

# GONZO



We talk to **Tony Klinger** about his work with **The Who**, on **'The Kids are Alright'** and print an exclusive excerpt from his book, Alan gets all Christmassy with **Charlie Manson**, and the legendary **Jim Dickinson**, John has a **Martian Christmas** with **Paul Kantner** and looks back over the 60th anniversary celebrations of the **Summer of Love**, Jon waxes lyrical about **The OA** and **Stranger Things**, Richard writes about **Steve Kimock**, and Amy explains **Yuletide plants**.

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#265/6

# MERRILY ON WHO





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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 the double issue of *Gonzo Weekly* magazine, which will cover the first two weeks of what is euphemistically known as the 'festive season'. Although it is not a time of the year of which I am fond, I do like to take the opportunity to spend some time with my loved ones (as well my friends Mr Smirnoff and Mr J. Daniels). The next issue

of the magazine will be another double issue on the 6<sup>th</sup> of January, after which we return to some semblance of normality. However, the week after, I am scheduled to be doing two days filming with – of all people – one of Britain's leading computer game manufacturers, so I am not promising that we will return completely to normal, even by then.

However, the show must – and certainly will – go on. Back in the day, when I was a spiky haired young Herbert, I used to love the bumper Christmas issues of the music press. The *NME* in particular, always came up with a massively entertaining smorgasbord of rock and roll tinged entertainment, which did a lot to smooth my path through the last couple of weeks of December with my family. Christmas was not much fun here when I was in my late teens, and the first 2yrs of my twenties, because my father would continually rant about how the world was going to hell in a handbasket, my mother would look upset and – back in the days when I was still in full time education – there would always be a school report which portrayed me as something a few points less





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attractive than one of H.G.Wells' subterranean Morlocks, which the social graces and employment potential of a small slug. These school reports always resulted in more family doom and gloom, and it was great to be able to retreat to my bedroom with the uncompromising prose of writers like Mick Farren and Charles Shaar Murray for companionship.

Well, I am much older now and so are you, and I very much doubt whether there are any lonesome and unhappy school boys reading this. In fact, as far as I can see, lonesome and unhappy schoolboys beaten into submission by an implacable and uncaring system and an alcoholic father, seem to be, thankfully, a thing of the past. But I am digressing, but shit, it's my magazine and I will digress if I fucking well want.

One of the big ongoing themes of this year's magazines has been the way that media giant Netflix has changed the game entirely for television. And, I am going to continue along this theme because I have just discovered two Netflix shows which I think are totally extraordinary, and which I do not think would have been made by the conventional media.

(NB: I feel a bit awkward using the term 'conventional media', because by now, I think that Netflix and – to a lesser extent -

NowTV have *become* the conventional media outlets, in a digital coup which was executed so swiftly and painlessly that I don't think anybody noticed.

As I'm sure that regular readers of this magazine will be aware, I have a great weakness for what I believe is called 'low fantasy'. I am not talking about the sort of fantasy that I write, which is deliberately set amongst the current social underclass, but fantasy set in a real-world location. To me, much as I enjoy stories set in Narnia or Middle-Earth, I much prefer stories set in parts of the real world of which I have real life experience.

A series called *The OA* is particularly poignant. The series centres on Prairie Johnson, an adopted young woman who resurfaces after having been missing for seven years. Upon her return, Johnson calls herself "The OA", exhibits scars on her back, and can see, despite having been blind when she disappeared. The OA refuses to tell the FBI and her adoptive parents where she has been and how her eyesight was restored, and instead quickly assembles a team of five locals (mostly high school students) to whom she reveals that information, also explaining her life story. Finally, she asks for their help to save the other missing people who she claims she can rescue by opening a portal to another dimension.

اللجنة لهم إذا كانوا لا تأخذ نكتة

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Oddly beautiful in places, this is one of the most peculiar television programmes that I have seen in years. It portrays the main protagonist and her 2 different bands of comrades in arms, so sensitively that – as I sit in my favourite armchair, my little dog on my knee, dictating this to me beloved stepdaughter – I find myself lost for words. Brit Marling, who not only wrote, but stars in, the series, portrays the sensory deprivation experienced by people locked away from the world in a high tech and oddly beautiful prison in an extraordinary manner. Unusually, for a TV drama, the show makes one confront one's own fears and even one's own world view, and when combined with my current reading about 'reality tunnels' in the works of Robert Anton Wilson, it provides a surprisingly holistic sensory experience.

The second series to which I have become mildly addicted to in recent weeks is *Stranger Things*. Predictably, the mass media has described it as the most peculiar TV offering in recent years. Well, it's not. People who have written that "*The OA* is nearly as strange as *Stranger Things*" are completely missing the point. *The OA* has done to contemporary TV drama what I imagine that *The Prisoner* did to TV drama in the late 1960s, whereas *Stranger Things* – massively entertaining though it is – is far more

conventional in its structure. *Stranger Things* is set in the fictional rural town of Hawkins, Indiana, during the early 1980s. The nearby Hawkins National Laboratory ostensibly performs scientific research for the United States Department of Energy, but secretly does experiments into the paranormal and supernatural, including those that involve human test subjects. Inadvertently, they have created a portal to an alternate dimension called "the Upside Down". The influence of the Upside Down starts to affect the unknowing residents of Hawkins in calamitous ways. The first season begins in November 1983, when Will Byers is abducted by a creature from the Upside Down. His mother, Joyce, and the town's police chief, Jim Hopper, search for Will. At the same time, a young psychokinetic girl called Eleven escapes from the laboratory and assists Will's friends, Mike, Dustin, and Lucas, in their own efforts to find Will. The second season is set a year later, starting in October 1984. Will had been rescued, but few know of the details of the events. When Will is found to be still influenced by entities from the Upside Down, his friends and family learn there is a larger threat to their universe from the Upside Down.

The thing that makes *Stranger Things* particularly impressive is the way that,



stylistically and almost as an aside – it acts as a homage to a whole generation of ‘coming of age movies’ which were made in the 1980s. It has even been colourised to subtly hark back to those blithe Cold War days. I have been annoying my darling wife by sitting up in bed watching the show on my iPad, while she is trying to listen to meditation tapes and go to sleep.

I think the thing that is most interesting about both of these new series is that they are released in their entirety. That means that one can eek out one’s watching, or binge-watch, depending on one’s mood or proclivities. There are also no advert breaks, and the soundtrack is in high quality stereo (it might be in surround sound for all I know, but I don’t have such a setup). As main stream television gets more and more vacuous and dumbed down – something which has been happening slowly but surely for decades – Netflix is commissioning sharp, intelligent drama, which is no less entertaining for having been so carefully crafted. I haven’t had a terrestrial aerial for years, and have not been interested in television as a mainstream medium since before the turn of the century. But, these streaming services have totally changed the way that I watch visual media, and I suspect that it has done the same for many other people as well.

In a world, which (unlike the one in which my father ranted) truly does seem to be going to hell in a handbasket, this revolution in the visual media is a small, but welcome facet of our rapidly decaying society.

On that note, let me do as jolly fat men with beards are supposed to do at this time of year; bellow “ho ho ho” and wish you a happy time with your family and whatever Gods you worship, and a peaceful new year.

With much love from Jon and the rest of the editorial team.



The OA, Stranger Things, The Beatles, John Lennon, Trevor Horn, Jools Holland, Eric Clapton, Lili Fini Zanuck, Cecil Williamson, Patti Smith, John Prine, Rock and Roll Hall of Fame, Bon Jovi, Jimi Hendrix, Paul McCartney, Status Quo, Francis Rossi, REM, The Cure, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Keith Chegwin, Maxwell Frank Clifford, James Marcellus Arthur "Sunny" Murray, Sir Christus (Jukka Kristian Mikkonen) Magnus Bergdahl, Leon Rhodes, Patrick Michael DiNizio, Willie Pickens, Warrel Dane, Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Tony Klinger, The Who, Alan Dearling, Phil Bayliss, James Luther Dickinson, John Brodie-Good, Country Joe McDonald, Hot Tuna, Paul Kantner, Jefferson Starship, Richard Foreman, Steve Kimock, Charles Manson, Dennis Wilson, Phil Kaufman, Terry Melcher, Bobby Beausoleil, Catherine Gillies, Charlene Caffritz, Marilyn Manson, Brian Jonestown Massacre, Cabaret Voltaire, Nick Redfern, Defending the Realm: M15 and The Shayler Affair, Mark Hollingsworth, Nick Fielding, Sex Pistols, David Shayler, The Clash, UB40, Kev Rowland, Silhouette, Tankard, Threat Signal, Antisept, Trojan Horse, Uncle Acid and the Deadbeats, 36 Crazyfists, The Walking Dead, Whitewater, With the Dead, Wobbler, Zud, Asooth, Atoll, b.o.s.c.h., Bigfoot, Blaze of Perdition, Charcoal Tongue, Curse the Fall, Hawkwind, Xtul, Martin Springett, Amy Phillipson, John Higgs, Timothy Leary, Kylie Minogue

### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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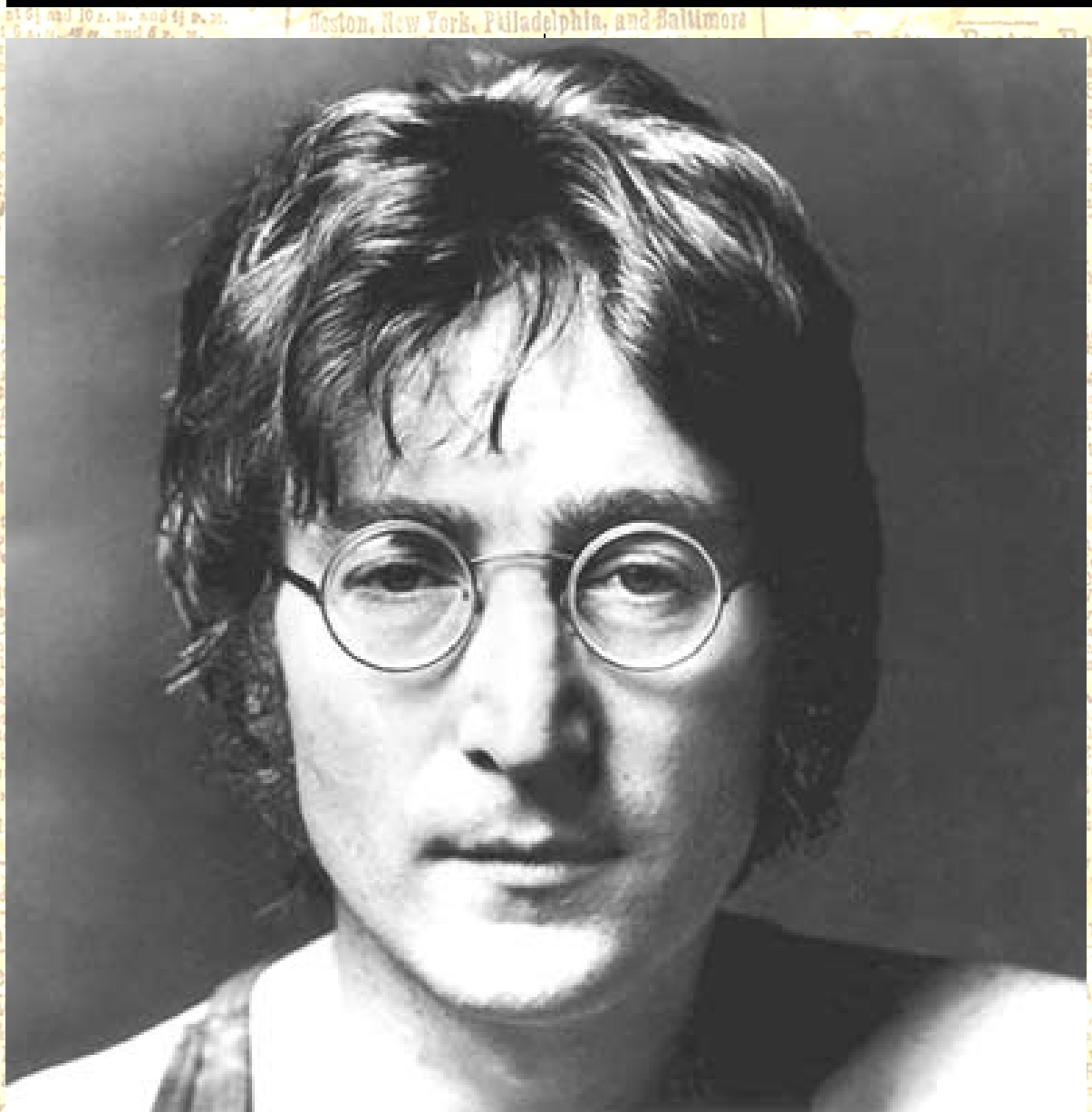
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# THE <sup>gonzo</sup> NEWSROOM



**IMAGINE NO PHILATELY:** United States Postal Service has unveiled a sneak peek at some of the postage stamps it will introduce next year, and among them is one paying tribute to the late John Lennon. The Lennon stamp will be the next instalment of the USPS' Music Icons series of

"Forever" stamps.

No release date has been announced for the commemorative stamp honouring the Beatles legend. The U.S. Postal Service has issued a number of other Beatles-themed stamps over the years, including one in



"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

1999 that commemorated the Fab Four's 1968 animated flick *Yellow Submarine*.

<http://rock107.com/john-lennon-to-be-honored-with-us-postage-stamp-in-2018/>

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

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

**SARM SINGED:** Trevor Horn's residential studio has gone up in flames, as devastating wildfires swept through large swaths of southern California.

Horn, an ex-member and producer of Yes and the Buggles, confirmed that his six-bedroom Bel-Air home and recording studio had been lost, adding that he was safe and hadn't personally seen the destruction. He also vowed to rebuild the studio, which included state-of-the-art technology, and boasted canyon, mountain and ocean views. Dubbed SARM West Coast, the studio opened in 1981 as a

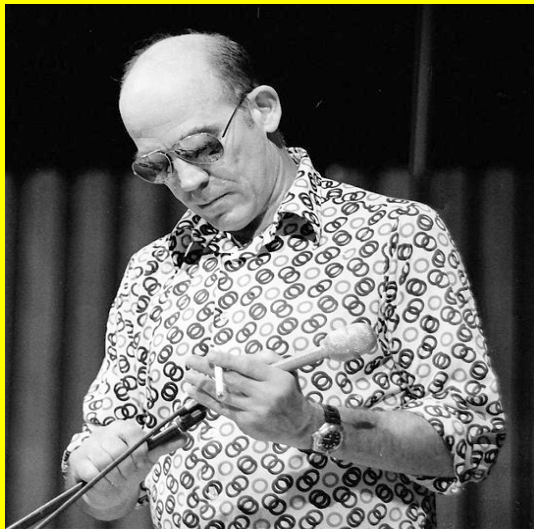
companion to the original SARM studio in London.

<http://ultimateclassicrock.com/sarm-west-coast-studio-fire/>

**AND OLD CLAPPER TOO:** Musician and broadcaster Jools Holland will host a rare in conversation event with Eric Clapton and Academy-Award winning director Lili Fini Zanuck following the UK and Irish premiere of *ERIC CLAPTON: LIFE IN 12 BARS* on Wednesday 10 January 2018. This special event will be broadcast LIVE via satellite from the BFI Southbank to over 250 cinemas across the UK and Ireland on Wednesday 10 January 2018.

Praised as one of the year's Top Documentaries by the National Board of Review, *ERIC CLAPTON: LIFE IN 12 BARS* is a moving, revealing and surprising film about one of the great artists of the modern era. It will contextualise Eric's role in broader, music and cultural history; in the annals of contemporary music over the last 50 years, no other artist has continually intersected with so many other great musicians across





## WHO GONZO? WHY GONZO? WHAT GONZO?

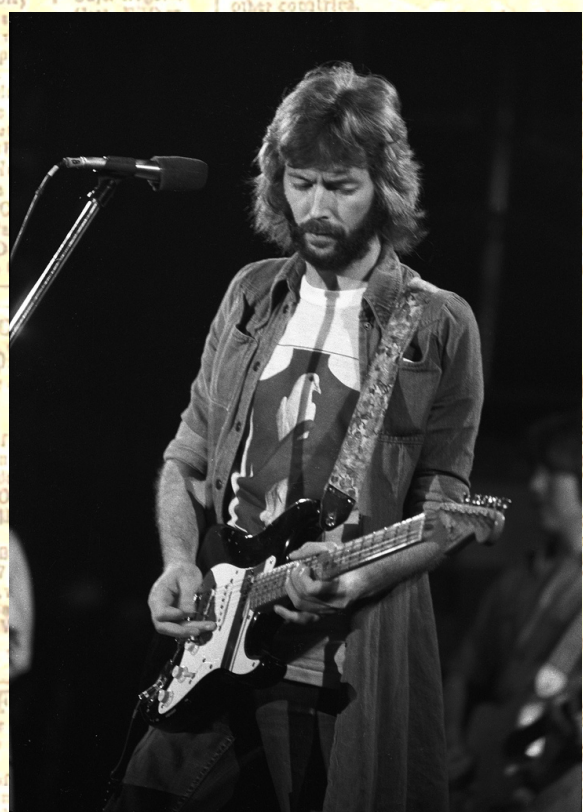
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [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...

"Some people will say that words like scum and rotten are wrong for Objective Journalism—which is true, but they miss the point. It was the built-in blind spots of the Objective rules and dogma that allowed Nixon to slither into the White House in the first place. He looked so good on paper that you could almost vote for him sight unseen. He seemed so all-American, so much like Horatio Alger, that he was able to slip through the cracks of Objective Journalism. You had to get Subjective to see Nixon clearly."

Hunter S. Thompson



a broad stratum of musical genres - numerous of whom have inspired and informed his body of work.

"CLAPTON IS GOD". With these words graffitied across London Eric Clapton became the ultimate guitar hero. He is the only ever three-time-inductee to the Rock and Roll Hall of Fame, an 18-time Grammy Award winner, and widely renowned as one of the greatest performers of all time.

<http://www.music-news.com/news/Underground/109806/Jools-Holland-to-host-a-rare-in-conversation-event-with-Eric-Clapton>

**CECIL WILLIAMSON DIED FOR HIS OWN SINS NOT MINE:** Cambridge Folk Festival is proud to announce the first headliners for the 2018 line-up. Saturday night's headline slot will see the iconic Patti Smith and her band onstage while Sunday night's headliner is the legendary John Prine. Joining the diverse line-up and appearing as a UK Festival exclusive is singer/songwriter Janis Ian, along with Rosanne



# The Gospel According to *BART*

This week my favourite roving reporter sent me an interesting article about next year's Rock and Roll Hall of Fame swankfest (and I shall refrain from answering the question posed in the first two lines with a resounding affirmative):



"Can one million Bon Jovi fans possibly be wrong?"

The formerly huge-haired New Jersey group leads the 2018 class of inductees into the Rock & Roll Hall of Fame, the organization announced on Wednesday, an accomplishment that may have at one time been thought impossible. Long a commercial juggernaut, if scoffed at by music snobs, Bon Jovi also won the Rock Hall's fan poll, receiving more than a million public votes, which counts as a single vote in the overall judging. Asked about its inclusion, Jon Bon Jovi, the band's lead singer, stammered a bit. "Well, I mean ... we're very happy about it," he said in an interview. "And um, you know. It's great." He paused. "I really want to say it's about time," he added, using a colorful adjective omitted here.

<https://www.nytimes.com/2017/12/13/arts/music/rock-roll-hall-fame-bon-jovi-nina-simone-cars.html>



Cash and a full supporting line-up of musicians and artists including Kate Rusby & Friends, Beth Nielsen Chapman, Eliza Carthy and The Wayward Band plus blues legend Eric Bibb. 'Cambridge Live' - the festival organisers are delighted to unveil an eclectic line-up of firm favorites as well as newcomers from a broad church of musical genres. The Cambridge Folk Festival is once again a must see/ must experience event with a stellar line-up of artists performing over the August 2-5 weekend.

The highly acclaimed Americana pioneer Rhiannon Giddens, will be performing on Stage One, as well as joining this prestigious event as guest curator for Cambridge Folk Festival.

<http://www.music-news.com/news/Underground/109803/Patti-Smith-confirmed-as-first-Cambridge-Folk-Festival-headliner>

**SCUSE ME WHILE I KISS THE BANK:** On March 9, Experience Hendrix and Legacy Recordings, the catalog division of Sony Music Entertainment, proudly release Both Sides of the Sky, a



# THE <sup>gonzo</sup> NEWSROOM



dynamic new Jimi Hendrix album featuring 13 studio recordings made between 1968 and 1970—10 of which have never before been released. The album will be released on multiple formats including CD, digital, and as a numbered 180 gram audiophile vinyl 2LP.

Both Sides of the Sky is the third volume in a trilogy of albums intended to present the best and most significant unissued studio recordings remaining in the music legend's archive. Beginning with Valleys of Neptune (2010), which earned top ten sales rankings in fifteen countries (including a top position of #4 on Billboard's Top 200 Album Chart), followed by People, Hell and Angels (2013) which peaked on Billboard's Top

100 album chart at #2. Billboard's coveted number one singles ranking went to "Somewhere," the album's lead track and the legendary guitarist's highest ever US singles chart achievement. This third release is anticipated to complete the spectacular recording event in epic fashion. "Since Experience Hendrix began its restoration of the Jimi Hendrix music catalog in 1997, our goal has been to present these important recordings to Jimi's fans in the best possible quality. We are excited about achieving that. We've also been intent on generating album releases which present this amazing music in its proper context," explains John McDermott, one of the album's co-producers, together with Janie Hendrix and Eddie Kramer.

<http://www.music-news.com/news/Underground/109800/New-Jimi-Hendrix-studio-album-Both-Sides-of-the-Sky-set-for-March-release>

**MACCA DOWN UNDER:** Sir Paul McCartney has become the first Beatle to climb the Sydney Harbour Bridge. The rock legend's effort on Wednesday afternoon local time was made all the more impressive given his 75-years of age. More impressive still was the fact he managed the 2-hour climb to the top after going all-out for an epic three-hour concert on Monday night. Despite the tiring climb, he looked full of energy and ready for the climb back down.

Sadly he had no say over the outfit choice, seen sporting the mandatory grey jumpsuit supplied by his climb team. He was at his



# THE <sup>gonzo</sup> NEWSROOM



dapper best two nights prior, stunning a



star-studded Qudos Bank Arena crowd during a three-hour rock and roll masterclass.

<http://www.dailymail.co.uk/tvshowbiz/article-5174525/Paul-McCartney-Beatle-climb-Sydney-Harbour-Bridge.html#ixzz51EiahSip>

**gonzo**

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

**gonzo**

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

**DEEPER AND DOWN:** Status Quo have apologised to fans for cancelling Monday night's show in Berlin after lead singer Francis Rossi was taken ill. The band were due to perform at the Friedrichstadtpalast in the German capital, but a suspected chest infection has left Rossi



# THE <sup>gonzo</sup> NEWSROOM



"incapacitated".

A statement said: "He appears to have picked up a chest infection which has left him incapacitated and unable to sing. He is currently receiving medical attention in Germany and has left it to the last possible moment to cancel in the hope that he would be able to recover enough to perform, but unfortunately that has not been the case."

Then, the next day they announced that "Further to the cancellation of the Berlin show, it is with great regret that Status Quo are forced to announce that both tonight and tomorrow's show at the Jahrhunderthalle in Frankfurt and the Festspielhaus in Baden Baden are also cancelled due to Francis Rossi's illness".

The band's manager, Simon Porter, said:

"We hate to have to cancel shows and hope that the fans realise that these situations are outside of our control. The band love to perform in Germany. However, Francis could not deliver the kind of performance that the band's fans expect and deserve and that has left us with no choice".

<https://www.eveningexpress.co.uk/lifestyle/entertainment/status-quo-cancel-gig-after-francis-rossi-left-incapacitated-by-illness/>

**AUTOMATIC FOR THE YOU TUBE:** As Athens, Georgia rock icons R.E.M.'s landmark Automatic For The People celebrates its 25th anniversary, the band has reissued the newly-remastered album on a variety of formats. These include a deluxe 4-disc edition featuring previously unreleased demos, the only live-show from the era from the 40-Watt Club in Athens & the record mixed in the revolutionary new Dolby Atmos format by original producer Scott Litt and engineer Clif Norrell. To commemorate this important milestone, Craft Recordings has released a new mini documentary, featuring brand new interviews, wherein band members Michael Stipe, Mike Mills, Peter Buck as well as contributors including Scott Litt and string arranger/Led Zeppelin legend John Paul Jones reveal the full story behind the creation of this timeless album.

In the documentary, R.E.M. discuss deep aspects of the album, from how they conceived and recorded the songs to how they feel retrospectively about the record many consider their masterpiece.

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



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



# THE <sup>gonzo</sup> NEWSROOM



**CURING THE SUMMERTIME:** Barclaycard presents British Summer Time Hyde Park 2018 is proud to announce The Cure as our next headliner. An exclusive European concert for 2018, the band have chosen BST Hyde Park to celebrate their 40th anniversary at a very special show.

Formed in 1976 at school by a teenage Robert Smith in Crawley, Sussex, The Cure is one of Britain's most influential and distinctive bands. They have helped shape the post punk musical landscape in the UK, bringing alternative rock to charts around the world. With more than 30 million combined sales of 13 studio albums and more than 40 singles, the band are both commercially and critically acclaimed.

At first called Easy Cure, they switched their name, played their first show and released their first single in 1978 as The Cure. Around 1,500 concerts later, 40 years of essential music making is a cause for great celebration at BST Hyde Park.

A reputation for melancholy, based on albums such as Pornography, Disintegration and Bloodflowers, is belied by a remarkable catalogue of singles. Starting with 'A Forest' in 1980, the band has produced an astonishingly varied succession of pop hits, including among many others 'Boys Don't Cry', 'The Lovecats', 'Inbetween Days', 'Close To Me', 'Just Like Heaven', 'Lullaby', 'Lovesong' and 'Friday I'm In Love'.

<http://www.music-news.com/news/Underground/109918/The-Cure-to-celebrate-40th-anniversary-at-BST-Hyde-Park>





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-  
se, prepare, Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test validity of inven-  
tions, and render advice 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,  
No. 44 Front Street, with a Good stock of  
**AND BE** **WHOLESALE GROCERIES,**  
and will furnish the citizens with every article  
THE subscriber continues to run THE EX-  
-TRA FARES between Boston and Worcester, for  
the safe transmission of Packages, Bundles,  
Bank Notes, Sports, 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, etc.  
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 his Nos forwarded from Worcester to  
Barnum, Newburyport, Taunton, Fall River, and New Bedford;  
also, to Portland, and all parts of Maine.  
Freight free for goods to be returned by this Express.  
Office—HARDEN & CO'S OFFICE, 3 Court Street  
Boston; J. H. KNIGHT'S HAT STORE, 163 Main St.  
Worcester. E. S. LEONARD.  
Feb 25, 1847.



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

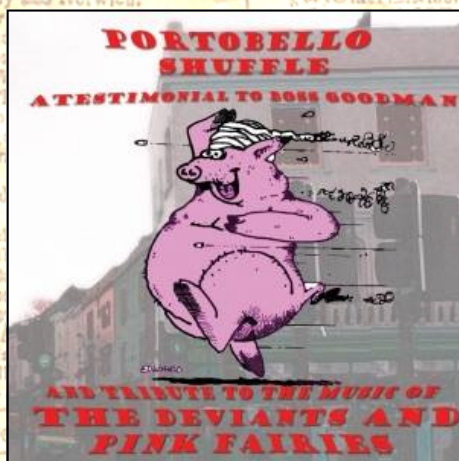






# I'M ON BOARD!

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



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

**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S**  
**UNDERGROUND GARAGE**  
MAXIMUM ROCK AND ROLL  
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))  
SATELLITE RADIO  
(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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

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

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

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



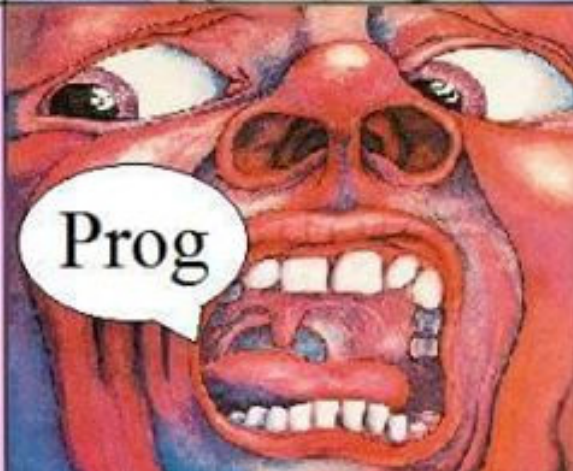
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



Prog

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







SF

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.

237 – 3 Dec 2017 – Into the Abyss

Fairholt:	The Dark Side of the Sun
Barnes and Barnes:	Party in my Pants
Yasmin Hamdan:	Balad
The Jesus Abyss:	The Empty Glass
The Jesus Abyss:	Hetero-Hypnosis
Nick Heyward:	Who
Principal Edwards Magic Theatre:	Lament for the Earth
Northern Picture Library:	Last September Farewell
The Durutti Column:	Spanish Lament
The Jesus Abyss:	Jesus got the Funk
James Brown:	Night Train/Closing
Motorhead:	Orgasmatron
Shocking Blue:	Gonna Sing me a Song
M.A. Numminen:	The General From
The All Seeing i:	Sweet Music
Monk Parker:	Crown of Sparrows
Sirom:	Boats Biding Beware
Pen Rorn:	Loeung Rom 2 Neak
The Jesus Abyss:	The Swallowing Dream
Pink FLOYd:	Die you Crazy Bitch
Little Marcy:	When you Pray

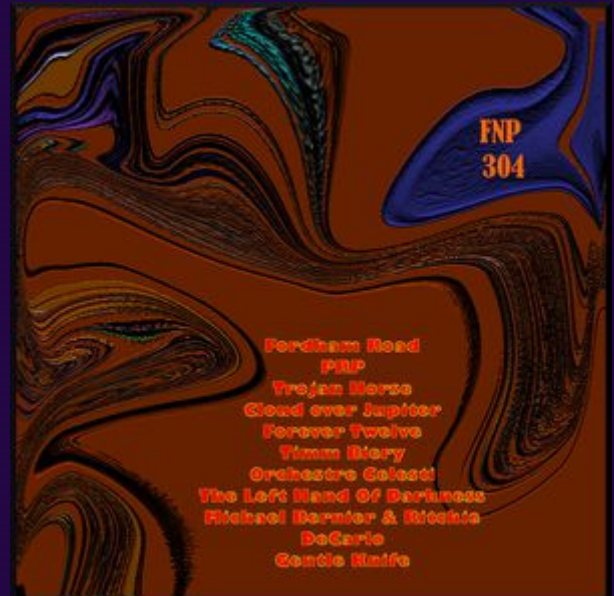
**Listen  
Here**





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.



Fordham Road  
<http://www.facebook.com/fordhamroadband/>  
 PRP  
<http://www.facebook.com/PRPprog>  
 Trojan Horse  
<http://www.facebook.com/trojanhorseuk/>  
 Cloud over Jupiter  
<http://www.facebook.com/CloudOverJupiter/>  
 Forever Twelve  
<http://www.facebook.com/forevertwelve/>  
 Timm Biery  
<http://www.facebook.com/TimmBieryMusic/>  
 Orchestre Celesti  
<http://www.facebook.com/orchestrecelestimotherpage/>  
 The Left Hand Of Darkness  
<http://www.facebook.com/TheLHoD/>  
 Michael Bernier & Ritchie DeCarlo  
<http://www.facebook.com/BernierDeCarlo/>  
 Gentle Knife  
<http://www.facebook.com/gentleknife/>

Listen  
 Here

Friday Night Progressive





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

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

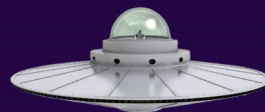
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### The Truth About Nazis & Aliens

A special re-broadcast of the most requested MMMX Files show. RAF historian Ross Sharp & the gang discuss the top Nazi super-weapons of World War Two and whether there was extraterrestrial involvement in their manufacture.



Listen  
Here

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





### Keith Chegwin (1957 – 2017)

Chegwin was an English television presenter and actor, appearing in several children's entertainment shows in the 1970s and 1980s, including *Multi-Coloured Swap Shop* and *Cheggers Plays Pop*.

He entered an end-of-the-pier talent competition in North Wales and later joined 'The Happy Wanderers', a concert party that toured the pubs and clubs of the North West. He was then spotted by June Collins of the Barbara Speake Stage School on Junior Showtime.

His early career saw him performing in such West End stage shows as *Tom Brown's School Days* and *Captain Pugwash*. He also enjoyed a career as a singer, releasing singles on the Pye Records label and also worked as a disc jockey for 194 Radio City in Liverpool. He also spent four years at BBC Radio 1 on Tony Blackburn's weekend morning show. In 2000 he presented the Yorkshire Television-made Channel 5 nudist game-show *Naked Jungle*, appearing naked except for a hat and later describing it as "the worst career move" in his life.

Chegwin was known for his off-the-cuff ad-lib style of broadcasting and stated that no one had ever written a word for him. In 2012 he was scheduled to take part in the sixth series of *Dancing on Ice*, but he was forced to withdraw after breaking three ribs and fracturing his shoulder on the first day of training. In 2015 he was a housemate on *Celebrity Big Brother* Series 15 where he finished in 4th place.

He appeared in Children's Film Foundation productions, and his most prestigious acting role was that of Fleance in Roman Polanski's 1971 film *Macbeth*. In 1973, he also appeared in the

pilot episode of *Open All Hours* and then had smaller parts in *The Liver Birds*, *The Adventures of Black Beauty*, *My Old Man*, *Village Hall*, *Z-Cars*, *The Wackers* and *The Tomorrow People* serial "Worlds Away".

Chegwin died on 11th December, aged 60, of lung disease idiopathic pulmonary fibrosis.



### Maxwell Frank Clifford (1943 – 2017)

Clifford was an English publicist. During his long career, he represented a mixed range of clients, and was often considered a controversial figure due to his representation of unpopular clients (such as those convicted or accused of crimes) and his work for people wishing to sell "kiss-and-tell" stories to tabloid newspapers.

After working in newspapers for a few years, writing an occasional record/music column and running a disco, Clifford replied to an advertisement and joined as the second member of the EMI press office in 1962, under Chief Press Officer Syd Gillingham. As the youngest and the only trained journalist in a team of four, Clifford claims he was given the job of promoting the then relatively unknown the Beatles, including on their first tour of the United States.

After Gillingham left EMI, he asked Clifford to join him at Chris Hutchins's PR agency; among the artists they represented were Paul and Barry Ryan, who introduced Clifford to their stepfather, impresario Harold Davidson, who handled the UK affairs of Frank Sinatra and Judy Garland. In 1970, aged 27, and after Gillingham

# THOSE WE HAVE LOST



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retired, Clifford left Hutchins and started his own agency, Max Clifford Associates. Based in the offices of Joe Cocker's manager, he started off by representing Sinatra, Cocker, Paul and Barry Ryan, Don Partridge, and Marvin Gaye. He later also represented Muhammad Ali and Marlon Brando.

Clifford was arrested in December 2012 by Metropolitan Police officers on suspicion of sexual offences; the arrest was part of Operation Yewtree. He was found guilty of eight counts of indecent assault on four girls and women aged between 15 and 19, and sentenced to eight years in prison, and from 7 November 2014 served his sentence at HM Prison Littlehey.

He died on 10th December, aged 74, two days after suffering a heart attack.



**James Marcellus  
Arthur "Sunny" Murray  
(1936 – 2017)**

Murray was one of the pioneers of the free jazz style of drumming, who spent his youth in Philadelphia before moving to New York City where he began playing with Cecil Taylor. He was featured on the influential 1962 concerts in Denmark released as *Nefertiti the Beautiful One Has Come*.

Murray was among the first to forgo the drummer's traditional role as timekeeper in favour of purely textural playing.

After his period with Taylor's group, Murray's influence continued as a core part of Albert Ayler's trio who recorded *Spiritual Unity*.

He later recorded under his own name for ESP-Disk and then when he moved to Europe for BYG Actuel.

Murray died on December 8th, at the age of 81.



**Sir Christus  
(born Jukka Kristian Mikkonen)  
(1978 – 2017)**

Christus was a Finnish guitarist, best known as the former rhythm guitarist of the glam rockband Negative. His father was Arvo Mikkonen, guitarist of the Finnish rock band Poppeda.

On Negative's single "Fading Yourself" (March 14, 2007), Sir Christus did vocals for a bonus track: "Lost in America" (originally by Alice Cooper). Negative has never performed this song live. Christus performed this song live, with the band Private Line, on November 28, 2007.

SnoWhite, formerly known as Blaquarium, was founded in winter 2007 and in 2008 Christus joined. He left on 3 January 2010.

Christus has had a sideproject since fall 2007, called Black Jesus - the name was later changed to Black Jezus and then changed back to Black Jesus. The band split in late 2008 and played their last gig in Somero in November 2008.

Christus was in Bloodpit from 2000–2002, playing the bassguitar. In Bloodpit he used the stage name Christian Grigory.

One of Christus' hairstyles (seen throughout spring 2007 and until spring 2008) has been named Jukka-palm by his fans. This comes of the way it bristles, so that it reminds of a Yucca palm. Due to Christus' first name being Jukka and the phonetic likeness to Yucca, his hairstyle therefore got

# THOSE WE HAVE LOST



this name.

He died December 7th, aged 39.



**Magnus Bergdahl**  
(? – 2017)

Bergdahl was guitarist with the band, Thorleif since 1968. He left the band in 2008, and the band itself broke up in 2012. Thorleif was one of Sweden's largest dance bands, and was formed in 1962 in Norrhult in Kronoberg by Thorleif Torstensson and Hasse Magnusson. "Gråt tårar" is one of the hit songs from the band.

Bergdahl died on 7<sup>th</sup> December, aged 67.



**Leon Rhodes**  
(1932 – 2017)

Rhodes was lead guitarist with Texas Troubadours. He

began learning to play his older brother's guitar at a young age, but his family couldn't afford to get Leon his own guitar; he sold his bed in order to buy one.

By the age of 16, he was a musician on The Big D Jamboree, a country music program on Dallas radio station KRLD-AM. For nearly seven years, Rhodes played alongside steel guitarist Buddy Charleton, bassist Jack Drake, drummer Jack Greene, and front man Cal Smith.

Rhodes recorded with Lefty Frizzell and Ray Price in Texas during the 1950s before Tubb hired him to be the lead guitarist in the Texas Troubadours in 1960. After Rhodes left the band in late 1966, he became a member of the Opry staff band; he remained part of that band until 1999. After that, he continued playing on the show with Porter Wagoner and The Whites.

He also worked as a session musician, appearing on recordings by Loretta Lynn, George Strait, Reba McEntire and more, and spent more than 20 years as part of the "Hee Haw" band.

He died, aged 85, on 9<sup>th</sup> December.



**Patrick Michael DiNizio**  
(1955 – 2017)

DiNizio was the lead singer, songwriter, and member of the band The Smithereens, which he formed in 1980 with Jim Babjak, Dennis Diken, and Mike Mesaros.

He released a number of solo albums, *Sounds and*

# THOSE WE HAVE LOST



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*Songs, This is Pat DiNizio, Revolutions, Pat DiNizio, and Pat DiNizio/Buddy Holly.*

In 2000, DiNizio made an unsuccessful run for the New Jersey seat of the United States Senate, running on the Reform Party ticket. He finished 4th with 19,312 votes (0.64%). The campaign was chronicled in the 2001 documentary film *Mr. Smithereen Goes to Washington*.

The same year, he launched the "Living Room Tour," a five-month jaunt where he performed solo, by request only, in the homes of fans. The tour was a success, and he later occasionally did similar concerts for a nominal fee.

DiNizio also released an audio book, *Confessions Of A Rock Star*, and continued to perform both solo acoustic shows and with The Smithereens. From November 2011 to June 2012, DiNizio presented a condensed, live adaptation of the book (with storytelling and full band accompaniment) in nightly performances at the Riviera Hotel & Casino in Las Vegas.

DiNizio died on 12th December, at the age of 62.



**Willie Pickens  
(1931 – 2017)**

Pickens was an American jazz pianist, composer, arranger, and educator. He studied piano formally from the age of 14, and attended Lincoln High School in Milwaukee with saxophonist Bunky Green, as well as studying at the Wisconsin Conservatory of Music.

In the early 1960s, Pickens played on saxophonist Eddie Harris' first four recordings for Vee-Jay Records; his period with Harris lasted between 1960 and 1966. Pickens taught music at public schools from 1966 until 1990.

Pickens recorded with clarinetist Buddy DeFranco in 1977, and drummer Louis Bellson in 1994. Pickens also

played in drummer Elvin Jones' band between 1990 and 1997, including internationally.

Pickens died on December 13th, aged 86.



**Warrel Dane  
(1961 – 2017)**

Dane was an American musician who was the lead singer for the metal bands Sanctuary and Nevermore. He was a natural baritone, though he was known for his high-pitched vocals with *Serpent's Knight* and on the first two Sanctuary albums. Later in his career, Dane became more notable for his distinctively deep, dramatic voice.

Dane was trained for five years as an opera singer and utilized a very broad vocal range, spanning from notes as low as the G# below low C, or G#1, to notes as high as the Bb below soprano C, or Bb5. While his high head voice style vocals were much more prominent in the older Sanctuary albums, there were instances where he utilized it in Nevermore as well. Sanctuary's 2014 comeback album *The Year the Sun Died* includes these higher passages on three songs.

Dane's first ever solo record, *Praises to the War Machine* was released in 2008, on Century Media Records. He was working on a second album at the time of his death.

He cited Judas Priest, Iron Maiden, Black Sabbath, Jefferson Airplane, Simon & Garfunkel, The Beatles, The Doors as his musical influences, and Ronnie James Dio, Rob Halford, Bruce Dickinson as his main vocal inspirations.

It was reported on December 13<sup>th</sup> that Dane had died of a heart attack, at the age of 56.

# 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.

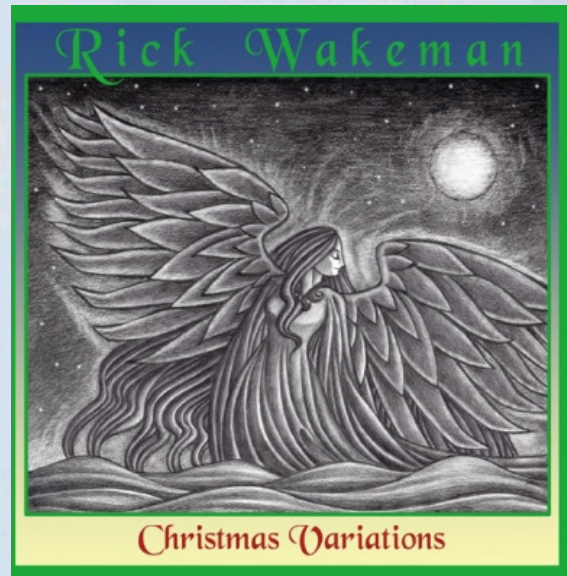
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

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.

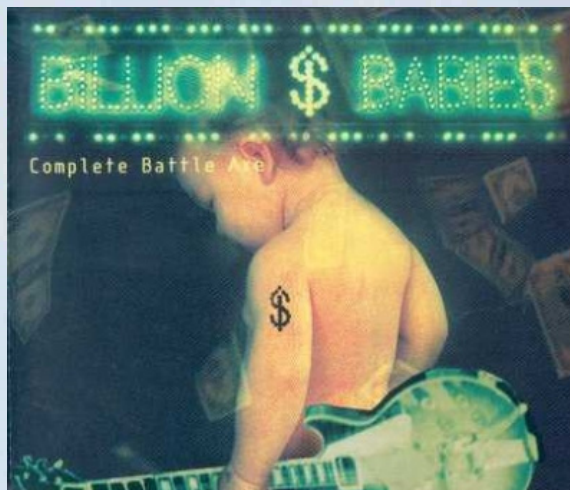
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's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



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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>





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# JON MEETS TONY

During the second half of 1979, I was living in Canada; a suburb of Toronto, to be exact. I was staying with one bunch of relatives, and socialising with another bunch, who were nearer my age. Just to place this into context, that was the summer I turned 20.

Then, as now, the twin passions which fuelled my existence were rock and roll and the natural world. I spent much of my time wandering about the creeks and scrubland in the area, watching such delightful creatures as snapping turtles, mudpuppies, and spring peepers. I even had the opportunity to see the beginning of the North-South migration of the mighty monarch butterfly; something which will stay with me for the rest of my days. The sight of millions of these gaudily coloured insects heaped onto trees, whose branches were literally bowing down under the weight, is something that I will never forget. I love butterflies, and always have, but the sight

of so many millions of them was highly disturbing.

One night, towards the end of my stay, one of my cousins took me to the cinema. There, we found ourselves attending the Canadian premiere of a movie called *The Kids are Alright*, a film which told the story of The Who; unarguably one of the greatest British rock bands of all time. Being in a huge movie theatre, many times larger than the Odeon in Bideford (which was the only cinema with which I was actually familiar) alongside several hundred boisterous, stoned and noisy young people, was an experience in itself. But when you add to that the glorious music and insane antics which were happening on the screen and being played through the cinema's PA system at ear splitting volume, and it was truly like being at one of the best live gigs I had ever seen.



Since then, *The Kids are Alright* has always been my favourite music documentary (or should that be rockumentary) and even now I watch it at least once every year. The mixture of anarchy and finely-honed precision musicianship is an irresistible one. And there are almost as many smart arsed one liners in *The Kids are Alright* as there are in *Spinal Tap*.

So, it was with great interest (and not a little excitement) that I started work on a new edition of a book that was originally called *Twilight of the Gods* by legendary British film maker Tony Klinger. At a frighteningly young age, he had directed the Linda Thorson-era *Avengers*. He went on to make some classic adventure movies starring the likes of Roger Moore and Michael Caine, and in the late 1970s he found himself directing the movie which would – for many people – be the ultimate document of the career of a British rock and roll mega-group. But, over the years, he has been written out of the rock and roll history books. The film, these days, has been remembered as being the work of an American *Who* fan, called Jeff Stein, and this fascinating (and sometimes upsetting) book explains all the political ramifications behind the scenes which were painful to Klinger, but absolutely devastating to some of his colleagues.

In 1975 Stein approached Pete Townshend, the principle composer and guitarist of the band, about compiling a collection of film clips to provide a historical reference for the bands fans. Townshend initially rejected the idea, but was persuaded by the group's management that this was a good idea. The tipping point was probably the fact that, at the time, Townshend was increasingly disillusioned with touring, and was impressed by Stein's suggestion that the film could "do the touring" for the band. However, Stein had virtually no experience as a film-maker, and so The Who's management approached Tony Klinger.

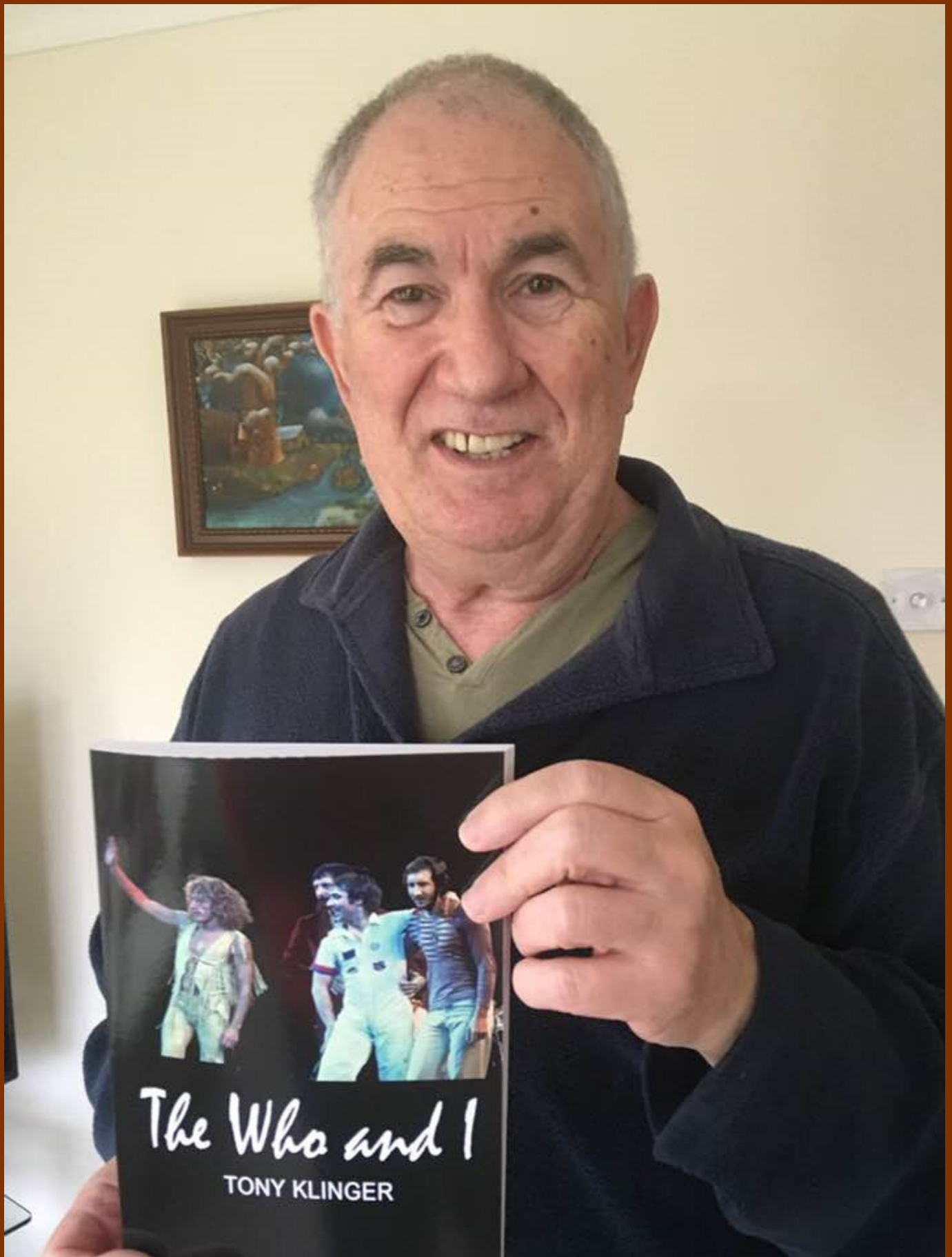
I have been a fan of The Who since my school days, and Pete Townshend has been one of my favourite songwriters, ever since I began to grasp the arcane reality of how rock and roll song writing works. But he doesn't come over very well in this book; appearing as he does as a petulant and angry prima donna. John Entwistle comes over even worse. We had always known that Entwistle had presented a brutal and implacable façade to the world. But here, he comes over as an unpleasant, racist thug.

Roger comes over as a consummate professional, but one who has developed such a thick shell over the years that one cannot actually break this façade to find out what the real Mr Daltrey is like. The only member of the band who actually came over sympathetically was poor, sweet, doomed Keith Moon. Klinger himself admits that Keith was the only member of the band with whom he had a pleasant relationship, but despite his Olympic levels of self-destructiveness, the portrait of Moon, which can be found in this book, comes over as a loveable (if terminally flawed) character.

As it is Christmas, and the editorial team behind this magazine believe that nothing illustrates the festive season more than a terminally drunk superstar drummer driving a Rolls Royce into a swimming pool, we decided that this was the perfect time to telephone Tony and get an exclusive interview about his time with The Who, and this book in particular.

**Listen  
Here**







# 1

## The End Before The Beginning

### AN EXCLUSIVE EXCERPT FROM THE BOOK...

What I remember: massive egos, girls, shouting, threats, lawyers coming at you, anonymous death threats, managers screaming, friends, confusion – but, above all, the music.

It's early afternoon at Shepperton Film Studios in the late 1970s. The Who are about to play a small, private gig, to be

filmed for a movie that I have agreed to produce. The small invited crowd shouts and cheers as they wait for the band to hit the stage. They are excited – the sweat is pouring off some of them, like overheated animals knowing they're going to get some exercise. The cameras and lights are in position.

I put my head around a corner, thinking that this is where the band is. We have fought our way to this point, but despite the clashes I want to wish them luck. I enter a dressing room but it's the wrong door. I'm hit in the face with the strong smell of heavy joint usage, and instead of the band there are six gnarled, hairy old roadies clad in their uniform of jeans, T-shirts and trainers. They have a girl with them. She looks like a groupie in training: young but not too young (maybe 18 or 19), small, long dark hair, not too pretty but with a great body, one that I can see very well as she is almost totally naked.

The men lift her in the air and pass her from hand to hand like a parcel. They are taking off the last bits of her black underwear, kissing and fondling her as







she laughs, lost in a joke and a world all of her own. Everyone is giggling. They are sharing a couple of joints, and groping and squeezing the girl as if they are testing a piece of fruit to see if it's ripe. A couple of them are taking their own clothes off now, and it's turning into an orgy.

One of the guys looks up at my surprised face and says in a Cockney accent, 'Shut the door, mate – it's bloody drafty round the whatsits!' He gently pinches the girl's pert nipple and she laughs as she looks at me through half-closed eyes and blows me a kiss. Another of the men kisses her boobs and strokes her body. She moans in simulated passion and I shut the door. No one from the band or front-line staff is involved – in fact, I don't recognise any of them. It's one of the less well-known perks of working with a famous band: there are many available and willing women who will make do with the support staff when the famous guys are busy.

I turn down another long corridor and bump into my executive producer, Sydney Rose. 'It would probably be better if you hadn't come, Tony,' he says.

'How's it going?' I ask, ignoring his downbeat greeting. 'You know,' he says, with an expressive shrug.

Yes, I do know – same old nut house.

Keith Moon comes around the corner but virtually ignores us, which is difficult in the narrow corridor. Then he seems to recognise us. 'Hello, chaps,' he says. 'I'm just on my way for some quick brandies – that's what we all need, don't you think!' He marches off down the corridor without us, like a character in *Alice Through the Looking Glass*, larger than life and full of mad surprises.

'Do you know where the boys are so I can wish them luck?' I ask Sydney.

'It isn't a good idea,' he responds. 'The Who don't even know we're going to be here.'

How sad, I reflect, that a film's producer and executive producer should need an invite to be on the set of their own film. Welcome to *The Kids Are Alright*.

Pete Townshend marches past with barely









a glance at us. Then he stops, turns towards me and smiles warmly. 'Hello! It's been a long time – how are you?' he asks with great friendship.

'Great,' I answer. 'How's it with you?'

Before we can take it any further, he starts to turn away, but stops again. 'See you later!' he calls over his shoulder as he walks away.

'You see?' I say to Sydney. 'That wasn't so bad, was it?'

It isn't the madness that attracts me, although that can be fun, it's the music. If you like The Who's music then you love it, and if you love it you can't get it out of your head.

If you're not convinced, get hold of a copy of *Live at Leeds* and play it for yourself.

It's that skinny bastard Townshend whirling his long, pipe-stem arms as he plays the guitar – not brilliantly, but with a genuine passion that more than compensates. It's the little blond geezer in the front with the curly hair, snarling out the lyrics with venom, like you should if

you want to be a rock'n'roller. Daltrey whips that microphone around his head so fast, it's as if it's a weapon, and maybe it is. Moon is getting pumped full of oxygen just to keep playing, the energy seeping out of his tired and bloated little body, now just a used-up shell. While the lunatic on drums is playing the fills, the beat comes from the bass guitar with metronomic intensity, played by that miserable-looking sod John Entwistle. No one else does it like this, and no one else can.

After the mini-concert, I walk over to Townshend to congratulate him on the band's performance. In the same spirit of friendship, I put out my hand to shake his. He ignores me as if we had never met, turns on his heel and walks away.

As if by some divine signal, the stage lights are extinguished, and each member of the band vanishes into the night with their separate entourages, their own small exclusive and cocooned worlds. All of us are unaware that this was the final gig, the last time all four original members of The Who would ever play together on stage. This was the twilight of the gods.



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# James Luther Dickinson

*Phil Bayliss and Alan Dearling go back in time, space and place, to share memories of the lesser known icon, James Luther Dickinson*

He wasn't a household name. In fact, the chances are that you have never heard of him. Confusingly, he was known under variations of his three-barrelled name, but James Luther or just

---

alan dearling



# James Luther Dickinson



**dixie fried**

plain, Jim Dickinson, was a prolific session musician, a legendary producer, a bastion of Southern music, and a bridge between stellar rock and soul stars and unknown musicians.

His influence reaches back into the Sun Records era of rock 'n' roll when he recorded 'Cadillac Man' with the Jesters <https://www.youtube.com/watch?v=xv7BiVyMxbs> – and going on to work with the Rolling Stones

on 'Wild Horses,' Aretha Franklin, Duane Allman, Albert King, and *Romper Room* rockers, the Replacements, Jason and the Scorchers, Alex Chilton and Big Star, Dr John, Ry Cooder and Bob Dylan.

James Luther Dickinson was born in Arkansas in 1941, later moving with his family to Memphis where he initially worked as a set designer staging plays at the Market Theatre. Musical influences from his family, friends and



MEMPHIS DEVELOPMENT FOUNDATION  
PRESENTS

## BEALE STREET SATURDAY NIGHT

PRODUCED BY JAMES LUTHER DICKINSON



surroundings developed his folk singing skills. In 1964 he was invited to Nashville to sing on the Bill Justis Orchestra album, *Dixieland Folk Style*. The album was a success and Dickinson made the decision that music was his future.

From then on he played every session going. He became instrumental in helping Memphis's veteran blues singers get work, and he also co-founded what was to

become the annual Memphis Blues Festival. He even managed to establish himself as the point of contact for a number of British musicians. When the Rolling Stones toured America in 1969 they rang Dickinson to inquire about recording in Memphis. As they lacked the necessary permits, Dickinson suggested they head to Muscle Shoals, an Alabama non-union studio. There Dickinson was invited to play on the sessions that became the group's 1971 album *Sticky Fingers*; the piano solo on





would Burgie is coming =  
 Jimmy Hudson Dickinson

*Wild Horses* is his. This was a career-changer.

The Atlantic Records executive Jerry Wexler hired Dickinson and friends as Atlantic's Miami studio house band. Calling themselves the Dixie Flyers they backed everyone from Aretha Franklin to Lulu, but in 1971 the group left the studio and Dickinson resettled in Memphis.

There he finished what was supposed to be the band's Atlantic debut as a solo album. *Dixie Fried*

(1972), featured Dr John on piano and an uncredited Eric Clapton on guitar, was co-produced by Tom Dowd and realized Dickinson's vision of an avant-garde American roots music. The album was described by Record Collector magazine as, "Proud, ragged, beautiful and unhinged". We particularly love Dickinson's version of Dylan's protest song, *John Brown*. It is one of the high points of *Dixie Fried*. It's leftfield and odd. Low-slung and sprawling, Jim's bolshie vocal is convoluted and meandering over a rhythm section, which often appears





to be playing through fug and mud. This is music not too far removed from the wonderful excesses of Dr John in his Night-Tripper period, or, early Captain Beefheart. Sax and slide guitar tangle together as Terry Manning's Moog dials in electronics seemingly from an entirely other recording session. See what you make of it...

[https://www.youtube.com/watch?v=3LFnXgsOVDU\\_](https://www.youtube.com/watch?v=3LFnXgsOVDU_)

There is often a fine and sometimes invisible line between albums that are: much sought after, neglected, iconic, long-lost masterpieces, and the obscure, and sometimes, best forgotten!

As a member of the Dixie Flyers, he went on the road supporting Delaney & Bonnie, Rita Coolidge, Kris Kristofferson, Ronnie Hawkins, Sam & Dave, Sam the Sham, Brook Benton and others. His piano playing was also heard on recordings by the Flaming Groovies, Albert King, Petula Clark, Tony Joe White and Duane Allman.

The Dixie Flyers' farewell concert, on October 1, 1978, at Memphis' Orpheum Theater, was recorded and released as *Beale Street Saturday Night*. Here's a taster of some of the music

<https://www.youtube.com/watch?v=xw7vT-YgFu4>



It features a host of Memphis performers and is a fine example of how James Luther supported musicians and promoted the Memphis sound. Or, 'World Boogie is Coming'!

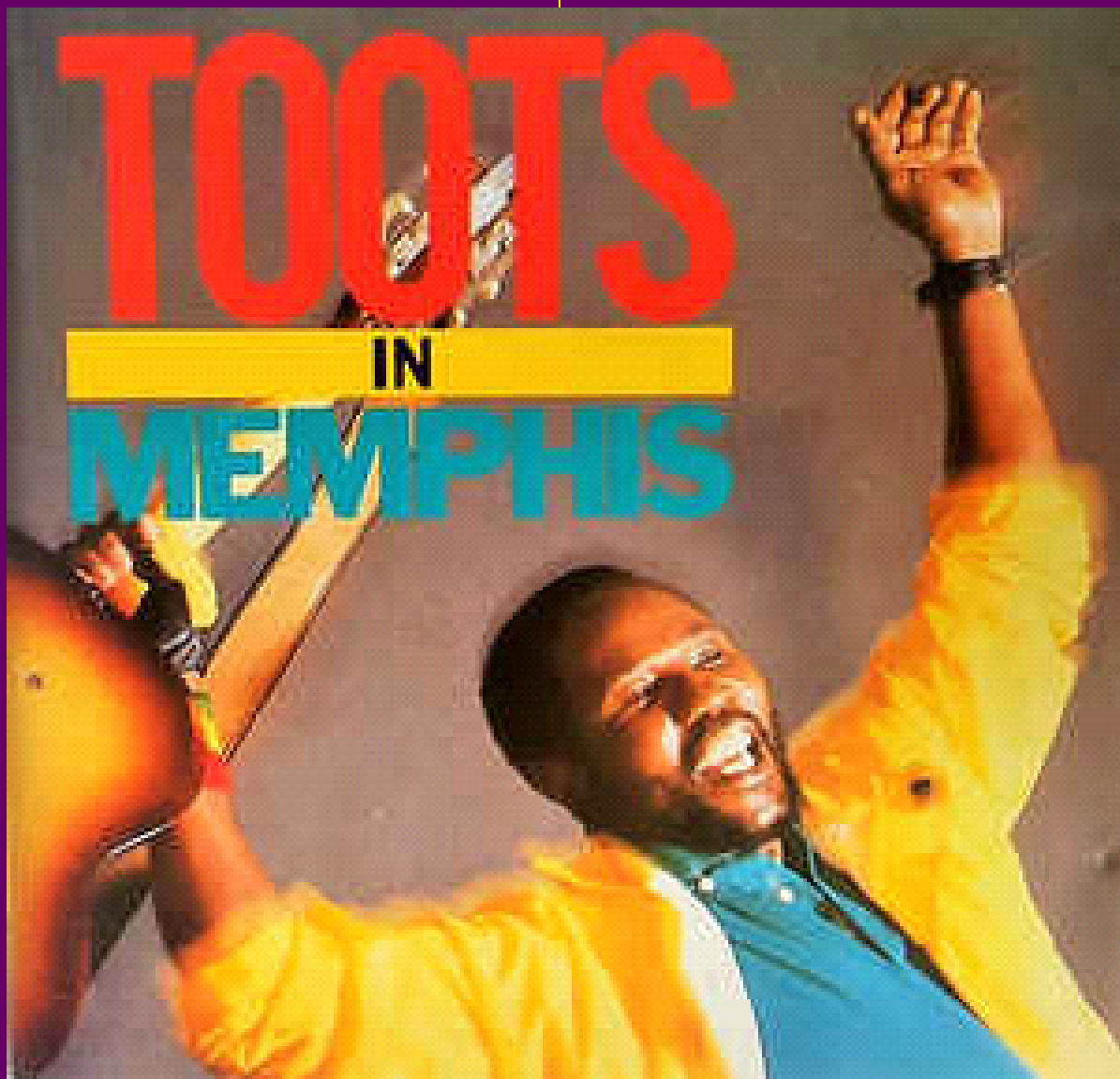
He went on to be a major influence on, and collaborator with, Ry Cooder. He toured with Ry, playing keyboards and co-producing some of Cooder's soundtracks such as *Paris, Texas*, *The Long Riders*, and *Crossroads*.

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

Like Ry Cooder, and to a lesser extent James Luther, his son, Luther Dickinson, really can conjure up a blues storm. Just listen to 'Down in Mississippi': <https://youtu.be/wK4gobt32Ms>

Which links neatly with what Luther told the BGS magazine about his dad:

The Bluegrass Situation magazine: "Of all the many projects your father played on, what's your favourite — the one that you always go back to or the





one that you can't get over the fact that it's your dad on it?"

Luther: "Oh, man. Wow. [Pauses] You know, the Ry Cooder records, *Boomer's Story* and *Into the Purple Valley*, are really, really cornerstones. It's that whole idea of...I mentioned song collectors and the idea of repertoire in roots music — meaning anything from blues to country to gospel to jazz to anything under the umbrella — and reinterpreting it. With his band, they

would improvise and play the music so loosely and unrehearsed and aggressively interpretive, they thought of playing roots music as jazz. So, that's one thing.

But the Ry Cooder records...Cooder was a song collector, but he had that California twist. He had the whole of Hollywood musicians and instruments in the palm of his hand. He could get the best musicians playing the most exotic instruments with a phone call. When Cooder recognized dad for who





he was and what he knew and was capable of in the recording studio and hired him as a producer, they really made some great folk-rock records that still...there's just nothing like them.

What was interesting for us...we grew up learning Furry Lewis and Bukka White and Sleepy John Estes from our father and his friends. And his friends' sons all became musicians. The scene was so strong. Their band was Mudboy and the Neutrons. Our band is Sons of Mudboy and we keep the repertoire alive. The repertoire is what has to be protected and carried on. It can be interpreted however you like — that's the freedom. It's just about the melodies and the poetry."

Dickinson's career as a producer got kick started working with Big Star, the pioneering Memphis power pop band, producing one of the most influential albums from the 1970s, *Third/Sister Lovers* (*NME* magazine ranked it No.1 as the most heartbreaking album ever recorded).

However, much controversy and differing opinions surround this album. There was a live performance at the Barbican of this legendary Third album five years ago, in which one performer said, "It's hard to nail the chaos." There's plenty more information about *Third/Sister Lovers* and a link to listen to it.

<https://www.theguardian.com/music/2012/may/03/big-star-third-chaos>

Later his reputation for producing was enhanced by this cult album which led to Dickinson producing the 1987 album *Pleased to Meet Me* by the Replacements. Likewise, Primal Scream and Spiritualized employed him when they recorded in Memphis in the early 1990s.

Dickinson's enthusiasm, love of the offbeat and willingness to work on low budgets found him producing everyone from reggae icons, Toots and the Maytals through Seattle grunge band Mudhoney to Mississippi blues primitive, T-Model Ford. In demand as a pianist as well as a producer, Dickinson sought out assignments he found challenging. If you wanted to record in Memphis - you called James Luther Dickinson. Dickinson's Mississippi Zebra Ranch Studios became the nucleus of musical soul for musicians in surrounding areas. Throughout the '80s, the band Dickinson formed on the heels of his first solo album, Mudboy & The Neutrons, served as vital players in his music. <https://www.youtube.com/watch?v=ImeYSE45TYY>

In 1997 he was hired by Dylan to play on his comeback album, *Time Out of Mind*. Dickinson remembered, "He didn't waste any time mixing it. I personally feel I can get 40 per cent more out of a record mix and at least three tracks of that album are playbacks from the night we cut it. I went down there an enormous Lanois fan and that part was a





# **I'M JUST DEAD I'M NOT GONE**

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**Jim Dickinson**

*Edited and with an Introduction by Ernest Suarez*





disappointment to me.” In *Chronicles Vol.1*, Bob Dylan wrote, "Lately I've been thinking about Jim Dickinson and how good it would have been to have him here..." Dylan called him a “brother”, while accepting the Grammy award for 1997's *Time Out of Mind*, and once said, "If you've got Dickinson, you don't need anybody else".

James Luther's piano playing on

Aretha Franklin's *Spirit in the Dark* is a good example:

<https://www.youtube.com/watch?v=qvGmbsLxF0w>

James Luther had a particular view of producing music. He said, “During the recording process there is an energy field present in the studio, to manipulate and to maximize that presence, to focus on the peculiar



'harmony of the moment' is the job of the producer. Music has a spirit beyond the notes and rhythm. To foster that spirit and to cause it to flourish - to capture it at its peak is the producer's task."

Here's a link where you can watch him talking about his experiences as a producer - all the way back to 1965:

[https://  
www.youtube.com/  
watch?v=RY1jfSNVSIU](https://www.youtube.com/watch?v=RY1jfSNVSIU)

Dickinson became a member of the Mississippi Music Hall of Fame and he received the Lifetime Achievement Award for Engineering and Production from the Americana Music Association. There's even a Brass Note on the Beale Street Walk of Fame in Memphis dedicated to him, and a Heritage Marker on the Mississippi Blues Trail. But in reality,



it's his oddball character and weirdness that make him truly memorable.

Jim Dickinson died in August 2009 aged 67, but his blues-based inclinations live on through his sons Cody and Luther and their band, the North Mississippi Allstars.

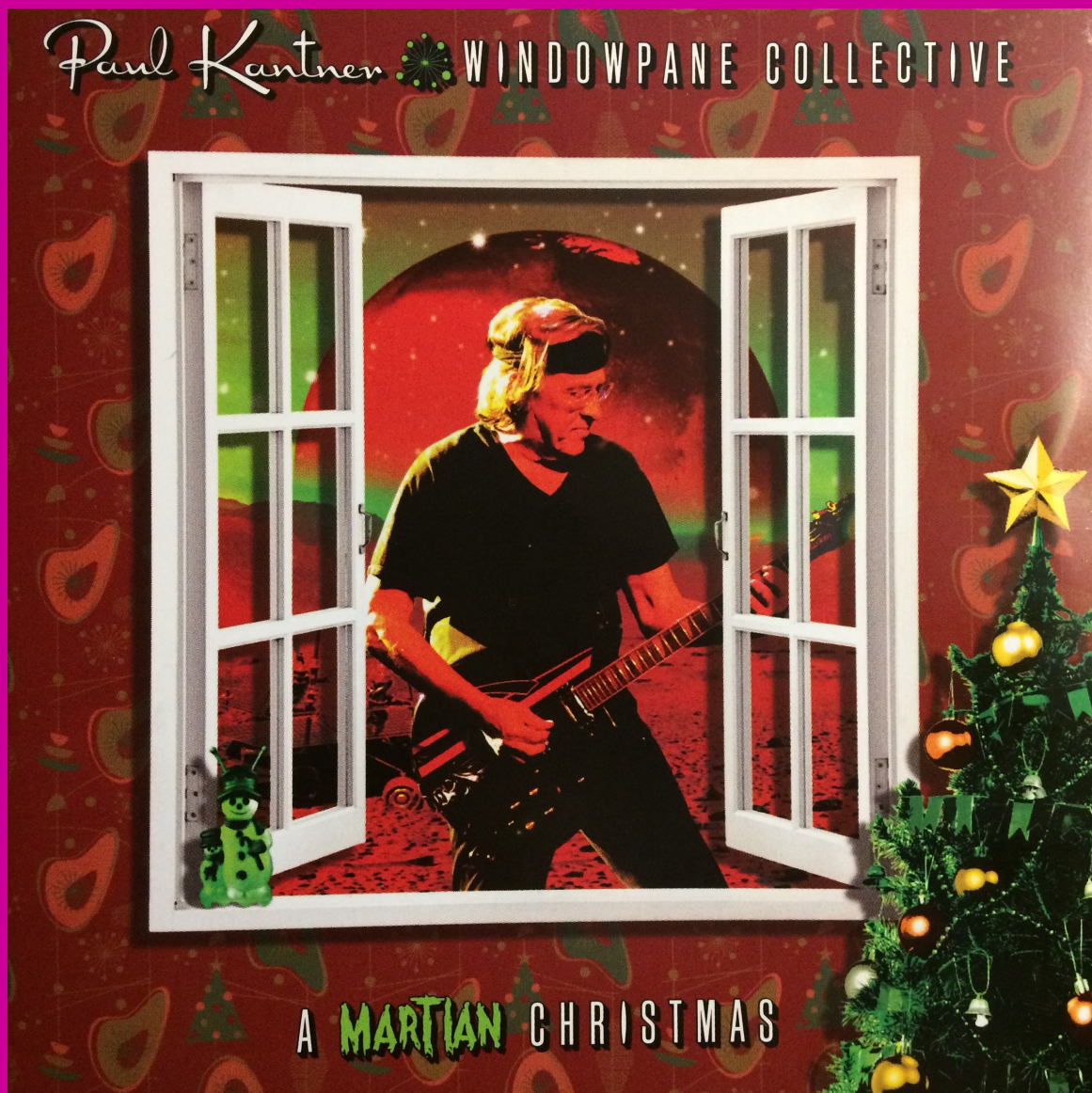
In retrospect, James Luther Dickinson, was often an average bar-room, sing-and-plunk or strum-along singer and player. But he was thoroughly authentic, "red neck, blue collar". And at times, he was truly transcendent, producing genuinely spine-tingling, literally hair-raising music. Sadly, or otherwise, there's very little in the way of quality control. But perhaps it's more fun that way. You have to wade through the relative shit to get to the pearl or two.

One of the definite pearls is the live track 'Codine' from North Mississippi Allstars. Originally a rather different track written by Buffy Sainte Marie sans the blues. It's a stand-out on 'I'm Just Dead, I'm not gone'. This was recorded on Beale Street, Memphis in 2006 - the song ends with James saying, "Thank you fans of drug addiction". This is stunning stuff, both from James Luther and his sons, Luther and Cody Dickinson with Chris Chew.

[https://www.youtube.com/watch?  
v=6J6O1mzutPk](https://www.youtube.com/watch?v=6J6O1mzutPk)

James Luther Dickinson wrote his own epitaph, which became the title of the final two live albums he performed on, and the book about his life by Ernest Suarez. "I'm just dead, I'm not gone".





## A Martian Christmas and other West Coast stories.....

As the year of The Summer of Love +50 rushes to a cold, wintery end, a last little pearl has recently been released.

50

The late autumn issue of *Relix* magazine contained a review of Country Joe's new album, simply titled 50. Country Joe and the Fish were of course one of the SOL bands, but one that long since fallen out of fashion. They covered many subjects lyrically but seem to be remembered as a

# John Brodie-Good





## COUNTRY JOE MCDONALD

'political' outfit, and therefore of their time more than others around them perhaps. "Give me an F...." etc. Unsurprisingly, this new album includes a number of protest songs for 21<sup>st</sup> century America, beautifully delivered. Age and the years have not dulled this bright mind it seems. James DePrato adds some sublime electric guitar throughout, and I certainly recognise Prairie Prince's name as the drummer, and Diana Mangano on backing vocals, both having recently served stints in PK's Jefferson Starship. Ms Mangano also features at the end of this piece, singing a wonderful ditty about cannibalism. Well it is Christmas.

Mcdonald reflects on life itself, our natural environment, American gun laws, the passing of time and of course, human inter-personal relations too. Music-wise, the overall feel is American folk/country but with one song, sounding just like early Fairport (Daughter of England). Towards the end is a hauntingly beautiful nine minute instrumental called Seashore Symphony, Mangano's voice soaring over the waves in the background. The old bugger has produced one of the records of the year with this, a very nice winter's surprise indeed.





*"Winter spring-summer fall  
Years go flying by  
People come and people go  
We're born and then we die"*

Round and Round – Country Joe

<http://countryjoe.com/50/>

## Hot Tuna Gig – Free!

Following last weeks Quicksilver Messenger Service free radio gig, the Jefferson Airplane 'off-shoot' live-streamed a recent New York gig on You

Tube, which is still up as I write (Tuesday). Formed by JA guitarist Jorma Kaukonen and bassist Jack Casady, HT have been around since the early 70s' playing largely American blues/folk (acoustic) and heavy 'electric' blues. I have some of their albums and play them on occasion, I should play them more really. I've watched a few clips and there seem plenty of high-spots, most definitely two musical masters at work. But no one gets a tone out of a bass guitar like Jack Casady and it's certainly worth watching at least for a few minutes to listen to him, especially as the SQ is very good. For a great taste of Jack, tune in at 59.30. Jorma's playing a Gibson Firebird, not a guitar you see that often. The later in the 2 hour 55 minute set you go, the more electric they become. Think I might add them to my 'see Live list'.



# JEFFERSON STARSHIP



Hot Tuna – Live in NY 8<sup>th</sup>  
December 2017

[https://www.youtube.com/  
watch?v=qGgc6N8zj9A](https://www.youtube.com/watch?v=qGgc6N8zj9A)

Talking of which I came across a somewhat shocking (to me) filmed interview online with Paul Kantner about how he didn't do 'white people trying to play blues' at all, and that he asked the then current lead guitarist of 'Starship not

to play in a blues style on his songs live. He says he's white and therefore folk music was his background. On a far more positive note, I've been delving a little into finding out what other stuff the recent PK lady singers have been involved with besides JS. After Grace came Darby Gould, then Diana Mangano, then Rachel Lightning Rose, and now pre and post Paul, Cathy Richardson. An online search about Mangano yielded the double side CD, Jefferson Starship – Across the Sea of Suns (2001), recorded live. It's a real corker, and with superb SQ, Kantner plus Marty (oh baby I love you, yes I do)





Balin, Mangano handling female vocals and the very wonderful Prairie Prince on drums (her husband at the time). Man of the match on this one however is Slick Aguilar on lead guitar however, the guy just soars into inner and outer space, he just plays so fine throughout. He's coming to the UK in February 2018 as part of Live Dead 69, can't wait to see and hear him.

## A Martian Christmas

December all of a sudden, time to finally take the shrinkwrap off this **Gonzo** double CD at last, from Paul Kanter's *Windowpane Collective*. This is part of his last studio project, and precedes *Venusian Love Songs* which was re-issued in the UK earlier this year. The WP includes

various members of the recent Jefferson Starship line-ups and Freiberg's Quicksilver MS plus other musicians such as Jack Traylor, an American folkie. The basic idea was they would release an album of music, prose and poetry about every two months or so, largely funded by fan subscription.

It is another very interesting mix of material, some original songs plus traditional and American yuletide favourites, and of course it's spacey man. Chris Smith certainly gets stuck in on the keyboard front, some nice swooshy synths to keep things cosmic. It's quite a mixture sonically as a result, folk, rock, ambient, even a bit of techno thrown in, with singing, spoken words and samples over the top and sprinkled throughout. With Baron Von Tollbooth gently twisting it all thematically towards the stars, Mars in particular. Original songs include Winter (Cathy Richardson), Regit The Edir and Have You Seen The Star Tonight (saw



that one coming but some nice strong acoustic guitar playing and vocals from PK). Oldies include Matty Groves (covered by the Fairports on Life & Leige?), Run, Run Rudolph, The Little Drummer Boy and Twas the night before Christmas. Thankfully there is no sugariness in earshot, and the more I hear, the more I like. It's a lot more polished than I expected too, love and care was taken with this. Chris Smith adds a great instrumental based on the original *Blade Runner* theme too during The Martian Christmas Suite (Mega-Mix).

I'm only going to play this during the twelfth month, but I will look forward to hearing it every year. Kantner's folk heritage and interests in the future combine very well indeed. A shame the Collective did not produce more works, stated future projects included 'Songs to the Sun' as a summer album and 'Science Fiction Movie' as an autumn title. You never know, there be some tapes somewhere.....

I've mentioned Ms Mangano a few times. To close for Christmas is Grace Slick's Silver Spoon. It originates from the vastly under-rated *Sunfighter* album from 1971. Only Grace could have written song about cannibalism, and I had certainly thought, only Grace could sing it. That whole album has some stunning vocal performances from her, before the booze set in. It sends chills down the spine. Of the lady singers that have followed Grace, I'd always thought they were all evenly good. Until I saw and heard this. Diana not only has a go, she nails it and makes it all hers. The Baron accompanies her on acoustic, whilst Chris Smith plays note perfect piano parts. She just oozes sensuality whilst doing it, weird and wonderful. Perfect for Christmas morning, enjoy.....

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





# Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

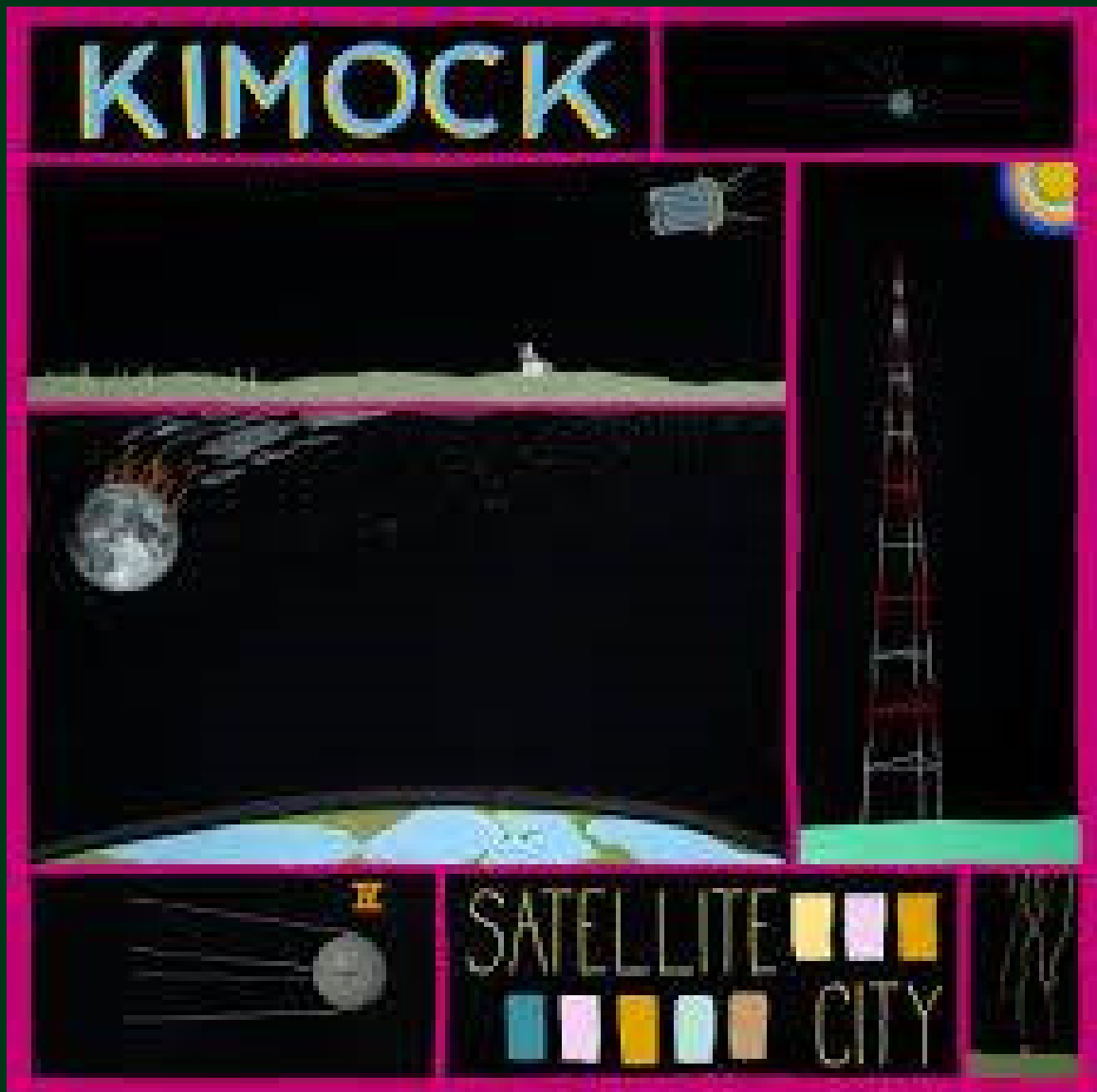
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# Satellite City Soars

Kimock. Satellite City. MRI. 2017

Having written recently at length in

*Gonzo* about Steve Kimock and his many collaborators, this album turns up shortly afterwards to confirm that his current project is a milestone in the guitarist's career. The live performances by the 'Kimock' band began in 2016, following the release of his entirely solo 'Last Danger of Frost' album. Adding son John Morgan on drums, long time partner Bobby Vega on bass and the honeyed vocals/rippling keyboards of Leslie Mendelson proved an inspired move – it generated new material and group adaptations of 'Last Danger' tracks with impressive rapidity.

I'd bought and found myself relishing

**RICHARD FOREMAN**



live downloads of nearly every piece on this album so I didn't quite get the buzz of hearing so much excellent music for the very first time. But the album is deftly and effectively produced by Dave Schools – bassist with Widespread Panic – who adds a frequently layered depth to the sound and this fully refreshes each track.

Opener 'Friend of the Sun' was formerly titled 'Sagan' and makes use of sound clips from cosmologist Carl Sagan's 1987 speech about nuclear weapons, interweaving what sound like clips from advertisements. So it's essentially an instrumental, building to the first of many soaring and thoroughly uplifting guitar solos. In fact this one sounds like two guitars weaving together. Leslie Mendelson does play guitar but on the sleeve is only credited with keyboards, so maybe it's a double tracking job.

The title song follows and it's a beauty, adding richly stacked studio production to what was already a fine

live version back in 2016. The lyrics seem to be very much in praise of urban nights and exalted states of mind. Mendelson sings with clarity and passion, in a style that reminds me a little of Julee Cruise in 'Twin Peaks' days, and her keyboards are well nice. There's a lush middle section with some top notch slide from Steve, all building to a 'Knocking on Heaven's Door' (but less monotonous) type big finish.

'Prelude' is a short instrumental commencing with some spacey atmospheric sound painting before Steve comes in on acoustic, phasing into electric as the track morphs into 'Careless Love'. Though it shares its title and some of its style with an old folk-blues song, it's a new composition, its regretful lyrics sung with restrained emotion by Mendelson. Each verse leads into some soaring wordless vocalising and eventually a chorus that –for me – has remained a bit of a brainworm since listening.



© Suzy Perler



'Mother's Song', another instrumental, follows – building guitar and keyboard riffs and solos around a repeated synth pattern. It has a stately feel, perhaps veering toward Windham Hill/ New Age in parts, but peppered with less predictable sounds and textures.

Towards the end, John Morgan K (credited as composer) lays on some complex and engaging drum fills. It's followed by the album's only cover, Bruce Cockburn's 'Waiting for a Miracle' - oft covered by the Jerry Garcia Band back in the day. This version's a straight rendition, with Mendelson very much making the song her own and some curly guitar lines from SK that make me think of mandolin players such as David Grisman.

'Variation', I think, might have originated out of jamming on some of the 'Last Danger' material. I haven't yet worked out the connection between the title and the lyrics, some of which I've yet to make out – but as far as I can guess it is, at least in part, some sort of road song.

It takes its time, with long instrumental passages where Mendelson's keyboards play along with Kimock's slide. Towards the end he ratchets up the intensity, before it all quietens down to a brief atmospheric close. 'Orson' follows, another lively instrumental with some very tasty riffs, intercut with an anecdote from a 1956 Orson Welles radio broadcast. Enjoyable as this is, I suspect my interest in the words will wane with repetition, and I'll be listening purely for the music. I kind of wish the voiceover wasn't quite so prominent in the mix.

The album concludes with 'My Old Man'. One of the few tracks I'd not previously heard live, this turns out to be very much in the laid back funky

style of the best JJ Cale songs. The lyrics have a sly humour to them – one couplet I picked up went: 'his glory train has come and gone / he gets off and I get on'. Kimock's on slide again and it ends with a nice jam, that runs into one of those trick finishes where you think it's all over and then back it comes. Good fun.

Albums that I play without skipping at least a track or two are becoming an increasing rarity for me these days. 'Satellite City', I'm happy to report, will definitely be one of them. This is classic west coast American rock music, but with enough in the way of contemporary production and sonic touches to make it feel kind of twenty first century too. Leslie Mendelson is a real find and I shall be looking out for 'Love and Murder', her recent solo album, while Kimock continues to amaze me. *Gonzo* readers, if you're looking for a treat and this style of music suits you, look no further. It's the goods.







# MANSON MUSIC

**AKA: Merry Christmas Charlie Manson**

*A look at some of the musical links and legacy by Alan Dearling*

Aired on December 9th 1998, 'Merry Christmas Charlie Manson', was the 29th episode of the popular South Park series. It features an animated Charlie on an 'escape' day out from jail, singing, *Happy Holidays*. Bizarre, eh? I eventually found the link. A really

surreal episode:

<https://watcheng.com/en/show/south-park/season-2/episode-16/>

And so, 2017 saw the demise of the ill-famed Charlie, who really wanted to be a famous rock star. Perhaps. A man who claimed that he was immortal, and that God treated him just like his other 'son'. I have absolutely no idea why someone with a name like MANSON might think that he was the SON of MAN! Perhaps. He also understood how to manipulate people, men in prison and women and men on the outside. He wanted his followers to cease to exist/cease to resist him. He believed he

---

alan dearling



was a prophet, a saviour, and certainly a leader, or even The Leader. Perhaps. Charlie certainly followed his biblical inclinations, including having himself ‘snuffed’ by his family of followers, including the girls known as the Witches of Mendocino, while bound to a cross on the Hill of Martyrdom, near the Spahn Movie Ranch. It was the world’s first LSD crucifixion celebration. According to writer Ed Sanders, “...then they fucked, evidently after some sort of resurrection service.”

**Charles Milles Manson** was born November 12th 1934, Cincinnati, Ohio, USA, and died November 19, 2017 in Kern County, California. He had been an inmate serving life in the California penal system since his conviction in

1970 for his involvement in multiple murders.

In Charlie’s own biblically-infused words from Death Valley in north California on the border with Nevada:

“Once I was walking in the desert and I had a revelation. I’d walked about 45 miles and that is a lot of miles to walk in the desert. The sun was beating down on me and I was afraid because I wasn’t willing to accept death. My tongue swoll up and I could hardly breathe. I collapsed in the sand. I looked at the ground and I saw this little rock out of the corner of my eye. And I remember thinking in this insane way as I looked at it, ‘Well, this is as good a place as any to die.’...I began laughing like an insane man, I was so happy.” Then



according to Ed Sanders, he got up with ease and walked another ten miles to safety.

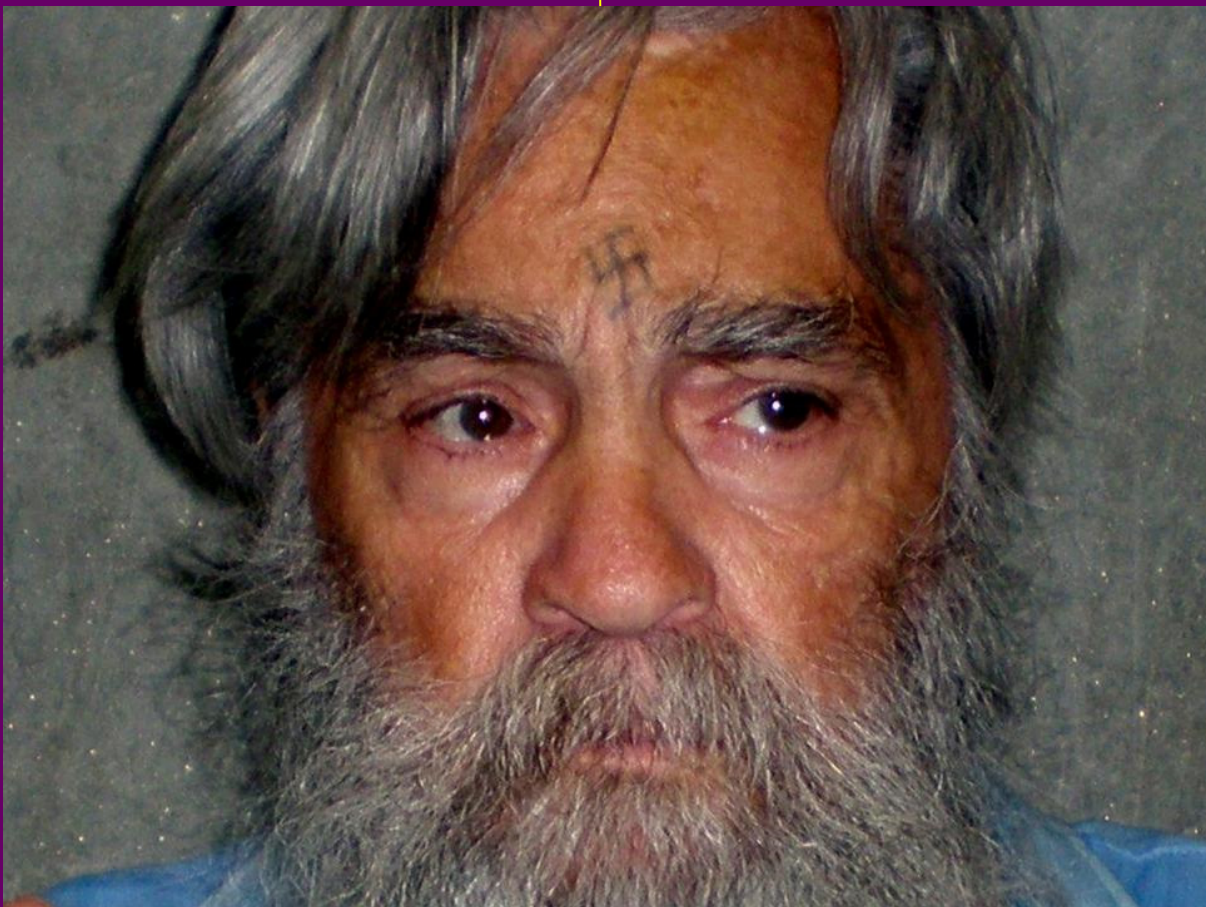
### Short Obituary:

<http://www.independent.co.uk/news/obituaries/charles-manson-dead-latest-obituary-serial-killer-cult-leader-terrified-nation-sharon-tate-leno-a8064906.html>

This offers just a brief reminder of the Tate-La Bianca murders that Manson masterminded (amongst many others – some still unsolved/not ever proven). His crime in the USA is sometimes called ‘murder by proxy’ and conspiracy to murder. Despite the urban legend that he was never convicted for murder, in fact, back on December 13, 1971, Manson received a first-degree murder conviction from Los Angeles County for the July 25, 1969, death of Gary Hinman and another first-degree murder conviction for the August 1969 death of Donald Shea.

At the age of 32, Charlie Manson had already spent 17 of his years locked up in penitentiaries. His ‘learning’ came from inmates, and especially from an obsession with the world created by Robert Heinlein in his book, ‘Stranger in a Strange Land’. The main protagonist, Vincent Michael Smith from Mars, and now on Earth, had a voracious sexual appetite, established a harem, and founded a new religious order. Sound familiar?

Charlie seems to have lifted the ideas of ‘processing and programming’ from The Church of Scientology, and added new ingredients borrowed from the occult, Satanism, the celibate Fountain of the apocalyptic World sect hypnotism, the Solar Lodge of the Order Templi Orientis, biker gangs – in particular the Gypsy Jokers, and even Eric Berne’s ‘Transactional Analysis’. The records of the Beatles were, according to his personal Gospel, crammed full of messages for him and his Family members to follow. One of the first messages was to get a bus, convert







it into a live-in vehicle, much in the same way that the Ken Kesey's Merry Pranksters with the Grateful Dead had done a few years before. They converted an old yellow school bus. A bus that inwardly was filled with psychedelic

colours, but was externally painted black – even the windows – replete with a hand painted sign reading: 'Hollywood Productions' (mistake made and left intact). The Family then embarked on first, a Magical Mystery Tour, then, according to

Charlie, and along with 'Sexy Sadie' Susan Atkins on an ever more murderous rampage. A removal of the little 'piggies'. Or, in the language of 'Stranger in a Strange Land', 'discorporating' them. The trip was called, 'Helter Skelter'. Manson's group of mostly young ladies, originally dubbed, 'Charlie's Girls', who lived on and off in the 'bottomless pit in the desert', and was known as the 'The Family'.

In Ed Sanders' wonderfully researched book, 'The Family: the Whole Charles Manson Horror Show', published way back in 1972, we learn that Charlie told a lawyer friend,

"I'm a very positive force. I'm a very positive field. I collect negatives."

And, in an oft-repeated phrase:

"I am the god of fuck."

Dennis Wilson of the Beach Boys allowed Manson and his Family to use

his various properties as if they were their own and even gave them, or at least use of, a variety of his vehicles. But most of all, in his houses, Manson met the rich, the mega-rich and famous. Celebrities. These people were from the worlds of film, music, fashion and even churches and academia. Dennis never became a full member of The Family, but he was at very least a 'sympathetic cousin' and got Manson music into the charts on the 'B' side of their single *Bluebirds over the mountain*. Although Charlie was extremely annoyed that he didn't get credited on the record, but later received royalties.

Phil Kaufman, was originally in jail with Manson, but had lots of connections to the music industry. When Charlie was released it was Phil who gave him the intro to Gary Stromberg and Gregg Jakobson at Universal Records. They apparently organised a recording session for Charlie, and Stromberg had wanted more recordings of the wandering hippie minstrel with his harem of nomads, the

## DENNIS WILSON: "I LIVE WITH 17 GIRLS"

**S**AID Dennis Wilson, a bemused frown on his face: "I don't know why I'm telling you all this. . . . Well, whatever Dennis's reasons (if any), the fact that he spoke so openly and for so long does imply an element of trust. Maybe he said things he'd rather not see printed. Maybe he was so willing to tell the truth, the whole truth, about himself and The Beach Boys that he didn't mind seeing it all laid out before the lucky readers of the RM. Anyway, I've had to exercise some sort of judgement so here follows a compromise — PART of what Dennis said over food and drinks at the Hilton a few days ago:

### LAST TOUR?

"This could be our last tour. See, when you go on tour you could be recording. I guess we've done more touring than just about any other group in the world. Now we're thinking of doing maybe ten days a year and, for the rest of the time, getting right down to it in the studio.

"The public is evolving too. A couple of years ago we got very paranoid about the possibility of losing our public. We were getting loaded, taking acid, and we made a whole album which we scrapped.

"Instead, we went to Hawaii, rested up, and then came out with the 'Smiley Smiles' album, all new material. Drugs played a great role in our evolution but as a result we were frightened that people would no longer understand us, musically.



DENNIS WILSON — Explains it all to RM's Griffiths

"We no longer feel that way. I know I am now more in tune with my mind, I feel easier and more confident of myself and I am completely involved in communication with others. That's all there is, it's the most fascinating thing. . . . Noticing how civil he was to the (mostly) girls who came up asking him to sign photographs, I asked Dennis if he ever becomes short-tempered about these trivial demands on his time. "Not at all — talking to people who are interested in The Beach Boys gives me a very warm feeling."

And what Beach Boys recording does he regard as most worthy of our attention? "No doubt about it—'Good Vibrations'. Perhaps in two or three years time it will be played again and re-evaluated as being ahead of its time."

Perhaps so, Dennis, but aren't such recordings difficult to reproduce in concerts because of the electronic treatment that goes into their sound? "Yes, but we can reproduce most anything onstage these days. We're travelling with 30 musicians."

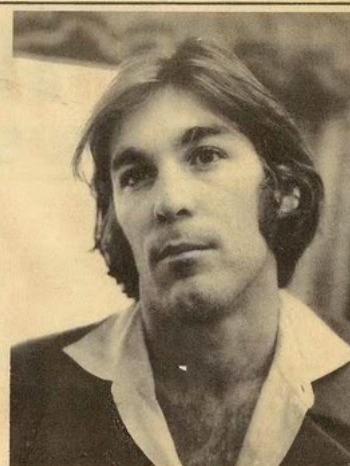
Expensive, isn't it? "Yes, but we've reached the stage where we can afford what we want. I'm not saying we could book a full Philharmonic but if I really lock into some idea about musical hacking I can, within reason, afford to hire the required musicians."

### CRUDE SAX?

Which brought me to the most disappointing Beach Boys track of the year — "Transcendental Meditation" on the "Friends" album. What was the idea behind that amazingly crude bit of saxophone playing? "Well, we wanted to get away from anything that sounded too pompous, too religious. It would have been easy to do something very peaceful, very Eastern, but we were trying to reach listeners on all levels. The guy who played that sax didn't blow my mind but he had a certain quality of 'come on, let's try transcendental meditation'. And listen to the chord structure, it says a lot.

"I still believe in meditation and I'm not experimenting with tribal living. I live in the woods in California, near Death Valley, with 17 girls. They're space ladies. And they'd make a great group, I'm thinking of launching them as the Family Gems."

How did you come to meet up with no less than 17 girls? "It happened strangely. I went up into the mountains with my houseboy to take an LSD trip. We met two girls hitch-hiking. One of them was pregnant. We gave them a lift, and a purse was left in the car. About a month later, near Malibu, I saw the pregnant girl again, only this time she'd had her baby. I was overjoyed for her and it



BEACH BOY DENNIS WILSON — Death Valley pad

was through her that I met all the other girls. I told them about our involvement with the Maharishi and they told me they too had a guru, a guy named Charlie who'd recently come out of jail after 12 years. His mother was a hooker, his father was a gangster, he'd drifted into crime but when I met him I found he had great musical ideas. We're writing together now. He's dumb, in some ways, but I accept his approach and have learnt from him. He taught me a dance, The Inhibition. You have to imagine you're a frozen man and the ice is thawing out. Start with your fingertips, then all the rest of you, then you extend it to a feeling that the whole universe is thawing out. . . . Are you supporting all these people? "No, if anything, they're supporting me. I had all the rich status symbols—Rolls Royce, Ferrari, home after home. Then I woke up, gave away 50 to 60 per cent of my money. Now I live in one small room, with one candle, and I'm happy, finding myself."

DAVID GRIFFITHS

RECORD MIRROR, Week ending December 21, 1968



majority of whom were young girls and ladies. Almost all with a past on the road, pavement, gutter or whorehouse. Stromberg has also involved Manson in a film project about the return of the Messiah, this time as a Black man, in the Southern States of America.

**Terry Melcher** was the son of Doris Day. And apparently a very average performer, but well above-average record producer who produced many of the early Byrds albums and Paul Revere and the Raiders. Like Dennis Wilson, he allowed and even encouraged Manson and members of The Family by loaning them his Jaguar car and other vehicles and strengthening their links with the music industry, and Dennis in particular. Another 'sympathetic cousin' perhaps.

**Bobby Beausoleil**, actor and musician for the Magick Powerhouse of Oz (featured in Kenneth Anger's film, 'Lucifer Rising'). Bobby played Lucifer. Bobby joined The Family as a full member and played with Charlie in a short lived rock band called The Milky Way. He also performed on a number of Manson's recordings. Bobby had his own personal team of girls and according to many accounts sometimes clashed with Charlie as they both had megalomaniac personalities.

**Catherine Gillies**. Here's what it says about this Family member at CieloDrive.com: "A native of Southern California, Catherine Gillies was born on August 1, 1950. She was reportedly a Buffalo Springfield groupie before she joined The Family sometime in 1968. As Charlie and The Family looked for a new home, they learned that Catherine's grandmother, Arlene Barker, owned a ranch in Death Valley. In Charlie's eyes, Myers Ranch and the neighbouring Barker Ranch, seemed to be the perfect home. In November of 1968, Manson gave Mrs Barker a Beach Boys' gold record, in exchange for permission for The Family to stay at the ranches. The Family lived

at Barker and Myers Ranch on-and-off throughout 1968 and 1969."

**Charlene Cafritz** originally met Manson at Dennis Wilson's house. And later made friends with many of the girls from The Family, and so became an important funder/producer of Family affairs. She was awarded about two million dollars in a divorce settlement. In ten months she spent it, much of it on schemes and items that Manson and The Family wanted. This included a Cadillac car and film-making equipment used to make a lot of films of Charlie and his girls. According to legend many had musical content, alongside porn. She was a friend of Terry Melcher and Sharon Tate.

#### *More Manson Music...*

This following site contains much information about what they call, 'MansonMusic'. But it is heavily redacted:

<http://mansonmusic.blogspot.co.uk/>

**Last FM link to his song collection online: Sings:**

<https://www.last.fm/music/Charles+Manson/Sings>

Here's an interesting idea. Manson's *People say I'm no good* is very similar to my ears as Amy Winehouse's *They say I'm no good*:

<https://www.youtube.com/watch?v=N39PqstpGCU>

**1970: *Lie: The Love and Terror Cult*. Charlie's only official album release with 13 tracks.**

*Cease to exist* is perhaps his best known track, and, of course, it seems to be full of messages to his acolytes. It was also recorded by the Beach Boys as *Never learn not to love*:

Recording:

<https://www.youtube.com/watch?v=49bxJKLI5d8>

Live with Dennis on vocals:

<https://www.youtube.com/watch?v=XJrrQ2apjVg>

It was also recorded by Guns n' Roses.

<https://www.youtube.com/watch?v=RgfiLrd8HjE>

And Charlie Manson himself:

<https://www.youtube.com/watch?v=nLKKaek-R8g>

And Manson again: *Look at your game girl*:

<https://www.youtube.com/watch?v=mpx4ODP35VQ>

Fascinating to read the comments from listeners underneath this music track. For example:



[JoeyBoi](#) 1 year ago

i honestly hate the fact that i like this as much as i do



[Big Smoke](#) 1 week ago

RIP Charlie, you will be missed  
View all 12 replies



[zach](#)//1 year ago

Whatever happened to this guy. He had

one good album and just kinda disappeared.

2007 Parole hearing:

<https://www.youtube.com/watch?v=oNwXKp8VIO4>

Scary stuff! M-A-N-S-O-N.



[Terry Dack](#) 11 year ago

They should let him out ... he could run for president

*Sick City* acoustic track by Charlie Manson recorded and released by **Marilyn Manson** as a Valentine's Day gift to his fans in 2000. Spiteful, vengeful, but also spine-tingling: "Sick City, goodbye, and go and die." Genuinely creepy – reminiscent of Jim Morrison at his darkest:

<https://www.youtube.com/watch?v=Ev0IeBnGk8s&list=RDEv0IeBnGk8s&index=1>



Marilyn Manson's third cassette release with the Spooky Kids, was entitled, *Big Black Bus* and the fourth, *Holy Wood*. Sound just a tad familiar?



**Brian Jonestown Massacre:** *Arkansas*  
<https://youtu.be/OGKC0Zz4vYc>

**Kasabian:** The band changed its name from Saracuse to Kasabian, after Linda Kasabian, a member of The Family. Linda was Charlie's getaway driver. In an interview with 'Ukula', bassist Chris Edwards explained how the former guitarist, Chris Karloff picked the name: "He just thought the word was cool, it literally took about a minute after the rest of us heard it...so it was decided."

**Crispin Glover** from 'Happy Days' recorded in 1989. Surreal, ethereal creepiness: *Never say never to always:*  
<https://youtu.be/O4l08wFcqwI>

**Cabaret Voltaire**, *The Covenant, the Sword and the Arm of the Lord* (1985)

'Rolling Stone' magazine tells us that, "By 1985, many musicians had taken inspiration from the twisted guru – Neil Young, the Ramones, Black Flag and most the other bands in the early hardcore scene – but it seems to be industrial Dadaists Cabaret Voltaire who first sampled Charles Manson on record, running clips of his voice between tracks on *The Covenant, the Sword and the Arm of the Lord*. Fittingly, it's named after a far right group whose white power dogma mirrored Manson's own racist beliefs."

Listenable, and popular online, but definitely a slightly warped, acquired taste, are:

- ***The Manson Family Sings the Songs of Charles Manson*** (LP). 1970 recordings of Manson's songs performed by Steve Grogan as lead singer, along with Red, Blue, Gypsy, Brenda, Ouisch and Capistrano.
- ***The Family Jams*** (2CD, Transparency 0011). The first disc is called *The Family Jams* and contains



all the music on *The Manson Family Sings the Songs of Charles Manson*, while the second disc entitled *Family Jams Too* features previously unreleased recordings also dating from 1970.

Here's a link to one track. Remember to 'just follow the music':

<https://www.youtube.com/watch?v=NAHsYjJpM0>

The 'Newsweek' magazine obituary feature on Manson's influence on music from stars as wide-ranging as Neil Young's *Revolution Blues*, to Bono/U2, the Ramones, Ozzy Osborne with *Bloodbath in Paradise*, and the Flaming Lips' *Charles Manson Blues*.

<http://www.newsweek.com/charles-manson-helter-skelter-u2-beatles-music-716968>

The 'People' online obit includes this comment: "One of the few celebrities to really get behind Manson's music dreams was Neil Young. Guinn says: Impressed by Manson's improvised lyrics, Young suggested his work to record executive Mo Ostin, who was unimpressed. (Manson connected with Mama Cass and John Phillips separately, to similar results.) Still, Manson retained a soft spot for

*Young, according to Guinn: After the 1969 murders, Manson said Young was the only celebrity that was also a good person...because he'd given Manson a motorcycle."*

From the book, 'Shakey' by Jimmy McDonough: *"In addition to the other Topanga Crazies Young was meeting, at some point in 68 he encountered Charles Manson a few times. (Curiously, Young and Manson share a November 12 birth date)."*

Here's a short clip of Neil talking about Charlie:

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

And this is what Neil himself says in his book, 'Waging Heavy Peace':

*"After a while, a guy showed up, picked up my guitar, and started playing a lot of songs on it. His name was Charlie. He was a friend of the girls and now of*

*Dennis. His songs were off-the-cuff things he made up as he went along, and they were never the same twice in a row. Kind of like Dylan, but different because it was hard to glimpse a true message in them, but the songs were fascinating. He was quite good."*

**And onto the New Year – 2018**, with the news that Quentin Tarantino's next film is going to be based on the Manson Family, which will be distributed by Sony.

Maybe Charlie is, as he passionately believed to the end, immortal. His Family believed he was. Scary.

**Endnote:** *This has been a small attempt to bring together some of the musical elements in the complex, twisted lives of the Charlie Manson and The Family. New information, theories and counter-theories are being discovered all the time. For more information CieloDrive.com is a significant resource, including links to new films/ documentaries:*







<http://www.cielodrive.com/updates/>

There are many, many sites on line. For example, you can check out:

<http://www.mansonblog.com>

And here's ATWA, named after Manson's eulogy that he believed in ecological salvation, in a war against pollution, with the mantra: Air, Trees, Water, Animals, in his own words:

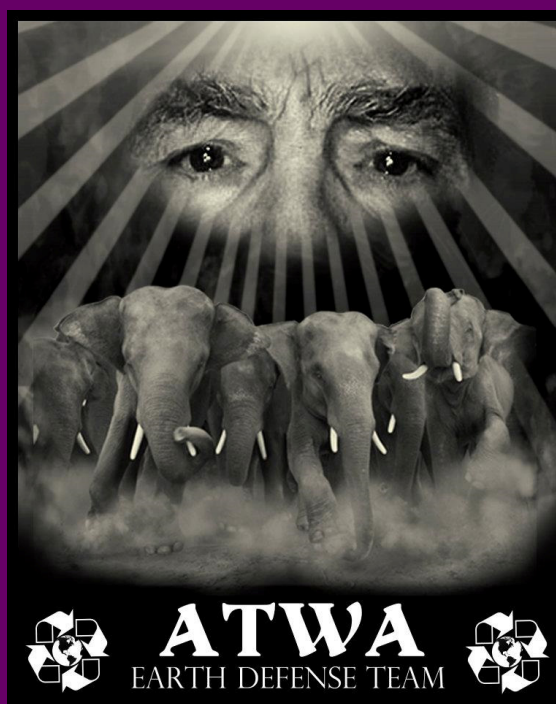
<https://www.youtube.com/watch?v=syvn-cNBrOU>

ATWA is an official charity in California:

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

As is well documented, many of The Family and other supporters continued to

support Charlie and The Family, and his/its mixed-up beliefs, long after the arrests and incarcerations.







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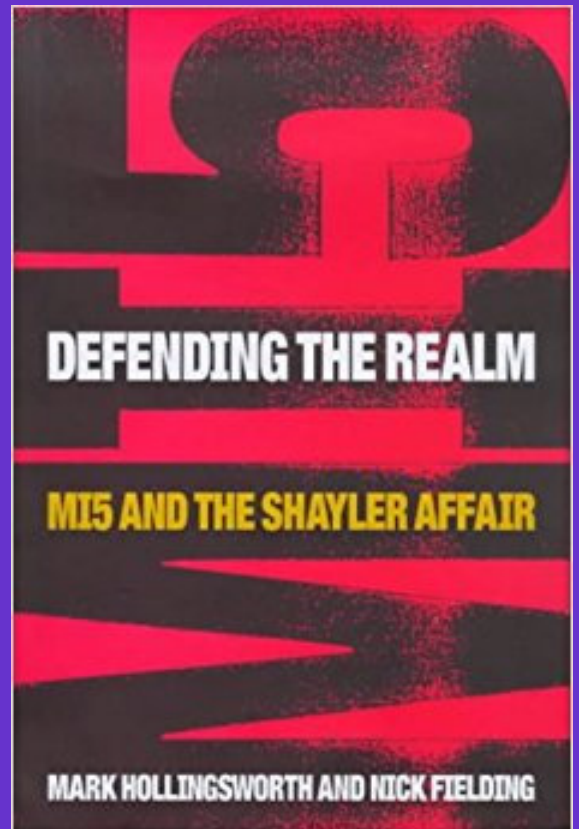
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# Never Mind The Conspiracies

David Shayler is a former employee of Britain's domestic intelligence-gathering agency, MI5, which is the British equivalent of the United States' FBI. Shayler, a definitive whistle-blower, shook the British establishment to its core in 1999. That was the year in which authors Mark Hollingsworth and Nick Fielding wrote a



book titled *Defending the Realm: MI5 and the Shayler Affair*.

One of the many and varied revelations of the secret kind from Shayler were focused on London's most famous, loved, and hated, spiky-tops: the Sex Pistols, of course. According to Shayler, while working for MI5 he saw and read a file titled "Subversion in Contemporary Music," which contained numerous newspaper and magazine clippings on musicians whose output was deemed by MI5 to be controversial and inflammatory. And, no surprise, that included the Sex Pistols.

Shayler said: "You can imagine some Colonel Blimp [a British caricature of an out of touch military man] character compiling this file, whereas anybody with half a brain knew the Sex Pistols talked a good talk – wrote a lot of songs about it, but when it came to political activism did absolutely nothing."

Interestingly, in the 2002 documentary *The Filth and the Fury*, Sex Pistols guitarist Steve Jones stated that, while on tour in the United States, the band had been followed

## NICK REDFERN





by elements of both the CIA and the FBI. Moving on...

In the summer of 2001, I was commissioned by a British newsstand magazine called *Eye Spy* to interview David Shayler for a

forthcoming edition of the magazine. I traveled down to London with the magazine's editor, Mark Birdsall, and the interview was conducted in Shayler's apartment. It was an extensive, recorded interview, which included questions about the Sex Pistols, and about MI5's interest in them and their music.

Well, I sent the article off to Mark and didn't think anymore about it – at least, I didn't for a while. When the article appeared a couple of months later, and the relevant issue of the magazine was splashed across the nation's newsstands, Mark Birdsall phoned me up to say he had received a visit at his North Yorkshire, England home from (and I quote exactly) "two lads from the Metropolitan Police."

They explained to Mark that they were not at all concerned by what was contained in the article – indeed, it didn't contain anything that wasn't already in the public domain, in *Defending the Realm*, and in the pages of numerous newspapers that covered the Shayler affair at the time. Nevertheless, as Mark explained to me, Scotland Yard wanted the audio-recording I made of the interview.



That much became evident when, around October 2001, I received a phone call from Scotland Yard, specifically from a representative of what is called Special Branch. It was made very clear to me that I would hand over the recording of the interview, which was done on an old-school, small, voice-activated mini-cassette-recorder. I was also asked if I had made any copies (which I had not, as the recorder wasn't tape-to-tape). And a lot of strange things happened around that time too, all of which led me to believe I was under some form of brief surveillance.

Things don't end there. Paul Simonon, bass-guitarist with the Clash, was asked about the possibility of there being a government file on his band. He said: "There probably is, yes, alongside the file on the Sex Pistols. It's hard to fully appreciate now, but we certainly stood out back then, we really made a noise. It wasn't just us, it was every punk – anyone, in fact, who wasn't wearing flares was making a big political noise that terrified the Government."

And David Shayler also confirmed that MI5 had files on the English band UB40 (below) who, in the early 1980s, released a number of excellent, highly-charged songs that justifiably attacked the iron-fist regime of Margaret Thatcher, the Prime Minister at the time.

Somewhat apocryphal, but highly intriguing, are the rumors that MI5 and Special Branch – at the request of Buckingham Palace, no less – were involved in a shady affair to ensure that the Sex Pistols' single, God Save the Queen, did not reach number one on the charts when Queen Elizabeth II was celebrating her 25th anniversary, in the summer of 1977. Similar rumors abound concerning attempts to have the band's 1977 album, *Never Mind the Bollocks*, banned, due to its title supposedly being obscene. Fortunately, common sense prevailed and the laughable and pathetic case was rightly thrown out of court.

And, finally, a decade or so ago, a retired member of Special Branch told me that his former employers had compiled extensive files on the controversial, so-called "Oi!" movement of the early 1980s. For those who may not know, "Oi!" was an offshoot of punk that attracted an extremist, right-wing following.. There is, apparently, an entire file on what was, without doubt, the most infamous of all the records which fell under that banner, Strength Thru Oi!

A word to bands everywhere: in light of all the above, it may not just be your fans who are watching you closely...



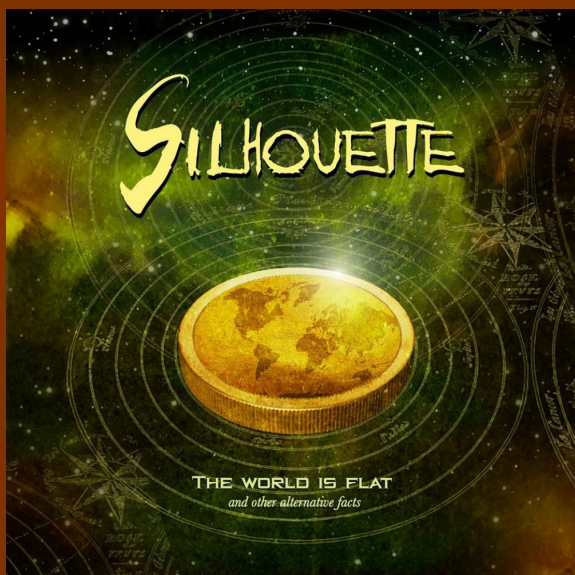




DAVID SHAYLER



# KEV'S WORLD



## **SILHOUETTE THE WORLD IS FLAT... PROGRESS RECORDS**

For me, I will always associate Progress Records with Hansi Cross, who sadly passed away earlier this year. But, although Hansi is no longer with us, the label he left behind continues to release albums of incredible stature and worth. That is definitely the case with Dutch band Silhouette's fifth studio album. 'The World Is Flat and Other Alternative Facts'. Somehow, I missed their last studio album, although I did manage to

hear their live album which was released earlier this year. I gave a 4 \* review to their third album 'Across The Rubicon' which came out in 2012, and there is no doubt in my mind this is superior.

This has everything I want from a prog album, great melodies, wonderful musicianship, soaring vocals, layered arrangements that can appear almost simple at times, and never forgetting that the music always must come first. They may all have wonderful virtuoso skills, but how does that fit in with what is needed? Brian de Graeve (lead & backing vocals, 12-string guitar), Daniel van der Weijde (electric & acoustic guitars), Erik Laan (keyboards, bass pedals, lead & backing vocals), Jurjen Bergsma (bass, acoustic guitar, backing vocals) and Rob van Nieuwenhuijzen (drums, percussion) have created something that contains elements of Yes and Neal Morse alongside more melodic rock elements, as well as plenty of prog. The vocals are superb, and everything somehow gels together seamlessly. One can't imagine another instrument or note needed anywhere, yet there is nothing superfluous in what they are doing. This is majestic, soaring prog that makes me smile each time I play it. And I have been playing it a

# KEV ROWLAND



great deal indeed.

When discerning progheads compile their top albums of the year list soon, there is no doubt that this will be one to reckon with. From acoustic 12-string to heavily layered arrangements to rock guitar, this has it all and so very much more. I love it. This is simply essential to anyone who dares call themselves a progger.

[www.silhouetteband.nl](http://www.silhouetteband.nl)



**TANKARD: SCHWARZ  
WEIß WIE SCHNEE  
NUCLEAR BLAST**

In May 2017, Tankard played the Eintracht Frankfurt club anthem 'Schwarz-weiß wie Schnee' in front of over 30.000 enthusiastic Frankfurt supporters, shortly before the kick-off of the German cup final between Eintracht Frankfurt and Borussia Dortmund at Berlin's Olympic Stadium. Now, the band have released a new version of the EP "Schwarz-Weiß wie Schnee" (which has been unavailable for more than ten years). The Eintracht anthem, which has been played in the stadium for ten years before every home game of Eintracht Frankfurt, has now been completely re-recorded by the band. The thrashers were supported by Henni Nachtsheim (Badesalz), Ande Werner (Mundstühl) and Roy Hammer (Roy Hammer & Die Pralinées), which can be heard in the backing choir. Six songs, thirty-one minutes long, including both

the original and a newly recorded version of the above, it really does demonstrate why Tankard have never been able to repeat whatever success they have had outside their home country. Thrash does get better than this. [www.nuclearblast.de](http://www.nuclearblast.de)



**THREAT SIGNAL  
DISCONNECT  
AGONIA RECORDS**

A detuned, syncopated, melodic metal machine, Threat Signal arose from the filthy, industrialized east end of Hamilton Ontario Canada in late 2003. Their debut song "Rational Eyes" hit #1 on the international music website GarageBand.com and maintained that position for over two years. As a result, the young band signed to Nuclear Blast and started intensive touring, having performed with acts such as Children Of Bodom, Soilwork, Motörhead, Saxon, Opeth, Kataklysm, Hatebreed, Epica, Arch Enemy and many more. They released three albums on Nuclear Blast before parting ways with the label and joining the Agonia Records roster. Their last two studio efforts entered the Billboard's Top Heatseekers Chart, at #32 and #26 respectively.

This is metalcore boys and girls, that strange state that exists between genres where the band hope that somehow, they might be picked up on rock radio, without losing too much street cred or tattoos

along the way. But, there are some metalcore bands who really deliver (not many it has to be said), but Threat Signal are one of those. This album manages to tread that very fine line between pop melody and brutality, within the same song, so if you were just skipping through songs and playing the odd five seconds here and there one could imagine this was a whole series of artists instead of just one. They mix loads of genres together, never really settling into one before it is time to move onto something. Hugely anthemic, while also somehow maintaining a link to extreme melodic roots, I found that I really enjoyed this album. It won't be everyone, and there will be many doubters who say that it is way too melodic and mainstream and that Threat Signal have "sold out" with their latest album, but I must say that this is a load of fun that made me smile. Isn't that what it is all about?



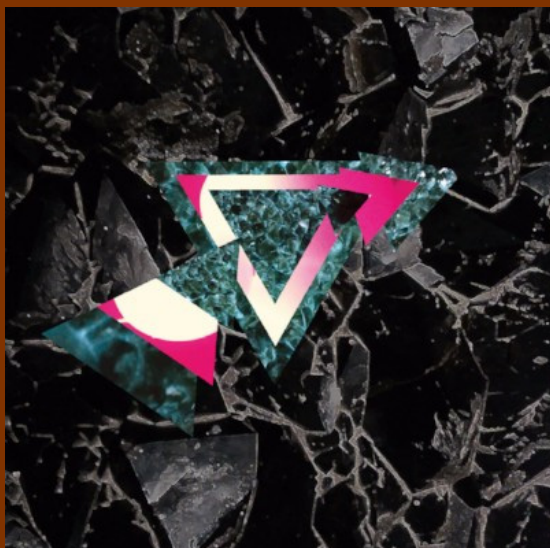
**ANTISEPT**  
**THE RISING OF THE LIGHTS**  
**RISE ABOVE RECORDS**

Arguably, Antisept were one of the most influential bands to emerge from the anarcho-punk scene of the early '80s. With records such as their 1983 debut album 'In Darkness There Is No Choice', it showed them taking a subtly inventive step forward from their first efforts as a more straight ahead hardcore punk band.

But, their last official release, 1985's "Out From The Void" EP, brought a more metallic edge to their sound and hinted at heavier and darker things to come. However, by 1987, it was all over, and the band was no more. But, in 2011, founding member and guitarist Pete Lyons instigated a full-blown Antisept reunion featuring members of early incarnations of the band and new drummer, Joe Burwood, and they hit the road. Now the band is back with their first album in 34 years, with Pete and Joe Burwood now joined by bassist John Bryson, an esteemed former member from the "Out From The Void" days. So, the question must be, is there room for anarcho-punk in 2017?

This is way more polished than anything that was coming out from the band more than 30 years ago. The vocals are rough, raw and distorted, but if there was a different singing style then one may well think that this is straight forward heavy metal, as the band aren't as angry and furious as they once were. It has been very well produced, but to my ears I believe that it has been over produced, with all the rough edges carefully sanded back. But they were the best bits, a bit like the gribbles with fish and chips, the batter that had come away from the fish when it was put in the hot oil. There is a real sense that the heart and soul of the band is still there, and that in the live environment it will be hot and sweaty, but this album falls between different stools, and hints of what might have been, which is different to the end result. But, given that no-one ever expected another album from the band we ought to be grateful for small mercies – maybe next time they'll just go into the studio, plug in, and record live, or at least don't let themselves to be quite so sanitised.





**TROJAN HORSE  
FUKUSHIMA SURFER BOYS  
BAD ELEPHANT MUSIC**

This is my first introduction to Trojan Horse, and I must confess that it took me a while to understand what was going on. This is true progressive music, refusing to conform to just about anything, and has very little in common with much of the modern progressive scene. Mind you, even though I would point to Krautrock in general and Can in particular as being an influence, along with the iconic Art Zoyd, they don't have anything in common with much of the past either. They have also found room for guests Jimi Goodwin (Doves), Kavus Torabi (Knifeworld/Gong /Guapo/Cardiacs) and Pete Trewavas (Marillion), but don't waste your time trying to work out who is providing what as this music just doesn't work this way.

When music is as "out there" as this, it does take time for it all to make sense, even for a hardened proghead such as myself, but it is more than worth the effort. Just when I think I've got them worked out they disappear off onto another tangent and I must reset my mind and settle down again. I can imagine Robert Tripp listening to this and smiling, as there are times when they take even some of his work to an area he had yet to investigate, while I am sure that Frank Zappa would have enjoyed this as well.

This sheer refusal to conform to any preconceived norms is bound to restrict their fanbase, but if quantity of people buying music was an indicator of worth then we would all be listening to the likes of Justin Bieber. This won't be for all progheads, but for those who have more discerning tastes will find much here to enjoy. [www.badelephant.co.uk](http://www.badelephant.co.uk), and in a first for the label, BEM has joined forces with specialist tape label This City Is Ours, who issued a simultaneous cassette release.



**UNCLE ACID AND THE  
DEADBEATS  
VOL.1  
RISE ABOVE RECORDS**

Initially released on Friday 13<sup>th</sup> February 2010 (40 years to the day after Black Sabbath's debut LP), 'Vol 1' was the first efforts of unknown songwriter, Kevin Starrs. Pressed in small numbers for a non-existing fan base, the album took several months to shift all 30 CD-R copies. Recorded on a tight budget of stashed dole money and with little knowledge or regard for conventional recording techniques, the chaotic results speak for themselves. Distorted vocals, out of tune harmonies, ragged musicianship and everything pushed to the red. The clatter of mic stands falling over mid performance, the rustling of lyric papers, the missed key changes and flubbed lines.

Everything you would want to avoid is here. With its mix of budget horror lyrics, Everly Brothers obsessed harmonies, downer rock riffs, overly long guitar solos and bizarre high pitched vocals, Vol 1 had very limited appeal outside a small group of underground fanatics. Yet here, some seven years later, Kevin has remixed and remastered it, and it is now available on CD and vinyl. Part of me does wonder “why bother?”, as this is fuzzed and distorted, with pretty ropey production (and this is the remastered version remember), and much of it does feel quite amateurish. It’s as if Blue Cheer and Black Sabbath went on a long strange trip into the Sixties and never made it out. I can guarantee that John Peel would have loved this and tried to book them in for a session, but all I can think this for is for giving my ears a rest before I move onto the next album, as I found this incredibly easy to listen to without it ever becoming easy listening. There is little to distinguish this album, apart from wondering why it was released again, but possibly there will be a (very) limited market wanting to hear the missed notes. If ever a release needed to be on Alternative Tentacles, then this is it.



**36 CRAZYFISTS**  
**LANTERNS**  
**SPINEFARM RECORDS**

I can’t believe that it is thirteen years since I first came across 36 Crazyfists and

‘A Snow Capped Romance’, and that was ten years since they had started, but the Alaskans are now back with their seventh album. As the guys began pondering their next musical evolution in 2016, Brock Lindow (vocals) faced what he describes as “the lowest point in my life.” “It was extreme depression,” he sighs. “I got divorced after 13 years. That tailspin me a little bit. A number of things happened that I wasn’t used to. I’m a pretty upbeat guy, and I’m not accustomed to that feeling. It was a difficult writing process for me. Things didn’t flow for a long time, because I couldn’t get focused outside of my everyday life.” While working on a salmon fishing boat, he started jotting down lyrical ideas at sea. At nature’s whim, Brock surrendered himself to the process and embraced its healing potential. “Eventually, I was like, ‘You need to get this stuff off your chest. That’s what music is about for you’.”

As one might expect from comments such as this, here we have an album that is full of angst, rawness and pain. Steve Holt (guitars) once again took on the additional roles of producing, recording, and mixing, and he deserves special praise as I fully expected to see the name of a top-flight metal producer as it is the production that takes this album to a whole new level. It is easy to see why they have been touring with the likes of Killswitch Engage and Atreyu, as musically they have a lot in common with both bands, although at times they do also remind me of Nickelback! When they are good they are very good indeed, but what does let the album down somewhat is the quality of the material, especially in the second part of ‘Lanterns’. It can get a little pedestrian and “samey”, but when they get it right then these are a force to be reckoned with. The uptempo songs are simply driven along at breakneck speed by Mick Whitney (bass), and Kyle Baltus (drums) while the guitars crunch and riff with downtuned abandon, and Brock screams, shouts and sings as if his life depended on it: and in some ways, it probably did. Hear before purchase.

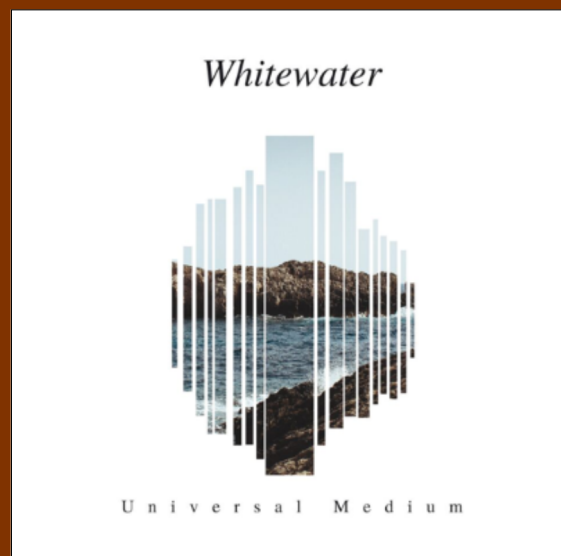




**THE WALKING DEAD  
ORCHESTRA  
RESURRECT  
UNIQUE LEADER RECORDS**

I must confess I have never heard an Orchestra sound quite like this one, but given that this is a metallic quintet from France and not an orchestra at all, perhaps that isn't surprising. Formed in 2011 in Grenoble, France, a year later they released their debut EP 'Oppressive Procession', and performed nearly thirty shows throughout France alongside the likes of Betraying The Martyrs, UltraVomit, Death Mentality, Agnostic Front, Promethee, and many others. That Summer, the band secured a three-week tour of Latin American with Descomunal which included a performance at Ecuador's QuitoFest. 2013 saw the release of their Klonosphere-issued 'Architects Of Destruction debut', and they are now back with their second full length album. When a band states that their influences are Origin, Abominable Putridity, Pathology, Aborted, Carnifex, Job for a Cowboy, Rings of Saturn, Fleshgod Apocalypse, Behemoth, Decapitated, Hour of Penance, Dyscarnate, Dying Fetus, Misery Index, Benighted, Kronos and Rise Of Doom then one knows what to expect even before the first death metal notes make it out of the speakers.

I was a little surprised not to see Cannibal Corpse and Testament in the list, as these guys have obviously been paying close attention to these guys, and not so much of the bombast of the likes of Fleshgod Apocalypse. The vocals are coarse, the drums simply brutal with great blast beats, while the guitars and bass all sing as one. There is a great deal of complexity in this music, with layered arrangements that show how much these guys have played together as they never skip a beat or miss a note. Death metal in its truest form rarely gets much better than this, and the production allows it all to shine as the only thing to do is to keep turning it up louder and louder. Brutal, massively over the top, this is sweat-drenched metal that is essential for any fans of the genre.



**WHITEWATER  
UNIVERSAL MEDIUM  
BAD ELEPHANT MUSIC**

Whitewater was formed in 2013 by Stuart Stephens and Paul Powell. Stuart is singer, guitarist and keyboards player, while Paul handles a complex range of percussion as well as drum programming. Stuart has been an avid progressive rock fan for as long as he can remember, and states that he formed Whitewater to combine the sounds of classic prog bands

like Pink Floyd and Supertramp with a more contemporary ambient aesthetic more akin to Orbital or The Future Sound of London. They aim to combine traditional prog influences and the ambient sensibilities of more modern acts, a spirit of experimentation with a distinctive signature musical landscape. This is their third album, where they collaborate with fellow BEM alumnus Mike Kershaw who co-wrote and sang on two songs.

Overall the album is more relaxed and quiet than what I would normally listen to, but there is a definite feeling of direction, and that there is far more substance than just some ambient meanderings. There were times when I found myself thinking more of Tangerine Dream than a modern outfit, but with keyboard sounds that far more up to date, often with a tripping sensibility that can be best described as being a very laid-back Ozric Tentacles. The production is very strong indeed, and there is a real sense of space and silence being used as an additional instrument. There is so many gaps between the layers of the arrangements that one could almost walk straight through the cords binding it all together without touching a thread.

It feels quite simplistic and repetitive at times, but that is just part of the overall plan to drag the listener in, with stark electronic keyboards against a very warm bass. In many ways, this is the perfect end to a long day with a glass of your favourite spirit close to hand.



### **WITH THE DEAD LOVE FROM WITH THE DEAD RISE ABOVE RECORDS**

Formed in 2014 by former Cathedral/Napalm Death frontman and Rise Above Records boss Lee Dorrian and ex-Electric Wizard/Ramesses bassist/guitarist Tim Bagshaw, With The Dead released their debut album a year later, and now they return with a new line-up and their second album. Joining Lee and Tim are bassist Leo Smee and drummer Alex Thomas, who replaces the departed Mark Greening. The new line-up hit it off so quickly that after just one night's rehearsal they decided that they may as well see if they could write new material together, and after four new numbers were developed very quickly they decided to record them. These all appear on the album, and it is strange to think that the first time they had played together was less than a week before that.

This is an unusual album in many ways, as while it is still doom, there is a brutality that one wouldn't normally expect from the genre. It is as if Lee is channelling angst and aggression as he used to with his first band, but at the same time providing more of the musical forms of the second. The drumming is also far



more frantic and heavy that one would expect, all over the place as opposed to keeping down a steady beat, as if Alex is attempting to drive through the skins, but Leo's bass is fuzzed and distorted to the max while Tim provide crunching riffs. But again, these riffs are sometimes doom-laden, yet at others have a far more outwards aggression than one would expect.

Has Lee created a new genre? I'm not sure, but I can see where he's coming from. "I don't feel like mellowing out. The world's getting worse, the atmosphere is getting heavier, people treat each other like shit and there's so much negativity, how are you supposed to chill out when all that's going on? I'm in a privileged position to be in a band like this, so why fuck around? The band is called With The Dead and it's a doom band, why would you want to mellow out? It's got to be pure nihilism or nothing."

Doom with angst, and a raw brooding power that goes over the top, this is well worth investigating.



**WOBBLER  
FROM SILENCE TO SOMEWHERE  
KARISMA RECORDS**

Mellotrons, how do I love thee, let me count the ways, one, one thousand, two, one thousand, three, one thousand. I can't help it, the first time I played this I got an image of Roger Rabbit in my mind and it won't get out! But, instead of a fluffy white rabbit in a film where Bob Hoskins was cruelly denied in Oscar, what we have here is the Norwegian quintet back with their fourth studio album. To say that this album is making waves in the prog scene is something of an understatement: as I write this, after 138 ratings this is the top ranked album from 2017 according to ProgArchives, and by a country mile the top ranked Norwegian progressive album of all time. So, critically it's not doing too bad at all!

The one thing I can't really make my mind up on with this is whether I should say in the review if the album belongs from 1971 or 1972: part of me is having an argument with the rest to say that it could be as late as 1973 but I'm ignoring that at present. This is classic retro prog as they say, in that not only has it take the influences of bands such as classic Genesis, ELP and Yes but have decided that there is no need at all to move any further and can stay quite happily there and expand on the themes, musical motifs and styles. At this point, progressive rock truly becomes a genre and style, as opposed to music that is challenging boundaries and creating something that is different and exciting. This is where I have another discussion with myself in that part of me gets annoyed that a band is attempting to move music back forty-five years, but the rest of me says "who cares when the music is this damn good?!". Maybe I should start taking tablets... Anyway, there is no denying that this is an amazing album in many ways. If you are the type of discerning proghead who bemoans the demise of flares and sitting cross-legged at gigs while partaking of various illegal and legal substances, then this is for you. To be honest, this is something that progheads simply can't ignore as pretty much all will love it to



one degree or another, as it really is quite special. Did I mention the Mellotrons?

**ZUD**  
**A WILDERNESS LEFT UNTAMED**  
**INDEPENDENT**

Since the release of ZUD's 2013 debut, 'The Good, The Bad And The Damned', the band's ability to seamlessly blend the likes of Necrovore, old Bathory, and old Mayhem, with that of Roky Erickson, Van Halen, Blue Öyster Cult, and even Heart has been heralded one of the most unique approaches to black metal in years. With 'A Wilderness Left Untamed', ZUD continues this journey with ten new tracks, clocking in with an hour of new material... a journey which will take the listener on a ride from one end of the rock 'n' roll universe to another, full of surprises and unexpected turns, all the while distinctly always very clearly recognizable as the output of Zud. Be it with first-wave black metal, surf, sappy '80s pop, NWOBHM, classic rock, garage, or psyche of the '60s and '70s, hardcore of the late '90s, or somehow everything at once, 'A Wilderness Untamed' is an album which may trigger memories the listener may not have realized they'd had. It is quite unlike anything else around, and while The Misfits do come to mind that is probably as inaccurate as anything else! Loads of



fun, and isn't that what music is all about?

**AOSOTH**  
**V: THE INSIDE SCRIPTURES**  
**AGONIA RECORDS**

Aosoth is a project from vocalist & lyricist MkM (the founder of Antaeus), but while Antaeus sets boundaries for violent, grinding black metal, Aosoth delivers more dissonant and 90's death metal elements. Here he works with guitarist & producer Bst (The Order Of Apollyon, VI), bassist INRVI (the founder & mastermind of VI) and Saroth (Hell Militia, Temple of Baal) on second guitar. Drums were provided on a session basis by T. Seen as the closing chapter of a concept that has been raised in the last two albums, the recordings took nearly three years and were interrupted by many events in the personal lives of MkM and Bst. At one point, the album was about to be abandoned and never released.

But, it is here, and we should all be thankful that it finally made the light of day (well night, as this is not the sort of music that should be played in the Summer sunshine, but under a full moon). This album is a black and death metal hybrid, veering very much to the dark and raw style, although the more symphonic and atmospheric elements are also important as they definitely allow the brutality to shine through; just listen to the second song, "Her Feet Upon The Earth, Blooming The Fruits" to see what I



mean. This is raw, aggressive and full of venom and power, as far removed from the likes of atmospheric Burzum as one could imagine, yet supposedly somehow still with the same genre. INRVI's bass is a force to be reckoned with, while T. is determined to smash his kit to pieces and the guitar somehow manage to keep everything going while MkM is the master of all he sees. Blackened death metal rarely gets any better than this.



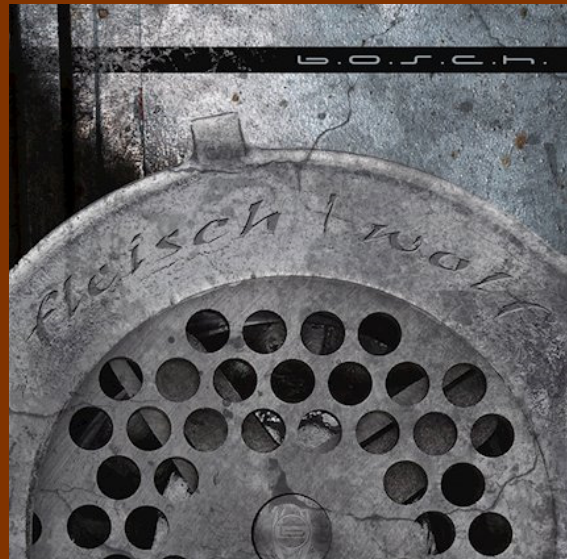
Superb.

#### **ATOLL FALLOUT FRENZY GORE HOUSE PRODUCTIONS**

According to the PR company, Atoll are a Phoenix slam metal crew, but I must confess that this is a new musical term to me. I think I'll just call this out as classic death metal, heavily influenced by the mighty Cannibal Corpse, with more than a touch of 'Scum' era Napalm Death about them (I must play that album at least once a month, can't believe just how relevant and important it still is today even after all these years). From the cover art and logo through to the music coming out of the speakers, there is no doubt at all as to where these guys are coming from. Over the top, in just about every manner, the production has allowed them to live up to expectations, and with singer Wade

Taylor they have someone who has studied George Fisher and is determined to build on what has gone before.

Tight, heavy as hell, here is a death metal band that are going to stand on the shoulders of giants and take the genre to



new rotting depths, and we should all be grateful for that. I love it.

#### **b.o.s.c.h. FLEISCHWOLF SPV/LAUTE HELDEN**

While the Black Forest clocks up the most hours of sunshine and people enjoy champagne outside all year round in the Lake Constance area, life in Wilhelmshaven takes place under much harsher climate conditions. b.o.s.c.h. state that they have definitely been affected by this, and mix together industrial, metal, punk, rock, hardcore, thrash and electronic elements. 'Fleischwolf' is their third full-length album, which means 'Meat Grinder' in English, and one certainly feels like one has been through one by the end of the album. Singer Max Klee has been inspired by Max Cavalera, while guitarist Christian Heil brings together the metal elements, which at times can be quite at odds at what is happening from the rhythm section of drummer /programmer Lutz Möller and

bassist Axel Mintken.

This may all sound well and good, but I found the electronic noodlings and the Teutonic heavy beat all rather wearing by the end, and felt that this was an album I endured rather than enjoyed. That they try experimenting with different elements and textures is never in doubt, and they are obviously very good at what they do, but sometimes bringing in too many different styles is off putting as opposed to inviting. Bring me a good aged steak that has been cooked to perfection then it doesn't need much else with it and I will be satisfied, but put too many sauces and spices into it then it detracts instead of enhances. All the lyrics are in German, which definitely works with what they are producing, but this just isn't for me at all.



**BIGFOOT**  
**BIGFOOT**  
**FRONTIERS MUSIC**

Formed in 2014 in the metal hotspot that is Wigan, Bigfoot have been touring whenever and wherever they can, and after self-releasing a couple of EP's they came to the attention of Frontiers who quickly signed them to release their debut album. The band is made up of singer Antony Ellis, dual lead guitarists Sam Millar and Mick McCullagh, bassist Matt Avery and Tom Aspinall on drums. This certainly doesn't come across

as a debut, but rather this feels like a release from a well-honed outfit that have been around for many years. It is hard melodic rock that has been influenced by the best that was coming out in the Eighties, including of course the obligatory power ballads, but it has the swagger of the best British bands from the Seventies.

This screams class from the first note to the very last, and is guaranteed to put a smile on the face of anyone who enjoys this style of music. They can rock when they need to, and in songs such as "Tell Me A Lie" they introduce a touch a funk that reminds one of Extreme, but instead of vocals with little in the way of depth and breadth they have in Ellis the perfect frontman. He can sing gently when he needs to, but when he opens up he reminds me of a slightly less bluesy Paul Rodgers, and a singer like that needs the songs and band to make it all worthwhile and thankfully Bigfoot are the complete package. Powerful, dynamic, with songs that should be rolling around the biggest stadiums, they have hooks to die for and the balls to back them all up. They be named after a creature potentially hiding from the public, but these guys are very real, and all music lovers need to discover this album for themselves. [www.frontiers.it](http://www.frontiers.it)



**BLAZE OF PERDITION**  
**CONSCIOUS DARKNESS**  
**AGONIA RECORDS**



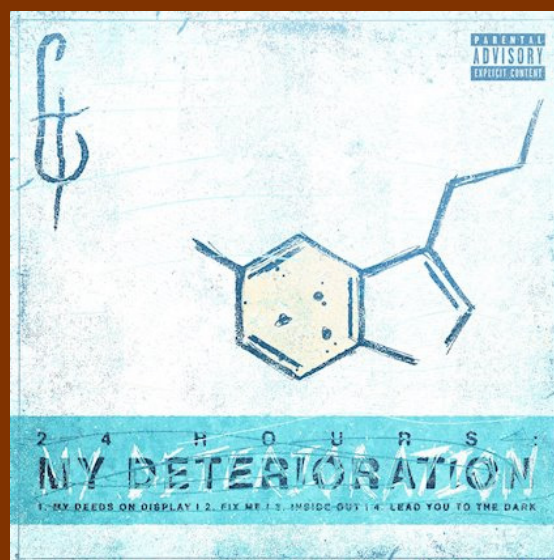
Blaze of Perdition were formed back in 2007, and had already released two albums by the time they suffered a tragedy while on tour in 2013, when a road accident took the life of bassist Ikaroz and left vocalist Sonneillo, and drummer Vizun severely injured. The band regrouped, and in 2015 released 'Near Death Revelations' and are now back with their latest album, 'Conscious Darkness'. Unfortunately, I can't say who is in the band these days as different sites list different members (no bassist) but it looks like the band are probably a four-piece, while the press release doesn't say anything and the photos I've seen show only two people!

That is a shame, as the guys involved in this deserve plenty of credit. There are only four songs, but the shortest of these is eight minutes in length and the album as a whole, clocks in at more than forty-three. There were many who felt that the band were too influenced by Watain in the early days, and certainly the consensus is that the last album was easily the best they had completed to date, spurred on by what they had suffered and a determination to channel the emotion. But, reviews this time around are saying that they have managed to surpass even that, and certainly I can see why. The emotion coming through is palpable, while the atmospherics are perfect. What I find particularly interesting is the way that the mood shifts and changes, and even the vocal stylings are amended and altered depending on what is required – there are even times when they are being sung in a quite plain manner, but still dripping with pain and passion. It is a powerful album in so many ways, with stunning drums and rhythms that drag the listener in, yet at all times I imagine them playing deep in a cave that is lit only by candles, with cowls over their heads so that no-one can see their faces.

This is essential listening for anyone into black metal: it rarely gets any better than this, and if you don't believe me why not

listen to it before you buy?

<https://agoniarecords.bandcamp.com/album/conscious-darkness>



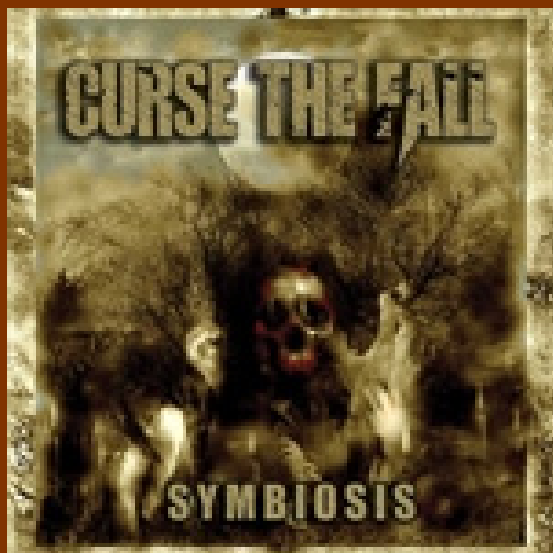
### **CHARCOAL TONGUE 24 HOURS: MY DETERIORATION SPINEFARM**

Charcoal Tongue have decided to do things a little differently, and instead of releasing an album they are instead first putting out three digital EP's through Spinefarm, of which this is the first. Four songs, fifteen minutes in total, which have been heavily influenced by nu-metal yet somehow also contain a high pop element, it is certainly an interesting start. Singer Christopher Mora said that he "was in a really dark place writing these songs and I think that translated into this EP sonically and lyrically. I needed to get this part of the story off my chest in order to make it to self-realization and eventual recovery."

There is a lot of anger contained within this, but while Mora can scream and rant with the best of them, he also has a wide vocal palette and uses this to create many different styles and patterns here. Musically the guys end up all over the place, with keyboards coming in and out, strange shifts that move them into almost

prunk territory, but then coming crunching back. It will be interesting to see what they come up with next.

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



**CURSE THE FALL  
SYMBIOSIS  
FINAL LEGION RECORDS**

Some bands can channel their anger and aggression into a devastating onslaught of metallic power. Some bands can entwine the scars that life has given them in melancholy melody and speak to the shared experiences of listeners. Some bands can impress with a sweetly crafted solo or finely structured songs. And some, rare bands, can bind all those things together into one sonic structure of power, emotion, melody and skill. Are Oklahoma City's Curse The Fall one of these? Their debut album, 'Aphelion', was released summer of 2016 and they were soon playing live with international acts like Soil, Dope, Drowning Pool and many more and here they are back with a six song, twenty-minute-long EP.

When the PR company says that this is for fans of the likes of Alice In Chains, Drowning Pool, Nevermore and Machine

Head one can understand just how diverse this is. With a twin vocal attack, yet clean and concentrated guitars, combining melodic rock with many different forms of metal, this is certainly an interesting mix. But, I found my ears being drawn more to the snare drums, and the odd bass note that seemed to be much higher in the mix than the rest. Given that it was mixed and mastered by Eric Greedy, who has previously worked with everyone from Fates Warning, Kingdom Come and Smashing Pumpkins to Body Count, Fu Manchu and Vince Neil, this must all be deliberate as opposed to accidental. But when the guitars seem to be behind the drums as on "Seasons" it just feels a little weird. The verdict is out for me, as I need to hear more before I make any judgement, so I will go into the next album with an open mind, but doubt I will often return to this.





# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

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Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

Now recognised as the leading online magazine of its type  
Phenomena Magazine is a FREE magazine from  
Manchester's Association of Paranormal Investigation  
and Training. (MAPIT)

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

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AUSTRALIA, CANADA, THE U.S.  
& THROUGHOUT THE UNITED KINGDOM



# FREE!



# A YEAR IN THE LIFE OF



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

As covered in last week's Gonzo magazine, Hawkwind made a Friday appearance on

Matthew Wright's daytime tv show, broadcast daily on the UK station Channel 5, and Dave Brock sat in the guests area for a while. One of the things mentioned was an attempt next year to break a record for continuous live bands playing on stage back-to-back.

Although it was mentioned in the context of the yearly Hawkeaster it seems this event will take place immediately after Hawkeaster.

It's since confirmed that current plans are for Hawkwind to play a short set on the Monday to kickstart the event. Then there will be constant bands playing for 400 hours (17 days). For the world record there is only allowed a maximum five minute changeover between bands, and 30





# 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

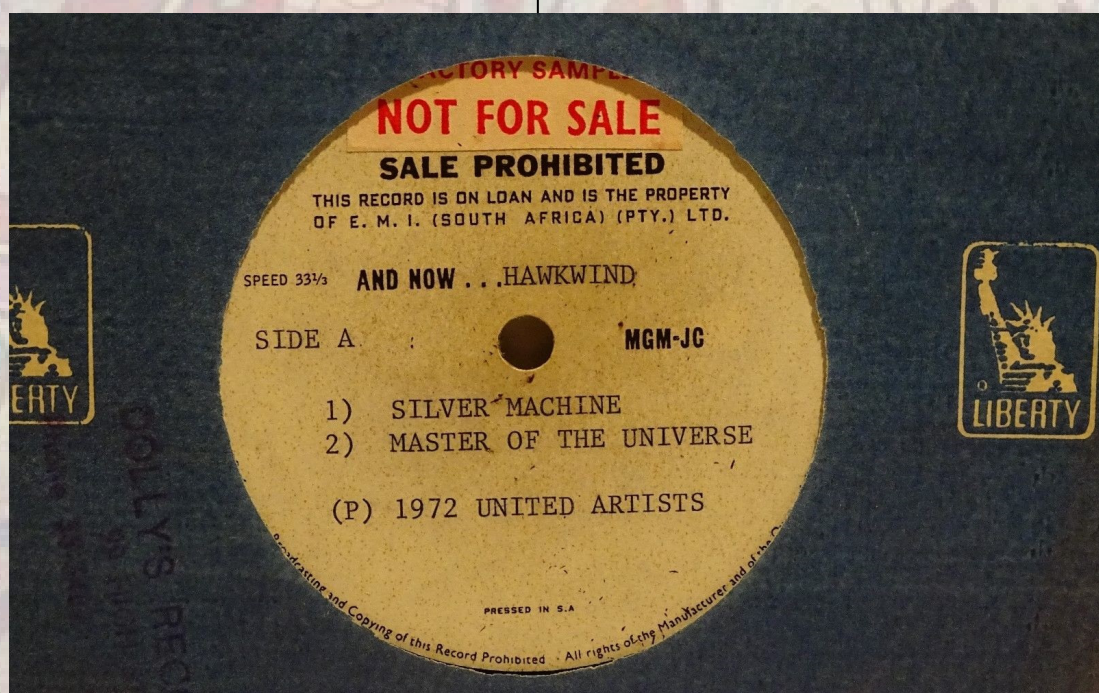


seconds between songs. This will go on 24 hours a day, 7 days a week and will involve all sorts of local bands, community choirs, etc.

It will be like a relay and, if it all works, Hawkwind will come back and play the final

set.

Meanwhile a slight oddity was on sale on eBay recently - a sample of early Hawkwind that reached South Africa as some sort of internal company reference disk.







# 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).....

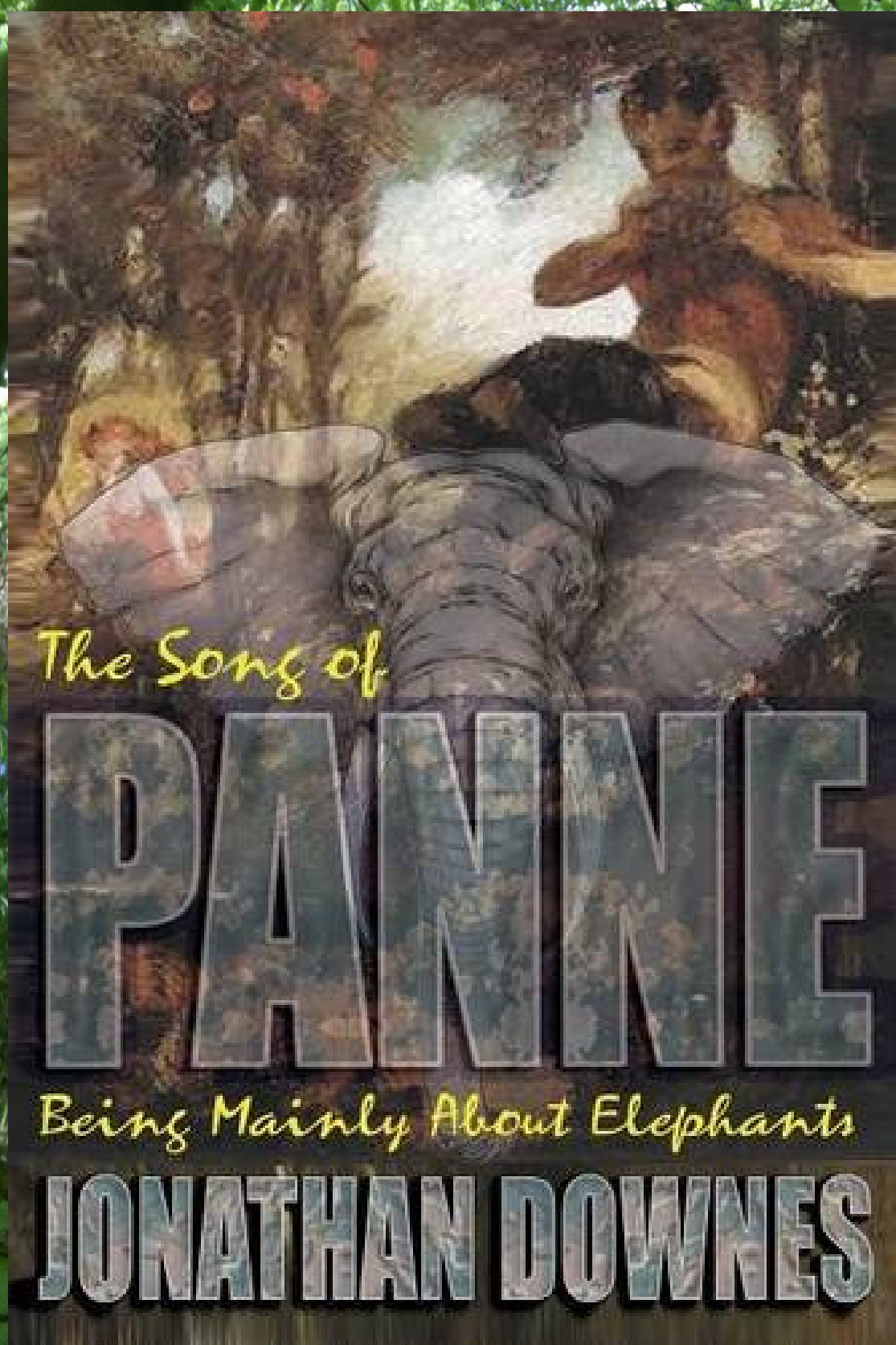
Telephone Number: .....

Additional info: .....

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

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





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# XTUL

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

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

Are you sitting comfortably? Good. I shall begin.

LI

As I have already explained, there were large chunks of Clive's worldview which I found worryingly right wing, but when you try and compare him with The UFO Wehrwölfe Union, he came over like a drippy bleeding heart liberal.

I first heard about The UFO Wehrwölfe Union in the first autumn of the new century, when Britain was enshrouded in



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





palls of greasy grey smoke from the serried funeral pyres of hundreds of hooved farm animals that had been slaughtered, often in the most inhumane manner, because of an outbreak of foot and mouth disease which soon reached epidemic proportions. I have mentioned elsewhere how this epizootic plague had serious economic implications for previously prosperous little market towns like Bideford, but it is only with the benefit of hindsight, that one realises how - in a world already culturally traumatised by the events of September 11th - the cultural fallout from the Foot and Mouth

plague also begat a host of conspiracy theories ranging from the sublime to the ridiculous. The most peculiar of these came from an organisation calling itself the Aryan Big Cat Society who claimed that the Foot and Mouth Disease outbreak was caused by the shadowy Alien Big Cats which have been reported from nearly every part of the United Kingdom for decades.

Forgetting the fact that the disease cannot be spread by carnivores, the interesting part of this particular farrago of nonsense was that the Aryan Big Cat Society (who





propped up their claims with screeds of quotations from someone that they claimed was "Third Reich Agronomist Reinhold Shreck") were vociferous in claiming that the aforementioned Alien Big Cats had been introduced into the British countryside by illegal immigrants from Muslim countries determined to destabilise the British farming industry.

After all this preamble, it will surprise nobody to learn that the Aryan Big Cat Society were synonymous with The UFO Wehrwölfe Union,

For those amongst the readers of this narrative who are not familiar with the, more unpleasant highways and byways of 21st Century history, Wehrwölfe was a Nazi plan, which began development in 1944, to create a resistance force which would operate behind enemy lines as the Allies advanced through Germany. However Werwolf's propaganda value far

outweighed its actual achievements. The name was chosen after the title of Hermann Löns' novel, *Der Wehrwolf*, first published in 1910.

Set in the Celle region (Lower Saxony) during the Thirty Years' War (1618–1648), the novel concerns a peasant named Harm Wulf. After marauding soldiers kill his family, Wulf organises his neighbours into a militia who pursue the soldiers mercilessly and execute any they capture, while referring to themselves as Wehrwölfe. Löns wrote that the title was a dual reference to the fact that the peasants put up a fighting defence (sich wehren, see "Bundeswehr" – Federal Defense) and to the protagonist's surname of Wulf, but it also had obvious connotations with the word Werwölfe in that Wulf's men came to enjoy killing. While Löns was not himself a Nazi (he had died in 1914), his work became popular with the German far right, and the Nazis





celebrated it. Indeed, Celle's local newspaper began serialising *Der Wehrwolf* in January 1945.

Sean and Blossom had chosen to ally themselves with these fairly nonexistent guerilla fighters from the *Twilight of the Nazi Gods*, because - they claimed - western society had become far too decadent after decades of "influence from Jewish and Nigger trash" and how, as a result, the "Aryan white races" (forgetting the fact that there truly isn't actually such a thing) were now under attack from paranormal and mystickal (their spelling, not mine) "vanguards" (whatever that meant) and that it was only the spirit of the *Wehrwölfe* freedom fighters that would stand in the way of the ultimate defeat of the "Northwestern European

Peoples".

Now, at this point I would like to make a couple of salient points (three actually).

Firstly, I am totally aware of the fact that the wording used above is considered unacceptable in today's society. However, I am quoting directly from some of the literature distributed by the self-styled "freedom fighters", and as they used deliberately shocking language in an attempt to create a deliberately shocking affect, I feel that I would not be fulfilling my self-imposed role as chronicler of these events, if I tried to pussy around their egregious racism, in an attempt to shield the sensibilities of my readers.

Secondly, no matter what spin you put on



it, every single claim that these people made is absolute nonsense. The first case of Foot and Mouth disease to be detected in the 2001 outbreak was at Cheale Meats abattoir in Little Warley, Essex on 19 February 2001 on pigs from Buckinghamshire and the Isle of Wight. Over the next four days, several more cases were announced in Essex. On 23 February, a case was confirmed in Heddon-on-the-Wall, Northumberland, from where the pig in the first case had come; this farm was later confirmed as the source of the outbreak and the owner, Bobby Waugh of Pallion, an undeniably gruff, taciturn and widely disliked individual, was convicted of failing to inform the authorities of a notifiable disease, and later of feeding his pigs "untreated waste".

The theory sprung up that the pigs had become infected by eating swill containing contaminated meat imported from abroad, obtained either from Newcastle's Chinese restaurants or from the nearby Albermarle army barracks. Although the barracks did use meat from Uruguay (a country then with FMD) no proof was provided it was the source. And although various newspapers implied that Waugh had been convicted of "causing" the epizootic plague, this is just not true. No such claims were ever made in a court of law, and now - fifteen years later - there is a burgeoning level of belief that he was made a scapegoat for widely accepted practises in the farming industry as it was.

Disturbingly it was in a wad of literature from Sean and Blossom and their followers that I first read this claim. Typically racist, their claim that Waugh was a "purebred Aryan from yeoman stock" and thus could

not have been responsible for "inflicting is vile plague on his countrymen" made no sense.

Thirdly, I have been following the activities of this egregious bunch of sociopaths now for well over a decade and a half, and I have come to the conclusion that they are not even sincere in their racism. Like so many other self-styled patriots who came out with wallages of vile nonsense in the wake of the 2016 Brexit vote, they are only interested in whipping up fervour and hatred for one reason. And that reason? Money.

And these were the people with whom Clive's unpleasant daughter had decided to ally herself. No wonder, despite all the other twists and turns of the emotional rollercoaster upon which I had ridden that morning, I now had a sinking feeling in the pit of my stomach.





# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>











# OF MAGIC AND MEDICINE EP.1

Hello.

Welcome to the first in an occasional section called “Of Magic and Medicine” exploring the links between some of our iconic and native or naturalised plants; the myths and legends around them and their use in both magic and medicine over the centuries.

The Winter Solstice – known to many as Yule – is fast approaching.

This is the time many Pagans celebrate, in some form or other, the Rebirth of the Sun from the belly of the Great Mother. Many

cultures celebrate at this time of year, festivities often include light, candles or fire, especially in the Northern Hemisphere where daylight hours are at their shortest.

In the U.K. our traditions have absorbed symbolism from many other cultures, notably the Scandinavian countries and from the former Roman Empire.

Among our traditions is the bringing in of evergreen foliage to decorate the house. Popular choices for foliage are Holly, Ivy, Pine and other conifers – often represented by the “cones”. Many households will also seek out Mistletoe to hang inside.

They’ve made their way into folklore and into music both sacred and secular.

So, in honour of the upcoming Solstice celebrations we are looking at Holly, Ivy and Mistletoe.

Holly is a member of the Ilex family, specifically *Ilex aquifolium*. It is a native evergreen in western and southern Europe,

## AMY PHILLIPSON





northern Africa and Western Asia. Its range also covers central and eastern Europe. Holly is easily recognised by its pointy, glossy green leaves and red berries. It has been used for hedging and the wood for carving, veneers and inlays.

The Holly is linked to the spirit of

vegetation – the Green Man. The Holly King rules the year from midsummer to midwinter as the days grow shorter. At Winter Solstice he again battles the Oak King who traditionally is the victor ruling the year from midwinter to midsummer – over the lengthening days. Medieval Christianity associated the Holly Tree with







Jesus, the name deriving from words meaning “holy”. It has been used as a substitute for palms at Palm Sunday services and Swiss legend tells that the palms used to welcome Jesus to Jerusalem turned to spiny holly when the crowd shouted, “crucify him”.

Holly is considered protective “par excellence” and is carried, especially by men as it is a “male” plant, to promote good luck and it is hung in the hours for good luck at Yule. It is ruled by Mars and the Element of Fire.

Holly leaves can be dried for tea or used fresh as a decoction to induce sweating in fevers and help with catarrh and chest infections. The Flower remedy dissipates anger and releases jealousy and envy; the tree essence acts in a similar way bringing peace of mind but allows for assertiveness. A related plant *Ilex paraguaiensis* gives us Yerba mate tea which is used as a stimulant to relieve low mood and fatigue.

An old folk remedy for chilblains in central and southern England was to beat the chilled blood out and stimulate the

circulation with leaf bearing twigs – Thankfully, not one we use today.

Ivy (*Hedera helix*) is a female plant ruled by Saturn and the element of Water. It is another easily recognisable plant which grows abundantly around living trees and over stumps. Ivy was held in high esteem by the ancients who attributed the plant to Bacchus. The practice of binding the brow with Ivy leaves was believed to prevent intoxication.

Ivy is traditionally carried by brides for good luck and used as evergreen decoration at this time of year for the same reason. It is also said to guard against negativity and disaster. It does not appear to have any current use within herbal medicine. Ivy has been used throughout the British Isles for a range of skin complaints but most notably for removing corns. And I’m sure there’s a joke there somewhere!

Which brings us to Mistletoe (*Viscum album*), one of the nine sacred plants of the Druid and so highly revered by them that they only sought it out when instructed in visions and are reputed to have cut it from



the host tree with a golden knife under very specific conditions. Another male plant ruled by the Sun and the Element of Air, sacred to a range of deities including Freya, Venus, Apollo and Odin.

The Mistletoe that is most familiar to us is the European Mistletoe described by Jonathon Briggs of The Mistletoe Pages (<http://mistletoe.org.uk/homewp/>) as "... the only mistletoe that has the distinctive forked branches, paired symmetrical evergreen leaves and pearlescent white berries associated with midwinter and Christmas".

Mistletoe is used for protection against lightning, disease, all forms of misfortune, fires and much more. It is carried or placed appropriately for each use. It is placed in cradles to protect children from being stolen by fairies and replaced with changelings. Mistletoe is believed to confer good luck in hunting and aid in conception as well as being used to try and capture

immortality.

Mentioned by Pliny in his *Natural History* as held in high esteem by the contemporary Gauls and well known to the Romans it was referred to as "all heal" and the Druids reputedly believed it an antidote for all poisons. Although one writer dismissed its use it is increasingly being investigated for its use in cancer treatments and reputed antitumour activities.

It helps dilate blood vessels so can lower blood pressure, slows and steadies an excessive heart rate and acts as a general relaxant especially useful where nervous tension and spasms are a feature. Access to Mistletoe as a medicine is restricted to registered practitioners over concerns about toxicity levels, however research does not support this stance. Legislation tends to take a while to catch up.





# 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!!!"

## **RUTA MAYA 1992-2014**

SO WE WERE ALLOWED TO DO POETRY

@the first Ruta Maya @4th/Lavaca from 6-9pm

The bands would come on with a music open mike @9pm

Various hosts held that till rents rose, and Ruta Maya closed

We had temporary venues until the Penn Field space opened

This lasted many years. Poetry Festivals. All night readings. Anthologies

Till rents rose. Ruta closed. We went to Happy Jacks in East Austin.

Then a catering van @Bouldin Creek became an open stage for Ruta Maya.

But coffee does not cover costs unless you boost the price.

So the van closed, and Ruta Maya refugees went Wednesdays to Rad Radam.

This lasted until the vans on site left, and an empty site is not poetic.

Ruta Maya coffee is still served at Festivals, and they have a spot @the airport.

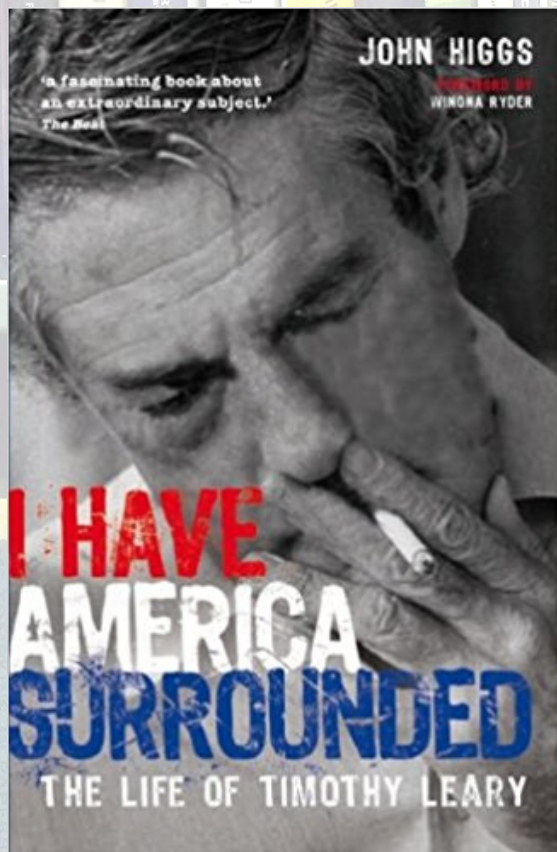
But the Brave Days of wild open mikes and experimental everything  
were now memories shared at Buzzmill Monday nights. More stories await the telling

I share this because today in HEB, Ruta Maya was giving away samples

and i got just a brief whiff of Austin Freedom circa 1992. AND IT WAS GOOD!



# Yer Gonzo Bookshelf



- **Paperback:** 352 pages
- **Publisher:** The Friday Project
- **Language:** English
- **ISBN-10:** 1905548257
- **ISBN-13:** 978-1905548255

Now before we go any further, who is John Higgs? Over to those jolly nice fellows at Wikipedia (whom I can only call Wikipedos when I am trying for a cheap laugh).

“John Higgs is an English writer, novelist, journalist and cultural historian. Higgs work has been published in the form of novels (under the pseudonym JMR Higgs), biographies and works of cultural history. In

particular, Higgs has written about the so-called counterculture, exemplified by writers, artists and activists such as Timothy Leary, Robert Anton Wilson, Alan Moore and the British group The KLF.”

Regular readers of this magazine, and even those folk who first discovered this magazine with this issue, and managed to read this issue’s editorial something like half an hour before you got to this book review, will not be surprised that I got to reading this book because of my reading his book about the KLF some years ago. As a result of this I got kicked off on a peculiar journey which so far has produced a novel and a load of music that has not yet been released. I then booked Higgs as a speaker at the 2014 Weird Weekend, at which event he gave me an inscribed copy of his novel *Brandy of the Damned* and since then I have been reading everything that I can find by the man.

OK, before we go any further, the Wikipedos must tell you about Timmy Leary:

“Timothy Francis Leary (October 22, 1920 – May 31, 1996) was an American psychologist and writer known for advocating the exploration of the therapeutic potential of psychedelic drugs under controlled conditions. Leary conducted experiments under the Harvard Psilocybin Project during American legality of LSD and psilocybin, resulting in the Concord Prison Experiment and the Marsh Chapel Experiment. Leary's colleague, Richard Alpert (Ram Dass), was fired from Harvard University on May 27, 1963 for giving psilocybin to an undergraduate student. Leary was planning



to leave Harvard when his teaching contract expired in June, the following month. He was fired, for "failure to keep classroom appointments", with his pay docked on April 30. National illumination as to the effects of psychedelics did not occur until after the Harvard scandal.

Leary believed that LSD showed potential for therapeutic use in psychiatry. He used LSD himself and developed a philosophy of mind expansion and personal truth through LSD. He popularized catchphrases that promoted his philosophy, such as "turn on, tune in, drop out", "set and setting", and "think for yourself and question authority". He also wrote and spoke frequently about transhumanist concepts involving space migration, intelligence increase, and life extension (SMI<sup>2</sup>LE), and developed the eight-circuit model of consciousness in his book *Exo-Psychology* (1977). He gave lectures, occasionally billing himself as a "performing philosopher".

During the 1960s and 1970s, he was arrested often enough to see the inside of 36 different prisons worldwide. President Richard Nixon once described Leary as "the most dangerous man in America".

I have always had a big problem with the people who claim that they are taking drugs for any reason apart from entertainment. My involvement with psychedelics began and ended during the last few months of 1981, but - much against my better judgement - in the wake of reading this book, and various things about Robert Anton Wilson, I am actually mildly tempted to resume my experiments.

Now, the thing that I find so peculiar about this book is the amount of social power that he had, when - as a human being - he comes over as such a total prick. His life behaviour goes against any and all of the social behaviour that I find acceptable. And, although so many of the people who followed, or who profess to have followed the things that he had to say, the effect that he had upon the people who loved him, and - even more so - upon the people in his family were nothing short of catastrophic. His daughter and one of his wives topped themselves, and the other people who loved him on a personal one to one level do not seem to have had particularly positive outcomes.

But Leary himself wrote:

"Throughout human history, as our species has faced the frightening, terrorizing fact that we do not know who we are, or where we are going in this ocean of chaos, it has been the authorities, the political, the religious, the educational authorities who attempted to comfort us by giving us order, rules, regulations, informing, forming in our minds their view of reality. To think for yourself you must question authority and learn how to put yourself in a state of vulnerable, open-mindedness; chaotic, confused, vulnerability to inform yourself."

And although I find myself, having read this book, not finding myself particularly enamoured of the man himself, but finding myself interested in what he had said, something that particularly interests me from all this is that the worst thing about the psychedelic revolution of the 1960s is that those people who bought into the concept,





and then wrote about it, actually were not particularly effective communicators.

So, maybe the people who, like me, took psychedelic drugs at various times in their lives, but - who in fact - were missing the point, and who were only using psychedelic drugs for their own entertainment purposes, were completely missing the point. John Higgs' massively impressive book has totally made me re-evaluate their (or at least MY) motivation, and - at least consider - revisiting their experiments within a totally new psychosocial context.

On top of this, I have been rediscovering large amounts of stuff that I had read many years ago by Robert Anton Wilson, and my whole concept of psychonautics has been forced to have been reconsidered. So, once again, I am particularly grateful to dear John

Higgs for doing important things in order to screw with my head once again.

God Bless you all, or both, or whoever you all are. Reality is a particularly dodgy concept, and people that I thought were just flakes must actually have a better conception of it than I thought.

Hail Eris.









# THE BITCH IS BACK

lucky enough to have no cloud. However, after several heavy downpours of hail stones, I am not sure that the phrase 'no cloud' will be pertinent here tonight. But we can but hope.

I had better stop nattering about nothing and get on with what I am supposed to do here, especially as, since yesterday evening, we have been experiencing the odd flicker of light leading us all to think that we may at any moment be plunged into darkness. It is a game of remembering to save work at every convenient point and trying to get it all done as quickly as possible.

And now my forefinger has gone white – d'oh. It feels like trying to type with a flaccid octopus tentacle, but I must not let Monsieur Raynaud defeat me in my endeavours!

And so it begins .....

Kylie Minogue Limited Edition Tea Cup & Saucer  
From X Tour 2008 Brand New In Box - AU \$499.95



One could do a rather nice felted garden scene in this cup, you know. Or I suppose you could just drink some tea from it, but that is a bit passé really.

Superb Large Limited Edition Statue John Lennon Imagine By John Somerville 1977 - £2,480.00 (Approximately US \$3,313.03)



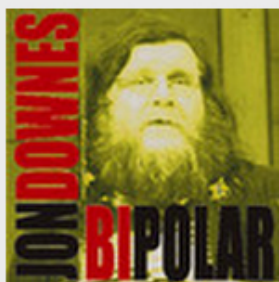
"Large limited edition resin statue / bust of John Lennon, made by John Somerville in 1977.

This is a superb large bust of John Lennon titled "Imagine" made by the well known sculptor, John Somerville.

The statue is realistically made and stands on a

## SHAMELESS SELF PROMOTION TIME

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



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



wood plinth. The statue is large and it stands 25 inches / 635 mm tall. It weighs about 6-8 kilos. The sculpture is signed. This is the first series of John Lennon statues by John Somerville which was limited to a total of 20 pieces after which the mould was destroyed. This is number 18 and this statue was given to the famous actor. The statue is in excellent condition."

Is it me, or does he look rather confused?

**MEGA RARE!! UNRELEASED LIVE! AUCTION! REEL TO REEL HENDRIX PINK FLOYD~TEST - \$5,000.00**



"I HAVE DECIDED I AM GOING TO LIST EACH REEL ONE BY ONE IN A WEEK LONG AUCTION! I WILL ALSO STATE WHICH REEL WILL BE UP FOR AUCTION THE FOLLOWING WEEK! THEY WILL BE ON A STRICT NO RETURNS BASIS! FOR OBVIOUS REASONS! STARTING VERY SOON!!! DONT MISS OUT ON THIS ONCE IN A LIFETIME OPPORTUNITY!

DETAILS - PLEASE NOTE THIS IS A TEST LISTING!! NO ITEM IS FOR SALE HERE! YOU CAN NOT BUY ANYTHING HERE THIS IS TO SEE IF THERE IS INTEREST IN SINGLE REELS RATHER THAN THE COMPLETE COLLECTION!

I HAVE A CATALOGUED COLLECTION OF 45 FOUR TRACK REEL TO REEL TAPES WITH RECORDINGS FROM RADIO AND TV FROM JANUARY 1968 TO AUGUST 1972! ( AND A FEW LPS RECORDED FROM RECORD PLAYER) SOME WERE RECORDED WITH A MIC. SOME DIRECT. OVER 4500 TRACKS. MANY OF THESE HAVE NEVER BEEN RELEASED OR AVAILABLE TO LISTEN TO. A. M. 8.40 and 4 P. M.

THE PHOTOS ARE FROM ONE OF THE REELS. THE 'L' MEANS ITS A LIVE RECORDING. THERE IS PRETTY MUCH EVERYTHING THAT WAS PLAYED ON RADIO OR TV.

BETWEEN THOSE DATES. EVERY ARTIST IS LISTED IN BOOKS WITH A CROSS REFERENCE TO WHICH REEL/ TRACK THEY ARE ON. A HANDFUL OF LIVE PERFORMANCE ARTISTS, CREAM, BEATLES, JIMI HENDRIX, MOODY BLUES, elmer gantry velvet opera, ALAN PRICE, MOVE, MANFRED MANN, FORCE FIVE, RIOT SQUAD, ROLLING STONES, CHICKEN SHACK, DONOVAN, LED ZEPPELIN, SAVOY BROWN, COLUSSEUM, DADDY LONGLEGS, CAPTAIN BEEFHEART, HERB ALPERT, TEN YEARS AFTER, MANDRAKE PADDLE STEAMER, KING CRIMSON, FLEETWOOD MAC, BLODWYN PIG, SKID ROW, WOMMETT, T.REX, AMERICA, ROY HARPER.....

THE LIST GOES ON AND ON AND ON AND ON. THIS LISTING IS TO SEE WHAT INTEREST THIS GENERATES. I AM ONLY INTERESTED IN SERIOUS COLLECTORS ASKING QUESTIONS. WHICH I WILL ANSWER AS ACCURATELY AS I CAN. ALL ARTISTS ARE CATALOGED SO ANY QUESTIONS ON A PARTICULAR ARTIST PLEASE ASK. IN THE NEAR FUTURE I WILL EITHER LIST EACH REEL INDIVIDUALLY, OR IDEALLY AS A WHOLE COLLECTION TO A SERIOUS COLLECTOR!"

There really is not a lot to say about this. So I won't say anything. Other than to explain that there really is not a lot to say about it, which I have already done.

**Rare 1960s Beatles Blown Glass Italy Christmas Ornaments & Original Marteli Box - US \$799.99**

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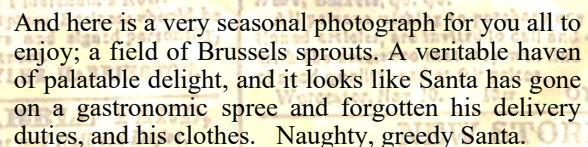
Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the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



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A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a guitar headstock. The focus is on the tuning pegs and the strings. The background is dark and textured, possibly the body of the guitar.

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**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.

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THE WORLD OF GONZO ACCORDING TO

# Mark Raines



My HOUSE IS  
NEAR PARK.

M. A. RAINES



And so, what is euphemistically known as 'The Festive Season' is trundling inexorably towards us like a bad tempered water buffalo on Quetiapine. I used to make "ho ho ho" jokes about me being a jolly fat man with an unhealthy interest in the contents of stockings, but that jest ran dry over a decade ago.

On Tuesday my shocking lifestyle caught up with me. The practice nurse at my GP's surgery in Bideford, called me out over my ongoing history of substance abuse. The substance in question being cake! Apparently since I quit smoking my blood pressure is the best it has ever been, but my blood sugar is through the bleeding roof! I had hoped that the massive amounts of diabetic medicine that I am on each day would negate the effects of a teensy bit of light hearted comfort eating...

But apparently not. Pancreases huh?

Unhappily, one friend that I have known for many years has terminal cancer, and another has relationship problems and has flown across the Atlantic to sort them all out. Less importantly, we filmed all Wednesday afternoon, Graham has done his back in, and although I have done my best to help my two friends in their times of need, and deal with all the other crap which the universe has thrown our way, I have dealt with all of that without being able to eat cake!

In this final piece of Gonzoblurb of the year, I would like to thank Messrs Drummond and Cauty for keeping



me amused and intrigued during the past twelve months, and I would like to thank all the total strangers who have helped me with my endeavours during 2017.

But most of all, I would like to thank all the people who have worked so hard this year to make this magazine come out on time; we haven't missed a single issue, and that is something about which I am very proud. Thank you my friends; I truly would not be able to do this without you, and in these increasingly peculiar days, I think it is more important than ever to put out a magazine like this, which is the hub of an ever-growing community.

My love to you all,

Jon



# THE BEST LAID PLANS



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