



# GONZO

In this week's **post Samhain** issue, Alan has a **punk Hallowe'en** in Gosport, Neil looks at **freaky psychedelic** obscurities, John sees the **Doobie Brothers** in Dublin, and Jon, once again, finds himself musing on the **Justified Ancients of Mu Mu**, and following the **400** on **Twitter**.

**#259**

# OUT COME THEE FREAKS





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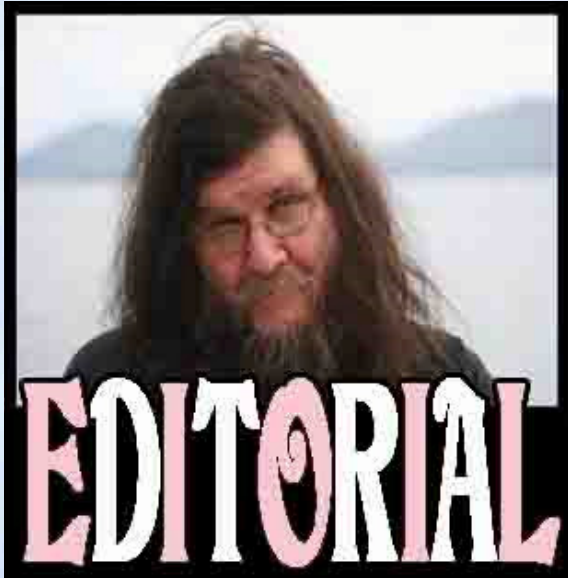


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this particularly groovy little magazine. I am particularly proud of what we have achieved over the past five and a bit years, and I sincerely hope we continue achieving this. Once upon a time, like Martin Luther King, I had a dream, and

that dream was to start a magazine that did a whole lot of things that I considered to be important. And it took me something like half a century to do it. And I would also like to take this opportunity to thank the team of boys and girls who are kind enough to facilitate this peculiar little publication, and allow me to do all the things that I have always wanted to do. Thank you, my dears, and I hope that you all know that I truly appreciate all that you do.

I am still on my Robert Anton Wilson trip, which in turn was inspired by a Daisy Campbell trip, which was in turn (again) inspired (and I am sure that this is not going to surprise any of you very much) by what happened last August in Liverpool when the Justified Ancients of Mu Mu returned from the dead to be undertakers. This, in turn, coincided with my (better late than never) discovery that Twitter was not the pile of ephemeral Millennial wank that I





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# “I am still on my Robert Anton Wilson trip”

had always thought it was, and actually is a totally far out way of watching the wheels of the universe turning inexorably towards infinity.

So, I am actually doing an ongoing experiment using Twitter. I have “followed” (and am continuing to follow) everyone on Twitter that I can find who was involved in the three day event in the Pool of Life, and especially everyone that I can find who was/is one of the 400. I have been totally open about the fact that I have always thought that *Welcome to the Dark Ages* was far more important than just another reformation of a 1980s pop group, but this week I read an analysis of the events that happened backalong (as they used to say here in North Devon back when local people could actually afford houses here without totally changing their lives).

Now, I will freely admit that I am writing this, fuelled by gin and bitter lemon, on the Friday evening some hours after last week’s issue was published, and that - because I am basically doing this on my own time, and I am basically a lazy sod,

who basically (how many more times may I be able to use the word ‘basically’ in this sentence) cannot be arsed to search online for the source material here, because I am not writing a piece of academia (something I do surprisingly often).

Basically!

So, because I cannot be arsed to find the article that I read this week, although I believe that it was on a rather wonderful website called <https://welcometothedarkagespage130.com/> which is always being updated with new and exciting things. I have been off the sauce for the last week, and so I cannot even claim that I read it when I was sloshed, but the gist of the article was that Jimmy and Bill’s motivation for the three day event wasn’t to make a few quid to replace the million that they burned on Jura all those years ago, but to kickstart a whole new generation of artists who think outside even their self-imposed boxes.

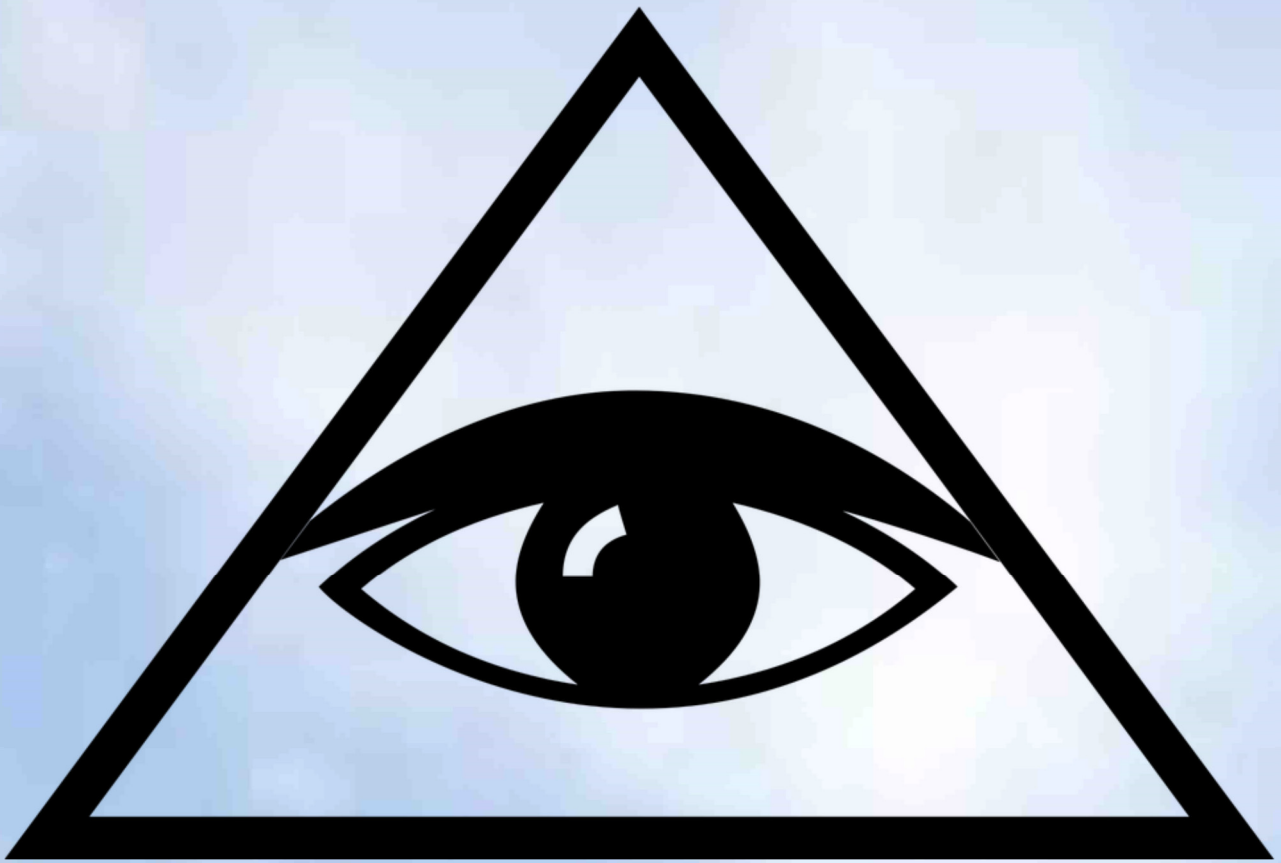
Andy Gell write: “I propose that ‘Welcome To The Dark Ages’ was a reaction by The K Foundation to the current cultural-political

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اللجنة لهم إذا كانوا لا تأخذ نكتة

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status quo and its unstated aim was the creation of not Art but Artists.”

There, I found it.

And so, having taken this proposition at its face value, I have taken it upon myself to stalk as many of the 400 as possible, and to see what they come up with. And at the moment I am finding the results of my digital snooping to be more than interesting.

So many of them are doing interesting, innovative and exciting things, and Twitter is allowing us a brief window on a snapshot of their activities. And every day these activities are beginning to snowball.

I have always been a particularly fast reader. At school I soon learned to pretend that I was reading when in fact I was daydreaming (or fantasising about a particularly buxom and slutty chick called Pam who sat opposite me) because I had already read the passage that the teacher had set us twenty minutes before. This, combined with my subscription to Amazon

Kindle Unlimited means that - as I continue my investigations into the JAMMS weird shit - I can set myself loose upon the stormy waters of ideospace and read anything and everything that I come across that tickles my fancy, whilst I follow the activities of the 400crew.

And it amazes me quite how many of the people who are being invoked in this reading material I actually have had the privilege to know. For example, John Michell, and Ken Campbell were mates of mine, as were Mick Farren, Daavid Allen and all sorts of others. I expect that people here reading my Friday night blurbs will be aware of most of these folks, but perhaps the most important was John Michell who wrote:

"When I was at Cambridge the whole atmosphere was extremely rationalistic materialistic. Everyone believed the current academic orthodoxies of the time and there seemed no way of questioning them. I was never really sympathetic to them, but I saw no way of questioning



them. The first possibility of a breakout occurred to me at the beginning of the UFO phenomenon, in the Fifties when the first UFO books were coming out. It was quite obvious that people were having experiences that weren't allowed for within the context of our education."

I also knew Colin Wilson, who - whilst not yet cited in my post Dark Ages reading material - of whom was written:

"[In The Outsider] Wilson rationalized the psychological dislocation so characteristic of Western creative thinking into a coherent theory of alienation, and defined those affected by it as a type: the Outsider. Through the works of various artists... Wilson explored the psyche of the Outsider, his effect on society and society's on him. Nothing has happened in the past four decades that has made The Outsider any less relevant..."

And where do we go from here?

The answer is obvious:

It is "down to the lake I fear". Maybe I should stop writing deathless prose on a Friday night with a central nervous system full of Mr Gordon's finest.

Love and Peace

Jon



The Justified Ancients of Mu Mu, The Salvation Army, John Lennon, Strawberry Field, Nile Rodgers, Todmobile, Paul McCartney, Rod Stewart, Pete Levin, Morrissey, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Daniel Alberto Viglietti Indart, Keith Wilder, Richard "Dick" Noel, Mike Hudson, Muhal Richard Abrams, Katie Lee, Billy Mize, Mary Hopkin, Man, Arthur Brown, Tony Ashton and Jon Lord, Martin Springett, Third Ear Band, Benjamin Britten, Neil Arnold, Salem Mass, Rings & Things, Icarus, Alan Dearling, Blink Daze, Asylum Seekers, Acid Attack, John Brodie-Good, The Doobie Brothers, Little Feat, Kev Rowland, Catherine Howe, The Convalescence, Damanek, Debbie Ray, Meat Train, The Pod, Alex Hawkins, Mr Biffo, Hawkwind, Xtul, The Beatles, Elvis, Michael Jackson, KLF, Joe Walsh, Terence Stamp, Neil Nixon, The Erotics

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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# THE <sup>gonzo</sup> NEWSROOM



**STRAWBERRY FIELDS COULD BE FOREVER:** The Salvation Army today launches a public fundraising campaign to transform Strawberry Field – the former children's home which inspired John Lennon's Strawberry Fields Forever – into a training and work placement hub to support young people with learning disabilities. The Church and Charity needs £2m funding to make this happen.

Over a million people in the UK have a learning disability\* and only 7% of that number have a job. 31% have no contact with family or friends, according to research uncovered by the Church and Charity. To mark the launch of the new campaign, 50 years since the original release of the 1967 classic Beatles song, a

THE  
SALVATION  
ARMY



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

John Maynard Keynes

choir formed of young people with learning disabilities – all of whom could potentially benefit from the Army's inspiring plans – gathered at the world-famous Abbey Road studios to create a special version of the iconic song, released online today.

Major Drew McCombe, Divisional Leader for The Salvation Army, North West, said: "Lennon grew up close to Strawberry Field, and gave generously to the home as soon as he got his first pay cheque. He also had a vision for it, expressed in the song, as a place where anybody, whatever their personal background and difficulties, could realise their dreams. "Strawberry Field has

the potential to bring that vision to life; changing the lives of young people with learning disabilities, who find it difficult to find gainful employment, as well as encourage more projects similar across the UK. I hope our choir will not only raise awareness of these issues, but inspire people to take action to help create a better future for those affected."

<http://www.music-news.com/news/Underground/108983/John-Lennon-s-vision-realised-in-Strawberry-Field-Centre-for-young-people-with-learning-disabilities>

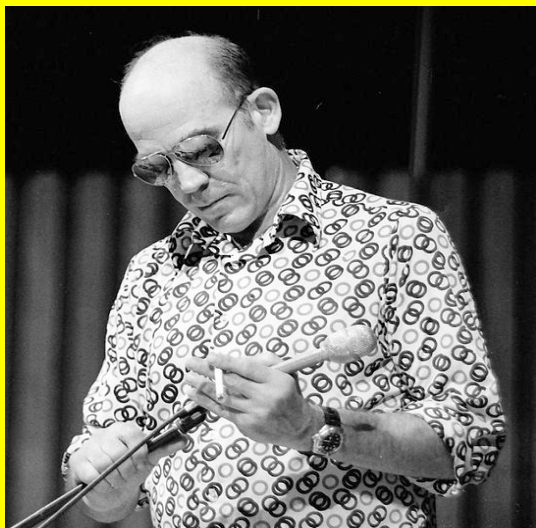


**GONZO** CURRENTLY IN STOCK AT GONZO (UK)

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

**THE TRUTH ABOUT NILE:** Songwriter David Austin pulled Nile Rodgers out of a funk by pestering him to share his remastered version of George Michael's Fantasy. The song was originally intended to appear on late singer George's iconic





## 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...

"This is the main advantage of ether: it makes you behave like the village drunkard in some early Irish novel... total loss of all basic motor skills: Blurred vision, no balance, numb tongue - severance of all connection between the body and the brain. Which is interesting, because the brain continues to function more or less normally... you can actually watch yourself behaving in the terrible way, but you can't control it."

Hunter S. Thompson



album Listen Without Prejudice Vol. 1 in 1990, but somehow got missed off of the track listing. Prior to the British star's sudden death last Christmas, George had been working on a reworked version of his famous album, and had roped in Chic star Nile to help with Fantasy. In the wake of the 53-year-old's death from natural causes, the result of an enlarged and inflamed heart and fatty liver, Nile sat on the song, but eventually gave it up after being persuaded by David.

"I'm actually incredibly grateful that George asked me to work on the project, but I'm equally grateful to David Austin because I was in a funk for months and he basically badgered me and badgered me because I wouldn't let the record company or anybody else hear it," Nile recalled to WENN/ Cover Media. "And finally he said to me, 'Nile, Yog (George's nickname) would have loved this, that's why he called you in the first place'. So at the point I said, you know, I hear you and I gave them the record and now it's gone to number one and I'm just overjoyed."

<http://www.music-news.com/news/UK/108951/Nile-Rodgers-gratitude-to-George-Michael-and-songwriter-David-Austin>

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

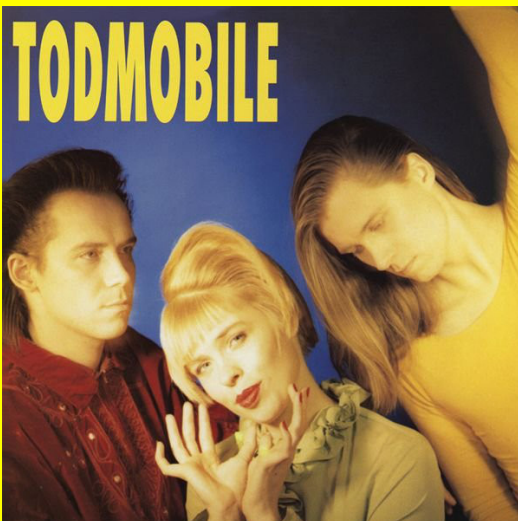
**GENZO CURRENTLY IN STOCK AT GONZO (USA)**



# The Gospel According to *BART*

I am very fond of Bart Lancia, And he is my favourite roving reporter because, along with the late Dave McMann he was the first contributor who does not live in this house, to nail their colours to he mast and send stuff in for the magazine.

This week he sent me this link:



<https://en.wikipedia.org/wiki/Todmobile>

He wrote:

Sure you're aware of this group .. check out who they 'cover' & play with.. Jon Anderson & Steve Hackett among others.. am I behind the times with these guys ??

I have to admit that I had not heard of them either, but I think that I am going to have to rectify that as soon as I can.

Thanks Bart!



**MACCA'S MOTOR:** An iconic Aston Martin which was owned by Sir Paul McCartney at the height of Beatlemania is set to fetch a staggering £1.5m at auction. McCartney was just 22 when he bought the Aston Martin DB5 in 1964, which came equipped with a built-in Philips record player.

The singer ordered the high-end motor having just finished filming A Hard Day's Night and preparing to go on tour.

It was delivered on September 22, just a few days after the premiere of Goldfinger, where Sean Connery's James Bond drove a





# THE <sup>gonzo</sup> NEWSROOM

DB5. McCartney kept the Aston Martin for six years, racking up more than 40,000 miles. It was last sold publicly in 2012 when a collector bought it for £344,000.

<https://www.metro.news/baby-you-can-drive-my-car-maccas-aston-martin-to-go-under-the-hammer/803272/>



**WHAT A NICE BLOKE ROD IS:** Rod Stewart donated \$13,000 (£10,000) to a domestic abuse survivor's company after hearing her story at the Pride of Britain Awards in London on Monday night (31Oct17). The 72-year-old rocker was just one of the famous faces at the star-studded event, and took to the stage alongside wife Penny Lancaster and Prince's Trust Young Achiever winner Katie Walker. Katie, 32, set up beauty salon Bella Mode Hair and Beauty in the English city of Liverpool, which offers solace to other victims of domestic abuse and allows them to share their stories while getting pampered, in

2013. And the philanthropic nature of the event appeared to have moved Rod, who reduced the prize-winner to tears when he told her he was making a substantial donation to her business. "I am very proud to be British tonight, I tell you. Isn't it wonderful?" he said. "And in saying that, I would like to donate \$13,000 £10,000 to your business to keep it going and up and running."

<http://www.music-news.com/news/UK/108969/Rod-Stewart-spontaneously-donates-13-000-to-domestic-abuse-survivor-s-company>





# THE <sup>gonzo</sup> NEWSROOM



**PETE LEVIN** releases new album **Möbius** feat. **LENNY WHITE, ALEX FOSTER, TONY LEVIN, JEFF CIAMPA, CHRIS PASIN, NANNY ASSIS** and special guests

Keyboardist-arranger-composer Pete Levin's ninth solo release, *Möbius*, was recorded live in the studio in two days, capturing the "no boundaries" spirit of Gil Evans. The music explores textural grooves ranging from straight-ahead bop to funk, world-beat, and the experimental. The disc features 10 tracks including eight originals, "I Mean You" by Thelonious Monk &

Coleman Hawkins, and "There Comes A Time" by Tony Williams. Anchored by two iconic musicians, Tony Levin (King Crimson, Peter Dinklage, Stick Men) and Lenny White (Return To Forever, Miles Davis, Freddy Hubbard) this high-energy band and the compositions have the spontaneity and dynamics of a 'live' performance. The album was recorded in December, 2016, mixed in April, 2017 and slated for the official release in November 2017, and features internationally-known musicians: Alex Foster (Saturday Night Live Band, Jaco Pastorius, Herbie Hancock), Chris Pasin (Ray Charles, Frank

**H. E. HUTCHINGS**,  
(Successor to W. M. LEGGATE) 180 MAIN ST. &  
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Worcester, Jan 15

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(Successors to T. W. & O. P. BARRETT)  
137 WASHINGTON SQUARE  
Worcester, Feb 24, 1877.



# THE <sup>gonzo</sup> NEWSROOM

Sinatra, Tony Bennett), Jeff Ciampa (Dave Matthews, Bill Evans, Harry Belafonte), Nanny Assis (Janis Siegel, Eumir Deodato, Vinicius Cantauria) and guest musicians Jerry Marotta, Erik Lawrence, Rob Paparozzi & Kal David.

[www.horatiomarketplace.bandcamp.com](http://www.horatiomarketplace.bandcamp.com)

**MOZZA LIVE:** Morrissey is proud to announce his first full UK tour since 2015, giving fans the chance to hear tracks from *Low in High School*.

Morrissey will also play the 3Arena in Dublin, Ireland.

## • February 2018

- 16th – Aberdeen BHGE Arena
- 17th – Glasgow The SSE Hydro
- 20th – Dublin 3Arena
- 23rd – Newcastle Metro Radio Arena
- 24th – Leeds First Direct Arena
- 27th – Birmingham Genting Arena

## • March 2018

- 3rd – Brighton Brighton Centre
- 7th – London Royal Albert Hall
- 9th – London Alexandra Palace





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

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

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

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

The Hingham and Boston Railroad connects at New Bedford.

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

Stages run from New Bedford to Ware, and from Ware to Palmer to Taunton.

Ware and Hingham.

Ware, Nov 30,

**NORWICH & W.**  
The above vessels are  
Commanded by experts  
Freight from Norw-  
Bale Goods for this  
ton over the New York  
Freight directed to  
**ACCOMMODATION**  
Leave Worcester  
Leave Norwich at  
connecting with the  
Western, and Frothing  
**NEW YORK**  
Leave Worcester for  
except Sunday, on  
the Boston at 6 p. m.  
Leave Albany's Point  
(except Monday) at about  
**FALL**  
Leave Worcester at 6  
Fares are less when  
the cargo.  
Norwich, July 22.

**PROVIDENCE**  
**PAGE 1**  
*The Grafian and Worcester*  
 leave Worcester at 10  
 Books kept at the  
 Rice, N. E. Village, C  
 the Capital Stage Co  
**THE**  
 leave Worcester at 7  
 leave Providence at 7  
 morning and evening t  
 express boats.  
 morning and evening t  
 Worcester with train  
 tickets sold at Froste  
 switch and Worcester  
**REMIT TRAIN**  
 red-antide Depot, Glo  
**SPRO**  
 leave Uxbridge for Pro  
 leave Providence for  
 the 6.20 A.M. train fro  
 ket with train for Bos  
 the 6.50 P.M. train fr  
 ket with train from Bos  
 own class tickets sol  
 rates stop at Milbor  
 leville, Northbridge,  
 stonew, Waterford,  
 co. Andover, Lonsdale  
 Pawtucket.  
**EIGHT NOTICE**  
 a after they are ready  
 No freight receipt

Worcester, Southbridge, and Sturbridge  
Steam Propeller Freight Line.  
**NEW STORE!**  
Varden Block,) No. 44 Front St.  
WORCESTER,  
HE subscriber having recently opened No. 44 Front St., with a fresh stock of  
**FAMILY GROCERIES,**  
now prepared to furnish the citizens with every article  
under Arrangement commencing May 1.  
**THROUGH PASSENGER TRAINS.**  
No Worcester at 6, 8, 11, 1, 4, 7, 9, 10 and 4 P. M.  
The last on the arrival of the New Haven Train.  
At 6 A. M. train will take up no one east of Framingham  
passengers will leave Worcester at 6 A. M. and 7 P. M.  
passengers will leave Boston at 7 A. M. and 4 P. M.  
At 9 A. M. train will not stop at Way Stations to take  
up passengers.  
Leave BOSTON at 7 & 8 A. M., 12, 2, 5, & 6 P. M.  
7 A. M. train will stop only to take up passengers at  
Way Stations for Springfield or beyond, or to take up  
passengers for Worcester at Way stations west of Fram-  
ingham.  
8 A. M. train will take no one east of Framingham.  
4 P. M. train will not stop east of Framingham, except  
to take up Western Railroad passengers at Brighton on  
Sundays.  
6 P. M. train is the New York Steamboat Train, to  
Worwick, to run as heretofore, without stops, except at  
Framingham.

**REGULAR LINE OF PACKETS**  
**Between Norwich and Philadelphia.**  
*Sail on WEDNESDAY of each week.*  
 The line is composed of the following Packets:  
 New Sch. James L. Day, : : : Capt Nash.  
 " " Mary H. Chapin, : : : Capt. Green.  
 " " Martha Chandler, : : : Capt. Green.  
 " " Capt. Green, : : : Capt. Green.

The subscribers, by appointment from the Hamilton  
of Patents, agents of the U. S. Patent Office, for re-  
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manufactures to be patented, & deposited things, which  
will be sent free of expense and risk and will dispo-  
se, prepare Claims, Specifications, & assignments, and all  
the necessary Papers and Drawings; will make entries  
into American and foreign rolls, to test valid claims in  
those, and render advice on legal and scientific matters.

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examining his stock,  
a choice selection,  
IS CONVERSE.

**NEW STORE!**  
(Warden Block,) No. 42 Front St.,  
WORCESTER,  
THE subscriber having recently opened a New Store,  
124 1/2 Front Street, with a fresh stock of  
**AND BE** **FRUIT & GROCERIES,**  
which the citizens wish every article


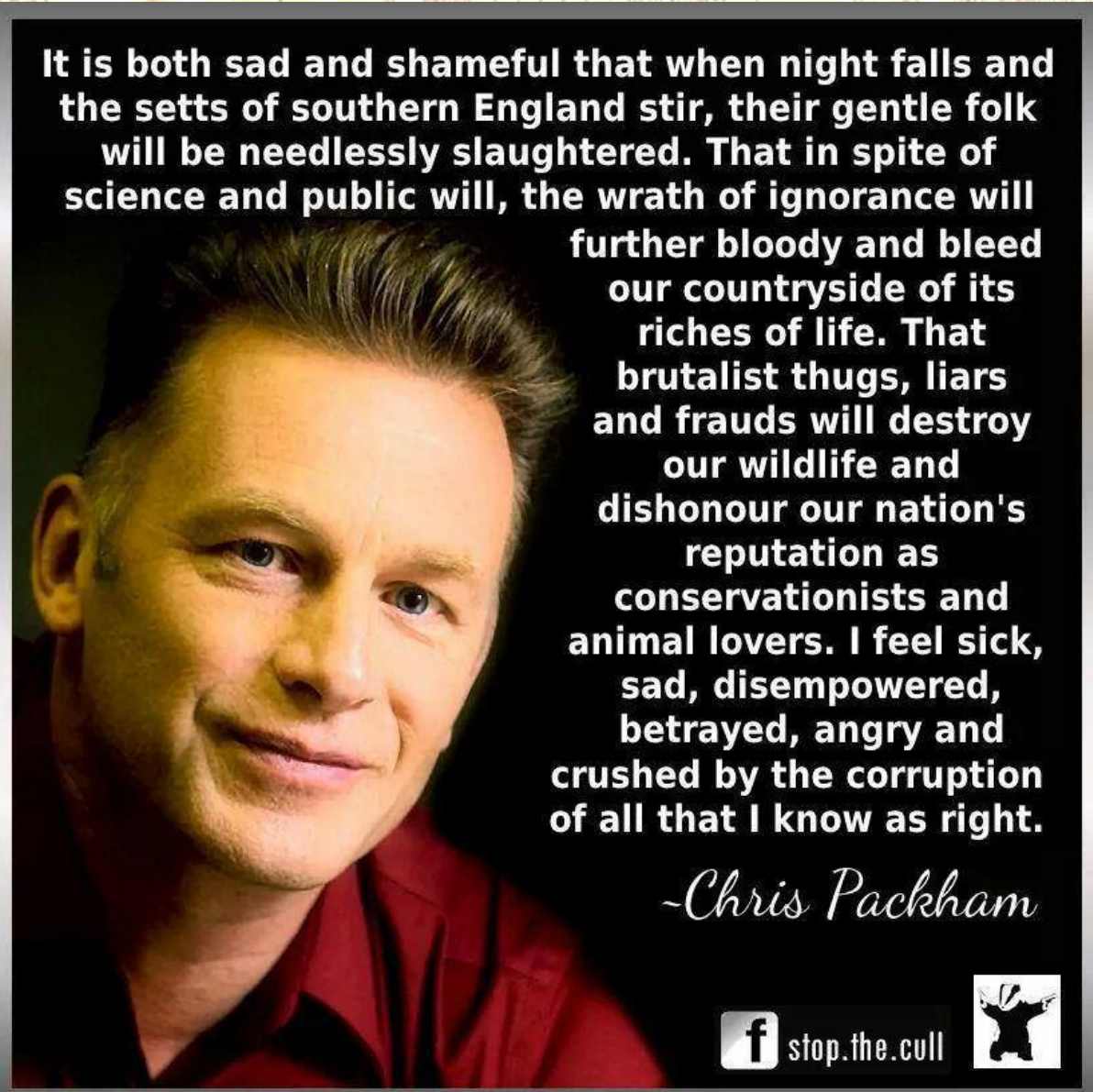
THE subscriber continues to run THE EX-  
PRESS between Boston and Worcester, for  
the safe transmission of Packages, Family,  
Bank Notes, Specie, and Merchandise generally  
Three Times each way Daily.  
Particular attention given to paying, collecting and ne-  
gotiating notes, drafts, bills, and purchasing and selling  
merchandise, produce, &c.  
All packages must be directed to his care.  
The subscriber is alone responsible for property entrusted  
to his care, and no risk is assumed by the Boston and  
Worcester Rail Road Company.  
Packages by this line forwarded from Worcester to  
Barnum, Newburyport, Andover, Fall River, and New Bedford;  
also, to Portland, and all parts of Maine.  
Orders for goods to be returned by this Express.  
Apply—**HARNDEN & CO'S Office, 3 Court Street**  
**Boston; J. H. ENIGHT'S HAT STORE, 165 Main St**  
**Worcester.**  
**B. S. LEONARD.**  
Feb 25, 1877. 611

**Right On Chris**

**TIME TO STAND UP  
COUNTED**

**Western Produce Store.**  
**FOR SALE,**  
**2000 BUSHELS SHORTS;**  
\$100 do. Northern CORN;  
\$80 Bushels OATS;  
\$60 do RYE;  
150 do BEANS;  
\$3000 do. BUCK WHEAT FLOUR;  
CORN AND RYE MEAL.  
OTIS DRAMAT,  
Worcester, Feb 11. at 13 Washington Square.

**E. E. HUTCHINSON,**  
(Successor to WM. LEGGATE,) 180 MAIN ST.,  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES—Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug Whips, &c. Repairing done at short notice.  
Worcester, Jan 15



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

-Chris Packham



stop.the.cull



# Right On Chris

# IT IS TIME TO STAND UP AND BE COUNTED

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



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

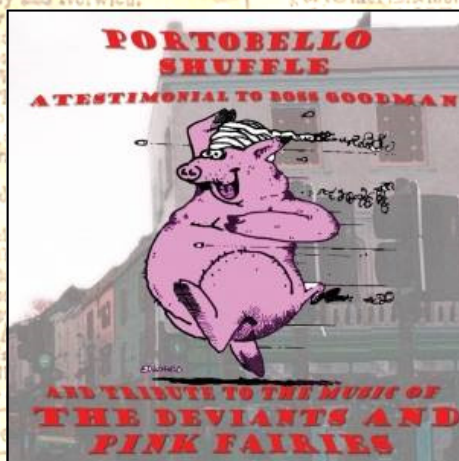






# I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S  
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))  
SATELLITE RADIO

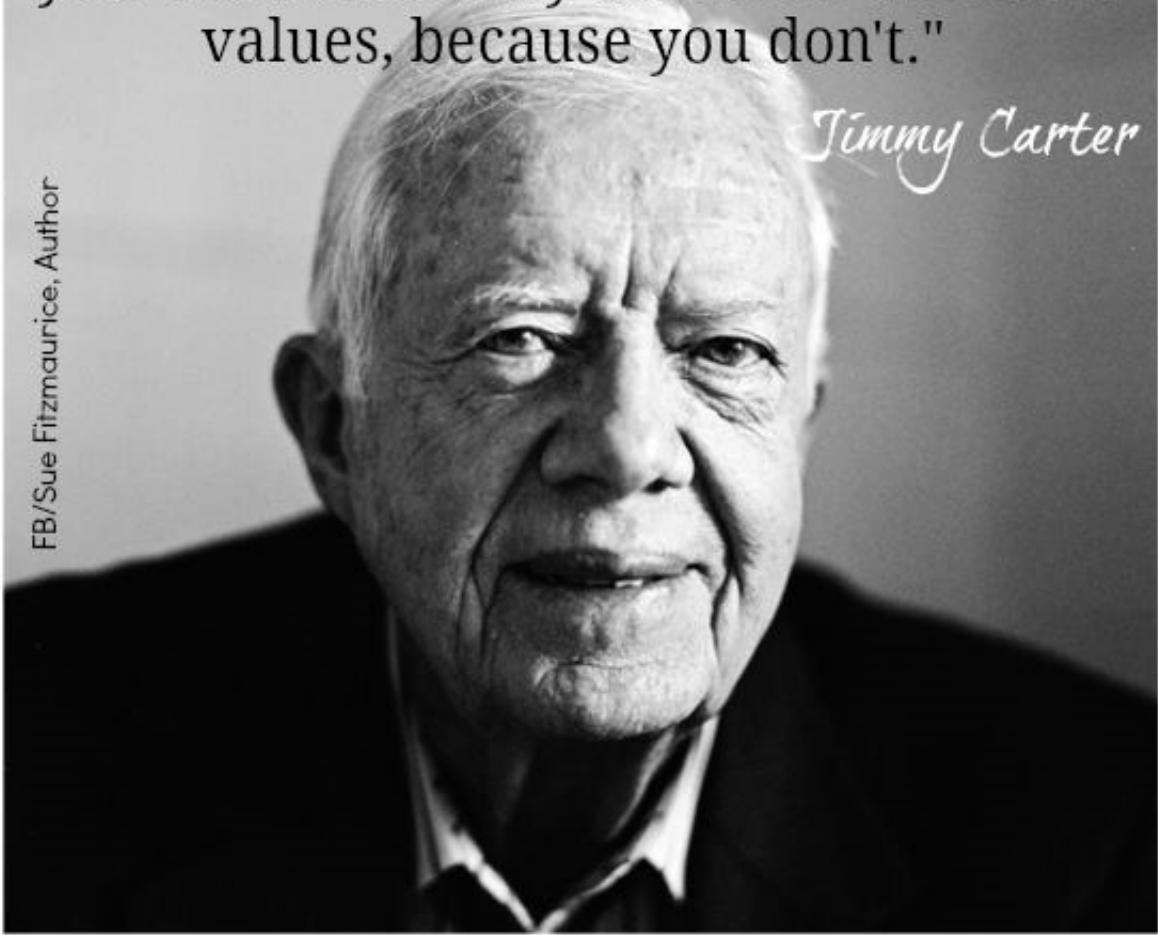
(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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

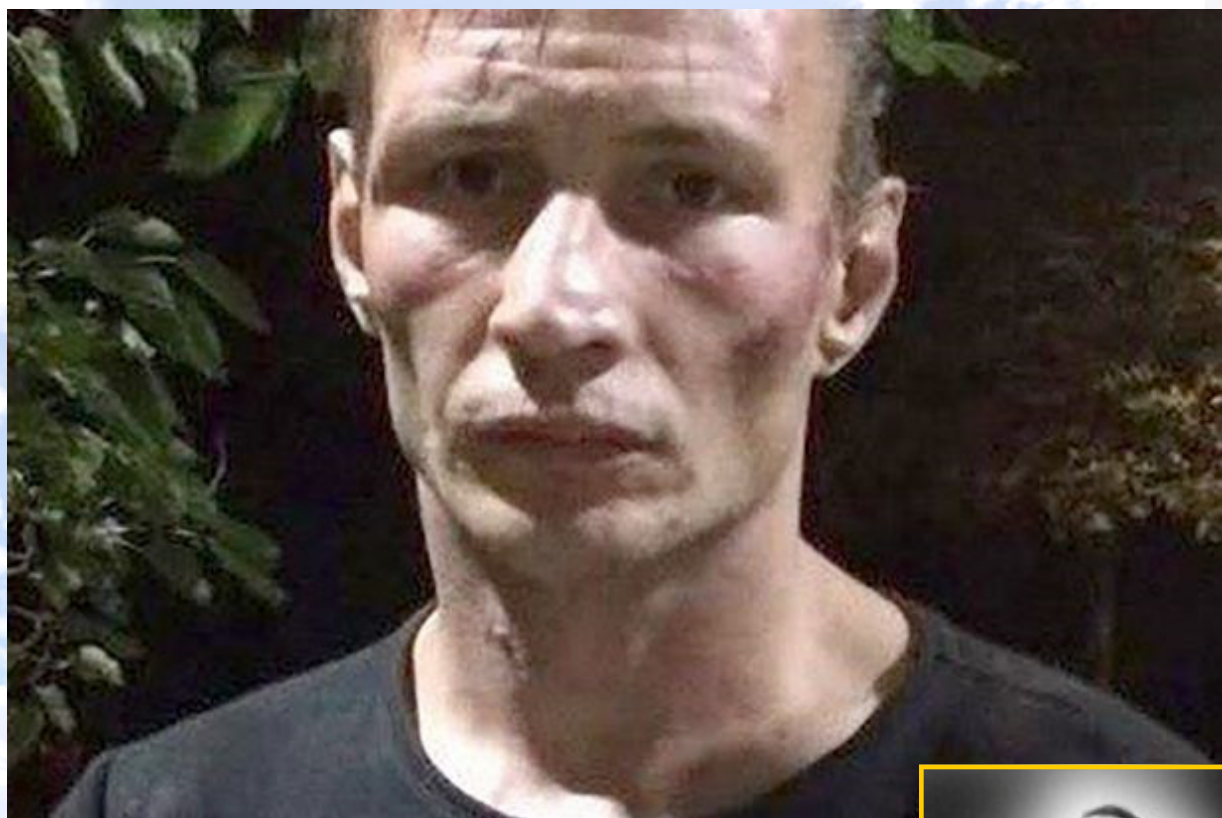


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# Peculiar News of the Week



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

**'Cannibal family' admit killing and eating  
'at least 30 people' during gruesome  
murder spree**

<http://www.mirror.co.uk/news/world-news/cannibal-family-admit-killing-eating-11232620>







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!

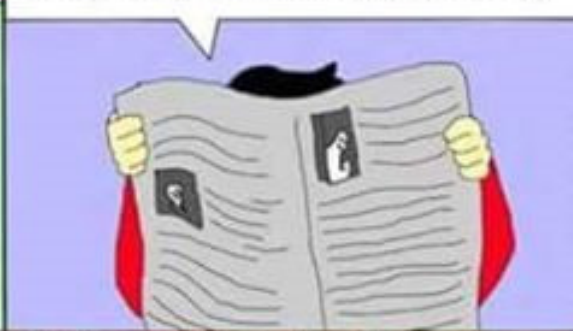
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Bye Daddy! I'm leaving  
for my date tonight!



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



Sex?



No...

Prog



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







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

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

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

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



## Strange Harvest - Show 27 – 20 Aug 2017

**Realm Surfing Psionic Nomads:**  
**Questing Visions**

**The Electric Prunes:** I Had too  
**Much to Dream Last Night (mono)**

**Melvins:** Sober-delic

**Camille Claudel:** Follow the White  
**Rabbit**

**Waxahatchee:** Bonfire

**Neil Young:** The Last Trip to Tulsa

**Mothership:** Speed Dealer

**Venus in Fuzz:** Deslizes

**Male Gaze:** Pale Gaze

**Quellsy:** Rudra

**Listen  
Here**





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

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



Charlie Cawood  
<http://www.facebook.com/charliecawoodmusic/>  
 Tony Reed / Mos Generator  
<https://www.facebook.com/MosGenerator/>  
 Temple of Switches  
<http://www.facebook.com/Temple-of-Switches-111678575850634/>  
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 Ian Naismith & Grant Calvin Weston  
<http://www.facebook.com/iannaismithmusic/>  
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<http://www.facebook.com/atlascube/>

**Listen  
Here**

*Friday Night Progressive*





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

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

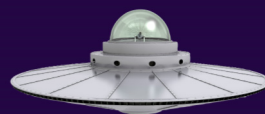
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### THE BEST OF SWITCHBLADE STEVE

Fresh off his five-star speech at the recent Mothman Festival, MMMXFiles national correspondent Switchblade Steve Ward re-visits some of his greatest stories, including the first ever report of the Men-in-Black and the day UFOs were seen over Loch Ness.



Listen  
Here

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





### Daniel Alberto Viglietti Indart (1939 – 2017)

Indart was an Uruguayan folk singer, guitarist, composer, and political activist. He is one of the main exponents of Uruguayan popular song and also of the Nueva Canción or "New Song" of the 1960s and early 1970s.

In 1971, he founded, along with other musicians like José "Pepe" Guerra, the music scholar Coriún Aharonián (the only founding member who is still active), and Notary Public Edgardo Bello, the recognized independent record label Ayuí/Tacuabé in order to promote and support valuable Uruguayan musical expressions.

He has performed the works of Cuban Nueva Trova stars Silvio Rodríguez and Pablo Milanés and Brazil's Chico Buarque and Edu Lobo, and has worked with Cuban composer and arranger Leo Brouwer. His recordings are widely available, especially 1972's "Trópicos".

Viglietti was imprisoned in 1972 by his own government. He was supported by the likes of Jean-Paul Sartre as an international man of conscience, a voice for peace, and an opponent of the fascism and tyranny that plagued South America in the 1970s. He was a peer of the late Chilean poet and folk singer Víctor Jara, and composer and activist Violeta Parra.

He died on 30th October, aged 78.



### Keith Wilder (1952 – 2017)

Wilder was an American vocalist for international funk/disco band Heatwave, which was formed in 1975; along with Wilder, its most popular lineup featured his brother, Johnnie Wilder Jr., Englishman Rod Temperton (keyboards); Swiss Mario Mantese (bass); Czechoslovak Ernest "Bilbo" Berger (drums); Jamaican Eric Johns (guitar); and Briton Roy Carter (guitar).

The band was known for their singles "Boogie Nights", "The Groove Line", and "Always and Forever". The group's debut album, *Too Hot to Handle*, was released in the spring of 1977, with their second album *Central Heating* being released in the following year.

He died on October 29, 2017 aged 65.

# THOSE WE HAVE LOST





**Richard "Dick" Noel**  
(1926/1927 – 2017)

Noel was an American band vocalist, jingle singer, and radio and television performer, who sang with the Ray Anthony Orchestra, including on the hit "Count Every Star," recorded singles for the Decca and Fraternity labels, was regularly featured on radio shows in Cincinnati and Chicago, appeared on Arthur Godfrey's *Talent Scouts* and the *Tennessee Ernie Ford Show*, and began a career as a jingle singer in 1965.

In this latter pursuit, Noel was christened "The King of the Jingles", recording thousands of spots, including national jingles for McDonald's and United Airlines. In 1978 Noel recorded and released the album *A Time for Love* in collaboration with pianist Larry Novak.

He died on 27th October, aged 90.



**Mike Hudson**  
(1956 - 2017)

Hudson was a member of American punk rock band, The Pagans, which was originally formed in 1977, before reforming several times from 1982-1983, from 1986-1989 and again in 2014, and lastly in 2015. Along with fellow Cleveland band The Dead Boys, the Pagans were part of the first wave of American punk music, and were also part of the second wave of Cleveland proto-punk and post-punk bands such as Pere Ubu.

The precursor to the Pagans was basement garage rock band the Mad Staggers, formed in 1974 by Mike Hudson (guitar) and his brother Brian Hudson (drums), and bassist Tim Allee. They formed the Pagans in 1977, adding singer Robert Conn (née Bill Digiddio) and issuing a debut single that year, "Six and Change". By 1978, Conn had left (joining Defnics), with Mike Hudson switching to vocals and the addition of guitarist Mike "Tommy Gunn" Metoff. The Pagans released three additional singles: ""Street Where Nobody Lives" (1978), "Dead End America" (1979) and "Not Now No Way" (1979). After failed album sessions, the band broke up in November 1979.

In 1982, Mike Hudson and Metoff joined forces again in new band Les Raving Sounds, which transformed into a new lineup of the Pagans.

In 1986, Treehouse Records issued *Buried Alive*, a vinyl LP compilation of their recordings, sparking another Pagans reunion and resulting in the release of *The Godlike Power of the Pagans Live* (1987). This lineup ended in 1989.

During the 1990s, Mike Hudson briefly played

# THOSE WE HAVE LOST



with GG Allin and the Murder Junkies, recorded the *Unmedicated* solo album, and sang for the Highrollers and the Styrenes.

#

Later a journalist and editor-in-chief of the *Niagara Falls Reporter* newspaper, Hudson chronicled the band's history in his 2008 autobiographical book *Diary of a Punk: Life and Death in the Pagans*. He reformed the Pagans again in 2014 for the *Hollywood High* album, backed by an all-new lineup, before, in 2015, a further new lineup.

An avid animal lover, Hudson also regularly rescued dogs and advocated for their humane treatment.

Mike Hudson died on October 27th, from sepsis, at the age of 61.



**Muhali Richard Abrams**  
**(born Richard Lewis Abrams)**  
**(1930 – 2017)**

Abrams was an American educator, administrator, composer, arranger, clarinetist, cellist, and jazz pianist in the free jazz medium. His first gigs were playing the blues, R&B, and hard bop circuit in Chicago and working as a sideman with everyone from Dexter Gordon and Max Roach to Ruth Brown and Woody Shaw. In 1950 he began writing arrangements for the King Fleming Band, and in 1955 played in the hard-bop band Modern Jazz Two + Three, with tenor saxophonist Eddie Harris. He organized the

Experimental Band in 1962, a contrast to his earlier hard bop venture in its use of free jazz concepts. This band, with its fluctuating lineup, evolved into the Association for the Advancement of Creative Musicians (AACM), emerging in May 1965 with Abrams as its president. Rather than playing in smoky night clubs, AACM members often rented out theatres and lofts where they could perform for attentive and open-minded audiences.

The 1967 album *Levels and Degrees of Light* was the landmark first recording under Abrams' leadership. Abrams also played with saxophonists Eddie Harris, Gordon, and other more bop-oriented musicians during this era.

Abrams moved to New York permanently in 1977 where he was involved in the local Loft Jazz scene, and in 1983, he established the New York chapter of the Association for the Advancement of Creative Musicians.

In the 1970s, Abrams composed for symphony orchestras, string quartets, solo piano, voice, and big bands in addition to making a series of larger ensemble recordings that included harp and accordion.

He recorded and toured the United States, Canada and Europe with his orchestra, sextet, quartet, duo and as a solo pianist.

Abrams died on 29th October, at the age of 87.



**Katie Lee**  
**(1919 – 2017)**

THOSE WE HAVE LOST



Lee was an American folk singer, writer, actress, photographer and environmental activist. She studied with two of the most successful folksingers of the 1940s, Burl Ives and Josh White.

Lee's early folk music albums, *Life Is Just a Bed of Neuroses* (1960) and *Songs of Couch and Consultation* (1957), have long been out of print, but six of her later CDs are still available. She also released three videos, including 2007's *Love Song to Glen Canyon*.

In 1964, Lee released an album on Folkways Records, entitled *Folk Songs of the Colorado River*. In the 1980s, she recorded a cassette-only release *Colorado River Songs* consisting of old songs popular among river runners on the Colorado River and the Grand Canyon, and some original compositions. *Colorado River Songs* was expanded to include more songs and re-released in 1997 on CD.

She also released *Glen Canyon River Journeys* on CD, which mixes music and spoken word commentary, and was featured on the 2005 Smithsonian Folkways compilation album, *Songs and Stories from Grand Canyon*.

She also wrote three books: *Sandstone Seduction*, *Ten Thousand Goddam Cattle* and *All My Rivers Are Gone*. *Sandstone Seduction*, a memoir, relates Lee's continuing love affair with desert rivers and canyons. *Ten Thousand Goddam Cattle* is a study of the music, stories, and poetry of the American cowboy. It was also recorded as an album.

Lee died on November 1st, aged 98.

**Billy Mize**  
**(born William Robert Mize)**  
**(1929 – 2017)**

Mize was an American steel guitarist, band leader, vocalist, songwriter, and TV show host. He originally learned to play guitar as a child, but fell in love with the steel guitar he received for his 18th birthday.



Mize formed his own band playing local gigs and also working as a disc jockey on KPMC. In 1953, he, Bill Woods and Herb Henson put together a local TV show called *The Cousin Herb Trading Post Show*, where he became affectionately known as Billy The Kid.

The show was popular because it not only featured fledgling acts such as Buck Owens, Merle Haggard, and Bonnie Owens, but many national acts such as Hank Williams and Patsy Cline. He stayed with the show for thirteen years.

He recorded for Decca (*Solid Sender/It Could Happen* - 1957), *Challenge* and *Liberty*, finally hitting the country charts in 1966 with *You Can't Stop Me* for Columbia.

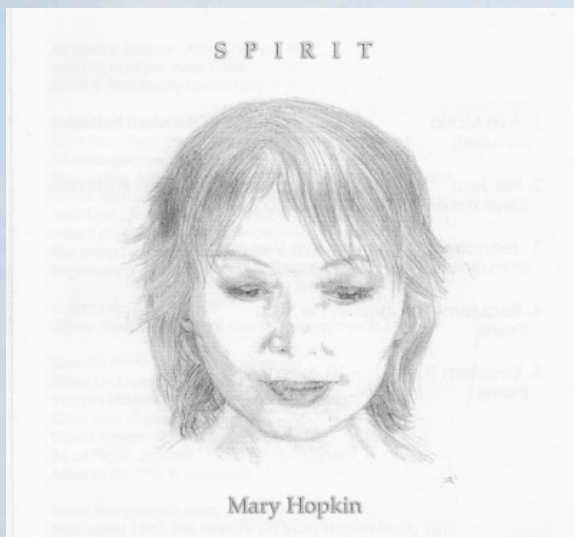
During the next decade he managed eleven chart hits as well as writing hits for others such as *Who Will Buy The Wine* (Charlie Walker), *My Baby Walks All Over Me* (Johnny Sea) and *Don't Let The Blues Make You Bad* (Dean Martin). Dean Martin cut three of his songs in one day in June 1966, including "Terrible Tangled Web."

He was a mainstay of Merle Haggard's band, playing steel and rhythm on many of Merle's classics. In the early '80s, Billy hooked up with his brother Buddy for various television projects.

He died on October 28th, at the age of 88.

THOSE WE HAVE LOST





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

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

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

lullaby "Sweet and Low".

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

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

**Artist** Man  
**Title** Endangered Species  
**Cat No.** PNTGZ101CD  
**Label** Point

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







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

**Artist Arthur Brown**

**Title Crazy World of Arthur Brown LIVE!**

**Cat No. HST296CD**

**Label Gonzo**

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

Though Brown has had limited commercial



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



**TONY ASHTON & JON LORD**

**LIVE FROM THE LONDON PALLADIUM**

**The First of the Big Bands**

**Artist Tony Ashton and Jon Lord**

**Title First of the Big Bands Live**

**Cat No. HST462CD**

**Label Gonzo**



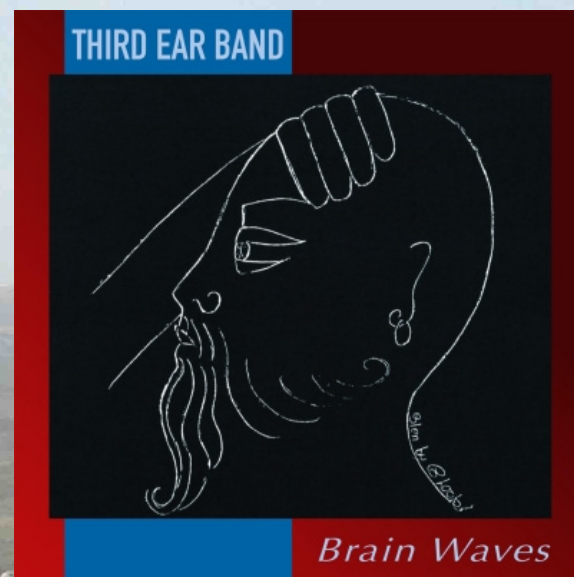
Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the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

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

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



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



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

The Third Ear Band came out of the artistic



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

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

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

it have a function?

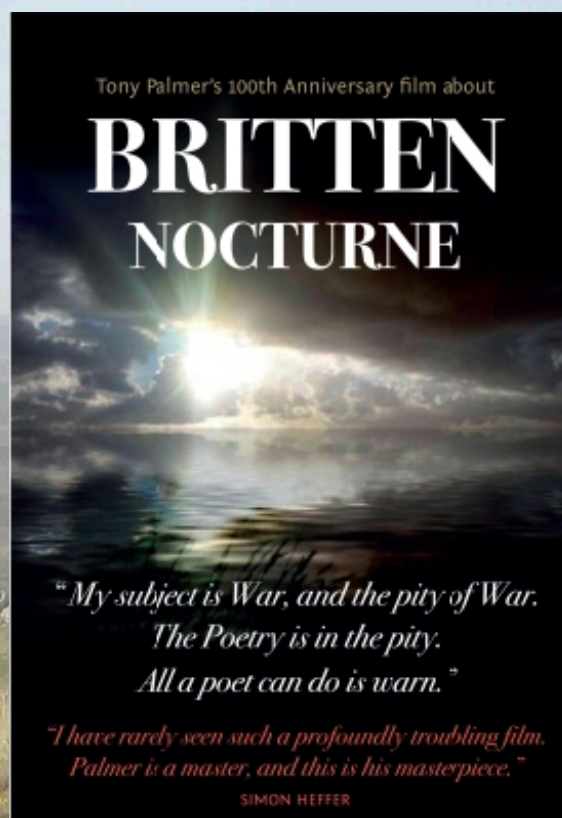
Man's inhumanity to Man now, and always. This is the subject matter which preoccupied Britten and that is the subject of this film.

### Reviews

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

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

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







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actions



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actions



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actions



Yer original Gonzo Weekly shirt

actions



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

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## Neilsferatu's Psychedelic Emporium! I

Greetings one and all and welcome to my new column where I'll be showing my love for strange psychedelic vibes; many obscure, some not. I've had a passion for Hammond fuzz, heavy psych etc since I was a kid growing up in the early '80s – although I was to eventually have a huge fascination with heavy metal and glam rock; my interest in psychedelia certainly spawned from my love of Black Sabbath and I was keen to seek out obscure, stuffy, cavernous, but above all, weighty gems of the similar ilk – the likes of Iron Claw, Icecross, Coven, Josefus, Blue Cheer, Gun, Black Widow, Bedemon, Primevil, El

Ritual, Heavy Load, Writing On The Wall, etc, etc providing ideal habitat to bridge the gap between Sabbath's early satanic majesty and metallic offshoots, as well as folky, acid-fused nightmares.

With this regular column I'll be hopefully introducing some of you guys, gals, and ghouls to some of my favourites...and not so favourite bands and my passion for such anomalies.

Of course, there will some you may have heard of, but I also want to dredge the depths of obscurity to present to you such short-lived horrors; those magical gems that flitted through our ear canals and died a death oh so quickly and tragically. Indeed, I've always been one to plunder the depths

# NEIL ARNOLD



of vinyl racks and crusty cd piles in the hope of finding a diamond in the rough amongst those badly constructed compilation albums; that one mind-blowing fuzz gem or monster garage headshrinker.

There was always something endearing about that cool-looking band from the late '60s or early '70s that disappeared up its own arse after putting out one seemingly forgotten 45 or that huge orgasmic buzz from unearthing a psychedelic jewel. And so what better way to start than with a spooky theme, after all tis' the time of pumpkins, witches, and trick or treaters. I have a huge fascination for what nowadays has been deemed occult rock, but no-one did it better than the likes of Sabbath, Coven, et al but there were certainly a handful of

equally creepy acts.

One such fave were Salem Mass, a rather short-lived act who, in spite of several line-up changes toured Canada and northwest America. Some have likened their stuffy psych-prog to the likes of Black Widow and Uriah Heep but their only album, 1971's 'Witch Burning' was a fiery gem to savour. With a line-up consisting of Jim Klahr (keyboards), Mike Snead (guitar, vocals), Steve Towery (drums, vocals), and Matt Wilson (bass, vocals), they churned out, or should I say, conjured up a handful of bewitching space-rock melodies, the most notable and apt for the season of the witch being the title track, a peculiar, bouncing acidic pogo-gem off occult rites and maniacal warbles straight from the torturous





waters of Hades. Of course, like a lot of other obscure acts the occult oddness would be fleeting, the band instead flitting between suspenseful Deep Purple-ish escapades, ala the eerie quirks of 'My Sweet Jane' complete with whining solo, tumbling percussion and mournful organ. At the other end of the spectrum we had the funky up groove-fest that was 'Why' which sounded like the soundtrack to some Manson-owned sleaze club in downtown San Francisco which in turn was contrasted by the Doors-esque organ-boogie of 'You're My Dream'. Salem Mass however weren't as obscure as some may have you believe, they occupied the same dingy dwellings to some extent as Iron Claw, Ice Cross and the likes, but for something very obscure let us visit short-lived Canadian psych act Rings & Things.

Some of the finest psychedelic nuggets came from bands that had a shorter life than a gnat; Rings & Things lasted merely two singles, their greatest achievement being the hypnotically swingin' 'Strange Things Are Happening' from '68 and which featured a dual vocal attack; a fine coupling of spooky female vocals and a more commanding male approach. To an extent it's a typically hip late '60s track with its almost ethereal vibe; it appeared on the first volume of the compilation 'Head Sounds From The Bam Caruso Waxworks'. It was a perfect swirling pop-sike melody – an ideal companion for The Rattles' 'The Witch' - made all the more spectral and captivating by that haunting female vocal presence to accompany you on strange rituals within the





bowels of Highgate Cemetery.

As equally befuddling and spooky; and from the same year was the obscure Icarus 45 'The Devil Rides Out' which spoke of "Witches, warlocks, demons..." as well as "black cats" and "screeching banshees" to the wistful accompaniment of a flute and driving beat. It's a peculiarly compelling heap of pop-sike from the UK from a band responsible from the bizarre 1972 opus 'The Marvel World Of Icarus' that was released on Pye. Oddly, each track on the album concentrates on a popular Marvel Comics character; no surprise then that the creepier single from '68 doesn't feature. Even so, the album offers up some heavy shit in the guise of tracks such as 'Spiderman', 'Fantastic Four' and 'Black Panther'. Just a shame then that the band had to share half of their

royalties with Marvel Comics!

With its creepy cover design, Harsh Reality's 'Heaven & Hell' looks like some sort of satanic heavy metal album from the mid to late '80s; hard to believe then that it's a rather simplistic prog/psych rock album from 1969; the only offering the quintet put out. It was a classic case of a young men being enticed into its murky realms by the track 'Devil's Daughter' only to find that this tepid, Procal Harum-esque effort was far from being a gateway into the Devil's loins! The same could also be said for Primevil's 'Smokin' Bats At Camptons' (1974) or the fabulous Japanese blues-psych act Blues Ceation who in 1971 coughed up the astonishing, albeit patchy 'Demon & Eleven Children' with its ghoulish cover art and occasionally





extravagant and Gothic segments of moody blues. But again I found myself seeking out claustrophobic singles or crusty lo-fi tracks slapped onto poorly constructed compilation albums rather than inconsistent albums, being drawn to the gruff vocal pukes of New Dawn and their sinister tumble 'Dark Thoughts', the creepy strains of Twas Brillig's 'Dirty Old Man' with its fuzzed up organ, and more so the eerie whines of CA Quintet, who, like Twas Brillig, emerged from the Minneapolis '60s scene and released one studio in '69 entitled 'Trip Thru Hell', a surreal nightmarish soundscape of suspenseful organ, shimmering trickles, and downright weird sections of avant-garde prog strangeness. The most notable tracks being the orgasmic haunting opener 'Trip Thru Hell (Pt 1)' and the infectious 'Cold Spider' with its cosmic opening cascading and menacing guitar flicks before melting into a truly mesmerising cauldron of fluttering percussion and spooky warbles.

When beginning this column I realised that I'd be opening up a can of worms in relation to forgotten psych gems, but it also meant I was able to root around in my collection for a veritable treasure trove of weird and wonderful tunes and wipe the dust off them for your entertainment. As more and more bands emerge in the hope of aping the '60s and '70s scenes I thought it was time to introduce some of you to the acts which have inspired, albeit unintentionally, such trends that would emerge decades later. So turn on, tune in, and prepare yourself for a coffin ride into the vaults of my psychedelic emporium. Stay tuned...

And so for fun, here's my own personal bewitching playlist for a perfect graveyard gathering:

- Rings & Things: Strange Things Are Happening
- Writing On The Wall – Bogeyman
- Salem Mass – Witch Burning
- IceCross – Nightmare
- Iron Claw – Skull Crusher
- Icarus – Devil Rides Out
- Sensazioni - Il Viaggio
- C.A. Quintet – Trip Thru Hell
- Sea Of Nightmares – Peacepipe
- New Dawn – Dark Thoughts
- Creepy John Thomas – Down In The Bottom
- Message – Dreams & Nightmares
- Shinki Chen – Corpse

**Neil Arnold is a writer and folklorist from Kent. He has a Facebook page called NEILSFERATU'S PSYCHEDELIC EMPORIUM.**





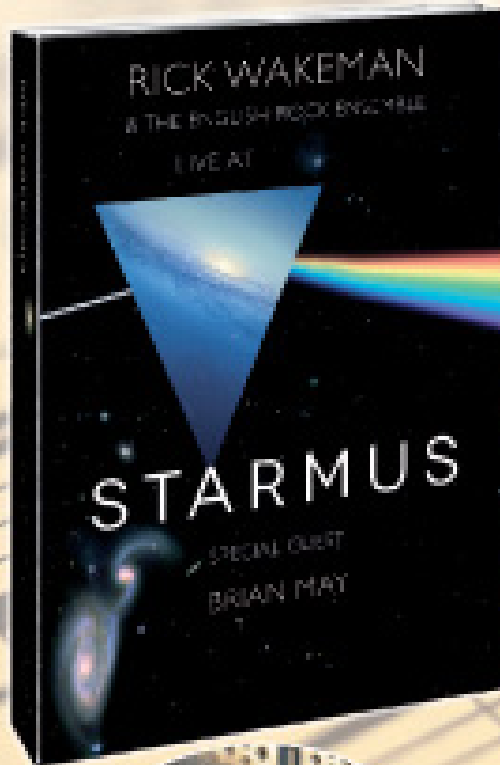
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# **PUNK HALLOWEEN**

alan dearling





*Alan Dearling goes to the darkside with lots of other vampires, zombies and ghoulies!*

Punk Halloween in Gosport's 'Lounge' venue. Beforehand, I enjoyed a couple of pints in a suitable local, 'local', the Trafalgar Bar, where I met up with friend, Matt. The halloween venue, The Lounge, is like an old 1950s/60s community centre. A good stage, plenty

of room, and all very utilitarian. I was suffering from paint-fumes-fatigue and the remainder of a bad chest, so it wasn't as much fun as it might have been. First band, **Blink Daze**, are not really original 70s punk to my eye and ear. More Green Day and Weezer. But a good, lively performance. And they looked and moved well. A professionally oiled pop-punk music machine.

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







Some quite slow changeovers between bands, so plenty of opportunities for the audience to pose!

The drummer from the Asylum Seekers even celebrated his 27th birthday with a real drummer's cake! (ABOVE)

Second up, **Acid Attack**, are real old style 'Oi'. Loud, visceral and I was keen to pogo. Heading to the front of the

stage, the meek little zombie dancers looked askance and in horror at me. After a few bumps of shoulders, I found one guy who joined in. Then it felt a bit more like being back in 1976 with the Satellites, the Ruts, Damned and all the others in London at Anti-Nazi League and Rock Against Racism gigs.

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







And here is a pic of the Acid Attack line-up in 1983.

The headliners, the very popular, **Asylum Seekers** were fronted by a different singer than I had seen back in August. The new guy plays keyboard and took on the Phantom of the Opera persona. And, once again, remember this is just my own view, they seemed

more of a tribute act, rather than the in-your-face punk outfit I'd thoroughly enjoyed, and jumped up and down to at the Hapi Festival back in England's watery summer.

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





But the Halloween gig raised just a few quid short of £1,000 for the Macmillan cancer care nurses...and it was a pleasant, if not anarchic Halloween...and, finally, apologies for the rather mixed bag of pics - the lighting was extremely tricky!

I didn't take my personal pic of my own 'Halloween-look' until after I returned to my home-base, so I was, by then, a little less, err, 'dramatic'!







# The Doobie Brothers – Live!

Still rockin' down the highway

3Arena, Dublin, Ireland 28<sup>th</sup> October 2017

In the second half of the 70's, I flew across the Atlantic for the first time, caught a silver Greyhound bus and headed towards the Great Lakes. The local Dairy Queen served cheeseburgers which were

actually made of beef and not the weird cardboard shit you got from a Wimpy back in the UK (remember Benders?!). I teamed up with some other Brits and we hired a station wagon the size of a UK articulated lorry, with doors a foot thick for a couple of days and went exploring. FM radio was king back then and one of the bands frequently played on the radio at the time was the Doobie Bros. Their music seemed perfect for the North American road, great songs, music blending American folk styles with out and out boogie at times. They started out life as a biker's bar band, many of their songs have that great rock and roll sense of urgency, they keep moving forward, even their ballads flow with a unique lightness of touch which few can match. That summer I bought all their early albums, Toulouse St, The Captain and Me, What were Once Vices are now Habits and Stampede. In 1974 Jeff Baxter joined from Steely Dan as they became a studio duo rather than a band. Tom Johnston was the main lead singer of these early albums but he quit in 1975 to

## John Brodie-Good





be replaced by Michael Macdonald. He took the band in a different, more soul and r'n'b direction which I personally don't have a problem with, but it was a very different sound.

Live you got either one of two things with the Doobies, loose and sloppy or totally on fire. They brought Little Feat to the UK back in the day and probably wished they hadn't. Lowell George and friends blew them off the stage every night. Reviewers went to see the Doobies and came back and wrote about this amazing new band, Little Feat instead. I also however remember an *NME* review of the Doobies at the Rainbow after that disaster, when that wonderful weekly was totally covered in snot. The reviewer drew the 'short straw' and headed off, very reluctantly to Finsbury Park. He had to eat his own safety pins though, and even admitted he almost offered to pay for his ticket post gig, the Doobies blew his fucked up little brains out. Jeff 'Skunk'

Baxter's guitar work and a quadraphonic sound system had something to do with it I recall. Speaking of Baxter, amongst his many talents include being a modern-day expert on missile defence! In Donald Fagen's recent interview with the UK Times (28/10) he quips about Baxter, "some of his recent statements suggest he has moved to the right", he comments dryly. Forty years after their heyday is a bit late I'll admit, but at least I got here whilst most of them are still with us.

I've never been to Dublin before and spent a few hours wandering around the old city centre, checking out the three centrally located platter parlours. Freebird and Spindizzy both have second hand stock but neither shop is large. I didn't know Tower Records still existed but although stocked with only new vinyl, their selection was pretty impressive. They get top marks for having a 'kit' section too with most of the budget end of the excellent British HiFi company



Rega's turntables, amps and cd players amongst other more mainstream fare on offer. An American duo were playing a gig in their window too (they were pretty crap however). The tourist queue for the Book of Kells put me off that this time around, and generally, I noticed a shortage of Irish people which struck me as a bit odd as I was in the capital. Even the female half of the Aer Lingus cabin crew was Polish. The Irish guy had fallen asleep in his jump seat before the plane had got off the short runway. Now I know what the 'bong' after takeoff is really for, to wake the cabin crew up again. Every voice I heard was American or European, loads of Frenchies in particular. Happily, most of the audience at the gig later seemed to be locals at least. Every pub seemed to be the oldest one in the city, I guess hence the expression blarney. The vibe was relaxed and friendly it has to be said; good coffee too.

I'm not the biggest Arena lover but sometimes, needs must. The 3Arena is in the docks area, and the seating is 'fan-shaped' to try and get the audience as close to the stage as possible. 13,000 seats is still a lot though and by the time I'd reached mine, I almost had vertigo. I was so friggin' high, the lighting rig blocked most of the top part of the stage but as neither band was using back stage projections it wasn't an issue in reality. As the seats filled up, it became clear that

most of the people around me were indeed of the land I was in. The amount of people who came in late for both bands caused the usual disturbance, by making the majority stand to let them by. During both bands a lot of people went out to the bars and came back with trays of booze they could hardly carry, especially in the dark. I'm a believer in doing what you want to do but surely you can wait for an hour and a half and just enjoy the music? I have to wait for a smoke, you can wait for another drink. I'm going to a pure jazz gig next weekend at Ronnie Scott's in London, and noted pleasingly that a condition of ticket sale was you listened when the show was on, otherwise you may be asked to go upstairs to the bar and continue yakking, or kicked out if not a member! Right on (I must be getting old, maybe I'm moving to the right.....) If you just want to talk and drink, there's plenty of other places for that.

The stage had the Doobie's name in front of a projection of the Golden Gate Bridge, they hail from San Jose, in good old northern California. The house lights went down, the stage flooded with blue light and an old bluesy kinda thing starting playing through the PA as the band came onto the stage. Moustachioed Tom Johnston hit the opening chords of Jesus Is Just Alright and we were off and rocking. The rest of today's 'Brothers included co-founder Pat Simmons on









guitar and vocals, John McFee on guitar, steel guitar, fiddle, vocals and harmonica. McFee was previously in another Bay Band, Clover, with singer Huey Lewis (later of The News fame). Joining the core trio was Little Feat co-founder Bill Payne on keys, Ed Toth on drums, John Cowan on bass and vocals and Marc Russo on a wireless-mic'ed sax. This looked and sounded like an older version of the original Doobies, no soul-type stuff tonight. The three guitarists plus Cowan fronted the stage in a line and in spite of their ages, they could still deliver those sweet West Coast vocal harmonies. Johnston's distinctive southern drawl sang most of the lead vocals, with the bassist taking the only McDonald era song, Taking it to the Streets, towards the end of their set. Opening for Steely Dan cannot be easy and it was pleasing to hear these guys came out fighting. I'd forgotten how many good songs they produced (many were hit singles in the US especially, back in the day). It was always going to be a 'Greatest Hits' set but nobody was complaining tonight, it was just great to see and hear them still doing their thing. Rockin' Down The Highway, "highway

patrol's got his eyes on me..." it could only be American. What would our version be like? 'I'm on the A46 with a panda car in my rear view mirror' just wouldn't really have been the same, would it? Black Water "Dublin moon keep on shining on me....", Dark-eyed Cajun Woman, South City Midnight Lady, Clear As The Driven Snow, The Doctor and China Grove to name several more.

The sound was a tad muddy at times, and then the PA started cutting out, entirely! Not good, although only once halfway through a song. In one of the between song outages, the audience started singing that traditional Irish song, Molly Malone. They could sing really well, 12,999 Irish folk (I didn't know the words, although I'm from Irish descent on one side apparently), egged on by various band members from the stage. Luckily, the PA system held for the rest of their set, and the evening thankfully. I did join in the next sing-a-long however, not that I was planning to.

David LaFlamme had performed Hot









Summer Day for us back in the summer, Steve Miller played us a great version of Fly Like An Eagle on the same trip. They surely must play it? The Doobie Brothers anthem to me, and as it turned out, most of the other folk in tonight too. Johnston started playing those unique, fast chords, Long Train Running was a coming at last. A slightly too quick version for this, I guess, fan, but they played it. All 13,007 of us sang the last word of the chorus every time it came around..."Love.....", it just seemed right, the audience as one voice, drowning the band and PA out, pure, inner warming joy. This then segued into their greatest, get down and boogie number, China Grove. I was well happy, worth the trip across the seas alone. But it was only nine o'clock. The Doobies had been really great, and Steely Dan were still to come.....

The next morning I enjoyed a little situation the Irish are famous for. I found a new-looking little café around the corner from the hotel which seemed packed with locals having breakfast. I noticed an empty small table inside and went in and took a seat. The place was long and narrow with the counter on one side and the tables on the other, separated by about three feet. I sat there for over 10 minutes and finally the owner looking lady noticed me sitting there and asked if I was alright. I smiled and said indeed I was but I wouldn't mind ordering some food. Oh, you have to order at the counter she said. So I just stood up, I was effectively at the counter, all the tables were! What do you want she then said! Great breeky it was too, I bought home a white pudding from the airport as a result (pork and oats).

As I drove home through Bristol city centre in the afternoon I switched on the Radio. Almost immediately 'Taking It To The Streets' started playing! What was the chance of that? It turned out to be Johnnie Walker and his Sounds of the

Seventies on Radio 2. It was a prequel to the second hour of his show in which he was featuring Steely Dan....both bands playing at the O2 in London tonight. His next tune was David Essex however so the radio went back off again.

Yep, the Doobies were really good, and the FB SD fan group said they were great in London too tonight. Good for them, bringing the good times back home, taking us for a little train ride along the way.

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

Most of the entire evening's music was phone-filmed by someone sat at about the same level as me, but more central to the stage. It gives a taste of their set, the footage is a tad grainy and the sound fairly dire. An example here

Dark Eyed Cajun Woman – Dublin  
28/10/2017

<https://www.youtube.com/watch?v=HOsHAQviH2w>

For the Doobies at their finest, check out this live version of Long Train Running, Live in California in Summer 1982, I just can't stop playing it.

<https://www.youtube.com/watch?v=wQdH9-JDC28>





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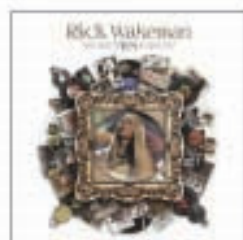
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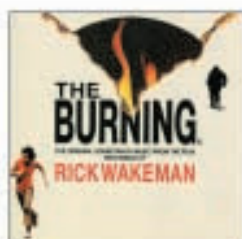
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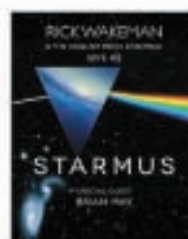
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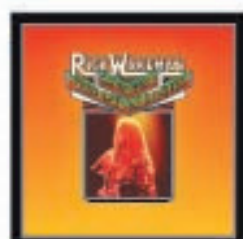
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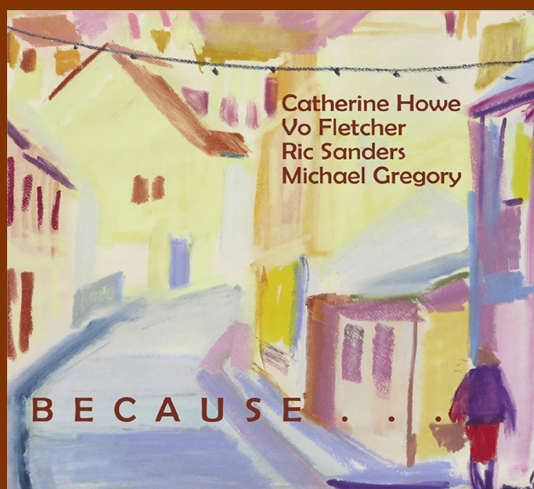
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and all other good music retailers





# KEV'S WORLD

**CATHERINE HOWE  
BECAUSE IT WOULD BE  
BEAUTIFUL  
TALKING ELEPHANT**



This 2015 album is a collaboration between Catherine Howe (vocals), the wonderful acoustic guitar and vocals of Vo Fletcher, Ric Sanders (violin) and Michael Gregory (drums and percussion). Catherine initially made her name as an actress, before releasing four highly acclaimed albums during the Seventies, and then retiring from the music business due to disillusionment. But, she eventually was enticed back, releasing

‘Princelet Street’ in 2005 and ‘English Tale’ (with Vo Fletcher) in 2010 before ‘Because...’ where yet again listeners can hear why Record Collector has called her “one of the great unrecognised voices” and Observer Music said, “Catherine Howe was a Kate Bush before her time”.

Certainly, her lack of popular success has been a combination of bad luck (record companies going bust and her albums not making it to the shops) and a refusal to do what others demanded of her, as opposed to a lack of quality. I was fortunate enough to be asked to review the BGO double reissue some years back of ‘Harry’ and ‘Silent Mother Nature’ (1976 and 1976 respectively), so was pleased to see this, as I was completely unaware that she had returned to music and was recording again. Listen to “Who Would Know”, with delicate guitar from Vo, and marvel at the control and tone she still commands all these years on. Some songs are upbeat, and there is even a country and western style duet with Vo, but whatever style is being played her clear vocals are at the very heart.

She is undoubtedly one of the UK’s finest singers, and in an ideal world would be a name that everyone would recognise.

## KEV ROWLAND



However, we all know that reality isn't like that, and the music business even more so. Instead, take this opportunity to discover a wonderful singer and if you enjoy great performances of folk inspired music then you won't be disappointed. More details at

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

**THE CONVALESCENCE  
THIS IS HELL  
UNIQUE LEADER RECORDS**



Founded in Spring 2011, The Convalescence is a 6-piece including Keith Wampler (vocals), Brandon Davis (guitar), Zac Lunsford (guitar), Ronald Buckley (bass), Charles Webber (drums), and Katie McCrimmon (keyboards/vocals). They fuse deathcore with theatrical elements of Black Metal and the shredding guitars and blast beats of modern Death Metal. There may be black metal corpse paint, and the use of keyboards, but although they have picked up the visual elements of that genre in truth there is little musically that has been brought through. The keyboards are often quite subdued when the guitars are shredding away, but when they do come to the fore there is more of a symphonic feel in a way not too dissimilar to Betraying The Martyrs.

I think this is their third album, but to be honest I haven't been able to find out much information on them through the web. It is certainly their debut for Unique Leader, and apparently the first time they have signed with a label, but they seem to be one of the hardest working bands around as they always seem to be on tour! Consequently, the album is incredibly tight, as the guys all know exactly what they are doing. This is a solid album that will be appreciated by anyone into deathcore, without being outstanding. It will be interesting to see what happens with them in the future as this definitely shows promise. BTW, the first track may be called "Scum" but unfortunately it isn't the Napalm Death classic! For more details visit <http://www.uniqueleader.com>

**DAMANEK  
ON TRACK  
GIANT ELECTRIC PEA**



Damanek is a new project from Guy Manning, where he has been joined by Dan Mash (bass), Marek Arnold (sax, clarinet, keyboards) and Sean Timms (keyboards, banjo, backing vocals) and then on top of that there are quite a few guests including Nick Magnus and Phideaux. Guy had disbanded Manning, and was then invited to join a new band called United Progressive Fraternity to which he also then brought in Dan and



Marek. After the release of the debut album Guy started writing for the second, only for the band to fold, so he decided to start a new one to use the songs, and asked Dan and Marek to be involved, hence the name (DAn, MANning and MarEK), with Sean joining later.

I have long been a fan of Guy's music, and spent a very pleasant evening with him in his studio some dozen years or so ago, and have enjoyed all albums he has been involved with from PO90 through Manning and The Tangent, so I knew I was going to enjoy this right from the off, and that was indeed immediately the case. Guy has an innate sense of melody, and his songs are always enjoyable on first hearing, with strong arrangements and a feeling that every note is in exactly the right place, played on the right instrument. This is commercial symphonic pop influenced classic crossover progressive rock that oozes class and confidence in equal measures. I can't pick a favourite as all eight songs are simply superb. This may be a debut release, but all the guys involved have been around the scene for some time and it shows. Let's hope it's not long until the next one. [www.damanek.com](http://www.damanek.com)

**DEBBIE RAY**  
**SLAVE TO THE SYSTEM**  
**METALAPOLIS RECORDS**



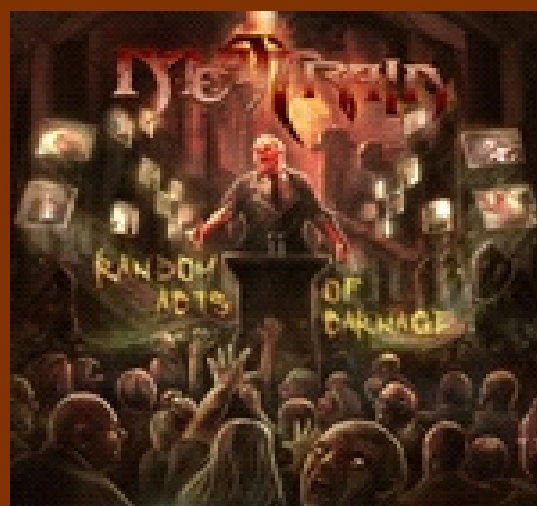
No, this isn't a female-fronted band, or even a solo singer, but instead is a

Swedish melodic hard rock trio that have been heavily influenced by the likes of Backyard Babies. Formed as long ago as 2005, the band did take a break for a couple of years, but have now returned and released this their debut album. There is nothing inherently bad with this album, just that there isn't anything really very good with it either. When they turn up the energy then they become a band that I'd quite like to see at a festival (not going just to see them in their own right, you understand), but when they slow it down they become too much like Mötley Crüe, and I don't mean the classic version.

Possibly it's because I was lucky enough to see the likes of Skid Row and Guns 'n' Roses in their prime that I find it hard to get too excited over this style of music. It must be exceptional to make me sit up and take notice, and while this is certainly not a bad album in any shape or form, it's not exceptional either.

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

**MEAT TRAIN**  
**RANDOM ACTS OF CARNAGE**  
**CONTAGION RECORDS**



According to Terrorizer Magazine Meat Train produce "...death metal that will make you feel sick to your stomach...", and I know what they mean as the use of banjo on "Redneck Zombies" certainly produced a reaction in me! It's not



something I expect halfway through an album that up until then was coming at me like a freight train containing Cannibal Corpse and Autopsy with Napalm Death at the controls and they had set them wide open. This is brutal, four people shouldn't be able to create as much carnage as this. After playing multiple other types of music throughout the day this simply made me smile, as it feels honest, from the heart, and more importantly hitting right through the gut. They are playing massively complex rhythms and melodies, at high speed and high volume, although I am sure that many will just feel that this is noise. To me, it is a breath of fresh air – just what I need to cleanse my speakers with.

I'm not quite sure what else to say, except if you enjoy your metal as over the top as I do, yet containing loads of ideas and thoughts that just shouldn't be in there, then, o find out more, visit their site at <http://www.meat-train.co.uk>

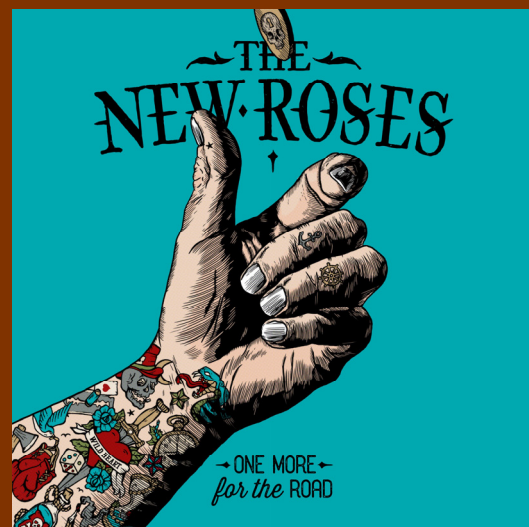
**MY TRICKSY SPIRIT**  
**MY TRICKSY SPIRIT**  
**BAD ELEPHANT MUSIC**



To say that this is an unusual album must be one of the understatements of the year. Musically it is based around the Balinese gendér wayang (played by Nick Gray).

This is an instrument constructed from a wood frame and ten rectangular, bronze keys suspended by string and composite hide and wood bridges over upright, tuned bamboo resonators. Although the core band is only four strong, they have brought in additional musicians and vocalists, combining strings, drums, electronics, and singers incorporating elements of trip-hop, psychedelic rock and dub. Now, there are only a few things wrong with this, namely that I'm not a fan of trip-hop or dub, and consequently this album washed over me. In fact, so much so that I started to wonder if I needed to be on drugs to fully appreciate it, preferably with a psychedelic light show. It is well recorded, well produced, but is so far away from what I would normally listen to that I feel unqualified to say whether it is any good or not. Would I play it again? Probably not, but given that I was listening to Agoraphobic Nosebleed's classic album 'Frozen Corpse Stuffed With Dope' earlier, possibly I'm not the right person to judge. It certainly is different though, and for that they deserve recognition, there are very few Western bands playing gamelan instruments, I normally only hear those with bands from Indonesia. For more details visit [www.badelephant.co.uk](http://www.badelephant.co.uk)

**THE NEW ROSES**  
**ONE MORE FOR THE ROAD**  
**NAPALM RECORDS**





There must be a mistake in the press release, as according to that these guys are German, and there is just no way that should be the case. This is good old fashioned rock with swagger and blues that is rarely found outside the UK. Here we have a lineage that tracks back through bands such as Thunder and The Quireboys into Bad Company (especially) and The Faces, with elements of Mott The Hoople. Arguably Aerosmith could also be included in the list as the only non-Brits, but German? No Way! Following on the release from their last album 'Dead Man's Voice' in 2016, the band played more than 250 shows all over Europe, including performances at the UEFA Champions League Festival in Berlin, shows at the Hamburg and Swiss Harley Days and being special guests on tour with acts including Accept, Tremonti, Y&T, Saxon and The Dead Daisies to name just a few.

I can't really envisage these guys fitting in with any of the aforementioned bands, apart from possibly Y&T, as they have a very different approach indeed. This is classic rock, played in the Seventies British style, with one anthem following another. All the instruments have been turned up to 10, and the drummer must get through loads of heads as he hits so hard, but this is all about great songs with emotive vocals. This is certainly one of the most interesting hard rock bands I have heard coming out of Europe for quite some time, and this album is just one gem after another. If you enjoy classic old school melodic hard rock with balls then this is a band you need to discover immediately, if not sooner.

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

## NEWMAN AERIAL AOR HEAVEN



Back with his eleventh studio album, Steve Newman is showing yet again just what high quality AOR/melodic rock is all about. He has again teamed up with Rob McEwen (drummer for the last nine Newman albums), while long-time friend Mark Thompson-Smith (Praying Mantis) lends his vocals to "Fear Of Flying" and "Two Sides". Also, the mastering was taken care of by none other than Harry Hess (Harem Scarem). In many ways, it is hard to imagine that this is a brand-new album out of 2017, as apart from the improved production this could well have been released some forty years ago. Each song has a huge anthemic chorus that invites the listener to join in and sing along. The guitars haven't been sanitised too far out of existence, while the vocals are always melodic but have just the right amount of roughness and emotion to keep interest high. Some of the issues normally prevalent with AOR are too much sugar and sweetness, combined with one song that sounds pretty much like every other, but that certainly isn't the case here. This is sheer class from start to end.

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



**THE POD**  
**THE POD**  
**ACCIDENT PRONE RECORDS**



After the success of Make's most recent album, and first for Accident Prone, 'Pilgrimage Of Loathing', label head Gary Bahen and Make frontman Scott Endres started conversations about a continued relationship, and possible a release by his solo project, The Pod. Citing influences from the likes of Gary Numan, Lungfish, Vangelis, Killing Joke, Godflesh, Aphex Twin, and even Casio keyboards, the self-titled debut is worlds away from the harsh and bombastic doom metal of Make, yet the album still

possesses an atmospheric and mesmerizing quality. Encompassing elements of black metal, synthesizers, and sampled beats, the album is dark and twisted journey of highs and lows, dark and light. Says Endres, "The Pod is wholly personal. There are no messages but existential struggle, life and love lost, coping with depression... Coping with existence. It's 100% a vehicle for me to work my own demons out, sometimes literally just making music or sounds to stay active and keep the darker thoughts away. The most active I've been with The Pod has been in my darkest hours."

There are times when the melody being played on an Eighties synth is quite light and melodic, but there is always a darkness behind, just waiting for the light to fade away so that it can take over. Hypnotic, dark and menacing, it shows a side of electronic music that is rarely explored, combined with elements that one would expect more on a black metal release. This isn't an album to be taken lightly, as it is designed to twist and mess with the listener's brain and isn't something that can be appreciated in the full light of day. Wait until the middle of the night, when all is dark and menacing, and only then will the full awful beauty of this become apparent. <https://thebandthepod.bandcamp.com>







# Yer GONZO ISLAND DISCS

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

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



Alex Hawkins is a newcomer on my radar. An 18 year old from Kentucky she is girlfriend to Colin Schneider, and one of the prime movers in the new CFZ youth group.

So, of course, the first thing we had to do was to bundle her off to our conceptual desert islands with only ten records for company...



# ALEX'S TOP TEN

1. Tragic Kingdom - No Doubt
2. Pinkerton - Weezer
3. No Need To Argue - The Cranberries
4. Best of Bowie - David Bowie (European edition)
5. Combat Rock - The Clash
6. Bedtime For Democracy - Dead Kennedys
7. White Light, White Heat, White Trash - Social Distortion
8. Elephant - The White Stripes
9. Dolittle - Pixies
10. Blur - Blur



# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

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Weekly Acoustic Jam Session Hosted by Dogleg

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Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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Phenomena Magazine is a FREE magazine from  
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Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a FREE monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for FREE in PDF Format.

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# FREE!



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

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

## CONFESSIONS OF A LIBTARD SNOWFLAKE CUCK - BY MR BIFFO

I am part of the PC libtard snowflake cuck brigade, apparently.

Prior to yesterday, I probably wouldn't have agreed with that assertion - indeed, when my other half heard that I'd been called a snowflake she laughed incredulously - but I've been told it so many times over the last 24 hours that I'm starting to think they're right.

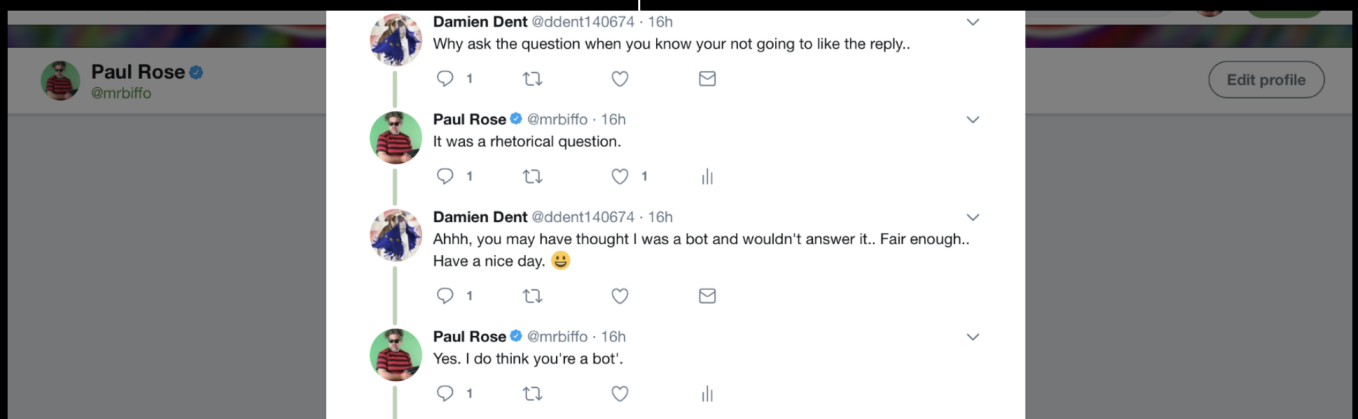
Incidentally, I'm also a c@nt (censored here so you don't get blocked at work), a melt and a "salad".

So, first of all... I wrote a review of Super Mario Odyssey in which I suggested that Mario and Bowser's endless pursuit of Peach might be a little bit out of step with the times. Yes - SPOILERS - there is a twist where Peach rejects their advances, but that doesn't change Mario's motivation, or Peach's depiction up to that point, or the fact she didn't manage to break free of Bowser's clutches and go on her own adventure.

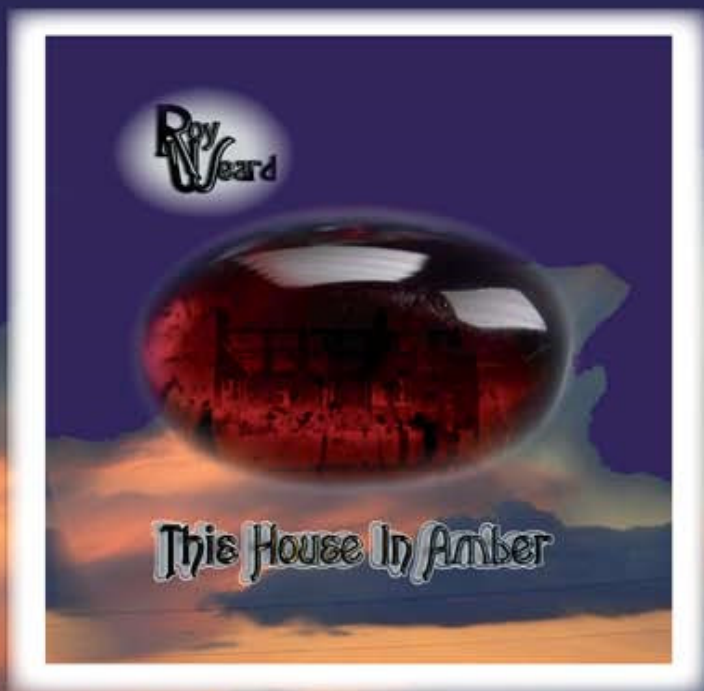
I mean, Nintendo is often compared to Disney, but when you look at the huge strides Disney has taken in recent years with its depiction of "princesses" you'll realise that there's still a fundamental difference between the two companies.

Anyway. Because I expressed my feelings in a review, it all kicked off in the comments. Somebody on Twitter had a pop at me, outraged that I had dared to try and pass off a video game review in order to promote my "political agenda".

And then... you might've noticed that I became the focus of ire from *a lot* of angry men on Twitter for an entirely different reason...







Roy  
Weard

# This House In Amber

New Album out now

Available on CD from :

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

CD / digital download :

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







c.j.stone

# Against tribalism: “for the many, not the few”

(WRITTEN BEFORE THIS YEAR'S GENERAL ELECTION; STILL RELEVANT NOW)

I've just spent the weekend at the Roots Gathering festival, put on by my good friends Phil and Lynne Cowley Jones of Shamanic Drums and Rattles.

It was a brilliant affair, and shows what you can do with energy and enthusiasm and a clear moral perspective.

I spent a good deal of the time with Stuart Jeffrey, who is standing as the Green candidate for Maidstone.

You couldn't hope to meet a nicer chap. He's as left wing as anyone I know, inside or outside the Labour Party: committed to proper green politics and to a future where private profit takes a back seat to public need.





It was during one of our chats that he reminded me of why I am so against tribalism in politics.

Stuart was the Green candidate for Canterbury at the last election, which is when he first introduced himself to me. At the same time a number of us were also running a campaign to save our local Crown Post Office from closure.

We held a meeting with the Post Office up in London, involving local campaigners, and most of the election candidates – barring the Conservative, Julian Brazier, who had already indicated that he approved of the franchising out of postal services.

I was Stuart's main enabler, making sure he was always informed about meetings so that he could attend. I did this, despite the fact that I am a life-long Labour supporter, because, it seemed to me, a

campaign like ours needed cross-party support.

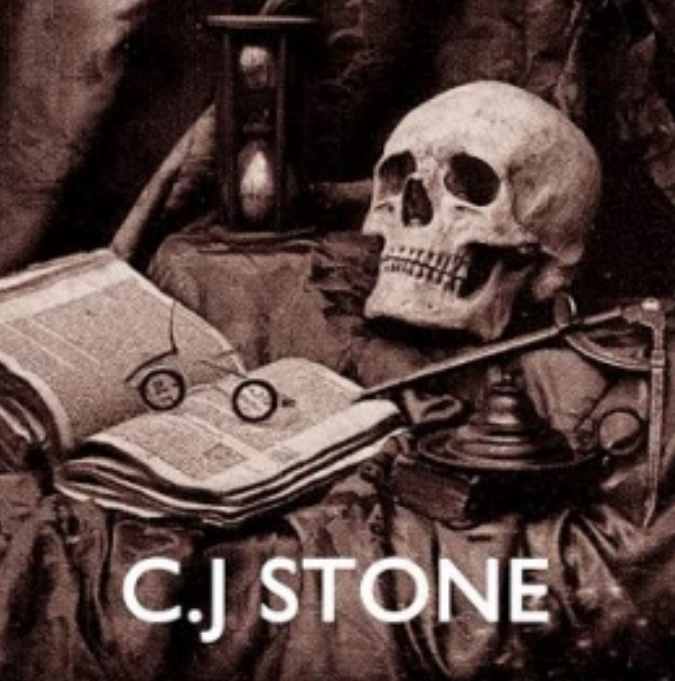
So at this particular meeting, Stuart arrived late, which meant that he missed the initial get-together before we went into the Post Office. He was very keen to have his voice heard and was quickly on the phone after the meeting was finished.

It was only some two or three days later that we found out that he had briefed the papers about the meeting with his own Green Party message, thus undermining our efforts as a cross-party campaign.

**Read on**

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

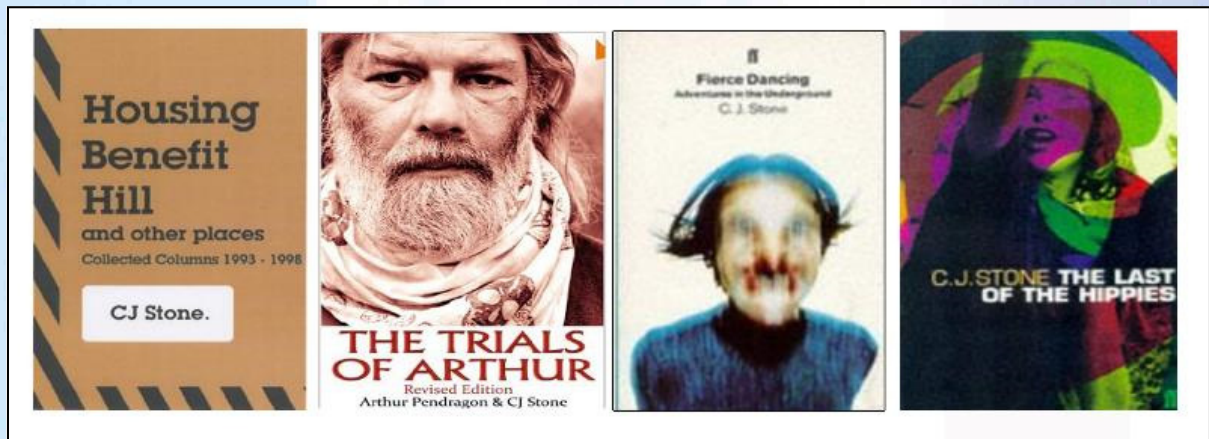
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

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

*Independent on Sunday*





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

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

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

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

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

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



# 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..**

Another surprise for the general fandom this week was the announcement that the May performance of Hawkwind at the London Roundhouse is to appear on a CD/DVD box set in December.

The Cherry Red website says, "On Friday 26 May this year, Hawkwind returned to London's legendary Roundhouse venue in Chalk Farm for the first time in 40 years. It was also some 45 years after the band famously performed at the venue (captured for posterity on the 'Greasy Truckers Party' album), where they recorded the hit version of 'Silver Machine'."

Posted by Hawkwind  
32,155 Views



The promotional info continues, "Six months on, this amazing, historic show is captured for posterity within a deluxe, celebratory box set, which boasts audio and audio-visual versions of the entire performance. The set-list blends highlights from Hawkwind's last two acclaimed Top 40 albums 'The Machine Stops' and 'Into The Woods' with classics from the band's past.

One surprising news item this week is that the London Palladium, better known for theatrical performances of things like Chitty Chitty Bang Bang, or The Wizard of Oz, is to host Hawkwind and an orchestra, in around a year's time. More news on that in the weeks and months ahead.

The track listing is given as: 'Ascent', 'Wrong Step', and 'The Watcher'. These three were the acoustic numbers before the electric set kicked in with 'Born to Go'.

The rest of the tracks are 'First Landing' (a.k.a. 'The Awakening'), 'You'd better Believe it',



# Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



'Earthbound', 'Have You Seen Them', 'Vegan Lunch', 'Steppenwolf', 'Darklands', 'Magnu', 'Golden Void', 'Synchronized Blue', 'Deep Cavern', 'Into the Woods', 'The Machine', and 'Welcome'.

The show climaxed with guest guitarist Phil 'Wizzo' Campbell (from Motörhead, and currently from The Bastard Sons) joining the band for encore performances of 'Brainbox Pollution' and 'Silver Machine' - the hit version of which was recorded at the Roundhouse back in 1972.

The concert is on two CDs and a DVD, which "reveals an amazing lightshow by John Moules. A multi-disc vinyl edition will follow early in 2018," concludes the Cherry Red promotion.

It's not yet clear whether the visual element of the DVD is a one-camera view of the whole show, or whether other shots are utilised as well.

**CHERRY RED RECORDS**

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## HAWKWIND AT THE ROUNDHOUSE: 2CD/1DVD BOXSET HAWKWIND

CHERRY RED RECORDS

Released December 8, 2017.

On Friday 26 May this year, Hawkwind returned to London's legendary Roundhouse venue in Chalk Farm for the first time in 40 years.

Six months on, this amazing, historic show is captured for posterity within a deluxe, celebratory box set, which boasts audio and audio-visual versions of the entire performance. The set-list blends highlights from Hawkwind's last two acclaimed, Top 40 albums The Machine Stops and Into The Woods with classics from the band's past.

**£19.99**

QUANTITY





# 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)

.....  
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.....

Full Earth Address: .....

.....  
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Post Code .....

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

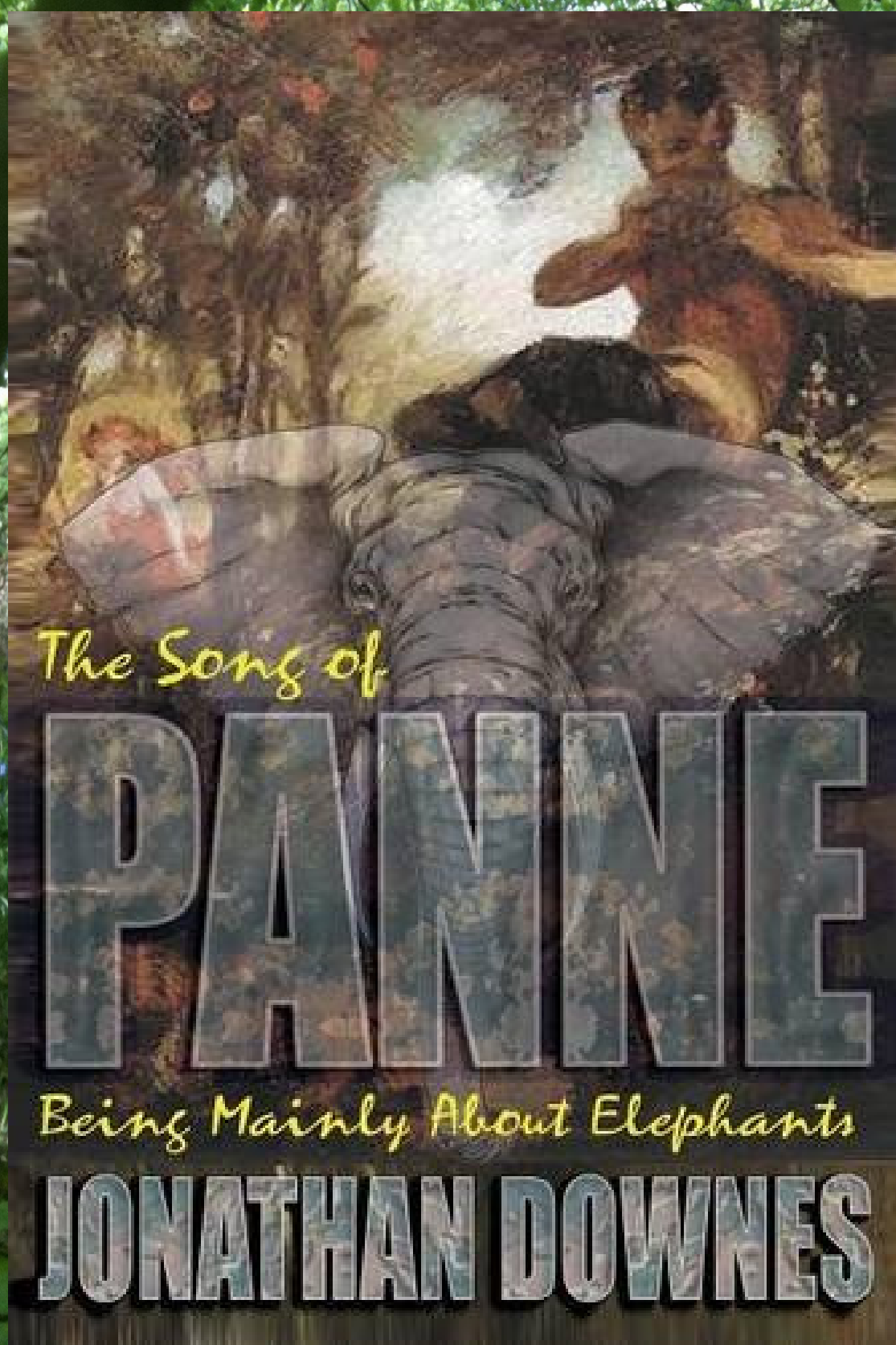
Telephone Number: .....

Additional info: .....

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

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





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# XTUL II

## IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

Now, please forgive me if I give you somewhat of a history lesson, but the appalling events of the end of 1974 have - for many people - disappeared over the event horizon, and have probably been forgotten by most people under the age of fifty. But what happened is very much germane to what happened next in the main narrative of this story, and so I need to do a little bit of explaining.



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





In 1973 the Provisional IRA started a campaign of terrorist activity on the British mainland, and by 1974 they were attempting to stage an attack every three days. The Rotunda is a 25-storey office block that looks a bit like a huge coke can, and at the time it housed a pub called *The Mulberry Bush*. On the evening of the 21st November 1974 at 20:11 one of the Birmingham newspapers received an anonymous telephone call: "There is a bomb planted in the Rotunda and there is a bomb in New Street at the tax office. This is Double X", before terminating the

call. (Double X was a then-used official IRA code word recited to authenticate any warning call).

It was then IRA policy to give a half hour warning when attacks were made on civilian targets, but it was only six minutes after the warning call had been received that the first bomb exploded, devastating the pub. The explosion blew a crater measuring 40 inches (101 cm) in the concrete floor, collapsing part of the roof and trapping many casualties beneath girders and concrete blocks. Numerous buildings near the Rotunda were also





damaged and passersby in the street were struck by flying glass from shattered windows. Several of the fatalities were killed outright, including two youths who had been walking past the premises at the moment of the explosion.

The *Tavern in the Town* was a basement pub on New Street, 50 yards (46 m) from the Rotunda and directly beneath the New Street Tax Office. Patrons there had heard the explosion at the *Mulberry Bush*, but did not believe that the sound (described by one survivor as a "muffled thump") was an explosion. Police had begun attempting to clear the *Tavern in the Town* when, at 20:27, a second bomb exploded there. The blast was so powerful that several victims were blown through a brick wall. In total the explosions killed 21 people and injured 182 others.

Six Irishmen who had been residents of Birmingham since the 1960s were en route

to Ireland that evening. They were all due to attend the funeral of an IRA volunteer who had blown himself up by accident in Coventry. They may or may not have been members of the IRA, but they were certainly sympathisers, and made the terrible mistake of lying to the police when they were stopped at the Heysham ferry port in Lancashire. It was a mistake that was to cost them the next sixteen years.

On the morning of 22 November, after forensic tests and questioning at the hands of the Morecambe police, the men were transferred to the custody of West Midlands Serious Crime Squad police unit. Whilst in the custody of the West Midlands Police they were deprived of food and sleep, they were interrogated sometimes for up to 12 hours without a break; threats were made against them and the beatings started: ranging from punches, letting dogs within a foot of them and being the subjects of a mock



execution. Although the resulting confessions had been obtained by coercion, and the defendants appeared in court battered, bruised and beaten, the evidence was ruled admissible on 12 May 1975, and the six men were charged with murder and conspiracy to cause explosions.

It took two appeals and sixteen years of protests before their second full appeal, in 1991, was allowed. Hunter was represented by Lord Gifford QC, others by human rights solicitor Gareth. The Court of Appeal, constituted by Lord Justices Lloyd, Mustill and Farquharson, stated that "in the light of the fresh scientific evidence, which at least throws grave doubt on Dr. Skuse's evidence, if it does not destroy it altogether, these convictions are both unsafe and unsatisfactory." On 14 March 1991 the six walked free. Ten years later the six men were awarded compensation ranging from £840,000 to £1.2 million.

The really appalling thing about the whole affair is that these appeals took place two whole years after the West Midlands Serious Crimes Squad had been disbanded after "an investigation into allegations against some of its officers of incompetence and abuses of power". Depending on which source you believe between 64 and 72 people have had their convictions overturned as a result of investigations into the innate corruption of the Serious Crimes Squad.

A whole string of Police Officers were sacked, and far more were convicted than one would feel happy having been done if one was one of those people who believe that we live in a fair and equitable society,

where the jolly British bobby is the epitome of proberty and the envy of the world. Other malefactors saw the writing on the wall several years before, and retired for a whole string of interesting excuses. Two of these were Sean and Blossom: he started complaining of migraines, she complained of deep depression following unexplained weight gain, and they both pocketed healthy 'golden handshakes' and were given a monthly stipend which meant that they would never actually have to sign in for the rest of their lives, and they essentially disappeared.

The shockwaves which followed the collapse of the West Midlands Serious Crimes Squad reverberated around the law and order industry, and the resulting enquiries and prosecutions were still going on well over a decade later. But these enquiries were all aimed at serving officers, and the retired officers named in the successful appeals by The Birmingham Six, the Guildford Four, the Maguire Seven, and various other victims of a vicious and uncaring system. And so the two wannabe UFO researchers who had been pocketing kickbacks from all and sundry for years, and were now doing something completely different, and using names which their erstwhile colleagues amongst the bent plods of Brum would never have recognised, got completely away with it.





# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>





NEWS FROM THE POTTING SHED! Work on the new Gardening Club L P /CD, THE RIDDLE, is nearing completion. Norm and I compare the old and new covers; a deep debate on aesthetic and cultural influences lead to a right roar on duelling guitars. Needless to say, I lost! It's hard to keep up with Norm! According to a pal who heard all this madness recently, this album is gonna be FAT!!! Onward!









# Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

## THE BAKING OF BREAD

& THE SHARING THEREOF

&the hunt for good bakeries

in country towns,as cities make sugar factories

Somewhere she is kneading,one by one

bread that will rise for the sun of an oven

that makes that aroma one/like lemons

to sell empty houses filled with the scents of fresh baked breads

In every house that is a home,what is made

is love in the form of pies,brownies,tarts and breads

all served with loving hands for hungry hearts and eyes and stomachs

are filled again.Like pie sales for good causes.

Like pie eating contests to determine qualities

Like Exhibitions where Baked Goods are a high category

Like here ,and now,@your family picnic

not French croissants-just simple food love

served to those who need and appreciate

more than metaphors.

<http://www.spiritthom.com>





ROCK and ROLL

# a cabinet of curiosities

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

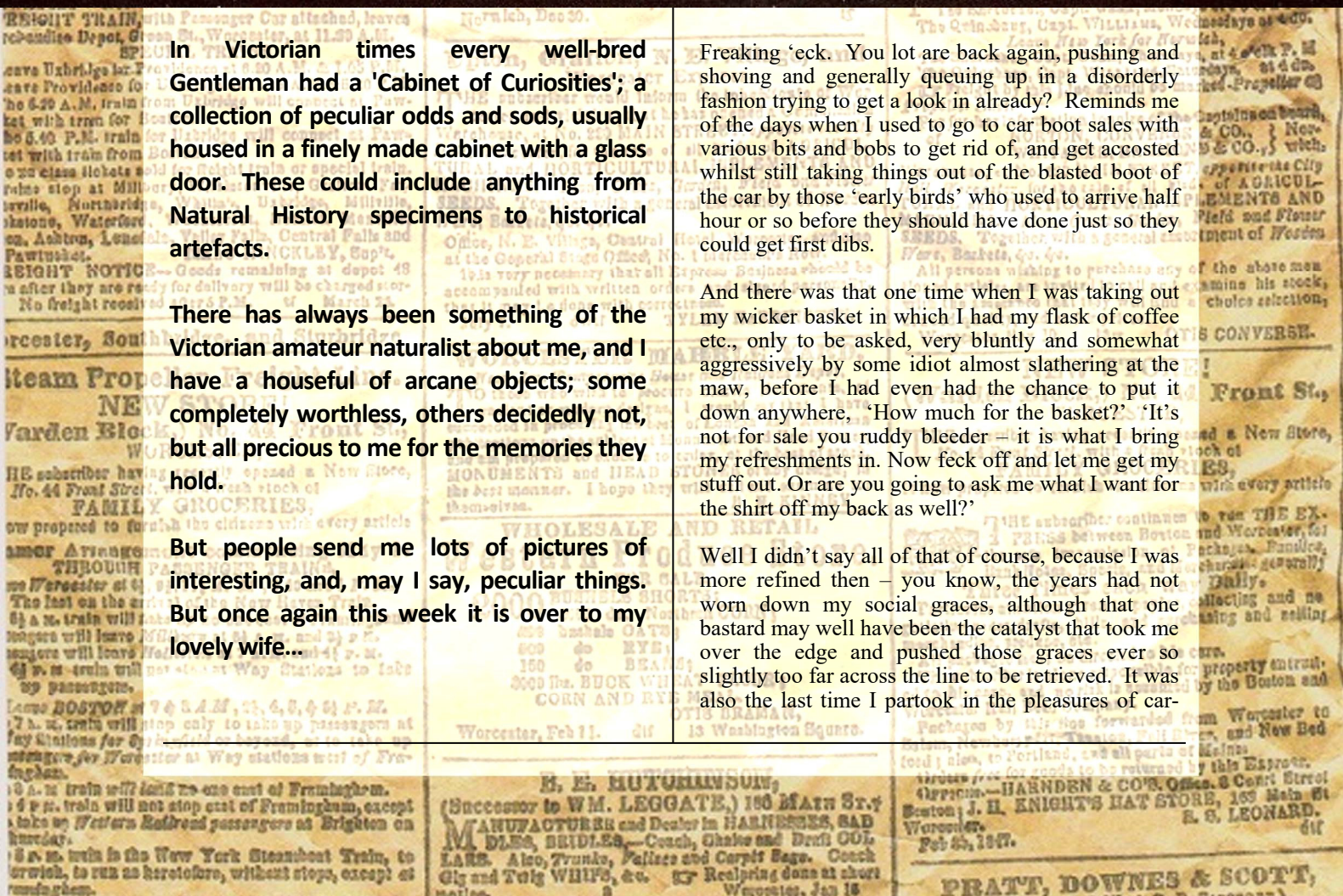
There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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

Freaking 'eck. You lot are back again, pushing and shoving and generally queuing up in a disorderly fashion trying to get a look in already? Reminds me of the days when I used to go to car boot sales with various bits and bobs to get rid of, and get accosted whilst still taking things out of the blasted boot of the car by those 'early birds' who used to arrive half hour or so before they should have done just so they could get first dibs.

And there was that one time when I was taking out my wicker basket in which I had my flask of coffee etc., only to be asked, very bluntly and somewhat aggressively by some idiot almost slathering at the maw, before I had even had the chance to put it down anywhere, 'How much for the basket?' 'It's not for sale you ruddy bleeder - it is what I bring my refreshments in. Now feck off and let me get my stuff out. Or are you going to ask me what I want for the shirt off my back as well?'

Well I didn't say all of that of course, because I was more refined then - you know, the years had not worn down my social graces, although that one bastard may well have been the catalyst that took me over the edge and pushed those graces ever so slightly too far across the line to be retrieved. It was also the last time I partook in the pleasures of car-





# THE BITCH IS BACK

booting I may add. Although it is equally fair to say that I had probably reached the pinnacle of my car-booting days by then anyway.

Oh, and I have just recalled even further atrocities from that oik...he was one of those booters who was rummaging around in the boot of my car as I was still unloading it, thus invading my space and - I must reflect - getting off lightly when I could have just smooched the palm of my hand in his face whilst elbowing him out of my way in one of those accidentally on purpose mishaps caused by large box removal in confined spaces.

Anyway, I promise not to have a go at you all today, but please do form an orderly line and behave in as genteel a manner as it possible. Thank you.

**The Beatles Book Monthly original Pressing & Photographic Negative Plates Beatle - £10,000**



"Supposed to be Destroyed!!!  
The Beatles Book Monthly pressing plates and Negative plates still on original ink blocks. Rumor had it that these are destroyed! These are the original pressing plates for The Beatles Monthly magazine published by Sean O'Mahony who said he had destroyed the pressing plates so no more could be

printed. Well obviously some survived and these are mainly the negatives and typesetting pages for issues 49, 50, 51 and 52 plus some bits that were used through out. These were stored uncleaned (which is good) with paper on them to protect the printing surfaces so they can be re inked and used again. I took some of the paper off as I wanted to see what was what. Considering the ONLY other original pressing plates that I have managed to google are John Lennon's (not even the beatles) pressing plates for his book, John Lennon, In His Own Write, which are only a few plates and they went for £4800 plus commission 5 YEARS AGO !!, these must be up there."

But they weren't destroyed were they!! Methinks that someone may have had an eye of investment for their retirement fund perhaps.

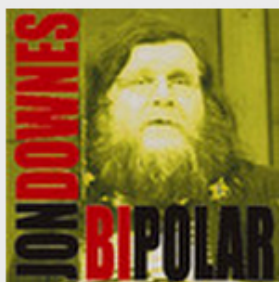
**Elvis Presley 1957 Pink & Black Cadillac  
Once Exhibited for 30 Years at... Lot 5  
Event starts: 11/11, 6:00PM  
Starting bid: US \$10,000.00  
Seller's estimate: US \$500,000.00 - US \$650,000.00**



"Elvis Presley 1957 Pink & Black Cadillac  
Once Exhibited for 30 Years at a Museum W/.

## SHAMELESS SELF PROMOTION TIME

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



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



**T**he subscriber, by appointment from the Commission  
of Patents, is empowered by the U. S. Patent Office to re-  
ceive and forwarding to the said Office, models, specimens or  
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se the proper Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make returns  
into American and foreign Courts, to test validity of inven-  
tions, and render advice on legal and scientific matters.

Bootles and changed the figures to kind of not look like the Beatles. The glass was reissued many years later to look like the original and this game has that

A black and red toy steam locomotive is parked on a gravel path in a park. The locomotive has a black body with red accents, including a red smokestack, red wheels, and red horizontal stripes on the side. The number '5' is visible on the front. The background shows a grassy area with trees and a wooden structure.

PRATT, DOWNES & SCOTT,  
— 100 N. B. STREET —





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



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of Patents, inquest of their & Patent (in re-  
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manufacturers to be patented, & deposited things, which  
will be sent free of expense and risk, and will dissemi-  
nate proper Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; to let manufactures  
into American and foreign works, to let valid patents  
be made, and render advice to legal and technical persons.



Available from iTunes, Amazon etc

“Here we have a very special KLF collectors item. Only available at the Liverpool KLF event for the few people involved in the now legendary

“Here’s a original painting I found that my dad had of Joe Walsh that was done by world renowned artist Denny Dent. The painting of Joe was done for a promo to get Denny to be the opening act on a tour with the Eagles. Painting is 4ft x 3ft and was rolled up and stored since 1983 so it’s in pristine condition.”



See you next time

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The above vessels are  
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Leave Worcester at 7 A.  
Leave Providence at 7  
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Morning and evening  
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idence and Worcester.  
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Pawtucket.  
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**THROUGH P**  
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6 1/2 A.M. train will no  
by passengers.  
Leave BOSTON at 9  
7 A.M. train will  
fast Passengers can go

DAVIS

TELL YOU?

Winter

le from iTunes, A

MONUMENTS and HEAD STONES clay design, s Bert manner. I hope they will call and exempt themselves. CT Freight by this June should be called and exempt themselves. s locomotion time - now. It's the Six-Five line, and the Six-Five et's all go on a ride to shall we, but please do and mind the doors as we don't come across at's enough. This is for Mu Mu Land.

AMS yellow poncho. GBP 523.23

KLF collectors item. pool KLF event for the the now legendary

procession. This everyone has alv KLF ponchos a yours."

DENNY DENT 1983, ONE-OF-EXISTENCE - U

"Here's a original of Joe Walsh that Denny Dent. Th promo to get Den with the Eagles. up and stored condition."

And I do believe birth syndrome". from the Madding

That's it for this v memorabilia.

Worcester, Feb 11. 13 Washington Squer

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only 23 and

**BOOTS,**  
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complete.  
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te, as imitation of  
early equal to the  
and Best Boots.  
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May 25. 61

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ays wanted one of the legendary  
and now this MINT one can be

**ORIGINAL OF JOE WALSH**  
**-KIND AND ONLY ONE IN**  
**\$ \$2,500.00**

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was done by world renowned artist  
painting of Joe was done for a  
ay to be the opening act on a tour  
ainting is 4ft x 3ft and was rolled  
ince 1983 so it's in pristine

(Walsh)  
THE  
It  
is now

that this is a case of 'separated at  
Terence Stamp as Sgt Troy in *Far*  
*Crowd* vs Joe Walsh.

week, my little car-booters of music  
see you next time

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**PRATT, DOWNE & SCOTT,**  
Boston, U. S. A.





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

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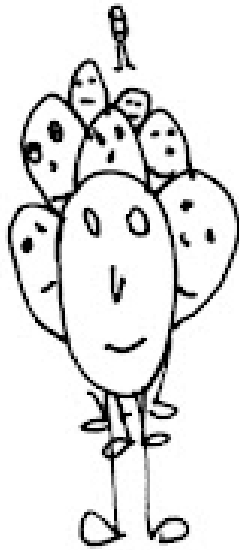
*“Music from both the mind and heart...”*



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# THE NINE HENRYS



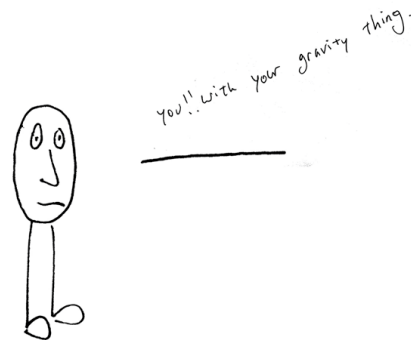
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The Horizontal Line insulted Henry on his verticalness

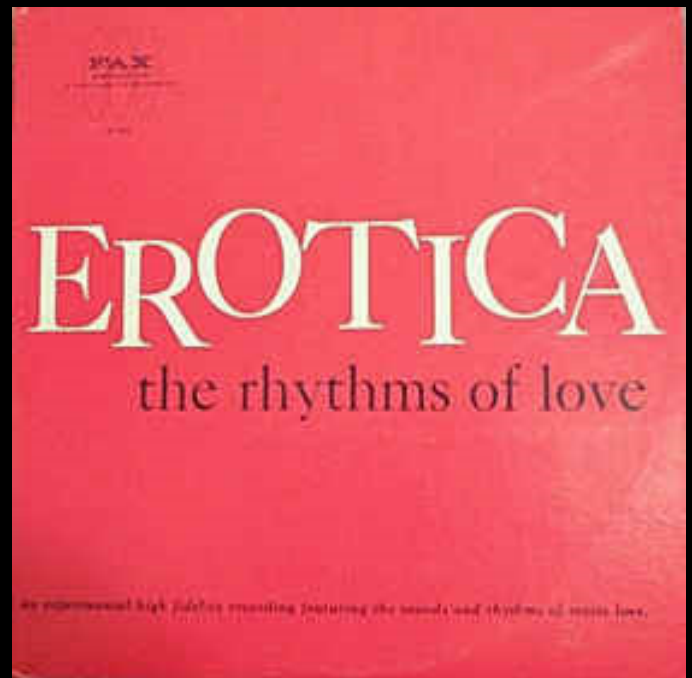




This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two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

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

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



The Erotics:

**Erotica – The Rhythms of Love**  
(Fax Records, 1961)

**What? Bongo-tastic shag-fest!**

Long lauded as one of the strangest one-offs of its era Erotica has proven a hard record to pin down. The scarcity of information on exact recording date or the identity of those involved hasn't stopped web sites devoted to the strangest sounds – like Waxidermy or the Confederacy of the Wrong blogspot – exploding into florid print about a simple but highly effective recording. Getting copies in the present era is also fairly easy since specialist reissue outlets, like the UK's Trunk Records, have made it available.

Fax Records (so named well ahead of the invention of the fax machine) were based in Hollywood and released product on the margins of popularity. Their stock-in trade included adult humour, which is where this belongs. Erotica comprises two lengthy tracks – each one side of the original vinyl – in which a couple pound away relentlessly at their bed springs, Spartan but enthusiastic musical accompaniment is provided by some energetically spanked bongo drums. The anonymous man and woman involved gasp, sigh and suggest incredible athleticism and ferocious sexual staying power. It's a noisy, banging and solidly squeaking shagfest of an album, end of! There is a narrative – of sorts – with the start of side one including sounds of waking up and some mumbled comments. But, for the most part, Erotica is exactly as described above. The bongo playing, and sexual sounds, speed up, slow down, suggest a little about the story but – basically – suggest sex. A true oddity, rightfully celebrated as such, and widely enough available in the present day, should you be so inclined.



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**



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THE WORLD OF GONZO ACCORDING TO

# Mark Raines





And so we come to the end of another week. And – as per bloody usual – it has been a week jam-packed with jollity and... ummm not so jollity.

My dear Olivia was not very well earlier in the week, which is why she is sitting in her amanuensis chair taking dictations on this jolly Friday morning. Our Lady Selene is high in the sky at the moment, which means that there is not much to choose between me and the orange cat for functional life skills, but one does ones best to carry on.

One piece of sad, but not altogether unexpected, news is that when Graham went to feed the birds in the top aviary yesterday, he found the cock Lady Amherst's pheasant, who had been living there for the past ten years, dead in his shelter. He was very old, having bucked the trend for pheasant longevity by several years, and had been getting more and more decrepit over the last 12 months. However, I am very glad that he died in his own house. Rather than spending his final hours crammed into a cat basket and driven down a bumpy road to Bradworthy, having to sit in a crowded waiting room in which the other animals – mostly dogs and cats – would be giving off sounds and smells; undoubtedly terrifying for him, before being taken into a room that smells of chemicals and given a lethal injection. He was a bad-tempered bugger, especially towards visiting males of any species. And especially in the breeding season, he would get very aggressive



towards Graham when he went in to feed him or clean the aviary out. In the end Graham resorted to carrying a broom with which to fend him off. However, when it came to the female of the human race, it was an entirely different story. Any girl or woman of child bearing age who walked past the aviary during the pheasant breeding season would be rewarded by an impressive display of strutting and cooing, as the pheasant marched up and down with his chest out, obviously doing his best to persuade the female visitor to be the mother of the chicks. He was certainly a character amongst gallinaceous fowl, and although he lived a long and pugnacious life without any major illnesses or injuries, he will be very sadly missed.



# THE BEST LAID PLANS



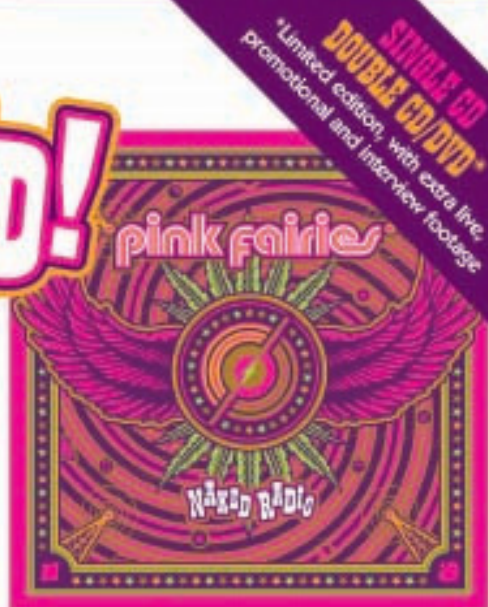
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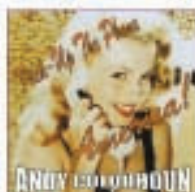
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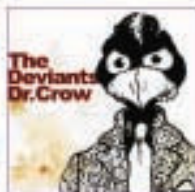
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