin was a really buzzy place and their promotional machine was in place and it sort of coincided with a time when I was at my most unstable and volatile.

And this was a time when the New Romantic thing was just happening and they sent me up to do a prime time TV interview in Birmingham and it just so



happened that this was the day after the Brixton riots and I was living in Brixton at the time so it was close to my heart and I've always been one to wave a political stick. I had this poor unfortunate young BBC presenter who didn't really know very much about the New Romantics and wasn't really prepared to be ambushed by me saying "can we talk about the Brixton Riots rather than the fancy haircuts" and he was looking at his clipboard and he froze like a rabbit in the headlights and turned his back on me and went to talk to a girl with fruit in her hair or something and that was a red rag to a bull to me and I said something like "why are we talking about such fucking bullshit" and they just cut it and went to a Soft Cell video and got me out there. So I blotted my copybook with Virgin early on and then I remember they sent me up to the Virgin Megastore in Manchester where they were doing a series of lunchtime concerts to sell a lot of product and I got ludicrously drunk at about 11:00 in the morning and went on stage and promptly fell over. The speakers seemed to burst into flames and I managed to get off stage with my roadie, who managed to sober me up but the whole thing

was a disaster, which was a great example of me shooting myself in the foot again and not really playing the game the way it should be played. And Virgin, understandably, went very cool on me after that!

You then had a single called 'Next', which was very poppy and I saw you performing this in a sort of dance show at the Latchmere in Battersea



'Next' (1983) was a song, which has pretty much got lost in the annals of time. It had a sort of slappy bass sound and it was a performance piece that I did originally with my partner at the time (Rene Eyre) who was a dancer. There was a TV programme which wanted me to do a special performance and I wrote that song, which was originally called Interview, which was an endless string of questions and we just filmed this 3 or 4 minute interrogation with a lot of dance stuff, changes of costume, usual film tricks, psychiatrists couch, job interview, courtroom interrogation. So it's like making this person traumatised by putting him through this welter of questions coming at him.

And when did you first get into acting?

It was around that time '82/83, mainly because of Cabaret Futura. I'd put on performances and stuff and people thought that I had aspirations and someone introduced me to an agent (who is still my agent today) and suddenly I was earning a bit of money doing commercials and doing Mona

Lisa and a bit of TV. And it was like I was indestructible. No matter how hard I tried to sabotage my career, when the dust settled, I was in a better place somehow.

So how did the Engine Room start?



Well that was 1984 and I'd been working up in Edinburgh with a guy called James T Ford and we put this album together for Arista (Going, Gone – 1986). It was a very much sort of electro synth-pop with World Music overtones and Damascus, the single, has just been re-released on the continent. It was number one in Israel at the time; I don't think it would be now! We did a nice video for it at the time at the Fridge in Brixton, which we decked out to look like a scene from

Casablanca as a sort of generic Middle Eastern night club and Les from Vic Reeves and Kathy Acker were in it. And I was up and running again with Arista and we did a couple of albums and few singles but it was difficult to tour because it was very much a studio project. We did a couple of selected shows, which were half recorded, half live so the drum machine and synths were on tape and we would work with a live bass and guitar with Pedro Ortiz on percussion and then myself and a female singer. We did some TV and had a song called Your Kiss is a Weapon (1985), which was Top Forty I think.

But after that, you didn't do much music for a while and focused more on the acting?

Well from the end of the eighties, the acting really took off. I did a lot of theatre work, a World Tour with Hamlet and James Nesbitt and Danny Webb with a Russian Director called Yuri Lyubimov and we did that in Australia, Hong Kong, Japan, Taiwan and all over Europe and fascinating places like Poland and Berlin, when the wall was coming down and it gave me a taste for stage acting

and I really liked the camaraderie of being with a company and touring. I've always been lucky, this wasn't a standard rep tour of Scunthorpe and Cleethorpes. It was major cities and the Old Vic in London and I learned a lot and I thought, he's a good Director and there were good generous people in that company, so I learnt a lot.

So as well as Hamlet, I did a few more films like the Batman movie, the Robin Hood movie, the Harry Potter movie and TV like Men Behaving Badly. And so my career or what I laughingly refer to as my career as it's really just a series of mistakes that have come good, went on and I've never had to take an office job or anything although I do now run courses at university and colleges but I keep away from the educational politics as I'm just a freelancer.

So moving on to the current Doctors of Madness tour. You got together with Stoner and TV Smith in Doncaster some 10 years ago and then a couple of years ago at the Queen Elizabeth Hall, getting the whole band



together was like a dream come true to me and other fans, though we are obviously all very upset to hear of Stoner's death just a couple of weeks later. So how did this all come about?

Well what happened was that in 2014, it was William Burroughs' centenary and I thought I'd like to do an event or performance of some sort to celebrate Burroughs' influence on me and on rock music and popular culture. And first I thought I'd do it in a pub somewhere as a one-man show. I'll do some readings, some films, sing some songs, talk about Burroughs and then I thought that's a little bit unambitious. What would I really like to do? And I thought I'd really like to do something like an opera using Burroughs's texts and supply my own as well. So by now, I'm working as a teacher in a music school and I talked to one of my colleagues and she said, "do you want to write the lyrics or the music". And I said, "I just want to write the lyrics; I want to work with a composer". And she said, "who would you like to work with?" And I said, rather whimsically, "Gavin Bryars", who I love, he did 'Jesus' Blood Never Failed Me' and 'The Sinking of the Titanic', he's someone I've always loved. And she said, "He's my next-door neighbour".

And I'd met Gavin several years ago while doing Hamlet. So she effected an

introduction and I met Gavin at St. Pancras station for coffee and he was about to go off and do a very long world tour and he said "I've only got half an hour but give me the elevator pitch". So I said, "how about you and I do an opera based on the work of William Burroughs?" and Gavin and I are the same sort of age and recognise his relevance and importance. And he said, "look I'm really really busy so it can't be an opera but what if we call it a cantata, a short thing, say 20 minutes. And I'm not going to be here at all, so we're going to have to do it by email". So I said, "OK fine", and the die was cast and because it was a 20 minute thing, I thought this is a double edged sword as 20 minutes is not enough to fill an evening but because it's the world debut of a new Gavin Bryars piece, its something pretty valuable, and I thought, I'm going to use this as the jewel in a crown of a whole concept evening. And I was lucky enough to get the London Literary Festival on board and they were doing their shows on the Southbank and I said let me put a tribute show to Burroughs with writers, musicians, dancers, artists and actors and so on and I asked everyone to put together a five or ten minute homage to Burroughs. And then I thought, "I've got to put the Doctors of Madness back together for this".

And this was quite late in the proceedings and I hadn't spoken to Urban (Blitz) or Peter





(Dilemma) for probably 30 years. Colin Stoner I'd seen a couple of times but we weren't close. He lived up in Malvern, but by now was unwell. (Colin Bentley aka Stoner, bassist with the Doctors of Madness and TV Smith's Explorers died a few weeks after the Burroughs show in November 2014). And I just found where they all were and pitched it to them to do six songs for the Burroughs night. And they all said yes, and we rehearsed for 2 days, forty years after the fact. And I thought we were a little bit creaky that night and Colin wasn't well but it was great to do and I thought those songs could really do with another outing sometime.

Do you know, I thought it was wonderful, it was creaky and you nearly fell over at one point. But the sound was good and getting Urban's violin and guitar solos back was just so good. It made me realise what a great live band you'd been

I did fall over almost immediately, I was so excited. And also because we were older, a lot of the energy had been dissipated but the personal problems we'd had as a band had all disappeared and we had joy and pride at making that music again that night. And Joe Elliott (Def Leppard) had been incredibly generous in putting some money up to

support the evening and I said to him, "would you feel like singing a song with us", and he said, "I thought you'd never ask", so I said, "here are the six songs", and he said "Suicide City, can we swap verses?"

So I was really proud of the whole evening and we won the Best Art Film prize for the Gavin Bryars section at the Portobello Film Festival last year. And the whole thing is very much still a live project and we hope to get it released later this year. Its done in a very cut up, disjointed, instinctive way which really acknowledges Burroughs' writing style and also his themes of control, death, time and addiction.

So now I'd made contact with the band and last year, 2016, I got a call from a couple of Japanese musicians who had been part of a Japanese Doctors of Madness tribute band who I'd previously toured with in 2006 with David Coulter. And as soon as I heard that, the potential for absurdity was so great I said, "I don't want to hear any more, I'm coming over to play with you". And so last year, they said, "now that you have made contact with the band, would you like to come over again". And I said, "well sadly Stoner died but Urban and I would love to come out" and we played with them on bass



and drums to make up the band. And they're great, Sister Paul, they bring a fantastic energy, they're like a boy/girl, glam death metal duo on bass and drums. And they take the Doctors of Madness songs very seriously; they want to do them justice.

So Urban and I went out there last year and when we got back I got a call from Cherry Red completely unconnected and they said, "we think its time that these songs were repackaged, rereleased, re-appraised, even rehabilitated almost, what do you think?" And I thought if we

can do it properly, in a nice package, rdo some remastering, put on some bonus tracks, put on some rehearsal material, some live material, some demo material, just make it into a nice thing, it would really please me to just consolidate that whole part of my life in a box and say, "this I what I was doing 40 years ago". (Perfect Past – 2017)

And when I was thinking about that, I thought it doesn't sound particularly dated to me, it sounds relevant both sonically and thematically and its like nothing's gone away, all those fears, all that



paranoia, the anxieties and that dystopian vision of an apocalyptic future, it wasn't far off what we have today, society is fragmenting and the historical events of the last 40 years haven't undermined the subject matter or content of those songs. And then we thought, "how are we going to promote it?" Because as we all know in the modern world it's really easy to create stuff but the distribution of it and making the public aware of it is really difficult and so I thought we'll do a London show as that's something I can control from here and then just by social media I got people saying, "are you going to do a show in Brighton and Birmingham and Manchester and Leeds" and to all of them I said, "I'd love to" and this is what we need to set something up, its not ruinously expensive, there's not a big record company behind us so we're not expecting to make money but we don't want to lose money. And two and a half months later, the London show is sold out and we've got ten shows around the country and ten shows in Japan in September.

So obviously the big question is, is that going to be it?

I really don't know. Because if you'd have asked me three years ago, is that it with the Doctors?, I'd have said yeah. But one certainty is that it's not going to be something that we do every forty years, it might be a little bit difficult to wait that long again but I really love doing it. I'm getting joy from the material. Whether I could ever write new Doctors of Madness material I don't know, obviously I still write material but there was something specific about writing with that band in mind.

So on the tour, is there going to be new material or is it going to be sort of greatest hits or family favourites?

Yes it will be greatest hits which is a blessing or a curse, I know when I go and see a much loved band, sometimes the most depressing phrase is were going to do one from the new album or this is one that the drummer wrote. So we're going to do a festival set and that's what this tour feels like, it's more like a celebration of the band and it's going to be great meeting new fans and old fans and old friends and so on.

Is Urban looking forward to the tour?

So much. I didn't think I'd get him to Japan last year but he had a ball. He's such a perfectionist, in a way that I'm not. He really wants the sound

to be great and everything to be rehearsed to the last second and we're doing that but we're also bringing some visual material to the shows and with the two new musicians its not going to be an exact carbon copy of the songs but it will certainly please the people who will come.

As you know there's a group of people who've been your fans all the way through and will be going to the shows

I know, I'm really blessed, they're so supportive and so generous with their memories of how important or how influential we were on their young lives and it's really touching as it's very easy to get swallowed up in the commercial numbers and forget that music is about touching people. I'm particularly pleased about the Brighton gig, which has been arranged by Attila the Stockbroker who's been a big fan of the band.

So I'm really looking forward to your gigs and I hope they go well and that you get so inspired that you decide to do a new Doctors of Madness album or at least some more music with Urban Blitz! Cheers Richard.

Jeremy Smith 2017 (jnismith@gmail.com)



Doctors of Madness UK dates so far:

- May 16th London Secret Venue TBC (SOLD OUT!)
- May 24th Leicester Musician
- May 25th Stockton Georgian Theatre
- May 26th Scarborough Market Hall



- May 27th Leeds Brudenell Social Club
- May 29th Watford The Flag
- May 30th Birmingham Hare and Hounds
- June 2nd Byline Festival, Sussex (Richard Strange Solo)
- June 3rd Chadwell Arms, Chadwell St Mary, Grays, Essex.
- June 4th Brighton, The Prince Albert
- Then September 1st - 12th the Doctors of Madness will be returning to our amazing friends and fans in JAPAN!!!! We can't wait!!! Get Ready Tokyo, Kyoto, Nagoya, Osaka, Hamamatsu and Sapporo!!!

Douglas Harr Ear Candy for the Hungry Audiophile

Greatest Concerts of the 1970's

As part of its 50th anniversary year, *Rolling Stone* magazine's May 4th "special issue" included a lengthy article on The 50 Greatest Concerts of the Last 50 Years. It's well worth a read, entertaining and well researched. I've been avoiding some of the "top N" lists that constantly flood social media, being so many are seemingly dreamed up by guys in their basement fishing for "click bait." But when a reputable magazine issues a list in a special issue, it's worth checking out.

Over the years I've disagreed many times with

critic's music choices in *Rolling Stone*; they are so often focused on artists from the 1960's and so frequently biased towards more commercial acts, weighted towards those hailing from the U.S. But the coverage is in depth, and the political analysis suits my beliefs nicely.

The list of top 50 concerts in part drew my attention as I've recently released a book on the greatest concerts of the 70s entitled *Rockin' the City of Angels* which features 36 acts from that decade, nearly all of whom played in my home town of Los Angeles, California. Was curious to see where our lists would match, and where they would diverge, and if that would be predictable for *Rolling Stone*. Due to the article covering 5 decades, there were 18 shows specifically from the 70s to consider.

Not surprising *RS* focused primarily on the type of bands that have nearly always appealed to their writing staff, six of which, in bold, matched mine, including:

- **The Who (Leeds February 14, 1970)**
- Neil Young and Crazy Horse (Fillmore East March, 1970)
- **Elton John (Troubadour, August 25-30, 1970)**
- Aretha Franklin (Fillmore West, March 5-7, 1971)
- B.B. King (Cook County Jail, September 10, 1970)
- The Allman Brothers (Fillmore East, March 11-13, 1971)
- The Band (December 28-31, 1971)
- **The Rolling Stones (North America Tour, 1972)**
- **David Bowie (World Tour 1972-73)**
- Van Morrison (North American Tour, 1973)
- Patti Smith Group & Television (CBGB 1975)



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- Bob Marley (The Lyceum Theater, July 17-18, 1975)
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- Grateful Dead (North American Tour, 1977)
- The Ramones (European Tour, 1977)
- **The Eagles (U.S. Tour 1977-1978)**
- The Clash (North American Tour, 1979)
- **Pink Floyd (The Wall Tour, 1980-81)**

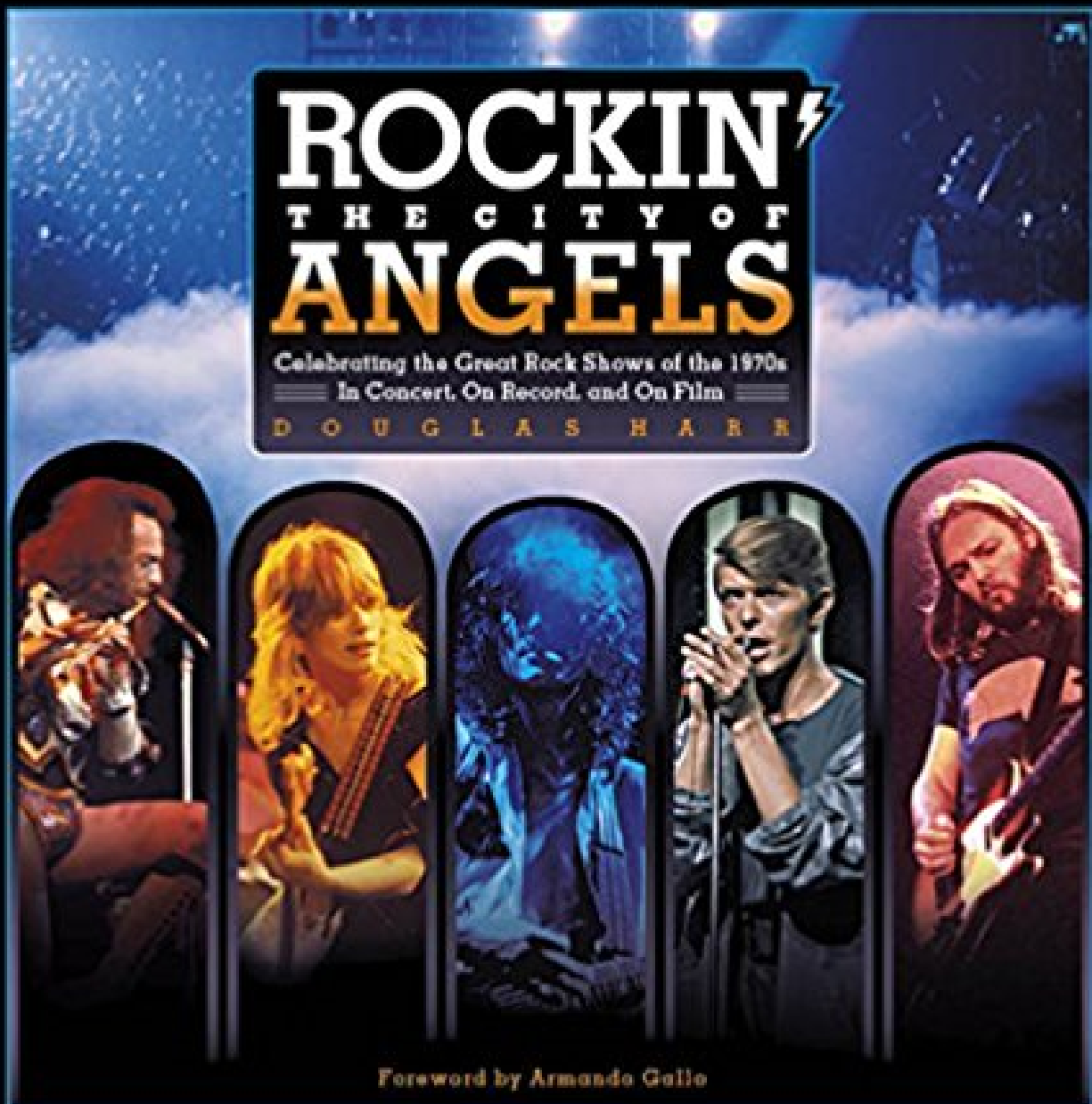
The results? A 30% hit rate wasn't a complete miss! In fact, as my own selection filtered out American R&B and the burgeoning punk movement (saved for

future books), I match on about half of these artists. In addition, Van Morrison and Bob Marley are both artists I would have covered had editorial considerations not limited the book's length!

A few particulars:

The Who *Live at Leeds* is indeed legendary as noted in RS, and it kicks off the first chapter in my book, as the *Tommy* album, the now expanded *Live at Leeds* recordings, and the film *Live at the Isle of Wight* rate highly in my collection.

Elton John's record-breaking shows at Dodger Stadium in 1975 are featured in my book, but I can absolutely back the argument that his first, intimate



shows at the Troubadour launched him in the *City of Angels*, and make sense as the focus of the RS list.

David Bowie's seminal concerts during his *Ziggy Stardust* period in 1972-73 absolutely rate highly, and the movie taken from this tour is the primary official release of this artist on film during the decade. I struggled with the choice between this tour, and the 1976 shows in support of my favorite *Station to Station*. While *Ziggy* meant everything particularly to my friends in Hollywood and downtown, back in my suburban valley, I was more attuned to *Station's* lush, disco-infused wares. The performances on that tour were striking – as one writer put it, Bowie appeared as a “hollow man who sang songs of romance with an agonized intensity... ice masquerading as fire.”

Ultimately these lists are a difficult undertaking – always there are forgotten favorites, and when it comes to musical art, how does one define “greatest” – it's largely subjective, yet we labor to piece them together and support our conclusions.

If I were pressed to make a similar list of the 18 “greatest” concerts of the 1970s, as experienced my home town, understanding that all of the other 18 I cover in *Rockin' the City of Angels* rate in my book, the list below would be the conclusion:

- The Who - *Tommy* tour Anaheim Stadium June 14, 1970
- The Rolling Stones – *Exile on Main Street* tour L.A. Forum, 1972
- Jethro Tull - *A Passion Play* tour L.A. Forum July 20–22, 1973
- Emerson, Lake & Palmer - *Brain Salad Surgery* tour California Jam April 6, 1974
- King Crimson - *Starless and Bible Black* tour - Shrine Auditorium June 19, 1974
- Genesis - *The Lamb Lies Down on Broadway* tour Shrine Auditorium January 24, 1975
- Cat Stevens - *Majikat* tour L.A. Forum, February 2, 1976
David Bowie - *Station to Station* tour L.A. Forum February 8, 9 & 11, 1976
- Ambrosia – *Somewhere I Never Travelled* tour – Santa

Monica Civic 1976

- Paul McCartney & Wings - *Wings Over the World* tour L.A. Forum June 21, 1976
- Queen - *News of the World* tour L.A. Forum December 22, 1977
- Led Zeppelin - *Presence* tour L.A. Forum June 23, 1977
Yes - *Relayer* Tour - Anaheim Stadium - July 17, 1976
- Supertramp *Even in the Quietest Moments* tour L.A. Forum April 28, 1977
- Heart - *Little Queen* tour Universal Amphitheater July 17, 1977
- Kansas - *Point of Know Return* tour Long Beach Arena December 31, 1977
- ELO Out of the Blue tour Anaheim Stadium, August 26, 1978
- Fleetwood Mac *Tusk* tour L.A. Forum December 4–6, 1979
- Pink Floyd - *The Wall* tour LA Memorial Sports Arena February 7–13, 1980

Caveats – not many – I trimmed out the bands such as Happy The Man, Kate Bush and Camel who did not make it to L.A. for their greatest tours (in the case of Ms. Bush, never forever!). Also gone were some of the more progressive acts, such as Gentle Giant, Frank Zappa, PFM, U.K., Dixie Dregs, which were amazing live, but did not garner a wider audience during the period of my focus. Okay I cheated and listed 19.

Given the more mainstream focus of RS, I still would have expected them to cover the bands on my own list above, even if just a few such as Yes, Queen and Jethro Tull who put on the most spectacular live concerts of the decade. Having said that, I've come to predict the view of this magazine and their favorites over the years, which to be fair has in fact grown to include artists they would have skipped in the past. It's a well-written and researched article that may prompt you to reflect on your past concert experiences, and maybe grab a seat at an upcoming show, to again bask in the glow of stage lights.

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Breaking off into several tracks, the conference will focus on Ancient Alien studies, Contact Experiences, Sightings, Crop Circles, Abduction, other proof of alien visitation, and Government Interactions with Aliens.

In addition to the panels, lectures, meet and greets, film screenings, and natural beauty included with a weekend pass, attendees are also able to purchase tickets for more than 30 workshops from the top UFO experts, including David Wilcock, Erich von Däniken, Giorgio A. Tsoukalos, Dr. Steven Greer, and a luncheon with George Noory. Night vision and fieldwork experiences will be available, and on Monday May 23, nine of the presenters will each offer three-hour intensives.

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On-site accommodations are already sold out, but there are also plenty of nearby hotels in Joshua Tree, Yucca Valley, and Twentynine Palms, with special rates available for attendees. The Center offers a variety of meal-plan options right on site.

Early-bird tickets for the event are \$225 (or \$410 per couple) until March 30. After that, regular tickets are \$275 (or \$495 per couple). Tickets and workshop passes are available at www.contactinthedesert.com/tickets/

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For more information please go to www.contactinthedesert.com. For press information, please contact Susan von Seggern at 213-840-0077, or susan@susanvonseggern.com. For Joshua Tree Retreat Center info, please contact Crystal Fonoti at 760-365-8371 or crystal@jtrcc.org.

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TURKISH MUSIC

A radical route from reality?

I was in Istanbul during the Taksim (Gezi) Square protests in 2013/14 - the tail-end of them. Military and police had set up a camp there not far from the bus station area and everything was closed down. It was pretty scary. Nationalism with all its complex facets. Initially at least, it was a local protest about the decision by the local municipal authorities to demolish the last of the local housing. It became something much more symbolic.

The concept of false news and locking down access to news has been apparent in Turkey increasingly over the last five years. Put simply, if you are not pro-Erdogan, you are seen as the enemy. Especially problematic if you happen to be Kurdish. In any country that is moving towards becoming a dictatorship, 'reality' becomes a matter of the personal choice (or obsession) of the country's leader.

I think I've mentioned before that 'back in the day' I was sometimes on official business with publishers and authors in Istanbul on a few occasions - and they were increasingly frightened and fearful. And that was us discussing setting up a trial Turkish copyright system operating in Higher Education. A move actually approved by the Turkish government.

For the younger people in Turkey the Gezi Park area and Beig Lou are centres of cultural resistance. And more violent protests. In Turkey, late April 2017, President Erdogan is stating that the Istanbul Gezi Park protests of a couple of years ago were organised by the UK government. We may think this totally ridiculous. But Erdogan is now, post the

alan dearling

recent Turkish Referendum, in a position to create 'reality'. Or, fake news? And as I continue to write this on May 1st, we learn that Turkey is locking down access to Wikipedia, because that on-line resource perpetrates 'fake news'. It's pretty frightening and scary stuff. By March 1st 2017, the Stockholm Center for Freedom, which monitors the political situation in Turkey, reported that there were over 200 journalists and media workers in jail or awaiting trial in Turkey. A new world record! This is alongside 135,000 teachers, judges, military staff, administrators who have been dismissed or arrested. The 'real' figure remains an illusion.

Here's an interesting news item well worth watching:

<http://www.euronews.com/2017/04/20/turkey-s-youth-fighting-back>

It makes the suggestion that music

provides one last bastion for at least a semblance of protest and response to the one-party state that Turkey has become. It's a protest and ongoing set of situations that have even spilled over onto the streets of Germany and the Netherlands.

BaBa ZuLa

In the vanguard are BaBa ZuLa. They offer a hypnotic blend of psychedelic reggae and dub, but with lots of local Turkish and Eastern twists, turns, and twiddly bits. I like them very much. They even have hints of Scandinavian band, Goat, about them. Or Hawkwind in the East with Stacia having slimmed down a lot. Psych-e-belly dancing...And that's no bad thing.

Here's a bit of video of them performing live:

<https://www.youtube.com/watch?v=4zXJBWTO92I>



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And there's even a clip from the Johnny Depp Show:

https://www.youtube.com/watch?v=9b-0Z_4Zpw

I recently bought their double compilation album 'XX'. The first CD is full of Turkish psych-reggae and the second disk delves into the strange cracks and craters of thunderous bass-dub. Great stuff. But as a



description of intent, here's what they say of themselves on Facebook:

"By mixing oriental instruments such as the electric saz, darbuka, and spoons with electronics and modern sounds, BaBa ZuLa creates a sound all their own called Istanbul psychedelic. BaBa ZuLa's music is oriental Istanbul Rock'n Roll that rolls in a futuristic way inspired by the late 60s. Their shamanic ritual like performances are a mixture of disciplines of art, often featuring dancers, elaborate costumes, poetry, theatre and live drawing, delivering viewers a tantalizing audio-visual feast. "

And, as you can see from the cover 'blurb' they have lots of collaborators from the World Music and reggae scenes who we are familiar with. Seem like a nice bunch of 'geezers' too, just trying to bring a bit of joy, bounce and a smile or two to their audiences in Turkey and now far beyond. What's not to like about that, as a mission?

And finally, (and with personal great sadness) I missed them live in London at the 'Under the Bridge' in Fulham just last week. They look great. There are lots of videos out there for you to enjoy.

Here's one:

https://www.youtube.com/watch?v=j_Sl_1yLAqw

To finish up, my good Turkish friend of 25 plus

alan dearling



years, Pamir Yilmaz, who runs a nice music bar called the 'Medusa' in Patara, down on the Med, gave me this list of recommendations of Turkish musos/bands who are worth checking out. I've omitted BaBa ZuLa - but he rates them too! Have fun with a spot of on-line research!

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David Nelson – Keeper of Keys

David Nelson was there at the beginning of the long strange trip, and his story weaves in and out of the Grateful Dead's history. It continues to this day – although there is some recent cause for concern, of which more later. Labelled by one enthusiast: 'the best damn band you never heard of', Nelson's current outfit have built a strong following in the USA, combining rootsy covers with a strong body of original songs, many of which are the springboard for lengthy and adventurous jams.

Nelson was one of a community of musicians who coalesced in California in the early 60s, with a shared love of folk, blues, bluegrass, and jug band styles of music. Amongst them were Jerry Garcia, Ron 'Pigpen' McKernan, Sandy Rothman, Peter Albin, Jorma Kaukonen, David Freiberg and Robert Hunter. In varying line-ups, they formed short-lived bands with traditional sounding names – amongst those in which both Nelson and Garcia played were the Wildwood

Boys and the Hart Valley Drifters. Garcia went on to form Mother McCree's Uptown Jug Champions with Pigpen, Bob Weir and others, but by then they were becoming increasingly enamoured with the music of the Beatles, other 'British invasion' bands and the electric Bob Dylan. As Dead scholars know, they subsequently morphed through a period of Warlockery into the Grateful Dead.

Nelson's close ties with Garcia saw him playing on key Dead albums such as 'American Beauty' and by 1969 he too had picked up and was learning to play electric guitar. John 'Marmaduke' Dawson, another member of the musical community, had started writing songs in the country rock vein - kick-started by the Byrds' 'Sweetheart of the Rodeo' album - and together with Nelson formed The New Riders of the Purple Sage to perform a mix of his material and country covers. At its inception the remainder of the band consisted of moonlighting Grateful Dead members including Garcia, who was enjoying a brief musical love affair with the pedal steel guitar.

New members soon replaced them, and the New Riders increasingly forged their own identity. Unlike the Dead, they tended largely to eschew lengthy jamming and kept their songs short and sweet. At first, Nelson's role was pretty much as a sideman, providing lead guitar fills and backing vocals. But by the time of their third album, 'The Adventures of Panama Red', Marmaduke's stockpile of songs was running down and other band members were writing, including Nelson who collaboratively contributed two songs, including one of the albums finest

RICHARD FOREMAN



tracks, 'Kick in the Head', with lyrics by Robert Hunter. Nelson still performs that one to this day, although another pithy Hunter collaboration, 'Crooked Judge' – which graced the next New Riders album – is ripe for revival. He also began to sing lead on occasional tracks, including the Panama Red album's title track, a song composed for the band by Peter Rowan.

Nelson stayed with the New Riders until the early 1980s. Pre-internet and with not much coverage of West Coast rock coming my way at the time, I lost track of his activities for a while after that. So I'm largely coasting on the back of some research when I say that he spent some of that time as a member of bluegrass band The Good Ol' Boys and some in the Jerry Garcia Acoustic Band – contributing to their 1988 album 'Almost Acoustic'. He also contributed as a player on Robert Hunter's 'Rock Columbia' album and Matt Kelly's 'A Wing and a Prayer' amongst others.

But the story that was to bring David Nelson

back into the forefront of my musical interests also began around this time. Nelson had long had an interest in what he could do with sound recording. Tapes exist of him perfecting a technique whereby, having listened to and learned to imitate a recording of 'Panama Red' run backwards, he recorded himself singing 'backwards', then reversed the tape once more – thus creating 'Deh Rominap', in which the original lyrics can mostly be deciphered to bizarre effect. The same technique was later used by David Lynch to create the voices of other-wordly beings in 'Twin Peaks'. Anyway, during this period Nelson had already begun songwriting, overdubbing music on cassette, then tapping Robert Hunter for lyrics. Visiting the Grateful Dead offices one day, he noticed a computer. "I turned on the computer and was wondering, 'How do you get past that little smiling face?'" The initial point of interest led him onto digital drum machines, synthesisers and sequencers. "That caused me to have a place where I could freely compose my ideas," he said in a later interview. "And I'm telling you,

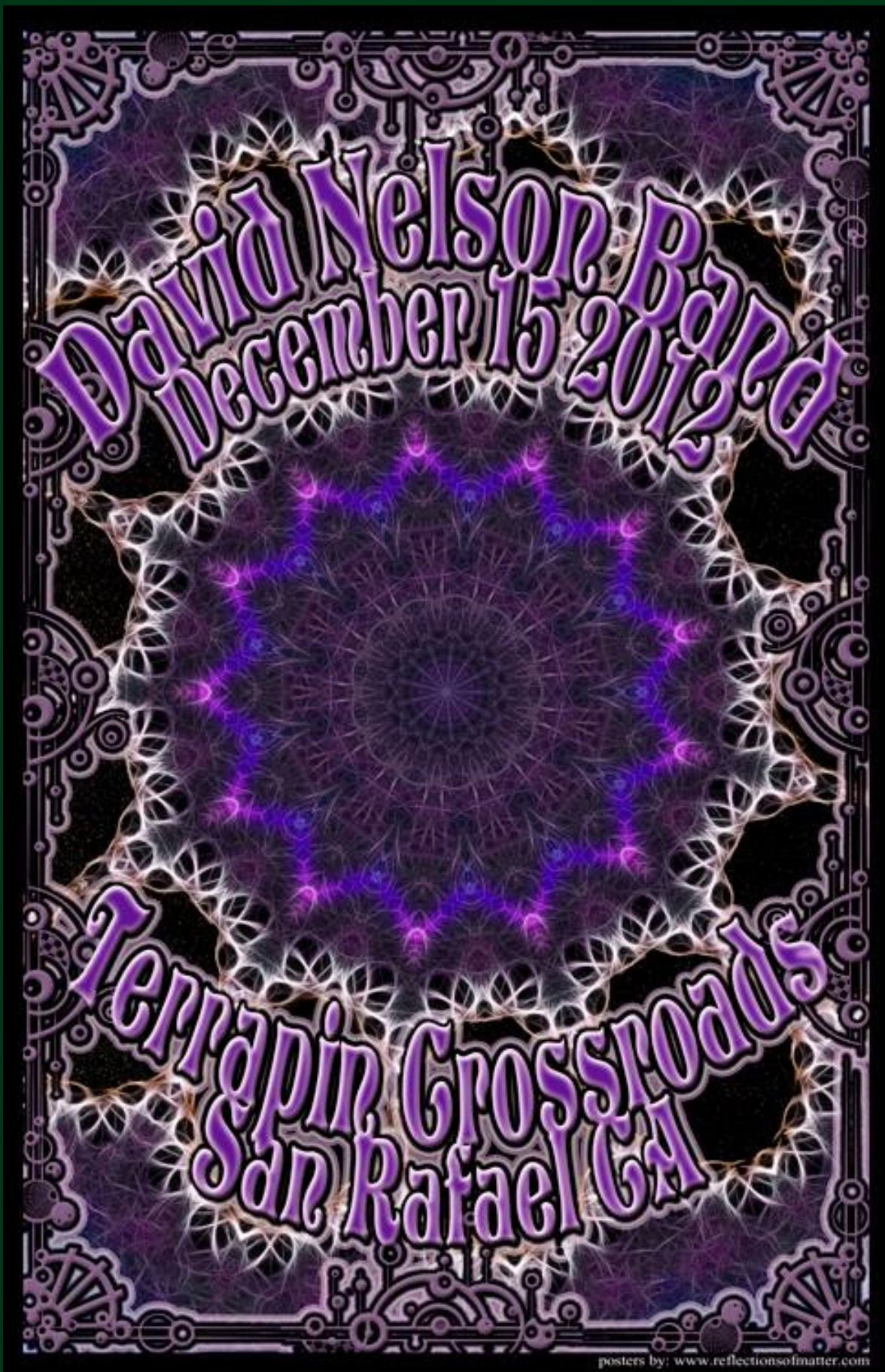


it would turn me on so much, I couldn't believe it. I would wake up in the middle of the night having an idea and get up, get dressed, go into the room, start up the computer, fire up the trips factory and jot down a little song idea." For a while he continued to draw lyrics from Robert Hunter and other collaborators, but at one point he approached a temporarily overworked Hunter who told him to consider writing the words for himself. He described it as the hardest thing he ever tried to do, but – word by word – the lyrics came to him. It was worth it. Songs such as 'Road to Armageddon' and 'Any Naked Eye' stand tall and proud next to the collaborations.

So, around 1993, he'd built up a number of these songs, with no real idea of what he'd do with them. "I never thought of actually doing this," he said. "It was just to me, like, 'If, there was a chance, this is how I'd want it to be.'" Fortunately, he found himself working with guitarist Barry Sless, a former member of Matthew Kelly's Kingfish band. Sless heard the potential in the tapes of Nelson's songs and suggested they form a band to play them. Nelson wasn't too confident about being a front man, but the guitarist expressed great faith in the songs and in the way Nelson connected to audiences. "He didn't say much, but I thought the way he spoke to the audience... always came off as being very organic," recalled Sless. "What he said was real; there was no put-on or anything." They recruited Bill Laymon on bass, Arthur Steinhorn on drums and Mookie Siegel on keyboards and by 1994 they were gigging – sometimes to miniscule audiences, but beginning to build a solid reputation.

Sets usually begin with a few shorter songs, including old favourites such as 'Louis Collins' or 'Rocky Road Blues'. From there they build into longer medleys with interspersed jams mixing Nelson's songs with choice covers like Dylan's 'Wicked Messenger' or the curiously laconic 'Impressionists Two-Step' credited to two writers of whom I've never heard. They've also picked up old New Riders songs, and a select few Grateful Dead covers. Whereas a 'jam' is considered by many bands to be an opportunity for successive soloists to play, the David Nelson Band tend to play out as an ensemble, much as the Grateful Dead did themselves, listening to one another and building a true 'group-mind' improvisation. If anything this has become tighter and more exhilarating with a couple of line up changes over the years. After Laymon struggled to cope with a long term illness, Pete Sears took over on bass, and the band's regular drummer is now John Molo. (Thus three fifths of the band now doubles as three quarters of Moonalice, about whom John wrote last week.) Sless' lead guitar work is certainly in the Garcia style for much of what he plays, but the fluency and skill of it rarely fails to connect. Sears – who I'd always thought of as primarily a keyboard player – is a revelation on bass, playing rippling runs of lead lines that blend magnificently with the other players. Molo matches them for improvisational skill, his drumming frequently garnished with unusual creative touches.

In the late 90s they released a succession of albums on CD, 'Unlimited Edition' (which mixed studio and live recordings), 'Keeper of the



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Key' (live) and 'Visions Under the Moon'. It was with the last of these albums that I finally caught up with them. From the moment I first listened to opening track 'Long Gone Sam', possibly the finest of the Nelson/Hunter collaborations, I knew that the kind of pleasure I'd once thought only the Grateful Dead could provide was still there for the taking. I've listened to them ever since. If you go to their website (<http://www.nelsonband.com/>), you'll find links to soundboards of their shows available on the Live Music Archive, plus streams of various tracks. If this sort of music is your bag, you can't go wrong with any of them. I'm not sure how easy the albums are to track down now, but I think there are still a few about. A more recent album by the current line-up, the slyly titled 'Once in a Blue Moon', can only be obtained in the UK by mail order from American company CD Baby (who are themselves enormous fun to deal with).

It should be added that the New Riders story did not end with the death of John Dawson in 2009. As mentioned, Nelson had introduced some of their repertoire to DNB sets, and a year or two before Dawson's death had got together with pedal steel guitarist Buddy Cage (Garcia's replacement in the original line up) to reboot the band with three other musicians. This would have been a pleasant diversion had they kept to covering old New Riders songs, but the period heralded another burst of co-writing between Nelson and Robert Hunter – resulting in two albums of new material marred only by a sprinkling of less engaging songs by the other three guys. The Hunter/Nelson songs rarely put a foot wrong. The new New Riders perform them well, but even better in my book are the

DNB renditions of the likes of 'Where I Come From' and 'Prisoner of Freedom'. Riches indeed.

So that's a summary of the good news, and I really have had to restrain myself from raving and drooling at greater length than this. But, as mentioned back at the start, there is also some less good news. Nelson was recently diagnosed with colon cancer and is currently undergoing treatment. The band has honoured touring commitments as best it could with guest artists – including Bob Weir – filling in. We all hope, of course, that the treatment he is undergoing will be successful, that he will recover and we'll not see his name in the Gonzo obits just yet. Given US Health Care as it now is – and the fact that Nelson has almost certainly never got rich off his work – he may well find all this a severe financial drain. If you have ever been touched by his artistry, and feel moved to contribute, there is a link on the DNB website (given above) for donations.

In the meantime, I shall treasure every bit of music I've acquired over the years in which Nelson has been involved. As far as I'm concerned, he is one of the less celebrated greats of the now expiring 60s West Coast rock scene, steeped in Americana but prepared at the same time to take it way, way out there. 'High Adventure' was a little phrase the DNB used to use in their publicity, and that's exactly what it was. I hope that it will yet make a return.

Many thanks to John Brodie-Good for the David Nelson photos...

KEV'S WORLD

BIG HOGG
GARGOYLES
(BAD ELEPHANT MUSIC)



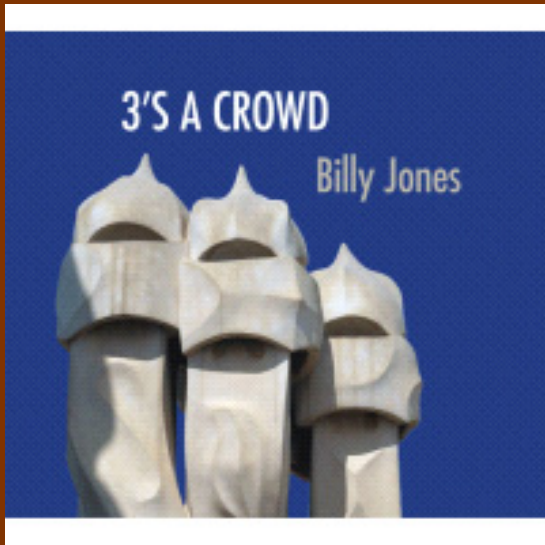
This is another band that I'm coming to late, as I managed to totally miss their debut, but luckily, they have just released their second, which has been sent to me. What we have here are a bunch of Scots who have been heavily influenced by the Canterbury scene and want us all to believe that it is 1969, or possibly 1972 (but no later). They have an interesting line-up with Justin Lumsden

(guitar, vocals), Nick Gaughan (drums and percussion, electric piano, bass guitar and synthesizers on "Laudation") and Tom Davis (bass) combining with Richard Merchant (trumpet, cornet, tenor horn), Ross McCrae (trombone, Wurlitzer electric piano) and Sophie Sexon (flute, vocals). This use of brass instruments within a progressive band is certainly unusual, and the way that they are fully part of the overall sound does provide the band with something that is quite different to what else is around. They do bring in some jazz influences, but they rarely move away from the Canterbury/eclectic prog sound, and there is a real depth and breadth to their music.

There are few bands within the progressive spectrum who follow this particular style, and Big Hogg are certainly showing how brass instruments can be brought into the field with aplomb. This is quality progressive rock, and all power to Bad Elephant Music for making this more widely available. It has also been released on vinyl and is available through Bandcamp.

KEV ROWLAND

BILLY JONES
3'S A CROWD
(AC RECORDING)



Here we have an album that is one of those incredibly rare things, namely one which has been directed and driven by a drummer. In addition, it is also actually an album of duets – ten songs, ten musicians, but each musician is involved in only one number. Billy says in the booklet that he has been conceptualizing the album for years, placing “the drums in constant dialogue with one other instrumentalist” and being able to “raise the drums from its traditional role of accompaniment, to that of partner to that other voice”. Perhaps not unsurprisingly I found myself thinking of Bill Bruford while listening to this album, but it was more of the stories told within his memoirs than that of the music, of the travails and tribulations of the working jazz drummer.

Only one of the songs contains vocals, where “Chant of the Soul” contains a singer as the other musician (this is one of the numbers that are totally improvised, just four on the album in total). Some of the songs work better than others, and a great example is Mick Rossi and his piano on “John Cage Scared My Dog” where he is in perfect harmony as they experiment and

follow each other. Another highlight is “Song For Meg” where Tony Micelli’s vibraphone hits all the right notes. In many ways quite a simple album, it is also complex, and is something that any jazz lover will get a great deal out of.

ERIC GILLETTE
THE GREAT UNKNOWN
(RADIANT RECORDS)

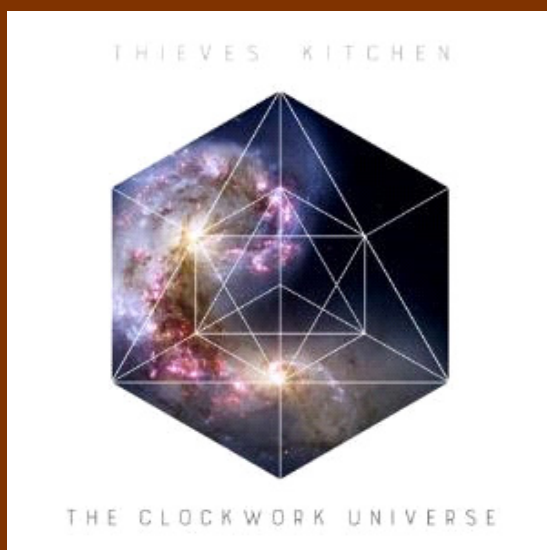


Apparently, this album came out last year, but it has only just come to my attention. Eric has of course been lead guitarist with the Neal Morse Band for some years, and here he is back with his second solo album. Those expecting prog in the same vein as his “day job” will find a few similarities here and there, but mostly this is melodic prog metal with influences taken from throughout that scene. I had convinced myself that the drummer just had to be his NMB compadré Mike Portnoy due to what is going on behind the kit, but further investigation revealed that it was none other than Thomas Lang (John Wetton, Robert Fripp, Glenn Hughes, Robbie Williams, Kelly Clarkson and many others). Also involved are Haken members Diego Tejeida (keyboards) and Conner Green (bass), so overall this is quite some musical

powerhouse.

Those who have seen NMB will know already that Eric is a strong singer in his own right, and this is very much an album of songs as opposed to mass instrumental workouts. Of course, there are times when the note density is incredible, and he does his best John Petrucci impression, but there is way more on here than just Dream Theater complexity and long songs. Of course, he is used to the odd epic here and there when working with Neal, and it would have been surprising for there not to be one included, and the eighteen-minute-long “Escape” is stunning in the way it moved and folds. This is an album that will certainly appeal to those who enjoy prog metal, but it is way more than “just” that, with elements from Haken, DT and the softer sides of Neal Morse all being blended together in a way that is both immediate and makes for compulsive listening. This is superb from start to end. For more details visit his site at <http://www.ericgillemusic.com>.

**THIEVES' KITCHEN
THE CLOCKWORK UNIVERSE
(THE MERCH DESK)**



Whilst the core line-up of Amy Darby (vocals), Phil Mercy (guitars) and

Thomas Johnson (keyboards, ex-Änglagård) were still here from the previous album, this 2015 album saw a few changes in the guests. Anna Holmgren (flute, Änglagård) and Paul Mallyon (drums, ex-Sanguine Hum) have now been joined by Johan Brand (bass, Änglagård), and this time there is no trumpet or cello. Although this is a Thieves Kitchen album, it means that of the six involved, half of them recorded the 2012 Änglagård album 'Viljans Öga'. I have heard all of the TK albums, but it was 2008's 'The Water Road' where they made a significant musical leap, which is where Thomas joined the band. 2013's 'One For Sorrow, One For Joy' saw a continuation of that, so what would the 2015 release bring?

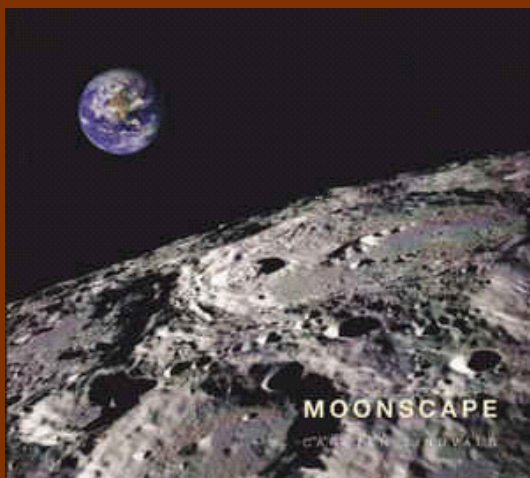
The one word that shines throughout this album is quite simple, “confidence”. Here are a group of musicians who have been working together in one form or another for quite a few years now (Anna was involved as long ago as 'The Water Road' with Amy, Phil and Thomas), and they know what they want to achieve and trust each other implicitly. This is all about producing complex progressive music, but always allowing Amy to shine with strong clear vocals. She is at the forefront of everything they are doing, with everyone else combining to provide a suitable backdrop. This could mean acoustic guitars, or classic organ sounds, complex drumming, striking repetitive bass or clear flute. This is progressive music that can be incredibly complex, or simple almost to an extreme, melodic or discordant, languid or rapid, whatever is the right setting for the arrangement. They can be King Crimson, or Gentle Giant, Renaissance or Änglagård, but first and foremost they will always be Thieves' Kitchen.

This is type of music that got me interested in progressive rock in the first place: I want to hear music that is complex and

complicated, where the mind and ears wonder where they are going to be taken to next on a journey of musical adventure and exploration. At the same time, I want it to make total musical sense so that I don't get lost along the way but feel that I am being taken on a circuitous route to ensure that I don't miss any of the wonders that are available.

this is yet another stunning album from Thieves' Kitchen, and I can't believe that it has taken me so long to write about it. But, I know that they are currently recording the next one, so hopefully there will be even more to hear soon. For more details visit their site at <https://thieveskitchen.wordpress.com>

CARSTEN SINDVALD
MOONSCAPE
(NEWMANNARECORDS)



This 2016 release was a follow-up to Carsten's 2011 solo album 'The King's Chamber'.

I first came across Carsten due to his work with Robin Taylor, and he was originally trained as a classical saxophonist at The Royal Danish Academy of Music. In addition, he is organist at the Odense Valgmenighedskirke and second organist at

Ansgar's Church in Odense where he performs daily. He is also a freelance musician and composer, and is conductor of the Odense Teaterkor. Perhaps it isn't surprising that on this instrumental album he provides piano, keyboards, soprano saxophone, tenor saxophone and clarinet, but what is surprising is the sheer amount of styles that he follows across the length of this release, and the number of guests (sixteen) he uses to turn his vision into a reality.

Carsten himself says that he incorporates elements from jazz, tango, flamenco and classical chamber music, but given how these in themselves include so many different styles one can understand just how diverse this album is. I have always thought of Carsten first and foremost as a saxophonist, but what makes this album really work is the delicacy of his touch on piano. With this number of guests, it would be easy to get lost in the maze of myriad styles but the piano cuts through it all, and this is the real driving force.

Of course, the sax also is often the main instrument, but it could also be an accordion, or strings. In many ways, it is a very complex and quite heavy album, but it is also incredibly fresh and light. It is a wonderfully bright New Zealand Autumn morning as I write this, and the album is the perfect accompaniment. All I'm missing is a glass of North Canterbury Pinot Gris and I'll rectify that as soon as I put this review to bed.

This is another incredibly enjoyable album from Carsten, and I feel enriched from having had the opportunity to listen to it. Let's hope that we don't have to wait another six years until the next one.



Yer GONZO Island DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



John Brodie Good.

What can I say about the dear man?

It is a mark of the way relationships seem to pan out in this modern age that we have known each other for several years, but today is the first time I actually found out what he looked like.

John, of course, is a regular contributor to this magazine, and—in fact—apart from Doug and Bart Lancia (and the late Dave McMann bless him) he is the longest standing contributor.

A great writer, a damn nice guy, and—as you can see from overleaf—is possessed of a remarkable good taste in music. I think I want my desert island within paddling distance of yours dude...

John B-G's Hit Parade

Blimey, just 10 albums, that's a bit tricky considering how much good aural stuff is out there. OK, I'm going for my most listened to records/cds, in no particular order and only one 'cheat'

Glastonbury Fayre – Triple Album

This one covers quite a few real goodies, all in one. For me, the seminal live rock n' roll song, has to be the Pink Fairies 'Uncle Harry', 20 minutes of Paul Rudolph playing straight into the sky, with tribal rhythms 'a plenty. The released much later, but from the same year, 1971, Finland Freakout album comes pretty close to it. As a kid, I first listened to the Fairies in the family front room, ears glued to the single speaker of the radiogram so as not to disturb anyone else. Now, when I have the house to myself and the neighbours are out.....This triple set also includes stuff from some of my other sonic gods such as Gong and Hawkwind, if far from their best performances, but I'm only allowed ten.....The Edgar Broughton Band in full swing, The 'Dead's Dark Star (Live 69 is much better), I'm pretty fond of the Mighty Baby, Skin Alley and Bowie tracks too. The UK Festival, and I was at school boo hoo.

Frank Zappa – Roxy and elsewhere

Uncle Frank had to be here, like many other of my faves, loads of albums to choose from but I just keep coming back to this double masterpiece. Astonishing SQ throughout, FZ is really 'in the room'. Hammersmith Odeon live in the 70s still are amongst my best gigs to beat.

John Martyn – One World

To a degree, I still think there is JM, and there is the rest of music. So much pure gold, so many genres perfected and blended over his long musical life. It could have been Solid Air, which I first heard huddled near a one bar electric fire in a freezing cold North Norfolk coast cottage many moons ago, but today I'll go for this swirling masterpiece. Will always miss him.

Steely Dan – Aja

Again, it had to be one, but which? I'll never forget rushing home with this in my sticky fingers, putting it on and thinking 'wow', this is a whole new kind of music. They were on fire in NY last year and have just burnt Las Vegas down last month too. Songwriters extraordinaire, didn't really sink in until I first saw them live some years back in Wembley, and realised I knew every word.

Caravan – For Girls Who Grow Plump in the Night

Maybe it should be "In the Land of Grey and Pink " but this is the one I bought when it came out and the first time I saw them was on the tour to promote it. 90p to get in, The JSD Band and Jonathan Kelly in support. The good old days. The gig was the first time I realised a great drummer could totally propel a band. Dear Richard Coughlan and he only played a simple kit too.

The Worst of Jefferson Airplane

When people talk about psychedelic music, most of it is tosh. This for me is the real LSD band, so many great songs, so perfectly performed. Most of them still send shivers down my spine

Dreadzone - Second Light

Seeing them live again recently made me dig out this gem last night and play it. There is a not a duff note on it, fresh, unique and oddly quaintly British.

Dennis Wilson – Pacific Ocean Blue

I bought this in the Notting Hill Gate Record Exchange many years ago, I liked the cover. I played it once and was far from sure. A couple more plays and I suddenly got it. A West Coast John Martyn in some ways, but piano and drums rather than guitar. His only solo album, achingly beautiful and unique.

Spirit – Spirit of '76

Randy Cassidy and his stepdad, Ed Cassidy. Both gone to the great gig in the sky but what a vast selection of musical brilliance. This one is a self-funded double album, everything from folk to Hendrix-style freakouts. Spirit at the Rainbow is another gig I'll never forget.

Chris Botti – Night Sessions

I've always like a bit of jazz on the side, a vast genre of course. This one might seem a strange choice, if you goggle him you might wonder what I'm on. He has turned rather pop in recent years and come under the smooth jazz banner (yikes!). I first saw him in the Blue Note, NY and was blown away by his, and his then band's musical chops. A superb, delicate trumpet player (and one of the hardest gigging musicians out there). If I close my eyes, it's the sounds of American cities and landscapes of the late 20th century. My most wanted vinyl record still, only 1000 copies pressed, saw one last year for \$380! The CD is in plentiful supply at least.

Can I do this again next year please Jon? It was fun and I'm sure I've missed loads.....

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

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FREE!

Digitiser

2000

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

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

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

10 OF THE MOST BIZARRE 3DO TITLES EVER

The 3DO Interactive Multiplayer was a console without a home. Essentially nothing more than a series of technical specifications licensed by The 3DO Company to hardware firms, it tried to introduce a new approach to console manufacturing. Of course, it failed horribly - not least because the system was priced out of the reach of most gamers.

However, unlike certain failed systems of the 1990s - I'm looking at you, Atari Jaguar - the 3DO was unique in having an identity all of its own. In fact, I'd argue that there has never been a machine with such a variety of bizarre games, all of which seemed like they were part of the same catalogue.

It felt as if the 3DO's games were exploring the boundaries of what CD-ROM could offer, and though these experiments were only successful sporadically, they did result in some of the most uniquely weird-ass games of all time.

And now? Why... now here be ten of them.



<http://tinyurl.com/>

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..

Mixed bag of news items this week, the week after the Trademark Board heard the final submissions from Turner in favour of his "Nik Turner's Hawkwind" band name; and Brock not in favour of that, on the grounds of dilution and confusion. A verdict is expected in a few weeks.

Meanwhile, Hawkwind's activities continue. They held a daytime 'launch party' at The Borderline



Club, Manette St, Soho (London) for their new album, "Into the Woods," and a few comments via Facebook seem to indicate it went well, although details are as ever highly scanty.

Hawkwind also caused some surprise this week by displaying a poster saying that "Hawkwind Unplugged"



Photo credit Simon Wood.

Hawkwind Unplugged, at the recent Hawkeaster - with the mysterious Magnus in place of Niall Hone. The set was well received, and prompted Hawkwind to incorporate an unplugged session into plans for their forthcoming tour - with the exception of the Roundhouse gig, as ex -Motorhead Phil Campbell is already playing support on that date.

would be touring soon. This follows on the success of the acoustic set they performed down at Hawkeaster in March. The poster was interpreted by some as indicating they'd mount an actual Unplugged tour, whereas it now appears that the unplugged band will perform a separate set to the main electric set. In effect, they'll be the support band!

However, a later poster says that this excludes the London Roundhouse gig, where Phil Campbell and the Bastard Sons are already the support for that gig.

And the ever-changing Hawkwind lineup has had another shift, with Piall Hone confirming he's left, at least for now. He said, on the Hawkwind group on Facebook:

Hello you wonderful hawk people - well there we go - I've flown free from the hawk nest (for the while - never say never).

Not been on social media much as I'm rather busy being creative... anyhow, I'd like to say how much I value all your messages of interest in my endeavours...

I'd like to publicly wish Dave and

Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



Kris and all at Hawk HQ all my heart felt best wishes for the hawk plans in the future - you all (space) rock :)

Onward!

Niall

He was noticeably absent from the Hawkeaster shows - and also from some recent photos of the band. Some fans suggested that was because he was the one holding the camera!

However, we now have his clarification, and also a few fans have mentioned the presence of someone in the band called Magnus, who appears to have replaced him.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



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

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

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first 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

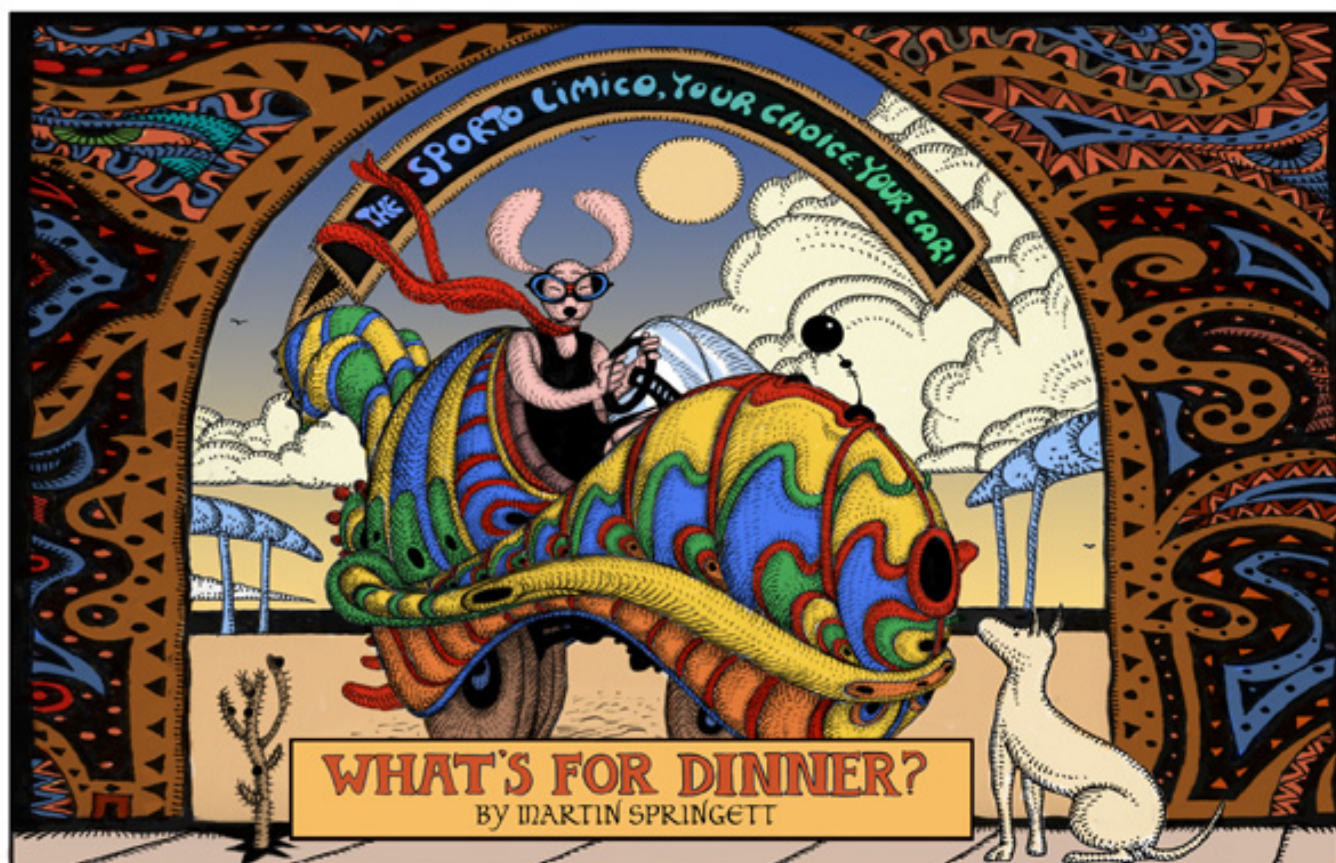
www.martinspringett.com/

<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!!!"

KOMPROMAT FOR DUMMIES

YOU WERE SEEN@A PEACE DEMONSTRATION

You were observed @ a vigil for trees

You campaigned for whales and dolphins

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

You argued against drone killings and assassinations

You were also seen in coffee shops,laughing with others

@the idiocies of the incoming regime.You signed petitions

against their irrational appointments.You went online

to satirize their cartoon leaders.You made public pronouncements
denouncing oil,gas,and fracking industries.You even installed solar energy cells

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

You were seen as one of many,taking immediate and practical steps
to build a culture of alternatives,to influence others to think and feel for themselves

HOW DO YOU PLEAD?

ROCK and ROLL

a cabinet of curiosities

In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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

I have nothing to impart again this week—gosh I lead an extraordinarily interesting and fun-filled life don't I? But then again, perhaps I should rephrase my opening gambit, by adding that, although stuff has occurred, no-one would really be interested as it is of no real consequence to anyone but me.

So straight into the entrants for the curious cabinet once again...

AJ Masthay Grateful Dead GD50 Fare Thee Well Chicago sparkle foil Triptych set - \$3,500



“Artists Masthay, AJ More Bands Grateful Dead Edition Details Year: 2015 Class: Poster

THE BITCH IS BACK

Status: Official Run: 50
Technique: Screen Print Paper: sparkle foil
Size: 41.25 X 24 Markings: Signed & Numbered
Venues Soldier Field - Chicago, IL
Event 7/3-5
Series GD50 - Grateful Dead 50th Anniversary
artist sold copies of the Sparkle Foil edition at TRPS
2015.
Copies also sold via lottery held by Bottleneck
Gallery.
25 of 50 sets given to the band.
All are signed and marked AP."

Nice and colourful to brighten up an otherwise rather dull day.

**Frank Zappa Beat The Boots #1 Pop-Up Box Set
BOX ONLY plus #2 40 page Booklet - \$20**



"You are bidding on essentially two items: the Frank Zappa Beat the Boots pop-up case and the Beat the Boots #2 Scrapbook. I sold the cassettes years ago but held on to these because...well, cuz they were awesome. The case was displayed for years and the booklet was in my Zappa library...hence the sun damage to the spine. I've still got the t-shirt but it's in really bad shape and I'm keeping it anyways. The button disappeared a long time ago and the beret never fit my head. There's a little damage to booklet but the pop-up box is in excellent shape. See photos for details."

Not exactly sure what this is all about, but it looked fun so I added it.

Rare. The Beatles Official Fan Club Plastic Puzzle 3" x 3.5" in original cover - £19.95



"This item is still within it's original polythene cover bag. The cover is sealed but worn and has a small tear in it. That said the puzzle has never been out of the bag so is in an excellent condition. Please see photos to satisfy yourself regarding the contents and condition."

SHAMELESS SELF PROMOTION TIME

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



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

I am not sure whether these things are supposed to be relaxing, but they always drive me potty. There is always one little square that refuses to go where it is supposed to without mucking up all the hard work you've spent ten minutes or so doing before.

Beatles HELP Figures - set of 4 Beatles from the HELP album cover - unique - £39.00



"A set of four Beatles figures taken from the HELP album cover. The four lads are spelling the word HELP in semaphore.

Made on Merseyside..... the home of the Beatles. These are unique and not available in shops or elsewhere. Would make a fabulous gift.....perfect for any Beatles fan. Each figure is approx 27cm (11 inches) high and is self standing on its own base. Made from solid steel and sprayed matt black they can be placed anywhere."

Yeah, yeah, yeah. I know that I could have just put one picture of all four here to save space, but I didn't for two reasons. Primarily it is fun if you hover your mouse quickly over them in sequence, and secondly I needed to use up the space.

Although to be fair, the mouse hovering doesn't work once you put them in here, but it made me happy.

Burger King - 2000 Backstreet Project Toys - Set of 5, Sealed MIP - US \$14.99

"Set of 5 Backstreet Boys/Cyber Crusaders action figures by Stan Lee Media, used as promotional items at Burger King in 2000. All 5 figures are in mint condition, sealed in original packaging.

Backstreet Project is an American comic book created by Nick Carter and Stan Lee. The comic features members of Carter's band the Backstreet Boys as themselves as well as a team of superheroes called "Cyber Crusaders". The book was available for purchase at their concerts and online stores in 2000-2001.

Nick Carter, who was a comic fan, made an original concept of the comic planned as a six-issue series. In February 2000, he met Stan Lee through his manager from The Firm. Carter told him about his concept, and Lee was interested. However, they ultimately decided to make it into one issue.

It begins when the Backstreet Boys are in the midst of one of their concerts. As they are performing on stage, a spaceship crashes near the stadium. The members rush into the woods to the crash site and there they find an alien who was on the ship. The alien gives each of them an enchanted amulet embedded with mystic crystals and they learn that she is on a mission of protecting Earth from an alien invasion that would happen soon. When they wear the amulets their DNA gets twisted by a virtual genetic cyclone that gives each of them astonishing super powers. The superhero forms of the Backstreet Boys are called Cyber Crusaders.

- "Ninja Man" = Nick Carter
- "Illusioneer" = Howie Dorough
- "Ordnance" = A. J. McLean
- "Top Speed" = Brian Littrell
- "Power Lord" = Kevin Richardson



Good grief ... what a load of bollocks. And the trouble with Burger King (and McDonalds) toys is, as I have found from having a couple of children who used to enjoy their Kids (and Happy Meals), that they last for bloody years! I still find them



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

stuffed in drawers round the house to this day. One of them has been in a drawer since I moved down to Devon and it still makes the annoying noise it did when it came with the food.

Father John Misty Honeybear 'Album Cover' All Over Print Sweatshirt L - £39.99



"Honeybear 'Album Cover' All Over Print Sweatshirt by Father John Misty. Sweatshirt is a Large, and measures approximately 71cm from collar to hem, and 58cm pit to pit. Having been worn on no more than a mere handful of occasions, it remains in more or less pristine condition with no pulls nor bobbles."

Kind of bizarre. But I like the shade of pink and the weird mariachi band.

BOB DYLAN Signed Pocket Watch Autographed and Glass Guitar Keyring Gift Case - £29.99

"Housed within a luxury display box / presentation case.

Also - A superb Silver, Glass hinged Guitar Keyring with chunky chain. The watch features an actual Bob Dylan autograph reproduced and diamond cut into the silver over steel front case along with an outline image. Guaranteed to delight any Dylan Fan.

A super display piece but functional too. Designed for daily use. The watch has a remote operated top button for easy one-touch opening of front case and has a most attractive dial with Roman Numerals and detailed hands and a second hand. Includes pocket chain - Perfect for wearing, using / hanging in the car or displaying as a showpiece."



I am sure there is a joke here about watching those times a changing, but I can't be bothered to think about one.

Ta-ra



"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 WORLD OF GONZO ACCORDING TO

Mark Raines



Party Politics in the United Kingdom has always been one of my favourite spectator sports, but recently it has become even more gripping, and never more so than last night and today. Living in interesting times? I should coco. Humour is the best weapon in our arsenal, so lets all make jokes as the ship goes down.

I must admit that I was surprised that Labour suffered such an egregious rout. I was not expecting them to do well, but their dreadful results were quite an eye opener. My natural inclinations are to vote Green, but there was no Green candidate in our area, and so I voted Labour, not because I thought that they had any real chance of



winning, but because Corbyn is a decent chap; something almost completely unknown in Politics these days.

They really should not have a sign telling people not to take photographs of themselves while in the polling station. It is



only a challenge to people like me and Graham.. we will have to raise our game for June . I am thinking fancy dress of some kind.

Hare bol

j



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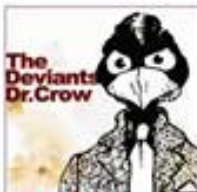
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**MICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST192CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST029CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

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