Alan visits a **festival** in an Ansterdan squat, John goes to see Steely Dan, Jon muses on Alexandre David Neel and Led Zeppelin, and Nefl wares lyrical On some groovy psychedelic cphenerel

#261

There's A.Dearling who writes ...

In the Port of



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THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
Music can and sometimes does change the world

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



Dear Friends,

Welcome to another issue of this peculiar little magazine, which I started for fun, but - like the tulpa of a fat, jolly little monk created by Dame Alexandra David-Néel, and described in *Magic and Mystery in Tibet* (1929) - it has taken on a life of its own, but unlike David-Néel, I am fascinated to see where it is going, and what it eventually metamorphoses into.

Whilst on the subject of Alexandra David-Néel, I am constantly surprised at how many people I run into haven't heard of her. She was a Belgian–French explorer, spiritualist, Buddhist, anarchist and writer, best known for her 1924 visit to Lhasa, Tibet when it was forbidden to foreigners. David-Néel wrote over 30 books about Eastern religion, philosophy, and her travels, and her teachings influenced the beat writers Jack Kerouac and Allen Ginsberg, the populariser of Eastern philosophy Alan Watts, and the esotericist Benjamin Creme.

Back in the days when I used to lecture regularly on esoterica both in the UK and in the US, I used to bring her regularly into my diatribes. And I always remember at one lecture in the British Midlands when I mentioned that she had earned the



And anyone who has ever read any of her books will realise immediately that they were the fruit of many years of gruelling study and ascetic practise.

honorary titles of a Lama and a doctor in Tibetan Buddhism which was unparalleled for a woman at that time. Two indignant women from the audience got up and said that so had they, after having attended a weekend course at a leisure centre in Bromsgrove, and were quite indignant that I was ignoring their achievements in favour of this David-Néel woman.

I tried to explain that the circumstances were quite different. On 13 July 1916, without asking anyone for permission, Alexandra David-Néel left for Tibet, accompanied by the young lama Yongden who would later become her adopted son, and with whom she would live for the next four decades, and a monk. She planned to visit two great religious centres close to her Sikkim retreat: the monastery of Chorten Nyima and Tashilhunpo Monastery, close to Shigatse, one of the biggest cities of southern Tibet. At the monastery of Tashilhunpo, where she arrived on 16 July, she was allowed to consult the Buddhist scriptures and visit various temples. On the 19th, she met with the Panchen Lama, by whom she received blessings and charming а

welcome: he introduced her to his entourage's persons of rank, to his professors, and to his mother (with whom David-Néel tied bonds of friendship and who suggested to her to reside in a convent). The Panchen Lama bade and proposed her to stay at Shigatse as his guest, but she declined, leaving the town on 26 July, not without having received the honorary titles of a Lama and a doctor in Tibetan Buddhism and having experienced hours of great bliss.[e] She pursued her escapade at Tibet by visiting the printing works of Nartan (snar-thang) before paying a visit to an anchorite which had invited her close to the lake Mo-te-tong.

For a European woman travelling without any others of her race (something that horribly sounds racist by today's standards) to have travelled to a country which was otherwise closed to people from outside its borders, and to visit such venerable religious leaders (she had already met the Dalai Lama in exile) is nothing short of remarkable. And anyone who has ever read any of her books will realise immediately that they were the fruit of many years of gruelling study and

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ascetic practise. For this to be equated to a few hours of (doubtlessly) expensive attendance at some bollocks self-help group seminar held at a leisure centre in the Midlands is - to me, at least - highly offensive, or at least emblematic of the spiritual morass into which much of the Western World has fallen in recent years. But what do I know? As I told Sandy H the other day, I am just a late middle aged man with an increasingly bad attitude. Pah. (It will be another month before I can say "Bah Humbug!"

But I have one piece of good news that I can impart this month. After 42 years I Led Zeppelin's finally get seventh album. Presence was released by Swan Song Records on 31 March 1976, Just as I was busy failing all of my Mock O Levels. The album was a commercial success, reaching the top of both the British and American album charts, and achieving a triple-platinum certification in the United States, despite receiving mixed reviews from critics and being the slowest-selling studio album by the band (other than the outtake album Coda). It was written and recorded during a tumultuous time in the band's history, as Robert Plant was recuperating from serious injuries he had sustained the previous year in a car accident. Nevertheless, Jimmy Page describes *Presence* as the band's "most important" album, proving they would continue and succeed despite their turmoil.

And I always hated it. My favourite of the band's albums was always *Houses of the Holy* followed closely by their third album. To me, the thing that always proved most impressive about the band was the different textures in their music, often with multiple textures in the same song. All of the members contributed to this, with even drummer John Bonham being one of the most successful practitioners of this multi-layered approach that rock music has ever seen.

But from the first day that I heard *Presence* I was singularly underwhelmed. It came over to me as a big fuck off slab of noise; an unremitting assault on the senses which unfortunately foresaw the gonzoid noise metal of the 1980s which I always

disliked intensely.

But last week I was pottering about online and I found a major interview with Robert Plant about his new album. And it included a small sound file excerpt of one of the tracks from *Presence*. I sat up in bed, and said "you know what, that's pretty damn good" to Archie and the Orange Cat who were snuggled up with me. They agreed and so I turned on Spotify and had a listen to the most recent mastered version of the album.

And much to my surprise I liked it. I liked it a lot.

Now, a few weeks ago we were talking about David Bowie's Lodger and 1 hypothesised that some records mature with time. I am also aware that Jimmy Page has been rejigging the Led Zep canon every few years for decades. And I am also aware that people's tastes change ... even mine. So I am not sure which of these three mechanisms is in play here, although I suggest that it is probably a mixture of all three. But I think the moral of the story is that one should always keep some sort of an open mind, something with which Dame Alexandra David-Néel, who finally died at the age of nearly 101, a few weeks before The Beatles released Abbey Road, and a decade and a half after her beloved Yongden, would - I am sure - certainly agree.

Hare Bol

Jon

Dame Alexandra David-Néel, Led Zeppelin, Ringo Starr, Leonard Cohen, Elton John, Yes, Paul McCartney, Bono, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Robert De Cormier, Pentti Glan, Richard Francis "Dick" Gordon Jr., Robert Knight, Dudley George Simpson, Paul John Buckmaster, Gilbert Rouget, Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Alan Dearling, ADM Festival, Hikury Beach, De Hardheid, John Brodie-Good, Steely Dan, Neil Arnold, Six Feet Under, The Ravelles, The Vampires, Ace of Cups, McPhee, Fifty Foot Hose, Mellow Candle, Analogy, Julian's Treatment, Made in Germany, Kev Rowland, Shirley Collins & The Albion Country Band, Show of Hands, Steeleye Span, Sxuperion, Syn Ze Sase Ri, Davey Curtis, Hawklords, Hawkwind, Martin Springett, KLF, The Isley Brothers, Elvis, Beatles, David Bowie, Jimi Hendrix, Neil Nixon, Esquerita

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

So this is what I have been doing for much of my life. I am also naive enough to think that music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help. Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

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



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

Available at Amazon and GonzoMultimedia.com Preorder begins December 2016; wide release January 2017 COLLING STORES OUTEN DAVID BOWIE ROLLING STONES JETHRO TULL RUSH ELTON JOHN EAGLES THE WHO LED ZEPPELIN OPER KANSAS GRIMSON SUPERTBAMP

MCCARTNEY & 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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!

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depict "Give More Love" and/or random

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Ringo will choose his favourite photos and

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#GiveMoreLoveContest. Full rules here.

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video for GIVE MORE LOVE.

http://givemorelove.com/

video depicting peace, love, and kindness

Sometimes this world can be a difficult

place, and it's hard to know what we can

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MORE LOVE every day, and want YOU

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John Maynard Keynes

LAST LOOK AT LEONARD: A book of Leonard Cohen's final poems, completed in the months before his death and tackling "the flame and how our culture threatened

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biselsr. its extinction", according to his manager, nd 75 Mein St. will be published next year. ht Line.

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

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

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

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

"It is like sitting in a traffic jam on the San Diego Freeway with your windows rolled up and Portuguese music booming out of the surround-sound speakers while animals gnaw on your neck and diseased bill collectors hammer on your doors with golf clubs."

Hunter S. Thompson

R' EP HALANNAPANA Successor to WM. LEGGATE,) 180 MAIN ST.Y ANUFACTUR BE and Dealer in HARNESSES, SAD M DUES, BIIDLES, Couch, Ghales and Danii GOL LARE. Also, Trunks, Paliers and Carpit Bags. Couch Gig and Tuly WillFo, &v. 37 Realpring dona it short

mooutes, Jan 18

Cohen's storied literary career", publisher Canongate said that the Canadian singer-songwriter had chosen and ordered the poems in the months before his death in November 2016. The overwhelming majority of the book, which will be published next October, will be new material, it added.

Cohen, who died at the age of 82, originally focused his career on poetry, publishing the collections Let Us Compare Mythologies in 1956, The Spice-Box of Earth in 1961, and Flowers for Hitler in 1964. By the late 60s, he was concentrating more on music, releasing his first album, Songs of Leonard Cohen, in 1967.

https://www.theguardian.com/ books/2017/oct/06/leonard-cohens-lastbook-finished-days-before-his-deathdue-out-next-year-the-flame



SHOCK IT MAN: Elton John turned into a selfish "monster" at the height of his drug use, and shunned the chance to help others during the early days of the AIDS epidemic.

The critically acclaimed musician has since founded his Elton John AIDS Foundation, and since 1992 and he has raised hundreds of millions of dollars worldwide for programmes supporting those dealing with the disease.

His philanthropic efforts were recognised when he received the Harvard Foundation's 2017 Peter J. Gomes Humanitarian Award in Cambridge, on Monday Massachusetts night (06Nov17), but the 70-year-old admitted while accepting the accolade that he got wishes he'd started sooner.

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My favourite roving reporter has come up trumps this week with some news from those jolly nice chaps in Yes:

"Yes have announced the release of a new live album, Topographic Drama, that was recorded during the band's U.S. tour in 2016-17. The set arrives on Nov. 24 in double-CD and triple-vinyl formats, with sleeve artwork by longtime collaborator Roger Dean. The band's U.S. tour featured performances of its 1980 album Drama in full, plus the first and fourth sides of 1973's epic Tales From Topographic Oceans. Other fan favorites were played as well. The album is made up of recordings selected from 12 dates from February 2017. The lineup features Steve Howe, Alan White, Geoff Downes and Jon Davison, with Billy Sherwood replacing late bassist Chris Squire and Jay Schellen playing drums on some recordings.

http://ultimateclassicrock.com/yes -topographic-drama/



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



Recalling how he felt "imprisoned by (his) extraordinary fame" early on, which he says turned him into "a loathsome person" who was "selfish, self-centered, disconnected," Elton explained he was too busy with drugs and alcohol when the AIDS epidemic began in the 1980s to help others.

"I'm really a kind person, but the drugs made me a monster," he told the audience at Sanders Theatre. "Do not waste your life. I wasted my life, but I'm making up for lost time now, OK?"

http://www.music-news.com/news/ UK/109119/Elton-John-Drugs-turned-me -into-a-self-centered-monster

MACCA'S GOLDN TOP: A 1953 "Goldtop" Gibson Les Paul used by Paul McCartney as recently as 2012 will go up for auction next month in New York City.

The auction on December 2 will put up for sale guitars, saxophones, session tapes and

da IC, igton Square.

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THE 901120 NEWSROOM

they were planning the Ausra shopping centre in Utena, Lithuania. In 2012, company executives reportedly transferred the shopping centre business to a company named Nude Estates 1 in Guernsey, where foreign investors were able to avoid paying taxes on profits.

Lithuanian authorities have now launched an investigation into the company's tax practices, and Bono welcomes the move. "I would be) extremely distressed if even as a passive minority investor... anything less than exemplary was done with my name anywhere near it," a statement from the rocker reads. "I've been assured by those running the company that it is fully taxcompliant, but if that is not the case, I want to know as much as the tax office does, and so I also welcome the audit they have said they will undertake."

http://www.music-news.com/news/ UK/109128/Bono-upset-about-tax-drama



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N. E. HUTUMMANN Buccessor to WM. LEGGATE.) 188 MAIN ST.Y ANUFACTURES and Dealer in HARNIESSE M DLES, BEIDLES, Couch, Chaise and Dr. LARE. Also, Trunko, Paliese and Corpis Bage. Gig and Tutig WHIFS, &v. 37 Realpring dama ABNESSES, SAD ring done at short

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other music memorabilia associated with some of the most famous musicians of the 20th century.

https://uk.reuters.com/article/us-auction -famous-guitars/while-the-poor-collector -gently-weeps-hendrix-mccartneyguitars-go-up-for-auctionidUKKBN1D70EV





TAXMAN STILL HASN'T FOUND WHAT HE'S LOOKING FOR: Bono is 'distressed' bosses at a business he invested in may have avoided paying taxes. The U2 frontman has been linked to bosses at a Maltese company, called Nude Estates, who brought him in as an investor when

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REGULAR LINE OF PACKETS

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

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

-Chris Packham

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ANUFACTUR BE and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghales and David GOL LARS. Also, Trunks, Fallers and Carpit Eage. Couch Gig and Trils WillFS, &v. gr Realpring dans at short motios. 8 Wayoostes, Jan 15

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.



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

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

FILLING IN FOR ANDREW LOOG OLDHAM

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







Too high: men rescued from Scafell Pike 'unable to walk due to cannabis'

Words fail us,' say police after four men had to be helped down from England's highest mountain in the Lake District

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.

https://www.theguardian.com/uk-news/2017/sep/24/toohigh-men-rescued-from-scafell-pike-unable-to-walk-dueto-cannabis?CMP=fb_gu



WEB RADIO

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

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

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



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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 29 – 22 Oct

Nick Heyward: The Stars Mogwai: Coolverine 40 Floors up Fairholt: **Monk Parker: Prom** Wand: Plum 62 Miles from Space: Timeshifts Trupa Trupa: Coffin James Heather: **Bad Role Model Obsequious Obsolescence** Neurosis: Toby Twirl: Dark Time of the Year Tiny Magnetic Pets: Radio on The Dream Syndicate: How did I Find Myself Here?

> Listen Here



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

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



Robert Holz https://www.facebook.com/drummerbobholz/ 2011 Mastermind Sébastien Gramond 2012 Telergy MOTR 2013 Blacklands Three Wise Monkeys 2014 Hellmut Hattler / Kraan Moonwagon 2015 Kant Freud Kafka DUSD 2016 The Luck of Eden Hall Static 2017 Timm Biery

> Listen Here

Friday Night Progressive

Tony Reed



CANTERBURY SANS FRONTIÈRES: Episode Fifty-Two

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

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

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

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

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

THIS EPISODE FEATURES:

This episode is dedicated to the memory of Phil Miller (1949-2017), guitarist with Matching Mole, Hatfield and the North and National Health. As well as an early guest appearance on a Caravan instrumental and an experimental improvisation with Hugh Hopper, the programme contains an hour-long mix of some of his finest work, and almost entirely of his compositions. Also, an Egg classic, a Riley/ Softs-influenced mid-70s saxophone trio, fellow-Louth residents Kinfolk playing a folkie version of a Robert Wyatt favourite, Carla Bley with Julie Tippets, the cosmische sound of Agitation Free in '73, more neo-prog/psych from Jane Weaver and Magic Bus, and Hugh Hopper improvising with local pianist Frances Knight and others. From the Canterbury of today, the title track from experimental pianist Sam Bailey's forthcoming album "Shipwreck".

> Listen Here



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

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

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



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE LIVE AUDIENCE SHOW, PART 1

In a first-ever event, the MMMX Files show is broadcast before a live studio audience. Mack, Juan-Juan and Cobra are joined by guests Lois lane, Superfan Barbara With, No Belly Button Man, Agent X, the Ghost of JFK, Dr Lira, UFO funnyman Phil Yebba, famous author Marc Zappulla and many more. One of two parts. Also includes the drawing for winners of the Wingman 18 audio book.



Listen Here

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



Robert De Cormier (1922 – 2017)

De Cormier was an American musical conductor, arranger, and director, who arranged music for many singers and groups, including Harry Belafonte and Peter, Paul, and Mary. He also worked with Milt Okun.

He and his wife, singer, Louise De Cormier collected and recorded folksongs from the Catskill Mountains in NYState. He arranged the music in *The Weavers Songbook*, and also arranged for Peter, Paul & Mary.

De Cormier composed music for chorus as well as ballet and Broadway scores, but is perhaps most famous for his spiritual arrangements. He was the conductor and leader of The Belafonte Folk Singers during most of its lifetime from 1957 to 1965. He also headed The Robert De Cormier singers, who performed extensively in the mid-1960s and then on and off until the mid-1990s

De Cormier died on November 7th, at the age of 95.



Pentti Glan (a.k.a. Whitey Glan) (1946 – 2017)

Glan was a Finnish drummer best known for his work with Alice Cooper and Lou Reed. His first serious band was the Canadian soul band The Rogues (later called Mandala) which he formed with keyboardist Josef Chirowski and bassist Don Elliot; they had worked together in other bands like Whitey & The Roulettes.

In 1966 Glan played several shows with Mandala in Ontario and recorded the first two demo songs of his career ("I Can't Hold Out No Longer" and "I'll Make It Up To You"). They recorded their only album, *Soul Crusade*, in 1968 which produced a hit single ("Loveitis") but they disbanded in 1969 after several line-up changes and poor album sales.

He formed another group called Bush in 1971 with Mandala bandmates Domenic Troiano, Roy Kenner and Prakash John, and they released a self-titled album and toured with Steppenwolf, after which they disbanded.

Glan became a session drummer, playing on the first and second solo albums of Steppenwolf's John Kay. In 1974, Glan began touring with Lou Reed, playing on two live albums and one studio album, and in 1975 Glan joined Alice Cooper for the recording of his first solo album *Welcome To My Nightmare*, and subsequent tour, and later appeared on the live album *The Alice Cooper Show*. Glan toured with Alice Cooper from 1975 to 1979 during the Madhouse Tour, supporting Cooper's *From the Inside* album. He also appeared in the movie *The Rose* as the drummer of The Rose Band.

He died on November 7, at the age of 71.





Richard Francis "Dick" Gordon Jr. (1929 – 2017)

Gordon was an American naval officer and aviator, chemist, test pilot, and NASA astronaut. He was one of only 24 people to have flown to the Moon, as the Command Module Pilot for the Apollo 12 mission.

He received his wings as a Naval Aviator in 1953, and then attended All-Weather Flight School and jet transitional training, and was subsequently assigned to an all-weather fighter squadron at Naval Air Station Jacksonville, Florida.

He logged more than 4,500 hours flying time with 3,500 hours of those hours in jet aircraft.

Gordon was one of the third group of astronauts, named by NASA in October 1963. He had been a

finalist for the second selection, in 1962.

Gordon served as backup Pilot for the Gemini 8 flight, and in September 1966, he made his first space flight, as Pilot of Gemini 11, alongside Pete Conrad. On the flight, Gordon performed two spacewalks, which included attaching a tether to the Agena and retrieving a nuclear emulsion experiment package.

In 1969, he flew as Command Module Pilot of Apollo 12, after which, he was assigned as backup Commander of Apollo 15. He was slated to walk on the Moon as Commander of Apollo 18,

Gordon completed two space flights, logging a total of 315 hours and 53 minutes in space, of which 2 hours and 41 minutes were spent in EVA.

Gordon retired from NASA and the U.S. Navy in January 1972.

Gordon died on November 6th, at the age of 88.



Robert Knight (born Robert Peebles) (1945 – 2017)

Peebles was an American singer, best known for the 1967 recording of the song "Everlasting Love".

Knight made his professional vocal debut with the Paramounts, a quintet consisting of school friends, and the band signed to Dot Records in 1960, and

THOSE HE HAIE LOST

recorded "Free Me" in 1961. Their subsequent releases flopped, resulting in a breakup of the group. Knight then attended Tennessee State University, where he studied chemistry and sang with the Fairlanes, a vocal trio. He was offered a contract as a solo artist by the Rising Sons label in 1967. His first recording, "Everlasting Love", written by label owners Buzz Cason and Mac Gayden, was a success. This song was an even bigger success in the UK the following year when a version by Love Affair reached number 1, ironically preventing Knight's version from progressing further than No. 40.

Knight scored two further pop hits at home, "Blessed Are The Lonely" and "Isn't It Lonely Together". In 1973/1974, thanks to heavy rotation by Northern soul music admiring deejays he hit the UK Singles Chart again with the re-issue of his late 1968 recording "Love on a Mountain Top", reaching number 10 in early 1974 in the UK Singles Chart.

The re-issued "Everlasting Love" went even higher in the UK in 1974, reaching the Top 20. His final UK chart record was "Better Get Ready For Love" which reached number 53 in May 1974.

Knight died on 5th November, aged 72.

Dudley George Simpson (1922 – 2017)

Simpson was an Australian composer and conductor. He was the Principal Conductor of the Royal Opera House orchestra for three years, although he is best known for his work as a composer on British television, especially his long association with the BBC science-fiction series *Doctor Who*, for which he composed incidental music during the 1960s and 1970s. Simpson's first work on *Doctor Who* was during William Hartnell's era as the First Doctor in "Planet of Giants", in 1964, but he is primarily associated with the programme in the 1970s. He also appeared on screen as a music hall conductor in the Fourth Doctor story "The Talons of Weng-Chiang".

Among his early television work was the music for *Moonstrike* (1963). Simpson was also



responsible for the theme music for *The Brothers* (1972), *The Tomorrow People* (1973), *Moonbase* 3 (1973), *The* Ascent of *Man* (1973) and *Blake's* 7(1978). *Blake's* 7 ran for 4 series totalling 52 episodes in all. Simpson provided the incidental music for 50 of the 52 episodes that were broadcast from 1978 to 1981, including the theme music.

He died on 4th November, aged 95.

Paul John Buckmaster (1946 – 2017)

Buckmaster was a Grammy Award-winning English artist, arranger, conductor and composer, best known for his orchestral collaborations with Elton John, Mick Farren and with The Rolling Stones in the 1970s.

He began learning the cello at the age of four and graduated from the Royal Academy of Music at age





21, and soon started his career as an orchestral arranger on various hit songs, including David Bowie's "Space Oddity" (1969), and contributed orchestral collaborations on a number of early albums by Elton John (1969-72) and on The Rolling Stones' album *Sticky Fingers* (1971).

Buckmaster also helped Miles Davis with the preparation of *On the Corner* (1972). He wrote the arrangements for the studio sessions, in which he also participated, at Davis' request, by humming bass lines and rhythms to lead the musicians. Buckmaster also played with Bowie and his band in the recordings for the original soundtrack to the science fiction film *The Man Who Fell to Earth*.

Buckmaster also wrote some instrumental tracks for the 1974 Harry Nilsson film *Son of Dracula*, and composed the original score for Terry Gilliam's 1995 science fiction hit *12 Monkeys*.

He died on 7th November, aged 71.

Gilbert Rouget (1916 - 2017)

Rouget was a French ethnomusicologist , honorary research director at the CNRS, and director of the ethnomusicology department of the Musée de l'Homme .

He studied piano at the Raymond Thiberge Institute (Paris) and then with Yvette Grimaud and Madame Gauthier, professor at the Schola Cantorum in Paris, and was assistant at the Museum of Man (1942), and lecturer at the Institute of Ethnology of Paris (1955).

In 1957, he joined the CNRS as a research associate and was assigned to the Musée de l'Homme, and in



1965 he was appointed head of the Department of Ethnomusicology of the Museum of Man. He became research director in 1973. He was lecturer at the University of Paris X Nanterre, then in 1980, became responsible for the doctoral program in ethnomusicology. He retired in 1985.

Rouget was involved in the sound equipment of the Musée de l'Homme, where he created in 1947 a sound recording studio. In the same year, he created disc editions of the Musée de l'Homme, which later became the CNRS-Musée de l'Homme Collection.

In 1962, he co-founded African Classical Editions, then in 1964 co-founded with Jean Rouch of the Audiovisual Laboratory of EPHE V e section. From 1968, he implemented a research training of the CNRS, entitled "Studies of ethnomusicology" at the Museum of Man, currently administratively attached to the LESC UMR 7186, CNRS), at the University Paris Ouest Nanterre La Défense.

He carried out scientific missions in Africa in order to collect the traditional musical practices of the populations visited, and made sound recordings and photographs or films.

He died on 8th November, aged 101.

THOSE HE HAVE LOST



Artist Barbara Dickson Title Time And Tide Cat No. CTVPCD001 Label Chariot

'Time and Tide', Barbara's 2008 studio album, sees her continuing her hugelysuccessful creative partnership with musician and producer Troy Donckley, which began with the release of 2004's 'Full Circle' and saw Barbara's long-awaited return to her folk roots.

The album features ten new recordings, mixing traditional favourites including 'Dream Angus' and 'The Rigs o' Rye' with re-workings of more popular songs such as the Carole King/Gerry Goffin classic, 'Goin' Back' and a stunning rendition of Charlie Chaplin's 'Smile'.

Also included are Charlie Dore's 'Disremember Me' and a dramatic reimaging of Archie Fisher's 'The Witch of the Westmerlands'.

The album features Troy Donockley on Uilleann Pipes, guitars and whistles, Frank van Essen on violin and viola and the beautiful vocals of the Combined Singers of the Schola Cantorium and Scola Puellarum of Ampleforth Abbey.

"Barbara's still in magnificent voice and a superb interpreter." ('Folk Roots' Magazine).

"After her 40 years in the business, you'd think it would be easy to predict what Barbara Dickson would do next. But, as this album proves once again, she's not one to rest on her laurels... truly special."







Artist Jessica Lee Morgan Title I Am Not Cat No.SPA001 Label Space Records

Jessica Lee Morgan is a singer and songwriter raised on a wholesome diet of folk and rock. Her on-stage style is honest yet playful, with songs and a voice that come from the heart.

Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

Live, she performs mostly with Christian on bass and her acoustic guitar, with percussion strapped to her army boots.

Jessica also tours with Bowie supergroup Holy Holy alongside her father Tony Visconti (Bowie, T.Rex), Woody Woodmansey (Spiders from Mars) and Glenn Gregory (Heaven 17), as well as Paul Cuddeford, James Stevenson and Berenice Scott. They have toured in the USA, Canada, Japan and the UK.

Jessica sings and plays saxophone, 12string guitar and percussion in the band. She has also opened most of the shows along with Christian Thomas on bass, joined sometimes by Jessica's brother Morgan Visconti, when they alternate lead vocals.



Artist Rick Wakeman Title Christmas Variations Cat No.MFGZ026CD Label RRAW

Rick Wakeman's interest in music began at an early age and it was originally thought that a career as a classical pianist lay in store for Rick and a spell at the Royal College Of Music would seem to support this theory. Unfortunately Rick preferred playing in bands and appearing on the lucrative session circuit than studying as a classical pianist and decided to leave the Royal College of Music or was perhaps gently pushed in that direction depending on whose story you believe.

Whatever the facts one thing is certain Rick Wakeman was in heavy demand playing sessions for some of the biggest names in pop music at this time (Late sixties/early seventies) and as such played on many hit singles including records by Brotherhood Of Man, Cat Stevens, T.Rex and also played on the David Bowie single Space Oddity. Around this time Rick also decided to join the British folk rock band the Strawbs and it was with this band that Rick first caught the attention of the band with whom he is most closely associated...Yes.

Rick left the Strawbs following a well received live album (Just A Collection Of Antiques and Curios) and a studio album (From The Witchwood) and joined Yes in time to record the bands fourth album Fragile and the single from that album (Roundabout) went on to achieve great success in America.

Rick would achieve great success with Yes recording a number of highly successful albums with the band including Close To The Edge, Tales From Topographic Oceans and the live Yessongs.

It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's Journey To The Centre Of The Earth.

With this album Rick became a bona fide superstar and recorded more themed albums including The Myths and Legends of King Arthur and The Knights Of The Round Table. He also recorded two wellreceived film soundtracks for the films White Rock and Ken Russell's Lisztomania in which he also had a small role.

Returning to Yes in 1977 Rick managed to juggle both the responsibilities of a solo career and also his obligations, to Yes although once again in 1979 Rick departed Yes for a solo career. Rick would return to Yes again on a number of occasions and at the time of writing is still a member of the premier British progressive rock band.

This album has been unavailable for some time and is indeed one of Rick's favourite albums. Comprising ten traditional Christmas Carols performed in the inimitable style of Rick Wakeman Christmas Variations is that rare thing a Christmas album that you can play all year round. This version of the album has been re mastered for release.



Artist Billion Dollar Babies Title First Ever Live Show - Flint 1977 Cat No. HST486CD Label Gonzo

Alice Cooper was undoubtedly one of the major rock artists of the 1970s and 80s. However, what is less well known is that originally the man now known as 'Alice' was called Vince and he was the lead singer of a band called 'Alice Cooper'. The band consisted of lead singer Vince Glen Furnier, Buxton (lead guitar), Michael Bruce (rhythm guitar, keyboards), Dennis Dunaway (bass guitar), and Neal Smith (drums). Furnier legally changed his name to Alice Cooper and has had a solo career under that name since the band became inactive in 1975.

The band played their final show on April 8, 1974 in Rio de Janeiro, Brazil. Bruce, Dunaway and Smith would go on to form the short-lived band Billion Dollar Babies, producing one album - Battle Axe - in 1977.

While occasionally performing with one another and Glen Buxton, they would not reunite with Alice until October 23, 1999, at the second Glen Buxton Memorial Weekend for a show at CoopersTown in Phoenix (Buxton having died in 1997). This is a recording of their first ever show, and what a show it was!



Artist Tangerine Dream Title Live at Coventry Cathedral 1975 - Directors Cut Cat No. TPDVD197 Label Tony Palmer

Film director Tony Palmer had always been deeply unsatisfied with his film of legendary Krautrock band Tangerine Dream. For one thing it had contained the wrong music. Palmer explains: "Well, it was a cunning piece of Richard Bransonism! That is, it was the soundtrack of the yet-to-be-released album . So, he was doing a cunning bit of PR, because what they played in Coventry cathedral was music from two existing albums and that was of no interest to him whatsoever.

What was interesting for Richard, and what was important for Richard – I respect that, of course – was to promote the new, notyet-released album. And I was a sucker, and I fell for it, and we cut all the pictures to the new, yet-to-be-released album.

So what we've done this time is we've actually gone back and listened again to the music they did actually play, and of course now, I realise that it was quite different. And I've had to recut not all the pictures, but a great many of the pictures to that soundtrack that was the music that they actually played.

So, for the first time, we've got a decent cover, a proper restoration of the pictures, AND the real sound"





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

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



"Naked Radio"

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

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Cop a sneak preview here:

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Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from STARMUS 2015

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

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



RICK WAKEMAN

STARMUS





Available to pre-order from www.rickwakemansmusicemporium.com



Venturing into the lesser known...

With Gonzo magazine's, Alan Dearling

Four days of talks, films, fire, fun, music, theatre and festi activities at the last major non-legalised squat, ADM, in Amsterdam's Westport

Squatters first moved into the 'contested' derelict, old shipbuilding area of Amsterdamsche Droogdok Maatschappij (ADM, aka, the Amsterdam Drydock Company) something like 27 years ago when shipbuilding was abandoned at ADM. It

alan dearling

was after all shipbuilding activities finally halted in 1997, and the previously buoyant shipbuilding industry located at the merged ADM and NDSM yards foundered, that a second wave of artists, musicians, and other creative folk moved onto the ADM site. It became their innovative, often magical playground their creative home.

The ADM residents describe it as:

"The largest and oldest creative freehaven in the Netherlands...arising from the longing to experiment...we improvise with time and money, test our place in the ecosystem, tinker with human relationships build and sculptures, compositions, heat sources and means of transport using an other's waste. It is a niche in the margin of organised society. A laboratory where the arrangement of our daily lives is practised as an art form, where the development of simple, sustainable solutions are automatic and innovation is not trendy, but pure necessity."

Hence, the 2017 ADM festival was billed as their 20th Birthday Party. And as a part of it, the 7th Futurologic Free Cultural Spaces (FCS) Symposium was held over three days in the Robodock metal hangar. An impressive, anarchic building space for giant robotic creatures and an entirely appropriate setting for an international gathering of activists, academics and creators.

The FCS Symposium theme focused on how action(s) can be taken to counter the gentrification of cities, housing stock, festivals, the sex industry, night life, and in rural areas. Many of these issues relate to the damaging effects of mass tourism. Plus, the ever-widening gap between the incomes of the haves and have-nots, which marginalises masses of working class and even middle class people – making affordable housing an increasingly impossible 'dream'.

Aja Waalwijk, who gave the opening address at the Symposium, said:

"The Free Cultural Space provides liberation, is a sell-able product. No brainport without places for brainstorming...We need to make room for a mini-society like the ADM, a place where festivals are held and where you can get a taste of Total Art and the art of living."

A bit of history about Robodock (and formerly Drydock)

After a quick nose around the edges of the ADM site, I was greeted by Maik ter Veer, Robodock's charismatic founder and





curator. In the Robodock building, Maik had installed an impressive exhibition of photos, posters and news articles about the succession of festivals he has organised across different locations in creative squats around Amsterdam. Robodock events are huge affairs featuring industrial robotics, spectacular fire shows, amazing art installations and creations and loud music from rock through to opera.

But Maik has been faced with a series of evictions. His first event called the Drydock Festival was held at the early incarnation of ADM. Since then he relocated to the NDSM shipyard complex in Amsterdam Noord. And, as that was gentrified, he has found himself back at the ADM homeland. ADM is now under serious threat of eviction in 2018. The ADM residents have enormous support from organisations like FAIR City and the FCS Symposium, and from free cultural spaces around the

world like Uzupis in Vilnius, Christiania in Copenhagen, and many, many A'dam locals. The festival and symposium were partly organised to raise the profile of ADM and generate support at the local, national and international level. ADM sure know how to put on great parties and festivals. Great music, dance sessions, theatre, circus, art and fire shows. And their 20th Birthday bash was no exception, as you can see from the photos. I have an admission here. I was so bound up in the FCS Symposium that I didn't have much time to go out and enjoy the bands and when I did, I was pretty knackered! The band with the S&M masks were Hikury Beach. Great fun. Mexican Metal with more than a touch of Spinal Tap. They call it: "Mexican surf music".

https://www.facebook.com/ events/179025422646422/

and catch vid of them at:

https://www.youtube.com/watch? v=gPMt9SD5X6E





And very popular with the younger audience were, De Hardheid. They came over a bit like Madness but without the clever rhyming lyrics.

They are billed as 'ska-punk'.

https://wikivisually.com/wiki/De_Hardheid











How do we respond creatively to gentrification?

With about 50 presenters at the FCS Symposium, sometimes it felt like a torture by 'talking heads'. Yet, there were issues and presentations which captured a vital spark and illuminated proceedings.

Brian Doucet's presentation about the experiences of Rotterdam and Detroit was thought-provoking and relevant. Brian managed that tricky task of presenting academic research findings in an accessible and lively way. He explained how many of the people in cities are fighting back. Brian used examples from Rotterdam, which is already significantly gentrified, and Detroit, which is struggling back into life. He stressed the need for indigenous, radical 'activist-leaders'.

But we also learned about initiatives to combat gentrification in Milan, Lisbon,

Barcelona, London, Berlin, Vilnius, Copenhagen, and towns and cities in Serbia, Poland, Russia and South Africa.

And I presented a slide show to explore how even the more alternative-style festivals in the last 50 plus years, have been commercialised, strangled by health and safety costs, and often over-priced by high fees charged by performers and often unwanted 'security'. A 'D-i-Y' approach seems the best way to combat this trend.

This echoes the view of poet and presenter, Hans Plomp, who told the Symposium: *"We need more free-range human beings!"*

We learned that Air B 'n' B is one aspect of the gentrification problem. It is removing large amounts of housing stock, often from the social housing sector as well as private housing. Some city councils are now placing limits on the length of stay in Air B 'n' B spaces, and how long in each year owners can use their properties for Air B 'n' B.



Over-regulation and 'rules' tend to stifle creativity. We worked on a manifesto in support of free cultural spaces to see them as zones of opportunity. Liberating exploratories.

A couple of other presentations seemed particularly worthwhile. One, by researcher, Marthe Singelberg, offered frank, personal accounts from sex workers in London and Amsterdam to explore the confused morality behind the increasing control, and in some ways 'gentrification' of the sex trade. It is still perhaps the world's oldest profession! The other focused on the gentrification of 'nightlife'. Speakers explained how effective efforts are being made by Amsterdam's Night-Mayor, N8BM:

http://nachtburgemeester.amsterdam/ english/

Enter the Void is a European initiative:

https://www.facebook.com/ETVProject/

offering support for underground youth culture and initiatives.

ADEV supports rave and dance culture in Amsterdam: <u>http://adev.nu/</u>

Together, they are fighting back against controls of venues and nightlife generally, mainly on grounds of noise, drugs and



inconvenience. The Night Mayor, with support from others, has managed to get 24 hour licences for many venues.

Pretty Vacant – A Manifesto on Free Cultural Spaces

At the end of the FCS Symposium, we issued a 'Pretty Vacant' Manifesto in praise of the extremely diverse range of Free Cultural Spaces around the world. An invitation for all people to support the adventurous exploratories that are part of the FCS. Free Cultural Spaces are not just festivals and squats, but include many intentional communities, eco- and organics initiatives, free schools, creative nomads and more. Rock on, and get our world positively shaking again!

There were eight points in the eventual Manifesto. Here are three which capture the spirit of the FCS movement worldwide:

> We are the inhabitants and users of Free Cultural Spaces. People of all walks of life meet each other in Free Cultural Spaces. These spaces are particularly well suited for exploring the unknown and pushing boundaries. Their personal charisma reinforces the bonds between urban, rural and neighbourhood dwellers, and their

hospitality fosters a versatile cosmopolitan society.

A free cultural climate is at odds with the proliferating gentrification. Instead of attempting to eject (less affluent) elements in order to upgrade neighbourhoods or districts, Free Cultural Spaces promote diversity and mutual solidarity. No homogenization of the ab-normal, but a welcoming of the extraordinary.

When city councils foster an even distribution of Free Cultural Spaces, spontaneous Zones of Opportunity (ZOOs) will arise everywhere, in city centres as well as on their peripheries. And it must be 'the responsibility of the community as a whole' to provide alternative locations whenever existing Free Cultural Spaces disappear.

Taking the action to the people of Amsterdam

Finally, the ADM, the FCS Symposium and Fair City hosted an old-style action at the Haarlem Gate just outside Westerpark. Central A'dam. Our cohort carefully dismantled the fences around this monument. Back in the past, the building had previously been squatted by, I think,





30 groups. The old gateway was symbolically open once again! This action was an opportunity to gain additional publicity for, and support for, the pulsing, dynamic, wild and alternative FCS people and places around the globe. And ADM...in particular.

Speechifying the 'Manifesto' on the need for Free Cultural Spaces was done by Aja in Dutch and me in English. Patrick presented the crowd with views from FAIR City. Pretty lady acrobats performed in a metal ball structure dangled by a crane in front of the liberated Haarlem Gate. Leaflets, noise, fun and mayhem. The police arrived half an hour later than the film crews! And were really quite nice and just asked us to put back the 40 foot of major fencing...

Long live ADM and free range people!

Intimidation vs collective defiance and creativity

In 1997, soon after the terrain was sold to the late real estate maffia man, Bertus Lüske, it was squatted again by a group of artists who sailed across in the Papillon from the evicted freehaven the Silo.

'Bulldozer Bertus' did not like this and soon attempted his own eviction of his new property. He arrived at dawn with a huge digger and starting breaking all the windows of the former office building - where people were sleeping inside. The police came and the demolition was stopped. The damage was repaired with recycled windows and strawbales.

The new inhabitants, although shaken, were only more motivated and continued to build up a special and unique freehaven. The community grew slowly and organically from the original 20 or so people to a village of more than 100. Besides the many artists - theater makers, actors, dancers, sculptors - there are also decorbuilders, ship builders, carpenters, welders, bookbinders, architects, caterers and more.

All of them with two main things in common - the grounds of the ADM and their will to do things differently.

ADMers build and maintain their own houses and infrastructure - roads, waterlines, electricity. They are well known and sought after for their solution-oriented and out of the box way of working in many different crafts and trades. We regularly organise concerts and festivals

where space and freedom is provided for new and experimental art, circus, theater and music.





1997 - ongoing



Aftermath...

After four days in and around the bustle of Amsterdam city and the festivities and talks at ADM, I finally caught up with some much needed sleep.

Mind and body were reeling somewhat. It was an exhilarating experience. Or rather, lots of experiences. Dozens of talks about free spaces, actions and campaigns from all around the world. But also many from the increasingly crowded tourist hub that is Amsterdam. It's so jam-packed that locals can't find reasonable places to live. Many spaces now go to Air B'n' B. Squats become condos. The wealthy are, sadly, gentrifying previously lively, weird and wonderful spaces and venues. And the old energy and wild, mad A'dam is being ever more emasculated in a sea of tourists.

In the increasingly Mean-times, the ADM squat fights on. Hopefully, the ADM Phoenix will continue to arise and fly free above the city of Amsterdam! And in these last few days many activists and pro-Free Cultural Spaces academics and researchers have joined together. Thinking, and planning strategies to combat the gentrification.

For me, I think I eventually cycled about



300 km. Bustling in the centrum, windy around the edges. Especially out in the port area where ADM is located. But all worth it.

Personally, I still find myself mostly in love with the quieter areas in A'dam Noord. And out of the city in the rich agriculture polder-lands of the Laag area, stretching up to Edam, Pumerend, Volendam, Marken and Monnickendam, in the rich fertile lowlands.

You can find out a bit more at: https://www.holland.com/global/tourism/ destinations/provinces/north-holland/laag -holland-2.htm

ADM Freehaven:

https://adm.amsterdam/

FAIRCity Amsterdam provided much support and inputs into the Symposium. They offer a nice mix of practical action and ideas/examples from around the world. They are a key, major player in the fight to oppose further gentrification of the city. And they are also challenging the negative effects of tourism on the city.

https://www.facebook.com/FairCity/

Some of the folk at ADM are keen on

Rene Goris' Wudang Daoland healthcare approaches, which are being tested out at ADM, and Rene says that free cultural spaces are good places for these tests. Many people experiment with drugs and have abused their bodies a bit! Personally, I know nothing about this initiative. You can find out some more at: https://www.patreon.com/

Wudang Daoland Healthcare

The rather haphazard, but beautifully anarchistic development and history of Free Cultural Spaces Symposia and related activities, has meant that there are more than one website/Facebook page containing relevant info.

1) The 2017 ADM event:

https://fcsamsterdam2017.nl/

2) A page with info from previous events: https://www.facebook.com/ FreeCulturalSpaces/

3) The FCS Web of Hubs site, offers links to the rich diversity of free cultural spaces, places and people worldwide. It's still evolving:

https://www.freeculturalspaces.net





Steely Dan Live! Cashing in their chips?.....

Dublin 3Arena, 28th October 2017

Walter Becker, half of the venerable 'Dan. passed away in early September this year, whilst Donald Fagen was touring the US with a group of 'youngsters', rather than the superslick pro-musicians one would normally expect him to be with. Steely Dan had a number of October US dates lined up, plus two here in Dublin and one at the O2 in London. The Nightflyers Tour got cancelled mid-way through, it turns out, for a Fagen health reason rather than a broken heart as was speculated about in some quarters at the time. The US dates began, the first with not only Walt's mic and monitors set up, but one of his guitars sitting on a stand too. The mic and monitors were set up in Dublin and London, but no guitar. It is more than possible, that the world may have seen the last Steely Dan gigs ever, this year.

Since his demise, one realises how little is known about Becker, especially as Fagen has always been the (very reluctant) front person of the band, by being its singer in the main. I've just been reading the 2nd Edition of Brian Sweet's excellent history of the 'band', *Steely Dan: Reelin' in the Years*, as they are fascinating on so many levels. Becker and Fagen always did things differently to everyone else. One of the many clever aspects of their music is that the subjects are often low-life, but the music sounds high-life. In





fact, I'm pretty sure a number of their American fans don't realise they are taking the piss out of people with lifestyles of their own type. Irony I think it's called. The duo considered themselves song-writers, first and foremost. In fact, they would have been very happy not to appear on one of their own albums if they could find people who could perform their songs better than them. A brave, and rare attitude. This was the main reason Fagen ended up being the singer, others could sing the words of course, but they just couldn't sing their songs with the right inflections etc. Another early quote that is quite amusing is the fact they don't write 'love songs', "we don't need to, we've got girls already."

I've been re-listening to Becker's solo albums again recently, *11 Tracks of Whack* in particular is a bit of a masterpiece it has to be said, and somewhat more SD than DF's solo output. The street themes even more pronounced, Junkie Girl, the ode to his since OD'd girlfriend does definitely not come into the 'yacht rock' category. Another SD basic musical rule is here too, a good drum back beat all the time, might be some jazz up top at times, but it's rock underneath, always.

Been a while since they played Dublin, and tonight's audience welcomed them back very warmly indeed. The band sans Walter is the same as last year, "the best touring band we've ever had". The two most prominent musicians were Keith Carlock on Drums, and Jon Herington on lead guitar. Herrington has the tricky job of trying to reproduce a variety of stunning solos played by many different guitarists over the years. He does it very well, in his own style, but could do with a little tonal variation at times I felt. Freddy Washington plays a mean bass, slightly lost in the overall mix for this set. Fagen was like a man possessed, or rather Ray Charles possessed. For a man who famously hated, and avoided, the road for decades, he seemed to be having a great time tonight. He was constantly up on his feet, stalking around the stage blowing into his melodica on occasion, otherwise stabbing at his Fender Rhodes and giving it the vocal beans. The 'Danettes', looked and sang beautifully as ever, the horn guys two saxes, trumpet and trombone world class of course.

The SQ had considerably opened up since the Doobies earlier, the gain was up and the vocals especially clear which was great, when you are being played such wonderful songs. The set was shorter than New York last year, and I got the distinct impression that after a relaxed and superbly played first half, things speeded up a tad as they ran through the rest of their set. Fagen seemed very happy to be on stage however, he mentioned losing his musical partner of 50 years recently, which he didn't expressly do in London the next night, slightly oddly. They still performed one of Walt's solo songs, Book of Liars, although a somewhat lame version I thought. The lights dimmed and the band came out and started warming up with Fan It, Janet, an older jazz style cover and after a few minutes our Donald came out, followed by the three ladies. Green Flower Street came first, one of two solo DF songs from his first solo album, The Nightfly. Out of interest, I checked the setlist from New York last year, and their gigs in Las Vegas in April 2017 online, neither contained any DF solo songs..... A glorious version of Black Cow came next, things were starting to cook really nicely now. A huge extra round of applause and whoops went up when the opening bars of Hey Nineteen broke out, "Oh you know this one?" quipped Fagen. New Frontier followed, the second solo album song Aja itself gave Carlock the chance to give his kit a good bashing, aided by some great sax playing, stirring stuff indeed. Black Friday from Katie Lied then started a chain of earlier songs, plus the wonderful Peg (from Aja), My Old School ('and I've never going back to my old school' we all sang, and we all meant it!) and the epic saga of The Bear, Kid Charlemagne from the Royal Scam. During another cover song (I Want To Do Everything for You), Fagan took a short backstage break, whilst the members of the band introduced each other and played mini-solos. This included a really boring but thankfully short drum solo from Carlock which was surprising after his sterling stickmanship during Aja earlier in the set.

Thinking back about the evening, the shorter set (30 minutes plus shorter) made a big difference over what we heard last year. New York was really special, a more comprehensive trawl through their back catalogue, less rushed, and of course, Walter was there. Tonight was great, but a little something was missing, I'm just not quite sure what.

So, is this the end? Time will tell. In an interview with the London Times newspaper, Fagen is quoted as saying there is maybe enough material for an another album. Rather frustratingly however, it doesn't say if he was talking about the band, or another DF solo project. I'm kinda hoping he means Steely Dan; now there is a positive thought for the future. In the meantime, there must be some great tapes of last year's tour laying around somewhere, maybe release them to keep us happy in the meantime....DF may also resurrect The Nightflyers next year too of course, a perfect excuse to head west again......

Setlist:

- 1. Fan It, Janet (cover- band only)
- 2. Green Flower Street (Donald Fagen solo song)
- 3. Black Cow
- 4. Hey Nineteen
- 5. New Frontier (Donald Fagen solo song)
- 6. Aja
- 7. Black Friday
- 8. Book of Liars (Walter Becker solo] song)
- 9. Godwhacker
- 10. Dirty Work
- 11. Bodhisattva
- 12. I Want To (Do Everything For You) (cover – band only, short instrumental solos)
- 13. Peg
- 14. My Old School

15. Kid Charlemagne

- Encore:
- 16. Reelin' in the Years
- 17. The Untouchables (cover band only)

https://steelydan.com/

https://www.facebook.com/ DonaldFagenMusic/

http://www.walterbecker.com/







Welcome folks to the second instalment of my psych-related column for Gonzo. Now, I've always had a penchant for female-fronted bands, and over the last decade or so there's been a horde of such 'occult rock' acts to emerge (and split up) ranging from Jess & The Ancient Ones, Psychedelic Witchcraft, Purson, Lucifer, Blues Pills, The Oath et al, although a majority of these retro-revival acts probably wouldn't exist were it not for many of the known, and unknown acts that came decades before. Sure, we've all

heard of the likes of Coven and Jefferson Airplane, but what about obscure New Jersey act Six Feet Under? I was turned on to these guys (and one gal) after stumbling upon a compilation of theirs at a record fair in Kent. The combo had only just turned teenagers (apart from 17-year old vocalist Pete) in '66 when they were named the Sonix after emerging from the ashes of Marc 5, although by '68 the members wanted a 'hippier' name and so the rather morbid Six Feet Under was born although the original sound was





harder before Nannette DeLaune joined on vocals, adding a smokier, and at times more haunting tone. Like a majority of fabulous psych-tinged acts, Six Feet Under were short-lived, running out of steam by '70 but leaving us with a collection of criminally ignored anthems including the jerking groove of 'What Would You Do?', the orgasmic 'Baby, I Want To Love You', and the nonsensical glory of 'Inspiration In My Head'. Some tracks were politically driven ('Freedom' and the already mentioned 'What Would...') whilst others – riddled with a juicy organ – were poetical ('In Retrospect'), and of course there were the songs that deserved to be massive but which crumbled into obscurity ('Fields'). As is always the case, such acts are usually discovered many years after they've dissipated, their output usually confined poorly-put to together compilations, but in this case their 'In Retrospect 1969-'70' gathering is an essential purchase for anyone with a passion for female-fronted pop-psych. It's also worth mentioning too that the line-up once featured one Hector 'Tico' Torres who replaced drummer Ritchie around '68, Tico of course went on to achieve little success with some other New Jersev band called Bon Jovi!

Countercultural Psych from New Jersey



But what's really staggering about Six Feet Under is the fact they were all so young. When Nanette joined the band she was a fresh-faced fifteen-year old whose Grace Slick-styled pipes had yet to fully flourish. And speaking of Grace Slick then why not join me on another psych trip into the depths of Bedpost Oracle; this Los Angeles act only released two 45s in the very early '70s; although a trio of tracks would later surface on the cracking psych-comp 'The Incredible Expanding Universe of Brain Shadows'.

The most notable track was the cover of 'Somebody To Love' although the band





mixed up the male and female vocals, but for me they were no match for the mesmeric chimes of 'Two Heads', churned out by Four O'Clock Balloon; an Ohio act who coughed up numerous late '60s gems, with cover 'Two Heads' being the most hypnotic – with jabbing percussion and those haunting vocals. The track appeared on the b-side of the equally sumptuous go-go groove of 'Dark Cobbled Street' which would have benefitted from a female vocal. But it's the fuzzed up, organ-spattered 'Psychedelic Movement' from The Ravelles (pictured below) which pretty much sums up some of the female-fronted obscurities of that era. Again we're dealing with another short-lived act who only released one 45 in '68 and which was backed with 'Forever On My Mind'.

Indeed, there were a whole host of flaky, floaty, and often dreamy female-fronted psych-pop acts just waiting to be discovered back then – no wonder that such 45s are so sought after today with some singles fetching up to several hundreds if not thousands of pounds. Another from the collection, although one



less meaty was Maurene's 'What & Where' which appeared on the J.O.B. label; a rather fragile little pop-psych jaunt featuring a rather delicate vocal trip. By the late '60s it seemed rather hip to feature a woman on lead vocals; whereas just years earlier fleets of all-female troupes were dishing out sneering garagerock and gnarly pop ranging from Singapore's The Vampires (Dorothy & The Vampires) to Las Mosquitas, but again, many of these were pop-orientated acts, but whilst on the subject of allfemale groups let's touch on some psych acts. One of my favourite acts were Ace of Cups, a riotous punked up psych-rock act from 'Frisco who featured Mary Gannon (bass), Marla Hunt (organ, Kaufman piano), Denise (guitar, harmonica), Mary Ellen Simpson (lead guitar), and Diane Vitalich (drums); but in this instant the gals had far more depth short-lived many than so groups; especially with the soulful vocal strains. Just a shame they split in 1972 after five years in the business. Their album 'It's Bad For You To Buy It' is a gem.

Another female-fronted heavy psych/ blues/prog' gem was Australian outfit McPhee who were fronted by Faye Lewis and only released one album in '71, a selftitled plodder saturated with smokin' solos and drenched in organ. Even when the combo strayed from a heavier groove ('Sunday Shuffle') they still provided several intriguing layers consisting of great harmonies, tumbling percussion and of course, Lewis's soulful fire. The sound on the album is crisp and clear unlike so many acts but I always find myself returning to the obscure, short-lived stuff; of European design many being particularly with French wah-wah and its jazz fusion although again some of the material drifted into garage. In 1970 Earth & Fire literally emerged from the Dutch underground with their spectacular selftitled opus; a killer record which again featured those Grace Slick-styled vocals courtesy of Jerney Kaagman amidst a sound that fused Pink Floyd with extra clunkiness. The band would go on to release several albums although none would feature that mystical punch of tracks such as 'Wild & Exciting'; and then there were the psychedelic joys of Fifty Foot Hose, a strange bunch from San Francisco who released the amazing



'Cauldron' in '67, a cosmic, sporadically female-fronted slither of sounds which caressed the ears; indeed the marrying of psych and electronica was totally absorbing and trippy to say the least. They disbanded three years after the release of the album but crawled out from under a rock in the late '90s to reform. Bands such as Throbbing Gristle most certainly had a lot to be thankful for when Fifty Foot Hose formed.

On a lighter, folky note the haunting sounds of Mellow Candle are arguably of the finest female-fronted one collectibles on the planet, especially under the guise of their opus 'Swaddling Songs' (1972) with its ethereal qualities and dream-like musicianship whereby the twelve tracks on offer sweep you up in some oaken, vast kaleidoscope but always let you down gently in spite of the mystery of tracks such as 'Silver Song'. It's hard to believe that the line-up



featured a posse of teenagers who were still at school.

For further examples of folky-psych-pop there was the peculiarly hypnotic Analogy with their origins in Germany and Italy; only the vocals this time were taken up a notch in regards to spookiness; Jutta Taylor-Nienhaus' tones were more of a tormented Gothic warble but there's no denying the power and weird intensity of the band's debut platter from 1972. Two years previous we had the otherworldly aspects of Julian's Treatment; a truly galactic prog-psych act if ever there was one who released the glorious 'A Time Before This', an eerie brew of Goth-organ and extra-terrestrial nuances let alone those genuinely spooky strains of tracks such as 'The Coming Of The Mule' with its ghostly narration and eventual Gothic sways. Bizarre stuff indeed for nights under the funeral moon in worship of 'Sapphire & Steel' and 'The Tomorrow People'! But there were so many treasures to uncover from that time; from the progressive doodling's of Room and their 'Pre-Flight' disc, to the jazz-rock psychedelia of Mad Curry to the purple fluttering of Cleves from New Zealand with Sister Gaye chipping in with some bluesy vocal flecks. But for me it's the maniacal pop-prog-psych of Made In Germany who stand tall above many; an obscure act whose only album (self-titled) emerged in '71 and was bolstered not only by some of the zany segments and feisty compositions but the hefty vocal commands of Rita Peuker; and just check out the smorgasbord of a track entitled 'Man In History' for an example of as to how this band clicks as a unit. But I'll finish this piece with mention of Julian Jay Savarin (who also starred on Julian's Treatment); born in Dominica he moved to the UK in the early '60s and is responsible for the amazing 1971 outing 'Waiters On The Dance'; an underrated British psych/prog classic featuring some truly ballsy female vox (Anna Meek – Jo Meek's sister who also featured for Catapilla)and Mellotron). There's a lot here to get your mitts on and teeth into…so whadya waitin' for psych-heads? Dig in….

My modern day occult-psych-doom-rock playlist featuring female-fronted bands that wouldn't exist without the '60s and '70s!

Purson: Electric Landlady Haunted: Watchtower Blues Pills: High Class Woman The Oath: Black Rainbow Lucifer: Izrael Mansion: Slumber Sermon Mount Salem: Lucid Sabbath Assembly: Hymn Of The Consecration Spiders: Shake Electric Ruby The Hatchet: Vast Acid Psychedelic Witchcraft: Creature Christian Mistress: Pentagram & Crucifix Blood Ceremony: Into The Coven Jex Thoth: Keep Your Weeds Electric Citizen: Evil Castle: Black Widow Jess & The Ancient Ones: Astral Sabbat





Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine. "Expect the unexpected while reading Wilful Misunderstandings. The oddball characters and their quirky concerns will attract your attention. Richard Foreman demonstrates how deep his imagination is, and how the simplest of ideas can make interesting prose. He writes fluently, wittily, and his stories tend to approach the dark side in a humorous way." Michelle Stanley, Readers' Favorite website.

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Cost:£8.95 (+p&p) percopy by mail order (signed) from Lepus Books website (http://lepusbooks.co.uk/wilful-misunderstandings/) Or available by order from bookshops (quote: ISBN978-0-9933901-0-4) For more info see Richard Foreman's website at richeff.moonfruit.co

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SHIRLEY COLLINS & THE ALBION COUNTRY BAND NO ROSES TALKING ELEPHANT

1971 saw Ashley Hutchings pull together yet another group, following on from his success firstly with Fairport Convention and then Steeleye Span. The Albion Country Band was formed to provide the music for an album with his wife, the renowned folk singer Shirley Collins. In fairness, this wasn't a band as such, as it appears that often whoever appeared in the studio to see what was going on was asked to make an appearance. The result is an album that somehow had 27 credited musicians involved, and all their names appeared on the front cover.

Ashley of course played bass on each song, while Richard Thompson and Simon Nicol appear on eight of the nine numbers, while Dave Mattacks was on three. The Watersons were there, as was Maddy Prior, British free jazz saxophonist Lol Coxhill, famed accordion player John Kirkpatrick and many more. That it is an important album in folk history is never in doubt, as it provided Ashley with the determination to create a permanent band, which is still going today, having had many different line-ups, names, and musicians (more than 70 at last count). Also, it showcased not only many musicians of the current folk scene, but also musically was an interpretation of traditional numbers. Included in the booklet is information about each song, where it was collected, and who was involved in the recording. This is traditional folk, with some electric instruments at times, played by people who had a real love and understanding of the music. I am sure that anyone interested in British folk will already have this album, but this is a new 2017 remastered edition, and Shirley's vocals sounded have never so good. www.talkingelephant.co.uk





SHOW OF HANDS ARROGANCE IGNORANCE & GREED INDEPENDENT

One of the problems of living on the other side of the world is, well, it's on the other side of the world. It is really easy to lose track of what is going on in the music world, and consequently I was dismayed to discover that Show of Hands had release some studio albums since I last reviewed 'Witness'. On the plus side, I now had three new SoH albums to listen to all at once! I attempted to be organised for once, and listened to the three albums in release order. starting with 2009's 'AI&G'. For those who been living with several species of small furry animals gathered together in a cave and grooving with a pict since 1991, then SoH are two folkies who must have played every dive and hovel in the country as well as most of the cathedrals and of course the Royal Albert Hall. Steve Knightley (lead vocals, guitars, lutes, songs) and Phil Beer (fiddle, mandolin, vocals) are sometimes joined by Miranda Sykes on double bass and vocals, and such is the case with this lovely looking digipak. album The commences with a traditional song, "Lowlands", with Steve starting with an unaccompanied vocal, until he is joined firstly by Phil on harmonies and then Miranda. Apart from a low drone from the double bass at one point, this is music as pure as can be, namely just voices. It is an incredibly powerful introduction, and one

that really sets the listener up for the rest. To prove that Steve has moved folk into the modern day, we have a song about IED's ("IED: Science or Nature"), but for me the highlight must be the title cut. It is a song about the avarice of bankers and the financial crisis, and this is one of the times when they expand the line-up to bring in Andy Green on drums, Matt Clifford on keyboards and Hammond B3 and Stu Hanna (who also produced the album) on additional guitar. It needs the power of a fuller band behind it to really get the anger through. Contrast that with the very next song, "Down By The Railway Siding" where Phil takes the lead, and it is back to just the three of them. This ballad makes the previous number seem ever more powerful.

Show of Hands are a very special band indeed, and there is just no excuse if you live in England for not seeing these amazing musicians in concert as they seem to live on the road, and if they're not touring as SoH then Phil or Steve can also often be found performing as a solo act. These guys are travelling folk troubadours, plying their wares as musicians just as others have for hundreds of years. A superb album. <u>www.showofhands.co.uk</u>



SHOW OF HANDS WAKE THE UNION INDEPENDENT

One thing about controlling their own

releases is that they can ensure that each album's packaging gets the love and attention it deserves. Yet again we have a fold out digipak with a nice booklet and is a wonderful thing to look at and study. For this 2012 release the guys have taken a different road to the one they normally travel, and here have deliberately mixed acoustic and roots influences from both the States and the UK, bringing together some folk, blues and country.

They have also brought in a whole host of names to assist, including Martin Simpson, Seth Lakeman, BJ Cole, Andy Cutting, Paul Sartin, Cormac Byrne, Leonard Podolak, Paul Downes, Phil Henry, Hannah Martin, Rex Preston and Jenna Witts.

Seth is one of those who assists with opener "Haunt You", which is co-wrote with Steve, and I saw one reviewer who commented that Richard Thompson would have been proud of the result, and I'm sure he was right as this has his influences written all over it. But, the next one is almost bluegrass with some lovely banjo, and we're off as the music then moves and swells through many different styles. The result is another strong album (I don't think they can ever release anything I don't enjoy), but this is a long way down the list of my favourites as I'm not such a fan of some of the styles they are pushing to the fore. www.showofhands.co.uk





SHOW OF HANDS THE LONG WAY HOME INDEPENDENT

I am pleased that I was able to pick up three albums at one time, as I knew that after playing 'Wake The Union' I still had one more to go, and their most recent album just made me smile from beginning to end. This is SoH doing what they do best, namely mixing together traditional folk and new songs with a few guests dotted about here and there to provide additional emphasis where needed. They have brought in the Bridge Inn Shandymen to assist in places, and each time they join in it reminds me of the many Harvest of the Sea festivals I attended in both Devon and Cornwall when I was young. It did make me wonder as to which Bridge Inn they normally drink at, as there are obviously many, but part of me hopes that it is the one at Topsham, which is a Grade II listed public house and definitely worth a visit if you enjoy proper beer.

The traditional "Hambledon Fair" is somewhat unusual in SoH's canon, in that Phil doesn't perform as instead the viola is played by Jackie Oates, and Steve and Miranda are also joined by Chris Hoban on accordion. From looking at the album, it reminds me of the classic 'Country Life' for some reason (note to self – must buy a new copy as mine is literally falling to pieces) but musically it goes back even further. This is a very special album from SoH, only time and multiple plays will allow me to fully gauge where it sits among their studio works, but this is currently vying with 'Witness' for second place, and all the evidence suggests that it will soon be closing on 'Country Life'. Surely not. Show of Hands are surely one of the finest bands ever to come out of the UK, no matter the genre, and this album should be in the collection of good music lovers everywhere.

www.showofhands.co.uk



STEELEYE SPAN PLEASE TO SEE THE KING TALKING ELEPHANT

After departing Fairport Convention in 1969, it didn't take Ashley Hutchings long to come across folk duo Maddy Prior and Tim Hart and decide to form a new band with them and Terry and Gay Woods. The album was recorded and the band promptly imploded. But, Tim wasn't going to be dissuaded as he felt that the band had a future, and managed to convince Martin Carthy to become involved. Martin was already a huge figure on the folk scene by this time, and had released numerous albums. With Maddy on vocals, Tim and Martin on guitars, Ashley on bass and multiinstrumentalist Peter Knight, they

returned to the studio and cut this, the second album, which was released in 1971. Although they were at heart a folk group, they were also playing electric instruments to create a folk-rock sound, but what was unusual for any rock group is that they didn't use drums or percussion.

Just to show that this was a new band out of the gate, they opened with the traditional song "The Blacksmith', which had also featured on the debut album with a totally different arrangement. Listening to this album again many years after I first heard it I wasn't surprised to find that it did seem a little dated, but that is only because they literally don't make albums like this anymore. The guitars are reminiscent of Richard Thompson and it is interesting that although Ashley had left Fairport behind, he was still using some of the sounds, and of course after he left Steeleye borrowed some of the personnel for his own projects, something he has continued to the present day.

This 2016 reissue is a digipak with some interesting notes from Ashley, and I certainly enjoyed playing it again some 47 years on from when it was recorded. Steeleye were going to become an important part of the folk rock scene in the UK, and although this was their second album, this was where it really started.

www.talkingelephant.co.uk





STEELEYE SPAN TEN MAN MOP TALKING ELEPHANT

The complete title for this album is 'Ten Man Mop' or Mr Reservoir Butler Rides Again'. Recorded with the same line-up as the second album, this was the last to feature Ashley Hutchings and Martin Carthy. The title was a combination of one suggested by Ashley and one by Tim, and as neither got enough votes they decided to use both! As well as more sleeve notes in the digipak, this 2016 reissue also includes a small booklet. It is easy to see why Ashley and Martin both left after this release, as not only was the sound moving more to Irish folk from English, but the sound was also much more commercial. But, as stated in the booklet, this was "A selection of ballad songs and airs of the British Isles" so was never really going to be that commercial! Interestingly the packaging on the original was so complex that the band agreed to pay for it, but the album was sold for less than what it cost to produce so the band actually lost money on each one!

The interplay between violin and acoustic guitar on "Four Nights Drunk" is nothing short of beautiful, while Maddy sings like an angel on "When I Was on Horseback". Although Martin and Ashley may have been disappointed with the musical direction, this is a timeless album that is as relevant and wonderful today as it was when it was released in 1971. This reissue contains three of the four bonus songs that originally came with the 2006 Castle reissue (three versions of "Rave On", including one that sounds as if it is scratched, I'm sure there is a point to it somewhere). It is wonderful to hear this album again after so many years, when folk and rock really being brought together in one of the most delicious ways possible. For more details on this and many others, <u>www.talkingelephant.co.uk</u>



SXUPERION MYRIAD BLOODY MOUNTAIN RECORDS

Sxuperion is the solo project of Valdur, Weverin, and Endless Blizzard drummer Matthew S, and this EP is the follow-up to 2016's 'Cosmic Void'. This music combines atmospheric death metal with dark ambient, often moving between extremes of style, so that the listener finds themselves drawn in to discover more and then being blasted further away to start the journey all over again. The six songs are just under 25 minutes in total length, but they certainly show promise. There is an intensity and power behind this EP that just makes one want to find out more about the band. This is certainly worthy of investigation by those who enjoy their music at the extreme end.

http://www.bloodymountainrecords.com



SYN ZE ŞASE TRI ZĂUL MOŞ CODE666

Syn Ze Şase Tri was formed in 2007 by Corb (guitar, vocals), who was inspired by the bloody history and myths of his motherland Transylvania. Focusing on the figure of the warrior, the band started to compose the first songs about their ancestors, the way of the Dacian warriors and their beliefs, their gods, their last days and their prayers. The band name itself -Syn Ze Şase Tri - means " I'm with triple six ", but not in the satanic way; the meaning of 666 referring to the supreme number, a limit between the human world and the world of the gods, in ancient mythology. The band signed with Italian label code666 for the release of debut album 'Între două lumi' ('Between Two Worlds'), which they recorded in Negură Bunget's studio. However, in 2009 Corb joined that band, recording 'Virstele Pamintului' and touring, which meant that he put his own on hold. It wasn't until 2011 that Syn Ze Şase Tri were ready to finally release the debut, and since then they have been touring and recording.

2017 sees them back with a new line-up, with Corb joined by Suier (vocals), Mos (guitars) and Dor (drums), and their fourth

album 'Zăul Moş' (The Elder God). To me this music is nothing less than the bringing together of the mighty Dimmu Borgir at their peak with Negura Bunget, creating something that is powerful, passionate, totally over the top and bombastic but also bringing in folk influences when the time is right. It is a huge sounding album, and credit must be given to Paso who was responsible for the mixing and mastering. I don't know who provided the keyboards on the album, but the sound really ties everything together and gives them a symphonic sound that lifts the music, Lyrically and musically this is a continuation of the themes that Corb has been pursuing for the last ten years, and he feels that the album is "the greatest achievement of the band, by creating through the melody, intensity, message and feeling, one cinematic approach of our concept.

Furthermore, with the help of our guests, which are the greatest musicians at this moment from the Romanian metal scene, we made a step forward by incorporating more genres, more vocal styles and elements which complements our vision, having the opportunity to give one more realistic feel to all the characters of our story, besides our orchestrations and vocals." This is an album that could really lift Syn Ze Şase Tri to the next level. <u>www.auralmusic.com</u>



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

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 and follow us on Instagram, Facebook or Twitter to get action alerts.



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

@The Village Inn, Westward Ho! Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band


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(D / digital download :

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



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..



PALLADIUM

4TH NOVEMBER 2018

As briefly mentioned last week, the London Palladium is to host Hawkwind and an orchestra, in just under a year's time.

The Hawkwind production is called 'In Search of Utopia - Infinity and beyond!'

The band's announcement said, "We are all excited about working with the orchestra and putting on a very special show. General tickets are on sale Wednesday 8th November at 9am!"

A pre-sale registration method was activated a few days beforehand, giving numerous fans an early insight into how the Palladium conducts itself. After entering one's email address, their website gave no indication of having accepted the input, leading to a series of perplexed queries on Hawkwind's Facebook page about the apparent problem.

After giving advice on this early hiccup, Hawkwind later said a bit more about the event itself:

"Our new production 'In Search of Utopia -Infinity and beyond' promises to be one of our most explosive, exciting and ambitious concerts to date! We will be joined by an orchestral accompaniment!"

After tickets went on general sale via a number of reputable outlets, only for supplies to then seemingly start to run out, Hawkwind then gave a reassurance:

"Amazing reaction to the Palladium show which has resulted in some outlets temporarily running out of tickets. Don't panic - the whole show isn't sold out just yet. Ticket allocations are being re-jigged."

Spirits Burning

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

Over 7D minutes of music, over forty crew members Includes bonus &-page comic with artwork by Steve Lines

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

could only get a seat in Row K.





L. Our Crash
2. I Have Two Names
3. JigSawAan Flies A digSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Purring
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



Unfortunately, some tickets seem to have been rejigged in the direction of ticket tout sites. Several are on offer on GetMeln -including a pair in the front row for £130 each, plus a £50 admin fee, adding up to £311 for the pair - and that's before postage and packing is then tacked on. And one fan reported that he logged on to the site at 9:03AM and

It's obviously not Hawkwind's fault that the Palladium has such a casual attitude towards the paying public and it's a shame that a unique event such as this should have a shadow of greed cast over it so early on.

Section 韋	Quantity 🌲	Price ≑	
Stalls Stalls, Row L	2 V of 2	£81.40 per ticket*	BUY >
Stalls Stalls, Row C	2 V	£99.55 per ticket*	BUY >
Stalls Stalls, Row A	2 🗸	£130.90 per ticket*	BUY >

Order Summary			
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Order Total: £311.5	
Enter a discount code 🗸	
FANGUARD Guarantee:	FREE
Delivery Fee: 🍘	
Processing Fee: 👔	£49.76
each).	

£261.80

The original face value price of each ticket is £44.00 as indicated by the seller (Pts-Tickets)



GRAHAM: A 2008 gig organised by Nik Turner featured a group consisting mostly of ex-Hawkwind members playing Hawkwind covers. Many of the same musicians reunited for a 2009 gig, and the band was named Hawklords for a subsequent Uk and European tour. Although the band had the same name as Hawkwind's 1978 musical venture, and had one member (Bainbridge) of the 1978 group, the 2008 Hawklords band was not a reunion of that previous band. And although the new band started out as a cover band or tribute band, they soon moved away from that territory and wrote and performed their own original material. By the time they recorded their first album in 2012, Turner had left the group.

Perhaps to emphasise that they're not a cover band, on the current 2017 tour they performed no Hawkwind material at all.

And a week or so ago, our very own Davey Curtis went to see them on their current UK tour.

DAVEY CURTIS





DAVEY: Not much to say about HawkLords. I didn't know any of their songs and the sound guy did his upmost to make them sound like a 70's train announcer. Nipped nose and mouth full of cotton wool. I am sure Harvey Bainbridge was playing some good stuff if you could hear it. I dunno where they find these sound guys, probably pull them in off the street and say "There is some buttons, twiddle with them." Ho hum.



HAWKWIND PASSPORT APPLICATION



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

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

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

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

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





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

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

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

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

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com



NEWS FROM THE POTTING SHED



A Prog Rock Searching for Sugar Man

The Gardening Club

A classic progressive LP rediscovered, revitalized and reborn

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

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

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

GONZO MULTIMEDIA

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



LISTEN TO SAMPLE TRACKS HERE!

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







The covera art for the next Gardening Club LP/CD created by Martin Springett as recording was in progress. Says Martin, 'This image was originally called, "You Never Get There". When you are creating you cannot wait for inspiration, she has to catch up with you; you just have to get on your 'cosmic bike' and pedal towards the next idea. Then , there is the next and next, so you never really get there. Also there are no limos in this Garden!'



PRESENTS

TRADING BOUNDARIES

AN EVENING WITH

ROGER DEAN AND

STEVE HACKETT IN CONVERSATION

EXPECT A FASCINATING DISCUSSION ABOUT THE CREATIVE PROCESS AND WHERE IDEAS COME FROM.



'SPACE BUG' CREATED FOR HACKETT'S ALBUM 'PREMONITIONS'

As part of our Roger Dean Exhibition, THIS IS A RARE OPPORTUNITY TO ENJOY TWO LEGENDS COMING TOGETHER FOR A MAGICAL EVENING OF CONVERSATION AND CREATIVITY IN THE ATMOSPHERIC SETTING OF OUR AWARD WINNING VENUE.



'OAK IN SPRING' - THE BACKGROUND IMAGE PAINTED BY ROGER FOR 'PREMONITIONS'



WE ARE OFFERING DINING TICKETS - ENJOY A DELICIOUS TWO-COURSE DINNER AND YOUR TABLE FOR THE EVENING - AND STANDING TICKETS.

IT'S A NIGHT NOT TO BE MISSED!

TICKETS AND INFORMATION TRADINGBOUNDARIES.COM OR CALL BOX OFFICE 01825 790200

Thom the World Poet

Rob Ayling writes:

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

ROBOTS WANT TO BE LOVED

THEY KNOW THEY ARE SELF-CONSCIOUS They want to mind your children They want to HAVE your children They care for their frail fragile human "masters" Knowing that they do not know they ,too,are programed The pebble rolls.Stone throws.Rocks slide down. As information grows,it is monitored,censored,edited and dumbed down

This way we feel superior to our droids and bots Is that enough?



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S as as, wells in the Wave York Steambert Train, to armich, to run an heretofore, without stops, except as muchaghen.

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.

Nornich, Doo

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

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife... Ah, the old chestnut of asking a question to receive the oft-quoted erroneous response of "It's xxx o'clock". Always a larf eh? I was on the receiving end of just this sort of thing twice this last week.

Facepalm 1 (longer title: leaving the office after conversation with Mr Ed):

"I am just going back to get on with what I was in the middle of then", says I. "Oh yes please, it is getting a bit chilly in here", responds Jon.

Facepalm 2 (longer title: out with mother who is sat in the back of the car):

"Everything okay there in the back?" enquires I to a response of silence. "Mother are you okay there in the back?" No response. "How is it on Planet Joan?" Still met with silence. Then turning around, "Are you okay there in the back, mother?" "Oh are you talking to me?" comes the eventual reply.

Hence, this is the reason as to why I am walking around with two imprints of hands on either side of my face akin to the well-known poster advertising *Home Alone*.

Hey ho and off we go.

B, E. HUTOHINSUN; Successor to WM. LEGGATE,) 186 MAIN ST.Y

ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghales and David GOL LARS. Also, Trunks, Fallace and Carpit Eage. Couch Gig and Trils WillFO, &v. gr Realpring dons at short motios. 8 Weivestes, Jan 18 a CO., } Nov S E CO., } with eppenie the City of A GAICUL

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PRATT, DOWNES & SCOTT,





SHAMELESS SELF PROMOTION TIME

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



Check it out now...

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REGULAR LINE OF PACKETS Between Norwich and Palladelphia. Bail on WEDNESDAY of eachured. The Line is composed of the following Paciets: New Schr. James L. Day, 1 i 1 Capt Nath.

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"Elvis Presley's Personally Owned Private 1962 Lockheed Jetstar Jet W/Copies of FAA Papers (AS SEEN ON TV) - This jet was personally owned by Elvis Presley, and is the "Lost" jet he owned with his father, Vernon Presley. The jet has been featured on TV by Discovery Channel, and made world news for several days when it was last sold in May of 2017. The aircraft has also been a huge tourist attraction at the airport in Roswell, NM. The winning bidder will receive a full copy of the FAA Blue Ribbon Certified Documents of the aircraft's history. The jet is the only airplane known of, once belonging to Elvis that is still owned privately. The only other two are at Graceland. This jet has the potential of being restored, and placed on exhibit for the world to come see. This jet was very important to Elvis as he owned it with his beloved father, Vernon Presley. The jet that will be up for auction is one of only 204 aircraft manufactured between 1957 and 1978 in a private project between Jetstar and Lockheed.



Please note: The plane has no engines, and the cockpit has most components missing. The plane would have to be disassembled in order to be shipped, and our auction firm will play an assistive role in facilitating shipping at the winning bidder's expense, as we have already received several quotes. This plane was sold in May of 2017 to a very loyal Elvis Presley fan. He called our auction firm, and said he would like to "sell it again", because he is almost 80 years old, and wants to see it be fully restored for the world to see. He said "He got really excited on auction day, and now he wants to see it go to a good home." The winning bidder will receive a letter of ownership from the previous owner, the complete set of FAA "Blue Ribbon Certified" documents and a letter of ownership from the current owner that purchased the jet in May of 2017."Treight Line.

This jet is changing hands more quickly than a hot potato at a Bonfire Night barbecue. Twice in one year. Goodness gracious, great ... oops, I nearly did it again and got my songs and songsters mixed up. didition

SET OF 4 BEATLES BLACK & WHITE **YELLOW SUBMARINE 3" TITAN FIGURES** WITH BOXES amp. (Approximately £33.18)

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- ~~US

N. E. MUTUMMYSUN (Buccessor to WM. LEGGATE.) 188 MAIN ST.Y ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghaise and Davis COLe LARS, Also, Trunks, Falises and Carpit Eage. Couch Gig and Trils WillFS, &v. gr Realpring dans at short motios. 8 Wayostes, Jan 15

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NEW SET OF 4 - 3" BEATLES BLACK & WHITE YELLOW SUBMARINE BOXED TITAN " ALL TOGETHER NOW " VINYL FIGURINES! INCLUDES ONE OF EACH BEATLE. EACH COMES IN IT'S COLORFUL OPENED BOX!"

confusing n'est-ce pas?

"Ziggy Kid" Signed By David Bowie Artist Proof

for Unrun Lithograph Ltd Edition - £20,000.00

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PRATT, DOWNES & SCOTT, P. BARCHOFT.)



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

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MIKE DAVIS



HOW CAN I TELL YOU?

Available from iTunes, Amazon etc

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In a weird way I like this, but then equally in a weird way I don't. How about you?

Jimi Hendrix Owned and Worn Kaftan/Shirt! Rare - US \$5,000.00 (Approximately £3,771.88)

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"Jimi Hendrix Owned and Worn Gold Kaftan! Very Rare and Detailed Item! Taken from his NYC Worcenter, Feb 1

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I keep away from kaftans – they make me look like a galleon in full sail. But I am sure Jimi looked cool in his.

Time to weigh anchor and heave around I suppose. See all you landlubbers next time.

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



RESONATING WITH THE BLUES

RICK WAKEMAN

The original version – Now expanded with bonus material





THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

mcdada@ninehenrys.com

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



Henry had a bizarre fly problem



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.

Esquerita: The Definitive Edition (Hoodoo, 2010) What? Rock 'n' roll original, captured in his pomp.



that was always on the margins. A loose cannon even by the standards of rock 'n' roll eccentricity, Esquerita probably never produced the work to do justice to personality widely acknowledged as forceful. The best known photograph of the man adorns the front of this collection, and a

few others of his work:massive pompador hair, shades, huge grin and garish shirt. The high-camp appearance and a full-on performance style, in which Esquirta attacks the lyrics as much as singing them, remain a trademark of his work. The obvious comparison, with Little Richard, remains an issue of debate amongst rock 'n' roll fanatics. Some claim Richard lifted Esquerita's act. Richard certainly got to the recording studio first, got a better sound, recorded genuine hits and turned the whole shtick into a trademark bundle that made his name.

And, frankly, Richard is deservedly a legend.

Definitive Edition (culled entirely from tracks cut for Capitol singles and one album between 1958 and 1959) is a distillation of the very best Esquerita managed in staking his claim to be an original. Richard might have stolen the chart thunder, and nailed a harder production, but Esquerita, probably, shades it in terms of channelling genuine lunatic charm. "Esquerita And The Voola" is a classic piece of knockabout nonsense, little more than an insistent set of sounds with Esquerita whooping a basic tune over the top. It is a track that has seen duty on compilations where low budget desperation and madness are celebrated, like Roots of Trash and Garage. Several other cuts border on this level of strangeness, and following Esquerita's logic isn't always easy. Even a standard rock 'n' roll cut like "Laid Off" leaves the listener with the thought that anyone employing the man might soon start looking for reasons to terminate the arrangement. There isn't anything specifically threatening about the Esquerita, but 21 tracks played end to end soon begin to leave you with the notion that his mind followed its own rules.

Esquerita's work here is the best and most consistent he ever produced. The tracks compiled on this collection include the complete Capitol album, the only genuine album (as opposed to collections of singles and other tracks), he ever recorded. The sound isn't always as big, or as crazy, as his act requires, and the performances stagger between serious attempts to nail a radio friendly rock 'n' roll hit and cuts where Esquerita unleashes his peculiar genius and everyone else tries manfully to respond. So, this is a glimpse into a legend and a sense of what might have been. In another reality sales and management would have taken him to a bigger market, and the man himself would have restrained his more wayward tendencies sufficiently# to carve out a sustainable niche of eccentricity.

He would, possibly, have landed somewhere in a gleefully colourful middle ground between Captain Beefheart, James Brown and Little Richard. In that reality, the world would have been a slightly better place.

Esquerita, aka Eskew Reader, born Steven Quincy Reeder Jr, whose stage name is sometimes pronounced "excreta," is an elusive and legendary figure. He died of AIDS, aged 51, in 1986, before CD reissues or his handful of high profile fans (like Clashster/BAD mainstay Mick Jones) got the chance to revive a career



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







Readers of my inky fingered scribblings, here and elsewhere, will know that I followed the events in Liverpool last August with a great deal of interest. For those of you not in the know, Bill Drummond and Jimmy Cauty, best known for making a string of extraordinary records in the late 80s and early 90s, but both well known performance artists in their own right, returned to public collaboration. Although I was not able to be at the event, I followed them on Twitter and various other places online, and was most impressed by what I saw.

Because what I saw was a quasi-magickal process aimed at building and strengthening a wider artistic community, but it was only within the last few days that I realised that, in many ways, when the Weird Weekend was at its height, I was doing something markedly similar. At one event, I even managed to get an audience of village residents and Fortean enthusiasts from across the world to chant 'Out Demons, Out' in a semi-serious but mostly tongue-in-cheek recreation of part of what Abbie Hoffman, Allan Ginsberg and others carried out in 1967. We didn't go as far as Ed Sanders, who crafted the following exorgasm text:

"In the name of the amulets of touching, seeing, groping, hearing and loving, we call upon the powers of the cosmos to protect our ceremonies in the name of Zeus, in the name of Anubis, god of the dead, in the name of all those killed because they do not comprehend, in the name of the lives of the soldiers in Vietnam who were killed because of a bad karma, in the name of sea-born Aphrodite, in the name of Magna Mater, in the name of Dionysus, Zagreus, Jesus, Yahweh, the unnamable, the quintessent finality of the Zoroastrian fire, in the name of Hermes, in the name of the Beak of Sok, in the name of scarab, in the name, in the name, in the name of the Tyrone Power Pound Cake Society in the Sky, in the name of Rah, Osiris, Horus, Nepta, Isis, in the name of the flowing living universe, in the name of the mouth of the river, we call upon the spirit to raise the Pentagon from its destiny and preserve it."

In recent years, I have become ever more interested in Discordianism and realised that just because an act is performed 'with tongue firmly in cheek', it may be no less effective. Of course, we didn't levitate the Woolsery village Community Centre, but none of us actually thought we were going to. But what we did do was build a very effective community that lasted for quite a few years.



When it unravelled, it was for very easy to understand reasons. Four core members of the community died, other families were sundered through divorce, and some of the younger members just lost interest. But looking back at it, through rose-coloured Discordian spectacles, it seems to me that with the little bits of community theatre, the music and performance, and the fact that – unlike most other conferences of which I have been an attendee – every effort was made to make sure that everybody enjoyed themselves and interacted with other people there, both visitors and speakers, makes what we did work on the same level, albeit in microcosm, in a similar way to the 'welcome to the Dark Ages' hosted by the Justified Ancients of Mu Mu in the Pool of Life last summer. Am I jumping to coincidences? Yes, probably. But that is all part of what it is all about.

With this in mind, my compadres and I have all sorts of things vaguely planned for the future. I can't tell you what they are, mainly because I don't really know yet. But I can promise you one thing. Everybody involved will be doing their utmost best to make them both entertaining and enlightening.

Watch this space.

THE BEST AD PLANS

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KELETONS: TONY HENDERSON