


GONZO

In which we meet the very
legendary **Dana Gillespie**,
Alan goes to the **Hapi
Festival**, Richard presents
part one of a short series
on **Steve Kimock**, Greg
remembers seeing **Gentle
Giant** back in the
day, Graham writes
about **Hawkwind**,
and we send
**Sensorium
Girliebox**
to a
desert
island!



#253

LADY SINGS THE BLUES



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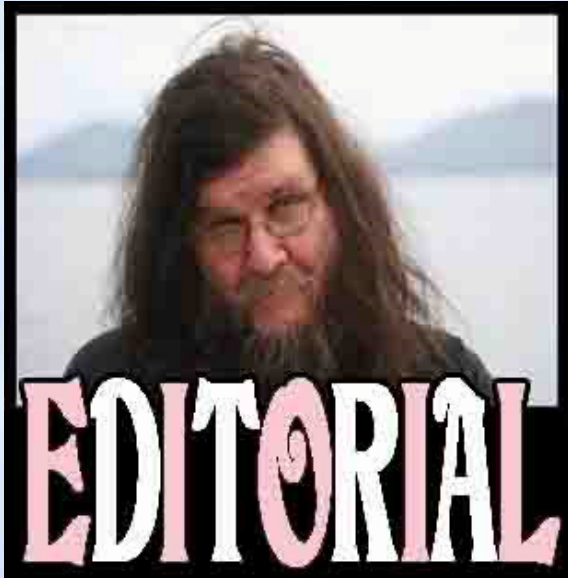
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the digital magazine, which - I am sure - would be the sort of thing that would end up on the floor of the digital cage in which you keep your digital budgerigar. If, of course, there was such a thing.

I don't know whether it is just me, but - as

any fule know - I became totally wrapped up in the whole Justified Ancients of Mu Mu three day event, its aftermath, and the events which led up to them. And now, not even a month later, we are well and truly ensconced within the dark ages. The ubiquitousness of it all on Twitter has faded away, but the reverberations echo across our collective consciousness, and I think that nothing is ever going to be quite the same again.

But then again, it never has been.

Now I am not trying to go all metaphysical on you here. I truly believe that what went down in Liverpool last month was and is terribly important, and that it was a very real act of ritual magick. But the big thing that is happening to me at the moment is the realisation that things always do change. Led Zeppelin lied to us, because the song never does remain the same.

I first realised this some years ago when I became aware of the social pressure that has been happening in recent years against alcohol. Now, I have never pretended that I



“a very real act of ritual magick”

am not a drinker. I not only drink, but I drink more than many people will deem appropriate. But it has only been relatively recently that I started to look at the sociopolitical background to my drinking.

Both my parents were heavy drinkers, and I believe that - on my Father's side, at least - I come from a long line of drinkers. But, recently I realised that the background to my drinking is far more complex than that. Major James Bigglesworth got through two world wars on whisky and sodas, for example. And in one of the books set in WW1 he entered into a wager with another pilot, the prize for which was to be a case of whisky. Apparently there are bowdlerised modern versions of these books in which Biggles et al wager their lives for a case of bottles of lemonade, but even Captain WEJ couldn't have managed to make a box of R White's worth risking one's life for.

And a year or so afterwards I discovered the books of Richard Gordon which told the semi fictionalised tale of the life of the author as a medical student, and later a young doctor. And they are still gloriously funny books. But they are books completely saturated with stories of drunkenness and alcohol abuse of Olympic proportions. And then again there was my all time hero Gerald Durrell, whose books

were veritable hymns to drinking.

Now, don't get me wrong. I am not blaming any of these books for my bibulous lifestyle. I am not even blaming my parents who by most modern standards would probably be judged to be alcoholics, a claim that has been levied towards me on many occasions. I am not making excuses, but pointing out that what I have done most of my adult life, would not - once upon a time - have been considered particularly *outré*.

I realised all this some years ago. But it was only in the last week or so whilst contemplating the grave new world which we are all facing post *Welcome to the Dark Ages*. Whilst pissing about on Twitter I found myself reading one of those post-Savile diatribes about how institutionalised child abuse is, or at least was, rife within the entertainment business.

Then, later that evening I was half cut watching YouTube and I came across a documentary about Ringo Starr, and suddenly had an epiphany. These days a rock singer in his mid-thirties singing a song which goes “you're sixteen, you're beautiful and your mine” would be frowned upon to say the least. And Rod Stewart, not only was his first single called *Good Morning Little Schoolgirl* but the cover to

اللجنة لهم إذا كانوا لا تأخذ نكتة

ROBBEN FORD AND THE FORD BLUES BAND

Good Morning Little Schoolgirl Lyric

Good morning little schoolgirl Good morning little schoolgirl
Can I go home with, can I go home with you
I'll tell your mother and your father, I'm a little schoolboy
Gonna buy me an airplane, gonna buy me an airplane
Gonna fly all over, gonna fly all over town, all over town,
If I don't find my little schoolgirl, ain't gonna set my airplane
Good morning little schoolgirl, ah, I remember way back

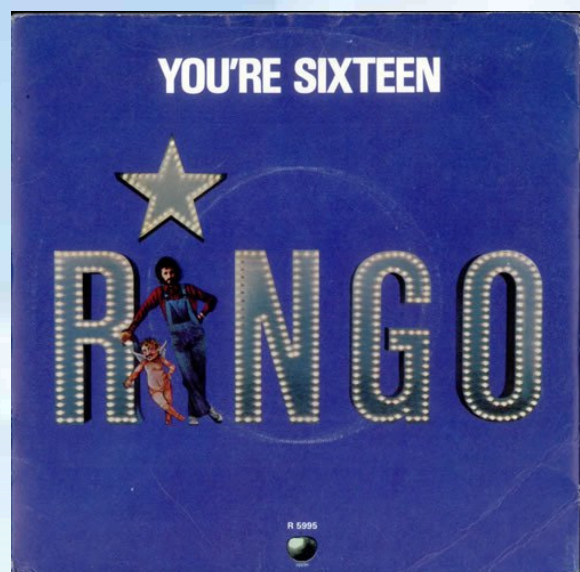
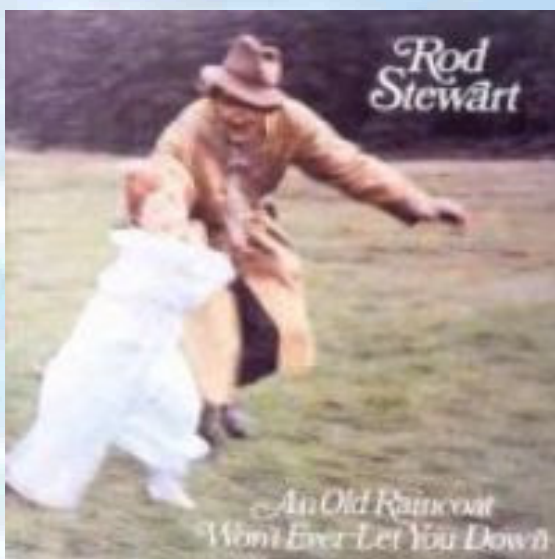
one of his early albums showed an adult Rod wearing a big raincoat chasing a small girl in nightwear across a public park. Fuck me ragged! Can you imagine the shitstorm that something like that would cause if it were to be attempted today?

I am not trying to defend it. And I am certainly not trying to defend album covers like those of the first Blind Faith album, or worse *Virgin Killer* by the Scorpions which are indefensible by today's standards. I am neither criticising nor defending those covers, merely using them as an example of how social mores change

naturally over time.

And that is without magickal shenanigans involving ice cream vans and dead perch. But last month that is exactly what happened in Liverpool. So will things be the same, or will they be different? And will there be ripples throughout ideospace as a result of it all?

The realisation of Jimmy and Bill's own Book of Shadows? Or a wake up call that this is part of a continuum, and that every generation looks with grave suspicion at what came before?





Don't ask me. I am too busy drinking.

And, as I write this, it is late on Friday night after last week's magazine has only just been published. But on Friday nights I quite like to try and write some of the next weekend's magazine before I drift off into the chemical and social Neverland that usually helps me keep my mind together during my weekends off. And as I sit in my favourite armchair with my iPad I usually trawl through BBC iPlayer to see what is on. And so it was, this evening, I was half watching a BBC iPlayer documentary about Mike Oldfield, when I found myself watching a segment of what turned out to have been the opening ceremony for the London Olympic games a few years ago. Well, I had made a point of not watching the Olympic Games at the time, not only because I am not the slightest bit interested in sport, but I thought (and think) that it was an appalling waste of money and resources, and that there was a sinister subtext that I didn't quite understand.

And what did I see? The music from *The Exorcist* being performed in an arena fringed by pyramids. See what I mean?

Love

J

Justified Ancients of Mu Mu, Biggles, Richard Gordon, Gerald Durrell, Yoko Ono, Bruce Springsteen, 2017 Progressive Music Awards, Gorillaz, Damon Albarn, Morrissey, Roger Waters, Bob Dylan, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, John Everett Sandlin Jr., Laudir Soares de Oliveira, Harold "Harry" Dean Stanton, Violet Brown (nee Mosse), Warton Willie, Ameer Isah Hassan (aka Lil Ameer), Ben Dorcy, Mary Hopkin, Man, Arthur Brown, Tony Ashton and Jon Lord, Martin Springett, Third Ear Band, Benjamin Britten, Dana Gillespie, Alan Dearling, Hapi Festival, Asylum Seekers, Daniel Wakeford, Big Brother Soul, Mike Pender's Searchers, The Fab Beatles, the Animals and friends, Forever Queen, Limehouse Lizzie, Fleetwood Mac, From the Jam, Iron Tiger, Big Noise Samba Band, Greg Jarrells, Gentle Giant, Richard Foreman, Steve Kimock, Kev Rowland, Lightning Strikes, Afterbirth, Beastmaker, Ohio Knife, Opeth, Forever Still, Pelander, Midnight Oil, Sensorium Girliebox, Mr Biffo, Roy Weard, Hawkwind, Nicki Minaj, ABBA, Neil Nixon, Easy Star All Stars

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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YOKO: GIVE PEACE A CHANCE

"[My husband] wrote Imagine as a song calling for peace around the world. Today, we need peace more than ever... Imagine. Together we can make peace happen. Then the world truly will live as one"

—Yoko Ono Lennon

Thousands of people around the world - from Iceland to Brazil - have joined a call for peace and solidarity to celebrate John Lennon's iconic Imagine lyrics, which have been published for the first time as a children's picture book on the UN's International Day of Peace (September 21).

Amnesty International has teamed up with Yoko Ono Lennon, renowned French illustrator Jean Jullien and Frances Lincoln Children's Books to create a new picture book - which will be published in 15 languages - to inspire future generations to imagine our world full of freedom, equality and kindness.

In a foreword for the book, Yoko has highlighted how the Imagine lyrics are still as important and relevant today as when they were written. Her call for peace has been echoed by more than 4,500 people around the world, who have added messages of peace to a website, www.imaginepeacebook.com, in

"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

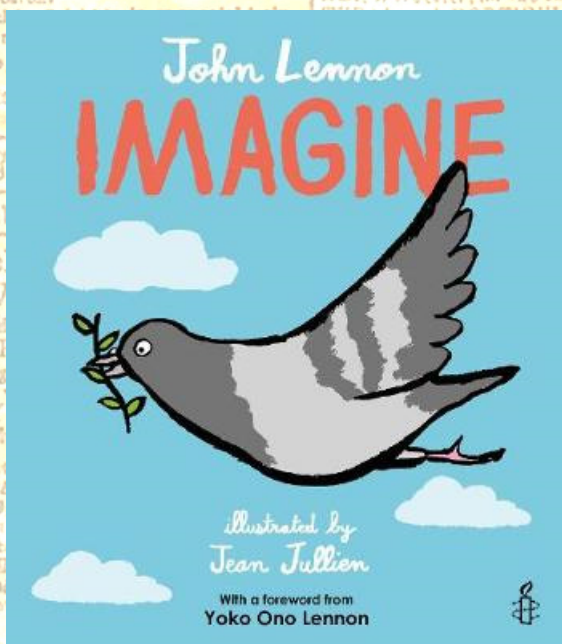
an online global act of solidarity.

Yoko Ono Lennon wrote:

"This book is very special to me. The words were written by my husband John and it makes me so happy to see them illustrated in this beautiful book. He wrote Imagine as a song calling for peace around the world. Today, we need peace more than ever, so I

think his words are still very important. Everybody wants to feel happy and to feel safe. And we can all help make the world a better place in our own way. We should always keep love in our hearts and look after one another. We should always share what we have, and we should stand up for people who are not being treated fairly.

"And it's important that we treat everyone like that, not just our family and our friends. We should treat everybody the same, no matter where they are from or if they speak a different language. After all, the pigeon in this book welcomes all the other birds, whatever colour of feathers or shape of beak they have. By doing this, we can all help to make a difference every day. Every small good thing that we do can help change the world for the better. You can do it, I can do it, we all can do it."

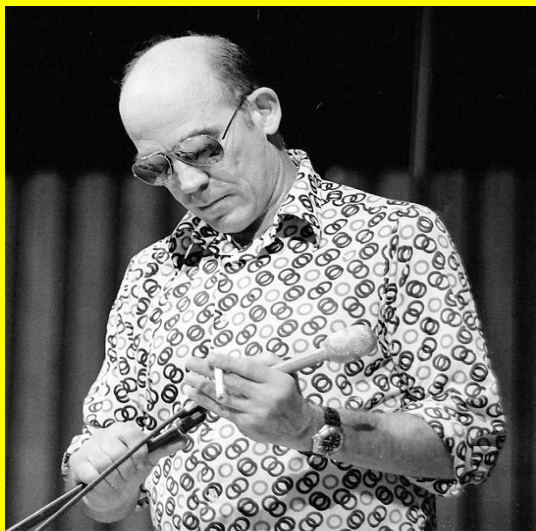


GONZO

CURRENTLY IN STOCK
AT GONZO (UK)

GONZO

CURRENTLY IN STOCK
AT GONZO (USA)



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"The possibility of physical and mental collapse is now very real. No sympathy for the Devil, keep that in mind. Buy the ticket, take the ride."

Hunter S. Thompson



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WEATHER THE STORM WITH THE BOSS: Bruce Springsteen has released 1978 concert for Hurricane Relief This is the second release for this show which originally was part of the DVD on The Promise: Darkness on the Edge of Town box set. Today's is the first audio-only release.

All proceeds from the release will go to the MusiCares Hurricane Relief Fund.

The show was part of the Darkness on the Edge of Town tour which many consider one of his finest periods for live shows. Included are songs from his early Columbia albums including "It's Hard to Be a Saint in the City", and "Rosalita (Come Out Tonight)", "Tenth Avenue Freezeout" and "Born to Run" along with his classic take on "Santa Claus is Coming to Town", a number of covers and seven songs from the Darkness album.

Nugs.net CEO Brad Serling said "Fans

The Gospel According to *BART*

My favourite roving reporter sent
in this piece of news this week:



“Artists from across the prog world
have been honoured at the 2017
Progressive Music Awards in
association with Orange
Amplification.

The sixth annual event celebrated the
past year in progressive music and
was hosted once again by Matthew
Wright, with dozens of artists taking
their seats at the event at London’s
Underglobe.

It was previously announced that Carl
Palmer was to be crowned Prog God,
and he was joined by a range of artists
to receive one of the prestigious
awards. Marillion picked up the UK
Band Of The Year award and
International Band went to Swedish
prog/metal outfit Opeth. The coveted
Album Of The Year accolade went to
Anathema for *The Optimist*, Steve
Hackett received the Chris Squire
Virtuoso honour and King Crimson
topped the Best Video category
for *Heroes* – their cover of the David
Bowie classic.”

<http://teamrock.com/news/2017-09-15/marillion-anathema-steve-hackett-among-progressive-music-award-winners>

had been asking for a stand-alone audio
release of Houston ‘78 since the Darkness
box set came out several years ago. Its
release-ready availability gave us the
opportunity to move quickly to support
people in Texas and Florida.”

The set can be purchased at Springsteen’s
site.

<http://www.music-news.com/news/UK/108167/Bruce-Springsteen-releases-1978-concert-for-Hurricane-Relief>



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<https://commons.wikimedia.org/w/index.php?curid=9056262>

APOCALYPSE HOW? Gorillaz star
Damon Albarn fears the world is headed for
apocalypse thanks to the current state of
politics.

The British musician admits he can’t stop
fretting about the future after citizens in his
native UK voted in favour of Brexit last
year (16), with plans for the country to be

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fully independent from the European Union in 2019 "I woke up in the morning, and we'd left Europe," Damon tells the *New York Daily News*. "I default to the apocalypse. And I suppose I have this deep, English melancholy."

The 49-year-old is also losing sleep over current U.S. President Donald Trump, who Americans elected into office in 2016.

"It was a weird year last year," Albarn explains. "It was like some sort of deep fear we had was manifest as a boil that was ready to explode. (Xenophobia and racism is) the debris of that explosion."

However, the Feel Good Inc. hitmaker is doing his part to make the world a better place by creating multicultural art. Damon has teamed up with the Syrian National Orchestra on performance collaborations in a bid to help the war-torn country and refugees from the region who are suffering.

"They're great musicians and they're not trying to get here to take your money or your land," he says of the Syrian orchestra members he worked with. They're just genuinely f**ked and they need help, but they have a lot to offer."

<http://www.music-news.com/news/UK/108073/Damon-Albarn-fears-the-apocalypse>

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Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Worcester, Feb 24, 1877.

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THIS CHARMING MAN



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Morrissey is proud to announce the first single to be taken from his first studio album in three years. Spent The Day In Bed sees Morrissey in fine form with typically assertive lyrics sung over joyful melodies, pleading 'Stop...Watching the news, because the news contrives to frighten you', juxtaposing with a final refrain, 'No Bus, No Boss, No Rain, No Train'.

The remaining eleven album tracks continue in the same vein; chastising political figures, questioning authority and regaling old fashioned love stories. Entertaining, provocative, insightful and intelligent, Morrissey weaves a narrative like no other and none more so than on Low in High School.

More music coming soon... Morrissey will be playing tracks from Low in High School on 2nd October as the first artist to play 6 Music Live 2017 at Maida Vale Studios.

The album will be released digitally and in physical formats: CD, coloured vinyl and limited edition cassette. Limited vinyl formats and bundles will be available via the Mporium, with the vinyl in different colours with lyrics and sleeve notes in French (blue), Spanish (transparent orange) and Japanese (transparent yellow). The Mporium will also stock a limited edition 7" box set with clear vinyl.

There is also the opportunity for fans to purchase a limited edition transparent green vinyl from independent record stores and HMV. All vinyls come in gatefold packaging. A limited edition clear 7" vinyl of Spent The Day In Bed will also be available from 27th October and can be pre-ordered now Low in High School will be Morrissey's first studio album since 2014 and his debut for BMG. The album will see BMG partnering with Morrissey on the new release and on the launch of his new label, Etienne Records. Low in High School was recorded at La Fabrique Studios in France and in Rome at Ennio Morricone's Forum Studios. The record is produced by Joe Chiccarelli (who has worked with Frank Zappa, The Strokes, Beck and The White Stripes to name a few).

<http://music-news.com/news/UK/108107/Morrissey-announces-new-single-and-album-track-listing>

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ROCK ON ROG: After 63 sold out shows in the U.S. and Canada in 2017, Roger Waters has announced 5 shows in Germany and 1 show in Austria in the early summer of 2018.

The 2018 European Us + Them tour has so many more countries in the pipeline that it will visit including shows in 23 countries — Austria, Belgium, Bulgaria, Croatia, Czech Republic, Denmark, Finland, France, Germany, Holland, Hungary, Ireland, Italy, Latvia, Lithuania, Norway, Poland, Portugal, Russia, Spain, Sweden, Switzerland and the UK.

[http://www.neptunepinkfloyd.co.uk/roger-waters-european-and-australasian-tour-dates-2017-and-2018?](http://www.neptunepinkfloyd.co.uk/roger-waters-european-and-australasian-tour-dates-2017-and-2018?utm_source=phplist363&utm_medium=email&utm_content=HTML&utm_campaign=Pink%20Floyd%20Newsletter)

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DYLAN'S GOSPEL TRUTH: The latest chapter in Columbia/Legacy's highly acclaimed Bob Dylan Bootleg Series showcases the music Dylan wrote and performed during one of the most surprising, controversial and inspired periods of his career.

As the 1970s ended and the 1980s began, Dylan responded to the changing of the decades with a three album trilogy—Slow Train Coming (1979), Saved (1980) and Shot of Love (1981)—of spirit-filled songs of praise, worship and devotion. These songs were as deeply personal and packed with poetics as any Dylan had ever written, but the force of conviction and power of faith evident in these performances baffled segments of Dylan's fanbase (just as

Dylan's "going electric" had alienated folk purists in 1965). The previous two volumes in Columbia/Legacy's Bob Dylan Bootleg Series each took home the Best Historical Album Grammy Award for its respective eligibility year: Bob Dylan – The Cutting Edge 1965-1966, The Bootleg Series Vol. 12 in 2017 and Bob Dylan – The Basement Tapes Complete, The Bootleg Series Vol. 11 in 2016.

The live concerts from this crucial epoch in Dylan's history contain some of the most intensely jubilant and transcendent performances of his career. Bob Dylan – Trouble No More – The Bootleg Series Vol. 13 / 1979-1981 offers fans and music lovers the opportunity to fully experience for the first time this extraordinary chapter in Bob Dylan's musical journey.

<http://www.music-news.com/news/UK/108168/Bob-Dylan-Gospel-Period-is-the-subject-of-new-Bootleg-Series>



By Stoned59 - originally posted to Flickr as Bob Dylan, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=6262323>

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manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se, prepare, Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render service of legal and scientific nature.



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

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

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

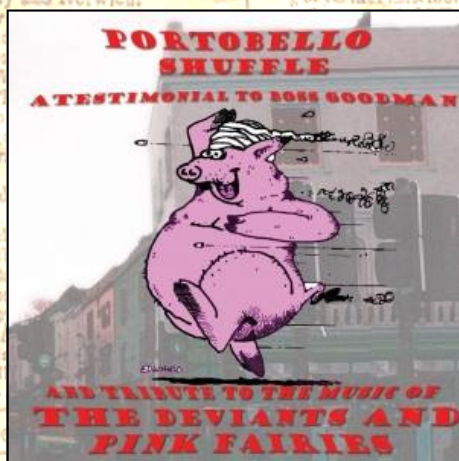
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



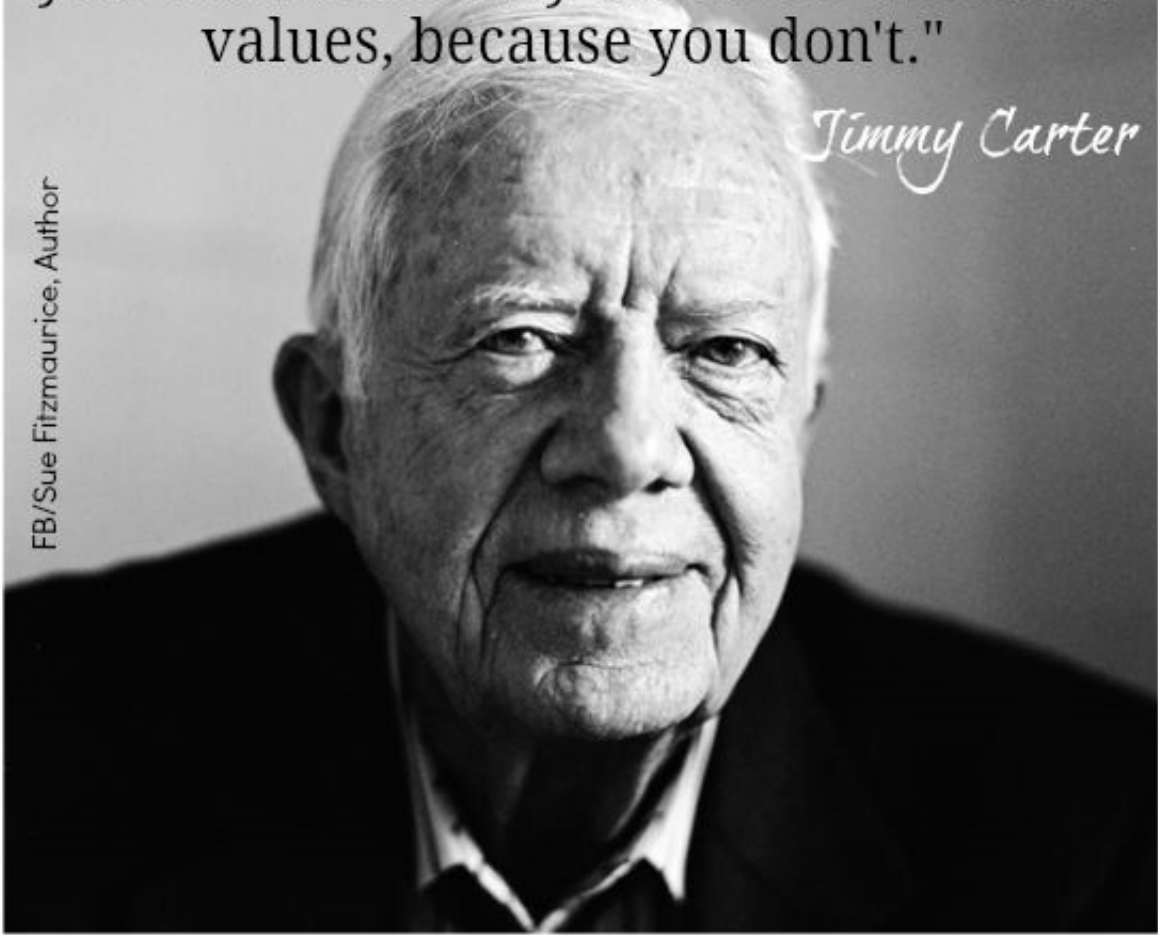
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Brain-damaged tetraplegic woman has benefits stopped and told to 'start looking for work' by DWP

<https://evolvepolitics.com/tetraplegic-woman-has-benefits-stopped-and-is-told-to-start-looking-for-work/>





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.

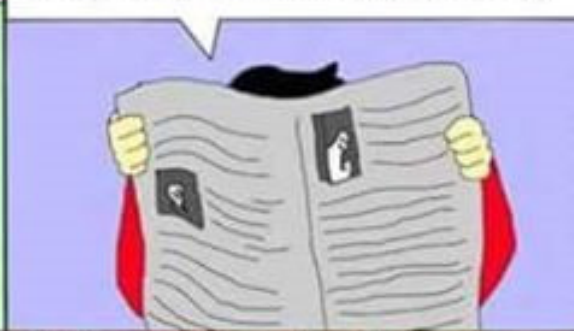
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

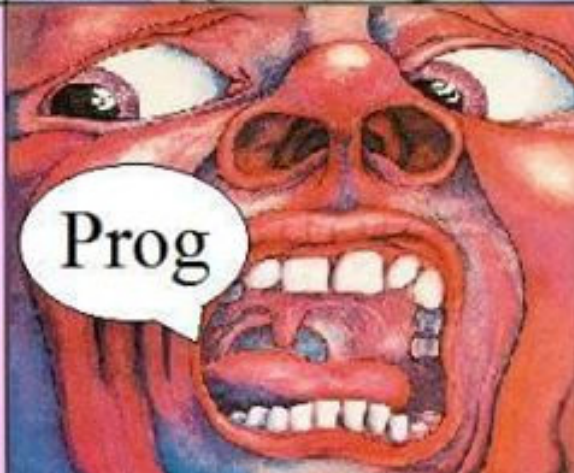


Sex?



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.



SF 229 – 8 OCT 2017?

MILK OF TREE

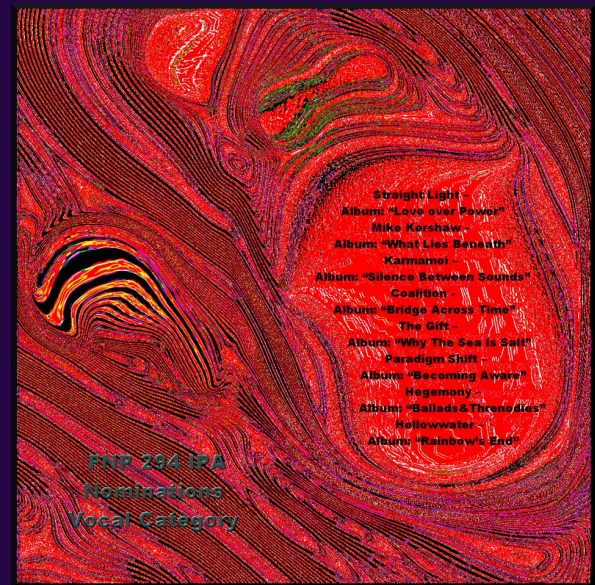
Grapefruit: Sweet Little Miss no Name
 Tracie: The Boy Hairdresser
 Mew: Learn our Crystals
 Jaki Whitren: Give her the Day
 Lesley Duncan: Mr Rubin
 Essential Logic: Crystal Gazing
 Lothar and the Hand People: Space Hymn
 Sleepy LaBeef: In the Pines
 Robin Trower: If you Believe in me
 Trees: Murdoch
 And also the Trees: Wooden Leg
 Sister Carol: Lost in Space
 Coup d'état: Refused
 And the Native Hipsters: There goes
 Concorde Again
 Ben Watt: Gradually
 Shabazz Palances: Are you Can you were
 You
 Slowly: In Bloom
 Doug Tuttle: Peace Potato
 Iron Maiden: Empire of the Clouds
 Preston Epps: Bongo Rock
 Emily Muff: Pass the Night
 Mary Hopkin: Aderyn Llwyd (Sparrow)
 Al Bowlly: Smile When you Say Goodbye

**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:

Straight Light – Album: Love over Power
<http://www.facebook.com/Straight-Light-1795255820724907/>

Mike Kershaw – Album: "What Lies Beneath"
<http://www.facebook.com/Mike-Kershaw-144511622309101/>

Karmamoi – Album: "Silence Between Sounds"

<http://www.facebook.com/Karmamoi/>
 Coalition - Album: "Bridge Across Time"

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

The Gift – Album: "Why The Sea Is Salt"

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

Paradigm Shift – Album: "Becoming Aware"

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

Hegemony – Album: "Ballads&Threnodies"

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

HegemonyTheBand/

Hollowwater – Album: "Rainbow's End"

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

with Mike Morton, Paradigm Shift, Steve Gresswell, Brent McDonald, Bart Garratt, Blake Carpenter, Hanna Valyen Songbird Switala, Mike Kershaw, Daniele Giovannoni, Alan Cookson, Sara Rinaldi and Bad Elephant Music.

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."

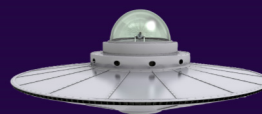


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE BIRTHDAY CAKE INCIDENT

In a CoCo-less show, Mack & Juan-Juan talk to Dr Bruce Maccabee about his new book, "Three Minutes in June," which describes Kenneth Arnold's famous 1947 "Flying Saucer" sighting. Switchblade Steve Ward reports of a UFO landing at Mitchell Air Force Base in New York. Rob Beckhusen on the Nazis' secret flying-wing bomber. The gang mourns the death of Haruo Nakajima, the first actor to portray Godzilla. Juan-Juan buys Tom Brady a birthday cake



Listen
Here

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



John Everett Sandlin Jr. (1945 – 2017)

Sandlin was an American recording engineer and producer. He is best known for producing albums by bands such as the Allman Brothers Band, Widespread Panic, Wet Willie, and Col. Bruce Hampton and the Aquarium Rescue Unit.

Sandlin began his music career as the drummer of The Five Minutes, was a member of Hour Glass, alongside Duane and Gregg Allman, and recorded as a session musician in Miami, playing drums, bass and guitar. He began producing albums with Johnny Jenkins' *Ton-Ton Macoute!* (1970), and went on to mix *At Fillmore East* (1971) and *Eat a Peach* (1972), and produce *Brothers and Sisters* (1973), and *Win, Lose or Draw* (1975).

Sandlin died of cancer, at the age of 72, on 19th September.

Laudir Soares de Oliveira (1940 – 2017)

Oliveira was a Brazilian musician and producer mostly renowned for his time as percussionist with the band Chicago.

De Oliveira grew up in Rio de Janeiro, and started working professionally in music in the 1960s, accompanying Brazilian musicians such as Sérgio Mendes and Marcos Valle. In 1968 he moved to the United States. Credited simply as "Laudir", he also appeared on Joe Cocker's 1969 debut album,



playing on his hit single "Feelin' Alright".

In 1973, de Oliveira was invited to play with Chicago on the band's sixth album. After playing on the albums *Chicago VI* and *Chicago VII* as a sideman, de Oliveira officially joined the band in 1975.

The blend of jazz-rock and Brazilian rhythm resulting from his presence would end up defining many of the band's hits, including "Happy Man", "Call on Me", "Mongonucleosis" and "If You Leave Me Now". He subsequently appeared on all the albums from *Chicago VIII* through *Chicago XIV*. Apart from playing percussion, de Oliveira also provided vocals to "You Get It Up" from *Chicago X* (1976) and co-authored "Life is What It is" on *Chicago 13* (1979).

Whilst with Chicago, de Oliveira continued to work as a session man, and in 1978, he played with The Jacksons on their album *Destiny*.

In 1982, de Oliveira left Chicago and spent the next five years doing session work for other musicians like Chick Corea, Gal Costa, Aíto Moreira, Flora Purim, Carlos Santana, Wayne Shorter and Nina Simone, before relocating to his native Brazil in 1987.

De Oliveira died of a heart attack on 17th September at the age of 77, while performing onstage in Rio de Janeiro.

THOSE WE HAVE LOST



Harold "Harry" Dean Stanton (1926 – 2017)

Stanton was an American actor, musician, and singer.

Stanton appeared in indie and cult films, as well as many mainstream Hollywood productions, and made his first television appearance in 1954 in *Inner Sanctum*, and made his film debut three years later in the Western *Tomahawk Trail*. In a career that spanned more than six decades, Stanton made notable appearances in the films such as *Cool Hand Luke* (1967), *Kelly's Heroes* (1970), *Dillinger* (1973), *Alien* (1979), *Christine* (1983), *The Last Temptation of Christ* (1988), and had smaller roles in many others.

Stanton's television credits were extensive, including eight appearances between 1958 and 1968 on CBS's *Gunsmoke*, four on the network's *Rawhide*, two on *Bonanza*, and an episode of *The Rifleman*. Beginning in 2006, Stanton featured as Roman Grant, the manipulative leader/prophet of a polygamous sect on the HBO television series *Big Love*.

Stanton also occasionally toured nightclubs as a singer and guitarist, playing mostly country-inflected cover tunes. He appeared in the Dwight Yoakam music video for "Sorry You Asked", portrayed a cantina owner in a Ry Cooder video for "Get Rhythm", and participated in the video for Bob Dylan's "Dreamin' of You". He worked with a number of musical artists; Dylan, Art Garfunkel, and Kris Kristofferson among them, and played harmonica on The Call's 1989 album *Let the Day Begin*.

Stanton was the subject of a 2013 documentary, *Harry Dean Stanton: Partly Fiction*, directed by Sophie Huber and featuring film clips, interviews with collaborators (including Wenders, Shepard, Kris Kristofferson, and David Lynch), and Stanton's singing.

In 2017, he appeared in *Twin Peaks: The Return*, a continuation of David Lynch's 1990–91 television series, and he reprised his role as Carl Rodd from *Twin Peaks: Fire Walk With Me*. His last on-screen appearances are as a sheriff in *Frank and Ava*, and a starring role as a 90-year-old atheist in *Lucky*.

Stanton died at age 91 on September 15th, of natural causes.



Violet Brown (née Mosse) (1900 – 2017)

Brown was a Jamaican supercentenarian who was the oldest verified living person in the world for five months, following the death of Emma Morano on 15 April 2017 until her own death at the age of 117 years, 189 days on 15 September 2017. She is the fifth oldest person in recorded history and along with Nabi Tajima of Japan, was one of the last two living people known to have been born in the 19th century.

THOSE WE HAVE LOST

When asked about the reasons for her longevity, Brown claimed there was no secret formula to her long life, telling the *Jamaica Gleaner*: "Really and truly, when people ask what I eat and drink to live so long, I say to them that I eat everything, except pork and chicken, and I don't drink rum and dem tings".

She is the oldest verified Jamaican person ever and the first verified supercentenarian from Jamaica. Her date of birth was variously reported as 4 March 1900, 10 March 1900, and 15 March 1900. However, it was officially recognised as 10 March 1900 by the Gerontology Research Group in 2014.

Brown was born in Jamaica when it was a part of the British Empire and she was the last known living former subject of Queen Victoria.

Brown's first child, Harland Fairweather, died on 19 April 2017, at the age of 97 years and 4 days. He is believed to have been the oldest person with a living parent.

Brown died on 15th September, at the age of 117, after being diagnosed with dehydration and irregular heartbeat a week prior. Following her death, Nabi Tajima became the oldest person alive and the last surviving person born in the 19th century.



Warton Willie
(? - 2017)

Warton Willie was a Canadian groundhog who lived in the community of Warton in Bruce County, Ontario. Every February 2, on Groundhog Day, Willie took part in the local Warton Willie Festival. His role is to predict whether there will be an early spring. Although the original Warton Willie died, the Warton Groundhog Day celebrations continue each year with successors of the original Willie, also referred to as "Warton Willie."

The original Warton Willie lived to the advanced age of 22, and was found dead only two days before Groundhog Day in 1999. The organizers were unable to find a replacement, and instead marked Groundhog Day by revealing "Willie" in a coffin. He had been dressed in a tuxedo, had coins over his eyes, and a carrot between his paws. The real Willie had in fact decomposed, and the body in the coffin was that of an older, stuffed groundhog.

Warton Willie's keepers groom understudies, nicknamed "Wee Willie" during the elder groundhog's lifetime, to eventually replace the reigning Warton Willie when they die. Warton Willies have typically had lifespans longer than the 4-9 years of a typical groundhog, and thus other groundhogs may have served in the role unreported. Warton Willie II was reported as deceased on July 11, 2006 after fighting an infection for the previous month. On September 15, 2017, Warton Willie III died at 13. Two-year-old Wee Willie will become Warton Willie IV on September 30, coinciding with a memorial service for the old Willie.

THOSE WE HAVE LOST



**Ameer Isah Hassan
(2003 – 2017)**

Hassan, better known by his stage names Lil Ameer and 'Dan Autan Mawaka, was a Nigerian singer-songwriter, and entertainer. He was the youngest musician from northern Nigeria and one of the most decorated and successful young hip hop artists in Nigeria.

Hassan's career in music began at the age of 12 with his popular songs which includes "Kai Matsa Mana", "Dance For Me", "I Am A Champion", "Ilimin Boko da na Addinin Musulunci", and many others.

Hassan was involved in a fatal accident when he was hit by a car on a motorcycle that was carrying him along the Western By-pass in Kano on 14th September. He died from the injuries he sustained. He was 14 years old.

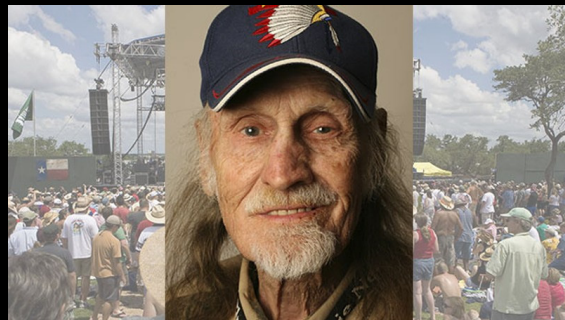


**Ben Dorcy
(1925 - 2017)**

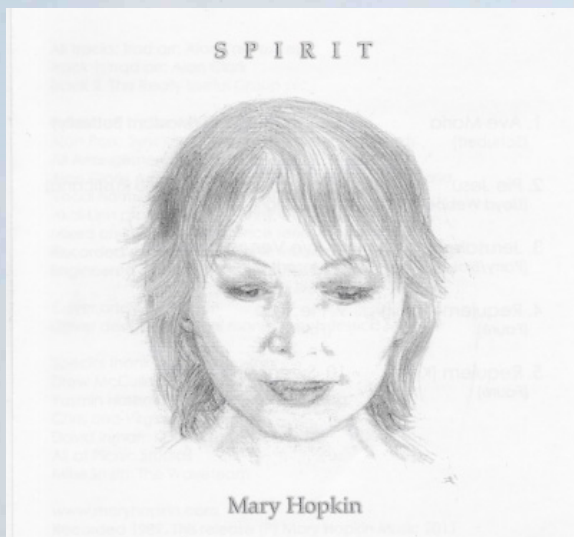
Dorcy was the first person to be inducted into the Roadies Hall of Fame in Nashville in 2009. From 1960-1963 he was a delivery driver for Nudie Cohn. He was a roadie for Hank Thompson, Elvis Presley, Johnny Cash and Willie Nelson, and his work with Nelson was highlighted in the documentary "King of the Roadies."

Ben Dorcy Day is celebrated on February 22nd, the day Ben met Willie Nelson.

Dorcy died on 16th September, aged 92.



THOSE WE HAVE LOST



Artist Mary Hopkin
Title Spirit
Cat No. MHMGZ106CD
Label Mary Hopkin Music

Spirit is a collection of Mary's favourite classical pieces. The album was recorded in 1989 and has been unobtainable for many years. The recordings show off Mary's stunning vocals in a very different way from the folk and pop for which she has been known.

The concept of Spirit was to remember favourite pieces of music more as songs rather than as traditional classical pieces, and this especially shows in tracks such as "One Fine Day", "Jerusalem", and the

lullaby "Sweet and Low".

The album was produced by Benny Gallagher, who with Graham Lyle had written for Mary in her Apple Records days. Alan Park, a founder member of Beggars Opera, arranged and played most of the tracks, and Alan Clark of Dire Straits arranged and played Schubert's "Ave Maria".

Spirit adds another dimension to Mary's performances on record. While her liner notes state that there are "No aspirations to classical accuracy here..." the vocals are all the more breathtaking because they are not confined to traditional interpretations and Mary's passion shines through.

Artist Man
Title Endangered Species
Cat No. PNTGZ101CD
Label Point

The legendary Welsh band, Man, have often been described as being the British equivalent of one of the West Coast's psychedelic rock bands of the 60s, like Quicksilver Messenger Service. They formed in 1968, and with various line-up changes, are still going today. This was the last of the albums featuring Micky Jones and was also their first album of the 21st century. Ian Fortnan writes: "Endangered Species will delight long-





standing Man aficionados with its gentle baroque arrangements, subtle power and whimsical Celtic mysticism. Moments of Floydian fretboard heroism abound and extensive instrumental passages occasionally outstay their welcome, but this is, after all, prog rock, the genre that brevity forgo". The late great Phil Ryan produced and played keyboards on the album, and his lightness of touch and gentle mastery of the studio is only one indication of why he is so sadly missed after his death in 2016. This is a magickal album, and every listen takes one back to an era that many of us fear is gone forever!

Artist Arthur Brown

Title Crazy World of Arthur Brown LIVE!

Cat No. HST296CD

Label Gonzo

Arthur Brown is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial



success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. Now, with his most famous music played live to a rabidly appreciative audience, you, too can see what the fuss is all about.



TONY ASHTON & JON LORD

LIVE FROM THE LONDON PALLADIUM

The First of the Big Bands

Artist Tony Ashton and Jon Lord

Title First of the Big Bands Live

Cat No. HST462CD

Label Gonzo

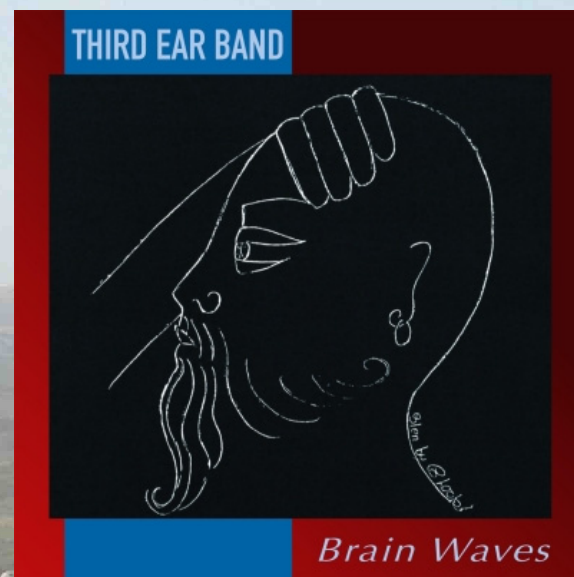
Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the meantime, he formed a trio with Remo drummer Roy Dyke and bass player Kim Gardener, who had been in The Birds with Rolling Stone's Ronnie Wood. The eponymous trio had a hit single with 'Resurrection Shuffle' and quietly broke up after their third album. In the summer of 1974, Ashton and Lord recorded a beautifully eccentric record called 'First of the Big Bands'. It was a brave career move for them both, mainly because Jon Lord wanted to move away from his signature sound with Deep Purple (neo-classicism played on a Hammond organ with lashings of bravado and flash). He wanted to concentrate more on a sound featuring piano and a brass section, and between them, the two maverick musicians produced a bravely peculiar, but oddly enthralling album. As you can probably guess, from the title of this record, it is a welcome document of what happened when Tony and Jon 'First of the Big Bands' live.

Artist Martin Springett
Title The Gardening Club
Cat No. HST468CD
Label Gonzo

Martin Springett is an extraordinary artist, and – impressively, to me at least – was a friend of the legendary Pauline Baynes. He was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe. While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music



and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983. This is a gloriously melodic and original album, and we are very pleased to bring it back into the public eye for the first time in many decades.



Artist Third Ear Band
Title Brain Waves
Cat No. HST455CD
Label Gonzo

The Third Ear Band came out of the artistic

milieu surrounding the legendary Free School in the London of the late 1960s. They fused traditional and early music with a psychedelic sensibility, and – amongst other things – they produced the soundtrack to Roman Polanski's notoriously nasty version of Shakespeare's Macbeth. They appeared at the Rolling Stones' free concert in Hyde Park in July 1969 and the Isle of Wight festival a month later: two impressively high profile gigs for such a determinedly esoteric band. It is impossible to think of something like that happening these days, mores the pity. The band split up in the early 1970s, but reformed (to everyone's surprise) in the late 80s when, one would have thought, the culture of rampant consumerism under Margaret Thatcher was even less conducive to their weird experimentation than had been the early 1970s. This record was released in 1993 and highlights include "Dance With Dolphins", the very English folk-sounding ten-minute "Water Into Wine" and the tribal "Psychedelic Trance Dance". Line-up: (seems that a few of these members play OTHER instruments on other TEB discs) Mick Carter - guitar, Glen Sweeney - percussion, Neil Black - violin and Lyn Dobson - synthesizer, flute & vocal. Some interesting sounds, no doubt.

Artist Benjamin Britten
Title Nocturne
Cat No. TPDVD198
Label Tony Palmer

The centenary of Benjamin Britten is marked with a new study by the multi-award-winning director Tony Palmer. It is a dark coda to Palmer's four other Italia-Prize-winning films with and about Britten, whom many now regard as one of the greatest composers of the 20th century. This extraordinary film explores Britten's uneasy relationship to the wider world. The bloodiest century in history profoundly affected Britten, not just because he was a committed pacifist, but on a much deeper level. What is the role of the artist in such a troubled world? What are his responsibilities? What is the nature of creativity itself? What is its function? Does

it have a function?

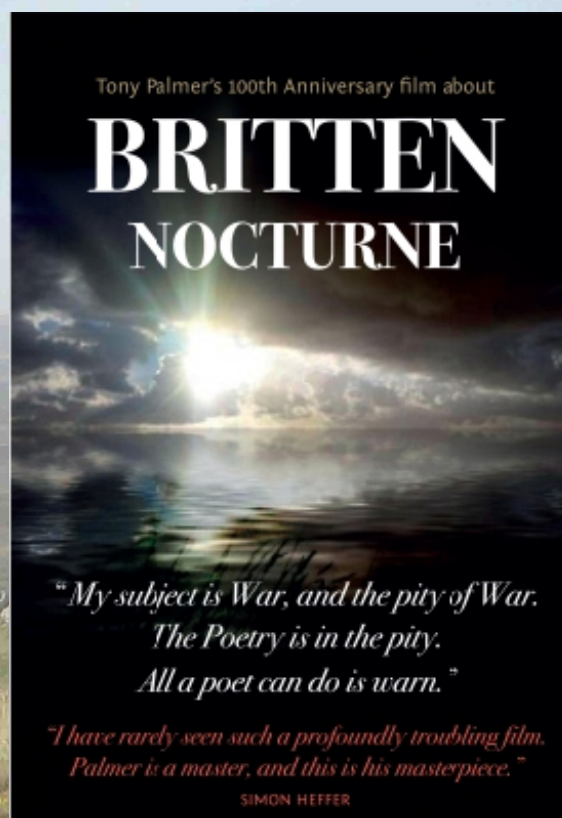
Man's inhumanity to Man now, and always. This is the subject matter which preoccupied Britten and that is the subject of this film.

Reviews

'I have rarely seen such a profoundly troubling film. Palmer is a master, and this is his masterpiece.' Simon Heffer

'The film is deeply powerful, if harrowing. I'll be haunted by its images and the potent use of Britten's music for quite some time, and my depth of understanding of Britten has considerably deepened. It's a work of art in itself.' Victoria Bevan, Albion Media

'Nothing quite prepares us for the ferocity and daring, and the intensely subjective rapture, of Palmer's work that still has to be classified as 'documentary'.' David Thomson, The Biographical Dictionary of Film





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

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

The Pink Fairies official
website:

www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

JON MEETS DANA

Dana Gillespie has been a singer, songwriter and actress for over 50 years. She was part of that charmed generation who grew up in the early 60s and was lucky enough to have all the freedoms that that era entailed. Like so many other kids, she discovered that the brave new world of rock music, and more specifically the blues, called out to her and offered

her something that she had never dreamed of. Half a century later, she's still singing blues, and doing it remarkably well.

However, the thing that interests me, and one of the things that we discussed at length during our conversation the other day, was the fact that she has always





sung in her own voice, eschewing the exaggerated vocal mannerisms of so many of her peers. I have always found the way that so many relatively well-off white kids from middle class backgrounds within the area fed by the Thames estuary decided to do their best to sound like middle aged black men from a

generation before, both baffling and slightly offensive. The people who took the blues, and ran with it, imbuing their version of it with their own culture and background are the people whom I really admire: people like Eric Burdon and... Dana Gillespie.





I feel a particular bond with Dana, because – like her – I come from an old, eccentric and somewhat peculiar family. One of her ancestors was related to Elizabeth Fry, the 19th century prison reformer, whereas one of my ancestors was the most obscure person to have signed Charles I death warrant. Both Dana and I bear the burden of a lot of peculiar history.

She has recorded an enormous number of records over the years, the most well-known probably being *Weren't Born a Man*, which was produced by her ex-boyfriend, David Bowie, in 1973. Dana was part of Tony deFries' MainMan empire in the mid 1970s and had a unique vantage point to observe what was going on. We have made a date to talk about this, and other subjects, later in the year.

She has been a devotee of Indian spiritual guru Sathya Sai Baba for many years now,

and has recorded 13 devotional albums, sung in Sanskrit. But, once again, she does not succumb to the temptation that so many of her peers do, and sing in some sort of a peculiar mock-Indian accent. Just like the way she sings the blues, she sings the songs of her faith in her own cultured English tones.

Richenda Antoinette de Winterstein Gillespie (to give her real name) is a remarkable woman, and I enjoyed talking to her very much. And just in case you wonder why she calls herself Dana, you will have to listen to the radio show to find out.

Toodlepip!

**Listen
Here**

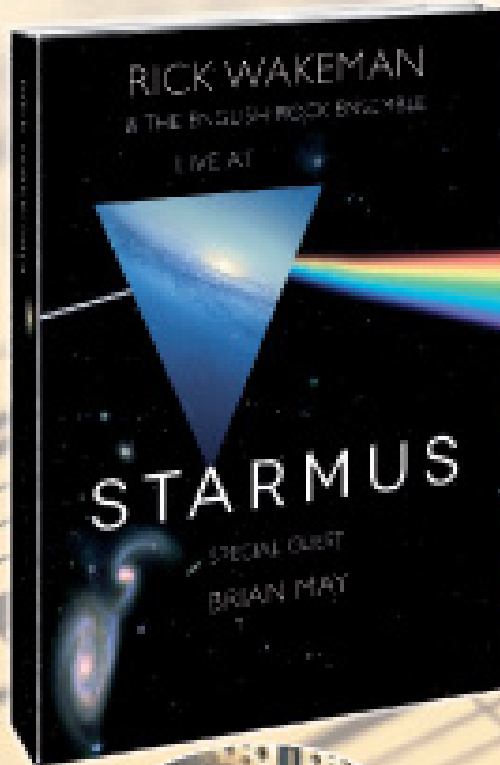
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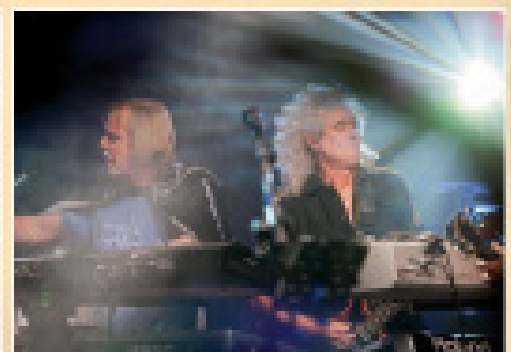
STARMUS 2015



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



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BE HAPI—BE HOPEFUL

*Alan Dearling takes us to three days of rain, mud,
music, charity stalls - and a small, hardy crowd down
at the 'Hapi Festival' in Walpole Park in Gosport,
across the water from Portsmouth.*

alan dearling

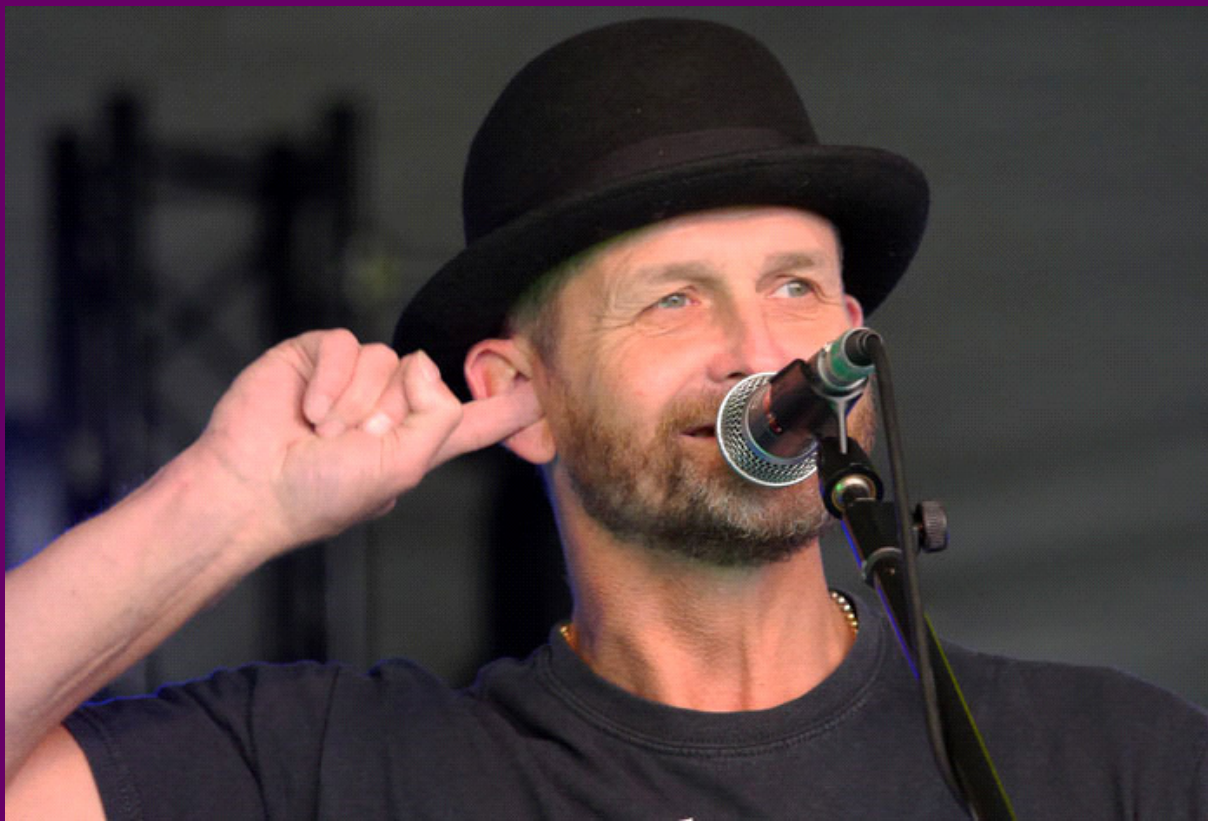


I've finally finished collecting together pics from the Hapi Festival over the weekend. It was a tad damp...I've included a few to provide a bit of the 'flavour'. Folk had fun almost despite the low numbers and bucket-loads of rain. Jim and myself attempted to take pics of all the performers throughout the three

days of the event which was billed as 'a family festival'. For me, there were just too many tribute bands and bands playing 'covers'. Though, to be fair, many were fun, professional, and offered good, almost old-fashioned entertainment.

Isn't it odd that now, in 2017, grandmums





and dads can sing along with, and jump about, to old Sex Pistols and Clash songs!

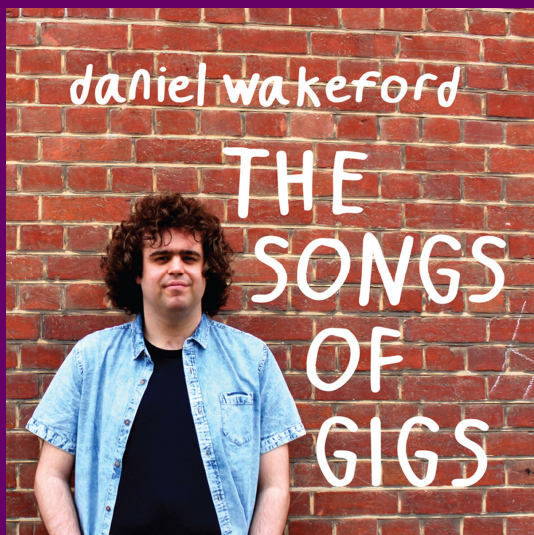
This was courtesy of one of my favourite bands of the weekend, the Asylum Seekers. Great geezers. Anarchy and Attitude. If you happen to be down by the south coast on Saturday 28th October, they are playing a Halloween Punk Night as a Macmillan Cancer Support benefit with Blink Daze and Acid

Attack. It is taking place at The Lounge, Lees Lane, Gosport:

<http://www.theloungegosport.co.uk/23/80/about-the-venue> Should be lively fun!

I was surprised that I actually rather enjoyed Daniel Wakeford (from the Channel 4 TV's 'Undateables'). He was one of the few performers of genuinely 'original' material. Quirky, proto-punk.





I think his autism actually adds to the songs, since they are highly personal. Anecdotal.

Weird, in a way that folk like Wild Man Fischer, Tiny Tim, John Otway and Wild Willy Barrett, and Jonathan Richman, have ably demonstrated in the past. Daniel really, really wants a girlfriend, hence his rather wonderful, 'I want Girlfriend', 'Beethoven' and 'Playboy Girls'. He's the cute guy with curly hair. And to his credit, he managed to connect with a wide range of ages and

the 'guys' of both sexes, and across the ages!

<https://danielwakeford.bandcamp.com/>

Local band, Big Brother Soul are a great, high-octane act.

Lots of leaping about and superb soul/brass-driven music. I'd recommend that you catch them live if you can.

<https://www.facebook.com/bigbrothersoul/>

A schizophrenic festival

This was one of the many festivals in 2017 to be hit badly by lots of rain. But, the Hapi Festival was also an event which didn't seem to know what it wanted to be. Really rather schizophrenic. Certainly it was enormously optimistic - the Hopeful Festival! In many ways the event seemed like a village, or small town gala/fete, that, like Topsy had 'grown'. With its three days of cover bands and tribute bands, it had few real 'names' to attract paying punters.





The main 'headliners' included Mike Pender's Searchers; The Fab Beatles (who were really good); the Animals and friends; Forever Queen (also lots of fun to watch); Limehouse Lizzie, Fleetingwood Mac and From the Jam (who, with Bruce Foxton on bass I fancied seeing, but sadly they cancelled due to an illness).

But, I'm told that many of the local people of Gosport don't like paying much to go to events and gigs. I'm not knocking the quality of playing and some like Iron Tyger, the Fab Beatles and the Forever Queen tribute act - they put on great shows. But it ended up with far too small audiences on each of the three days. Now, the big question is, what to

do next time?

Questions to consider include:

Where to hold it? Walpole Park is central to Gosport town, but small, and allows no camping and has noise issues being close to businesses and homes. Perhaps a big venue with adequate space away from houses somewhere on the outskirts of Gosport could be borrowed from the MoD. They have many acres of big spaces lying idle in the local vicinity. Maybe this could be an event specifically linked with fund-raising for ex-military charities.

What acts to book? It probably needs some big names to draw in paying punters. Should it have a theme of heavy metal,



rock, psych, punk, folk, world, grunge, reggae, soul and ska...? Perhaps Jez needs to hook up with some very knowledgeable booking agents with lots of class acts that folk will happily pay for, and travel to come and see.

Or, should it be down-sized, rather than up-sized, and focus on local acts, sideshows and local food and drink.

A main open stage, or, stage(s) in big tents? Locals realised that they'd get

wet watching any of the bands on the main stage. Many opted out of the event when they heard about the forecasted rain.

The option to keep folk dry taken by many regional festivals, including the local Wickham festival, is to have two big stages inside big marquees.

The mix of local acts and paid performers. It was great to have young performers from St Vincent College

LINEUP

<p style="text-align: center; font-weight: bold; font-size: 0.9em;">FRIDAY 8TH SEPTEMBER</p> <p style="text-align: center; font-weight: bold; font-size: 1.1em;">MIKE PENDER'S SEARCHERS</p> <p style="text-align: center; font-weight: bold; font-size: 0.8em;">THE FAB BEATLES BIG BROTHER SOUL SHOOT THE DUKE FINE SOUTHERN GENTS</p>	<p style="text-align: center; font-weight: bold; font-size: 0.9em;">SATURDAY 9TH SEPTEMBER</p> <p style="text-align: center; font-weight: bold; font-size: 1.1em;">THE ANIMALS AND FRIENDS</p> <p style="text-align: center; font-weight: bold; font-size: 0.8em;">FLEETINGWOOD MAC BLACKFOOT CIRCLE FOREVER QUEEN ONE OF THESE DAYS ROCK OF THE POPS DANIEL WAKEFORD THE MIGHTY FLY THE STARTLED MONKEYS BIG NOISE SAMBA</p>	<p style="text-align: center; font-weight: bold; font-size: 0.9em;">SUNDAY 10TH SEPTEMBER</p> <p style="text-align: center; font-weight: bold; font-size: 1.1em;">FROM THE JAM</p> <p style="text-align: center; font-weight: bold; font-size: 0.8em;">LIMEHOUSE LIZZY ORANGE STREET IRON TYGER SMALL TOWN ARCADE HEARTS ASYLUM SEEKERS THE GREAT SULTANS RATED R REAWAKEN CHRIS WOODFORD</p>
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(<https://www.facebook.com/alan.dearling/posts/10155741441381514>) and others getting their chance on stage. And the Big Noise Samba Band. But perhaps two stages are required?

Free during the day and then paying to go in the big tent at night? Local musician, Dave Richards, suggested this to me as an option that has worked before. Having the main acts starting after a certain time and charging for entry to the main enclosed area. I'm personally not sure.

What about dance and djs? There was no dance, dj sets, or anything of that kind for this growing audience of mostly younger festival-goers.

Jez Gaskin is the main man behind the Hapi Festival. Nice guy too. His optimism remains unshakeable. In 'The News', Portsmouth area's daily paper, Jeremy (Jez) says: "Hopefully we can build on this and make it bigger next year."

Methinks he now needs to take some long, deep breaths and have some good 'brainstorming' sessions with friends and folk who know about bands, djs and organising successful events. There was plenty to enjoy at the Hapi Festival, but the programme - the choice of acts - and many other aspects, need some full-on consideration if this is to be run again in 2018 and beyond. <http://hapifestival.co.uk/>



THE BIG FRIENDLY GIANT

I saw Gentle Giant in concert only once, in 1980 at a club (Peppermint Beach Club?) in Virginia Beach, VA. The concert was in support of the "Civilian" album, the last by the band before they

split up. The place held maybe 1000 people, and had what seemed like a very small stage. The club was packed, but the friend who went with me (a former university classmate) and I had front row

GREG JARRELLS



seats. I remember being surprised there were that many GG fans in a place like VB, most of what I had heard locally was .38 Special/Molly Hachett/Outlaws and such like.

A couple of young ladies happened by our table, so we invited them to join us. The longer we chatted, the more obvious it became this was their first visit to the club as well, and they had no idea who GG was. They were there to hear the opening act, a local band that apparently was quite popular on the club scene thereabouts. I remember distinctly they were of the opinion Giant was opening for the home town group, and they hoped they wouldn't have to sit long through GG's set.

Much to our new friends' surprise, "their" band opened the show and played for about forty minutes. Don't recall the band's name, but they were okay in a vanilla sort of way. Nothing special. As the roadies for the local guys started clearing the stage, well over half the people in the club got up and left! We talked the two girls into sticking around to hear Giant, if for no other reason just to see their reaction to what they were about to hear.

Not sure if it was their curiosity about the band, my natural charm, or the beer I bought that convinced them to hang

around.

I've long since forgotten the setlist, but the show was fantastic. Our female table mates, however, started losing interest relatively early in the show. I think it was the cello. One of the last songs they did was "Giant For A Day". When they launched into the song, I whipped out the "Giant For A Day" mask I had cut from the album cover and put it on. That's when the girls left. Derek looked down at me, then ran over and indicated he wanted the mask. I handed it to him, he put it on, and did the rest of the song wearing it. At the end of the song, while catching his breath he flung it back to me with a grin.

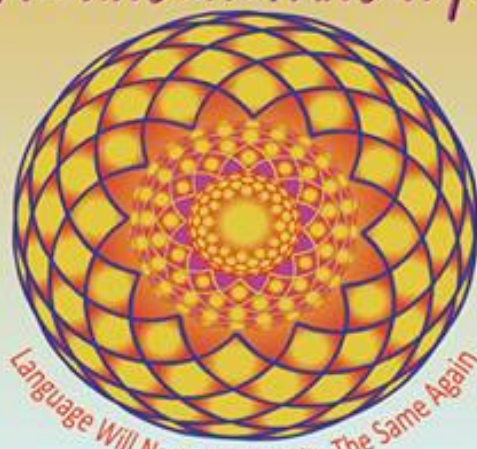
After the encore, one of the roadies came over and said the band would be happy to autograph the mask if I liked. In the event, I got to go back to their tiny little dressing room and meet the band. I spent about 20 minutes with them. They were very nice, although clearly exhausted. I had a beer as we talked about music and other bands. To a man, they each thanked me for coming to the show before I left. My buddy was dutifully waiting for me at the bar, and we called it a night.

I still have that autographed mask somewhere.

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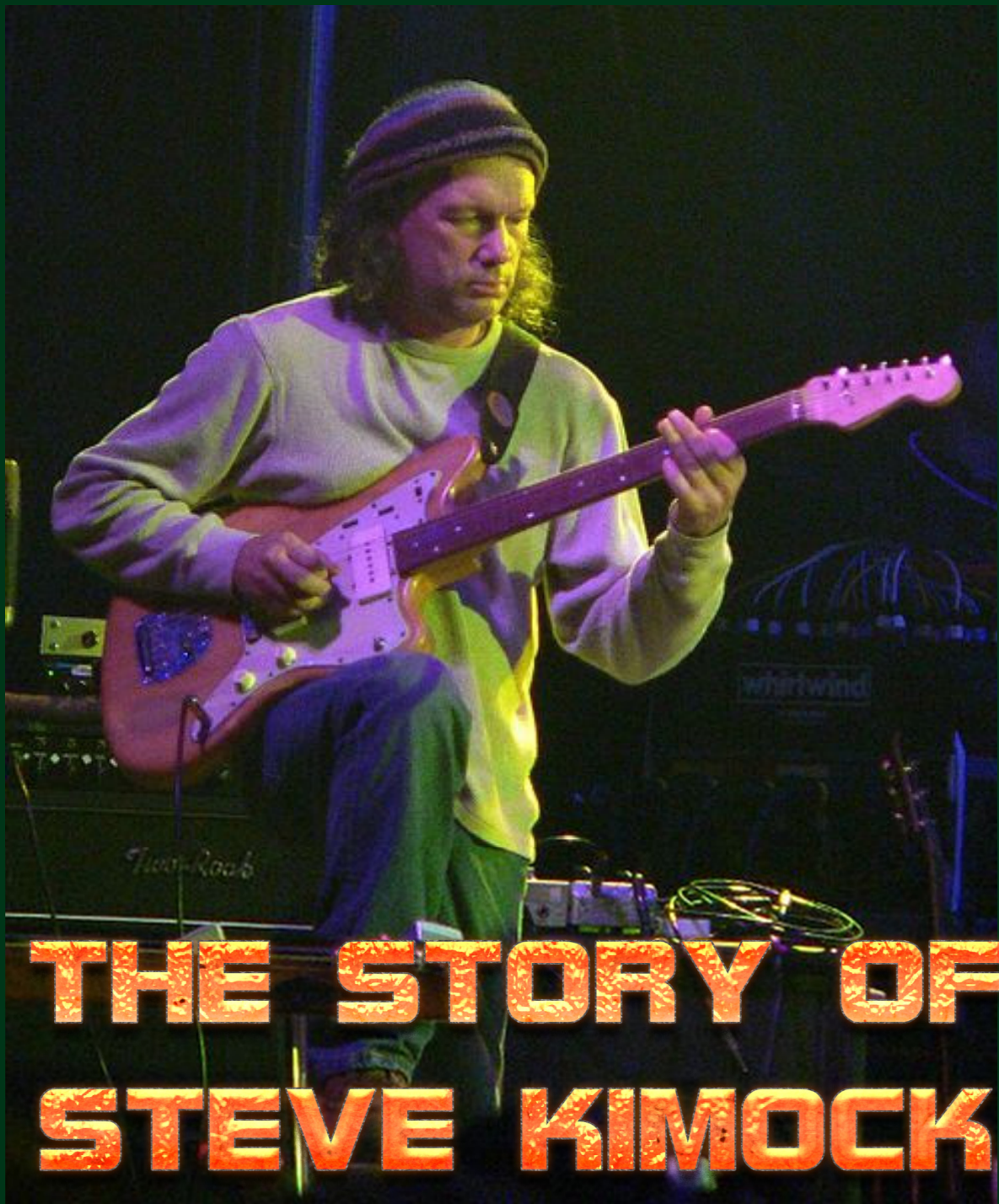
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part one

Word has it that Steve Kimock was one of Jerry Garcia's favourite guitarists. Though relatively little known outside the San Francisco Bay area music scene, an extensive list of highly enjoyable projects and collaborations can be credited to him

since he teamed up with the Goodman Brothers Band back in the mid 1970s and launched his career. Enjoyable, and often greatly varied – Kimock is one of those guitarists who can slip into a number of playing styles, from jazz picking to rock riffing,

RICHARD FOREMAN



and excel in all of them.

The Grateful Dead connection was established early on when he became a member of the Heart of Gold Band, formed by husband and wife team Keith and Donna Godchaux in 1979, not long after they'd left the Dead. Another member, drummer Greg Anton, was to become a long term associate of Kimock's, but after Keith Godchaux's death in a car accident in July 1980, the band continued only for another year or so. The guitarist can be heard playing strong, if as yet undistinctive lead guitar on the few recordings that were made in that period.

By 1984 Kimock had become the central figure of the band most closely associated with his name, Zero. With Greg Anton on drums and Bobby Vega on bass he brought together a constantly changing and developing line up of musicians, most notably Martin Fierro from the Tower of Power horns on saxophone and Quicksilver Messenger Service guitarist John

Cipollina. They released a first album, 'Here Goes Nothin', in 1987.

Upon its release I was, at first, somewhat disappointed by its content. Expecting at least some incendiary solos from Cipollina, I found the original material to be mostly a somewhat dry form of jazz-rock, closer to Weather Report, say, than the wild, jamming West Coast rock I was hoping for. Cipollina's contributions seemed modest in the extreme, confined mainly to rhythm guitar work. When, eventually, I developed a more rounded view of Steve Kimock and his many activities, I came to the conclusion that Cipollina's reticence was probably out of respect for the bandleader. And returning to the album over the years, with many of its tracks being springboards for lengthy and interesting live improvisation, I came to appreciate it more and more.

That said, in live Zero performances recorded before his death in 1989, the Quicksilver guitarist did have his

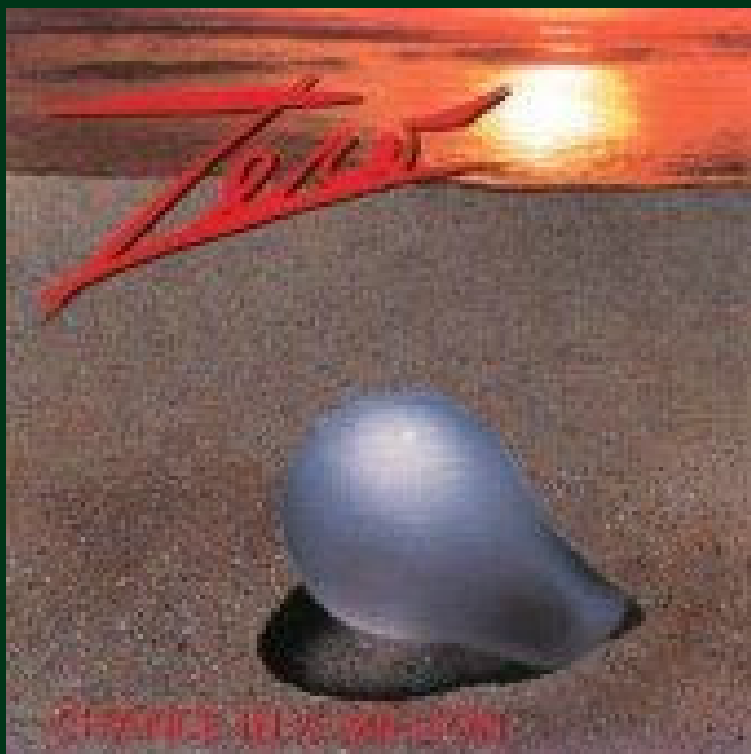
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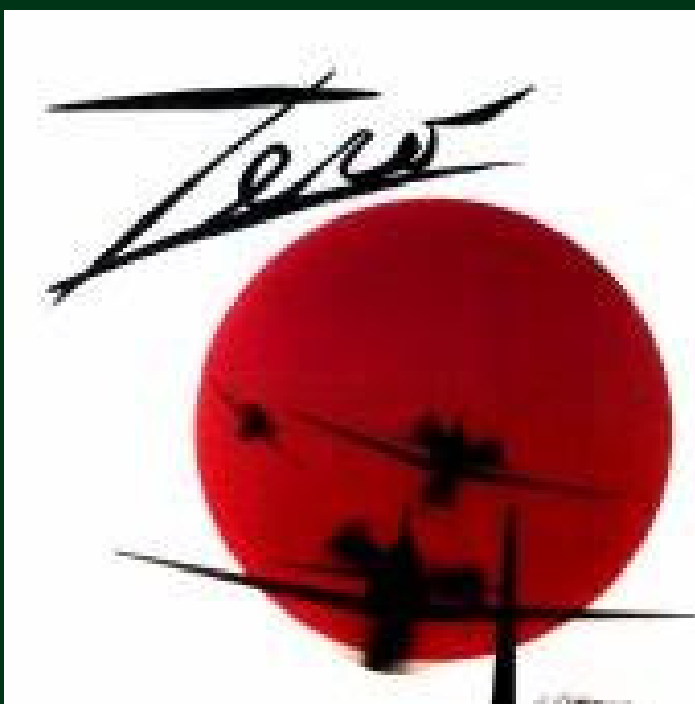
moments. There's a fine show at Molly's in Boston dated 29.5.88 (available as a soundboard recording on the Live Music Archive) where the band stretches out on one of his signature tunes, 'Mona'. It rocks. His usually short and precise solos can be heard elsewhere on this recording and others from the period, but explore this archive material and you'll begin to see why Kimock was the lead guitarist in this band. Whatever style they play, from the jazz-rock of the first album to the lyrical psychedelia of 'Little Wing' covers and the beautiful instrumental 'Tongue'N'Groove' you'll hear a master player stretching out and exploring the music.

My knowledge of subsequent Zero albums is retrospective – they were mainly American only releases and I only began to pick up on them in the late 1990s. A shame, really. If I'd heard it on its release in 1989 I'd have moved right into the fold with second album 'Nothin' Goes

Here'. By this time the line up included Lowell 'Banana' Levinger, former keyboard player with the Youngbloods, and though there's still a fair dose of the jazzy stuff it's a rock sensibility that stands out here. It comes through strong and rhythmic on the excessively apostrophe'd 'Gregg's Egg's' that was to become a live stand out, a soulful cover of Jimmy Cliff's 'Many Rivers to Cross' and Banana's two contributions, the restful instrumental 'A Little Wind A Little Water' and the novelty song 'Super Sonic Transport'. A live album followed in 1991: 'Go Hear

Nothin' (they had some fun with those titles) but the next major step forward for Zero came in 1995 with the release of 'Chance in a Million'.

They'd thinned down a former brass section to just Martin Fierro. And though they'd dotted the repertoire with songs (mostly covers) in the past,





this time they'd added soulful vocalist Judge Murphy to the line up and invited Dead lyricist Robert Hunter to contribute words to five of the nine fairly lengthy songs. Performed and recorded live at the Great American Music Hall, this is, for me, their finest piece of work. Hunter's lyrics are amongst his best and the tunes are well memorable. Take a taste of some of the words from 'End of the World Blues': 'Gotta come someday / Why not now? / Ain't much shaking / Here anyhow / I'm gonna stick my head / Between my thighs / Pucker up and kiss / My ass goodbye / Mid-East oil / All over my shoes / Singing these / End of the World Blues.' Sort of keeps ringing bells, doesn't it?

The jazz ambience is not entirely absent, most noticeable on the tracks that feature Martin Fierro, whose solos are a delight. But it's distinctly mellow – particularly on a couple of instrumental tracks towards the end of the album. These sandwich a raucous run through the well covered 'Mercury Blues.' There's some fine

keyboard playing from Pete Sears and others, but it's Kimock's solos that leave me gasping. I thought I was pretty familiar with the ways a good player can coax extraordinary and exquisite sounds from a guitar, but on this album – without resorting to excess – he throws in a whole bunch more.

Hunter contributed eight more lyrics for the ten song final studio album, just titled 'Zero' in 1997, and though the standard is slightly more variable, many of them stand the test of time pretty well, remaining in the repertoire for both Kimock and Anton in their respective present day bands. All this time, Steve Kimock continued to grow as a guitarist and a tunesmith. Zero was close to the end of its opening incarnation, releasing two live albums and one of film soundtrack music before going their separate ways until the mid 2000s. I daresay Kimock had his hand in a few other ventures during the late 80s and early 90s, but the first I became aware of came in 1993 with performances by the so-



seems to rate him. I'm not sure why.

Another collaboration from around this period (early to mid 90s) was with keyboard player Merl Saunders. Saunders had created an album called 'Blues from the Rainforest' in which he'd approached something akin to New Age music, employing a range of synths and a lot of exotic percussion. It was not one of his best moves, but there were passages of great beauty in amongst the sometimes-tinny synth work.

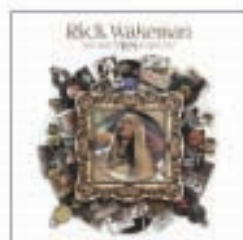
called 'Psychedelic Guitar Circus'.

As far as I know this was initiated by guitarist Henry Kaiser as a sort of showcase for different styles of psych guitar playing. Kaiser himself tends towards an abrasive and somewhat avant garde approach, but retains a healthy respect for the Grateful Dead – he's done covers of their material and has worked with keyboard man Tom Constanten. An album exists taking tracks from the two or three performances of the PGC, but go to the live Music Archive for soundboards of the gigs themselves. The CD misses a lot of the good stuff, including the 1.8.93 opener version of 'Dark Star', which runs on into about an hour of jamming through material by Kaiser, John Coltrane and even a brief dip into Pink Floyd's 'Interstellar Overdrive'. Bobby Vega from Zero is on bass and Dead soundman Bob Bralove on keyboards. After the first hour things go downhill a bit for me as they bring on guitarists Harvey Mandel and Freddy Roulette. I'd never heard of the latter. Kaiser

Old friend and collaborator Jerry Garcia provided some of these, but the Dead guitarist was clearly not available when Saunders went on to form the Rainforest Band in order to play some of the material live. Saunders' association with Kimock went back to guest spots with Zero during the 80s, so Steve was presumably the obvious choice. The Rainforest Band's sets mixed much of the material from the album in with selections from Saunders' familiar r'n'b repertoire. Live footage of the band in 1990 can be found on the DVD version of the album, and tapes exist of some of the later performances. They released a couple of albums and Kimock can be heard on the 1991 album 'Save the Planet So We'll Have Some Place to Boogie' – a title which kind of sums up Merl Saunders approach to ecology.

It's a long story this one, so will be returned to in a future issue, picking up on Kimock's activities in the late 90s and running up to present times.

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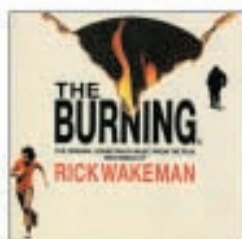
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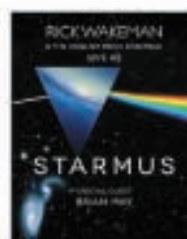
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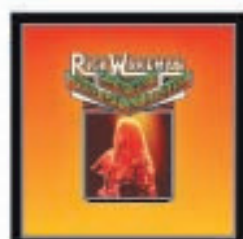
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KEV'S WORLD

LIGHTNING STRIKES
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Originally formed in 1985, Lightning Strikes were briefly part of the bustling L.A. scene, releasing a now highly collectable 7" single in 1986, before the band went their separate ways in late 1987 despite drummer Karpis Maksudian's attempts to carry on with a

new line-up. Fast forward to 2011 when Maksudian began to assemble a new version of Lightning Strikes, featuring bassist Cat Tate (Snew, Red Again) who was part of the original band, guitarist Rob Math (Leatherwolf, Player), and vocalist Nando Fernandes (Hangar). Adding to the band's fire power, Maksudian brought in a trio of guest players, keyboardist Derek Sherinian (Dream Theater, Kiss), as well as Tony Martin (Black Sabbath) and Japanese visual kei star Noah (Avanchick) on lead vocals. 'Lightning Strikes' was mixed by Roy Z (Judas Priest, Bruce Dickinson, Helloween) and mastered by Maor Appelbaum (Halford, Yngwie Malmsteen, Anvil).

Here is a band that is taking the Seventies for inspiration, particularly classic Rainbow, and then building on that. The solos may be more shred-like than Ritchie used to play, but with Derek playing plenty of held-down Hammond-style chords there is no doubt where their influences are from. I'm not sure of the point of "Doki No Sakura", a Japanese

KEV ROWLAND

song with a Japanese singer, as it's totally at odds with the rest of the album, but that aside this is a pleasant listen. I wasn't surprised to come across a cover, but instead of Rainbow what we have is very close taken on Purple's "Our Lady" which was on the classic 1973 'Who Do We Think We Are'. If you like the old days, brought slightly up to date, then this may be of interest. Tony is a great singer, and this style suits him perfectly.

www.lightningstrikesrocks.com

AFTERBIRTH
THE TIME TRAVELER'S DILEMMA
UNIQUE LEADER



New York-based death metal behemoths Afterbirth, featuring within its ranks members of Helmet, Artificial Brain, and Buckshot Facelift, have finally released their debut full-length album, just a few years after they started playing their brand of brutal death metal. They came together in the summer of 1993, and the following year released the cult status 'Psychopathic Embryotomy' studio demo, after which they promptly broke up! But, after a break of nearly twenty years the band got back together and felt that there was still work to complete, and soon found themselves recording not

only their heaviest material to date, but also music that was bringing in a great many different elements from other genres.

What struck me from the very first note to the very last, is that on the surface of it this is an incredibly heavy album that takes no prisoners. It is riff-hungry, with bass and drums combining like a freight train, while singer Wil Smith provides otherworldly growls from beyond known dimensions of time and space. But, this album is way, way more than "just" that. If ever an album was to be held up to display the use of dynamics, then this is that record. Drummer Keith Harris is a revelation, as not only can he belt his skins into next week, but there are also times when a gentle tap on the cymbals is all that is needed, and it is that understanding of his impact, both in terms of what he plays and what he doesn't, in incredible. Bassist David Case is another musician with an innate understanding of his impact on the overall sound: take for example the song "Drills and Needles". On first hearing, it is a maelstrom of sound, but listen carefully and one can hear the bass line being picked much higher in the scale than one might imagine, and it is this counterpoint that makes this such a standout.

They even put in a couple of dreamy psyche style instrumentals where David Case shows that he can do far more than shred, and these in turn make the death metal monsters that follow even more impressive. This is light and shade, control and power, dynamics to the max, and results in an album that must be one of the most important and impressive ever released in the brutal death metal genre.

BEASTMAKER
INSIDE THE SKULL
RISE ABOVE RECORDS



Formed in California in 2014, this is the second full-length album from the doom/stoner trio. Now, I like doom as much as the next metalhead, and have lots of stoner in my collection, but I can't get out of my head that this is NWOBHM-tinged doom as opposed to the real thing. Now, back in 1979 I was sweet sixteen, and fell into the genre wholeheartedly but even in the early days it was easy to see what bands were going to make it, what bands might make it, and what bands were probably just going to release one album or single and then vanish, and Beastmaker fall into the last category. They are currently touring with Zakk Sabbath, and I can imagine that they would be a great warm-up band, but never anything more than that.

This is an okay album, but there isn't enough in the way of good songs for me to want to keep returning to it, and there is a feeling that they have a lot to do if they ever want to break out of the second division.

OHIO KNIFE
SCALP OR BE SCALPED
INDEPENDENT



There are some bands and albums that reek honesty so much that you can just smell it, and that is very much the case here with this 2016 release from trio Ohio Knife. This is good old fashioned rock and roll, and I am sure that Lemmy would really dig these guys. In some ways, they come across as Bruce Springsteen and Steve Earle, but crossed with Neil Young, Trapeze and Motörhead. The guitars are fuzzed and distorted, the vocals are broad and raspy, and apart from the production it sounds as if this band are straight out of the seventies, channelling MC5 and the Stooges, with a nod to Link Wray somewhere along the line.

With all that going on it might seem as if this a lot of noise, but these are the influences that come to play on what is an incredibly varied album. I don't know who provides the keyboards, but whoever that is they have done a fine job, as they add a touch of finesse where it is needed to a very bottom end sounding band. Best track is "Day and Night", which is just that little quicker, that little bit more upbeat, with repeated

piano chords almost as if The Faces are back in town. Rough, raw, melodic, fun, this is a nice little album and I bet these guys are great live. Well worth discovering if you enjoy American rock and roll with a little piece of heart and soul. <http://www.ohio-knife.com>

OPETH
SORCERESS
NUCLEAR BLAST



I still remember the impact 'Ghost Reveries' had on me when I first heard it back in 2005. It was Opeth's eighth album, but the first I had come across, and it totally blew me away. I then sought out the earlier albums and was intrigued to see how much they had changed over the years: what would that mean for the future I thought? This is their fourth album since then, and features the same line-up as 2014's, 'Pale Communion', namely Mikael Åkerfeldt (guitars, vocals), Martín Méndez (bass), Martin Axenrot (drums), Fredrik Åkesson (guitars), and Joakim Svalberg (keyboards). But, of that line-up only Mikael was a full member on 'Reveries' (Martin played on just one song), so in many ways this isn't the same band, so perhaps it isn't surprising that

the band have moved in such dramatic fashion from their death metal days. But what does that mean for the fans who followed them?

I found that I kept thinking of classic Uriah Heep, but on steroids, as the guitar is that much sharper and the solos more powerful, but the way the organ keeps thing moving and repeating motifs is very much of that style. When I told someone, I was finally getting around to listening to this album, which came out in September last year, he said that he would be very interested in hearing what I thought of it. In the end, I told him that in many ways I think this is a good album, but it's not Opeth. And there's the rub, looking at the cover art does one really notice that the peacock is displaying his tail feathers on a mound of skulls? The skulls may be where they have come from, but are they now a bird with an annoying cry? Do they look good, but there is little substance and no taste?

Musically this is all over the place, but early Seventies is where it is most at home, and songs such as the acoustic "Will O The Wisp" would be more at home on a classic Jethro Tull album than Opeth. But, and it's a big but, take the word "Opeth" off the album cover then I and probably all other reviewers would be looking at this in a different light. What will fans be wanting when the band play live? Will it be the older material or this? I know what I think. This should probably have been released as a solo album by Mikael, as there is too much risk of disengaging fans who have been with the band for years. The question is, how many of them will turn up for gigs, and how many will buy the next album? I enjoyed this on a pure musical level, but it isn't what I expected at all.

www.nuclearblast.de

FOREVER STILL
TIED DOWN
NUCLEAR BLAST



Danish group Forever Still are a real rarity in metal, in that they are a duo comprising singer Maja Shining and multi-instrumentalist Mikkel Haastrup. They are proud to be declared one of the most DIY bands around, with the two of them writing the material: Mikkel then plays all instruments in the studio, as well as handling the recording, mixing and mastering while Maja makes the music videos, band photos and creates album artwork and other design aspects. Musically they have obviously been influenced by bands such as Evanescence and Lacuna Coil and Maja has a wonderful voice, able to scream, shout, or conveying powerful emotion on delicate songs such as "Save Me".

The songs go from metal through hard rock, but always with plenty of melody, and the music designed to allow the vocals to always play centre stage. There are plenty of anthems contained in this, and it wouldn't be hard to imagine them making quite a stir in the right places. Interestingly they have recently been touring with Children of Bodom, and I would have thought that those audiences would have been too tough for them, but

it just shows how wide the appeal of their music is. It does sound a little created at times, a little too over produced, and I would have liked to hear a rougher edge throughout, but as it is this still an interesting band to discover.

www.nuclearblast.de

PELANDER
TIME
NUCLEAR BLAST



Although Witchcraft are still very much an ongoing band, with 'Nucleus' being released at the beginning of last year, singer Marcus Pelander has also found time to record a very different album to his day job (Mikael Åkerfeldt take note) and has released it under his surname to distinguish it, as there is a vast difference in style to what one may expect from a band that play doom. What we have is a thoughtful acoustic singer-songwriter album, with delicate accompaniment added by others as the need arises. This may involve strings, or a female singer, or flute, whatever is right for the music. It isn't folk in the sense that one may expect, but instead has been heavily influenced by what some rock bands were doing in the Seventies when they brought in acoustic elements.

The highlight has to be “The Irony Of Man”, which is delicate, emotional, dynamic and powerful, all with instruments being played delicately and in perfect harmony. I could play this song on repeat all day, as it is truly beautiful. There are only six songs on this thirty-six minute long album, and two of them are nearly half the total length, but as it fits in so well with the style of music being released some forty-five years ago I have no real issue with that, as virtually all single albums in those days lasted only approximately twenty minutes a side. This is all about quality as opposed to quantity, and anyone into class acoustic music performed with passion and integrity need to seek this out. Due to his main band, this album has been released on Nuclear Blast, but I can guarantee that this is very much out of kilter with the rest of the material on that label. Truly superb. www.nuclearblast.de

**Midnight Oil Horncastle
Arena, Christchurch
11th September 2017**

There can be few bands in the world who have a history quite like Midnight Oil. Formed originally as Farm back in 1972, they changed their name to Midnight Oil

in 1976, and then proceeded to start making a name for themselves as one of the most politically active bands out of Sydney. At the time, they were Peter Garrett (lead vocals, harmonica), Rob Hirst (drums, vocals), Jim Moginie (lead guitars, keyboards) and Andrew James (bass), with Martin Rotsey joining on second guitar the following year. The line-up proved incredibly stable, with just Andrew leaving in 1980, to be replaced by Peter Gifford who in turn left in 1987 to be replaced by kiwi Bones Hillman. 1988’s ‘Diesel and Dust’ proved to be the breakthrough international album, with the single “Beds Are Burning” showing to the world just how to deliver a protest song in the Eighties (written in support of giving native Australian lands back to the Pintupi). But, even though the band continued to have major success, Garrett had always felt that he needed to be more involved in politics, and towards the end of 2002 he announced that he was going to quit the band and look for a political career (he became a member of the House of Representatives from October 2004 to August 2013, and held a couple of ministerial positions). The band decided not to try and replace him, and instead went on permanent hiatus. During Garrett’s time in politics they reformed to play a couple of benefit gigs but never anything more than that, but

**MIDNIGHT  OIL
THE GREAT CIRCLE 2017**



when Garrett chose to resign and not seek re-election, everyone wondered if they would be back, and boy, are they?!

When I discovered at the beginning of the year that they were going to be playing Christchurch I just had to get a ticket, as I knew it was going to be a very special night indeed. The shows were towards the end of a sell-out world tour, so they were also going to be gig hardened, but I never expected it to be anything quite like this. Kiwi band The Nudge had finally left the stage, which was quickly cleared down just leaving a few speakers, drum riser and an old metal water container behind the kit, with Jim's keyboards at the front of the riser and another set towards the rear of stage left. Finally, the lights came down, and some very gentle keyboard music started drifting out of the speakers

(possibly Jean Michel Jarre's "Oxygene", but not too sure). The band could be seen walking onstage, and the crowd started cheering, and then Rob counted in and they literally crashed into "Redneck Wonderland". To say that I was stunned was something of an understatement: they were far heavier than I could ever have imagined, and they were so tight that it was like coming across a band that had been playing together every day for the last forty years, certainly not one that took a lengthy sabbatical. The keyboards at the rear of the set turned out to be for Jack Howard (from iconic Aussie band Hunters & Collectors) who came on only for specific songs, and he also added trumpet, but for the most part it was the same five guys who were touring thirty years ago, and it showed.

Although I have a great many of their



albums, I can't say that I know their complete canon, but it didn't matter as every song was a revelation, and all of them were having just so much fun. Peter has lost none of his venom, directing most of it tonight towards Donald Trump, and went through a series of different political t-shirts and dedicated certain songs to the indigenous people of both Australia and New Zealand. Of course, the hits were the ones that got the greatest reactions, and I was surprised when "Beds Are Burning" made an appearance during the set as I would have expected it to be a closer, or encore. At one point Rob came to the front of the stage with just a tom and cymbal, taking lead vocals on one song, and the band were quite happy to move to full acoustic, just coming back to rock with a bang when it was the right thing to do.

All too soon the gig ended, and with "Forgotten Years" the band left the stage. So, what would they come back with for an encore? What I certainly didn't expect was for them to come back with a cover, and for Peter to have to read the lyrics from a sheet. But, in some ways it was the perfect song, "Counting The Beat". It was a massive hit in the early Eighties for kiwi band The Swingers, on both sides of the ditch, and everyone in the audience knew the words even if the lead singer didn't. They played the song, according to Garrett, because they had a kiwi in the band – but I do wonder just how many people there realised that Bones Hillman was originally in that band, and of course played on the original. Two more songs, including a stunning version of "Best of Both Worlds", and that was it. Many of the crowd started to make a move, including the woman sat next to me who had flown down from New Plymouth just



for the show. "Wasn't it amazing?" she asked me, to which I replied "Yes, but I wouldn't leave yet, the house lights haven't gone on". "Oh, there won't be anything else" she replied, and I wonder just how far she got before the crowd reaction let her know that the guys were back, and it wasn't quite time to go home. "Dreamworld" was the very final number, and to say that we were all satisfied is something of an understatement.

On the way home I reflected on the gigs I have attended this year, and concluded that 2017 may just be the very best year ever for me. I saw Steve Hackett in July, certainly one of the finest gigs I have ever attended, then in August was taken to a whole new level by Richard Thompson and a very special Fairport Convention. Then tonight I had just witnessed the finest Australian band I could imagine (no, AC/DC weren't even in the same

league), possibly the tightest unit I had ever come across. When it comes to shows, it very rarely compares to what I had seen tonight. I feel incredibly lucky to have seen the Oils, as I never thought I would have the opportunity, now I just hope I will be able to do so again...

Setlist: Redneck Wonderland, Read About It, Sometimes, Put Down That Weapon, Shakers and Movers, Shipyards of New Zealand, Sell My Soul, No Time for Games, My Country, When the Generals Talk, US Forces, Kosciusko, Only the Strong, Arctic World, Warakurna, The Dead Heart, Beds Are Burning, Blue Sky Mine, Forgotten Years

Encore: Counting the Beat (The Swingers cover), Power and the Passion, Best of Both Worlds

Encore 2: Dreamworld





Yer GONZO ISLAND DISCS

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

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



Living legends Sensorium Girliebox are back from their self-imposed exile wherever it was they exiled themselves to in a self imposed manner, and can be seen on occasion frolicking on Mr Biffo's Found Footage.

Wowza!

<https://www.youtube.com/channel/UCdMWnD7qCz4Y7FbbbfyDq5g>

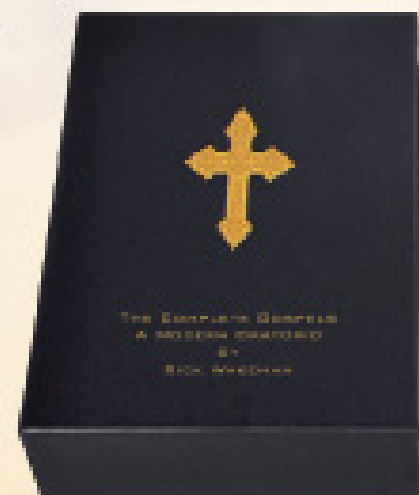
SENSORIUM GIRLIEBOX'S TOP TEN

1. Frisbee
2. Saturn's rings
3. Gold doubloon.
4. A big-a-pizza pie!
5. A couple of flatties.
6. Cat's spinal disc.
7. Disco-o music.
8. Disc-o crisps.
9. Top hat (collapsed)
10. Planet Earth.

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.

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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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.

VIDEOGAMES NEED TO DO MORE THAN JUST PORTRAY NAZIS AS MONSTERS - BY MR BIFFO

I read a great piece this morning, on PCGamesN, by [Kirk McKeand](#). It discusses the depiction of Nazis in video games, from a Jewish perspective. It's well worth a read [in its entirety](#), but it ends on this note:

"We have to keep including Nazis as villains - in fact, we have to do so more - but only in their horrible and disturbing entirety."

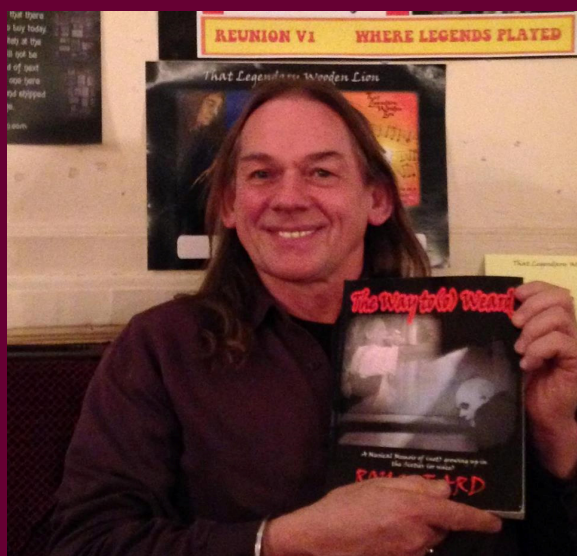
It reminded me of a similar discussion I read in a newspaper many, many years ago, regarding 'Allo 'Allo, of all things, where the conclusion was that the best way to undermine Nazis was to make them look like buffoons.

It's something I've been thinking about a fair bit recently, because I've been watching the TV show Preacher, on Amazon. In that, Adolf Hitler appears as a character - albeit one doomed to spend eternity in Hell - but his portrayal is one that is weirdly sympathetic... and sort of pathetic.

I've not reached the end of the series yet - so maybe it's going to show that his gentle demeanour was all an act - but it's a brave move to make in the current social climate. Of course, two of the people responsible for putting Preacher on TV are Seth Rogen and Evan Goldberg - who aren't exactly not-Jewish - so... fair enough. The anti-semitism they've no doubt encountered over their lives has earned them that right.



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:

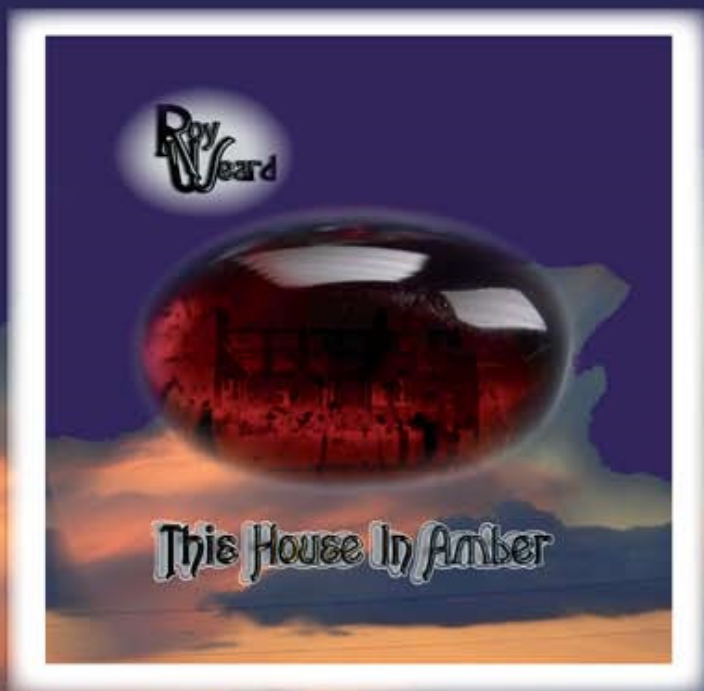
‘I’m going to throw up.’

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

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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.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

LSD REFUGEES

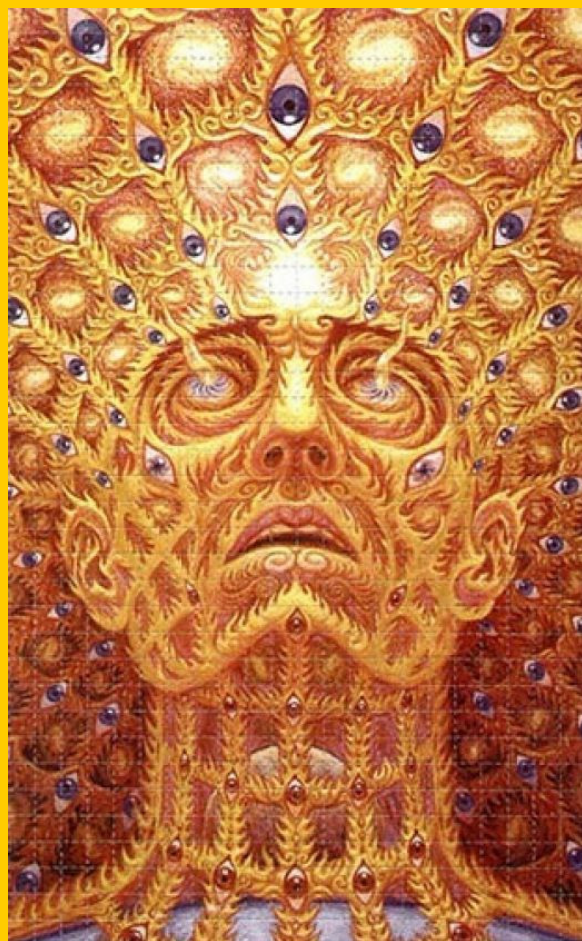
Psychedelic cathedral

I'm in the toilet, sitting on the closed lid. It's dark, though not completely. The orange glow of the street light outside is making a bubble-effect pattern through the frosted glass, and there's a splash of light under the door from the hall. And there's my own internal light too, of course, those geometric flashes of colour that tend to dance before your eyes whenever external light is dimmed or diminished.

I'm in the toilet because I've just had an anxiety attack. There's a knot of tension in my stomach. It's like that feeling you have when they've finished cranking you up to the top of the roller coaster and you look down at the sheer drop in front. A lurching sensation, a real physical pang which, if it were to be verbalised, would come out something like: "Oh my God! Oh Jesus! Oh Lord! What the hell am I doing here?"

Except that a roller coaster ride is over in a minute or two, and the ride I'm about to embark on will last all night.

I've just taken LSD. For the first time in



25 years. That little brown drop of liquid, placed on the end of my finger and ingested some 30 minutes ago, is about to play havoc with my sense of self.

Suddenly there's a kind of humming noise. This low-down, deep-bass growl sound, like the boom of an organ in an empty Cathedral, like the lowest, low-down bass note on a massive pipe-organ going in and out of phase. Reverberating. In and out. Hum. In and out. Hum. Like that. Slowly and deliberately. With a sort of rhythmic insistence.

It's hard to say where, exactly, the sound is coming from. It's not in the room, as such. It's not in my head. It's just there, at some deep level. It's like I'm hearing the sub-atomic pulse of the Universe in the very fabric of matter, so low it's thrumming in my guts. And then it's as if an invisible pair of hands had taken space itself and was squeezing it like a concertina. In and out. In and out. The Universe is pulsing to a living heart beat.

Now the colours in front of my eyes are

circling, shifting, swirling, weaving, shaping, changing to make an endlessly morphing, moving mandala, the colours coming in from all sides now, streaming at me, taking on dimension and form, creating a sort of tunnel down which my all too mortal eyes are staring in fear and awe and wonder.

In and out. In and out.

That's my breathing.

Where am I?

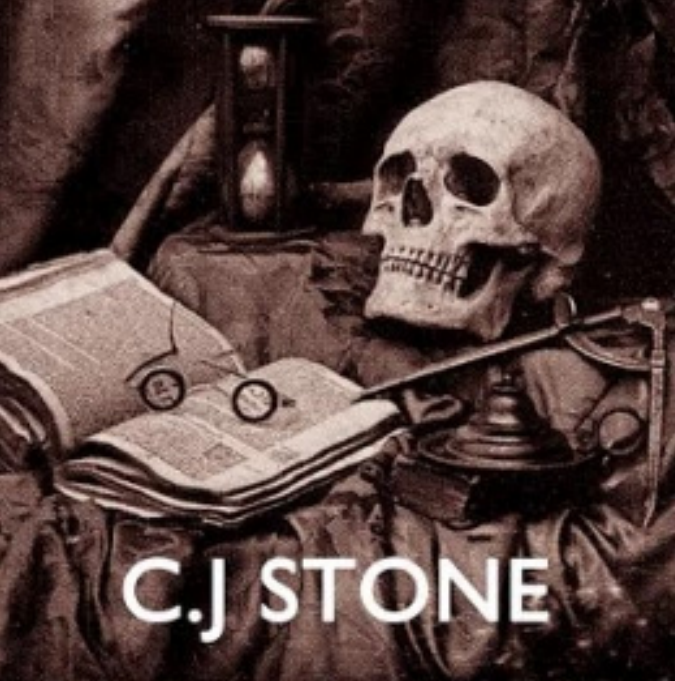
Oh yes, I'm in the toilet.

That's when I decide I have to leave. Not just the toilet. This house.

Read on

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

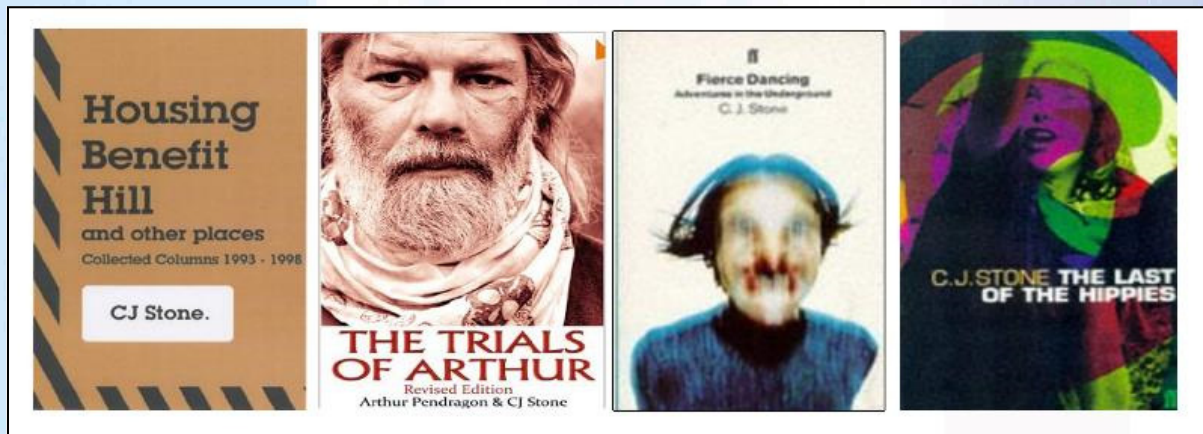
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

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

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

A YEAR IN THE LIFE OF



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

Following last week's news that the so-called 'Nik Turner's Hawkwind' band seems to be back in operation

Is it Turner, sincerely believing that he (as a 1970 ex-Hawk) has perpetual rights to usage of the umbrella name?

Or is it the latest gambit from some force lurking in the background, merely using an innocent individual (Turner) as an unwitting tool in a broader vendetta against the Hawkwind mothership, in a vicious campaign of destruction?

Or is it merely individual gig promoters just trying to sell more tickets by using the H word in their promotions?

At present, we'll have to see... possibly



OCT

Nik Turner's Hawkwind w/ Hedersleben

in America, it's still unclear who exactly is behind this move.

time will tell, on that.... Or maybe it won't.

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



**

Meanwhile, there's more Internet evidence that Hawkwind curiosities are still floating around in the darkness of space.

Gumtree recently had an ad for a mispressed Hawkwind vinyl disc - "Silver Machine" c/w "Seven by Seven"... except that Seven by Seven is replaced by The Beatles song "Ask Me Why", originally released in the UK as the B-side of the hit single "Please Please Me".

And a Space Ritual Hawkwind tour programme was on sale for £88 (\$106) - of similar format to the Hawkwind Log with (quote) "a nice narrative text & lyrics from key songs including those from an embryonic Psychedelic Warlords."



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

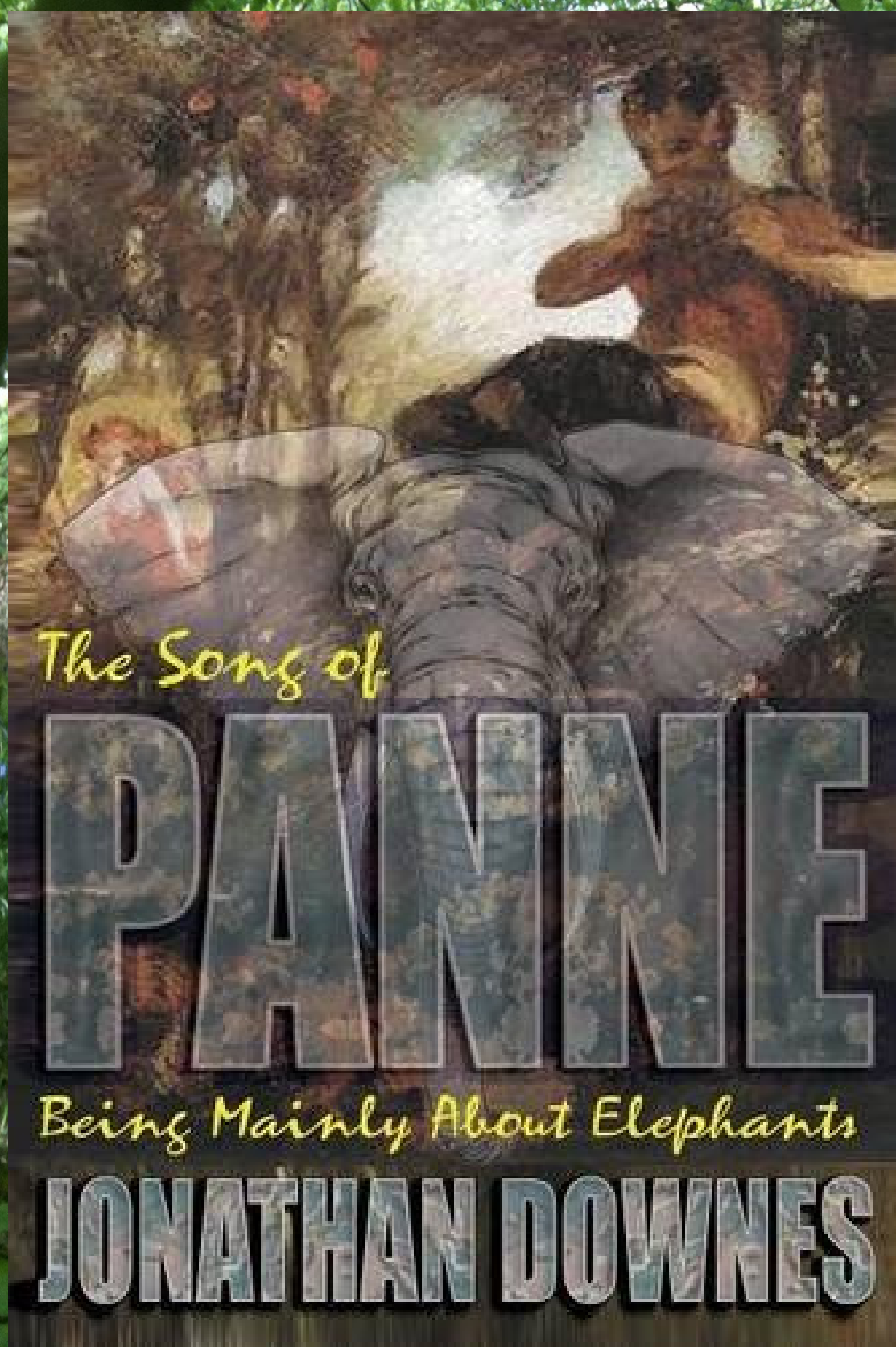
E-Mail Address: (Please print clearly).....

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 Daevid 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!!!"

CINEMAS ARE EMPTY

HOMELESS SHELTERS ARE FULL

Shopping Malls are empty

Refugee Centers are full

Toys R Us in Bankruptcy

Wells Fargo is full

They will not drain the swamp

but the swamp is overflowing

So we seek the sweet shelter of each other
And we gather in an open air food van court
Each new host keeping the flame alive
as vans leave and the power is shut off
So one last time, like THE LAST WALTZ
Like South Austin's Alternative Alternatives
We will gather tonight until we find
Space and Sanctuary for truly human kind-
Musicians, Poets, Artists, Optimists, Cynics, Fantasists
Seeking a New Ark for One of Every Kind
to be at least kind and compassionate unto one another
This our only Human Race our Under Cover Lover



ROCK and ROLL

a cabinet of curiosities

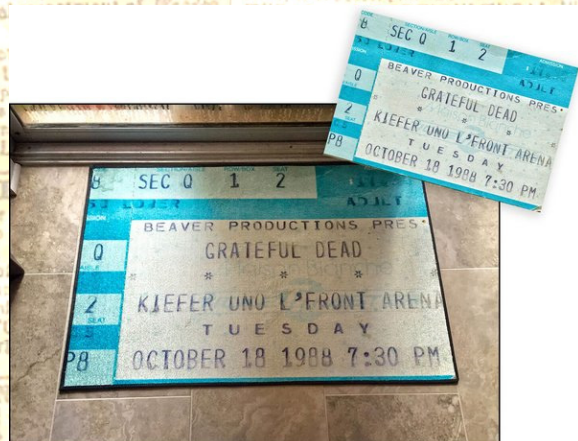
In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

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.

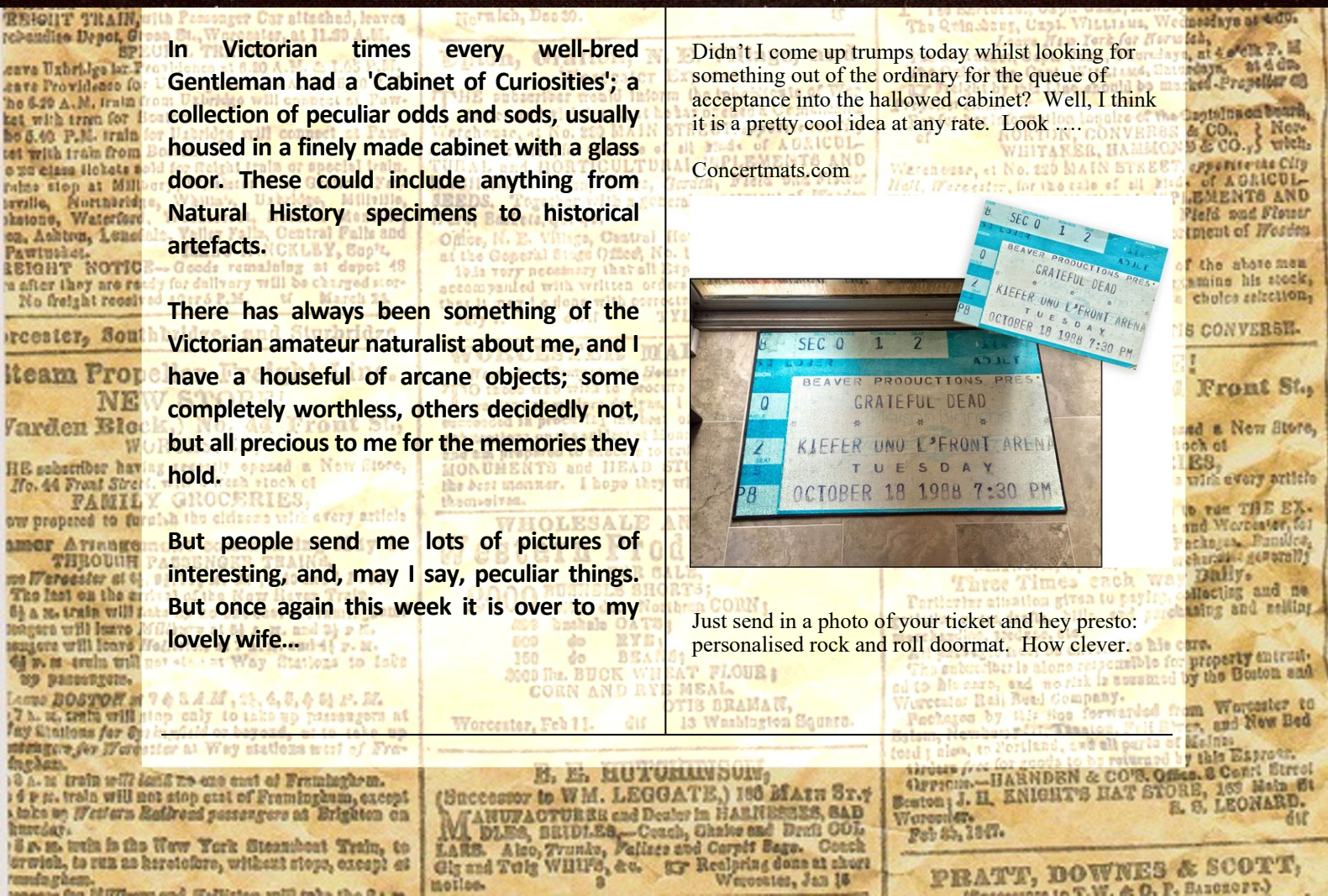
But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

Didn't I come up trumps today whilst looking for something out of the ordinary for the queue of acceptance into the hallowed cabinet? Well, I think it is a pretty cool idea at any rate. Look ...

Concertmats.com



Just send in a photo of your ticket and hey presto: personalised rock and roll doormat. How clever.



THE BITCH IS BACK

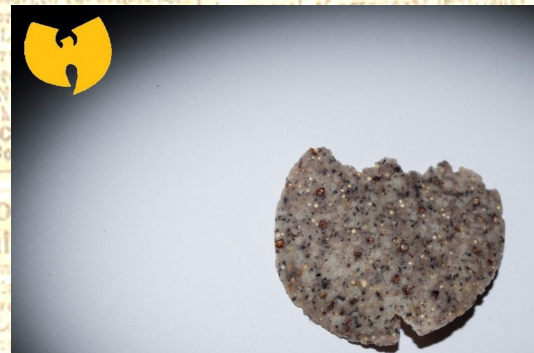
Musical attraction

"Music is found in every human culture, past and present. But we're still not sure why. Darwin claimed his theory of evolution explained music, because increased motor and cognitive abilities make one more attractive to a potential partner. A bit of a stretch, and there's been little empirical evidence to prove it. But psychology researchers from the University of Vienna wanted to test whether music influences sexual selection as a misattribution of arousal. That means our brains confuse a highly stimulating emotion for one of arousal. The researchers divided subjects into two groups. The first group listened to a variety of classical music ranging from low intensity to extremely stimulating. Then, they were presented photographs of people of the opposite sex and asked to rate them as "dateable" or not. The second group went through the same exercise with the photos, but without listening to music beforehand. The men judged the female faces the same whether they listened to music first or not. But women judged the male faces to be more attractive when they were first "primed" by the music. And the more complex the music, the more attractive they found the men's faces. Researchers say this is consistent with Darwin's theory since men normally lead courtship rituals. This isn't the first study looking at music as a turn-on. One study found that just holding an instrument in your profile picture helps score a date. But it's the first to show that music—as opposed to the musician—is what causes women to go crazy. Hey, good news for you brave souls who take your first dates to concerts."

Fascinating eh?

THE WU-TANG CHIP (includes mason jar to insure safety/store that loud) - US \$25,000.00 (Approximately £18,430.46)

"In the high mountains of Shaolin, beyond the mist, in the temple of the hidden; Wu-Tang Chip trained



alongside monks and killa-beez alike. Utterly smashin' foes, no man was a match for Wu-Tang Chip's skill.

On the night of the new moon, a group of envious monks devised a plan to shame Wu-Tang Chip, and ultimately banish him from the land. Under the cover of darkness, using the power of an ancient incantation, they trapped the sly-mastah and all of his blue corn glory in a jar. They traveled for five days and four nights until they reached the sea, where they set Wu-Tang Chip adrift with this message attached:

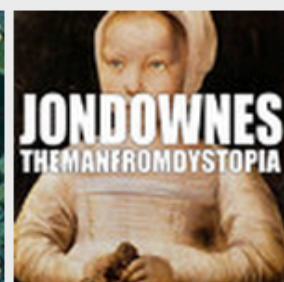
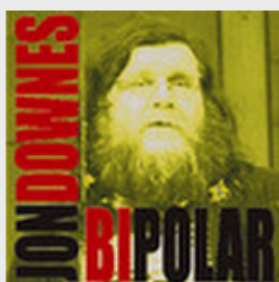
"Whoever finds this enchanted jar may harness power that this world has never known, be wary."

Ages past, and now I, keeper of the Wu-Tang Chip, shall relinquish its power to the highest bidder."

I am not sure why this was in the music bits and bobs, but then I have no idea who Wu-Tang is/was anyway. Not sure what make of snack this is either. But it is all nonsense so it is not really that important or worth delving into further.

SHAMELESS SELF PROMOTION TIME

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



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

Nicki Minaj Couture by Minaj Rare Limited Edition Pink Friday Duchess of Pink - US \$3,000.00



"This is a limited edition Couture by Minaj, Nicki Minaj Duchess of Pink. It is 100% Authentic, there were only 100 of them made. It is in good condition and comes in its original box. Does not include the perfume bottle"

And who is Nicki Minaj, perhaps you will ask? I had to check her out on Wikipedia as I have never heard of the dear girl: "Onika Tanya Maraj (born December 8, 1982), known professionally as Nicki Minaj, is a rapper, singer, songwriter and model. Born in Saint James, Trinidad and Tobago and raised in Queens, New York, Minaj gained public recognition after releasing three mixtapes between 2007 to 2009 and subsequently signed to Young Money Entertainment in 2009." And there you have it.

RARE Vintage (Australian) BANDSTAND-ROCK and ROLL TRAVEL BAG - Vinyl, c1950 -60s - AU \$500.00



"VINTAGE RETRO ERA AIRLINE" TRAVEL BAG "BAND STAND" "Rock and Roll"

As found in an Australian Estate.

Very rare item (I can't find anything like this, other than the ABBA merchandising bags...this bag probably not made under licence?, sold in shops, or perhaps as a Easter Show merchandise?), relating to Australian BAND STAND TV SHOW, made very popular in the late 1950's through to the 1960's, with Brian Henderson as the compere...

Estimated c1950-60's, (makers label, ARNOLD'S PLASTICS, GUILDFORD, inside has old 1950's telephone number with letters/numerals) carry travel bag ('airline type'), with excellent colour graphics over a dark green vinyl, with white piping. Scuffs and marks to outside surfaces, Inside shows a 'firm base' with soiling marks evident..the bag was found in an Australian deceased estate, under piles of other old items, it was squashed flat, soiled, but a general clean and some paper padding has made it a pretty sweet display item...room for futher improvement. Measures approx (base) 33 x 20 x 22 cms high"

A brilliant blast from the past of an era much-missed by many. Gosh, that was a bit sickly-sweet wasn't it? I must be slacking.

ABBA North American & European Tour 1979 Programme T Shirt Scarf GENUINE VINTAGE - AU \$499.00



"This listing features for sale the following 3 items..

1 x ABBA Souvenir Programme North American & European Tour 1979

(unused in excellent condition, may have some minor storage marks on front & back cover)

1 x ABBA North American & European Tour Scarf (used, but pressed and preserved nicely, is in very good condition, may have some light fading to images, backside has a few fingerprint/handling marks.

1 x ABBA North American & European Tour T Shirt

A fabulous rarity find is this lot of genuine vintage ABBA 1979 concert tour collectables. Rare and sort after are these little gems."

Considering ABBA were so popular you don't come across souvenirs/merchandising very often, so this is



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

wyrd
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

quite a refreshing change from the usual.

Whoop..... Sod's Law eh? Saying that and then 2 more items turn up. I should, perhaps, try the Australian eBay more often for such items. It's a bit like waiting for an hour and a half for the 207 bus from Uxbridge when three turn up all at once irrespective of the fact that two of them should have been there around half an hour and an hour earlier respectively. I should know - it happened to me often enough back in the day.

Rare Vintage 1977 ABBA MEDALLION NECKLACE Australia Medal Coin Chain Souvenir - AU \$169.99



"Fantastic vintage 1977 Abba Australian Tour March medallion pendant necklace! Genuine, original, 1977 vintage piece from the Abba 1977 Australian tour. Gold tone.

For a piece that is nearly 40 years old, the condition of this piece is impressive. The coin is in very good vintage condition (looks nearly perfect, no significant/noticeable scratches or discoloration) and the chain shows some moderate discoloration

from aging. The medallion measures 43 mm in diameter and has a nice weight. Chain measures 60 cm."

ABBA - 1977 Australian Lunchbox. Vintage Authentic 1970's Official Memorabilia.- AU \$650.00

"ABBA - 1977 Original Vintage Lunchbox. Made by Keyhole Bag Company, Sydney NSW Australia. Original 1970's Australian Memorabilia Collectable. Measures at 26cm x 24cm with Handle Upright. Handle and Lock Clip are firm and in perfect working order. Condition is Excellent as shown. Protected and stored with care from damaging sunlight over the past 40 years. Barely used back in the day. The yellow lunchbox is the most popular in the set amongst fans as the image and logo are very clear against the light background."



Ta ra for now my lovelies



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

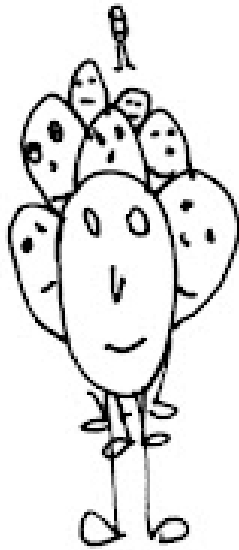
COUNTRY AIRS

“Music from both the mind and heart...”



www.rwcc.com

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...



"Oh! My God! I had a nightmare
I was in a badly drawn cartoon"



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

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

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



Easy Star All Stars:
Dub Side of the Moon
(Easy Star, 2003)
What? What it says
on the tin...but way
better
than you might
imagine.

Superficially this looks so contrived it shouldn't work. Easy Star records get their best production crew into the studio, line up a few singers (some notable reggae names/some relative unknowns) and set about re-imagining one of the best-selling albums of all time. Some cynicism at the time of release anticipated a novelty advert for the abilities of the various talents featured on the album...but it's so much better than that. Dub Side of the Moon works for two reasons: firstly, Floyd's classic is so strong and so varied that it offers the studio crew helming the whole affair a perfect opportunity to throw in every trick in their armoury without any one sound outstaying its welcome. Secondly, the different sounding and very distinct parts of the album are carefully allocated to the right vocal and instrumental talents; a real strength being the rhythm sections brought in to give life to the lengthy samples/ambient and instrumental passages from the Floyd original. Dub Side of the Moon may be a little inconsistent (the jokey cuckoo clock and cockerel noises that precede "Time" jar a little) but it is honest in covering the original and strong because of the irreverence that creeps in. Having started badly "Time" is a tour-de-force in which Corey Harris and Ranking Joe set about the description/observation lyrics about life ticking away as a jaunty conversation, bringing humour to the most fateful of Floyd lyrics and pitting strong baritone vocal against machine-gun rap to explore the tension in the song. Dub Side of the Moon slightly overplays the curio angle by checking in at most of the major reggae styles – dancehall, roots, jungle, lovers – but redeems itself on a massive scale by making the strengths of each style count in covering the diverse material on offer. The presence of heavyweight vocal talent – Corey Harris and Frankie Paul – ensures that Dub Side of the Moon out-performs the original in this area. Frankie Paul's cover of "Us and Them" gets a strong vocal grip on a song notable for the aloofness and resignation in the original performance.

It would be trite to put the successful crossover between original and re-working down to the link both works have to ganga, but Dub Side of the Moon certainly takes on and runs with the notions of madness and multiple meanings that pervade the Floyd's original work. Both original and cover album function in a world of raised consciousness and myriad possibilities. Floyd may have got the sales; but Easy Star All Stars corner a few unexpected laughs and a lot good vibes without compromising (too much) the artistic vision of The Dark Side of the Moon.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

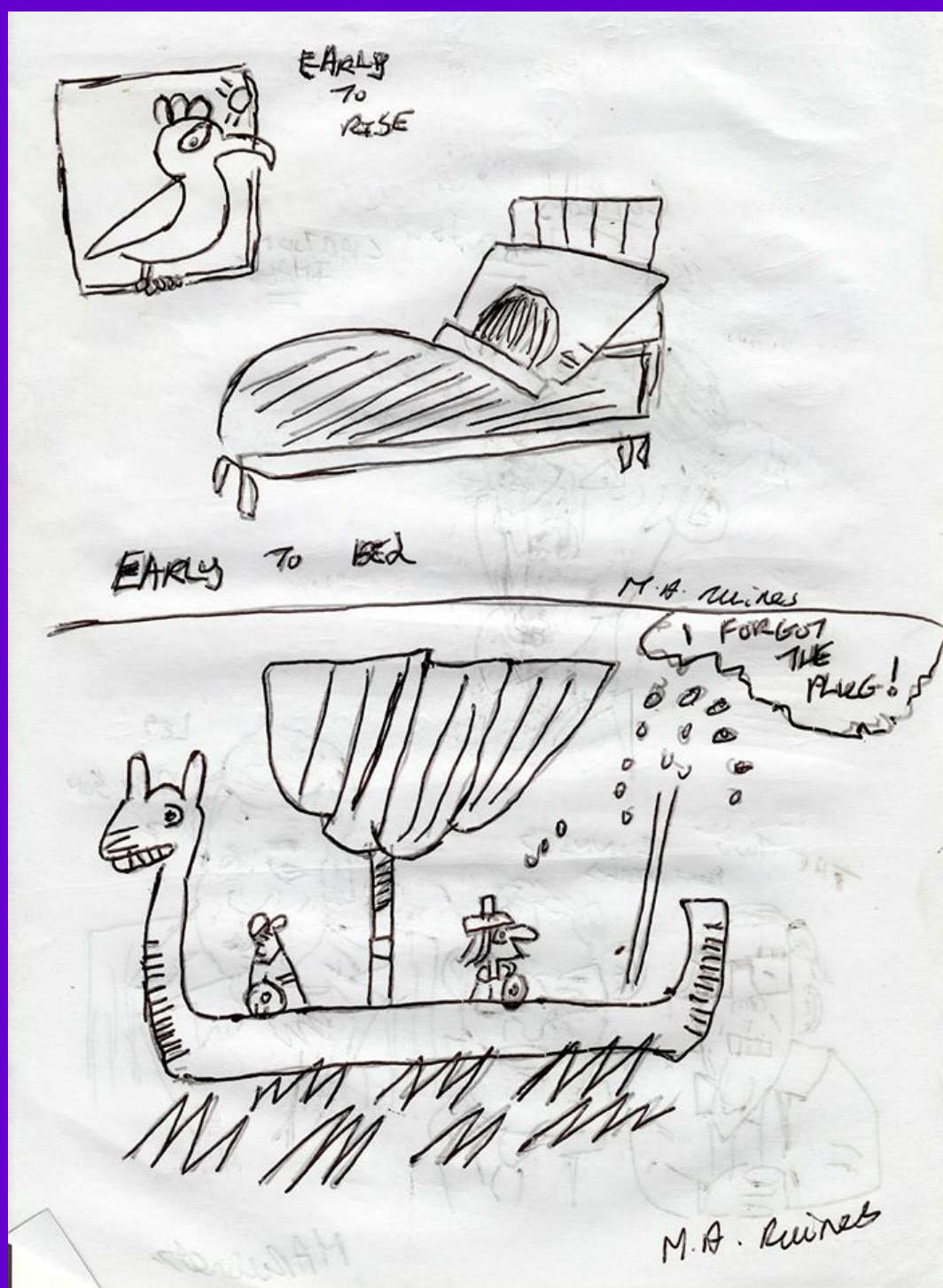


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Over the weekend we developed a problem with our monthly webTV show On the Track. Ever since Episode Two we have used a section of one of my favourite songs - Strangely Strange but Oddly Normal by Dr Strangely Strange - as the end music. Back in 2009, when we went to see Dr Strangely Strange play in London for the first time for a very long time I asked Tim Goulding if it was OK for us to do this, and he smiled and nodded cheerfully, saying yes as long as they were credited and it was a not for profit video. I agreed happily.

However, last week Louis and Olivia both told me that the video would not play on their mobiles, and I did a bit of investigation. The copyright for Dr SS is now - apparently- administered by UMG who are not pleased with us, and as a result YouTube put sanctions on the video as follows:

- * Ads might appear on your video.
- * Copyrighted content was found in your video.
- * The claimant is allowing their content to be used in your YouTube video. However, ads might appear on it.
- * VIEWING RESTRICTIONS
- * Unavailable on some devices

Now, I am perfectly aware that an ad hoc conversation after a gig between two hippies, one of whom - at least - was a little worse for wear, does not count as a legally binding agreement, so I am not going to even attempt to challenge the ruling. Instead I have uploaded a new version of the latest one with the fadeout music being 'When the Green Woods Scream' by Xtul.



You can see it here:

https://www.youtube.com/watch?v=i9lr_j2Ij8Q

And you can see the previous episode here:

https://www.youtube.com/watch?v=3iP_Pii7ZF8

The video quality is not quite as good as the original, but as it is intended for a very small screen I don't suppose it matters. The original versions remain up, for those of you watching on a computer. All future episodes will have entirely original music, so I don't expect there to be any more problems.

Slainte Mhor



THE BEST LAID PLANS

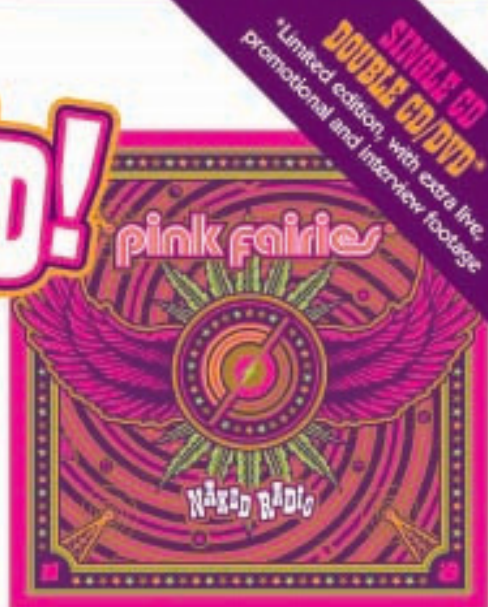
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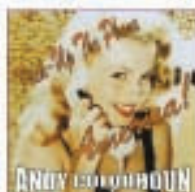
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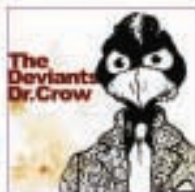
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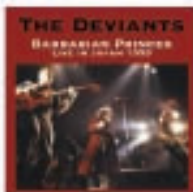
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