

GONZO



A globetrotting issue in which
Kev sees **Steve Hackett** in New
Zealand, Alan goes to **The Braille
Satellite Festival** in Lithuania,
Jon burbles about the **Justified
Ancients of Mu Mu** in the canyons
of his mind, and John writes
about **Peace, Love and Skunk** in
California for the **50th
anniversary of the Summer of
Love.**

#246

being the further adventures of

HACKETT IN KIWILAND



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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,

After a break of a couple of weeks during which I took off my Gonzo Jon hat and replaced it with a Grandad one, and then when my loved ones had departed, settled in to a happy couple of days with my Russian friend Mr Smirnoff, we are back. And I have to say that for once I actually



Personally I know what I hope is going to happen, and I am almost certain that it will be nothing of the sort

feel invigorated and ready to go and kick some rock and roll arse! Or vaguely so anyway.

I know that I return to the subject every few weeks, but the return of the Justified Ancients of Mu Mu is only a few weeks away (the day after my 58th birthday) and we are no more informed about what is going to happen than we were when the media buzz started back in January. Personally I know what I hope is going to happen, and I am almost certain that it will be nothing of the sort which is why I haven't paid my hundred quid and booked my hotel room in Liverpool for the weekend of excitement which has been promised.

The latest amusing aspect of the affair is that apparently review copies of the forthcoming book have been sent out... And they are entirely blank except for the appendices and an introduction (some say an index as well). Situationist as fuck! You cannot help but love these guys.

The description of the forthcoming book

(and yes, I have dropped heavy hints that I would like a copy for my birthday) has changed as well with online vendors announcing:

"Description

Well we're back again, They never kicked us out, twenty thousand years of SHOUT SHOUT SHOUT Down through the epochs and out across the continents, generation upon generation of the Justified Ancients of Mu Mu have told variants of the same story - an end of days story, a final chapter story. But one with hope, even if the hope at times seems forlorn. The story contained in this trilogy is the latest telling. Here it is presented as a utopian costume drama, set in the near future, written in the recent past. Read with care.

About the Author

The Scream is a painting by the Norwegian artist Edvard Munch. The Scream is one of the five most famous paintings in the world. The Scream was painted in 1893. In the background of the painting are two

اللجنة لهم إذا كانوا لا تأخذ نكتة



men dressed in black wearing black top hats. These two men were the then representatives of The Justified Ancients of Mu Mu. The current representatives of The Justified Ancients of Mu Mu are Jimmy Cauty and Bill Drummond. The Justified Ancients of Mu Mu are many things. The Justified Ancients of Mu Mu are also known as The JAMs”.

These words are subtly, but significantly different than the other ones posted earlier in the year. Whether this is just a result of some sort of Chinese (or Atlantean) Whispers, or whether it is part of the clueless twosome’s media manipulation and social engineering strategies I have no idea, and I am not sure that we will ever find out.

Currently most people’s minds seem to be set on the forthcoming events in Liddypool:

“The three days are the 23rd, 24th and 25th August 2017. The titles of each of these three days are:

Day One – Why Did The K Foundation Burn A Million Quid?

Day Two – 2023: What The Fuuk Is Going On?

Day Three – The Rites of MuMufication.

There will only be 400 tickets available.

There are no guest lists.

There are no press passes.

Every one of the 400 ticket holders will be expected to be Volunteers.

WARNING: The Justified Ancients of Mu Mu in any of their various past, present or future guises will not be performing music.”

AGAIN: Fuck I love these guys.

And I am not the only one. A blogger called Vicky Pea who is not only you g enough to



be my daughter, but is younger than either of my stepdaughters, became interested in the band after a teenage infatuation with Alan Moore (which beats having posters of One fucking Direction on ones wall hands down in my book) is writing a blog describing what is happening during the run up to the event, and then the event itself.

A few days ago she wrote:

[“July 24th 2017 @ 14.02](#)

[I remember that I may indeed need time off work so mention this to my manager. When asked why I “might” need time I explain I’ve got tickets to a mystery event of timings unknown related to The KLF.](#)

[“Oh right” says my manager. “I didn’t know they were still knocking about. You could end up doing anything.”](#)

[This is the first time I feel the fear. I really could end up doing anything. Burning my own £100 would be a lucky escape. They could keep us in a tiny room for three](#)

[days. Put us to work, even, heaven forbid, manual labour. Shit it. Maybe I won’t be able to have the time off and I’ll have to flog my ticket. Maybe that’ll be the best result anyway for my anxiety riddled introverted self.”](#)

Ever since I read *A Canticle for Leibowitz* at the age that Vicky was when she realised that Alan Moore knows the score, I have been convinced that we are indeed entering a new Dark Age, and furthermore that it is gonna be considerably less glamorous than Mel Gibson had led us believe. I once had a mistress who could have been described as a Mad Max, so I know what I am talking about. A lot of what I have done over the years has been done with a vague idea in the back of my mind’s eye that the new Dark Age will soon be upon us, and so the fact that Messrs Drummond and Cauty seem to be thinking along parallel lines is intriguing, and recent work by Cauty in particular his *Aftermath Dislocation Principle* does tend to tick at least some of the sensorium girlieboxes.



What I think might happen is some sort of triple echo of an event that Drummond organised a third of a century (33 and a third years - another number of geomantic importance within the Drummond cosmogony) ago. Those jolly nice fellows at Getintothis write:

"Drummond's last hurrah as manager of Echo and the Bunnymen was to be called A Crystal Day. It was held in Liverpool (of course) in May of 1984.

A cryptic ad in the classified pages of the music press alerted those in the know to the fact that the Bunnymen were up to something special. 1500 tickets were made available and quickly snapped up by sharp-eyed fans from across these isles.

But these tickets had to be exchanged at Brian's Diner, the favoured Liverpool haunt of many acts on the Zoo Records roster. 1500 fans bought their breakfast here and only then were handed the real tickets to an extraordinary gig due to take place that evening at St George's Hall.

Between breakfast and that evening's concert Drummond had planned a series of increasingly strange events of an almost Situationist bent to keep the fans occupied. These included the release of thousands of blue and yellow balloons (the colours on the label of the first Bunnymen single) and a 23 mile bicycle ride round the city in the approximate shape of the spooky rabbit figure from the sleeve of the Bunnymen's Pictures On My Wall single, beginning in the vicinity of Drummond's





2023

The Justified Ancients of Mu Mu
will be unearthing aspects of the 2023 trilogy across

LIVERPOOL

from 00.23 on the 23rd to 23.23 on the 27th Aug 2017





preferred manhole cover.

At the close of the day Drummond later wrote that he knew he had done all he could with Echo and the Bunnymen and their relationship soon fizzled out.”

I think that the days after my 58th birthday are going to see another Gloriously Surrealchemical adventure into Geomantic Sorcery, which will both be Generally Silly and Grimly Serious. it will all kickstart another phase of The Case, and the Game will once again be afoot.

But on the other hand I might be wrong. I usually am.

Wait and see are the hardest three words in the English Language.

Slainte mhor

Green Boy J

The Justified Ancients of Mu Mu, Steve Ignorant, Spirits Burning, Steve Took, Mega Dodo, Penny Rimbaud, Rolling Stones, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Charles Samuel "Chuck" Loeb, Jeanne Moreau, Hussain Saveeduddin Dagar, Doris Leon "D.L." Menard, Michael Johnson, Billy Joe Walker Jr., Snooty, Urs Alfred "Polo" Hofer, Bobby Taylor, Errol Dyers, Kenny Shields, Benjamin Paapa Kofi Yankson (aka Paapa Yankson), Samuel Shepard Rogers III, Timothy Sydney Robert Hardy, CBE, FSA., John Raymond Goadsby, Hywel Thomas Bennett, Rick Wakeman, Ashton, Gardner and Dyke, Third Ear Band, Atomic Rooster, Steve Hackett, Alan Dearling, Braille Satellite Festival, Joseph B. Raimond, DWM – Doc Wor Mirran, Chickass, From Nursery to Misery, Twoonky, John Brodie-Good, Summer of Love, Kev Rowland, Datura 4, Machine Mass, Faunch, Colin Schneider, Mr Biffo, Roy Weard, Hawkwind, Billy Joel, Elton John, Cream, Demi Lovato, Elvis, The Three Stooges

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
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eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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

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

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

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

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

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

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

No this is FREE as in Gratis.
Not a Sausage. But I digress.
So make an old hippy a
happy chappy and
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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
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



diego spade
productions

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THE ^{gonzo} NEWSROOM

IGS AT REBELLION: Rich Cross from 'The Hippies now Wear Black' writes:

This year's Rebellion punk festival gets underway today, with a line-up which featuring a variety of artists based in, or with roots in, the anarchist punk scene, including (but not limited to): Rubella Ballet, Slice of Life (3 August), Paranoid Visions, The Subhumans, Interrobang? (4 August), Anti System, Citizen Fish, Steve Ignorant with Paranoid Visions, special set 1977-2017 (5 August), Zounds, Culture Shock, Ex-Cathedra (6 August).

Steve Ignorant's appearance with Paranoid Visions on 5 August, which promises a 'one-off set of Steve's best material, 1977-

2017', is likely to include the first full-band performances of significant amount of material from the Crass-era of his work since The Last Supper tour finale in 2011.

<https://thehippiesnowwearblack.org.uk/2017/08/03/rebellion-2017-anarcho-punk/#>

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)



Spirits Burning

DON AND THE GANG: Spirits Burning played a very rare set at Kozfest last weekend, and by all accounts it went down

"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

Very well indeed.. But you don't have to take my word for it.

You can watch a video of one of the songs at this link.

<http://gonzo-multimedia.blogspot.com/2017/08/spirits-burning-images-live-at-kozfest.html>

Spirits Burning, live ensemble for Kozfest 2017 and Bath gig.





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

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

Hunter S. Thompson

Front row: Martin Plumley, guitar & backing vocals.

Middle row: Bridget Wishart, vocals & EWI; Richard Chadwick, drums & backing vocals; Steve Bemand, guitar & backing vocals; Colin Kafka, bass.

Back row: Kev Ellis, synth & vocals; Don Falcone: keyboards & vocals.

(Photo by Jack Gold-Molina)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



This message turned up on the Gonzo Jon Facebook page, and after trying to recast it into Gonzoese, I gave up and just posted it as was...

STEVE TOOK BIOGRAPHY ... Steve Peregrin Took ... Founder of T (yrannosaurus) Rex with Marc Bolan. Free Festival, Benefit Gig and Stonehenge Free Festival regular. Friend of the Fabulous Syd Barrett, Genius Robert Calvert, Lemmy, Founder of #1 Version of The Pink Fairies and friend and collaborator of so many Ladbroke Grove Musicians and Freaks. **THIS BOOK IS A 'MUST HAVE'** ... Want your name on the sponsors' page? Please visit this link and pledge to pre-order the book.



Mega Dodo is proud to announce the release of the first extended-player from 62 Miles From Space.

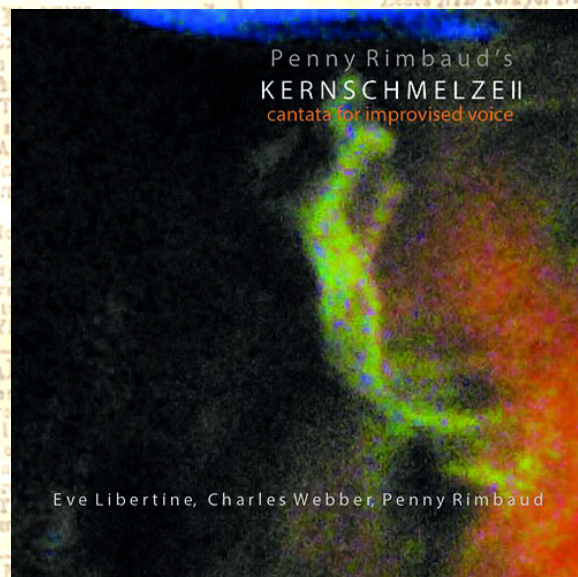
62 Miles From Space is a two-piece virtual music project founded in Moscow consisting of Neil Davidson (samples, programming) and Roman Kutnov (guitar, vocals). The fact that they lived in the same city is purely a coincidence however. Their music lives entirely on the internet and now on vinyl. They don't jam, they don't play live and mostly use virtual instruments, and their collaboration is centered around e-mail.

As the name 62 Miles From Space suggests, their music doesn't correspond to a particular time or place of creation. It's not part of any artistic narrative. Whether it was made last week, or 50 years ago isn't important. In an age where we can listen to practically any track in recorded history, instantly, at the push of a button, in any order and context, they visit the past and future only as tourists. Mega Dodo is releasing their debut 4 song 12-inch EP later in the year. It will also be available as a download throughout the known universe.



HARDBACK COLOUR, or paperback B&W. Or you can re-order with the option to include a custom shoulder bag and/or Tickets for the book launch in Portobello Road, Ladbroke Grove, London (where else?)

http://www.crowdfunder.co.uk/steve-peregrin-took-biography/?utm_source=crowdfunder&utm_medium=dashboardfacebookblock&utm_content=shareonfacebook&utm_campaign=marketing



IN FOR A PENNY
Penny Rimbaud's Kernschmelze II
'Cantata for Improvised Voice'

THE ^{gonzo} NEWSROOM

Something that once again came from the website of Rich Cross, who wrote: "The challenging / provocative / controversial / suspect / distasteful / unconscionable (* choose your adjective) Cold Spring Record label are to release Kernschmelze II - 'Cantata for Improvised Voice', a new work featuring words and lyrics by Penny Rimbaud, vocals by Eve Libertine and artwork by Gee Vaucher. The musical soundtrack for the piece is composed of recorded voices processed by Charles Webber "to almost choral proportions".

You can read his entire article, hear an extraordinary sample of this record, and pre order:

<https://thehippiesnowwearblack.org.uk/2017/08/02/penny-rimbauds-kernschmelze-ii-cantata-for-improvised-voice/>



IN THEIR CITADEL

To commemorate the 50th anniversary of

the Rolling Stones album *Their Satanic Majesties Request*, ABKCO Music is releasing a limited edition deluxe double vinyl/double hybrid Super Audio CD (compatible with all CD players) package on September 22. The set contains both the stereo and mono versions of every song, all newly remastered by Bob Ludwig. *Their Satanic Majesties Request* 50th Anniversary will include Michael Cooper's original 3-D lenticular cover photograph, featuring the band in peak psychedelic regalia.

Originally released in December of 1967, *Their Satanic Majesties Request* is the first self-produced album in the Stones' vast catalog. Experimental in nature, it was such a departure from the band's rhythm & blues roots that it threw critics for a loop. Initially derided by *Rolling Stone* Magazine for being "too infused with the pretensions of their musical inferiors" (namely the Beatles), the record was simultaneously lauded by *DownBeat* with a five star review declaring the album "a revolutionary event in modern pop music."* Over the ensuing decades, it has proven to be a highly influential body of work; generations of bands have covered Satanic songs, from punk legends The Damned, Bad Brains, and Redd Kross, to hard rockers KISS and Monster Magnet, as well as indie taste makers Cibo Matto and Arcade Fire. Music from the album can be heard in Wes Anderson's directorial debut *Bottle Rocket*.

<http://www.music-news.com/news/Underground/107163/Rolling-Stones-commemorate-Their-Satanic-Majesties-Request-album>

The subscribers, by appointment from the Commission
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into American and foreign works, to test validity of inven-
tions, and render service of legal and scientific nature.



TUBS, and AGRICULTURAL and HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of *Flower, Basket, &c. &c.*
 All persons wishing to purchase any of the above mentioned 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. 1878. OTIS CONVERSE.

NEW STORE!
(Wardens Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
AND BE **WHOLESALE GROCERIES,**
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PRESS between Boston and Worcester, for
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Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.
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The subscriber is alone responsible for property entrusted
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Worcester Rail Road Company.
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also, to Portland, and all parts of Maine
without free for goods to be returned by this Express.
Office:—HARNDEN & CO'S OFFICE, 3 Court Street
Boston; J. H. KNIGHTS HAT STORE, 189 Main St.
Worcester. R. S. LEONARD. 611
Feb 25, 1877.

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?**

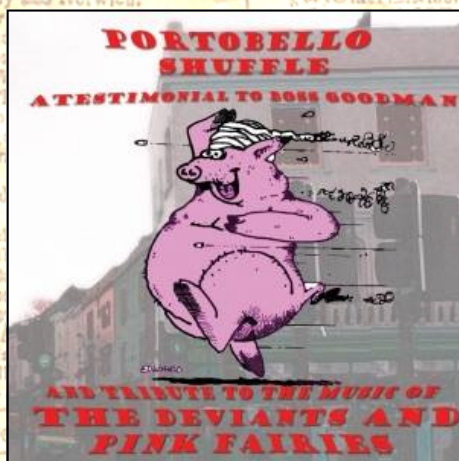
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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 CH. 21 **SIRIUS** | ((XM))
SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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

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

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

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



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

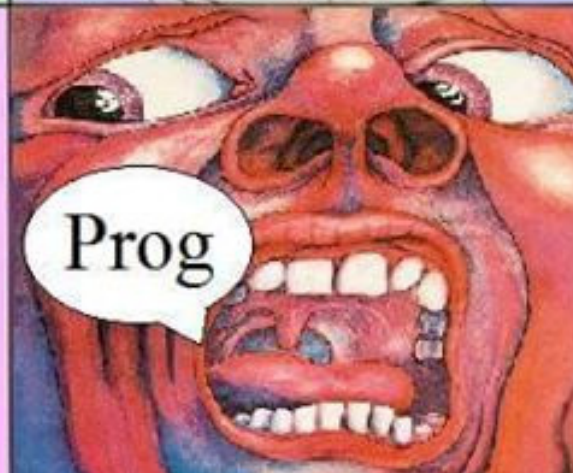


Sex?



No...

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.



RINGO STARRING

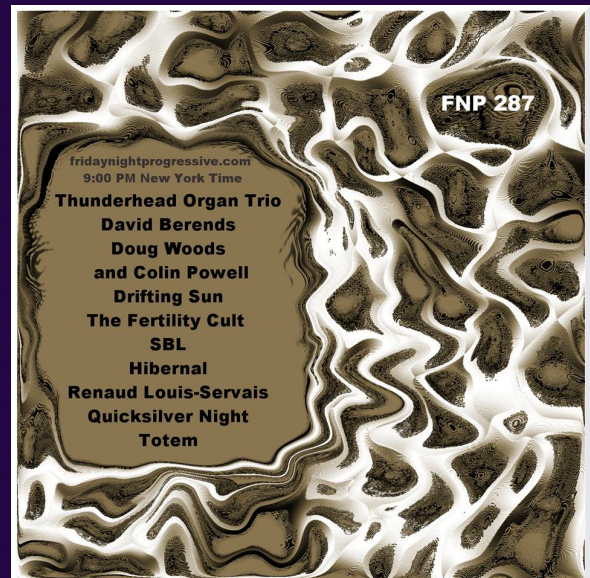
The Butters:tones:	Sadie's a Sadist
Saint Etienne:	Wood Cabin
Forever Fatale:	David Bowie
Ringo Starr:	Alibi
Emitt Rhodes:	Friday's Love
Dopelord:	Navigator
The Cassandra Complex:	VALIS
The Icicle Works:	Into the Mystic
Philip Catherine:	Sneezing Bull
Tom Tom Club:	As the Disco Ball Turns
Thought Forms:	The Bridge
Ringo Starr:	Snookeroo
Ringo Starr:	I Think Therefore I Rock n Roll
Amon Duul II:	Jailhouse Frog
The Undisputed Truth:	UFOs
The Portsmouth Sinfonia:	The Blue Danube
Nicotine:	Octopus's Garden
Marc Bolan:	Tea Party
Ozric Tentacles:	Switchback
Tashaki Miyaki:	Out of my Head
Chug and Doug:	Ringo Comes to Town
Lorne Greene:	Ringo
Ringo Starr:	Liverpool 8
The Teardrop Explodes:	Ouch Monkeys
The Beatles:	The End

**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:

Thunderhead Organ Trio

[http://www.facebook.com/](http://www.facebook.com/ThunderheadOrganTrio/)

[ThunderheadOrganTrio/](http://www.facebook.com/ThunderheadOrganTrio/)

David Berends

<http://www.facebook.com/david.berends>

Doug Woods and Colin Powell

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

Drifting Sun

[http://www.facebook.com/](http://www.facebook.com/driftingsunontheweb/)

[driftingsunontheweb/](http://www.facebook.com/driftingsunontheweb/)

The Fertility Cult

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

SBL

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

Hibernal

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

Renaud Louis-Servais

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

Quicksilver Night

<https://www.facebook.com/Quicksilver-Night-Quicksilver-Night-Productions-QNP-183962139093/>

Totem

<http://www.facebook.com/Totemitaly/> —

with Neil Nail Alexander, Pat Ganger Sanders, David Berends, Daniel Beech, Doug Woods and Colin Powell, Renaud Louis-Servais, John Crispino, Francesco Lembo, Colin Powell, Mark Healy and Warren Russell.

**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."

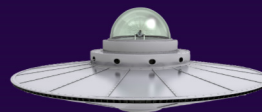


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

GUMDROP'S REVENGE

Mack, Juan-Juan and Commander Cobra talk to LAPD super-detective Paul Bishop on how to survive a police interrogation. Researcher Ben Davis on the little-known Fort Polk UFO Incident. Rob Beckhusen on the world's largest private air force. Switchblade Steve on Washington State hotspots. Gumdrops the Great Dane picks the five final winners of the Wingman 18 free book giveaway.



Listen
Here

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



Charles Samuel "Chuck" Loeb (1955 – 2017)

Loeb was an American jazz guitarist and a member of the groups Steps Ahead and Fourplay.

Loeb was born near New York City, and at a young age, he listened to Jimi Hendrix, Eric Clapton, Cream, Led Zeppelin, The Beatles, The Rolling Stones, and Bob Dylan. According to a 2005 *JazzTimes* article, the first song he learned on guitar was Dylan's "Like a Rolling Stone", which he would later play at a guest appearance with Dylan.

When he was sixteen, he discovered jazz through the music of guitarists Wes Montgomery, George Benson, John McLaughlin, and Pat Martino. At that point, Loeb chose to become a musician and "never thought of doing anything else".

He studied with local music teachers, then traveled to Philadelphia and became a student of jazz guitarist Dennis Sandole. In New York City, he learned from Jim Hall. For two years he attended Berklee College of Music in Boston, then left in 1976 to seek professional work in New York City, where he played with Chico Hamilton, Ray Barreto, and Hubert Laws. Starting in 1979, he was a member of Stan Getz's group, and Loeb and Mitchel Forman, who was also in Getz's group, formed the jazz fusion band Metro.

Loeb began a solo career in 1988 with his debut album *My Shining Hour* on the Japanese record label Pony Canyon. He received commercial success with Shanachie Records with *The Music Inside*. The title song from the album held the number one position on the jazz charts for six weeks. He also produced *Moon, the Stars, & the Setting*

Sun, Listen, In a Heartbeat, and *All There Is*. His music has also appeared on several TV shows, commercials, and movie soundtracks, including *The Untouchables*, *You've Got Mail*, and *Hitch*.

Loeb died of cancer on July 31, 2017, at the age of 61.



Jeanne Moreau (1928 –2017)

Moreau was a French actress, singer, screenwriter and director, who made her theatrical debut in 1947 at the Avignon Festival, and established herself as one of the leading actresses of the Comédie-Française. She began playing small roles in films in 1949, and achieved prominence as the star of *Elevator to the Gallows* in 1958, directed by Louis Malle, and *Jules et Jim* in 1962, directed by François Truffaut. Most prolific during the 1960s, Moreau continued to appear in films into her eighties.

Moreau went on to work with many of the best known New Wave and avant-garde directors. Moreau was also a vocalist, and released several albums and once performed with Frank Sinatra at Carnegie Hall. In addition to acting, Moreau worked behind the camera, as a writer, director and producer. Her blended accomplishments were the subject of a film profile, *Calling the Shots*, by Janis Cole and Holly Dale.

Moreau died on 31 July, at the age of 89.

THOSE WE HAVE LOST



Hussain Sayeeduddin Dagar (1939 – 2017)

Dagar, popularly known as Saeed Bhai, was an Indian classical vocalist belonging to the Dhrupad tradition, the oldest existing form of north Indian classical music (Hindustani classical music).

He was a part of the Dagar family of musicians, and represented the 19th generation of Dagar Tradition. His cousins Nasir Moinuddin Dagar and Nasir Aminuddin Dagar were known as the Senior Dagar Brothers. Similarly, Nasir Zahiruddin and Nasir Faiyazuddin Dagar were known as the Younger Dagar Brothers. His other cousins were Zia Mohiuddin Dagar, Zia Fariduddin Dagar, and Rahim Fahimuddin Dagar.

Dagar died on 30th July, aged 78.



Doris Leon "D. L." Menard (1932 – 2017)

Menard was an American songwriter, performer, and recording artist in contemporary Cajun music. He was called the "Cajun Hank Williams".

He took up the guitar at age 16 and started playing dances in Louisiana clubs at 17, and was strongly influenced by the late Hank Williams, whom he met in 1951 at the Teche Club shortly before Williams's death.

Menard performed in more than 30 countries and served as a good-will ambassador for Cajun culture. He had also recorded with non-Cajun artists, including Bryan Ferry.

He also maintained a separate career as a craftsman, noted for his handmade ash-wood chairs.

He died on July 27, aged 85.



Michael Johnson (1944 – 2017)

Johnson was an American pop, country and folk singer-songwriter and guitarist, best known for his 1978 hit song "Bluer Than Blue".

Johnson started playing the guitar at 13, and in 1963, he began attending Colorado State University to study music but his college career was truncated when he won an international talent contest two years later. First prize included a deal with Epic Records, who released the song "Hills", written and sung by Johnson, as a single. In 1966 he joined Randy Sparks in a group called the New Society and did a tour of the Orient.

When the band dissolved in 1967, he signed on with

THOSE WE HAVE LOST

the Chad Mitchell Trio for a year, spending some of that time co-writing with another member, John Denver. The group was renamed Denver, Boise & Johnson. When the trio came to an end, Johnson made a radical departure from everything he had done previously by taking on a major supporting role in the off-Broadway production of "Jacques Brel Is Alive and Well and Living in Paris."

In 1971, Johnson signed with Atco Records to release his first album, *There Is A Breeze*, which was released in 1973 and produced by Johnson, Chris Dedrick, Peter Yarrow and Phil Ramone in New York and Toronto, Canada. Johnson self-produced his next LP in 1975, *For All You Mad Musicians*, relying more on his voice and guitar for a folk feel. He followed this up with *Ain't Dis Da Life*, where he added a rhythm section.

EMI America signed him, quickly getting *The Michael Johnson Album* out in 1978; Johnson recorded five albums in all for EMI and in 1985 moved over to RCA Records, where he adopted a contemporary country style that stayed compatible with his soft, mellow leanings.

In 1995, the country music group 4 Runner scored a minor hit with the single "Cain's Blood", for which Johnson co-wrote an updated version with Jack Sundrud of Poco. Johnson also proved to be a successful writer of print when he wrote "The Solo Performer" columns for the magazine *Performing Songwriter* from 1993-98.

Johnson died on 25th July, at the age of 72.



Billy Joe Walker Jr.
(1952 – 2017)

Walker was an American songwriter, record producer and recording artist. He composed singles for Eddie Rabbitt, including "I Wanna Dance with You", "That's Why I Fell in Love with You" and "B-B-B-Burnin' Up with Love". He produced the first three albums of Bryan White, and for Pam Tillis, Collin Raye and Travis Tritt. He was also a session musician who played guitar, and between 1987 and 1994, he recorded seven New Age albums, all for major labels.

Walker died following a period of declining health



Snooty
(1948 – 2017)

Snooty was a male Florida manatee that resided at the South Florida Museum's Parker Manatee Aquarium in Bradenton, Florida. He was one of the first recorded captive manatee births, and at age 69, he was the oldest manatee in captivity, and possibly the oldest manatee in the world. Due to his hand rearing from birth, Snooty was never released to the wild and was the only manatee at the museum's aquarium that had regular human interaction.

In April 1949, arrangements were made to allow Snooty (formerly known as Baby) to become a permanent resident of Bradenton's South Florida Museum, which – in 1966 - moved from the Bradenton Municipal Pier to its current location, where a new, larger 9,000-U.S.-gallon (34,000 L) pool was built for Snooty. In 1993, the museum underwent renovations, and Snooty was moved to a 60,000-U.S.-gallon (230,000 L) pool. The pool was renovated in 1998 to allow for better care for Snooty and now two more companion manatees for

THOSE WE HAVE LOST

rehabilitation (in accordance with the Manatee Rehabilitation Network, the Sea to Shore Alliance, and the Florida Fish and Wildlife Conservation Commission).

Snooty had been used in research with the Mote Marine Laboratory, and in a 2006 study, it was shown that manatees such as Snooty were capable of experimental tasks much like dolphins, disproving the preconception that manatees are unintelligent. Also, due to his known date of birth, Snooty is evidence for how long manatees are able to live.

On July 23rd, two days after his 69th birthday, Snooty died as the result of drowning. A hatch door that accesses a plumbing area had been accidentally opened, allowing the manatees access to an area. The younger and smaller manatees were able to go in and out of the area, but due to Snooty's size, he could not return through the hatch to access air. An investigation has been opened to determine how a hatch that was normally bolted shut became open allowing access to a restricted area.



**Urs Alfred "Polo" Hofer
(1945 – 2017)**

Hofer was a Swiss musician known for his work in the field of Swiss German pop and rock music.

Hofer composed and sang in Bernese German, and was one of the most popular protagonists of Swiss-German rock and pop music, so-called Mundartrock. Co-founding the then popular Swiss rock groups Rumpelstilz and Schmetterband, Hofer published 18 music albums and composed

about 350 songs. Polo Hofer also published poems, books, acted in Swiss-oriented movies, and was on tour as singer until his death.

He died on 22nd July, at the age of 72.



**Bobby Taylor
(1934 – 2017)**

Taylor was raised in Washington, and as a young man, he moved to New York City and sang in doo-wop groups with singers who later joined successful acts such as Frankie Lymon & the Teenagers and Little Anthony and the Imperials. In 1958 he began his music career as a member of The Four Pharaohs, who released a few locally-selling recordings in the Columbus, Ohio, area.

In the early 1960s, Taylor met Little Daddy and the Bachelors, made up of vocalist Tommie Melton, guitarist Tommy Chong, bassist Wes Henderson, pianist Bernie Sneed, drummer Floyd Sneed (later the drummer for Three Dog Night). While in Calgary they were known as the Calgary Shades. The word Shades in the group's name referenced the fact that the band was interracial. Chong (later famous as one-half of comedy duo Cheech and Chong) is half Chinese. The other members were black, white, and Aboriginal. Taylor was of African-American, Puerto Rican, and Native American heritage.

Although Little Daddy & The Bachelors built up a small following, they decided to change their name to Bobby Taylor & the Vancouvers. Mary Wilson and Florence Ballard of the Supremes heard

THOSE WE HAVE LOST

the band in 1965, and alerted Motown CEO Berry Gordy, Jr., who brought the Vancouvers to Motown Records in Detroit, and signed them to his Gordy Records imprint. By this time the evolving lineup consisted of Taylor, Henderson, and Chong along with guitarist Eddie Patterson, organist Robbie King, and drummer Duris Maxwell (aka Ted Lewis), the latter three having come as a package when the original Vancouvers merged with another local group, the Good Shepherds. The group recorded its debut album, and their debut single, the Tommy Chong co-composition "Does Your Mama Know About Me," peaked at number 29 on the Billboard Hot 100, and #44 in Canada.

For a July, 1968, engagement at the Regal Theater in Chicago, Bobby Taylor & the Vancouvers had a local-area family band, The Jackson 5, as their opening act, and - impressed with the group - Taylor personally brought them to Detroit and the Motown offices, arranging an audition for them with Motown executive Suzanne de Passe. de Passe and Berry Gordy were impressed with the Jacksons, and the group was signed to the label within a year. After the Jackson 5 signed to Motown in March 1969, Taylor became the group's first producer. He supervised the bulk of their first album, *Diana Ross Presents the Jackson 5*, recording the Jacksons on a number of soul covers, including The Miracles' "Who's Lovin' You".

As a solo artist, Taylor was shifted to Motown's V.I.P. label, but by 1971, he had departed Motown because of a financial dispute, recording sporadically into the mid-1970s.

Taylor died on 22nd July, aged 83, from cancer.



Errol Dyers
(1952 – 2017)

Dyers was a South African musician, composer and guitarist and pioneer of Cape jazz/goema.

Dyers came from a musical family but taught himself music playing on the streets of Cape Town, and became known for his pioneering fusion of Cape jazz and goema. He performed alongside numerous other musicians, including Abdullah Ibrahim, Basil 'Manenberg' Coetzee, Robbie Jansen and Winston Mankunku. He was also a member of the Sheer All Stars along with Paul Hanmer, McCoy Mrubata, Spho Gumede and Frank Paco.

Dyers died of emphysema on the 21st July, aged 65.



Kenny Shields
(? - 2017)

Shields was singer with Canadian rock band, Streetheart, whose best-known songs include "Action", "Hollywood", "Teenage Rage", "One More Time", "Tin Soldier" (Small Faces Cover), "Here Comes the Night" (Them Cover), "What Kind of Love is This", and their cover of the Rolling Stones' "Under My Thumb". He fronted the band throughout its 40-year history.

Earlier in July, Shields underwent emergency surgery for a serious heart ailment, which forced the band to cancel all of its touring plans for 2017. He died on 21st July, aged 69.

Benjamin Paapa Kofi Yankson
(aka Paapa Yankson)
(1944 – 2017)

THOSE WE HAVE LOST



Yankson was a Ghanaian highlife singer, songwriter, and producer, who recorded two dozen albums during his career; his hit songs included "Wiase Mu Nsem", "Show Your Love", "Wo Yere Anaa Wo Maame", and "Tena Menkyen". He was a recipient of the Grand medal of Ghana for his contribution to Ghanaian music.

He became a stenographer for the African Timber and Plywood Company, which had a workers' band — the Big Sound Band — which performed regularly after work, and Yankson was the lead singer of the band during his four years with the company. He later joined regional band The Carousel Seven, and in 1975 he enrolled at the National Academy of Music at Winneba and graduated with a diploma in music.

From 1982 to 1991 he worked as a music organizer at the Garrisons Education Unit of Burma Camp in Accra. In 1991, businessman Ebo Coker signed Yankson to his band Western Diamonds, after which he relocated to Takoradi where the band was based, but left the band in 1993 after a successful stint and joined the Obuasi-based band Golden Nuggets. After a while the band was moved to Accra, and in 1995 Yankson broke away and went solo.

Yankson recorded two dozen albums during his career, and taught and performed in many countries across the world, including the United States, Canada, Belgium, United Kingdom, Germany, and Holland.

In 2016 Yankson grew progressively weaker and was unable to walk. He performed in a wheelchair at the Exclusive Men of The Year Awards in June and

at the Bottles & Bands Festival 2016 in November.

His death, at age 73, was announced on 21st July.



Samuel Shepard Rogers III (1943 – 2017)

Rogers, known professionally as Sam Shepard, was an American playwright, actor, author, screenwriter, and director whose body of work spanned over half a century. He authored 44 plays as well as several books of short stories, essays, and memoirs. His plays are chiefly known for their bleak, poetic, often surrealist elements, black humour, and rootless characters living on the outskirts of American society. His style evolved over the years, from the absurdism of his early Off-Off-Broadway work to the realism of *Buried Child* and *Curse of the Starving Class*. He also contributed to Kenneth Tynan's ribald *Oh! Calcutta!* in 1969, and drummed sporadically from 1967 through 1971 with the psychedelic folk band The Holy Modal Rounders, appearing on their albums *Indian War Whoop* and *The Moray Eels Eat The Holy Modal Rounders*.

Shepard's early science fiction play *The Unseen Hand* would influence Richard O'Brien's stage musical *The Rocky Horror Show*. Shepard accompanied Bob Dylan on the *Rolling Thunder Revue* of 1975 as the ostensible screenwriter of the surrealist *Renaldo and Clara* that emerged from the tour; because much of the film was improvised, Shepard's services were seldom used. His diary of the tour (*Rolling Thunder Logbook*) was published in 1978, and a decade later, Dylan and Shepard co-wrote the 11-minute "Brownsville Girl", included on Dylan's *Knocked Out Loaded* album

THOSE WE HAVE LOST

and later compilations.

Shepard began his acting career in earnest when cast in a major role as the land baron in Terrence Malick's *Days of Heaven*, which led to other important film roles, including that of Cal, in the film *Resurrection*, and most notably his portrayal of Chuck Yeager in *The Right Stuff*.

Throughout the years, Shepard did a considerable amount of teaching on writing plays and other aspects of theatre. His classes and seminars occurred at various theatre workshops, festivals, and universities. In 2011, Shepard starred in the film *Blackthorn*, and the most recently-released film featuring Shepard was *Never Here* which premiered in June 2017.

Shepard died on July 27th, aged 73, from complications of amyotrophic lateral sclerosis.



**Timothy Sydney Robert
Hardy, CBE, FSA
(1925 – 2017)**

Hardy was an English actor who enjoyed a long career in the theatre, film and television, who began his career as a classical actor. In 1959 he appeared as Sicinius opposite Laurence Olivier in *Coriolanus* at Stratford-upon-Avon, and then appeared in Shakespeare's *Henry V* on stage and in television's *An Age of Kings* in 1960.

Over the years, Hardy played a range of parts on television and film, his first continuing role in a TV series being as businessman Alec Stewart in BBC's award-winning oil company drama *The Troubleshooters*. He also played the role of the mentally-unhinged Abwehr Sgt. Gratz in LWT's 1969 war drama *Manhunt*.

He was seen as the senior veterinarian Siegfried Farnon in the long-running *All Creatures Great and Small*, and also made an appearance in the 1986–88 ITV comedy series *Hot Metal*, in which he played the dual roles of newspaper proprietor Twiggy Rathbone (who bore more than a passing resemblance to Rupert Murdoch) and his editor, Russell Spam.

Hardy played both Winston Churchill and Franklin D. Roosevelt, each on more than one occasion; his most notable role as Churchill was in *Winston Churchill: The Wilderness Years* in 1981, for which he won a BAFTA award. He played Roosevelt in the BBC serial, *Bertie and Elizabeth*, and in the French TV mini-series, *Le Grand Charles*, about the life of Charles de Gaulle.

His big screen roles included Minister of Magic Cornelius Fudge in the *Harry Potter* films, and on radio he played Lord Malan in *His Master's Voice*.

Hardy died on 3rd August, aged 91.



**John Raymond Goadsby
(1945 – 2017)**

THOSE WE HAVE LOST

Goadsby, known as Goldy McJohn, was a Canadian keyboard player best known as the original keyboardist for rock group Steppenwolf. Originally a classically trained pianist, he was a pioneer in the early use of the electronic organ (Hammond B3) in heavy metal.

In 1964, Goldy McJohn played with local band, Little John & The Friars before moving on later that year to become a member of the Mynah Birds, which also included Rick James, Bruce Palmer and (after McJohn left) Neil Young.

In March 1965, he briefly joined The Diplomats before joining The Sparrows in September of that year. The band (with various changes) went on to become Steppenwolf and he remained with the group from 1967 to early 1975 when he was fired by Kay.

During Steppenwolf's hiatus in the early 1970s, he and Steppenwolf drummer Jerry Edmonton formed Manbeast with Rod Prince and Roy Cox of Bubble Puppy, during which time the band penned at least one song that would appear on Steppenwolf's 1974 release, *Slow Flux*, Goldy's last with the band.

McJohn helped reform Steppenwolf in 1977 with Nick St. Nicholas and Kent Henry and played in several incarnations of the band. He also played with Steve Marriott in a reconstituted version of Humble Pie.

McJohn's solo releases include *New Visions*, *Fugue in D*, *Goldy McJohn & Friendz*, *Rat City in Blue*, *Set the World on Fire* and *Osmosis*. Since 2008 Goldy performed with a national band under the names, Born To Be Wild Tour, Born To Be Wild, Magic Carpet Ride and Gm and Friendz.

McJohn died of a heart attack on August 1st, aged 72.

Hywel Thomas Bennett (1944 – 2017)

Bennett was a Welsh film and television actor, perhaps best known for his recurring title role as James Shelley in the television sitcom *Shelley* (1979–84), and its sequel *The Return of Shelley* (1988–



92).

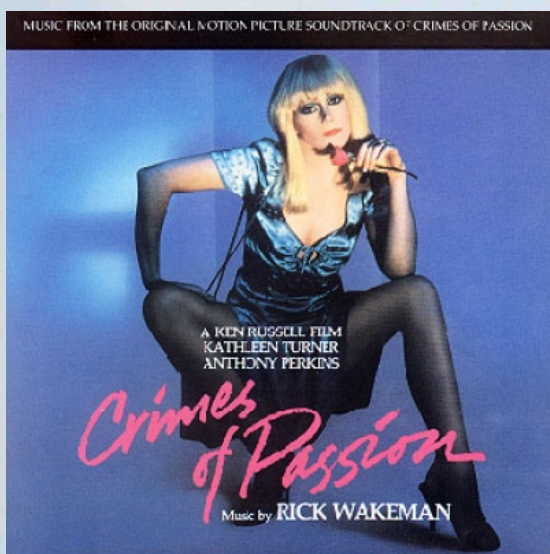
After becoming known for his role in the comedy film *The Virgin Soldiers*, Bennett made appearances in films such as *Loot* and *Percy*, as well as *EastEnders* during 2003 as gangster Jack Dalton.

Bennett's first film appearance was as Leonardo in the 1966 Italian *Il marito è mio e l'ammazzo quando mi pare* ("It's my husband and I'll decide when to kill him"), a comedy in which a young wife carefully plans to murder her husband, who is 40 years her senior, to marry a young beatnik.

He appeared in the 1986 music video of "Loving You's a Dirty Job But Somebody's Gotta Do It" by Bonnie Tyler and Todd Rundgren. He playbaked the Todd Rundgren vocals. The song can be found on Bonnie's album *Secret Dreams and Forbidden Fire*.

It was announced on 3rd August that he had died on 25th July at the age of 73.

THOSE WE HAVE LOST



Artist Rick Wakeman
Title Crimes of Passion
Cat No. MFGZ018CD
Label RRAW

Rick Wakeman is a remarkable musician who, as well as being the keyboard player most firmly linked with 'Yes' in the public eye, having been a member of this venerable band on no less than five occasions, he also leant his distinctive playing style to hit singles by such notables as David Bower and Cat Stevens.

What is less well known, however, is his

long-standing career as a composer of film soundtracks.

Rick first met Ken Russell when he was asked to star in Russell's peculiar movie Lisztomania in 1975 alongside Roger Daltrey. The term "Lisztomania" was coined by the German romantic literary figure Heinrich Heine to describe the massive public response to Liszt's virtuosic piano performances. At these performances, there were allegedly screaming women, and the audience was sometimes limited to standing room only. Russell, however, played fast and loose with historical fact, and the film features Rick Wakeman as the Norse god Thor, and Richard Wagner as a weird Frankenstein/Hitler wielding a machine-gun-guitar.

This record is the soundtrack from Ken Russell 1984 movie 'Crimes of Passion'. The film explores themes of human relationships and mental illness through a mix of sex and suspense!

Wakeman says: 'Working with Ken Russell was not only a highlight in my musical life but also a great learning time for me as well – Ken truly understood film and film music like no other. He knew what he wanted, but after telling you then expected you to take his ideas to another level. He was always



involved and came to stay with me during my writing period. He would listen and make suggestions. He would always be complimentary if you did something he really liked and if he felt something wasn't working musically, he would discuss it with you and explain what he needed for the film.'



Artist Ashton, Gardner and Dyke
Title The Last Rebel (original soundtrack)
Cat No. HST432CD
Label Gonzo

Ashton, Gardner and Dyke was a remarkable Hard Rock ensemble, who are best known for their transatlantic hit single 'Resurrection Shuffle' in 1971. But they could have been so much more! Singer Tony Ashton, for example, was part of the band that backed George Harrison on his first solo album in 1968. Even when the trio were in the height of both critical and commercial success, he was working outside the group with various members of Deep Purple. This record, originally intended as a band project, actually became something far more exciting.

An article on deep-purple.net puts this extraordinary record in historical context.

"To a Deep Purple fan, especially a Jon



Lord fan, this album is a lost gem. Add to which that it also features Tony Ashton (as part of Ashton, Gardner & Dyke) and you have both an addition to the catalogue of Jon's orchestral work and a precursor to their subsequent collaborations, 'First Of The Big Bands' and 'Malice In Wonderland'. Whilst originally credited as an Ashton, Gardner & Dyke album, a look at the writing credits shows that this album owes an awful lot to Jon Lord. The session tapes also testify to Jon's management of the project. In addition to providing keyboards on many tracks, he also conducts the orchestra and turns his hands to tambourine and xylophone."

There have been several films called 'The Last Rebel' but this one is set in Missouri in 1865 at the end of the American Civil War. The main actors and their characters are: Joe Namath as Burnside Hollis, Jack Elam as Matt Graves, Woody Strode as Duncan, Ty Hardin as Sheriff, and Victoria George as Pearl.



Artist Third Ear Band
Title Spirits
Cat No. HST428CD
Label Gonzo

The Third Ear Band were one of the most interesting improvisational groups to come out of London in the late 60s. Unlike so many of their peers, they used traditional acoustic instruments rather than electric and electronic ones. Dave Tomlin was interested in free form Jazz, and initiated sessions of this music at the London Free School, and later at the UFO club. He was soon joined by drummer and percussionist Glen Sweeney, and the result became known as 'The Giant Sun Trolley'. Later they combined with members of another free improvisational group to become the Third Ear Band, whose first music was recorded with legendary composer and arranger Ron Geesin.

Italian writer Luca Ferrari, who is an expert on the Third Ear Band and allied artists, has curated a series of record by the band for Gonzo Multimedia. He described this record thus:

'Recorded at Tuxedo Club, Piacenza (Italy), on January 14th, 1989, TEB's "Spirits" is a great live gig in a strange day-off tour date with a rare performance of Dave Tomlin's "Lark Rise" played by

a wonderful line-up: Glen Sweeney (hand drums), Mick Carter (electric guitar & effects), Lyn Dobson (flute, sax) and Ursula Smith (violin); the same that played on another great Gonzo Multimedia's release - New Forecasts from the Third Ear Almanac (HST312 CD').

The Liner notes are by Luca Chino Ferrari and film maker Francesco Paolo



Paladino who recorded a video from the concert.

Artist Atomic Rooster
Title The Devil Hits Back
Cat No. HST429CD
Label Gonzo
Dealer Price £7.99
Release Date 25th August 2017

One of the most important and innovative rock performers of the 1960s was Arthur Brown. However, unfortunately, Brown's wild showmanship - most famously including a section of the show when he performed with a flaming crown on his head - has often overshadowed the fact that his band were also remarkably talented. When 'The Crazy World of Arthur Brown' went their separate ways in 1969, thwarting hopes of a second album, Arthur went on to form his critically successful band Kingdom Come, whereas



organist Vincent Crane and drummer Carl Palmer (later of ELP) formed an exciting new band: Atomic Rooster. They had originally planned to team up with Brian Jones, who had only just been kicked out of the Rolling Stones. But, as everyone knows, Jones' career ended at the bottom of a swimming pool and they recruited Nick Graham as a singer.

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The Devil Hits Back is a compilation album by Atomic Rooster. Shortly after the death in 1989 of Atomic Rooster founder member Vincent Crane, it was compiled as a tribute by his widow, Jean, and former bandmate John Du Cann. As well as containing a dozen latter-era Atomic Rooster tracks, all its reissues are rounded out by Atomic Rooster's three Beat-Club appearances, dating from 1971 and 1972. The Beat-Club tracks were later included, with video, on the Masters from the Vaults DVD.





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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



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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>



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GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



Steve Hackett, Auckland Town Hall, July 28th 2017

Now, as my children will tell you, I'm really old – although I do sometimes wish I was a little older. I missed most of the progressive bands of the Seventies due to

a combination of my age and geography, Devon never was a hotbed of the live scene. But at the tender age of 17 I managed to see Genesis in concert as they undertook a small halls tour, but this wasn't for any of their amazing Seventies album but was for 'Duke', by which time the band had of course been reduced to Phil, Mike and Tony plus Chester and Darryl. Most Genesis fans seem to fall into either the Gabriel camp or the Collins camp, but I would like to tender another option for consideration, namely that the "real" Genesis was the line-ups that included one Stephen Richard Hackett.

In the nineties the stars aligned and I finally saw the man himself in concert at a tiny village hall in Whitchurch. The landlord of the local pub was a proghead and he had managed to convince some of

KEV ROWLAND

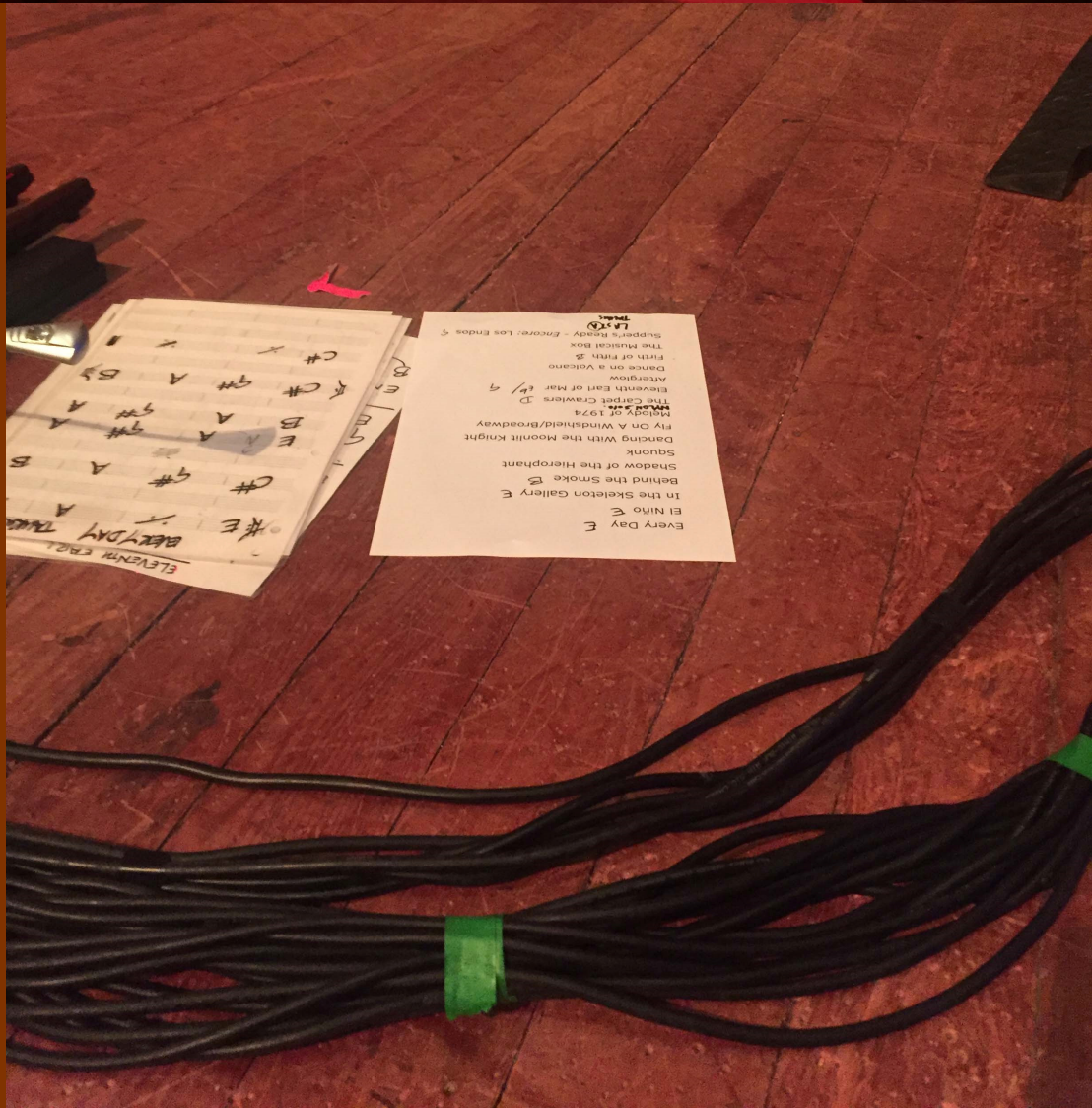


the underground bands such as Galahad, Freewill and Pendragon to play at the hall opposite the Red Lion. Then, amazingly, he convinced Steve that it would be a great place for a warm-up for the next

British tour. I made sure I was in the hall for the soundcheck, and soon realized that instead of playing a few bits and pieces to ensure the gear was working, Steve and the band were instead playing









their full set. So I saw the full set in the afternoon, and then saw it again that night! Awesome.

Fast forward a few years and I moved from the UK to NZ, which immediately improved my quality of life, but also curtailed my gig going. For those of you who know little about the country apart from the all-powerful All Black's, then here's some context: the land mass of NZ is a little larger than that of the UK, and comprises two main islands plus many smaller ones. The population is a little more than 4.5 million, with more than a quarter of that situated in and around Auckland. I live close to the third largest city, Christchurch on South Island, which has a population of approx. 450,000. So, when it comes to the number of people who live here there are very few, so it isn't really profitable for bands to come here, although many are now either starting or ending tours here so that they can either brush off the cobwebs or stay

for a holiday. So, when a band comes then it is a matter of grabbing the opportunity, and when Steve announced he was coming to NZ for the very first time it was a case of buying both concert and airplane tickets as there was no way I was going to miss out on this.

Auckland Town Hall is not a venue that many bands play, and it was my first time there for a gig. With a huge organ as a backdrop, the guys weren't using any curtains or backdrop, and while there were some lights on stage and a small amount hung in the air, it was obvious that tonight was going to be all about the music. No support band either, but that was okay, as tonight was going to feature two quite different musical legacies, an introduction of Hackett material to warm us up for the main event, Genesis. Tonight's line-up was one that will be recognizable to fans of Steve. On bass, pedals, guitars and backing vocals was Nick Beggs (Kajagoogoo, Iona), drums



and lead vocals was Gary O'Toole, keyboards was Roger King, while Rob Townsend provided the kitchen sink (flute, sax, keyboards, pedals, percussion, vocals). Centre stage was the man himself, on guitar and vocals, and of course they kicked the evening's festivities off with "Every Day". Given how long these guys have played together it was no surprise that they were incredibly tight, and while Rob disappeared at times when his skills weren't required, it was amazing to hear just how strong these guys were and how the blend of voices was wonderful.

Steve apologized for having taken 67 years to get to New Zealand (I seem to recall Chris Squire making the same type of comment and then they returned a couple of years later, so I live in hope that Steve will be back). We were then treated to some newer songs from Steve's canon, until he ended the section

with a blistering totally over the top version of "Shadow of the Hierophant". Then it was time to introduce singer Nad Sylvan (Agents of Mercy), and the guys kicked it up a gear with "Squonk". The reaction from the crowd was immediate, as here was the music that they had come to hear. Genesis may be no more, and there are arguments as to who has had the best solo career of all of them (in terms of musical quality Hackett beats the rest hands down), but the music lives on in the hearts and minds of many. It was obvious that Nad was having issues, and that he was struggling to hit all the notes, something rather unexpected given his reputation, but it is a long way to come in an air pressured tin can, and this was the first night of the tour.

During "Dancing With The Moonlit Knight" I honestly felt that the band were getting ready to move into "Clocks" but sadly that wasn't the case. Instead Gary







took the lead for “Fly On The Windshield”, which turned into something far heavier than I could ever have imagined – the man is awesome and I am going to search out more bands he has been involved with, as he is really quite exceptional. There aren’t many drummers that can fill in for Collins and seem totally at home. “Firth of Fifth” had people clapping along and got the band their first standing ovation of the night, something that was then repeated at the end of each subsequent number. “Musical Box” was turned into something even more magical than before with the addition of saxophone, but all too soon it was time for the final number of the night. By now Nad’s problems had resolved themselves, but that didn’t really matter as every person there was singing for him “Walking across the sitting room, I turn the television off....”

More than two hours had flown by, and

of course it couldn’t end there and the band came back on for a steaming version of “Los Endos”. The guy next to me was upset that they hadn’t played “I Know What I Like”, while someone else wanted “The Musical Box”, but with classics such as “Eleventh Earl of Mar” and “Carpet Crawlers” being aired I walked away a very happy punter indeed. Will Steve and the guys come back to the land of the long white cloud? I have no idea, but I can only hope. This was one of the best gigs I have ever attended, with no stage trickery, just a few lights, great musicians performing classic songs. Maybe next time he can come back and play no Genesis material at all, but highlights of his solo career, now that would be a gig to fly for all over again.

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The Summit of the Braille Satellite Festival

Held at the Mushroom Farm, Svencionys, Lithuania

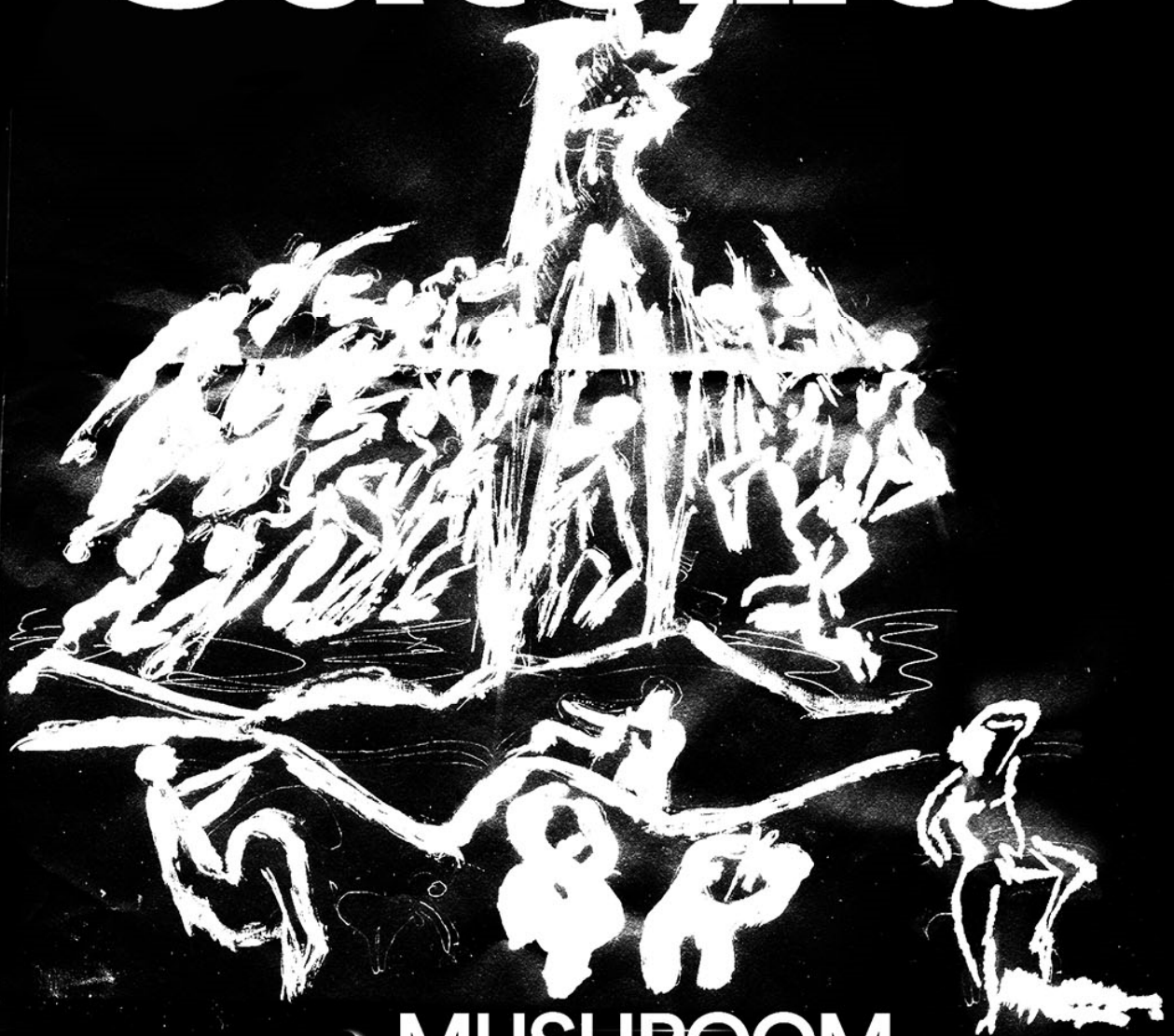
Gonzo's Alan Dearling leads us on an exploratory mission...

I'm a bit of an insider at this festi. Deep in the woodlands of rural Lithuania, the Mushroom Farm is a purpose built festival site, being developed by a good friend of mine in Lithuania, Tomas Jonusas, aided by a crew of energy-full young people. Many are Tomas's students at the Vilnius technical university studying aspects of event management, audio, lighting et al. Tomas must be

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21st — 23rd of July, 2017

Braille Satellite



MUSHROOM
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More information:
<http://emptybrainresalt.us>

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mad, since he's appointed me the 'Wizard' of our new first festi, The Magick Gathering, to be held on this same site 15-20th August. We are calling this a 'Contemporary Hippie Festival'. Six days of musicians, djs and workshops – all for only 20 euros. Yup, we are mad. Check it out: www.facebook.com/MagickGa/

Anyway, back to the event in question. The Braille Satellite 'family' are past mistresses of putting on left-field music events. They call them 'Summits'. Their advance publicity for the event was very useful as an intro to their 'world', their artists and philosophy. Think very left-field. Musicians and djs committed to the 'art of sound' or 'noise' depending on your creative earlobes! They seeded many web and on-line links to their event, but this is the one with the best links to the artists' performing: <http://emptybrainresalt.us/events/summit-of-braille-satellite>

The organisers describe the event, thus: *"The history of this little DIY festival, the Summit of Braille Satellite, began in 2013,*

with the first installation of STRcamp. Over the years it has proven to be the best place for musical discoveries, its lineup always full of weird, leftfield artists ranging from harsh noise to outsider pop. Summit of Braille Satellite is organised as a relatively closed, community-focused event with no massive sponsorship deals or Red Bull stands - it lives and dies by the music and the interesting people listening to it."

I'm not attempting a full review of the festi. I was too busy with Magick Gathering business, monitoring the site, in meetings, planning, watching, thinking. But amongst this 'heavy' music I found moments of madness, drones, bass, whirrings, stirrings and syncopations, tones and tinklings, industrial noise – even Gothick Horror. Enough to stir my soul and mangle my brain. Whatever, it was a walk on yet another Wild Side. Another Sonic Adventure. An Imaginarium...

At the Mushroom Farm there were two performance areas, and purpose built round-houses for a main bar and catering. The stage

alan dearling



has been purpose built for the site, as has, the specially developed dj-pit.

DWM – Doc Wor Mirran

www.dwmirran.de/dwm.htm

Festivals are for meeting people. New-to-us people. My musician-man of the Summit of

the Braille Satellite festi was definitely Joseph B. Raimond. He's held my proverbial hand and introduced me to a mountainside of new music.

This Gonzo piece is meant as a brief introduction and insight into his music and art. Joseph looks a bit like an ageing punk rocker.





But talking to this mild-mannered Californian guy, you realise he's really iconic. A friend and art/music collaborator with Dee Dee Ramone and Rat Scabies. Here he is on the right, with his theremin and electronics DWM collaborator. The DWM band is actually a loose German-based collective, but with lots of Californian and

world muso-people for friends and conspirators.

Joseph told me: "Today we're playing live for the first time in many years. We're playing a 55 minute set. It starts with a Pink Floyd type intro. Then some noise, and later, a long piece dedicated to my friends and colleagues who



are no longer with me, you'll see their faces on masks on a dummy at the front of the stage. We keep changing them. And then our rant against President Trump."

I watched the whole set. It featured lots of samples of the President himself. Lots of German voices, static, radio snippets and sampled voices. Especially, German voices. Mesmerising. Trump speaks, as ever, shooting himself in both feet. And I think it was Harald 'Sack' Ziegler who joined them on stage for the horn playing. Wonderful stuff. <http://www.haraldsackziegler.de/>

I filmed some video, featuring a chunk of the closing segments of the DWM set. More power to their ever-changing and evolving, collective elbow! Very happy that I acted as beer carrier for Joseph. He finally said, "I'm much more into my artwork at the moment. We've used some of it as a back projection. I have an art show in Munich this autumn."

Here's the link to the little video I filmed:

<https://youtu.be/UGyGW1dHifA>

The DWM motto is: Everything is for free – read on – or immediately click on: <https://docwoermirran.bandcamp.com/>

There's also shed-loads of their music on Youtube.

Here's what it says on the DWM homepage:

PAY NO MORE THAN \$0.00!

Welcome to MissmanagementT, a label of the MT Entertainment group of labels, devoted to free music by DWM. Inspired by the writings of B.H. Skinner, this is the label where MT puts its money where its mouth is, namely, a label totally independent and free of the constraints of the music business and the shackles of commerce. Missmanagement CDs are always free! Inspired by the freedom inherent in the internet and MP3 technology,

MissmanagementT releases are an attempt at combining this spirit with the medium of



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traditional CD. Now, of course, we have to spend money to create the releases, but that isn't the point. Once created, they exist free of capitalism and the music business. There are no big advertising budgets involved, no big promotion campaigns, no kissing slimey music journalist asses for a story, no guest lists and no cigar-smoking music business egos involved. Here, creativity exists without the shackles that the music business inflicts upon its artists. You want a copy? Here, have one, enjoy it. It's that simple. Why DWM? Well, DWM has, since its inception in 1984 in San Francisco, attempted to operate outside of

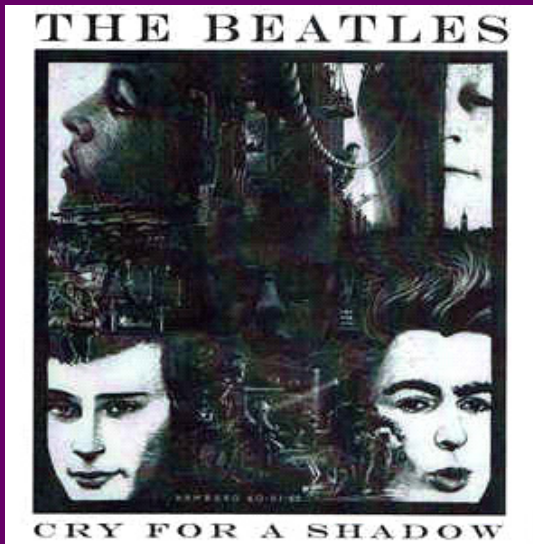
the music business. DWM recordings are never copyrighted, and the songs are not registered with GEMA or any other mechanical royalty collecting agency. We have never signed a recording contract, and have always given our recordings to labels for free. MissmanagementT is simply an extension of this philosophy. If you are interested in more free DWM recordings, please visit MT3, MT Undertainment's internet label devoted to free downloads, complete with cover.

Beatles vinyl

The latest DWM release is a real oddity. A vinyl



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single 45 rpm on Empty Records. It's an original 1962 Hamburg recording of the Beatles' 'Cry for a Shadow', I think possibly with Stu Sutcliffe and Pete Best, along with Paul, George and John. There are five faces on the cover (just). DWM even got permission from Klaus Voorman to use his original cover artwork. Musically it's very much a tribute to the Shadows and the Ventures. Joseph told me he has licensed the rights to the track. And on the flip side is

Doc Wor Mirran's more experimental version of the same instrumental. Here's a Youtube link to the Beatles' track: <https://www.youtube.com/watch?v=jXsfza2EaEk>

So, who else to mention from the Braille fest?



As I've already said, I was only at the festival proper, occasionally. But I found the **Chickass** set – a female, oddly high-octane singer, interestingly ethereal. Slight shades of Nico at times. Apparently she is from Russia.

Zan Hoffman roved around the field with a radio mic at the Mushroom Farm, singing-



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poetry-style into the faces of the audience. A Jonathan Richman meets They Might be Giants' character. Here's a link to video of him in full action mode. A quirky, one-off, in reality. I enjoyed, but you can quickly get too much of a good thing!

One of our Braille friends took this lovely pic.

www.youtube.com/watch?feature=player_embedded&v=1_vUeZ5l_ro

From Nursery to Misery, visiting from Basildon in Essex, are these days, an oddball, identical, tentacle twinset. Hippy, child-like and bespoke tumbling out from a science fiction novel. Something Dystopian from the minds of the likes of Philip K Dick or Robert Heinlein. A bit Gothick too. Think bedroom poetry, but with an animal rights' theme. That's part of the story anyway.

As they, Tina and Gina Fear say themselves, they are, "Different! Just try to create an ambient atmosphere, I guess. Most of our

releases are on cassette." This track is a good example of their child-like musical-art: https://www.youtube.com/watch?feature=player_embedded&v=rS9H9kCFITs



Twoonky are a music-making Dj duo. Someone told me they were called the 'Two Monkeys', which I rather liked. Certainly one of the most imaginative sets on the main stage. Seemed spontaneous, intuitive and, at best, daringly original.



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Here was the actual Programme info, in case you want to explore the Summit of Braille Satellite further. It's all a bit Star Trekky, 'boldly going' and exploring into spaces where few venture.

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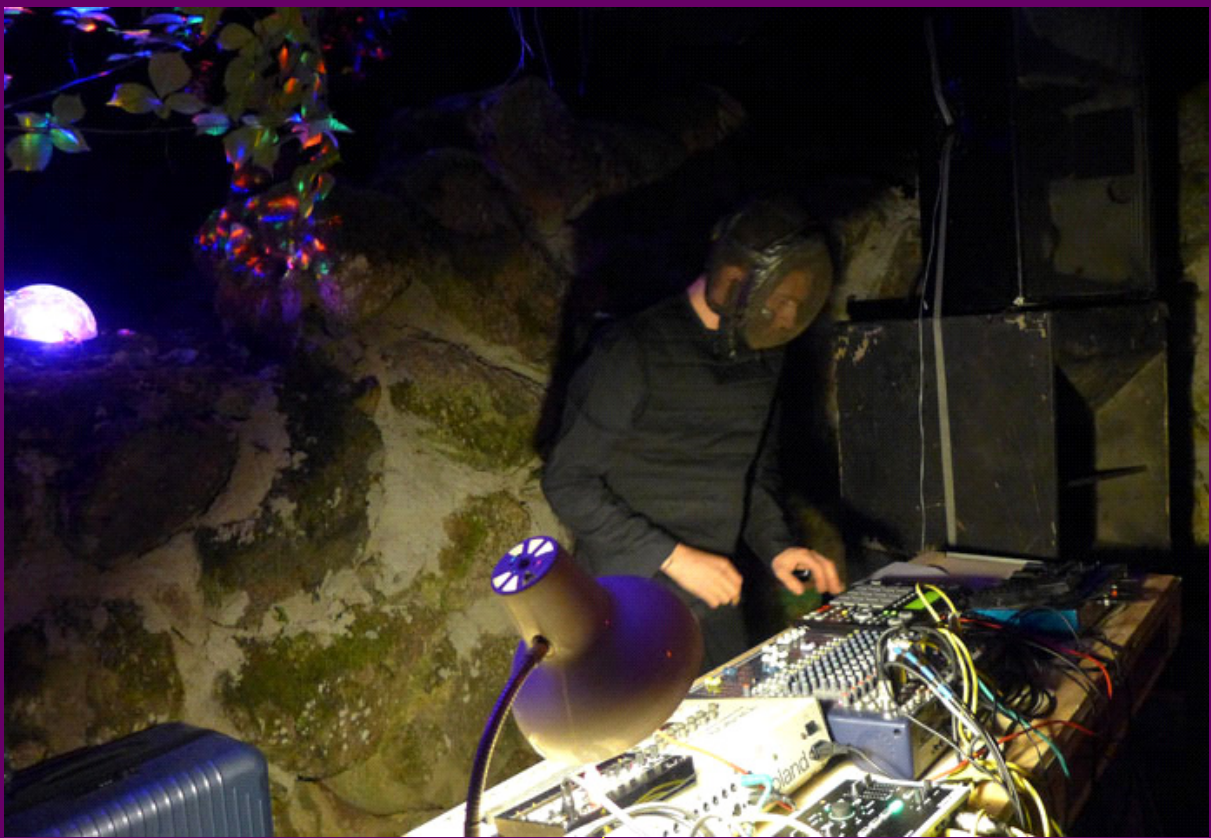
But I also really liked some of the sets in the dj pit. The thumping bass-lines, ambient waves, crescendos, strange noodlings. These seemed to capture the collective imaginings at Braille Satellite often more effectively and creatively than many of the main stage acts. The timetable and over-running makes it hard to name favourites, but Sunday's set from the Secret 13 djs was a real joy, and our Magick Gathering Crew and myself

enjoyed a breakfast cider and beer along with one of the Jesus on site. Is the plural, 'Jesii?'

I was also amazed at the capacity of the Lithuanians to drink. Here is one young lady at about 8 am enjoying a breakfast pint down at Mushroom Farm.

Somewhere in the small hours of Saturday morning in the dj pit, there arrived, clad in black, with a mesh helmet, a new dj. He held me in thrall for a couple of hours. A real





creative, dark, noise-maker. Hugely creative sounds. Bass heavy, but with plenty of hooks and riffs to keep the packed crowd swaying and grinning in the dark hours just before the dawning. From the programme listings I think he was probably German? He sounded it.

I'll end with a pic of the hosts of one peculiar installation – this offered Lithuanian

food and strong spirits in a kind of minimalist Gothick horror set, created out of black bin-liners strung between a small host of trees. It felt like falling into a parallel universe, through an Alice Rabbit-hole. I think, perhaps and maybe, that it was all something to do with discovering identity in place. A bit like Braille Satellite itself, an Out-of-World and Time Experience.



alan dearling



Summer of Love +50

Gonzo in San Francisco

Peace, Love, Skunk.....

After checking into our hotel, just off Union Square, we took a long, brisk walk up to the Haight. The sun was shining, the rush hour starting. Market

St was still full of largely black, homeless folk, a few real crazies in amongst them. The sweet smell of MJ very common. As we reached the first of the shops on Haight St, a guy in an 'art gallery' noticed my Quicksilver Messenger Service t-shirt and invited us to a musical happening in the gallery, in an hour's time. They were launching a new exhibition of young SF artists that very day. We said we might and walked on. We stopped for a drink and a sit-down in some mock-hippy bar and had really nice freshly made pink grapefruit juices. I went back to see the boys and said I looking for a bit of bud... the young one smiled and said no problem. Next minute, a fully loaded chillum and a lighter were being offered! Well it would have been rude not to so I polished it off with three massive tokes. I said I actually wanted more, so he explained he had just scored a bud himself but told me where to go, a little further down the road.

The last time I was here was for the

John Brodie-Good



Fair last June, with stages and thousands of people; t'was a bit quieter today! A few more crazies, including a guy vigorously flogging his coat on a waste bin, whilst shouting at it in the process. Plenty, plenty MJ smells. To be honest, it's all a bit tired now around here, it was 50 years ago after all.....

Next stop however was Amoeba Music, which is a great place (they have branches in Oakland and Hollywood). It's big, but chilled and friendly. They carry a vast stock of LPs, CDs, DVDs, books, magazines, posters and turntables. They hold regular live music sessions, and a lot of their stock is perfect condition second-hand too. Their prices seem very reasonable, you can pay \$7-\$9 (£5-£7) for many pristine s/h records. Their stock can be a bit weird, almost nothing in by many

of the 60s SF bands but lots of Hawkwind CDs (which is good). I did find an album called 'Songs for a Never Realized Album' by Blows Against The Empire, in the JA section. It seems a bit of an oddity, a German band doing an album in the style of.....a picture of one of the guys with PK outside a café indicates to me some kind of connection. The sleeve notes are all in German. A quick first listen sounds interesting, some great spacey lead guitar. An 'audiophile' copy of The Worst of Jefferson Airplane album also fell into my bag to replace my old s/h copy. I also picked up two 1960s gig 'handbills'. We would call them postcards and they are smaller versions of the fantastic posters produced for many of the gigs in the city at that time. The most desired, original posters, go for crazy money and the reproductions





are just that. The postcards were 'affordable' though and I came away with my first two, a stunning Rick Griffin, the black Quicksilver one, and a beautiful Iron Butterfly (!) gig card.

Following my local tip off, I walked into Golden Gate Park (east end) around which, were hanging around a few people. Further in I noticed some 'white kids' sitting under some trees and headed over. Want some weed? I sat down next to them and started making friends with their dog. I got ripped off of course, but came away with an 1/8oz of Pineapple Kush which seemed to smell OK if being a bit dry. On the face of it next January will wipe these guys out, but they will still have the under 21s market to service I guess....

Feeling much happier with a bit of blow in me back pocket, we headed off to find something to eat. Amongst the hippy tat shops we found a café looking Thai place and went in. A bit of a shithole inside, the food was fantastic however, the welcome very friendly indeed, and all washed down with Strawberry and Pineapple Lemonade, totally lush! (Siam Lotus, 1705 Haight

St).

It was starting to get dark so we headed into Golden Gate Park proper and for the Conservatory of Flowers. I rolled a few single skinnners and lit one up, a nice little head bang. The building was about a quarter of the size of the glasshouse at Kew Gardens and onto it were projected a 20 minute cycle of 'psychedelic images'. The images were in fact of the natural world, plants and butterflies mainly, although the bird of peace made a brief appearance too. Summer of Love? Not really, more like 'pretty images' to go down on the slowly growing list of art light installations I have witnessed. Still, with a buzz between your ears it was pleasant enough, with somewhat surprisingly no music to accompany the 'performance'.

Back at the hotel, I worked out I might need to eat some of the Kush to use it all up, I only had three days and wasn't going to waste any.....a nightcap spliff standing on Union Square, under the trees with a hot coffee in one hand felt pretty good. I stopped outside the hotel for a final ciggie, a black guy walking





past glanced down and then looked back up at me, "bare feet? that ain't right!", smiled and continued on his way. I guess he didn't approve of my (ever so comfortable) Clarks 'expedition sandals'OK...maybe they do look a little like Jesus Boots.

Another blue sky Californian morning found me back out on the square, doobie and coffee on the go. After a mega breakfast at the Pinewood Diner, just locals last year, full of tourists this year, must be in a guide book or website now, we took a taxi back to Golden Gate park, this time to the De Young Museum for the 'Summer of Love Experience'. The carefully placed Palm trees and ultra-modern building seemed more LA than SF but a nice spot for another spliflet before going in. I already had the book of the exhibition, having previously ordered it when I

didn't know I was going to California again. Music was of course my main interest and the exhibition included some of the finest gig posters ever produced, which I zoomed in throughout the show. It included the Quicksilver one I had bought the previous afternoon, even displaying a sheet of the handbills before being run through the then printing press with the final colours to be added to them. The reason I call the handbills postcards is they are laid out on the reverse for being posted, and were to people on the venue's mailing lists (no internet remember kids?). Some of the cards for sale had been addressed, stamped and posted. There were lots of clothes of the era on display too. Again, no music though, slightly weird. The poster design Stanley Mouse did for the exhibition is on the mark too. To be fair a lot of work and love has gone into

this, worth a visit if you are passing through for sure.

We got back out into the sunshine and walked back slowly through the park, via a bench stop for some birding and spliffing, before venturing back into Amoeba again, funny that....

The SOL was everywhere in the city, most shops had window or interior displays, from Macys to Whole Foods, from Saks to Trader Joes. Whole Foods (known as 'whole wage packet' in many quarters) had SOL shopping bags for \$50! Trader Joe's had much nicer ones for 99c. Even I was getting a bit Summer of Loved Out but didn't really give a shit, the sun was shining, I was stoned and we were in California baby.

The next morning dawned blue again, after an early visit to Union Square we headed east this time, and visited the Farmer's Market down at one of the piers. The place was jam-packed with stalls and punters, and after a coffee sitting in the sun overlooking the Bay Bridge, we headed north, there are only a certain number of Californian Peaches you can look at after all. Speaking of which, those of you from the last century will be delighted to hear they still make California Girls as beautiful as they used to.....honeys, everywhere.

We sat on a table overlooking the water and had breakfast, French toast and strawberries for me. I was just having a post brekkers smoke just along the way when Sarah bent down to read the inscription on the railing in front of us. Of all the three miles of SF waterfront we had by chance stopped by Paul Kantner's words.....!

'San Francisco is 49 square miles surrounded by reality'

Our plan today was to visit the North Beach area, and we started at the famous 'Beat bookshop', City Lights. Much smaller than I imagined it would be, with the main shop being downstairs. Upstairs, a smaller area with books about the Beats and other characters, and where regular readings are given. I came away with the latest issue of *Relix Magazine* (I must subscribe), which originally majored on the Dead but now has a broader base. The issue was a US Summer Festival special, and includes an interview with Todd Rundgren about his new, excellent *White Knight* album plus other tasty musical morsels. I also purchased a book published last year, *Whole Earth Field Guide*, a fascinating looking-tome in celebration of Stewart Brand's masterpiece resource books (again, something before the web kids) which is in the pile to be read.

Next stop was the Caffè Trieste, once a regular haunt of PK and some of the Beats such as Jack Kerouac himself. For some reason, I wanted to try and get a bit of a feel for the man. I pretended not to notice the retail store doorway as we walked in through the main doors. We ordered espresso and wedge of choccy cake and sat back to look around. It still had the feel of a local's place but tourism was also rearing its ugly head,

including of course, us. There were some older guys outside in chairs, and two inside. Some or most have them must have known him. Weirdly, when I opened the sleeve of the "Blows" album later that day there was a small picture of Paul, sitting outside the café, espresso in hand. Perhaps I had the same cup? I didn't ultimately feel comfortable being a tourist and fairly quickly went back outside for a spliff across the road, on a quiet bit of pavement. I stood under the painted tribute to PK, looking back across to the café. North Beach seemed to be real San Francisco, real local people, from all races and cultures, going around their daily business. A bit tatty around the edges perhaps, but better for it. Nice jukebox in there by the way too.

Our third destination was Rock Posters on Powell Street. We went in and slowly stared round the walls at all the posters. The guy who ran the place eyed us up and down and presumably thought 'tourists, waste of time' and went back to doing what he was doing. I finally asked if he had some postcards we could look at. He put two, thick, photo-type albums on the counter and we started leafing through them, mainly Rick Griffin. His filing system seems to be by venue so we started with the Avalon Ballroom which included many of the other artists of the era. He had some stunners, and the number we wanted kept going up all the time. When we were finished I think he expected us to just leave. I asked him how to do it, I pull them out or he did? We choose six in the end, I was especially pleased to secure a Griffin/Hendrix card, he said he had just sold a mint, original poster of the same design for \$20K the week before! Once he realised we were serious punters, he

pulled another album out unfortunately..... He did give us a freebie though, a Griffin Moody Blues card, plus one of his own 'Flying Eye' designs to illustrate an exhibition he held in the city a few years back.

That was it really, on our last full day I went out onto the ocean whale-watching and on the Monday morning we took a sunlight walk and chilled outside of MOMA, finishing up the last of the kush. My last spliflet was on Union Square just before the van took us back the airport. An expensive looking 'Magic Bus' appeared, presumably taking tourists around the city, I had already seen the highly decorated VW Minibuses running around too. As someone wrote, the 'Rock Industry' is now worth billions of dollars annually..... Without a gig to go to, San Francisco felt a bit empty this time round (Sod's Law – Moonalice played for free the next night in Union Sq) but Marin, and New York before that, had filled us with an inner glow. Steve Miller and Frampton were really good, IABD were a complete joy, and I won't forget hammering down Pacific Highway 1 in the white Pony for a while yet either. Just need an excuse to go back again now.....

<https://www.amoeba.com/>

<https://deyoung.famsf.org/>

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

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

KEV'S WORLD

DATURA 4
HAIRY MOUNTAIN
ALIVE NATURALSOUND RECORDS



Originating in 2009 out of the port city of Fremantle, Western Australia, potentially one of the most isolated cities in the world, the DATURA4 seed was born from the nucleus of two of Perth's most celebrated and now legendary garage rockers The Stems (Dom Mariani) and The Bamboos (Greg Hitchcock). For those in the northern hemisphere, just to

contact how remote Perth is, it takes longer to fly from the east coast of Australia to Perth, than it does to fly from New Zealand to Australia. Perhaps it isn't too surprising that they make their own noises over there. This is down and dirty roughhouse bluesy psychedelia that would make Blue Cheer proud. Whether it is the distortion or fuzzed out sounds they employ, this really sounds as if this band belongs on one of the compilations of weird and rare bands from San Francisco that were around in the late Sixties.

As well as Mariani and Hitchcock, the line-up is completed Rippled Souls bassist Stu Loasby and former drummer for The Drones Warren Hall, and they released their debut 'Demon Blues' in 2015, following up with this one a year later. They are very good at what they do, but for me there just isn't enough variety throughout the whole album to make it sufficiently interesting. In small doses this is fine, and would be perfect if they had a song on one of the aforementioned compilations, but for a complete album it

KEV ROWLAND

isn't really the sort of music I listen to. But, they are very good at what they do, and if this style of music is interesting then this is someone that you should look out for.

**MACHINE MASS
PLAYS HENDRIX
MOONJUNE RECORDS**



Yet again there have been some changes in the Machine Mass camp, and here founder members, guitarist Michel Delville (The Wrong Object; douBt; Alex Maguire Sextet) and drummer Anthony Bianco (douBt; Elton Dean; Dave Liebman) have brought in keyboard player Antoine Guenet (The Wrong Object; Sh.TG.N; Univers Zero), to assist them in their adventures. As a starting point the album is quite simple in its intent, namely that in one day last March the trio recorded some Hendrix songs live in the studio to celebrate the 50th anniversary of 'Are You Experienced?'. It's just from there that it gets a little more complex.

I am sure that everyone has their favourite Hendrix songs, and probably also their favourite Hendrix covers. For me there has always been something whimsical and emotive about 'The Wind

Cries Mary", while I still believe that The Hamsters monumental album from 1990, 'Electric Hamsterland', takes some beating. But what we have here is something that Hendrix himself would have probably appreciated, namely three top musicians taking his songs as a starting point and then improvising, twisting and melding, them into something that is barely recognisable yet paying true homage to the craftsman who created them initially. Whenever a guitarist dares to cover a song created by a master then they are putting themselves up to fail, but what Michel has done here brilliantly is not only show that he too is a genius with his instrument, but has filled the interpretations full of jazz intensity and experimentalism, to create something that cannot be directly compared as it is just so very different indeed.

While fans of Jimi will enjoy hearing what Machine Mass have managed to do with classic Hendrix songs, this album is also very much for those who may not be close to the originals. Antoine uses some wonderful Hammond sounds as he and Anthony try to keep everything under control while Michel sounds like he is deconstructing his guitar while somehow keeping sounds emanating from it. This album is incredibly impressive on every level, from the musicianship and arrangements through to the way they have ripped this material to pieces and then put it back, lovingly and with honour, into a brand-new format. And that they finish with "The Wind Cries Mary" is the icing on the cake. Superb.

www.moonjune.com

**FAUNCH
DIVE
INDEPENDENT**



The story of this 1999 album goes back more than twenty years, to when guitarist Michael McClure left USCD to study theatre in the UK. He wanted to be near Stratford, so attended Warwick University where he met Andy Faunch in late 1978. Along with drummer Dave Blackburn they formed a band, called Tiny Lites (after the Zappa song "City of Tiny Lites") and after Michael returned to the States he convinced the others to move to California in 1980 "to get the band back together". They had various musical adventures, including working as And And And in the Eighties, but 'Dive' is credited to faunch (all lower case), and all three are heavily involved. Dave provides drums, percussion, djembe, Michael electric guitar, backing vocals, keyboards and programming while Andy is on vocals, bass, acoustic and electric guitars and programming.

To my ears this is a wonderfully strange yet compelling bringing together of two iconic bands, fittingly

one from each side of the Atlantic, as XTC vie with Talking Heads for dominance. It is poppy, it is rocky, it is bright and cheerful, and has plenty of dynamics. It was self-produced (and then mixed and mastered by Dave), yet everything is crystal clear and it certainly doesn't seem like a low budget production. There is a great deal going on, yet it is always infectious, and there are some wonderful bass lines which show how important that attack can be, as well as the actual playing of the notes. Is there some Hall & Oates type funk in there? Possibly, but there are also some elements of Robyn Hitchcock, and even some vocal tinges of Roy Harper.

It is somehow electronic, poppy, rocky and emotive all at the same time. It was probably dated when it was released, but now it feels timeless, and is a joy from start to finish. It isn't the type of music I normally listen to, but I have thoroughly enjoyed this. For more details visit www.faunchmusic.com

**FAUNCH
VENICE & BEETHOVEN
INDEPENDENT**



Just a few short sixteen years later, and Faunch followed 'Dive' with 'Venice & Beethoven'. By now it was just Michael on electric & acoustic guitars, and Andy on everything else (although Dave did mix a couple of the tunes). This album is even more varied than the last, and we even get the ska/2-tone of "Western Sky" to go with the rock out cover (more of that later).

When Michael was asked to describe the album he came up with "What would happen if you took all the colours in XTC, 10cc, Kevin Gilbert, Human League, Prince, Richard Thompson, Devin Townsend Project, Porcupine Tree, Robert Palmer, King's X, Peter Dinklage and The Sensational Alex Harvey Band (!), and mixed them all together? Would it inevitably become a steaming pile of funky fudge, or an inventive and curious kaleidoscope of contrasting musical hues?"

As with 'Dive', this just doesn't sound like the work of a few independent musicians, but instead this comes across as people at the top of their field who are working in a studio with a world-class producer to make music that will be loved and known by millions. Instead, what we have are guys doing this in their spare time outside their day jobs, but creating music that has a wonderfully rich palette.

This is incredibly infectious, and music that makes the listener smile from start to end, and isn't that music is about? Shouldn't it create an emotional reaction?

All the music has a high pop element, apart from the one cover version, a song that I have some relationship with. I was at one of the very first Credo gigs with Mike Varty on keyboards, up in Mansfield, when the guys suggested playing this song in the set to which Mike surprised everyone by saying that he didn't know it! It was a song I discussed with Fish, asking him if he was ever going to get around to recording his own version only for him to burst out laughing and tell me that he had just done exactly that. But, the one version that everyone must stand up against is the original, when a Scotsman stood onstage in his white and black hooped shirt and told everyone that he was "The Faith Healer".

Given that much of the music until then has had a high electronic or funk element it was somewhat surprising for me when the well-known guitar chords started coming out the speakers. Andy starts with his voice behind the guitar, but then a second guitar comes in and dominance starts to be heard. They haven't tried to copy it fully, but instead have put their own twist on it, yet they keep the keyboard soaring and powerful, just how they should be.

So, two very interesting albums from a band new to me. Let's hope that we don't have to wait quite so long for the next one...www.faunchmusic.com



YE 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.



Colin is one of those frighteningly intelligent over-achieving teenagers who will one day have my job and put me out to grass.

He is (amongst other things) the presenter of The Crypto Kid WCJV Digital Broadcasting. Every Monday at 8 pm EST

Check him out....

COLIN'S TOP TEN

1. The Rise and Fall of Ziggy Stardust and the Spiders from Mars by David Bowie
2. Hysteria by Def Leppard
3. Moving Pictures by Rush
4. Superunknown by Soundgarden
5. The Wall by Pink Floyd
6. Pet Sounds by Beach Boys
7. Wasting Light by Foo Fighters
8. Is This It by The Strokes
9. Pinkerton by Weezer
10. Modern Vampires of the City by Vampire Weekend

THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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and Training. (MAPIT)

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FREE!

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 THINGS THAT ALWAYS HAPPENED IN COMPUTER CLUB

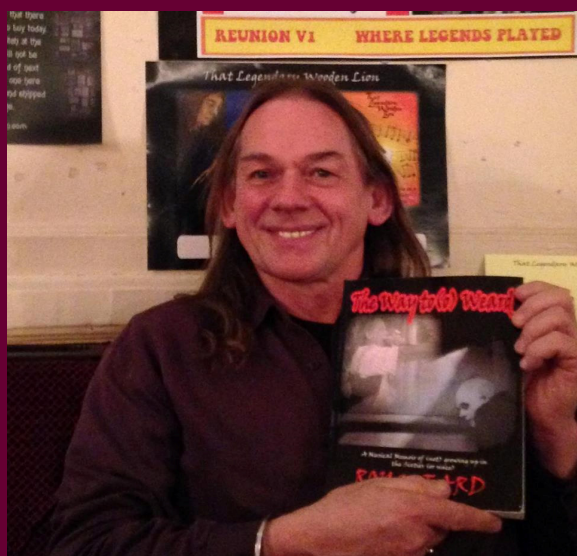
Are you old enough to remember Computer Club? Do schools even have computer clubs now, given that modern children are handed a high-powered gaming laptop and a smartphone the second they're born, and told not to bother their parents until they're old enough to go to the pub with them?

Back in the '80s and '90s, school computer clubs were the only way most pupils had access to the sort of computers that their parents could never afford to have at home - the BBC Micro, or a nice PC for example. Well, unless those parents were posh parents. The less said about them the better.

Here are ten things that happened in every Computer Club throughout the country.



WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication..

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

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

‘I’m going to throw up.’

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

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

Colin looked up with a devilish smile.

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



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

<https://royweard.bandeamp.com/album/this-house-in-amber>



Kremmen went mad.

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

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

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

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

‘Take his guitar.’

‘Why?’

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

‘No he doesn’t. He is just posing.’

‘Take his guitar.’

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

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

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

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

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

‘You know how he did it?’ she said.

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

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

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



A YEAR IN THE LIFE OF



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

Hawkwind have announced a "HawkEaster Happening" for 2018, spanning Friday 30th March to Sunday 1st April.

The event is being held at the Alhambra Theatre, in Morecambe, Lancashire. Its current owner, Ian Bond, originally intended to redevelop the site as a block of flats, but the 116 year old seaside theatre has been given two years to prove itself as an arts and music venue.

"I'd feel like I was letting Morecambe down if I didn't at least give it a go as a venue again," he's reported as saying.

Cue Hawkwind, for another rescue job.

Back in 2013, when Seaton Town Hall's music venue was in financial trouble, a certain local band, Hawkwind, came to the rescue by staging a 2-day event called Hawkeaster. It became a yearly event, and five such Hawkeasters have now been held there.

Now, another music venue is struggling, as Hawkwind explained:

"It is an important part of UK theatre history, most famous for being the setting for John Osborne's "The Entertainer" starring Laurence Olivier, which was filmed there in 1960. We want to help save this iconic building which is situated on an amazing beach in an often overlooked part of the country."

Morecambe is around 50 miles north of Liverpool and Manchester.

Later in July, Hawkwind posted information for folks considering camping for the HawkEaster Happening:

"We are trying to arrange a 'private' camping site nearby. Also there is a 'Haven' type static caravan site a few minutes' walking distance from the

Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



venue, with static caravans to hire. Also a couple of really nice Caravan and Camping club sites."

On a more paranormal front, it's reported that some people have heard whispering voices and other strange sounds in parts of the venue, and that



Further information will doubtless emerge in the weeks and months ahead.

EVP tests have provoked some form of high frequency responses. It remains to be seen what effect Hawkwind will have on the building!



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



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!!!"

TRUE STORIES(FORENSICS)/ADVOCACY

It is not enough to share with you.I need to find a way
to make this vital to you.So you will not leave now
but continue reading.Whether the issue is Transgender Rest Rooms,
Budget Cuts,Racism,Immigration or Crime-you are part of the witnessing.
If i listen to you,and integrate your participation,your emotions give this power.
(I get more feedback from those who HATE poetry than from those who say they love.)
Either way,the survival of this"sullen craft"relies upon response.Not my witnessing..
More the engagement we both feel about issues that are as real as life.
You are more than your past.It is complicated.
I leave behind presumptions when listening.
Absorb both emotion and content.Attention is NOT in deficit.We are in this together.
Even cliches work when applied to hard facts."Follow the story"."Follow the policy"
The "infinite variety of the human experience"will not allow for simplistic syllogisms.
Poverty is real.As is crime,and corruption.These are old strings on a strummed guitar.
To make the melody sweet enough to be palatable,you need to mirror this.
Consider these lines as arrows and as flowers.Which gets closer to your truth?



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...

Greetings curious cabinet buccaneers. This annoying man-made concept called time has caught up with me again and I find myself having to tally forth straight into this week's entrants as I have had no time to explore my brain for anything witty, interesting or stupid to write about.

So here goes nothing.

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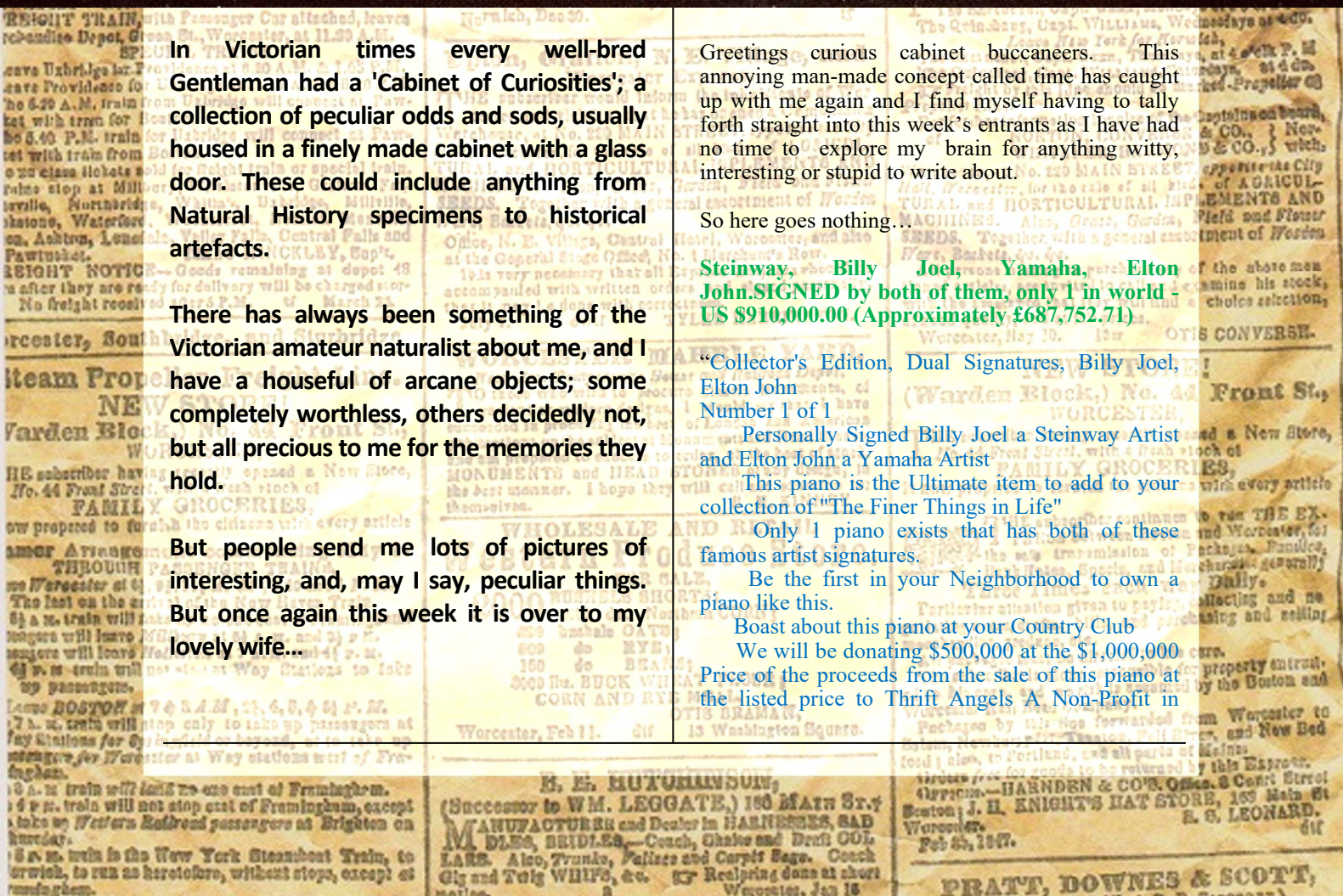
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THE BITCH IS BACK

Bowie, Texas. They will be using this money for a number of things including their mobile thrift program, their music programs and their continued efforts to assist people in Montague County in their time of need."



Elton John signature

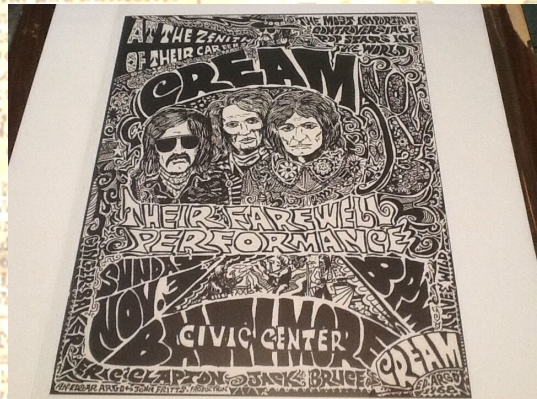


Billy Joel signature

I am not overly convinced that to buy this piano would amount to having 'the ultimate item to add to your collection of "The Finer Things in Life"' but hey-ho. Whatever rocks your boat, although a Steinway in the

corner would add a certain je ne sais quoi I suppose, even without the oh so "ultimate finer things in life" signatures.

vintage original authentic psychedelic cream 1968 baltimore argo concert poster - US \$15,000.00 (Approximately £11,336.58)



"MINT---TO LOVE THIS CONCERT POSTER IS TO KNOW THE HISTORY AND STORIES OF THIS CONCERT POSTER that were found in 2012. I am still finding and learning info and story's about this poster that were found in the ORIGINAL RED POSTAL TUBE from 1968. I will not and can not sell or undercut the others that sold for \$10k and \$12k in 2014. FACT: sold out show at the baltimore civic center largest center in the world out that time. FACT: there are only 10 of these posters known in the world. FACT: 1/3 are in museums so far. I have the paper work for them. FACT: 1/3 are in other hands, and the others are in my hands for now, this is the show that terry reid had to play and was probably looking forward to. it was a big show, terry started the concert then the moody blues played and then cream played till late in the night, the civic center is in the heart of the city that had to look like a war

SHAMELESS SELF PROMOTION TIME

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



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

After making her debut as a child actress in *Barney*

Considering their former owner, not much of a haul, eh chaps? What a random place for them to end up though. But – as an aside – Devizes is situated at the edge of the Vale of Pewsey and Pewsey happens to be one of my favourite place names in this

Worcester, Jan 18

PRATT, DOWNES & SCOTT

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. Barcroft.)



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.

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

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THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The abstract poem.

THE WORLD OF GONZO ACCORDING TO

Mark Raines





After having had a houseful of granddaughter last week, it is truly empty and unpleasant without her. Her gleeful giggles and squeals filled the place and I truly didn't know that a small child who is only on the cusp of speaking coherently could have such a huge and disarming personality.

There is a mate of mine called Neil Arnold. I have known him for over twenty five years, and I am glad to say that he will be starting in this magazine with his own column dealing with psychedelic curiosities before you know it. But I digress.



Neil and I were chatting away on Messenger, when I should have been working this afternoon, and he was saying how irritated he had become with the infighting and backbiting within cryptozoology, and how music now mattered to him far more.

And afterwards I remember thinking that the only thing that really matters to me is the people I love, and how lucky I am that there are people from that subset of humanity scattered throughout the worlds of music *and* cryptozoology.

Here endeth the first lesson.

Peace and Love

j



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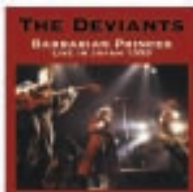
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