



GONZO

Marking the anniversary of **Leonard Cohen**'s death, we take a look at the outpouring of grief the tributes manifest, Alan looks at **Matthew Smith's Exist to Resist**, Richard presents part three of the **Steve Kimock** story, and Jon looks at **Black Mirror** and **Netflix**.

#261

MAN FROM MONTREAL



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this peculiar little magazine of mine. I have described how and why I started it half a decade ago, on a number of occasions, and so I will not repeat myself now. However, as anyone who has ever read this magazine on a number of occasions will know, there are a number of tropes which are recurrent

features of the publication. And one of these tropes is the effect on our collective cultural identity of the advances of technology.

And so, here we are again.

Netflix is an American entertainment company founded by Reed Hastings and Marc Randolph on August 29, 1997, in Scotts Valley, California. It specialises in and provides streaming media and video-on-demand online but in 2013, Netflix expanded into film and television production, as well as online distribution, and in just four years it has become responsible for some of the most impressive TV programmes in the current world.

If I was an executive of one of the conventional TV channels I would be very afraid at the moment. With Netflix on one side, and the advances in technology meaning that people like me can make professional looking and sounding TV shows on a tiny budget, and promulgate them via YouTube or Vimeo, it truly seems



NETFLIX

as if conventional television is likely to have had its day.

Every few weeks I discover something new and exciting on Netflix, and this week is no exception. A few weeks ago Mr Biffo

I spend much of my life hiding in a small nest behind the compost heap, so this is probably why I had never heard of *The Black Mirror* until John Higgs referenced it in something I was watching on YouTube the other Friday. It sounded intriguing so I

A few weeks ago Mr Biffo presented an episode of his massively impressive *Mr Biffo's Found Footage* called 'The Brown Mirror', and I completely failed to get the joke.

presented an episode of his massively impressive *Mr Biffo's Found Footage* called 'The Brown Mirror', and I completely failed to get the joke.

checked it out on Netflix and was almost immediately hooked. For those who are not in the know it is an updated 'Tales of the Unexpected' cum 'Twilight Zone' for the internet age. Massively stylish and

اللجنة لهم إذا كانوا لا تأخذ نكتة



displaying mordant horror and dark wit in spade-fulls, it is easily the best new thing I have watched in yonks. I watched all Season One in bed on the Saturday night, and all Season Two with Julia a couple of days later.

Black Mirror is a British science fiction television anthology series created by Charlie Brooker. It centres around dark and satirical themes that examine modern society, particularly with regard to the unanticipated consequences of new technologies. Episodes are standalone works, usually set in an alternative present or the near future. Charlie Brooker explained the series' title to *The Guardian*: "If technology is a drug – and it does feel like a drug – then what, precisely, are the side effects? This area – between delight and discomfort – is where *Black Mirror*, my new drama series, is set. The 'black mirror' of the title is the one you'll find on every wall, on every desk, in the palm of every hand: the cold, shiny screen of a TV, a monitor, a smartphone."

But this is not just a triumph of storytelling, but it is an object lesson in the power of the new media.

The show was first broadcast on the British Channel 4, in December 2011. A second

series ran during February 2013. Then, in September 2015, Netflix commissioned a third series of 12 episodes, released in 2016. The commissioned episodes were later divided into two series of six episodes. The third series was released on Netflix worldwide on 21 October 2016. Filming for the fourth series concluded in June 2017, with the premiere expected later this year.

Due to its move to Netflix, the show had a larger budget than in previous series, which one critic suggests is responsible for the "impressive line-up" which was noted by many reviewers. Another critic called the opening episode of series three, the show's "most ambitious yet"; due to its larger episode order, series 3 was also able to vary its genre and tone more than previous series.

I have to say that this programme is unconditionally recommended, although I suspect that I am in the vast minority for not having heard about it when it first came out. Although I am mostly concentrating on the infrastructure changes brought by the advent of the new media, I would not like to ignore the fact that this series perfectly encapsulates the totally fucked up synapses of our culture in these post

modern, post Trump, and post Brexit days. It encapsulates the way that we as a culture are simultaneously hiding behind, and frightened of the advances in technology which - it could be argued - are coming thick and fast at a higher rate than at any other time in human history.

Even in the twelve years since I came back to live in rural North Devon after twenty years in the city, things have changed beyond all recognition. I remember reading a speculative article about what was still called 'web 2.0' in *The Word* soon after my Father died in February 2006; it predicted an era where people would *demand* a greater level of interactivity from websites, and I was enthralled by the concept. But it didn't even *begin* to describe the enormous changes that social media would make to the way we live, socialise and interact. And I don't think that I would have believed him if he had.

But here in 2017 when our lives have been changed beyond recognition by these technological and social changes, and I hope that I don't come over as being totally pretentious when I say that this series perfectly encapsulates the technofear engendered by all these changes in the same way as *The X Files* perfectly encapsulated those weird few years between the end of the Cold War and the rise of the Internet, and *The Prisoner* perfectly encapsulated the social fallout from the Swinging Sixties.

And, yes. As soon as I have finished writing this, and as soon as Mother has gone to bed, I will be breeching a bottle of gin, and carrying on with Series Three. Truly I can't wait to see what happens next.

Hare bol

JonD



Black Mirror, Beatles, Justified Ancients of Mu Mu, Prince, Alan White, Elton John, Walter Becker, REM, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Charles Henry Mosley III, Frederick Lee Cole, Chad Hanks, Little Mama, Keith Barron, Michael 'DikMik' Davies, Lillith and Nilly, Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Peter Perrett, Jeremy Smith, Alan Dearling, Exist to Resist, Matthew Smith, Leonard Cohen, Richard Foreman, Steve Kimock, Kev Rowland, Thy Art is Murder, Travelin Jack, Trem do Futuro, The Two Tens, Ultranova, Venom Inc., Mr Biffo, Roy Weard, Hawkwind, Martin Springett, David Bowie, Gerald Scarfe, Pink Floyd, Chopin, Queen, Elvis, Freddie Mercury, Jim Morrison

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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ELECTRIC LIGHT ORCHESTRA
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STYX DIXIE REGGAE PAUL
McARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



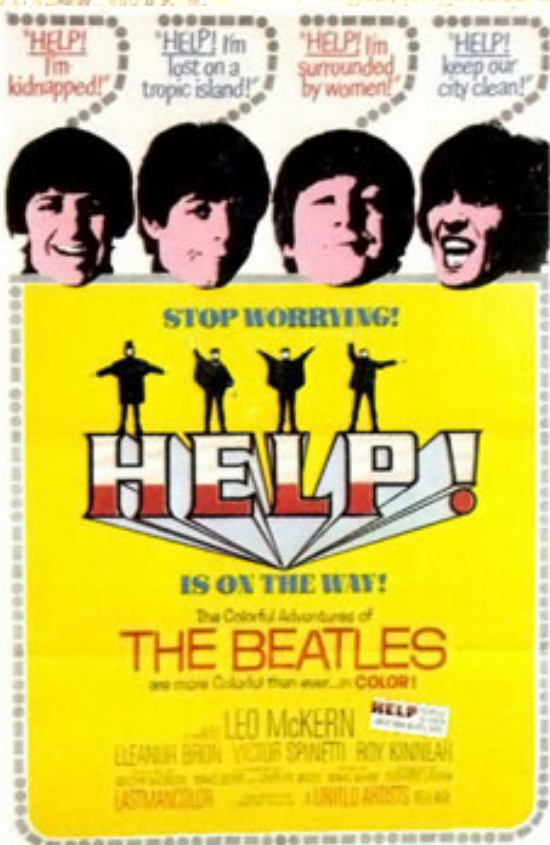
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BEATLES HELP RUMPOLE

Unseen footage of the Beatles filmed more than 50 years ago is to go on sale.

The Fab Four were caught on camera by actor Leo McKern while on location in the Austrian Alps for the 1965 movie Help!

McKern was cast as Clang, the leader of a mystical cult determined to recover a ring from Ringo Starr's finger which would enable a sacrifice to proceed.

The late actor was a keen amateur photographer who took images on the major locations of the film - Obertauern in Austria, the Bahamas and Salisbury Plain.



He also put together a reel of 8mm film, running time 14 minutes 55 seconds and with no sound, which captured the Beatles and fellow cast and crew members in March 1965. The footage is bookended by shots of McKern's then 10-year-old daughter, who grew up to become the actress Abigail McKern, sledging down a variety of inclines, taking a ride on a cable car and playing with her baby sister.

<https://www.aol.co.uk/entertainment/2017/11/13/footage-of-the-beatles-on-location-for-help-to-go-on-sale/>

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AT GONZO (UK)**

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AT GONZO (USA)**

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

John Maynard Keynes



BURN THE SHARD

Anybody who has read this magazine, on any kind of a regular basis this year, will know that I am a great fan of the Justified Ancients of Mu Mu, and was very excited when they announced their 3 day 'Welcome to the Dark Ages' event, in Liverpool in August.

However, together with many media pundits, I felt that the whole event had an air of finality about it; it did end with a funeral procession after all!

The Justified Ancients of Mu Mu BURN THE SHARD



London 23-11-2017



But, I am glad to be able to say that the dynamic duo are back with another event; this time held in London on the 23rd of this month. Details are scant, but it appears to be linked with a major theme in their 2023



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

novel about the immolation of the enormous London skyscraper known as 'The Shard'. However, they have stated (unfortunately) that "no buildings will be harmed" during this event. Whilst the initial video release from Bido Lito implied that all 400 participants in the August event are invited, a second release appears to say that although the event is free, only 99 people will be able to attend. I await further developments with interest, and look forward to reading about them in the writings of Vicky Pea and Andy Gell, amongst others.

Watch this space.

DAMP PRINCE

Prince's estate administrators had to relocate the contents of a vault from the musician's Paisley Park compound to save them from "mold and water damage".

The tragic superstar's half-siblings Sharon Nelson, Norrine Nelson, and John R. Nelson are seeking to have Comerica Bank & Trust bosses removed as estate



The Gospel According to *BART*

This week my favourite roving reporter sent me an interview with my favourite drummer from earlier in the year. Alan White, who has been with Yes for well over 40 years talked about Yes' eventual entry into the Rock and Roll Hall of Fame, although acknowledging that people had been wondering what took so long, considering Yes's popularity and impact on music history. He even put a humble "It's an honor to be nominated" spin on the decades of snubbing.

Here's what else the drummer had to say, from his thoughts on the Yestival tour with Todd Rundgren and ELP's Carl Palmer to the time he hung up on a Beatle. He also talked about the future and whether strained relations in the two competing camps of Yes alumni could be set aside in the wake of the Hall of Fame induction, where White and guitarist Steve Howe reunited with singer Jon Anderson, guitarist Trevor Rabin and Wakeman, who turned in a truly hilarious acceptance speech, for a two-song celebration of their legacy.

Fascinating stuff.

<https://amp.azcentral.com/amp/586963001>



officials, claiming they had no right to move a cache of the singer's unreleased music from the storage unit at his Chanhassen, Minnesota home to a secure location in Los Angeles in early September (17) without their prior knowledge or permission. The collection, which includes master tapes of around 30 unpublished albums completed by the late Purple Rain hitmaker, is reportedly worth around \$200 million (£152 million).

Comerica chiefs have now hit back at the Nelsons, insisting they had to empty the vault because the materials inside were at risk of being completely destroyed due to neglect and a lack of proper storing conditions.

<http://www.music-news.com/news/UK/109281/Contents-of-Prince-s-vault-had-to-be-moved-due-to-water-damage>

DON'T SHOOT ME I'M ONLY THE PIANO PLAYER

Elton John was shocked to his core after learning of the horrific Las Vegas shooting



THE *gonzo*
NEWSROOM

lines of the Boston and Worcester,
and Worcester Railroads,
and northern lines.

Like many celebrities, the Your Song hitmaker was heartbroken by the news on 1 October (17), when a gunman targeted country music fans at the Route 91 Harvest festival, costing 58 people their lives.

At the time, the Sin City regular told fans on Twitter he was "utterly devastated" by the tragedy, and now Elton has opened up about the incident in more detail, likening the scenes from the shooting to "war".

"I just went cold," Elton told U.S. breakfast show Today of the moment he saw the news on TV. "It was like a war."

<http://www.music-news.com/news/UK/109212/Elton-John-went-cold-upon-hearing-of-Las-Vegas-shooting>

WALTER'S WIDOW WRITES: Walter Becker's wife has revealed the Steely Dan co-founder's cause of death.

The guitarist passed away on September 3 at the age of 67, with a cause of death not confirmed at the time.

Now, Becker's widow Delia has issued a statement, saying that the musician died "in the course of being treated for an extremely aggressive form of esophageal cancer". He passed away less than four months after he was diagnosed.

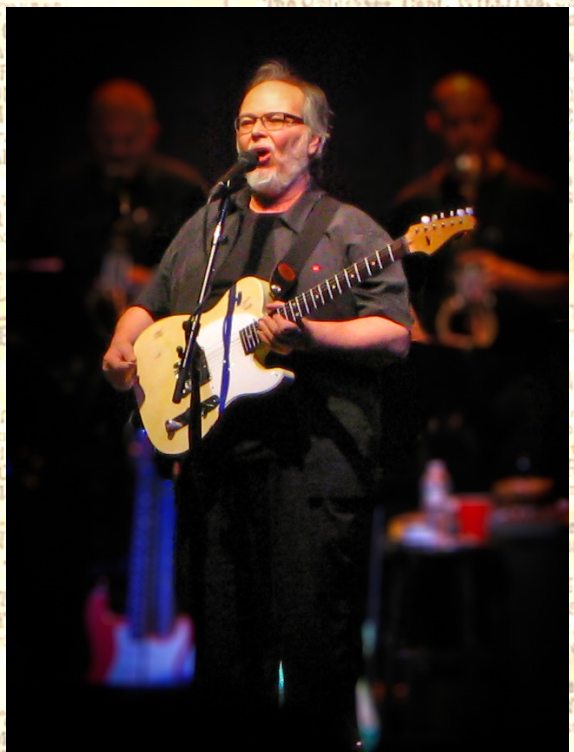
"It's important to me, as it was to Walter.

that you all know he never intended to keep anyone in the dark about his condition," she writes. "He just ran out of time much sooner than any of us thought possible."

Read the full statement below:

"As Walter Becker's wife of many years, I wanted to share with his fans some information regarding his death that has not previously been reported. I realize this is overdue, and I hope you will understand why. For me personally, his death was a devastating blow, as I know it was for many of you. I am just beginning to emerge from its heartbreaking impact.

Walter died in the course of being treated for an extremely aggressive form of



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esophageal cancer. The cancer was detected during one of his annual medical checkups and its presence came as a grim surprise to Walter, his doctors and to me. It seemed to have come out of nowhere and had spread with terrifying speed.

Walter chose an intense regimen of chemotherapy at Sloan Kettering though, between the cancer's aggressiveness and the overwhelming toxicity resulting from the chemotherapy treatments, Walter died less than four months after the cancer was detected.

Walter passed peacefully in our New York

City home, surrounded by his family, his music, and a blustery rainstorm — one of his favorite sounds — blowing outside the window. In keeping with his wishes, he was cremated without ceremony or memorial in New York City.

Understandably, Walter wanted privacy during the course of his illness and he hoped for recovery. He wanted to be able to return to the stage and once again perform for his fans. It's important to me, as it was to Walter, that you all know he never intended to keep anyone in the dark about his condition. He just ran out of time



THE ^{gonzo} NEWSROOM

much sooner than any of us thought possible.

The tsunami of tributes and remembrances that have followed Walter's passing has been deeply moving. Even his "Number 1 Fan" — me — would not have predicted anything close to the depth and breadth of public expressions from those whose lives were enriched by Walter — by his talent, his kindness, and his skill at inspiring some wicked fun.

Thank you, everyone, for helping me and his loved ones know that Walter's mark on the world — and on all of you — will not soon fade."

<http://www.nme.com/news/music/steely-dan-co-founder-walter-becker-cause-death-revealed-2159731#RHhckbhl5u5KRL0d.99>

COULD REM REFORM? Last week saw the release of the 25th anniversary edition of the art-rock veterans' classic 1992 record featuring the likes of 'Man On The Moon', 'Drive' 'Everybody Hurts', 'The Sidewinder Sleeps Tonight' and 'Nightswimming'.

Speaking to *NME* about what made the record stand out and stand the test of time, Mills said that it was created 'in their own little space' while 'not trying to sell a tonne of records'. The band were uncertain as to whether anyone would even listen — let alone like it.

"I think it had a consistency," Mills told *NME*. "When we made records, we always saw them as a journey. You're inviting the listener to go on a 40-45 minute trip with you. If a mood is sustained for that trip, unless you're trying to jerk from one place to the next which is fine, but if you're trying to achieve a flow, then this record has that — in a way that I don't think that any of our records other than maybe 'Murmur' or 'Collapse Into Now' had."

<http://www.nme.com/news/music/rem-talk-us-legacy-automatic-people-theyd-ever-reform-2159632#j5SIVBI1kfWpR6Z5.99>



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

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

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

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

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

The Hingham and Boston Railroad connects at New Bedford.

The trains for New Bedford, and passing through, Weymouth, Boston, and other places.

Stages run from New Bedford to Ware, and from Ware to Palmer, and from Palmer to Ware, and from Ware to Westchester, Nov 30.

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Leave Norwich at
connecting with the
Western, and Frothing
NEW YORK
Leave Worcester for
except Sunday, on
the Boston at 6 p. m.
Leave Albany's Point
(except Monday) at about
FALL
Leave Worcester at 6
Fares are less when
the cargo.
Norwich, July 22.

PROVIDENCE
PAGE 1
The Craftsman and Worcester
 The Craftsman and Worcester
 Books kept at the
 Rice, N. E. Village, of
 the Capital Stage
THE
 leave Worcester at 7
 leave Providence at 7
 morning and evening t
 upon boats.
 morning and evening t
 Worcester with train
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REMIT TRAIN
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 ket with train for Bos
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 ket with train from Bos
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THROUGH PASSENGER TRAINS.
No Worcester at 6, 8, 11, 1, 4, 6, 8, 10 and 4 P. M.
The last on the arrival of the New Haven Train.
At 6 A. M. train will take up no one east of Framingham
passengers will leave Northbury at 6 A. M. and 2 P. M.
passengers will leave Northbury at 7 A. M. and 4 P. M.
At 8 A. M. train will not stop at Way Stations to take
up passengers.
Leave BOSTON at 7 & 8 A. M., 12, 2, 4, 6, & 7 P. M.
7 A. M. train will stop only to take up passengers at
Way Stations for Springfield or beyond, or to take up
passengers for Worcester at Way stations west of Fram-
ingham.
8 A. M. train will take no one east of Framingham.
4 P. M. train will not stop east of Framingham, except
to take up Western Railroad passengers at Brighton on
Sundays.
6 P. M. train is the New York Steamboat Train, to
Provincetown, to run as heretofore, without stops, except at
Framingham.

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manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispo-
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the necessary Papers and Drawings; will make references
into American and foreign works, to test the validity of inven-
tions, and render advice on legal and scientific matters.

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examining his stock,
a choice selection,
IS CONVERSE.

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


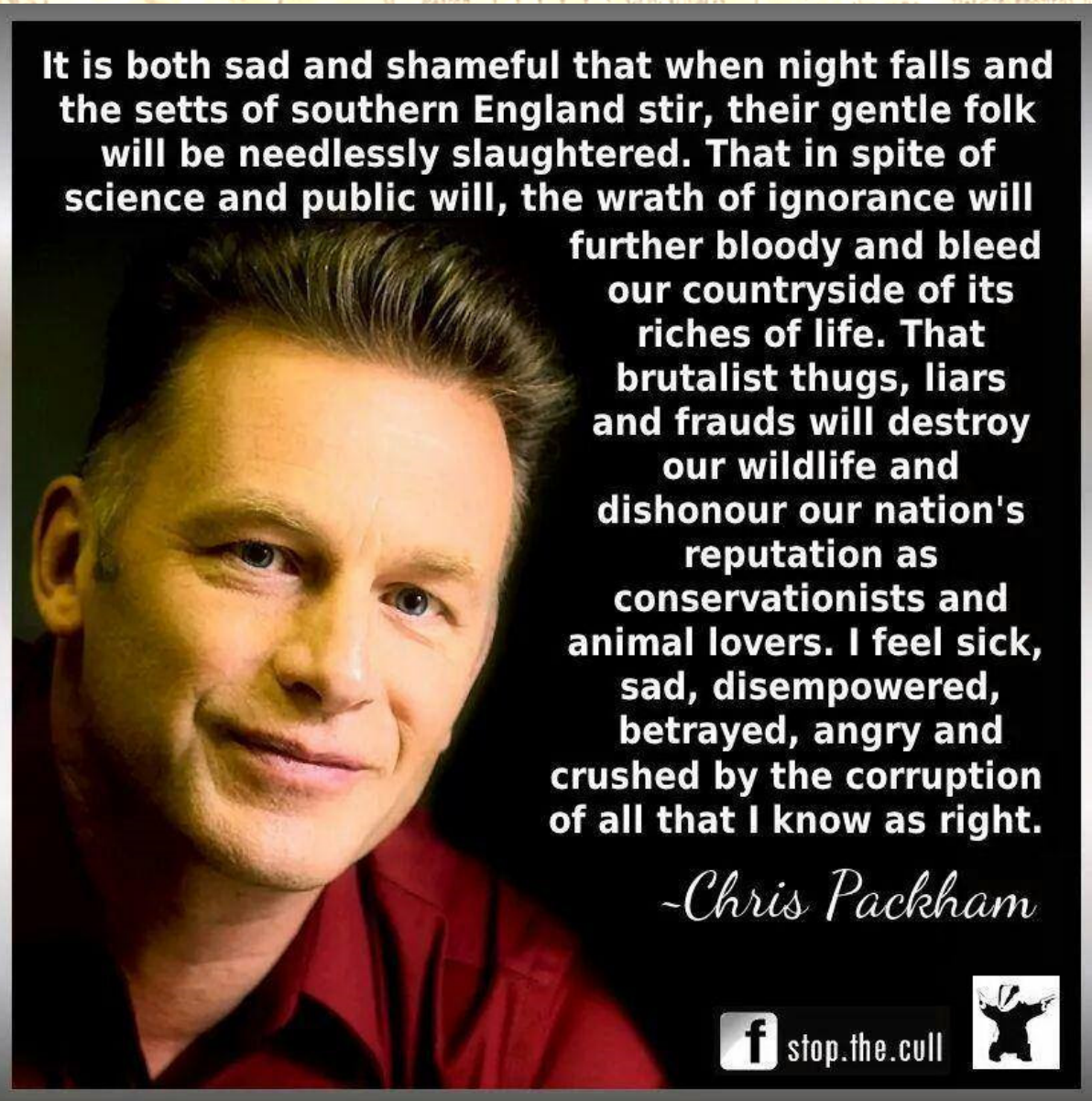
THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Family,
Bank Notes, Specie, and Merchandise generally
Three Times each way Daily.
Particular attention given to paying, collecting and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, &c.
All packages must be directed to his care.
The subscriber is alone responsible for property entrusted
to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.
Packages by this line forwarded from Worcester to
Balem, Newburyport, Andover, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Orders for goods to be returned by this Express.
Apply—**HARNDEN & CO'S** Office, 3 Court Street
Boston; **J. H. ENIGHT'S HAT STORE**, 165 Main St
Worcester.
Feb 25, 1877. **E. S. LEONARD.** 617

Right On Chris

**TIME TO STAND UP
COUNTED**

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

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



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

-Chris Packham



stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

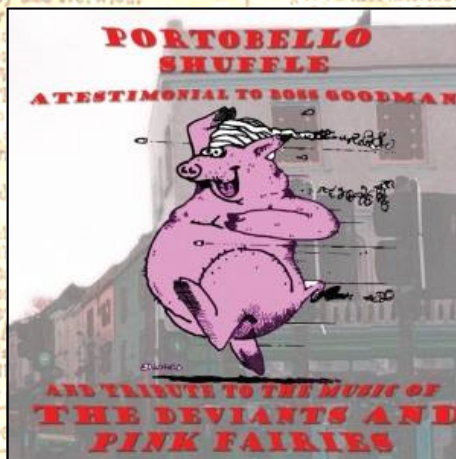
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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

(FILLING IN FOR ANDREW LOOG OLCHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



Peculiar News of the Week

Armed police arrest naked man spotted strolling through Exeter city centre

'He was just walking willy
nilly down the High Street,
enjoying his time out.'



This issue we have a guest news watcher, Percy Rowbottom, and this story popped into his Facebook feed this week.

<http://www.plymouthherald.co.uk/news/local-news/armed-police-arrest-naked-man-784307>



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

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

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

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



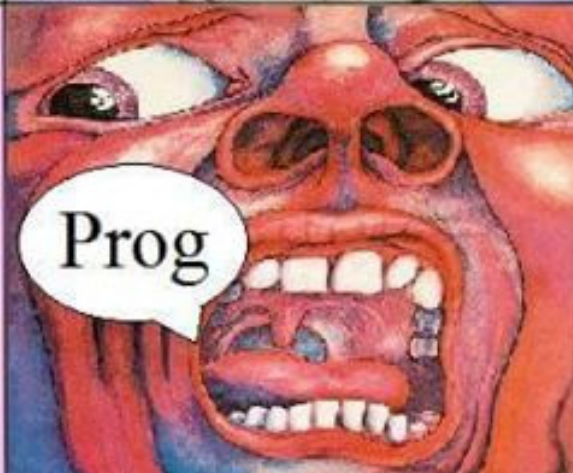
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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

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



SF 233 – 5 Nov 2017 – Colossal Youths

Scraping Foetus off the Wheel: Lust for Death
 Junior Delgado: Devil's Throne
 Waxahatchee: Breathless
 Young Marble Giants: Brand New Life
 Young Marble Giants: Searching for Mr Right
 Rothko: Bloodtied
 The Modern Lovers: Dance with Me
 Broken Social Scene: Halfway Home
 Ray Charles: The Man I Love
 Prince: Scandalous
 Sadistic Mika Band: Tokyo Sunrise
 The Kamikaze Pilots: Sharon Signs to Cherry Red
 Young Marble Giants: This Way
 Young Marble Giants: The Man Shares a Meal with his Beast
 The Beatles: Cry for a Shadow
 Napalm Death: Self-Betrayal
 Djet: Stroke
 Mahaon: Oscilated Brain
 The Sorry Shop: Queen of the North
 Neil Young: Driftin' Back
 Mimi Karama: Baba Varipi
 Young Marble Giants: Final Day

**Listen
Here**



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

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



Slovo Mira
<http://www.facebook.com/slovomiraband/>
 Shawn Persinger
<http://www.facebook.com/PresterJohnMusic/>
 PENNA
<http://www.facebook.com/pennamusic/>
 Unitopia
<http://www.facebook.com/Unitopiamusic/>
 Mark Wingfield
<http://www.facebook.com/MarkWingfieldGuitar/>
 Charlie Cawood
<http://www.facebook.com/charliecawoodmusic/>
 Temple of Switches
<http://www.facebook.com/Temple-of-Switches-111678575850634/>
 Moon Men
<http://www.facebook.com/groups/272370493206022/>
 Richard Wileman
<http://www.facebook.com/richardwileman.co.uk/>
 Existence
<https://www.facebook.com/ExistenceConceptBand/>

**Listen
Here**

Friday Night Progressive



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

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

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

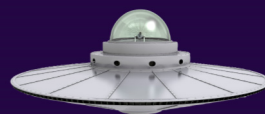


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE LIVE AUDIENCE SHOW -- PART 2

The party continues with Dribbles the Bitter Clown, Ross Sharp, UFO mechanic Al Renaldo, Barbara With, The Black-Eyed Kid, Cindy Bailey Dove, Psychic Bill Stillman, Rob Beckhusen, Dr Carmen McGuinness, Superfan Barry Keefe (twice), plus Dave Greco owner of the restaurant where the gang always goes after every show.



Listen
Here

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



Charles Henry Mosley III (1959 – 2017)

Mosley was an American singer-songwriter, who was best known as the frontman for Faith No More from 1984 to 1988. During his tenure with the band, they released two albums, *We Care a Lot* and *Introduce Yourself*.

Mosley first met Billy Gould in 1977, and then went on to play keyboards in Billy's first band, *The Animated*, in 1979. In 1984 he joined *Haircuts That Kill*, a post-punk band from the San Francisco area, which lasted up until Mosley's joining of Faith No More in 1985.

Faith No More signed with label Slash Records, and toured with acts such as Red Hot Chili Peppers. According to Billy Gould, they started to consider firing Mosley during a tour of Europe in 1988, where his behaviour had become increasingly erratic, and was eventually fired after the band returned home.

In 1990, Mosley began a stint as lead singer in the revered hardcore punk band *Bad Brains*. He performed at nearly sixty shows in the United States and Europe before leaving the band in January 1992. He went on to form a new funk metal band, *Cement*, which released two albums: *Cement* and *Man with the Action Hair*. The band toured both locations promoting their music. During the first week of what was to be a year-long tour for *Man with the Action Hair*, the band's driver fell asleep at the wheel

causing a major accident. Mosley spent a year recovering from a broken back, the tour was cancelled, and the band was subsequently shelved. In 2009, Mosley announced a new album would be released under the name of "V.U.A. (Vandals Ugaainst Alliteracy)". The band name was later extended to include Chuck's name. On April 14, 2010, Mosley made an appearance on stage at a Faith No More concert in San Francisco, the first time since 1988 that he performed with the band.

In 2015, Mosley had a non-fiction short story about the writing and recording of the Faith No More track "Mark Bowen" published in an anthology titled *A Matter of Words*.

In 2017 he joined Primitive Race, the industrial collective created by Chris Kniker, and featuring guitarist Mark Gemini Thwaite (Peter Murphy, Tricky, The Mission, Gary Numan), Erie Loch (LUXT, Blowload, Exageist), and drummer Dale Crover of Melvins.

He died on 9th November, aged 57, "due to the disease of addiction".

Frederick Lee Cole (1948 – 2017)

Cole was an American rock singer and guitarist who played with several bands since the 1960s, most notably *The Lollipop Shoppe*, *Dead Moon*, and *Pierced Arrows*. He was associated mainly with the garage punk genre though he was also influenced by hard rock, blues, country, and folk music. The majority of his recorded output has been self-financed and independently released on his own record label.

In 1964, Cole began his recording career in Las Vegas with his band, the *Lords*, releasing a single titled "Ain't Got No Self-Respect." His next single, from 1965, was a promo-only called "Poverty Shack" b/w "Rover," with a band named *Deep Soul Cole*.

In 1966 Cole's band *The Weeds* gained notice in garage rock circles. Another manager required *The Weeds* to change their name to *The Lollipop Shoppe* because he also managed *The Seeds* and

THOSE WE HAVE LOST



thought the names were too similar, and to fit the current bubblegum trend (although their 1968 LP on UNI Records (a now-defunct subsidiary of MCA), titled *Just Colour*, is more a mix of garage rock and the psychedelia of bands such as Love). The band also released another single, "Someone I Knew" b/w "Through My Window," played many shows in San Francisco with performers such as Janis Joplin and The Doors, and had two tracks on the soundtrack LP to the film *Angels from Hell*. The Lollipop Shoppe broke up in 1969, but reappeared as The Weeds with another single in 1971.

Cole's next band, King Bee, saw him playing guitar for the first time in addition to singing. A last-

minute invitation to open for The Ramones introduced them to the punk sounds of the time. They released the "Hot Pistol" single on Whizeagle in 1978, but soon broke up. Cole then formed The Rats. After losing three drummers, and tired of the macho direction the punk scene had taken, Cole disbanded The Rats and began an old-time country band called Western Front.

Then came another country-influenced project, The Range Rats, in 1986. In 1987 Dead Moon was born. Dead Moon's music is a blend of dark '60s garage with punk rock; their early records, *In the Graveyard*, *Unknown Passage*, and *Defiance*, appeared on the band's own Tombstone Records. Cole mastered these records on a mono lathe from the 1950s that had been used for The Kingsmen's version of "Louie Louie". Dead Moon broke up in 2006, and, with a new drummer, Kelly Halliburton, Cole and his wife Kathleen "Toody" formed the band Pierced Arrows.

Cole died on 9th November, aged 69, from liver disease.



Chad Hanks
(? – 2017)

Hanks was co-founder, bassist and the principle songwriter with American Head Charge, a nu

THOSE WE HAVE LOST

metal band from Minneapolis, Minnesota. The band formed in 1997, and self-released their debut album *Trepanation* in 1999. The band signed to American Recordings in 2000, and released *The War of Art*, which was produced by Rick Rubin at the famous Houdini Mansion. The band then released *The Feeding* in 2005 and wouldn't issue another title until 2016's *Tango Umbrella*.

On August 11, 2009, the band issued a press release, stating the band had disbanded, and in 2011, Hanks announced the band planned on rehearsing again and making more music.

In March 2014, the band started an Indiegogo campaign to raise funds to finance the recording of their fourth studio album, the first full-length recording since 2005's "The Feeding". Hanks died on November 12th, aged 46, from kidney and liver failure.



Keith Barron
(1934 – 2017)

Barron was an English actor who appeared in multiple roles in films and on television from 1961 until 2015.

His career started at the Sheffield Repertory Theatre, after which he became well known to British television viewers in the early 1960s as the easygoing Detective Sergeant Swift in the Granada TV series *The Odd Man* and its spin-off *It's Dark Outside*. Barron made many one-off television appearances, and was a frequent voiceover artist for British TV commercials and public information films.

One of his best-loved and best-remembered roles was in the 1980s Yorkshire Television sitcom *Duty Free*. In the 1990s he co-starred in the sitcoms *Haggard* and *All Night Long*. In the 2000s he was a regular character on the ITV Sunday-night drama *Where the Heart Is*.

On the big screen he appeared in *Baby Love* (1968) and *Melody* (1971).

He was the star on *Bunn and Co.*, a radio show that was broadcast from March 2003 to April 2004, and in 2007 Barron joined *Coronation Street*.

He died on November 15th.



Little Mama
(born between 1937 and 1942 -
2017)

Little Mama was a chimpanzee at Lion Country Safari in Loxahatchee (near West Palm Beach) in Palm Beach County, Florida. Her age was estimated at between 30 and 35 by primatologist Jane Goodall in 1972, and the Safari settled on February 14, 1938 as her birth date for commemorative purposes. Considering the average life span of 60 years, she was one of the oldest living chimpanzees in captivity as of 2012, and considered the oldest on record at the time of her death in 2017.

She died on 14th November.

THOSE WE HAVE LOST



Michael 'DikMik' Davies (1943 – 2017)

Davies was former keyboardist and synth player with Hawkwind. Davies was brought into the band by his friend and band leader Dave Brock shortly after Hawkwind's formation in 1969.

He played on the band's self-titled 1970 album and also appeared on 1971's *In Search Of Space* and 1972's *Doremi Fasol Latido* before leaving in 1973.

Davies died on 16th November.



Lillith and Nilly (Died 2017)

Lillith (age: one and a half) was needlessly shot after she was "thought to have climbed a spindly sapling growing in the pen she shared with her mother and two siblings and dived over a four-metre fence and two electrified wires, possibly in pursuit of a bird".

Nilly (age: unknown) strangled from "a terrible handling error where it seems she twisted in the catch-pole and became asphyxiated" whilst she was being moved pending a zoo inspection to a "more suitable enclosure" than that from which Lillith had escaped around a fortnight earlier.

THOSE WE 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 hugely-successful 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.

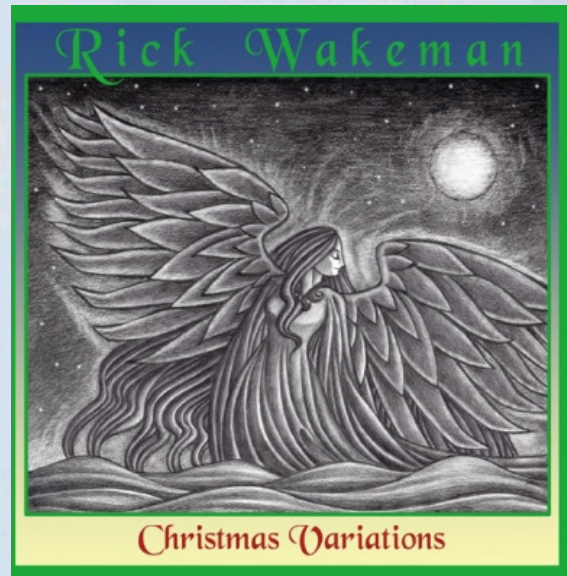
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

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, 12-string 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.

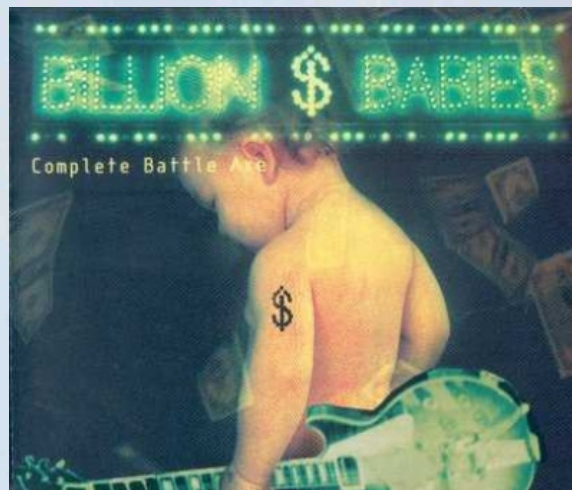
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's 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 well-received 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 Furnier, Glen 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, not-yet-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"





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

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

The Pink Fairies official
website:

www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



PETER PERRETT

HOW THE WEST WAS WON TOUR 2017

PLUS SPECIAL GUESTS

MONDAY 30 OCTOBER GLASGOW KING TUTS WAH WAH HUT	THURSDAY 02 NOVEMBER MANCHESTER GORILLA	SATURDAY 04 NOVEMBER LONDON ELECTRIC BALLROOM	TUESDAY 07 NOVEMBER BRIGHTON CONCORDE 2
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THE ALBUM HOW THE WEST WAS WON OUT 30 JUNE ON DOMINO

A CROSSTOWN CONCERTS & FRIENDS PRESENTATION BY ARRANGEMENT WITH X-RAY



TICKETS ON SALE WEDNESDAY 24 MAY AT 9AM

Another Gig, Another Triumph

The Return of Peter Perrett
Brighton Concorde 2 – 7
November 2017

Do you know how hard it is to come up with a cool strapline for a review? I went through 'Another Gig, Another Paycheck' (too negative), 'Another Gun, Another Protest' (too political) and of course, 'Another Goat, Another Parsnip' (too silly). So the best I could come up with was 'Another Gig, Another Triumph' and it was too. Probably the best gig I'd been to all year, though a bit of a long way. For me, Brighton is a funny place to get to. I can get a direct train and ~~drink myself stupid~~ have a few beers but at that time of night, the train is going to be slow and I'm bound to end up asleep in Bedford. Or I can keep sober, remember the gig the next day and drive home. No contest really.



So a quick beer beforehand with a few other fans including Gonzo's own Tim Rundall, Hugh, Lyn, Ty and Kevin and then down fifty billion steps to the gig. First on were the Bad Parents who had obviously been to Marketing 101 as they introduced themselves after every song and pointed out that they would be on the merch. stall later selling their new CD. They were quite good, in a posh, Londonny sort of way and reminded me a bit of the Cowboy Junkies but the lyrics seemed a bit trite, particularly their set closer, You Can't Date a Model. Still they filled a very agreeable half hour.

But we were all here for Peter Perrett.

The Concorde wasn't quite full, but a number of people I talked to had been to the London gig on Saturday, which had been pretty rammed so obviously Peter still has a big fan base and his excellent new album "How the West was Won" has made a few new converts but in Brighton we were all of a certain age.

Peter's band is a family affair, his two sons Jamie and Peter (who also play in a band called Strangefruit) on guitar and bass, Jenny Maxwell from Strangefruit on violin and keyboards, Jake Woodward on drums and Lauren Moon on keyboards. But it is Peter who is the star, stage front



in a shirt and jacket, Fender around his neck and looking craggy but healthy.

They kicked off with three from the new album 'Sweet Endeavour', 'Hard to Say No' and 'An Epic Story', all sounding just

like the album, which showed how good were the acoustics in the venue. Jamie Perrett really is a great guitarist and when he lets fly, he reminds me of a younger John Perry. Then three old songs, a brooding version of 'The Big Sleep' and





then two from the nineties with 'Woke up Sticky' and 'Baby Don't talk'.

Peter's 90's album with the One is much underrated and 'Woke up Sticky' is such a lovely song, though possibly not the romantic ditty you would sing to your dearly beloved on Valentine's Day. Then a new song 'Carousel', and an extended version of 'Living in my Head'. Back to the Only Ones with 'Flaming Torch' and then the title track of 'How the West was Won'. This came over much more powerful than on the album and seemed somehow to have lost the Sweet Jane sound-alike riff.

The band were really rocking now and stormed through 'Man of Extremes', 'Love's Inferno' and 'Take Me Home' a really lovely end to the set. Peter said that if we all shouted very loudly, they would come back and was most amused when the words "very loudly" were shouted back at him.

But they were soon back with a really good new song called 'War Plan Red', 'Something in my Brain' and then back to the Only Ones with 'No Solution' and of course, 'Another Girl Another Planet'. Back again with 8 minutes before curfew, they played another fast new song called "Close enough to touch" and then Peter

closed the set on his own, sounding strangely frail with 'It's the Truth'.

It was truly an amazing gig. Peter and the band are off to Europe next week and then to Canada and the USA in March. I really hope they keep it going this time as there seems to be so much new material sitting there waiting to come out and be played or recorded and Peter really deserves another 15 minutes in the limelight.

Jeremy Smith
jnismith@gmail.com





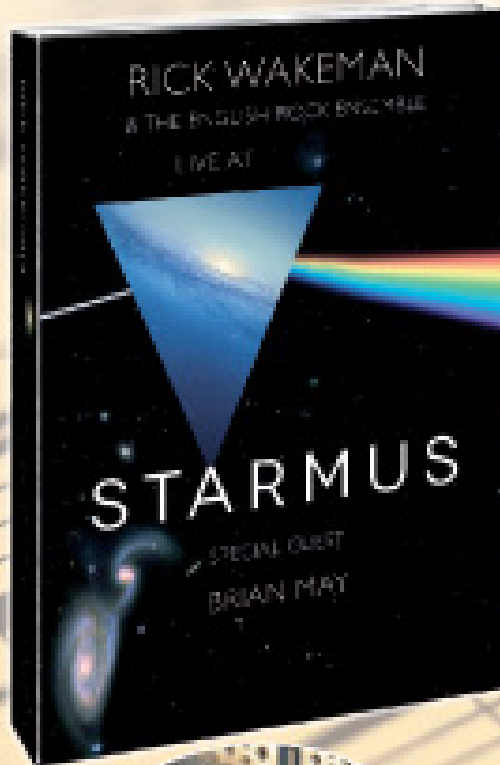
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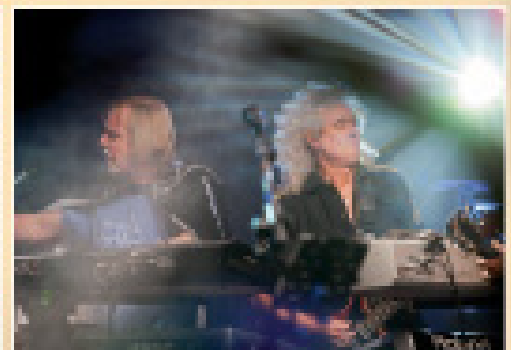
STARMUS 2015



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



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Matthew Smith – Exist to Resist (and more stories...)

Politics – photography – protest – in review by Alan Dearling

It's a movement, a book, and an ongoing account of struggles from within the UK's

alan dearling



‘underbelly’, particularly in the mid-1980s and through the ‘90s. The lives and activities of Travellers, squatters, ravers, festi-people, anti-road and poll-tax protestors. From the original Convoy, the old Skool Bus, the Battle of the Beanfield, Wanstonia squatters to the free festies, the Criminal Justice Act, via Fairmile to Reclaim the Streets, Acid House and beyond. This is a photomontage of social history being created from within.

‘Exist to Resist’ is a big, hardback book. Self-produced through Kickstarter crowd support. I’ve known Matt’s work for many years and our paths have criss-crossed the festival scenes. It’s a totally committed labour of love. To prove it, and support that effort, I’ve paid the full whack for my copy, rather than blagging a review copy, like, I suspect most of my media colleagues!

Matt even obtained the un-bidden backing of legendary film-maker, Ken Loach (of ‘Kes’ and more fame) and

Michael Eavis from Glastonbury Festival, and the rather wonderful posse that make up The Youth Club. They have received Lottery funding to archive more than 2,500 of Matt’s images alongside other photographers’ works in the Subcultural Archives:

<https://www.thesubculturearchives.com/portfolio/G0000wrWUTZFFx00>

It’s not a book to be objective about. If you have been a part of this scene, these passionate, celebratory and conflicted worlds – it is a bit of your own his and her-story.

Some of the best coverage and reproductions of pics from the book are at the Guardian newspaper site:

<https://www.theguardian.com/artanddesign/2017/may/10/a-lost-freedom-when-new-age-travellers-found-acid-house-in-pictures>



Ken Loach @KenLoachSixteen · Jan 27

This is a great project - a history of counter culture in photographs by Matthew Smith - Exist to Resist



Exist To Resist: Activism, History and Having It...

Join us as we celebrate the lost freedom of DIY rave, festival and protest culture in 1990s Britain with a book called Exist To Resist.

[kickstarter.com](https://www.kickstarter.com)



4



29



49



Exist and Resist continues...

Matt and friends' story continues at:

<https://www.kickstarter.com/projects/193212579/exist-to-resist-activism-history-and-having-it/posts/1913691>

Matt tells us that even though he was in the midst of publicising 'Exist to Resist' mid-summer:

"For about the last ten years I have been working on an amazing art project at Glastonbury. Glastonbury produces loads of rubbish, consequently it has loads of rubbish bins in the form of some 25,000 45 gallon metal drums. Every year since the early '80s those bins have been painted with art, and that is just

what a team of ten of us do. We paint as many bins as possible with bespoke art in the two month period before the event takes





place.

The concept was invented by one of my oldest friends who has been to every single Glastonbury Festival ever. He was adamant that he couldn't do without my help. So I went."

The 'Exist to Resist' adventures continued...and soon at Glasto 2017, Matt was to meet one of the stars of the

2017 Festival, no-lesser figure than the Labour Party's newfound Messiah, Jeremy Corbyn.

As Matt describes it:

"He looked at me and smiled wryly.

I said that I would like to give him a signed copy of 'Exist To Resist' and he said, 'No, I insist on paying...Great effort deserves great reward.' Then he asked how much it





was and I told him 35 English pounds. He gave me 40 quid and I didn't have change but he brushed that off along with his security's efforts to get him to move again.

So I signed and authenticated a copy for him and off he went, and that was how our potential future Prime Minister got to buy a copy of 'Exist To Resist'.

I wish I could remember just what I wrote inside but I can't."





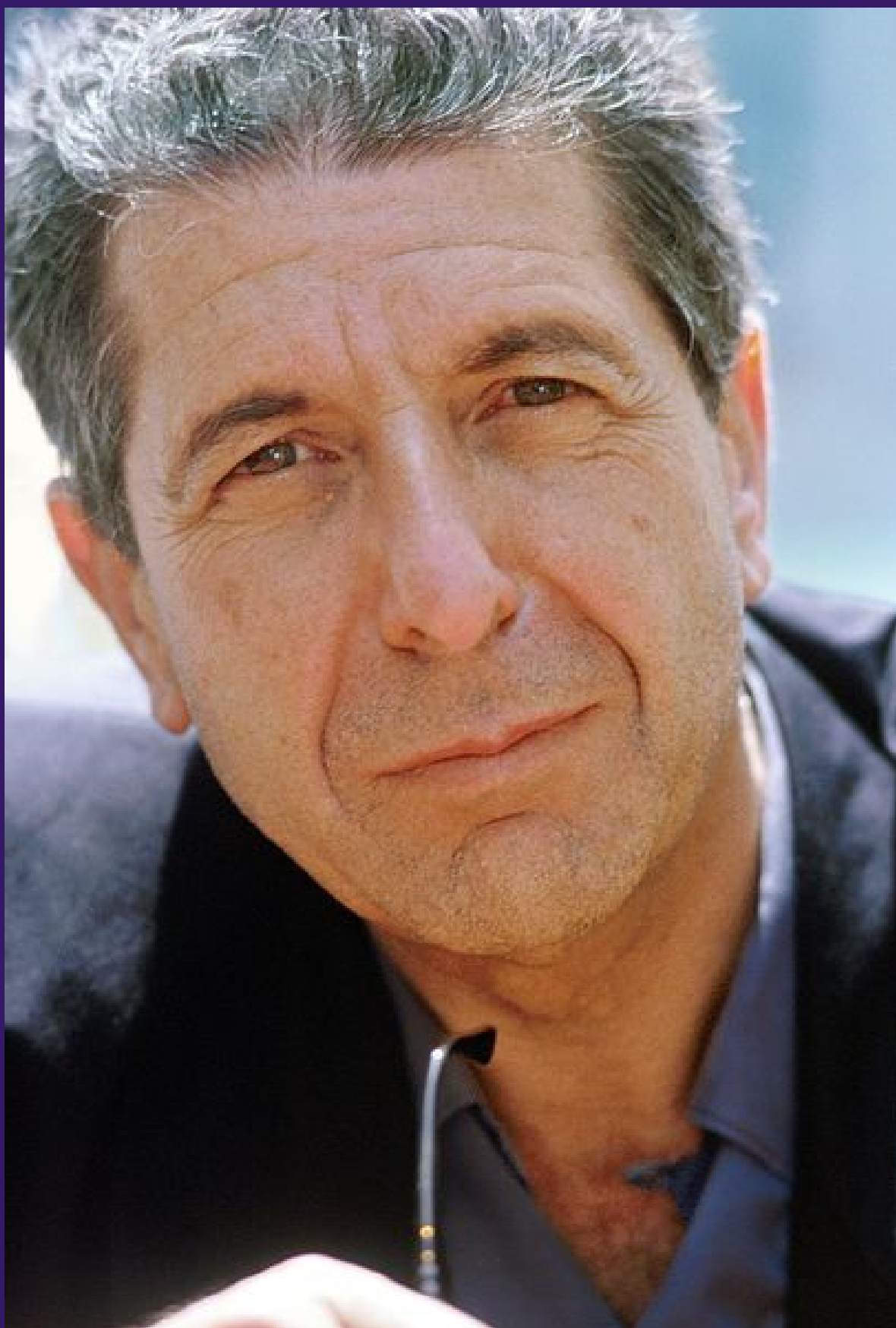
REMEMBERING LEONARD

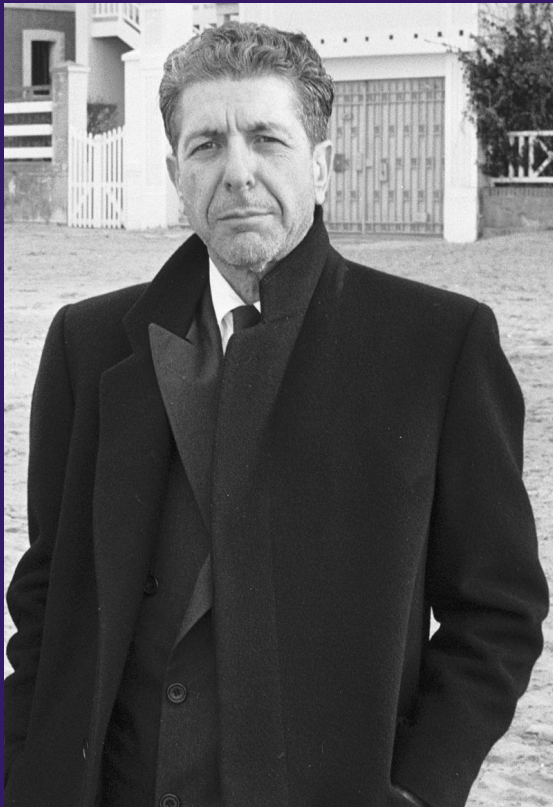
The last time that we featured the face of Leonard Norman Cohen on the cover of this magazine was a year ago, when we sadly had to mark his death at the age of 82. Now, a year later, I feel that it is important to note the remarkable outpouring of collective emotion that has taken place at events planned to mark the anniversary of his passing.

I first became aware of Leonard Cohen when I was a student in the early 1980s. An elder colleague befriended me and introduced me to a vast volume of music, about which I would have otherwise been unaware. It was him who introduced me to the sounds of Captain Beefheart. It was

him who introduced me to the huge body of unreleased music recorded by Bob Dylan in the 1960s, and it was him – one night whilst we were smoking suspiciously long cigarettes – who first played me the songs of a Canadian poet with a deep baritone. This was Leonard Cohen, and I can truthfully say that my life was never quite the same again.

Leonard Norman Cohen CC GOQ (September 21, 1934 – November 7, 2016) was a Canadian singer, songwriter, musician, poet, novelist, and painter. His work explored religion, politics, isolation, sexuality, and personal relationships. Cohen was inducted into the Canadian Music Hall of Fame, the Canadian Songwriters Hall of Fame, and the Rock and Roll Hall of Fame. He was a Companion of the Order of Canada, the nation's highest civilian honour. In 2011, Cohen received one of the Prince of Asturias Awards for literature and the ninth Glenn Gould Prize.





He had one of the most extraordinary, non-standard career arcs of all time. For example, by the time he started his career as a singer in 1967, he had already been a published author and poet for over a decade, and novels, like *Beautiful Losers* - which had been published by Viking Press the year before - had already garnered him an impressive reputation as a wordsmith.

But it was his records that were to make him truly famous.

His first album *Songs of Leonard Cohen*, was an immediate success, and he continued releasing albums until 1991, after which he retreated to a zen centre near Los Angeles, and was ordained as a Rinzai Buddhist monk, and everybody thought that he was out of the public eye for good.

In the meantime, one of his lesser known songs - Hallelujah - found greater popularity through a 1991 cover version by John Cale, and later by a cover by Jeff Buckley. It was this latter record that truly entered the public consciousness, and since

then the song has become a staple for Torch Singers and talent show contestants alike. Not bad, for a song which contains a number of references to the Old Testament. His original version, as recorded on his *Various Positions* album, contains several biblical references, most notably evoking the stories of Samson and treacherous Delilah from the Book of Judges ("she cut your hair") as well as King David and Bathsheba ("you saw her bathing on the roof, her beauty and the moonlight overthrew you"). Then, as the new century dawned, and Cohen was in his late 70s, came the horrific news that his manager had embezzled \$5 million from his account, as well as fraudulently selling off large chunks of his publishing assets. As said manager had also been a lover of his, the situation was even more messy and upsetting for him. So, on the heels of his induction to the Rock and Roll Hall of Fame in 2007, the singer-songwriter announced that he was going to generate some income the old-fashioned way — by going back on tour after 15 years off the stage.

He had actually returned to recording a few years before, but the two albums he released in the early years of the new century were both low key affairs. Nobody, therefore,





could have predicted what was to come next.

The world tours, which he underwent in order to avoid bankruptcy, were cultural, artistic, critical and financial tours de force, and this frail ex-Buddhist monk in his late 70s and early 80s enjoyed a far higher level of commercial success than he had done – arguably – at any other point in his career. Certainly more than anything that he had achieved since his first couple of albums in the 1970s.

Then, as I have already said, he died. Over the past year I have run several stories about him on the Gonzo daily blog, but in the last few weeks I have noticed an outpouring of grief reflected in newspaper stories from around the world but – unsurprisingly – particularly in his native Canada. It is a sort of outpouring of public emotion that one associated with the death of the Queen Mother and – whilst not quite reaching Princess Di levels – it is the biggest outpouring of music related grief that I have known, quite possibly since the death of

John Lennon. And remember that Lennon had been assassinated at a tragically early age, whereas Leonard Cohen had lived his allotted span to the full.

I had truly not realised quite what a beloved performer this man was, and so – partly as a sociocultural exercise, and partly as my own tribute to him – here are links to all the portmanteau blog posts I have done in the last few weeks about the tributes that have taken place to mark a year since Cohen walked round that final bend in the road.

Thank you for your forbearance.

- http://gonzo-multimedia.blogspot.com/2017/10/leonard-cohen-in-news_29.html
- http://gonzo-multimedia.blogspot.com/2017/10/leonard-cohen-in-news_30.html
- <http://gonzo-multimedia.blogspot.com/2017/11/a-roundup-of-leonard-cohen-news.html>
- <http://gonzo-multimedia.blogspot.com/2017/11/leonard-cohen-in-news.html>
- http://gonzo-multimedia.blogspot.com/2017/11/leonard-cohen-in-news_5.html
- http://gonzo-multimedia.blogspot.com/2017/11/leonard-cohen-in-news_8.html
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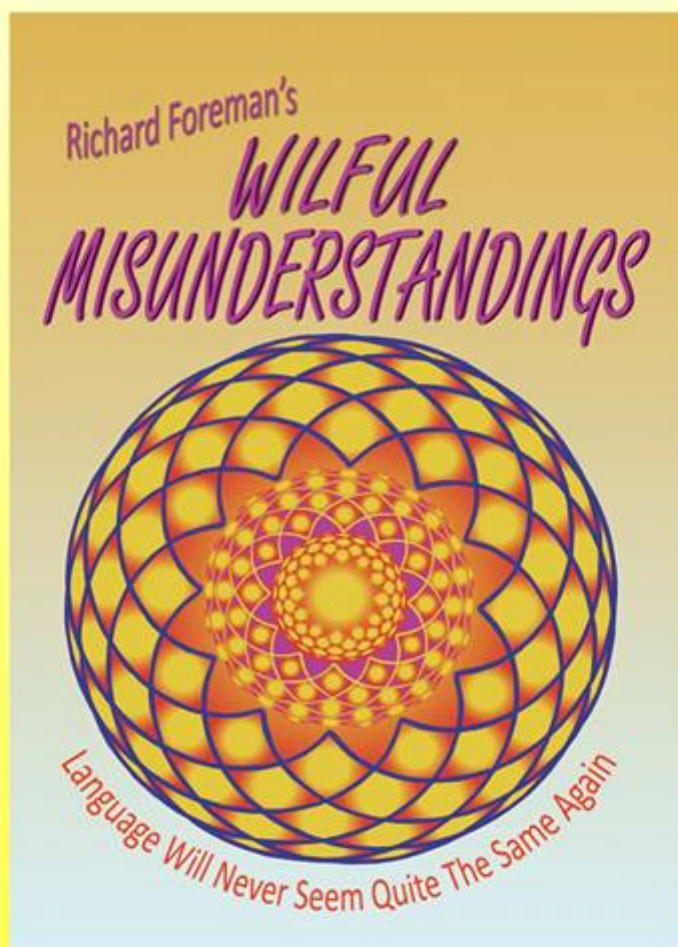
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The Story of Steve Kimock, part 3

In Gonzo 257 the second part of this profile continued to follow West Coast guitarist extraordinaire Steve Kimock through his lengthy and varied career. The final part takes us into the second decade of this century, following the period of intense collaborative work with which Kimock ended the first.

'Steve Kimock will be hitting the road this spring with his new project Steve Kimock Crazy Engine. Exploring a new direction, Crazy Engine is a Steve Kimock project unlike any other. Pushing the boundaries of rock & roll, rhythm & blues, gospel and soul, the repertoire will include Kimock classics as well as an energized catalogue of covers and fresh material.'

This announcement appeared on the 'Jambase' website in early 2009. During the various Zero reunions, Kimock had

clearly developed a rapport with Melvin Seals. A substantial gent and a fine keyboard player, Seals had kept the spirit of the Jerry Garcia Band alive after the Dead guitarist's death in 1995. Shortening the name to the JGB and working with a number of guitarist/vocalists over the ensuing years, Seals otherwise maintained much of that band's previous line up. To the Crazy Engine project he brought backing singers Cheryl Rucker and Shirley Starks. On drums was Kimock's son, John Morgan, and the initial bass player was Janis Wallen, from a band known as Family Groove Company. As time went on, bass player and singers varied, but the core of Kimock and son plus Seals remained stable for some time.

It wasn't exactly a 'new direction' so much as an attempt to incorporate a number of musical threads with which the guitarist had been associated into a single outfit, and it started out with a lot of energy and a considerable dose of funk and soul. Long, jazz flavoured instrumentals were still very much part of the band's sets, 'Tangled Hangers' from the first Zero album rubbing shoulders with 'Eudemonic' era tracks

RICHARD FOREMAN



such as 'Ice Cream Factory' and 'Hillbillies'. Seals, however, brought sly and soulful funk vocals, richly enhanced by the backing singers. 'Me and the Devil', a humorous spoken word piece was one of his contributions, and remains in his repertoire to this day. Garcia Band material such as 'That's What Love Will Make You Do' and 'Stop That Train' also found its way into the sets, along with a strong New Orleans flavour on the Neville Brothers' 'Fiyo on the Bayou'. Well spread with jamming, a version of this from 23-5-09 that was posted on Kimock website for download runs to thirteen and a half scintillating minutes.

A particular favourite of mine is a song titled 'To the West Goodbye' on which the women singers really strut their stuff. Though I've looked through Crazy Engine sets on the Live Music Archive I've not been able to find this one (it was another website freebie back at the time), so I'm not too sure where it came from, but it's a thing of considerable beauty. They were also well featured on soulful staples like 'Many Rivers to Cross'. Alas, there was not much in the way of new material created for this project bar an instrumental named after the band and featuring Kimock on some

very nimbly fingered slide.

Kimock continued to use that name until round about mid way through 2010, but as the line ups changed and old accompanists such as Bobby Vega came and went, later shows were less of a departure from what had gone before. In July and August the following year a final line-up of the band no longer featured even Melvin Seals. Replacing him on keyboards was Bernie Worrell. Following a distinguished career as a founder member of the Parliament / Funkadelic collective, a period as a de facto member of Talking Heads and numerous collaborations with distinguished bass man Bill Laswell, Worrell was intermittently active in the jam band scene – appearing frequently with Gov't Mule amongst others. Worrell started out with 'special guest' status, but working with Kimock a substantial mutual respect clearly developed. The guitarist had professed himself no fan of synthesisers but soon found himself lauding Worrell as a 'pioneer of the squirrely little synth thing... It's equal parts classical and cartoon.' While Worrell, acknowledging that Kimock's profile was not on a par with his talent, considered the guitarist 'right up there with any player'.

By 2012 they were working regularly together. Son John was presumably otherwise engaged, so the band usually featured Wally Ingram on drums and Andy Hess on bass. The former was a long time collaborator with guitarist David Lindley and in more recent times has frequently depped for John Molo in the David Nelson Band, whilst Hess is a former member of both the Black Crowes and Gov't Mule. Material played involved a good many Kimock Band impro vehicles, such as 'Thing One' and 'One for Brother Mike', along with some more funk oriented pieces that presumably came in from the keyboard man's repertoire. A free live 'e.p.' is available for download featuring the aforementioned tracks, plus 'Hey Man', 'Super Stupid' and a cracking meld of 'Come Together' with 'The Thrill is Gone'. Check it out at: <http://nugs.net/browse/music/8107/Steve-Kimock-mp3-flac-download-Steve-Kimock-LIVE-2012?frm=LD>.

As always, this was not the only thing Kimock was up to. Guest spots and other collaborations, such as the Praang band, continued apace. But the years 2012 through 2014 were pretty much dominated by touring work in the foursome. The possibility of future collaborations, unfortunately, was curtailed by Worrell's untimely death in 2016. For Kimock, things seem to have quietened down over the course of 2014, picking up a little the following year with a lot of activity associated with the 20th anniversary of Jerry Garcia's death. Working frequently with Bobby Vega on bass, and collaborating often with ALO guitarist Dan 'Lebo' Lebowitz and Further keyboards man Jeff Chimenti, Kimock played a good many gigs covering both Grateful Dead material and the songs of the Jerry Garcia Band. With musicians of this calibre, we are not talking 'tribute band' here, rather these guys put their own stamp on the material and take it in directions of their own choosing.

Particularly with the Garcia Band songs - many of which were in themselves cover versions - Kimock was looking back to the originators of that body of work, performers such as Roy Buchanon, who were his own inspirations as much as Garcia's. A sort of ongoing band gelled out of these various sessions, going by the name of Voodoo Dead. Featuring singer guitarist Jackie Greene, bassist Oteil Burbridge, Chimenti on keys and Wally Ingram on drums, the band appears to be still making occasional appearances. As we'll see shortly, this has not for me been the most interesting of Kimock's current activities - but some good and sometimes great music has certainly emerged. Offering a flavour, here's a link to another free download - this time a full concert by Kimock and friends: <http://nugs.net/browse/music/13638/Steve-Kimock-mp3-flac-download-12-5-2015-The-Fillmore-San-Francisco-CA?frm=LD>

My personal interest in Steve Kimock's work was rekindled by another major new development in his career. He'd not made a studio recording under his own name since 'Eudemonic' in 2005. In early 2016 it was announced that he was about to release 'Last Danger of Frost', an entirely solo album, recorded at the Big Red Barn Studio in his home state of Pennsylvania. It was largely a step away from anything he'd done before, at least in public.

'Some of it is a bunch of acoustic music I've always enjoyed,' he said in a JamBase interview, 'I love playing acoustic, and Hawaiian guitars, and fretless guitars at home. Most of the last 20 years especially while I was busy working on the electric, fretted guitar playing rock 'n' roll, at home I was being very modal, and Appalachian, and possibly Northern Indian, on the acoustic guitar. It has a lot to do with where you feel like home is and what you can do in the employment of the

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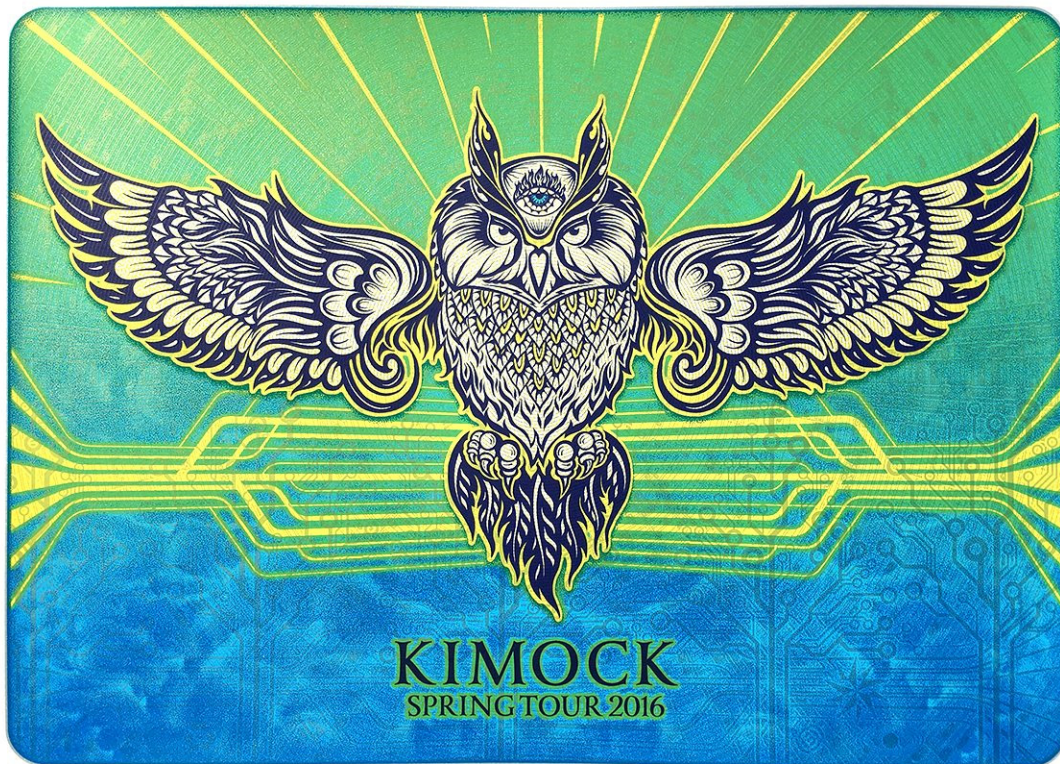


instrument. So the idea was stuff that I was just enjoying: guitar, and also a sound design aspect using synthesizer, certain instruments and sampling. There's more electronic stuff in the music, and more acoustic stuff in the music. From there I recorded, and it was big enough and interesting enough where it occurred to me, why not just stick the whole concept out there as a thing?'

It is, to my ears, a largely beautiful album, much of it exploring a sequence of themes in a gently acoustic exploratory manner. There are touches of Leo Kottke and Stefan Grossman, or then again the kind of jazz tinged Americana of Bill Frisell's 'Good Dog, Happy Man'. At other points he uses synths and f/x to add subtle layers of electronica, sequences of systems

music and drones. For me there are only two points where 'Last Danger' fails to engage. A somewhat jarring piece using bleepy sounds created from guitar feedback is an interesting enough experiment but somewhat spoils the flow of the opening twenty minute suite. Later on, in 'The Artist Dies and Goes to Hell' the guitarist makes a somewhat laboured point regarding playing quiet music in noisy restaurants. Skip these two, and the remaining 35 minutes or so are as good as it gets.

But actually, it got better. He formed a band to explore the potential in this material. Band names do not seem to have been a strong point, and this one went by his surname 'Kimock'. If not inspired in name, the band was in musicianship. He was reliably supported by Mr Vega on bass and



John Morgan on drums, but keyboards, vocals and some guitar were supplied by one Leslie Mendelson.

Already established in a solo career, with three albums to her name, she proved – for me at least - to be the band's ace in the hole. I'd heard her a little before, on videos that originated from Bob Weir's TRI Studios, including a duet on vocals with Weir on 'New Minglewood Blues'. Kimock was among the supporting musicians and this is where he too first encountered her. 'We sat down and played and I could instantly see where she was coming from as a writer,' he said in another web interview, 'We have this song craft sensibility and a similar work ethic. She is game. We have a similar attraction to song in general and there's good chemistry, to the extent of that I wanted to make her part of this personal thing.'

It appears that, as the band rehearsed and often radically developed the 'Last Danger' material, along with a bunch of older songs and tunes from Kimock's repertoire, the creative spark continued and new work began to emerge. By the

time they played live, to launch the solo album in March 2016, there was a selection of fine, subtle, new songs – some built from fragments of the album – featuring lyrics (I assume) and vocals by Mendelson. 'Careless Love' (not the old blues song that also goes by this name), 'Variation' and 'Satellite City' were amongst them. Interesting and electronica-tinged new instrumentals also emerged, such as 'Orson' and 'Sagan', both of which used taped samples of their respective inspirers. Covers included 'Waiting for a Miracle', which the singer made very much her own. The shows they played, at least as listened to from recordings I've heard, had a quiet, intimate sort of atmosphere to them. Kimock would often begin by talking with the audience about his work, then playing - on the Regal Square Neck Hawaiian guitar he used on much of the album - an improvisation that would build raga-fashion ('there's always a little bit of Ali Akbar Khan in my playing' he has said) and perhaps fade to 'Surely This Day', one of the main theme pieces from 'Last Danger'. At this point the rest of the band would come on, with Mendelson's quiet, humorous presence





complimenting Kimock's. There would still be elements of Kimock's previous work, and they were not incapable of rocking out, but there was a distinct band identity about each set, fluent and friendly.

I've put all this in the past tense, but hasten to add that the band are now touring, in support of a new album containing much of the material I've mentioned here. I've yet to hear any of their current work, but hope to obtain the album soon and throw Gonzo a review if I don't get beaten to it. I'm not expecting anything but excellence. But I'm not sure how long they'll last. Mendelson has her solo career, and Kimock as we've seen is ever restless these days. We'll see.

So now we're pretty much up to date with the multitudinous musical activities of Steve Kimock. In my enthusiasm for the new band, I've failed to mention some other projects in which he's been involved over the last year or two. These include being part of Bob Weir's 'Campfire Tour' band in support of his recent 'Blue Mountain' album; a 2016 Heart of Gold Band reunion with Donna Jean Godchaux and other surviving members of that outfit; a duo show with

David Lindley and... I daresay I could continue the list for several more lines.

I hope you get the picture by now. Steve Kimock is a man of both immense ability and meticulous dedication to his art. And on top of that, he gives the distinct impression of being a nice, modest, humorous bloke with an endless appetite for music. There is a multitude of great guitarists who've emerged or are emerging in the wake of Clapton, Garcia, Duane Allman, John Cipollina et al. Kimock's old enough to straddle those generations, but in 2017, in his early 60s, he seems to be on top of his form. I suppose I'm glad in a way that he's not some kind of a superstar with all the crap that goes with that, but he really deserves to be more well known and more greatly respected outside the circle of musicians and knowledgeable fans who know his worth. Check out the new album, pick up a download of the Kimock shows happening around now, dig back into the archives for shows/albums by Zero, the Steve Kimock Band, Crazy Engine and the other outfits I've mentioned in this far-from-complete survey. You may not like it all, but I'd be surprised indeed if, sooner or later, you didn't find some well-wrought gold.

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HFG2004CD



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HFG2012CD



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COUNTRY AIRS

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HFG2014CD



THE BURNING

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HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



STARMUS

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HFG2010VD



MYTHS AND LEGENDS

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KEV'S WORLD



THY ART IS MURDER DEAR DESOLATION NUCLEAR BLAST

In the nicest possible way, Thy Art Is Murder just don't sound Australian. This is massively over the top death metal that has its roots firmly set in the Florid scene, with some elements of Bay Area thrash in there as well. But, Australia they are, and possibly if Michael Cheika played this in the dressing room to fire them up before they went onto the pitch, then the Wallabies would stand a chance against the all-conquering All Blacks. But while

an Australian rugby revival isn't on anyone's radar at present, these guys demonstrate that Aussies can be rightly proud of something as this album is both brutal and melodic, and that combined with excellent musicianship and strong production has created a potent force to be recognised.

They haven't taken many influences from their home country, but instead have concentrated on bringing together early Morbid Angel, Cannibal Corpse, and Decapitated with the precision rhythmic assault of Meshuggah, but have polished and refined it so that it never feels like an out of control beast, but something that has direction. They have been touring with the likes of Slayer and Fear Factory, and the tightness of being on the road shows as on songs like "Puppet Master", when they drop into Meshuggah-style riffing and complexity, everything sounds as one. Signed to a German record label, touring the States, these Aussies are showing that being at the bottom of the world should be no disadvantage if you are good enough. This, their fourth album, is very special indeed – turn it up and play it loud, very loud indeed.

www.nuclearblast.de

KEV ROWLAND



**TRAVELIN JACK
COMMENCING COUNTDOWN
STEAMHAMMER/SPV**

This German quartet have decided that it is time for glam rock to make it way back to centre stage, and perform wearing make-up, platform boots and glitter costumes. Singer/guitarist Alia Spaceface has obviously been inspired by Janis Joplin and Maggie Bell, and when looking back into the original glam period, musically it is with Stone The Crows they are most often going to be compared with. They certainly don't come across as a German act, as this is early/mid Seventies British music, with just a little bit of Americana thrown in for good measure. Of more modern bands, then they do have more than a hint of The Darkness about them, but given they had similar inspirations that is probably not surprising. But, although this is an okay album, it's never really anything more than that. Not all the songs hit the mark in terms of hooks and originality, and some are just boring. Also, it is obvious that they are pushing Allia and her vocal approach very much to the fore, and although she has been inspired by Janis and Maggie, she doesn't quite have the chops that they had, so the music suffers at times. But, I wouldn't discount this out of hand and would imagine that live these are an interesting band to see. www.spv.de



**TREM DO FUTURO
TREM DO FUTURO
PROGSHINE RECORDS**

The progressive rock band Trem Do Futuro (Train Of The Future) was formed in 1981 in Ceará, a state located in the north-eastern region of Brazil. Given that this is area better known for its deep folk roots and rhythms, it perhaps isn't too surprising that it took some fourteen years for the band to build enough momentum to release their first album! The self-titled 'Trem Do Futuro' was released through the Progressive Rock Worldwide label in 1995. Since then it has been unavailable, and has now been released digitally for the first time, by Progshine Records, who keep unearthing gems from Brazil. It is obvious that the band were heavily influenced by both the British and Italian progressive scenes, while flautist Ulisses Germano had obviously been playing very close attention to Ian Anderson. His phrasing, and the use of clear sounds at certain points combined with a rougher much harder approach at others, intervening at just the tight time, is one of the highlights of this album. But, the band never sound like Tull, as their symphonic approach, combined with some folk influences, is quite different indeed.

The lyrics are sung in Portuguese, but even without knowing the language this is an album that can be enjoyed immensely and on the very first time of playing. The

band are content to move between direct rock and acoustic styles, but they are let down at times with the quality of the production, and I'm still not totally convinced about singer Paulo Rossglow. It could be argued that he is singing with lots of emotion, but he doesn't always hit the note as true as he should. It doesn't sound like an album of the Nineties to me (apart from the odd keyboard sound), as this feels much more like a long-lost album from the Seventies as it feels genuinely of that period, as opposed to attempting to recreate something that had gone before. But, given that the band took fourteen years to release the debut album that may well have something to do with it as they did start playing together back in 1981. Overall this is an interesting album, and all power to Progshine for making it available again after so long. <https://progshinerecords.bandcamp.com/album/trem-do-futuro>



TREM DO FUTURO O TEMPO PROGSHINE RECORDS

It may have taken the band fourteen years to release their debut, but they took only twelve to come up with their second. If possible, this one is even more drenched in the Seventies than the debut, and here Paulo's vocals definitely come across as being packed full of emotion. I found that when he was singing I kept thinking of the mighty Roger Chapman, as he is very

much in the same style and manner. Musically this is complex symphonic prog, but although it was released on CD by Masque Records at the time (and now being made available by Progshine Records for the first time since then), I do wonder if the band provided the label with a finished tape as there are instances when the production is somewhat lacking, and instances when they should have re-recorded a passage. Not surprisingly, given the time between the two recordings, there had been a few line-up changes, but possibly the most interesting was Ulisses was still there on flute, they had also added Sidarta Guimarães on violin. It is rare to find both woodwind and strings in the same setting, but here it works very well indeed.

The band are at their best when they throw caution to the wind and indulge in rapid repeated passages where everyone is following the same melody. It is at places like this that their musicianship and understanding of the genre really shines. They are still mixing acoustic and rock, and with a Hammond Organ often coming into play, this certainly doesn't sound like an album recorded this century. There is more complexity and depth than with the original, with a wider use of instruments, including some very pleasant piano. Although it has some faults, this is far more complete than the debut, and is certainly worthy of further investigation.

<https://progshinerecords.bandcamp.com/album/o-tempo>





**TREM DO FUTURO
TR3S
PROGSHINE RECORDS**

So, back with their third album in 2015, the band had again made some changes in personnel, one of which being the loss of some of the founder members, including flautist Ulisses, although there is uncredited flute and saxophone on the album. Violinist Sidarta Guimarães was still there, and for the first time it felt as if the band had jumped forward in time as although this still contains Seventies influences, it no longer feels as if it was recorded during that decade. It also feels less British, and more Italian, while the production is also much better and even the artwork has been brought more up to date. This was a self-release at the time, and again it has now been made available by Progshine. Three albums in more than thirty years of existence certainly doesn't sound like very many, but given that they come from an area of Brazil where this music is rarely played, let alone recorded, perhaps it isn't surprising.

The opening song, "Viajantes Do Tempo" is one of the longest at more than eight minutes, but contains some passages that feel muddled, as if the arrangements weren't totally thought through properly, and this is something that unfortunately does happen at various places during the album. The result is something that feels

brighter and more modern than before, but also doesn't have the musicality of the others, which means that the listener starts looking for faults and flaws instead of sitting back and letting the music wash over them. Of the three, this is the one I enjoyed least, and would still point to 'O Tempo' as being the album to start with.

<https://progshinerecords.bandcamp.com/album/tr3s>

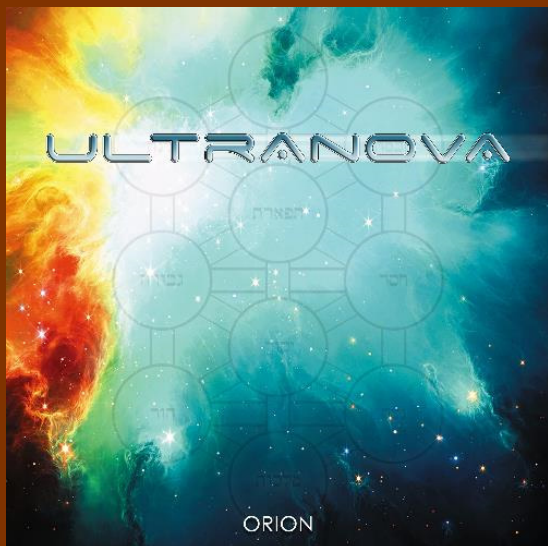


**THE TWO TENS
ON REPEAT
MAN DELLA RECORDS**

This is the second album from the L.A.-based duo of Adam Bones (guitar, vocals) and Rikki Styxx (drums, background vocals). Apparently, their debut was raw garage punk, but for this one they wanted something different and brought in producer John Fields for some of the numbers. John has worked on many pop albums, and he brought in those sensibilities to smooth the sound and move them way more into the area most commonly ruled by the likes of Bowling For Soup. But, whereas BFS have strong pop numbers with hooks, just played in a punk style, there is the impression that The Two Tens are coming at this slightly differently. Here we have a punk band that is attempting to smooth things through, and move into a different market to what they would normally be part of.

Sometimes it works, but there are plenty of others when it doesn't and the result is an album that doesn't gel as it should. It is quite frustrating, as when they just put their heads down and go full-on CBGB's then it is exciting, but then there are others that have way too much of a pop element and they just don't seem to belong. The album contains 13 original numbers along with a storming cover of Unknown Mortal Orchestra's "Nerve Damage!," which at 1:39 is one of the shorter numbers on the album. That it is a good album is never in doubt, but I would personally much rather they were more focussed, as the end result would be more intense and direct.

<https://www.mandellarecords.com>



**ULTRANOVA
ORION
PROGSHINE RECORDS**

Ultranova is a Brazilian Progressive Rock Band, formed by Thiago Albuquerque (piano/synth), Daniel Leite (electric guitar), Príamo Brandão (bass) and Henrique Penna (drums). The idea was to create a band with a unique sonority, as their own identity, without departing from the style to which they were identified in artists like Emerson, Lake & Palmer, King Crimson, Yes and Pink Floyd. They began to stand out in 2012, and from then on, the band started to perform at festivals and events sharing stages with renowned

Brazilian artists such as Hermeto Pascoal, Egberto Gismonti and Violeta de Outono. Rock Symphony (Rio de Janeiro/Brazil) released their debut album, 'Orion', Brazil and it was then picked up by Musea for European release while Progshine Records have made it available digitally.

This is instrumental progressive rock, with a great deal of interplay between Thiago and Daniel. Starting with a number that is almost ten minutes in length is brave for anyone, especially if they are an instrumental act, but I found that I was soon intrigued in what was going on, as the interaction between guitar and keyboards is interesting. There are times when they do let everything slow down somewhat, and if ever there was a risk of the listener's attention wandering then it is during these periods, but when they keep things at a slightly higher tempo they are exciting and vibrant. There is just one number where it all falls apart, and that is "Salinas" where for some reason the guys move in to slow Seventies-style fusion of the type that can only ever be background noise. But, thankfully it is just the one song and the title track, which is more than thirteen minutes in length, more than makes up for it.

I will be interested to see what happens with the band from here on in, as being picked up for distribution by Musea should see them gaining a lot of publicity. I would certainly like to hear more.

<https://progshinerecords.bandcamp.com/album/orion>



**VENOM INC.
AVÉ
NUCLEAR BLAST**

When I first received this album, I looked at the logo, then at the name of the band, and wondered what was going on. A small bit of research later (okay, I read the press release) and I discovered that what I had here was a “new” band, featuring the 1989 - 1992 Venom line-up, namely guitarist Jeff “Mantas” Dunn, vocalist/bassist Tony “Demolition Man” Dolan and drummer Anthony “Abaddon” Bray. Venom Inc. was born by accident on April 24th, 2015 at the annual Keep It True Festival in Lauda-Königshofen, Germany. Mantas and Dolan were focused on M:PIRE OF EVIL, having invested years' worth of blood, sweat and tears in recording and touring to keep the band alive. An offer to play Keep It True was accompanied by a request to have Abaddon - who would be in attendance - to join the band during the set to perform some Venom classics as a treat for the fans. Mantas and Abaddon hadn't spoken in almost two decades, leaving Dolan to try and make the epic reunion a reality. Dolan: “I called Abaddon about it and he said ‘yes.’ I asked Mantas and he said, “fuck off” (laughs). It was something that was meant to be done in fun, and eventually Mantas agreed to it. We played

our set, finished off with “Countess Bathory”, and everyone went nuts. We went off stage, came back on with Abaddon and played four or five Venom songs under the Venom Inc. name and the place went crazy.” But, they had accidentally created a name for themselves and agents wanted to book Venom Inc., so after talking about it the guys decided to go for it, and signed with Nuclear Blast with ‘Avé’ being the debut.

Now, I have always had a soft spot for Venom, as I am of an age where I was buying pretty much everything coming out on Neat Records and followed the NWOBHM diligently, and Venom were one of those who were creating quite a noise, and a name for themselves. Through the years, I have purchased most of their albums, and they have been a little hit and miss, as when they are on form they are incredible, but there are times when they're not. But, here we have two of the three original members, so this is a valid-line-up even without the “Inc.”, and they have produced one of the most listenable and downright enjoyable Venom albums ever! There is a certain amount of tongue in cheek here, and that gives the music and lyrics a lift away from the sheer blackness. Musically we have classic Venom crossed with Motörhead with Testament and Cryptopsy and boy is this fun. Songs such as “Metal We Bleed” took me back to the old Manowar days, and I discovered I was smiling while reaching for the volume control to check I had it on max.

But, the highlight for me must be the closer “Black ‘n’ Roll” which made up of classic metal titles through the years, how many can you recognise? This is a stunning album, nothing more and definitely nothing less.

www.nuclearblast.de

THE COMPLETE GOSPELS

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

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

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

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

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Signed by Rick Wakeman and numbered certificate.

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

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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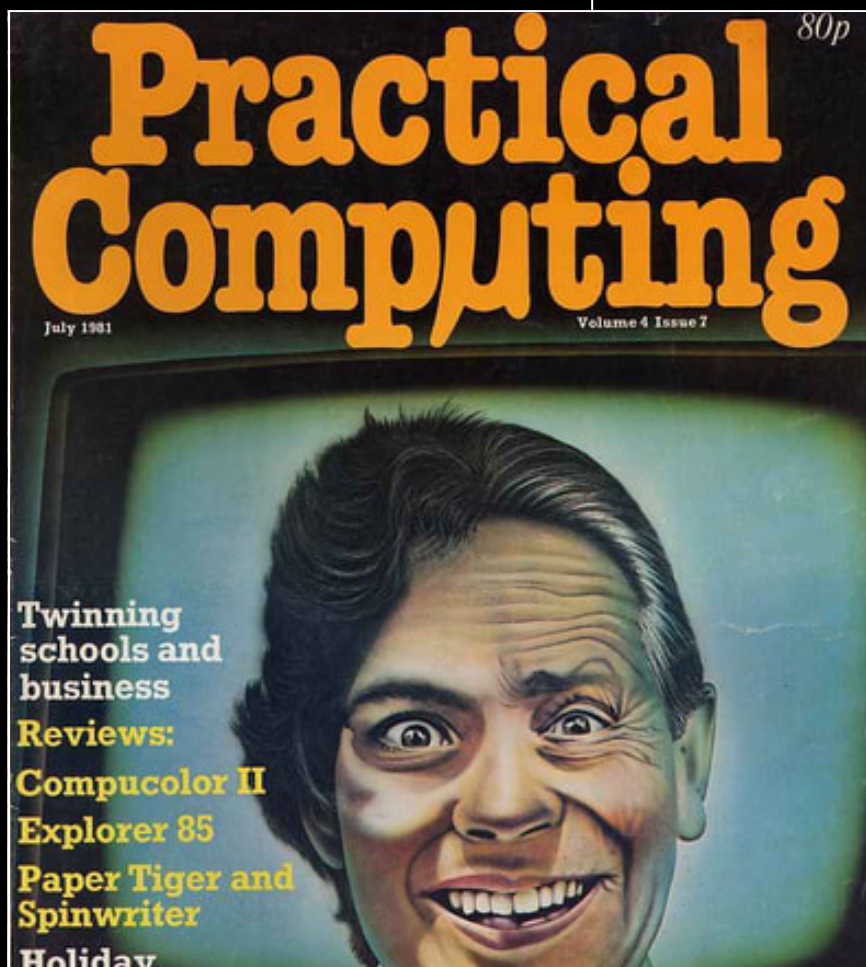
As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained

some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

10 MONSTROUSLY AWFUL PRACTICAL COMPUTING MAGAZINE COVERS

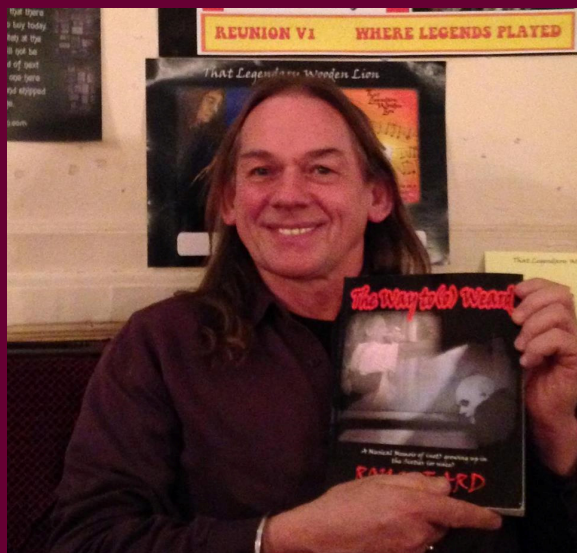
You don't see a lot of airbrushing anymore. These days everything is Photoshopped to perfection; tools automatically adjusting the placing of images to ensure a graphic that is pleasing to the eye.



30 years ago, man discovered the airbrush, and for a while there was scarcely a book, album, video game or magazine cover which didn't feature the stumbling first efforts of graphic designers to get to grips with this new technology. You know: like a caveman accidentally inventing the wheel, and initially using it as a serving tray at dinner parties.

Some of the worst airbrush art of the era could be found on the covers of Practical Computing - a dull periodical. Here's a gallery.

WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication..

When we came back after eating, the hall was alive with beer stands, Gluhwein vendors and various purveyors of pretzels and hot, meat-based, food. All of these were hooked into the hall's power supply. They may not be hooked into the actual 3 phase box that we were, but they were all drawing on the same supply somewhere and this was a small town. I could not see where all these people had come from. There were not enough houses there for them all to live in.

The show kicked off and, four numbers in, the power went off. We switched off the PA, reset the breakers and, after a quick discussion decided to continue with half the lighting. The band came back on and played from the note they had stopped at before. Very impressive. The power tripped again – and came straight back on and went straight off and came straight back on, accompanied each time by a loud thud as the amps kicked in. I rushed round to the power box to find the caretaker resetting the breakers each time they went out. I stopped him from doing that but it was too late. He had already blown some of the horns in the PA. That was it for the night. The promoter took to the stage to explain and we struck the stage. Disaster didn't stop there though. We had a free night. We were out and finished by 9pm and the promoter invited us along to his bar for a drink. We went off to his bar after that and stayed there drinking for a while. He came over to us and said, 'Let's have a party.'

'Where?' I asked.

He took us outside and pointed at a light across the valley on the slope of an adjacent mountain.

'That is my house, we can party there.'

The gig the next day was in Graz, which is not so far away from where we were, but involves driving through some fairly narrow and winding mountain roads. Apart from that we knew we would have to repair some of the horns so we had decided we would leave early the next morning. We all decided not to go off to the guy's house. All, that is, except Ray. When he told us he was going to go I reminded him about the leave time.

'We are leaving the hotel at 7am tomorrow. If you are not on the bus by then you had better start looking for a job here.'

Ray went off with the promoter and a group of his friends and we went back to the bar for one last drink.



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



The hotel we were staying in was the 'Sport Hotel Tyrol'. The whole basis of the hotel was to cater for the people who came up to this region in the summer to go horse riding, trekking, and all those other things that you can really only do when the sun is out. It was not in the skiing area so it was usually closed in the winter time. This meant that there was no staff at the hotel. Earlier in the evening Nick Pentelow, the band's sax player, had to operate the switchboard so he could make a call, and when we got back there was no one there to book a wake-up call with. We did have alarm clocks in the rooms so we set these and went to bed. I got up the following morning, took a shower, and set off to go downstairs to see if there was any way to get coffee and breakfast. When the lift doors opened I was greeted by a strong smell of secondhand alcohol and the prone figure of Ray. He was asleep in the lift.

'Ray!' I cried (always the perspicacious one) and he woke up. He looked around and waved his arm. 'Come in,' he slurred.

'This is not your room, it is the lift!'

He waved a key and key fob at me.

'The key won't fit,' he stated, trying hard to focus his eyes.

'That is from the previous hotel,' I told him. 'You are in room 19. You have 40 minutes to get yourself together and we are leaving.'

He dragged himself to his feet and rushed off, unsteadily down the corridor.

Downstairs Gordon had found the coffee machine and some cups, and had got some coffee going. There was no one there to make any breakfast and not much food around so we gave up on that and just had some coffee, deciding to grab breakfast down the road a bit. We assembled at the bus, and to my amazement, Ray arrived with his bags, and we set off for Graz. There was a kind of bunk over the driver's section of the mini bus and Ray crawled into that and went to sleep. We drove to Graz and began the load in. H and I checked out the speakers and found the ones which had been damaged by the previous night's power problems and began to repair them. Once that was done we began to set the gear up. We all tried to wake Ray up and get him to come into the gig, but he stayed in the bus. Finally, with all the lights, PA and backline up H and I went to the bus and shouted at him that he had an hour and a half before soundcheck and we were not going to put the monitors together for him. That did it and he came in and started setting the gear up. He was hung over and a bit of a mess and the gig went very badly for him.

After the show, when we were all packed down, we went back to the hotel and sat up in our room having a drink and a smoke. We had got into the habit of brewing our own Gluhwein using one of those little coil heaters you can get for making tea, and the herb packets that we bought in one of the markets. When we ran out of red wine we experimented with

Gluhvodka but that did not really work. Ray sat in the corner looking depressed. 'I have lost it,' he told me, 'I am not sure I can do this anymore.'

I tried to reassure him and said he needed a good night's sleep and to lay off the alcohol a bit, but he was not having any of that.

'Come for a walk with me, I need some air.'

For some reason we had been put in a hotel which was in the main red light district of Graz. The street outside was lined with leggy hookers in scanty clothing – and it is not warm in Austria in November. Ray and I left the hotel and walked through these women. Something about the mad set of Ray's face warned them off from offering their services. We walked past peep shows and strip joints and came to a bar/brothel. Ray walked straight in and I followed. The interior was so typical of the classical brothels scene from '60s films. It had red flock wallpaper and little booths with tables in them. It was dingy and almost empty. In one corner booth there was a woman in a basque talking to a middle-aged man. In the centre of the room a chubby man in a dinner jacket and bow tie sat playing sub Jacques Lousier jazz on a grand piano and, on our right, was a bar. The woman behind the bar was topless and well past her prime. She had her breasts laid out on the bar and was talking to a man seated drinking in front of her. Ray seemed quite at home in this place.

'Play some fucking rock and roll!' he slurred at the piano player. The man smiled and carried on.

Ray repeated his request louder, but got no response from the musician. Right then the woman in the booth must have concluded negotiations with the middle-aged man and stood up and walked, with a very pronounced limp, to the bar to hand over the money to the other woman. We watched as she then limped back to the table and escorted the man through some bead curtains into the back room. As she went through the curtains she broke into a hacking, consumptive, cough.

Ray stood up and bellowed:

'Have her now mate, while she is still warm!'

With visions of burly bouncers with machetes or baseball bats emerging from the back to deal with unruly drunken Englishmen, I hustled Ray out of the bar and back to the hotel.





c.j.stone

Sick people forced into crime by politicians

A friend of mine went to Parliament last month in order to break the law. He took cannabis on the lawn outside, watched over by police and security cameras.

He was not alone. Hundreds of people joined him in publicly eating, smoking and vaping cannabis.

They were there under the banner of the United Patients Alliance, at the specific invitation of Paul Flynn MP, who was raising a Ten-Minute Rule Bill for

medical access to cannabis.

This was on Tuesday the 10th of October. No one was arrested.

Some years ago I was the election agent for the Legalise Cannabis Alliance. My friend was the candidate. At that time he was campaigning for the legalisation of cannabis for a broad range of reasons, not only for its medical use.

Since then the issue has become much





more personal. He was diagnosed with leukaemia in 2014 and has been through a variety of painful and debilitating treatments, including a bone marrow transplant and chemotherapy.

He has fungal pneumonia, emphysema, osteoarthritis, osteopenia and hyperthyroidism, all of them as a direct consequence of his treatment.

He is in constant pain and has to walk with sticks. Of all the things he has tried, or has been given, to alleviate the pain, only two

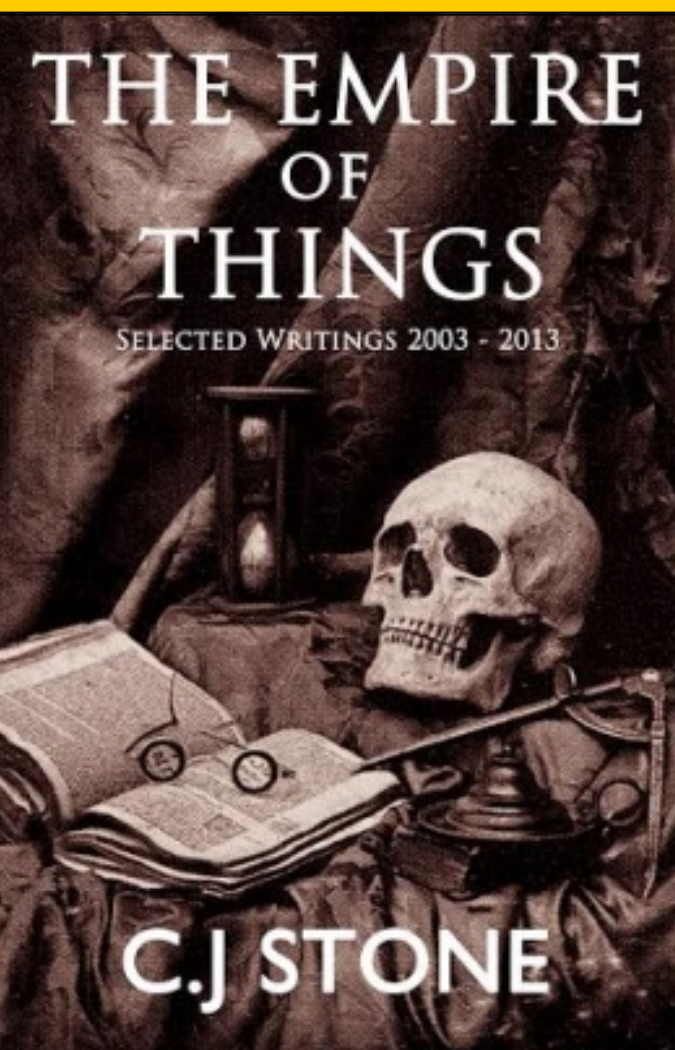
have worked. One is morphine, the other is cannabis.

Anyone who has ever taken morphine will know what it is like. It is a very effective pain killer, but it leaves you in a poor mental state. "Monged out" as people say, dribbling incoherently on the settee, unable to lift your own foot, let alone tie your shoelaces.

Cannabis, on the other hand, keeps my friend alert and focused and able to function normally.

What was once a recreational pass time has now become a medical necessity.

Read on



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GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

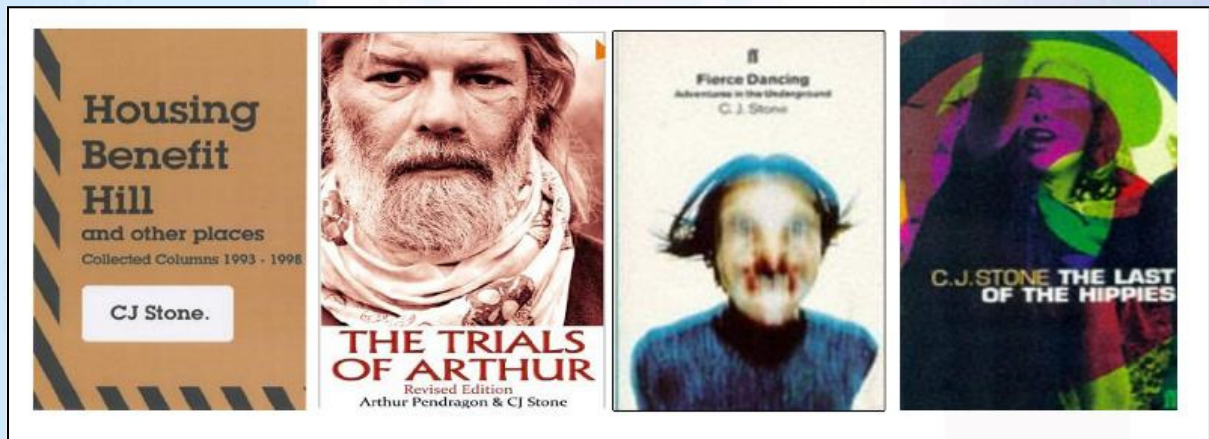
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

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

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

A YEAR IN THE LIFE OF



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

As we go to press, it's been announced that Hawkwind's old friend and band-mate DikMik (Michael Davies) has passed away. This sad news will be reported more fully in next week's magazine.

There's been a flurry of other Hawkwind news items over the last few weeks, so by way of a recap, here's where things appear to stand at present.

As we mentioned at the start of November, the May performance of Hawkwind at the London Roundhouse is scheduled for release, in CD/DVD box set form, in December.

A single-camera video of "You'd Better Believe It" was shown on Hawkwind's Facebook page a couple of months ago, leading some to wonder if that was indicative of the visual format of the upcoming video generally. Now, we've had confirmation from Mr Dibs that this is indeed so. Since there



was no video camera crew to be seen near the stage on the actual night, this is hardly a surprise. Some Hawkwind videos in the past have been solo camera affairs, the most recent commercially-available example being the 2005 Winter Solstice gig recorded at London's now-demolished Astoria.

Cherry Red have said that a multi-disc vinyl edition will follow early in 2018.

**

The second major surprise in November was the news that Hawkwind and an orchestra are set to play the London Palladium, better known for theatrical performances of things like Chitty Chitty Bang Bang, or The Wizard of Oz, in a years' time. Ticket tout sites were remarkably quick in getting off the mark when tickets went on sale - something Hawkwind fans generally do not have to contend with. However that initial flurry of activity has now seemingly died down.

Spirits Burning

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

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

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



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

GONZO

Multimedia

spiritsburning.com



Hawkwind are cautious in warning fans only to buy tickets for events officially confirmed on their own webpages. However one event in Minehead, north Somerset, Giants of Rock, is trumpeting Hawkwind as headliners, on the opening night of their event. Giants of Rock will run from Friday 26th January to Monday 29th, and is set to include other bands such as Uriah Heep, Slade, Curved Air, and Nazareth. White bicycles and Silver machines, eh.

**

And finally, a reminder that Hawkeaster is in Morecambe next year. The list of other bands for the weekend has yet to emerge, but there's plenty of time yet before the end of March.

Posted by Hawkwind
32,155 Views





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

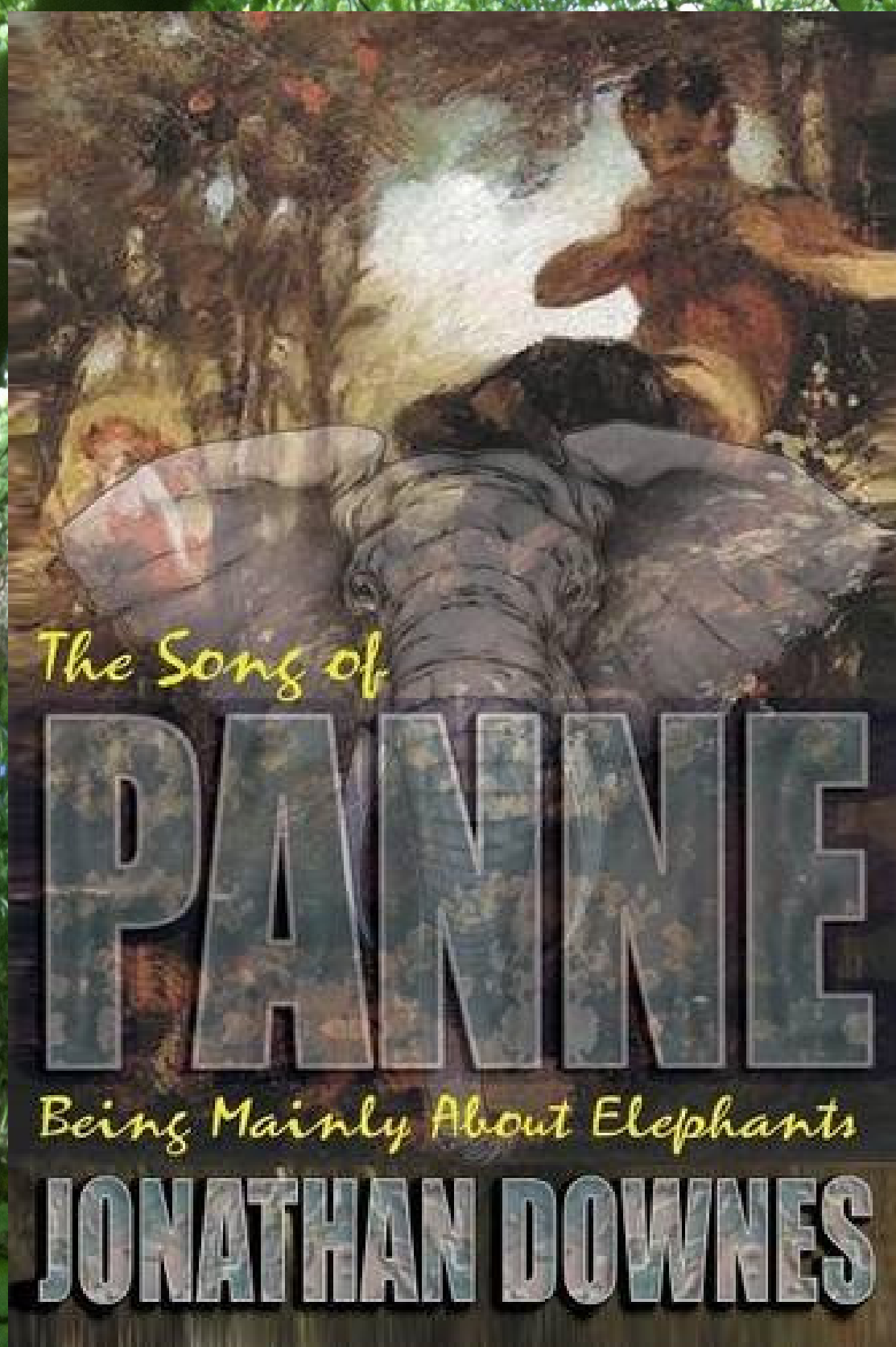
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

When Rob Ayling of Gonzo Multimedia asked me if I would like to create a C D package for Rick Wakeman's 'Christmas Variations', I jumped at the chance, as I have long been an admirer of Rick's work.

I considered the title alone as a delicious challenge. I will be the first to admit that traditional Christmas scenes are not my strength as an illustrator, but a 'variation' on that universal theme was something I felt I could have fun with. I was after a mood rather than anything literal, although I was not entirely sure at the outset whether this would fit the bill. I was greatly relieved when Rick gave a thumbs up to my first idea! It's actually rather rare for the first 'draft' to be the one accepted by a client, but clearly Rick has an open mind and appreciates something a little different. Suffice to say, I am honoured to be a part of this project!

Martin Springett.

Rick Wakeman



Christmas Variations



Thom the World Poet

Rob Ayling writes:

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

SIMPLE THIS

ONE HUNDRED PERCENT RECYCLING

In Germany,all cars have to be 100% recycled

In Japan,all trash bags are transparent
(to shame those who make more trash)

In your childhood,bottles and cans had a deposit
and you could earn money recycling

Everything is possible

Where there is a will
there is a way..

Recycle Everyone!

THE BITCH IS BACK

David Bowie life mask Ziggy Stardust Aladdin Sane Man Who Fell to Earth (1975) - £99.00 gives me the shivers.



"A beautiful, detailed plaster cast taken from a mould of David Bowie's face, originally taken for the 1976 film The Man Who Fell to Earth. This cast has been beautifully hand-painted in the iconic 'flash' style of Aladdin Sane. The 'flash' makeup was originally designed in 1973 by Brian Duffy, Celia Philo and created by Pierre La Roche. <https://www.youtube.com/watch?v=0LgLPyod3IA>"

Life masks give me the shivers, and even though this may be a plaster cast of David Bowie's face, it still

Original - Gerald Scarfe 'Pink Floyd' art posters - £499.95



"Original Gerald Scarfe Pink Floyd art posters In very good condition...please images x3 posters"

You gotta love Gerald Scarfe.

Pink Floyd "Algie" ~ Plush Soft Pig Collectable - £40.00



SHAMELESS SELF PROMOTION TIME

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



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


The subscriber, by appointment from the Commission
of Patents, inquest of the U. S. Patent Office for re-
cording and forwarding to the said, makers, vendors or
manufacturers to be patented, & deposited their claims, which
will be sent free of expense and risk and with dispatch.
He prepares Claims, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render advice to local and scientific nature
of the same.

my heart that I am putting up for
the original queen tour shirt from
magic tour. I bought this at the last
at knebworth so I can guarantee
original. This is the much sought

your shirt which contains some
from the kind of magic album.
cellent condition. This is the not the
on which came out recently. The
any bobbles or pulls, however
d that you are buying a shirt that
d." **1.**

and see you coming wearing one of
they' are of course. But 'they' are
t 'they'? Who *are* 'they'?

**Funko 1950s Pink Jacket Suit
and Guitar Signature - US \$35.00**



“Elvis Presley Funko
1950s Pink Jacket
Suit Bobble
Bobblehead Guitar
Signature. 7" Tall in
the Original Box”

We can't have a week
with something
relating to the King,
now can we? And
this week we have this
“pink jacket suit
bobble bobblehead
guitar signature” for
and amusement. I really cannot be

your delectation and amusement. I really cannot be



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

WYRD
music

MIKE DAVIS

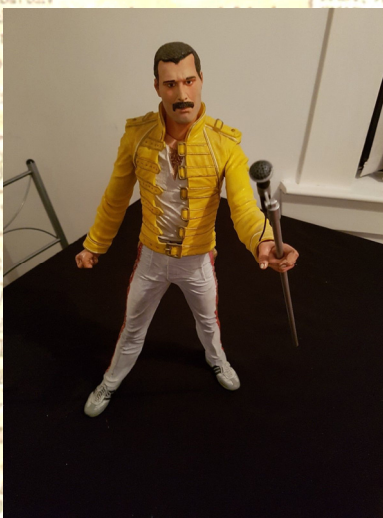
How Can I Tell You?



Available from iTunes, Amazon etc

arsed to try to work out where to put any punctuation in that description, mainly because I really don't understand what a "pink jacket suit bobble bobblehead guitar signature" is anyway. Life is too short and I really couldn't give a flying doughnut hole to be perfectly honest.

Freddie Mercury: Queen 18" Electronic singing Action Figure NECA 2006 – Rare - £90.00



"Great condition. Unboxed 18" figure. Motion activated singing with on/off button"

Apart from the fact I am not sure what 'conition' means, I want to know what he sings after being motion activated. I mean, I know it won't be

"Cause I was your long haired lover from Liverpool", but it would be nice to know.

Jim Morrison "Themis Shirt" - US \$4,500.00

"This shirt was from Themis 947 North La Cienega Blvd, Los Angeles. Themis was a boutique owned by Jim Morrison and Pam Courson/Morrison from 1969-1971. A friend of mine who was a clothing designer, that had made clothes for Pam and Olivia Harrison gave me this shirt. She told me that it was one of Jim's shirts from Themis. The shirt is in excellent condition, and will come with a letter of authenticity"

I admit to looking for a funny little thing to say about doors and shirts and the like and came across George Dawes and spent a happy little five minutes chuckling at the idiocy of the man with the scores. Life throws up these little surprise n'est-ce pas?



au revoir les petits



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

[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

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



www.rwcc.com

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry had a bizarre fly problem

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



This went out last week:

The Centre for Fortean Zoology, founded in 1992, is the world's only truly global resource centre for cryptozoology and allied disciplines. Our aim is to coordinate and promote research into cryptozoology, mystery animals, out-of-place animals, zooform and zoomorphic phenomena, folkloric animal archetypes and rare, unusual and aberrant animal behaviour.

'On The Track' is a monthly WebTV show, written and presented by Jon Downes and Charlotte Phillipson from the Centre for Fortean Zoology. Jon first started the show nearly 10 years ago after reading about Rachel Fuller's WebTV show, 'In The Attic', where she, her boyfriend Pete, and various of his friends broadcast music and chat - literally from their attic! As 'Pete' happens to be the guitarist for one of the greatest British rock bands of all time, his 'friends' have tended to be very impressive media characters. In a similar way to when Jon first heard Pete Townshend's music and thought "I wanna do that," reading about their broadcasts made him decide to do one of his own.

However, as Jon's household has always been a mixture of family and an ever-shifting population of friends, relatives and collaborators from across the world, he decided to try to involve as many of them as possible.

And because he has a very surreal outlook upon the world, and is still a seventeen-year-old hooligan guitar slinger at heart, there is a fair dollop of crazy humour and even some good old rock 'n' roll on occasions.

We hope you enjoy the show as much as the team enjoy making it. However, there are all sorts of things we want to do, that - at the moment - we simply cannot afford to, because we lack the equipment, manpower, or money.

And this is where you come in!



Our friend Louis was kind enough to set this page up for us (and we cannot thank him sufficiently, because we would never have done it without him). We would like to make 'On The Track' bigger and better, and with your help we can get bigger, better, more ambitious; to be able to take on larger projects and reach a wider audience, continue our groundbreaking work, and slip a few quid pocket money to the younger members of the operation, in return for their ongoing dedication to the CFZ and our activities.

Most of what we do is free, and will remain so; however, if people feel kindly disposed towards us, and want to "invest" in 'On The Track', to help us achieve our goals, there are some fun rewards to be had, and the sky to aim for.

So please help us if you feel that you can!

<https://www.patreon.com/CFZ>



GET NAKED!

...with the
Pink Fairies

Andy Colquhoun, Duncan Sanderson,
Jaki Windmill, Russell Hunter and George Butler

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HIST453CD/DVD



**STANDARD
DOUBLE CD/DVD**
*Limited edition, with extra live
promotional and interview footage



Also available from the **Pink Fairies** and friends:



PINK FAIRIES
Chinese Cowboys
Live 1987
HIST24KCD



PINK FAIRIES
Mandles and
Mescaline...
HIST379CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST216CD



ANDY COLQUHOUN
Pick up the Phone
America!
HIST218CD



ANDY COLQUHOUN
String Theory
HIST273CD/DVD



WARSAW PAKT FET.
ANDY COLQUHOUN
Warsaw Pakt
HIST266CD/DVD



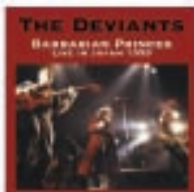
**NICK FARRER AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST292CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST187CD

**GONZO
MULTIMEDIA**

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