

GONZO

The Magic Band is on tour without Captain Beefheart. John was in the audience. The Justified Ancients of Mu Mu Burning the Shard in London last week in words and pictures.

Cornish rapper Steve Heller

report from Jeremy,

NO SLEEP 'TIL BODMIN

and Hawkwind tomfoolery

on eBay from Graham.

In the meantime,

Alan reports on

Glastafari by

Neil Goodwin,

and there is

loads more...

#263

WHERE'S THE BEEF?



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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 the magazine, which would be perfect to line the bottom of your digital budgerigar cage, if there was such a thing as a digital budgerigar. In fact, there might be well be; the comings and goings of the modern world never cease to amaze me.

I do hope that there isn't a burgeoning number of you guys out there in readershipland who are going to blanche, shake your fists and gnash your teeth at the next sentence. In fact, I can already hear (in the aural equivalent of my mind's eye) a swirl of discontent and some bloke shouting, "Oh God! Not another editorial about the Justified Ancients of Mu Mu!"

But it is true, because last week, the dynamic - and sometimes duplicitous duo - carried out another discordian-esque 'happening' in jolly old London town. Not only was this event a mere three months after their much hailed 'Welcome to the Dark Ages' event in Liverpool, but it happened with only a couple of weeks notice, and not only was it free, but 'the boys' must have spent a fair amount of money putting it all together.

As I think most of you are aware, I am fairly severely crippled and pretty well wheelchair bound these days, and so - much as I would have wanted to - the chances of me making my way up to



“Oh God! Not another editorial about the Justified Ancients of Mu Mu!”

London, or Liverpool, for a jolly with the KLF, would have taken too much organising (not to mention money) and so I contented myself with following the



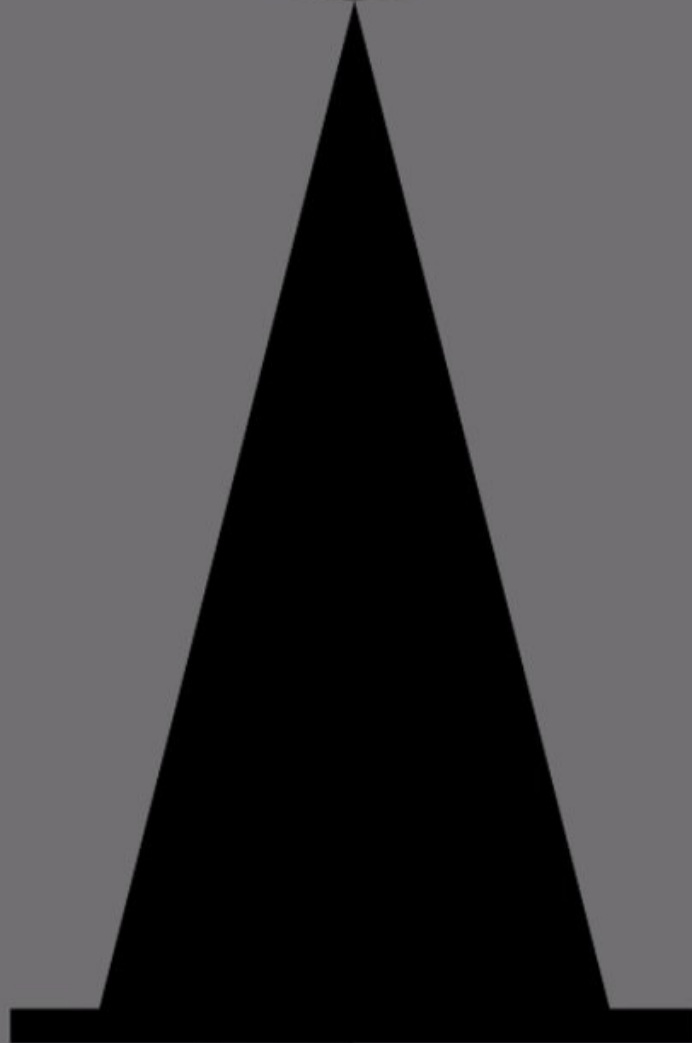
events as best as I could on social media.

There was a different vibe this time. There were people who were disgruntled at the event being limited to 99 ticket holders, and a couple even crashed it. Those who did crash it were welcomed cheerfully by the organisation as if they were bona fide ticket holders.

Unlike the events in Liverpool last summer, it was by no means as easy to follow what was happening on Twitter. This is, I think, purely because whereas last summer's events in Liverpool were spread over three and a half days, the events on the 23rd took place in just five extremely cramped hours. From what I can gather, there was just not time for people to upload every jot and tittle to the ubiquitous social networks. Ironically, this is actually quite a good thing, because in the JAMMS' novel, 2023, which was published on the 23rd of August, one of the main subtexts is what happened when one of the main characters decided to close down the five big companies which ruled the internet (or are going to rule the internet, as the book is set 6 years from now).

اللجنة لهم إذا كانوا لا تأخذ نكتة

The Justified Ancients of Mu Mu
BURN THE SHARD



London 23-11-2017





As someone who moans vociferously about young people who spend their entire life with their nose pinned to a mobile phone or tablet, I really have no moral leg to stand on to complain when I did exactly the same thing and the results turned out to be not as cogent as I would have liked.

The main source of my information about what happened that night was actually the Instagram account of my friend Mary Epworth, who is a singer and songwriter of much talent, and some renown. And, surprisingly, I got entirely the wrong end of the stick about what was happening.

Although I truly didn't believe that Jimmy and Bill were going to lead their 'children' towards some sort of inflammatory (or should that be inflammable) New Jerusalem on the moors, and I equally didn't believe that these two discordian situationists would be actually planning to burn down one of London's most well known post-modern sights (or eyesores, depending on who



you are, and which papers you read), like many people I was expecting some weird post-modern aggro. After all, one of the original communiques from Jimmy and Bill said that participants would have to be prepared to break the law, although this was – apparently – denied and/or withdrawn by the jolly nice people at Bido Lito. However, one of the first images that anybody tweeted was the 'Rules of Engagement' lovingly prepared for us all by K2 Plant Hire! This included the slightly ominous instruction that if any participants in the evening's adventure were approached by the police they were to run as fast as they could! This did imply that some dodgy shenanigans were scheduled to take place!

Then, the first set of pictures began to come in, and they showed the grubby looking Ice Cream Van, containing a grubby and dilapidated Ronald McDonald careering the Queen's Highway, spewing out bilious yellow smoke like there was no tomorrow. It is the nearest that this particular bunch of



performance artist have ever come to presenting a ‘Mad Max’ style scenario! It truly looked (at least from where I was sitting) as if a riot was just about to take place, or more poignantly, had just taken place, and Gimpo with his yellow smoke flares was just adding a touch of post-apocalyptic colour!

I remember that last weekend I wrote in my end bit (memo to self: must find a better name for it than end bit) that, despite the fact that it was obviously a very exciting and worthwhile event, I had absolutely no idea what had been happening!

I even quoted two lines of Noël Coward, about having been to a “wonderful party” and then adding – forlornly – that I hadn’t actually done anything of the sort, and that my participation was limited to sitting up in bed with my iPad, a badly behaved Jack Russell terrier and a supercilious orange cat. And, frustratingly, it wasn’t until Sunday that I finally read two accounts of what the whole event had *actually* been about!

The Justified Ancients of Mu Mu had taken over a chunk of London, and used



it to enact via Guerrilla Theatre, a number of pivotal events from the book, which – after all – had taken place in this very location.

The whole ‘burn the shard’ event had been basically a walking tour of some lesser travelled byways of London, interspersed with some pieces of theatre from talented thespians. And then, everyone went to the pub. They were presented with Mu Mu Mince Pies, cooked by Bill Drummond himself, using home made mincemeat, and a Karen Eliot or Luther Blisset, and I strongly suspect that there will be more permutations of the Badger Kull ‘brand’ in the months and years to come.

A splendid time was, after all, had by all, and the vast majority of comments that I have read have been fulsome in their praise.

But this isn’t all. At the same time that all this was happening in London, a group of artist activists from the newly founded Liverpool Arts Lab were conducting something half way between



The Burn the Shard pictures are courtesy of Mary Epworth

DPM
DEAD PERCH MENACE

BURN THE SHARD RULES OF ENGAGEMENT

all ticket holders are volunteers

- Follow all instructions given
- Keep up with the pack, follow the yellow smoke
- Photography is not encouraged but is permitted
- If you are approached by the police run
- For your own safety DPM security will be in attendance
- Do not pick up empty smoke canisters as they are hot
- Venue capacity is very limited, please do not broadcast the location of the 99
- Do not harm or attempt to destroy any buildings
- Badger Kull will be on stage at 11.00, The event will complete at 23.23
- 2023 the single, audiobook and poster will be available from The Ice Kream Van
- On completion of all tasks your copy of 2023 will be rubber stamped by The JAMs

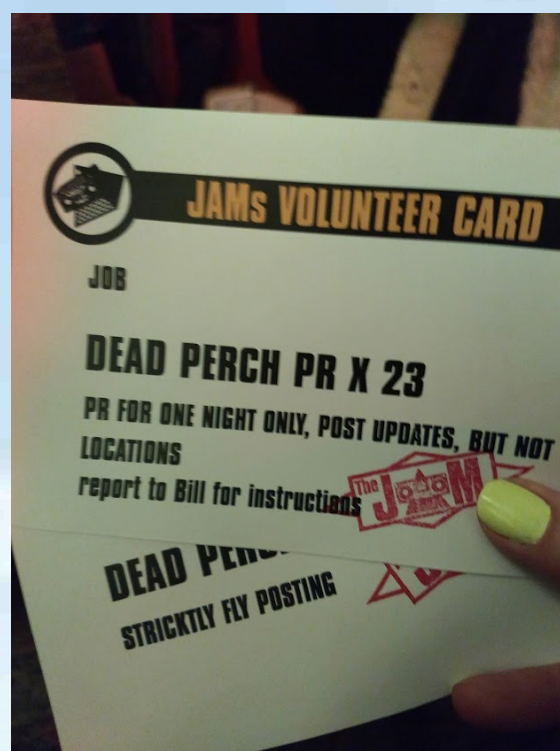
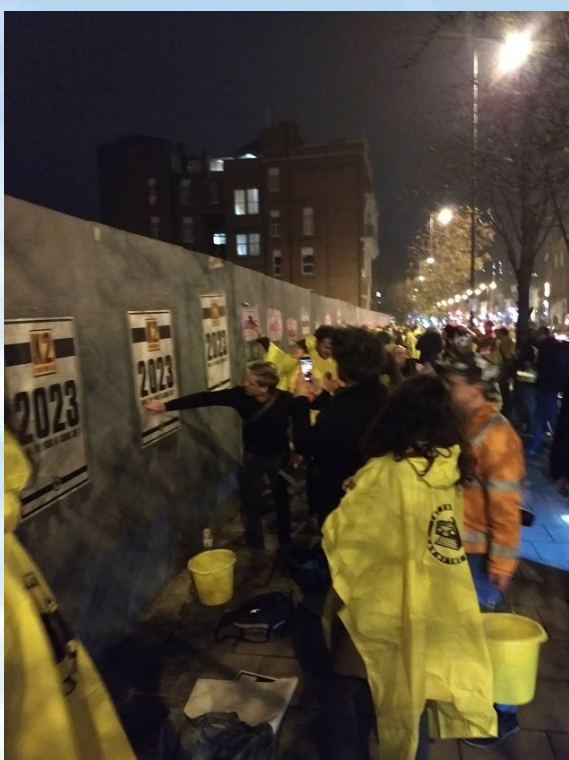
We hope you enjoy Burn the Shard and have a safe trip home
DPM

The **JAMs**



a piece of street theatre and Geomantic ritual proclaiming a renaissance for Mathew Street, which – as any fule kno

– is one of the most important cultural areas in the Pool of Life. After all, it is where the Beatles first sprung to fame,





where Eric's once stood, where the legendary dramatic interpretation of illuminatus by Robert Anton Wilson and Robert Shea took place, it has a bust of Jung, and an extremely magical manhole cover!

All this was held on the evening of the 23rd, because on the 23rd November *next* year, the inaugural Toxteth Day of the Dead will take place. The JAMMS may still not have "a master plan", but it is inarguable that they have – to misquote

Archbishop Latimer – started a whole slew of brush fires that are going to burn very brightly indeed and produce flames of a multitude of colours.

Truly, against a back drop of fake news, and global lies and deceit from those who have been placed in authority over us, these multitudinous art projects, which are springing up all over the place, offer a degree of spiritual salvation that is very hard to find elsewhere!





Now, do you forgive me for writing another editorial about those bloody 1990s EDM merchants?

The Liverpool pictures are all from Jah Jussa, and we would like to thank him very much. Many thanks to Simon Scanlan for his help, and to all the other people who were kind enough to send pictures that I just didn't have room to use. Considering my four page editorial spread has been increased this issue to ten, any more would truly be taking the piss. But thank you all.

Love,
Jon

Justified Ancients of Mu Mu, Noel Gallagher, Brian Wilson, Prince, Gorillaz, Radiohead, U2, Rolling Stones, Jarvis Cocker, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Patrick Bourgeois, Mitch Margo, George Mesrop Avakian, John Francis Coates Jr., John Carl Hendricks, Tommy Keene, Talvin Wayne Cochran, Robert Lee "Pops" Popwell, Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Alan Dearling, Glastafari, Neil Goodwin, John Brodie-Good, The Magic Band, Captain Beefheart, \kev Rowland, Bob Ferrel, Brandon Seabrook's Needle Driver, Carubine, Cave, Chris Parker, Coburg, Comeback Kid, Cradle of Filth, Jeremy Smith, Cornish Rap (CRAP), Steve Heller, Mr Biffo, Roy Weard, Hawkwind, Martin Springett, Rush, The Raconteurs, Victoria Beckham, Dave Hill, Slade, David Bowie, Neil Nixon, Stephen Ettinger

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:

Jonathan Downes,
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Editor: *Gonzo Weekly* magazine
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM

NOEL GALLAGHER HAS A VERY VOCIFEROUS WEEK: I have always thought that Oasis were massively overrated, and their brand of laddish guitar rock always reminded me of a pub band. In fact they were basically a pub band who made it big, and I suspect that the Gallagher brothers etc would probably rather approve of that description. I have not been impressed with their solo output either, but each to their own.

This week, however, Noel G, arguably the most talented of the duo, has been shouting his mouth off a bit.

Firstly, the man whom some see as a PM in waiting was in his cross hairs:

"Speaking to Paste, Gallagher has said: "Fuck Jeremy Corbyn. He's a Communist."

He went on to speak about the US President, saying: "Trump's a...a... I'm not even going to name him. But they [Corbyn and Trump] don't affect my life. Well, Donald Trump, maybe, because his views on the environment are pretty fucking scary, and that will affect my children. But politicians? They're fucking idiots. They're economists—that's all they are. They're fucking full of shit, and I should know, because I've known quite a few of them."

"I don't watch the news," Gallagher said. "The news is fucking boring. So if the



Nigel Farage ✓
@Nigel_Farage

Last week I called @NoelGallagher a lad. Now it's time to call him a legend. [nme.com/news/music/noel...](https://www.nme.com/news/music/noel-gallagher)

10:22 PM - Nov 29, 2017



Noel Gallagher: "Fuck Jeremy Corbyn. He's a ...

Noel Gallagher has hit out at Labour leader Jeremy Corbyn in a new interview, saying that all politicians are "fucking idiots"

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

410 1,698 4,505

"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

world is going to end, I don't want to know about it. I don't want to watch the run-up to it. If the sky is going to catch fire because some little, fat North Korean idiot flies a rocket into it, let it fucking end. I don't want to know about it. I'd rather be doing something else."

Read more at:
<http://www.nme.com/news/music/noel-gallagher-fuck-jeremy-corbyn-communist-2166527#rt6QateqseYdWERm.99>

But it doesn't end there. Gallagher's comments attracted praise from someone that I cannot imagine anyone would like at the top of his Fan Club membership:

Responding to Noel's comments, Nigel Farage tweeted: "Last week I called @NoelGallagher a lad. Now it's time to call him a legend." Gallagher has previously spoken out against Farage, saying of the right-wing politician: "He doesn't look like he could be mentally capable of running a corner shop, far less a fucking country."

Read more at <http://www.nme.com/news/music/nigel-farage-noel-gallagher-legend-corbyn-2166846#9CqD6kOGUc7POuvf.99>

In the same interview with Paste, Gallagher took a swipe at a legendary musician: "Fuckin' hell—I hate Brian Wilson! And





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...

"He gave my hand a final shake. "Okay, Kemp," he said with a grin. "Thanks a lot – you came through like a champ." "Hell," I said, starting the engine. "We're all champs when we're drunk."

Hunter S. Thompson

you know what? If there's a more overrated person in the music business than me, it's that guy."

He then went off at a total tangent and went on to add: "But these experiments were great... I wasn't worried that I might go too far; I wasn't in that frame of mind... I just think my flame burns a little bit brighter now—I'm at a creative peak. And my band that I started out with six or seven years ago is not the same band that I'm in now. I've got different people, and I've got girls in the band."

Girls in the band. Golly. Whatever next?

<http://www.nme.com/news/music/noel-gallagher-says-hates-brian-wilson-calls-overrated-2166577#eOazKK571jUjoRhe.99>

Now check out the Beach Boys at Gonzo:

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

PURPLE PRINCIPALITY: The first official Prince merchandise since the singer's death has been released by his estate. The 'Hit N Run' merchandise line – named after his surprise album drops – includes t-shirts themed after iconic Prince albums such as 'Purple Rain', '1999', 'Parade' and 'Controversy', as



The Gospel According to *BART*

This week my favourite roving reporter has sent me this message from Steve Rothery of Marillion:

Tomorrow we fly to Buenos Aires for the first of four Steve Rothery Band shows in South America. To say my band are looking forward to it would be a slight understatement!

It will be exciting to play the "Ghosts" material to the audiences in South America and I'm very grateful for the opportunity to play some of the older Marillion songs to the fans there. It will make every night a very special occasion!

Joining us on vocals for these four shows is former "Bad Dreams" vocalist Gabriel Agudo.

1st December 2017 ND Teatro Buenos Aires, Argentina TICKETS HERE

4th December 2017 Teatro Nescafe de las Artes Santiago, Chile TICKETS HERE

6th December 2017 Carioca Club Sao Paulo, Brazil TICKETS HERE

7th December 2017 Teatro Rival Petrobras Rio De Janeiro, Brazil TICKETS HERE

You can follow our adventures via either my personal Facebook page at <https://www.facebook.com/therealsteverothery> or my Instagram page <https://www.instagram.com/postcardsfromtheroad/>

well as a hoodie and purple hat. All items can be shipped internationally.

Meanwhile, a Prince exhibition has recently opened at London's O2 Arena. Following in the vein of David Bowie Is and the recent Pink Floyd show Their Mortal Remains, both at The V&A, My Name Is Prince collects costumes, instruments and artefacts from Prince's career, offering a chance to see the Prince symbol on everything from a tambourine to a hand towel.

Read more at <http://www.nme.com/news/music/princes-estate-release-first-official-merchandise-since-death-2166713#OWUJMWpi8kivo5lv.99>

GORILLAZ IN THE MISSED: Gorillaz have announced a collaboration with Brixton-based radio station Rezzent 107.3FM. Celebrating the band's live return to London, Rezzent 107.3FM will be airing a weekend of one-off shows featuring members of the Gorillaz family from all corners of the musical spectrum.

Damon Albarn and Remi Kabaka will be in conversation while Shaun Ryder is set to review this year's Christmas songs. 'Sunday Roast with Joe & Scully' will



THE ^{gonzo} NEWSROOM

feature a four-part series that tackles the themes across the four Gorillaz albums. Contributors to that discussion include ZSL, George Monbiot, Kieran Yates, Peter Robinson (Pop Justice), Dr Kate Devlin (Goldsmiths University) and Ciaran Thapar. There will also be interviews with Vince Staples and Bootie Brown among others.

The shows will air from 3pm on Saturday 2nd December to 11pm on Monday 5th December.

Read more at <http://www.nme.com/news/music/gorillaz-london-radio-shows-2166481#PzrBKFIyZZkYzcqk.99>

RADIOHEAD GO SOUTH: Radiohead will tour South America next year, confirming a series of live dates for April 2018.

The band had previously suggested that they would play more shows next year, and have now announced gigs in Chile, Argentina, Peru, Brazil and Colombia.

April 2018
Wed 11th: SUE Festival, Estadio Nacional, Santiago, Chile
Sat 14th: Soundhearts Festival, Tecnopolis, Buenos Aires, Argentina
Tue 17th: Soundhearts Festival, Estadio Nacional, Lima, Peru
Fri 20th: Soundhearts Festival, Parque Olimpico, Rio de Janeiro, Brazil
Sun 22nd: Soundhearts Festival, Allianz Parque, São Paulo, Brazil
Wed 25th: Soundhearts Festival, Parque 222, Bogota, Colombia

It has been pointed out that the Buenos Aires show takes place on the same day as the Rock And Roll Hall Of Fame induction ceremony, which Radiohead are long-listed for. Radiohead recently responded to their Rock And Roll Hall Of Fame nomination, saying that Dr Dre should be nominated instead.

Ed O'Brien said: "As a British band, it's one of those things that it's very lovely to be nominated, but we don't quite culturally understand it. It's a very American thing. Us Brits are very bad at celebrating ourselves."

Read more at <http://www.nme.com/news/music/radiohead-announce-2018-south-america-tour-2166467#rZspPPy7HxKs3g6Y.99>

LET'S HOPE THIS U2 LAUNCH STUNT DOESN'T PISS PEOPLE OFF LIKE THE LAST ONE DID: Amazon Music have announced "The U2 Experience": a first-of-its-kind broadcast for Amazon Music designed with the voice experience in mind. Launching simultaneously across multiple time zones on 29 November at 11pm GMT, "The U2 Experience" is a new type of radio, filled with historical and new exclusive content produced by Amazon Music and available to U2 fans who tune in from the UK, US, Germany and Austria, ending just before the release of the band's upcoming album, Songs of Experience, on December 1. Only available during its one-time broadcast and exclusively on Amazon Music, "The U2 Experience" will be available at www.amazon.co.uk/theu2experience and

THE ^{gonzo} NEWSROOM



on the Amazon Music mobile app and Web Player for iOS, Android, Mac, and PC. In a new way of listening, the broadcast will also be available to all Prime members and Amazon Music Unlimited subscribers in the UK and U.S. through Alexa, on Amazon Echo devices, simply by asking, "Alexa, play The U2 Experience."

"I hope you don't need to know anything about U2, or anything about the context, to enjoy [Songs of Experience]," says U2 guitarist, The Edge. "I think it's an album of just classic songs, great melodies, great hooks, great lyrics. I think there's very few

bands in the history of rock and roll that have been around and made as many albums as we have with the same lineup...that perspective is unique, you know? On the last record [Songs of Innocence] we wrote about where we came from. How this band came together, Dublin of the late 70s early 80s, and this new record is the companion album. But it's from this current perspective now... So many years later, what have we learned?"

<http://www.music-news.com/news/Underground/109610/U2-team-up-with-Amazon-for-live-broadcast-experience>

THE ^{gonzo} NEWSROOM



ONLY ROCK AND ROLL: The Rolling Stones have today unveiled the next track from 'The Rolling Stones – On Air', a new collection of rarely heard radio recordings from their formative years. Roll Over Beethoven, broadcast on Saturday Club in 1963 and never recorded officially is taken from the release and is available now across various formats.

<http://www.music-news.com/news/Underground/109520/The-Rolling-Stones-unveil-Roll-Over-Beethoven-from-The-Rolling-Stones-On-Air>

PULPY SWEDES: Musician, author, actor & BBC 6 Music presenter Jarvis Cocker is today announced as the narrator for ABBA: Super Troupers, the brand new, immersive exhibition opening at London's



Southbank Centre on Thursday 14 December. The exhibition recreates the extraordinary rise to worldwide fame and lasting legacy of ABBA (Agnetha Fältskog, Björn Ulvaeus, Benny Andersson, and Anni-Frid Lyngstad), set against the shifting socio-economic and political conditions of the time.

Transforming a traditional exhibition experience, immersive guided tours include an audio narrative voiced by Jarvis Cocker and written by journalist and documentary maker Jude Rogers. Audiences are transported on a journey through previously unseen archive material including ABBA's original costumes, handwritten notes and sketches, personal photographs, music and instruments, plus album artwork, photography and film by notable collaborators such as film director Lasse Hallström. Theatrical backdrops recreate some of the most significant events from their heyday – including the Brighton hotel room where ABBA celebrated their Eurovision win, the Polar music studio and a 1970s disco – and provide context to the evolution of their

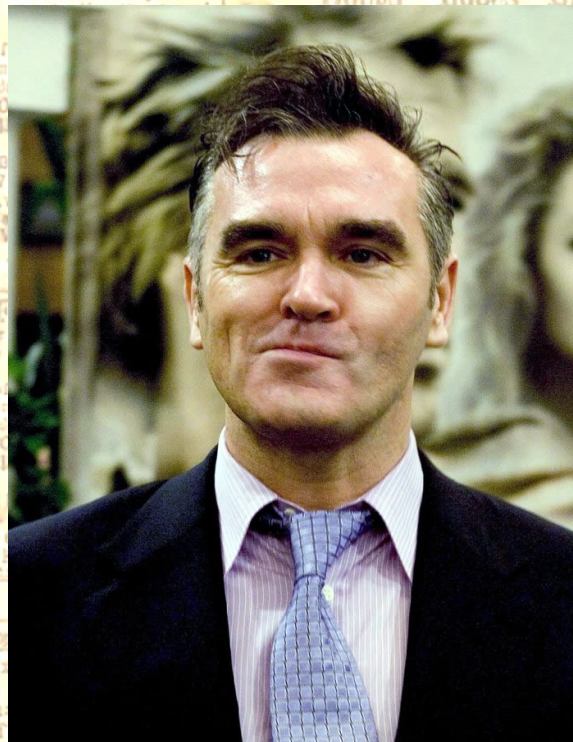
THE ^{gonzo} NEWSROOM

creative process and their enduring appeal, from the Mamma Mia! phenomenon to their multi-million record sales worldwide.

<http://www.music-news.com/news/Underground/109496/Jarvis-Cocker-to-narrate-ABBA-Super-Troupers-new-Southbank-exhibition>

MOZZA BACKPEDALS: Morrissey has attempted to clarify the controversial remarks he made about the sexual harassment scandal sweeping Hollywood. Promoting his new album *Low in High School* in Germany recently, the former The Smiths star addressed the scandals swirling around Harvey Weinstein and Kevin Spacey, who is accused of pinning *Star Trek: Discovery* actor Anthony Rapp to a bed when he was 14, apparently telling publication *Der Spiegel* he questioned the people behind the allegations. "I think that's ridiculous," Morrissey was reported as saying in the English translation of the German article. "Kevin Spacey was 26, the boy 14. In that case, you ask yourself where the parents of the boy were? You ask yourself whether the boy sensed what could happen. 'I don't know how things are with you, but I have never been in situations like these in my youth. Never. I was always aware of what could happen. If you're in somebody's bedroom, you need to be aware of where that could lead.'"

Morrissey also weighed in on the Harvey Weinstein sexual assault scandal, insisting the disgraced movie mogul's accusers knew "exactly what is happening and they are playing along", adding, "Afterwards they find it embarrassing or they didn't like it. And then they turn it around and say, 'I've been



attacked, I've been surprised, I was dragged into the room'. But if everything had gone just fine and made possible a great career, they wouldn't talk about it."

But on Sunday (26Nov17), Morrissey backtracked somewhat over his original comments, telling Britain's *The Sunday Times* newspaper: "You must be careful as far as 'sexual harassment' is concerned, because often it can be just a pathetic attempt at courtship. I'm sure it's horrific, but we have to keep everything in proportion. Do you not agree? I have never been sexually harassed, I might add."

<http://www.music-news.com/news/UK/109559/Morrissey-clarifies-sexual-assault-remarks-after-backlash>

The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
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will be sent free of expense and risk and will dispen-
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tions, and render advice on legal and scientific matters.



TURAL and HORTICULTURAL IMPLEMENTS AND
 MACHINES. Also, Grass, Garden, Field and Flower
 SEEDS. Together with a general assortment of *Wooden*
Ware, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
 tioned articles, are invited to call and examine his stock,
 with the assurance that they will find a choice selection,
 of good quality, and at fair prices.
 Worcester, May 10. 1854 OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store,
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AND BE **WHOLESALE GROCERIES,**
will endeavor to please the citizens with every article
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PRESS between Boston and Worcester, for
the safe transmission of Packages, Bundles,
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
Salem, Newbury Port, Taunton, Fall River, and New Bedford;
also, to Portland, and all parts of Maine.
Orders for goods to be returned by this Express.
Office:—HARDEN & CO'S, Opp. 3 Court Street
Boston; J. H. KNIGHT'S HAT STORE, 169 Main St.
Worcester. E. S. LEONARD.
Feb 6, 1847.

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

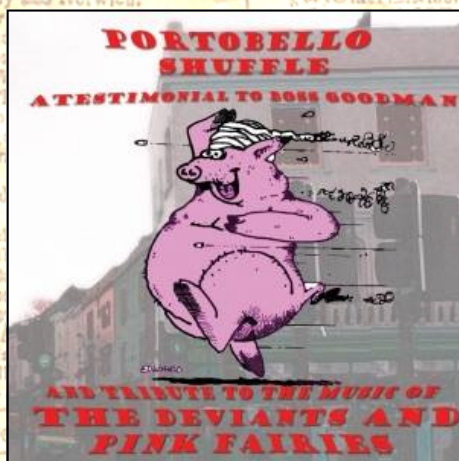
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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.
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MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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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!



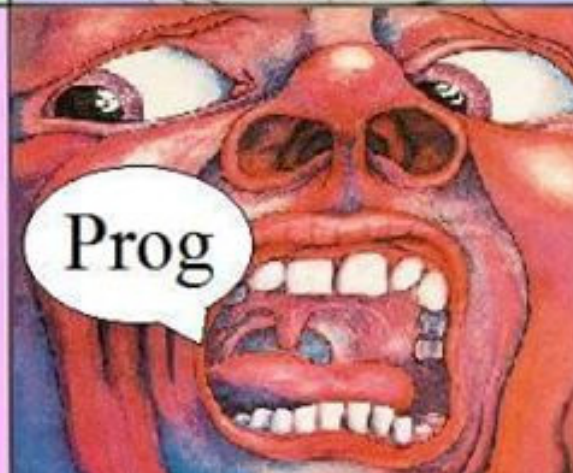
Hmph... You be careful, those
boys only care about one thing.



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 235 – 19 Nov 2017 – The Gathering

The Gentle People:	Groovin' With you
The Cure:	Catch
Psychic Temple (feat. Terry Reid):	Dream Dictionary
Toby Hay:	Sketches of a Roman Fort
Boris:	Dear
The Oh Sees:	The Static God
Tiny Magnetic Pets:	Shadow Street
The Ventures:	Strawberry Fields Forever
Richard Bone:	Winged Persia
Tashaki Miyaki:	City
The Jesus and Mary Chain:	The Two of us
Toby Hay:	The Gathering
Half Man Half Biscuit:	National Shite Day
Donald Byrd:	Think Twice
Fenner, Leland and O'Brien:	Come Hell or High Water
Wasted Desire:	Dessert
James Heather:	Last Minute Change of Heart
Yes:	The Remembering High the Memory
Viv Albertine:	The False Heart
Toby Hay:	The Fly Fisherman and the Trout
Ella Fitzgerald:	Every Time we say Goodbye

**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.



Here are the winners:

Fusion -
Panzerpappa;
Instrumental -
Arcade Messiah;
Vocals -
Karmomoi;
Original -
Narissa Swarz and
Composition -
Colin Tench Project.
Spirit Award
ONY Greg Onychuk

Listen
Here

Friday Night Progressive



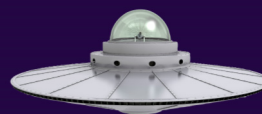
Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

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

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

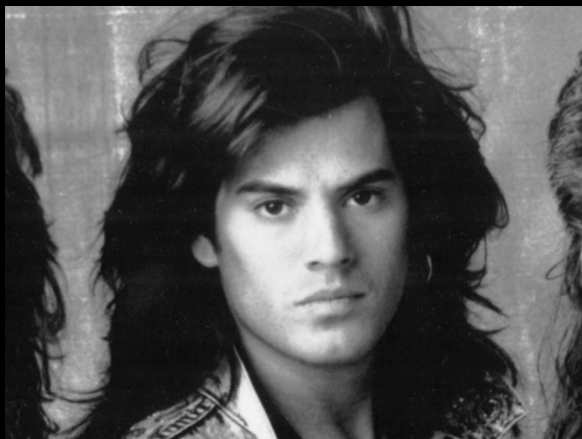


**AND LOOK WHAT
MACK HAS FOR YOU
THIS WEEK**



**Listen
Here**

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



Patrick Bourgeois
(? – 2017)

Bourgeois was the singer of Les BB, a popular band from Quebec, at the end of the 1980s and beginning of the 1990s. After collaborating with Rock et Belles Oreilles, Bourgeois formed, with Alain Lapointe and François Jean, the trio Beaux Blonds, later Les BB, and released their first album in 1989.

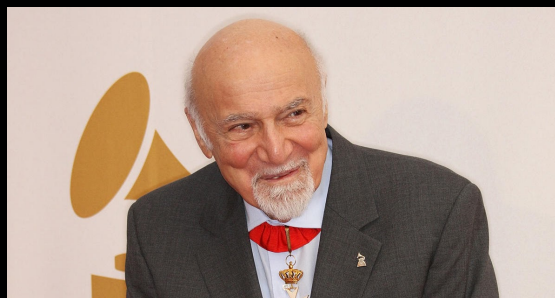
The group split up after a third studio album in 1994. Bourgeois put out two solo albums in 1998 and 2001 and hosted a Radio-Canada TV show called Fa Si La Chanter in 1997-98. Les BB tried to get back together several times, the last one in 2015, but never found the same success.

He died on 26th November, aged 54, from cancer.

Margo was an American singer and songwriter, and became a professional recording artist by the age of 14. Along with brother Phil Margo, he was a member of vocal group, The Tokens, best known for its hit recording of "The Lion Sleeps Tonight", which rose to #1 on the Billboard Hot 100 and remained there for three weeks in 1961.

Margo also created artwork and animation; his paintings have appeared on album covers, and he illustrated children's books including the award winning "The Very First Adventure of Fulton T. Firefly". He also wrote and illustrated another children's book called "Sara Smiled". With the help of his son Damien, Margo designed and developed a free online reading tool called the Margo Reader, which he hoped would be used in multilingual hand held devices that can be given to anyone who wishes to learn how to read.

Margo died of natural causes on 24th November, at the age of 70.



George Mesrop Avakian
(1919 – 2017)

Avakian was an American record producer, artist manager, writer, educator and executive, best known for his work from 1939 to the early 1960s at Decca Records, Columbia Records, Warner Bros. Records, and RCA Records and he was a major force in the expansion and development of the U.S. recording industry. He was an independent producer and manager from the 1960s to the early 2000s and worked with artists such as Louis Armstrong, Miles Davis, Duke Ellington, Benny Goodman, Dave Brubeck, Edith Piaf, Bob Newhart, Johnny Mathis, Ravi Shankar, and many other notable jazz musicians and composers.



Mitch Margo
(1947 – 2017)

THOSE WE HAVE LOST

Avakian became a jazz fan in his early teens through listening to the radio at night; his first loves were Duke Ellington, Fletcher Henderson, Fats Waller, the Casa Loma Orchestra, and Benny Goodman, among others. While serving in the US Army following his graduation from Yale, he was recalled to the United States in 1944 for special training in European languages at Harvard University. He produced a jazz radio programme for the Office of War Information featuring Eddie Condon, James P. Johnson, and Fletcher Henderson, among others. He had also continued to write for magazines.

After the war, he returned to Columbia Records responsible for the Popular Music and International divisions, where he continued production of the Hot Jazz Classics series, as well as the Special Editions and Archives series. In 1958, along with Jim Conkling, he formed a record company for Warner Brothers. There, Avakian signed Bob Newhart, and also signed the Everly Brothers and Bill Haley & His Comets.

In 1960, Avakian left Warners to sign on as manager of popular artists and repertoire for RCA, leaving in 1964. He began working at Avakian Brothers, and through the rest of the 60s and into the 1970s, he managed to hold down that job while launching and running the high-flying career of Charles Lloyd, as well as that of Lloyd's young pianist, Keith Jarrett.

From the 1970s to the 2000s, Avakian continued to keep his hand in occasional record productions, and during the 1980s, he managed two vocalists, Helen Merrill and Datevik Hovanesian. In the 1990s and 2000s, Sony Legacy consulted him for the reissues of several Miles Davis and Louis Armstrong albums and compilations.

Avakian died on November 22nd, aged 98.

John Francis Coates Jr. (1938 – 2017)

Coates was an American jazz pianist, composer and arranger. He regularly performed at the Deer Head Inn and the Celebration of the Arts in the Pocono Mountains for over 50 years.

He began his formal study aged 8, with Urana Clarke at the Mannes College of Music on full scholarship. Early influences were credited to listening to Symphony Sid on his AM radio. On Wednesdays, from age 11 to 14, John



would play clarinet with his father at the Trenton YMCA dance hall night, where he learned to improvise. His father began teaching him jazz piano around age 12. Another of his father's students, Jack Welgund, influenced Coates and talked him into joining the Trenton musicians union at age 12. By age 14 he was playing gigs 2 nights a week as well as weekends. At age 16 was asked to play 6 nights a week during the summer at the Deer Head Inn, where he lived and ate dinner with the proprietors, Bob and Fey Lehr. It was that summer at the Deer Head where Savoy Records discovered him.

He recorded his first LP, *Portrait*, with bassist Wendell Marshall and drummer Kenny Clarke and produced by Rudy Van Gelder, for Savoy Records during his senior year of high school. From 1956 to 1958 he toured with Charlie Ventura playing clubs like *Birdland*, *Small's Paradise*, the *Blue Note*, the *Brass Rail*, and *The Flame* among others.

From 1974 John recorded nine albums for the Japanese record label Omnisound. He recorded multiple live albums for them at Northampton Community College, the *Deer Head*, and even Japan. Following those records he toured briefly with bassist Paul Langosch. Starting in 1993 John began recording for Pacific St Records, including two album with Phil Woods. John promoted these albums at several venues including *Blues Alley* in Washington DC.

Coates performed primarily as a pianist, but also occasionally played vibraphone and clarinet.

He died on 22nd November, aged 79.

THOSE WE HAVE LOST



John Carl Hendricks (1921 – 2017)

Hendricks, known professionally as Jon Hendricks, was an American jazz lyricist and singer, and was one of the originators of vocalese, which adds lyrics to existing instrumental songs and replaces many instruments with vocalists, such as the big-band arrangements of Duke Ellington and Count Basie. He is considered to have been one of the best practitioners of scat singing, which involves vocal jazz soloing.

Hendricks began his singing career at the age of seven. He has said: "By the time I was 10, I was a local celebrity in Toledo. I had offers to go with Fats Waller when I was 12, and offers to go with Ted Lewis and be his shadow when I was 13. He had that song 'Me and My Shadow'. And he had this little Negro boy who was his shadow, that did everything he did. That was his act." As a teenager, Jon's first interest was in the drums, but before long he was singing on the radio regularly with another Toledo native, pianist Art Tatum.

After serving in the Army during World War II, Hendricks moved to New York and began his singing career. In 1957, he teamed with Dave Lambert and Annie Ross to form the legendary vocal trio Lambert, Hendricks & Ross (LH&R). Their multi-tracked album *Sing a Song of Basie* was one of the earliest examples of overdubbing.

Hendricks typically wrote lyrics not just to melodies but to entire instrumental solos. The song "Yeh Yeh", for which Hendricks composed the lyrics, became a 1965 hit for British R&B-jazz singer Georgie Fame, who continues to record and perform Lambert, Hendricks & Ross compositions to this day. In 1966 Hendricks recorded "Fire in the City" with the Warlocks, who shortly after changed their name to the Grateful Dead. Hendricks wrote lyrics for several Thelonious Monk songs, including "In Walked

Bud", which he performed on Monk's 1968 album *Underground*.

Pursuing a solo career, Hendricks moved his children to London, England, in 1968, partly so that his four children could receive a better education. His sold-out club dates drew fans such as the Rolling Stones and the Beatles. Five years later the Hendricks family settled in California, where Hendricks worked as the jazz critic for the *San Francisco Chronicle* and taught classes at California State University and the University of California.

Hendricks recorded several critically acclaimed albums on his own, and collaborated with old friends The Manhattan Transfer for their seminal 1985 album, *Vocalese*. In 2017, Hendricks' full lyricization of the album *Miles Ahead*, including Miles Davis' solos and Gil Evans' orchestrations, was completed.

Hendricks died on November 22nd, aged 96.



Tommy Keene (1958 – 2017)

Keene was an American singer-songwriter, best known for releasing critically acclaimed rock & roll/power pop songs in the 1980s. He has a longtime cult following among fans of the musical genre of power pop.

Keene graduated in 1976 from Walter Johnson High School in Bethesda, Maryland, which was also the alma mater of fellow musician Nils Lofgren, who went on to play and record with Neil Young and Bruce Springsteen. Keene played drums in one version of Lofgren's early bands.

Keene first received critical acclaim with his pioneering pop

THOSE WE HAVE LOST

band The Razz, who released several local independent singles. His 1984 EP *Places That Are Gone* became one of the year's top selling independent releases. Keene recorded and released numerous albums on such labels as Dolphin, Geffen and Matador Records. He continued to record and tour and released an album with Robert Pollard, formerly of Guided by Voices, as 'The Keene Brothers.' Keene also played guitar on the Goo Goo Dolls' hit song, "Broadway", on their 1998 album, *Dizzy Up The Girl*. In 2011, Keene released his ninth original studio album, *Behind The Parade*.

Keene died of natural causes on November 22nd, aged 59.



Talvin Wayne Cochran
(1939 – 2017)

Cochran was an American soul singer, known for his outlandish outfits and white pompadour hairstyle. He was sometimes referred to as The White Knight of Soul, and is best known for writing the song "Last Kiss", which he performed with the C.C. Riders.

Influenced by the country and rhythm and blues music he heard on the radio, Cochran fronted his first band - a group called the Rockin' Capris - as a teenager, and eventually left high school to pursue music as a full-time career. He relocated to Macon, Georgia, where he befriended the soul singer Otis Redding (playing bass guitar on Redding's early recording of "Shout Bamalama" and its B-side, "Fat Girl") and recorded his first single, "The Coo", which attracted the attention of King Records, who signed him to a record deal. Cochran became close friends with King labelmate James Brown, whose stage show and road band influenced his own performing style and inspired him to assemble his own soul revue, the C. C. Riders, which occasionally featured as

many as 14 musicians plus two female backing vocalists, the Sheer Delights.

In the mid-1960s, Cochran made Las Vegas his base of operations and played residencies at several hotels, casinos and theatres. During this time, he met and befriended Elvis Presley, who borrowed elements of Cochran's revue for his own Las Vegas period, adopting jump suits similar to Cochran's wardrobe and adding the song "C. C. Rider" to his set list.

Cochran recorded a final album, Cochran, for Epic Records in 1972, then toured and made television appearances. He retired from music to become an evangelist minister in Miami, Florida.

He died on 21st November, aged 78.



Robert Lee "Pops" Popwell
(1950 – 2017)

Popwell was an American jazz-funk bass guitarist. Known as "Pops", he played with The Young Rascals, The Crusaders and the Macon Rhythm Section. He played on albums by Aretha Franklin, George Benson, Ron Wood, Smokey Robinson, Greg Allman, Bob Dylan, B. B. King, and Randy Crawford, among others. He also toured with Bette Midler and Olivia Newton-John.

Popwell appeared in the movie *Hard to Hold* with Rick Springfield. He also wrote "Feelin' Funky" on The Crusaders album *Those Southern Knights*.

Popwell died on 27th November, aged 66.

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.

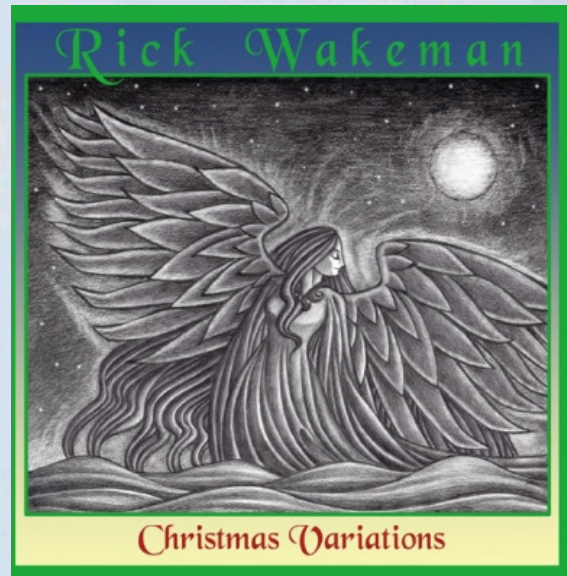
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

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.

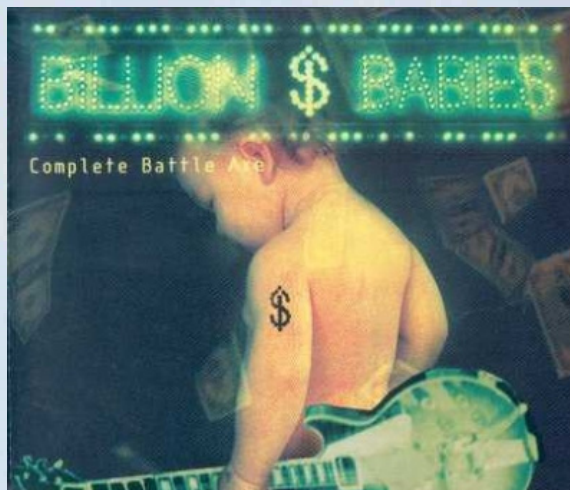
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's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

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

STARMUS 2015



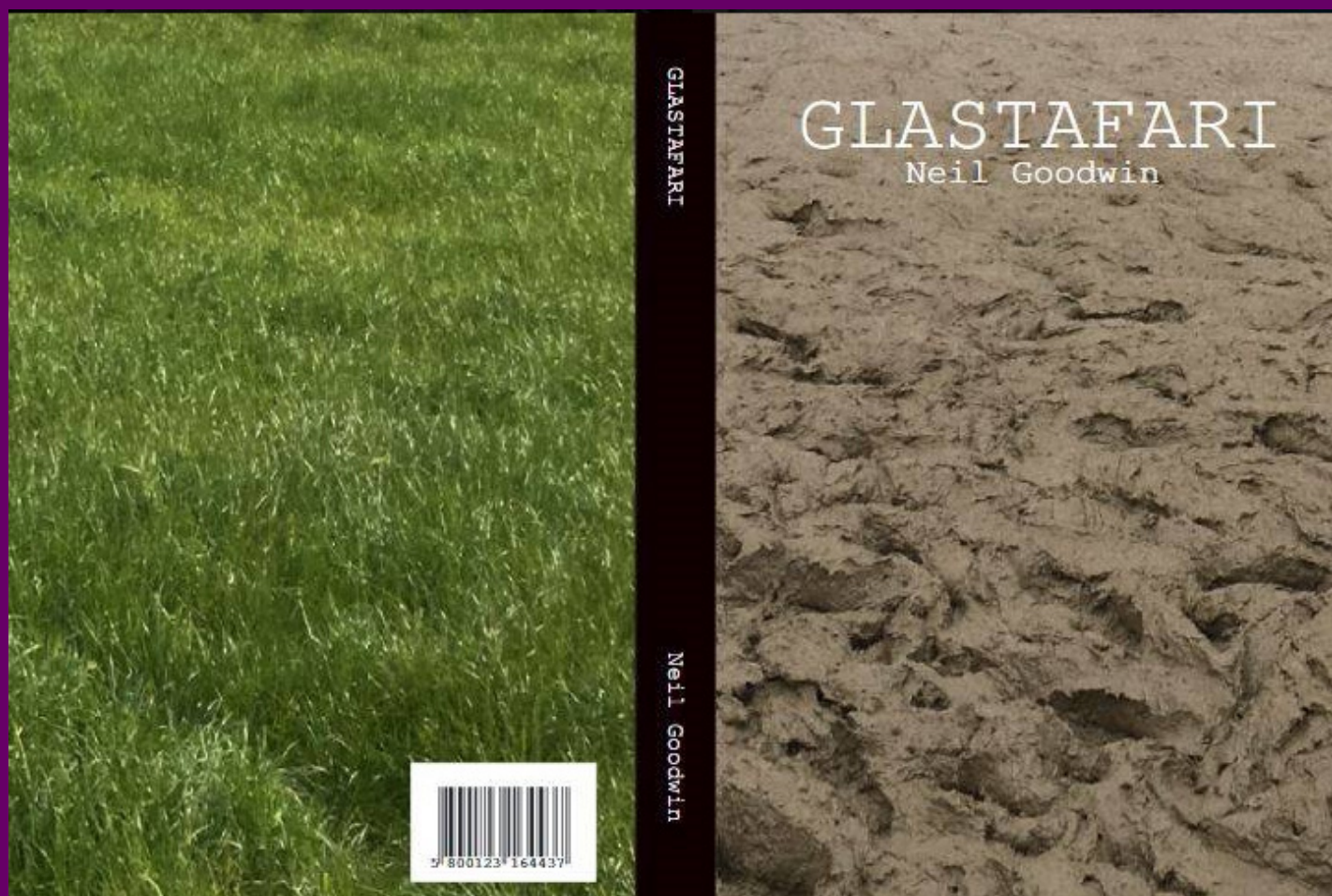
Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Bewildered and Bewilded

*a review (of sorts) of GLASTAFARI by Neil Goodwin
and other 'readings'*

•

Reading is frequently a wonderful, visionary, individualistic, out-of-mind and body, pleasure. I mostly read at night-time, in bed. I read a lot of books. Fiction, non-fiction. Books about travel, murder, music and mayhem. The context of when we read, and indeed, what else we have read recently make a difference. It's not just our own personal state of consciousness or unconsciousness! Honest, guv!

I've crossed paths and muddy fields with Neil Goodwin over the years. He was an important contributor to the 'Battle of the Beanfield' book I published with Andy Worthington (www.enablerpublications.co.uk).

alan dearling



TIPPING POINTS: A Pop Up Pride event held in March in Cape Town



GRAB GAG: November 2016, during the vote of no-confidence in President Jacob Zuma



CHEW ON THIS: At a Cape Town march against multinational agrochemical and agricultural biotechnology corporation Monsanto in May 2013

Pictures: NICKY NEWMAN

X marks the funny spot

HAYLEY GRAMMER

Art activist reflects on 10 years of colourful protest

IT WAS when he drove into Koeberg power station dressed as Charlie Chaplin, with a barrel labelled "nuclear waste" in the back of his car, that Neil Goodwin fully understood the power of art activism.

"We went there to shoot a short film about nuclear waste," he said.

"I was in costume and there was a guy in the back seat dressed up in a ghost mask, and next to him was a fake barrel of nuclear waste. Yet they still let us through the front gate."

According to Goodwin, it took security 30 minutes to track them down, after which the police turned up and took them off for questioning.

"We just sat there and they kept grilling us, asking us if we were Greenpeace. In a way we were showing how bad the security was there. I mean, you can't just let anyone in."

It has been a decade since Goodwin arrived at the forefront of Cape Town's protest scene and ever since he has been making waves by encouraging fun and playfulness.

I may as well dress up so people have something to look at

"In the beginning I used to worry that people didn't quite get me, because they would scream and jump into bushes as if they'd seen a ghost," he said.

"After some time I realised that it's about keeping things light."

Before Goodwin, 48, arrived in Cape Town, he spent 20 years living in London, which is where his protest alter ego, Charlie X, was born.



OFF THE WALL: Charlie X contributed his anti-Donald Trump message last month



AIRING VIEWS: Neil Goodwin's inventiveness has shown no signs of waning this year

"I was running a film club in south London, close to where Charlie Chaplin was born, known as the Little Tramp Film Club. I always liked the idea of dress-up so one day I decided to go to

different thrift stores and put the outfit together.

"Then a while later my wife, Dee Hart, came to study social work at UCT and I followed her out here with Charlie X in tow."

Goodwin says he found protesting in the UK tricky at times because "it's awash with advertising" and people would think he was trying to sell them something. "In London they ignore you. In



STANDOUT CUTOUT: Charlie X hauled out the props for this year's Pop Up Pride event

Cape Town people tend to play along and be more fun. They can see that you're a mime, there just seems to be less baggage," he says.

Even though Goodwin has ankylosing spondylitis, which has caused his neck and spine to fuse, he has been active on the protest scene since the 1980s.

He says Charlie X creates a camouflage and allows him to be more relaxed about his condition.

"My family used to worry about me and thought I was going through a bit of a crisis. I think they felt like I was going through some sense of denial by dressing up as Charlie Chaplin."

"I get stared at when I walk around because I'm stiff. On a number of occasions they wouldn't let me into bars because they thought I was drunk, even though I have a walking stick."

"I figured I may as well be dressed up so people actually have something to look at. As a mime you can get away with anything because you're expected to be a bit strange."

One of Goodwin's biggest challenges is dealing with society's culture of "visual gluttony" through being constantly bombarded with images on social media. He worries this may take away from the real issues of our time.

"You can come up with the most amazing, powerful image but that gets lost among the thousand other amazing, powerful images."

"Maybe I'm just another meme or image, there to distract us from what's actually going on," he says.

Goodwin, who has a day job as a human rights officer at Cape Town's Scalabrini Centre, plans to continue protesting for as long as possible, with his next focus being climate change, specifically looking at the African penguin.

"I just see gaps, issues that really fire me up, and the potential in trying to give it a visual and some legs."



Neil is a professional agent provocateur. He uses comedy, writing and film to get folk to focus their attention on important issues such as the future of the NHS. And for many years, Greenpeace and the Free Tibet campaign. You can see this from the feature on him, especially as Charlie X, in 'The Times' newspaper.

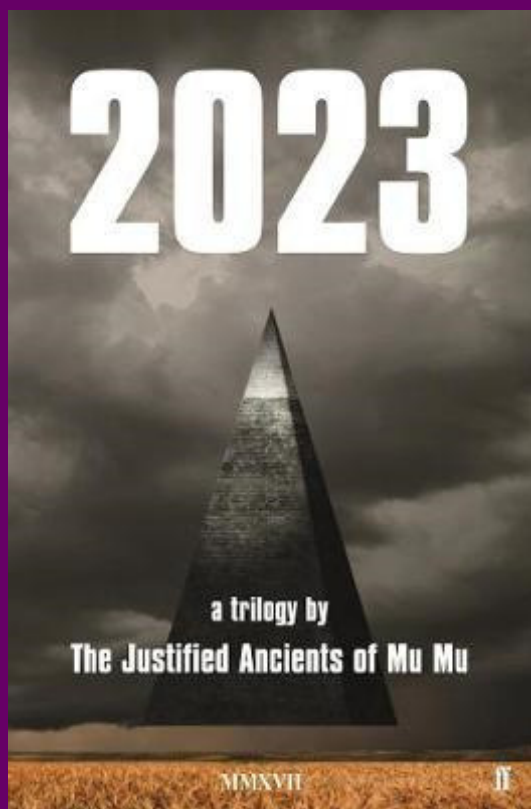
Neil Goodwin's 'Glastafari' is sort-of about the Glastonbury Festival Experience. Mud, Babylon, Green Futures, rip-offs, fencing, security,

dodgy police, crusty litter-pickers, drugs and dealers, and well – 'stuff'. 'Glastafari' is sort-of a Stephen King Experience. Alien invasion-time, and being Under a Glass Dome. 'Glastafari' is also a sort-of KLF Experience. Conspiracy theories, the Justified and Ancients of Mu Mu fighting back against the Illuminati. 'Glastafari' is sort-of a recreation of the 'Wicker Man' – both the film and the one that KLF/K Foundation confederates, Bill Drummond and Jimmy Cauty burned. First it was a wicker man, and later on a separate occasion, a million quid, both on the island of Jura.

So, what do I make of this rather strange 'mash-up' that is 'Glastafari'? Author, Neil, describes it, thus:

"Big Brother meets Dawn of the Dead. Because in the world of TV, Daryl (the Dealer), something always has to meet something else. And the Drako couldn't think of anything more entertaining than





for Glastonbury Festival to meet its own worst fucking nightmare.”

Actually, ‘Glastafari’ has quite a lot in common with ‘2023 – the Trilogy’, ostensibly written by the Justified Ancients of Mu Mu (or, by motor-cycle heroine, Roberta Antonia Wilson, or by the two men, possibly undertakers, lurking in top hats in the background of Edvard Much’s painting of ‘The Scream’, or, even just possibly Messrs Drummond and Cauty.) The fact that I read ‘2023’ immediately before ‘Glastafari’ means that they are even more mashed-up in my mind.

Back-flip to ‘Glastafari’: Has Joe Strummer really been re-birthered in Ariadne’s temporary home in the Tipi Field? And then entered the mind and body of Keith, in a portaloo? Keith just happens to be the singer with Clash tribute band, White Riot. Is Earnest the Real Messiah, with his cross? Is the apocalyptic Glastonbury Festival run by Farmer Beavis going to be the setting for ‘second coming’? Will the David Ike-

like character of Dan Sykes save Glasto and the world from the wicked invasion from alien Drakonis? Or, will it be saved by Soodha, the Brummie head honcho of the Hare Krishnas? Learn how to use slightly soggy Rizla papers. Or, just chill-out... and read on....

In fact, I guess you’ll just have to read Neil Goodwin’s odd, mad, disjointed (spliffingly at times!) book. As well as a being a bit bewildered by it at times, I quite like being, bewildered!

And then again, in the parallel universe of ‘2023’ (or during November2017) will the Shard be burned down? Can the world cope with two Yoko Onos and two John Lennons? Will Jonathan King’s ‘Everyone’s Gone to the Moon’ replace ‘Telstar’ in ‘M’Lady GaGa Joins the JAM’s’ remix? Will Starbucks actually use Yoko and John’s WAR IS OVER and ABOVE IS ONLY THE SKY as their advertising straplines? Will the largely aquatic members of the band, Tangerine NiteMare out perform and outsell Extreme Noise Terror, featuring adult comic supremo, Alan Moore, alongside, Bill and Jimmy?

If you’ve never seen it, check out, Extreme Noise Terror vs The KLF at the Brits Awards 1992. Never been anything quite like it. Absolutely mind-boggling. ‘3 AM Eternal’! https://www.youtube.com/watch?v=h_I0b05zpJ4

‘Glastafari’ is published by Neil Goodwin and is available to buy at: <http://www.lulu.com/shop/neil-goodwin/glastafari/paperback/product-23382970.html>

‘2023 – A Trilogy by The Justified Ancients of Mu Mu’ is published by Faber & Faber, or, maybe by Dead Perch Books. Available from all the usual suspects online and in book stores.



The Magic Band Plays the music of Captain Beefheart — Live!

The Fleece, Bristol 20th November
2017

Whilst the good Captain's Earth Spirit left us in 2010, he had stopped being involved in music since the mid 1980s, having left behind a unique contribution to popular music, art and poetry. His life story

contains as many legends as anyone, living for years in an Airstream in the Mojave Desert being just one. I so enjoyed the gig this evening I bought some friends a pair of tickets for a gig later in the week. He rang me and said "how can I describe Beefheart's music to Elle?" (his ladyfriend). All I could think of was 'primeval swamp blues with a dose of acid, lyrics by the Salvador Dali of rock'. He phoned me on Sunday to say thanks and that they loved this outfit too.

My first Captain Beefheart experience would probably have been the two Virgin albums, *Unconditionally Guaranteed* and *Bluejeans and Moonbeams*, both of which are 'apparently' disowned by the man himself. I still love them, yes *Bluejeans and Moonbeams* is very 'commercial' by Beefheart's standards, but it has some very beautiful music, vocals and lyrics on it. Whilst Beefheart is often known for his full-on 'psychotic blues' modes, he also wrote and sang some of the most delicate

John Brodie-Good





piece of drumming, whilst many other original members played their respective instruments. Taking on Van Vliet's voice is no minor task, it was unique, it 'broke microphones and studios' according to FZ, his teenage friend and musical co-conspirator at times. Drumbo does a very fine job of the voice on the faster, bluesier numbers, he doesn't try the slow, softer numbers, I suspect he cannot do the depth, and he can't really do the weird high vocal twists the good Captain was prone to frequently either.

The Fleece is an old, smallish venue in the heart of Bristol's dockside area, now

surrounded by office blocks and a Tesco Express, but with a small, old-fashioned boozer next door. It's standing only for a very cosy 450 souls when full, and tonight, even on a cold Monday, it was a sell-out. As I waited outside having a smoke, I realised most of the folk around me had seen these guys before and were quite excited at the prospect of tonight. It was after all, the 'last' Magic Band Tour apparently. Drumbo is the only current surviving original member, tonight's band were all (excellent) 'youngsters'. Almost shockingly, they couldn't get a promoter to string together some US dates but certainly came back to Blighty and ran an





intensive three week tour over here. I think a second night was added somewhere due to demand and a cancelled show due to voice loss was re-scheduled before they flew back across the pond (real pros, caring about their fans.)

A good gig really is a magical, unique event. People travel from wherever to celebrate a band's music, the band themselves having travelled from the other side of the ocean on this occasion, appreciate that and play their hearts out. And yet a few hours later, everyone is gone again, and just the memories remain.

I remembered from seeing Dreadzone here a couple of years back, that the sound system was shite unless they had changed it. Once in through the doors I could see they hadn't. I grabbed a pint of Gem (a fine local ale) and headed for the stage, plan B. The stagefront was already taken but I got a good close spot, but right in front of the subs which was potentially going to be interesting, possibly unbearable, when the band came on. This close to the stage I was largely 'inside the PA', and would be hearing the drums *au naturel*, the instruments directly from their amps, and the voices from the stage wedges was the theory. As it happened, the subs didn't seem to be turned on, or I was so bongoad, the bass went through me and I didn't notice, and the sound was

really good and clear. Well happy. The lighting was kept simple, purple and lime green throughout.

As I had overheard outside, there were indeed two sets, yeah, no shite self-promoting 21st century support to endure. At just after 8pm, Drumbo led his merry band up onto the stage to a rowdy welcome from the floor; we were about to boogie, Beefheart-style. This is as close as I get to a 'tribute band', although in truth it is a tribute band, but with a direct connection to the past. Of course French is not the Captain but he is a bit of a star in his own right, modest, thankful and a bit of an American gent. He sang, he played a straight sax, he played harmonica, and at one point in the first set, squatted down by the drummer, picked up a stick and hit a tom tom at the right moments. They played a variety of songs from *Safe as Milk* onwards, but not the two infamous Virgin albums (check out the man himself doing Upon-The-My-O-My live on 'Whistle Test' a few years back, You Tube). Drumbo mentioned that *Safe as Milk* was 50 years old this year, and thanked 'Don' for writing such 'great music', right on! Have to say, switching from drums to front man in such style is no mean feat; Mr French is a bit of a dude himself.

The rest of the band were all great players too, Eric Klerks on Extended Range

Guitar. A new one on me, looked like a custom-made 9 stringer, perhaps 10. At least the top few strings were used for bass at points, but the lower strings were definitely lead and slide, wacky. On the far side of the stage from me was Max Kutner on lead and slide guitar. The interplay of the two guitars is at the heart of a lot of the Captain's 'music', these guys are very good indeed. Jonathan Sindelman played keys including bass at times whilst Andy Niven manned the drum kit, most of the time.....

The first hour shot by and the band took a thirty minute break. Time for a quick splifflet outside, and a slash. As I turned to exit I realized for the first time that the place was rammed solid, a Monday night in November. I recognised at least one guy from Bath the night before (Caravan) and there were definitely a few real Beefheart aficionados in tonight too. An older, hippy looking guy, his long grey hair in a bushy ponytail, seemed to know every word of every song. He was accompanied by a beautiful, long wavy blonde haired hippy lady, the kind you rarely see anymore, who danced, often eyes closed, gently, throughout. On their left was a pissed-up loon, propped up by the stage, 'dancing' and shouting away next to them.

Drumbo headed for the small merch table, instead of taking a break, and chatted to fans, signed purchases and stuff they had brought from home, eg Beefheart albums. I noticed one guy proudly showing him a rare Beefheart t-shirt. He wasn't shaking hands due to his cold, which had resulted in the previous night's gig being cancelled (phew!), due to his loss of voice for 24 hours. I had also now noticed there was a noticeable younger element in the audience as well, even late teeners, which was really encouraging. Everyone seemed very happy to be there.

Drumbo made his way back onto the

stage, but this time, sat down behind the drum kit. Oh yeah. For a few minutes he gave that kit the kind of pounding that only Drumbo could. Those immense slow rolling beats, pretty much unique to the Captain's music. We fucking loved it. He was smiling a lot and having a great deal of fun too, his real moment of the night. The band soon joined him, apart from the drummer, and they played two or three songs, as instrumentals, which were really good and interesting, a bit of free jazz in there too. Sometimes, as a real reviewer said of one of their other gigs this tour, removing the voice and often sax means you can really dig those crazy rhythms, man. He soon had the mic back in his hand for another selection of songs, ending with the epic soundstorm, Big-eyed Beans from Venus. This time, Mr Max Kutner hit the long note, and let it float.....superbly. Of course they were yelled back for a real encore, not sure what it was but some excellent instrumental passages in it.

Drumbo thanked us, the staff of the venue and Rich, the sound guy, and they were gone.

I went not really having an idea of what to expect. What a cracking night's entertainment though, thanks Mr Drumbo and crew. I hope you do come back again, please?

<http://www.beefheart.com>

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

PS: There are a number of Magic Band CDs available, mostly live, I came home with *Oxford* June 6th 2005, which is excellent.

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very
best of Yes, Wakeman style
HFG2013CD



THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John
Parr, Tracey Ackerman,
Ashley Holt, and Roy Wood
HFG2012CD



GASTANK

Double DVD set. Rick's
classic 1982 music
and chat show
HFG2023DVD



GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
BC241-60



COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2003CD



STARMUS

With Brian May and
The English Rock
Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek
HFG2019CD



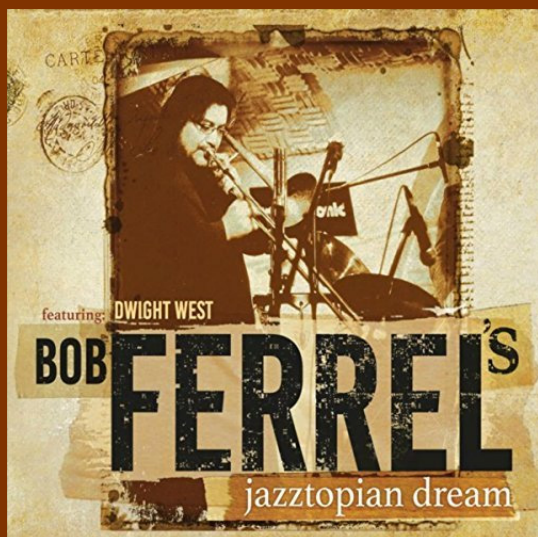
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KEV'S WORLD



BOB FERREL
JAZZTOPIAN DREAM
BOB FERREL MUSIC

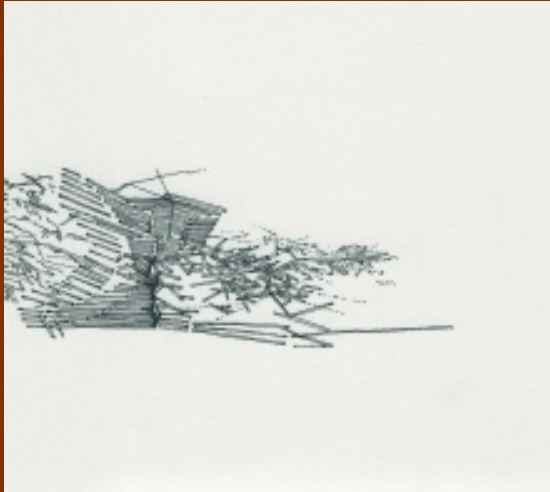
Trombonist Bob Ferrel has been described as one of jazz music's best kept secrets, although he has travelled the world paying his dues. By the age of 19 he was a member of the Duke Ellington Orchestra conducted by Mercer Ellington, and was privileged to work with performers such as Ella Fitzgerald, Sarah Vaughn, Nancy Wilson, Johnny Hartman, Della Reese, Cab Calloway, Cootie Williams, Mulgrew Miller, and Kenny Garrett. He spent a

year working with Charlie Persip's "Superband" at the Jazz Forum, before spending six years with Southside Johnny and the Jukes, and recording 3 albums. He is joined on this album by Dwight West (vocals – only three songs contain vocals, the rest are instrumental), Vinnie Cutro (tp), Rob Henke (tp), Joe Ford (as), Frank Elmo (tenor & alto), Roy Nicolosi (baritone, tenor-alto sax, tp and album producer), Sharp Radway (p), Hector Davila (p) Daryl Johns (ab), Ruben Rodriguez (Ampeg Baby Bass), Frank Valdes (assorted percussion) and Steve Johns (d).

I have had a soft spot for jazz led by trombone ever since I discovered Jack Teagarden as a teenager, but what really makes this album stand out for me is not only the musicianship, which is nothing short of outstanding, but also the variety of styles on show. After the opening few numbers one is starting to get a handle on the music, but there is no use in settling back as the third song is Charlie Bird Parker's "Yardbird Suite", which really swings. Dwight West has the perfect voice for this type of music, while Bob demonstrates that a trombone is a stunning solo instrument when it is in the hands of a master, and there is no doubt at

KEV ROWLAND

all that he is a master. This is a jazz album of the very highest quality, and one that any fan of the golden age would do well to seek out.



**BRANDON SEABROOK'S NEEDLE DRIVER
NEEDLE DRIVER RP
NEFARIOUS INDUSTRIES**

The Needle Driver EP bears the debut recordings by the newest project of New York-based avant-jazz guitarist Brandon Seabrook, also of Die Trommel Fatale, Seabrook Power Plant, and many others. He's been named "NYC's Best Guitarist" by the Village Voice, his work has been profiled by NPR, The Wall Street Journal, Fret Board Journal, and more. Formed in 2012 for a set at the Alternative Guitar Festival in NYC, the trio features drum leviathan Allison Miller (Ani Defranco), and electric bass virtuoso Johnny Deblase (Zevious, Sabbath Assembly).

The material was written and sharpened over a two-year period of ceaseless rehearsing and steadfast guerrilla tactics. This is prunk taken to a whole new level, with asymmetric time signatures, fractured guitar blasts, and a massively over the top bass sound. It is complex, is it layered, it is disturbing and compelling instrumental music that I found myself being drawn towards time and again. This is not music for the fainthearted and will repel many, but if like me you enjoy

music that is out of left field, creating something new and very different indeed, then this bastard offspring of The Cardiacs will leave you intrigued and desperate for more.

<http://nefariousindustries.com>

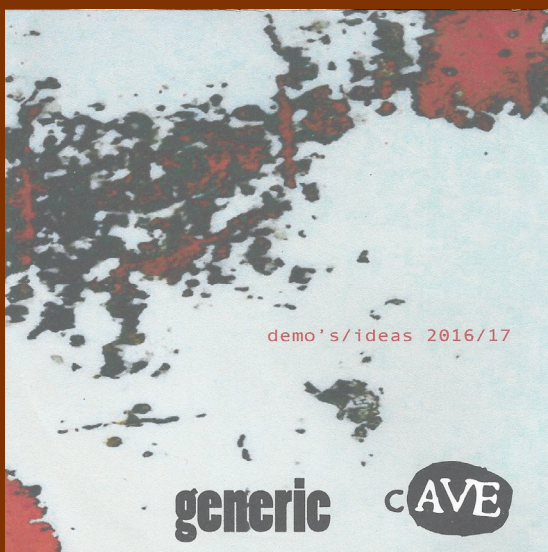


**CARUBINE
FUTUREDREAM
DEAD END EXIT RECORDS**

I know very little about these guys, apart from that they are a Swedish stoner trio who have obviously been heavily influenced by bands such as Soundgarden, Nirvana, Queens of the Stone Age and Foo Fighters. They are direct, in your face, and don't pretend to be anything except what they are, which is a guitar-driven noise that is going to keep getting in your face until you pay it some serious attention. Bassist/singer Alex Gatica is more than capable of taking centre stage as he is melodic without wimping out, while drummer Robin Kulbay and guitarist Erik Kling play around him and keep the music full on.

I'm not always the biggest fan of stoner rock, but these guys certainly know what they are doing, and they do it well. Fuzzed and distorted, with strong songs to boot, we are going to be hearing a lot more about this band, mark my words.

<http://www.carubine.com>



**CAVE
GENERIC
INDEPENDENT**

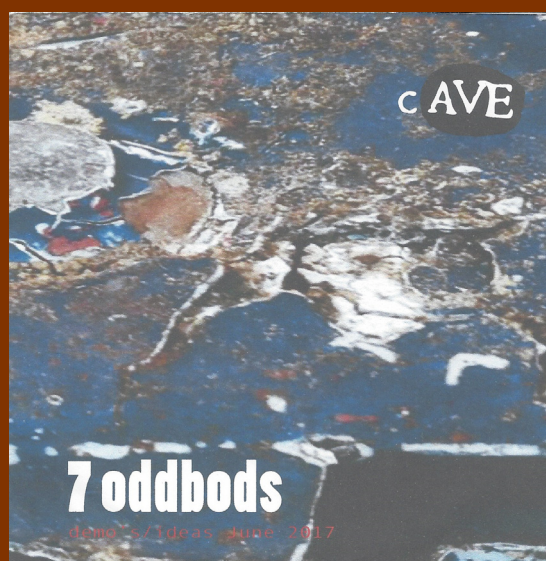
After my recent reviews of Cave, I heard back from David Littler who apologised for being so difficult to get hold of, he has moved to the highlands of Scotland with no internet or phone signal, hence the silence. Apparently, Cave are in the process of recording a new album, but until then would I be interested in 'Generic', a CD of demo's and ideas that they released earlier this year. They will also soon be starting a page on Bandcamp, so it will be easier to both get hold of them and listen to their recordings. As to how they make them, "You're correct in your guesswork about us creating work in real time, improvising and responding to each other - we're composing as we go and all recordings are in a single take. We aim to create sonically primitive music evoking secret worlds of insect and subterranean life, geological time and the lost elements of the English landscape." Dave Spowage plays the Notron (a sequencer he invented), David Littler is responsible for field recordings and live sampling, Mark Flood plays air synths and toys and Julian Walker plays various Korgs and guitar.

As with the earlier CDs, I am incredibly impressed with this album, as it is electronic music that in many ways

hearkens back to the very beginning of that genre, and while Tangerine Dream are obviously an influence, so are Can, while it isn't too hard to imagine Art Zoyd also having a role to play. This is nothing like the style of electronic music that seems to be the favourite these days, as it is dark, atmospheric, and actually rewards being listened to closely instead of being just another form of annoying muzak that is best left in the background where it belongs.

All of 58 people have liked their Facebook page (and I'm one of them), but these guys deserve support and a few more "likes" wouldn't go amiss I'm sure. They may not be as visible as many bands, but this is music is compelling and needs support.

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



**CAVE
7 ODDBODS
INDEPENDENT**

The band were sorry that it took so long for me to be able to contact them, so also sent me another of their releases with comedy titles, '7 Oddbods'. All their releases are CD-R's, with a home printed inlay, but don't let the DIY ethos let anyone judge their music in the same way. Okay, this one is in a much lighter

vein than the other three, and isn't necessarily the one I would suggest starting with, but is still something I found intriguing and interesting, even though I wouldn't call it indispensable. Mark (air synths and toys) told me "This is the first time I have been able to regularly contribute instrumentally to the creation of something that appears to have a life and soul of its own. Being in tune and carefully listening to each other and hopefully knowing when not to contribute to the mix to give space is some of the key criteria for the pieces to work."

They have released at least four albums so far, all instrumental, all electronic, and all composed and performed in real time without overdubs or corrections. I would probably look to 'Generic' first to discover this band, and come to this one at the end of the trip, and while that will be long and strange it will ultimately be incredibly rewarding for those that take the journey.

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



**CHRIS PARKER
MOVING FORWARD NOW
0INDEPENDENT**

I'm having a hard time comprehending the press release, as according to this drummer and band leader Chris Parker is just twenty years old. But that can't be right, as he is also a saxophonist (providing that instrument on "Positive Energy" when Jay Tibbetts sits behind the kit), plays bass trombone in an orchestra, plays in numerous jazz bands and here he is with a debut album on his own label!

The album contains a mix of originals and covers, with just one vocal (Rachel Caswell does a superb job of "Don't Think Twice It's Alright" while Craig Wagner's guitar on the same song is sonorous and beautiful). What makes this album such a delight to listen to is that Chris is in total control of the kit, knowing when to use sticks and when brushes, as well as (and, incredibly importantly) when to play and when not to. He also has a deft touch on the cymbals, something that is often underrated. This isn't the crashing and bombastic form of course, but light triplets and touches that change the mood and show how he is driving the music along without being too in your face.

If this is the album he is releasing when he is just twenty, I find it hard to imagine what he will be doing in the next twenty. He is at home with musicians already well-known in the industry (guitarist Dave Stryker is one of the trio that opens the album with a wonderful "Battle Hymn Of The Republic"). Fresh and exciting, but looking back strongly into the golden age, this really is a wonderful debut from someone who is making a name for himself in the jazz scene at a tender age.

www.chrisparker-music.com



**COBURG
THE ENCHANTRESS
EVOLVE OR DIE RECORDS**

A little while back I heard from Dean Baker, keyboard player with Galahad, who asked if I would be interested in hearing a new project that he and Mark

Spencer were involved with. Mark filled in with Galahad for a while, and of course he and Dean were both part of the reformed Twelfth Night, so I was intrigued to say the least, as although Galahad have been around for more than thirty years, it was only during the Twelfth Night period that band members were active in another outfit. Coburg only came together in July 2017 after Anastasia Coburg (Jet Noir, Naked Lunch – lead vocals and lead guitar) approached several musicians she had either worked with in the past or were on her professional 'Wishlist', including her brother Pietro (Jet Noir, drums). The line-up is completed by Dean (synths, programming and backing vocals) and Mark (bass guitar and backing vocals) with Sarah Sanford (Jet Noir, rhythm guitar and backing vocals) and Tony Mayo (Naked Lunch, vocals and percussion). Now, to be honest, I haven't come across Jet Noir or Naked Lunch before, but I may have to do some digging to find out some more, as this debut album is one that I have enjoyed immensely.

Over the years, Galahad have been through a few different musicians, but to my ears the one who has made the largest single impact to the sound of the band is Dean, and anyone coming across 'Battle Scars' would have some problem realising that it was the same band who released 'Nothing Is Written' (apart from Stu's vocals of course), as not only has the music become far heavier, it is driven far more by the keyboards than it was previously. I don't know how much impact Dean had on the actual songwriting on this album, but he obviously had a major role to play in the arrangements as his style is very much to the fore.

Anastasia has a great voice, and a strong sense of melody, able to power through in the manner of Doro when she needs to, but it is when she is at her most reflective such as at the beginning of "Requiem" that her class really shines through. The album itself is straddling many styles, from progressive rock, prog metal, melodic rock and symphonic metal through to elements from Rammstein. One of the joys is the way that the music has been structured so that often it is just

Dean and Pietro supporting Anastasia, and this allows the band to provide tremendous contrast when they all come back in together. The aforementioned "Requiem" is musically all over the place, with poppy synths that easily give way to a lead guitar at just the right moment. Opener "A Cold Day In Hell" is riff heavy, with bass and drums playing a basic pattern, and it is the vocals that lift the song as it moves to the bridge, and straightaway the listener is entranced. Anastasia's voice has a slight catch to it, which provides far more depth and allows her to portray emotion in many ways, and it took me a long time to work out who she reminded me of. That person was Candia of Incubus Succubus, and Anastasia has a very similar gothic approach, with her vocals high and proud in the mix. This is a superb debut, which I have really enjoyed, and if they have produced this after only a short time together, what on earth are they going to bring us in the years to come? Go to the website and discover more, your ears demand it.

<http://coburgband.com>

COMEBACK KID OUTSIDER NUCLEAR BLAST



It has been some twelve years since I reviewed 'Wake The Dead', the second album from this punk-fuelled hardcore band, and although singer Scott Wade left to be replaced on the microphone by guitarist Andrew Neufeld after that album, this is still what I expect from these guys. High octane, angst-fuelled, yet

still with some pop sensibilities (at least at times), this is music designed to take a crowd of normal beings and turn them into a sweaty mess, nothing more and nothing less. This is a hardcore album that touches on as many metal influences as it does on punk, and is all the better for it. I can even see fans of Anthrax moshing to “Somewhere, Somehow”, as this album just careers like a runaway train, taking no prisoners whatsoever.

This review isn’t very long as there really isn’t anything else to say. Simply, if you enjoy hardcore from the heart then this is essential. ‘Nuff said.

<http://comeback-kid.com/>



CRADLE OF FILTH CRYPTORIANA - THE SEDUCTIVENESS OF DECAY NUCLEAR BLAST

It is hard to believe that Cradle of Filth have now been making a nuisance of themselves for more than 25 years, but here they are back with their 12th album, their second for Nuclear Blast. True, they have been through one or two musicians during that period (okay, so it’s the best part of 30, but who’s counting?), and while Dani has been there since the very beginning, only drummer Marthus can

also claim to have been with the band for more than five years. Somehow it never seems to matter, as Dani has a very strong view on what the band should sound like, and the image they should portray, and to my ears it seems like all the travails and efforts have been leading to this point as to my poor abused ears this is the finest thing they have ever done.

For me there has always been a fine line with CoF as to whether they really mean it, or if they are in danger of becoming a parody of the very thing they are trying to represent, but here their blend of symphonic gothic black metal hits every mark, every time. I just can’t fault this album, as from beginning to end I found myself deep inside the dark world of Dani’s creation, where the drums pummel when they need to, the guitars are clean and melodic or distorted and riffing as the need arises, the symphonic histrionics are just right, the female vocals create just the right amount of balance (congratulations to Lindsay Schoolcraft who has large shoes to fill – I was always a huge fan of Sarah Jezebel Deva – but here she gets it spot on) and then there is Dani. Now solidly into his forties, young(ish) Mr. Filth has created an album that takes the bands to new heights, and while I have always had a soft spot for ‘Dusk...And Her Embrace’, I know this has taken the #1 slot for me. If you love CoF then rush out and get this now, as it is everything you have ever enjoyed about the band, just taken to the next level. If you have never been too sure, then now is the time to give them another try.





“I’ll take you to the
pasty shop!”

CRAP (Cornish Rap) – the new musical genre for discerning grockels

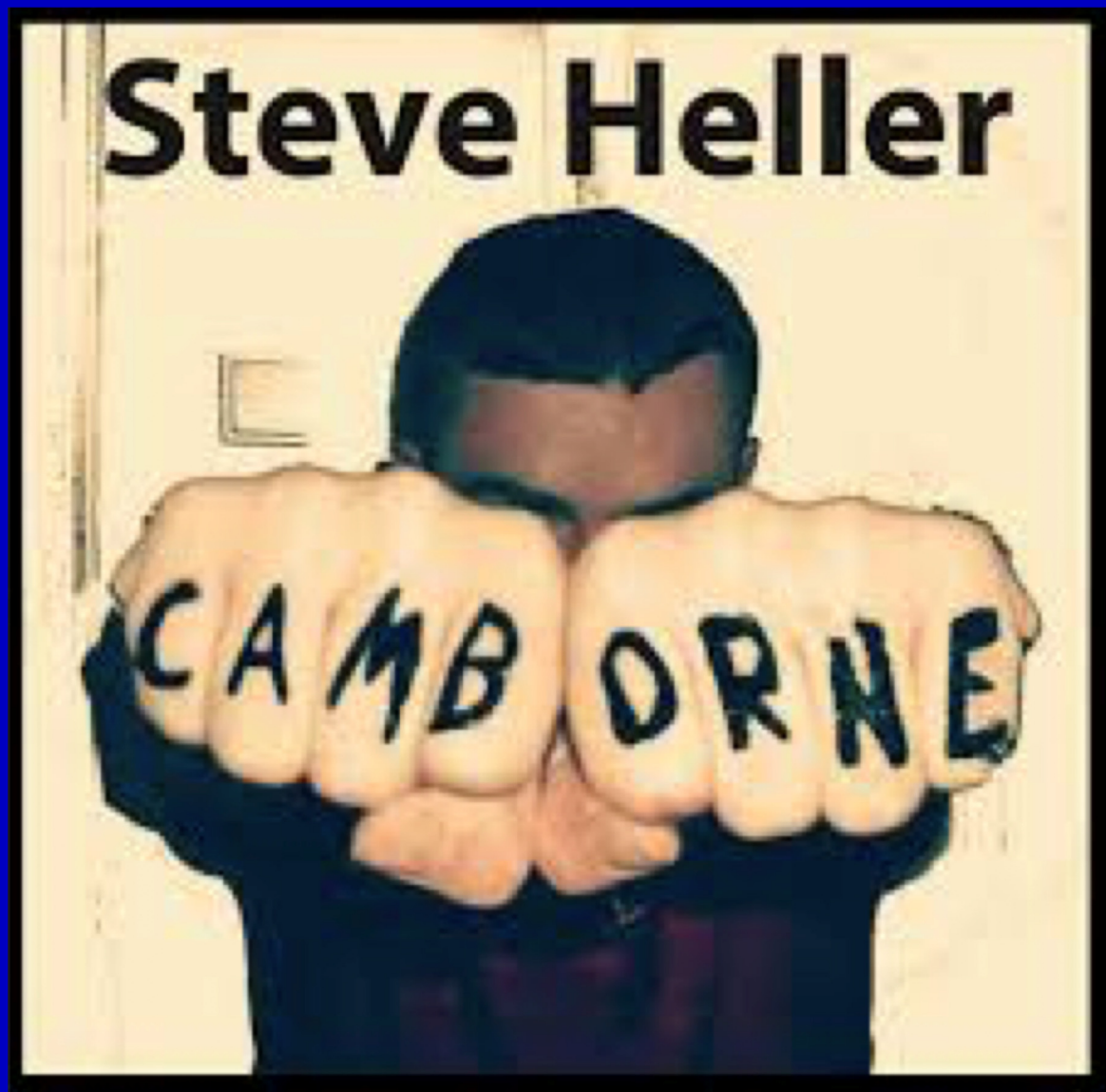
When you think about music scenes in Britain, you tend to think about Canterbury (Caravan, Soft Machine etc.), Liverpool (Bunnymen, Teardrop Explodes or even the Beatles) or even South Wales (Man and related bands). However, you rarely think about Cornwall, particularly the rap scene that has been steadily building in Camborne over the past two years. Now

Camborne may not be the place that rolls off your tongue when you think of Cornwall, or even rock’n’roll. It’s not full of yuppies like Rock, it doesn’t have a sailing community like Fowey or a barmy doctor like Port Isaac and you don’t often see Captain Poldark galloping bare-chested down Treloarwarren St. on his way to Aldi.

But what Camborne does have is rap. In fact, Camborne is now celebrated in rap by Steve (ROC ARD) Heller ‘who’s C to the A to the M to the B & O to the R to the N to the E’ and who has now released two albums of Cornish Rap, possibly the only examples of the genre. And while Los Angeles rappers have a much wider area of land to focus on, Steve has to make do with the Royal Duchy and of course, it’s famous culinary export, the pasty.

Steve’s first album Camborne was released last year and featured such

JEREMY SMITH



pieces of astute social and epicurean commentary as Poundshop, Ginster's Paradise and Pasty Shop but he's at his best when he leaves his crib and homies in Camborne and visits other ghettos in Cornwall such as Redruth ('the red city, twinned with Uranus cos' the weather is shitty'), Hayle, Pool Market (everybody with a fiver in their pocket, they've got a sale on down Pool Market') and Penzance ('where the people fight over Frosty Jacks').

But now its 2017 and Steve Heller has released his second album, 'This is Cornwall', just in time for Christmas. And what a great album it is, the title track showing that Steve can sing (sort

of!) as well as rap and also shows his deep love for the peninsula ('it's twinned with heaven and next door to Devon') and his pride for his hometown, Camborne, especially now a KFC is opening soon. But the sarcasm is not what this is all about, as social realism is never far way with songs about new fashion trends, 'Primarni', being poor, 'SKINT' ('I go to the beach and steal food from seagulls') and alcoholism ('My missus, she loves cheap cider, she gets drunk and pulls an all-nighter').

It also seems like Steve's own addictions have moved on from pasties and cider and on his second album, he's

Steve Heller

This Is
CORNWALL



gone up market with vodka and chicken nuggets ('little balls of heaven, wrapped in batter') but 'the problem is I'm getting fat'. But as with the first album, the two best tracks are when Steve gets on the bus and visits other towns. Helston, where my great grandmother was born, is summed up so well ('pasty shops, charity shops and banks: Helston) but Steve also raps about the local beer Spingo and Flora Day ('one of Cornwall's biggest celebrations, you've drunk 12 pints, now congratulations'). And then Portreath where I spent a number of holidays as a child ('You'd go swimming and a

floaters would roll by, Oh by Gar, sweetcorn in the eye!')

But all in all it's sweet and very funny and as good as anything Kunt and the Gang came up with and I'd I would really love to 'have a pasty soon by the North Atlantic Sea'.

Steve Heller and his CDs can be found on <https://cornishnews.com>

Jeremy Smith
jnismith@gmail.com
December 2017

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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Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](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.

ELECTRONIC ARTS: THE DONALD TRUMP OF GAMING - BY MR BIFFO

Why was Visceral games closed down, and the Star Wars game it had been working on cancelled? Because apparently nobody wants to play no linear single-player games no more, brah! Except... the story is more complicated than that. Except... maybe it isn't. Maybe the story is very, very simple - but the reality of it is buried beneath half-truths and outright lies. Such is the world in 2017.

Quick recap on some things: a few years back, Disney bought LucasFilm. Almost immediately, Disney closed down LucasFilm's games division, LucasArts, cancelling the hotly-anticipated Star



Wars game 1313.

Then EA announced it was taking over the Star Wars gaming brand, later announcing that Amy Hennig - the architect of Naughty Dog's Uncharted series - would be coming aboard to develop a brand new, story-based, Star Wars experience with EA's Visceral Games (the team behind the well-regarded Dead Space series).

In the meantime, EA had a big hit with Star Wars Battlefront.

Fast forward to earlier this year. EA cancels Hennig's Star Wars game, shuts down Visceral, and says that it's going to instead focus on "a broader experience that allows for more variety and player agency, leaning into the capabilities of our Frostbite engine and reimagining central elements of the game to give players a Star Wars adventure of greater depth and breadth to explore."

The Frostbite engine, in case you're unaware, is mostly used for EA's online multiplayer games, such as the Battlefield titles. "Agency" in case you're unaware, is a word that most of us never heard or used until about three years ago, when it became popular with games journo types, and it makes my skin crawl every time I hear it. Like when somebody shortens the word "radiators" to "rads". You know: in the way that somebody awful would do.

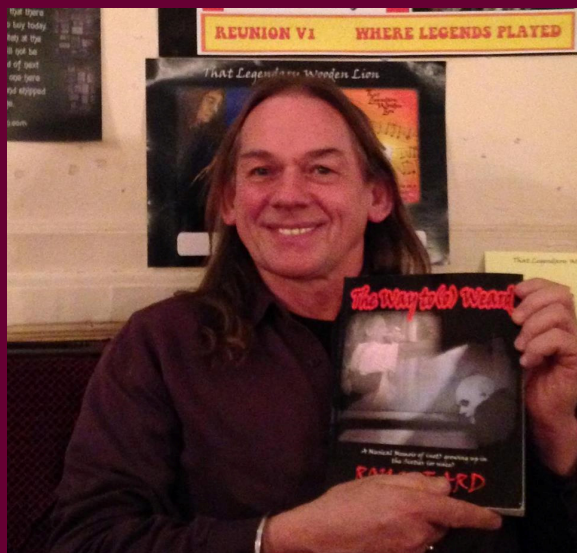
Anyway, cue outrage over what appears to be EA wanting to make multiplayer Star Wars games, purely so that it can rinse players dry with microtransactions.

However, according to Kotaku, there was more to the story. Except... then Star Wars Battlefront 2 arrived, loaded with microtransactions which made popular characters difficult to access without spending money. Cue outrage. Cue politicians getting involved. Cue EA removing microtransactions from Battlefront 2, after failing to convince players - via a widely reviled statement on Reddit - that the game was structured in this way to improve their experience.

The publicity over all of this has been a PR disaster for EA. Battlefront 2 - which should've been a guaranteed smash - has done worse than expected. Therefore, you'd expect EA to have learned its lesson and change course.

Apparently not now that we live in an era where nobody takes any degree of responsibility for their actions.

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..

Steve Harley's agent also looked after Kevin Ayers at the time and he asked me if I would tour manage and do the sound for their European tour. Kevin's music always had a special place in my heart. Right from the early days of *UFO* and *Middle Earth* I had enjoyed listening to the first line up of *Soft Machine* and I can still recall listening to them playing stuff from their first album with Kevin laconically repeating 'We Did It Again' over and over whilst Mike Ratledge's keyboards wove around Robert Wyatt's frantic and skilful drumming. At the time people eulogised over Ginger Baker ('Toad!', I hear you shout) and Keith Moon, but Robert Wyatt was the first drummer that ever impressed me with the kind of complexity and skill that could turn a beat upside down and then put it back on its feet again.

I had also seen Kevin as a solo artist many times. At a theatre in London somewhere where the curtains opened to find Kevin and Archie Leggett sitting on a stage playing chess with half bananas. Kevin reached over to Archie's side of the board and ate one of his 'pieces' - and they stood up and started playing. I could also vividly picture the gig at the *Rainbow Theatre* where Kevin came on alone for the encore and sang 'Falling in Love Again' at the piano, before Ollie came flying in on a rope, dressed, if I recall, in a striped jersey or shirt of some kind that made him look like a demented bumble bee. Frantically playing the guitar solo from 'Dr Dream', he crashed into the back of the stage and then the wings before being lowered onto the ground and somehow inflating his jacket to complete the bumble bee effect. Of course I jumped at the chance of doing the tour.

As I started to write this chapter I heard the news that Kevin had passed away in his sleep at the age of 68. For all the trials and tribulations of the tour I still had an incredibly soft spot for him and his music, and it is hard not to let the fact that he has died not colour the stories that follow but I will endeavour to tread



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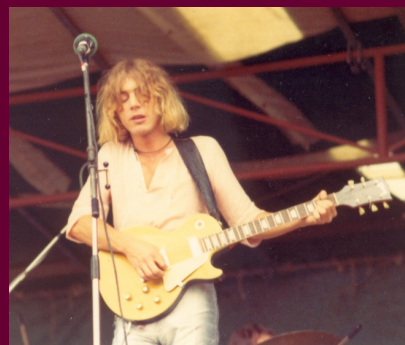
an even path. I had suggested that Dave Thomas, Harley's backline guy, came out with us to look after the instruments. That seemed OK with the management, but Kevin vetoed it on the grounds that 'Hendrix only had one roadie' so it was just going to be me then. I decided that I was not going to get into humping the gear in and out on my own, and told the band they had to do it themselves. The band consisted of Kevin Ayers, Ollie Halsall on guitar and vocals, Claudia Payo on keyboards, guitar and vocals, Marcello Fuentes on bass guitar and Enrico Villaframe on drums. The last three were from Argentina and were all superb musicians.

One other difficulty was that I was not going to be picking up any money on the tour. All the tour fees had already been paid to the agency in London, so I was only picking up the odd bit of expenses at gigs. I was told I was not allowed to give any of this to Kevin or the band but to bring as much back as possible. We had a sleeper bus booked for the tour, but there were no hotels for the days off. It was not exactly easy to spend a day off in a car park with no shower or proper toilet, but that was how this had been set up. The bus was owned and driven by Rainer Ravelin from Hamburg. He had previously driven for one of Harley's tours so we knew each other quite well.

The first port of call was Amsterdam for a radio interview. This was just for Kevin and Ollie and was supposed to be just an interview about the album Kevin had just put out – 'Still Life with Guitar'. When we arrived at the studio the interviewer asked them if they could play a few tracks live in the studio. Kevin responded saying that this was an electric tour and they did not have any acoustic guitars. The studio offered to get some so Kevin agreed, but only if the studio took us all out for a meal that night and got us a hotel. Deal done, and a runner was despatched to get two acoustic guitars. When the runner returned he had two guitars but they were both right handed and Ollie was left handed. Ollie was unfazed by this, as usual, and just turned it upside down and played it that way. Now I had seen Ollie do this with an electric guitar on the John Cale tour a few years before, but here he was again, playing the guitar upside down in exactly the same way he played when it was the right way round and picking it with his fingers – not using a plectrum! Astonishing – how can anyone do that?

It was not to be an easy tour. We headed down to do some shows in France and there were

some tensions within the band. I had been told that they had all been paid before the tour and that they knew there would be no hotels, but they were all asking for money for food and for hotel rooms on the days off. Luckily there were not too many days off and we managed to shower at the gigs at least. Food was also provided at the gigs so that staved off some of the problems. Kevin and Ollie had both been living in Spain for a long time and spoke fluent Spanish. One night, when I went to bed, I heard Kevin and Ollie having a furious argument – in Spanish – punctuated by swear words – in English! Both of them were prone to drinking too much although this only occasionally affected the gigs. The set would start with the band taking to the stage and playing a couple of chords over and over until Kevin joined them and launched into the song. One night he was a bit too wasted and just kept playing the chords. On the desk tape for that night you can clearly hear Ollie shouting,



'Play the fucking song, you cunt!' just before Kevin lurched into the right chords. The general drunkenness also meant that they would leave the rear lounge of the bus in a mess and Rainer was a very tidy person. Every morning he would complain bitterly about the state of his bus. He would, however, often join me on the front of house desk during the show.

'In the morning, when I clear up their mess, I fucking hate them,' he said one day as the show started, 'and then I hear music and I forgive them everything – until the next morning.'

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

We need PR to heal the nation's wounds

In my more paranoid moments I'm inclined to think that the Brexit vote last year was a front for another, more sinister, agenda.

It split the country right down the middle. In this age of the polarisation of wealth and austerity, what better way to secure a continuation of the same destructive, neoliberal policies, than by having the nation at war itself?

I'm also starting to wonder if our electoral

system isn't also designed to create conflict.

This occurred to me after a squabble I had with an old friend. She's a very committed Green Party activist who stood as a candidate in the last election.

I was very upset by this, as it seemed to me that all she could hope to achieve would be to take votes from the Labour Party; which, if you remember, looked all set to suffer a



major electoral defeat at the time.

I sent her an angry letter accusing her of party tribalism. Later, after the election, she came to visit me, and we had another squabble: or "a passionate debate" as she prefers to call it.

I told her that the Green Party is basically self-righteous and middle-class. It is self-indulgent to support it as it has no social base and is incapable of changing anything. She snapped back that, until we have no-growth policies and electoral reform, the world is doomed to destruction.

The argument went on like this for maybe half an hour or more and, although we parted in a friendly manner, I've been thinking about it ever since.

It's true that the Green Party has very little social base: unlike the Labour Party, which was created by the working class and still retains a large measure of working class loyalty.

But therein lies the Labour Party's weakness. Being a working class party, the most important thing for Labour voters is jobs, and it doesn't really matter what kind of jobs those are. Jobs in the arms industry, or in the nuclear industry, say, are just as good as jobs in the NHS.

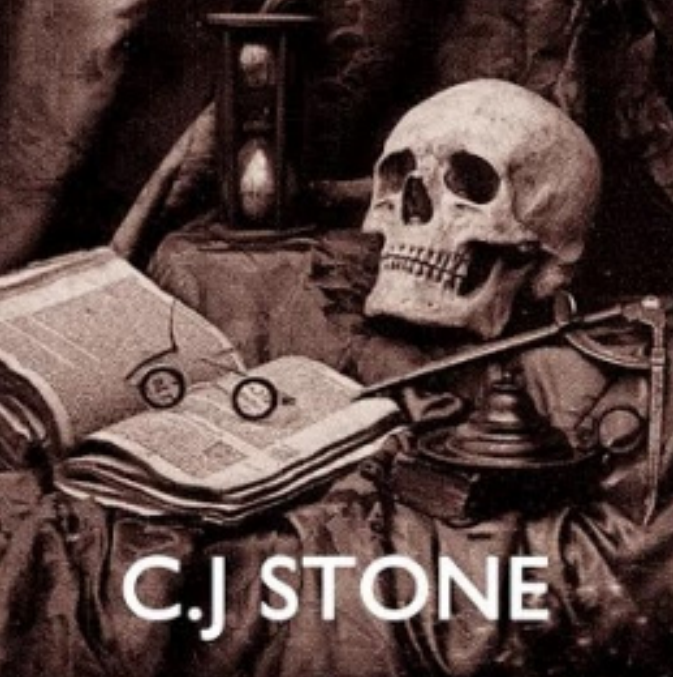
We need the Green Party to act as a counter-balance to this: to speak for the environment.

We also need all the other parties as well. We need communists and socialists and anarchists, anarcho-communists and anarcho-syndicalists. We need the SNP and Plaid Cymru, the DUP and Sinn Fein. We need the Lib Dems, the Women's Equality Party and the National Health Party.

Read on

THE EMPIRE OF THINGS

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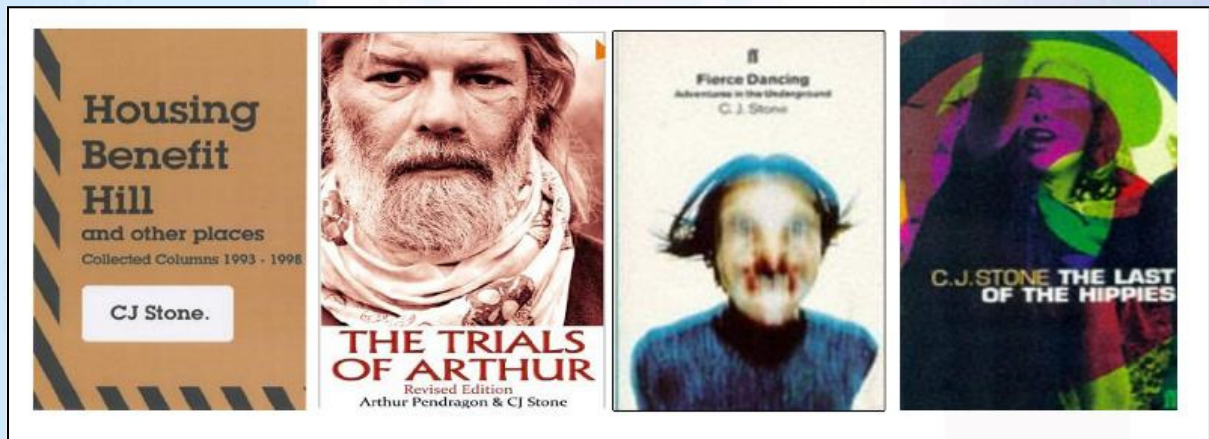
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Independent on Sunday



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

A 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..

It's not often that the activities of Hawkwind fans make the Gonzo news pages. This week has been an exception.

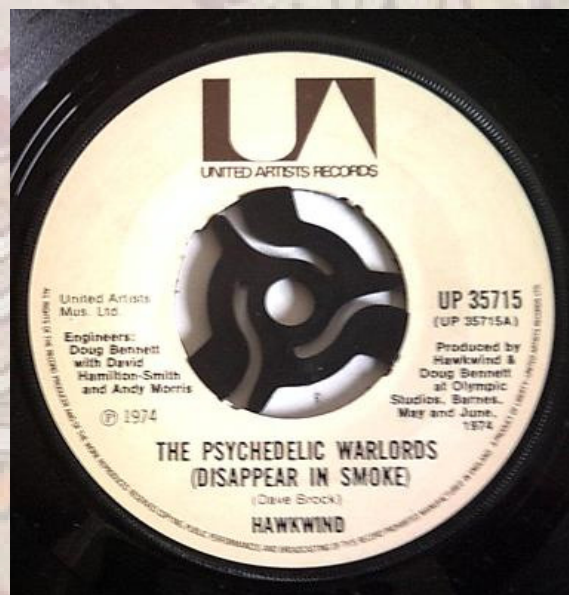
Auction Bidding for a \$10 Hawkwind Single Briefly Reaches \$17,000 *

The appearance on eBay of a

fairly common Hawkwind single normally would receive no special attention from the general fanbase. But an auction with the following item description created not just ripples in the Hawkwind community, but quite a few big waves:

hawkwind single 'psychedelic warlords (disappear in smoke) 7" dik mik

DikMik, an ex-Hawkwind member actually called Michael Davies, had



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 ...

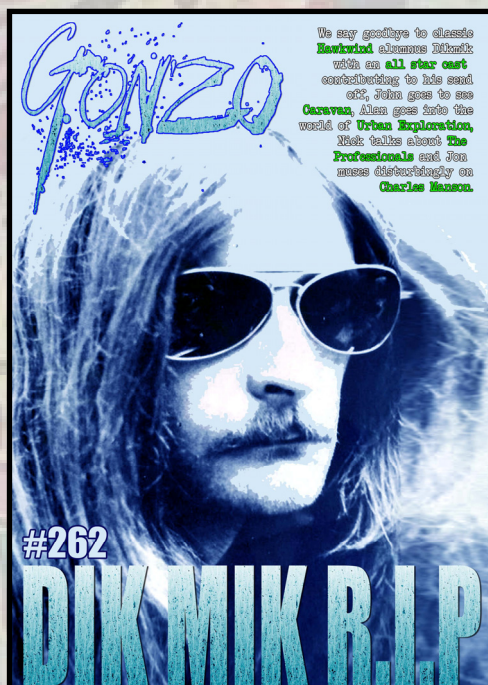


1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14.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

GONZO

Multimedia

spiritsburning.com



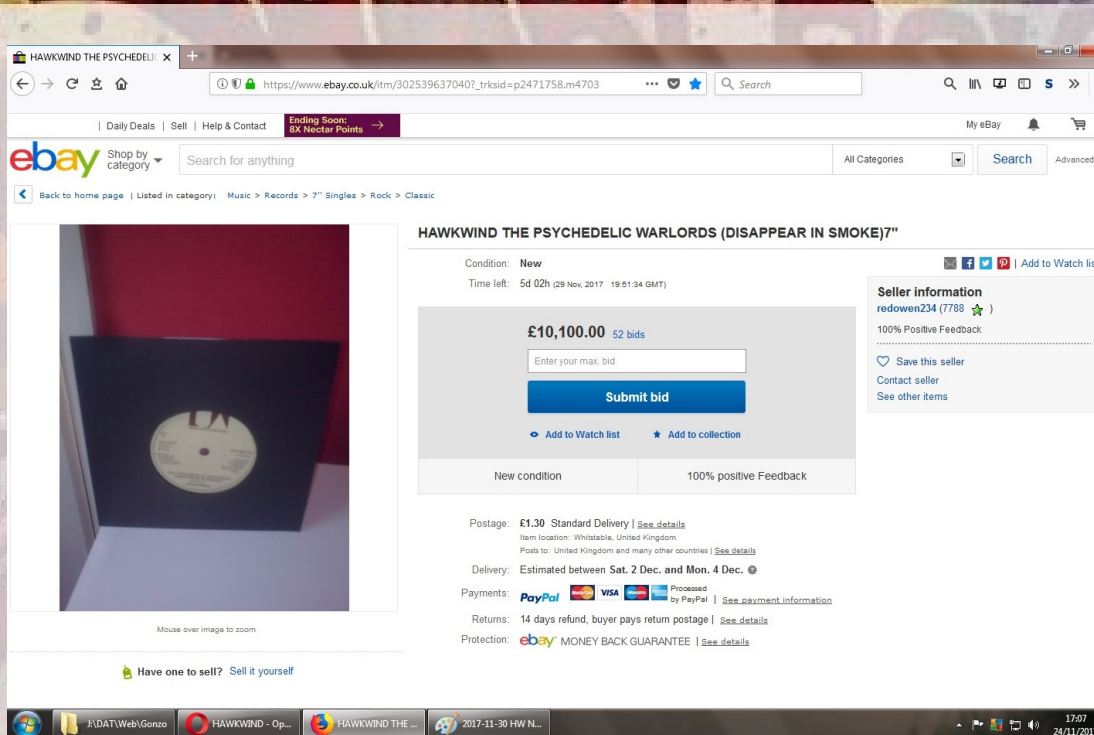
We said goodbye to Dikmik last issue, but he had no connection whatsoever to the record concerned

just died. And he was not a member of the Hawkwind lineup that performed that song. When the seller was challenged about this, he allegedly replied that it would be good for business to add 'dik mik' to the listing to help sell his record.

The 'going rate' for this 1975 single, which was widely available at the time, and which I bought from the Left Bank record shop in Exeter, would now be somewhere under a tenner (\$13).

There's a standard procedure for dealing with the auction of anything fake or controversial, and that is for a few people to leapfrog the bidding up to stratospheric levels in order to deter genuine bids. The tactical bids are then withdrawn late in the auction.

Last Thursday, a frenzy of bidding



The screenshot shows an eBay listing for a Hawkwind vinyl record. The title is "HAWKWIND THE PSYCHEDELIC WARLORDS (DISAPPEAR IN SMOKE)7\". The condition is "New" and the time left is "5d 02h (29 Nov, 2017 19:51:34 GMT)". The current bid is "£10,100.00" with "52 bids". The seller is "redowen234 (7788)" with a "100% Positive Feedback". The listing includes a photo of the vinyl record, a "Submit bid" button, and a "Have one to sell? Sell it yourself" link. The background of the entire page is a large, colorful, abstract painting with the words "SISTERS OF MERCY" and "WARRIORS" visible.

swiftly rocketed the price up to and then beyond £4,000 (\$5,300). With the support of some Hawkwind members and also Mica, son of the recently-deceased MikMik, a substantial number of the online fans joined in the ballooning protest, either by active bidding, asking questions of

the seller, or just applauding the process along.

By now, the item description had been amended to remove the spurious 'Dik Mik' reference... but the damage was done, and a sizeable chunk of Hawkwind fandom was doggedly on the case -



Bid history

[Tell us what you think](#)

Bidders: 9 Bids: 32 Time left: 5 days 21 hours 58 mins Duration: 7 days

Only actual bids (not automatic bids generated up to a bidder's maximum) are shown. Automatic bids may be placed days or hours before a listing ends. [Learn more about bidding.](#)

[Show automatic bids](#)

Bidder ⓘ	Bid amount	Bid time
c***a (0) 🐼	£4,300.00	23 Nov 2017 at 9:52:24PM GMT
k***k (567 ★)	£4,200.00	23 Nov 2017 at 9:51:29PM GMT
c***a (0) 🐼	£4,000.00	23 Nov 2017 at 9:49:08PM GMT
k***k (567 ★)	£3,600.00	23 Nov 2017 at 9:48:12PM GMT
k***k (567 ★)	£3,100.00	23 Nov 2017 at 9:47:54PM GMT
c***a (0) 🐼	£3,000.00	23 Nov 2017 at 9:39:53PM GMT
k***k (567 ★)	£2,800.00	23 Nov 2017 at 9:47:44PM GMT
s***y (1495 ★)	£2,500.00	23 Nov 2017 at 8:06:35PM GMT
c***a (0) 🐼	£2,100.00	23 Nov 2017 at 9:39:39PM GMT
2***2 (711 ★)	£2,000.00	23 Nov 2017 at 7:07:50PM GMT
2***2 (711 ★)	£1,900.00	23 Nov 2017 at 5:32:07PM GMT

and remained there. On Friday, bidding broke through the £10,000 level, and then peaked at £13,077 (approx US\$17,000). That meant the 10 quid item was now being valued higher than a brand new Hyundai i10 car, or as being worth around 12 BBC Hawkwind Transcription disks.

After a brief lull a late flurry of bid retractions then brought the price crashing back down to sane levels.... but one 'protest bid,' an early one of £16, was not retracted for some reason, and that became the eventual winning bid at the end of the auction! That's rather an 'oops' moment,

as it seems the record seller might end up being a financial beneficiary of all the protest action, after all.

As we go to press this week, there is discussion in the Hawkwind fan diaspora as to what - if anything - might be salvaged from the situation. One suggestion was that the band be asked to sign the record, then frame it and re-auction for charity, along with a printout of the recent auction saga. Or just snap the disk in half.

Anyway, hell hath no fury like a bunch of pissed-off Hawkwind fans.



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

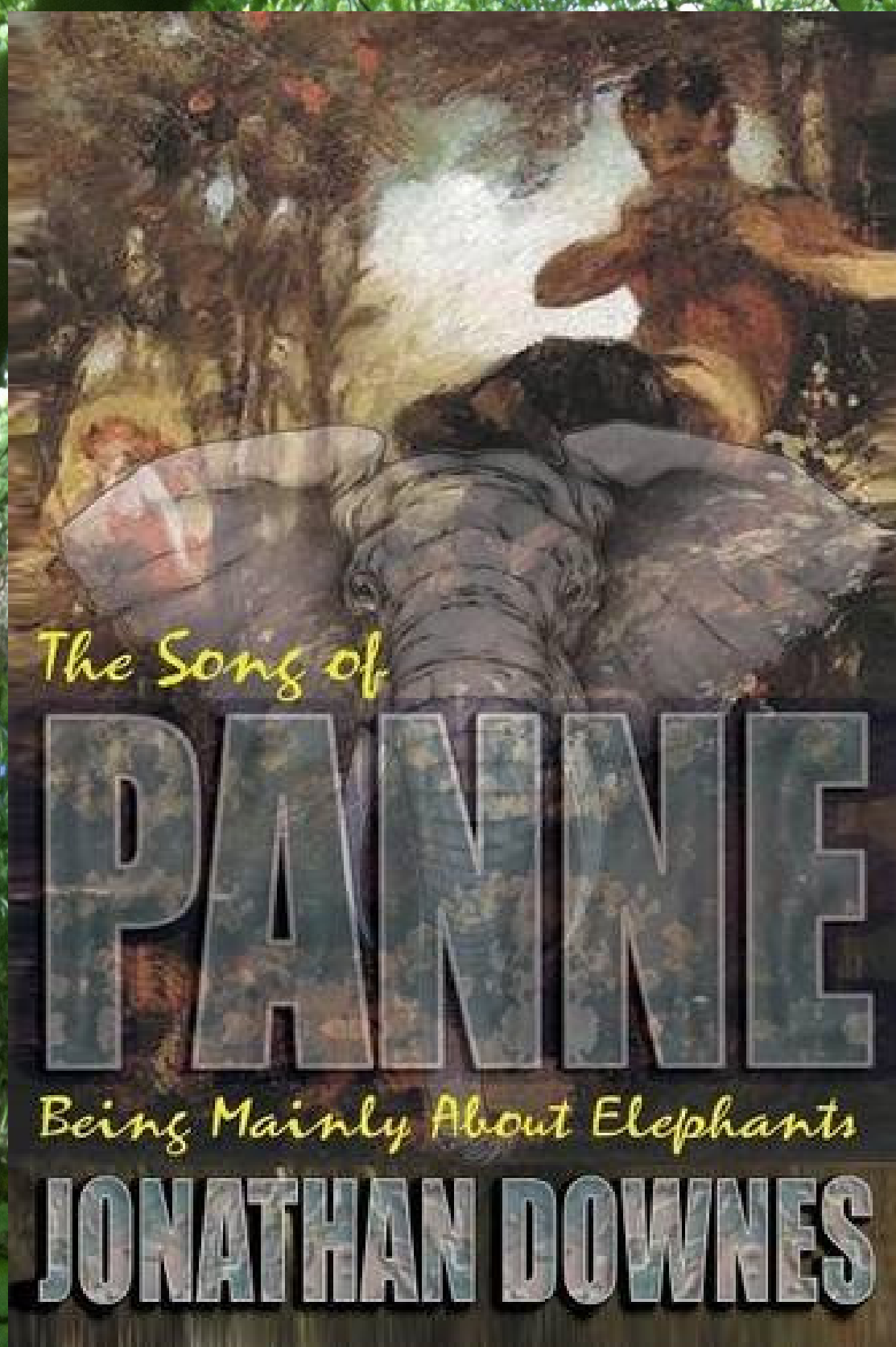
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



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>

THE GARDENING CLUB

OR NEWS FROM THE POTTING SHED



MARTIN SPRINGETT



Just in case anyone wondered, I have a remarkable pair of stepdaughters. The youngest just sent me this, knowing that this is the sort of news item which would utterly delight me.

I love you Olivia...



Daily Mail

LIKE

NEWS

Hidden camera left in a forest to capture pictures of wild animals snaps a naked man high on LSD who thought he was a tiger



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!!!"

LIGHT WINTER/WINTER LIGHT

TODAY I SAT IN THE LAST OF THE FLICKING SUN
and watched the blue sky shine

Not everything is illuminated-some black holes
suck energy away like message t-shirts.Memes and blogs are indoors

I am on a plastic chair next to my cat and garden.It is enough.

We have no snow,no rain-but Light and Air and Blue Sky Fire.

This day will last as long as presence.Even now,i sense a diminution..
Folk are being recruited to counted the attack on Net Neutrality and to
stop this Tax Scam.

I could be phoning strangers to urge them in to action.But i am@peace.
My cat sits in my shadow to avoid furburn.Thin green beans insinuate fu-
ture nutrition.

Green carrot tops peek through simple South Austin soil.
And i begin to turn pink -so indoors to you and this report
Sometimes the story is less than the experience.
Sometimes-more..

<http://www.spiritthom.com>



ROCK and ROLL

a cabinet of curiosities

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

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

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

No waffle today because I can't think of anything to waffle on about, although my youngest has had pancakes for her birthday breakfast today, so I suppose there are still waffles of sorts. So lads and lasses, on with the show without further ado:

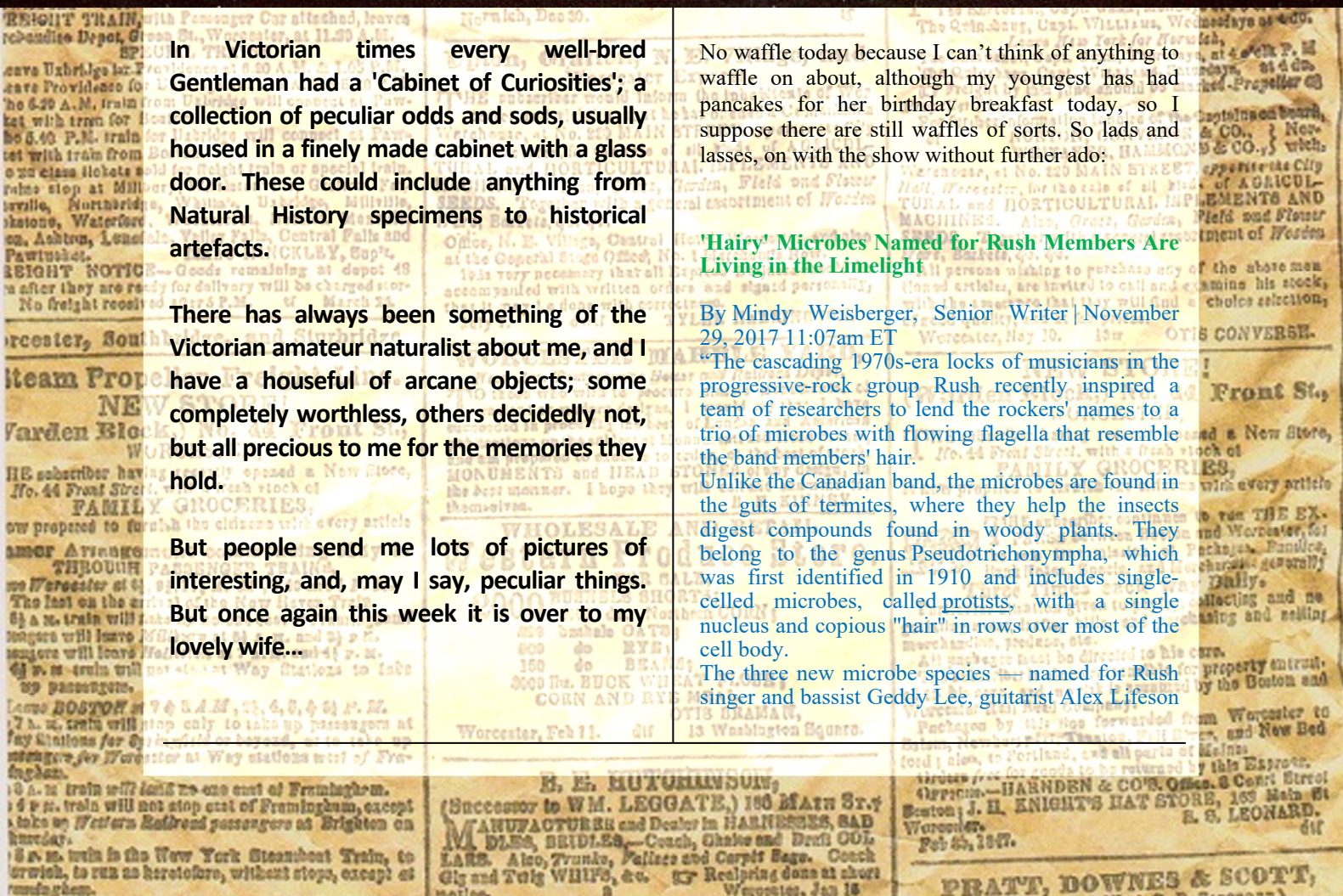
'Hairy' Microbes Named for Rush Members Are Living in the Limelight

By Mindy Weisberger, Senior Writer | November 29, 2017 11:07am ET

"The cascading 1970s-era locks of musicians in the progressive-rock group Rush recently inspired a team of researchers to lend the rockers' names to a trio of microbes with flowing flagella that resemble the band members' hair.

Unlike the Canadian band, the microbes are found in the guts of termites, where they help the insects digest compounds found in woody plants. They belong to the genus *Pseudotrichonympha*, which was first identified in 1910 and includes single-celled microbes, called protists, with a single nucleus and copious "hair" in rows over most of the cell body.

The three new microbe species — named for Rush singer and bassist Geddy Lee, guitarist Alex Lifeson



THE BITCH IS BACK

and drummer Neil Peart are *Pseudotrachonophora leei*, *P. lifesoni* and *P. pearti*, and were found in two species of termites from North America and Australia, according to a new study."



Not sure if I would be honoured, pleased, shocked, cheesed-off or what to know that a microbe with flowing flagella had been named after me, but I suppose better *with* those flowing flagella than not. And even better than just having one flagellum. Although, to be honest, flagellum is a brilliant word.

Rare The Raconteurs Tour Edition Stylophone Jack White unused - £35.00



"The Raconteurs Tour Edition Stylophone Complete requires 3 x AA batteries (not included)"

Box has some shelf wear, but Stylophone never removed from box"

It is comforting to know that Jack White is unused. Worth the £35.00 just for that fact alone.

Boots used to belong to Victoria Beckham - £3,700.00



134 best Victoria Beckham images on Pinterest | Victoria beckham ...

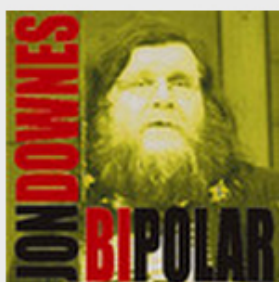
"The boots have been specially made and worn by Victoria Beckham in her hey days with Spice Girls.

Victoria donated them to Red Cross charity in London in 2013.

This is one off item.

SHAMELESS SELF PROMOTION TIME

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



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

The underscriber, by appointment from the Hamilton
of Patents, in agent of the U. S. Patent Office for re-
ceiving 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 will disburse
the proper Fees, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
to the American and foreign works, to test valid claims
there, and render advice to legal and scientific persons
respecting their claims. Residence in Europe and
other countries.

waist 28 inside leg

trousers extraordinaire. Look at
my old flared jeans to shame,
I have the added decoration of self-

Woohoo...baggy trousers extraordinaire. Look at those flares! Puts my old flared jeans to shame, even if they did have the added decoration of self-sewn tassels on the trouser hems.

DAVID BOWIE Ultra Rare NECKTIE
DESIGNED BY BOWIE For 'Save The
Children' Charity - US \$199.00
(Approximately £151.19)

A long, narrow necktie with a complex geometric pattern. The tie features a central yellow band, a blue band with white polka dots, and a grey band with a black and white chevron pattern. The tie is laid flat against a white background.

“A very rare, never worn necktie designed during the 1990's for the charity SAVE THE



worn necktie designed during
 the charity **SAVE THE**



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

CHILDREN. We acquired this from a former close associate of Bowie's, who recalled this was designed for the charity, but we could find no record of it online. The Tie has Bowie's design credit as an actual part of the fabric on the inside. In excellent unworn condition."

I quite like this tie.

Music training strengthens children's brains, decision-making network

"November 14, 2017

If the brain is a muscle, then learning to play an instrument and read music is the ultimate exercise.

Two new studies from the Brain and Creativity Institute at USC show that as little as two years of music instruction has multiple benefits. Music training can change both the structure of the brain's white matter, which carries signals through the brain, and gray matter, which contains most of the brain's neurons that are active in processing information. Music instruction also boosts engagement of brain networks that are responsible for decision making and the ability to focus attention and inhibit impulses.

The benefits were revealed in studies published recently in scientific journals – including one this week in the journal *Cerebral Cortex*.

The results are from an ongoing longitudinal study that began in 2012, when BCI at the USC Dornsife College of Letters, Arts and Sciences established a partnership with the Los Angeles Philharmonic

Association and Heart of Los Angeles (HOLA) to examine the impact of music instruction on children's social, emotional and cognitive development.

The neuroscientists have been monitoring the brain development and behavior of a group of children from underserved neighborhoods in Los Angeles. Some of the children are learning to play and read music through the Youth Orchestra Los Angeles at HOLA.

More information: Assal Habibi et al. Childhood Music Training Induces Change in Micro and Macroscopic Brain Structure: Results from a Longitudinal Study, *Cerebral Cortex* (2017). DOI: [10.1093/cercor/bhx286](https://doi.org/10.1093/cercor/bhx286)

Journal reference: [PLoS ONE](https://doi.org/10.1093/cercor/bhx286) [Cerebral Cortex](https://doi.org/10.1093/cercor/bhx286)

Provided by: [University of Southern California](https://www.usc.edu/)

Well, there you have it then. I should have persevered in my attempts at learning to toot into my recorder for longer.

So 20 days counted so far; 17 with precipitation.

Umbrellas at the ready and see you all next week.



"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 was relieved he was free of his nagging tooth



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

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

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

Stephen Ettinger, D.V.M.:
Canine Heart Sounds
(EVSCO Pharmaceutical Corp, 1970)

What? The best and worst beats, available on one handy long playing record.

There really isn't that much to say about this entry. 7" and 12" works, financed by drug companies, were a long time

feature in the recording industry before cassettes, video and the internet killed them off. Many such items subsequently turned up in junk/thrift/second hand stores where the curious were sometimes motivated to chance a few coins in return for a very unique listening experience. If you're listening to the winning arguments regarding "which patients need a diuretic?" it probably helps if you have a clue what, exactly, a diuretic is, a fact that explains why Neil Nixon seldom listened to that particular single purchased for five pence from a Carlisle junk shop.

All of the above probably explains why Canine Heart Sounds accrued just enough of a cult following to insinuate itself at #93 (3 April 2007) on the second 365 Days Project, where, as of this writing, its 22 tracks continue to exist for your – ahem – listening pleasure. The rest is very predictable. With clear diction and just a hint of his original local accent, Stephen Ettinger provides an insightful and erudite master class in discerning the good and bad beats inside the chest of a dog. You don't need any skilled knowledge to start with, and the road map is clear from the sleeve.

The tour opens with the normal sounds of a canine heart, visits acquired murmurs, considers variations in canine cardio tones and finishes with the darker, congenital failures (probably best to skip everything from track 18 onwards if you really love dogs). Each separate variation on the theme of thumping is preceded by directions in understanding what we are about to hear. Once explained, the evidence is easy to understand and Ettinger strikes just the right note of informed expert and understanding instructor. Mix tape gold, but only if your taste for mash ups veers well away from work with any sense of mass appeal, and also an insight into a market that flourished for the



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

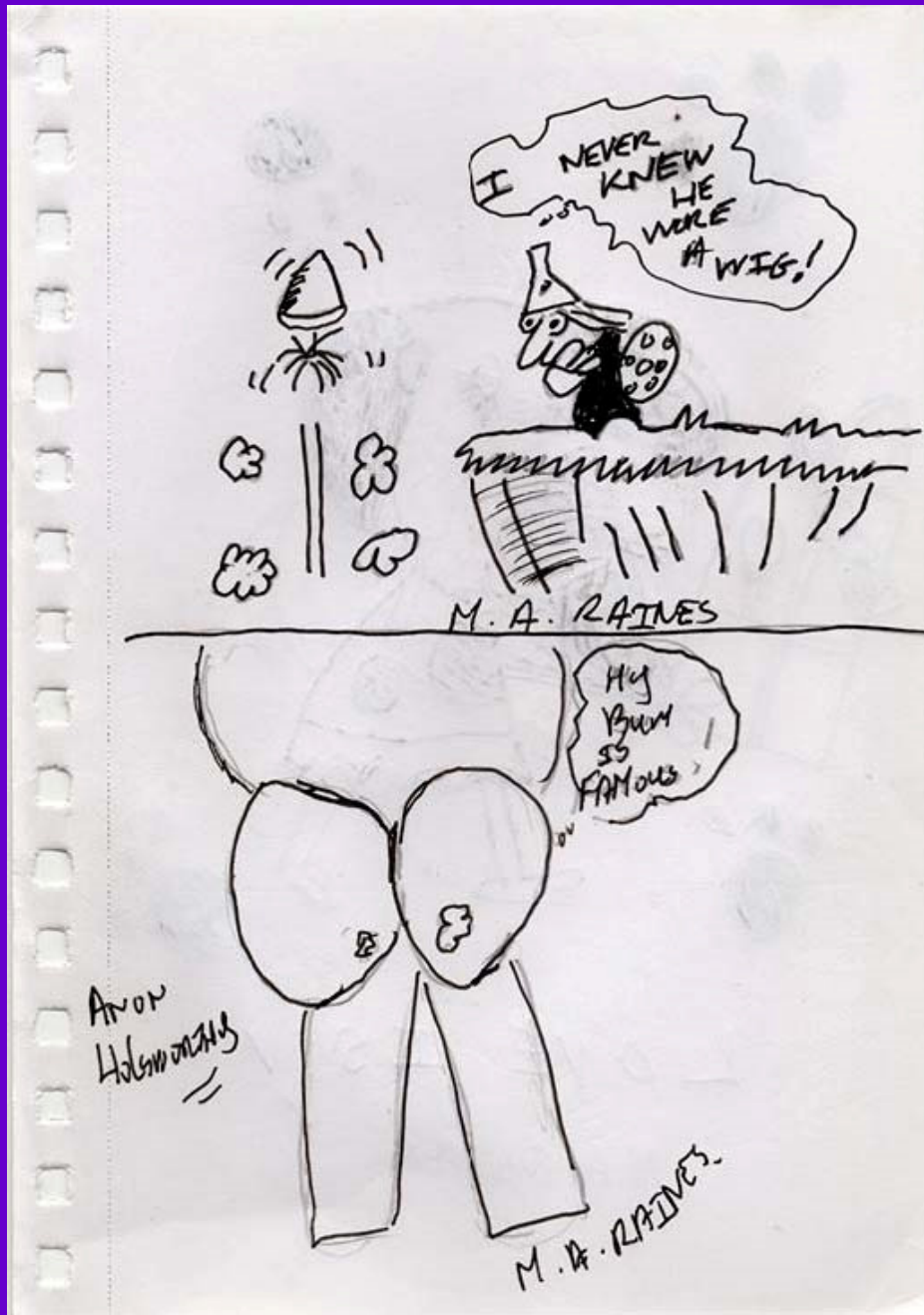


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard I just hope people like and support and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>

Strange Days Indeed.

MONDAY

Some years ago I made a record called "The Man from Dystopia" which was, basically, a Frank Zappa pun meant to amuse my old friend Dave McMann. Now Dave is dead, and the dystopia is upon us (the two things are not connected). So far today, after a whole lot of nonsense regarding identification protocols, I have had one of my bank accounts suspended because I did not understand a string of questions asked me by someone with such a strong accent that I did not understand him. Why not complain? I have a horrible idea that to do so would be considered racist in these unpleasant times. And not only am I not racist, but I would very much rather not be labelled as such on a set of official documents which would probably remain on my records - like a bad smell - for the rest of my life. And the poor bugger with whom I was dealing is probably constrained by as many safeguards and shackles as I am. It is not his fault that a deaf disabled man in late middle age couldn't understand him.

Monday night I was in a hell of a state. Not only are we awaiting another full moon, which as I believe you all know, knocks me for six every time, but because I managed to injure both of my feet which - being a diabetic - is very bad news. On Monday night, as Corinna and Graham will affirm, both of my feet were peeing out blood like there was no tomorrow. This is not much fun, so I am likely to be less hands (or feet) on than usual this week.

TUESDAY

Strange Days continue: I finally got to see HSBC yesterday afternoon, after a comedy of errors which culminated in the person at the call centre who probably understood my accent as much as I understood his, booking me in for an appointment to apply for a mortgage at the ILFORD branch, rather than to bring in identification documents to the BIDEFORD one. I was seen by a charming woman of oriental descent who nodded politely as I told her that my family "have been banking with the jolly old Honkers and Shankers since the 1920s". (Being in a wheelchair in public



always brings out the Uncle Matthew in me).

WEDNESDAY

Finally, however, I have managed to make it into the quality press. I am quite often in the tabloids, but this is my first time in *The Guardian* for years: "Jonathan Downes, director of the Centre for Fortean Zoology, said that while he applauded the scientific work and agreed that many samples are obviously from bears, he believes the mystery is not yet solved. "I think there is still a possibility that there are unknown species of higher primate which are still awaiting discovery in what used to be Soviet central Asia," he said".

READ FULL ARTICLE...

<https://www.theguardian.com/science/2017/nov/29/dna-sampling-exposes-nine-yeti-specimens-as-eight-bears-and-a-dog>

And that was just three days.

MOST PECULIAR MAMA.



THE BEST LAID PLANS

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



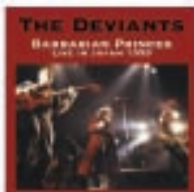
**NICK FARRER AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
HIST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST292CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST187CD

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