

# GONZO

In this week's astounding issue we meet the legendary **Mr Biffo** and talk about cabbages and kings, Alan and Sam debate the **ethics of free festivals**, John goes to see **Suzanne Vega** and Jon finally gets **Johnny Thunders**. Graham writes about Hawkwind, and Jon remembers a 30 year friendship that was all down to **Frank Zappa**. And there is oodles more my little cupcakes.

## #254

i have seen the future of rock and roll and its name is

# SENSORIUM GIRLIEBOX





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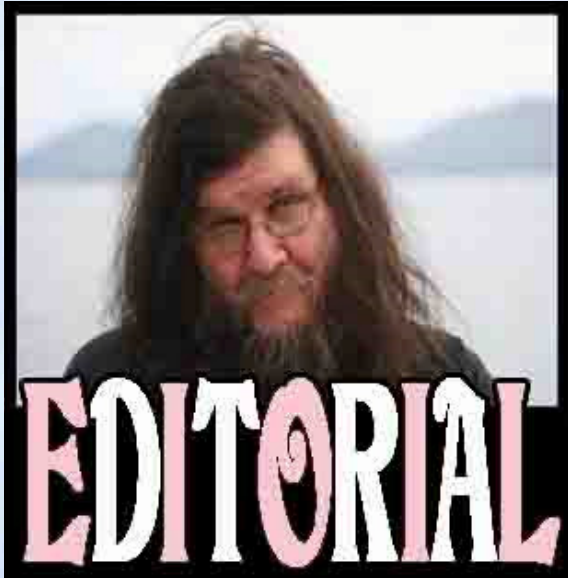


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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,

Once again it is Friday evening, and I find myself in the weird position of having only just put the last issue of the magazine to bed than I am starting work on the next one. This may seem like a remarkably masochistic thing to do (talking of which, did you know that Baron Leopold Sacher-Masoch, the man after whom this particular lifestyle choice

was named, was a direct ancestor through the female line of Marianne Faithfull?), but actually I find it easier to enjoy my weekend off if I know I have got a head start on next week's labours.

Anyway, here I am sitting, typing away on my iPad and listening to George Harrison's *Cloud Nine* as I sip on and off at a pint glass of Jack in the Black. Revisiting Harrison's solo albums, I think I can truthfully say that he was the only ex-Beatle never to have made a stinker of a solo album. Even *Somewhere in England* (1981) which comes the closest, would actually have been a far better record had the executives of Warner Brothers who disliked the original version, not made him change it. The original version, which can be found on YouTube, and which I discovered a few days ago, is a much more gentle and reflexive album than the one which was eventually released. Even the cover is nicer, and I strongly recommend that those of you who are interested in such things check it out.

I am also aware that there is a large amount of unreleased George Harrison material floating around in various archives. Some of





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I truly can say that I have never heard a recording by a major artist in which his voice was so completely buggered.

it came out on an authorised collection, which was released concurrently with the Martin Scorsese documentary *Living in the Material World* which came out a few years ago, and which - I have to say - I enjoyed massively.

One of the weirdest things about that documentary was the footage from the 1974

North American tour. I have heard some audio bootlegs from the tour which weren't too bad, although the scheduling of the track listing was eccentric to say the least. But the footage that Scorsese unearthed showed that Harrison's voice was shot to hell (allegedly after a bout of laryngitis) and I truly can say that I have never heard a recording by a major artist in which his voice was so completely buggered. He sounds like Wild Man Fischer on a bad day, and these days the tour would have certainly been cancelled rather than anyone let their precious property potentially fuck up his reputation so badly.

But again I digress. It is, after all, something that I have a grave habit of doing, especially when I am drinking late on the Friday evening of a day which has seen hospital visits, my wife falling down on a slippery path and hurting herself, and me having lost my wallet (albeit for only an hour or so). But before I get on with what I am supposed to be writing about I would like to proffer up a truly heartfelt hope that some more of this material sees the light of day. For Dhani Harrison has dropped hints that there is quite a lot more stuff that has eluded the bootleggers and really should see the light of day if there is any justice in the world.

Because, if you want long enough, most things see the light of day in the end.



اللجنة لهم إذا كانوا لا تأخذ نكتة





For example....

Back in the day I was a spiky haired young Herbert who fancied himself as one of the serried ranks of punk rockers who were pissing off the equally serried ranks of *Daily Mirror* readers, who - fuelled by misinformation claiming that the Sex Pistols had "called the Queen a moron" had declared

war upon them". I was an avid reader of all three of the weekly music papers, particularly the *New Musical Express* and I truly felt that I was part of some awesome cultural revolution that was gonna change the world irrevocably. Whether or not I was is a matter of interpretation. And whether or not the world was changed irrevocably is also a matter for debate. But it is not a debate that I am going to join at this juncture. Because I want to focus on a much smaller aspect ratio of the Punk Wars for the moment.



As and fule kno, The Heartbreakers, also known as Johnny Thunders and the Heartbreakers to distinguish them from Tom Petty's band, were an American punk rock band, formed in New York City in May, 1975. The band spearheaded the first wave of punk rock. But the history is far more complex than this. In May 1975, Johnny Thunders (vocals/guitar) and Jerry Nolan (drums) quit the New York Dolls, the same week that Richard Hell (vocals/bass) left Television. Their first gig was on May 31 of that year, at the Coventry, a rock club in Queens. The trio soon added Walter Lure



(guitar/vocals) to the line-up. Lure had previously played with a glam-punk band called the Demons.

Arriving for a European tour just as the UK punk scene was building momentum, the Heartbreakers developed a following in and around London. The band's members and image were widely associated with drug use, specifically heroin. The Sex Pistols invited the band to open for them on the ill-fated Anarchy Tour. Their debut, and only studio album, L.A.M.F. was poorly received (the titular initialisation represents a phrase from New York street-slang and graffiti, "Like A Mother-Fucker"). I bought it when it came out, and fukkin hated it. It was muddy, clunky and ill-conceived, and for the next four decades I could never understand why so many music journos and fellow rock music archaeologists cited the band, and Johnny Thunders in particular as such seminal figures. For the record, I was never that impressed by the New York Dolls either.

But the other night, I was in bed reading something really rather special about the first wave of British punk, and - once again - came across the assertion that Johnny Thunders was an important, nay PIVOTAL figure in the movement. So being in a cheerfully chemically modified mood I decided to try listening to L.A.M.F again for the first time in four decades. And I found a remarkable box set in Spotify which contained various different versions of the album; demos, live and remixed. And you know what? After four decades I finally got the album, and understand why so many people revere Thunders and the boys.

Truly everything does come to those who wait. Maybe next I should try revisiting the New York Dolls. But not tonight, I am happy listening to George Harrison.

Hare bol,

Love upon you all,

Jon.

George Harrison, Johnny Thunders and the Heartbreakers, Dan Wooding, Rick Wakeman, Green Seagull, The Granite Shore, Gorillaz, Damon Albarn, Pete Townshend, Tears for Fears, Roland Orzabal, Curt Smith, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Charles Edward Bradley, Seth Firkins, Richard David Shepherd CBE FRSA FGRA, Mark Otis Selby, Kit Reed, Cees Bergman, Ammon Tharp, Eric Eycke, Sylvia Butterfield MBE, Anthony George Booth, Hugh Marston Hefner, Mary Hopkin, Man, Arthur Brown, Tony Ashton and Jon Lord, Martin Springett, Third Ear Band, Benjamin Britten, Richard Dawe, Mr Biffo, Alan Dearling, Sam Smith, Free Festivals, John Brodie -Good, Suzanne Vega, Gerry Leonard, Kev Rowland, Exit Eden, Free Radicals, The Hirsch Effekt, Itchy, Karamazov, Lorian, Mayhem, Pandora Snail, Greg Jarrells, Roy Weard, Hawkwind, Ringo Starr, Pussycat Dolls, Elvis, Johnny Cash, Led Zeppelin, ZZ Top, Neil Nixon, The Electric Prunes

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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



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# THE <sup>gonzo</sup> NEWSROOM



## RICK THE ROCKING RACONTEUR

Dan Wooding writes: "For those of you who missed my interview with Rick Wakeman while he was in Los Angeles, I am re-releasing it for broadcast across America, and you can hear it right now at:

[https://www.youtube.com/watch?time\\_continue=1&v=JJdIn1IE3C8](https://www.youtube.com/watch?time_continue=1&v=JJdIn1IE3C8)

Rick and I have been friends for some 50 years and I know you will enjoy this often hilarious conversation with the "Caped Crusader".

<http://www.assistnews.net/index.php/component/k2/item/3302-my-50-year-friendship-with-rick-wakeman-the-caped-crusader>



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

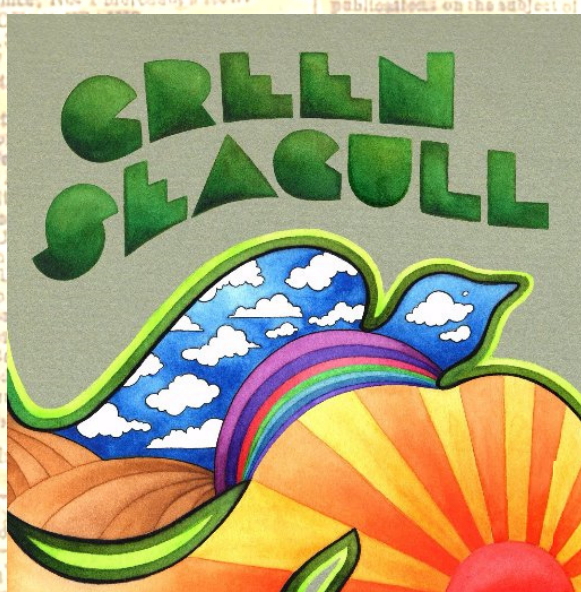


**CURRENTLY IN STOCK AT GONZO (USA)**



"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



**GREEN SEAGULL:** Hot on the heels of their last 45, Mega Dodo is set to rush release a new limited edition 7-inch single by Green Seagull (I Used To Dream In) Black And White b/w Not Like You And Me.

If you thought their last waxing was fab hang onto your kaftans because (I Used To Dream In) Black And White is a pop gem that recalls late-60s baroque psychedelia and

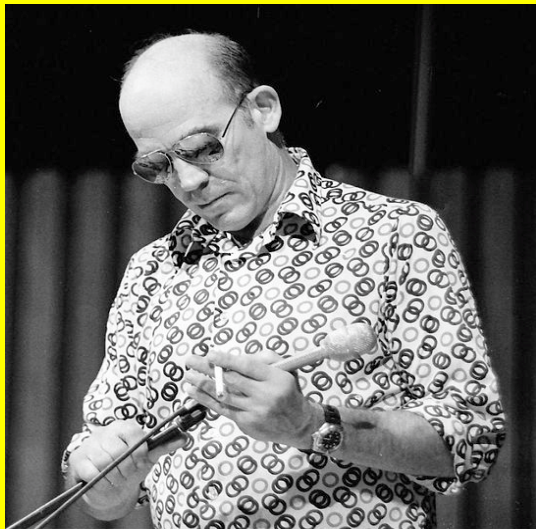
12-string jangle. Take a listen and be transported back in time to a mythical land of beautiful people digging a post-psychedelic come down that had turned the world from drab black and white into glorious colour.

(I Used To Dream In) Black And White b/w Not Like You And Me is released in stereo in a sleeve with a pretty colour picture on white vinyl in an edition of 250 copies and as a non-limited edition download.

Green Seagull's much awaited album set to follow in early 2018.







## WHO GONZO? WHY GONZO? WHAT GONZO?

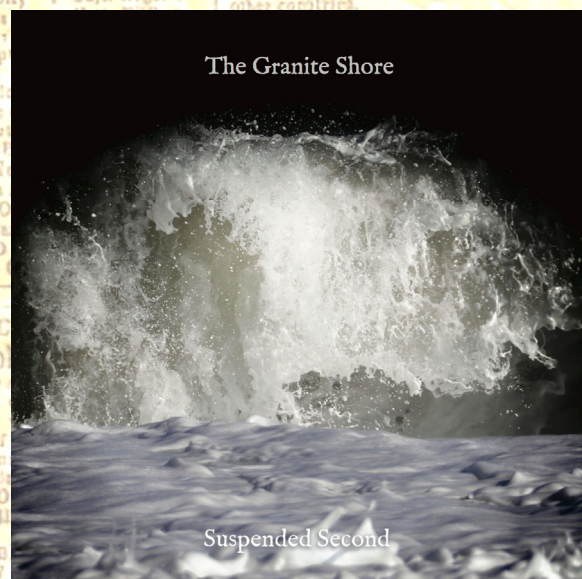
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [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...

"Every reaction is a learning process; every significant experience alters your perspective. So it would seem foolish, would it not, to adjust our lives to the demands of a goal we see from a different angle everyday? How could we ever hope to accomplish anything anther than galloping neurosis?"

Hunter S. Thompson



The Granite Shore

Suspended Second

## GRANITE? SURE

First and foremost, the second Granite Shore album is a pop record, albeit an angry one. When writing began in spring 2016, it dealt largely with anxiety. "Suddenly," says Nick Halliwell, "we were overtaken by what felt like a national self-harming anxiety episode, which then went global." Halliwell admits expecting the subject would be all over the arts by the time the record came out, yet little has materialised a year on. "I'm not sure this is my responsibility/ But no-one's stepping forward as far as I can see" goes one lyric.

A pop record is the obvious format for in-depth socio-political analysis so I allowed my lifelong love of ABBA free rein," he remarks mischievously, "pop's far more interesting than rock nowadays." Enlisting cult singer John Howard's voice of a (recording) angel was another step outside the Indie Ghetto.

The album employs a number of metaphors. "I considered picking up where the [2015 debut] *Once More From The Top* narrative left off, but resisted the temptation," Halliwell adds. "I wanted to focus on hooks, trimming off any fat..." The best pop is all about economy, hence unambiguous songs like 'Where Does The Sadness Come From?'





**GORILLAZ IN THE MIST:** Damon Albarn has revealed that he wants to release another 'surprise' Gorillaz album, much like they did with 2010's 'The Fall'.

While the band are currently on a world tour in support of their acclaimed 2017 album 'Humanz', Albarn is already planning out their next record. In December 2010, Gorillaz fourth album 'The Fall' was released with just five days notice as a free download. Now, it looks like they could catch their fans off guard once again.

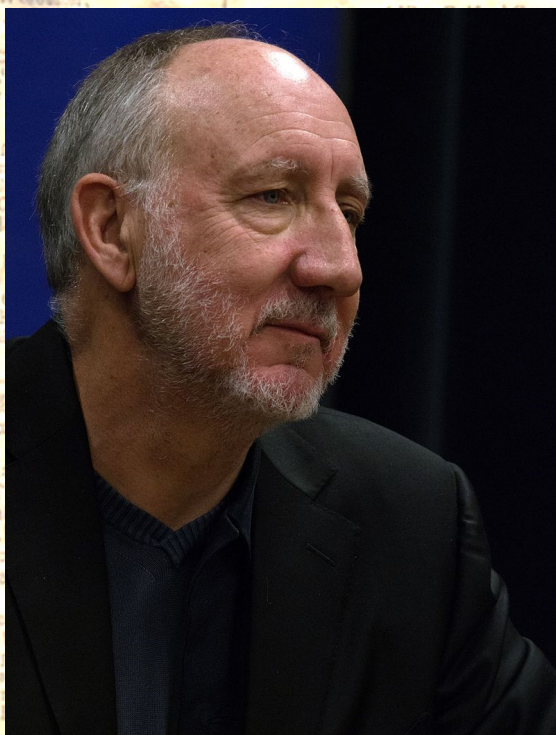
"I really like the idea of making new music and playing it live almost simultaneously," Albarn told *Q*. "It will be a more complete record than 'The Fall', but hopefully have that spontaneity."

Read more at <http://www.nme.com/news/music/gorillaz-new-surprise-album-tour-2145235#0sSo2gFbdpYMRv0B.99>

'Outside, Looking In' and 'Buyer Beware' sit alongside more expansive material like 'The Performance Of A Lifetime', which conflates Brexit with the deaths of two Princes.

A limited Deluxe edition features separate stereo and mono mixes as many people are now listening on devices ill-suited to a stereo soundfield. The monaural mix will be available for mobile 'phones, tablets, computer speakers, etc. and also on vinyl.

## BEFORE I GROW OLD



The Who rocker Pete Townshend is taking a break from music after announcing he has secretly married his long-time partner Rachel Fuller.

The My Generation hitmaker has taken to Facebook to reveal he and Fuller wed in December (16). "(It was) a very, very happy thing for both of us," he shares, adding he and



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his new wife kept their legal union "as quiet as we could" for selfish reasons.

"I have been away on tour so much in recent years, we just wanted to be together, and savour the moment," he writes.

But many fans of The Who won't be surprised by the wedding news as Townshend frequently referred to Fuller as his wife onstage during the band's summer tour. In a separate post, the guitar great revealed he plans to take a year-long sabbatical once his current commitments with The Who are taken care of.

"The obvious problem for me working in The Who is that I am constantly playing music I wrote a long time ago - most of it over 35 years ago," the rock star wrote. "I'm lucky in many ways, but there is a little piece of me that has an unusually loud voice. When I'm on stage it sometimes says, 'You were so brilliant young Pete'. At other times it



They will celebrate their three decade discography of hits with this not to be missed show, which follows their triumphant summer Hyde Park concert and a 32 date US tour.

- Tickets for the show go on sale at 9am Friday September 29th
- Tickets are priced at £62.50/£55/£50/£47 plus booking fees.
- Purchase from <https://www.axs.com/uk/artists/208636/tears-for-fears-tickets> and [TearsForFears.com](http://TearsForFears.com)

## EVERYBODY WANTS TO RULE THE WORLD

Tears For Fears- dynamic duo Roland Orzabal and Curt Smith - cap an incredible year with a special concert at London's Royal Albert Hall Friday October 27th.

2017 marks the beginning of a new era for the band with the promise of their first new release in 13 years. The DNA of Tears for Fears revolves around Roland Orzabal (vocals, guitar, keyboards) and Curt Smith (vocals, bass, keyboards).



The trains for Troy leave on the arrival the trains at Greatton.

The trains for Buffalo leave Albany at 7 1/2 A. & 7 P.M.

The trains of the Philadelphia and North Adams Rail Road connect at Pittsfield.

The trains of the Hudson and Berkshire Railroad connect at Castham.

The Hingham and Boston Railroad connects at New Bedford.

The trains for New Bedford, and passengers for Wiscasset, Boston, and Portland.

Stages run from Cambridge to Brookfield to Ware to Palmer to Fitchburg to Worcester, Nov 30.

Worcester, Nov 30.

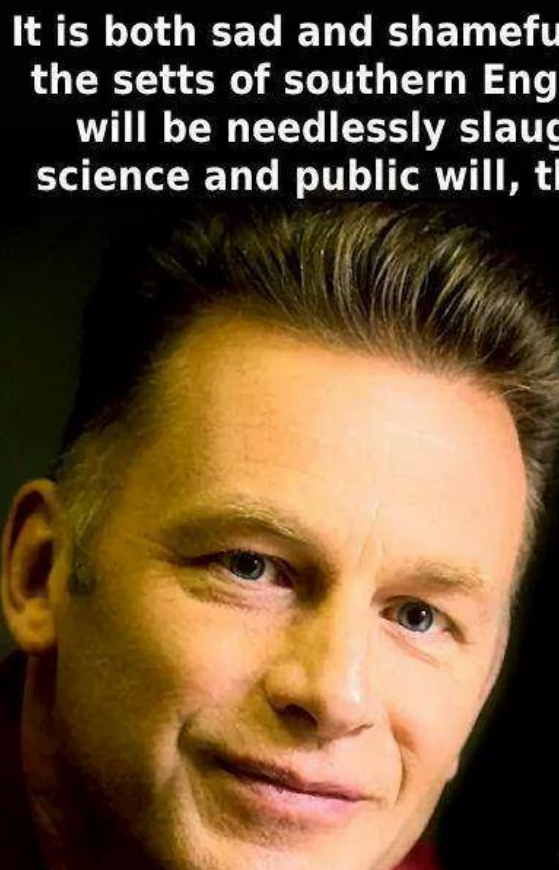
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except Sunday, on  
the Boston at 6 p. m.  
Leave Albany's Point  
(except Monday) at about  
**FALL**  
Leave Worcester at 6  
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the cargo.  
Norwich, July 22.

**PROVIDENCE**  
**PAGE 1**  
*The Grafian and Worcester*  
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**THROUGH PASSENGER TRAINS.**  
 No Worcester at 6, 8, 11, 1, 4, 7, 9, 10 and 4 P. M.  
 The last on the arrival of the New Haven Train.  
 6 & 8 A. M. train will take up no one east of Framingham  
 passengers will leave Worcester at 6 & 8 A. M. and 1 & 4 P. M.  
 9 & 11 A. M. train will not stop at Way Stations to take  
 up passengers.  
 Leave BOSTON at 7 & 8 A. M., 12, 3, 6, 8, & 9 P. M.  
 7 A. M. train will stop only to take up passengers at  
 Way Stations for Springfield or beyond, or to take up  
 passengers for Worcester at Way stations west of Fram-  
 ingham.  
 8 A. M. train will take no one east of Framingham.  
 4 P. M. train will not stop east of Framingham, except  
 to take up Western Railroad passengers at Brighton on  
 Wednesdays.  
 9 P. M. train is the New York Steamboat Train, to  
 Norwich, to run as heretofore, without stops, except at  
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**REGULAR LINE OF PACKETS**  
**Between Norwich and Philadelphia.**  
*Sail on WEDNESDAY of each week.*  
**The Line is composed of the following Packets:**  
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of Patents, Agents of the U. S. Patent Office, in re-  
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into American and foreign works, to test the validity of claims  
made, and render advice to inventors and applicants of patents.

[illegible]

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

-Chris Packham



stop.the.cull



# Right On Chris

# IT IS TIME TO STAND UP AND BE COUNTED

SEEDS. Together with a general assortment of *Wardens*  
*Ware, Baskets, &c. &c.*

1913 very necessary that all Express Packages should be accompanied with written orders and signed personally, that it may be done with correctness.

# Right On Chris

WHOLESALE AND RETAIL  
**COUNTED**  
 Western Produce Store.  
 FOR SALE,  
 2000 BURLS SHORTS;  
 5000 do. Northern CORN;  
 400 bushels OATS;  
 800 do RYE;  
 150 do BEANS;  
 3000 lbs. BUCK WHEAT FLOUR;  
 CORN AND RYE MEAL.  
 OTIS BRAMAN,  
 Worcester, Feb 11. 215 13 Washington Square.

**H. E. HUTCHINGS,**  
(Successor to WM. LEGGATE,) 180 MAIN ST.  
MANUFACTURER and Dealer in HARRISSES, SADDLES, BRIDLES, Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Oils and Tole WHIPS, &c. &c. Repairing done at short notice.  
Worcester, Jan 18


DEALERS IN ALL KINDS OF AGRICULTURAL 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 mentioned articles, are invited to call and examine his stock, with the assurance that they will find a choice selection, of good quality, and at fair prices.

Worcester, May 10. 1894 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 fresh stock of  
**AND BE** FINE GROCERIES,  
and a large assortment of the choice and every article

 THE subscriber continues to run THE EX-  
PRESS between Boston and Worcester, for  
the safe transmission of Packages, Bibles,  
Bible Notes, Sports, and Merchandise generally,  
and all such goods as may be consigned.

Particular attention given to paying, collecting and negotiating notes, drafts, bills, and purchasing and selling merchandise, produce, etc.

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 Boston, New Bedford, Taunton, Fall River, and New Bedford.

Office.—**HARDEN & CO'S** Office, 3 Court Street  
Boston; **J. H. KNIGHT'S HAT STORE**, 155 Main St  
B. & LEONARD.

Worcester.  
Feb 25, 1877.

**PRATT, DOWNES & SCOTT,**  
(Successors to F. W. & O. P. BARNETT.)



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

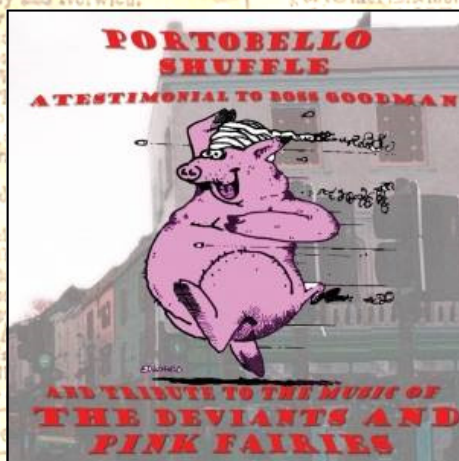






# I'M ON BOARD!

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



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

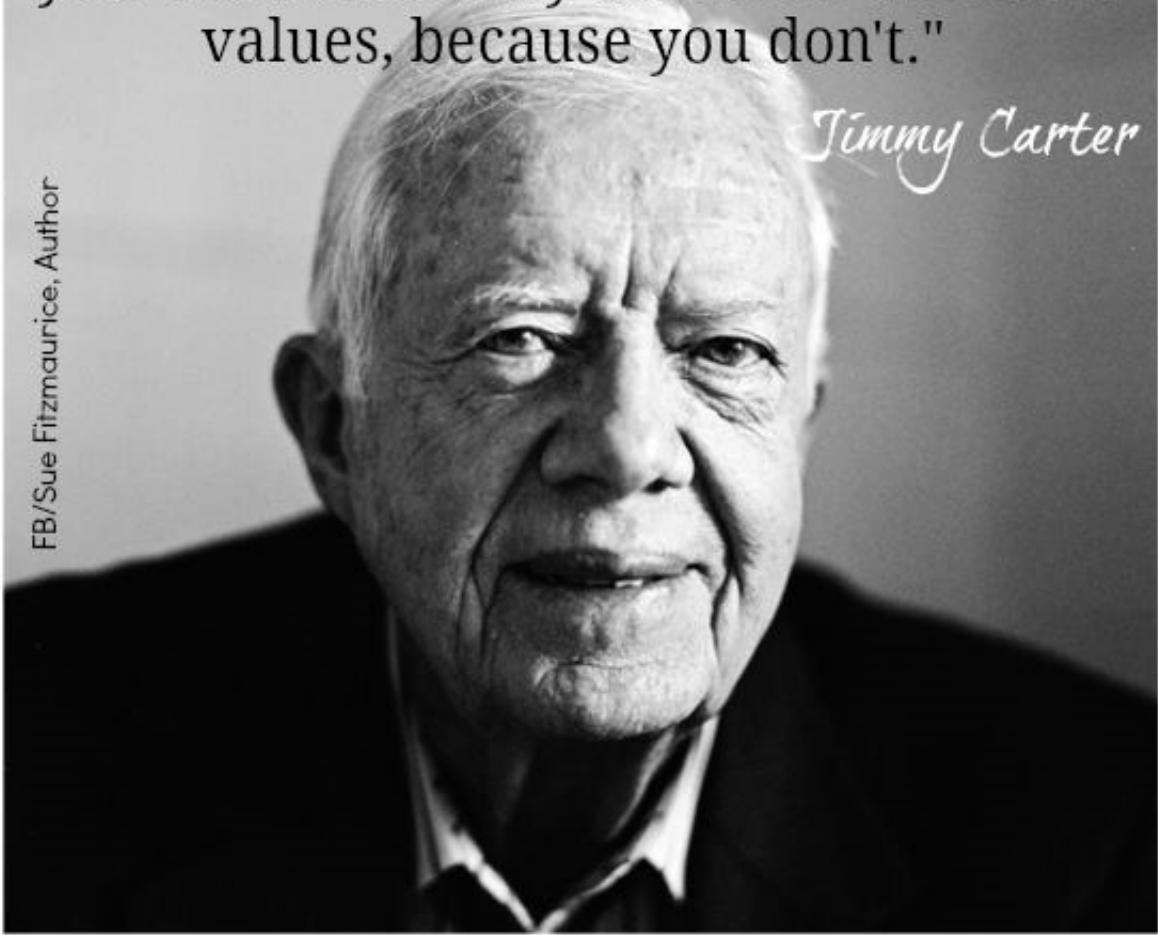
**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S**  
**UNDERGROUND GARAGE**  
MAXIMUM ROCK AND ROLL  
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))  
SATELLITE RADIO  
(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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# Peculiar News of the Week

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







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

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

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

---



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



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

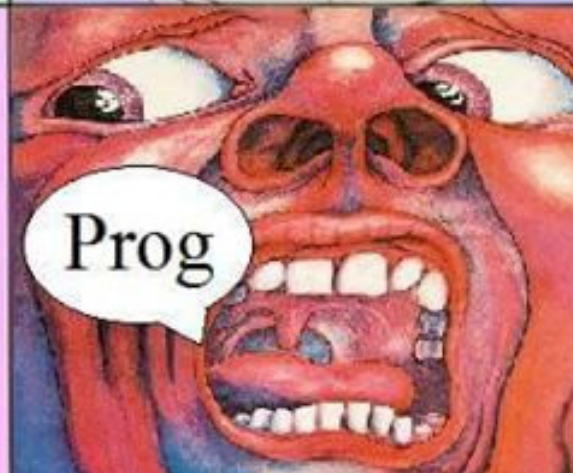


Sex?



No...

Prog



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







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 230 – 15 OCT 2017 – Paradox Hourglass

Jon Pertwee: Venusian Lullaby  
Sonic Youth: Teenage Riot  
The Eccentric Research Council feat  
Maxine Peak: Maxine's Dream  
L'Ira Del Baccano: Paradox Hourglass pt.1  
British Sea Power: Machineries of Joy  
Sun Ra Orchestra: Batman Theme  
Alice Coltrane: Turiya and Ramakrishna  
Davy Graham: Both Sides Now  
Blue Cheer: (I Can't get no) Satisfaction  
L'Ira Del Baccano: The Blind Phoenix  
Rises  
Strange Fate: Hold me Baby  
The Flying Lizards: Then he Kissed Me  
Pop Makosa: More Love  
Hoops: Benjals  
Martin Rev: Pace  
David Sylvian: Blemish  
King Gizzard and the Lizard Wizard: Lord of  
Lightning  
Richard Bone: Damfino  
Nico: Into the Arena  
L'Ira Del Baccano: Paradox Hourglass pt.2  
David Crosby: I'd Swear there was Somebody  
Here

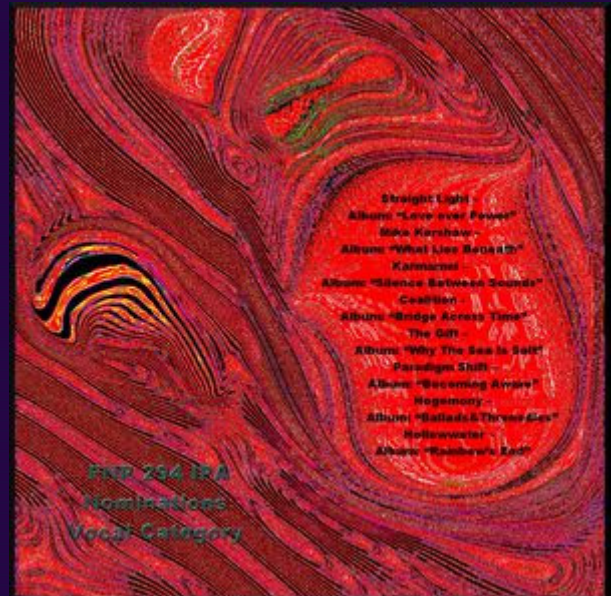
**Listen  
Here**





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

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



#### ARTISTS:

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/HegemonyTheBand/>

Hollowwater – Album: “Rainbow’s End”

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

Listen  
 Here

Friday Night Progressive





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

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

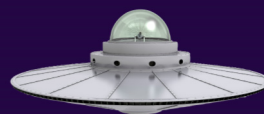
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Eighty-Two Aliens Walk into a Bar... Again!

In one of the most requested replays of 2017, Mack & Juan-Juan talk with Nancy "Two-Turtles" about how best to communicate with aliens. Rob Beckhusen on Russia's new nuclear-armed monster tank. Chuck Stansburge reports on his latest adventures with the intergalactic space army. Switchblade Steve on the Nazi fighter pilot who turned into a werewolf. Special Guest: No Belly Button Man.



Listen  
Here

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





## Charles Edward Bradley (1948 – 2017)

Bradley was a funk, soul and R&B singer. Calling himself "the screaming eagle of soul", Bradley was the subject of the documentary *Soul of America* which premiered at South by Southwest in 2012.

When he was fourteen, Bradley ran away from home, and eventually went to train as a chef at Bar Harbor, Maine, where a co-worker told him that he looked like James Brown and asked if he could sing; he admitted that he could, and overcame his stage fright and performed five or six times with a band. His bandmates were later drafted into the Vietnam War, and the act never re-formed.

Bradley eventually settled in California in 1977, where he worked odd jobs and played small shows for 20 years, and earned extra money doing James Brown performances, where he used such stage names as the Screaming Eagle of Soul, Black Velvet and even James Brown Jr. In 1994 he moved back to Brooklyn where he began making a living moonlighting as a James Brown impersonator in local clubs under the name "Black Velvet."

While performing as "Black Velvet," he was eventually discovered by Gabriel Roth (better known as "Bosco Mann"), a co-founder of Daptone Records. Roth introduced Bradley to Daptone artist and his future producer Tom Brenneck, then the songwriter and guitarist for The Bullets, and later for Menahan Street Band, who invited Bradley to his band's rehearsal. Bradley asked that the band simply perform while he made up lyrics on the spot. After writing several songs, Daptone released some of these initial recordings on vinyl starting in 2002. Brenneck and Bradley chose ten of these recordings to be released as Bradley's debut album *No Time for*

*Dreaming* in 2011. Bradley's second album, *Victim of Love* came out on April 2, 2013, and his final album, *Changes* was released on April 1, 2016 and featured a cover of the Black Sabbath song, "Changes."

Bradley died of stomach cancer on 23rd September, at the age of 68.



## Seth Firkins (1981 – 2017)

Firkins was an American audio engineer, known for engineering songs for major artists such as Rihanna, Future, Jay-Z, Trina, and Gucci Mane.

Firkins was exposed at an early age to a diverse range of music, from 1970s rock like America and Steely Dan, to classical composers such as Chopin and Beethoven. He started his career in the rock and roll genre with the Louisville-based band Heaven Hill, originally known as Element H and later Breckinridge. Firkins created the band's street team which grew into a group of nearly 400 workers and volunteers. In 2002, Firkins worked on his first rap album with artist Hurra Season, a Louisville-based artist.

Firkins is credited to over 2.5 million records sold worldwide and was part of the Grammy nominated team which produced the Jay-Z album *American Gangster*. He was also credited with engineering and mixing the Rihanna track "Loveeeeeee Song", featuring Atlanta rap artist Future, on the album *Unapologetic*.

Firkins continued his work with Future, and is credited for engineering and mixing for Future's second studio album, *Pluto 3D*.

# THOSE WE HAVE LOST



Firkins died in his sleep on September 23rd, at the age of 36.



**Richard David  
Shepherd CBE FRSA FGRA  
(1931 – 2017)**

Shepherd was a British artist and one of the world's most outspoken conservationists. He was most famous for his paintings of steam locomotives and wildlife, although he also often painted aircraft, portraits (notably The Queen Mother) and landscapes.

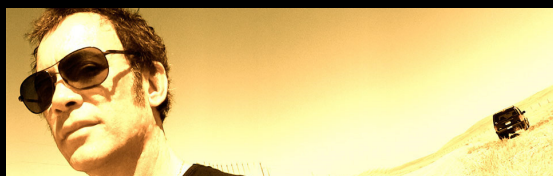
Shepherd became interested in conservation during an early expedition into the African bush, where he discovered a poisoned water hole with a large number of dead zebra. He had become an outspoken world-known campaigner, and devoted much of his time to this. He was also a steam railway enthusiast, but said in a letter to the UK's *The Railway Magazine*, "you can always build another steam loco but you can't build another tiger." His first major fund-raising success was a work titled "Tiger Fire" which raised £127,000 for Indira Gandhi's Operation Tiger in 1973. Shepherd was also known for his paintings of elephants.

He was the founder of the David Shepherd Wildlife Foundation, and was made an Officer of the Order of the British Empire (OBE) in the 1980 New Year Honours list "for services to the conservation of wildlife." He was appointed a Commander of the Order of the British Empire (CBE) in the 2008 Birthday Honours list for services to charity and wildlife conservation.

Shepherd was involved in founding a heritage steam

railway in the UK, the East Somerset Railway, where the signal box at Cranmore Station has become a small gallery displaying his work.

Shepherd died on 19th September, after a 10-week fight in hospital with Parkinson's disease.



**Mark Otis Selby  
(1960/1961 – 2017)**

Selby was an American blues rock singer-songwriter, guitarist, multi-instrumentalist, and record producer. He was a solo artist, signed to ZYX Records in Europe, and one half of performing duo with his wife, songwriter Tia Sillers. He also played guitar in recording sessions for musical artists such as Kenny Rogers, Johnny Reid, and Wynonna Judd.

Selby is perhaps best known for the number of songs that he co-wrote with the blues-rock artist Kenny Wayne Shepherd, which include, "Blue on Black". Selby also collaborated with Sillers on the No. 1 song, "There's Your Trouble", which was recorded by the Dixie Chicks.

Selby released a number of solo albums; *More Storms Comin'* and *Dirt*, and *Mark Otis Selby And The Horse He Rode In On*. This all-acoustic release featured Selby's 1974 Mossman guitar and spurred a broad audience in Germany and Switzerland. A more recent project, *Nine Pound Hammer*, was released in 2008.

Selby died on September 18, 2017 from cancer at the age of 56.

# THOSE WE HAVE LOST





**Kit Reed**  
**(born Lilian Craig Reed)**  
**(1932 – 2017)**

Reed was an American author of both speculative fiction and literary fiction, as well as psychological thrillers under the pseudonym Kit Craig. Her first short story, "The Wait" (1958), was published by Anthony Boucher in *The Magazine of Fantasy & Science Fiction*. She was also a Guggenheim Fellow and recipient of a five-year grant literary from the Abraham Woursell Foundation.

Her stories appeared in venues ranging from *The Magazine of Fantasy & Science Fiction* to the *Yale Review* and the *Kenyon Review*, and are widely anthologized. Many of her stories are published as feminist science fiction and she was nominated for the James Tiptree Jr. Award three times.

Reed died on September 24th, aged 85, after being diagnosed with an inoperable brain tumour.



**Cees Bergman**  
**(1952 – 2017)**

Bergman was a Dutch musician and producer, and a

member of the production collective Cat Music, which was born in the 70's from the Catapult glamrock band, with which he was the singer. Until his death, Bergman was the singer with "Beukenstein" hobby band.

He died on 21<sup>st</sup> September, aged 65, from pancreatic cancer.



**Ammon Tharp**  
**(1942 - 2017)**

Tharp and Bill Deal formed the Rhondels in 1959 after they met as teenagers. With Deal on keyboards and Tharp on the drums, they added some brass – developing a danceable blend of blue-eyed soul and beach music. The band became a local – then national – favourite, charting hit singles in 1969: "I've Been Hurt," "What Kind of Fool Do You Think I Am," and "May I."

The group disbanded in 1975, but reformed at various times until the death of Bill Deal in 2003. After Bill Deal & The Rhondels, Tharp started Fat Ammon's Band, which performed from 1978 into the 1990s.

Tharp died on 22<sup>nd</sup> September, aged 75.

**Eric Eycke**  
**(1955 - 2017)**

Eric Eycke was lead singer with American heavy metal band Corrosion of Conformity between 1983-1984, replacing Robert Stewart, who had only been in the group for about a month and a half after the departure of founding singer Benji Shelton.

# THOSE WE HAVE LOST





Eyck died on 20th September, aged 62.



Booth was diagnosed with Alzheimer's disease in 2004. He suffered a stroke in 2010, had chronic heart failure and chronic obstructive pulmonary disease.

Booth died on 25 September 2017 at home, aged 85.



**Sylvia Butterfield MBE  
(1939 – 2017)**

Butterfield, known professionally as Elizabeth Dawn or Liz Dawn, was an English actress, best known for her role as Vera Duckworth in the long-running British soap opera, *Coronation Street*. First starting on the serial in 1974. She played the character of Vera for 34 years.

Dawn died on 25th September, aged 77, after a long battle with COPD (chronic obstructive pulmonary disease).

**Anthony George Booth  
(1931 – 2017)**

Booth, (later known as Tony and Antony) was an English actor, best known for his role as Mike Rawlins in the BBC series *Till Death Us Do Part*.

He was also the father of former Prime Minister Tony Blair's wife, Cherie.



**Hugh  
Marston  
Hefner  
(1926 –  
2017)**

Hefner was an American magazine publisher, editor, businessman, and playboy, best known as the editor-in-chief and publisher of *Playboy* magazine, which he founded in 1953. He was also the founder and chief creative officer of Playboy Enterprises, the publishing group that operates the magazine. Hefner was also a political activist and philanthropist in several causes and public issues.

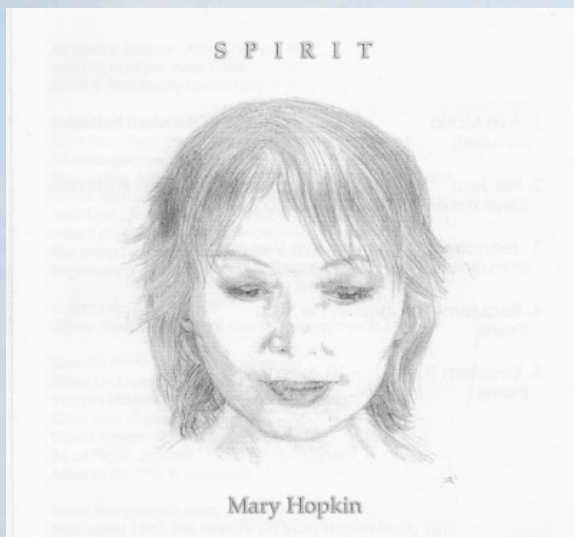
He launched *Playboy*, in 1953, the first issue featuring Marilyn Monroe from her 1949 nude calendar shoot and sold over 50,000 copies.

In 1978, Hefner helped organize fund-raising efforts that led to the restoration of the Hollywood Sign. He hosted a gala fundraiser at the Playboy Mansion and personally contributed \$27,000 (or 1/9 of the total restoration costs) by purchasing the letter Y in a ceremonial auction.

Hefner died on September 27th, at the age of 91.

# 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



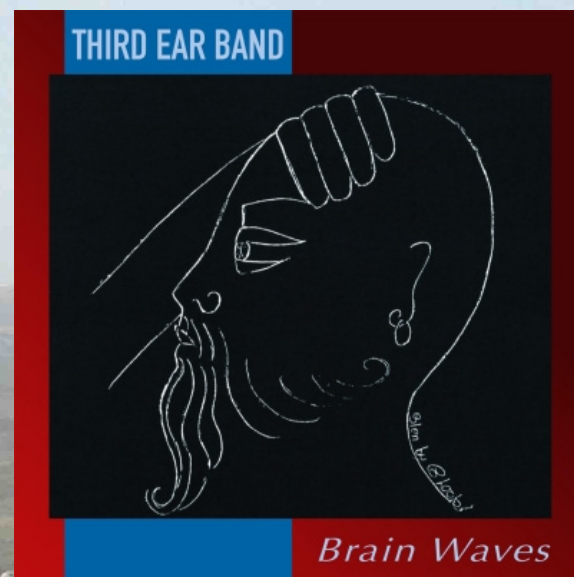
Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the 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?

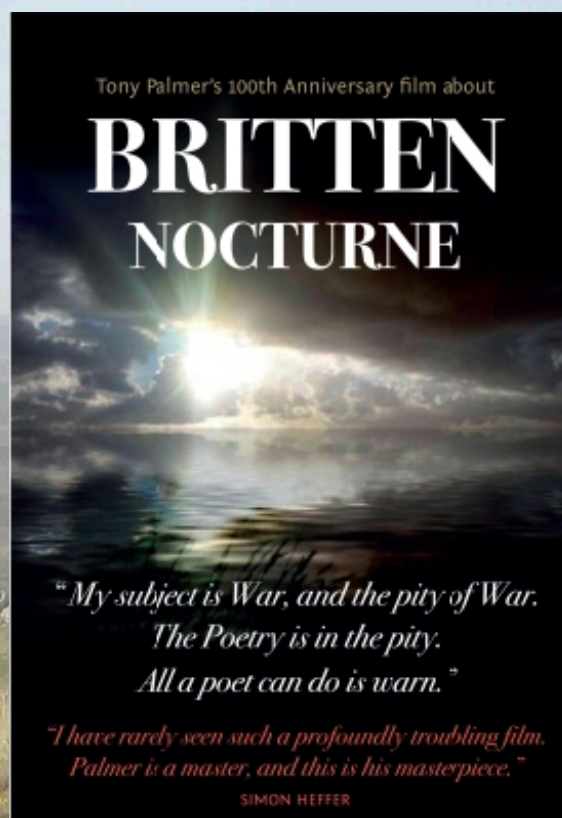
Man's inhumanity to Man now, and always. This is the subject matter which preoccupied Britten and that is the subject of this film.

### 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>





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## I always loved you, you stupid bastard. Rest in Peace

I want you to cast your mind back 31 years. It was the height of Thatcherism, and I was living in a little house in one of the suburbs of Exeter whilst commuting each day to Crediton, where I worked in a crumbling old red brick hospital for what were then called the mentally handicapped. For reasons that the cognoscenti amongst you will know, Frank Zappa was in the middle of complex legal difficulties with his ex-record company and his ex-manager. Therefore, hardly any of his music was available. So, those of us who wanted a Frank Zappa collection to be proud of, spent much of our time off wondering around second hand record shops, market stalls, and junk shops in search of our

precious prizes. This was, remember, the pre-internet age when one actually had to search for things on foot.

One sunny afternoon I was on Exeter's Fore Street, engaged in my regular weekly trawl around the shops. I was in a particularly crappy second-hand shop at the bottom of the hill, when I found something that gave me palpitations. It was a copy of a Frank Zappa compilation album, that had been put out on (I think) Polydor in 1976. I had been looking for it for a long time, because it was the only place that one could find that one particular song. But that doesn't really matter at the moment.





I bought the record and sent up a silent prayer to the gods of record collecting that my then-wife would not berate me for spending 6 quid on a peculiar record, rather than spending it on groceries or the electricity bill.

Suddenly, my reverie was interrupted by a gruff voice. I turned around and saw a scruffy looking individual whom I had seen around town but never actually spoken to.

"You lucky fucker, I've been looking for that for months!"

Thus a friendship was born. It turned out that his name was Richard Dawe, and he was an avid collector of music by Bob Dylan, Frank Zappa and David Bowie. He also knew more about the lives, work, and influences upon these three artists than anybody else I'd ever met before, or have met since.

He was also a very talented artist, and when a few months later I started what was to be my publishing empire with a couple of little music fanzines, Richard designed the logos, did the cartoons and much of the artwork, and was an enthusiastic and useful co-conspirator.

We were friends ever since. The night that his first baby was born the two of us got legendarily drunk together. When he and his young family moved to Teignmouth, we didn't see each other as much, but we remained friends, and up until a few years ago we would still contact each other on a whim to talk esoteric bollocks about something or other.

On Monday night, I had a phone call from his son, whom I haven't seen since he was 6, something like 15 years ago. He passed me on to his mother, who still sounded like the charmingly dippy 17yr old girl I had first

met in 1987, when Richard proudly introduced her to me. Richard had struggled with mental health issues throughout his life, and last week, probably when drunk, he killed himself.

I do know more of the back story, but it's nobody else's business. I have spent much of the time since contacting mutual friends of ours to tell them the sad news. He is the third of my friends to have died in the last 6 weeks, but I can truthfully say that he was one of the friends that I truly loved. He was a massively irritating human being at times, but he was always loveable and although he did his best to hide it, he was a highly intelligent and literate man.

My heart is heavy today. Even though we hadn't seen each other for some years, the knowledge that I will never again pick up the telephone at an inconvenient time in the middle of the night to hear Richard's gruff voice on the other end of the line saying "ullo, you mad fucker. What have you been listening to?"

My world is a far sadder place without him.



# JON MEETS BIFFO

Back in the late 1980s, when the Internet was not much more than a twinkle in Tim Berners-Lee's eye, I got mildly obsessed by Teletext, which was about as cutting edge as televisions could get. Then in 1993 the ITV and C4 Teletext services suffered an enormous upheaval, and all the different pages (proto websites) that I used to view each day ceased to be. They were replaced by a brave new world of replacement pages and characters, and -

sad to say - I soon forgot about the pages that I had viewed so faithfully each day on Oracle, and started watching the new bunch equally avidly.

By far my favourite, though, was a Computer Games Page called Digitiser, which was presented by a mad bloke called Mr Biffo. The fact that I didn't actually own a computer at the time apart from an antiquated Amstrad word







processor didn't matter. Nor did the fact that I had never played any video games, and had no intention of doing so, because Biffo made me laugh. His mixture of surreal inanity, peculiar Lovecraftian imagery and adolescent smut pushed all the right buttons for me, and he became essential viewing each day.

NOW WIKIPEDIA ME DO:

"Mr. Biffo, real name Paul Rose, is a UK screenwriter. He was the editor of the Teletext-based video games magazine Digitiser, which ran between 1993 and 2003. He is the co-creator of the CBBC children's sitcom Dani's House, on which he is also lead writer. He is also the co-creator and lead writer of CBBC's 4 O'Clock Club, the follow-up to Dani's House entitled Dani's Castle, and the screenwriter of Pudsey: The Movie, starring the Britain's Got Talent winner (a dog, voiced for the movie by David Walliams). In addition, he is writing for the fourth series of Stella.

He also worked on children's shows such as Half Moon Investigations, Barking!, The Worst Witch (1998), Sooty, My Parents Are Aliens, and a number of adult comedy shows, including contributing to The Armstrong and Miller Show, as well an episode of UK soap opera EastEnders

in 2003. He has written for numerous magazines, including Empire, Total Film, .net, Official PlayStation Magazine and Deathray, Retro Gamer, and from 2003 to 2008 wrote a monthly column in Edge entitled Biffovision.

He also devised the storyline for the multi-format game Future Tactics. He has twice been nominated for a BAFTA award, once in 2004 for Best Children's Drama for My Parents Are Aliens, and





again in 2012 for Best Children's Comedy for 4 O'Clock Club, and has won a Sony Radio Academy Award for his writing on the Christian O'Connell breakfast show on XFM.

He wrote a book entitled *Confessions of a Chatroom Freak* (published by Friday Books, which has since gone into liquidation). In it, Rose posed as a beautiful young woman called LoopyLisa21f who chatted to men online, mostly about sexual acts they wanted to do to Lisa, and then published the transcripts. He co-wrote a TV pilot which was broadcast on BBC3, but not taken up, Biffvision (Hartswood Films), a parody of children's television co-written with Tim Moore. He has also written a number of non-broadcast television pilots, including *Too Much Too Young* and *Now The Weather*.

In 2017, Rose successfully funded a Kickstarter campaign to bring together "Mr Biffo's Found Footage", a comedy montage series in the found footage style."

When Richard Freeman and I started sharing a house in 1998, I introduced him to Biffo's humour, and (as I had thought)

he took to it like a basket of prawns up an exhaust manifold, and soon was an even bigger fan than I.

Biffo left Teletext in 2003, and - a few years later - I got in touch with him, arranged a meeting, and eventually sent him to South America with Richard and the gang in search of giant snakes. That actually DID happen by the way pals, just in case you thought I was indulging in more surreal bollocks. The Biffster and I have been friends ever since, and he is a regular contributor to *Gonzo Weekly*, and even provided a foreword for a book I wrote a decade or so ago. Now, he has a remarkably peculiar webTV show out, and I had a great time interviewing him this afternoon.

Q: What do you call a giant killer bat?

A: Super beast 47!

Giggle me do.

**Listen  
Here**



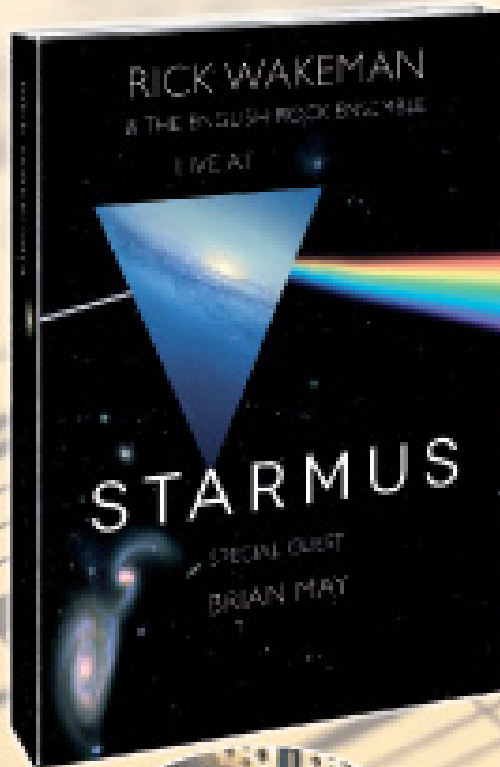
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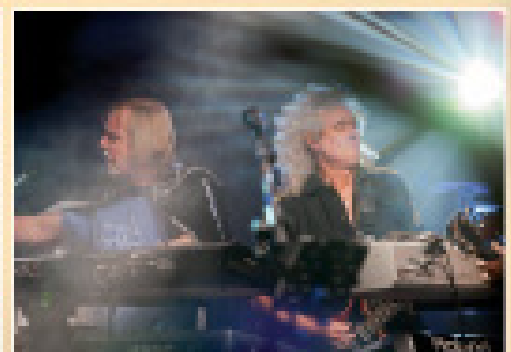
## **STARMUS 2015**



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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# The many meaning(s) of 'Free Festival'?

---

*Sam Smith with Alan Dearling*

*(with thanks to friends for some of the pics)*





Over the past 50 years (Alan's a good bit older), we've clocked up many hundreds of festies between us, both here in the UK, and across Europe, Africa and Australia. We've danced, partied, sold stuff, wandered around, listened to bands, worked, performed, and even helped organise some.

Frequently the topic of what exactly does

'Free Festival' mean crops up in campfire and backstage conversations. The meaning of 'free' can often be pretty confusing. Very, very rarely does it mean an event with no charge. More often it evokes an ethos, and a mission to make a festi more like some often largely mythical gatherings, that bring a happy smile to faces of many who were involved in the old, more hippy-style gatherings at Windsor, Stonehenge, and the Traveller festies, often to





raise funds for the Travellers' School Charity like Bilbo Baggins' Birthday Party at Clyro Court, Avon Free, Forest Fayre, solstice parties and more.

Of course, there still are some 'free festivals' in the UK and elsewhere. They fall into a few different categories. But many are one day events, with no camping - not festivals as we know (and like) them. As a 'for instance', there are:

- ones organised by councils and local communities like Strawberry Fair in Cambridge and SW4 on Clapham Common in London and the mighty Notting Hill Carnival; Feel Good festi in Rochdale. And in Europe's capital cities like Amsterdam there are literally hundreds of free festivals often lasting a good few days like NDM's Valtifest on the waterside of Noord, and ADE - the Amsterdam Dance Event. This pic is of the 2017 Uzupis Free Republik April 1<sup>st</sup> 20<sup>th</sup> birthday party in Vilnius, Lithuania. Lots of bands and big crowds, but just for one day.

Definitely for 'free'!

This link is quite a useful resource for free events in the UK in 2017: <http://www.moneysavingexpert.com/deals/free-uk-festivals>

- 'parties' held for people's personal celebrations, sometimes held on farmers' land (the pic is from the free three-day, Swine Fest 2017 on a pig farm in Denmark);

- anarchist festies, raves, parties and sound systems;

- semi-commercial events that somehow go wrong, and end up 'free', perhaps because they didn't put in any security or where the fences came down.

Here's one of David Stooke's (wonderful) paintings of a somewhat mythical 'free festival' as featured in the book, 'Travelling Daze'

<http://www.enablerpublications.co.uk/>





## The cost of festivals that are 'just like the free ones'

<https://samsimillia.blogspot.co.uk/2017/07/the-cost-of-festivals-that-are-just.html>

*The rest of this article is in the form of a 'conversation' between Sam and Alan. Sam's contributions have been developed from a blog article she put up on line...enjoy...*

**Sam says:** "While writing my latest review on a festival I went to, (Surplus Fest), I started thinking about the price of going to these 'grass roots' festivals, you know the ones I mean, the ones where people say '...it's the closest thing to the old school free festivals of the '80s and '90s'. Yes there are the sort of bands you got back then, there are a similar sort of alternative people, there are dogs and trucks and travellers and more importantly there is that sort of vibe. But there is quite a lot of money being charged, not only for your own entrance ticket, but for your truck and your dog so in financial terms I'm not sure how that's 'like

a free festival!'

Personally, I much prefer really small festivals, 500 - 1,000 people is ideal I think. I like seeing the same faces around the site and getting to know new people. I find that the bigger the festival the more likely people are to stay within their groups of friends. I also like non-stewarded events, I like not being told where to park, where to camp, what to do, maybe it's the anarchist in me, but I truly believe most of us can police ourselves. Basically I like the free festival vibe but also the free festival cost to my pocket!"

**For Sam,** "The only events anywhere near this ethos that I have been to are the Horsedrawn gatherings. These twice yearly events, (one at the beginning of May bank holiday weekend and one on the August bank holiday weekend), keep prices as low as possible and do not charge extra for your dog or your vehicle.

I understand completely that is not cheap putting on a festival so I am not trying to have a go at the organisers as I'm pretty sure none of them are making loads (if any) money from these festivals and are doing it for the love of





it. I understand the hiring of the land and infrastructure costs are huge and obviously the bigger the festival the more it costs to put on.

What I'm not so keen on is these hiked up 'other' charges. Really, if you need that sort of money, just include it in the ticket price and be done with it. Adding up the entry and the camping and the car parking and the dog just seems like a bit of a way to stop you seeing the real cost straight away. Having said that of course that isn't entirely fair on the person not bringing a campervan or dog so there needs to be a happier medium I think."

**But, 'hey', the costs are real...**

**Alan adds a few comments:** "I know exactly where Sam is coming from. But there's a need for a huge 'reality check'. I like little festies, but I can also see, and enjoy, some advantages in bigger ones, where there are lots of separate spaces and stages for sub-Tribes. That can mean spiritual zones and kids' areas, psy-trance areas, different stages, discussion tents, campaign stalls, art installations, street performers. You know the kind of range.

I've been an organiser and sometimes a major participant in festivals in far-flung places like Woodford in Oz, Boom in Portugal, Kozfest in the UK, the Magick Gathering in Lithuania this year and, (I think, 13 Glastos). The costs of putting on festies can be prodigious, especially to meet the legal and health and safety requirements. Over many years, the Big Green Gathering had to pay for security and police it didn't want. Old-style shit pits are often more

sanitary and preferable to the Tardis-like plastic jobs that festi-organisers have to provide. Some performers need to earn quite big money to put their shows on the road, especially when they have lots of band members, sound and lighting gear etc. It ain't easy.

Yet, a lot of us would prefer to put on events that charge minimum entry fees. And lots of us on the more alternative/free-style festival and events circuit give our time and energy (in shed-loads) to perform, steward and provide all sorts of services. Have a think about the jobs, before, during and after festivals and similar events: marketing; financial planning; logistics; stage-hands; sound; lighting; gate entry; stewards for safety and security; welfare services; catering and bars; toilets and waste management; litter-pickers; presenters; workshop and discussion people; artists; kids' entertainers; and creators of all types. I could go on and on with that almost never-ending list..."

**Sam:** "To continue what I was saying. For instance at Equinox festival this year I would have to pay £30 for my truck and £20 each for my dogs. Am I really using £70 more resources than someone coming with a tent? I'm not sure that I am. Ok my truck takes up more room than a small tent, you could maybe pitch a couple of tents in the room it takes up. My dogs are looked after by me all weekend, their poo cleaned up by me and never let off the lead.

Whether in a truck or tent or with or without a dog we will all be using the toilets, the litter bins, the cleaning services, waste disposal and the security, we'll all be looking at the decor and watching the music and so the cost of the infrastructure crew, the musicians and artists





all needs to be shared equally amongst ALL paying guests, and at the moment I'm not convinced it is.

When I first wrote my contribution to this article, it was a bit shorter and maybe I didn't explain myself fully enough, but a lot of the responses I got back from people who are involved in organising festivals was to list all the costs involved. Only a couple of times did I hear anything that was relevant to just dog owners (dedicated stewards at Surplus) or just campervanners (lighting the campervan field at Equinox) -everything else related to EVERY person on site. I guess the only other thing is land hire, maybe less land to hire if not so many vehicles turn up. Here is a list of some of the things people mentioned that costs the festival money:

Event Management Plan, H&S has to be adhered to, Insurance, Crew that need paying, Crew need feeding, Heavy plant, Fuel, Generators, Security, Land hire, Toilets, Waste disposal, Decor, Artists.

I am not against paying an extra fee for a dog as I do understand that dogs at festivals present their own problems, mostly dog poo and dogs off leads, I would like to see some of the money we pay for dog tickets go to help solve these problems. Poo patrols maybe, where stewards (volunteers obviously) go round giving out poo bags, engaging with dog owners and picking up poo that has been left by the owner.

Apparently this does happen at some festivals, Surplus Fest organisers have confirmed that they do have a dedicated team doing just what I mentioned above. Sadly I didn't see any





evidence of it, but I'm sure they are correct. I would like to see maybe a fine imposed on people letting their dogs' poo and not picking it up, and on owners letting their dogs off leads. Maybe a deposit scheme could work where you pay a deposit and get it returned if you and your dog behave!

Loose dogs are a whole different problem as you have to be very careful when handling a strange dog. There was some dog bites at Surplus Fest, nothing serious but someone we know approached a strange dog who was loose, grabbed it and got bitten. Random stewards or festival goers should not be grabbing loose dogs. As someone experienced working in a dog rescue centre I know how easy it can be to spook a normally placid dog.

People need to be taking far more responsibility of their dogs at these events, maybe a leaflet given to dog owners on arrival making it very clear that anyone with a loose dog will be ejected from the festival

and maybe qualified dog handlers should be on site. I would also like to see some of the money for the dog ticket go to a rescue centre but that's just because I have worked in these places and know how hard it can be."

**Alan puts in his two-penneth:** "I was quite badly bitten by about three of the twenty-plus pack of dogs at Kozfest 2016 and had to have a tetanus jab. And, believe it or not, that was the farmer's own dogs which had escaped! So, I have very mixed feelings - at the Magick Gathering, which I helped to organise, we ended up allowing dogs, but it wasn't exactly a policy.

I'd also like to comment on 'pricing policies'. Many organizers need to build up the infrastructure of their festival sites and also have money in the 'pot' for funding future events. Boom in Portugal, Ruigoord in Freeport Amsterdam which hosts the Landjuweel (below), and the Magick Gathering in Lithuania are all examples of sites owned





communally or individually by the festival organisers. They are all keen to invest in better facilities for stages, marquees, toilets and catering areas. You have to have some sort of plan (and dreams) for the future. At the Magick Gathering, our core group of organizers are trying to develop the 25 hectare site as a permanent site for festivals and other kinds of music, arts and sporting events."

**Sam:** "So here are the prices for some of the 'grass roots' festivals (or festivals people say are like the old free festivals) in 2017. Now I understand that some of these festivals are now quite big and have lots of 'big' names in music playing but they are still hailed as 'grass roots festivals', so I thought I'd include a few as a kind of comparison. I never go to festivals that don't allow dogs, as I have no dog sitters and I live full time in my truck but I have included a couple in the list just to show a comparison."





Those marked \* are ones I have attended either this year or in past years.

\*Beltane Horsedrawn = £25 per person, no charge for dogs or campervans. Capacity 500.

\*It's Not the End of the World Horsedrawn = £30 per person, no charge for dogs or campervans. Capacity 500.

\*Something Else in the Dean = £55 per person, £10 per dog, no charge for campervans. Capacity 500.

Feral Fest = £55 per person, £10 per dog, £10 per campervan.

Kozfest = £85 per person, no charge for dogs or campervans. Capacity 500.

Hedge-u-cation = £90 per person, no charge for dogs or campervans. Capacity 500.

\*Surplus Fest = £65 per person, £10 per dog, £15 per campervan. Capacity 1,000.

\*Equinox = £75 per person, £30 per campervan, £20 per dog. Capacity 3,000.

\*The Green Gathering = £100 per person, £65 per campervan (£85 if oversized) or £75 for a car and caravan, £45 per dog. Capacity 5,000.

Nozstock = £115 per person, £35 per campervan, no dogs allowed. Capacity 5,000.

\*Beautiful Days = £135 per person, £40 per campervan, no dogs allowed. (2016 price). Capacity 15,000.

I have always thought that the clear winner of the 'Free Festie Vibe' are the Horsedrawn events. They have everything that those free festivals had, people police themselves, there is no 'special' backstage area, anyone

can set up a stall to sell their wares, people can generally park anywhere as long as the fire lanes are kept free and there is only a nominal fee to pay. There are no extra or hidden charges for parking, campers, dogs or anything else and so these events easily win the most reasonably priced.

Second, in financial terms, come the Something Else events where the only extra charge is £10 per dog. The vibe is nice and chilled at the Something Else events and although there are a few stewards you hardly notice them (but they are always lovely and helpful if you need anything). Third, is Feral Fest, which is new this year, but is looking like it will be a good one (sadly I'm working over that).

Then there is Hedge-u-cation, and actually it probably should be second as they have the same ethos as the Horsedrawn festivals and do not charge any extra for vehicles or dogs. The reason the ticket price is high, is because it is actually a week-long event, and so it is very good value for money. I hope to be able to go next year! Fourth, is Surplus Fest, as although the per person ticket price is cheaper than Hedge-u-cation, if you bring a camper and dog it adds up to the same.

After these we are getting into more expensive territory (these are the bigger festivals with more big names). First comes Equinox, which for its size is a good price, but as mentioned before, I am wondering how much extra costs are being put onto vehicle and dog owners that should be spread over all the paying guests. Then the Green Gathering which charges a ridiculous amount for vehicles and dogs, followed by Nozstock, and trailing quite far behind is Beautiful Days, although 10,000 more people than Nozstock, so understandable in terms of ticket price, but again, £40 for a campervan??



It is worth remembering that there are ways to get in free at festivals, well should I say without parting with any cash. There are plenty of jobs stewarding, litter picking, doing welfare or general infrastructure crew. There are sometimes jobs helping people run their stalls and, of course, playing in a band is a great way in if you get chosen to play!

Some jobs have more perks than others, but all get you a ticket into the festival. For example, stewarding is usually quite a lot of hours for the value of a ticket (I know I did stewarding for years!). At Surplus Fest, my friend went on his own in a camper and so would have paid £80, instead he stewarded and did 2 x 6 hour shifts which works out that he was paid £6.66 an hour. Less than the minimum wage although he did get a meal ticket for each shift. Those hours are actually quite a lot better than some of the bigger festivals and it is usual to get a meal ticket. Another friend at Surplus Fest, who also came in a campervan, played on stage for 45 minutes making her hourly rate £106! She also got paid a fee for playing and was able to bring a friend into the festival for

free.

I do understand that it is quite often mainly the bands that are playing that bring in the paying guests but still there is such a HUGE difference in pay scale! I know that is a very black and white way to look at it but I do think there is quite a large gap between what are looked at as the 'lowly' stewards and the 'VIP' musicians. You kind of expect it at Glastonbury or Reading but at the smaller 'grass roots' festivals? Is that really echoing the 'free festival vibe'?"

### ***Towards a new creativity...***

**Alan:** "I'm heavily involved with a loose group of activists around the world who join together each year as the Free Cultural Spaces Symposium. Many are 'creators' - artists, musicians and writers. They've spent a lot of time, often quite loudly, debating the concept of 'free' and 'freedom'. Personally, I'm a pragmatist. If governments can be persuaded to allow more personal and collective freedom that seems preferable to repression. But the 'cost' can sometimes be hard to measure. For example, a legalised squat will often lose its





edge and can become gentrified and emasculated.

On the festi-front, it is amongst younger people that we should be looking for a creative lead. I have found huge amounts of positive energy and a lot of 'green', eco- and environmental understanding amongst the world's psy-trance dance tribes. Being a presenter and participant at Portugal's Boom Festival was a real eye-opener for me. It's a relatively expensive festival, but it is life-changing in many ways, with composting toilets for 50,000 people and many spiritual and green zones round the edges of the magical, mystical site. And it is being developed as a permanent creative site."

**Sam:** "There are free parties that happen in the UK, hardly really festivals, mainly raves, but this summer solstice did see a successful free festival at Woodhenge. There are 'real' free festivals on the continent - the two most famous probably being Freekuency Festival in Portugal around Easter time, and the Dragon Festival in Spain at the time of the Spring Equinox. They are both well

worth checking out. The smaller festivals that attract many of the same people put on bands that play about inequality, awful governments and the rich getting richer, and the people that attend are on the whole quite alternative, some anarchist, some socialist, many Jeremy Corbyn supporters, and yet are happy with this massive divide in our own scene, whilst moaning about the massive divide in the country. Shouldn't we be looking at ourselves as well?

I am not a communist and I do believe that it is OK for different jobs to have different pay but there must be a way to make it a little more fair. How about letting every steward bring in a friend for free? Or what about letting bands only bring in one extra person per 4 or 5 members? It doesn't seem so bad letting every band member bring a friend if they are not getting paid, in fact it makes sense. If the festival does not have hard cash to part with, giving a ticket is a good way to trade. But what about the bands that are getting paid? They still also get to bring their mates as well. Could this be something that is looked into?

There is of course a much bigger debate about





the state of the music industry and how creatorstrying to make a living as musicians fit into the festival scene. Times have changed and everyone has to try and adapt to different ways of doing things. There is less of a DIY culture now than there was in the golden era of 'free' festivals, the early '70s to the early '90s. The internet has changed the music industry considerably and so we cannot expect everything to just stay the same. One important point though is that if you are working as 'crew', you feel very much a part of the festival, you feel like you are playing a part to help it all tick along nicely, and I'm not sure those in bands totally get that feeling.

It seems that the few organisers that I have spoken to confess that it is not really a fair system but that is the way it has always been and that is the way it is. No reason why we cannot change that though is there?

What also increases this 'divide' is the whole 'back stage/crew/VIP' area thing. Yes, OK if you are going on stage, you want to be able to bring your vehicle near to unload your kit, but this whole 'crew camping' or areas where you can only go if you have the right coloured wristband is another division of the people. What there should be is 'quiet' camping for

families and those working but no reason for crew and guests to be segregated.

Again, the Horsedrawn events come up trumps, with every single person on site getting the same ticket no matter what they are doing there. No segregation, everyone camping together and anyone can get access to the back of the stage if they want. Obviously some of the bands get paid, I hope they do it for as cheap as they can, to try and keep this event cheap for the people.

The smaller festivals give quite a lot for the ticket price and do not usually make a profit. Compared with the massive corporate festivals and even a lot of the mid-range ones, the 'grass roots' festivals that are 'just like the free ones', are on the whole still much better value for money and have a better vibe. But, it doesn't mean we can't look at our scene and address issues that could make our scene even better.

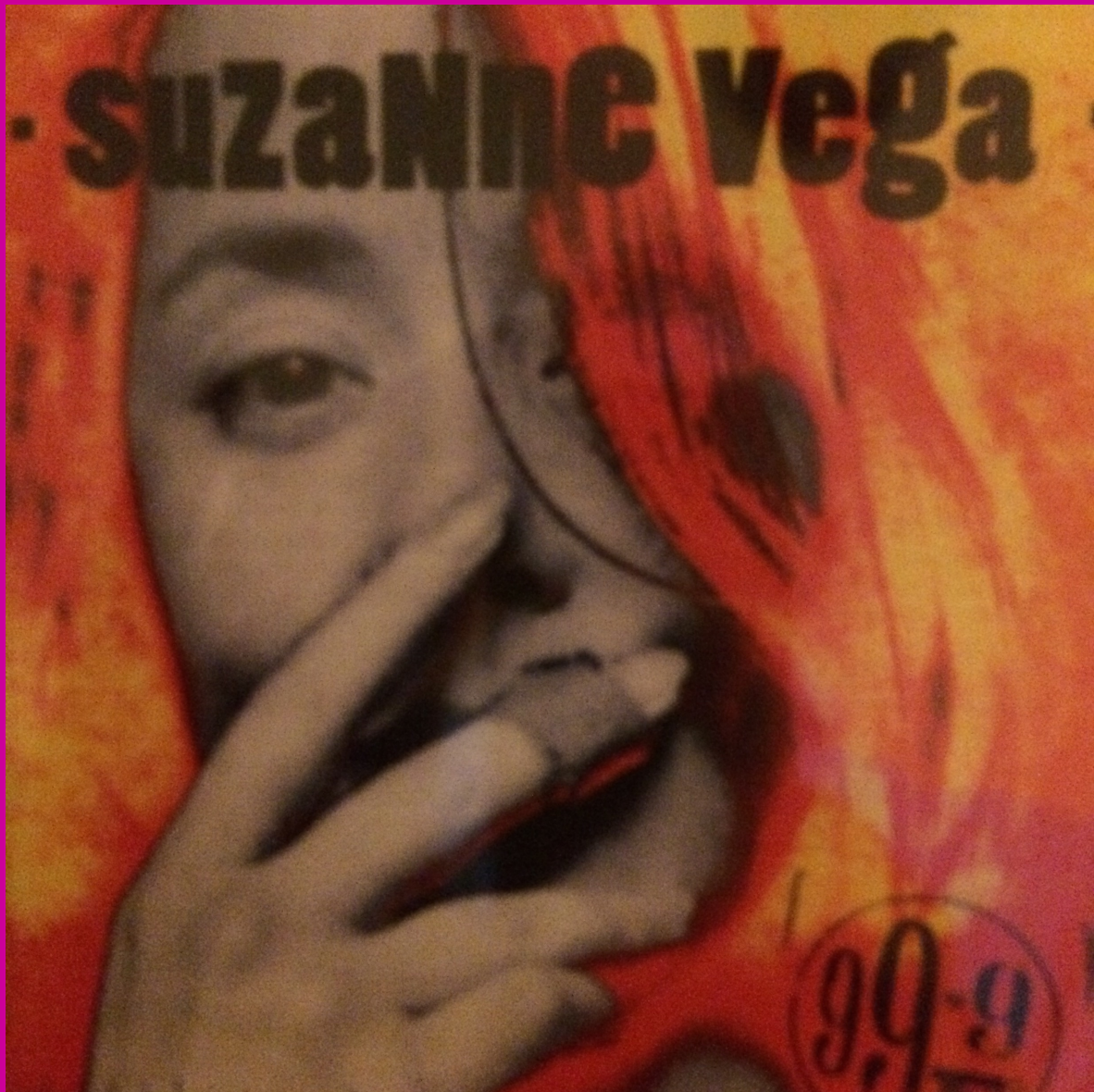
Thanks for reading." – **Sam** :) xxx

**Alan:** "Hope you've found our exchange of views of interest. I agree that prices should be kept as low as possible. And, perhaps most importantly, that festival-goers should be encouraged to become creative participants. Get involved in workshops, jams, dancing – having fun! "

"Luv 'n respect" - **Alan**







# Suzanne Vega Rocks..... (Bristol)

Colston Hall, 25<sup>th</sup> September 2017

We had the always unwelcome guest, cancer, haunt my family recently, which puts you in a kind of limbo state whilst you worry is it?, and if so, how bad? Quick surgery hopefully means the beast is gone but the usual caveats have been mentioned and so further treatment and tests will ensue. Not a lot of listening to music in the last few weeks (or writing either), what with family helpers around too, but last Sunday, I ventured out into the autumn evening for a second round of Ms Vega

## **John Brodie-Good**





in town, a few hours 'escape'.

Two years back, she performed a great set of her songs from her quirky mid-eighties debut album right through to the *Tales from the Realm of the Queen of Pentacles* album (2014), accompanied by a wholly original electric guitarist, Gerry Leonard (ex David Bowie), with his amazing soundscapes. I was pleasantly surprised to see his two solo CDs for sale in the foyer tonight too, *The Light Machine* (by Spooky Ghost) is one of the best and most original albums you haven't heard yet!

Not the greatest of seats, two rows from the back of the stalls, with a low 'circle' overhanging us, we sat back at 730 on the dot and the house lights went down. The stage setup said 'full' band, sure enough moments later the

announcer said 'Direct from New York City.....', Suzanne and her three musicians strolled out onto the stage and took up their positions. Simple lights throughout, with the occasional minor back stage projections of what seemed to be feathers. The music was what this was all about. She was simply dressed too. An inner smile as I realised stage left, was Mr Leonard again, plugging in his white custom lead, an acoustic next to him on a stand. A big black shiny drum kit on a riser, the sticksman from Brooklyn, but I didn't catch his name. The bassist to his right remains nameless too (in spite of multiple Googling).

This short UK tour follows a 'residency' in a New York club and features two of her entire albums, *Solitude Standing* and *99.9*. *Solitude* was her debut follow



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-up, an album usually in my recently played piles (although more on that in a minute) of vinyl. I hadn't heard the second one, am pretty sure I bought it recently for £4 off a market stall but I'll be fucked if I can find it. So, I've ordered it again, which gives a clue to the evening.

Standing in front of two thousand people and singing your first number, solo acapella is pretty cool, a pretty exquisite version of Tom's Diner brought strong applause from a largely fan-based audience, the bassist quietly clicking his finger whilst she sang, to give her a beat. The wonderfully driving Luka was up next, with the trio of musicians immediately showing their talents. I like my bass, I like to feel the bass, but the kickdrum was causing incursions into my rib-cage man. Our particular seating location meant we were in a bit of bass trap unfortunately, but even so. It took the sound guy a few songs to reduce it back to an acceptable level, but combined with the rather one-note sounding bass, did rather mask the vocal detail somewhat. However, they were cooking from the off, with Gerry in particular providing a wall of his ringing guitar sounds throughout which remained clear too. At times, his guitar sound seemed to cut through the air towards us, as it should. I've said it before, female vocals are the hardest thing for FOH engineers to get right, they are easily swamped by instruments live. Suzanne's vocal detail varied throughout really, although towards the end of the second set, she performed a song with just the bassist accompanying her and you could hear every intake of breath, let alone each word.

For some songs she played her acoustic in her quite distinctive style, and for other numbers she walked the stage, mic in hand. The first time she did this the song suddenly upped tempo, the thought arrived that she was suddenly fronting a power trio! A very classy one it has to be said but power trio they sounded like, brilliant stuff. It happened again on at least two or three of the songs during the second set. I don't think Leonard was around for either of the original albums so his take on all the material was a continued delight all evening. Probably went over the heads of many perhaps, who were there for 'the songs', which is fine of course. You pays your money....On only two occasions, and not for very long, he really did let rip, he was somewhat mega fast and furious it has to be said.

After the fifth song, Night Visions, Suzanne mentioned in her inter-song banter that this was the point you turned the record over. She also mentioned she had lots of records where she had only played one side, we all have. I giggled quietly to myself, I don't think I've ever played side 2 of *Solitude Standing*! It sounded pretty good too, must play it....

A short interval was followed by the second set, the album 99.9 in it's entirety. Unknown territory to me as already mentioned and I read since it was a foray into a more electronic/rock sound. It was good stuff, more variety my companion for the evening opined afterwards. The first song was the only time ever listening to Ms Vega I thought the word 'Joni', both her voice and the bounce of the music, but it quickly faded as our heroine continued performing her unique, fresh-sounding





repertoire. Gerry continued to have his head down focussed on his fingers, at times a keyboard type-swirling could be heard, foot pedals presumably. You could actually now start to hear the bassist properly too, he had switched to an instrument that looked like a semi-acoustic Gibson. He was a good player, and I think she said, had just released a solo album himself.

Then all too soon, they were waving and bowing and thanking us and were heading off stage. A short round of applause seemed to bring them back pretty quickly and they tooled up again

for a final few songs. Her top hat went on and we were first treated to the remix, full band version, of Tom's Diner. This drum and bass classic was put together by DNA at the time (no, me neither) and certainly put a smile on our faces this evening, such a wicked backbeat. The ultimate song was her first single Marlene on the Wall. This time they were gone. Real class in Brissy tonight, not pretentious, just pure musical class.

Having 'complained' about recent boisterous and vocal American audiences, I have to say you forget how





'quiet and polite' English audiences are, you could hear an ant fart in there tonight. It sort of suited the carefully constructed music in a way, however.

As I drove home afterwards, I could see some of the kids (18-22 year olds) heading home from the Tokyo World Festival, which was held in our local park, a sort of modern dance-type affair. I'd heard some of the sounds coming out of the site earlier in the weekend and it struck me how disposable it was. Like many other things in the modern world, instant, and then forgotten.

I had gone out hoping for an enjoyable couple of hours of music, I got a great couple of hours instead, really nice when that happens. A bit medicinal even, just what I needed. Back to the fight, one we are going to win.

Suzanne Vega & Gerry Leonard Small Blue Thing Live

<https://www.youtube.com/watch?v=tIkfuTyCdf0>

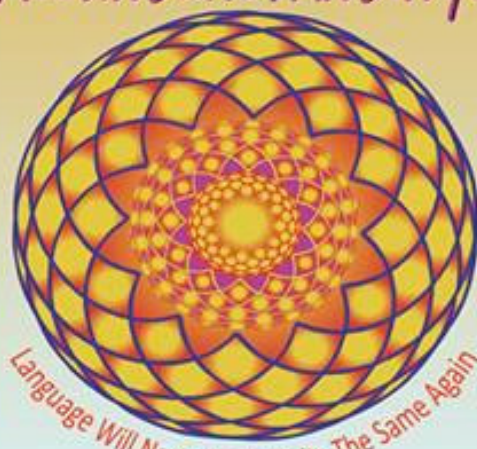
One of my favourite SV songs, which she didn't play the other night. Can't have it all. Enjoy.



# WHAT THEY'RE SAYING ABOUT

Short stories by  
Richard Foreman

Richard Foreman's  
*WILFUL  
MISUNDERSTANDINGS*



*Language Will Never Seem Quite The Same Again*

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"Expect the unexpected while reading Wilful Misunderstandings. The oddball characters and their quirky concerns will attract your attention. Richard Foreman demonstrates how deep his imagination is, and how the simplest of ideas can make interesting prose. He writes fluently, wittily, and his stories tend to approach the dark side in a humorous way." Michelle Stanley, Readers' Favorite website.

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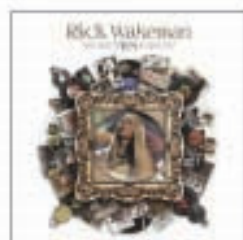
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(<http://lepusbooks.co.uk/wilful-misunderstandings/>)**

**Or available by order from bookshops  
(quote: ISBN978-0-9933901-0-4)**

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[richeff.moonfruit.co](http://richeff.moonfruit.co)**



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Double CD set. The very best of Yes, Wakeman style  
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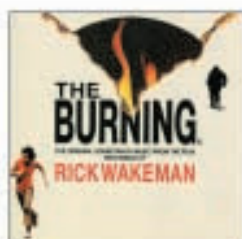
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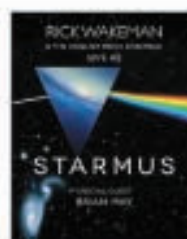
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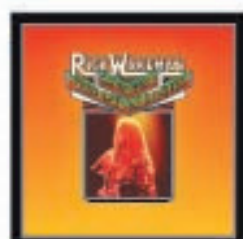
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# KEV'S WORLD

**EXIT EDEN**  
**RHAPSODIES IN BLACK**  
**NAPALM RECORDS**



The concept behind this project is a simple one, take four singers (Amanda Somerville, Clementine Develay-Thieux, Marina La Torraca and Anna Brunner) and then have them perform an album of covers, all of which have been given the symphonic metal treatment. For me the burning question in my mind while playing this, was "Why"? That the

nameless group of musicians have provided interesting arrangements is never in doubt, and that all four singers are incredibly talented is also a given, but I just don't get it. I was never a massive fan of Bryan Adams' "Heaven" when it was first released, and this seems even more twee and sickly than the original. As for "Total Eclipse", all they have done here is amplified the Gothic element somewhat, and again can't see why they have even bothered attempting it. By the time I got to the last song on this eleven-track album, a rather strange attempt of "Fade To Grey" (yes, the song by Visage), I was relieved it was all over.

I am sure that there is a market for this somewhere, but to me this is a pointless album, and not one to which I will be returning. [www.napalmrecords.com](http://www.napalmrecords.com)

## KEV ROWLAND



**FREE RADICALS**  
**OUTSIDE THE COMFORT ZONE**  
**INDEPENDENT**



Free Radicals describe their musical genre as Jazz, Funk, Ska, Reggae, Salsa, Afrobeat, Klezmer, Samba, New Orleans, Dub, Improv and Ethiopian and it is certainly a melting pot like none other I have come across. While jazz is very much a starting point, they describe themselves as a Horn-Heavy HTX (Houston, Texas) Dance Band, and there is a groove prevalent throughout the songs, even though the genre and style well may change. The current line-up is Jason Jackson (alto sax), Aaron Varnell (tenor sax), Tom VandenBoom (trombone), Matt Serice (trumpet, keyboards), Nick Cooper (drums and percussion), Al Bear (guitar), Jacob Breier (bass) and Nick Gonzalez (sousaphone). Although this is an instrumental album, the band are obviously quite politically active and the album artwork relates to the opening song, "The Legals Have A Lunch". It depicts a family of descendants of European immigrants in a diner, eating a feast and looking at their phones, oblivious to the apartheid system right outside.

The album mixes both genres and

recording styles, with improvised numbers from live shows sometimes brought in and worked into something new, while other songs are presented almost fully written and defined from the beginning. The result is something that in many ways feels quite chaotic in that the listener is never quite sure what to expect from one song to the next, and given that this 68-minute-long album contains 23 of them, that can be quite draining. But, as one gets further into the crazy world of Free Radicals there is the realisation that here is quite a special band, with a very special album. Apparently, they are thirteen time winners of "Best Jazz" in the Houston Press Music Awards, and on hearing this I'm not surprised. Well worth further investigation. <http://freerads.com>

**THE HIRSCH EFKEKT**  
**ESKAPIST**  
**LONG BRANCH RECORDS/SPV**



Socially critical, caustically political and musically overwhelming, the fourth album from the Hanoverian band is truly a lesson in progressive metal, prog and core. The one thing that strikes the listener from the first note to the very last is the sheer intensity of this album, it sounds like the trio were wringing wet by



the end of each take, putting their very beings on the line as they wreaked havoc on their instruments. All three band members – drummer Moritz Schmidt, guitarist and singer Nils Wittrock and bassist and singer Ilja John Lappin – had an equal share in the writing of the record. The 12 complex compositions, interfused with prog, tech and sludge metal, continually shift between the different styles and were recorded with Tim Tautorat (who has previously worked with AnnenMayKantereit, Turbostaat, In Flames), Max Trieder and various guest musicians in Hanover, Leipzig and Berlin.

Several songs revolve around social oddities. “Aldebaran” deals with the phenomenon of present-day citizens of the Reich, “Berceuse” highlights the globally growing right-wing populism, as does the haunting “Xenophotopia”. In addition to the theoretical, genuine refugees are also discussed in “Natans” on the album. In turn, the 14-minute long monster “Lysios” deals with the fall of an alcoholic and is probably the bleakest observation that Wittrock, Schmidt and Lappin have ever captured in their music. Escapism, in its many different forms, is the link between the different pieces and what holds the album together.

It is bleak and nihilistic, music that is never a comfort blanket, but instead is all about broken glass and the sound of fingernails on a blackboard. Somehow, among all this it is also melodic, with reason among the madness. Impressive.

[www.thehirscheffekt.de](http://www.thehirscheffekt.de)

## ITCHY ALL WE KNOW ARISING EMPIRE



These guys have been around for some fifteen years, and have released six albums, but for this one the melodic punk trio have decided to shorten their name from Itchy Poopzkid to Itchy (and that is probably enough said about the original name). They released their last three albums on their own label, with their most recent breaking into the Top Five of their home country, quite some achievement. Now though, they have signed a deal with Arising Empire/Nuclear Blast and even though they have played more than 900 gigs in more than twenty countries, they are preparing to ramp it up as opposed to slow it down. Musically they are similar in many ways to Bowling For Soup or Sum 41, but heavier. There is the same strong pop sensibility throughout all the songs, and with the lyrics all in English this album is going to appeal across a wide market.

The song “Danger!” is packed with hooks and is incredibly catchy, and I can see this making an impact on charts and dancefloors wherever it is played. If this style of music is of interest, then here is a

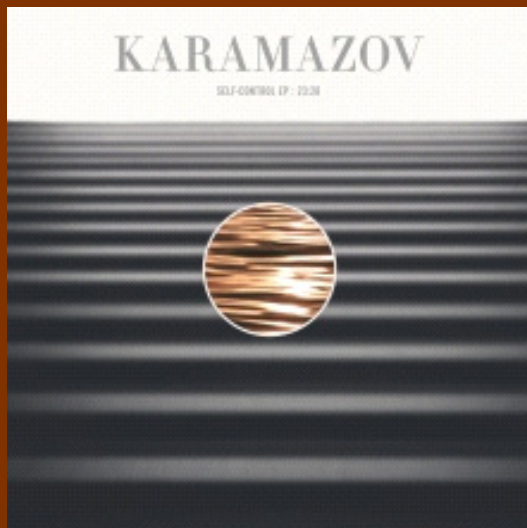


punk band that may not have been on many people's radar, and they should be.  
[www.itchyofficial.de](http://www.itchyofficial.de)

**KARAMAZOV**

**SELF CONTROL EP: 23:28**

**INDEPENDENT**



From the ashes of defunct Minneapolis-based grindcore nomads Ambassador Gun arises Karamazov, the brainchild of Luke Olson, which he began in 2014 between recording and touring with his other acts. Having no prior experience in handling studio production, Olson took his long-time affinity for electronic music and homed in on the construction the music with simple guitar riffs, and following with the addition of percussion, synth, and other electronic elements. He wisely also brought in additional musicians so that the sound had more depth and breadth. As well as providing guitar, vocals, bass, keyboards, synths and programming himself, he was assisted by Tim Java (ex-Dead To Fall) performing live drums on "When The Hope Dries," "Rich Red Light," and "Triangle," Jake BadNRad supplying vocals on "Triangle," Erin Severson (Former Worlds) singing on "Sleepwreck," saxophone from Thomas Strommen on "Collapser," and Adam Tucker playing bass on "Sleepwreck."

The result is an EP that is imbued with intensity, and very much creates a world that is quite different, with Luke happily moving between lush, synth landscapes and soaring, post-metal/post-hardcore guitar elements. Songs ebb and flow, each of the five being quite different to the others, with a sense of apocalypse and a world at its' very end. Intense and powerful, this is an interesting debut, and I would hope that a full album will follow in short order.

<https://karamazovnoise.bandcamp.com>

**LORIAN**

**VIRGINAL MIND**

**TRICOLOR MUSIC**



Recorded in 1994, this is the only album from German band Lorian, who appeared to manage to make it through that decade before vanishing without trace. This isn't a newly reissued lost masterpiece, but was sent to me to see if I would consider them for the Crossover sub-genre of ProgArchives. The answer to that was "no", as this is a melodic rock/neo-prog album, very much of its time, but not one that would fit within the sub-genre I'm involved with. Given what



Lorian were competing against back in the day, they certainly stand up against the bands that were also starting to become active at that time, and the recording and release quality is good even by today's standards.

But, while they were a class above many who were also attempting to break through, they are still a very long way from bands such as Galahad, IQ, Pendragon, Pallas and the like. The songs are frequently passive, and miss out on the energy that is needed to drive this style of music forward. Of the previous four, it is probably with Pallas that they are most similar, and it is possible that their music would have progressed onwards if they had managed to stay together, but we will never know.

**MAYHEM**  
**DE MYSTERIIS DOM SATHANAS**  
**ALIVEINDEPENDENT**



There is no doubt that 'De Mysteriis Dom Sathanas' is one of the most important black metal albums ever released, and was awarded the #40 spot on Rolling Stone Magazine's 100 Greatest Metal Albums Of All Time, where it stated "... Mysteriis... remains a singularly potent

document, its expressions of alienation and nihilism lent an icy severity by Aarseth's lacerating guitar buzz, session vocalist Attila Csihar's arcane croak and presentation of Dead's lyrical gothic terror and the pummelling drums of Hellhammer (Jan Axel Blomberg)."

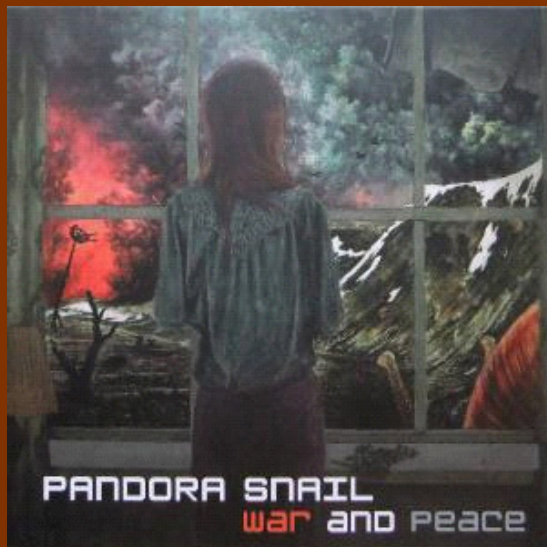
Captured in Norrköping, Sweden in 2015 during the band's headlining set at the Black Christmass Festival, the show marked Mayhem's first time ever playing 'De Mysteriis Dom Sathanas' in full, and luckily even if we weren't there we can now share the experience.

It was recorded, mixed, and mastered by Tore Stjerna and NBS Audio and produced by vocalist Attila Csihar and guitarist Teloch. I was lucky enough to catch Mayhem at their first ever NZ gig a few years ago, and Attila has lost none of his power to shock and control an audience, and that is very much in evidence here. The album has not been over-produced, so it is still full of the raw and bleak sound that has made them so many fans. Available in digital and streaming formats as well as vinyl, this is a truly essential release for any fans of the genre.





**PANDORA SNAIL  
WAR AND PEACE  
ARTBEAT**



Having really enjoyed the Russian band's live album from last year, I have now finally come across their debut studio album from 2015. Yet again I am amazed at the quality of the music and just how enjoyable this is the very first time I played it, growing to love it even more with each repeated play. Virtually instrumental, the band that one immediately starts to compare them with is Kansas due to the way that the violin is often taking the lead role, but they are influenced by way more than just one band and acts as diverse as King Crimson, Art Zoyd and Frank Zappa have all had their part to play with this album. It is complex and highly structured, with melodies and counter melodies repeated on different instruments (always nice to hear pure piano take a lead role), yet there is a vitality and breath of life through the whole piece. It is music that in some ways does take a lot of listening to, to gain the most benefit, yet at the same time is also immediate and transparent.

This album certainly never comes across as a debut, and I have heard that it took five years from the recording for it to see the light of day, and if that is the case then that is nothing short of travesty and tragedy as this is a super piece of work. There are a great many bands coming out of Russia at present, and Pandora Snail should be viewed as being at the vanguard of the progressive rock movement as this is superb on just so many levels. I can only hope that given the reviews I have seen over both this and the live album that they soon follow up with another visit to the studio.

<https://pandorasnail.bandcamp.com>







# 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 un named 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.



Greg Jarrells is the latest addition to the Gonzo Weekly family. He turned up in our lives when he was enquiring about something else entirely (flying saucer related) and stayed to join the party.

Peculiar? Perhaps. But that is the way that the universe works in these decadent days...



# GREG'S TOP TEN

1. Nice--Nice
2. Strawbs--Hero and Heroine
3. King Crimson--Lark's Tongue in Aspic
4. Caravan--Caravan and the New Symphonia
5. Strawbs--Just a Collection of Antiques and Currios
6. ELP--Welcome Back My Friends, to the Show That Never Ends ~ Ladies and Gentlemen...
7. Gentle Giant--Playing the Fool
8. Family--Anyway
9. Battlefield Band--Home Ground
10. If-If

I easily could have included a number of bootlegs from back in the day, but most of them really didn't have titles other than the date/location of the live show that was recorded.



# THE COMPLETE GOSPELS

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

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

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

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

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificate.

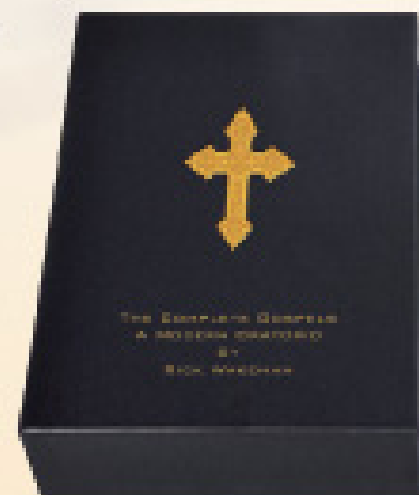
DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

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

Double CD2, The New Gospels

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

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## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

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Weekly Acoustic Jam Session Hosted by Dogleg

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All styles, levels and listeners welcome

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THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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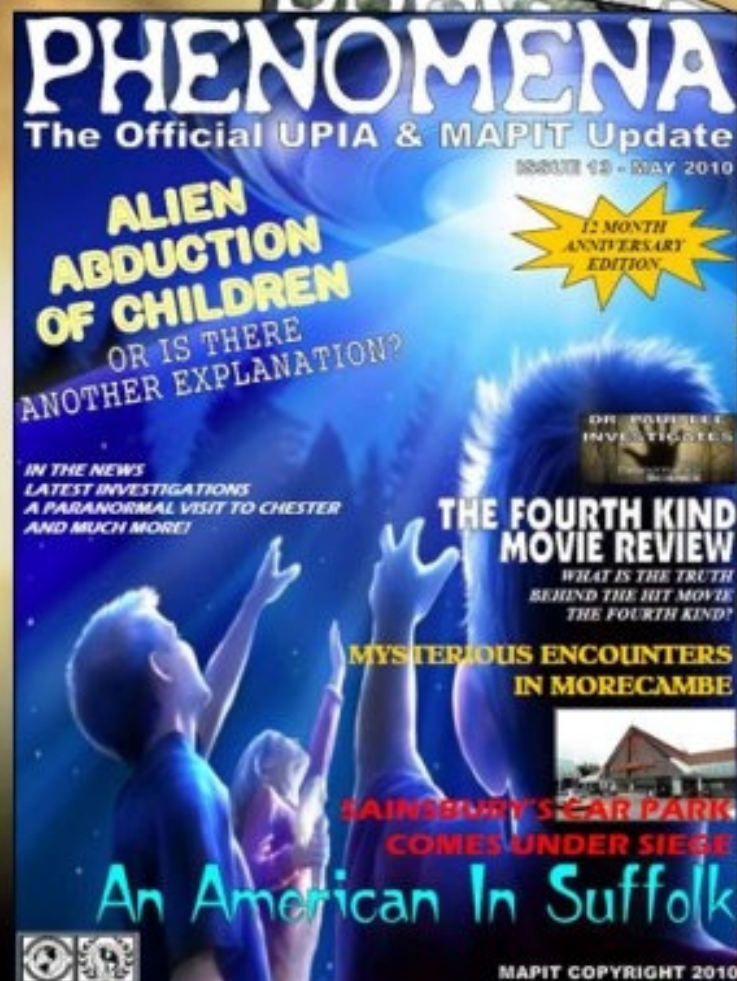
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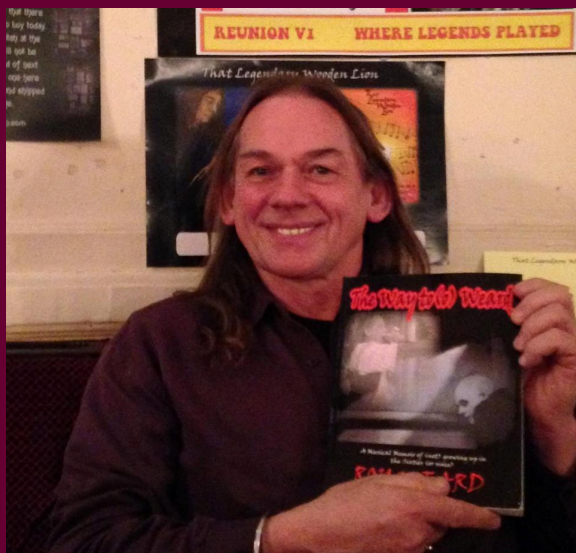
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# FREE!



# 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..

We kicked off the tour in Switzerland, and a couple of gigs in we were playing in St Gallen. This gig was a small concert hall with the dressing rooms under the stage. The gig seemed to be going quite well until we got close to the end. The band announced Noel onto the stage to sing, but Noel was not there. On the previous few gigs he had joined me at the monitor desk well before he was due to perform. Now there was a bit of quiet I could hear a thumping noise and a muffled shout. It seems Noel was in the toilet when the band went on and Chris had locked the dressing room. Noel had been banging on the door trying to attract someone's attention, but was unable to do so over the noise of the band.

After one gig, Gulli was interviewed by a German magazine and the following day he was sitting on the bus writing something. I looked over his shoulder as I passed and saw it was a kind of musical notation.

'What are you doing?' I asked him.

'I was interviewed yesterday,' he replied, 'And they asked me to write down my drum solo from the gig.'

I was incredulous.

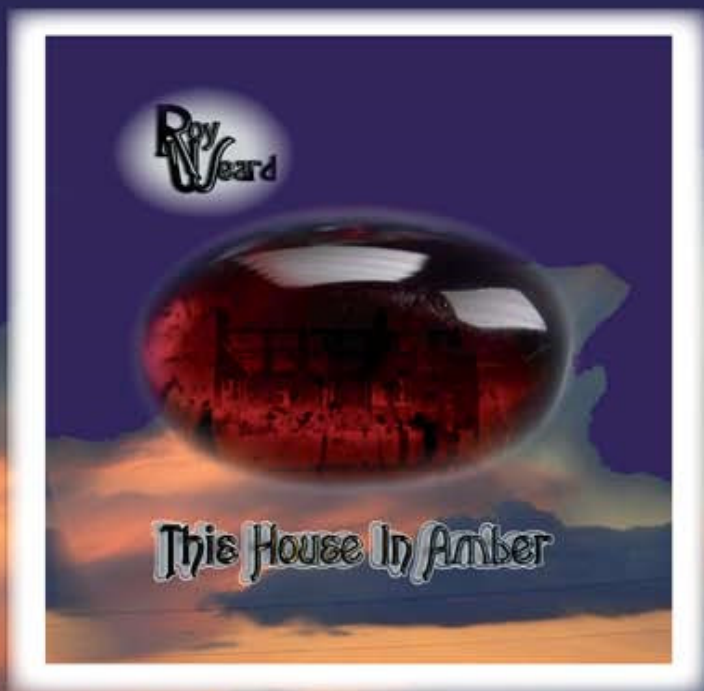
'You can remember your drum solo?'

'Oh yes.' Gulli seemed surprised that I did not think he could.

One of the things I had to do for Gulli was to nip out during the solo and sit behind the drums. Gulli's kit was a standard set of acoustic drums with triggers on them that linked to a drum simulator. Gulli would give me the nod and I would change the patch on the simulator changing the drum sounds it produced. This made for a very interesting solo so I am not surprised he attracted so much attention over it.

One of the favourite videos on the bus was





Roy  
Weard

# This House In Amber

New Album out now

Available on CD from :

[www.weard.co.uk](http://www.weard.co.uk)

CD / digital download :

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





*Blazing Saddles* and the part where the Clevedon Little character, Bart, rides into town to be the new sheriff was becoming a favourite of Lance's. The welcoming committee announces:

'We extend a laurel and hearty welcome to our new' and he turns to see that the new sheriff is black, 'Ni...'

Lance took to saying, 'it's our Ni', whenever Noel appeared but this was not meant, or taken, in a bad way. Noel did not seem bothered by it and dished out as much abuse back, but it did become a bit of a bus saying. This came into its own later when we got to Scandinavia.

In Hamburg I showed David round the red light district after we had finished the show at the *Grosse Freiheit*. He seemed rather bemused about the girls.

'So, these are all girls from poor families, are they?'

'No,' I replied, 'They probably earned a lot more than you did tonight.'

He could not quite get his head round that. As I said he was new to touring, and the fleshpots of the world.

We went on to Denmark and to a play a festival. Not the best of choices to run a festival that late in the year and when we rolled up in the bus you could see that the audience had thought so too.

The fields were deep in mud and there were very few people there. We arrived just as Kate and Anna McGarrigle were leaving the stage and I ran into my old friend Simon Tessano who was doing front of house for them. The promoters greeted us, and did not look too happy.

'Looks like this is a bit of a disaster,' Lance observed.

The promoter shook his head.

'We have put our houses up as surety for this, we will lose everything.'

'Wanna buy a gun?' quipped Lance.

It didn't go down too well.

The common image of Scandinavia is of a clean and ordered country. There are, however,

other aspects of it which lurk beneath that civilised veneer. In Vibor we checked into a hotel which was not quite finished. I felt a bit like that description of the Queen.

The one where people say that she thinks the world smells of fresh paint because a few hundred yards ahead of the party there is always someone frantically painting walls. In this hotel everywhere I went there was a workman putting up a light fitting or, in the case of the foyer, frantically trying to fix the glass roof in a welter of rain and wind. The locals were less than impressed with the intrusion of this hotel into their lives as can be seen from the sign in the picture, which, given that this was in Denmark, was rather surprisingly couched in English.

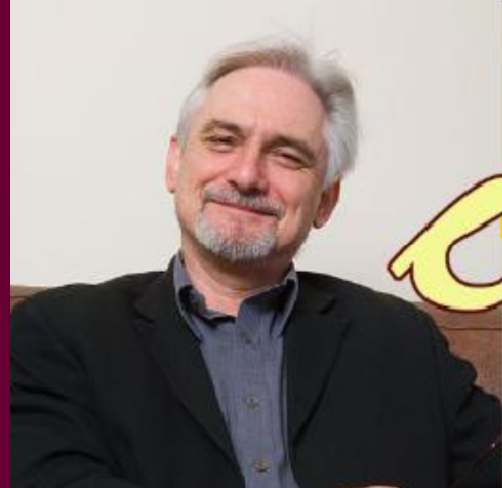
Denmark is, however, a lot more of a European country than its other Scandinavian counterparts. We headed north into Norway, up through the frozen snowline. Norway can be a very beautiful country to travel through and its people are all friendly, until they start drinking. Alcohol in Norway is prohibitively expensive – taxed to the hilt, but even so, there is a certain fraction of Norwegians that do like to get drunk, and having reached that state, to behave in very unpredictable ways.

It was Sunday when we got to Maarstad and we checked into one of the country's 'temperance hotels'. If you refer to 'The Prohibition' most people will immediately think of the 1920s era gangsters of American history, but it is not widely known that many other countries tried to ban alcohol. Norway was one of these countries and they banned the sale of distilled drinks in 1916.

They further banned wine and beer a few years later. There was a strong temperance movement in Norway and many of these Christian zealots built the temperance hotels you can still see, and stay in, today.







c.j.stone

# IS CANNABIS A GATEWAY DRUG?



You may have heard the term “gateway drug” with reference to cannabis. It is the idea that cannabis use opens the door to other drugs.

The basis of this is that it can be shown that most people who end up using hard drugs like heroin have, at some earlier point in their lives, also taken cannabis.

This is an absurd argument, of course, since it can also be shown that most heroin users have also previously drunk tea, gone shopping or watched Deal Or No Deal on daytime TV.

Should we make Noel Edmonds illegal then? Does daytime TV drive you to heroin? I wouldn't be at all surprised.

Of course the only real similarity between cannabis and heroin is the fact that they are both illegal and therefore





available  
from the  
same  
source.

In other  
words it is  
precisely  
the status of  
the two  
drugs as  
illegal

substances that is most likely to cause an escalation from one to the other. Heroin addicts often fund their addiction by dealing in other drugs.

Plus when people find out that they are not instantly and irrecoverably addicted to cannabis after a few smokes, they begin to disbelieve the official line on drugs as a whole, and to imagine that they can handle heroin in the same way.

This is where they are mistaken. No one can handle heroin. It's the second most addictive drug on the planet. Unfortunately

the most addictive drug is freely available to sixteen year-olds over the counter in almost every corner shop or newsagents in the world.

It is nicotine, more addictive, more dangerous, and far more harmful than heroin.

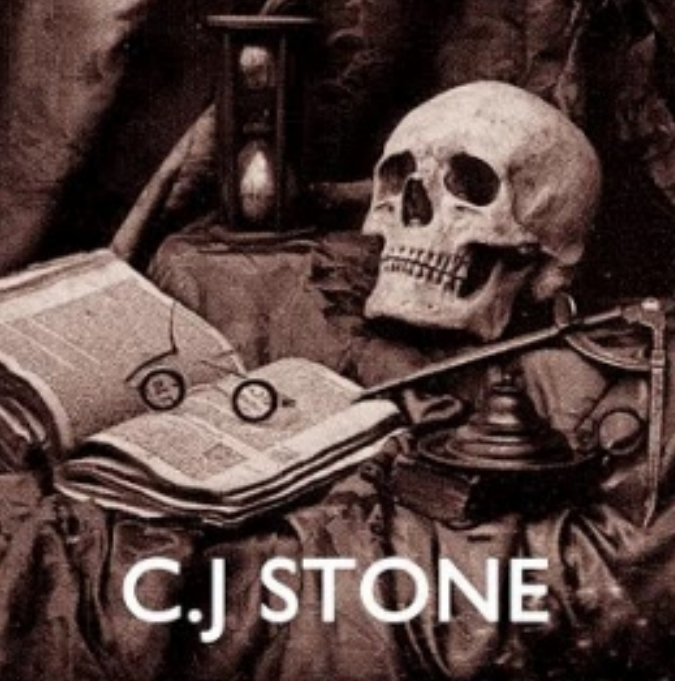
Ask any heroin addict. Cigarettes are more difficult to kick than heroin. And you'll notice this too: heroin addicts generally stop taking other drugs. They don't drink alcohol, and they rarely smoke cannabis. But they all smoke cigarettes.

It's as if, in having become addicted to cigarettes – something we all consider quite normal – it gives them permission to become heroin addicts too.

**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*

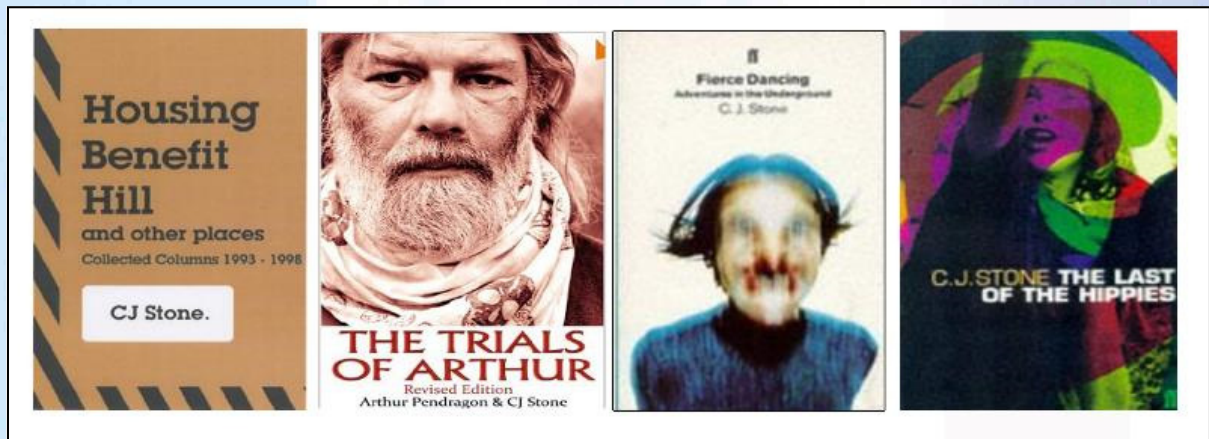
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*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/>

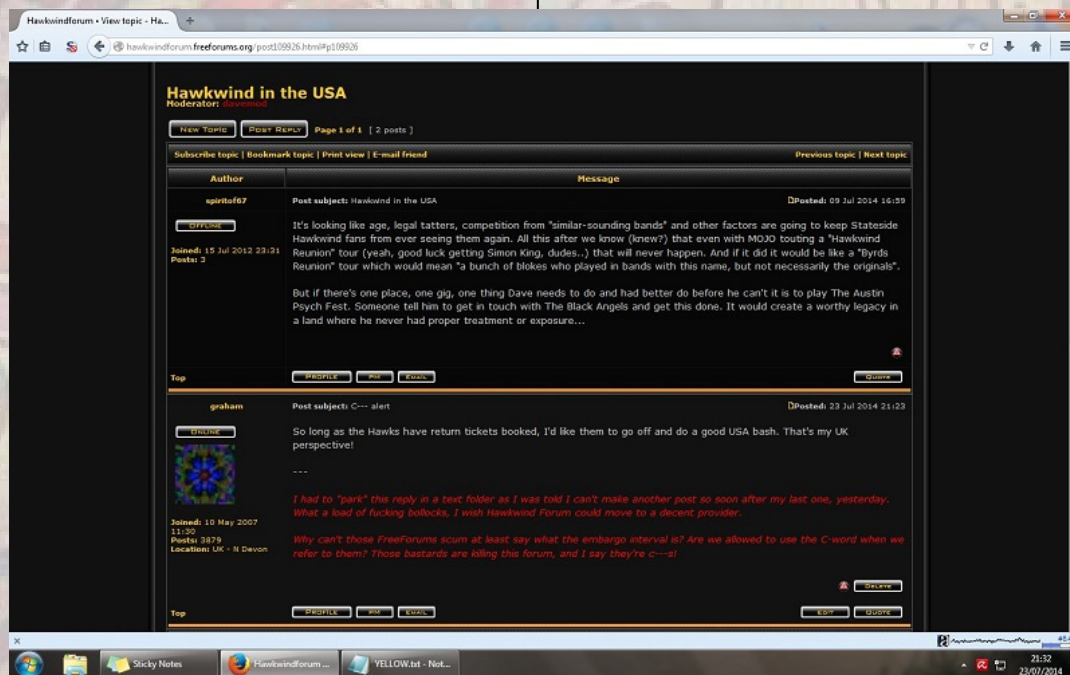
The Last of the Hippies:  
<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

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 for scale.

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



She said it would be a shame for the forum to die, as it's "such a refreshing change" from





# 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 ...

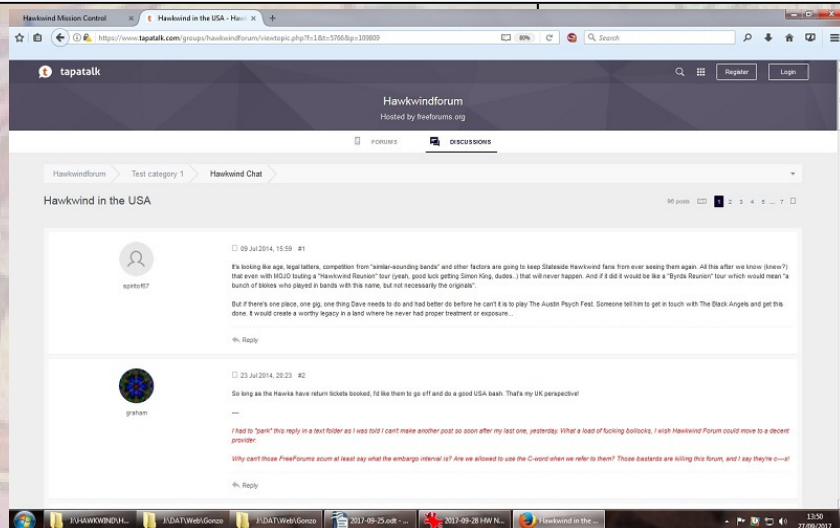


GONZO

Multimedia

spiritsburning.com

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



Facebook, and asked for "any ideas what we can do to rejuvenate it... or is there a better host we can use without losing all the history here?"

The gold-and-black colour scheme of the Hawkwind forum has been around for years, even being reflected in a Hawkwind T-shirt.

Comparing the same thread in the old and the new layouts does show some considerable differences. The old forum was stuck in a 4:3

ratio display time warp, and the allowances on IM (instant messaging) were pitifully low, but it was (and still is for some) a valuable starting point for keeping in touch with Hawkwind events.

The new layout is a 'floating' width, rather than a fixed ratio, but the colour scheme is, as Kris indicated, pretty dismal, and there's no at-a-glance contributor info such

as their declared geographic location.

Some people might argue that the era of the discussion forum is ending, to be replaced by the likes of Twitter and Facebook.

However, Zuckerberg's behemoth is primarily about making money through data-mining, and social responsibility comes a very poor second. Facebook has recently been accused of allowing people-smugglers to openly advertise their illegal services on there.





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

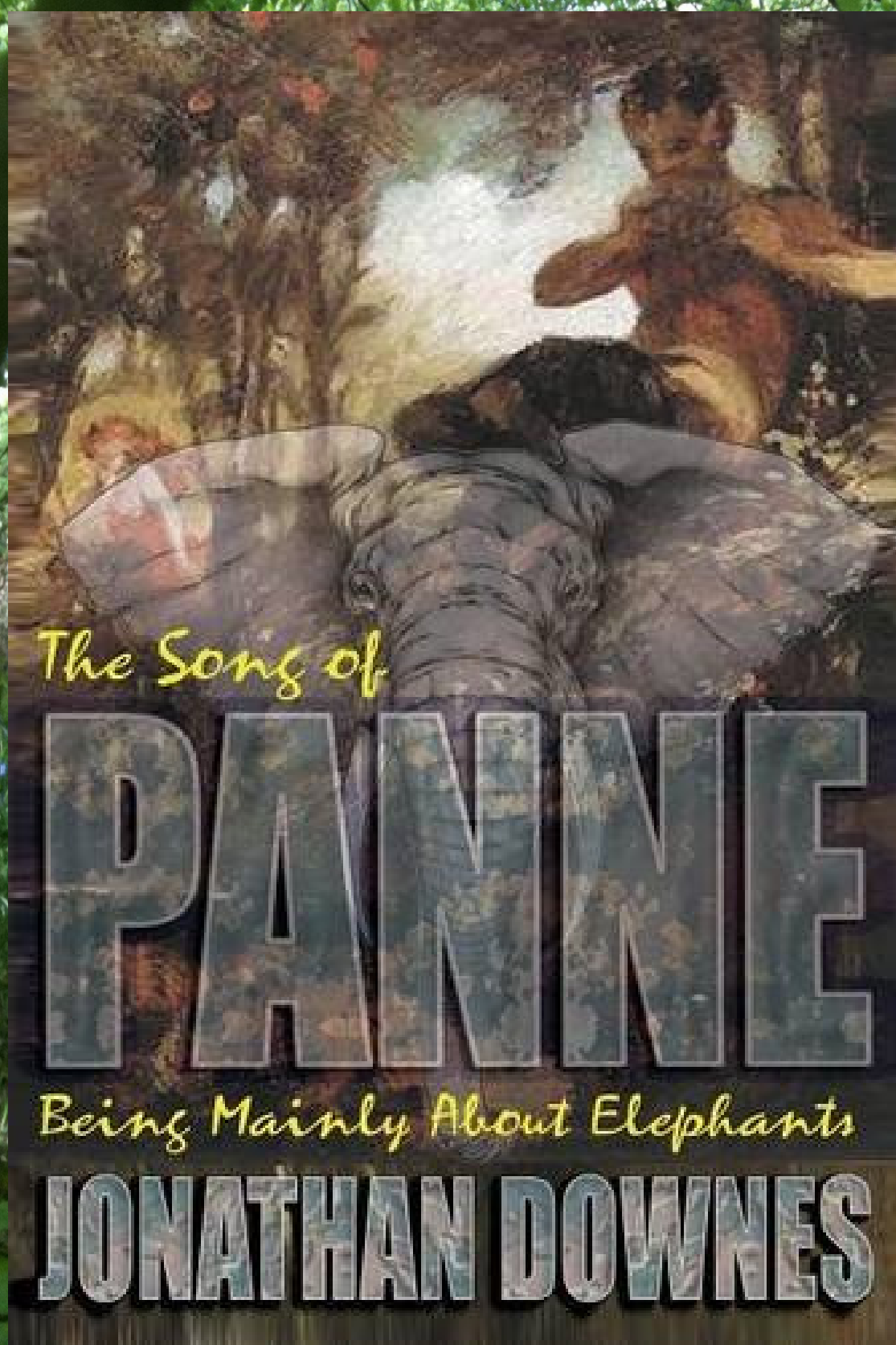
Telephone Number: .....

Additional info: .....

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

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





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES





## THE POTTING SHED

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

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

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

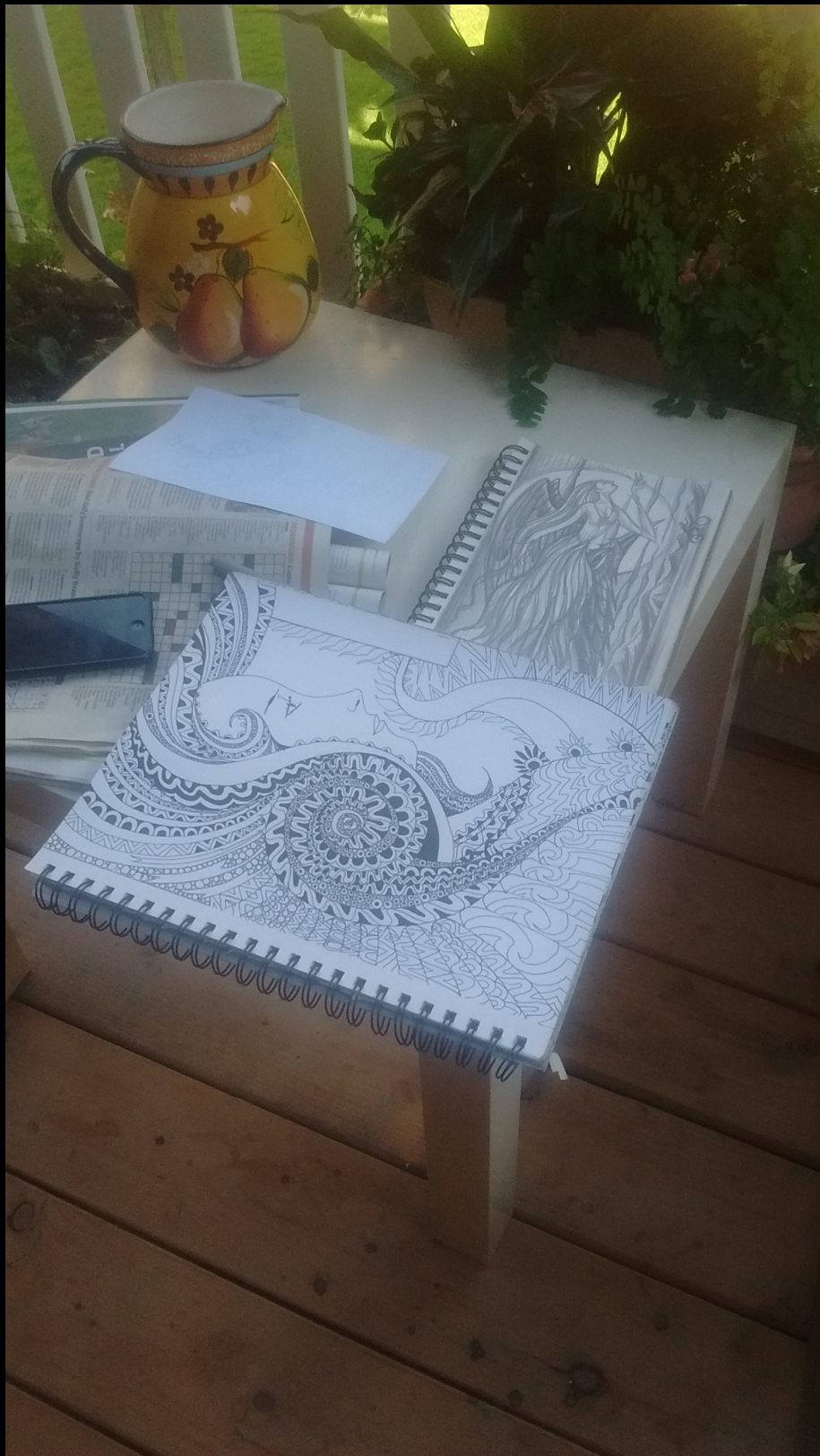
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

[www.martinspringett.com/](http://www.martinspringett.com/)

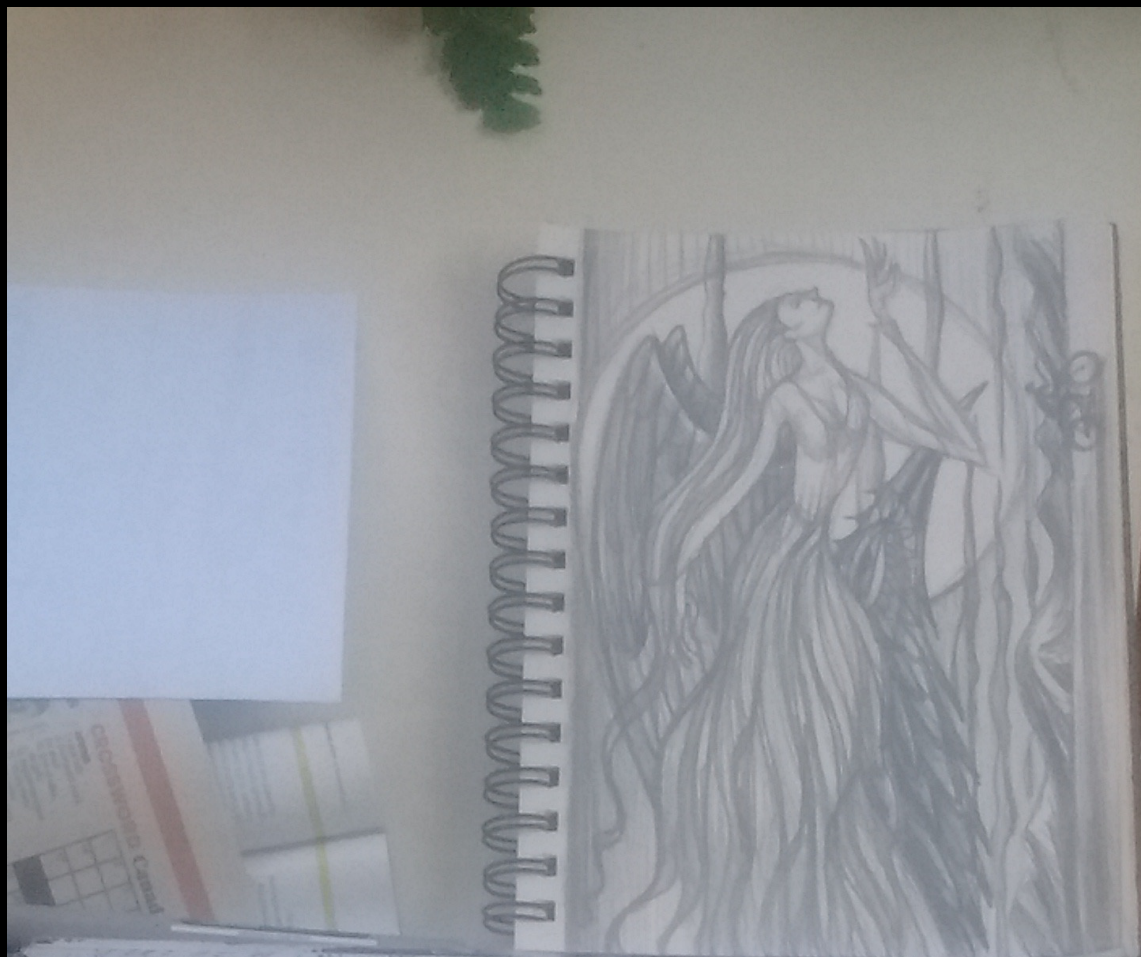
<https://spacewreckrecords.bandcamp.com>



Hey, we have a wee balcony at the back of our new place, T O is experiencing a heat wave, so I am out here exploring every day! Tea and Gardening. What could be better? Cheers, M.











# 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!!!"

## CHICKEN AND THE BOMB

WHEN YOUNG, WE WOULD PLAY CHICKEN

Stand in front of bicycles /cars until they (or we )swerved

Damage was minimal and largely self-caused

This game put aside when we grew years and slight wisdom

I know what damage a bicycle at speed or even a slow car can cause

But i have never seen an A bomb or a H bomb (and never wish too!

Yet they exist and have been deliberately used on civilians (Hiroshima/Nagasaki)

and erratically tested by many nations in competition with one another.

Now they choose to play CHICKEN with our lives. There is no winner.

Any death is all our deaths. I quote Gospel According to Daevid Allen-

"NEGOTIATE! Practice on your lovers. Practice on your friends.

Save lives now so life never ends.."







# THE BITCH IS BACK

beatles George Harrison figure fridge magnet new  
- £3.49



“Autographed Pussycat Doll Hooded Sweatshirt  
Was bought through the episode "Whatche Sellin' Ellen" Charity auction on Ellen Degeneres. In 2009, Signed by all the members of the Pussycat Dolls. Comes with Authenticity Certificate which is signed by Ellen Degeneres. Also comes with the purchased receipt. Its in new condition, Never been worn.”

A signed sweatshirt – not much more you can say really.

ELVIS PRESLEY OWNED AND USED  
NASAL DOUCHE GRACELAND - £15,000



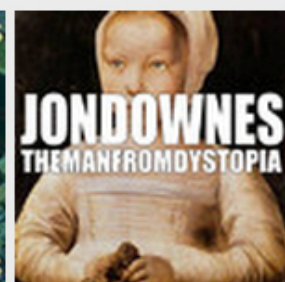
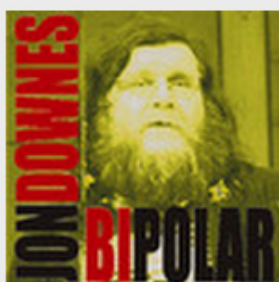
“ELVIS PRESLEY OWNED AND USED  
NASAL DOUCHE GRACELAND - £15,000  
Glass nasal douche Elvis used before each concert to irrigate his sinuses with a mixture of warm salt water. The design allowed Elvis more control of the salt water entering his sinuses. Not only did it assist his sinuses but it also improved the health of his throat.  
It is important for all singers to have clear

Autographed Pussycat Dolls Sweatshirt - AU  
\$500.00



## SHAMELESS SELF PROMOTION TIME

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



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









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

(Approximately £1,482.90)

"Vintage Led Zeppelin 1977 Day On The Green Concert Shirt. Size L. Shirt appears to be in good condition with no major damage."

Again, not much you can say, even if it is a T-shirt with a zeppelin across the chest.

LEGO custom mini figures ZZ Top classic rock musicians - US \$39.99



"It's that little ol' band from Texas, ZZ Top! These three minifigures are made from all genuine Lego parts apart from the guitars and Dusty's beard, those are custom pieces. Comes with two white caps for that 1980's Afterburner-era look and two white cowboy hats."

You will have to supply your own Lego groupies."



LEGO is one of the most painful things to tread or kneel on, but all could be forgiven for a set of these, even though the one of the left looks like he has just eaten an extremely oozy kind of custard doughnut and has made a bit of a mess of himself.

Elvis Presley Bathroom basin - as fitted in Gracelands - £3,500.00



"Basin and Semi pedestal the same as was fitted in Elvis Presley master bathroom in Gracelands. White basin and semi pedestal in first two photos the other pictures are just showing the brochure manufacturer"

See the very important phrase there? 'as fitted in' as opposed to 'was fitted in'? Three and a half grand for a pedestal that is like one that was in Mr P's master bathroom in Gracelands. Hmmm.

Anyway, I need to scrub my hands with the anti-bacterial pump action ooze so I shall say cheerio for this week.





"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...”*



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# THE NINE HENRYS



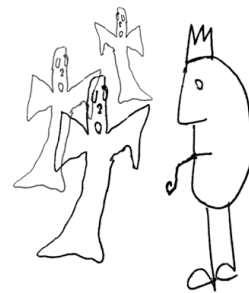
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



On Henry's birthday, few of his old mates turned up





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

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

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



**The Electric Prunes:  
Mass in F Minor  
(Reprise, 1968)  
What? Psychedelia  
meets high church;  
with mixed results.**

The Electric Prunes scored one massive psychedelic hit, "I Had Too Much to Dream Last Night," but didn't hold the momentum; largely because their line-up and working arrangements were never quite as solid as those of other, hard gigging bands. By the time of their dissolution a few years after their formation there were no original members still in the line-up. Where the Prunes outdid most of the competition was their adept use of the studio and the talent that could be pulled into the ranks. *Mass in F Minor* shows both to perfection. Written and arranged by David Axelrod and produced by Dave Hassinger this is basically a hugely ambitious piece built around imagining a high church mass as a work of psychedelic rock. In bursts of a few seconds it may have more in common with the cod-psychedelia imagined by film composers, or the studio created works of guitar freakout presented by the likes of The Animated Egg.

In reality *Mass in F Minor* sits somewhere between these pieces and the early self-conscious experiments like Deep Purple's *Concerto for Group and Orchestra*. Like the film work/session musician psych it visits the predictable reference points (explosive guitar, jazzy organ freakouts etc.) and like Purple and the early experiments with rock band and orchestra there is a sense of band and classical elements taking turns as much as working in harmony. For all that, David Axelrod's composition and overseeing of the piece does bring about moments of effective blending and *Mass in F Minor* falls well short of the disaster it could have been.

It delivers what the title suggests; a Latin mass forms the entire vocal, with male lead vocals and choirs taking their turn. The Electric Prunes rock band drive forward the faster portions of the six part mass and a brass section wade in with strident chords. The star of the whole performance is the work itself. Bursts of lead guitar here, unsupported choral passages there and that ever lurking brass all take their turn, and particular sections showcase the talent on offer. The Electric Prunes spend a few minutes mining a psychjazzy groove to good effect on the fifth track, "Benedictus." *Mass in F Minor* has long been able to take its place whenever serious and lengthy rock magazine articles begin to discuss the most unusual, strangest, oneoff, "out-there" works. It sounds its age and yet sounds magnificent, given the quality of production and lack of much else out there remotely like it. There is that rock mass featuring Spooky Tooth, also chronicled in this book, but these strange sounding concoctions have always been a rarity.

The one genuinely well-known number here – the opening "Kyrie Eleison" appeared on the soundtrack album to *Easy Rider* – is atypical in its peaceful vocal and gently floating melody. Much of *Mass in F Minor* is more muscular, more stridently psychedelic and – basically – more "rock."



# 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**



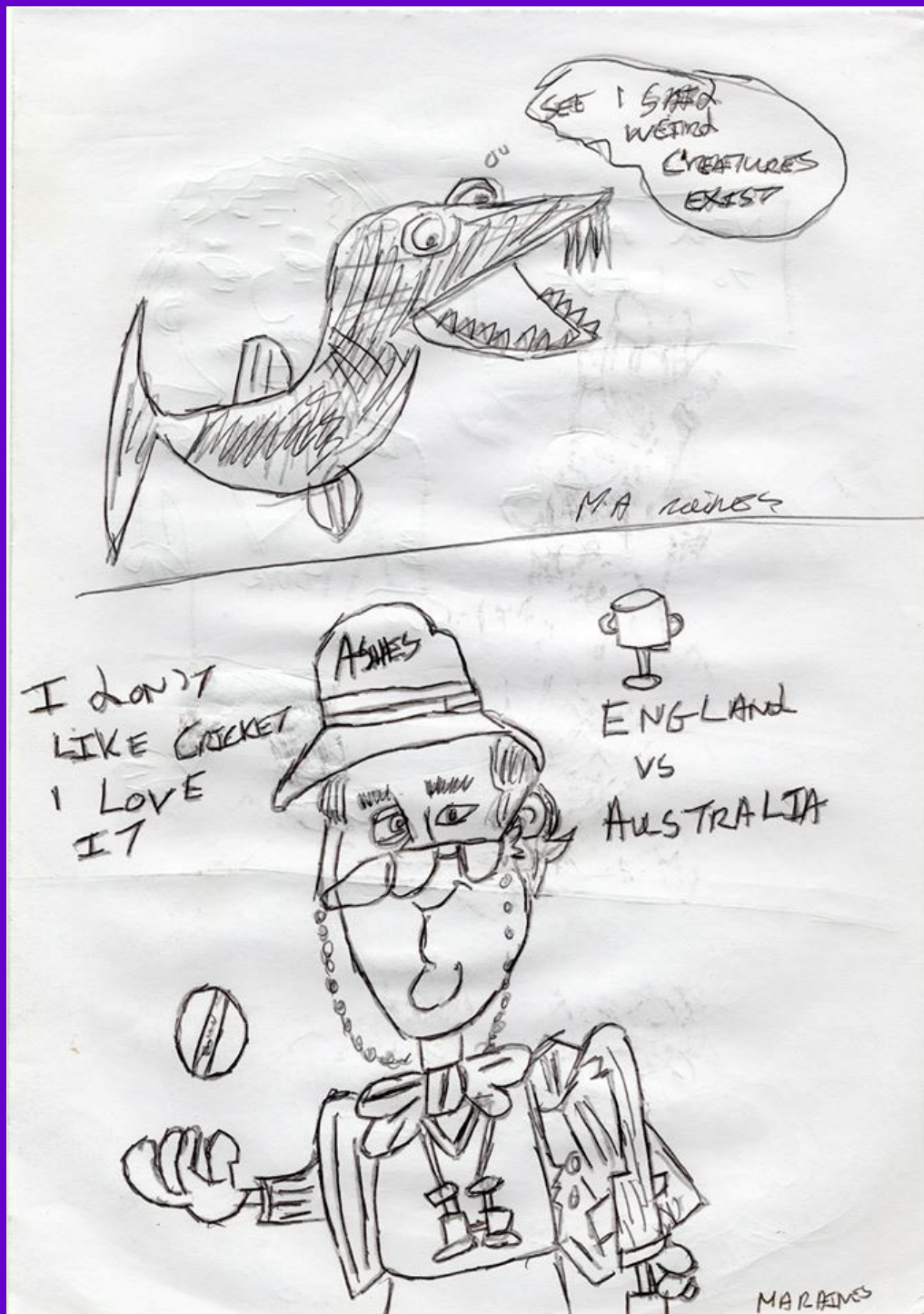
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THE WORLD OF GONZO ACCORDING TO

# Mark Raines





And so we come to the end of another week, and just as happened last week, it truly seems that the world is weirder now than it was seven days ago. I know that I bang on about it quite a lot, but it truly feels like the Justified Ancients of Mu Mu were on the nail when they welcomed us all to the dark ages last month.

The world does seem to be slipping into a very peculiar place much faster than one would have thought possible even a year ago.

Earlier this week, for example, the BBC news was full of accounts of how armed police shot a motorist dead on one of the slip roads to the M5 in what did – by all accounts – seem to be a very brutal incident. A new white supremacist Neo-Nazi group in Scotland has been banned, and all across the airwaves is doom, gloom and destruction.

Ever since I read 'A Canticle for Leibowitz' by Walter Miller Jr. the idea for an impending dark age has been very lodged in my consciousness, and so Messrs. Drummond and Cauty only underlined what I have been thinking for years. But then again, they always did. And, what the rest of us have to do, is more and more self evident.

Most of us cannot hope to influence events on the national or world stage. Our countries are largely run by idiots, and self-serving lunatics who have agendas of their own, which have nothing at all to do with making the lives of the rest of us any better. Therefore, what we must do is to look after each other. This week I wrote about the death of an old friend of mine, and was very touched to receive several



emails from relative strangers commiserating with me. Another acquaintance of mine lost her mother very suddenly a week or so back, and on Twitter yesterday posted how lucky she felt to be surrounded by so many sweet and supportive friends, many of whom she didn't even know. These are examples of what we need to do.

The world may be going to hell in a hand basket, but if we all treat each other like decent human beings, rather than with suspicion and bitterness, things are going to work out better for the human race than anybody could possibly imagine looking at the world's situation as it is now. Basically, boys and girls, all you need is love! But I think somebody else said that a long time ago.

Hare bol



# THE BEST LAID PLANS



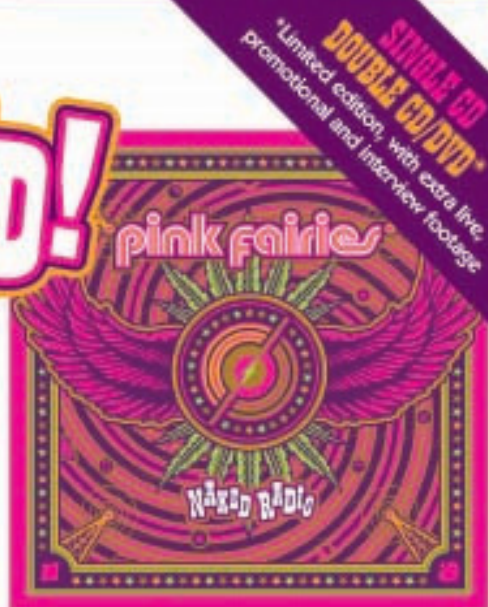
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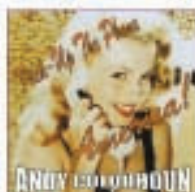
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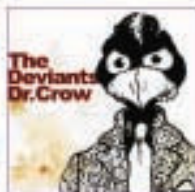
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