We meet the legendary Judge Smith and talk about his new film, *The Garden* of Fifi Chamoix, Richard presents the second part of his critique of Steve Kimock, Jon muses about Cat Stevens and Liam Gallagher, and Biffo causes ructions in the Lord of the Rings gaming community.

#257 JUDGETHEGERDEN



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THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
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 once again to another issue of my (and I sincerely hope, your) favourite weekly music, arts and whatever else magazine. So we sort of had a week off. Corinna was off gallivanting with my stepdaughter Shoshannah, whilst I was at home, editing the latest episode of On The Track, finishing off the latest issue of Animals & Men, and generally pottering around.

I am not one of those pathetic men who cannot function without their wives, but neither am I one of the ones who embraces the chance of personal space and freedom at every possible opportunity.

But I love my wife very much and miss her when she is not around. Last Friday, however I had an unfortunate accident. In the night I had a tussle with one of the cats which ended up with my bedside light being knocked over. What I didn't realise at the time was that the glass on the cupboard got broken and I cut my elbow without realising it, and so that morning I woke up in a pool of blood. Yes, as I say, I can function fine without my wife around, but I will admit to never having liked Friday 13th.

I had a couple of weird musical experiences during the past fortnight. The first of these happened after I read a BBC news item celebrating the fact that Liam Gallagher, late of Oasis is celebrating



"that morning I woke up in a pool of blood."

having his first solo album becoming top of the album charts. Well, the hit parades are of less and less importance as sales of albums continue to plummet, but the top spot is still of - at least symbolic importance.

So I decided that it was probably my duty as a rock and roll commentator punditty type to check this story out. Well I have more money now than I did a few years ago, but I am still not minded to spend out my good honestly earned gelt on an album that I know that I am unlikely to listen to more than once, and so I checked it out on Spotify.

Before I go any further, over to the Wikipedos:

"As You Were is the debut studio album by English singer and songwriter Liam Gallagher. The album was announced in June 2017 with the release of the single "Wall of Glass" and was released on 6 October 2017 by Warner Bros. Records. Gallagher also revealed that he will launch his first solo tour of the United States and Canada to support the album's release. The album's title comes from the sign-off Gallagher typically uses for his Twitter posts."

The critical response to this album has

been quite impressive:

"Stephen Thomas Erlewine from AllMusic was highly positive about the record in his four-star review, saying "As You Were doesn't sound retro even though it is, in essence, a throwback to a throwback -- a re -articulation of Liam's '90s obsession with the '60s. That production does Gallagher a favor but so does Kurstin's presence as a co -songwriter, helping to rein in Liam's wandering ear and sharpen his melodies. Ranging from the icy onslaught of "Wall of Glass" to the stark swirl of "Chinatown" this is his best record in nearly a decade, and they add up to an album that illustrates exactly who Liam Gallagher is as an artist.

Now in his middle age, he's a richer, nuanced singer than he was during Oasis's heyday, yet he's retained his charisma and, unlike his brother, he favors color and fire in his records, elements that not only enhance this fine collection of songs but make this the best post-Oasis album from either Gallagher to date."[8] Halina Watts from the Daily Mirror was also very positive towards the record, scoring the album five stars and saying "'As You Were' is the legendary rocker at his very best" and that the album was "well worth the wait"."

Well, I am afraid that I thought that it was dull, contrived, derivative bollocks. Just

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like I thought his brother's album was, and just as very nearly all of Oasis's output was. Over the years, whenever the band, or since the split, either of the Gallagher brothers have released a new album, the mainstream music press have hailed them as contemporary masterpieces, and one or more Gallaghers as geniuses.

So, each time, I try to get it. I truly do. But I don't ever find them as more than slightly derivative, and lacklustre.

Yes, the Beatles influences come through loud and clear, but there is no spark of creativity to enliven it. And at the end of the album, I look back and realise that I have found nothing from it.

But, moving swiftly on. Also on my personal playlist this week is the new album from Yusuf/Cat Stevens. Again over to the Wikipedos:

"The Laughing Apple is the fifteenth studio album by Yusuf (formerly known as Yusuf Islam and as Cat Stevens). The album was released on 15 September 2017 by Cat-O-Log Records.

It is Yusuf's fourth mainstream release since his return to music and his first one since 2014's acclaimed Tell 'Em I'm Gone. The album was produced by Paul Samwell-Smith and Yusuf. Its title is a reference to one of Cat Stevens' earlier hits, "The Laughing Apple" that was included in his 1967 album New Masters."

All very well, and - believe me - it is (to these ears at least) a hundred times better than the previously mentioned Liam Gallagher album, and it is wonderful to hear Paul Samwell-Smith back at the controls again.

He has always been one of my favourite record producers, and I would particularly like to recommend his work on *Essence to Essence* by Donovan. But what he does here is as excellent as one would have wanted it to be.

WITH ONE EXCEPTION

And yes, the capital letters are intentional. Because there is one big thing that I truly don't understand about this blasted album. The opening track is a splendid scene setter for the album, with gorgeous swirling soundscapes. But the drums.

GOOD LORD, THE DRUMS

I cannot remember ever having heard such a horrible drum sound. I have played it to various other people on various other devices, and each time we play it, it sounds worse. Please go check it out and tell me what you think.

Then see if you can explain it to me.

JUST TELL ME WHY, YUSUF!

Love and Peas

Jon

Liam Gallagher, Yusuf Islam, Nile Rodgers, 200Fish, Rock and Roll Hall of Fame, The Love Theatre, Rolling Stones, Queen, Small Faces, Bono, Prince, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Jerry Jan Ross, Skip Haynes, Walter "Bunny" Sigler, Jan Arvid Johansen, Jimmy Beaumont, Grady Bernard Tate, Dave Bry, Iain Shedden, Sean Hughes, Roy Dotrice, OBE, Grapekun, Gordon Edgar Downie CM, Mary Hopkin, Man, Arthur Brown, Tony Ashton and Jon Lord, Martin Springett, Third Ear Band, Benjamin Britten, Judge Smith, Alan Dearling, Dave Watson, Morag Eaton, Graham Bell, Richard Foreman, Steve Kimock, Kev Rowland, Alunah, Atomic Rooster, Rick Wakeman, Made in Cuba, Steve Howe, Mr Biffo, Roy Weard, Hawkwind, Sammy Davis Jr, Bob Marley, Elvis, Lynyrd Skynyrd, Michael Jackson, Neil Nixon, Preston Epps

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



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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so what's it all about, Alfie?

9

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



N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mindaltering 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 handpicked collection of brilliant images—most never-before seenby 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 COLLING STORES OUTEN DAVID BOWIE ROLLING STONES JETHRO TULL RUSH ELTON JOHN EAGLES THE WHO LED ZEPPELIN OPER KANSAS GRIMSON SUPERTBAMP

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Rockin' the City of Angels features the work of some

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

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CHIC HINTS: Nile Rodgers will guide viewers through his musical legacy in a new three-part series for BBC Four this October called 'Nile Rodgers: How To Make It In The Music Business'. bridge, and Sturbridz

The weekly series will take a look at the career of the multiple Grammy-award winner and Rock and Roll Hall of Famer as Nile Rodgers shares the secrets of his success, what it takes to make it to the very top of the music industry and how to stay relevant decade after decade.

In the first episode which airs on Friday 6th October, Nile reveals the source of the inspiration for many of his songs, including the story behind the iconic nightclub Studio 54 turning him away at the door which resulted in him writing the classic disco hit 'Le Freak'. Nile also speaks candidly about his troubled

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John Maynard Keynes

childhood and how music became both his companion and saviour. spanner. I hope they Nile Rodgers said: "When I was learning my

craft, I was happy to pick up every nugget of knowledge that would help me develop into a professional. I quickly realised, that I needed to figure out what worked for me. Understanding



E. E. MUTORANSUL (Buccessor to WM. LEGGATE.) 180 MAIN ST.Y MANUFACTURER and Dealer in HARNERSES, SAD M. DLES, BRIDLES, Couch, Ghaise and Draft COL-LARS. Also, Trunko, Salises and Carpit Espe. Couch Gig and Tuly WHIPS, &c. ST Realpring dons at short motios. 8 Warvester, Jan 18

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WHO GONZO? WHY **GONZO? WHAT GONZO**?

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

- A potted history of his life and works
- Rob Ayling explains why he called his company 'Gonzo'

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

"The car suddenly veered off the road and we came to a sliding halt in the gravel. I was hurled against the dashboard. My attorney was slumped over the wheel. "What's wrong?" I yelled. "We can't stop here. This is bat country!"

Hunter S. Thompson

R. E. HUTURANSUN

Successor to WM. LEGGATE,) 180 MAIN ST.Y ANUFACTUR BE and Dealer in HARNESSES, SAD M DUSA BUDLES, Couch, Ginker and Danii GOL LARS, Also, Trunks, Paliers and Carpit Bags. Couch Gig and Tuly WillFo, &v. 37 Realpring dona it short

Weresties, Jan 18

risks, rewards, benefits and failures was imperative to have a lifelong career in music. For myself, nothing was a better teacher than failure, and success wasn't as satisfying as I'd thought, because I needed to do it over and over again to know whether it was real - or just a fluke." Throughout the series, Nile discusses success and how to embrace failure which he experienced in the 80s era when the 'Death of Disco' forced him off the stage and into the recording studio. Nile tells how he survived the downward spiral of drugs, alcohol and overwork, and reinvented himself which led him to work with a new generation of artists like Daft Punk, Laura Mvula and Keith Urban.

http://www.music-news.com/news/ Underground/108435/Nile-Rodgers-How-To-Make-It-In-The-Music-Business-comes -to-BBC-Four



FIND THE FISH: 200Fish is an art project whose objective is to raise awareness of the biodiversity of the North Sea.

This project is run by Lincolnshire Time and Tide Bell CIC, a not-for-profit Community Interest Company, responsible for installing Marcus Vergette's Bell on a Lincolnshire beach and using the arts to stimulate conversations about our coast.

There are about 200 species of fish native to the North Sea. This project is to record their existence through works of art.

Mindful of the threats to the marine environment, global warming, ocean acidification, pollution, over-fishing and so on, we are inviting a large number of artists each to pick one of the fish species and produce a painting or other art-work therefrom.

If you are an artist, or think you might become an artist, who would like to get involved here's what to do:

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The Gospel According to BART

Ny favourite roving reporter has been back in touch with news of this year's Rock and Roll Hall of Fame nominees...

The time has come, once again, for the Rock & Roll Hall of Fame to announce the nominees up for induction in the coming year. For many of the 19 acts being considered for this eternal glory, nearly half are first-timers.

This marks the first year of eligibility for Radiohead and Rage Against the Machine. According to the Hall of Fame rules, an individual artist or band must have released their first commercial recording at least 25 years prior to the induction year. Both bands released their first in 1992.

Nina Simone, Judas Priest, Kate Bush, Eurythmics, Dire Straits, The Moody Blues, and Sister Rosetta Tharpe are also first-time nominees. Rounding out the list of 19 are Bon Jovi, LL Cool J, The Cars, Depeche Mode, J. Geils Band, MC5, The Meters, Rufus featuring Chaka Khan, Link Wray, and The Zombies.

http://ew.com/music/2017/10/05/ rock-roll-hall-fame-2018-nominees/



R. E. HUTUMMYSUN Buccessor to WM. LEGGATE.) 188 MAIN ST.Y ANUFACTURES and Dealer in HARNESSES, SAD MANUFACTURES BRIDLES, Couch, Ginize and Denti COL LARS. Also, Trunks, Paliess and Carpit Sage. Couch Gig and Tuly WILL'S, &v. S.T. Realpring done at short Werecettes, Jan 18

Washington Square.



Go to our webpage at bit.ly/200Fish

1. Pick from the list of North Sea fish a species of your choice.

2. Send us an email telling us which fish you have chosen. We will then add 'Work in progress' against that fish in the list, discouraging lots of people from choosing the same fish.

3. When completed send us a photo of your work and a short biographical note and link to your own website, if any, for publication (if you wish). We will then add that to the fish list.

As the project progresses our list will gradually be transformed into the catalogue for an exhibition which will be staged when getting on for 200 works are completed.

Loosely aimed at Autumn 2018, there is no deadline yet set or date arranged for the exhibition. It will happen in its own time, the project developing at its own pace. That said, inclusion in the exhibition of worthy works is

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THE 90MZO NEWSROOM

on a first come first served basis. When sufficient works have been submitted we will move to exhibition, so if you want your work included it would be better to act sooner rather than later. There is no entrance fee for submissions and you will be able, if you wish, to offer your work for sale.

To get involved with 200Fish, Send us an email telling us your choice of fish.

So get on, pick your fish, paint your picture!

Biff Vernon,

Secretary, Time and Tide Bell Community Interest Company

bit.ly/TimeandTideBell

Tithe Farm Church End North Somercotes Louth will connect at Payra Lincolnshire, special train. LN11 7PZ 01507 358413

ALL YOU NEED IS ...: The Love Theatre at the Mirage is a marvel of showmanship. It has 2,013 seats, making it the biggest venue of all the Cirque du Soleil productions on the Las Vegas Strip, and yet the farthest seat is only 98 feet from the tip of the in-the-round stage. Twenty-four digital projectors were added during last year's upgrade and refresh of "The Beatles Love" — part of the show's 10-year anniversary celebration - bringing the total number to 52 projectors, the largest installation of its kind in North America. There are more than 200 moving lights in the theatre, which seems like a lot until you find out there are 6,400 speakers — including two in the headrest of your seat.

All of these items of information may sound

Opton, Grafton

Among the cool parts are watching the unique stage-in-the-round shift and move like a Transformer and a soundsystem demo that shows off the capabilities of all those speakers — the objective, after all, was to create the ideal environment to hear the Beatles' music. "The Beatles Love" soundtrack won a Grammy for Sir George Martin in 2008 and was remixed and refreshed by his son Giles Martin in 2016. https://lasvegassun.com/news/2017/oct/18/ beatles-love-magical-technical-tour-cirquemirage/

Wetcoules, Jan 18



impressive but don't really mean much unless

you're sitting inside the Love Theatre, and

that's the idea behind the new Magical

Technical Tour, a 30-minute behind-the-scenes

experience you can have for free at 1 p.m.

Fridays and Saturdays. This is the first time

Cirque du Soleil is opening these doors to the

public for this look inside the celebrated show,

one of the most beloved on the Strip.

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THE 901120 NEWSROOM

NO STONE UNTURNED: 1st December 2017 will see the release of 'The Rolling Stones - On Air', a collection of rarely heard radio recordings from their formative years. The songs, including eight the band have never recorded or released commercially, were originally broadcast on bygone UK BBC shows such as Saturday Club, Top Gear, Rhythm and Blues and The Joe Loss Pop Show between 1963 and 1965. Pre-order 'The Rolling Stones - On Air' here.

nal Trousester, 2710 :

Released via Polydor Records on CD, double CD deluxe edition, heavy-weight vinyl and special limited-edition coloured vinyl, these flashbacks offer an insight into the band as a vital and constantly surprising live unit. Such was the frequency with which they visited BBC studios in the 60's, the group constantly set out to offer listeners something different.

As well as songs that never appeared on singles or albums, there are seven tracks that were debuted over the airwayes before featuring on albums or EPs.

The group's take on familiar R&B staples like 'Roll Over Beethoven', 'Memphis, Tennessee' and 'Beautiful Delilah' (all originated by Chuck Berry) illustrate the verve and energy the Stones regularly brought to their live shows. The BBC would urge them to perform their current singles, and while happy to do so they also relished the opportunity to showcase a fuller picture of their prowess as Britain's foremost blues outfit, packing clubs and ballrooms night after night.

Among the 32 tracks, first heard ringing out of transistor radios over a period of just under two years, is 'Come On', the group's debut single

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THE 901120 NEWSROOM

and also the first number laid down for the iconic Saturday Club, hosted by the late, legendary Brian Matthew. 'Come On' is released as the first track from the album and is available now on digital and streaming services. Other highlights include the strutting 'Fannie Mae' (originally recorded by bluesman Buster Brown in 1959), Tommy Tucker's 'Hi Heel Sneakers', and Bo Diddley's 'Cops And Robbers'. Steam li ren twica a day.

http://www.music-news.com/news/ Underground/108507/The-Rolling-Stones-On-Air-a-unique-collection-of-early-radiorecordings





QUEEN ARE THE **CHAMPIONS** (AGAIN): To mark the 40th Anniversary of the release of Queen's 1977 landmark album News of the World, alternative previously unheard 'Raw Sessions' versions of both We Are The Champions and We Will Rock You are being released as digital downloads on the 6 October 2017. WHOLESA May L.

http://www.music-news.com/news/ Underground/108556/Queen-releaseunheard-versions-of-We-Will-Rock-You-We -Are-The-Champions

> H, E. HUTUMMUSUN Successor to WM. LEGGATE,) 186 MAIN ST.Y ANUFACTURES and Dealer in HARNESSES, SAD M DEES, BRIDLES, -Couch, Ginius and Denii OOL LARS. Also, Trunks, Palices and Carpit Sage. Couch Gig and Tuly WILFS, &v. S.T Realpring done at short Wetcoules, Jan 18

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HERE COME THE NICE: Following a third, BOOTS ileis. critically acclaimed, sell-out tour, ALL OR Wes Beols as imitation of NOTHING - THE MOD MUSICAL, based on the story of the Small Faces, will play a limited tiy equal to the West End season at the Arts Theatre, London Scote, with low from 6 February to 11 March 2018, with a press night on Thursday 8 February. The s and Bhopera producers of ALL OR NOTHING are also delighted to announce the release of a 29-track 1, vaior is the rewaters Joole cast recording, as well as a limited edition 15track blue vinyl LP, available from today, bent. bister. Tuesday 10 October 2017, from venues hosting the show on the current tour, as well as from nd 75 laiten St. the show website, www.allornothingmusical.com, and, when it is ht Line. playing there, from the Arts Theatre. ew York.

Written and directed by the award-winning actress Carol Harrison, ALL OR NOTHING is the story of four charismatic young kids from East London with humour, attitude, passion and, above all, talent. They became the Small Faces and were rocketed into the big time, only to discover the path to success is paved with exploitation, betrayal and, ultimately, tragedy.



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PRATT, DOWNES & SCOTT, P. BARCHOFT.)

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The cast at the Arts Theatre will be led by Carol Harrison as Kay Marriott and Chris Simmons as the older Steve Marriott. Further casting is to be announced.

In 1965, a new phenomenon erupted out of London's East End. It was the essence of all that was cool. It was Mod. ALL OR NOTHING follows the rise and demise of the Small Faces, the band who encapsulated all that was Mod - a unique blend of taste and testosterone, clothes-obsessed and street-wise but most of all, a dedication to rhythm 'n' blues. The musical celebrates the unique sound of this iconic Mod band, with all the Small Faces' hits, including Whatcha Gonna Do About It, Tin Soldier, Lazy Sunday, Here Albany and Norwich,

LS, Comes the Nice, Itchycoo Park and, of course, All or Nothing.

http://www.music-news.com/news/ Underground/108608/Small-Faces-musical-All-Or-Nothing-gets-West-End-transfer

DON'T CRY FOR ME PAULIE HEWSON: Rocker and activist Bono has met with Argentinian President Mauricio Macri in a bid to locate a protester who went missing following a clash with police in August (17).

Santiago Maldonado disappeared on 1 August (17) after armed forces were called in to clear a road he and his fellow demonstrators had allegedly been blocking in the Chubut The Capitol De on bo

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REGULAR LINE OF PACKETS Between Norwich and Philadelphia. Bail on WEDNESDAY of eachurest. The Line is composed of the following Paciets: New Schr. James L. Day, 1 i 1 Capt Nath, Mary H. Charpell, t 1 Capt. Greffein.

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province, where they had been calling for the release of a jailed Mapuche indigenous leader and the return of ancestral lands owned by bosses of clothing giant Benetton.

Eyewitnesses claimed the 28-year-old was arrested by authorities, but he has not been seen since, sparking suspicions of a human rights abuse cover-up, which have led to further protests. Steam

Bono, an outspoken member of human rights group Amnesty International, addressed the concerns for Maldonado's well-being during a discussion with President Macri in Buenos Aires on Monday (09Oct17), after which the U2 frontman admitted he was "glad" to learn the leader was taking the case "seriously", reports The Associated Press.



http://www.music-news.com/news/ UK/108578/Bono-calls-on-Argentinian-President-to-locate-missing-activist

NEW POWER GENERATION: Two of Prince's heirs have threatened to take legal action after the star's cache of unreleased music was removed from a vault at his Paisley Park, Chanhassen, home.

THOLESAL

According to editors at The Associated Press (AP), Sharon and Norrine Nelson, Prince's half -sisters, are in dispute with executors of the late star's estate, Comerica Bank & Trust, after the company removed the music to a secure site in Los Angeles for safekeeping. The sisters have claimed they had not been told exactly where



the music was taken, or why.

The collection, which includes master tapes of around 30 unpublished albums completed by the late star, who died in April 2016 aged 57 after an accidental overdose of painkillers, is reportedly worth around \$200 million (£150 million).

Sharon, a "Paisley According to Park representative" told her that around four truckloads of material were removed from the vault in early September.

http://www.music-news.com/news/ UK/108612/Prince-s-heirs-angry-asunreleased-music-relocated-from-Paisley-**Park-vault** Squara

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REGULAR LINE OF PACKETS

will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will

further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham

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THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



at 6 P. M., Jodge in Springlich, leave at 4 Purorector and aret " (in Albany at 15 P. M. The scalar for Troy leave on the sector is in the Grandwark.

REGULAR LINE OF PACKETS

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

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MICHAEL DES BARRES ON WITTE STEVENS MAXIMUM ROCK AND ROLL MIRNINGS VAM - IIAM ET CH21 SIRIUS AV I ((XXXV))

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."









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

Man filmed himself dying after 'letting black mamba bite him' when relationship ended

http://metro.co.uk/2017/09/26/man-filmed-himself-dyingafter-letting-black-mamba-bite-him-when-relationshipended-6956235/?ito=cbshare



WEB RADIO

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!



ME TRYING TO FIND GIRLS IN A PROG CONCERT



DUE TO TECHNICAL PROBLEMS BEYOND OUR CONTROL THERE IS NO STRANGE FRUIT THIS WEEK

KEEP CALM Normal service Will resume Shortly



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 multiinstrumentalist 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 shear 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.



A Lonely Crowd – Album: "Devil in the Detail" <u>http://www.facebook.com/alonelycrowd/</u> Nerissa Schwarz – Album: "Playgrounds Lost" <u>http://www.facebook.com/nerissaschwarzmusic/</u> NagMet – Album: "Water is Conscience" <u>http://www.facebook.com/daNagMet/</u> Alberto Rigoni – Album: "BASSORAMA" <u>http://www.facebook.com/AlbertoRigoniMusic/</u> Paul Hayworth – Album: "Coastal Legends" <u>http://www.facebook.com/paul.hayworth.3</u> Napiers Bones – Album: "Hell and High Water" <u>http://www.facebook.com/napiersbonesband/</u>

> Listen Here

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Fifty-One

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

(i) repeating myself,(ii) scraping the bottom of the Canterbury barrel, or(iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

THIS EPISODE FEATURES:

Soft Machine rehearsing at Ronnie Scott's in 1969, a 1977 Daevid Allen & Euterpe rehearsal tape, Coltrane and Pharaoh playing, and Robert Wyatt singing, the same jazz standard, an African Can cover, some Chilean spacerock, very Caravanesque sounds from Totnes's Magic Bus and something beautiful from the new Jane Weaver album. From the Canterbury of today, Syd Arthur live in Hyde Park a couple of summers ago plus sounds from local producers Xylitol and Humble Pious. The middle hour is a guest mix provided by local psych/prog musician Harry Hayes.

> Listen Here



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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The 'Not-Quite-A-Train-Wreck' Show

Mack, Cobra and guest co-host Switchblade Steve talk to John Murray, Chief Pilot at the Mystery Airport. Rob Beckhusen on unusual secret bases around the world. Emily Mittermaier on how to see a spirit. Dribbles the Clown calls in from Vegas. Juan-Juan's consecutive studio-appearances record comes to an end.



Listen Here

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



Jerry Jan Ross (1933 – 2017)

Ross was an American songwriter, A&R man, record producer, and record label owner. As a writer, his greatest success was with "I'm Gonna Make You Love Me," which he co-wrote with his protégé Kenny Gamble. His greatest successes as a producer include "Sunny" by Bobby Hebb, and "Venus" by Shocking Blue. Jerry produced *The Mob* on their self-titled first album in 1970.

He set up his own record production and promotion business, Ross Associates, in Philadelphia in the early 1960s, and increasingly became involved in all aspects of the work of record production. He signed the 17-year-old singer Kenny Gamble to a songwriting contract, and started writing songs with him, including "I'm Gonna Make You Love Me," first recorded by Dee Dee Warwick in 1966 and later an international hit for Diana Ross and the Supremes with the Temptations. Around 1960, he set up the Sheryl Records Inc. label. Later he recorded a local group called The Larks. Some of the other acts to record for the label were Tommy De Noble, Cleopatra, The Co-Eds and The Del Knights.

In 1965 he moved to New York to work

in A&R at Mercury Records, where he worked with musicians including Bobby Hebb, Spanky & Our Gang, Jay & The Techniques, and Jerry Butler, and produced Bobby Hebb's 1966 hit "Sunny". After leaving Mercury he set up his own record labels, Heritage and Colossus, and secured the rights to the Dutch band Shocking Blue, whose song "Venus" became a US #1 hit in early 1970.

He also worked at Motown in the early 1970s. In 1972, the label released an album of orchestral pop cover recordings under his name, *The Jerry Ross Symposium Vol. II*, a previous album of the same format having been released in 1969 by Ross's Colossus label.

Ross died of prostate cancer on 4th October, at the age of 84.



Skip Haynes (? - 2017)

Haynes was guitarist with 1970s American trio rock group Aliotta Haynes Jeremiah. As well as Haynes, **this** trio was originally composed of bassist Mitch Aliotta, and drummer Ted Aliotta. Aliotta left after their debut album to be replaced by John Jeremiah. They scored a popular regional hit in the Chicago area in 1971 with the single and album "Lake Shore Drive," an homage to the lakefront highway in Chicago and (some believe) also to LSD, a hallucinogen. "Lake Shore Drive" was featured in the 2017 movie *Guardians of the Galaxy Vol. 2*.

The initials "LSD" are occasionally used in Chicago vernacular to refer to the highway (although it is sometimes referred to as the Outer Drive to distinguish it from Inner Lake Shore Drive, which extends from Ohio St. to Hollywood Ave.). Outside of the Chicago area, the initials are known only as the name of the drug. Haynes claimed "Lake Shore Drive" has no drug references whatsoever, unlike "The Snow Queen," which

THOSE HE HAVE LOST

referenced the up and downsides of cocaine usage.

Haynes died on October 2, 2017 aged 71.



Walter "Bunny" Sigler (1941 – 2017)

Sigler was an American R&B singer, songwriter, multi-instrumentalist and record producer who did extensive work with the team of Kenny Gamble and Leon Huff, and was instrumental in creating the "Philly Sound" in the early 1970s.

As a young child, Sigler sang in churches, and joined several local doo-wop groups, including the Opals, in which he sang with his brother James Sigler, Ritchie Rome and Jack Faith. By the late 1950s he had started performing in local venues as a singer and pianist, and he first recorded for the V-Tone Records label in 1959. He then worked for Cameo-Parkway Records, where his second single, a medley of two Shirley and Lee hits, "Let the Good Times Roll & Feel So Good", rose on both the national pop and R&B charts in 1967. The follow-up, another medley, this time of two doo-wop songs, "Lovey Dovey"/"You're So Fine", also reached the R&B chart in the same year.

After Cameo-Parkway folded, around 1970 Sigler began working as a songwriter with Kenny Gamble and Leon Huff at Philadelphia International Records. In partnership with writer Phil Hurtt

wrote songs for the O'Jays including "Sunshine" and "When the World Is at Peace". He also wrote songs solo and with Gamble, and his compositions were recorded by many of the Philadelphia International artistes. He discovered a group, Instant Funk, and began again recording as a singer. He had his first chart success for six years in 1973 with a remake of the Bobby Lewis hit "Tossin' and Turnin", and had several further minor R&B chart hits on Philadelphia International in the mid-1970s, including his version of "Love Train", and "Keep Smilin".

In 1977, he moved to the Gold Mind label, set up by MFSB musician Norman Harris and distributed by Salsoul Records. There, he had his biggest R&B hit, reaching #8 in early 1978 with "Let Me Party With You (Party, Party, Party)".

From the 1980s, Sigler continued to write and produce for musicians including Patti LaBelle, and Shirley Jones of the Jones Girls. He also co-wrote "The Ruler's Back", the opening song on the album *The Blueprint* by Jay-Z.

Sigler died of a heart attack on October 6th, at the age of 76.



Jan Arvid Johansen (1947 – 2017)

Johansen was a Norwegian musician, and a graduate of the Nordnorsk Musikkonservatorium. He recorded with such groups as Erter, Kjøtt og Flesk (1973) and Nordnorsk Visegruppe (1975–1980) and he worked at the Hålogaland Teater (1979–1981) and with the performing group Tramteateret (1985).

His solo album, *Tonen & Kjærligheten*, was released in 2005; the song "Tirilltungetid" reached number one on the Norsktoppen.

He died on 7th October, aged 70.





Jimmy Beaumont (1940 – 2017)

Beaumont was lead with The Skyliners, an American doo-wop group from Pittsburgh. Other original members were Janet Vogel (soprano), Wally Lester (tenor), Jackie Taylor (bass voice, guitarist), Joe Verscharen (baritone). The Skyliners were best known for their 1959 hit, "Since I Don't Have You". They also hit the Top 40 with "This I Swear" and "Pennies from Heaven".

In 1965, Jimmy Beaumont recorded two notable singles for the Bang label: the first, "Tell Me"/"I Feel Like I'm Falling in Love", were medium-tempo soul-styled tracks. For his second Bang 45, "I Never Loved Her Anyway"/"You Got Too Much Going for You", Beaumont transformed into an impressive soul singer, sounding nothing like his previous more pop-styled efforts, leading some to question in later years, if it actually was his singing.

Until his death, Jimmy Beaumont performed with the Skyliners in their current line-up of Nick Pociask, Frank Czuri, and Donna Groom (whose husband, Mark Groom, has been the group's drummer/conductor for more than 25 years). Beaumont died on October 7, 2017, aged 76.

Grady Bernard Tate (1932 – 2017)



lent his voice to a number of songs in the animated *Schoolhouse Rock*! series.

In 1963 he became the drummer in Quincy Jones's band. His drumming helped to define a particular hard bop, soul jazz and organ trio sound during the mid-1960s and beyond. His slick, layered and intense sound is instantly recognizable for its understated style in which he integrates his trademark subtle nuances with sharp, crisp "on top of the beat" timing (in comparison to playing slightly before, or slightly after the beat). The Grady Tate sound can be heard prominently on many of the classic Jimmy Smith and Wes Montgomery albums recorded on the Verve label in the 1960s.

Tate was the drummer on *The Tonight Show Starring Johnny Carson* for six years, and during the 1970s he was a member of the New York Jazz Quartet. In 1981 he played drums and percussion for Simon and Garfunkel's Concert in Central Park. As a sideman he has played with musicians including Jimmy Smith, Astrud Gilberto, Ella Fitzgerald, Duke Ellington, Count Basie, Rahsaan Roland Kirk, Quincy Jones, Stan Getz, Wes Montgomery, and Michel Legrand.

Tate died of complications of Alzheimer's on October 8th, at the age of 85.

Dave Bry (1970 – 2017)

Tate was an American hard bop and souljazz drummer and singer with a distinctive baritone voice. In addition to his work as sideman, Tate released many albums as leader and vocalist, and Bry was an American writer, music journalist, and editor. He served as editor of *Vibe*, *Spin*, and *XXL* and was a columnist for *The Awl*. He also authored a non-fiction book, *Public Apology: In*

THOSE HE HAVE LOST



Which a Man Grapples with a Lifetime of Regret, One Incident at a Time (Grand Central, 2013). Bry died of cancer on October 15, 2017, at the age of 46.



Iain Shedden (1957 – 2017)

Shedden was a Scottish-Australian musician and journalist. He worked for the local newspaper in his home town of Wishaw in North Lanarkshire while playing with his first band, The Jolt. In 1982 he was invited to play in Europe with the Australian band the Saints. Shedden played with the Saints on and off through the 1980s as well as Snakes of Shake and Summerhill.

In 1992 Shedden migrated to Australia, initially to seek work as a musician. With opportunities in the music industry limited, Shedden returned to journalism and was employed at *The Australian*—initially as a sub-editor and later as the music editor.

Shedden died from laryngeal cancer on 16th October, aged 60.



Sean Hughes (born John Hughes) (1965 – 2017)

Hughes was a British-born Irish stand-up comedian, writer and actor. He starred in his own Channel 4 television show *Sean's Show* and was one of the regular team captains on the BBC Two musical panel game *Never Mind the Buzzcocks*.

In 1987, Hughes began appearing at the Comedy Store, and in 1990, aged 24, he became the youngest winner of the prestigious Perrier Comedy Award for his show, *A One Night Stand with Sean Hughes*.

As well as comedy, he wrote collections of prose and poetry and worked on a number of films. He also presented weekend radio shows on the BBC's London radio station BBC GLR, and in 2002 joined BBC 6 Music, presenting the Sunday morning programme. He also wrote two novels, *The Detainees* (1998) and *It's What He Would Have Wanted* (2000).

Hughes had a small role in the 1991 film *The Commitments*, playing a record producer, and in 1992 he had his own TV show, *Sean's Show*, ostensibly set in his own home. He appeared in the film *Snakes and Ladders* shot in Dublin, and released in 1996.

From 1996 to 2002, he was a team captain on the BBC 2 comedy quiz show *Never Mind the Buzzcocks*, alongside Phill Jupitus and Mark Lamarr. He also played Eileen Grimshaw's love interest Pat in the British soap *Coronation Street*.

Hughes played Brendan in the film version of Tony Hawks' book, *Round Ireland with a Fridge* (2010),



the lead in the film adaptation of Spike Milligan's comic novel, *Puckoon*, and also voiced Tapir in the three *Robbie the Reindeer films*, as well as appearing in *Casualty* in 2015. Also in 2015, Hughes took over the role of Stationmaster Mr Perks in the musical *The Railway Children* at King's Cross Theatre in March 2015.

Hughes died on 16th October, after reportedly being treated for cirrhosis of the liver, aged 51.



Roy Dotrice, OBE (1923 – 2017)

Dotrice was a British actor known for his Tony Award-winning Broadway performance in the revival of *A Moon for the Misbegotten*. He appeared in the 1984 film, *Amadeus*, as the composer's father, Leopold Mozart.

He served as a wireless operator / air gunner with the Royal Air Force during the Second World War, and was imprisoned in a German prisoner of war camp from 1942 to 1945.

Dotrice was the voice of "Permanent Under-Secretary Sir Gregory Pitkin" in the early episodes of BBC Radio's long-running comedy *The Men from the Ministry*. He also played the caretaker Ramsay, alongside Patricia Hayes in the Radio 4 sitcom *Know Your Place*.

He was known to North American audiences as Father in the 1980s American TV series *Beauty and the Beast* and Father Gary Barrett, a Catholic priest, in the 1990s series *Picket Fences*, although his acting career dates from 1945 in a revue called *Back* *Home*, performed by ex-POWs in aid of the Red Cross.

In June 2010, it was announced that Dotrice would be playing the role of Grand Maester Pycelle in the HBO television series *Game of Thrones*, but he later withdrew from the part for medical reasons.

Shortly after filming for the second season commenced, it was confirmed that Dotrice would be returning to play "Wisdom Hallyne the Pyromancer", who is featured in the installments "The Ghost of Harrenhal" and "Blackwater".

He earned a place in the Guinness World Records in 2004 for the highest number of character voices by a single actor for the first book in the series, *A Game of Thrones* (in which he voiced a total of 224 characters).

Dotrice also narrated many storybook adaptations for Disney Records, including *The Little Mermaid*, for which he was nominated for a Grammy award.

Dotrice died at the age of 94 on 16th October.



Grape-kun (Japanese: グレープ 君 Hepburn: Gurēpu-kun)

Grape-kun was a 21-year-old Humboldt penguin (*Spheniscus humboldti*) at *Tobu Zoo* located in Saitama prefecture, Japan. His attachment to

THOSE HE HAVE LOST

a cutout of a character from the anime series *Kemono Friends* earned him international fame. In 2017 the zoo had placed 60 character cutouts from the series around the zoo to attract visitors. Grape-kun would stare at the cutout for hours, going as far as trying to reach the cutout, which was placed on a tall rock. Zookeepers had to separate Grape-kun from the cut-out for part of the day so he would eat.

Grape-kun was born at Hamura Zoo in Tokyo in 1996. He was named because of the colour of the purple ring placed on his wing for identification, and "kun" is a Japanese honorific usually used when speaking to younger males. Along with his mate Midori he was moved to *Tobu Zoo* in 2007. In 2009 they had a male chick named Hanpen. The egg was removed to the *Edogawa Natural Zoo* in Tokyo and hatched on June 3rd. In 2009 Midori found a new mate, a younger male named Denka.

The zoo announced his death on 12th October.



Gordon Edgar Downie CM (1964 – 2017)

Downie was a Canadian rock musician, writer, and occasional actor. He was the lead singer and lyricist for the Canadian rock band The Tragically Hip. Downie formed the Tragically Hip with Rob Baker, Johnny Fay, Davis Manning, and Gord Sinclair in 1983. Originally, the band started off playing cover songs in bars and quickly became famous once MCA Records president Bruce Dickinson saw them performing at the *Horseshoe Tavern* in Toronto and offered them a record deal.

In 2001, Downie diverted from the band and started his solo career with the release of his album *Coke Machine Glow*.

Along with this release he published his first poetry and prose book named after his solo album. He went on to create a second solo album, *Battle of the Nudes*, in 2003. After making three more albums with the Tragically Hip, he made *The Grand Bounce* in 2010, which is credited to Gord Downie and the Country of Miracles.

Downie had cameo appearances in *Men with Brooms*, in which the Tragically Hip play a curling team. Downie also made a cameo appearance in the 2008 indie drama *Nothing Really Matters*, directed by Jean-Marc Piché. Downie also appears in the Trailer Park Boys movie *The Big Dirty*. Downie was also featured in the sitcom *Corner Gas* in the episode "Rock On!" in which the Tragically Hip are shown as a local band practising in the main character's garage.

Downie was heavily involved in environmental movements, especially issues concerning water rights. He was board member of Lake Ontario Waterkeeper, and helped work on a cause to prevent a cement company from burning tires for fuel. He was also a part of the Swim Drink Fish Music club, a project that unites artists and environmentalists in a music club to raise money for Waterkeeper organizations in Canada.

On 13 October 2016, Downie and his brother Mike, along with the Wenjack family, announced the founding of The Gord Downie and Chanie Wenjack Fund to support reconciliation between Indigenous and non-Indigenous peoples. The Fund is a part of Downie's legacy and commitment to Canada's First Peoples. Chanie Wenjack is a young boy who died trying to escape a residential school, who is at the centre of Downie's Secret Path project. The Gord Downie and Chanie Wenjack Fund operates out of the Toronto Foundation.

At the Assembly of First Nations in Gatineau, Quebec on 6th December 2016, National Chief Perry Bellegarde honoured Downie with an eagle feather, a symbol of the creator above, for his support of the indigenous peoples of Canada. Bellegarde also bestowed on Downie an honorary aboriginal name, Wicapi Omani, which is Lakota for "man who walks among the stars."

Downie died of brain cancer on 17th October, aged 53.




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

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

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

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

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

Artist Man Title Endangered Species Cat No. PNTGZ101CD Label Point

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





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

Artist Arthur Brown Title Crazy World of Arthur Brown LIVE! Cat No. HST296CD Label Gonzo

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

Though Brown has had limited commercial



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



TONY ASHTON & JON LORD LIVE FROM THE LONDON PALLADIUM The First of the Big Bands

Artist Tony Ashton and Jon Lord Title First of the Big Bands Live Cat No. HST462CD Label Gonzo Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/ off collaboration with Deep Purple's keyboard player. Jon Lord. In the meantime, he formed a trio with Remo drummer Roy Dyke and bass player Kim Gardener, who had been in The Birds with Rolling Stone's Ronnie Wood. The eponymous trio had a hit single with 'Resurrection Shuffle' and quietly broke up after their third album. In the summer of 1974, Ashton and Lord recorded a beautifully eccentric record called 'First of the Big Bands'. It was a brave career move for them both, mainly because Jon Lord wanted to move away from his signature sound with Deep Purple (neo-classicism played on a Hammond organ with lashings of bravado and flash). He wanted to concentrate more on a sound featuring piano and a brass section, and between the two maverick musicians them. produced a bravely peculiar, but oddly enthralling album. As you can probably guess, from the title of this record, it is a welcome document of what happened when Tony and Jon 'First of the Big Bands' live.

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

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



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



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

The Third Ear Band came out of the artistic

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

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

The centenary of Benjamin Britten is marked with a new study by the multiaward-winning director Tony Palmer. It is a dark coda to Palmer's four other Italia-Prize-winning films with and about Britten, whom many now regard as one of the greatest composers of the 20th century. This extraording film avalance Britten's

This extraordinary film explores Britten's uneasy relationship to the wider world. The bloodiest century in history profoundly affected Britten, not just because he was a committed pacifist, but on a much deeper level. What is the role of the artist in such a troubled world? What are his responsibilities? What is the nature of creativity itself? What is its function? Does it have a function?

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

Reviews

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

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

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





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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/gonzoweekly



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I am very fond of Judge Smith. He has had one of the most peculiar career arcs of anybody I know.

At university, in the mid-1960s, together with Peter Hammill, he formed the

notoriously spiky progressive rock band Van der Graaf Generator with Judge on drums. They were the first band signed to Charisma Records, but Judge left the







band after the first single. The split was, apparently, perfectly amicable, and he was to work with Hammill and other alumni of VdGG over the years. He then formed a peculiar jazz-rock band called Heebalob, which included sax player David Jackson, who went on to join VdGG.

The third VdGG album - *H to He, Who Am the Only One* - featured one of the bands most memorable tracks. The opening song, 'Killer'– the song about a killer shark – featured bits from an old song by Judge, called 'A Cloud as Big as a Man's Hand'.

The shark, in the song, became very lonely because he'd killed everything.

Judge then spent a while as a scientologist, before settling on a career as the composer of stage musicals for the next few decades. He was particularly adept at fusing avant-garde sensibilities with hummable tunes, and the subject of these slices of musical theatre included the 'Kibbo Kift'; a peculiar youth movement from the 1920s and 30s, which has recently taken centre stage as the subject of a book by Annabella Pollen, who most recently surfaced as





part of the 3 day event in Liverpool, which marked the return to the world stage of The Justified Ancients of Mu Mu.

After many years of work developing a new form of narrative music he calls "Songstory", Smith completed and released, in 2000, the double CD *Curly's Airships*, about the 1924 Imperial Airship Scheme and the R101 airship disaster of 1930.

Among many others, Peter Hammill, Hugh Banton, Arthur Brown, David Jackson, John Ellis and Pete Brown performed on the project. Smith believes that the 2 hr 20 min work might be the largest and most ambitious single piece of rock music ever recorded. *Curly's Airships* was to be the first of three Songstories so far written and composed by Smith.

After a gap of Lord knows how long, Judge has decided to return to the live stage, and has started putting a band together. He has also made an arty movie about life in his girlfriend's old garden. You couldn't make this stuff up. After a gap of a couple of years, I decided that a conversation with Judge was well overdue...

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APPLES AND ART

Come for an arty-apple day out in a forest garden with Gonzo's Alan Dearling

alan dearling



The Garden Cottage/Forest Garden and Red Shed Nursery is located on the edge of

Coldstream, close by the River Tweed. It is a veritable fairy-land of fruit trees and bushes and a poly-culture of rich vegetation and an ideal habitat for lots of birds. And, on October 2nd, this walled forest garden provided the site for a special Open Day of Apple picking, cutting and pressing. Plus, a forest-setting for displaying the work of the two artists-inresidence, Dave Watson and Morag Eaton.

Thankfully the rain held off, and there were even some lovely summer-like periods of bright sunshine. The two artists drew and painted scenes from the garden in separate locations in the forest garden, as the visitors, including many young ones, walked, skipped, jumped and ran around the maze of narrow paths. After having an opportunity to walk around the garden on their own, visitors listened to permaculture guru, Graham Bell (right), outline the development and evolution of the garden from its acquisition in 1990,





when it was an overgrown part of the walled gardens of Lees Stables, the home of the local lairds, I think, the Home-Robertsons.

Graham and his wife Nancy dreamed of creating from the retirement home of the estate's ghillie (fishery warden), a place of maximum bio-diversity, a permacultural forest paradise. As Graham put it, a low maintenance 'forest garden', filled with 'spirituality'. It is jam-packed with trees and vegetation and produces an abundance of fruits, vegetables, nuts and salads featuring edible flowers. The Garden Cottage is the home-base for many permaculture and forest gardening courses and open days, run, primarily by Graham, Nancy and son, Sandy.

Coldstream is actually only a tad south of Anchorage on the latitude world stage. So, even getting two crops a year can be a struggle, but by allowing their fruits and vegetables to grow in the stuffed-full, eight 'layered' environment of nature's forest, Graham told us that the garden only requires two days gardening work a week, often undertaken by willing volunteers, who come experience of organic to gain and permacultural planting and growing techniques. Many of the plants on the forest floor would be viewed as 'weeds' by most gardeners, so ground-elder nestles up against beds of Alpine strawberries. Occasional fungi appear underneath pear and apple trees. The Garden Cottage specialises in growing a diverse variety of trees both for their fruit, and for propagation and sale. Meticulous records are kept of all the crop yields from the garden. But, in reality not everything always goes to plan, and the challenge of slug-control continues. Graham has attempted to bring ducks into the garden ponds on a number of occasions, but each time, predators have killed them. That particular battle is ongoing...

A rich diversity of apple varieties...





Apple Day visitors gained valuable insights into how to pick apples, gently and safely, using special tools in the afternoon. They also had plenty of opportunities to cut up the apples for pressing into fresh apple juice. Abundant boxes of different apple

varieties were on display, as the apples were picked and very carefully and lovingly packed into trays for storage in special meshed shelves, for future use throughout the winter. I was particularly taken with the Blenheim





Orange, Stobo Castle and White Melrose varieties of apple. And Katy, of course, as I am a keen cider drinker!

Meanwhile, Morag and Dave sketched and

painted, whilst chatting to the ever-weaving thread of Apple Day visitors. They are a husband and wife team with a studio, The Foldyard, in Berwick-upon-Tweed's Bridge Street (Number 32), which is very much the



old, walled town's bohemian art quarter.

Morag works on print-making using a monotype technique, sometimes basing designs on Dave's paintings. Dave says he lets his paintings grow within 'nature', and makes substantial use of the rich, bright colours of the forest garden. Morag's prints on show are mostly more muted. Rich rust, browns and burnt umber, over-scored with finely detailed etched lines. Morag says that her works are all about 'borders' and 'transitions'.

Dave mixes his memories into the realities of the nature he sees before him. The paintings therefore are exuberant and full of vibrancy. A number of the works are collaborations, with Morag re-interpreting Dave's paintings for her prints. Both have had works exhibited in the Scottish Royal Academy show in 2017. An imaginative day out for the whole family. A day of wonderment, with plenty of knowledge -sharing, smiles, and, of course, Apples and Art!

You can find out more about Graham Bell's books, courses and the forest garden at:

http://grahambell.org/permaculture-courses/ forest-garden-open-days/

And, for Dave and Morag's gallery and art:

http://www.foldyard.co.uk/

They make much use of instagram: check out: foldyard and morag.eaton



Richard Foreman's WILFUL WILFU

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

Writers:

"A passport to a parallel planet where nothing means quite what you thought it did, this book offers an excursion to a strangely familiar place that you have never previously dreamed of. Get your shots and book your ticket today." Alan Moore Watchmen, From Hell, Voice of the Fire, Jerusalem

"An ambitious and truly original collection from a master storyteller whose memorable characters in often surreal, unsettling situations linger long after the first page." Sally Spedding Wringland, Cloven, A Night With No Stars

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Readers:

"Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind." "I love the feeling of shifting, malleable realities. It is so much fun and encourages thinking in new ways about the world."

"The book is bloody brilliant. I read it in nearly one sitting. It totally messed with my head."

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The Story of Steve Kimock, part 2

In Gonzo 253 the first part of this profile followed West Coast guitarist extraordinaire Steve Kimock through his early days in the Heart of Gold Band and his first major enterprise, the jazz-rock band Zero. We pick up the story a year or two after that band's initial demise.

By the late 90s Steve Kimock was doing the rounds. In 1998, along with Mark Karan, he was one of the two lead guitarists in the first post Grateful Dead reformation, The Other Ones, and clearly this led to his follow-up association with Phil Lesh and his ever-changing 'Friends' line ups. These I profiled in Gonzo #222. As I wrote with some dismay then, despite the powerful spark in their collaboration, Kimock and Lesh went their separate ways after a year or so, and have not to my knowledge worked together since.

It was while listening to Live Music Archive soundboards of some of those shows that I first came across Kimock's composition 'It's Up To You'. Essentially a jamming vehicle, it's a lush and fluid piece of music however it gets played usually at considerable length. I had the feeling listening to it that Kimock had been taking note of the styles of some of the great guitarists of the African continent such as (and I'm guessing here) Mali's Djelimady Tounkara or the Congo's Diblo Dibala. Something about the way their playing flows and ripples worked its way into compositions such as this one, and 'A New Africa' (yep, clue there in the title) which also started to get played around this time.

There's also, as we observed in part 1 of this profile, a lot of jazz. Kimock considers himself a fan of guitarists such as Wes Montgomery, Jim Hall and

RICHARD FOREMAN



contemporaries like Bill Frisell and Pat Metheny, but claims in an interview: 'I'm not a jazz guitarist. For better, for worse, I spent some time studying that music and learned a bunch of tunes, but there's some part of the straight-ahead thing that just doesn't allow me to work the guitar the way I'd like to.' In other words, there's too many other influences on his playing for him to feel comfortable playing in a pure jazz style.

Nevertheless, it's a firm part of much of his work. A live recording I have from 1999 features a probably ad-hoc outfit that charmingly called itself the 'Marijuana Jazz Band', covering amongst other things Miles Davis' 'In a Silent Way'. Fond as I am of Kimock and his musical ventures, I was still finding some of the music in this vein a little dry. It's probably music that a trained musician is more likely to 'get', in terms of appreciation of technique, than a non-musician such as myself. Probably also a mood thing. It can sound like pointless noodling one day, and on another it weaves you into its space.

I certainly find this true of Kimock's next extensive project, the Steve Kimock Band which he kept going throughout the early



2000s, releasing a number of albums mostly live, but in 2005 one studio album 'Eudemonic'. Line ups varied quite a bit. The live album I have, 'From the West Coast' features Kimock compadre Bobby Vega as ever on bass, Alan Hertz on drums and on keyboards a pairing of Pete Sears and Tom Coster. Quite a duo. Sears at that point was a few years out of Jefferson Starship, and had served stints with both Hot Tuna and John Lee Hooker's backing band. Coster had been Carlos Santana's main keyboard support for a good many years and albums. As far as I can tell, he is playing mainly synths, whilst Sears plays jazzy electric piano. The music is generally exploratory, edgy at times and at others a tad veneered by keyboard washes. The mentioned. ľve technique. as is impressive but there's a bit of an emotional void. It's an album I listen to occasionally and appreciate in parts but not a favourite.

'Eudemonic' is probably a more approachable album, featuring concise versions of pieces selected from the band's repertoire. By the time it was made the above mentioned line-up had departed, replaced by Rodney Holmes on drums, Mitch Stein adding more guitar and Alphonso Johnson on bass. The material varied between jazzier tracks in the style I've described and some lovely melodic pieces such as 'One For Brother Mike' (a Holmes/Kimock composition) and Kimock's 'Tongue'N'Groove'. The latter, despite the perhaps misleading pun in its title, I find one of Kimock's most beautiful compositions - a lilting guitar melody that gently leads into meditative improvisations. I reckon he must like it too. It's one that has stayed regularly in his repertoire to this day.

And this, for me, remains Kimock's great strength. As a guitarist he is protean – he can do the fast and jagged Abercrombie or Scofield type styles, he can do straight ahead rock, psychedelic rock and blues, he can do folk and even touches of classical. The list goes on. From interviews I've read, it's clear he's an omnivorous listener and much of the fun of listening to him is picking out the ways he has incorporated what he hears into his own work. It must be this tendency,



too, that makes him a sought after sideman. More about this later, but from what I've seen on video he tends to keep a low profile onstage, seeing himself as a contributor rather than a grandstander. But whatever he adds, you'd feel the lack of it if it wasn't there.

The SKB seems to have wound down in the mid 2000s, '05 to '07 seeing an extended reunion of Zero. At that time, most of the major members were still alive. We've subsequently seen the loss of both saxophonist Martin Fierro and vocalist Judge Murphy. But the line-ups over this period were changeable and included collaborators who were to work with Kimock extensively later in the decade. These included keyboard player Melvin Seals (a mainstay of the last incarnation of the Jerry Garcia Band) and Kimock's son, John Morgan Kimock, who had by then become a fine drummer. There were guest shots too, former Grateful Dead singer and Kimock associate Donna Jean Godchaux making several appearances with the band. The repertoire was mostly what had gone before, material from both the early, largely instrumental period and the later. more rock styled songs co-written with Robert Hunter. A nice single CD show

from this period (audience recording but good quality) can be found at: <u>https://</u> <u>archive.org/details/</u> <u>Zero_High_Sierra_Music_Festival_Big_M</u> <u>eadow_2006-06-30</u>

This was by no means the last fling for Zero. They've regrouped in various ways, notably to celebrate the departed band members, almost annually since then. They did not, however, return to recording or add new material, beyond I guess one or two covers.

Kimock at this time appears to have hit a near febrile level of activity. Even as the SKB project ended, he was leading a loose 'And Friends' outfit whose appearances continued to play out through the next decade. He was also collaborating on a level that I can barely begin to record. As a sample, mainly from MP3s which at the time he regularly offered as free downloads on his website, compiled a CDR containing the following, all recorded between 2006 and 08.

'Fountains of Wood' – the Rhythm Devils (see my piece on Mickey Hart, Gonzo 225-6)

'Mission in the Rain' – Garcia/Hunter







song recorded with jamband New Monsoon

'Baby Baby' – Zero track revived by KVMW Band, which was Kimock, Bobby Vega, John Molo and Ray White, about whom see below

'I Second That Emotion' – the JGB, a continuation of the Jerry Garcia Band after Garcia's death with Melvin Seals at the helm

'Dixie Chicken>Tennessee Jed' – Little Feat, 27 minutes of bliss

Some of these were one off guest appearances. Others were extended collaborations that presumably came together when the various musicians' schedules allowed. For example I'm not sure when the first convergence of the KVMW band occurred but it seems to have cropped up sporadically around this period. Ray White was, during the late 70s/early 80s a vocalist with Frank Zappa's band, while John Molo has worked up an impressive work-list over the last couple of decades and is currently drummer for Moonalice. Sets tended to mix instrumentals from Kimock's repertoire with loose songs that sound somewhat improvised by White.

Though severed from Lesh, Kimock clearly enjoyed an ongoing relationship with the other former members of the Grateful Dead. He participated fully in the early appearances of the Rhythm Devils with Hart and Kreutzmann, guested frequently with Kreutzmann and Papa Mali's Seven Walkers band and in late summer/autumn 2007 stood in for the



cancer stricken Mark Karan on a very extensive US tour with Bob Weir's Ratdog. I have some recordings of shows from that tour and they are impressive. Whereas Karan has, in general, a rather muscular style of guitar playing, Kimock brought a more cerebral sound to the band, and extended the jams on Weir favourites such as 'Feel Like a Stranger' to greater than hitherto lengths.

As if that weren't enough he also launched into an extended (at least until recently) collaboration with Jason Hann and Michael Travis of jamband String Cheese Incident. Their interest in the Rave scene of the 1990s had led them to form an offshoot unit under the name EOTO, playing live techno/hard house style music. Kimock joined them, I guess initially for occasional jams, improvising on guitar over the electronica they were producing. This solidified into a band project under the name Praang. Personally, although I enjoy quite a lot of music in a similar vein, I never quite got on with Hann and Travis' approach. From bits I've heard, Kimock adds some fine touches - but there is only so much music one can find time to listen to and Praang fell off my radar after an initial listen or two.

Pure improvisation was also the hallmark of yet another occasional outfit from this period in Kimock's life. Known as Banyan, the core players were Stephen Perkins (drummer with Jane's Addiction), trumpet player Willie Waldman and - until his death - bass man Rob Wasserman. Banyan touched on the experimental, end of jazz, avant-garde with а pronounced rock drive. Participation in their ad-hoc shows enabled Kimock to explore the wilder edges of his guitar playing. It's not easy listening by any standards, but has its rewards if you are a) in the mood and b) prepared to persevere.

Okay, we're coming up to the end of the first decade of this century. I very much doubt whether I've covered all of Kimock's work in this period but hope I've given you a sense of his apparent ubiquity with what I have managed to list. But there is more to come. Check out the third and final part of this profile in two or three issue's time when we look at Steve Kimock's Crazy Engine, further collaborations, current projects and a forthcoming album (which might even get a review if I've got my hands on it by then).

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ALUNAH SOLENNIAL SVART RECORDS



This is the sort of album that just shouldn't exist in 2017, as its roots are so firmly entrenched in the early Seventies that it is quite hard to realise that this was only released this year. Hailing from Birmingham (it would be hard to think of them coming from anywhere else to be honest), these guys have been more than a little inspired by Sabbath, the major difference being that in Sophie Day they have a female singer who knows exactly what is needed for the music. No screaming pitched high soprano classically trained style here, but instead someone who knows instinctively what is needed for each song, whether that be a lower contralto or a voice that is full of innocence and loss. It is the use of atmosphere that definitely makes this, their fourth, album stand out. The riffs are solid slabs, but sometimes they can be too repetitive even for this style of retro doom, but Sophie and her presence always manages to turn it into something quite special. It is an incredibly immediate album, and quite melodic, two things that I don't normally associate with this style of metal. This is an impressive album, one that has been making regular returns to my player since I came across it, and I am sure that all those into doom will feel that same way. Well worth investigating,

https://www.svartrecords.com



ANDRÉ CARNEIRO EMPTY PAGES INDEPENDENT



One of the things about writing about music for so long is that I am often sent albums to review by artists or labels that I have not previously come across, as well receiving material from other as reviewers who think I may be interested in. Now, to be honest, I have no idea where I got hold of this 2016 album: I have checked my emails, but have no idea at all. I do know that it wasn't from André himself, as I have been in contact with him to get some more information! He is from Porto, Portugal, and has been busking for the last five years, travelling around Europe trying to promote his music. The songs on the album were written when he was 16 and 17, and was recorded in just four days, live in a garage! He called it 'Empty Pages' as this is the beginning of his work, like writing a book, it starts empty and then it fills up with stories of the strange roads he follows while busking. It contains love, hope and dreams because music is magic, and sometimes we make sacrifices, giving up something for something else that you want more.

This is a beautiful album, it really is the

only way to describe it, and to think that is was recorded in a garage in just four days is incredible. All the lyrics are in English, and the gently picked acoustic accompaniment is in perfect harmony with his voice, and makes for something that is timeless and very special indeed. The songs are thoughtful, with a reverence, and a delicacy that makes them appears as if they come from a bygone age when music was revered and not just some disposal item. I would much rather listen to music from an artist like André than the manufactured plastic pap that seems to be of favour to so many. Why not visit his Facebook page (https://www.facebook.com/ AndreCarneiroOfficial/) or his YouTube (https://www.youtube.com/

AndreCarneiromusic). Music and artists as good as this need to be supported.

ATOMIC ROOSTER THE DEVIL HITS BACK GONZO MULTIMEDIA



In 1989 organist Vincent Crane committed suicide aged 45, and John Du Cann put together this compilation with Vincent's widow, Jean, as a tribute. This is at least the fourth reissue of the album since then, and reverts to the original 12track, although the Gonzo website does state that it includes three rare early live tracks which although available on some editions of this album are not on the Gonzo release. Atomic Rooster was one of those bands that never really gained the acclaim they deserved, and these days are probably best known for "Devils Answer" and "Tomorrow Night" (both on here) and for having Carl Palmer as their first drummer. That is incredibly unfair, as through the Seventies they released a series of significant albums with various line-ups. When I saw them in concert in the early Eighties they were back to the same trio that worked together in 70/71, namely John Du Cann, Vincent Crane and Paul Hammond. By now they were firmly part of the NWOBHM, and this album reflects that period of the band.

The insert provides a very potted history of the band, and seems to suggest that this album includes songs from many of the different line-ups. Given that there appear to have been 22 versions through the years, and there are only 12 songs, that somehow seems unlikely. I would much rather have had some information as to exactly who was playing on the songs (my guess, and it is only a guess, is that they are all by the trio above) and where and when the live versions were recorded. As a sampler for the early Eighties period of the band it is well worth hearing, especially as it also includes "Play It Again" which was a minor hit on the rock charts at the time (I've still got the 12" vinyl version). Whether it is the perfect introduction as is stated on the insert I'm not so sure, but it certainly is a good way to find out about one of our most maligned and ignored bands.

RICK WAKEMAN WINTERLAND BALLROOM 1975 RRAW



Apparently, I have 97 Rick Wakeman solo albums according to iTunes, which means I'm still missing some, and that doesn't include his work with other artists and bands! Yes, it's safe to say I'm a fan. I also have multiple DVDs and books of his, and it is a serious regret of mine that I have only seen him in concert twice, once on the 'Out There' tour and once on a solo piano tour. Now, most people are aware that just a few days before the 'Out There' tour Rick's singer, Damian Wilson, decided that he couldn't do the gig anymore, but instead of abandoning the shows Rick instead contacted his old mate Ashley Holt, and with a rejigged set list the tour was saved.

Heading all the way back now to 11th February 1975, and this CD captures Ashley also singing his heart out for Rick, but here it was at a concert in San Francisco, following on from Rick's three massive albums 'Journey', 'King Arthur' and 'Henry'. This was recorded and broadcast as a radio show, and it is obvious that there has been no cleaning up at all, as there are a few duff notes here and there. Also, it must be realised that there was no expectation at the time of making this commercially available so there are times when the sound is dated, and I noticed an audible hiss at some points. But, and it is a huge "but", the concert itself is quite astounding. With both trumpet and trombone in the band, it gives the band a very different feel, as does the use of percussion as well as drums. This means that there are times when "real" instruments are used where Rick often plays the sounds on keyboards, which allows him to go off on piano or another musical tangent. There is strong use of acoustic guitar as well as electric, and this really does feel like a band as opposed a keyboard player and session musicians.

Is this an album that I would recommend to someone trying to discover Rick for the first time? To be honest no, there are better live albums around, and certainly better studio releases. But in terms of historical context and Rick's overall biography this album is fascinating and is one that any fan needs to have in their collection. With sleeve notes by Gonzo's own Jon Downes, this is a CD to which I will often be returning. <u>www.rwcc.com</u>

RICK WAKEMAN MADE IN CUBA GONZO MULTIMEDIA



Fast forward some thirty years from the San Francisco show, and Rick found himself in Cuba, having been invited to Havana for a series of concerts by the Ministry of Culture, the Cuban Music Institute and the Swiss foundation, "Association Friends of Cuba". A very different line-up now, with an additional keyboard player and no brass or extra percussion, but Ashley was there again! Of all the singers that have been used by Rick, he is the one that most will associate for his incredible work on so many classic albums, and for me I always think of 'Journey To The Centre of the Earth' and not only is it difficult to imagine anyone else singing it, it is also hard to imagine Rick playing a show with Ashley without featuring at least part of it. So it is here, with the first CD commencing with a 24-minute version, showing that Ashley has lost none of his power.

I soon found myself relaxing into the album, pouring myself just a little more NZ wine (we are certainly blessed with both the quantity and quality of our vineyards), closing my eyes and letting myself drift along with the music. There is a selection of songs throughout his career, but of course with Ashley on board there are quite a few from the Seventies. Again, Rick allows his musicians to have some fun and there are some quite extended passages where he takes a real backseat. I get the impression that there must have been a request from someone important that they play "Starship Trooper" (followed by Steve Howe's "Würm"), as although Ashely does his best it is well outside his range and it is interesting, of not always exactly as it should be. Strangely the show finishes with a tape playing part of "Out There", which must have been as it was the most recent studio release at the time of the gig. But if a nearly two hour long double CD isn't enough, there is also a DVD in this triple disc set. The complete set is available, which has been filmed with multiple cameras in very high quality, and there is also a really interesting documentary showing some of the behind the scenes with Rick talking about his experiences and how the gigs came about. This is an indispensable set for anyone who loves Rick's music. www.rwcc.com

STEVE HOWE THE RELATIVITY YEARS GONZO MULTIMEDIA



It must be said that apart from Rick Wakeman, the solo careers of Yes members outside of bands has been a little hit and miss. Steve Howe of course found major success with Asia, and with GTR (although criminally not to the same extent), but his solo albums haven't always been the outstanding success that one might imagine. Here, though, Gonzo have brought two of his best albums together in a single package which is an inviting proposition to anyone who doesn't already own them. 'Turbulence' was released in 1991, and features Steve playing not only everything with strings, but also some keyboards and anything else he feels benefits the overall sound. His core band is based around Bill Bruford and Billy Currie (ex-Ultravox), although Nigel Glockner provides drums on three songs and Andrew Lucas organ on one. This is an instrumental album, but one that feels far more a band effort as opposed to as solo, one that makes musical sense as it goes through the ten different songs, with a style that is instantly recognisable to anyone who has followed Steve's career. It is bright, it is exciting and invigorating with plenty of energy, and to my ears is the finest "solo" album of his career to date. There are details as what inspired each song, who played what instrument on each one, as well as further details of the actual guitars used by Steve.

Two years on from 'Turbulence' and Steve released 'The Grand Scheme of Things'. Here he put together a band including two of his sons, plus the mighty Nick Beggs plus others. But, I only know this as I researched it as there is no information for this album in the booklet apart from a songs listing, a photo of Steve and a thanks list. I presume this is because the original contained very little information, but surely some minor research could have been done and that added to the booklet? Unlike the previous album, which was instrumental, half of these songs contain vocals from Steve himself, and while he hasn't an unpleasant voice, I have always felt that it far better when he is using it to provide harmonies as opposed to taking the lead role himself. What saves this album is the sheer diversity of styles being displayed, so while he does at times return to what made him and his bands so famous, he shows that he is comfortable playing in multiple different genres, although always bending them so that they manage to fall within the prog field. Using Nick to provide Chapman Stick on some of the songs was also inspired, as the different sound and textures that provides enabled Steve to compose some interesting counter melodies and balances.

Overall this is definitely a release that any fan of Steve, or any band he has been involved with, should grab with both hands. All credit to Gonzo for making this set available at a good price. www.gonzomultimedia.co.uk

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.

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Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

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ANOTHER EXPLANATION?

ORMAL VISIT TO CHESTER

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TEST INVESTIGATIONS


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.

REVIEW: MIDDLE-EARTH -SHADOW OF WAR (PS4, XBOX ONE, PC - PS4 VERSION TESTED)

I've written before about how dull I find Lord of the Rings. Having tried as a teenager to read the books, and given up, until the films came out everything I knew about Middle Earth was taken from the ZX Spectrum adventure The Hobbit. What I knew was this: Thorin likes singing about gold, and something about a tunnel-like hall.

It was only upon seeing the first Lord of the Rings movie that I even realised I was steeped in more of the mythos than I realised; all those Dungeons & Dragons campaigns that I played as a kid were essentially LOTR games in all but name. Though, at least the way we played it, with more abundant availability of magical rings.

From there I realised that Tolkein - and I deliberately misspell his name here to irritate Lord of the Rings fans - had pretty much invented the fantasy genre (even if he borrowed liberally from myth and folklore). While this led me to have a greater degree of respect for the books he wrote, it irritated me how derivative the genre was.

I mean, this is why I can't bring myself to watch Game of Thrones, which I gather is essentially Lord of the Rings with boobs and gore and that, so people can kid themselves they're watching something grown-up and sophisticated.

And yet, weirdly perhaps, I really, really loved Middle-Earth: Shadow of Mordor, the predecessor to Shadow of War. Although if you want to tell me how the story progresses in this sequel... forget it. I skipped most of the cutscenes, with their tedious portentous dialogue.



https://www.digitiser2000.com/main-page/reviewmiddle-earth-shadow-of-war-ps4-xbox-one-pc-ps4version-tested

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.. Encore was riding the crest of the rave wave though and rave culture was beginning to edge live music out of the spotlight. I was still doing the odd stint as sound engineer at Dingwalls and the Electric Ballroom but Encore were not really pursuing the touring market because raves made so much more money. Encore also found that, as the raves got bigger and more frequent, they needed more equipment. Chris' friendship with Dave Martin had brought him the opportunity to get really good deals on the new system that they brought out that year, the Martin F2. Soon they had managed to fill the warehouse with lots of these black boxes but even that was not enough to feed the growing number of rave gigs. He began sub-hiring from a company called *Capital Sound* and they worked together to standardise the way the amps were set up to make their equipment interchangeable. In September, however, we set out on another Cockney Rebel tour, this time with a PA and lighting rig so I was able to wave goodbye to a bunch of stoned ravers and do some real work.

The Steve Harley tour kicked off in Helsingborg, Sweden, in a venue, impressively called Caesar's Palace, which, given that this was small town Sweden bore no resemblance to either a Roman villa or a glitzy hang out for the rich and Mafia connected in Las Vegas. We spent a week or so touring Scandinavia and then went down into Germany and came to Hamburg. We played a gig called the Fabrik in Hamburg - a bomb factory during the war which was a tall wooden structure with a great sound. Steve was using a track from the music Ennio Morricone composed for the film The Mission as an intro for the set and I was approached by a woman from the audience to ask what that track was. She was pretty and we chatted for a while. I would normally have tried to get something going but I was completely in love with Andrea and had, for the first time, arrived at a state of fidelity. I did like her, however, and I took her phone number and address so we could meet again next time I was in Hamburg. I did not realise at the time she was to prove to be a much bigger part of my life.

Being on the road with a crew in a minibus again restored some of the mayhem that usually surrounded touring. One thing that was obvious from the start was that Pete was likely to be the one at the centre of any arguments. There were long disputes between him and Dave Thomas, the backline guy, about where the centre of the stage was. He also had a degree of mischievousness about him, although it was hard to distinguish between a lack of awareness of the



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disruption he caused from downright cussedness. Quite apart from the arguments about stage positioning he also had a tendency to take down the lamps at the end of the show and plonk them down on top of the cables. He would leave the two lighting trees that stood behind the PA as late as possible before dismantling them - making it hard to dismantle the PA itself. The problem with crews when these things start to cause friction is how to deal with them and resolve the conflict without causing a confrontation. Unlike people in a normal job, road crews live in each other's pockets – especially small crews like ours. I was nominally the 'Production Manager' as well as being F.O.H. engineer and so it fell to me to make sure that the show was up and running each night. The interesting thing was, for all his obstructive behaviour, Pete would often respond to a direct request and did not seem to take umbrage. He was, however, more often than not pretty drunk by the time they closed the truck doors on the last piece of lighting gear. I tended to be the most sober of the crew and would usually drive the bus back to the hotel after the show. Once we arrived at the hotel there was usually a bit of scrabbling about getting bags and stuff together to take into the place that we were staying in. Again, more often than not, it would be Pete bemusedly trying to decide if he needed a bag or not, or not being able to find something or other, and me that was standing around waiting for him to do this so I could lock the bus.

One night, in a small town in Austria, I got fed up with it. He was trying to sort out his case so he could just take the minimum amount of stuff in with him but he was very drunk too. I gave him the key to the bus and said, 'There, you lock it when you have finished', and went into the hotel.

I shared a room with Dave and we sat up for a while having a bit of wine and a couple of spliffs. In the morning I was awoken by a call from reception. It seems I had inadvertently parked the bus partly blocking an entrance and I had to move it. I told the woman that the people in the other room had the keys. A few moments later she called to say that they denied having the keys. I told her that I had left the keys with Pete in the other room and I could not move the bus without them. I got up, got dressed and went downstairs to go to breakfast. In the lobby I found Tom standing there with an Austrian policeman.

'He's got my passport,' Tom said.

'More fool you for giving it to him,' I replied heading towards the restaurant. The policeman chipped in at this point.

'Were you the driver?' he asked.

'Yes.'

'You must move your bus or we will tow it away.'

'I would if I had the keys,' was my response, 'I left the keys with his roommate last night.'

'Driving licence!' he demanded. I was clearly not going to get breakfast yet. The two of them followed me up to my room where Dave was still blissfully asleep. On the bedside table was a lump of hash. I grabbed it and woke Dave, handing it to him to get it out of sight.

'Too early,' he mumbled and put it back on the table. Knowing the police were just behind me I quickly put the lamp over the dope and got my briefcase. I handed the paper driving licence to the police who looked at it with the usual incomprehension shown by foreign police when presented with an English paper licence without a photo. Out of the window I could see the tow truck attempting – and failing – to hitch up the mini bus.

'Passport,' came the next demand. I had been here before, I thought, but the Austrian police were not as easily rebuffed as the East German ones had been. I produced my passport and held it up for him to see. He reached for it and I pulled it away. He held out his hand for it and I said 'No, you cannot have it.' I opened it at the front page and read it to him:

'Her Britannic Majesty's Secretary of State Requests and Requires in the Name of Her Majesty all those whom it may concern to allow the bearer to pass freely without let or hindrance and too offer the bearer such assistance and protection as may be necessary'. He looked at me, 'Property of the UK government, mate and I can see by your uniform you are not in the UK Government.'

'We are the Austrian Police,' he said firmly.

'Yes I know, just one step away from the jackboots, you boys,' I responded, although I am not sure he appreciated the inference.

By this time the tow truck had given up trying to move the bus and had driven off. Pete has also appeared holding the keys which he had, in his drunken state, gone to bed with!

'I must fine you a thousand Schillings,' the police told me.

'Why?'

'For towing away you bus.'

'But you didn't tow it away did you? It is still there. If the plumber comes round to fix your pipes, and goes away without doing anything you don't pay him do you?'

I was, however, not in a good position because he had Tom's passport. In the end I had to pay him and went out to move the van before finally going to breakfast.





Where was God?

There was an odd little programme on the TV a few years back, called Tsunami: Where Was God ?

It involved the presenter going to a number of places in South East Asia where the Tsunami was most devastating, and asking people about God.

This seemed a very strange thing to do and it brought up some quite peculiar responses. One extremist Muslim said that it was a punishment for tight clothing, while the most profound statement came from a Hindu woman



whose son had been swept away in the Tsunami. She was grief stricken but resigned. "God has returned to God," she said.

What struck me was that the question itself is absurd. God just doesn't come into it. It takes a peculiar form of human vanity to think that God listens to individual human prayers, or that he has a particular preference for one religion over another. The fact is that Muslims, Christians, Hindus, Buddhists, Jews, believers and non-believers, were all carried away in the Tsunami, which made no distinction whatsoever between people or their religious beliefs.

This took place on the second anniversary of the Tsunami, but the first anniversary of the Gaza massacre in which 1,400 Palestinians were trapped in their cage and killed, a large percentage of them children.

THE EMPIRE

ECTED WRITINGS 2003 - 201

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It seems odd that the second anniversary of one tragic event was so extensively covered, but that the first anniversary of another was so completely ignored.

The difference being, of course, that the first was a natural occurrence over which human beings had no control, while the second was entirely manmade.

Even more notable is that while the rebuilding of the coastline of South East Asia continued, the people of Gaza still labour under an economic blockade which stops building materials from crossing the border, and so are unable to even begin the process of rebuilding their devastated country.



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

Times Literary Supplement

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

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



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



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..



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 Daevid 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 ...



Multimedia spiritsburning.com

Our Crash I Have Iwo Names JigSawMan Flies A JigSawShip Live Forever JigSawhan Files A bigsawana Live Forever My Life of Voices Let's All Go Cloud Puffing Stellar Kingdom Stellar Kingdom
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Tripping With The Royal Family
Xara's Poem
For Those Who Are Searching 1.0. 12. For Those who 13. Rolling Out 14. Angel Full Of Pity 15. Right On The Mark 16. This Time, This Space 17. So Strong Is Desire





A photo from an as-yet-unidentified magazine recently appeared on the Internet, showing a fairly early lineup of Hawkwind.

From left to right, they've been identified as Brock, Dettmar, King, DikMik, Turner, Lemmy.... and the one with the beard is ...? Yes, Calvert doing his Hirsute Biggles thing.

All the members except Simon King were in all or at least some 1971 Hawkwind lineups - even Calvert, who isn't usually thought of in association with the year of In Search of Space.

But of course he had heavy involvement with the famous Hawkwind Log that accompanied that particular album. However, King took over the stool from Ollis in early 1972, so presumably this photo is from 1972, or perhaps the first half of 1973, as DikMik didn't depart until summer '73.

It would help if we knew exactly when Hirsute the Biggles phase of Hawkwind was!



LOOK! A silver machine!

HAWKWIND PASSPORT APPLICATION



Greetings space travellers! This is your Hawkwind Earth Visitors Passport application form.

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

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

Pass. No(Leave blank)
Volunteer Crew Register
Name
Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)
Full Earth Address:
Post Code
E-Mail Address: (Please print clearly)
Telephone Number:
Additional info:

www.hawkwind.com Any enquiries hawkwindpassports@hawkwind.com





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

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

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

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

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com





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!!"

HARVEST vs HALLOWEEN

BOTH MEET IN THE PUMPKIN PATCH One a cornocopia of natural delights The other a sugar riddled costume ball for children Harvest time is Seasonal /Moon Based Halloween appropriated by Retail Outlets This is a time of thin veils between worlds When all that was planted rises up People forget they are connected to Seasons They send their empty children out with begging buckets I determine to ply them with corn and other vegetables Their young confusion a wise investment What other Seasons have forgotten their Natural Origins?



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Victorian times every well-bred In 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.

Nornich, Doo

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...

Well, it doesn't seem like yesterday since I was last trawling through various auctions, web pages and listings for something to grab, dust down and throw into the cabinet of curiosities, but here we are again; none the wiser, but certainly a few days older.

I swear I was sat next to Robson Green at Newmarket last Friday afternoon. No, to be fair, I can't swear it, but the guy looked remarkably like him, and Mr Green is into horseracing I believe, so it was within the realms of possibility. We left the Mr Green lookalike/real deal to go get something to eat, and alas he was no longer there when we returned after our cheese on toast, so I couldn't have another look. One doesn't like to stare, so it was a quick glance on the premise of looking at something beyond him.

Oh yes - there was a van selling cheese on toast. I have never, ever come across such a wondrous thing before. There should be more vans selling cheese on toast at outdoor functions if you ask me. It was absolutely delicious and went down a treat.

Anyway, we must get on with the show I suppose, so it is with a stifled yawn that I present to you:

FLOUR:

R' EP HALABURADAN Successor to WM. LEGGATE,) 186 MAIN ST.Y

ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghales and David GOL LARS. Also, Trunks, Fallace and Carpit Eage. Couch Gig and Trils WillFO, &v. gr Realpring dons at short motios. 8 Weivestes, Jan 18

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PRATT, DOWNES & SCOTT, P. BARCEOFT.)





SHAMELESS SELF PROMOTION TIME

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



Check it out now...

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The set setting will ay Lintions for By many for Persitor at Way stations with

information. after they are re No freight receiv This is a once in a lifetime piece of Rock and Roll history! The 40th anniversary of the plane crash is coming up October 20th. There are several new documentaries coming out and also a new tell all book by Artimus Pyle(previous drummer and crash NE survivor) The movie based on Pyle's book was due Varden Blo to be released this fall but was halted due to legal

never collected.

could have been

Ohio. I declined.

issues. 42"X32"X3" Professionally Framed Shadowbox with the following items recovered from the Lynyrd Skynyrd plane crash October 20,1977... amor Amange Ladies size Small leather jacket (Only 2 females on board the plane)

Original Lynyrd Skynyrd Fall Tour '77 T-Shirt Original Lynyrd Skynyrd "Tour of the Survivors" '77 Backstage Pass

family members. These are the items the families

I have 3 COA'S signed and notorized from this

gentleman and his family which still live about 2 miles from the crash site. I also have their contact

Original Lynyrd Skynyrd ID(Gene Odom- Security)

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Cetherine H Lynyrd Skynyrd ID(Ronnie Van Zant- Artist) a pred ac Copy of Original files then, Lynyrd Skynyrd Tour Sticker 1977 aming their ms mallers, er to obtain Sleeve from prototype concert jacket being omes of sisconsidered for sal at future concerts. (At time of TRID MOCH. atest Laws crash) Unfortunately, this jacket was involved in a al much de house fire and all that remains is the sleeve. butablished ma Latenico Personal belt buckle of Steve Gaines(worn on the d informetten. cover of "Street Survivors" album and can be seen Engim being worn in other publications) provided* 1)23 and " Minimum Maneuvering" plaque from the dash of ts. the plane showing the level of degrees for banking. BOOTS 4 Unpublished photos taken October, 21 1977(day dets. "The greatest Southern Rock band of all time...Lynyrd Skynyrd. The fate of Southern Rock wes Beols after the crash) of the plane and crash site. be he found in as initation of ty epail to the ad Gust Books was changed forever on October 20th 1977. Lynyrd If I leave here tomorrow, would you still Skynyrd had just performed the night before at remember me?' Scote, with low Greenville Memorial Auditorium in wake of their new album"Street Survivors" released on October Item being sold "As Is" No returns." HOE 17th. They were enroute to Baton Rouge, Louisiana DIVINORE to play at LSU. Their plane, a Convair CV-240, came to rest in a wooded and swampy area in Don't ask me why, but I find the fact that some of Gillsburg, Mississippi We will never know what these items have been placed in a framed shadowbox slightly sordid. It just creeps me out This is from one of the largest personal collections that such a horrific thing is cashed in on like this. of Lynyrd Skynyrd memorabilia that has ever Iffy alert. existed. These items had been asked to be donated Hay 85. to The Rock and Roll Hall of Fame in Cleveland, Michael Jackson Worn Red Sequins Loafer Destiny/Triumph Tour! Rare! - US \$4,000.00 These items were purchased years ago from the gentleman that helped cut the path to the site of the THE PRANTIL Prof crash for the first responders. This gentleman also stood watch over the site for the next 2 days while the NTSB finished their investigation. Once completed and the plane was removed the NTSB left the site and all the contents. This gentleman saved the following items and offered them to



"Michael Jackson

B. E. HUTUHHYSUN

(Successor to WM. LEGGATE,) 180 MAIN ST.Y

ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghaise and Davis COL LARS, Also, Trunks, Falises and Carpit Eage. Couch Gig and Trils WillFS, &v. gr Realpring dans at short motios. 8 Wayostes, Jan 15

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Concert Worn Red Sequins

PRATT, DOWNES & SCOTT, P. BARCHOFT.)



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 highborn 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.

at 6 P. M., lodge in Sprinzfield, leave at 4 Polycresitor and arei - tha Albany at 14 P. M. The scaling for Troy leave on the arrival the trains at Greenbush. OL TOGAD R*

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REGULAR LINE OF PACKETS Between Norwich and Philadelphia, The Line is composed of the following Pacials: New Schr. James L. Day, 1 i Capt Nath. Wern Schr. James L. Day, 1 i Capt Nath. Bary H. Chargell, 1 i Capt. Greffen.

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MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

Loafer Destiny/Triumph Tour! SUPER RARE!

This Loafer was acquired from a security guard who worked with Michael I have a LOA with the item. I originally purchased the loafer years ago from Pawn Shop in Beverly Hills (see link below). It was consigned by the person who acquired it from Michael. This loafer was custom made by Bill Whitten for the Destiny/Triumph Tour. Bill made three sets of Sequins loafers one Black, Red, White. These loafers were made from Capezio Dance Shoes Bill Painted them and applied red or white or black sequins to them for the effect! Some sequins are missing from shoe from stage wear. The shoe is in very used condition and I only have the one not a pair! The shoe was worn in the Off the Wall video! Which was a concert I believe in LA."

Oh yes these are so dapper and it would be so fun to tap the shoe shine shuffle wearing these.

LA Roxx Authentic Leather Motorcycle Jacket Bob Marley Air Brush Art - US \$2,000.00

"My mom is pretty darn cool...and smart. That's why she bought this back in the day. There was a shop fabulous leather shop in Provincetown, Massachusetts called "Skin." Among other things leather Provincetown, they sold gorgeous LA Roxx leather jackets embellished with iconic spray painted portraits by the superbly talented artist Jurek whose other commissions included painting small aircrafts for Cape Air.

My mom is a bit older now and rarely rides ter at Way stations with

ler Freight Line.

B. E. HUTCHINSON (Buccessor to WM. LEGGATE.) 180 MAIN ST.Y ANUFACTUR BE and Dealer in HARNESSES, SAB M. DINS, BRIDLES, -Couch, Ghales and Daris COL LARS. Also, Trunko, Fallers and Carpit Eags. Couch Gig and Tuis WHIPS, du. gr Realpring dans at short motios. 8 Wayostes, Jan 15



motorcycles anymore so she was willing to relinquish this one of a kind artwork/garment to me. I love it enough to realize that we are not a perfect match for each other so I must release it into the universe so that it might collide with its soulmate. It's the real deal inside and out. Not that it matters because you're gonna buy it regardless, but in case you need to know, it's a size 40. Satisfy your soul with this Motorcycle Marley Madness."

I think you would be waiting in vain for me to wear it. Not my cup of tea at all. But then who the cap fit.

I am off to find something to eat for I am rather famished. See you next time.

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PRATT, DOWNES & SCOTT, P. BARCROFT.)

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

http://www.zazzle.co. uk/streetfightingshirts



RESONATING WITH THE BLUES

RICK WAKEMAN

The original version – Now expanded with bonus material





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

mcdada@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...



Karaoke Teardrop



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.



Preston Epps: Bongola (Active, 2008) What? Bongo, bongo, bongo.

Californian Preston Epps ranks as one of popular music's less heralded virtuoso performers. A situation easily understood when you realise the talented percussionist's main instrument is the bongo drums. His highest profile came with the hit "Bongo Rock" in 1959 (US Billboard #14). Despite another hit "Bongo, Bongo, Bongo" the following year and the brief chart appearance of the album Bongo, Bongo, Bongo Epps' chart days were over by the end of 1960. Epps' mainstream career extended to three albums, and sterling attempts to gain radio play and achieve more hits by diversifying the basic bongo sound into any fashionable genre that might usefully renew interest. His old recordings eventually became the kind of curios fit to appear in the margins of popular music radio.

A number of American stations, and BBC Radio One in the person of John Peel played Epps. CD compilations duly followed. This is the most comprehensive and generous of the collections available, containing the hits and more. The more ambitious cuts like "Bongos in Pastel" (a tender and introspective jazz number). "Bongo in the Congo" and "Jungle Drums" have attempt at novelty hit written all over them and the likes of "Bongo Hop" are attempts at teen-beat chart fodder. Spread over 19 cuts, some amazingly long considering the instrumental basis in the bongo drums, it is likely Epps' abilities will outstay their welcome for all but the most committed of sound-hounds. But, as an insight into just how many ideas you can generate around one unlikely instrument, and as a look into Epps' enormous talent, this collection is in there with the best exotica on the market. It also boasts two genuine rarities in which Epps works with producer Jack Nitzsche one of which – the 12 and a half minute enormity of "Call of the Jungle" – is basically a concept piece, moving from sound to sound with the Epps' bongos as our constant companion.



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





REAdy To USBORINE CUTSP BUTCHER MA RATES

It has been a very CFZ oriented week.

My friend and colleague Lars Thomas, the Danish zoologist, and his family were here for two days this week and we had a splendid time.

For those of you who remember the severed lamb's leg which was retrieved from the front lawn of a house in North Cornwall, Lars carried out an examination of the lamb leg as promised, but sadly it transpired that it had been cut off by a knife rather than a big cat's teeth. So my best guess is that either someone was poaching lambs and their dog ran off with a bit of the victim, or - even more prosaically - a stray dog or fox pinched it from a bin. But there are no teeth marks, so if this was the case the scavenger was disturbed before it could feed. Because of this, it may be more likely that it was scavenged by a bird that dropped it.

But the job of the CFZ is to solve mysteries - big and small. And just because the solution turns out to have been prosaic, it is STILL a solution. Job done!

And whilst on the subject of CFZ things, issue 62 of Animals & Men was published this week and can be read at:

http://cfzresources.com/publishing/animals-men/

Also this week after a lot of banging about, Charlotte, Graham and I finally finished episode three of our relaunched OTT, featuring Javan Tigers, Giant Sharks, and Cornish Werewolves as well as a whole bunch of other groovy things. The link is below.



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 84 <u>https://www.youtube.com/watch?</u> <u>v=C7rDGbLdYxc&t=3s</u> EP 83 <u>https://www.youtube.com/watch?</u> <u>v=i9lr_j2Ij8Q</u> EP 82 <u>https://www.youtube.com/watch?</u> v=3iP Pii7ZF8

See you all again next week, by which time life may have returned to whatever normal is.

Hare Bol

Jon Downes

THE BEST AD PLANS



KELETONS: TONY HENDERSON