

GONZO

#255/6

Tony Palmer, remembers when he first met John Lennon and talks about his film *The Beatles and WW2*, John provides an epilogue to the *Summer of Love* plus 50 celebrations, Alan goes to the *Southdowns Folk Festival* and critiques *The Stone Tapes*, Richard visits *The Girl from the North Country*, and Jeremy goes to *Soho Rising: The Muses Invade Manette Street* with the *Doctors of Madness*



the day tony met john



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to a special double issue of this peculiar little magazine which never ceases to amaze me by the way that it goes from strength to strength despite the fact that it is put together on a shoestring, and nobody gets paid. However, perhaps that is its strength.

I've have been a professional writer for twenty plus years now, and the vast majority of what I have written would not have been written had I not been being paid for them. And, although that has kept my family in custard powder and knickers for the past twenty years, the fact that every word that has ever gone into the past two hundred and fifty plus issues has been written purely because the writer wanted to say what he decided to write; a labour of love, if you were. And as has been noted on many occasions in these pages, and most famously by the man who is our cover star this issue, all you need is love.

Now, this is the point where I should really explain why there will be no magazine next week. Basically, Corinna is going to be away for several days, and I shall be left with Mother, and - rather than impinge on Corinna's three days away - I would rather concentrate on my sojourn in Old Ladyland (it's a bit like



“Now, this afternoon, I had a peculiar experience, and not only do I want to share it with you, but I want to see if by doing so, I can make some sort of sense of it all”.

Hendrix’s *Electric Ladyland*, but the drugs aren’t as much fun), and do various bits and bobs of administration stuff that have been mounting up over the past months. So, this is a special extended issue and we will be back again in a fortnight’s time with #257.

Now, this afternoon, I had a peculiar experience, and not only do I want to share it with you, but I want to see if by doing so, I can make some sort of sense of it all. Back in 1980 when I had my first car, I started collecting cassettes of David Bowie albums to play in it. Now it is

received and accepted wisdom that everything that Senor Bowie released between 1969 and 1980 was shit hot (to a greater or lesser degree) but there are two of his albums released during that period that I truly couldn’t get on with; *Young Americans* and *Lodger*.

The former of these albums never resonated with me, mostly because I don’t like the ‘plastic soul’ genre. A year or so back, a compilation set *Who can I be now?* contained the long unreleased 1975 album *The Gouster* which was a much more rootsier and soulful version



DAVID BOWIE



THE GOUSTER

of what actually came out. Imagine *Young Americans* without *Fame* or the crappy version of *Across the Universe* but with more Soul and less Plastic. It is a far more enjoyable experience.

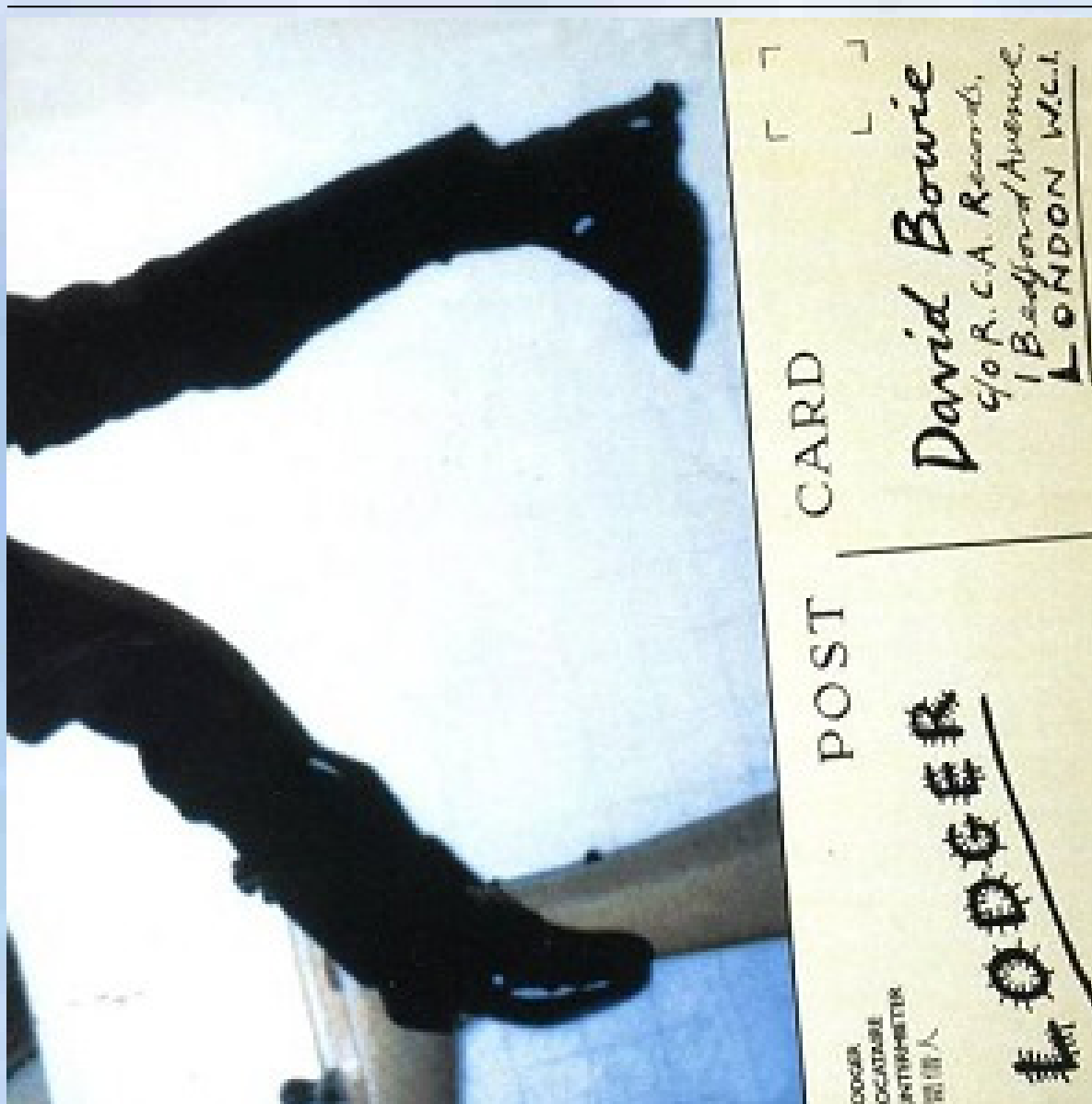
Producer Tony Visconti explains the title in the liner notes: "'Gouster' was a word unfamiliar to me but David knew it as a type of dress code worn by African American teens in the '60s, in Chicago. But in the context of the album its meaning was attitude, an attitude of pride and hipness. Of all the songs we cut we were enamored of the ones we chose for the album that portrayed this

attitude.

"David had a long infatuation with soul as did I. We were fans of the TV show Soul Train. We weren't 'young, gifted and black' but we sure as hell wanted to make a killer soul album, which was quite insane, but pioneers like the Righteous Brothers were there before us."

But now Visconti has done it again.

Originally to be titled either *Planned Accidents* or *Despite Straight Lines*,



Lodger was largely recorded between legs of David Bowie's 1978 world tour and featured the same musicians, along with Brian Eno. The recording sessions saw Bowie and Eno utilize techniques from Eno's *Oblique Strategies* cards. Experiments on the album included using old tunes played backwards, employing identical chord sequences for different songs and having the musicians play unfamiliar instruments (as on "Boys Keep Swinging"). Lead guitar was played not by Robert Fripp, as on "Heroes", but by Fripp's future King Crimson band member, Adrian Belew, whom Bowie had "poached" while the

guitarist was touring with Frank Zappa. Much of Belew's work on the album was composited from multiple takes played against backing tracks of which he had no prior knowledge, not even the key.

Eno felt that the trilogy had "petered out" by *Lodger*, and Belew also observed Eno's and Bowie's working relationship closing down: "They didn't quarrel or anything uncivilised like that; they just didn't seem to have the spark that I imagine they might have had during the "Heroes" album."

DAVID BOWIE

VINYL BOX

A NEW CAREER IN A NEW TOWN
[1977—1982]



I didn't like it at all when it first came out, and - over the years - I have returned to it over again (most recently during my intense orgy of Bowiemusic in which I indulged after his death) but it still never resonated with me. Then, whilst mildly hungover yesterday, I was reading *Vox* which included a major feature on the album to accompany new mixes from Tony Visconti.

Apparently neither Bowie or Visconti had been happy with the original mix of the album, and just before Bowie's death he had sanctioned a radical new remix of the project. This will make you reconsider and re-evaluate the album, readers were promised. Having tried so

many times to get into the album, I remained unconvinced. But this afternoon I put it on Spotify, turned it up loud, and pressed 'play'. It was certainly punchier, and - yes - the songs sounded better than I had ever heard them. The sound was a little rough, which surprised me, as I had been expecting a veneer of Tony Visconti's trademark gloss.

But not bad at all, I thought to myself, pleased at finally having another classic-era Bowie album to listen to. And then something mightily peculiar happened. The album started again, this time sounding better than ever! I looked at

Spotify and found - to my confusion - that I hadn't been listening to the Tony Visconti remix, merely to a 2017 remaster. The remix was as good as Vox had said, if not better, but how and why did I enjoy listening to a record that I had always disliked so much? Was it because I had been psychologically preconditioned to enjoy it, and the fact that I *thought* that I was listening to something new, gave me *permission* to like it? Or was it actually something far more interesting?

In Kipling's *Stalky and Co* there is a passage that describes a book on the Headmaster's shelves:

"...an odd theme, purporting to be a translation of something, called a "Ruba'iyat," which the Head said was a poem not yet come to its own..."

Now I am not even attempting to compare the two authors, but the idea that a work of art might not come into its own until a given period after it is written, is an interesting one. Bowie was always the consummate futurist, and it is an interesting idea that in 1978 he wrote and recorded music that nobody would actually *like* for another forty years. And what does this mean for all those records released in the late 80s and 90s which we all bought out of duty, but never actually listened to much because "it wasn't classic Bowie"? I wonder what would happen if, for example, Tony Visconti got his mitts on *Black Tie*, *White Noise*? Only time will tell.

OM Shanti

J



David Bowie, Frank Zappa, Dweezil Zappa, Roger Waters, Bruce Springsteen, Wolf Alice, Florence Welch, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Thomas Earl Petty, Azra Kolakovic, Allan Thomas "Tom" Paley, Ellis CeDell Davis, Robert "Apex" Dickeson, Mary Hopkin, Barbara Dickson, Ashton, Gardner and Dyke, Rachmaninoff, Benjamin Britten, Tony Palmer, The Beatles, Alan Dearling, The Stone Tapes, M. Peach, K. Beem, Grey Malkin, Jeremy Smith, Flamin' Groovies, Theatre Royal, Southdowns Folk Festival, Wriggle Jigglers, Edgelarks, Charcoal Burners, The Cheer Up Mollys, Megson, The Alistair Goodwin Band, Homeservice, Skerryvore, John Brodie-Good, Summer of Love, Steve Miller Band, Peter Frampton, David LaFlamme, Richard Foreman, Girl From the North Country, Bob Dylan, Doctors of Madness, Richard Strange, Lilybud, Jeremy Reed, Gingerlight, Kev Rowland, The Pilgrim, Rage, Rings of Saturn, Russkaja, Siiilk, Mr Biffo, Paul Rose, Roy Weard, Hawkwind, Xtul, Dr Alex Durig, Rick Parfitt, Elvis, Charles Manson, Dennis Wilson, The Beach Boys, Derek Taylor, Jimi Hendrix, Neil Nixon, Karen Elson

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
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE REGGS PAUL
McARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



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By Jean-Luc - originally posted to Flickr as FRANK ZAPPA, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=6799903>

ADRIAN IS PERFECTLY FRANK ABOUT HOLOGRAM: Adrian Belew has issued a statement to say that he won't take part in the upcoming Frank Zappa hologram tour. The controversial tour was announced last week by the Zappa Family Trust – with Belew's name mentioned in the initial press release. It's received an angry response from Zappa fans – and from Zappa's son Dweezil, who this week also distanced himself from the proposed shows and gave an update on his trademark battle with siblings Ahmet and Diva.

Now Belew says: "Here are my final

thoughts on the entire Zappa affair: respectfully count me out. I will not be playing Zappa music in the foreseeable future in any situation. This whole thing is far too caustic and divisive. "I will say I have always admired Dweezil for playing his father's music and playing it so damn perfectly. I remember time spent with young Moon and how much I really liked her. Recently I met Diva for the first time – she works on Billy Bob Thornton's tour – and she was very nice to me. Though I have yet to meet Ahmet in person, he too has been nice to me – earlier this year he asked me to write liner notes for the upcoming Zappa Halloween box set and he treated me respectfully. I do know one thing: Frank loved his family."

<http://teamrock.com/news/2017-09-27/adrian-belew-wont-be-part-of-frank-zappa-hologram-tour>

DWEEZIL ADDS: "Apparently 'owning' my name isn't enough for them and they have tried to leverage their roles as trustees by creating a holographic version of our father that they seek to manipulate on stages worldwide."

<http://teamrock.com/news/2017-09-26/dweezil-zappa-wants-no-part-of-hologram-tour>

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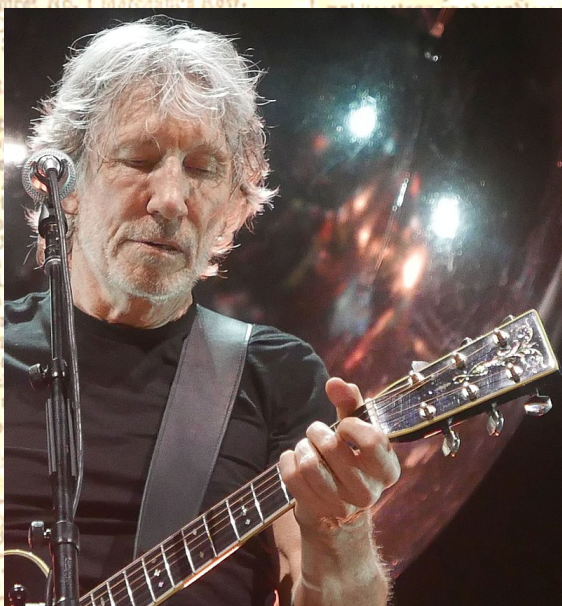
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"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes



By David Baker - Photo taken by self, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=61641261>

ROGER THAT: Barclaycard presents British Summer Time Hyde Park is proud to kick off festival announcements for 2018 with this world-class headliner and the promise of yet another legendary night in the park.

Roger Waters today also announces that his pioneering 'Us + Them' tour will visit the UK next year with stops at arenas in

Glasgow, Liverpool, Manchester and Birmingham, as well as Barclaycard presents British Summertime Hyde Park in London, when this critically-acclaimed show comes to Europe in summer 2018.

Us + Them, which is currently touring North America has garnered rave reviews – with the setlist called “spectacular” and the production referred to as “eye-popping.”

The show features songs from Pink Floyd's greatest albums (The Dark Side of The Moon, The Wall, Animals, Wish You Were Here) plus some new songs from his new, best-selling album “Is This the Life We Really Want?”.

Full UK Dates

June

Friday 29th Glasgow The SSE Hydro

July

Monday 2nd Liverpool Echo Arena

Tuesday 3rd Manchester Arena

Friday 6th London Barclaycard Presents

British Summer Time Hyde Park

Saturday 7th Birmingham Arena



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...

Hunter S. Thompson

<http://www.music-news.com/news/UK/108418/Roger-Waters-announces-Us-Them-UK-dates>

Roger Waters – Us + Them will tour Europe and showcase highlights from Waters' groundbreaking body of work. The title is derived from the 1974 track "Us And Them," from the multi-million selling Pink Floyd album The Dark Side of the Moon. His legendary live performances are renowned as immersive sensory experiences featuring high class, state-of-the-art audio visual production and breathtaking quad sound. This new tour promises to be no exception, following months of meticulous planning and visionary craft, it will inspire crowds with its powerful delivery to take the audience on a musical journey.



THE GRIEVING BOSS: Bruce Springsteen opened his run of solo Broadway shows on Tuesday night (04Oct17) with a tribute to Tom Petty. Hours after The Boss honoured his

The Gospel According to *BART*

This week my favourite roving reporter sent us this message from those jolly nice chaps in Marillion.

With the Royal Albert Hall concert coming ever closer and the preparations well-underway, we have been talking with the film crew and they have suggested we try and replicate the magical moment when the crowd surprised us with finger-lights during the end of the song, "Go!" This was something that happened **spontaneously** at the Marillion Weekend in Leicester and worked so well that the band would really like to capture it properly on film.

So, on the night at the Royal Albert Hall, Ushers will give out little LED lights to ticket-holders as you enter seating-areas in the auditorium. They will also be placed on seats for customers in boxes.

You will be asked not to switch on the finger-lights until the part of the song "Wide awake at the edge of the world".

We will be playing two sets and we'll be onstage at 7.30pm. We will play this song at the end of set two so you have plenty of time to work it out.

If you weren't at Leicester or don't know what happened, here is a small video of the moment the fans surprised us. Obviously up on stage we will be waiting for it this time, but we're sure it will be no less beautiful.

We hope you will enjoy being a part of it.

* with more than a little help from Tony Furminger. Thank you.

H, Ian, Mark, Pete and Steve.

<https://www.youtube.com/watch?v=JrkuqXo-tns>

There are a few member tickets that have been returned for re-sale for the Royal Albert Hall Concert so please contact the Box Office on 44 (0)20 7589 8212 if you missed out during the initial sale.

©2017 Marillion eWeb Newsletter

"long lost brother" in a heartfelt statement, he hit the stage at the Walter Kerr Theatre with more to say on the passing of his friend.

The singer-songwriter dedicated the concert to the 66-year-old, who died on Monday (02Oct17) after suffering a cardiac arrest at his home in Malibu, California.

In his Twitter salute to Petty earlier in the day, Bruce wrote: "Down here on E Street, we're devastated and heartbroken over the death of Tom Petty. Our hearts go out to his family and bandmates. I've always felt a deep kinship with his music. A great songwriter and performer, whenever we saw each other, it was like running into a long lost brother. Our world will be a sadder place without him."

Springsteen kicked off his Broadway run with Growin' Up and My Hometown.

He played a total of 13 tracks, including hits and fan favourites like Born in the U.S.A., The Ghost of Tom Joad, and Dancing in the Dark, and ended the night with Born to Run.

The rocker recently extended his Springsteen on Broadway residency after the initial 10-week run sold out in a day.

<http://www.music-news.com/news/UK/108456/Bruce-Springsteen-dedicates-first-Broadway-show-to-late-pal-Tom-Petty>

JEZZA 4 WOLF ALICE: Politics and pop rarely mix but Jeremy Corbyn has made his feelings clear on this week's battle between Wolf Alice and Shania Twain for the Official Albums Chart Number 1. The North London alt-rockers and country pop superstar have been locked with the four-piece ahead until Tuesday with their second album Visions of a Life. Shania has since led by only 1,400 copies with her first album in 15 years. It seems Jeremy Corbyn is

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firmly on team Wolf Alice, following the band pledging their support to him in this year's general election campaign. Wolf Alice performed a small set at London's Tories Out march in July, starting of an 'Oh Jeremy Corbyn' chant at the protest.

<http://www.music-news.com/news/UK/108478/Jeremy-Corbyn-gets-behind-Wolf-Alice-in-Shania-Twain-chart-battle>

FLORENCE IS A HERO: Florence Welch, from the British band Florence + The Machine, marks the 40th anniversary of the release of David Bowie's seminal "Heroes" LP by exploring the personal and musical factors that influenced the album's writing and recording in Berlin in 1977. BBC World Service, Saturday 07 October 1400-1500 BST
Florence will feature archive of the late David Bowie explaining why he chose to live



and work in Berlin and the impact the city's history had on the masterpiece he created. She'll also meet the album's producer Tony Visconti to get an insight to the unique recording techniques he employed to interpret Bowie's creative vision and how the characteristics of the famous Hansa Studios, which are situated in a huge former chamber music concert hall, contributed to the album's influential sounds. Iggy Pop, who was living with Bowie in Berlin during the recording of the album, recalls how a battle with drug addiction, bankruptcy and a legal dispute with his ex-wife for access to his son all provided inspiration for the album's lyrics and Brian Eno, who collaborated with David throughout the LP's recording, explains the unique musical structures he and David employed to compose the innovative songs.

<http://www.music-news.com/news/Underground/108489/David-Bowie-s-Heroes-40th-Anniversary-celebrated-by-Florence-Welch>

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the necessary Papers and Drawings; will make references
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 Worcester, May 10. 1854
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and will furnish the citizens with every article
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-TRA FARES between Boston and Worcester, for
the safe transmission of Packages, Bundles,
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Worcester. E. S. LEONARD.
Feb 25, 1847.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

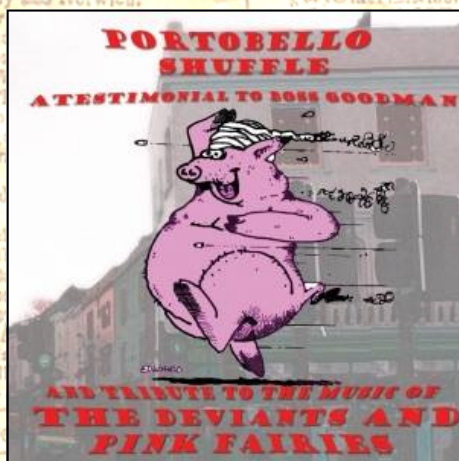
Celebrate wildlife on
World Wildlife Day
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I'M ON BOARD!

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



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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.

The future has arrived: playable records made from Oreo Cookies are now a thing

<http://teamrock.com/feature/2017-09-25/the-future-has-arrived-playable-records-made-from-oreo-cookies-are-now-a-thing>





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

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

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

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



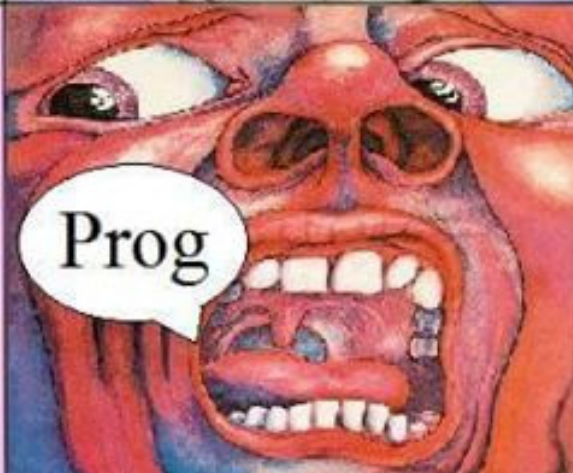
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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

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



SF

231 – 8 OCT 2017?

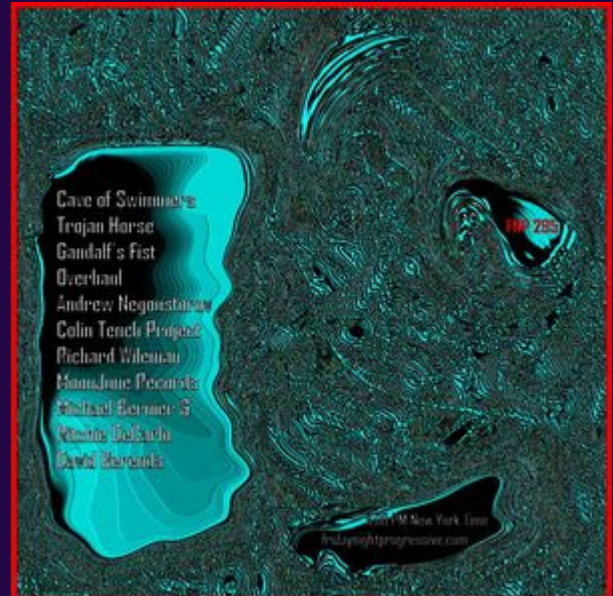
Mercury Rev: Moving on
 The Cambodian Space Project: Demon
 Lover
 Porcupine Tree: I Drive the Hearse
 Mercury Rev: Holes
 Alison O'Donnell: Memorial
 Jimi Hendrix & Love: Jam
 Robin Trower: Try Love
 Yasmin Hamdan: La Chey
 The Unthanks: What can a Song do to You?
 Mercury Rev: The Happy End
 Mercury Rev: Goddess on a Hiway
 Voice of the Seven Woods: If Luck Could
 Kill
 Ride: Home is a Feeling
 Anupama: Yeh Raat
 Ken Nordine: Spectrum
 These New Puritans: We Want War
 The Boo Radleys: Upon 9th and Fairchild
 Elara: Harmonia
 Miranda Sex Garden: Sweet Honey Sucking
 Bees
 Mercury Rev: The Funny Bird
 Mercury Rev: Pick up if You're There
 The Beatles: Goodnight

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.



Cave of Swimmers
<https://www.facebook.com/caveofswimmers/>

Trojan Horse
<https://www.facebook.com/trojanhorseuk/>

Gandalf's Fist
<https://www.facebook.com/gandalfsfist/>

Overhaul
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Andrew Negoustorov
<https://www.facebook.com/Andrew-N-Project-836026673221482/>

Colin Tench Project
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Richard Wileman
<https://www.facebook.com/richardwileman.co.uk/>

MoonJune Records
<https://www.facebook.com/moonjunerecords2/>

Michael Bernier & Ritchie DeCarlo
<https://www.facebook.com/BernierDeCarlo/>

David Berends
<https://www.facebook.com/david.berends>

**Listen
Here**

Friday Night Progressive



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

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

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

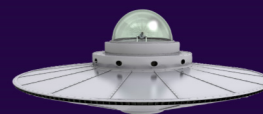


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Like Having S*x in A Car Crash

That's how one Navy pilot described landing a jet fighter on a modern-day aircraft carrier. In a special episode, Mack, Juan-Juan & Commander Cobra talk with carrier pilot-turned-stand-up-comedian Mitch Stinson about life aboard a U.S. Navy super carrier. Switchblade Steve Ward on Haunted Aircraft Carriers. Rob Beckhusen on carriers of the future. Plus, the story of the USS Franklin D Roosevelt, an aircraft carrier that experienced multiple UFO sightings during its 25-year career.



Listen
Here

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



Thomas Earl Petty (1950 – 2017)

Petty was an American musician, singer, songwriter, multi-instrumentalist, and record producer best known as the lead singer of Tom Petty and the Heartbreakers. He was also a member and co-founder of the late 1980s supergroup the Traveling Wilburys, and his early band Mudcrutch.

His interest in rock and roll music began at age ten when he met Elvis Presley. In a 2006 interview, Petty said that he knew he wanted to be in a band the moment he saw the Beatles on *The Ed Sullivan Show*. He dropped out of high school at 17 to play bass with his newly formed band. One of his first guitar teachers was Don Felder, who would later join the Eagles. As a young man, Petty worked briefly on the grounds crew for the University of Florida, but never attended as a student.

Shortly after embracing his musical aspirations, Petty started a band known as the Epics, later to evolve into Mudcrutch. The band's, which featured future Heartbreakers Mike Campbell and Benmont Tench recordings went unnoticed by a mainstream audience. After Mudcrutch split up, Petty reluctantly agreed to pursue a solo career. Tench decided to form his own group, whose sound Petty appreciated. Eventually, Petty and Campbell collaborated with Tench and fellow members Ron Blair and Stan Lynch, resulting in the first lineup of the Heartbreakers.

Their second album, *You're Gonna Get It!*, marked the band's first Top 40 album and featured the

singles "I Need to Know" and "Listen To Her Heart". Their third album, *Damn the Torpedoes*, quickly went platinum, and included their breakthrough singles "Don't Do Me Like That", "Here Comes My Girl" and "Refugee".

Bass player Ron Blair quit the group and was replaced on the fifth album, *Long After Dark* by Howie Epstein; the resulting line-up would last until 1994. In 1985, the band participated in Live Aid, and the ensuing tour led to the live album *Pack Up the Plantation: Live!* and to an invitation from Bob Dylan—Tom Petty and the Heartbreakers joined him on his True Confessions Tour. They also played some dates with the Grateful Dead in 1986 and 1987. Also in 1987, the group released *Let Me Up (I've Had Enough)* which includes "Jammin' Me" which Petty wrote with Dylan.

In 1988, Petty joined George Harrison's group, the Traveling Wilburys, which also included Bob Dylan, Roy Orbison, and Jeff Lynne. The band's first song, "Handle With Care", was intended as a B-side of one of Harrison's singles, but was judged too good for that purpose and the group decided to record a full album, *Traveling Wilburys Vol. 1*. A second Wilburys album, mischievously titled *Traveling Wilburys Vol. 3* and recorded without the recently deceased Orbison, followed in 1990.

In 1989, Petty released *Full Moon Fever*, which was nominally his first solo album, although several Heartbreakers and other well-known musicians participated: Mike Campbell co-produced the album with Petty and Jeff Lynne of Electric Light Orchestra, and backing musicians included Campbell, Lynne, and fellow Wilburys Roy Orbison and George Harrison (Ringo Starr appears on drums in the video for "I Won't Back Down", but they were actually performed by Phil Jones).

Petty and the Heartbreakers reformed in 1991 and released *Into the Great Wide Open*, which was co-produced by Lynne and included the hit singles "Learning To Fly" and "Into the Great Wide Open". Before leaving MCA Records, Petty and the Heartbreakers got together to record, live in the studio, two new songs for a Greatest Hits package: "Mary Jane's Last Dance" and Thunderclap Newman's "Something in the Air".

THOSE WE HAVE LOST

Petty secretly signed a lucrative deal with Warner Bros. Records, to which the Traveling Wilburys had been signed, in 1989, while still under contract to MCA, and his first album with Warner, was *Wildflowers*.

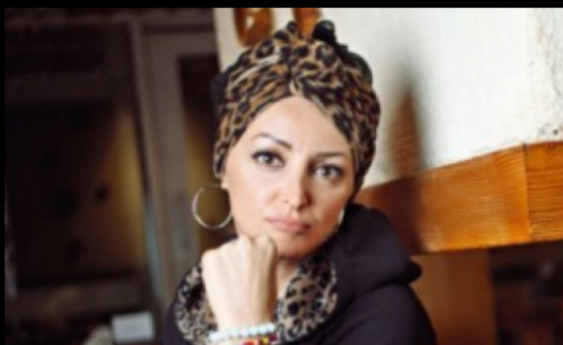
In 1999, Tom Petty and the Heartbreakers released their last album with Rubin at the helm, *Echo*.

In 2005, Petty began hosting his own show "Buried Treasure" on XM Satellite Radio, on which he shared selections from his personal record collection, and in February 2006, Tom Petty and the Heartbreakers agreed to be the headline act at the fifth annual Bonnaroo Music and Arts Festival. Following that announcement came the itinerary for Petty and the Heartbreakers' "30th Anniversary Tour". Special guests included Stevie Nicks, Pearl Jam, the Allman Brothers Band, Trey Anastasio, the Derek Trucks Band, and the Black Crowes. During the summer of 2007, Petty reunited with his old bandmates Tom Leadon and Randall Marsh along with Heartbreakers Benmont Tench and Mike Campbell to reform his pre-Heartbreakers band Mudcrutch.

Petty's first appearance in film took place in 1978, when he had a cameo in *FM*, and he later had a small part in 1987's *Made in Heaven* and appeared in several episodes of *It's Garry Shandling's Show* between 1987 and 1990, playing himself as one of Garry Shandling's neighbors. Petty was also featured in Shandling's other show, *The Larry Sanders Show*. Petty appeared in the 1997 film *The Postman*, and in 2002, he appeared on *The Simpsons* in the episode "How I Spent My Strummer Vacation", along with Mick Jagger, Keith Richards, Lenny Kravitz, Elvis Costello, and Brian Setzer. Petty had a recurring role as the voice of Elroy "Lucky" Kleinschmidt in the animated comedy series *King of the Hill* from 2004 to 2009.

Petty was found unconscious at his home, not breathing and in full cardiac arrest, early in the morning of October 2, 2017, 18 days shy of his 67th birthday, and died that evening.

Rob Ayling, Gonzo Grande Fromage, spoke to us earlier in the week. He said how he had purposefully avoided ever meeting Tom Petty because he wanted to keep him as one of his musical heroes, and it doesn't do to meet all your heroes. On the day Petty's death was announced Rob drove his son Hunter to school with Tom Petty music blaring very loud. He, Sandy and Hunter were lucky enough to see Petty on what turned out to be his last ever UK gigs, and they count themselves very lucky to have shared in such an awesome musical experience.



Azra Kolaković
(1977 – 2017)

Kolaković, known by her stage name Donna Ares, was a Bosnian pop singer. Her most recent album *Povratka nema* was released in 2011.

She attended local music schools and graduated in 1995, during the Bosnian War. She started attending a music academy, but stopped due to the ongoing war in the country. In 1997 she started her solo singing career and debuted, under her stage name Donna Ares, to sing in the Croatian Dora competition to represent Croatia in the Eurovision Song Contest.

She died on 2nd October, aged 40, of cancer.

THOSE WE HAVE LOST



Allan Thomas "Tom" Paley (1928 – 2017)

Paley was an American guitarist, banjo and fiddle player, best known for his work with the New Lost City Ramblers in the 1950s and 1960s.

After moving with his mother to California for several years in his early teens, he returned to New York and began learning the guitar and banjo, and visiting clubs where singers such as Lead Belly and Josh White performed. He also began performing, both solo and with other musicians including Woody Guthrie, and booking performances for others.

From September 1950 to May 1951 he was a graduate student in the mathematics department of Yale University, but after one year he decided to be a musician rather than a mathematician.

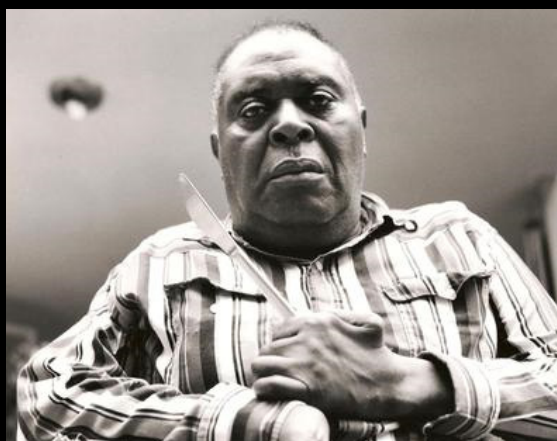
In 1953 he recorded his first album *Folk Songs of the Southern Appalachian Mountains*, and in 1958, Paley, John Cohen and Mike Seeger played together live on air for John Dildine's weekly folk music radio show on WASH-FM, which was the first appearance of what later became the New Lost City Ramblers.

Paley, both as a solo artist and as member of the New Lost City Ramblers, has been cited by many as a source and influence, among them Bob Dylan, and The Grateful Dead. He recorded nine albums as a member of the New Lost City Ramblers between 1958 and 1962.

Paley left the band when Cohen and Seeger wanted the group to become more professional; he formed another group, the Old Reliable String Band with Roy Berkeley and Artie Rose, before leaving the United States in 1963, when he and his wife Claudia went to live in Sweden. They remained there until 1965 when they moved to England, where Paley had increasingly been working.

Paley toured widely, in the UK, US, Scandinavia and elsewhere, and also performed as a member of the New Deal String Band, based in London, intermittently since the 1960s. After learning the fiddle, he released two albums of traditional Scandinavian music, *On a Cold Winter Night* and *Svenska Låtar: Swedish Fiddle Tunes*, both recorded with his son Ben. His collaboration with Bert Deivert, *Beware Young Ladies!*, was released in 2007.

He died on September 30th, aged 89.



Ellis CeDell Davis (1926 – 2017)

Davis was an American blues guitarist and singer, and was most notable for his distinctive style of guitar playing. Davis played guitar using a butter knife in his fretting hand in a manner similar to slide guitar. He enjoyed music from a young age, playing harmonica and guitar with his childhood friends.

When he was 10, he suffered from severe polio which left him little control over his left hand and restricted use of his right. He had been playing guitar prior to his polio and decided to continue in spite of his handicap, which led to his development of the butter knife method.

Once he sufficiently mastered his variation on slide guitar playing, Davis began playing in

THOSE WE HAVE LOST

various nightclubs across the Mississippi Delta area. He played with Robert Nighthawk for a ten-year period from 1953 to 1963. While playing in a club in 1957, a police raid caused the crowd to stampede over Davis. Both of his legs were broken in this incident and he was forced to use a wheelchair since that time. The hardships resulting from his physical handicaps were a major influence in his lyrics, and style of blues playing.

The Best Of CeDell Davis was released in 1995, with help from Col. Bruce Hampton and The Aquarium Rescue Unit. *The Horror of It All* followed in 1998, and his album *When Lightnin' Struck the Pine*, was released in 2002.

Davis died on 27th September at the age of 91, from complications of a heart attack.



Robert “Apex” Dickeson (1981? – 2017)

Dickeson was a British drum and bass music producer and DJ from England, and was a multi-instrumentalist with guitar as his primary instrument, which he had played since the age of 12.

He was the producer and DJing member of drum and bass duo Unknown Error before embarking on his solo career. After departing from Unknown Error he started up his solo alias Apex, with the first release, *Space Between* (feat. Ayah), published in April 2007

on Hospital Records, immediately hitting the BBC Radio1 D&B Top Ten.

In the same year Apex was part of establishing the label Lifted Music with Chris Renegade, Spor, Evol Intent, and Ewun. At the end of 2007 and the beginning of 2008 he toured around the world with a series of parties from the label Lifted Music Recordings, and also released his solo EP *Wall Of Sound* on Lifted Music.

In June 2009 his remix of "Just One Second" from London Elektricity's *Syncopated City* album was released to great acclaim and was also featured on the *Hospitality Drum & Bass 2010* compilation by Hospital Records.

Between Unknown Error and Apex, Rob has released on the following record labels: Renegade Hardware, Trouble On Vinyl, Hospital Records, Subtitles, Critical Recordings, Moving Shadow, Lifted Music, Cyanide, Horizons, Cymbalism, Defcom, Katakis, Universal Project, and Fallout Recordings.

He also released under the name Robert Oaks and another alias Midnight Lamp, through which he released a debut album called *Coming Home* in 2017. In December 2016 and early 2017 he released four tracks via Mau5trap under his alias Robert Oaks which focuses on techno and house.

Apex died on 30th September, aged 36.

THOSE WE HAVE LOST



Artist Mary Hopkin
 Title Painting By Numbers
 Cat No. MHMGZ107CD
 Label Mary Hopkin Music

A fine gem of an album. Stripped-down and bare, or "nearly naked" as she puts it, these songs are straight from Mary herself, recorded at home or with friends. With just the barest instrumentation, Mary's voice shines through on 10 of her own songs. Friends Benny Gallagher and Brian Willoughby help out on songwriting and guitar on one track each, but the rest is pure Mary. The album features "Gold and Silver" which has been gathering favourable attention on Youtube (click

below). Rescued from darker reaches of her attic, these recordings have no master back-up, which means they will stay as they are... for now.

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



Artist Barbara Dickson
 Title In Good Company
 Cat No. CTVPCD019
 Label Chariot

"Touring had been the mainstay of my career



but it's a very long time since I recorded a live album. Every time I tour with my wonderful band, we all say, 'wouldn't it be great if we could have this to keep?', usually at the bar after a show! Now it's become a reality due to the hard work and production skills of Nick Holland. I think there's something for everyone here and I hope you agree." BARBARA DICKSON
September 2017

If you don't know about Barbara, she is a multi-million selling recording artist with an equally impressive Olivier Award winning acting career, Barbara Dickson OBE has firmly established herself as one of the most enduring and popular artistes in Britain today.

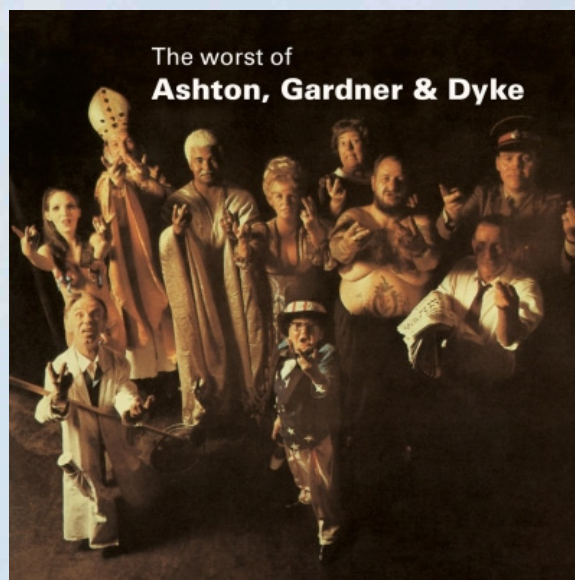
Barbara was bestowed with a lifetime achievement 'Tartan Clef' award by Nordoff Robbins in 2012 and in 2016 was honored to receive the Variety Club of Scotland Outstanding Scottish Achievement award.

Whilst Barbara remains modest about her many achievements, with seventeen Platinum and Gold albums to her name she remains Scotland's biggest-selling female singer of all time.

Aly Bain, the great folk musician, has described her as having the best female voice ever to come out of Scotland whilst Billy Connolly says "from the very first time I heard her, her voice just nailed me to the wall. She's just a one-off." Barbara is quick to dismiss this politely as pure opinion, but the accolades she has received over the years undoubtedly recognize that she has been touched with a gift that is of great importance to her and, more importantly, to her audience.

"Singing is not," Barbara says, "about technique but what is in your heart. That is the secret". On this live album, Barbara performs many of her classic tracks JANUARY FEBRUARY, ANSWER ME, ANOTHER SUITCASE IN ANOTHER HALL, MILLWORKER, THE CARAVAN SONG. Along with Gerry

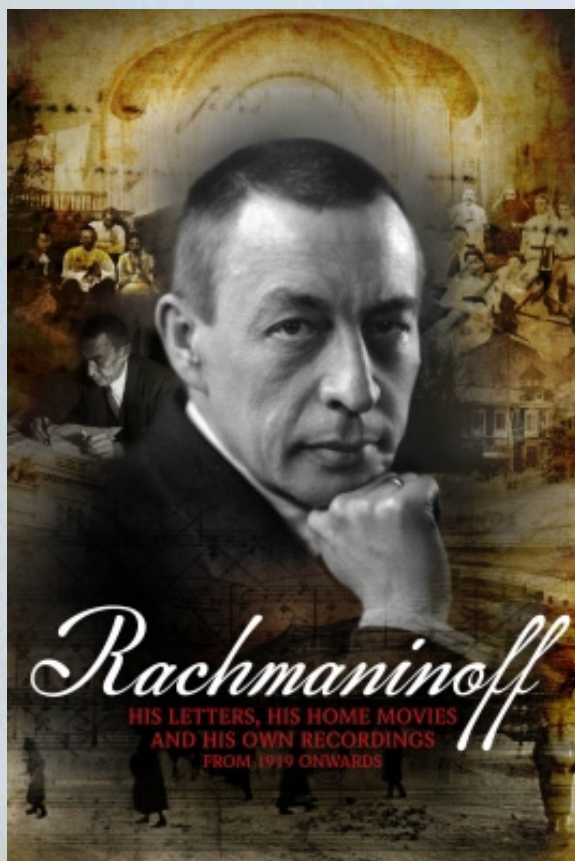
Rafferty's, THE ARK and amazing cover version of The Beatles classic, ACROSS THE UNIVERSE.



Artist Ashton, Gardner and Dyke
Title The Worst of Ashton, Gardner and Dyke
Cat No. HST439CD
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, this is a compilation of material from throughout their brief career. However, I am afraid that the band should be sued under the Trades Description Act. Musicians as amazing as this are incapable of making a bad record!



Artist Rachmaninoff
Title His Letters
Cat No. TPCD-DVD195
Label Tony Palmer

It was while making my 1998 film about the great composer *The Harvest of Sorrow* that his grandson, Alexandre, made available to me three priceless sources of archive material.

First, he gave me exclusive access to Rachmaninoff's own home movies, mostly shot originally on 8mm celluloid in the 1930s in France and in Switzerland; second, a stash of letters, most unpublished in the West, most written after

Rachmaninoff had taken up exile after 1917 in the United States, France and Switzerland, letters to his daughters Tatiana (Alexandre's Mother) and Irina, as if by way of explanation as to what had happened to the composer during his life and particularly his pre-1917 life about which the daughters can have had no first hand knowledge; and third some recordings made by the composer himself soon after he had arrived in the United States in 1919, originally at the behest of Thomas Edison himself.

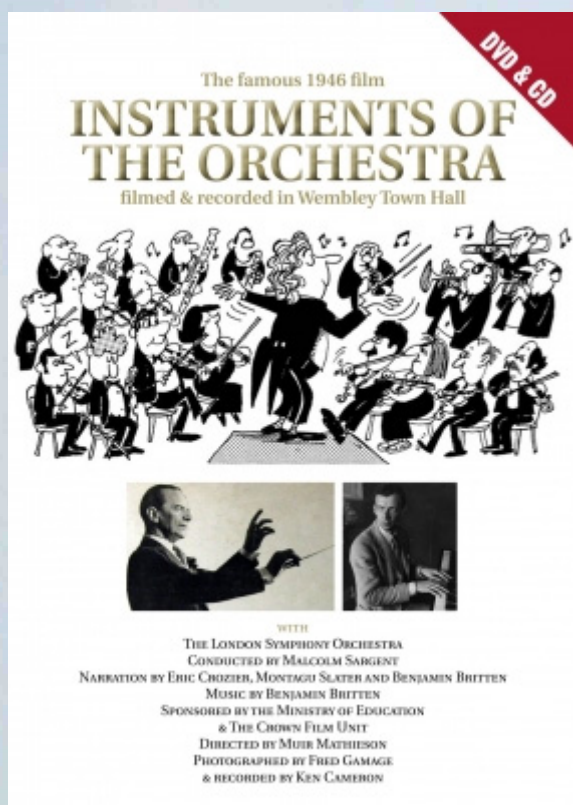
The letters formed the backbone of my 1998 film, read unforgettably by the 94 year-old Sir John Gielgud, almost the last substantial recording he made before he died. The home movies, a few of which I had used in the main film, are here gathered together and digitally restored as best we could from the material we had.

And the recordings, most of which (Alexandre told me) had long since been deleted – "use them if you need in your film," he had told me.

As it turned out, I had no need, given that most of the music was wonderfully re-recorded by Valery Gergiev and the Mariinsky Orchestra and Choir. But here on the accompanying CD are those recordings, given to me by Alexandre, the tracks of which are listed below, reaffirming what an astonishing pianist he was.

And here are the letters, substantial extracts of which are reproduced in the DVD booklet. And finally, on the DVD, the home movies, which are accompanied by Rachmaninoff's own 1934 recording of the famous *Variations on a Theme by Paganini*.

I hope this collection of invaluable archive material will greatly add to your future enjoyment of the music of a very great composer. TONY PALMER



Artist Benjamin Britten
 Title Instruments of the Orchestra
 Cat No. TPCD-DVD196
 Label Tony Palmer

Late in 1945, Basil Wright and the Crown Film Unit commissioned from Benjamin Britten the soundtrack for a film they were planning to be called 'Instruments of the Orchestra', which was to be part of a new postSecond World War educational drive, initiated by Muir Mathieson and featuring the London Symphony Orchestra conducted by Malcolm Sargent.

Britten subsequently published the music under its more famous title A Young Person's Guide to the Orchestra. Given that the purpose of the film was to introduce a general audience, and in particular children, to the various instrumental groups of the orchestra, it was thought necessary to have what is in effect a spoken 'narration' to be written jointly by Eric Crozier, who had produced Britten's sensational operatic debut Peter Grimes the previous June, and Montagu Slater who had written the opera's libretto.

Britten himself, inevitably, got involved. Britten wrote the music (a set of variations on a theme by Purcell from his opera Abdelazar) at characteristic high speed over Christmas 1945, completing the composition on New Year's Eve, and the filming took place in Wembley Town Hall the following spring and was eventually released on November 29th 1946. The score is "affectionately inscribed (by Britten) to the children of John and Jean Maud: Humphrey, Pamela, Caroline and Virginia, for their edification and entertainment" – which tells you all you need to know about the undertaking.

The black & white film is only 20 minutes long, and the 'narration' on this occasion is spoken by Malcolm Sargent at his most patronising. But nothing can detract from the absolute genius of the music. Also included is a CD of the first ever recording in October 1946 with Sargent and the Liverpool Philharmonic; the London Symphony was apparently 'unavailable'. But Britten's own 1963 recording (without any narration), once again with the London Symphony Orchestra - the Fugue of which I used in my 1967 film Britten and His Festival - remains the definitive account of this prodigious work.





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

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

The Pink Fairies official
website:

www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

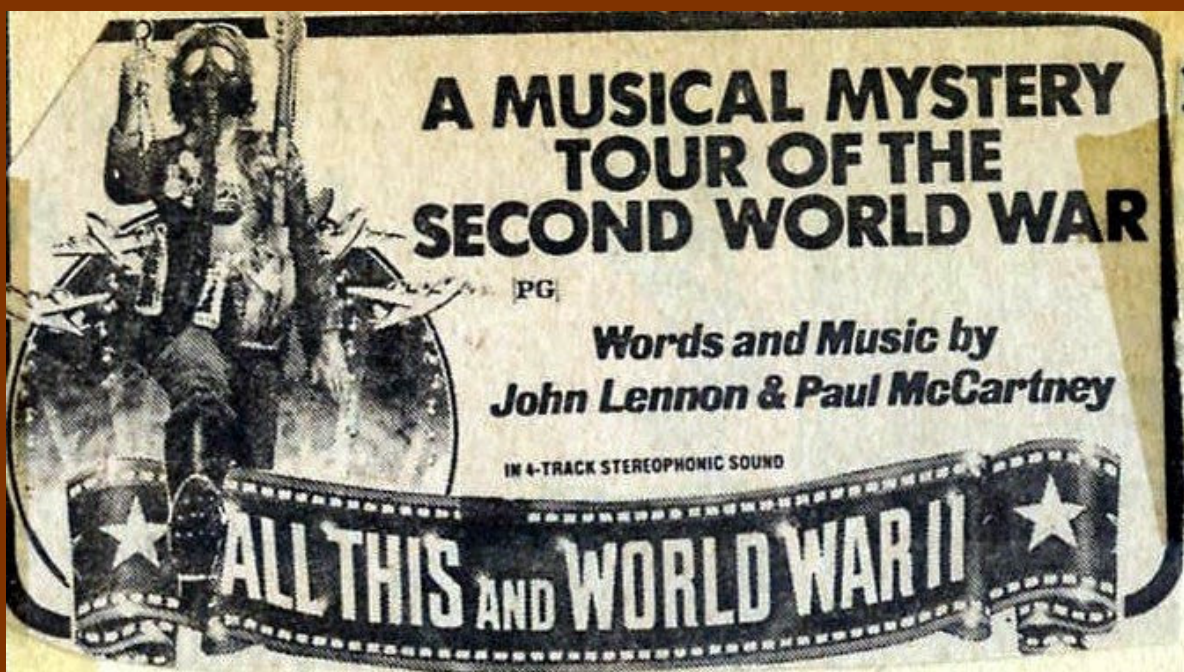
GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

JON MEETS TONY

Tony Palmer is undoubtedly one of the best known British film directors of the past 50yrs. However, music lovers will be more impressed by the fact that he was the bloke who wrote the liner notes for the *Yellow Submarine* album by The Beatles, and was – as far as I am aware –

the first person to compare them as songwriters with the classical composer Franz Schubert (1797-1828). Over the years, Tony Palmer has been involved with a number of Beatles-related projects, but I had never heard how this relationship began until one day several



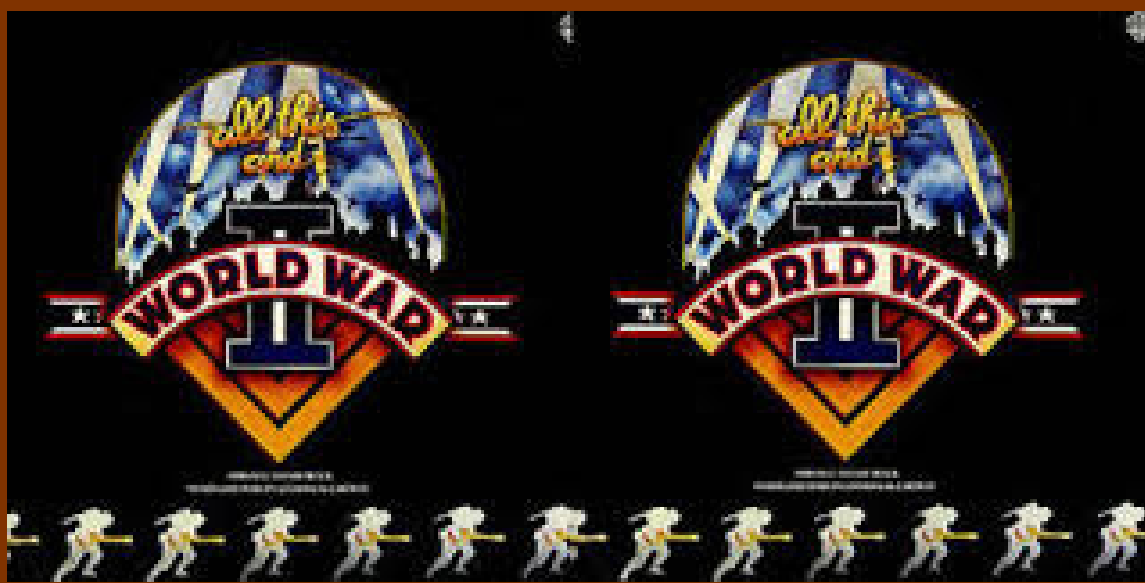


years ago, when Tony, my wife and I were sitting down, eating cake and swilling back tea.

Back in 1976, the legendary Lou Reizner came up with one of the more peculiar Beatles related projects. *All This and World War II* is a 1976 musical documentary that juxtaposes Beatles songs, performed by a number of musicians, with World War II newsreel

footage and 20th Century Fox films from the 1940s. It lasted two weeks in cinemas. I only ever saw it once and thought it was a horrendous idea, executed so slickly that it was bordering on the worst possible taste.

So, when I heard that Tony Palmer was directing a reboot of this, my heart sank. I had no idea that he had been involved with the original film, but apparently, he





TONY PALMER
 Legendary Filmmaker & Director

The Ray Shasho Show
 ON AIR Bi-weekly Monday Afternoon at 3 pm Pacific/6 pm Eastern
 On the BBS Radio Network
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THE BEATLES AND WORLD WAR II
 NEW RELEASE!

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RAY SHASHO INTERVIEWS
 LEGENDARY BRITISH FILMMAKER & DIRECTOR
TONY PALMER

Tony Palmer's film resume includes over 100 films, ranging from early works with The Beatles, Cream, Jimi Hendrix, Rory Gallagher (Irish Tour '74) and Frank Zappa (200 Motels)

Palmer's latest project is a legendary musical tribute
 "The Beatles and WWII" issued on CD/DVD
 by Gonzo Multimedia UK .

had been in some minor capacity. When the DVD arrived on my doormat, I will admit that I took a long time to get around to watching it. I was too afraid of what I would be likely to see. But I really shouldn't have worried. Tony Palmer takes what was a terrible idea, that either upset everybody that watched it or left them totally baffled, and truly did something really rather remarkable with it.

So, in order to mark this outstanding – and, believe it or not, very emotional – film, I tracked down Tony Palmer, and got him to tell us the story of how he first met John Lennon. After this, we went on to a detailed look at 'the Beatles and World War II'.

Enjoy...

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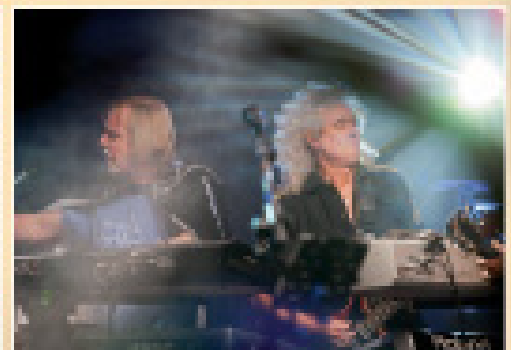
STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



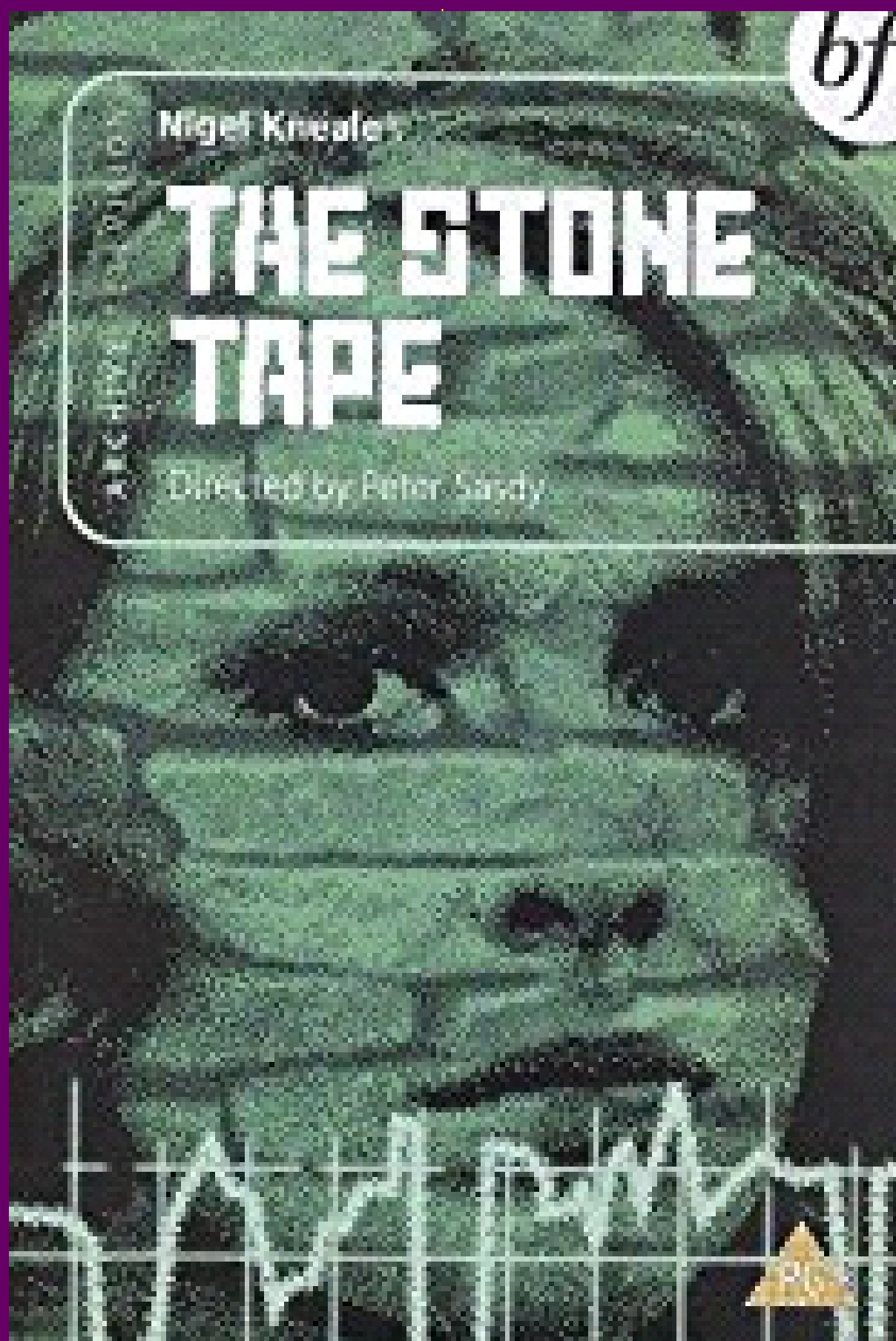
The Stone Tapes: Avebury extended version

M. Peach and K. Beem (2017 CD)

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

A commentary, of sorts, from Alan Dearling

alan dearling



Nigel Kneale's

THE STONE TAPE

Directed by Peter Sandy

This a real archaeo-musical curiosity. And, supposedly a contribution to the current wave of experimental scientific investigations in hauntology and the UK's folk-horror revival (if it ever went away!).

This is the sort of Gothick/Mythick music and spoken word that might genuinely kill, or, at very least scare the cat!

I remember the title from a much earlier BBC TV film of a similar name. That was Nigel Kneale's atmospheric masterpiece from 1972, 'The Stone Tape', all about the audio-investigation by a group of haunted house experts, intent on recording the 'house' itself – and the consequences. Here's a link to that genuinely spooky tale:

<https://www.youtube.com/watch?v=vtvJWKaDI9s>

That is now available again from the BFI.

And here's what has been written about the genesis of these 'Stone Tapes: Avebury' recordings by Grey Malkin, from the 'Folk Horror Revival' website:

"This recording began with a chance encounter with a box of dusty, electromagnetic tapes that were gifted to the band by one George Albert Wilberforce, an elderly neighbour who had wandered the British Isles with equipment designed to retrieve EMF and sound recordings from the stone and rock of the land itself; indeed, these old spools and reels were found to be filled with a multitude of mysterious and uncanny forms and noises. These howls

from deep within the landscape were then converted and constructed into digital audio by The Stone Tapes members K. Beem and M. Peach by feeding the signals from the EMF and atmosphere recordings into a multitude of analogue and studio equipment (witness the extensive description on their Bandcamp page, it's a veritable synth enthusiast's wish list)."

I'm mildly amused by the whole venture. My sense of being conned is still present. But I like being tempted out of scepticism, vaguely open-minded, and ultimately 'intrigued'. I even like the hypnotic bumps and ethereal voices and chanting, that emerge, spluttering out of the mire of musical swirls, in this audio-story. Here's a link to the Witch's Table online:

<https://www.facebook.com/thestonetapesproject/videos/1488691127829858/>

And, of course, the fact that our esteemed hosts, Peach and Beem, appear to have immediately sold out of all the said tapes and are on the run from occultists. They've posted on their Facebook page:

The Stone Tapes

17 August at 00:07 ·

"We can't take any CD orders for a while folks as were dodging the U.K cult members and exploring the U.S. of A. Normal service shall resume shortly."

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



Getting Teenage Head Under the Bridge

Well as the title suggests, this was a night to remember. The Fabulous Flamin' Groovies playing in London under the fabled stands of Stamford Bridge in Chelsea. I'd managed to persuade a few mates along and as usual, we'd had a few pints beforehand to warm ourselves up. We ambled aimlessly up the Fulham Road and into the ground, round the side and into "Under the Bridge". It really is a fabulous venue, great sound and lights, some really cool old rock pictures over the walls and a decent sized stage. And even better, the live music is pumped into the toilets so you don't miss a song while having a piss.

But I digress, first on were Theatre Royal, probably as bad a name for a band as I can remember. To me, there are three types of support band. The awesomely good, and I would include the Ramones in this category, as I saw them supporting the Groovies in '76 and

also, Gonzo's own Tim Rundall, supporting the Pink Fairies a couple of years ago; the stupefyingly bad like the Rival Sons who supported Black Sabbath earlier this year, and then there are those support bands who are quite nice but don't really catch your ear. Theatre Royal were one of these, quite pleasant, quite melodic but nothing really special, though one song, 'Port Bou' was a bit of a grower. But anyway, they filled a pleasant hour before the Groovies were due to come on.

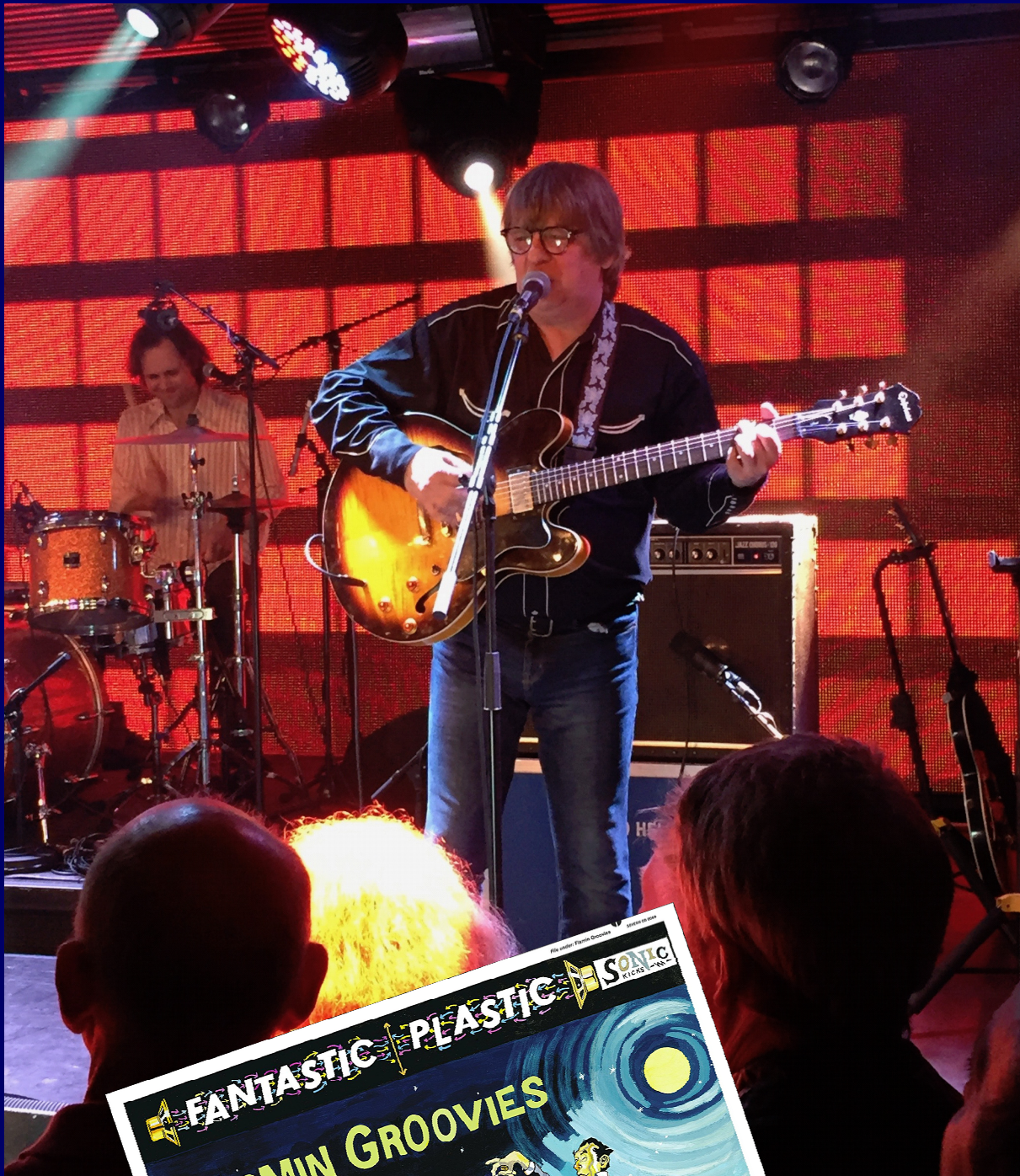
I'd also like to put in a shout out for Simon Wright who has DJ'd for the last few Groovies' dates in London and he put on a really cool selection of 12" singles, which got my mates and I trying to put names to records we hadn't heard for years. Nice one Simon.

<https://onlyrockandroll.london>

But onto the Flamin' Groovies, who were touring to support their new album,

JEREMY SMITH

Paul Beaver (left) and Bernie Krause with their Moog synthesizer





Fantastic Plastic, which I reviewed in *Gonzo Weekly* 252. With most “old” bands, you sometimes wonder why they bother with new material, as all you want to hear are the old favourites, but there are some really cracking tracks on the new album and they mingled these well with old classics and some new cover versions.

Kicking off with a raucous cover of the Dave Edmunds song ‘Down Down Down’, they continued with ‘You Tore Me Down’ from ‘Shake Some Action’, probably one of the best songs ever written. The big stage suited the band who are now Chris Wilson and Cyril Jordan as frontmen with new rhythm section of bassist Chris von Sneidern and drummer Tony Sales. Gone are the ever-cool George Alexander on bass, and his

singing of St. Louis Blues was sorely missed, and long-time drummer Victor Penalosa.

But it has to be said that the new band rocked and although as usual, they could have been tighter, it was a new invigorated Groovies who we saw last week.

Next up was I Want You Bad, the NRBQ cover and featured on the new album and then two more covers, Don’t You Lie to Me, introduced as being by Chuck Berry and then Hungry by Paul Revere and the Raiders.

The band has moved away a bit from their harmony soaked approach of a few years ago dropping songs like Gene Clark’s ‘Feel a Whole Lot better’ and ‘Please Please Girl’ but replacements like ‘Way Down Under’

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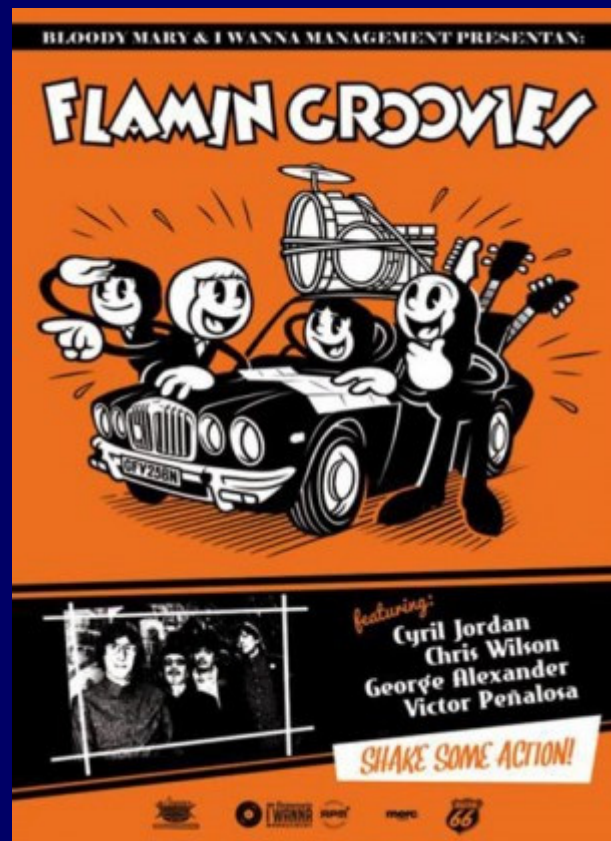
from 'Step Up' and 'What the Hell's Going on' from the new album highlight Chris Wilson's rasping voice and make the band sound more like the Stones than the Beatles, which can't be a bad thing, can it?

And then it was time for the classics, 'Teenage Head' with the usual introduction about how it was Kim Fowley who originally coined the phrase, 'Shake Some Action' and of course 'Slow Death' to finish the show. And then back for two encores, a stretched out version of 'Jumpin' in the Night' and 'Let Me Rock', from the new album.

I've seen the Groovies on their last three tours and this was the first time that the band seemed to be really enjoying themselves and the size of the crowd showed that they are still remembered. I just hope the new album gets some sales and that they come back again soon.

Jeremy Smith – September 2017

jnismith@gmail.com





Folk at the seaside!

*Alan Dearling takes us to Bognor Regis for a few excerpts from the
5th annual Southdowns Folk Festival*

OK, I admit it. Quietly. I went to school in Boggie, back in the 1950s and '60s. Then, it was the time of mods and rockers, The Who, The Move, Pink Floyd with Syd, Genesis and Atomic Rooster - and - folk music at the Ashley House, the Rex Ballroom and the Thark Hotel. I've not been back very often, but my old university mate, Roger Nash, stayed put, became mayor, and latterly is Chairman of the Southdowns Folk Festival.

The event takes place on the streets, in some of the local pubs and in the Alexandra Theatre and Studio of the Regis Centre down by the seafront. There was lots of dancing, especially of the Morris variety, sea shanties, choirs, jigs, reels and the Sussex Young Folk Competition. Plenty of workshops too, plus a varied programme of interactive performance activities for the kids.

alan dearling



Folk music is essentially a rich vein of diverse musical styles. And many were represented at the Southdowns festi. I didn't see everything in the programme, but as I was helping Roger as one of the official photographers, I did my best to

pop in and out of many of the shows.

I thought I'd offer a mix of words, links and pics to some of the performers and even some of the onlookers. But I'll kick off with





what for me and many others down by the sea in Sussex was the unexpected highlight of the long-weekend. I'm talking here of the **Wriggle Jigglers!** You probably won't of heard of them - they are from Bristol and they blew the

minds, and captured the hearts, of the judges and audience at the Young Folk competition. And so, as the worthy winners, they were given the opening slot on the prestigious main stage at the theatre, performing before the **Edgelarks**

(aka Philip Henry and Hannah Martin). The ages of the WJ members range from 8 to 14, but they barnstormed the stage with a rich mix of virtuoso folk tunes (and a few of their own compositions), arranged imaginatively and with a great amount of energy and bravado. They also went busking around the town, raising money for the War Child charity, and have raised over £2,000 for their efforts.

I've rarely witnessed so many members

of any audience beaming and clapping, with such undiluted delight, and even with a tear or two in the eyes. They are a real wow. As Hannah Martin said, when following the WJ set: "The future of folk music is in safe hands!" This link will take you to their web site including a video of them performing 'Flowers of Redhill'. And they are getting better all the time: <http://www.wrigglejigglers.co.uk/>

The Edgelarks is the new band name for eclectic, indie-folk music of duo, Philip



EDGE LARKS
PHILLIP HENRY & HANNAH MARTIN

Henry and Hannah Martin. I like them a lot. They are great to watch, which can't be said of all folk performers. It's the second time I've seen them live in a couple of months and I especially enjoy the enormous variety of sounds and textures that they insert into their shows.

Philip plays a mean harp and even featured a steam train journey, courtesy of his mouth organ.

Together, they offer fine slide guitar, finger-picking, violin and Hanna's soaring voice. And a tapestry of songs that tell intimate stories of love, loss and longing. Here's a link to the song 'Signposts':

<https://www.youtube.com/watch?v=jyQz0alfhUY> and to their website:

<http://>

www.philliphenryandhannahmartin.co.uk/

The first Edgelarks's album is just being released. They describe it as being, "about transitional spaces. Liminal places, people and times, the straddling of boundaries and thresholds; crossroads and borderlands; travellers and refugees." I like that concept. A lot.

Out in pub-land, at the Hoff; a good old-style, local music pub, festival goers were entertained with some slightly edgy, modern folk from the **Charcoal Burners**. They've recently released an album, 'The Life of Reilly', which I'd recommend too. David O'Brien is a talented front-man and keeps the music going at a stomping pace. They reminded me a bit of Tom Petty fronting the Travelling Wilburys. You can check them out at:

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





Another band on the pub-side of the Southdowns festi, were the all-women, **The Cheer Up Mollys**, who played at the Alex. Lots of Neil Young songs, Americana, and acappella singing. Just the right tonic to go with the gin on a damp Sunday afternoon!

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



Megson are a modern folk duo. Stu and Debbie Hanna. Classy. Look good, and put on an intimate performance. Hard-gigging members of the UK folk circuit.

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

The Alistair Goodwin Band impressed me at the Wickham Festival so it was good to see them at the Southdowns' event. Lots of impressive musicianship and some genuinely thought-provoking



and satisfying material. Alistair is a really nice guy, who has been around the musical block a number of times. he has a very distinctive, evocative voice and delivery.

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



Homeservice are now fronted in a changed line-up by John Kirkpatrick (Left), who is never short of a few words. A mix of jazz, folk and classical music. Quite





intellectual and high-brow at times. But plenty of spirited ensemble playing. And lots of opportunities for John to play the raconteur...

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

Skerryvore are currently one of the 'go to' Scottish bands on the festival circuit. Think bagpipes, thumping bass-lines and loud choruses. They were the only band I saw to get the seated audience at the Alexandra Theatre up and jigging about.

Lots of fun. I think they are very impressive live, and play all around the world. In 2017, they are mostly a long way from the island of Tiree on the their 'Live Forever' tour. But I find that back in the lounge at my home in Scotland, I don't play their albums that often. But, do catch them if you want an evening of hand-clapping, singing and generally jumping around.

<http://skerryvore.com/>

So, in all, Southdowns 2017 was a successful family festi, with plenty of lively fun and mayhem spilling out on the streets to enliven the locals and holiday-makers in Bognor. For more info, lots more pics and more, visit:

<http://southdownsfolkfest.co.uk/>



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Home Service



Sunday
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Saturday 23rd Sept.

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Summer of Love +50 – Epilogue

50 years ago seems a very long time ago all of a sudden, especially when Autumn 2017 is confirming the year into almost one of hate, with now both Las Vegas and Manchester having two bleak, black events in common. The UK attack on civilisation (the Arts - music, visual and written are the things that separate us from the rest of the inhabitants on this planet) was 'religious' inspired, no one seems to know what the US nutjob was about so far. Maybe he just didn't like the FBI calling his father 'psychotic' on the wanted posters, when he was a wanted bank robber..... It has just emerged

this morning, the same guy had booked a high-floor room above another music festival in Vegas, just the week before. It seems rock was slightly luckier than country.....

The guns and bombs were in the East back in '67, no one died listening to music that summer as far as anyone knows. It was all part of the rapidly growing revolution of hearts, minds and souls, of which many aspects positively shape our modern cultures today. America is still based on guns and money, just like it was in the frontier days, nothing has changed. It seems very hard for people in the UK to even begin to understand the modern American approach to weapons still. It seems bleeding obvious that if you have guns everywhere in a society, people are going to get shot, and as for 'citizens owning assault rifles'.....The price of that mistake just came home to them

John Brodie-Good



again. Having said that, I recall a section in a recent book referred to various members of Quicksilver and The Dead, enjoying 'gun play' out at somebody's ranch on regular occasions back in the day.

So, what have I learnt? The city of San Francisco is very proud of its rich musical and cultural heritage from that era, and rightly so. Celebrations included the excellent Summer of Love exhibition at the de Young Museum, the light show at the Botanical Gardens (the free gig on the opening night featured many of the remaining performers from 50 years ago) but didn't include any large-scale gigs which had been planned by at least one promoter. The city turned the plans down on mainly security reasons..... The commercial world used the celebrations as just another marketing tool of course, but use it they did, from supermarket shopping bags to clothing, and lots of 'groovy' window displays too. My visit in early July included going

to North Beach, and having a drink at Paul Kantner's local café, but if I'm really honest, he wasn't there anymore. I also got the impression the majority of people in and around the city weren't that interested, sadly. Like everywhere else in the West, noses were facing phones; keeping up with latest consumerism seemed to be the main order of the day.

It was good to see quite a lot of young people at the museum exhibition however, even though I got the impression the majority were visitors from foreign lands. Small remnants of the scene still remain, if with a tad seedy feel to them; The Haight itself, old downtown Santa Cruz being another example. The excellent record shop in Mill Valley seemed another direct connection with the golden era of the past.

But what brought it all alive, was the music for me, the live music. Our pilgrimage started in upper New York

State (!) at the end of June with the Steve Miller Band playing in a soulless casino complex in the middle of the agricultural countryside. We had flown over New York City on the way in the day before, a city skyline that always gets the pulses racing. We had driven along the peaceful rural back country of New Jersey and Philadelphia to get there. Before one of my musical heroes took the stage we had Peter Frampton and his band first. Hardly an original SOL character (but his best-selling Frampton Comes Alive was largely recorded in SF so there is a 'connection' for my purposes). I was slightly dreading this, my recollections of his bare chested photos in teen mags and Show Me The Way on the radio were most of my knowledge of the guy. He likes to talk does our Peter and within minutes even my mood was rapidly warming; a straight forward, very likeable bloke. Plays pretty good guitar

too. By the opening bars of the third number, Lines on my Face, I realised life didn't get much better. It was summer, we were on the road in America, the place where rock and roll music comes from, I was about to see and hear The Gangster of Love and tomorrow...well tomorrow, we fly on to California, pick up a Pony and head north across the Golden Gate Bridge for a few days, with the city itself to look forward to later in the week. Miller was great, if a tad slick at times, but love and care were taken with many of the songs that mattered to me and his guitar duets with Frampton for a couple of songs a real treat.

The Marin County Fair 2017, CA. We arrived on a beautiful Sunday morning, and strolled in, joining a few thousand of the locals, mainly young families, to enjoy the day's events, totally themed on 50 years ago. My target for the day





was It's A Beautiful Day, like Miller, one of the original acts from the era. Two music stages were set up inside the show grounds, a fairly large stage with light rigs and a big PA with covered bench seating (but open walls and entrance, so semi-open air but dry inside) and a tiny, English fete style affair, a tent, open at the front with a temporary stage and basic JBL PA system. Mid-afternoon and a covers band takes the main stage and played a series of songs from various artists back in the day. There were only about 50 of us in there, and apart from us, pretty much, the rest were survivors from the era. None of the hundreds of families or modern folk in there at all. They were all eating shitty hotdogs, taking rides in the funfair or just milling around. They didn't seem interested in their own 'history' sadly. David

LaFlamme and his band took the stage at 1700, this time, maybe 100-200 of us, sat in little chairs right in front of the stage. Again, all oldies, and many fans it quickly emerged. They only had an hour, it was one of the best musical hours I've ever experienced, pure magic. In many ways, those that are still left play and sing their music like never before. Experience counts for a lot, voices mature, no one has anything to prove anymore either. A tear or two rolled down my face as we walked away an hour later, Hot Summer Day on a hot summers day was a little dream come true. Live performances are unique, just like a painting, there is only one and IABD filled me with a glow that I can still recall today. Just like Quicksilver the Starship had the summer before, on the streets of the city itself.

I've a funny feeling I might go back next year, January 1st and all that. Ive already seen a couple of gigs which just might be the perfect excuse....

The list below of major gigs and other alternative events held in 1967 in and around SF is from Virtual Museum of the City of San Francisco's website (sfmuseum.org). Other acts played too, the list is not definitive (but a possible future project). The inclusion of the Floyd is interesting, with Syd Barrett not Mr Gilmour of course, the subject of a major exhibition in London this summer.

Looking out of the window, on this grey, wet, windswept morning, you can't help but think another summer of love wouldn't go amiss; don't think it's going to happen anytime soon. Back to the music then.

- **January 5, 1967**

Inaugural message of Ronald Reagan, California's 33rd governor, delivered during ceremonies in the Rotunda of the State Capitol at midnight. Just before the swearing in, the new governor turned to U.S. Senator George Murphy — a former movie song-and-dance man — and said "Well George, here we are on the late show again." The new governor placed his hand on Father Serra's bible as he was sworn in by State Supreme Court Justice Marshall F. McComb.

- **January 6, 1967**

Young Rascals, Sopwith Camel, and the Doors at the Fillmore Auditorium.

- **January 13, 1967**

The Dead, Junior Wells' Chicago

Blues Band, and the Doors at the Fillmore Auditorium.



- **January 14, 1967**

Human Be-In at the Polo Grounds, Golden Gate Park. Speakers included Jerry Rubin, Allen Ginsberg, Lawrence Ferlinghetti and Timothy Leary. Participants were urged to bring food to share, flowers, beads, costumes, feathers, bells, cymbals and flags. The Jefferson Airplane entertained. The Be-In was produced by Michael Bowen.

Ike and Tina Turner Revue with the Ike-Ettes at California Hall.

- **January 17, 1967**

Big Brother and the Holding Company

appeared at the Matrix.

- **February 3, 1967**

Big Brother and the Holding Company entertained at the Hells Angels' dance at California Hall.



Jefferson Airplane and Quicksilver Messenger Service at the Fillmore Auditorium.

- **February 10, 1967**

“Tribute to J. Edgar Hoover” at California Hall. Music by the Jook Savages, Blue Cheer and the Mojo Men.

]

John H. Myers Blues Project, Jimmy Reed and John Lee Hooker at the

Fillmore Auditorium.

- **February 12, 1967**

Benefit at the Fillmore for the Council for Civic Unity. Moby Grape, and Sly and the Family Stone performed

.

- **February 14, 1967**

Jim Morrison and The Doors performed at Whisky A-Go-Go, 568 Sacramento St.

- **February 19, 1967**

Port Chicago Vigil Benefit at California Hall.



- **March 3, 1967**

First Love Circus at Winterland, music by Moby Grape and lights by the Commune. Jim Morrison and The Doors at the Avalon Ballroom

- **March 5, 1967**

Warren Hinckle III, editor of Ramparts Magazine, hosted a “rockdance-environment happening” benefit in honor of the CIA (Citizens for Interplanetary Activity) at California Hall. Participants included the S.F. League for Sexual Freedom, the Diggers and the San Francisco Mime Troupe.

- **March 7, 1967**

Jim Morrison and The Doors performed at the Matrix.



- **March 21, 1967**

Eric Burdon and the Animals appeared at the Civic Auditorium.

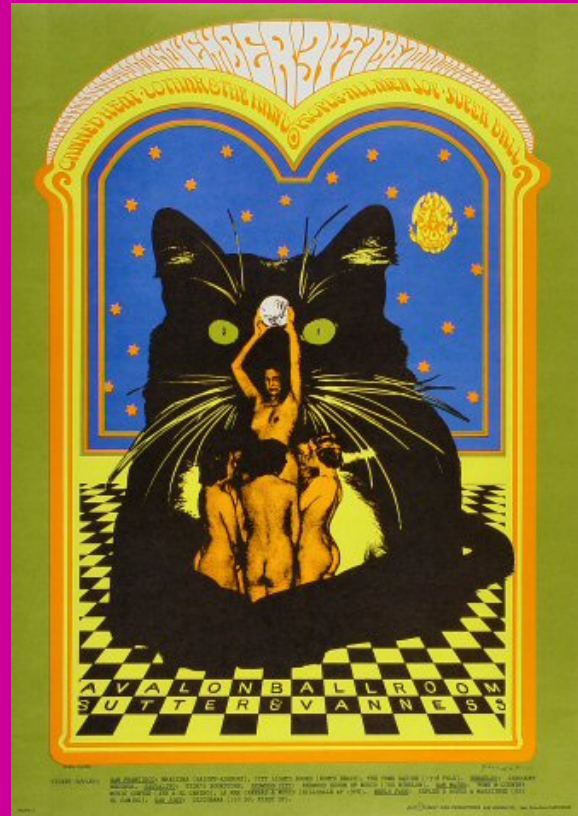
- **March 24, 1967**

Political satire as The W.C. Fields

Memorial Orphanage presented the Pitschel Players at 120 Julian St. near 15th and Valencia.

- **March 31, 1967**

Mime Troupe appeared at Fluxfest at Longshoremen's Hall



- **April 7, 1967**

Canned Heat opened at the Avalon Ballroom.

- **April 11, 1967**

Buffalo Springfield, and the Electric Chamber Orkustra appeared at the Rock Garden, 4742 Mission near Ocean.

- **April 12, 1967**

Benefit at the Fillmore Auditorium for arrested members of the San Francisco Mime Troupe. The Airplane, the Dead, and Moby Grape appeared.

- **April 14, 1967**

Country Joe and the Fish performed in the Panhandle of Golden Gate Park on the eve of the peace march.

- **April 15, 1967**

Vietnam War protest as 100,000 people marched from Second and Market to Kezar Stadium at Golden Gate Park. Vietnam veteran David Duncan gave the keynote speech.

- **April 20, 1967**

Howlin' Wolf opened at the Matrix.



- **May 5, 1967**

Grateful Dead, and the Paupers at Fillmore Auditorium.

- **May 11, 1967**

Vanguard Records party at Fillmore Auditorium for Country Joe and the Fish.

- **May 26, 1967**

The Charlatans, The Salvation Army Banned, and Blue Cheer at the Avalon Ballroom.

- **May 30, 1967**

Benefit for the Haight-Ashbury Legal Organization at Winterland. The Jefferson Airplane performed.



- **June 6-7, 1967**

KFRC Fantasy Fair and Magic Mountain Music Festival at Mt. Tamalpais to benefit the Hunters Point

Child Care Center. "Trans-Love Buslines" carried participants from the parking area to the festival.

- **June 10, 1967**

Festival in Hunters Point to honor the fighter Muhammad Ali.

- **June 16, 1967**

First and last Monterey International Pop Festival. Janis Joplin, The Jefferson Airplane, the Dead, Big Brother and other San Francisco artists performed.

- **June 20, 1966**

The Jefferson Airplane appears with the Jimi Hendrix Experience at the Fillmore Auditorium.

- **July 14, 1967**

Steve Miller Blues Band and the Sunshine Company concert at

California Hall.

- **July 17, 1967**

Moore Galley exhibition at 535 Sutter St. of the works by Rock poster artists Wes Wilson, Stanley Mouse, Victor Moscoso, Rick Griffin and Alton Kelley.

- **July 21, 1967**

The Youngbloods and Wildflower performed at California Hall.

- Grand opening of the Straight Theatre at Haight and Cole. It was the former Haight Theatre, but was now a hippie-run alternative to the commercially successful Fillmore Auditorium and Avalon Ballroom.

- **July 23, 1967**

Beatster Neal Cassady in performance

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Grateful Dead
Jimi Hendrix Experience
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Lou Rawls
Simon and Garfunkel

SATURDAY AFTERNOON / JUNE 17 / 1:30 P.M.

Big Brother & The Holding Company
The Mike Bloomfield Thing
Paul Butterfield Blues Band
Canned Heat
Country Joe & The Fish
Hugh Masekela
Steve Miller Blues Band
Quicksilver Messenger Service
...and many surprises...

SATURDAY NIGHT / JUNE 17 / 8:15 P.M.

The Beach Boys
Booker T. & the MG's
The Byrds
Jefferson Airplane
Hugh Masekela
Moby Grape
Otis Redding

SUNDAY AFTERNOON / JUNE 18 / 1:30 P.M.

Ravi Shankar

SUNDAY NIGHT / JUNE 18 / 7:15 P.M.

The Blues Project
The Impressions
The Mamas and the Papas
Johnny Rivers
Dionne Warwick
The Who

(Program Subject to Change Without Notice)

**a few words
for those
planning
to attend**

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Bleachers C-D-J-K—Side Boxes 145-183 & 144-182	3.50	3.00
Orchestra Sections 7-8-9		
Rows A-P		
Bleachers E & L—Side Boxes 185-199 & 184-198	3.50	3.00
Orchestra Sections 7-8-9		
Rows R-ZZ		
Bleachers F & M—Side Boxes 200-210 & 201-211		

Check or money order must be enclosed with order; also a self-addressed, stamped envelope.

with “Straight Theatre Rap” at the Straight Theatre.

- **August 5, 1967**

Flamin’ Groovies opened at the Matrix.

- **August 9, 1967**

Peace torch arrived from Hiroshima.

- **August 15, 1967**

Count Basie and his Orchestra and Chuck Berry at the Fillmore Auditorium.

- **August 27, 1967**

Peace torch began its journey to Washington, D.C. for a demonstration against the Vietnam War.

- **September 17, 1967**

Little Richard with an all-soul revue opened at the Straight Theatre.

- **September 23, 1967**

The Airplane and Muddy Waters at Winterland, Post and Steiner streets.

- **September 25, 1967**

Paul Butterfield Blues Band at the Fillmore.

- **September 30, 1967**

13th Floor Elevators; Quicksilver Messenger Service at the Avalon Ballroom, presented by the Family Dog collective.

- **October 2, 1967**

San Francisco police raid the Grateful Dead’s Haight-Ashbury house.

- **October 6, 1967**

Hippies blocked the intersection of Haight and Ashbury streets to celebrate the “Death of Hip.”

- **October 11, 1967**

Benefit for the Haight-Ashbury Medical Clinic at the Fillmore Auditorium.

- **October 13, 1967**

Morning Glory and Indian Head Band opened at the Western Front Dance Academy club at Polk and O’Farrell.

- **October 19, 1967**

The Jefferson Airplane perform at Loews Warfield Theatre on Market Street.

- **October 30, 1967**

Benefit at the Fillmore for KPFA radio station. Pink Floyd and the Sopwith Camel performed.

- **November 19, 1967**

Purple Onion Two, a hipper version of the original Club, opened at 435 Broadway.

- **December 1, 1967**

Mad River and the Santana Blues Band appeared at the Straight Theatre.

- **December 16, 1967**

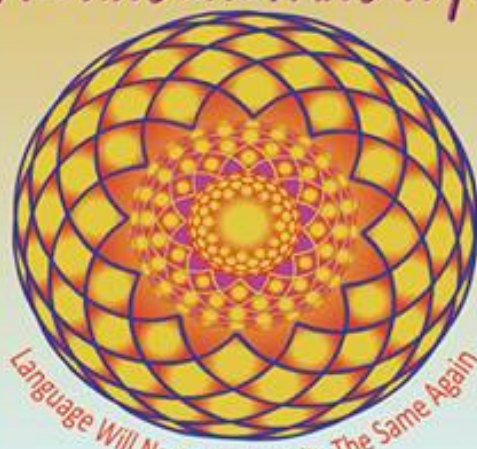
Second-annual Grope for Peace at the Straight Theatre.



WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine.

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Writers:

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**AT THE
OLD VIC**

**GIRL FROM
THE NORTH
COUNTRY**

**WRITTEN & DIRECTED BY
CONOR MCPHERSON**
**MUSIC & LYRICS BY
BOB DYLAN**

Girl From the
North
Country
converts a
doubtful
theatre goer

Though finding most forms of artistic endeavour attractive and often immersive, I've never been strongly attracted to theatrical works. I can acknowledge that many of them are great and have been an audience member for a few of them, but it's not an art-form I have 'followed' or even paid a great deal of attention to. Consequently I've not had any great desire to write for the theatre.

And certainly not to act. I enjoy performing, as anyone who has heard me reading from 'Wilful Misunderstandings' will probably confirm, but anything that would depend on learning 'lines' is pretty much out of the question as I have a distinctly malfunctioning memory.

RICHARD FOREMAN

AT THE OLD VIC

GIRL FROM THE NORTH COUNTRY

WRITTEN BY

CONOR McPHERSON

MUSIC AND LYRICS BY

BOB DYLAN

It may be somewhat surprising, therefore, to hear that I spent some years in the early 1980s as a member of a touring theatre group. There is an explanation. The group, Word and Action (Dorset), was to a large extent run on a collective basis and had branched out into various 'community arts' activities including publishing. I joined because they were looking for someone to co-ordinate a poetry magazine. A different Dorset based poet was invited to edit each issue – I was to be the 'go-between'. Fine. I was cut out for that. But then they said: 'this is a collective. You participate in everything we do.' Gulp.

But what they did, I certainly admired. It was, on absolute principal, 'theatre in the round' – no special lighting, no special effects or soundtrack, virtually no scenery or costume. It was a form of theatre that sought to remove any sense of hierarchy that exists between performer and audience, and to enable audience members to use their own imaginations to a much greater degree. (I'll add a couple of links at the end for anyone interested). Much of W&A(D)'s work was improvised, audiences being invited to

create - and join in performing - the story. To my surprise, with some in-group training, I discovered I had whatever it takes to be a part of this process and ended up working not only in Dorset but joining touring groups in the UK and Scandinavia. When it came to the scripted work I remained crap and fortunately was not called upon to do much of it.

I left the group after two or three years, following my own star once more. Its view of theatre had made a lasting impression on me and I was deeply suspicious of any kind of staged theatrical performance. This combined with my earlier lack of interest, and though in time I mellowed, theatre remained low on my list of priorities. Consequently, when I left a subsequent employment in 2012 and my generous work colleagues presented me with a substantial pile of theatre tokens as a parting gift, I was bemused. I made polite noises of gratitude and privately thought: 'What am I going to do with these?'

Five years later and I finally got to use some of them. Passing through London on the train I saw a poster advertising

GIRL FROM THE NORTH COUNTRY

MUSIC AND LYRICS BY BOB DYLAN
WRITTEN BY CONOR MCPHERSON



ORIGINAL LONDON CAST RECORDING

‘Girl From the North Country’ and was intrigued. Written and directed by Conor McPherson, it said, music and lyrics by Bob Dylan. McPherson was a ‘complete unknown’ as far as I was concerned. Dylan certainly wasn’t. Checked it out online back home and the intrigue continued. Discovered I could use my tokens at the Old Vic where it was on. Asked my dear partner if she was up for it and she was. Thus, last Wednesday, we found ourselves sat in the middle of Row R, in stall seats we would normally have balked at paying for, as the performance commenced.

As I hope I’ve explained, I had a lot of suspicion to overcome – and I haven’t even mentioned yet that of all forms of

theatre ‘musicals’ were at the bottom of my list. I’m not among the most fanatical of Bob Dylan appreciators, but can think of few other songwriters whose best work has remained so resonant and powerful for most of my life. The play uses songs from 1963 to 2012, and plenty of my favourites are amongst them. What were they going to do? Give them the ‘showbiz’ treatment? The thought appalled me.

Some reassurance came with the instrumentation evident on the stage – a drumkit to stage right, an upright piano to stage left. Not much else to be seen until musicians appeared toting acoustic guitars, upright bass and fiddle. The choice was, apparently, to use only

instruments contemporaneous with the play's 1930s period setting. Further reassurance came with the first song: 'Sign on the Window' from 'New Morning'. Beautifully sung, the freshness and suggestiveness of the lyrics ('Sign on the window says "lonely, " / Sign on the door said "no company allowed, "...') seemed re-illuminated for me.

It aptly, if not literally, set the atmosphere for the play that was to follow – an interweaving of stories set in the single location of a Duluth, Minnesota guesthouse during the Depression era. The various characters are beset by tragedy, some of their own making, some forced by desperate circumstance – yet the script is loaded with humour and sharp repartee. It doesn't take long before you feel for them, share their hopes and aspirations and, as the chips go down, their despair.

As for the musical interludes – which is how they came, often as medleys of two or more songs – the pattern of aptness, rather than literal correlation became set and worked, for me, extremely well. This approach has been described by the play's creators as 'a conversation between the songs and the story' and, thinking about it, is probably the only way you could locate some of Dylan's most powerful songs in such a context. It helped that the performers, almost every last one of them, were such strong and impassioned singers and that the musical arrangements were mostly spot-on appropriate.

A few liberties were of necessity taken. Lyrics to the songs were edited (how long would it have taken just to listen to those twenty songs in their entirety?) and were arranged and interpreted according to the emotional context of the scenes in which they featured. Very occasionally, I did get a 'showbiz' vibe – the performance of 'I Want You' kind of palled for me, losing too much of the laconic splendour of its verses in favour of an over simplified emphasis on its chorus. But this was a minor slip. A lot of attention had been paid to the vitality of Dylan's 'born again'

era gospel-type arrangements and even when they did not originate in this period, a lot of the songs benefited from the additional harmonies etc. The dancing was pretty darn good too.

So, as you've doubtless guessed by now, I was won over in the course of this performance. It was particularly enhanced by what seemed to me a stand-out job of work by the diminutive but powerful Shirley Henderson, as Elizabeth, wife of the guesthouse proprietor, Nick. Described as a victim of dementia her character provided a kind of 'holy fool' element – apparently deranged yet speaking, at times, the most penetrating truths. This actress clearly relished the part and sometimes literally threw herself into it, managing to maintain her sense of her character even in the group dance routines. Her rendition of 'Like a Rolling Stone' touched on the sublime. I've singled her out but similar relish could be felt in a good many more of the character parts, and – towards the end – the script touched on deeper and more fundamental human issues. I will be keeping an eye open for more of Conor McPherson's work in future.

Okay, now I have to admit, I was in tears at the end. There was tragedy, there was redemption for some, and there was a final rendition of 'Forever Young' – one of Dylan's sweetest and most hopeful songs. As much as the story and the performances, it was the sense of celebration of Dylan's work that affected me so strongly, I think. So final words to him:

Can you tell me where we're headin"?
Lincoln County Road or Armageddon?
Seems like I been down this way before
Is there any truth in that, señor?

Word and Action links:

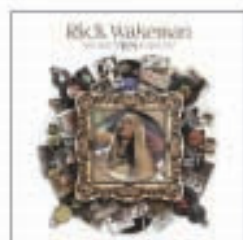
[https://en.wikipedia.org/wiki/](https://en.wikipedia.org/wiki/Word_and_Action)

[Word_and_Action](http://www.rgggregory.com/)

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<http://roundtheatre.blogspot.co.uk/>

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HFG2012CD



GASTANK

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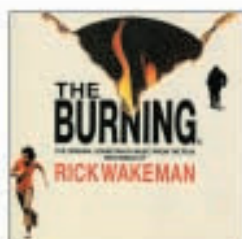
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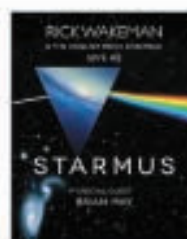
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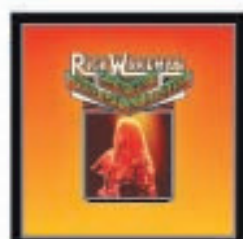
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Is there a Doctor in the House of Barnabas?

Well, it was billed as “Soho Rising: The Muses Invade Manette Street”, but the reason I was here was to see the first outing of the newly stripped down acoustic Doctors of Madness, playing

their first gig since their highly successful tours of England and Japan early this year. The venue, the House of Barnabas is a quite a special place, with the gig being held in a lovely nineteenth century chapel and was a stunning location. After a couple of ridiculously expensive drinks in the bar, we were ushered in to see the show.

Richard Strange has always been a champion of the support band, famously allowing the Sex Pistols on the bill with them in 1976, when Steve Jones unceremoniously rifled his pockets. Other support bands have included Cabaret Voltaire, the rather wonderful Band of Holy Joy and even Attila the Stockbroker. But tonight it was his step-daughter Lilybud who kicked off the bill with a short set of highly politicised, soul

JEREMY SMITH



numbers including her own, “Not in My Name” and “We Were Raised” and a highly emotional rendering of Mahalia Jackson’s “Trouble of the World”.

Next up was a Soho legend and poet, Jeremy Reed with his band Gingerlight featuring Itchy Ear on laptop and Maria Christina on Harp. To be honest, the best part of this was the musical soundscape which was both eerie and urban with the harp-playing being a particular highlight whether adding rhythm or colour to the bleak landscape. Jeremy’s poems however were almost unintelligible though he did complain that he couldn’t see what he was reading. It’s a shame because the subject material of Francis Bacon, Sebastian Horsley, Lou Reed and sundry other Soho denizens sounded just the ticket.





But finally, after a short break and some loud cheers, it was time for the Doctors of Madness, or at least Urban Blitz on guitar & violins and Richard Strange on guitars and vocals. I've long been a

Doctors fan and their reformation after nigh on 40 years has been the highlight of 2017 for me. This set took many of their softer numbers and transformed them into a more rounded performance

than the punk-thrash they sometimes enjoy live but without losing any of the edginess. As usual, the highlight was the violin of Urban Blitz, which was much more to the fore in this setting.

They played a similar set list to their recent tours but with some of the faster numbers taken out and Afterglow played for the first time in 40 years. And it was the slower numbers, which really came into their own, particularly the triplet of Afterglow, Mitzi's Cure and I Think We're Alone. Marie and Joe featuring a really lovely Blitz guitar solo and Billy Watch Out were also superb. The band was also joined by Lilybud on backing vocals who once again brought such a depth of colour to the songs. Things speeded up towards the end with a rousing version of Waiting and then an encore of Kiss Goodbye Tomorrow and Into the Strange. I would just love have loved them to do the old encore of Waiting for the Man though.

And then of course it was time to leave (and go to the pub for a quick one before the journey home) and hope that next year's planned tour goes ahead and possibly even some new material.

Jeremy Smith – Soho 3rd October 2017
jnismith@gmailcom

Doctors of Madness Acoustic Set list

Marie and Joe
Triple Vision
Mainlines
Afterglow
Mitzi's Cure
I Think We're Alone
Suicide City
Perfect Past
Sons of Survival
Billy Watch Out!
Waiting

.....
Kiss Goodbye Tomorrow
Into the Strange



The House of St Barnabas: Homeless charity and members' club
<https://hosb.org.uk/>

The House of St Barnabas is a charity that helps London's homeless back into work, and a members' club right in the heart of Soho. Visit our site to find out more.



KEV'S WORLD

THE PILGRIM
THE SOLAR PILGRIM
BANDCAMP



I am always trying to discover new bands, so when a collaborator on ProgArchives dropped me a note one day asking if I had heard of Auckland band The Pilgrim I knew I had to investigate further. He had kindly provided me with a link to their Bandcamp page, and I could see that they had released this album in 2016 and another earlier this year. So, I grabbed

both and then attempted to contact the band, failing miserably. I searched for information on them online, but to no avail, and eventually decided that the bible of music.nz would be bound to have a listing for them, but again I was wrong. All I know for certain is that they are based in Auckland, but can't be sure if it is a solo project or full band (I suspect the latter), have no idea how many people are involved. If they play gigs then I have been unable to find any record of it, haven't been able to discover any reviews, and a search of Facebook proved fruitless.

All I can say with confidence is that this is an instrumental album, with song titles going from "Sun" all the way out to "Pluto". They play a type of metal that is heavily influenced by mathcore, but there are also some progressive elements within it as well. That Meshuggah have had an influence is not in doubt, but they seem to be more like a melodic Protest The Hero in many ways. They do repeat riffs and melodies at time, and this provides a naïve innocence to what is

KEV ROWLAND

happening. The bass sometimes takes the lead, with a strong use of plectrum that gives a hard edge to proceedings, while the guitars are often at the forefront. I found that I really enjoyed this, and find myself incredibly frustrated not to know any more about a local band. Well worth investigating,

<https://thepilgrim1.bandcamp.com>

**THE PILGRIM
STAR CYCLES
BANDCAMP**



Obviously keen to stay with the same theme, the album released last month has songs that identify with either spaceships or stars. There is a little more information this time, in that they tag their music as being hard rock, heavy metal, metal, metalcore, progressive and rock, but apart from that there is no indication about who is involved, while they do state that they are from Auckland (Auckland is New Zealand's largest city and main hub for transportation. Located in the North Island, it is also the most populous urban area in the country with a population estimated at 1.415 million in 2016. The 2016 population of 1,415,550 in Auckland accounts for 33.4% of the country's population. I may not be able to

tell you anything about the band, but I can copy off the internet like a good 'un).

Yet again this is an instrumental album of high quality progressive rock and metal blended with a healthy dose of mathcore. The songs between the two albums are interchangeable, and don't show much distinct difference between the two, but given that they were released only eight months apart that isn't surprising and it is obvious that they are viewed as a pair by the band, given both the album and song titles. I haven't given up hope of contacting them as this is a band/project with real potential, and I do look forward to hearing more releases by these guys.

<https://thepilgrim1.bandcamp.com>

**RAGE
THE SOUNDCHASER ARCHIVES
NUCLEAR BLAST**



The Rage story begins way back in 1984 when Avenger first got together. After their debut album, 'Prayers of Steel', they changed their name and became rage. Over the years they toured, released albums, and even experimented with classical music, but it was with the release of 'Ghosts' in 1999 that the band settled in with their definitive line-up of Peter "Peavy" Wagner (bass, vocals) with Victor Smolski (guitar) and Mike Terrana

(drums). I remember an interview with Mike when he said (somewhat tongue in cheek) that the name Rage actually stood for Russian, American, German, Energy. To me this was the golden period of the band, with every album containing classic song after classic. By now they had set their musical wares out for all to see, namely hard metallic rock with melodic vocals and hooks in a way quite unlike any other, and as far as I was concerned Rage proved time and again that they were the finest German band around.

Terrana left in 2006, being replaced by André Hilgers, and this 2014 compilation is an attempt to capture what was great about the band for the first thirty years. Of course, there are thirty songs on the double CD set, but these have been chosen with fans in mind, so many of them are either demos, or previously unavailable versions, as opposed to a straight greatest hits. This was the end of an era for the band, as after this release Victor decided it was time for him and Peter to part ways, as did André. This meant that Peter had to take a step back, rethink, and decide what was next?

RAGE

THE DEVIL STRIKES AGAIN NUCLEAR BLAST



2016 saw Peter return with a new band and a new approach. Joined now by Marcos Rodriguez (guitar, vocals) and Vassilios "Lucky" Maniatopoulos (drums, vocals) here was a band that had gone back to their roots and were determined to put their heads down and lose the dandruff. In the opening title track, Peter repeatedly says "It is my way or the highway", leaving no-one in doubt as to whose band this is. Gone also were the soundchaser images that had graced so many of their covers, but instead we were presented with a skull with maggots. Here was band with their 22nd studio album proving that they were back with a bang, and a little thing like having to start the band from scratch wasn't going to prevent Peter Peavey from going about his business, and he was going to double down on heaviness and attack and show that Rage were here to stay.

It is still polished metal, with strong melody lines over the top, but it is definitely quite a bit heavier and is more bass-led than previously with a very strong bottom end to the sound. Marcos is a fine guitarist, but he has obviously

been chosen to differentiate between the person who had held that role for the previous fifteen years. The result is one of the punchiest Rage albums I have had the pleasure to listen to. Yet again they have cemented my opinion that they are the top metal act coming out of Germany.

RAGE
SEASONS OF THE BLACK
NUCLEAR BLAST



2017 sees the band back with another album, which is obviously designed to be a pair with 'The Devil Strikes Again'. Yet again there is a skull (of sorts) on the cover, and musically this is pared down Rage. Concise, with full of venom and attack, this is music hearkening back to the days when the guys were concentrating more on thrash than on fancy classical interludes and histrionics. In many ways, this is so close to the previous album in terms of attack and presence that it could have been recorded in the same sessions. Peter is out to make a point with these releases, namely that Rage is very much his band and that Victor Smolski, while important, was never of the same stature within the line-up.

To a Rage fan such as myself, this album

is simply music to my ears, as it gives me what I want from the guys, namely strong melodic riffing metal with great hooks and vocal lines over the top. "Serpents In Disguise" is as heavy as it comes, yet I find myself singing along with the chorus and wondering what the reaction would be if it could be played on mainstream radio. It is certainly much better than the nameless pap that normally features. With the double CD 'Soundchaser Archives' in 2014, Rage neatly bookended a period for the band, and with the new line-up that has been in place since then they are creating a new name for themselves. That they are back on an annual release cycle is also incredibly exciting, and I can't wait to see what 2018 will bring, but until then I know this album will be on repeat.

RINGS OF SATURN
ULTU ULLA
NUCLEAR BLAST



Arriving back on the scene with their fourth full length studio album 'Ultu Ulla' (apparently, it translates from ancient Sumerian Cuneiform to mean "Time Immemorial", so now you know), Bay Area technical death core band Rings Of Saturn signed last year with Nuclear Blast and this is their debut for the label.

This self-dictated 'Alien death core' band present an entirely new and esoteric proposition to heavy metal. Terrorizing earthlings with their intense measures of technicality is something they revel in, pushing boundaries, they have mastered a rare form of self-control as they continue to shred, break down, and scream their way through modern music. Always looking for new ways to expand upon their current sound, they present a level of technical precision which is rare to see in modern death core.

Currently, their line-up includes founding member Lucas Mann on guitar, newbie Miles Dimitri Baker on guitar, Aaron Stechauner on drums, and vocalist Ian Bearer. The result of this combination is something that is incredibly powerful, and almost impossible to describe. They showcase funky rhythm and skull crushing breakdowns that are so powerful they drag you to the ground while still lending the feeling of speeding through a math equation. That the guitars are shredding over the top in a manner like Death on steroids is never in doubt, but somehow the music always maintains a sense of continuity and melody when it has no right to do so. There is even a classical guitar interlude! In many ways, this is a stunning album and if you haven't come across them before then you need to do your ears a

favour and discover them now, if not sooner.

RUSSKAJA
KOSMOPOLITURBO
NAPALM RECORDS



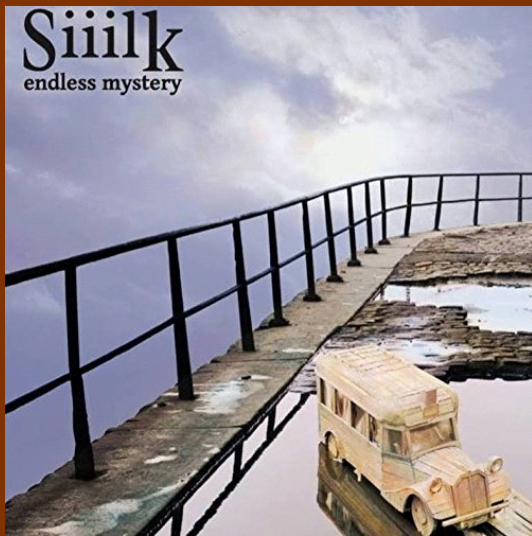
Russkaja describe themselves as "Russian Turbo Polka From Vienna", and this is the fifth album since their debut back in 2008. I've seen them marked as ska punk, gypsy folk and folk metal and they are all these things, with touches of electronica, reggae and Russian folk along the way. The line-up is as eclectic as the music styles would suggest, and comprise Georgij Makazaria (Vocals), Mario Stübler (Drums), Dimitrij Miller (Bass), Engel Mayr (Guitar), HG Gutternigg (Potete, Trombone, Tenor Horn, Tuba), Rainer Gutternigg (Trumpet, Flugelhorn) and Mia Nova (Violin).

Now, I listen to a lot of folk music, and recently travelled to the other side of the world just to attend a folk-rock festival, but I can't take this seriously at all. I think it's because a polka always amuses me, and I never think of it as a proper musical form, so to hear an album that is a mix of polka, East European folk, ska and some metal just makes me think that someone, somewhere, is taking the piss. And given



that this this their fifth album the joke must be on us. That they are very good at what they do is never in doubt, but even though I have played this album far more than I should have in the vain attempt of trying to like it, I just can't warm to this at all. www.russkaja.com

SIIILK
ENDLESS MYSTERY
MUSEA



There are times when one comes across an album that is perfect in just so many ways that it is hard to quite know what to say about it, or how to describe it so as to give it justice, and that is what I am faced with right now. Siiilk are back with their second album, following on from the highly-rated debut 'Way To Lhasa' and I have no issue at all with saying that this is superior. It is a songs-based album, built around the vocals and acoustic guitar of Richard Pick, but what provides the depth is the quality of all the musicians involved and how they all know how to best utilise both space and dynamics.

It is a dreamy, reflective album, bringing together elements of Pink Floyd,

Seventies Barclay James Harvest, Camel, Caravan, and so much more. This is music that takes the listener to a place that only exists between the ears, music to get lost in, music to be transported by. There are times when the full band are involved, (and they also bring a couple of guests to add some additional nuances with clarinet and Indian tablas), and it is the arrangements that make all the difference as often there will only be one or two others involved besides Richard, with everyone knowing their place and how their contribution reflects overall. Catherine Pick has a beautiful voice, sometimes taking the lead, but often providing sympathetic backing and the restraint and control demonstrated throughout the album is considerable. This is simply stunning and essential to anyone who enjoys this style of progressive rock.





YEe GONZO ISLAND DISCS

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

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



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 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

BIFFO'S TOP TEN

- **Marillion – Marbles**
For my money, the most criminally misunderstood and underrated band in British music. I wouldn't say I'm a massive fan of prog – certainly, most of what gets labelled prog is almost unlistenable – but Marillion have never lost sight of their mastery of melody and atmosphere. As far as I'm concerned, they're as much a pop band as a prog rock band, and this double album is the best showcase they've ever made when it comes to offering a little bit of everything that's great about them. I came close to putting their new one, F.E.A.R., in this list – which is brilliant – but perhaps not quite as diverse.
- **Talk Talk – Spirit of Eden**
Every track on this album makes the hairs stand up on the back of my neck. It's achingly beautiful, so restrained, and barely feels like it has been made by human beings. I love it when music feels like it has been beamed to us from another dimension.
- **Marillion – Misplaced Childhood**
The album that got me into Marillion, and their commercial high point. Again, it balances the pop with the prog and the atmospheres, and I'd be doing myself a disservice if I didn't include one of their Fish-era albums. There were times Fish would try a bit too hard with his lyrics, but the honesty on this album is so raw, and perfectly complements the music.
- **Royworld – Man In The Machine**
Sadly, Royworld split up after their debut album was released. I was gutted – I had tickets to see them, but they fell apart before the shows could go ahead. It's 80s-infused power pop, like a relic from that era, but with modern production. Incredibly catchy, and life-affirming. A great lost band.
- **Pink Floyd – The Final Cut**
No other Floyd album comes close for me. Yes, we all know it's really a Waters solo record, but for me the way the rage in his lyrics is grafted to these gentle pieces of music – punctuated by sudden, angry moments – is unsurpassed in their catalogue.

BIFFO'S TOP TEN

- Kate Bush – Aerial
Many would cite Hounds of Love as her high point – and commercially it was – but I prefer Aerial. It doesn't get recognised enough. Her lyrics are as honest as she always was, but here she's writing about the mundane in a which makes it magical. I saw her live a couple of years ago, and it was properly transcendent.
- Tangerine Dream – Green Desert
As a teenager, I used to listen to side one of this in my bedroom as a teenager, with the lights off, thinking I was deep. It just builds and builds and builds. It's so intense. I love some of their 80s pop stuff too. Love on a Real Train is a phenomenal piece of music.
- Genesis – Selling England By The Pound
Marillion used to get called Genesis copyists, but I never thought that was fair. Both bands played in the same ballpark, but they were never identical, as the media narrative would have you believe. Nevertheless, because of that comparison I started listening to Genesis. It's the pre-pop era that I love the most – Gabriel, and then the first few post-Gabriel albums. This is the peak of their output.
- Ryan Adams – Love Is Hell
Nobody writes a tortured love song like Ryan Adams, and this album is full of them. And then it ends with him screaming Fuck The Universe – a track I once attempted to sing along to in the car, and nearly vomited because of the strain it put upon my larynx.
- U2 – The Joshua Tree
I hate how U2 have turned into their own tribute band. It's so cynical. Once you've got to their size, why would you just keep doing the same thing, to maintain your level? They don't need the money or the plaudits – experiment a bit, push yourselves! But... once upon a time, I loved U2, and I love none of their albums more than this. You can almost smell the desert dust.

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.

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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.



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* VIDEO GAMES!
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* OTHER STUFF!

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

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

This has been a funny old week for Mr Biffo's Found Footage. As you may be aware, we finally got a bit of media interest - in the form of an article on Polygon.

Suffice to say, it has had an immediate noticeable effect on the show, with new people watching, a surge in YouTube subscribers, and... unfortunately... a lot of people thinking a) The series was about to end

(you've at least three more eps to come), and b) That Charlie Brooker had more to do with it than he did. It was a bit embarrassing for me, as it did look like I'd gone on and on about him in the interview for the article, when he was merely a backer. Though I do appreciate that Polygon were trying to find an angle that would get people interested - and there's no question that it worked.

Thankfully, I dropped Charlie a line, and he is fine about it. Plus, I'm hugely grateful to Polygon for taking a punt on the show, when nobody else has done so.

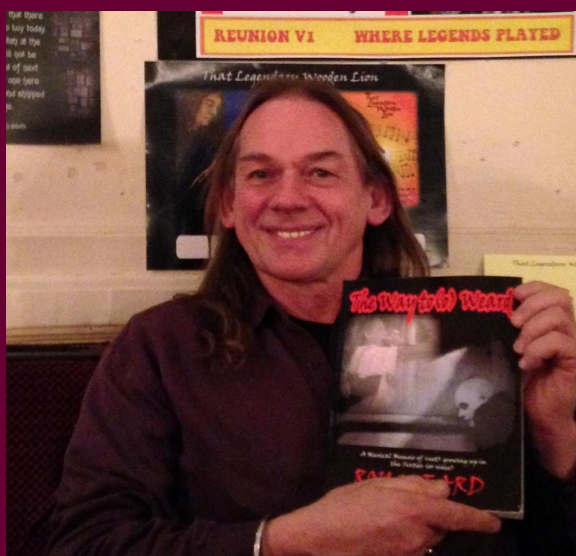
The effect a bit of coverage has had already makes it all the more frustrating that I've struggled to get anywhere else to cover us... but... hopefully word of mouth is now spreading. We're not going anywhere, so over time I'm hopeful that more and more people will discover it, and enjoy it as a complete piece with a beginning, middle and end. If you do want to feature Found Footage on your site, podcast, or whatevs... please drop me a line at digitiser2000@gmail.com The response to this ep has surprised me. I was worried that - because it puts more of an emphasis on plot over funnies - it might turn people off, but it seems to be a favourite for a lot of you. Which means you're finally seeing the pieces of the puzzle coming together. Anyhow. Enough waffle. If you wish to discuss the episodes, I suggest you head over to Facebook, where the Brannigan's Vortex group share their theories as to the greater conspiracy. Or post a comment below. I like hearing what you thought.

SPOILER WARNING: Do not read on unless you have watched Manorak!



<http://www.digitiser2000.com/main-page/everything-you-never-knew-about-mr-biffos-found-footage-manorak>

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..

I blame my aunt and uncle and the epidemic of polio that swept through England in the early 50s. Had it not been for these people and things I may have grown up to have a normal life, working in an office or in a chemical laboratory. As it was, I didn't. So I blame those three factors for deviating me from the course of normality – and I thank them for that deviation, from the depths of my existence.

My mother and father were of normal East End stock. My mother was born Dorothy May Boden in Poplar, in the heart of 'Cockneyland' in 1920. She worked as a secretary for Johnson Matthey, dealers in gold and jewellery in the city, and she married my father, Frederick William James Wood during the height of the war. She said to me much later in her life that she married him because she did not expect him to come back from the war. To me, someone whose entire life has been lived in relative peace time (at least the wars were on someone else's land and so anonymous and removed from my childhood.), that seems an odd decision but those were special times and death and destruction lurked everywhere.

I was born in 1948. The eldest of three brothers, Norman was born in 1950 and Eric in 1952. By that time the family have moved out of the ruins of the East End of London and been re-housed in Essex. My earliest recollections were a flat in Green Lanes, Dagenham and then moving onto the vast sprawling Dagenham council estate that sat, like a brick desert between the 'nice' houses of Barking (at the time a gentle and rather genteel, suburban town and not the home of National Front style right wing extremism it is today) and the marshes of Rainham.

My father worked at Fords after he left the Navy – practically everyone on that estate did, and those that didn't were in the service industries that clustered around it like so many sucker fish. We moved to Becontree at first and then to a three bedroom house, in a roadless cul-de-sac that the locals called a 'banjo'. It is still there, only now its ruthless, almost Eastern bloc conformity, has been broken by Thatcher's sell off of the council estates. Back in those days armies of painters would sweep through the streets at intervals painting front doors in alternating red / green / black sequences, painting window frames white, small crooked rollup behind one ear and a pencil behind the other. Now that uniformity has been replaced by stone cladding,



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fake leaded windows and all manner of architectural excess.

Everyone smoked in those days. My childhood was spent in a fog of cigarette smoke in the house and a smog of coal fired 'Gor blimey guv it's a real pea souper' outside. But that was the 50s. I was the eldest of three children, all two years apart. I was born in Upney Hospital, but the other two were born at home. My father was on endless shift work and on the weeks when he 'worked nights' we had to creep around the house after school so as not to wake him. Not that that was hard. We had no radio in our house and TV did not start till after 6pm when he would wake and have food with us before leaving for work.

So, there we were, a fairly typical working class family. My aunt and uncle lived in the same 'banjo' as us – in a ground floor flat at the far end and my grandfather lived above them so we had this tight family group. In and out of each other's houses all the time, and this is where my three factors came into play.

When I was six and my brother, Norman, was four, he went into hospital for a routine removal of a cyst. The boy in the next bed died of polio while he was in there and my brother contracted the disease. They sent him home and said he had a cold and was a bit drowsy. My mother did not like this and called our family physician, a loud Irish doctor called Murphy. I can remember hearing him pronounce that 'this child has to be taken back to hospital', and all chaos ensued. I don't recall too much more of this but somehow Norman was whisked off to hospital when he quickly deteriorated. Polio is a vicious disease that causes carnage in the muscles and, if untreated, paralyses the lung muscles, causing death. Norman fought it back, with the aid of the doctors but was very ill. Eric, my youngest brother was barely two at the time so my mother took him everywhere with her. I was six, as I said, and I went to stay with my aunt – all the way over the banjo.

My aunt was my mother's sister and had married another naval man. My Uncle George, had been an engineer in the Merchant Navy. They were childless, I never found out if it was choice or not, and they adopted me as a part-time son. Their house was a revelation when I first went there, before all the drama happened, and now I was living in it for a few weeks. She had a radiogram! A giant piece of furniture that housed a radio and a record player, and she had a piano, which she played on occasion. They also had books. Story books, picture books about the Great Exhibition, encyclopaedias, all sorts. There were few books in my house.

I devoured all this and especially the music. Her record collection was small but varied. 'Living Doll', 'Seven Little Girls, Sitting in the Back Seat', 'Mack the Knife', on the one side and Grieg's Piano Concerto, Beethoven, Tchaikovsky and all manner of other classical music on the other with a

sprinkling of 'My Fair Lady' and 'The King and I'. I listened to it all. When we played 'Istanbul, not Constantinople' by Frankie Vaughan, I used to put on my uncle's old coat and trilby hat and he and I would walk around the sofa in time with the music. I cannot, for the life of me, recall why after all these years, but I think it set some sort of seal on what followed.

Apart from the records, we listened to the Home Service and all those comedy shows. 'The Goons', 'Life of Bliss', 'The Navy Lark', Hancock's Half Hour', Round The Horne' - all that wonderful comedy. I think this also set some sort of cast on my young mind. My mother was pretty tied up dealing with Norman and toting a two year old around with her. We did not have a car in those days and my mother was never allowed to learn to drive. My father was pretty authoritarian and I think that he resented my spending so much time with my aunt and uncle, filling my head with all this arty stuff. They took me to the theatre, to classical concerts, all over the place. I was mad keen on Spaceflight so they took me to a lecture on Space Travel at the Royal Academy.

Norman had, by this time, been moved from the hospital to a 'home' in Barnet. These were harsher times, you must remember. There was no P.C. 'mobility challenged', 'disabled' vocabulary to cover this situation. The country was awash with people back from the war, with missing limbs, damaged lungs, and ruined minds. They were just crippled. The polio virus had done its work. My mother was told, 'This is it. He will never walk again. You may as well leave him here with us.' Cue big red flapping thing to a female bull. She was having none of this. 'He is coming home', she said, 'and he will walk again', and home he came. Of course this was not an overnight thing and so I got to spend many weekends with my Aunt and Uncle absorbing all that other culture. Even when my brother came home I spent weekends with them. My mother had a lot to cope with. Norman was in a wheel chair at first but she was determined he would walk. She got them to provide callipers to fit to his legs to give him back some sort of rigidity, and she rigged a line that ran the length of the garden so he could hold onto something. Then she tempted him into walking, luring him on with small chipolata sausages, which were his favourite food then. Step by painful step he began to walk. Her belief and his determination conquered the weakness of his legs and he began to walk.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

Royal Mail managers – bureaucrats not businessmen

I had an interesting conversation the other day with the manager who allocates the annual leave. They've just brought in a new system. You have to specify the date in one box, and then the day in another box, two boxes for each day, on one half of the sheet; and then do the whole thing again on the second half of the sheet, which they return to you if your request is denied. Meanwhile they allocate dates for you which you haven't requested, which you then have to ask to be removed: again two boxes for each day, on two halves of the same sheet. The whole sheet is a maze of boxes and dates and days which you have to negotiate your way through. If you fail to fill it in correctly your request will be denied.

In the old days you just asked for the days you wanted and, if certain days were over subscribed, you would have a conversation about it. Sitting in the office with the Line Manager talking about your annual leave was one of the pleasures of the job for both parties.

So I complained about the fact that my last lot of requests hadn't been given and that I was still being landed with a holiday in February which I didn't ask for and didn't want.

The manager was being particularly obstreperous about it. It was obvious that he enjoyed the power he had over me. He said, "we're not here to please you. This is a business now. It's the interests of the business that come first."

The joke here is that neither this manager, nor the management of the Royal Mail as a whole, are businessmen. They are bureaucrats. Very few, if any, of them have ever had any experience outside the Royal

Mail. They learnt their trade in a 500 year old state owned industry, not in the cut and thrust of the business world. The basic requirement since privatisation, to cut costs in order to increase profits, is the perfect excuse for them to become even more belligerently awkward than they already were.

War of attrition

Recently there's been a war of attrition going on in our office. I imagine that it has been repeated in offices up and down the country. We are allowed 40 minutes break in total. We have to take 20 minutes indoors early on in the shift but, according to our national agreement, we are allowed to take the second 20 minutes at the end of the shift, which in the past meant we would go home early. Then management started making people stay in the office for this last 20 minutes which meant that people who had previously had time to pick up their kids from school were no longer able to do so.

How this is in the interests of the business is anyone's guess.

This is on top of negotiations currently taking place with the [CWU](#) over changes to our [pension plan](#), with the union threatening to take a ballot on industrial action if the current defined-benefit pension scheme is closed, as the company proposes, next year.

There are also proposed changes to our working practices, with rumours flying around about what this will mean. There's talk of a six hour delivery span, of longer and shorter days, of longer hours in the Winter and shorter hours in the Summer, of working in teams and of having our dedicated rounds taken away from us: a whole raft of possible

changes which will make the job unrecognisable from what it was.

Most posties took the job because they liked the early hours: but the hours are getting later and later, and the new proposals want to put them back even more.

Most posties took the job because they like working on their own, but new delivery methods sees us working in pairs, and the new proposals want to bring in even larger teams in order to cover sick leave, annual leave and rest days without overtime.

The job is arduous as it is, involving four to four and a half hours of intense activity, walking and carrying weight. A six hour delivery span will be impossible for all but the youngest and most fit members of staff.

And now they want to take our pensions away from us as well.

Is it any wonder that relationships between management and the work force are at an all time low?

Responsibility

As for how all these changes will affect you, the public, I'll just give one illustration.

In fact, for all the fact that postal work is a menial job, it does involve a high degree of responsibility. We get very close to our customers: intimate even. We know when you

are at home and when you are away. We know when marriages are breaking down or when the kids are leaving home. We handle your credit cards and your bank statements. We deliver your birthday and Christmas cards, which can contain cash or gift vouchers. Occasionally thieves will pass through the office, opening your mail in the hope of finding goodies; but they invariably get caught, because customers soon begin to notice their mail is being tampered with, and at the moment it's easy to locate by whom.

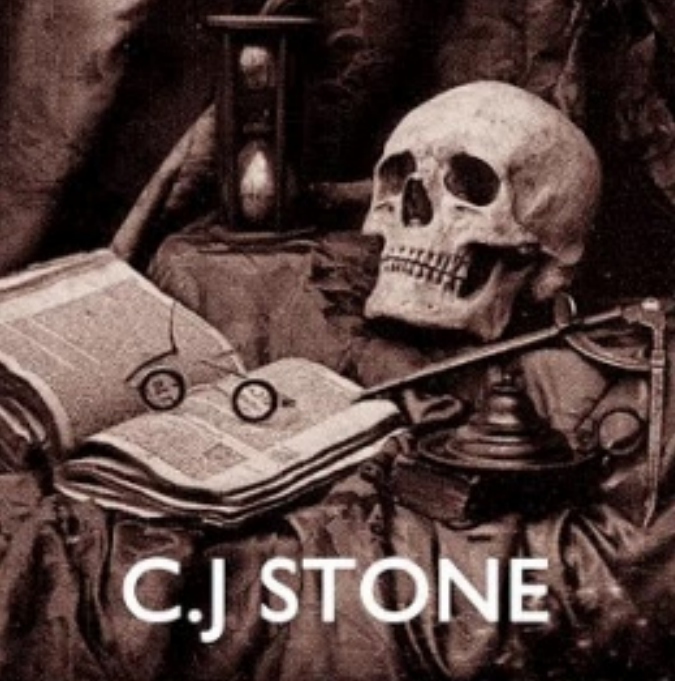
Larger teams will make this increasingly difficult. The lack of a dedicated round will remove the trust from the relationship between posties and their customers. It's already true on some rounds that you don't know from day to day who will be walking up your garden path and looking in through your front window: if these changes take place then this will become true of all rounds.

The future is looking increasingly bleak in the postal industry.

Read on

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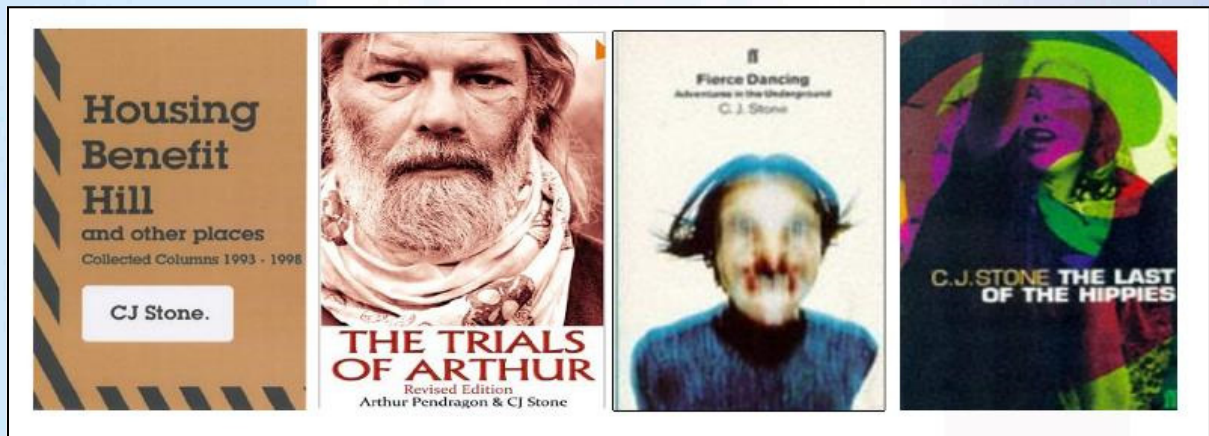
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The Last of the Hippies:
<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>

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 monument for scale.

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

A YEAR IN THE LIFE OF



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

the Trimpell Sports and Social Club in Morecambe, and is £10 per person in a tent and £15 per camper van.

The "Hawkeaster Happening" will span Friday 30th March to Sunday 1st April, at the Alhambra Theatre, in Morecambe, Lancashire. Info on bands playing at the event hasn't yet emerged.

Meanwhile, the 2008 Hawklords band



Hawkwind have recently posted the details for private camping for Hawkeaster 2018 attendees. It's at

have announced details of their October and November British tour. One can't really call it a UK tour, as there's no dates over in Northern

Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



Ireland. However, there are three gigs in Scotland and two in Wales. The rest of the 27 dates are spread fairly evenly around England.

Some confusion over the Glasgow date has been resolved. It appears early issues of tickets give a date of Saturday 28th October, but the gig is now set for Friday 27th. Saturday, the band will be playing Aberdeen.

And finally, Hoaxwind drummer Lee

fractured his wrist in September, forcing late cancellation of a gig at the Fox & Duck, in Richmond upon Thames. However, the tribute band have now made the following statement:

"Just to let you know that drummer Lee Hoaxwind is on the mend. The suspected fractured wrist is not as bad as originally thought so we should be back in the rehearsal room next weekend. Looking forward to 18th November!"



That's a reference to their next gig, at The Oak, Richmond Road, Kingston-on-Thames.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

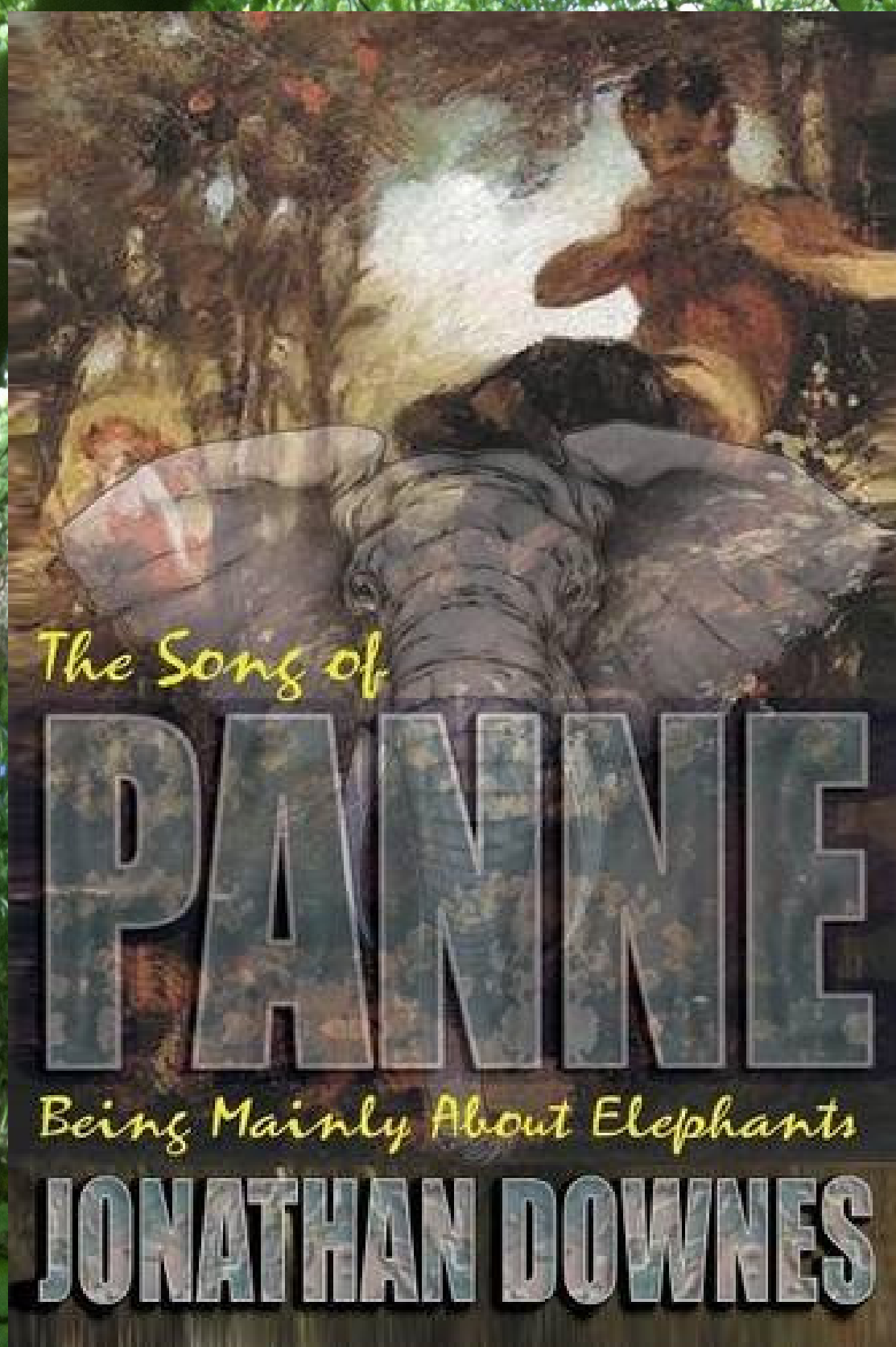
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

XtUl

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

Now, this next bit is going to make no sense at all unless I give you some of the backstory. So please forgive me if it appears that I am digressing to a ridiculous extent, but - hopefully, at least - it will all come together into some sort of logical picture in the end.

Clive's wife was called Sharleen, and



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



was - as I think I may have already mentioned - one of the most unattractive women that I have ever met. Her heart was in the right place (I think) but that is more than could be said about any of her outward features. She was also massively mad, and her particular brand of madness showed itself most notably on Facebook where she friended and unfriended people with gay abandon, indulging in a dozen or so online feuds with people who had been guilty (in her astigmatic eyes) of real or imagined slights against her. On the plus side she ran a little *ad hoc* animal hospital, and - when she came into some money via a

lucky lottery ticket - rather than using her windfall to pull her ragtag and bobtail family out of the mire, she took out a ninety nine year lease on the next-door trailer, and bought a third of an acre of waste ground next to it, and set up in business as an animal sanctuary.

This pissed off quite a few of her neighbours, who disapproved of her collection of ramshackle cages which housed an ever growing collection of disabled wildlife, most of which she had decided were not in a fit state ever to be released. Every few months it seemed that another petition or court case had



been taken out against her, and on a number of occasions, the peculiar little household had been raided by police or by representatives of the local council. On other occasions, Sharleen had made herself so unpopular with the local residents that a semi permanent protest camp had been assembled outside the gates of the trailer park. As a result of that, apparently Sharleen had become so incensed that she had snuck stealthily around the village in the wee small hours delivering vicious poison pen letters that - once again - had resulted in burning coals of opprobrium being heaped upon her head and those of her husband and children.

One might ask why the proprietor of the trailer park was willing to allow such goings on which were never going to add lustre to the glorious name of his commercial enterprise, and - it had been hypothesised by people of my acquaintanceship who should have

known better, but had probably known worse, that Sharleen had been treating her landlord with toothless blowjobs in order to ensure that their tenancy was unaffected. It was true that Sharleen had very few teeth, but the truth was far more prosaic and less scurrilous. The landlord of the trailer park was Sharleen's brother Dwayne, and - at least in their case - blood seems to be thicker than water.

Sharleen had been a girlfriend of Clive's back when they had been teenagers and both still had their own teeth, but the relationship had lapsed for a whole plethora of reasons (some of which I am privy too, but they are completely irrelevant to this story, and there is enough sordid sexuality already, with quite a bit more to come, and so I won't go into details). They had both gone on to marry other people, and had got back together more or less by accident in late middle age, whereupon Clive almost

immediately got her pregnant. Whether or not this was intentional on either of their parts I have no idea, but he obviously adored her, and - as far as I can tell - the feelings were reciprocated, and the peculiar little family were very happy. Or almost so.

I, too, met the love of my life in middle age, and a few years before my fiftieth birthday, settled down with my new wife and I have never regretted it for a moment. As a result of this I found myself a stepfather to two beautiful young women. I have heard all sorts of horror stories from friends of mine who have found themselves in similar situations, and who have ended up in a state of open warfare with their stepsprogs.

Nothing of the sort has ever happened between me, Olivia and Shoshannah, and my two beloved girls have always treated me with love and kindness, and I them. But over the years Clive has told me a whole litany of horror stories about the way that his relationship with his stepdaughter has progressed. From what I can understand, Elvira is a completely obnoxious little shit of the worst order of magnitude, and has always done her best to make Clive's life as unpleasant as possible. From her early teens she was wildly promiscuous, drank, smoked and took drugs like there was no tomorrow. In short, at thirteen she behaved like I did in my late thirties, and then did her very best to turn the blame onto her poor witless stepfather.

All children rebel against their parents, and in many cases their bad behaviour is a conscious revolt against the cultural attitudes of their parents. Mine were, or so various serried ranks of therapists did

their best to tell me. I am not too sure.

But in the case of Clive/Elvira it seems that this was almost certainly the case. And the most obvious way that this manifested itself was politically. Peculiarly for someone who identified with the chosen people of Judaism, Clive had become more and more right wing in his politics as he got older. He joined UKIP and spouted more and more veiled racist bullshit on Social Media. He then joined a secret society (although *how* a society can be secret when they have a Facebook page and all the members spout on about very little else) called The Fraternal Order of the Knights Apostles, and was one of the aforementioned people who spouted on about very little else.

They were great admirers of George W Bush (well I suppose someone had to be) and when Bush's second term was over, spent much of their time claiming that President Obama was the Antichrist, mainly - as far as I can tell - because the name Obama vaguely rhymed with Osama (as in Bin Laden) and they claimed that he was indirectly responsible for the 9-11 attacks, as well as all sorts of other things. Their claims became so nonsensical that - on the whole - I ignored them all, and only spoke to Clive on progressively infrequent occasions.

But sometimes, like today, the trainwreck that was his life became too much to ignore, and I found myself being drawn in despite myself.

NEWS FROM 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).

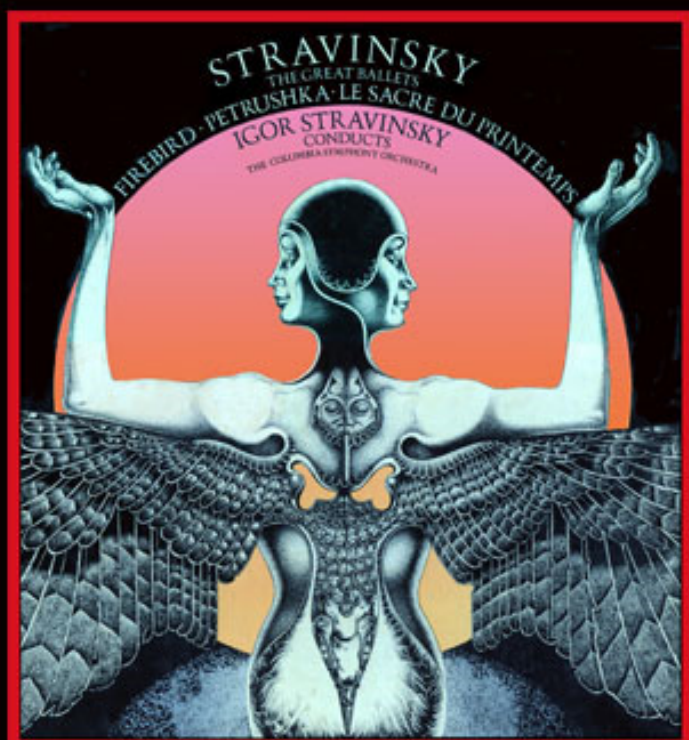
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

NEWS FROM THE POTTING SHED

L P Covers by Martin Springett

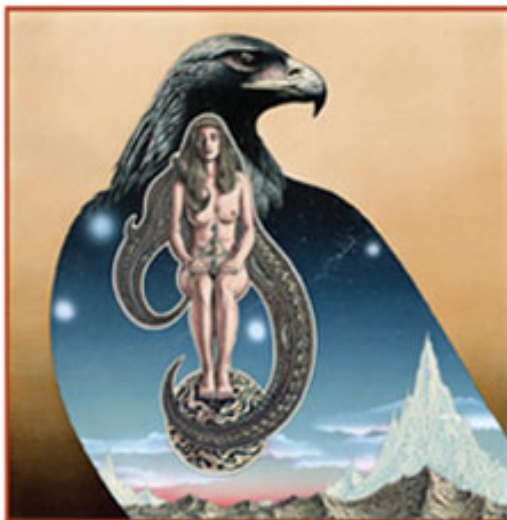


NEWS FROM THE POTTING SHED

L P Covers by Martin Springett



NEWS FROM THE POTTING SHED



A Prog Rock Searching for Sugar Man

The Gardening Club

A classic progressive LP rediscovered, revitalized and reborn

Something is stirring in the garden, ready to be reborn.

In 1984, UK-born Martin Springett—an accomplished musician and illustrator who had produced comics for the legendary *Heavy Metal* magazine and designed and illustrated record covers for Columbia—was commissioned to illustrate the cover of *The Summer Tree* by Guy Gavriel Kay, the first novel of the acclaimed *Fionavar Tapestry Trilogy*. A classic of fantasy literature, the trilogy is beloved worldwide, and it launched Springett to international fantasy illustration fame.

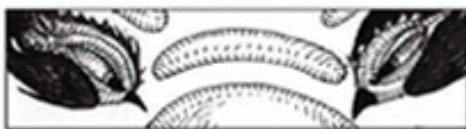
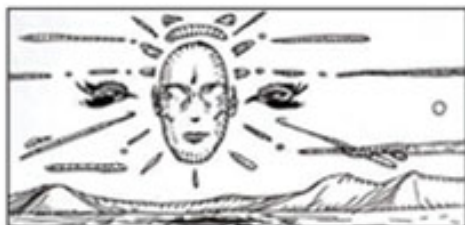
In 1983, Springett is living in Toronto and releases his own album: **The Gardening Club**. A musically rich and diverse album, **The Gardening Club** combined King Crimson-like complexity, Canterbury scene-infused whimsy, and a strong pop sensibility, but in the shadow of new wave it was the right album, at the wrong time.

GONZO MULTIMEDIA is pleased to rerelease this gloriously melodic and original album to a new audience thirty years after it's original release, sounding as fresh and vibrant as the day it was recorded.



LISTEN TO SAMPLE TRACKS HERE!

<http://gardeningclubmusicandart.ca/the-gardening-club-cd-sample-tracks/>





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!!!"

DO YOU REMEMBER?

WHEN WE DID NOT HAVE TO SAY-'DO YOU REMEMBER?'"

Our wolds extend back to 78 prm and 8 track
Neither exist in this space time group mind
but our time recalls when washing was hand
and toilets outdoor.I mention these because
even their existence has been displaced,
as has ours,if you remember and recall,
we used to spend more time with each other
than with our phones,and silence replaces/displaces us
Even the jukebox plays the past.But we would prefer it LIVE!

Yer Gonzo Bookshelf

#1 in the series

BEATLES to MANSON

Dr. Alex Durig

- **Paperback:** 130 pages
- **Publisher:** CreateSpace Independent Publishing Platform; 1 edition (27 Sept. 2013)
- **Language:** English
- **ISBN-10:** 1492904171
- **ISBN-13:** 978-1492904175
- **Product Dimensions:** 17.8 x 0.8 x 25.4 cm

I like a good conspiracy theory as much as the next man, and so when I was first confronted by this peculiar little book I was happy to give it a go. The links between Charles Manson and The Beach Boys, and - more esoterically - between Charlie and The Beatles are well known, but this is the first time as far as I am aware that anyone has tried to put the two sets of lore into a melting pot and try and create one superduper farrago of Conspiracy Theorising goodness.

All three of the Wilson brothers who were the core of the Beach Boys were seriously damaged by their eccentric and dysfunctional upbringing. All three ended up as substance abusers on a heroic scale, and the first to succumb was drummer Dennis. In 1968, Dennis was driving through Malibu when he noticed two female hitchhikers, Patricia Krenwinkel and Ella Jo Bailey. He picked them up and dropped them off at their destination. Later on, Dennis noticed the same two girls hitchhiking again. This time he took them to his home at 14400 Sunset Boulevard for some exotic sexual interludes. Dennis then went to a recording session. When he returned later that night, he was met in his driveway by a stranger, Charles Manson. When Wilson walked into his home, about a dozen people were occupying the premises, most of them female. Dennis became fascinated by Manson and his followers; the Manson Family lived with Dennis for a period of time afterwards at his expense, costing Dennis up to \$100,000 in money, cars, clothes, food, and penicillin shots for the Manson Family's persistent gonorrhoea. In late 1968, Dennis reported to journalists,

"I told them [the girls] about our involvement with the Maharishi and they told me they too had a guru, a guy named Charlie who'd recently come out of jail after 12 years. ... He drifted into crime, but when I met him I found he had great musical ideas. We're writing together now. He's dumb, in some ways, but I accept his approach and have [learned] from him."

Derek Taylor (7 May 1932 - 8 September 1997) was an English journalist, writer, publicist and record producer. He is best known for his role as press officer to the Beatles, for whom he became one of several associates to earn the moniker "the Fifth Beatle" before moving to California in 1965. Before returning to London in 1968 to head the

publicity for the Beatles' Apple Corps organisation, he worked as the publicist for California-based bands such as the Byrds, the Beach Boys and the Mamas and the Papas. Taylor was known for his forward-thinking and extravagant promotional campaigns, exemplified in taglines such as "The Beatles Are Coming" and "Brian Wilson Is a Genius".

It is a matter of record that Taylor remained friends with The Beatles whilst living in California, with George Harrison even writing *Blue Jay Way* about a night in 1966 when Taylor and his family got lost in the fog whilst on their way to visit George and Pattie who were staying in a rented house in Blue Jay Way. But Durig suggests that before returning to the UK, Taylor visited his clients The Beach Boys, and hid bugs in their recording studio so that the Beatles, particularly Paul McCartney could hear what the quintessentially American band were up to so he could steal their ideas.

Again it is a matter of record that there was a friendly rivalry between the two bands, particularly between McCartney and Brian Wilson. Wilson had included three Beatles songs on the 1965 album *Beach Boys Party*, for example, and Paul McCartney oft expressed the theory that God only Knows was the best song ever written. More sinisterly it has been theorised that *Pet Sounds* was a direct reaction to *Rubber Soul* and that Wilson abandoned *Smile* because - upon hearing *Sergeant Pepper's Lonely Hearts Club Band* - he thought that the ultimate pop record had already been made and it was time to fall on his sword in an act of artistic seppuku.

But the idea that McCartney was actively stealing Wilson's ideas, tempting though it is especially in the light of the oft examined 'Paul is Dead' theory is unlikely to say the least.

According to the thesis put forwards in this book, Paul was stealing ideas from the Beach Boys, and also from the other acts who appeared in the Brother Records studios,

which included our Charlie. According to this amusing, entertaining, but ultimately unlikely theory, the fact that Wilson's ideas kept on turning up in Beatles records continued to fuel Wilson's burgeoning paranoia triggering the mental health collapse that plagued him until the mid 1980s or even later, depending not only on who you believe but whether or not you think of Dr Eugene Landy as a Saviour or a manipulative psychopath. Personally I think he was probably a bit of both, but once again I am digressing.

Durig believes that the story soon took an even more sinister turn; that not only were the fab four in Abbey Road stealing ideas from the Beach Boys, but they were also taking ideas from Charlie M, and that when Charlie heard Beatles' records containing what he thought (and, let's face it, had every reason to think) were ideas that were completely his and his alone, he used this as a major formative belief set towards his nascent belief system of Helter Skelter, which was eventually to result in the deaths of Sharon Tate, Jay Sebring et al at Cielo Drive, and the next night Leno and Rosemary LaBianca.

Sadly (and I am only saying sadly because it is an amusingly thought out and undeniably entertaining idea) there is no more than tangentially corroborative information to support this theory, which is probably just as much esoteric bollocks as most of the other conspiracy theories involving the Beatles. But it is fun to read.

But there is one little aspect to this theory that does stick in my mind. How come the cupboard door, a photograph of which appears in Bugliosi and Gentry's book *Helter Skelter* and features a load of doodly graphics including the couplet "1,2,3,4,5,6,7 All good Children go to heaven" was impounded by LAPD before the same couplet appeared on *Abbey Road* in a song called 'You Never give me your Money'. Durig speculates that it was because it was Charlie's idea and that the Fab Four had never

given him any if their money for it.

But fuck it. What do I know? I am only a cryptozoologist.

BLURB:

Did The Beatles use Brian Wilson as an alter-ego to spur creativity making their most psychedelic music ever: Sgt. Pepper's and Magical Mystery Tour? Brian Wilson thought he was being bugged while he was making his masterpiece, Smile, in 1966. But, he never finished the album, so how could it have had such an obvious influence on The Beatles?

Who could have bugged Brian Wilson for The Beatles? And if Paul McCartney's alter ego is The Fireman, then who is the real Fireman? Did Charlie Manson and Family live with Dennis Wilson for six months on Sunset Blvd in 1968? And if The Beatles bugged Brian Wilson in 1966, then what would stop them from bugging his brother Dennis Wilson in 1968, and listening in on Charlie and the Family?

Is that how Charlie's vocabulary ended up on The White Album? Did Dennis

Wilson steal a song from Charlie Manson during this time using it for a Beach Boys album? And did he refuse to give Charlie any credit or any money for it? In fact, Terry Melcher did live at 10050 Cielo Drive, and he did leave and rent it out to his "friends," Roman Polanski and Sharon Tate, because he was actually scared to death of Charlie. He left the mansion owned by his mother, Doris Day, in the spring of 1968 because Charlie had begun issuing death threats.

Charlie wanted to be a rock star – badly. In fact, as soon as they heard about the Tate/LaBianca murders of August 8 & 9, 1968, Terry Melcher and Dennis Wilson left into the wilderness for an extended camping trip together on August 10, 1968, out in the wilderness, 100 miles north of LA.

They thought they were going to be next. Is it possible that The Beatles, The Beach Boys, and Terry Melcher all made broken promises to one wannabe rock star Charlie Manson? Is it possible that they actually used him, led him on, goaded him along, taunted him, and pissed him off beyond belief? www.beatlestomanson.com





ROCK and ROLL

a cabinet of curiosities

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

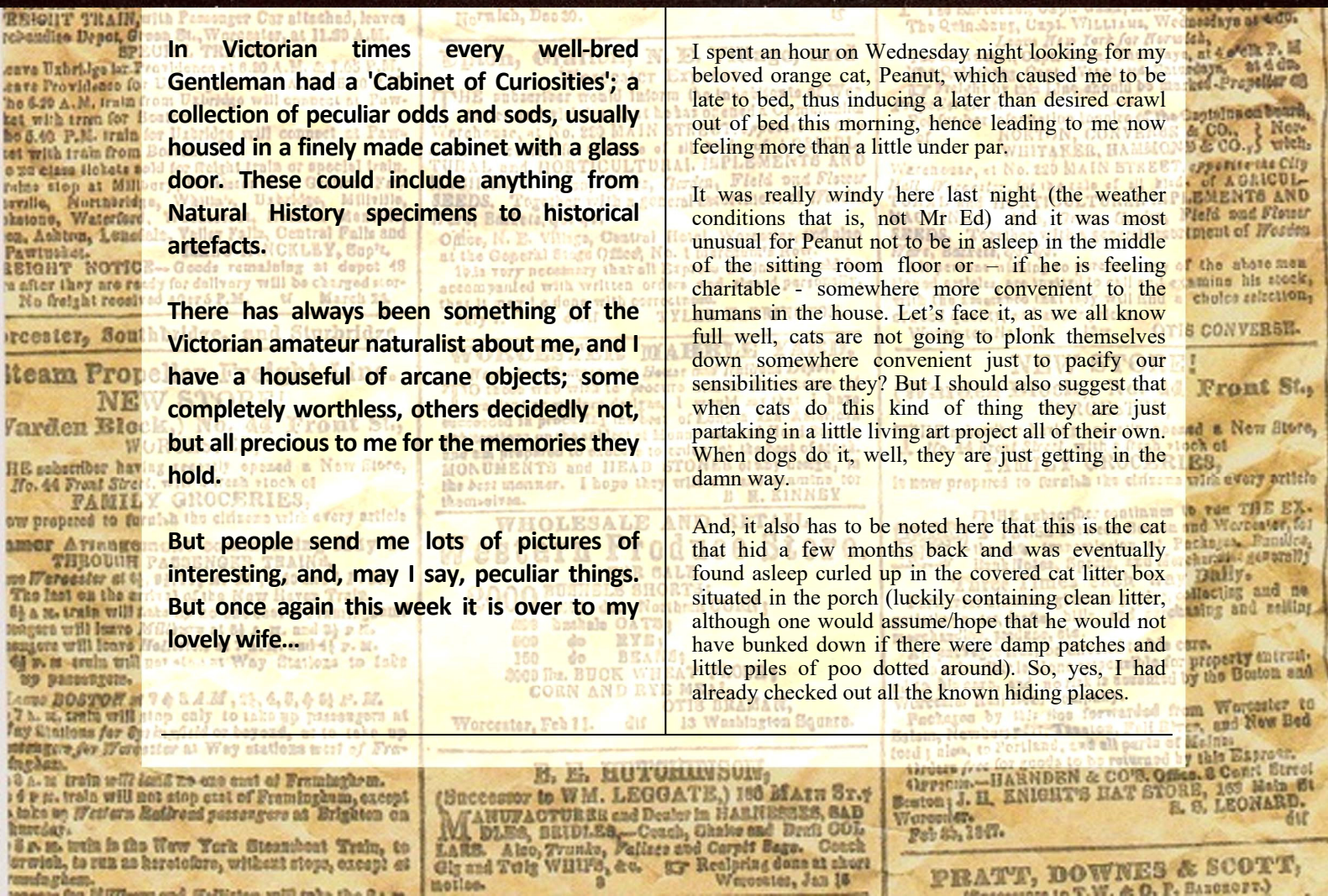
There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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

I spent an hour on Wednesday night looking for my beloved orange cat, Peanut, which caused me to be late to bed, thus inducing a later than desired crawl out of bed this morning, hence leading to me now feeling more than a little under par.

It was really windy here last night (the weather conditions that is, not Mr Ed) and it was most unusual for Peanut not to be in asleep in the middle of the sitting room floor or — if he is feeling charitable — somewhere more convenient to the humans in the house. Let's face it, as we all know full well, cats are not going to plonk themselves down somewhere convenient just to pacify our sensibilities are they? But I should also suggest that when cats do this kind of thing they are just partaking in a little living art project all of their own. When dogs do it, well, they are just getting in the damn way.

And, it also has to be noted here that this is the cat that hid a few months back and was eventually found asleep curled up in the covered cat litter box situated in the porch (luckily containing clean litter, although one would assume/hope that he would not have bunked down if there were damp patches and little piles of poo dotted around). So, yes, I had already checked out all the known hiding places.

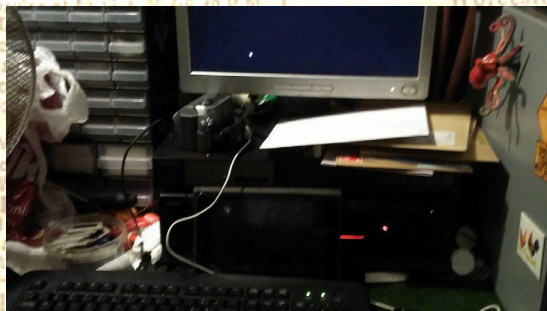


THE BITCH IS BACK

Thus, there I was, going indoors and outdoors, upstairs and downstairs, calling and looking, as the witching hour ticked with irritating regularity into the wee small hours. I even had to take to roaming around the unlit village streets with my trusty lamp which, as was probably quite typical for the situation especially when teamed up with Sod's Law, was just beginning to dim due to loss of battery life, to check out his known open-air leisure spots.

Subsequently, it was once more into the kitchen, dear friends, although this time it was primarily to collect a substitute torch whose batteries were up to luminous scratch, when my eyes beheld a wondrous sight. Yes, you guessed it, he was indoors all along, either completely unaware of the calling or just being plain cattish and ignoring me. He was curled up on the newspaper pile under the indoor aviary which is the crow's abode. Cheeky little feline blighter just slowly stretched, stood up, jumped on to the table and immediately started demanding a little morsel of tuck for supper.

And this was a few days after Jon had misplaced his iPad and had challenged me to find it for him. I do a lot of this kind of thing you know; find misplaced items/creatures for myself and other people it is no wonder really that I don't get much of the stuff I am supposed to be doing done in a timely manner really. Anyway, I could not find it, so out of desperation I decided to make one last ditch attempt in the office. Then I saw it. The phrase, 'hiding in plain sight' comes to mind.



Look at the photo and see if you can find it in the photo.

Whilst on the subject of the list of missing items, I am still looking for my marbles. I have instructed Tootles to go on without me; I will hopefully catch up with him soon.



Jimi Hendrix owned/ worn jacket and shirt combo - US \$9,500.00

"A jacket and shirt, once owned and worn by one of the greatest guitar players the world has ever known, James Marshall Hendrix (Jimi Hendrix). These come from his former concert promoter Tom Hulett. I purchased these years ago in Texas at a place called Pepper land (or something like that, if my memory serves me right). It was a huge memorabilia store in a mall there."

I wonder if my marbles are in those top pockets?

SHAMELESS SELF PROMOTION TIME

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



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

David Bowie Aladdin Sane Framed Print Stamp Royal Mail Limited Edition 408/950 - £99,255.00



“David Bowie framed picture Royal Mail, 17th March 2017
images have been blurred in parts / watermarked, actual physical items aren't..
from a pet free / smoker free home.
frame is still in shrink wrap un-opened. limited edition , 408 of 950
picture dimensions are 43cmx43cm
pictures are of actual item.”

Elvis Presley OWNED & USED car keys 1955 Cadillac Fleetwood 75 series limousine - £10,000



“ELVIS PRESLEY OWNED AND USED CAR KEYS FROM HIS 1955 Cadillac Fleetwood 75 series limousine (VIN 557547481)
Accompanied by a letter of authenticity hand signed by Chris Davidson the owner of the Elvis-A-Rama Museum before he sold to Graceland which reads:
This set of keys came from Elvis Presley's 1955 Cadillac Fleetwood 75 series limousine (VIN 557547481). The vehicle was purchased from Jimmy Velvet of the Elvis Presley Museum and was on display at the world famous ELVIS-A-RAMA MUSEUM.
Sincerely

(Signed)
Chris Davidson”

A second-hand bunch of keys, just got to find the car. One is not much use without the other really is it, but then again, I suppose I can't criticise. I am one of those folks who keep keys of every car I have owned and spare door keys and such like of old houses in which I have resided. But none of them have once been owned/touched/used by Mr Presley, so I guess that negates just about everything doesn't it. And I do have to add here, that due to copyright splattered across the listing on eBay, the photo here is of keys purportedly belonging to Mr P, but I have no idea as to what they open.

Unique Solid Gold Enamel Belt Buckle Music Star Rick Parfitt Status Quo 1994 - £4,045.00



“Unique large solid 9 carat gold and enamel belt buckle, fully hallmarked for London 1994.
This is a stunning one-off commissioned gold and enamel belt buckle designed and made for Rick Parfitt (1948-2016), musician, best known as singer, songwriter and **rythm** guitarist for Status Quo.
The belt buckle comes with both original design drawings and letter from the maker of the buckle, Tom Payne Goldsmiths, confirming provenance and that the belt buckle was commissioned for Rick Parfitt.
The buckle itself is round in shape with a Mercedes type star to the centre surrounded by a textured gold background and the border has leaves against a blue enamel background.
The buckle comes in it's box.
The buckle is 2-1/4 inches / 58 mm in diameter and it weighs 68 grams.
The buckle has clear hallmarks - crown and .375 for 9 carat gold, letter U for 1994 and maker's mark TPLtd for Tom Payne Goldsmiths.
The buckle is in excellent condition with no dents, damage or repair.”

A fair sized buckle, if not a little gaudy. And I



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.

The subscriber, by appointment from the Commission
of Patents, is now at the U. S. Patent Office, for re-
ceiving and forwarding to the author, models, specimens or
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se his proper Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make returns
into American and foreign works, to test valuable inven-
tions, and render advice on legal and scientific matters.



Available from iTunes, Amazon etc

A close-up photograph of an orange tabby cat. The cat has bright green eyes and is looking directly at the camera. Its fur is a mix of orange and white. The background is blurred, showing what appears to be a kitchen setting with various items on a counter.

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of marching charging feet, boy"

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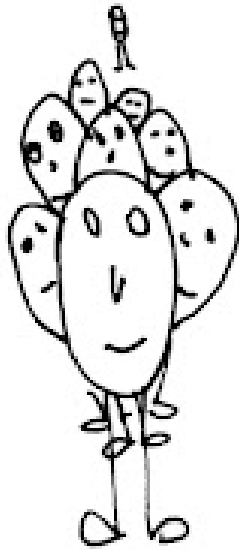
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THE NINE HENRYS



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...



Henry was living the high life



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.



Karen Elson:
The Ghost who Walks
(XL, 2010)
What? Varied and triumphant
debut from Mrs Jack White.

The musical output of a model married to a noted rock musician sounds like a recipe for a self-indulgent disaster of epic fail proportions. The Ghost Who Walks is the complete antithesis of that. Elson had a musical background sufficient to suggest her debut solo release would pack some merit. But this particular concoction of folk, indie, country and a few other random elements is an inventive, characterful and darkly comic triumph worthy of more recognition than its fleeting chart rise, #16 in the UK Indie list, suggests. It isn't an easy listen, but, once admitted, it engages and compels because the collection is so much more than the sum of its elegantly realised parts. A track like "Garden" is a case in point, opening with gentle and atmospheric waves before the drums push the ease aside and Elson arrives to deliver a sweeping, epic and emotive vocal, dragging the backing along in its wake as it asks "why does love fade into darkness." Where "Garden" attempts something mainstream and radio friendly there's a Nick Cavesque gloom surrounding "Stolen Roses" (a murder ballad of a notably English persuasion). The majority of the album is credited to Elson as sole composer, most of the remainder sees her with a co-composing credit and none of the songs on offer would embarrass a professional songwriter or singer. The fact she enjoys a career as a top model and an improbable beauty may, just, bias those prone to jealousy away from The Ghost Who Walks. That's their loss.

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

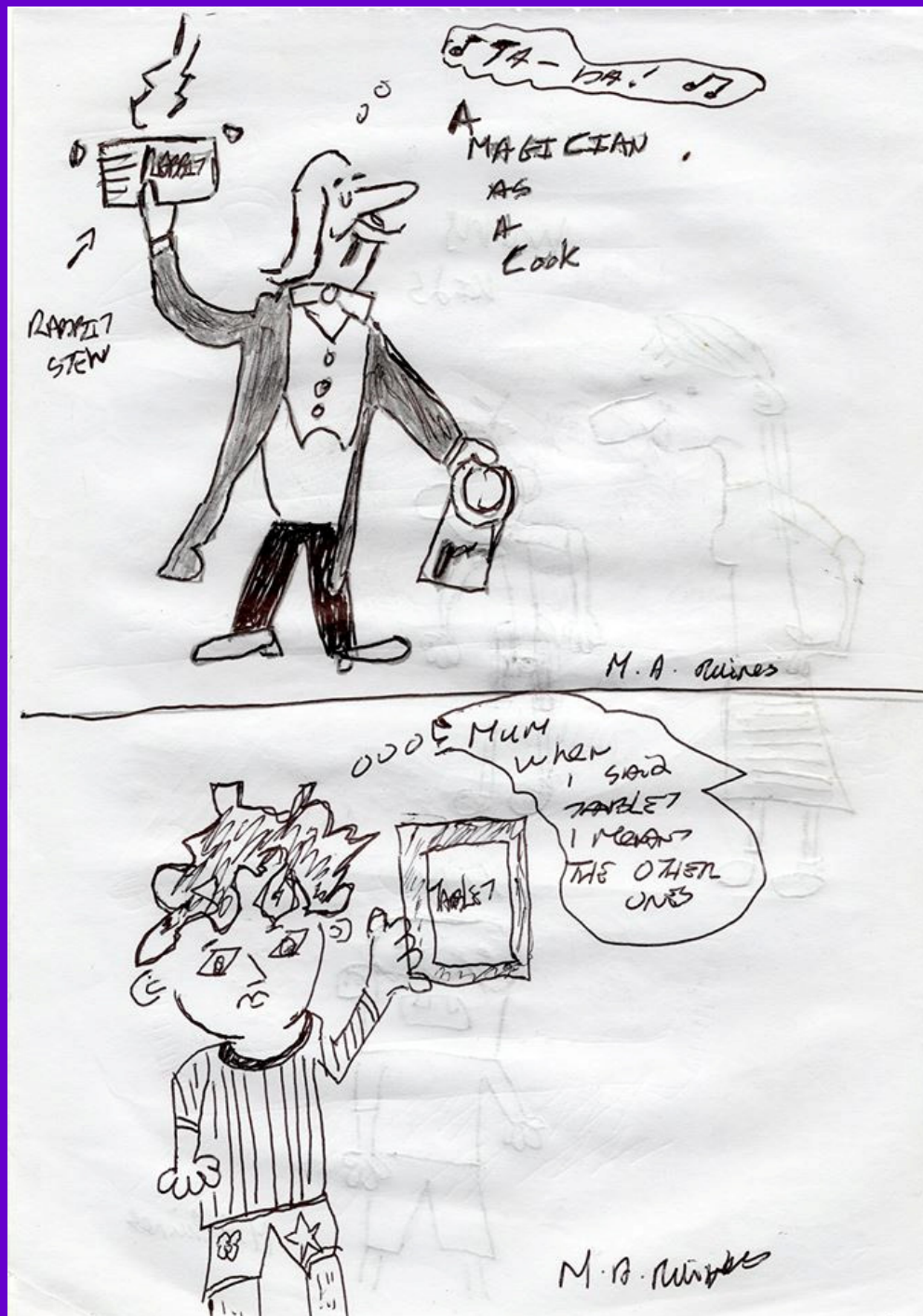


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THE WORLD OF GONZO ACCORDING TO

Mark Raines



And so another week has trundled inexorably towards its close. The filming has been completed for Episode Three of the revamped OTT, but whether it goes up next week or the week after is in the lap of the Gods. Actually it isn't. It's in the lap of me, but I prefer to make it appear as if it is decided by some omnipotent deity rather than by a fat bloke in a badly converted potato shed.

We have a huge number of springtails in the garden at the moment. These tiny hexapods are - I discovered this morning - no longer considered to be insects, but are in a class all of their own (sometimes with two other ex-insects). Something else that I discovered today is that they once may have been used as weapons of mass destruction. Although firmly denied by the US government despite the



existence of the Pine Bluff Arsenal of biological weapons, destroyed in 1971-1972 under Nixon's presidency, it has been reported that springtails were used by the US army as a "six-legged weapon" in biological warfare performed during the Korean War. Species cited in allegations of biological warfare in the Korean War were *Isotoma* (*Desoria*) *negishina* (a local species) and the "white rat springtail" *Folsomia candida*. According to these reports, isotomids were intended to serve as carriers of fatal diseases (anthrax, dysentery, cholera, small pox), dropped by airplanes above rebel villages.

It would be so tempting to claim that these tiny



arthropods have been let loose upon my garden as a revenge measure by Kim Jong-un, but I am not feeling mentally agile enough today to work through all the ramifications which that would entail.

Forgive me for banging on about our webTV show, but it matters a lot to me, and I would be grateful for as many people as possible to see it, and spread the tidings of it far and wide:

EP 83

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

EP 82

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

Om Shanti

Jon



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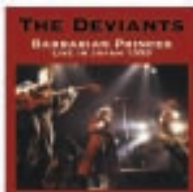
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ANDY COLQUHOUN**
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HIST187CD

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