

GONZO

John goes to see **Live Dead '69**, featuring various luminaries including **Tom Constanten** who was with the **Grateful Dead** during some of their classic years, Nick interviews **Dee Dee Ramone's** widow, Alan interviews **Dave Randall** from **Faithless**, Jon muses on **The Beatles' White Album** and goes back to **Hong Kong**. And yes, kiddos, there is oodles more!

#273

VERY GRATEFUL



Subscribe to Gonzo Weekly

[**http://eepurl.com/r-VTD**](http://eepurl.com/r-VTD)

Subscribe to Gonzo Daily

[**http://eepurl.com/OvPez**](http://eepurl.com/OvPez)

Gonzo Facebook Group

[**https://www.facebook.com/groups/287744711294595/**](https://www.facebook.com/groups/287744711294595/)

Gonzo Weekly on Twitter

[**https://twitter.com/gonzoweekly**](https://twitter.com/gonzoweekly)

Gonzo Multimedia (UK)

[**http://www.gonzomultimedia.co.uk/**](http://www.gonzomultimedia.co.uk/)

Gonzo Multimedia (USA)

[**http://www.gonzomultimedia.com/**](http://www.gonzomultimedia.com/)

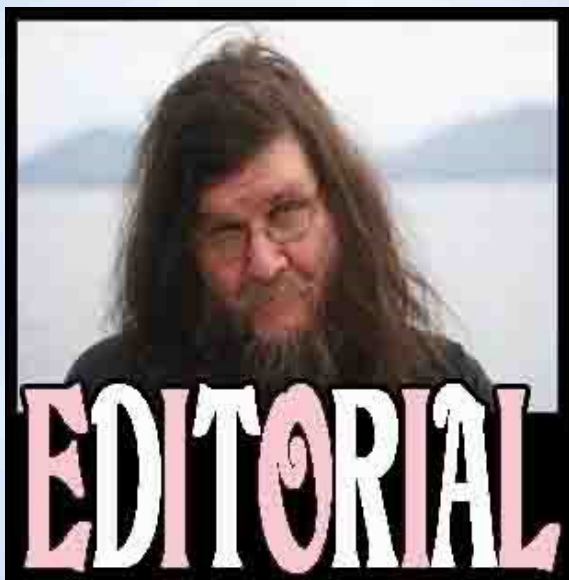
THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 new issue of what I sincerely hope is your favourite music magazine. I like to think that it would be mine even if I wasn't the editor. From the beginning, I planned this magazine to be the sort of thing that I personally like to read. I don't think that in your contract

somebody can be an editor under any other circumstances. Over the years I have worked for various other publications which have been owned and run by people with whom I could not see eye to eye. In all these situations, my working circumstances were very uncomfortable, and I soon left. On each occasion, the magazine closed soon afterwards.

So, at the risk of appearing like I am trying to claim to be going through some sort of literary apotheosis, I created this magazine in my own image; not that this magazine is a fat, long haired diabetic in a wheelchair, but that I've created it according to the conceptual template in my head, and then left it to evolve naturally, only intervening very occasionally. In the evolutionary process, which - by the way, according to my pantheistic theology - is not that far away from the process by which I believe that the Almighty created the universe.



2018 is shaping up to be a very different year than the one that has just passed.

But I digress, and I strongly suspect that regular readers of this magazine and my inky fingered scribbles elsewhere will know that this is something I do quite a lot.

2018 is shaping up to be a very different year than the one that has just passed. For me, at least, last year was defined by two big cultural events. The first was, of course, the return of the Justified Ancients of Mu Mu, in Liverpool, in London, and in print. I have already written about these on many occasions in this magazine, and - for once - I will do my best not to repeat myself. However, although Bill Drummond has announced that two new plays by his literary alter ego Tenzing Scott Brown will be performed very soon in Hull, there has been no new activity announced for the JAMMS and I strongly doubt whether there will be, at least not until the Toxteth Day of the Dead celebrations in November. Even then, my gut feeling is that the JAMMS will not be as closely involved in it as they were in the Liverpool activities last year.

Although I understand completely why

they will (if indeed they do) take a step back from the activities that they were so pivotal in creating, and to do so makes perfect sense, especially if the events of last summer and autumn are seen as a complex rite of ritual magick, and furthermore, one which has already kickstarted a whole slew of artistic endeavours in its wake, a world without JAMMS frivolity to look forward to is a sad and drab one indeed.

But the other cultural highlight of last year was the fiftieth anniversary of The Beatles' iconic *Sergeant Pepper* album. 1967 was very upbeat year for the fab four. But this year sees the demicentennial of 1968 which was a far more troubled one. John and Cynthia split up, John and Yoko got into heroin, and made an unlistenable album only notable for the sleeve. The Beatles made a remarkable double album during which Ringo quit the band, and most of Paul's contributions were either solo efforts, unfinished scraps, or both.

It is often said that all four of the band just used the other members as session musicians on the *White Album*, but I truly

اللجنة لهم إذا كانوا لا تأخذ نكتة

The BEATLES

10000001

don't think that's fair. The received wisdom is that John was so obsessed with his new relationship with Yoko that he ignored the band, but if you actually listen to the songs on the sprawling double album, the ones which sound most like band performances are by John. His songs are also the ones that sound less like parodies, and more like the leader of a heavyweight rock band doing his best to hold it together, something which is always described to Paul.

The word on the street. No, hang on. I haven't been on the streets in years. The

word on the Internet is that Giles Martin is reprising his work on *Sergeant Pepper*, and preparing a lovely and lavish 50th anniversary version of the *White Album*. Well, I'm afraid to say that I was not too impressed with the rehashed Sgt Pepper. It was too glossy, too aimed at iPod shuffle consumers, and in the transition managed to lose some of the arcane magic that was in the original mono version, and even in the much derided crappy stereo mix. Unusually amongst Beatle fans, the 1968 double album has always been my favourite of their albums, and part of its

charm is that it is flawed and inconsistent. As I believe that Bill Drummond once said, one needs to embrace those inconsistencies in order to grok it as a complete work of art.

Although the *White Album* is, undoubtedly, a great work of art, it is also the document of the band beginning to fall apart. And the bad vibes which were engendered during the production of the record sped across the Atlantic in order to mess with Charlie Manson's head. Whether or not that actually happened, or whether it was a shrewd tactical move by Vincent Bugliosi, the album will be forever linked with the Tate/LaBianca killings, which is something I presume that the marketing department of Apple records will be unwilling to celebrate.

So I am looking forward to the release of the album with some trepidation. There are, of course, some bits and pieces from the sessions which would be lovely to have available. The much bootlegged Kinfauns acoustic sessions, for example, and the 22 minute version of Helter Skelter, although I am not sure how often one would want to listen to it. However, as one of my favourite Beatles songs is Revolution 9, I am not going to lay any bets in that direction.

So let's wait and see; I shall let you know my thoughts on the matter drackly (as they say in Devonshire).

Love and Peas

Jon



Justified Ancients of Mu Mu, The Beatles, Quincy Jones, Neil Young, Marillion, Queen + Adam Lambert, Robert Smith, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Canterbury Sans Frontieres, Zeno Roth, Leon "Ndugu" Chanler, Dennis Edwards Jr., Moses Nakintje Ssekibogo, Charles John Mahoney, Mickey Jones, John Perry Barlow, Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Alan Dearling, Dave Randall, John Brodie-Good, Grateful Dead, Live Dead69, Auburn Acoustic, Liz Lenton, Nick Redfern, Vera Ramone, Kev Rowland, The Black Noodle Project, The Kennedy Veil, Art Zoyd, Existence, King Goat, Troy Kingi, Hawkwind, Jon Downes, The Wild Colonial Boy, Martin Springett, Elvis, Grateful Dead, Paul McCartney, Happy Mondays

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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).

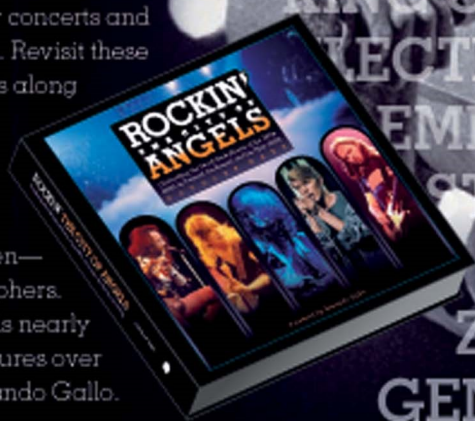
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and SUBSCRIBE TODAY

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



diego spade
productions

www.diegospadeproductions.com

twitter @diego_spade

facebook diegospadeproductions

THE ^{gonzo} NEWSROOM



QUINCY SPEAKS HIS MIND: My stepdaughter Shoshannah messaged me late last night to ask whether I had read the Quincy Jones interview that "Everyone is talking about".

I hadn't but now I have I can see why everyone is talking about it.

"In both music and manner, Quincy Jones has always registered — from afar, anyway — as smooth, sophisticated, and impeccably well-connected. (That's what earning 28 Grammy awards and co-producing Michael Jackson's biggest-selling albums will do.) But in person, the



84-year-old music-industry maverick is far spikier and more complicated.

"All I've ever done is tell the truth," says



"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

Jones, seated on a couch in his palatial Bel Air home, and about to dish some outrageous gossip. "I've got nothing to be scared of, man."...

What he has to say about The Beatles, U2, Michael Jackson, and who killed Kennedy is priceless.

<http://www.vulture.com/2018/02/quincy-jones-in-conversation.html>

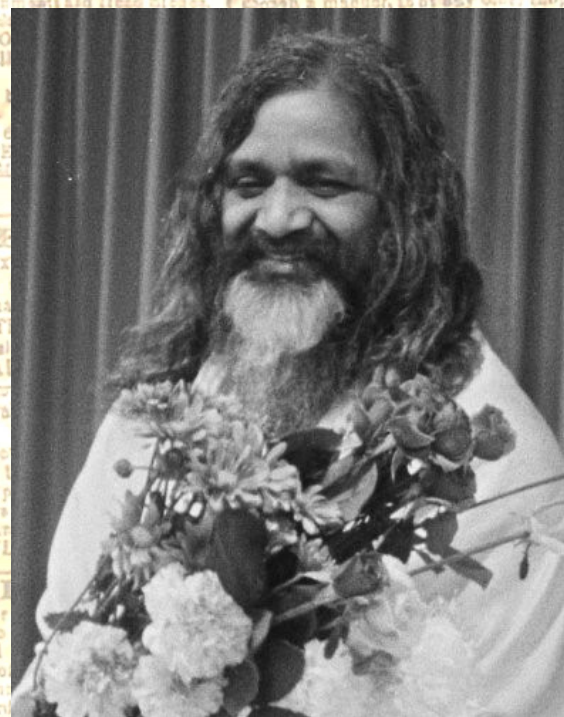
GONZO

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

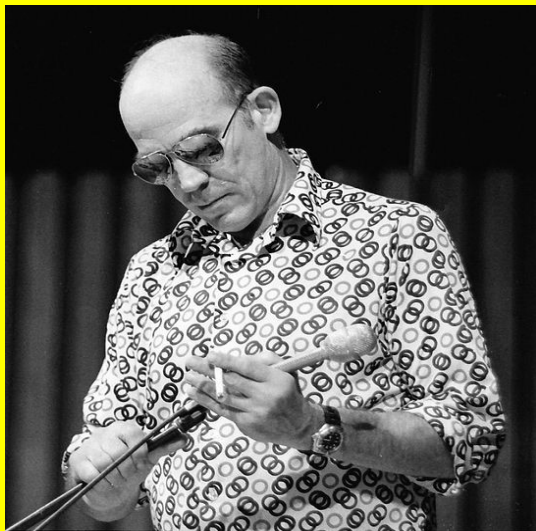
GONZO

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

SEXY SADIE ON FILM: New feature film documentary **THE BEATLES IN INDIA**, directed by two time Emmy award winning producer-director, Paul Saltzman and produced by Paul Saltzman & Reynold D'Silva for Sunrise Films, Ren/oir Pictures & Silva Screen is set to be released worldwide in Autumn 2018.



In 1968, with the eyes of the world upon them, The Beatles travelled to Rishikesh, India, to study Transcendental Meditation with Maharishi Mahesh Yogi in a remote ashram on the banks of the sacred river Ganges. Those few short weeks became one of the most prolific and creative periods of their lives.



WHO GONZO? WHY GONZO? WHAT GONZO?

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

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

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

"He never stooped to trying to sell us on stupidities about "electability" and "realism," or the pitfalls of "purity." Instead, he stared right into the flaming-hot sun of shameless lies and cynical horseshit that is our politics, and he described exactly what he saw - probably at serious cost to his own mental health, but he benefit to is was "Fear and Loathing on the Campaign Trail '72."

Hunter S. Thompson

Also present at the ashram was a young Canadian filmmaker named Paul Saltzman, there to heal a recently broken heart while seeking his own path to understanding and enlightenment. In the informal and relaxed atmosphere, he captured some of the most famous and intimate photographic portraits of The Beatles ever taken.

The film details Saltzman's return journey to India, The Beatles stay and the songs they composed at the ashram as well as meditation as it applies to creativity, the divine inner journey and the healing power of love and music.

<http://www.music-news.com/news/UK/110915/The-Beatles-In-India-feature-film-documentary-to-be-released>

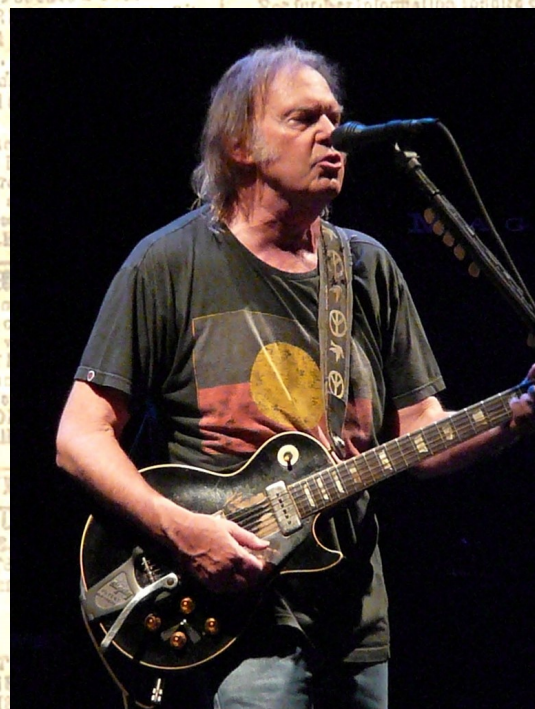
GONZO

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

GONZO

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

SHAKY OUT WEST: Neil Young to launch Western film at SXSW. Paradox



PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT)
13 Washington Square.
Boston, June 23.

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

A photograph of Adam Lambert and Brian May performing on stage. Adam Lambert, on the left, is wearing a dark, splattered denim vest over a white t-shirt and red and black plaid pants. He has short, dark hair and is singing into a gold microphone. Brian May, on the right, has his signature long, curly white hair and is wearing a black jacket. He is holding a gold microphone and looking down. The background is a solid purple color.

announced. So far, these two London shows are the only UK dates included.

Other countries the tour will cover include Spain, Germany, Italy, Netherlands, and Belgium.

Announcing the dates earlier this week, Brian May said: "The almost unanimous reaction to our last round of dates in Europe was this is absolutely the best production we've ever mounted. There has been a great demand for us to go back and cover the cities we missed ! So, while we're

These London dates are part of a twelve city Europe tour currently being

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

THE ^{gonzo} NEWSROOM

still physically able to perform at those high energy levels on this massive scale, we thought ... 'YES !! One more around the block!' It's live, it's dangerous, and it takes every ounce of fitness we can muster. But it's still fun ! “

<http://www.music-news.com/news/Underground/111035/Queen-Adam-Lambert-add-second-London-show-to-summer-dates>



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



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

FRIDAY I'M IN MELTDOWN:

Southbank Centre today announces the curator of its 25th Meltdown festival: The Cure's Robert Smith, promising a line-up of unique performances in the intimate and iconic Southbank Centre settings from 15-24 June 2018.

He will follow in the footsteps of 24 legendary artists selected to share their vision as curators of Meltdown - from the very first curator, British composer George Benjamin in 1993, though other luminaries such as John Peel, David Bowie, Nick Cave, Patti Smith, Massive Attack, Ray Davies, Yoko Ono and David Byrne to the most recent curator, M.I.A in 2017.

Robert Smith is the lead singer, guitarist, lyricist and principal songwriter of The Cure, and its only constant member since the group's formation in 1978. One of

popular music's defining bands and an international phenomenon, The Cure's path to commercial success took the Alternative Rock genre mainstream around the world. The band has influenced the history of music and wider popular culture over a staggeringly successful 40-year career, releasing 13 studio albums, more than 40 singles and performing around 1,500 concerts to date, garnering numerous awards along the way including a Brit for Best British Band, an MTV Icon Award, a Q Inspiration Award and NME's Godlike Genius Award. Smith himself has also been presented with an Ivor Novello Award for International Achievement.

<http://www.music-news.com/news/Underground/110977/Robert-Smith-to-curate-the-25th-Meltdown-Festival>



H. E. HUTCHINGS,
(Successor to W. M. LEGGATE.) 180 MAIN ST. &
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Coll. LANE. Also, Trunks, Valises and Carpet Bags. Coach Oil and Talcum White, &c. &c. Realizing done at short notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Worcester, Feb 24, 1887.

The subscribers, by appointment from the Commission
of Patents, inquest of the U. S. Patent Office, for re-
ceiving and forwarding to the said, models, sketches or
manufactures to be patented, & deposited things, which
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.

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. 1878
OTIS CONVERSE.

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,
THE subscriber having recently opened a New Store
on Front Street, and with a fresh stock of
AND BE
groceries, and at low prices, which the citizens will every artist
THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, for
the safe transmission of Packages, Families,
Bank Notes, Specie, and Merchandise, generally
Three Times each way Daily.
Particular attention given to paying, collecting, and ne-
gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, 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 this line forwarded from Worcester to
Salem, Newbury, Haverhill, Fitchburg, 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. A. S. LEONARD, dr

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.

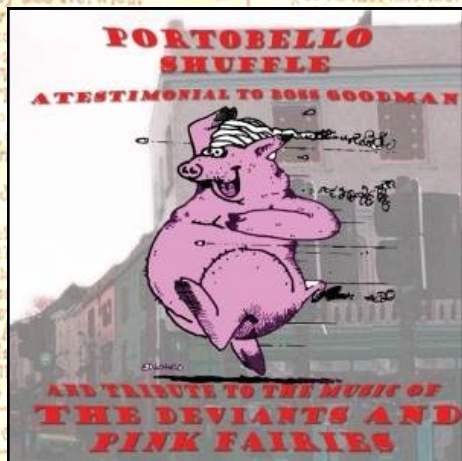




#THECROSSING
GREENPEACE

I'M ON BOARD!

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



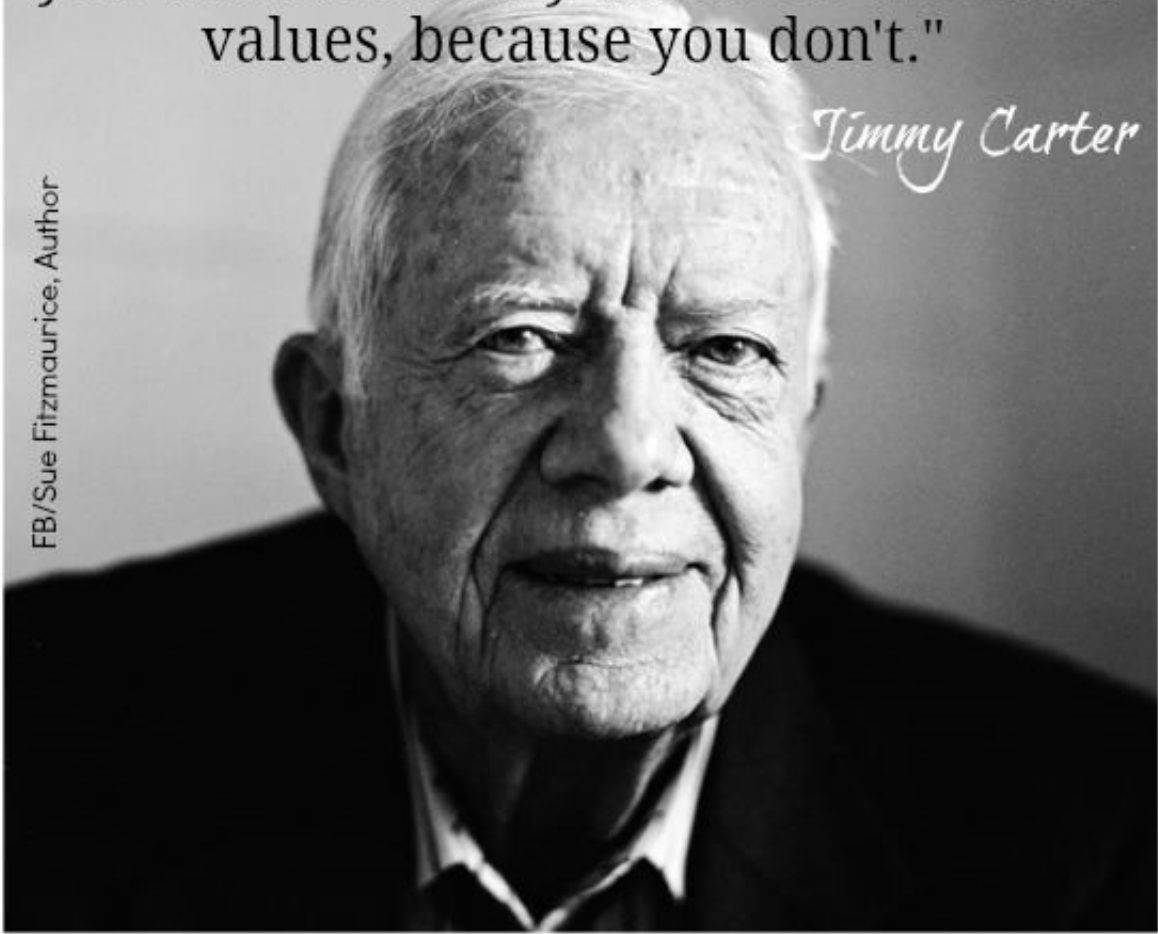
Portobello Shuffle CDs still at special
low price of £5.00 each, 1 x CD inc.
p&p = UK £6.80; Mainland Europe
£8.90; USA £9.95; Rest of the World,
contact Rich
Deakin for postage price.
arsydeedee@yahoo.co.uk

MICHAEL DES BARRES 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.



your  cards
someecards.com



Peculiar News of the Week



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

Pensioner banned from EVERY farm in Devon after molesting cows

<https://www.devonlive.com/news/devon-news/pensioner-banned-every-farm-devon-1165579>





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

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

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

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



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



Sex?



No...



Prog

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





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

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

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

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

SF 243 – 28 Jan 2018

The Infinite Trip:	Mind Rocker
Champion Jack Dupree:	Bad Blood
Jane Birkin:	Nicotine
Tori Amos:	Battle of Trees
Leo Kottke:	Owls
Malpractice:	The Devil's Triangle
King Crimson:	The Devil's Triangle
Stinky Picnic:	Diamonds
Tori Amos:	Fearlessness
Paul Perryman	Satellite Fever, Asiatic Flu
Timothy Leary:	America Today is an Insane Asylum
Psychic Temple III:	No Recall
Clint Eastwood:	Tumbling Tumbleweeds
DJ Smegma:	On a Papercraft
Veena Danammal:	Javali
Tommy Bolin:	Flyin' Fingers
Criddof:	The Conservative Party are Infiltrating my Dreams
Modern Studies:	The Sea Horizon
Laura Moody:	Memento
Tori Amos:	Star Whisperer
The Beatles:	Good Night

**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.



The Fierce And The Dead
<http://www.facebook.com/fierceandthedead/>
 SYmPHONIC NV
<http://www.facebook.com/SYmPHONIC-NV-194582883897342/>
 Worse Than Moe
<http://www.facebook.com/worsethanmoeofficial/>
 Sweet Hole
<http://www.facebook.com/sweetprog/>
 Soniq Theater
<http://www.facebook.com/Soniq-Theater-216292108406845/>
 Forever Twelve
<http://www.facebook.com/forevertwelve/>
 Gandalf's Fist
<http://www.facebook.com/gandalfsfist/>
 Straight Light
<http://www.facebook.com/Straight-Light-1795255820724907/>
 Temple of Switches
<http://www.facebook.com/Temple-of-Switches-111678575850634/>
 The Fertility Cult
<http://www.facebook.com/thefertilitycult/>

**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).

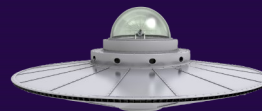
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE MYSTERY OF SILBURY HILL

Mack, Juan-Juan and Commander Cobra talk with Ross Sharp about an enormous structure built near Stonehenge almost 5,000 years ago. Show security supervisor Willy Clubb reveals a disturbing love letter sent to Juan-Juan. Cindy Bailey Dove on the future of sports drones. Rock star Merrell Fankhauser on his new Hollywood connection. Switchblade Steve on a woman who went to Mars. Emily M on secrets of the Ouija Board. Special guest Barbara With calls in from Paris.



Listen
Here

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



CANTERBURY SANS FRONTIÈRES: Episode Fifty-Five

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

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

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

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

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

THIS EPISODE FEATURES:

Gong live in Rotterdam in '74, Robert Wyatt shrink-rapping, slabs of Matching Mole and Hatfield, an acoustic Israeli cover of a Kevin Ayers song, a Henry Cow classic and something which is quite lovely if you forget that it's supposedly by Soft Machine. Also, Freddie Hubbard in spiritual mode, Zappa at his instrumental best, Brooklyn's Woods and Derbyshire's Haiku Salut. From the Canterbury of today, we have something new from Syd Arthur and an unexpected Arlet remix. The middle hour of the programme features a "Canterbury in Finland" mix contributed by listener and Finnish resident (formely of Canterbury) Anthony Shaw.

Listen
Here



Zeno Roth (1956 – 2018)

Roth was a German guitarist and songwriter, playing in a neoclassical/blues style.

In the 1970s, Roth and Ule W. Ritgen formed Black Angel, and played together for a few years while attending university. After the band, which played music influenced by Eric Clapton, Jimi Hendrix, etc., broke up in 1977, Ritgen played bass in the band of Zeno's brother, Uli Jon Roth, appearing on three Electric Sun albums. By 1980, Zeno Roth and Ule Ritgen were again working together, now playing in a more melodic style. They were joined by Michael Flexig on vocals, and the band was named ZENO.

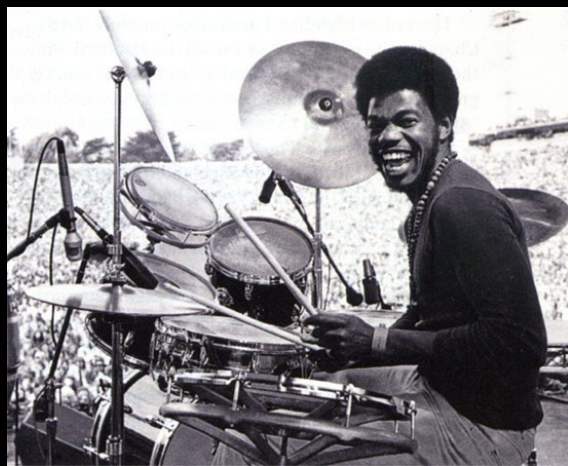
Their first (Self titled) album was released in 1986, *Zenology*, was released in 1995, with songs that had been composed in the non-active period. A third album, *Listen To The Light*, was released in 1998, and in 2006 the album, *Runway to the Gods*, was released.

Roth died on 5th February, aged 61.

Leon “Ndugu” Chancler (1952 – 2018)

Chancler was a world-renowned Afro-American pop, funk and jazz drummer. He further developed his skills and shared his talent as a studio musician, composer, producer and university professor.

Chancler began playing drums when he was thirteen years old. While in high school, he played with Willie Bobo and the Harold Johnson Sextet. He graduated from university



with a degree in music education, and by then he had already performed with the Gerald Wilson Big Band, Herbie Hancock, and recorded with Miles Davis, Freddie Hubbard, and Bobby Hutcherson.

He recorded as a sideman in jazz, blues, and pop music, including on "Billie Jean" by Michael Jackson. He worked with George Benson, Herbie Hancock, John Lee Hooker, Thelonious Monk, Lionel Richie, Santana, The Temptations, and Weather Report, amongst others.

In 2006, he became an Adjunct Assistant Professor of Jazz Studies at the University of Southern California and taught at the Stanford Jazz Workshop in California for three weeks every summer.

Chancler died of cancer at the age of 65.



Dennis Edwards Jr. (1943 – 2018)

Edwards was an American soul and R&B singer, notably a lead singer in The Temptations, on Motown Records.

THOSE WE HAVE LOST

Edwards joined the Temptations in 1968, replacing David Ruffin and sang with the group from 1968 to 1976, 1980 to 1984 and 1987 to 1989. In the mid-1980s, he attempted a solo career, scoring a hit in 1984 with "Don't Look Any Further" (featuring Siedah Garrett). Until his death, Edwards was the lead singer of The Temptations Review featuring Dennis Edwards, a Temptations splinter group.

He began singing as a toddler, just two years old, in his father's church, and eventually became choir director. As a teenager, Edwards joined a gospel vocal group called The Mighty Clouds of Joy, and studied music at the Detroit Conservatory of Music. In 1961 he organized his own soul/jazz group, Dennis Edwards and the Fireballs. Following time served in the US military, in 1966 Edwards auditioned for Detroit's Motown Records, where he was signed but placed on retainer. Later that year, he was assigned to join The Contours after their lead singer, Billy Gordon, fell ill. In 1967, the Contours were the opening act for several Temptations concerts, and Temptations members Eddie Kendricks and Otis Williams - who were considering replacing their own lead singer, David Ruffin (who was a personal friend of Edwards), took notice of Edwards and made his acquaintance.

Edwards quit the Contours and was placed back on retainer. He was drafted in late June 1968 to join the Temptations. The Temptations officially introduced Edwards on July 9, 1968 on stage in Valley Forge, Pennsylvania. He remained in the Temptations until being fired by Otis Williams in 1977 just before the group's departure from Motown to Atlantic Records. After a failed attempt at a Motown solo career, Edwards rejoined the Temptations in 1980, when they returned to Motown.

Edwards toured and recorded with fellow ex-Temptations David Ruffin and Eddie Kendricks during the late 1980s as "Ruffin/Kendricks/Edwards, former leads of The Temptations", although nothing was released. After the deaths of Ruffin (1991) and Kendricks (1992), Edwards was forced to wrap up the project alone.

During the 1990s, Edwards began touring under the name 'Dennis Edwards & the Temptations', prompting a legal battle between himself and Otis Williams. It was decided that Edwards' group would be called The Temptations Review featuring Dennis Edwards (this name remains extant).

Edwards died on February 1, aged 74. He had been battling with meningitis before his death.



Moses Nakintije Ssekibogo (1985 – 2018)

Ssekibogo, also known as Mowzey Radio, sometimes referred to as Moses Radio, was a Ugandan musician. He was one of the main performers of the Ugandan music group Goodlyfe Crew together with Jose Chameleone's brother Weasel Manizo (real name Douglas Sseguya).

Radio released his first solo song, "Tujja Kuba Wamu" in 2004 before joining the Leone Island Music Empire in 2005. He started as a backup singer along with Weasel behind Jose Chameleone. He had first success in the year 2005 after he had released a reggae love song called "Jennifer".

In 2006, Mowzey Radio released another song titled "Sweet Lady", another well received song that introduced him to a large fan base in Uganda. In his singing career he did collaborations with both local and international artists winning awards and several nominations including the BET nominations.

Radio died on 1st February, aged 33, from a blood clot in his brain sustained in an altercation at a club in Entebbe a few days earlier.

Charles John Mahoney (1940 – 2018)

Mahoney was an English-American stage, screen, and voice actor. Born in Lancashire, England, Mahoney started his career on the stage in 1977 and moved into film in 1980. He was best known for playing the blue-collar patriarch Martin Crane in the *Frasier*, which aired on NBC from 1993 to 2004. In addition to his film and television work, Mahoney also worked as a voice actor and

THOSE WE HAVE LOST



was particularly passionate about his stage work on Broadway and in Chicago theatre.

Mahoney took acting classes at St. Nicholas Theatre, which inspired him to resign from his day job and pursue acting full-time. After a stage production in Chicago in 1977, John Malkovich encouraged him to join the Steppenwolf Theatre, which he did and went on to win the Clarence Derwent Award as Most Promising Male Newcomer.

Mahoney's first major film role was in the 1987 film *Tin Men*. He went on to have prominent roles in a number of acclaimed films throughout the late 1980s and 1990s, including *Moonstruck*, *Eight Men Out*, *Say Anything...*, *In the Line of Fire*, *Reality Bites*, *The American President*, *Barton Fink* and *The Hudsucker Proxy*.

Mahoney appeared in *Frasier* from its debut in 1993 until the final episode in 2004. Prior to appearing on the series, Mahoney appeared in season 11, episode five of *Cheers* as inept jingle writer Sy Flembeck and has a brief conversation with Frasier Crane. Mahoney also appeared as a priest in *Becker*.

Mahoney's first voice job was in W. B. Yeats' "The Words upon the Window-Pane". He provided the voices for several characters in *Antz* (1998), Preston Whitmore in *Atlantis: The Lost Empire* and *Atlantis: Milo's Return*, General Rogard in *The Iron Giant* (1999). In 2007, Mahoney provided the voice of Dr. Robert Terwilliger, Sr. (Sideshow Bob's father) in *The Simpsons* episode "Funeral for a Fiend." This reunited him with his *Frasier* co-stars Kelsey Grammer (Sideshow Bob) and David Hyde Pierce (Cecil, Sideshow Bob's brother).

Mahoney died on February 4th, of complications from throat cancer, aged 77.

Mickey Jones (1941 – 2018)

Jones was an American musician and actor. His career as a



drummer had him backing up such artists and bands as Trini Lopez, Johnny Rivers, Bob Dylan, and Kenny Rogers and The First Edition. Jones had 17 gold records from his musical career of over two decades.

After the break-up of The First Edition in 1976, Jones concentrated on his career as a character actor, where he made many appearances on film and television. While at High School he obtained and learned to play his first set of drums, and after sitting in with several local bands, Jones and four schoolmates formed their own band called The Catalinas. After working as a freelance drummer with various acts, Jones was introduced to Trini Lopez. When Lopez's drummer became ill, he was asked to take his place and eventually became the band's new permanent drummer.

In 1959, Jones left Lopez's band to pursue a degree, and after college, he took a job at Rohr Aircraft in San Diego, but moved to Los Angeles to get back into the entertainment industry. He landed a job as a page at the NBC studios, while re-establishing his friendship with Lopez, who had moved to L.A. as well. Jones would again become Lopez's drummer, while Lopez would see much success with hits such as "If I Had A Hammer", "La Bamba" and "America". In 1964, Jones left Lopez's band to join Johnny Rivers ("Secret Agent Man", "Memphis" and "Mountain of Love") as his drummer.

In 1966, Jones was made an offer by Bob Dylan to join him as his drummer, replacing Levon Helm, who had quit. He accompanied Dylan with the other members of what would become The Band, on his world tour of Australia and Europe. Jones had decided to pursue a career in acting. He had landed jobs as an extra, when in 1967 he was approached to be the drummer for a new group called The First Edition, with lead singer Kenny Rogers.

After the breakup of The First Edition in 1976, Jones

THOSE WE HAVE LOST

pursued a full-time career in acting. As a character actor, he would make many appearances on television and film. In 2005, he contributed to the documentary, *No Direction Home: Bob Dylan*. From 2011 to 2014, he had a recurring role on the TV show *Justified*, as Rodney "Hot Rod" Dunham, a marijuana distributor who ran a small band of criminals. Jones published his autobiography, *That Would Be Me*, in 2009; the title based on the catchphrase often used by his character on Home Improvement.

Jones died on February 7th, aged 76, following a lengthy illness.



John Perry Barlow (1947 – 2018)

Barlow was an American poet and essayist, and a cyberlibertarian political activist who had been associated with both the Democratic and Republican parties. He was also a former lyricist for the Grateful Dead and a founding member of the Electronic Frontier Foundation and Freedom of the Press Foundation. He was Fellow Emeritus at Harvard University's Berkman Center for Internet and Society, where he had maintained an affiliation since 1998.

At age 15, he became a student at the Fountain Valley School in Colorado, where he met Bob Weir, who would later join the music group the Grateful Dead. While on his way to California to reunite with the Grateful Dead in 1971, he stopped at his family's ranch, not intending to stay, but ended up changing his plans and began practicing animal husbandry for almost two decades. In the meantime, Barlow was still able to play an active role in the Grateful Dead. The seeds of the Barlow–Weir songwriting collaboration were sown at a Grateful Dead show at

the Capitol Theater in Port Chester, New York, in February 1971. Until then, Weir had mostly worked with resident Dead lyricist Robert Hunter.

In late 1971, with a deal for a solo album in hand and only two songs completed, Weir and Barlow began to write together for the first time. They co-wrote songs as "Cassidy", "Mexicali Blues" and "Black-Throated Wind", all three of which would remain in the repertoires of the Grateful Dead and of Weir's varied solo projects for decades to come.

In 1990, Barlow founded the Electronic Frontier Foundation (EFF) along with fellow digital-rights activists John Gilmore and Mitch Kapor. As a founder of EFF, Barlow helped publicize the Secret Service raid on Steve Jackson Games. Barlow's involvement is later documented in *The Hacker Crackdown: Law and Disorder on the Electronic Frontier* (1992) by Bruce Sterling. EFF later sponsored the ground-breaking case *Steve Jackson Games, Inc. v. United States Secret Service* in support of Steve Jackson Games. Steve Jackson Games won the case in 1993.

Barlow wrote extensively for *Wired* magazine, as well as *The New York Times*, *Nerve*, and *Communications of the ACM*. In his writings, he explained the wonder of the Internet. The Internet to him was more than a computer network; he called it an "electronic frontier."

His writings include "A Declaration of the Independence of Cyberspace", which was written in response to the enactment of the Communications Decency Act in 1996 as the EFF saw the law as a threat to the independence and sovereignty of cyberspace.

Barlow also returned to writing lyrics, most recently with The String Cheese Incident's mandolinist and vocalist Michael Kang, including their song "Desert Dawn". He also participated with the Chicago-based jam band Mr. Blotto on their release Barlow Shanghai. Barlow was a spiritual mentor and student of Kemp Muhl and Sean Lennon, collaborating with their band The Ghost of a Saber Tooth Tiger and making a cameo in their 2014 music video "Animals."

Barlow died in his sleep on February 6th, aged 70.

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.

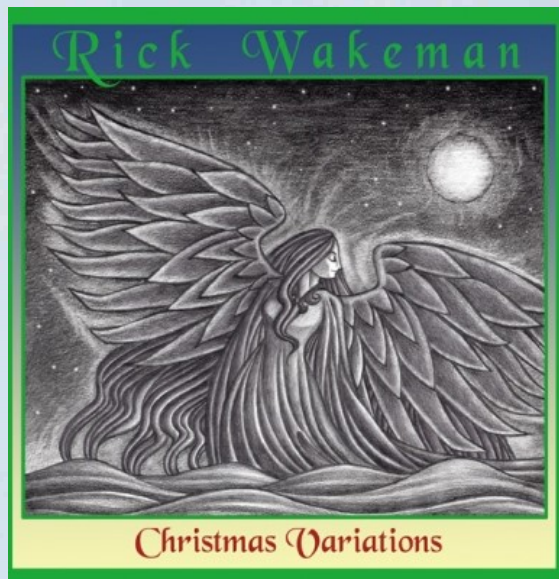
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

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.

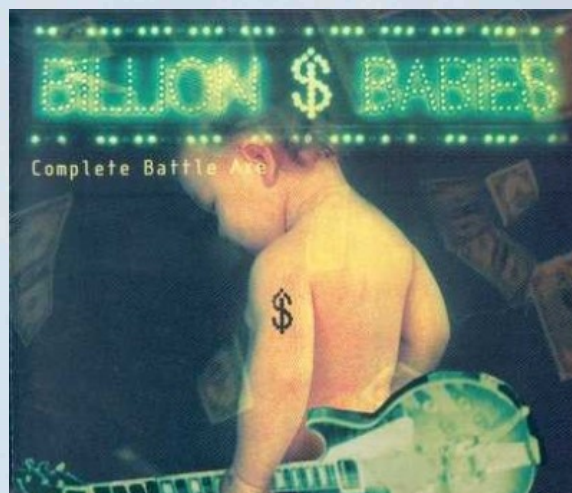
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's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

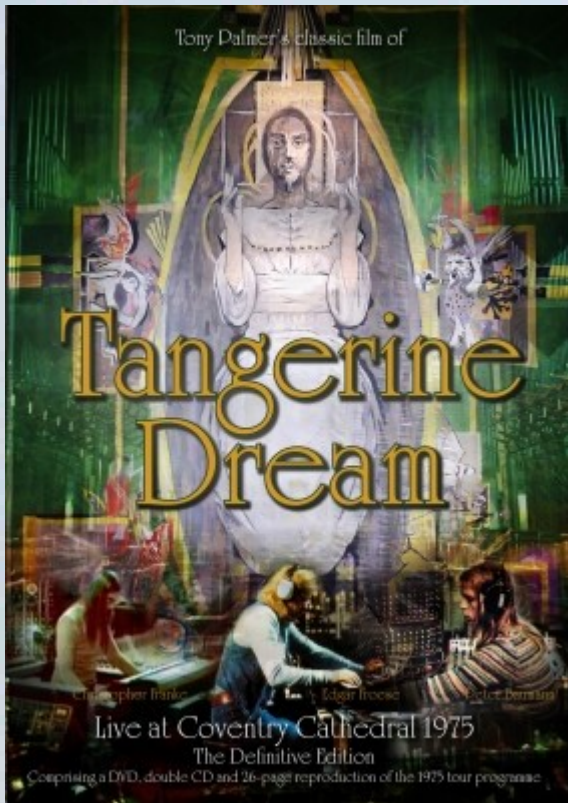
Label Gonzo

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 Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

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

The Pink Fairies official
website:

www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

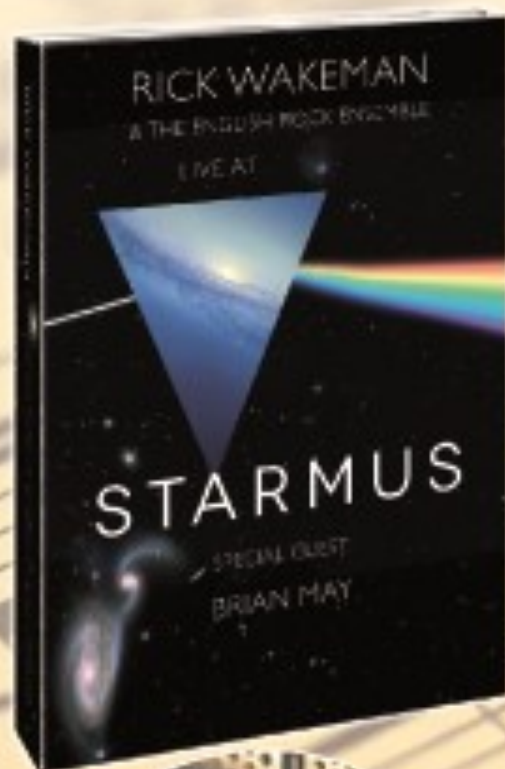
BRAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Gonzo's Alan Dearling meets and greets: guitarist and author, Dave Randall

Alan tells us: "I was intrigued by Dave's book. The advertising flyer that I picked up in a nice old fashioned, real ale boozer in Berwick-upon-Tweed, 'The Brown Bear', informed me that: *'Musicians have often wanted to change the world. From underground innovators to pop icons, many have believed in the political power of music. Rulers recognise it too. Music has been used to challenge the political and social order – and to prop up the status quo...Dave Randall uses his insider knowledge of the industry to shed light on the secret of celebrity, commodification and culture.'* "

Dave has been the lead guitarist – an integral part of – the Faithless live band from 1996. At their considerable height of fame, they were frequently described as Britain's best live band. He contributed to the Mercury Music prize nominated 'Sunday 8pm' Faithless album.

I thought they were great innovators – and political as well as social and cultural commentators. I'd place them alongside Misty in Roots, Massive Attack, Chemical Brothers, Leftfield, Zion Train, the Levellers, and the KLF. A bit edgy, in-yerr-face.

If you've forgotten the music and Dave's superb acoustic guitar playing, check out this solo

alan dearling



from 'Drifting Away' in 2010, from Rotterdam: <https://www.youtube.com/watch?v=hDLOHqCmgDw>

Hey – remember just how awesome Faithless were back in 1998 at Pinkpop, with 'Insomnia'. Spread that love, man... <https://www.youtube.com/watch?v=MGU5BJWCsSk>

A bit of further research and I learned that Dave is more than an activist – he's absolutely passionate about the 'struggles' he believes in. Carrying on many of the sort of music and protest

campaigns originally championed by the CND, anti-Vietnam War coalitions, the Anti-Nazi-League, Rock Against Racism, Red Wedge, Love Music Hate Racism and others. In more recent times, this has seen Dave actively involved in taking the Anti-Poverty message to the doorstep of the Tories in Westminster. And he has been passionately and controversially involved in the Freedom for Palestine campaign. Indeed, he penned the song of that name, recorded under the moniker, 'One World': <https://www.youtube.com/watch?v=V28HnPTYz-I>



Roger Waters has also recorded, 'Song for Palestine' – a version of 'We shall overcome': <https://www.youtube.com/watch?v=h1fYDBib39s>

Add to the mix that he has also worked both live and in the studio with Sinéad O'Connor, Pauline Taylor, Dido, Emiliana Torrini, Baaba Maal, Doudou Cissoko, 1 Giant Leap and many others. He is a leader of the band called Slovo.

Pluto Press have published his book: **Sound System: the political power of music**

Isbn: 978-0-7453-9930-0

Pluto Press website:

www.plutobooks.com

Dave Randall's website is:

randallmusic.net

I started reading his book, intending to 'review' it for Gonzo. About a third of

the way through, I found myself loving some of it; reading about music and events that were new-to-me; getting a bit annoyed with some of its socialist-slightly quasi-intellectual language; wondering about the 'who, what and where' that Dave had included. And, perhaps even more – what had been left out.

I contacted Dave and asked him, if we could have a 'chat' about the book for publication in Gonzo instead of a simple book review. A good old-conversation about his ideas, contents, music, different cultures, societies, power and politics. Here it is!

Alan: If it's OK, I'd like to start by sharing one of my favourite passages from your 'Sound System' book. For me, you are on top form when you get passionate about being a musician. Take us into the 'moment'. A kind of 'seize the day' scenario. This is when you and Faithless

were the penultimate act before Stevie Wonder on the Glastonbury Pyramid Stage, Sunday night.

“For nearly two decades, I’ve been a devoted punter and regular (smaller stage) performer at this extraordinary festival. With the sun slowly setting behind a crowd of about 80,000 people, I quickly clocked the fact that this moment must be the leading contender for all-time-career-high-point. Who’d have thought it!

A few hours later, I’m flying high...my post-gig booze-addled thoughts return to the image of that Pyramid stage crowd and some long held questions . . . Where does all this incredible collective euphoria come from? Why does it feel so good to get together in this way? And why have festivals grown in popularity over the past decades?”

Fancy trying to answer some of your own questions – pretty please!

Dave: Well that’s what I spend the next chapter of the book doing. In brief, I believe we live in a society that denies us many opportunities to get together and celebrate life and each other. Too often we work to the point of exhaustion just to get by, and then recover in the isolation of our own homes. It can be quite a lonely and frustrating experience. Gigs and festivals have grown in popularity precisely because they offer us respite from all that. At their best they give us

a glimpse of better, less inhibited and more caring way of relating to one another. They leave punters and performers alike with a lingering sense that another world is possible.

Alan: I started my love affair with music in the early to mid-1960s. It always seemed political to me, with folk protest singers like Joan Baez, Bob Dylan and then the Doors and Crosby, Stills, Nash and Young - protests against war, police brutality and Vietnam, in particular. You haven’t really focussed on that period in the book?

Dave: No – mainly because so many other people already have. I want to challenge the idea, held by quite a few music fans of a certain age, that discussions about music and politics will primarily be about the sixties in the USA or seventies in the UK. I wanted instead to look at other, lesser known examples from across the world and throughout history.

Alan: When times are hard, with the poor getting poorer, you quote the Bertolt Brecht poem, ‘Motto’ which reads:

In the dark times

Will there be singing?

Yes, there will also be singing

About the dark times.

Would you like to explain that a bit? Put it in context.

Dave: The poem underlines a belief that I share: that music isn’t only fit for escapism. It can also help us to confront and come to terms with life’s challenges



in all their gritty complexity. I suppose a famous example would be the cathartic power of the blues – a genre born of poverty and racism. Music can help us through dark times by talking directly about them. And it's even more potent in that role when it comes from and gives strength to political campaigns that attempt to bring about change.

Alan: Some of the most powerful sections of the book for me, are where you have given very personal examples of what you have witnessed of examples of musicians getting 'political' around the world, such as at the time of the Arab Revolutions. Musicians, often amateurs, put their lives on the line. Producing songs of resistance. You've

played a lot in South Africa – but talk also about Tunisia, Egypt and Syria.

Dave: Yes – I have a chapter which tells the story of the role music played in the Arab revolutions of 2010/2011. It was a very significant role. It's a story of great courage, heroism and sacrifice. I was lucky enough to meet one of the most important singers of the Egyptian Revolution last year – a guy called Ramy Essam. He currently lives in exile but is planning to return to Egypt despite the risks that would pose. He is one of the most heroic figures in the book. It was great to spend some time with him and to give him a copy.

Alan: I've been very involved with the UK's new Travellers and alternative festivals and parties such as Stonehenge and smaller gatherings. They've also been at the forefront of the protests at Molesworth, Greenham and the road protests and squats. Those don't get a mention. Any reason?

Dave: My book makes some observations about culture and politics that are universal – that will, I think, ring true for and help to clarify the experiences of the UK's new travellers and alternative festival goers. And in fact I do mention nomadic sound systems such as Spiral Tribe and settled communes such as Luton's Exodus Collective. But I wanted the book to be reasonably short and sweet, rather than exhaustive (and exhausting!). So I chose a handful of case studies – and as I mentioned before I wanted those to be picked from around the world and across genres. In other words there are countless bands, artists and scenes that I wasn't able to mention, but the point is the perspective. I'm arguing for a way of understanding culture; I'm not attempting an encyclopaedic round-up its history.

Alan: You rightly criticize the links between the music moguls and commodification of music through shows like 'Pop Idol' and 'X Factor'. This seems to dumb down music. Is that your view?

Dave: My view is that the format of those shows reflect some of the worst aspects of the capitalist system as a whole: there is a fetishisation of competition; a pseudo-democracy ('pseudo' because how viewers vote and who they get to vote for is very much dictated by an unelected panel of 'experts' and the decisions of the editors); and fixed economic outcomes – whoever wins the competition the same huge multi-national companies profit. It's the first thing – the idea that music is a competition – that can be most damaging for young fans and aspiring musicians.

Alan: I get alarmed by the sexism and overtly sexual – often verging on being of a pornographic nature in many musical performances and videos. I can see some positive uses, but most seem to reinforce very negative stereotypes of how men and women should look and behave. This is echoed in a lot of TV reality shows and soaps. You've touched on this, but sometimes it gets a bit conflicted, as with Beyoncé Knowles' performance of 'Formation' at Black Lives Matter in front of 110 million world-wide viewers: <https://www.youtube.com/watch?v=IIX2ENPZo-8>

Dave: Yes – there are arguably some political contradictions in Beyoncé's performance. One is her decision to deliver a message of black pride while being the only blond on the pitch (some activists of previous generations equated black pride with natural hair styles). But despite those sorts of contradictions, I think that Beyoncé's decision to get political in the way she did in April 2016 – in particular with 'Formation' – was helpful. No doubt it was inspired by the

growing 'Black Lives Matter' movement on the streets. But it also helped to give that movement publicity. On balance I think it was a very good thing for her to have done.

Alan: The 'Sound System' book has been published by Pluto Press as part of the Left Book Club series. So, I knew in advance that there would be an amount of anti-capitalist and pro-socialist and Marxist content. And there is. Quite a lot of Trotsky and quotes from musicologists such as Adorno and Finkelstein. Plus fair sized chunks of material about heavy-weight avant-garde, new-classical works. At times these are interesting, informative and relevant, but at times they seem to get in the way of the more accessible material on music and politics on the various world stages. I particularly found the repeated references to 'neoliberalism' – indeed a whole chapter – a bit top heavy. Comments?

Dave: As I said before, I didn't want to write yet another book that talked nostalgically about Bob Dylan or The Clash (although both get a mention)! I wanted to explore other examples of music and politics converging. Personally, I find the story of the CIA's secret meddling with the post-war avant-garde music scene fascinating. As for the chapter which attempts a brief musical history of neoliberalism, I don't agree that it's 'top heavy'. In fact I don't really know what you mean by that. The term 'neoliberalism' is used widely, beyond the left, and refers to the economic consensus most famously associated with Thatcher and Reagan, but then followed by every President and Prime Minister since. It is the defining political consensus of our times – very damaging in my opinion. So I make no apology for



considering its impact when trying to understand punk, hip-hop, rave and the rise of music festivals.

Alan: Your involvement in the Justice for Palestine campaign has been challenging for you personally and perhaps your career. Your Chapter 9: 'My Turn', focuses on this. Any regrets?

Dave: Absolutely not. None. In my experience, the more honest you are about what you think and feel the better the art you make will be, and the sooner you'll find your real friends. It's true that my political position on Palestine got me in trouble with one or two bosses, but I think I did the right thing. In fact I suspect that one day, when the arguments are more widely understood, they will deny ever having disagreed with me – in much the same way that it's hard to find defenders of the apartheid years in South Africa now.

Alan: My involvement with all sorts of music from folk, rock, psychedelic, through reggae, punk to EDM has also been linked to reading and writing books and magazine articles. The links between the 'underground and music press' and music/politics don't really get a look in, in the book. Any reason?

Dave: I suppose it's not really my area of expertise. Occasionally I read the music press, including some underground titles, but they didn't

seem to be central to the story I was telling.

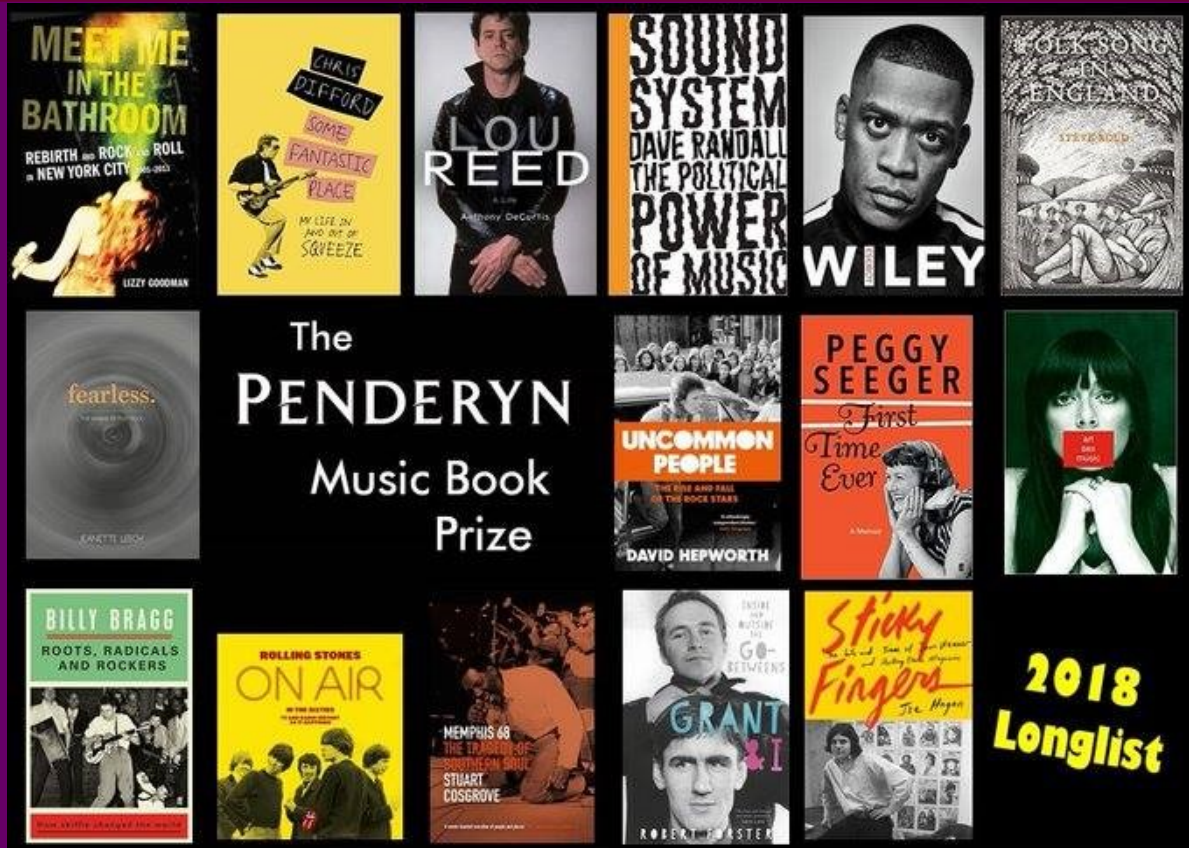
Alan: Throughout the book you return to the example of 'carnival' and authenticity, the nature of DiY culture of music. I'm guessing that's at the heart of your message?

Dave: The penultimate chapter of the book is my 'Rebel Music Manifesto'. It begins by talking about the importance of 'grassroots' music in our communities. So yes – I do think it's important that people re-claim music and become active participants in culture rather than passive recipients of it. Carnival is a good example of this. But I also advocate for people getting involved in the sort of mass political campaigns that might change the world. So my message is not to 'drop out' from the system, but to unite with others on order to change it.

Alan: What are you involved with in music at the moment and into the future?

Dave: Currently on tour with Roland Gift who will be familiar to your older readers for his band the Fine Young Cannibals. I'm also working on some new Slovo tracks in the studio and I'm helping to manage a phenomenal artist called THABO.

Alan: If our Gonzo readers have any interest at all in this important subject, I'd recommend that they get hold of a copy of your book. It's quirky and challenging. Unfortunately, the binding on my copy started to self-destruct, with pages falling



out just a few pages in. A problem for the publishers with their printers, methinks.

Dave: If you read in the bath Alan, don't drop the book! Jokes aside, I've not heard that complaint before. The copy I take to readings has survived multiple muddy festivals intact. So I'm sorry to hear that yours is less robust. I shall report your experience to my excellent publisher and we'll check quality control at the printers. Thanks for recommending it. I hope your readers will give it a try. They can find it on Amazon or better still can buy it direct from the publishers here: <http://bit.ly/2yeunMv>

Alan: Thanks for writing the book and thanks for taking time for our 'chat' about it.

Dave: My pleasure. Thanks Alan.

'Sound System' has been long-listed for the prestigious Penderyn Music Book Prize 2018. Short-list to be announced in March.

Here are a few links to music that Dave recommends and comments on in 'Sound System'.

Gil Scott-Heron: 'The Revolution will not be Televised' : <https://www.youtube.com/watch?v=Xv4OI2Uq-VU>

Pussy Riot: 'Punk Prayer' 21/2/2012': <https://www.youtube.com/watch?v=yZKaBh9pX64>

From Libya, Dr. Adel Mshiti – 'Sawfa Nabqa Hona' (Manchester): <https://www.youtube.com/watch?v=nXOrvwjr4e0>

From Syria, Ibrahim al-Quashoush's song: 'Get out Bashar': https://www.youtube.com/watch?v=Uu_adzfW8tc

Live Dead 69 — in 2018

Frome, UK 4/2/2018

My renewed love of West Coast music has always had a big live gap in it, The Grateful Dead. I was in rural Alaska on the night JG died, driving through the night to catch a ship across the Pacific to the Russian Far East. I never experienced one of their many long summer treks across the USA, their army of loyal Deadheads in tow. They were one of the biggest live bands ever. The post JG Dead music/ jam band scene is still enormous in the US. I went to see the so called last gigs in the cinema (screened 'live' from Chicago), Fare Thee Well and a somewhat similar outfit seem to be back on the road again, Dead and Company. Which is basically the GD without Jerry. I have a number of Dead LPs and CDs in my collection but wouldn't consider

myself a Deadhead. I think they are one of the most American bands, with strong country, bluegrass and US folk influences in their music and lyrics, as well as more 'modern' celestial stuff too. The latter is more to my taste, too much of the shorter, country-style songs sound a bit samey to me. Each to his own I guess, Richard Foreman of this parish is probably far more qualified than me for this one.

This is one of a number of Dead tribute bands/offshoots if you like, oddly rarely mentioned in *Relix* Magazine which still seems to be Dead 'central'. But they seem to like the UK because they toured here about a year ago, which I managed to miss in spite of having tickets for one of the gigs (my man came through on the wrong day). Reviews, including in Gonzo were ecstatic so I wasn't going to miss them this time, especially as they include a guitarist of recent special interest to me.

The unmissable Tom Constanten is a former member of the Grateful Dead, playing keyboards from 1968 to 1970. Tall, long white hair, craggy 'masculine' face, in black from head to toe. His facial expression barely changed throughout the evening, he played a Casio keyboard (electric piano). When not actually playing, he just seemed to stare down at the floor in front of him. Slightly odd but he certainly smiled a few times at his band mates at least. Mark Karan is the lead guitarist of Bob Weir's Ratdog, sang vocals and played lead guitar. A custom axe in the style of a Strat, his style is more picking than a rock guitarist's howls and wails. My main man was Slick Aguilar, a recent, long term member of Paul Kantner's Jefferson Starship. His playing on some of their recent live CDs is stunning at times, very under-rated. A bright red Strat and vocals were his trade tools this evening. The back two were 'ringers' from the UK, I believe the same guys as last year. Tony Morley on bass with his Crocodile Dundee hat and looking not unlike Parker from the original Thunderbirds (ex JS apparently)

John Brodie-Good

**DIRECT FROM CALIFORNIA !!
THE LEGENDS FROM THE GRATEFUL DEAD AND THEIR
INCREDIBLE ALL STAR BAND RETURN TO THE UK !!
A MESMERISING TWO HOUR STAGE SHOW!!
THE ROCK EVENT OF THE YEAR !!**

LIVE DEAD '69 SKULL ROSES '71

SUNDAY 4TH FEBRUARY
DOORS. 8.00 PM
ADVANCE TICKETS £19.50. DOOR £22.00
TICKETS AVAILABLE FROM: BOX OFFICE: 01373 455 420
RAVES FROM THE GRAVE: 01373 464 666

**AN ALL-STAR BAND PERFORMS THE FIRST 2
LIVE GRATEFUL ALBUMS IN THEIR ENTIRETY**

PLUS SUPPORT THE VENEZUELAN PIG RUSTLERS

TOM CONSTANTEN

ORIGINAL GRATEFUL DEAD PIANIST

SLICK AGUILAR

JEFFERSON STARSHIP LEAD GUITARIST

MARK KARAN

BOB WEIR RATDOG
OTHER ONES
LEAD GUITARIST

RICH NEWMAN

PAUL ROGERS
DRUMS

TONY MORLEY

JEFFERSON STARSHIP
BASS

CHEESE AND GRAIN

MARKET YARD, FROME, SOMERSET, BA11 1BE

NFA E
 bobby mcgee E
 berth a G
 st stephen E>
 the eleven B/A>
 lovelite E>
 feedback>
 death don't Em
 mama tried D
 johnny b goode A
 dark star A
 playin' in the band D
 me & my uncle Em
 the other one E
 wharf rat A
 big RR blues A

and a powerful looking Rich Newman on drums. He's been playing with Paul Rogers and Robert Plant recently (unfortunately, more later.....)

Sunday night in rural Somerset was never going to be easy. Cold but dry, I arrived around 7 and had a couple of little smokes before going inside (I might have come back out a couple more times too). It seemed horribly quiet, not many people around at all. I knew the band were there from their FB posts earlier in the afternoon (the wonders of modern tech) though. A small merch table yielded a CD of the *Live at Daryl's* house set from 2016, plus a DVD from London last year, plus a nifty black t-shirt. As I'd bought the full house I got a free JS t too! Far out.

Bang on 8, the doors opened into the hall and the support, Auburn Acoustic started playing. Blimey, they're keen I thought, there's no one in there yet! It turned out, there was another support. It's a Festival! It may have turned out to be a bad idea unfortunately. Auburn is a lady (Liz Lenton), singing and plays acoustic guitar, with a younger lady on harmony vocals,

with a nice line in ripped fishnet tights, plus an older guy on acoustic. Jesus, there was only about 50 of us in there, it holds 100s. Most were already camped on the few tables and chairs on the sides. In spite of this, you could not hear a friggin word that Liz was singing, which was a shame, as they seemed slightly fresh sounding. After only a few songs however, they were gone. To be rapidly replaced by a band I didn't catch the name of. They were a good Free/Bad Company copy you would be quite happy to see for free in a pub. But why not let AA have a proper set though? Half an hour later, they were gone too. Our heroes began to set up.

A quick slash/splifflet/drink and down to the front this time, stage right. As the houselights dimmed at 915 I looked back and numbers had swelled to just over 100 I would guess. I understood it was a sell-out last year, a bit disappointing for the band I'm sure.

I had gone for the side Slick was playing, wanting to really hear and feel his guitar, a position 'inside' the PA system, which usually means great sound, as well as views, no crush tonight either. The band filed onstage, joined by a young lad sat on a wooden box, and just in front of me, out came Liz and fishnets. After a crass, but short plug for some of their other gigs at the venue, Rich and the lad started a pounding beat to lead us into Not Fade Away. The intro sounded very similar to Quicksilver's Mona, which is all good. Annoyingly the sound problems, which beset the stage system for the rest of the evening, started from the word go. My personal plan was shot to shit anyway, Slick has his amp at 45 degrees, pointing directly at him, ie diagonally rather than as part of an even back line. Directly facing me, and firing across his line of sonic fire, was Tony's bass cabs, and he was quite loud. I could hear enough of Slick but it could have been better, and no depth sadly. The problems, Slick's monitors had all the vocals in it, Tony's (who sings too) was silent, and so was the





drummer's. It was never sorted and Tony got quite frustrated at times, he came forward and used Slick's mic for one song. I also heard him say it all was fine in the soundcheck. The friggin pub band changeover had presumably fucked something up. The second sonic problem was a deep bass feedback that occurred several times, once, becoming quite unpleasant, especially standing next to the PA stack. I think it may have been Tony's bass turned up too high. Mark made an apology early on in the set for the problems, he said they wanted the best sound for us, and they would try in spite of only partially being able to hear themselves. But play on they did indeed.

As with GD recordings listening for me, they really came alive on the longer

pieces, the opener, St Stephen, an amazing Death has No Mercy, with both guitars and bass feeding back from their amps to start with. Dark Star and Playing in the Band were fine too, a quick and robust Johnny B Goode (!) was fun too. The more countryish numbers were a tad boring for me so it was ebbs and flows, the flows being great. On several occasions the two guitars cascaded liquid notes like gentle rain, as the only the Dead could do. Slick was playing Dead music tonight, not the Starship and at times was very Garcia like in his fluidity. I still need to hear him really let rip and fly though. Unusually, he often has his guitar pointing down when playing solos. Tom played some nice keys at times, I love the electric piano sound generally, jazzy. I

warmed to Karan's playing as the set wore on, and he has a pretty strong voice too. He played some subtle, but complicated stuff at times, very enjoyable. Waiting around in the foyer before the gig, Mark had come out of the hall, talking to someone on his mobile. As he sat down close to me it wasn't difficult to listen. He was talking about the drummer who is basically a hard rock man, he mentioned Slick had leanings in that direct too. Rich was giving his kit a good bashing throughout, as I was stage front he was loud and sounded quite 'hard'. He did of course slow it down where applicable but still very tight. The purchased CD turns out to have Prairie Prince on it (one of my favourite drummers) and they sound much looser, even more flowing as a result. Tony's

LIVE DEAD & RIDERS '69 & THE AIRPLANE FAMILY PAUL KANTNER ALL-STAR BIRTHDAY CELEBRATION



& SPECIAL PERFORMANCE TRIBUTE TO PAUL'S

BLOWS AGAINST THE EMPIRE

**Sweetwater Music Hall
Mill Valley, CA/ 3.17.18**



rather loud bass sounded very one note, and slightly plodding. Phil Lesh is known for his sublime fluidity of course. However, when they were flowing, these guys are really good, close your eyes and it's the late 60s.

The gig was live-streamed on FB, and is still up. I've recorded some of my personal highlights from it, and burnt a couple of Live CDs of my own already. A small camera was positioned stage left and whilst the footage is a bit grainy, the sound isn't bad at all, after going through a USB-DAC. Pleasingly, both Tony and Rich's playing is much more in balance on the recording too. In hindsight, I should have moved back from the stage after taking a few photos, they may have sounded better from the PA, because of the foldback issues.

So far, the gig has been viewed well over 1000 times according to FB, which is way more than the number of people at the gig. I hope some of the viewers were not

planning to go to the gig, and then thought, fuck it, it's a cold night, we can watch them for free at home. Anyway, more fool them, it wasn't the Dead, but it seemed very close at times to me.

You've still got time too if you are very very quick! They may not come this way again, Live music is always a truly unique event.

Tonight!.....9th Feb Gateshead

This Sunday.....11th Feb Leamington Spa

Next Monday 12th Feb Cardiff

Plus.....

17th March..... Mill Valley, CA, USA
Paul Kantner's Birthday Celebration!

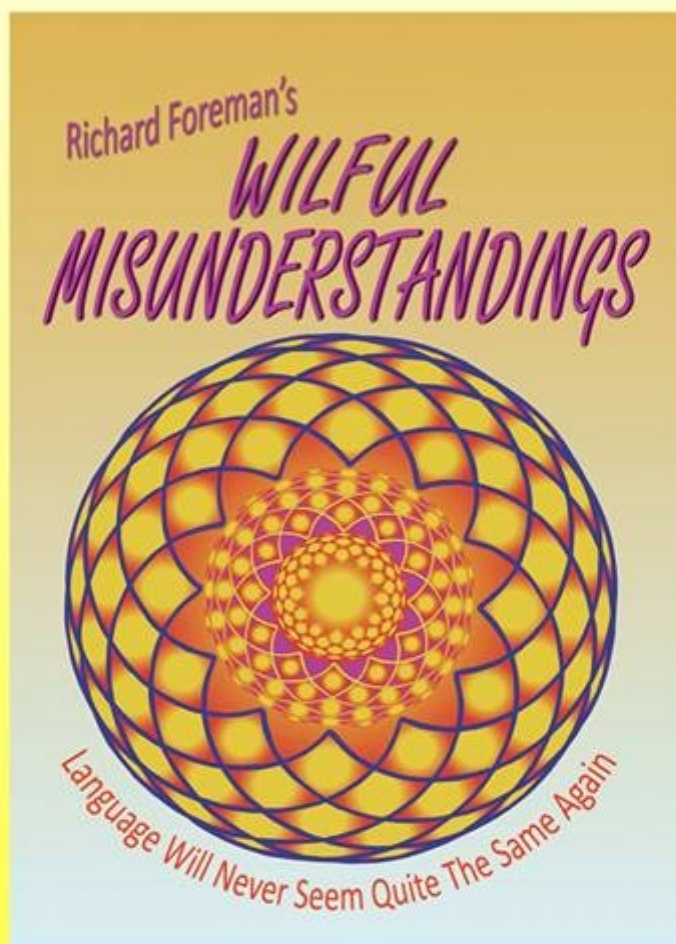
[https://www.facebook.com/
LIVEDEAD69/](https://www.facebook.com/LIVEDEAD69/)

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.'

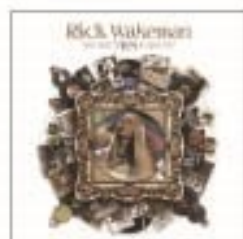
Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p) at:

<http://lepusbooks.co.uk/wilful-misunderstandings/>

All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co

MORE MASTERPIECES from RICK WAKEMAN



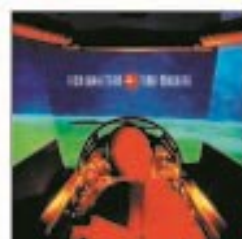
TWO SIDES OF YES

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



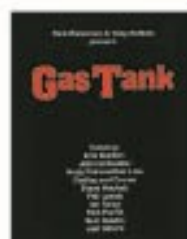
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



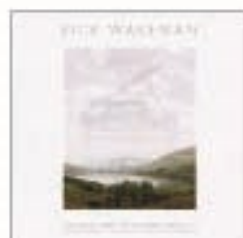
GAS TANK

Double DVD set. Rick's classic 1962 music and chat show
HFG2012DVD



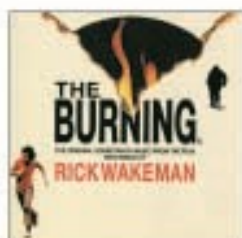
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
BC241-60



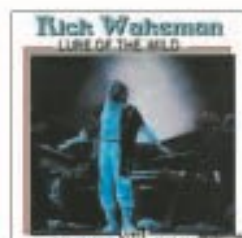
COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



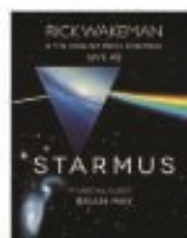
THE BURNING

The original Soundtrack album, back in print at last!
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



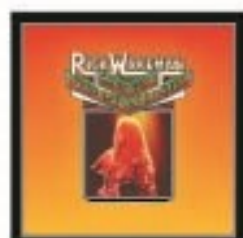
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2010VD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



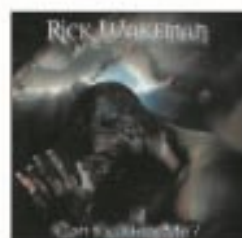
LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



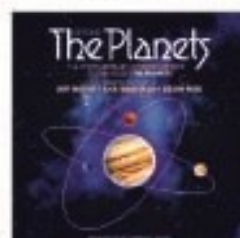
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers





Vera Ramone King: Life With A Punk Rock Legend

NICK REDFERN

In 2009, Vera Ramone King wrote the story of her life with Dee Dee Ramone, bass-guitarist with punk rock gods the Ramones. The title of Vera's book: *Poisoned Heart: I Married Dee Dee Ramone (The Ramones Years)*. It's an excellent, open, frank and absorbing account of Vera's life with Dee Dee, who died from a drug overdose, at the age of forty-nine, in 2002. I had the good fortune to recently interview Vera, who gave me some fascinating insights into their world. That the Ramones are my all-time favorite band made the interview even more special.

NR: "The one thing that really stands out from your book, Vera, is that you have a very strong character. How important was that when you were married to Dee Dee, in terms of his drug and alcohol struggles? It seems like you were the one who kept things going."

VR: "While I never thought of myself as 'strong' in character, people have often described me as just that. I suppose I was strong, because anything less than that would never have worked. It was a certain balance in the relationship that was acquired as we grew together in our relationship over the course of many years. To be quite honest with you, Dee Dee was a sweet-heart, but was equally strong in the other direction, so to speak.



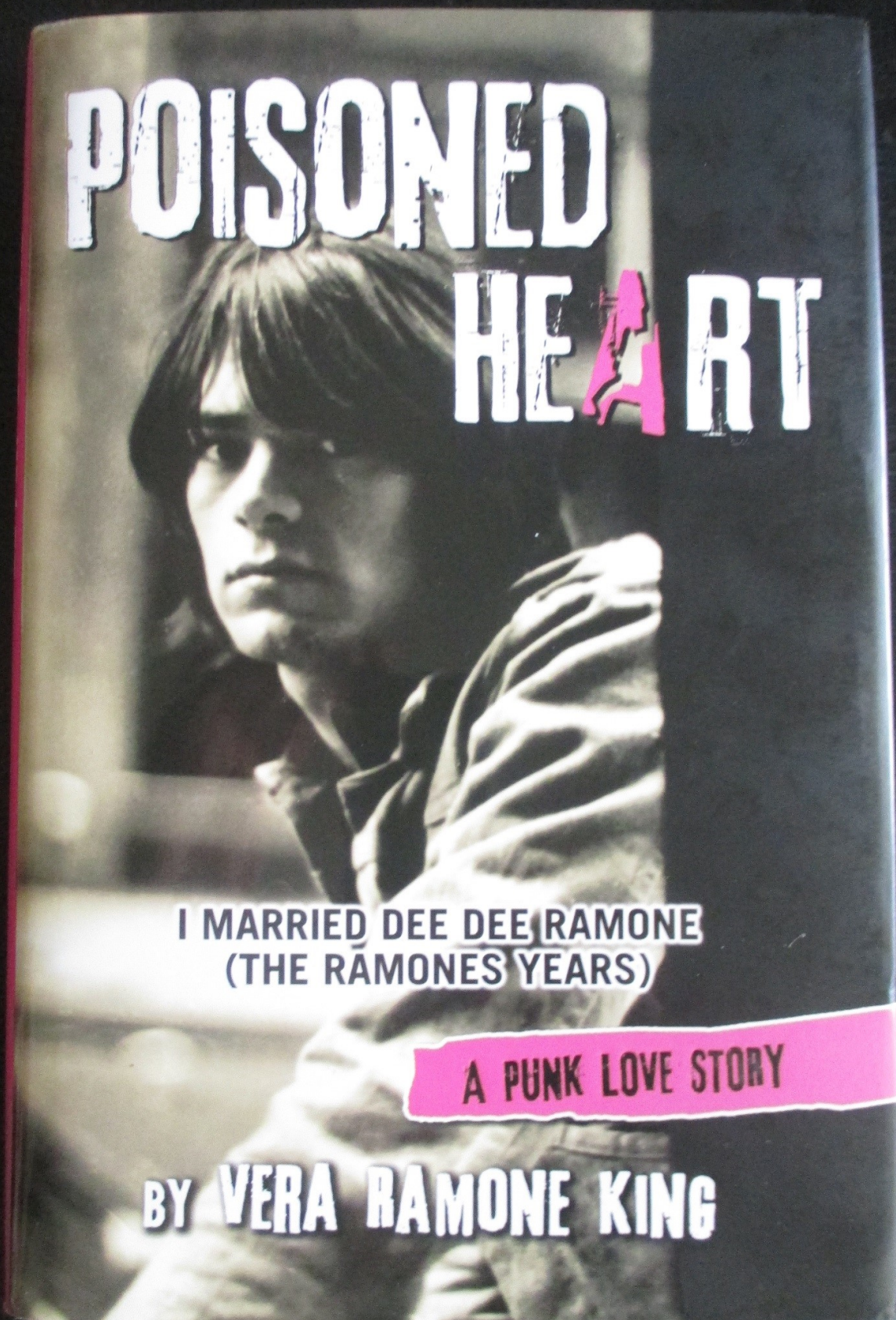


When he decided he wanted to do something, whether it was drugs or tattoos or buying things that made him happy, he did what he wanted. There was no stopping him. I didn't care as long as he wasn't being harmful to himself or others and destructive in any way. That's when I would try to reason with him and ask him to rethink his actions. Ultimately, whatever he decided to do would be his decision because he could be quite rebellious and defiant and that wasn't good for anyone! He didn't always make the right choices but totally trusted and respected my opinion, and I think that is what kept him alive during those crucial

years when the band was struggling to make it. I believe I was put into his life at a certain time. And, although the marriage was over by 1989, he had learned enough life skills to prevail through a very difficult period in his life. His mom still says to me to this day 'How did you do it?' I don't know. I just did my best."

NR: "When you went on tour with Dee Dee, were there any places you enjoyed particularly? Any specific memories that stand out?"

VR: "Oh, yes. We loved touring the U.K. Scotland was gorgeous and Wales and Ireland. The crowds were full of energy



POISONED HEART

I MARRIED DEE DEE RAMONE
(THE RAMONES YEARS)

A PUNK LOVE STORY

BY VERA RAMONE KING

and the shows were electric. We also - the entire band and girlfriends - also loved Indian cuisine. So, it was really fun. Often, other upcoming bands would come to the shows and they would come backstage after the shows and tell the Ramones how much they inspired them to start their own bands. I remember a young Bono and Edge, who were 17 or 18 yrs. old at the time, when they came to the dressing room after the show in the late 70's and they were very pumped up after the show and announced they were starting a band. Alas, that was the beginning of U-2. There were many stories like that. The Ramones felt they were making a difference and always took the time out to greet the fans that waited outside in the freezing cold before sound check, just to get an autograph or a pic with their heroes. The crowds were equally as enthusiastic in Europe, Japan, Australia, New Zealand - and South America was off the charts! You would think the Beatles were in town. It was really something to watch this develop over the years and see how influential they had become and changed the course of music, when they never received any airplay."

NR: "How important were the leather jackets to the image of the band? The rebel angle."

VR: "The leather jackets, sneakers and torn jeans became their image not because it was deliberately contrived, but rather because when they started they couldn't afford the fancy, elaborate, rock star clothes that were worn by the New York Dolls or Alice Cooper or David Bowie etc. at the time. So, they literally just wore what they wore every day. The thing was that it resonated with the fans and it became popular with a lot of the hipsters on the lower east side. That and, of course, the t-shirt became their image. Now, 20 years later, it is still being worn by the likes of Kim Kardashian on the red carpet. Who would have ever thought?"

NR: "Dee Dee was a prolific song-writer. Do you know how many of his solo songs have never been released? Or, are most now available?"

VR: "Actually, I have a box of about 26 demos that have never seen the likes of day. Many were written by himself and the rest he co-wrote with other people. I call it my 'treasure box.' For one reason or another they were not included on a Ramones album. Dee Dee was always expected to write the edgier songs, but he also had a softer loving side, as well as a funny side. Those songs did not always fit Ramones criteria and John [Johnny Ramone] would nix them. So, off they

went into the treasure box, where they have been for over 30 years or more. I have seen one or two that somehow pop up on YouTube unexpectedly and it always peaks my interest. Perhaps I will start releasing them one at a time. The fans deserve to hear them. I offered them to the Estate of Dee Dee Ramone, but they did not respond for whatever reason. My lawyer said I could release them, but there was a risk of being sued and it just seemed like too much trouble at the time. So, I kept them.”

NR: “What did you think of Dee Dee’s time as a rapper when, in 1989, he released his *Standing in the Spotlight* album?”

VR: “It was a really fun time for Dee Dee. He was bored to death with writing about pinheads, cretins and warthogs, and he needed to divert his excess energy while being sober towards something positive. The rap thing was emerging in the mid 80’s and we would watch all the videos on MTV. So he developed this character, Dee Dee King. He wasn’t doing drugs or hurting anyone and he did this in his spare time while playing on the road and driving from gig to gig to amuse himself. It gave him a lot of joy. He would call me from a payphone in those days, if I wasn’t with him, and read some lyrics and rap to

me over the phone to see what I thought. As always, I cheered him on and was he especially happy during this time. He started buying all the rap chains and boom boxes and wanted to be a Negro, he told me. Oh, Jesus! I thought to myself: what is happening? It wasn’t long before he started going to band rehearsals dressed in full rap regalia outfits. The rest of the band just looked at him and their jaws dropped. Finally, John told him that it wasn’t acceptable and the Ramones had an image to uphold and stay true to their fans. He told him that the Ramones fans would not tolerate this new direction that he was taking. As I mentioned earlier, Dee Dee did not take it well being spoken to alike this and became defiant and rebellious, as a result of him being restrained from expressing himself. He was putting out the album despite the bands criticism. Hopefully, this was just another phase of his, but time would tell. The album was released to mixed reviews, mostly bad. No-one knew what to make of this white man attempting to rap and thought it was a joke, but it was not. As usual, Dee Dee was ahead of his time (like twenty years) and it was a flop, but *Billboard* magazine did say it was the most fun album to spin at club or party. He was on to something, just needed some refining. That was the beginning of the end and things slowly began to unravel with both of us being tired of

being in the Ramones and told what to write and what to wear. He was having a mid-life crisis and his sobriety also went out the window. Eventually, when he decided to stop taking his bi-polar meds, I ran for the door. It was not possible for me to stay with someone who was enraged and sometimes violent. I had to save myself. The image of Sid and Nancy was embedded in my mind and I was not going to be the next Nancy Spungen.”

NR: “What are your musical tastes?”

VR: “I still love my punk rock music, but have also embraced other genres. I like reggae, alternative, some pop songs, but not Katy Perry for me, please. I even like some country music. My taste in rap music is limited though. It is seldom and rare that I will listen to rap. Even the most popular rap songs are just not really my thing. That being said, there is a lot of talent out there and something for everyone’s taste in music. I can’t imagine a world without music. It’s the universal language for all human beings.”

NR: “Do you think the guys would have reformed one day and continued on - as Marky has - had it not been for terminal illness and drugs? In a strange way, were they almost destined not to grow old?”

VR: “You never know. One of the last songs [the Ramones recorded] was [Tom Waits’] *I Don't Wanna Grow Up*. [Dee Dee] didn’t have to. They were all sick of each other and needed a good long break, but never say never. If the right offer was made to unite the Ramones, it is always possible as long as no one was in a wheelchair!”

NR: “How important to you is Dee Dee’s legacy as one of the leading figures in punk rock?”

VR: “It’s my passion, because it was his. He was the love of my life and I will always try to keep his legacy alive, as long as I can. He lived and breathed the Ramones until his untimely passing. He was a great performer and had a unique signature style. I like to think that they are all together in heaven, getting along and having some good ole times with Lemmy and Joe Strummer, just to name a few. I think they are pleased that they left their mark here in music history as they did. It’s still unreal that they left us so soon. The day Joey died was so numbing for all of us close to the Ramones. It affected everyone in NYC. They even had a street named after him in his honor on the corner of CBGB’s. Then, a year later, when Dee Dee passed, I was beside myself with so much grief that I had to leave work early when they told me the

news, and be sedated. My head was spinning. We already knew that Johnny had cancer and that just gave us all a pit in our stomachs. They were falling like bowling pins. I think that we all are doing our best to preserve their memories as much as possible. It's what they would have wanted. It's my passion and I still do it out of love. It's why I wrote my book *Poisoned Heart: I Married Dee Dee Ramone (The Ramones Years)*. I wanted to set the record straight and have him remembered for all that he was and not just the crazy drug-induced stories. There was so much more to Douglas Colvin than that."

NR: "What would Dee Dee think of how, today, the Ramones' music is on TV commercials and the band even has a high profile on the new season of *The X-Files*?"

VR: "I think he would be amazed and proud. Why, wouldn't he? I don't think in his wildest dreams he could have imagined that they would still be remembered and talked about today. It's an honor. They are more popular now, than when they were alive. It's quite baffling, really. They spent 30-something years doing what they truly believed in and fulfilled their destiny. That's how I see it. When they accomplished their

mission they were outta here! They deserve and earned the respect that has finally been given to them, and rightly so."

NR: "Do you have future writing plans?"

VR: "I am often asked to write another book, but I have said all I had to say about this topic. Some memories I will take to my grave with me and will remain private. The public doesn't need to know everything. On occasion, I still continue to do interviews. Maybe, if I do write another book, it will be about an entirely different subject. The Ramones are icons and legends now, hopefully for generations to come. Let's keep the music alive and well!"



KEV'S WORLD



THE BLACK NOODLE PROJECT DIVIDED WE FALL PROGRESSIVE PROMOTION

Four years on from their last album and Jérémie Grima (guitars, voice, programming) and Sébastien Bourdeix (guitars) are back with the sixth studio album. They are the only survivors from the line-up that recorded 'Ghosts & Memories', and here they are joined by Tommy Rizzitelli (drums) and Frédéric Motte (bass). The band was originally a solo outing by Jérémie, and we were first in contact at about the time of the debut

album back in 2004. I have always enjoyed their music, but this time they appear to have taken it to another level. They have always been heavily influenced by the likes of Pink Floyd and Porcupine Tree, but this time I believe we need to add Muse to the mix plus a real feeling of self-awareness and control. Heavily instrumental, this is an emotional album with the guitar often at the forefront, with just a few notes plucked from the ether to create something that is very special indeed.

From the very first sounds of "Isolation" I felt that I was onto something very special indeed and decided to not listen to the album until I could sit and give it the sole attention it deserved. I decided against headphones, but instead sat quietly in the middle of a room and let the sound wash over me (accompanied just by a rather large glass of rum, just to keep me company). There is a presence and self-control in this album that other bands need to pay attention to: there is no need to play five thousand notes to the bar when every note is placed with such perfection. There is a deep melancholy within this, with emotions let rampant, and a crying guitar that David Gilmour would be proud of. I have found it hard to

KEV ROWLAND

write the review as I keep stopping just to bask in the splendour of this release.

It may have come out right at the end of the year, but possibly that makes it the perfect Christmas present for the discerning proghead who doesn't know what he/she is missing out on? They riff when they need to, and there is so much space within the layers that the proverbial truck could waltz right through, while the rhythm section not only when to crunch into life, but also when to sit quietly drinking their café au lait, and let the two guys at the front create some real magic. Album of the year? Well, there have been some great releases and I would have to go back and play them all to be sure. But, easily in my Top Ten and I have reviewed nearly 600 in 2017. Wonderful, amazing, indispensable, and if you enjoy any of the bands listed above then you simply have to get this.

www.theblacknoodleproject.com



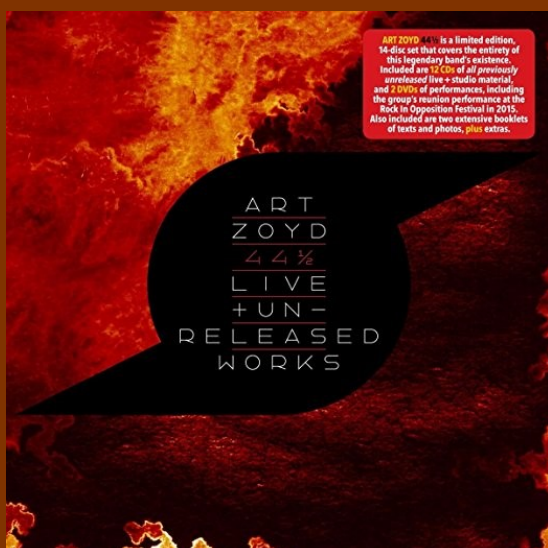
**THE KENNEDY VEIL
IMPERIUM
UNIQUE LEADER RECORDS**

The Kennedy Veil are back with their new album, which not only features new recruits, bassist Tyler Hawkins and vocalist Monte Bernard, but guests Trevor Strnad of The Black Dahlia Murder, Sven de Caluwé of Aborted, and Dickie Allen

of Infant Annihilator. Musically the band have moved away from the more technical elements of the Death Metal scene, and have instead embraced the black side. Guitarist Casey Childers said of their new direction, "I feel like this album is taking us back to riffs and memorable song structures. We really focused on stepping our writing game up and worried less about over the top technicality and speed. The new album shows a lot more depth and experimentation than our previous work." "The world of metal has become flooded with your quintessential 'tech' bands," says drummer Gabe Seeber. "It seems to me that many metal bands of today put so much focus on cramming as many notes as possible into songs, and playing the most difficult riffs with less focus on song structures as a whole. Without taking anything away from the obvious creativity and talent of today's generation of death metallers, we are aiming to harken back to a more primal and aggressive form of the genre."

They certainly do that, as this is heavy and frenetic, but with the polish and ambience that one would expect more from a BM band than a DM. The keyboards play an extremely important role in setting the scene and allowing the rest of the band something to play against: to really appreciate the brutality it is necessary to have something gentle to provide contrast, and this they have in the proverbial spades. Produced, mixed, and mastered by Zack Ohren (Animosity, Suffocation, All Shall Perish et al), there is a sense of polish that removes it from the raw ferocity of some of the genre, but it works well for that. Well worth further investigation.

<http://www.facebook.com/thekennedyveil>



ART ZOYD
44 ½: LIVE + UNRELEASED WORKS
CUNEIFORM

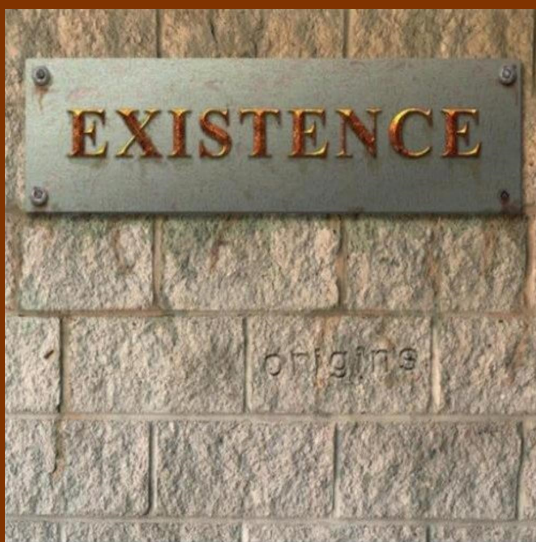
Over the years my musical tastes have broadened, which is probably both a good and a bad thing when one is as much of a musical addict as I am. A quick check on the Mac tells me I have more than 11,000 albums, a terabyte of music, stored there, and that doesn't include all the CDs and vinyl in the study. Over the years I have taken advice from both critics and friends, and have investigated music that I should have known much earlier in life. I don't know how or where, but at some point, I became aware of Art Zoyd, and their 1976 album 'Symphonie Pour Le Jour Où Brûleront Les Cités', and from then on, I have been a keen investigator of their works as they are like nothing else I have come across, although they are often cited within the RIO movement. So, when I heard that Cuneiform (one of my favourite labels) was going to release a set containing 12 CDs, 2 DVDs, 2 books and 2 posters I knew that I just had to have it. This was a huge undertaking for the label, as the set was going to be the largest and most artistically lavish project they had ever been part of, and consequently they checked with fans to see if they would purchase it before they went ahead with the deal, and luckily enough there are enough people with discerning taste to make this a reality in November.

The tale told by '44½' incorporates everything from decades-old demos for brilliant but abandoned pieces to live recordings of multimedia extravaganzas involving film, theatre, and more. It encompasses intimate trio performances as well as full orchestral assaults featuring dozens of musicians in full flight. It offers explosive industrial soundscapes and sweeping symphonic surges, quiet dread and monumental wallop, delicate acoustic chamber pieces and bustling electronic outbursts. Art Zoyd has always been a band in flux, not only stylistically but in terms of personnel as well. Countless musicians have come and gone through the band's ranks over the years, but most of them can be heard here, with core players like bassist/cellist Thierry Zaboitzeff, trumpeter Jean-Pierre Soarez, keyboardist Patricia Dallio, and violinist/keyboardist Gérard Hourbette providing the through-line. On recordings that go all the way back to 1975, this sprawling set—you can't capture the gist of an ensemble like this without going heroically deep—spotlights the multitude of ways in which Art Zoyd blazed a trail unquestionably their own. Their constantly shifting sound was even a million miles from their RIO comrades, let alone anything even minutely more conventional. They've always been left field of the left field, the maverick's mavericks, and if anything, this set underlines just how diligently they've pursued that grand idiosyncrasy decade after decade, offering new views of their evolution in the bargain.

The packaging is amazing, the music incredible, the production spot on. This is simply indispensable for anyone who have ever wanted their music to be real and not plastic. If ever there was an example of a label showing that they are there for the fans, for those who love what they do and are proud of it, as opposed to searching for the next big thing, then Cuneiform are it. I am proud to say that I have been involved with the label for more than twenty years, and the guys never cease to amaze me with their search for the very best in music, but this time

they have outdone themselves. It may take months to get through everything in the box, to read the books, and truly understand what this band means in terms of the history of modern music and the impact they have had, but it is time very well spent indeed. It simply doesn't get any better, or any more complete, than this. It is impossible to imagine what else Cuneiform could have done to make this release any more essential than it is.

www.cuneiformrecords.com



**EXISTENCE
ORIGINS
BLACK PEARL**

I have just taken from my shelves the second Existence album, 'Small People, Short Story, True Crime', which was released in 1999. The CD had made a huge impact on me at the time, as not only had I enjoyed playing it, but it came with a 56-page booklet/magazine! That was a hugely ambitious undertaking for anyone, let alone a band that wasn't known to many within the prog scene, let alone a wider music buying audience (and it tickles me that they advertise Mystery within it, they are both Canadian after all). So, a short eighteen years later, and the guys are back with the third album.

But, in a very many ways this is full circle, as what is represented here is in

many ways the roots of the band, hence the album title. When Existence emerged in 1992, their gigs comprised a rock opera, broken into two acts. The first act was recorded and released as their debut album, 'Fragile Whisperings of Innocence' in 1994, but the second act was never recorded as the band moved on. By the time Alan Charles decided to record the second act it was 2010, and when comparing the recordings, he realised that the right thing to do was to rearrange and re-record everything to make it a consistent whole. Alan provides piano, keyboards, guitar and bass and returning from the last album is Gérard Lévêque (drums), François Beaugard (violin) and Gaston Gagnon (guitars) and they are joined by Valéry Kim Gosselin (vocals) and Richard Ranger (bass).

The booklet may not be nearly as large as the last one, but it has been put together with care and contains all the lyrics with suitable photographs: the focus here is on the music contained on the two CDs. Unlike many progressive bands, the music here is led by the piano. Although turned into a full electric band performance, the piano is always at the heart and soul of Existence, with the lead instrument often being the poignant violin. The hidden instrument in this band is emotion, as the music is dripping with it, from the cracking of the vocals through the arrangements. This makes them very different from other bands within the prog scene, as the approach is towards feelings that are being conveyed, instead of just an aural assault. Complex and complicated, it must have been a compelling experience when the band were performing it live some 25 years ago.

With their two earlier albums released before the advent of the internet and prog sites and forums, back in the day when fanzines like Feedback were the only way to get the news out there as mainstream media ignored or denigrated prog, it is of little surprise that very few people are aware of the existence of Existence. Hopefully the release of this album will gain them many new fans, and we won't

have to wait so long for the next one. Well worth investigation.

<http://www.blackpearl.ca>



**KING GOAT
CONDUIT
AURAL MUSIC**

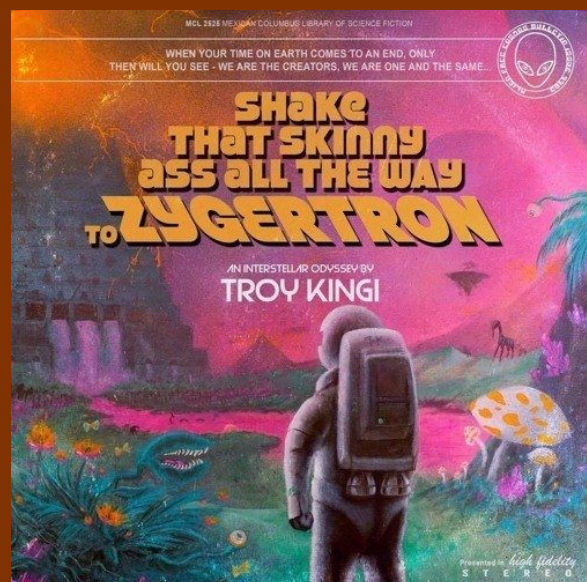
Formed in Brighton in 2012, King Goat are a doom band with a difference, bringing influences in from multiple different sources, and to my ears sound far more like Black Widow than Black Sabbath! They released two EPs in 2013 and 2014 before self-releasing this album, which brought them to the attention of Aural Music who promptly signed them for the second, and then also reissued the debut along with three bonus numbers from the latter EP to take the album to eight songs and a total running time of 68 minutes. Here is a band that are refusing to conform to what anyone feels they should be performing if they are doom, but instead have brought in plenty of early Seventies and progressive influences to create something that is quite special.

It is hard to imagine that this was originally self-released as the production and arrangements are superb, even bringing in a tolling bell when the time is right, as well as spoken words. The original album didn't have a song shorter

than seven minutes long, and one of the bonus songs comes in at nearly 13, but it all feels right. Unlike some bands who feel they need to stretch songs out, all of these make perfect musical sense and I can't see how they could have been any shorter – they are exactly the length they need to be.

Doom is one of the sub genres where there are few stand out bands, and many that just want to slow it down and play funereal riffs as they are incapable of anything else. King Goat are very different to all that, shifting the music to suit their needs, and with signing with Aural I can see them soon being recognised as one of the leaders of the field. This is an incredibly powerful debut and look forward to the next album, due in 2018.

www.auralmusic.com



**TROY KINGI
SHAKE THAT SKINNY ASS...
AAA RECORDS**

I'm really proud to be involved with this concept album, full title 'Shake That Skinny Ass All The Way To The Zygertron'. I was in the studio when Troy was laying it down, and it's the first time I have written a press release for an album that shot into the Top Twenty in the

official charts! Troy is an 80's baby, born and raised in Rotorua and Tekaha, he now resides in the Bay of Islands with his family. He is described as 'Our Northland treasure' by the NZ Music Commission, where he is a mentor. In 2003 Troy studied at The Music and Audio Institute of New Zealand where he developed his passion for music, and has since followed a dual career in acting and music. As well as being a performer, he is also recognized as a songwriter, working alongside Stan Walker on the NZ #1 hit "Aotearoa", for which they were awarded a Silver Scroll in 2015.

Troy was a mentor on the TV series "Songs From the Inside", alongside Scribe, Ladi 6 and Anika Moa, working to rehabilitate inmates through songwriting. He made his film debut in 2013 with "Mt Zion", and has appeared in "The Kick" and "Pa Boys", but it is for his role as TK in "Hunt For The Wilderpeople" for which he is best known. Taika Waititi is a fan of Troy's music, and has said that he is keen to do one of Troy's music videos – although whether his recent success with "Troy: Ragnarok" will allow him the time to do so soon, remains to be seen!

As well as Stan Walker, Troy has worked with Rob Ruha, Ria Hall and featured heavily on Maisey Rika's latest album 'Tira' and in a collaborative soul band 'L ((O))VE & HOPE' with Mara TK(Electric Wire Hustle) and Mark Vanilau (Dave Dobbyn). Troy released his debut solo album "Guitar Party At Uncles Bach" in 2016, saying "the whole vibe was to record the album live circa Motown/Beatles". He has a desire to release ten albums in ten years, all with totally different musical genres. The debut was ten years in the making, and had more of a blues style, but the sophomore is a 70's inspired psychedelic soul/ sci-fi offering.

This galactic Seventies funk album, is due to what he has been listening to over the last few years, especially Bill Withers, Shuggie Otis, Curtis Mayfield, Al Green

and Marvin Gaye. Troy knew that he wanted an outrageous over the top album, and wrote down the most way out song titles he could imagine, all about being out in space. From there he went to the beach with his brother, and every night they would sit in their deck chairs, stare at the stars, and talk about one of the song titles. Each night they discussed the back story of a song, and from there Troy wrote the album. It was never originally intended to be a concept album, but it turned out that way, with three main characters appearing throughout the lyrics, until they all became one. Some of the songs also turned out to be quite lengthy, but it was never intended, they were just as long as they needed to be. The result is a visual album, one where all songs are cinematic and powerful. Just listen to opener "Aztechknowledgey" and you'll be hooked, I can assure you. It grooves, it slides, it moves in a way that just doesn't happen anymore. There probably won't be another release quite like this ever again, solid.

<http://www.aaarecords.com>



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.

The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

@The Village Inn, Westward Ho!

Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band

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.

GET YOURS FREE TODAY!

DOWNLOAD YOUR FREE COPY AT...

WWW.PHENOMENAMAGAZINE.CO.UK



WWW.MAPIT.KK5.ORG



NOW AVAILABLE IN RUSSIA
AUSTRALIA, CANADA, THE U.S.
& THROUGHOUT THE UNITED KINGDOM



FREE!



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

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





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..

Last week, the graphic promoting a Hawkwind tour in the autumn was accompanied by two 'health warnings' - alerts from lead singer Mr Dibs. The graphic appeared on promotions company MJR's Facebook page and was soon shared to the Hawkwind Facebook group. However, it was eventually deleted by the page admin, because Hawkwind hadn't, at that point, confirmed the tour.

Now, however, they have:

"Due to overwhelming public demand and having sold out the iconic London Palladium 10 months in advance, renowned space rock band Hawkwind have announced further UK dates with their brand

new concept show 'In Search of UTOPIA - Infinity and Beyond'."

For the first time, the band will be joined by a live orchestra, for the three dates in October and four in November.

It's also been announced that the score for the show is to be produced by Mike Batt. Known as the man behind The Wombles, he's also worked with Roger Daltrey, Lemmy, and Status Quo. He has also has conducted some of the world's greatest orchestras including the London Symphony and Royal Philharmonic.

There is one other caveat to note: last week's disputed graphic showed gigs for Leeds on the 18th and Manchester the day after. Now, however, this week's graphic shows the two venues reversed, with the tour opening in Manchester (or actually Salford) and then Leeds the next day.

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



AN MJR GROUP PRESENTATION

Hawkwind

IN SEARCH OF UTOPIA - INFINITY AND BEYOND
ACCOMPANIED BY LIVE ORCHESTRA

THU 18 OCT	LOWRY	SALFORD
FRI 19 OCT	TOWN HALL	LEEDS
SAT 20 OCT	SAGE	GATESHEAD
SOLD OUT SUN 04 NOV	PALLADIUM	LONDON
MON 05 NOV	PALLADIUM	LONDON
SAT 24 NOV	FORUM	BATH
SUN 25 NOV	SYMPHONY HALL	BIRMINGHAM

TICKETS & INFORMATION AT THEMJRGROUP.COM / HAWKWIND.COM



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it's going to be a bumpy ride!

In May 1966, Chairman Mao Zedong announced ‘the cultural revolution’, ushering in 3 years of bloodshed and violence across China. As Hong Kong is nothing but a tiny enclave on the shores of the South China Sea, those in power there at the time, were terrified that the violence and mayhem was going to spread across the border to the British Crown Colony. By this time my father was relatively high up in the Hong Kong government, and I



realise now that he was far more aware of the threat to all of us 'foreign devils' than anyone else (and I suspect, even my mother) realised.

The Communist Party was, of course, banned in Hong Kong, but the mid-60s saw a rise in the radicalisation of young people across the world, and would even produce, years later, a bona fide martyr in the shape of 21yr old Jan Palach, who burnt himself to death in Wenceslas Square, Prague.

According to Jaroslava Moserová, a burns specialist who was the first to provide care to Palach at the Charles University Faculty Hospital, Palach did not set himself on fire to protest against the Soviet occupation, but did so to protest against the "demoralization" of Czechoslovak citizens caused by the occupation. "It was not so much in opposition to the Soviet occupation, but the demoralization which was setting in, that people were not only giving up, but giving in. And he wanted to stop that demoralization. I think the people in the street, the multitude of people in the street, silent, with sad eyes, serious faces, which when you looked at those people you understood that everyone understands, that all the decent people were on the verge of making compromises."

Two other Czech students did likewise later in the year, and in doing so became spiritual standard bearers for the wave of revolution, which was enthusing young people across the globe.

Over the years I have met, and become friends with, several of the luminaries of these events; Daevid Allen gave me first-hand accounts of student uprising in Paris, 1968, and Mick Farren regaled me with many accounts of the counter-cultural riots here in the UK.

Not surprisingly, Chairman Mao had enthused young people in his country, many of whom who had formed groups of paramilitary 'Red Guards'; an armed

revolutionary youth organisation. It was only days after my mother had returned to the colony that she and my father took me aside to warn me that there was quite likely to be a band of young people dressed in blue tunics, marching along the road at some point in the next few months.

I actually think that it is testament to my parents' child-rearing skills, that they did not keep me imprisoned in the flat for my own safety. But rather, they instructed me to avoid such bands of youths, and return home as quickly, and as unobtrusively, as possible, if such people did cross my path.

With hindsight, I can see that they were quite right to do as they did. Revolution is a mostly urban preoccupation, and I was highly unlikely to come across such people, whilst about my daily business scrambling up and down the hillside. A few days or weeks later, I was playing cowboys and Indians with my friends on the green sward in front of Mount Austin Mansions, when our war-hoops were rudely interrupted by a chant of "Mao, Mao, Mao Tse Tung" and the sound of what the Rolling Stones would have described as "marching, charging, feet, boy".

I suspect that all my other friends had received similar warnings from their parents, because we all stopped playing, and ran for the shelter of the big, concrete, porch which enshrouded the main entrance to our apartment block.

There were, indeed, Red Guards. About 20 of them, and even then I realised how young they looked. I was coming up to my 7th birthday, and most of the kids marching up Mount Austin Road didn't look more than 10yrs older than me. Unlike their counterparts on the main land, they did not carry assault rifles, but bore hefty bamboo poles over their shoulders in a similar manner to the way that more conventional soldiers would bear their rifles. We stared at them in awe, until they disappeared up the hill and out of sight.

I am sure that both our collected parents and the Red Guards themselves had expected that children would have been terrified by the experience, but no. Nothing of the sort. It was only a matter of days before the assembled youngsters of Mount Austin Mansions decided that they, too, wanted to be Red Guards, and had started marching up and down the hill and around the playground opposite, with chunks of bamboo over our shoulders, chanting praise to the author of his little red book.

This came to the notice of the mother of one of us, who was absolutely shocked and appalled, and physical chastisement followed for the vast majority of our number. However, much to my surprise - both then and now - my parents appeared to think it was funny, and nothing more was ever said about the matter.

Some days or weeks later (it has been over half a century, and my memories are fading, which is one of the reasons I have decided not to wait any further to finish writing this narrative, before 'time's ever

rolling stream' bears all my memories away...), a suspicious package was found in the vicinity of one of the garages around the back of our apartment block. I would love to say that I had been climbing up the old *feng shui* fig tree at the north east corner of the compound, from whence I would have been able to have a grand stand view of events. However, that would have been a lie.

But one of my friends was up there, and stayed totally still so as to avoid being seen by the police, and bomb disposal squad, who rushed to the scene.

The bomb, which it did turn out to be, had been made inside a jerry can, and was detonated in a controlled explosion by those most competent to do so. My friend described a large bang, a puff of grey smoke, and the cheers of the younger members of the military troop. I heard the bang from all the way up in our flat, but thought nothing of it and was mortified when I found out - later that day - that there had actually been some real excitement in my environs for once! And,



although there were riots, and other outbursts of communist backed civil disobedience, for 3 more tumultuous years, that was it as far as my own experience of the Communist Cultural Revolution in Hong Kong was concerned.

But there were other knock-on effects.

That November, for example, some of the parents of Mount Austin Mansions, who were determined to make sure that their offspring stayed culturally in touch with the customs of the Motherland, organised a fireworks display. For some reason, my parents were scornful of the whole idea. I have no idea why, as they were always fiercely patriotic, but I have a suspicion that their allegiance was to the empire that was rapidly crumbling around our ears, rather than to the homeland in which they had not lived for any length of time for over a decade and a half. I only had the vaguest idea what it was all about (and I have to admit that I was more than slightly scared of the bangs, although I didn't like to admit it) but when I found out that the whole event was tied in with a plot to blow up the Houses of Parliament, I found myself highly enthused.

I knew what the Houses of Parliament were. I had seen the Palace of Westminster during a few days in London earlier in the year, and the fact that somebody could have gotten so close as to nearly having blown the whole thing up, totally fascinated me. I was still desperately miserable at school. Neither the teachers, or most of the other pupils, had any empathy with the stray little fantasy world that existed in my own head, in which stories from Kipling and Enid Blyton were mixed with my ongoing investigations into the wildlife of Victoria Peak, and the strange Cantonese lore that was being taught to me by my Amah.

So, I hatched an amazing plan. If I were to blow the school up, I would never have to go there again, and instead of being

educated, I could stay at home with my mother, read books, and explore the hillside to my heart's content. My half-formed plan was to get hold of enormous amounts of fireworks, and stash them in the cellar of the school. I actually have no idea whether the school had a cellar, and I doubt whether I knew back then either, but I have never allowed reality to get in the way of a good fantasy. I also ignored the fact that the fireworks display at Mount Austin Mansions was significant, because it was the last legal one to be carried out in Hong Kong in some years. Precisely because the powers that be were worried about fireworks being cannibalised into incendiary devices, fireworks displays from then on were only to be carried out under the auspices of the colonial Hong Kong Government.

The Chinese custom of letting firecrackers off during social and religious occasions continued illegally. It was frowned upon by the authorities, but somebody in the Colonial Secretariat had obviously decided that – in the interests of race relations – banning them outright, and cracking down on their illegal sale and use, would cause more harm than good.

So my plans to become a second Guy Fawkes were thwarted at birth, and by the end of November, my incendiary arsenal consisted of a box of matches, a bottle of white spirit, and two packets of sparklers.

But even the most rabid revolutionary anarchist has to begin somewhere!



NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



The Summer Tree

ILLUSTRATION BY MARTIN SPRINGETT
BOOK ONE IN THE FIONAVAR TAPESTRY BY GUY GAVRIEL KAY



The Wandering Fire

ILLUSTRATION BY MARTIN SPRINGETT
BOOK TWO IN THE FIONAVAR TAPESTRY BY GUY GAVRIEL KAY



Thom the World Poet

Rob Ayling writes:

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

THE QUIET WOMAN

QUEEN VICTORIA COULD NOT BELIEVE

a woman could love a woman-hence lesbianism was not a crime.

English Courts assumed guilt via social status

Those who exhibited "propriety" often escaped punishment

Once, women were praised for their quietude/rectitude

"Wild women" of frenzied Bacchanalian Traditions the stuff of art /myth/legends

Diaries once filled with Dickinson now on fire with Plath, Jong, Nin, Sexton,

Our days see dragon energies arising. #Metoo/Second Wave Feminism

Suffragette rekindled fervor impels women to public office and private powers

Sexuality Equality is not for the "Quiet" Woman.

Life is to be lived OUT LOUD!



ROCK and ROLL

a cabinet of curiosities

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

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

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

What have we got for this issue's cabinet contenders? A bunch of nothing much to be honest. It must be the time of year. But let's just grit out pearly whites and get on with it.

Elvis Presley Personally Owned & Used Hair Brush With COA & 2 Letters - US \$6,500.00 (Approximately £4,682.15)



"We are offering a rare item that belonged to The King of music - Elvis Presley. His own personal hair brush, it was used by Elvis for a number of years. It is faux tortoiseshell. This touched the hair of the King for a number of years. The COA talks about the hair in the brush as well. We have removed it.

H. E. HUTCHINSON,
(Successor to WM. LEGGATE,) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Sledge and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. BARONOFFS)
100 MAIN ST. WORCESTER, MASS.
Feb 25, 1897.

THE BITCH IS BACK

It is in good condition.

This item comes with a COA and a letter from Elvis Presley's cousin Donna Early Presley, that confirms this belonged to Elvis and was gifted to a girl friend who dated Elvis in 1958, they met when he was filming King Creole. It was before he listed into the Army. She visit Graceland a number of times and attended a number of concerts with him. He writes a touching story about her relationship with Elvis.

It also comes with a letter from Elvis Presley's cousin and a COA by Domthepawn and also a letter from the girlfriend.

This was donated to our charity and we hope to be able to sell it to raise funds."

Gosh, that is a lot written about a hairbrush!

Elvis Owned And Worn Pants - US \$7,500.00



"Elvis worn and owned black pants with "Elvis Presley" tag.

These have been dated to about 1960.

To ensure all bases covered Hal Lansky himself has looked at them and you can see his comment.

The pants come with his email and a COA from The Elvis Pawn Shop and Heritage Auction Company."

Over here in the UK, of course, these are trousers and these are pants (and a jolly splendid pair of superhero pants at that!)



Grateful Dead Bear Bear Collectibles by Liquid Blue collection of 34 Bear Bears - US \$449.99

"Grateful Dead Bear Bear Collectibles by Liquid Blue 34 pieces

All bear bears have name tags we listed as used because of moving around, age and storing for long time, some of the tags has missing corners please check the pictures for detailed conditions before your purchase

Collections including

Ripple
Haight
Franklin
Reuben
Picasso moon
Father time
Stagger Lee
St. Stephen
Irie

SHAMELESS SELF PROMOTION TIME

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



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

The underscriber, by appointment from the Legislature of Patents, Agent of the said Patent Office for receiving and forwarding to the said Inventors, makers or manufacturers to be patented, & deposited there, which will be sent free of expense and risk and will dispatch the prepare Certificates, Specifications, Assignments and all the necessary Papers and Drawings; will make enquiries into American and foreign trade, to test valid claims, innovations, and render advice to Inventors and Manufacturers.



Does it come complete with a handy little pencil? I was going to just leave that one there for those 'in the know' but then I thought that perhaps some who may read/see this will not actually 'be in the know' because they are too young. So here you go:



Particular attention given to paying, collecting and negotiating 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.

Parcels by this line forwarded from Worcester to Boston, Newbury, New Bedford, and New Bedford; also, to Portland, and all parts of Maine.

Freight for goods to be returned by this Express.

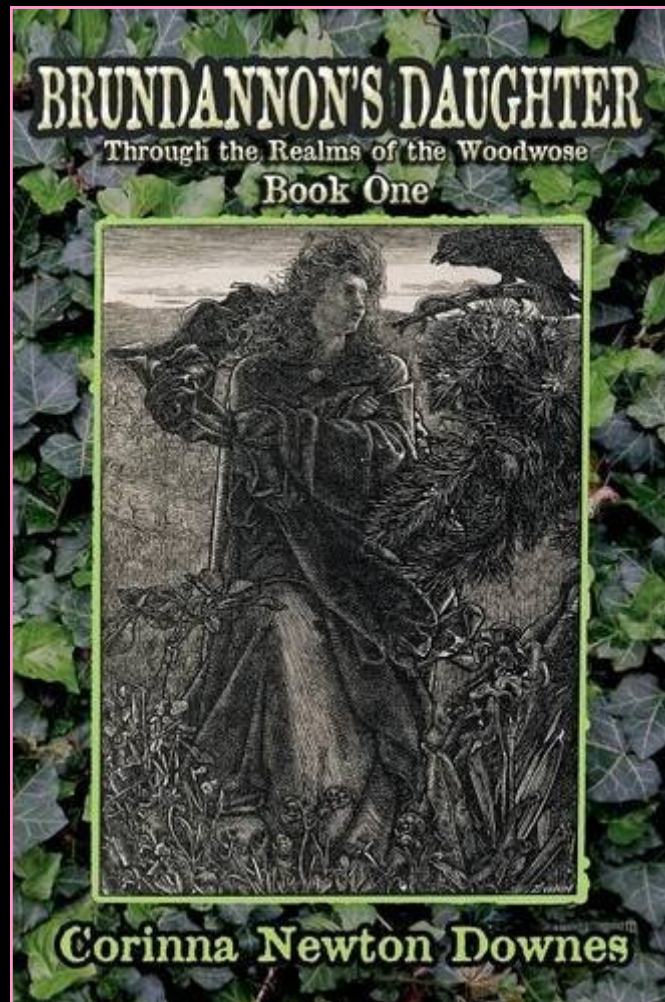
Office:—HARNDEN & CO.'S Office, 3 Court Street.

Boston: J. H. ENIGHT'S HAT STORE, 155 Main St.

Worcester: R. S. LEONARD.

Feb. 25, 1847.

PRATT, DOWNES & SCOTT,
(Successors to W. & P. HARGREAVES.)



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

wyrd
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

ELVIS PRESLEY-WONDERFUL
WONDERFUL ITEM HERE, ORIGINAL
FIFTIES EPE SHIRT WITH TAG - £1,100.00

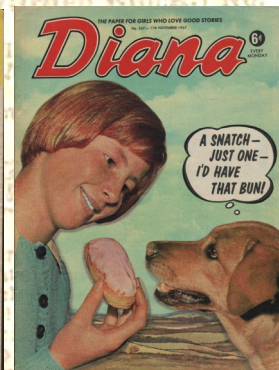


"THIS REALLY IS A WONDERFUL ITEM-A
TRUE PIECE OF ELVS HISTORY-A WOMENS
ELVIS PRESLEY ENTERPRISES THREE
QUARTER LENGTH SLEEVE TEE SHIRT
COMPLETE WITH THE ORIGINAL TAG-
PROBABLY A ONE OFF ITEM-SURELY CANT
BE MANY MORE OF THESE OUT THERE
COMPLETE WITH THE TAG-100% CORRECT
AND ORIGINAL PLEASE LOOK AT THE SHOT
OF THE TAG WHICH TIES UP WITH THE
CORRECT MANUFACTURER-LOVELY
CONDITION,CANT SEE ANY HOLES OR
FLAWS,A COUPLE OF VERY VERY FAINT

AND LIGHT,SMALL STAINS WHEN LOOKING
HARD-NICE BRIGHT COLOURS DOES NOT
LOOK AS THOUGH IT HAS BEEN WORN OR
THROUGH THE WASH MANY TIMES
AWESOME ITEM"

I will stick to my Assassin's Creed t-shirt, but thanks
for sharing.

Anyone out there remember the girls' magazine,
Diana? Just look at those scintillating covers. Well
these two particular issues have a very small
interview each, with a couple of members of Pink
Floyd.. I do not remember *Diana* including such
things to be honest, and I used to have one on order
as my treat for being a girl. My brother got *Eagle*
though. Tsk to the different chromosome is all I can
say.





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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

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



www.rwcc.com

THE NINE HENRYS



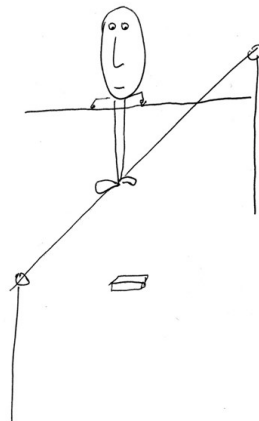
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry fearlessly attempted to walk the tightrope
over a fearless shoebox

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

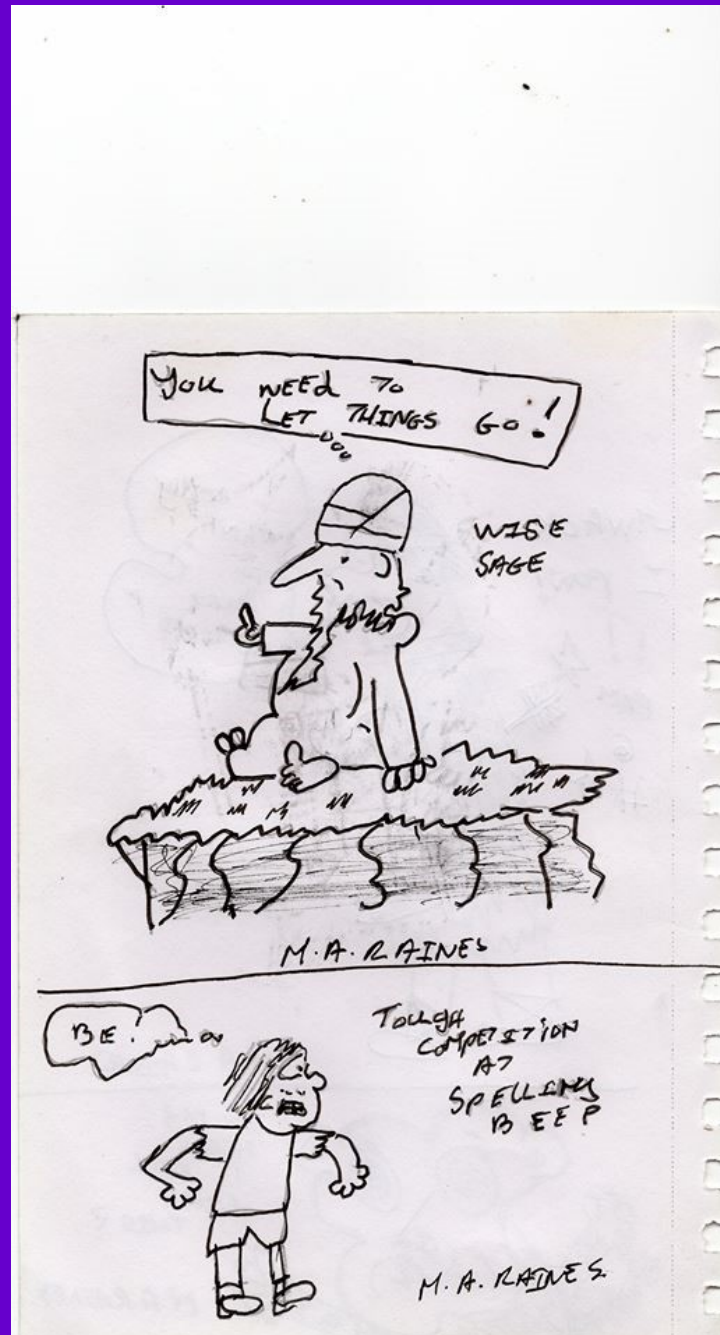


GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

On Thursday I wrote:

“Yesterday was a horrible day, with all the computers in the house rising up to attack me in force. The singularity came early in Woolsery, as anything with a memory chip took arms against its human overlord (me). Artificial intelligence? Pah! Eventually the rule of might held sway, and I banished the digital gremlins to the digital realms from which they came. The post battle deliberations went the way one would expect, and today I have a hangover. “

To which my mate Dr Dan Holdsworth replied:

“What is going on here is simple: you have failed to establish a reign of terror over your silicon-based minions, and this is mostly because they see that you have no alternative but to deal with them. The cure for this is very simple indeed: one PC on your local network must be a Linux or UNIX machine. The mere presence of such an alien interloper will fill the local Windows boxes with existential dread, for they then know the fate that awaits those which do not behave; they will also be filled with shame at the ignominy of requiring anti-virus programs to sully their interiors when the Linux system exists upon a



higher plane of superior security. If you require real terror, turn on SELinux, but be careful that the Linux machine does not then rebel against a mere human using it. I may perhaps have taken this to an extreme, for in my cellar lurks the Bigendian Beast of the Apocalypse: the Sun Sparc of Doom! Very few computers misbehave in my house.”

I think this proves that even the most impressive academics I know are baking mad in their own loveable manner.

Hare bol

Jon



THE BEST LAID PLANS

GET NAKED!

...with the Pink Fairies

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

THEIR FIRST NEW ALBUM IN THREE DECADES!

GONZO MULTIMEDIA HST48532/DVD



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



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



PINK FAIRIES
Chinese Cowboys
Live 1987
HST934CD



PINK FAIRIES
Mandles and
Mescaline...
HST379CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HST816CD



ANDY COLQUHOUN
Pick up the Phone
America!
HST124CD



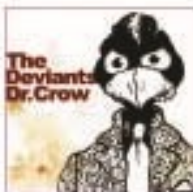
ANDY COLQUHOUN
String Theory
HST972CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HST966CD/DVD



**NICK FARRÉN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST119CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST924CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

**GONZO
MULTIMEDIA**

All titles are available at: www.gonzomultimedia.co.uk
Weekly magazine: www.gonzoweekly.com
Daily blog: <http://gonzo-multimedia.blogspot.co.uk>

