In this awesomely groovy issue, Jeremy artitiques the new biography of the legenderry Steve Perceptin Look, once of T Rex, and later of Shegret, but always of Ledbroke Grove, Richard eulogises the Maya Youssef Indo, Doug goes to see Andreas Vollenweider, Alan gets the blues revival, Bitto gets a series, and Jon gets eil biggylike



ISSN 2516-1946



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## THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

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

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



#### Dear friends,

Welcome to another issue of this singular little publication of ours. I truly cannot believe that we have been doing this nearly every week for the past five and a bit years. And in that time, we have gathered together a 'family' of contributors and readers, which have become a very real community. At this point, however, I should stress that I know perfectly well what comes through most people's minds most times that a wild-eyed hippy with long hair and a beard claims to have a family.

One of the first people to start writing regular articles for us was Doug Harr; an American writer with an impressively eclectic range of tastes encompassing proggy stuff and the more literate and intelligent end of early 1980's pop music, amongst other things. For various reasons he was forced to take a sabbatical from the magazine, but I'm delighted to say that with this issue, he is back in the fold!

Welcome back old friend, we truly have missed you and it has not been the same without you.

Doug came to England quite a lot a few years back, and on one trip to see Camel and various other luminaries at a festival in Kent, he made a detour and came down to visit us in North Devon. He ended up going on a pub crawl with me, Graham and mother, and then introducing us to an

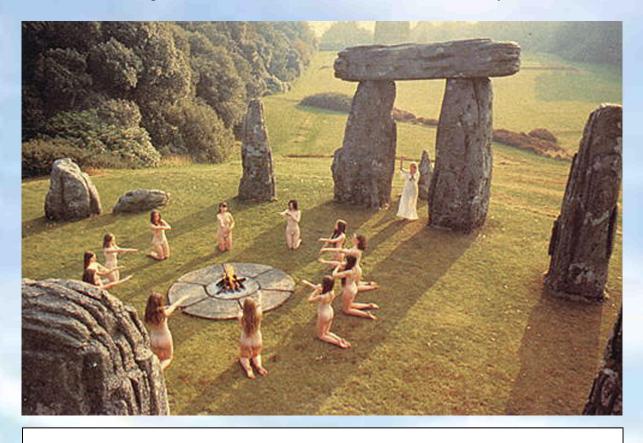


### Welcome back old friend, we truly have missed you and it has not been the same without you.

interesting concoction made of Kahlua and vodka. It was truly a hands across the sea moment, and all the hands were grasping glasses of hard liquor.

This was repeated a few years later when we had a visit from Kev Rowland, who came all the way from New Zealand to attend the Cropredy Festival in Oxfordshire. During the visit, it turned out that we had both been to some of the same gigs at a place called Verbeer Manor, just outside Exeter, in the late 1980s and early 1990s. This is proof, if any proof were needed, that the concept of 'five degrees of separation', on which I touch briefly elsewhere in this issue, is not only a true concept, but an ever present one.

I think that it is actually one of the most



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important things about this magazine, and -I hope - about the other things that I do with my life, which at first glance might seem to be completely disparate, and have nothing to do with the music and lower-p politics about which I write in this magazine.

In fact, the more I think about it, *all* of what we do is basically about trying to bring people together. This is ironic, considering my oft quoted attitude towards the rest of my species. For I am a misanthrope. I am not racist, I am *human* racist, because I am prejudiced against most members of *Homo sapiens*.

Every few years, I seem to write about how the human race is facing some enormous crisis or other, and this time is no exception. However, on each of these occasions, I find myself shuddering at the idiocies of those who are placed in power over us, even more than I had done on the previous occasion. Because it does certainly seem as if the ruling echelon of western society, and to a certain extent, other societies across the globe, are getting more and more stupid, venial, greedy and selfish with every successive generation. One wonders where it will all end. But the truth is, that I don't think I want to know!

I am a great believer in an evolved version of the hippy concept of good and bad vibes. I think that, in a parallel scenario to that described by the magickal 'Law of the Threefold Return', that whatever it is you put out into the aether, you get back with knobs on! I always believed in the power of positive vibes, but it has been recently that my darling wife has pointed out to me that what you get is basically a modified version of what you put out.

If you think of the psychic universe as working with parallel laws of physics to the one in which we live, eat and breathe, then - if you consider the laws of thermodynamics - both good and bad vibes, what I call Odylic Life-force Energy in my rather credulous book *The Rising of the Moon* (1999), could well behave in exactly the same way. Indeed, if they didn't, there would probably be something fairly seriously wrong.

So what has all of this got to do with this magazine? And even more so, what's all this got to do with me welcoming Doug back onto the Staff Writer's Benches?

It's actually terribly simple! In my opinion, the main point of doing what we do, in the way that we do it, is bringing people together, and I sincerely hope that there are people reading this magazine, my Fortean publications, and even my webTV show, which goes out on or about the 18th of each month, is to bring people together. It is about community building and about fostering a social environment, where people who might not otherwise have had a voice, can get on doing the stuff they actually want to do.

And that's just about it! If we bring people together (just as mainstream media, and the powers that be, seem to be doing their best to drive us all apart) then - in my humble opinion - we are doing something very I always annoy good. my more fundamentalist Christian friends when I tell them that, in my opinion, we are not the pinnacle of God's Creation, but are a merely a monkey that got lucky. Like any social higher primate, we function better in groups, and if I have done nothing else with my life, I do seem to have created several 21st century analogues of wandering troops of baboons, and so as we all pick fleas off each other, I can look back at what we have created, and feel bizarrely proud!

Until next time, Om Shanti, Love, Jon

Tony Klinger, Paul McCartney, Roger Waters, Metallica, Prince, Yes, Mark E. Smith, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Daryle Bruce Singletary, Vic Damone, Thomas Dale "Tom" Rapp, Troy A.Blakely, Craig MacGregor, Algia Mae Hinton, Kevin Smith (Lovebug Sarski, Paul Torpey, Michael White, Scott Boyer, Barbara Dickson, Jessica Lee Morgan, Rick akeman, Billion Dollar Babies, Tangerine Dream, Jeremy Smith, Steve Peregrin Took, Fee Warner, Doug Harr, Andreas Vollenweider, Alan Dearling, Bluetouch Live.com, Brent Hutchinson Band, Chicago 9, The Herbz, Richard Foreman, Maya Youssef Trio, Kev Rowland, L.A. Guns, Laura Ainsworth, Lyn Stanley, Mark "Porkchop" Holder, NE Obliviscaris, Nimrod B.C., Omotai, The Oxford Trauma, Panzer, Mr. Biffo, Roy Weard, Hawkwind, Jon Downes, The Wild Colonial Boy, Pink Floyd, Peter Frampton, The Herd, Mick Fleetwood, Beatles, Martin Springett, Neil Nixon, The Fireside Theatre

#### **IT'S A LEGAL MATTER BABY**

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

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

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

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

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

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

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



THE GONZO WEEKLY all the gonzo news that's fit to print ISSN 2516-1946

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?

9

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

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

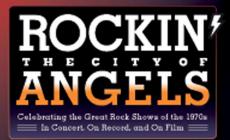
Basically, (if you don't mind me sounding more like a wishy washy old hippy than my haircut in the photograph on the previous page would imply) I think that books and music are immensely important.

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

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

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

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



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

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

MCCARTNEY & WINGS ZAPPA YES CAMEL PFM GENTLE GIANT KATE BUSH PETER GABRIEL GENESIS

Rockin' the City of Angels features the work of some

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

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WELL DONE TONY It has been announced that filmmaker, author and playwright Tony Klinger has been awarded one of two "Lifetime Achievement Awards" at this year's Romford Film Festival on FilmFreeway (@RomfordFilmFest

#### https://t.co/fNk8qP4LnN.

Last year's awards went to the excellent composer John Altman and the world famous Bee Gees.

"I am proud with this award and will be thrilled to accept the prize in May during the Festival." said Klinger on hearing the news from the Festival Director, Joseph Sultana. "I think it proves that if you never give up this wonderful journey of creativity can continue for our lifetime."

#### https://filmfreeway.com/ RomfordFilmFestival

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

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

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#### John Maynard Keynes

**BABY YOU CAN DRIVE HIS CAR:** AN ultra-rare Lamborghini formerly owned by Sir Paul McCartney has emerged for sale for a staggering £500,000. The 400GT 2+2 left the factory on Italy in 1967 and was one of only four to be imported into Britain. The 400GT 2 2 left the factory on Italy in 1967 and was one of only four

to be imported into Britain. It was purchased by the Beatles' bassist in February 1968 during the height of the band's fame and joined his considerable collection of sports cars.

The red two-door was converted to righthand drive especially for the singer and he continued to own it for over a decade,

Greating J. H. ENIGHT'S HAT STORE, 155 Hele St. Worsener, E. S. LEONARD. Feb 65, 1967.

PRATT, DOWNES & SCOTT,

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(Successor to WM. LEGGATE.) 160 BIAIN ST.Y (MANUFACTURER and Dealer in HARNERSES, SAB MANUFACTURER, and Dealer in HARNERSES, SAB LARS. Also, Trunks, Fallers and Carpif Bags. Conch Gig and Tuly WILLES, &c. gr Realpring dons at short mollos. 8 Weicostes, Jan 18

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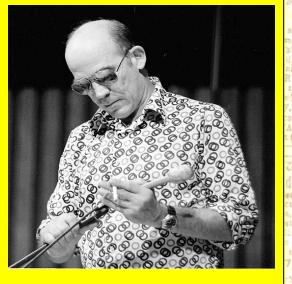
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#### WHO GONZO? WHY **GONZO? WHAT GONZO**?

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

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

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

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

Hunter S. Thompson



before finally parting with the powerful V12 in 1979. Since then the Italian classic has had a number of owners and has now emerged for sale once again with Bonhams Auctions in London. The auctioneers are predicting the coupe, which is one of just 250 to be built, will attract offers of between £400,000 and £500,000. When new, the 400GT would have been one of the most powering cars of the era thanks to its V12 engine.

https://www.express.co.uk/life-style/ cars/918966/Sir-Paul-McCartney-Lamborghini-sale-500-000



HOW TO MAKE FRIENDS AND **INFLUENCE PEOPLE THE ROGER** WATERS WAY: Pink Floyd legend Roger Waters gave his time for the Australia Palestine Advocate Network in Melbourne on Friday and while

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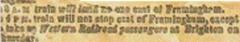
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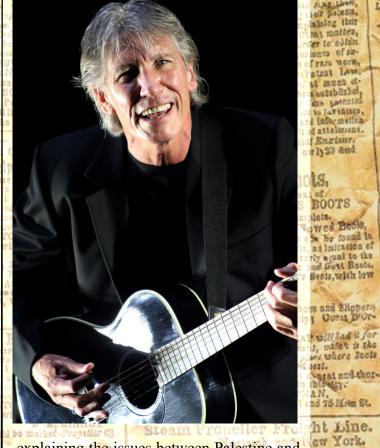
The Gospel According to BART

This week my favourite roving reporter has sent me a most peculiar news item about Yes. Apparently Trevor Horn has done a radical new remix of the Fky from Here album, with new vocals from him, thuis making this pretty much the second album from the lineup that made Drama back in 1980.

"The album was originally released in 2011, featuring then Yes vocalist Benoit David. Horn, who produced the original album and who along with Yes keyboard player Geoff Downes had written the epic title track, has remixed the album and added new vocals. The new release, which will be available to purchase from the Convention, also features a new additional track.

Yes perform at the celebrated London venue the weekend of March 24/5 as part of their 50th Anniversary tour, and the Sunday is given over to a special Fan Convention day. This si expected to feature members of Yes and various Yes alumni, as well as featuring artist Roger Dean, authors including Chris Welch, Jerry Ewing, Jon Kirkman, David Watkinson and Simon Barrow."

http://teamrock.com/news/2018-02-12/yes-launch-new-version-of-flyfrom-here-at-50th-anniversary-fanconvention



explaining the issues between Palestine and Israel also took aim at a number of his fellow artists Elton John, Thom Yorke, Steven Tyler, Steve Van Zandt and Nick Cave.

Roger Waters has been working tirelessly since 2006 to try and bridge peace between Palestine and Israel after being confronted by Israeli fans at one of his concerts in Tel Aviv after calling on them to make peace with their neighbours 12 years ago.

Ever since he has campaigned for musicians to boycott performances in Israel and recently praised Lorde for doing so. However, he hasn't had the same reaction from others.

In Melbourne, Roger Waters sat down for a Q&A for the Australia Palestine Advocacy Network (APAN).

During his talk for APAN Waters called Thom Yorke "a self-obsessed, narcissistic, drippy little prick" and Elton John 'Queen

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THE 901120 NEWSROOM

Mum'. He also called out Nick Cave for saying he was bullying him, said "fuck you" to Steve Van Zandt and referred to Steven Tyler as "an old lady". ter. I hope th

Waters has been spreading the message to help mend the Middle East situation after that personal confrontation at his gig.

http://www.music-news.com/news/ UK/111094/Roger-Waters-slams-Elton-John-Aerosmith-Steve-Van-Zandt-Thom -Yorke-and-Nick-Cave

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Boots-Boots-Boo NO, BBC. THIS IS NOT THE EQUIVALENT OF "NOBEL A PRIZE": Heavy metal pioneers Metallica are being honoured with Sweden's Polar Prize, one of the most prestigious awards in music. The band, best known for 1991's Black Album, redefined the sound of metal with a tougher, faster and more abrasive take on rock.

Polar Prize organisers said the US band could transform "a teenage bedroom into a Valhalla". Metallica will receive their £90,000 prize in Stockholm this June.

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THE 901120 NEWSROOM

They're the first metal band to win the award, which has previously gone to the likes of Paul McCartney, Joni Mitchell, Chuck Berry and BB King - and is regularly called the "Nobel Prize of music".

The judges' citation for the band is worth reading in its entirety:

"The 2018 Polar Music Prize is awarded to the American band Metallica. Not since Wagner's emotional turmoil and Tchaikovsky's cannons has anyone created music that is so physical and furious, and yet still so accessible. Through virtuoso ensemble playing and its use of extremely BOOTS accelerated tempos, Metallica has taken dete. rock music to places it had never been Wed Beols, as initation of before. In Metallica's world, both a teenage tiy epail to the use Gust Boots, bedroom and a concert hall can be transformed into a Valhalla. The strength Beats, with low of the band's uncompromising albums has helped millions of listeners to transform is and Blippers their sense of alienation into a superpower."

http://www.bbc.co.uk/news/ entertainment-arts-43049190

**CO-OWN WITH PRINCE:** Very few songs by Prince are credited to anyone but ew York.

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THE 901120 NEWSROOM.

the late Rogers Nelson himself - but one of his rare collaborators is giving fans the chance to buy his songwriting credit on Prince's first solo single.

In 1976, the Minneapolis producer Chris Moon helped Prince record his first demo tape, co-writing three of the four tracks including Soft and Wet. Moon is now selling his percentage of the Soft and Wet songwriting credits on eBay at a Buy It Now offer of \$490,000 (approximately £348,000), the Minneapolis Star Tribune reports. sich way with the

Moon will legally transfer his rights and ownership of lyrics to the buyer, who will also receive the original contract signed between Moon and Prince recognising the former's ownership of the song – plus a digital download of the song's original version, album version and MC Hammer's interpolation from 1990, She's Soft and Wet.

https://www.theguardian.com/ music/2018/feb/15/early-princecollaborator-selling-soft-and-wet-creditebay, and Sturbridge

**REASONS FOR HIS FALL:** The family of The Fall's late frontman Mark E Smith have penned a sombre letter to fans explaining that he'd been privately battling cancer prior to his death. The pioneering post-punk singer-songwriter passed away at age 60 last month, shortly after cancelling a string of live concerts at the end of 2017. At that time, the band's manager Pam Vander declined to go into details about Smith's cause of death out of privacy concerns for his family. Three

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weeks on from Smith's death, his sisters are speaking out. In an open letter shared on The Fall's website, Smith's sisters Barbara, as imitation of Suzanne and Caroline said that the tiy epail to the use Gust Boots, musician had been quietly diagnosed with "terminal lung and kidney cancer" months ago. "He took every treatment going, which could be brutal at times and left Mark with some horrible side effects," the wrote. "Mark was such a strong man and hated letting his fans down and tried to carry on regardless against all advice.

"Mark had a great life and loved and lived it to the full and always by his own rules and we, as his sisters were privileged to be part of it too. Mark is at peace now and pain free, but we, his three sisters have been left heartbroken and will miss our big brother very much."

http://www.digitalspy.com/showbiz/ news/a849846/the-fall-mark-e-smithcause-of-death/



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REGULAR LINE OF PACKETS

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

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

-Chris Packham

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**Right On Chris** 

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#### THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELDRIDGE CLEAVER

### Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

## What sort of person are you?

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



at 6 P. M., Jodge in Springheld, leave at 4 Publicedet and aret " in Albany at 15 P. M. The scains for Troy leave on the sector is in the Grandwark.

REGULAR LINE OF PACKETS

I'M ON BOARD!

I stand with the volunteers on the

Greenpeace ship *Esperanza* to speak for the Arctic.

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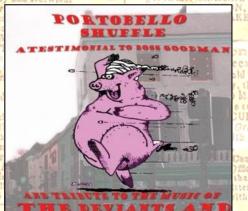
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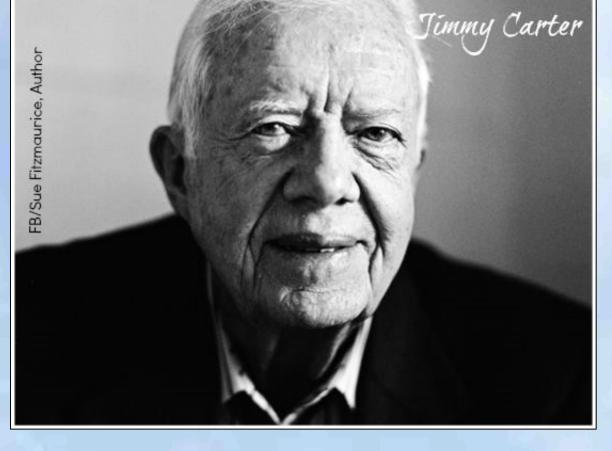
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

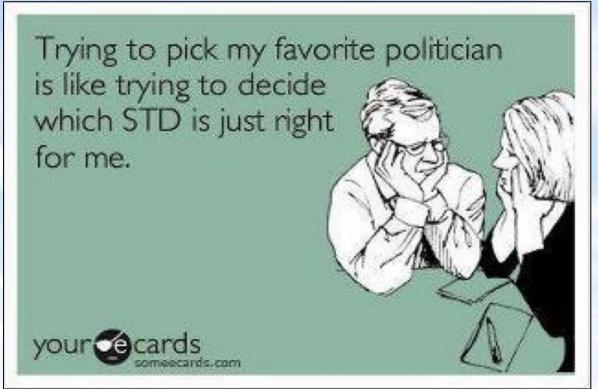
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MICHAEL DES BARRES ON WITTE STEVENS MAXIMUM ROCK AND ROLL MIRNINGS VAM - IIAM ET CH21 SIRIUS AV I ((XXXV))

FILLING IN FOR ANDREW LOOG OLDHAM

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









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.

Lollipop man resigned 'because council told him high-fiving children could be considered grooming'



https://www.mirror.co.uk/news/uk-news/lollipop-man-resigned-becausecouncil-12001301

## WEB RADIO

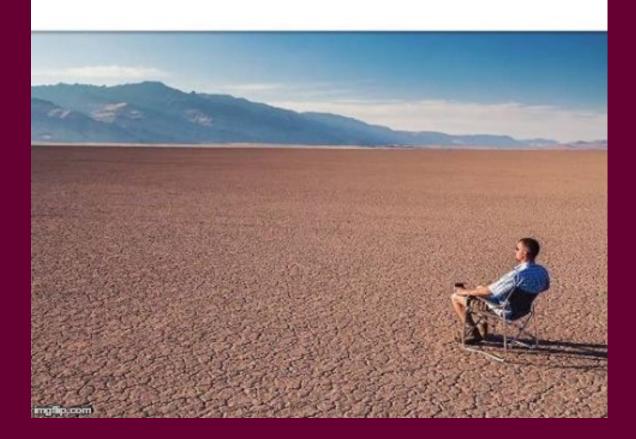
Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

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

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



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





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

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

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

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



SF 244 - 4 Feb 2018

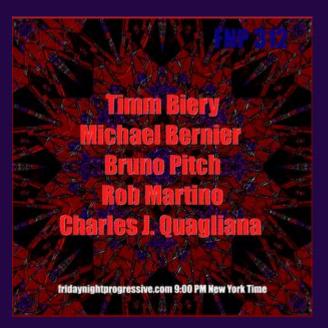
Klaus Harmony: Scene: Calfskin Shoes Good day Today David Lynch: The Magnetic North: Sandy Lane Peter Walker: Southwind Ouintessence: Bliss Trip Jozef van Wissem Golden Bells Ring in the Ears of Earth's Inhabitants Upp: Nitto Blondie: Bang a Gong (Get it on) Neil Young: Just Singing a Song Peter Walker: Barefoot Peter Walker: Gypsy Song Sister Rosetta Tharp: The Devil has Thrown him Down Psychic Chasms Neon Indian: Lorde: Hard Feelings – Loveless The Dirty Duck: Suzanne Mary Hampton: Free Grace Mimi Kamara: Baba Varipi Acid Mothers Temple: Crystal Rainbow Pyramid Peter Walker: Mixture Back a Yard In Crowd: David Crosby: I'd Swear There was Somebody Here

> Listen Here



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

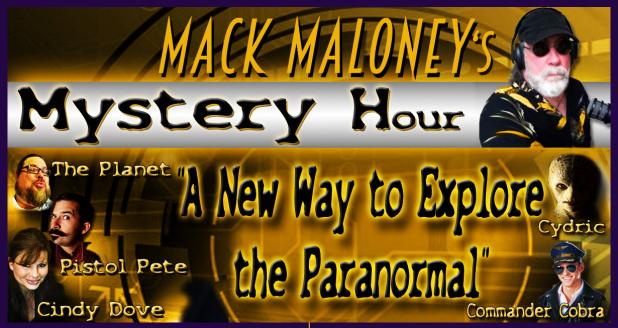
Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multiinstrumentalist and the educated musician. We tend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



ARTISTS: Timm Biery http://www.facebook.com/TimmBieryMusic/ Michael Bernier http://www.facebook.com/ michaelbernierchapmanstickist/ Bruno Pitch http://www.facebook.com/Bruno-Pitch-78707628649/ Rob Martino http://www.facebook.com/ RobMartinoMusic/ Charles J. Quagliana http://www.facebook.com/TheLHoD/

> 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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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



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

#### HEROES, NAZIS & CUPCAKES

Mack, Juan-Juan and Cobra talk to Bob Jamison, whose father worked for the OSS during World War Two spiriting German scientists out of Europe and saving them from the Russians. Chuck Stansburge on his recent trip through the galaxy with his alien friends. Rock musician Carmen Sclafani calls in to talk about his latest album. Switchblade Steve on just how freaky the Nazis were; Emily M on Hitler's obsession with cupcakes.



Listen Here

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



#### , Daryle Bruce Singletary (1971–2018)

Singletary was an American country music singer. At an early age, he sang gospel music with his cousins and brother. Later on, in high school, he began taking vocal classes as well, and in 1990, he moved to Nashville, Tennessee in pursuit of a record deal. He found work singing during open-mic nights at various venues, before finding work as a demo singer. One of the demos that Singletary sang was "An Old Pair of Shoes", which Randy Travis eventually recorded. Travis recommended Singletary to his management team, who helped him sign to a recording contract with Giant Records.

#### Singletary died on February 12th.



Vic Damone (1928 – 2018)

Damone was an American traditional pop and big band singer, actor, radio and television presenter, and entertainer who is best known for his performances of songs such as "You're Breaking My Heart", the number four hit "On the Street Where You Live", and "My Heart Cries for You". Damone was born Vito Rocco Farinola, and - inspired by his favourite singer, Frank Sinatra - began taking voice lessons. He sang in the choir at St. Finbar's Church in Bath Beach, Brooklyn, for Sunday Mass under organist Anthony Amorello. He worked as an usher and elevator operator in the Paramount Theater in Manhattan, where he met Perry Corno; Damone stopped the elevator between floors, sang for him, and asked his advice if he should continue voice lessons. Impressed, Como said, "Keep singing!" and referred him to a local bandleader. Vito Farinola decided to call himself Vic Damone, using his mother's maiden name.

In 2009, Vic Damone released his autobiography titled *Singing Was the Easy Part* from St. Martin's Press.

Damone died on February 11th, at the age of 89, from complications from respiratory illness



#### Thomas Dale "Tom" Rapp (1947–2018)

Rapp was an American singer and songwriter, best known as the leader of Pearls Before Swine, the psychedelic folk rock group of the 1960s and 1970s. He later practiced as a lawyer.

At the age of six he was given a guitar, and a neighbour taught him some chords. He also learned to play the ukulele. He once came third in a talent contest in Rochester where a certain Bobby Zimmerman from Hibbing was fifth. Rapp formed Pearls Before Swine with three high school friends in 1965, and they recorded first for the ESP-Disk label, and then for Reprise. By the time of the third Pearls Before Swine album in 1969, the other

### THOSE HE HAVE LOST

original members of the group had left, but Rapp retained the group name for recordings. At this time, Pearls Before Swine did not exist as a performing band.

Rapp retired from music in 1973 and, after graduating from Brandeis University in 1981 and the University of Pennsylvania Law School in 1984, became a successful civil rights lawyer. After being contacted by the magazine *Ptolemaic Terrascope*, he re-appeared in 1997 at Terrastock, a music festival in Providence, Rhode Island, with his son's band, Shy Camp, and began recording again with 1999's A Journal of the Plague Year.

Rapp died on 11th February.



Troy A. Blakely (1949–2018)

Blakely was an American talent agent, managing partner and Head of Music for the Agency for the Performing Arts (APA). Blakely was made Head of Music in 1998, made a Partner in 2002 and was made a Managing Partner with the new set of Managing Partners in 2005, reshaping APA.

In his teens, he performed and played guitar with numerous Michigan bands. After starting college in 1968, he left in 1969 to become the tour manager for Mitch Ryder & The Detroit Wheels, who were then managed by Barry Kramer, owner of *Creem* magazine. He moved to New York City in 1970 to work as Assistant Tour Manager for Johnny Winter under Teddy Slatus, at that time one of the best tour managers in the music business. After assisting in putting together Edgar Winter and White Trash, he returned to Michigan to work as tour manager for Detroit featuring Mitch Ryder, who had just released their album *Detroit* on Paramount Records with Danny Goldberg. While at DMA, representing artists such as Bob Seger, Iggy and the Stooges, Golden Earring, Canned Heat, , and Blackfoot, he signed Tim Buckley, Sammy

Hagar, Scorpions and Triumph. Blakely died on February 10th, at the age of 68, from cancer.



Craig MacGregor (1949 – 201<u>8)</u>

MacGregor was an American musician. He is best known as the longtime bassist for Foghat, a band he joined in 1976.

He developed an interest in music at an early age, taking up piano at age seven before switching to trumpet and then drums. Following a three year period as a drummer, MacGregor switched to bass guitar as his primary instrument as a result of his desire to be more out front while performing. As a teenager he played with a variety of local Connecticut bands. One of these bands, Swan, had some moderate success and toured the United States. Two of his bandmates in Swan, Bobbi Torrello and Joe Kelly, went on to perform with Johnny Winter and Ike & Tina Turner.

MacGregor joined Foghat in 1976, replacing their interim bassist Nick Jameson. He left the band in 1982 and rejoined them on and off through their reformation in the mid-1980s up until the reformation of the band's original lineup in 1993.

MacGregor rejoined Foghat in 2005 following the departure of original bassist Tony Stevens.

MacGregor died of lung cancer on February 9<sup>th</sup>.

Algia Mae Hinton (née O'Neal) (1929 – 2018)





Hinton was an African American blues guitarist and vocalist based in North Carolina. At age nine, Algia Mae learned the guitar from her mother, who was a singer and a guitarist expert in the Piedmont finger-picking style, and who often played at family gatherings, house parties, and services at the local congregation. From her father, who was a dancer, Algia Mae learned buck dancing and the two -step.

Hinton met the folklorist Glenn Hinson in 1978, who arranged for her performance at that year's North Carolina Folklife Festival. She subsequently performed at the National Folk Festival, the University of Chicago Folk Festival, and in 1985 at an event called "Southern Roots" at Carnegie Hall that featured Delta and Piedmont blues artists.' She became known for her guitar playing and her buck dancing, often playing her guitar behind her head as she danced. In 1983, she demonstrated these skills in the Mike Seeger produced film *Talking Feet; Solo Southern Dance -Flatfoot, Buck and Tap* released by filmmaker Les Blanks in 1992. She died on February 8<sup>th</sup>, aged 88.

#### Kevin Smith (aka Lovebug Starski) (1960–2018)

Smith, best known by his stage name Lovebug Starski, was an American MC, musician, and record producer. He began his career as a record boy in 1971 as hip-hop first appeared in the Bronx, and he eventually became a DJ at the Disco Fever club in 1978. He is one of two people who may have come up with the term "hip-hop". Starski recorded his



first single, "Positive Life," on the Tayster record label in 1981. Sampling by the British Group MARRS with the #1 single "Pump up the Volume" in 1987.

Lovebug Starski and World Famous Brucie B worked together at the Rooftop Roller rink in Harlem during the 1980s. In the 1990s, Starski began DJing again with his friend DJ Hollywood. Starski died of a heart attack on February 8th, at the age of 57.



#### Pat Torpey (1953 – 2018)

Torpey was an American hard rock drummer and singer, known as the drummer and backing vocalist of the hard rock band Mr. Big. He has also played for John Parr, Belinda Carlisle, Robert Plant, Montrose, Richie Kotzen and The Knack. Pat has recorded with Impellitteri and Ted Nugent. Torpey first became interested in drumming around the age of 8 after seeing a drummer in a polka band performing at a family picnic. And in high school, Torpey immersed himself in all available music programs, concert, orchestra, marching and stage bands. About his teenage years, he says: "I wanted

### THOSE HE HAVE LOST

to play everything percussion and I convinced my mother to buy me a used drum-kit for my thirteenth birthday." His family moved to Phoenix, Arizona, where he then began honing his skills in local bands, from rock, to funk, to jazz, to pop. In 1985, Torpey auditioned for the British pop-rock singer John Parr, who was riding high on his #1 hit "St. Elmo's Fire" and had landed the opening slot for Tina Turner on her Private Dancer tour. When that tour ended he became the drummer for Belinda Carlisle on her first solo tour, opening for Robert Palmer.

Torpey has been noted as a great backing vocalist (with high vocal range) and he often sings some cover songs in the Mr. Big show during his encore. Also he sings some tunes from The Beatles during his drum solo. He has two instructional videos, *Big Drums* (performing several Mr. Big songs with Billy Sheehan) and *Rock Groove Drumming*, showing his unique approach of paradiddles, grace notes, heeltoe technique, and very fast triplets and double strokes with feet. Torpey died from complications of Parkinson's Disease at the age of 64 on February 7th.



Michael White (1959–2018)

White was a British writer who was based in Perth, Australia. He studied at King's College London, and was a chemistry lecturer at d'Overbroeck's College, Oxford. He was a science editor of British GQ, a columnist for the *Sunday Express*, and was a member of Colour me Pop, and a member of the group The Thompson Twins (1982). He is the author of thirty-five books, and his first novel *Equinox* – thriller, an occult mystery reached the Top Ten in the bestseller list in the UK and has been translated into 35 languages. A recent nonfiction book is *Galileo: Antichrist*, a biography of the great scientist and religious radical. Novels following *Equinox* include: *The Medici Secret*, *The Borgia Ring* and *The Art of Murder*. White wrote under two further names, Tom West and Sam Fisher. He died on 6th February, aged 58.



#### Scott Boyer (? – 2018)

Boyer was a songwriter and founding member of bands, Cowboy and the Decoys. He studied viola at Florida State University, but dropped out because the band he was in at the time was making good money on the club circuit. He formed Cowboy in the late 1960s with Tommy Talton. The band was signed to Capricorn Records, and recorded and toured through 1975.

The second Cowboy album was recorded at Muscle Shoals Sound Studios, and Boyer began to meet some of the local players. He had already met Duane Allman in Florida. Allman, though the Allman Brothers Band was a successful group by then, still worked in sessions in Muscle Shoals.

He died on 13th February, aged 70.

## THOSE HE HAVE LOST



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

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

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

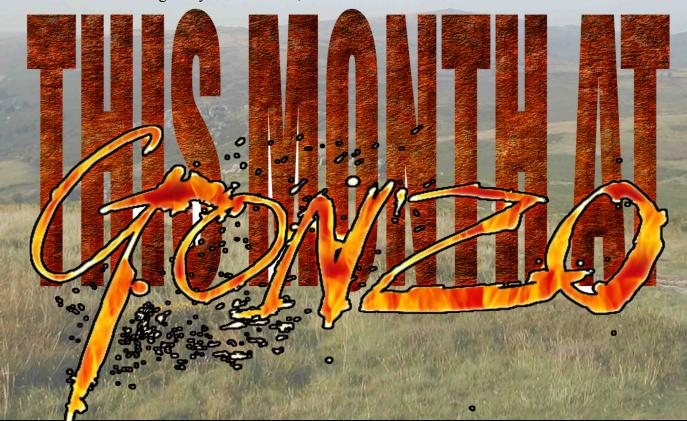
Also included are Charlie Dore's 'Disremember Me' and a dramatic reimaging of Archie Fisher's 'The Witch of the Westmerlands'.

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

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

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







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

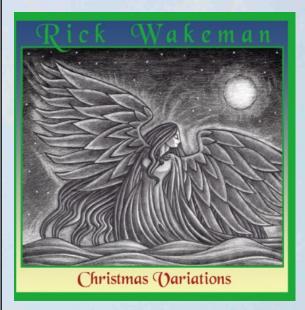
Jessica Lee Morgan is a singer and songwriter raised on a wholesome diet of folk and rock. Her on-stage style is honest yet playful, with songs and a voice that come from the heart.

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

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

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

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



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

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

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

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

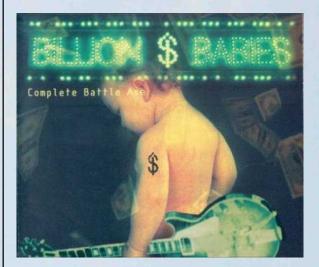
Rick would achieve great success with Yes recording a number of highly successful albums with the band including Close To The Edge, Tales From Topographic Oceans and the live Yessongs.

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

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

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

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



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

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

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

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



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

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

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

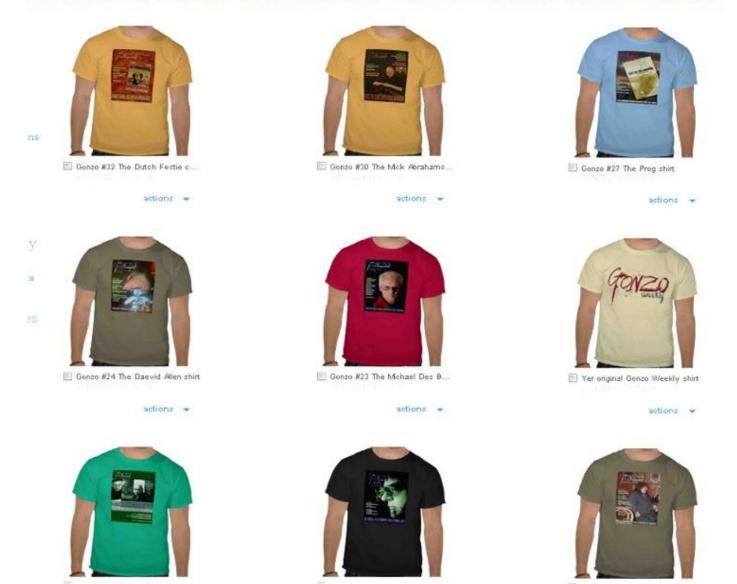
So what we've done this time is we've actually gone back and listened again to the music they did actually play, and of course now, I realise that it was quite different. And I've had to recut not all the pictures, but a great many of the pictures to that soundtrack that was the music that they actually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

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





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



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

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



"Naked Radio"

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

The Pink Fairies official website: www.pinkfairies.net



Cop a sneak preview here:

## http://tinyurl.com/z9825mr





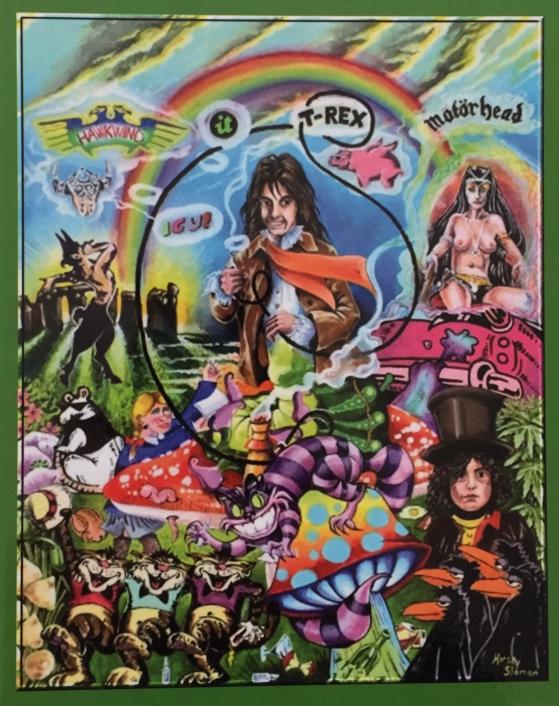
A Trip through Ladbroke Grove: The Life and Times of Underground 'Hero': Steve Peregrine Took. Fee Warner 2018

There seem to be two objectives to this book. The first, as the author writes herself, is "to gain a better understanding of the Genius that was Steve Peregrin Took" and the second, as in the title, to give an insight into Ladbroke Grove in the heady days of the late sixties and seventies. And overall, the book is partially successful, in that the interviews and vignettes do give a great picture of forgotten and heady times, detailing the and hippy minutia of music life. particularly financial disagreements and drug issues. And for this reason alone, together with the myriad of photos, articles and adverts, it is well worth reading. However, where the book falls down is in persuading the reader of the 'Genius' of Steve Took. And this is not because of a lack of detail, it is perhaps the author's overpowering admiration for Steve Took (and her negativity to those with opposing views) which makes it difficult to take an objective stance.

The book covers Took's life from cradle to grave and focuses on his time with Marc Bolan in Tyrannosaurus Rex, his ousting from the band after an unsuccessful US tour, together with his later musical ventures with Twink, Larry Wallis, Steve Took's Horns, Nik Turner's

#### **JEREMY SMITH**

### A TRUP TELEOUGH LADBROUSE GROVE THE LIFE & TIMES OF UNDERGROUND 'HERO' STEVE PEREGRIN TOOK AUTHOR: FEE WARNER





Inner City Unit and others. And with descriptions of these musical ventures come a number of Ladbroke Grove characters such as Lemmy, Russell Hunter, Trevor Thoms, Boss Goodman and Mick Farren who appear throughout the book, as do many of Took's former partners. And so for anyone who was part of that scene or is interested in such a vibrant part of London, it is a wonderful



memoir but I just can't help feeling that a more objective approach to Took himself would have been better as well as a more diligent approach to proofreading.

Perhaps the forthcoming sister book, focusing on Took's music will be more able to convince me that Steve Took was a musical genius. However, this book focuses too much on Warner's criticism that he was "written off as 'a drugged up loser' who had his chance with Marc Bolan and missed it" and of his friends who aided and abetted him. Finally, the author's last words that this book "renders all previous Bolan/T.Rex biographies outof-date" is a bit exaggerated being as it doesn't even cover Bolan's glittering electric period.

Jeremy Smith, February 2018



Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from STARMUS 2015

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

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



RICK WAKEMAN

STARMUS





Available to pre-order from www.rickwakemansmusicemporium.com

## Douglas Harr Ear Candy for the Hungry Audiophile Andreas Vollenweider

Andreas Vollenweider is the Swiss genius who gently plucks the electroacoustic harp with such feeling and with such beautiful tones, that he manages in just a few bars to conjure up everything good about the genre of music known as New Age. Next to brilliant keys composer Kit Watkins, he ranks top of the class in this, his chosen art.



Andreas hasn't been to the states for a very long time, much less, in his native Europe as he's long been working on new material, for which we are waiting with great expectations. Let's hope he returns soon.

My wife Artina and I have been "on a tear" over the last decade catching bands and individual musicians in concert wherever the appear – locally in San Francisco or Los Angeles if possible, but if the closest a favorite





band plays happens to be on the east coast, New York, Boston, Philly, etc. we will make the trip.

We've done this for U2 (360 tour), Billy Crystal (one-man show), The Cure, PFM, and many others. We were fortunate over the last three years to have multiple reasons to go to the U.K. — home of my heart as it comes to music. We saw Simple Minds do their early album cuts at the Roundhouse, Kate Bush at the Odeon for one of here 22 rare comeback performances, Stone Roses in the park, and, importantly my hero Rick Wakeman performing his masterwork Six Wives at the castle of Henry VIII, and his Arthurian Legend Redux at the O2. We even saw

Artina's favorite-ever singer/saxman Van Morrison in Lugano – what a blessing. It's been expensive, certainly a luxury, and I owe it all to my last job at Splunk. I think we've "done it all" so to say – not sure as we peruse the list of bands we've loved, that another would draw us over the pond again.

Having said that (never say never – a lesson well learned from Sean Connery) I was looking through my hundreds of concert DVDs – yes I'm THAT guy) and slipped in the concert film of Andreas this morning. It's brilliant, heartfelt, beautiful, as with all of his work. Then I checked his website, and it appears that, at least as of September last year, he plans a new release and tour. If he does that and does not come to the states, we will travel once again. If it is to be in Switzerland, which would not raise a complaint from this fan, then maybe an evening in Interlaken, Zermatt, or Lugano? Please Mr. Vollenweider!

The other main things to report, after I took quite a break from writing:

- LCD Soundsystem, the brilliant, Talking-Headsish electro-indie band, sold three nights at the Greek Berkeley – gotta go
- Steven Wilson is back at the Fillmore in May his concerts are second-to-none
- Bananarama plays in February, as does Robert Plant – certainly two ends of the musical spectrum!?!?
- Best yet, the Dixie Dregs have reunited the original lineup, and are playing all over California in April more on that to come

Anything else I missed?



#### http://diegospadeproductions.com/



Gonzo's Alan Dearling ventures into deepest working men's club-land in search of the real music deal

### alan dearling



It's Friday night and a couple of miles outside Fareham town centre in Hampshire there is a double-header blues gig taking place.

I've met the **Chicago 9** before at last year's Southdowns Festival in Bognor Regis, and Melvyn, their bass player has invited me along to the gig. Headlining is the **Brent Hutchinson Band**. Entering the venue is definitely a step back in time.

This is old-style.

Think Butlin's circa 1964. Glittery stage. Swirling lights. Flashing red, green, blue - on/off/on/off. It's maybe a quarter full, and the punters are predominantly men. Older geezers of a certain disposition. They know what they like. They like their blues heroes. Listening into a variety of conversations, music that they love stopped about when The Cream split and Hendrix died.

This is the home of an audience who appreciate tribute bands - to the Bee

Gees, Dolly Parton and more. It's replicated around the UK. Not many young electronic dance, techno, party people in evidence.

But, perhaps that is the real 'story' of the evening. This type of venue, these punters and the ever-optimistic promoter, Paul, with his Bluetouch Live organisation. They are the life-blood of keeping music live. One problem, especially with blues and jazz music, is that the average age of the audience is often ten years the other side of bus-pass allocation. And many punters will not pay, even a relatively modest £7, to see live bands they can see for free in a lot of pubs.

#### So, first up are Chicago 9: <u>http://chicago9.webs.com/</u>

Their website described them as producing a musical feast, where, "Roots Americana meets Canvey Island somewhere down the Itchen Delta." The club stage suddenly seemed a long way from the seated audience. This is a band I've seen before. They work their rock 'n' roll meets blues magic extremely well in crammed pubs.



Ian Mitchell, singer with the band, tried really hard to engage the audience with some nice patter. Like telling us that the track, '24/7' is about bass player, Melvyn, being on his mobile all the time. They played a full 90 minute set. Lots of



generic blues and rock, rockabilly, even, love whip' 'My doo-wop. was one highlight, with Ian introducing it as, "dedicated to everyone who lives in the Fareham postcode, known as the kinkiest place in the UK", based on the number of unmarked brown packages sent to the area. The swampy, 'Alabama Train' was my personal favourite of their set. Great guitar solo-ing from Steve Brennan, and a nice insistent bass groove from Melvyn and solid beat from drummer, Elrad Matthews.





Though at times it felt all a bit too respectful and 'nice'. The set could have benefitted from a bit more of a dark edge, a bit more Velvet Underground. And so it came time, after a short break, for the three-piece, **The Brent Hutchinson Band** to hit the stage - a definite change of gear, and a louder, rawer sound. At least for parts of their set. <u>https://www.brenthutchinson.co.uk/</u>



Theirs is a sound familiar to power rockblues fans. It's the wah-wah of Hendrix and the adreneline-fuelled three piece energy of the Cream and the Hamsters. Add a dash of the flashiness of Stevie Ray Vaughan and Joe Bonamassa. Not a bad endorsement.

Brent is highly talented technical guitarist. Luckily it isn't all flash. I even sensed some of the sensitivity of Peter Green 'back in the day', when Brent broke loose on a beautiful solo during his own, instrumental,





'Stevie'. That was a track that hit the spot for me. It's also on the album. Another track that displays his subtle side on the album is, 'Freight Train'. Something of a standout, because it sounds authentically 'different'.

here were some spine-tingling moments, such as on an elongated version of 'Red House', and the 'Hey Joe' finale, with some good interplay between Brent and his long-time bass-player, Ian Hill, and able and determinedly young, enthusiastic drummer, Connor Osgood. I especially enjoyed the fact that the band members seemed to be having fun, despite having endured a long, expensive trip back south from Hull to Fareham on the south coast. If you don't check out anything else, do watch and listen to this link with Brent playing 'Stevie' last year at Sutton, Surrey's Boom Boom Club:

<u>https://</u> www.youtube.com/watch?v=0o3hgI2QoBs





The Herbz are a bit of an 'institution' around the UK and extremely popular around the old naval port areas of Gosport and Pompey. I've added this in, since I visited Gosport's Park Tavern to see the first part of the Herbz' set the day after my visit to the Live Blues night. They play the songbook and tunes of Ska and 2-Tone, with an added sprinkling of Brit Pop. Think Blues Brothers meet The Specials and Madness. Infectious, mirthful fun. Sing and dance-along. Real good geezers and it was nice to have a chat with, Gary Woodward, the keyboard player/singer before they started. We were talking about the potential for 'over exposure' of bands - even the very good ones, like the Herbz. He told me that he thought that they should only be invited to play a particular venue like the Park,

twice a year, not six times. We nodded in agreement that it is easy for a musical scene to get a bit stale. Although the music made by South Coast-based Gary and singer, Phil Morey is anything but 'stale'!

But, the audiences for live music are dwindling in many areas. And so, the 'extended family' that is the lifeblood of live music in any area - often follows the same bands around the local circuit. Same old, same old.

Make your acquaintance with the Herbz at

https://www.theherbz.co.uk/







'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)

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#### Sweet and Tempestuous, the Sounds of 'The Law'

Maya Youssef Trio. Wiltshire Music Centre. Bradford-on -Avon. 10-2-18

My first memory of hearing the qanun (variously spelt kanun or canun) was on an album called 'When Scopes Collide' by American band The Kaleidoscope, who were pioneer explorers of what came to be called 'world music' back in the late 60s. They played a lot of Middle Eastern styled stuff but this particular tune, though of less than a minute's duration had the feel of a piece that came from somewhere outside of time. I wanted to hear more and have done ever since.

The instrument is a trapezoidal plucked zither. Its 78 strings range over three and a half octaves and are plucked with plectrums inserted in rings worn one on each index finger. In Arabic the word qanun translates as 'the law' because it is the only instrument that can play all the notes of Arabic scales on open strings, and thus in traditional musical ensembles it is depended upon for setting the pitch and tuning. It was almost exclusively played by men in the Arab world, but Maya Youssef's story is that, having begun to study music in her native Damascus as a violinist, she heard the sound of a ganun in the course of a taxi ride. "It blew my mind," she said, in an interview with the magazine Songlines, "From the moment I heard it I knew that was what I wanted to play. It is so deep, like a well. You can never get to the Though women qanun end of it." players remain a tiny minority, she was able to switch to learning it, supplementing her studies with master classes from some of the great

**RICHARD FOREMAN** 



players in both Syrian and Turkish traditions.

Her career began prior to the outbreak of war in Syria and had already taken her away from her original home. Seeking opportunities to develop her studies and play to an international audience, she obtained funding that enabled her to settle in the UK. She'd won a number of awards, become a teacher of the instrument herself and was already considered a virtuoso but had not yet composed any music of her own. News-footage of death and destruction in Damascus in 2012 and intense triggered а new relationship with her music making. In the sleevenotes to her album she wrote: "I felt overwhelmed, as if I was going to explode, so I held my ganun and 'Syrian Dreams' came out of me. That was the very first piece of music I wrote."

I first heard that piece – which gave its name to the album – on a BBC Radio 3 'Late Junction' session in 2014, where she performed it with two other female musicians. Recognising the sound of the instrument once again, all those years after hearing the Kaleidoscope track, and touched by Maya's story concerning its genesis, I found it a powerful and moving composition. I wanted to hear more of this woman's work. So I was predisposed to enjoy this concert at that excellent institution, the Wiltshire Music Centre – but it turned out there was to be another unexpected treat contained therein.

#### **RICHARD FOREMAN**



Accompanying Maya on seven of the 'Syrian Dreams' album's nine highly recommended tracks and in the live shows with the trio, is a talented cellist, Barney Morse-Brown. Under the name 'Duotone' he performs as a soloist and had recently made an excellent impression upon me and friends when he played a support set for Eliza Carthy and the Wayward Band at the Cheese and Grain, Frome. His songs, guitar and cello playing, along with his skillful looping of riffs and rhythms to build up a richly layered sound, won over an audience eager for Eliza and her spectacular ensemble.

Making up the third part of the trio was percussionist Elizabeth Nott. She may well have been a recent addition to the line up, since she is not on the album, but played her parts with finesse and, when the music required it, a good degree of welly on various frame drums, cymbal and something resembling a tambourine. I think Maya would probably consider herself fortunate to find two musicians whose work supported and offset her

dextrous and agile fingerwork on those 78 strings.

All or nearly all of the album was played in the course of the performance. supplemented bv traditional Syrian tunes, works by one of Youssef's teachers and a piece by an extraordinary Egyptian composer whose name I did not catch, which brought a distinctly different flavour to the sound. Though playing in Arabic keys and modes, Maya Youssef is well steeped in other musical forms and traditions and hints of jazz, classical, pop and rock make frequent appearances in her own compositions. One piece in particular, Hi-Jazz – punning on the Arabic mode 'hijaz' in which it is played – allows for a good deal of jazzy improvisation.

Much of her work is intricate in its tempo changes and dancing shifts of mood. I was particularly taken with 'Bombs Turn Into Roses', a lovely, drifting piece titled 'Wave', the complex suite 'The Seven Gates of Damascus' and the flamboyant 'Queen of the Night'. There were sections where the accompanists got

#### RICHARD FOREMAN



a chance to take the limelight, spot-on percussion solos by Ms Nott, and some haunting and tonally appropriate interludes where Mr Morse-Brown took the lead. One cello solo in particular, on a folk tune whose Arabic title I didn't catch but which translated as 'The Dawn' was worthy of particular credit.

Though performed on 'Late Junction' with others, Maya Youssef now plays her first composition as an entirely solo piece. Appropriately, I think, because although without words, in passages of intense anguish and passages of quiet beauty, it speaks eloquently of all that Syrians must feel

their homeland is riven and as ravaged bv competing tyrannies, driving so many to agony, death and exile. She speaks of music as "the opposite of death... a life and hope affirming act" and works to use it as a "healing tool". I can only thank her and her two accompanists for a fine night of that music and hope that in time the healing prevails, and the dreams of Syrians can supplant the nightmares.

('Syrian Dreams' is available on the Harmonia Mundi label, HMM 902349)



## MOREMASTERPIECES from RICK WAKEMAN



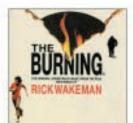
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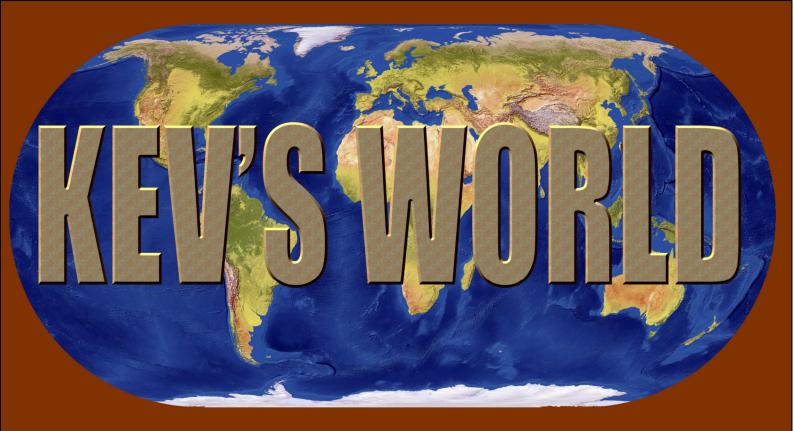
CRIMES OF PASSION A wicked and erotic soundtrackt





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#### L.A. GUNS THE MISSING PEACE FRONTIERS MUSIC

As I am sure everyone is aware, L.A. Guns was formed in 1983 by guitar player Tracii Guns and, then unknown singer, Axl Rose on lead vocals. They broke up, but it was his alliance with ex-Girl singer Phil Lewis that made the band hit the mainstream and with the classic line-up of drummer Steve Riley, guitar player Mick Cripps and bassist Kelly Nickels they sold in excess of six million albums, 1988's 'L.A. Guns' and 1990's 'Cocked and Loaded' both of which were certified Gold. The hit single "Ballad of Jayne" went to #33 on Billboard's Hot 100 and #25 on the Mainstream Rock charts. There have been more than a few line-up changes over the years but Tracii and Phil are back together on a new studio album for the first time in fifteen years.

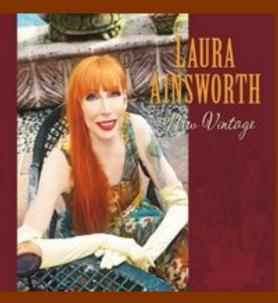
I was a huge Kiss fan in the late Seventies (don't judge me), and when I discovered that a British band has covered "Do You Love Me" I had to get it. From there it was a short step to 'Sheer Greed' with the wonderful "Hollywood Tease" and I was sure that Girl would go onto great things. Sadly, that never transpired, although guitarist Phil Collen did get a gig with some outfit called Def Leppard, while Phil Lewis went to America. It's hard to imagine that the Joe Elliott-style vocalist from that album (nearly forty years ago now, what happened!?) turned into this sleazy hard rocker, but he and Tracii are the perfect match in that when they are apart they never seem to capture the brilliance of what they can do when they are together. Grunge, alt metal and the numerous sub genres of the metal scene just never seem to have happened when listening to this. It has then naivety of the NWOBHM combined with the sleaze and glam of L.A., all rolled into one melodic hard rock mass of excess. The



music moves, and it is obvious that they just don't give a shit about what any critics might say, they are going to deliver what they want to and if it's accepted then that's fine, and if not then they'll just keep rocking down the road, thank you very much.

If you want melodic hard rock just like the very best bands were performing some thirty years ago, then look no further. L.A. Guns are back with a bang.

#### LAURA AINSWORTH NEW VINTAGE ECLECTUS RECORDS



This is the third album by Laura Ainsworth, accompanied again by Brian Piper (piano, producer, arranger), John Adams (bass), Steve Barnes (drums), Chris McGuire (sax, clarinet), Rodney Booth (trumpet) and Dana Sudborough (vibes). She has a voice and style that doesn't belong to this century, let alone this decade. Laura is reaching back in time, and that some of the songs contained on this album haven't been recorded for more than fifty years. This is music from the 40's and 50's, with even new songs chosen deliberately that sit within that style. She can gently sway in the bossa nova beat of "An Occasional Man" or slow it right down and be the sultry smooth singer reminiscent of the likes of Julie London. Laura's father was Billy Ainsworth who played sax in big bands, and the early exposure to soft and classic jazz has obviously had a major impact. Close your eyes, and drift into a different world.

http://www.lauraainsworth.com

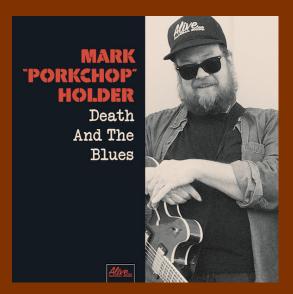
#### LYN STANLEY THE MOONLIGHT SESSIONS – VOLUME TWO A.T. MUSIC



Earlier this year I reviewed 'Volume One', and now Lyn is back with 'Volume Two' which is a direct continuation of the earlier release. This is all about taking fourteen well-known numbers and turning them into something quite special, with her vocals at the heart and soul of every note. But, it isn't just her sultry voice that makes this a special album, but the arrangements, which have been given loving care - and to achieve that she used no less than six different arrangers to create the perfect album. I love the harmonica (care of Bob McChesney) on "The Summer Knows", while the slowed down piano take on "Over The Rainbow" is quite inspired. My favourite version has always been by Eva Cassidy, although Tiki Taane is a very close second (and if you haven't heard then you need to search for it), and although Lyn's version is quite to the same standard that is just down to personal taste. There is no doubt that the slower take suits her style perfectly.

Overall, this is a wonderfully mellow album, evocative of a time gone by, when it was about the quality of the vocals and the songs. True music, of very high quality, and if you enjoy sultry slow jazz standards then this is essential.

#### MARK "PORKCHOP" HOLDER DEATH AND THE BLUES ALIVE NATURALSOUND



There is something about the blues, really good blues, that is stark and honest, vibrant and passionate like no other musical genre. When I was working on my book I took time out from listening to new music, and instead went deep into the blues, searching out lost gems by Lightnin' Hopkins, T-Bone Walker and so many, many more. Some of the recordings, especially those from prewar, were pretty ropey quality, but when it came to the power of the guitar and the songs there is nothing quite to match them. In Porkchop we have someone who is bringing together the likes of Lightnin' Hopkins with Jeff Healey, Howlin' Wolf and Billy Gibbons to create something that is down, dirty, sweaty, and so very, very powerful indeed.

I don't think I've heard a guitar quite so high in the mix since I saw Gary Moore on his first blues tour, but his raucous fullthroated vocals can take the competition, and somehow there is also room for him to add some blues harp when the time is right. Along with Travis Kilgore (bass) and Doug Bales (drums), Porkchop has created a power trio playing the blues in a way that evokes Cream and early ZZ Top, yet is also very true to the original source. Only three of the songs are covers, and I found myself wondering what he could so with some Willie Dixon, as I just know that would be something worth hearing.

This is stripped down, nothing fancy, honest to goodness blues from the heart powered by a band that haven't time to be reflective but instead are going to drive through this, whether you like it or not. This is simply stunning.

#### https://markporkchopholdermph.com

#### NE OBLIVISCARIS URN SEASONS OF MIST



Founded in the Australian coastal city of Melbourne in the year 2003, Ne Obliviscaris took the inspiration for their name from the proud motto of Argyll, Scotland's Clan Campbell which means "forget not". From the start, this collective made it clear that they did not intend to follow any trends or walk on well-trodden paths. This is their third album, and again shows their refusal to fit into any particular pigeonhole, but instead is out to prove that music (at least in its truest form) is indeed a living beast but isn't something that will conform to anything in particular. Listen to certain sections of songs and one will be convinced that this is an out and out death metal act, but listen to others and it is obvious to anyone that they are acoustic folk, but to be honest Ne Obliviscaris are one of those incredibly rare things, a progressive band operating out of Australia.

For my sins, I have to go to Melbourne about once a month, and I see I need to keep an eye on their website and tie one of these trips in to catch these guys in concert, because if this album is anything to go by they are a force to be reckoned with. Each of the musicians is at the top of his game, and seems able to cope with any and all musical forms. Daniel Presland is a dab hand at powering the band from the back, and is full control of the double bass drum pedals, while guest bassist Robin Zielhorst has an incredibly warm and pronounced style (his impact is so strong that I do find it hard to understand why he isn't a full member of the band). Matt Klavins and Benjamin Baret provide the twin guitar attack, riffing of shredding as the needs prevails, although they can also go acoustic. This then leads the twin frontmen of Tim Charles and Xenoyr. The latter is in charge of the crushed larynx approach while Tim is a clean singer, who also adds violin, but often in a full out frontal attack with the guitars as opposed to something more gentle and melodic, although he can do that as well when required.

This is a consummate act, and one that has produced an incredibly complex album which proves (if it was required) that those who enjoy playing music loud enough to burst ear drums often also have a great deal of musical talent and make their own rules. This isn't gently straddling the lines between quite diverse genres, but is stamping all over them and proving that music is whatever the purveyor wishes it to be. There will be some who say that this is too progressive for their extreme metal tastes, while others will say that the guitars are too much and the drum attack is upsetting them. Me, I think it is bloody excellent and look forward to hearing a great deal more from them.



#### NIMROD B.C. GOD OF WAR AND CHAOS METALOPOLIS

Nimrod B.C. is a Thrash Metal Band that has been around since 1985, founded by guitarist Chris Ira. In 1988 their first demo tape 'Time of Changes' was released, and gained some success within the tape trading scene, and in 1990 they got their first record deal, although the album was never released due to varrious reasons. Chris became frustrated about the whole situation and left the band for some years. In 2004 the band decided to release the old demo remastered with some unreleased studio tracks and live recordings, but then disbaned again. Some five 5 years later, Chris decided that it was time to reform and started a new chapter with Fernando Gonzales (bass), Cesar Anazco (guitar, ex Necrosis), Rodrigo singer Leonardo Cerda (drums) and Caballero. They played some major festivals, and in 2009 their album 'Return To Babylon' saw the light of day, and they are now back with 'God Of War And Chaos', featuring new singer Gary Wayne.

Playing this it is hard to imagine that we are in 2017 and not 1987, as this is exactly the style of thrash metal that was coming out of the Bay area back then. The music is fast, with high pitched vocals, and it is all about speed and volume. I am sure that there is going to be a market for this style of music, but to my ears it is somewhat naïve and just not what I would expect from a band within the genre anymore. All of the major bands have moved on and taken the music elsewhere, while in some ways this goes all the way back to Raven, and their version of "athletic rock". That was fine thirty years ago, but personally these days I expect more from the genre and while it is played well, this is not something to which I see me often returning.



#### OMOTAI A RUINED OAK TOFU CARNAGE

Omotai was formed in Houston in 2010 by guitarist Sam Waters, drummer Anthony Vallejo, and bassist Melissa Lonchambon, and they recorded their debut release, 'Peace Through Fear', within two weeks of formation. This confrontational EP drew on both modern heavy underground rock, ranging from Keelhaul to High On Fire, and the early industrial sounds of Godflesh and Skullflower. Over the next four years, they completed two albums, during which they recruited guitarist Jamie Ross. Vallejo departed in 2014, and was replaced by journeyman punk drummer (and Waters' previous collaborator) Daniel Mee, and after touring they threw themselves into the writing process for what would become their third album, 'A Ruined Oak'.

This album is a concept, based on the story of the lost colony at Roanoke, and is centered on abandonment and responsibility, the lyrics haunted by loss and violence. That may be what the lyrics are about, but musically this is all over the place with influences being taken from thrash, doom, sludge, extreme metal, hardcore punk, and post-rock. It is incredibly heavy, violent, and powered through the bottom end. It has the energy and attack of hardcore, and a vocal style that certainly sits well within it, but they mix it with all the other influences so that one isn't ever really sure quite what to expect. They are also fans of negating the use of harmony when they want to, with minor chords and dicshords being used to create a feeling of oppression and disquiet to quite unnerving effect.

Intense, and at times overpowering, this is an album that may not sit well with many, just because it can be so unsettling. I, however, think that this is an album that contains a great deal of substance and while it may not be something I will be play a great deal, I am certainly pleased to have come across it.



#### THE OXFORD TRAUMA EVERYTHING OUT OF TUNE INDEPENDENT

I was intrigued when I came across this album, as not only is the title interesting, but I live just five minutes down the road from Oxford (no, not that Oxford, this one is a small community in NZ which has a population of just two thousand people). I was keen to find out more when I realised that although the band was new to me, the producer was none other than Steve Albini, a man who has had a major impact on the annals of music history. According to the PR company, The Oxford Trauma have been likened to everything from early Tool to Primus, Radiohead to The Dillinger Escape Plan, Nirvana to Neurosis, King Crimson to Kyuss, so as one can tell this is something that is somewhat out of left field, which is what one would expect with Albini's involvement.

Possible the best way of describing the music itself would be as creative noise rockinfluenced psychedelic intensity, this isn't clean melodic sounds that could hit the radio, but instead is something that is allencompassing, music that is raw and primeval, hitting the listeners with solid slabs of sound, which may or may not have harmony as its base. Some music provides images of delicacy, as if dancers are moving through a continuous movement of colours and technique, while others come at you as if it is a workman with a pneumatic drill. Guess what this is like. This is music that drains the listener, just because it is so over the top, all the time. Although some of the vocals are fairly quiet and melodic, there is never any respite from the guitars and the attack on the senses that is there all the time. In some ways, this is music that is to be endured as opposed to be enjoyed, while at the same time incredibly relevant and to the point. If noise is your thing, or you have followed Albini's career with interest, then this could well be for you.

#### PÄNZER THE FATAL COMMAND NUCLEAR BLAST

Singer/bassist Schmier will always be known for founding Destruction back in 1984, and the impact they had on the German scene. He formed Pänzer in 2014, and here they are back with their second album and a new line-up. Although drummer Stefan Schwarzmann has been there since the beginning, guitarist



Herman Frank (Victory) has left, to be replaced by V.O. Pulver (Gurd, Poltergeist) and Pontus Norgren, (Hammerfall), who apparently nailed down most of his solos while touring with Hammerfall through the United States!

The band's mantra is really clear, to play music that has been heavily influenced by NWOBHM and Accept, and they certainly achieve that. But, instead of just going back in time and re-creating what was happening back then they have instead taken this as a starting point and have used those references as influences, as opposed to the be all and end all. There is far more bottom end than one might expect, as well as loads of melody, and then they have rammed it all into modern heavy metal. No sub genres here, this is heavy metal pure and simple, played with enthusiasm and passion, so that listeners can shake their noggins and get rid of the dandruff, knowing that everyone else around then will be doing exactly the same. The snare drum must have the skin replaced after each song, as it is being hit incredibly hard in 4/4 time - this music may seem simple in many respects, but only because those playing it know exactly what they are doing.

Heavy metal, played by metalheads for metalheads. Sometimes that is all anyone could ask for. <u>www.nuclearblast.de</u>

## THE COMPLETE GOSPELS

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

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



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

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

#### Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate. DVD containing over 2 hours of footage including an in depth interview with Rick about the project. Double CD 1, The Original Gospels - with Robert Powell as the Narrator. Double CD2, The New Gospels DVD / CD of The Gospels performed live in California – never seen before. Reproduction A4 x 12 page concert program.

## The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks Director, Africa Region The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.



## DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



## THE SCIENTIFIC INVESTIGATION THE UNEXPLAINED PHOENO MAGAZINE

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

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

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ALIEN

ANOTHER EXPLANATION?

ORMAL VISIT TO CHESTER

W THE NEWS

TEST INVESTIGATIONS



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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

#### ANNOUNCING DIGITISER THE SHOW

As we get closer to fulfilling one Kickstarter campaign - the epic year-and-a-half project that was Mr Biffo's Found Footage - so we approach the start of a new one; **Digitiser: The Show** is coming.

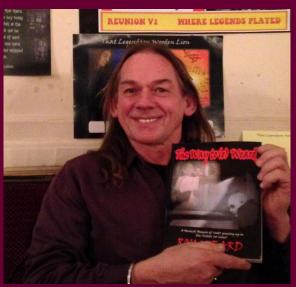
Interestingly, as we've been putting the final pieces in place, Channel 4 announced Playing For Time, a fourpart series in which comedian Rob Beckett and celebrities are stranded in the past, and will need to complete a level of a classic game in order to return to the present day. It might end up being amazing, but... on paper at least, it's seems to be the antithesis of what we're aiming for with Digitiser: The Show.

Many of you backed, and watched, Found Footage, so you know by now that I don't do things by halves. My aim with Digitiser: The Show is nothing less than a full -blooded web series that wouldn't look out of place on TV.



### https://www.digitiser2000.com/mainpage/announcing-digitiser-the-show

## WORDS FROM THE WEARD



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

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication.. There seemed to be a few problems at the gig in Osnabruck. It was not running on time and the preparations were not quite in place. It appeared it was the first time they had tried to organise a festival in this particular place and when we arrived we were greeted by a poster, and a very serious faced German. The poster read:

To the Bands . Thanks for Coming! Excuse for Little mistakes. It is for everybody (nearly) a first time. We try to do our best Ask for Everything you need'

The 'you need' was crammed up vertically in the bottom right corner because they had run out of space and the notice was haphazardly taped to the door. Just about summed it up really.

Then it was onto Freiburg, where the heavens had opened and deposited a vast amount of water on the site. As with many festivals this provided an excuse for drunken punters to roll around in mud. Standard festival fare really. Giessen was a bit more together, much more of a professional set up than the others.

It was a much stronger bill with Joe Cocker topping it, and then *Marillion*, Roger and others. It was well attended, the weather was good and the show went really well. When it was all over we packed down and went back to the hotel. All the bands stayed in the same hotel in Geissen and, although it was of a reasonable quality, it was somewhat lacking in the flexibility that the bigger hotel chains have when it comes to late night partying. The bar room was quite



# This House In Amber

### New Album out now

Available on (D from : www.weard.co.uk

CD / digital download :

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



large, and the bar itself was a circular thing in the centre. It was tended by a rather grumpy German who was not used to having so many people to serve so late at night.

When Gordon and I walked in it was already pretty full with bands and crew. Roger was sitting with Joe Cocker and Fish from *Marillion*. I went over to their table for a while. They were talking about touring and Roger and Joe were telling Fish he should not let them work him too hard.

'It will fuck up your throat,' Roger said. 'I won't do more than three shows without a day off to recover. Managers want to work you every day. Get as much as they can out of you and in the end it will really mess you up.'

I left at that point and went over to the bar. Fish came up and joined me and we were talking about gigs a few years back when we used to play the same venues. I got on to my abiding hatred of the *Lynyrd Skynyrd* song 'Free Bird'.

One venue that we both played in was the *Greyhound* in Chadwell Heath. The gig went on until the early hours of the morning and we would go onstage around 11pm.



We were off and packed up ready to load out by 1am and our fans would hang around a while chatting, and then go home. By 1:30 am the place was empty apart from the band and crew, the DJ however never seemed to notice this and carried on playing music. We were not allowed to open the doors and load out until the music stopped and the last song he played every time was that bloody interminable 'Free Bird'.

Every time I hear that song I think back to being trapped in that venue knowing that, when it finished, I still had half an hour's work with the crew, loading the van, and then had to drive home.

While we were talking, an argument began on the other side of the circular bar. The barman had decided to close the bar and Chris Youle, Roger, and a couple of others were arguing with him, saying he should keep it open and that there were at least 30 people there still drinking. Fish turned to me and said, 'Do you have a bag with you?'

I nodded and pointed to the bag on the floor. He promptly reached up over the bar to the shelf where all the spirits were kept and took down four bottles.

'Shall we go?' he said.

We went back to the room and poured some drinks. The plan went a bit wrong because the hotel found the missing bottles outside Fish's window and charged him for them.

After this we went back to the UK. Chris told us he had a winter tour booked for Roger, and asked us if we would like to do that. We jumped at the chance.





## Whitstable Campaign: Carnall Farrar take millions from NHS England



Many thanks to Diane Langford and Julie Wassmer, two Whitstable activists who, through hard work and persistence, were able to expose a regional scandal in NHS spending with distinct national implications.

What they discovered was the use of NHS funds to pay consultancy firm, Carnall Farrar, over £6 million for barely 18 months work.

Add to this the fact that Dame Ruth Carnall, a former NHS executive, and partner in Carnall Farrar, was, at the same time, also the Independent Chair of the Programme Board of the local Sustainability & Transformation Plan (STP) – one of 44 regional bodies put in place by NHS England to implement cuts within the NHS – and you can see that there is a conflict of interest here. If £6 million has gone to just this one firm in just one region, how much more is disappearing in the NHS as a whole?

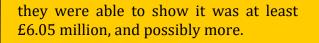
It took these two doughty women over a year to dig out the truth, making numerous Freedom of Information requests, a lengthy and time consuming process. There are several notable things about this story. Firstly, that NHS Trusts are obliged by law to register all payments of £25K and over, and yet these sums paid to Carnell Farrar were not recorded. The explanation was that the STP was 'not an organisation' and therefore had no obligation to publish its payments.

Secondly, that it took two independent campaigners to discover this. When the women first approached the Trust they were told that the figure was  $\pounds 2.2$  million. It was only with the help of research organisation Spinwatch that

THE EMPIRE

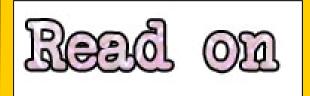
ECTED WRITINGS 2003 - 2013

INGS



Finally, that the story has hardly been touched by the press. The only national paper to take it up was the Morning Star. No other print paper has seen fit to publish it and it has not been reported by the BBC or any other broadcast medium. The only other report of the issue appeared on an independent website.

Why is the government encouraging health managers to fritter away millions on unaccountable management consultancies? With such a lack of transparency, it's no wonder our NHS is in trouble.



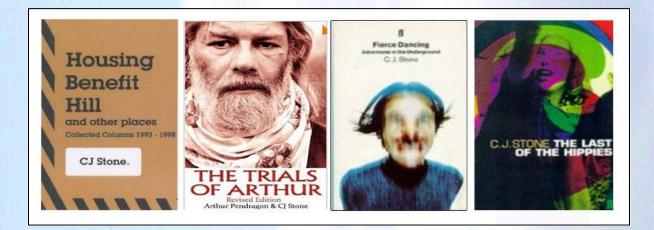
#### NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

#### Times Literary Supplement

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

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

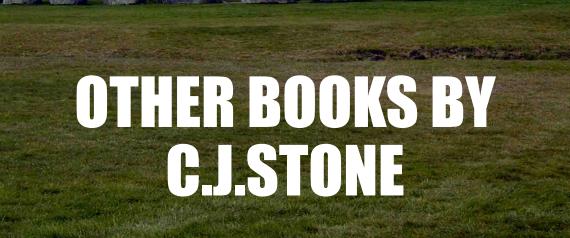


Housing Benefit Hill: http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X

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

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

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





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..

The lineup for Hawkwind's indoor festival, HawkEaster, has been confirmed. The event takes place from Friday evening 30th March, Saturday, then Sunday 1st April 2018, at the Alhambra Theatre in Morecambe.

Doors will open 6pm on Friday 30th March and Hawkwind have said the following:

"There will be exhibitions running over the weekend including:

"Stacia Art:

"Stacia (who is now an artist), will be displaying her art in the venue and will be available to chat about her work.

"Eel Pie Island Museum

PRIDAY SOTH NA

"Will be exhibiting a collection of memorabilia and pictures

CH - SUNDAY 1ST APRIL 2013

System 7-TOSH Ginger Wildheart Tim Blake-Membranes Son of Man-Evil Blizzard The Fierce and the Dead Tarantism-Erin Bennett Prime Sinister-Monkey Poet Screeech Rock-Crumbling Ghost Blackheart Orchestra-Paul Zenon Question Time-Kidz Zone-Soft Play Eel Piel Island Museum-Stacia's Art Line up subject to change without notice.

wawind

#### 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 Daevid Allen (Gong), Robert Berry (3), Keith Christmas, John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...



Multimedia spiritsburning.com

L. Our Grash
J. Have Iwo Names
JigSauMan Flies A JigSawShip
Live Forever
My Life of Voices
Let's All Go Cloud Purring
Stellar Kingdom
Spaceships At The Starting Line
We Move You
Tripping With The Royal Family
Xara's Poem
For Those Who Are Searching
Rolling Out
Angel Full Of Pity
Right On The Mark
This Time, This Space
So Strong Is Desire



from the legendary 60s venue, in Twickenham, where many bands began their careers."

There's also a kind of Hawkwind Museum, in the form of a collection of photos, artefacts and clothing from Hawkwind throughout the years.

On Friday evening, to commemorate 30 years since Bob Calvert passed, there will be a performance of The Stars That Play With Laughing Sam's Dice, written by Robert Calvert. (There will also be live music and a full schedule of events throughout Friday evening)

It's a family-friendly event, with a Kidzone, soft play area and activities for children. Hawkwind's added:

announcement

"For anyone still in Morecambe on Easter Monday. Hawkwind will be playing a short set to kick off a world record breaking attempt for The Never Ending Gig!" - this is an attempt to break the world record for continuous live music in a concert environment.

### HAWKWIND PASSPORT APPLICATION



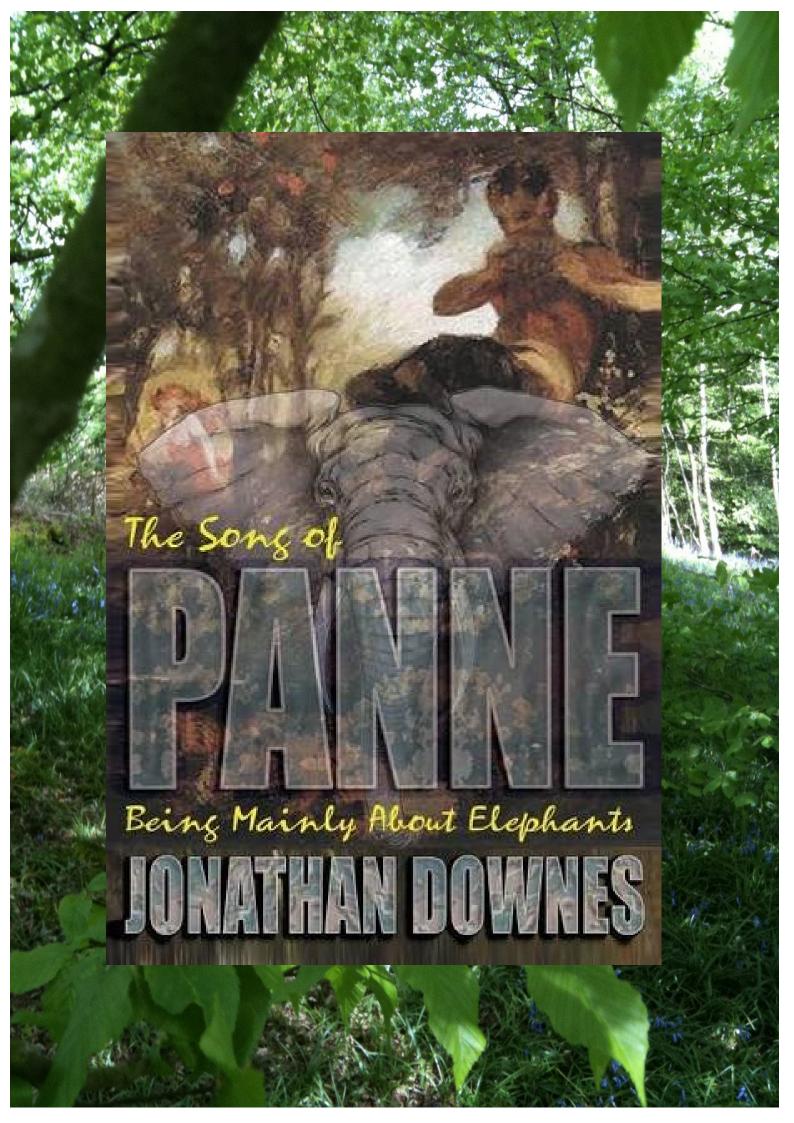
Greetings space travellers! This is your Hawkwind Earth Visitors Passport application form.

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



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'.

EDUTE

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!

Not unsurprisingly, my conflagratory plans came to nothing, although they nestled in the back of my mind for many years, and gave me a great deal of pleasure each time that I contemplated them. With hindsight, however, this was probably the first of my 'fantasy' plans that I allowed to achieve some sort of objective reality inside my increasingly addled brain. This is a pattern which has happened to me regularly ever since, and - as I get older, and less constrained by the bourgeois constructs that 'most people' like to think of as 'reality' - I tend to try to put my idiotic flights of fancy into action as often as possible. It is surprising quite how often these things are successful, although I am very glad to say that my juvenile plans for blowing up my primary school with an amassed hoard of fireworks never got beyond the fantasy stage.

However, there is one other memory of the fallout from Chairman Mao's cultural revolution, which does continue to haunt me. Probably because of my uneasy relationship with both my parents, I had become a furtive child, who made little 'camps' and bivouacs around the sprawling apartment. It had been built several generations before, to a clientele that all had numerous servants, and so appended



upon the areas where my family and I lived, there were extensive servant's quarters on the back of the building. I was playing in one of them one day in 1967, when I had an experience that I shall never truly forget.

I overheard my father talking to my mother about the likely outcomes of a wave of Red Guards swarming across the border from mainland China, joining forces with the colony's home-grown communist agitators, and sweeping a swathe of terror through the European community. The Japanese invasion and its horrific aftermath, after all. had only taken place just over 25 years previously, and the scars of the four years of rape, torture, violence and - what we would now call - 'ethnic cleansing' were very plain for all to see. And I still remember, totally vividly, how my father gave a service revolver to my mother together with three bullets, one for my brother, one for me, and one for her. Things like that are something that one doesn't forget in a hurry.

Right in the middle of the initial scares of a communist uprising, came an enormous bout of bad weather, with two separate typhoons laying waste to much of the colony. Up on Victoria Peak, we were completely isolated, and my father and his friends and colleagues had a wonderful time playing at soldiers, and civil defense workers: shoring up road verges damaged by landslides, and distributing food and medical supplies brought in on helicopters by the resident British Forces. With hindsight, I can see that this whole episode did an awful lot of good. The young and early middle aged European men of the colony had become so enervated by the imminent prospect of war with the 'Yellow Peril' that they truly needed this spate of natural disasters in order to let off steam. I think that, had they not had this opportunity to protect hearth and home, that relationships between the British and the indigenous Chinese would have suffered a great deal more than they actually did.

There were lots of riots and bomb threats that summer, despite it being the much touted 'Summer of Love' for the cognoscenti both in the United States and the United Kingdom. John Lennon was broadcasting his slightly simplistic message of love around the world at roughly the time that my father made arrangement with my mother to shoot me and my brother, rather than have us fall into the hands of what Bret Harte called 'The Heathen Chinee'. But it was at that point that my father's annual leave became due and we left the tiny British colony, which seemed to be about to be overwhelmed in fire and fury, to fly back to the Motherland.

Somehow, my father had wangled a totally non-standard form of annual leave. What usually happened was that every three years the diligent colonial servants would go back to the United Kingdom for something between three and five months at the end of what was popularly called a 'Tour of Duty'. In theory, at least, the members of Her Majesty's Overseas Civil Service were liable to be posted to a totally different colony when a new Tour of Duty started. However, by 1967, the sun was already setting on vast swathes of the British Empire, as a doctrine of forced decolonisation was underway across the globe. So, in practice, especially when you were as high up the colonial service as my late father was, you knew that you would be posted back to whichever colony you had left nearly half a year before.

My father, however, for some reason, between 1966 and 1969, always managed to get 6 weeks annual leave in a single block. How and why this happened, I have no idea, but it does need to be noted upon to explain the locations of some of the various adventures and misadventures described in this book.

My family have, I am afraid, a tendency

towards self-aggrandizement, although peculiarly - the truth is usually far more impressive than whatever flights of fancy have been concocted. My paternal grandmother was very proud of her Scottish aristocratic roots, and always claimed that we were somehow descended from the leaders of Clan MacGregor, and drummed into my brother and me that the MacGregors themselves were descended from an ancient Celtic royal family.

The name MacGregor actually means 'son of Griogar', which is itself the Gaelicised form of the Christian name, Gregory. I actually have no idea whether I have the blood of Scottish Kings mixed with the red wine and gin which is coursing around my veins, and - truthfully - I don't really care. If you believe the doctrine of 'five degrees of separation' we are all fairly closely related to each other anyway, and although I am vaguely interested to find out what my family has done for - say - the last couple of centuries, what a bunch of people who may or may not have been my forebears did a millennium ago is fairly irrelevant. It also amuses me to find out that the

82

surname MacGregor was banned in Scotland on a number of occasions prior to the 18th century, because the members of that clan were a bunch of unruly and badly behaved yobbos. Perhaps there is something to be said for this genetic stuff after all.

1967 was the year that my grandmother turned 70. In these days of mass communication across the globe where one can talk to anybody that one wants with just a few clicks of a mouse button, it seems incredible to think how - just half a century ago - arranging an intercontinental telephone call so that my father could fulfil his filial duty by wishing his mother a happy birthday, took weeks of arranging (I believe, at the highest governmental level). I know that we all stayed up tremendously late so that the entire family in Hong Kong could deliver our birthday greetings, and when the phone call finally came (something to do with the governmental hotline to and from the United Kingdom) it

was a terrible anti-climax. We had a couple of minutes of very crackly and very stilted conversation, which was one of my first slices of evidence that my family are not terribly good at talking to each other.

Soon after, however, my father informed us that when we went to Britain in a few weeks time, we would be holidaying in Scotland. Moreover, we were going to be camping in a Dormobile, and taking grandmother with us. Thus, grandmother would be able to take us all to the historical locations of the clan from which we may or may not have sprung.

#### Oh joy!

Even at the age of seven, I realised that six weeks in a tiny campervan with both my parents and an irascible old lady, was not going to be a barrel of fun.



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).

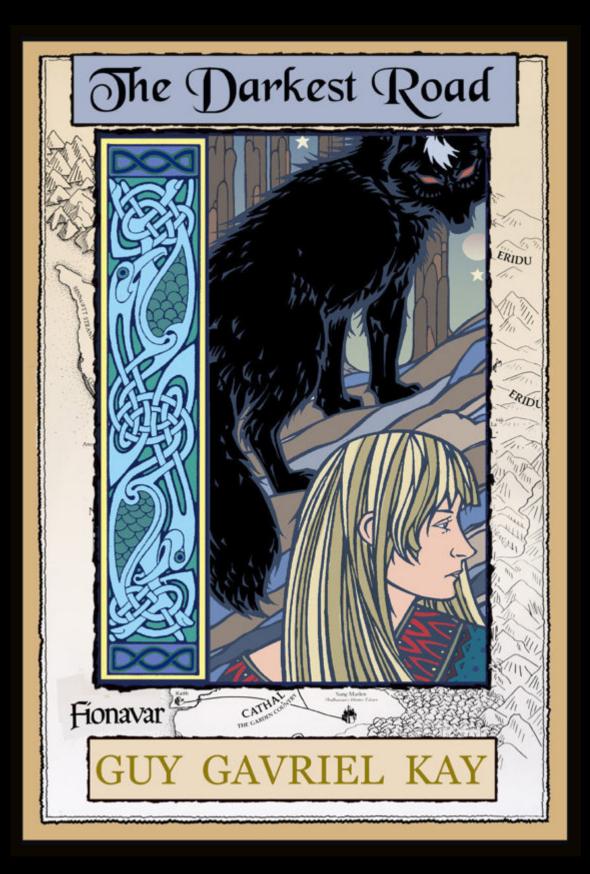
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

## www.martinspringett.com/

https://spacewreckrecords.bandcamp.com







# Thom the World Poet

#### **Rob Ayling writes:**

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

#### **"BEREFT OF CONSOLATION"**

Long nights.Silence.Voices.Uncertainty No sleep.Thought magpie peck crow deep. Coffee buzz.Bee flower sip.Midnight creeps on lead feet. Slow time.Ropes that fail.Two islands ,separated. What use is a bridge of sand?Have we not ever questioned Yet never received rose response from a thorn garden? History of pain .Continuing.Health is a dog with rabies. Cat with the mange.Perfection pock-marked.Once,in Wales, i saw a woman with her face of falling flesh.Village level. Once,family,tribe,clan,village would shelter the weird. Now cast aside like faulty fish.Age must eke Bereft of consolation.



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Victorian times every well-bred In 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...

Yeah let's swap the oft used Spring is coming! phrase "Winter is coming" with something a little more heart-warming shall we? I, for one, have had enough of cold fingers and cold toes no matter how many pairs of gloves and socks respectively I am wearing. I would like not to have to wear six layers of clothes and two pairs of trousers every bloody day for much longer. Perhaps - if we all say aloud, or silently to ourselves if we are a little bashful, that spring (and warmer weather) is coming - it will actually happen surely?

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#### S CONVERSE. Pink Floyd edition VW Golf cabriolet - £2,500.00



The Division Bell tour.

Finished in

upholstery.

verv limited edition Golf Cabriolet. Sold in London to mark Volkswagen's sponsorship of

"A rare and nice

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R' EP HALABURADAN Successor to WM. LEGGATE,) 186 MAIN ST.Y ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghales and David GOL LARS. Also, Trunks, Fallers and Carpit Eage. Couch Gig and Trils WillFO, &v. gr Realpring dons at short motios. 8 Weivestes, Jan 18

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rwich and Weresti REFOIT TITAIN, rebendise Depet, Gr EPI save Uxbridge is T tave Providesce for he 5.49 A.N. frain het with train for i het with train from set with train from	A real collectors piece that can be used and enjoyed or shown." Always nice to know that the car that you are driving has not been molested.	"A unique chance to buy a signed pair of Kraftwerk 3D Glasses. Singed by 2 of the band who we were fortunate enough to meet as they were leaving their hotel the day after the gig in Sheffield.	ra eté o'cl'2 P. B incolays as 4 dis ich, at é secilt P. El melays, si é dis heé-Propeller Gi Contains an Baard, & CO., 2 Nor- B & CO., 3 With.
e zu class Hohat s reine stop at Mill terslie, Northörid ikstone, Waterförd eg, Ashtrus, Lensf Pawinshet. SSIGHT NOFFIC in after they are re- No freight receiv	Peter Frampton tour t-shirt 1979 - £100 "A vintage shirt from my own collection, in very good condition ,, no holes ect an original shirt not a repo" Well, you don't see many Peter Frampton goodies on	Fritz Hilpert's signature is in red on the actual glasses. Ralph Hutter's signature in black pen is on the glasses case. These glasses were never worn during the concert as I had a spare pair."	opensie its Cly of A ORICOL- IEDIENTS AND Piels and Flatter Imput of Westers amine his socks choice selection,
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#### SHAMELESS SELF PROMOTION TIME

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



Check it out now...

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ABSOLUTELY ONE OF THE RAREST JAPANESE POSTER FROM THE 60'S. NOT EVEN A HANDFUL OUT THERE!!!!! THE SIZE IS APPROXIMATELY 20" x 14" AND IN VG CONDITION AND IT IS FRAMED. THE COLOR MIND THE DISPLAY IS JUST AND BLOWING !!! THERE ARE A FEW MINOR DINGS BUT NOTHING TOO DRASTIC IMPOSSIBLE TO FIND !!!!! THIS POSTER IS TO PROMOTE THE SINGLE "FROM THE UNDERWORLD" AND ALSO HAS A PHOTO OF THEIR FIRST ALBUM WHICH LATER CAME OUT WITH A TOTAL DIFFERENT JAPAN ONLY COVER. YOU'LL NEVER SEE ANOTHER ONE!!!!"

This has to be one of those firsts, or even technically – two for ones I suppose, with Peter Frampton again. I have never, ever seen anything in the listings of these guys.

6 inch Bronze Beatles Statue by Andrew Edwards - £1,980.00 a's she Ba

. B. DINTHORE



"Only 1000 will ever be produced. Own a Unique Piece of Pop History

On Liverpool's Pier Head on the 4th December 2015 John Lennon's sister Julia Baird unveiled 8 ft bronze statues of the four Beatles to mark 50 years since the Beatles last concert in Liverpool. The 1.2 tonnes statues were sculpted by renowned sculptor Andrew Edwards.

This numbered item is from a limited edition of just 1000 bronze statuettes that are exact scaled reproductions of the original famous bronze statues of the Beatles by Andrew Edwards which stand on Liverpool's Albert Dock.

Please note that the second picture is of the actual full size statues on Albert Dock.

The likeness of the Beatles is striking right down to the winkle pickers and the laces on Lennon's shoes. The positioning of the Beatles in the sculpture is also significant, replicated in the order they would appear on stage. Paul and George would share a microphone, John on the other side and Ringo behind. They walk together, slightly out of step. The only hands in the sculpture are Paul's left

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Always good to have a spare pair. Even Hare knows that, "And after all, Hare did have a spare a-pair."

THE HERD "FROM THE UNDERWORLD" MEGA-RARE 1967 ORIGINAL JAPANESE PROMO POSTER!!! - US \$7,999.99 (Approximately £5,729.00)

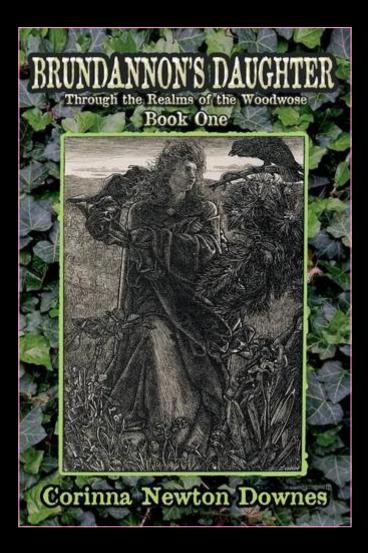


"THE HERD "FROM THE UNDERWORLD" EXCRUCIATINGLY-RARE 1967 ORIGINAL JAPANESE PROMOTIONAL POSTER FROM PHILIPS NIPPON VICTOR!!!! THIS IS A S. A. 38 , 23.

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R. E. HUTURANSUN (Buccessor to WM. LEGGATE.) 180 MAIN ST.Y

ANUFACTUR BE and Dealer in HARNESSES, SAB M. DINS, BRIDLES, -Couch, Ghaise and David GOL LARS. Also, Trunko, Faliers and Carpit Eage. Couch Gig and Tuis WHIPS, du. gr Realpring dans at short motios. 8 Wayoster, Jan 15



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

at 6 P. M., lodge in Sprinzfield, leave at 4 Polycreshter and arei" (in Albany at 15 P. M. The scaling for Troy leave on the arrival the trains at Greenbush. OL TEGAD R\*

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**MIKE DAVIS** 

HOW CAN I TELL YOU?



Winter/Genocide

hand and John's right hand which are the hands, as Beatles fans will know, that they used to play their guitars. There are also small features for each member of

the band: Car attached, leave On the back of George's belt there is an Indian nion, Grafion mantra.

Ringo has L8 written on the sole of his shoe referencing his album Liverpool 8. Paul is carrying a camera and camera bag referencing Kodak and his wife Linda. For John, Andrew chose to use acorns as John and Yoko would send acorns to world leaders to symbolise world peace."

The original life size versions are cool as are these, but these are not quite so cool.

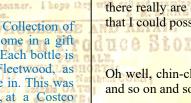
PRIVATE WINE

**NIB 6 BOTTLES** 

- US \$1,500.00

#### eller Freight Line. MICK R FLEETWOOD **CELLAR COLLECTION** SIGNED AUTOGRAPH (Approximately £1,070.05)

"Up for auction is a Mick Fleetwood Collection of his private cellar wines. The wines come in a gift box containing six different varietals. Each bottle is individually autographed by Mick Fleetwood, as well as the front of the box they come in. This was purchased by me in 2005 or 2006, at a Costco special event in Simi Valley. The box includes a 2004 Merlot, 2002 Cuvee, 2003 Syrah, 2004



B. E. HUTUMMYSUM

(Buccessor to WM. LEGGATE.) 188 MAIN ST.Y

ANUFACTUR BE and Dealer in HARNESSES, SAB M. DINS, BRIDLES, -Couch, Ghaise and David GOL LARS. Also, Trunko, Faliers and Carpit Eage. Couch Gig and Tuis WHIPS, du. gr Realpring dans at short motios. 8 Wayoster, Jan 15

FLOURS

S Ale BRAMA II, SQUETO

Barbara, 2005 Sauvignon Blanc, and 2005 Chardonnay. The box shows minor shelf wear. The last two pictures are NOT included, just showing the advertisement of the event and Mick sitting in Costco. This is an extremely rare item!!"

I admit that I am completely stumped with this there really are no words rattling around in my head that I could possibly write. FILE aubrariber continues

Oh well, chin-chin, yam seng, santé, gān bēi, cheers and so on and so forth, and see you all next time.

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E. y this Esprod Grynens-HARNDEN & CO'R. Office. 8 Cent Errol Benton J. H. ENIGHT'S HAT STORE, 183 Hele St Woroeners. Feb 55, 1967.

PRATT, DOWNES & SCOTT, O. P. BARCECET.)



Available from iTunes, Amazon etc

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

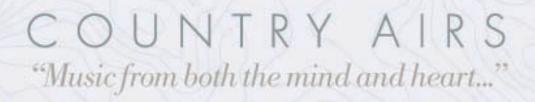
## http://www.zazzle.co. uk/streetfightingshirts



## **RESONATING WITH THE BLUES**

## RICK WAKEMAN

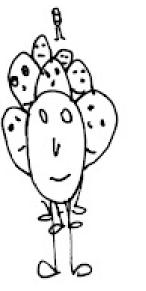
The original version – Now expanded with bonus material





#### THE NINE HENRYS





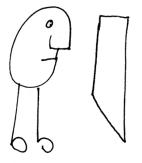
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

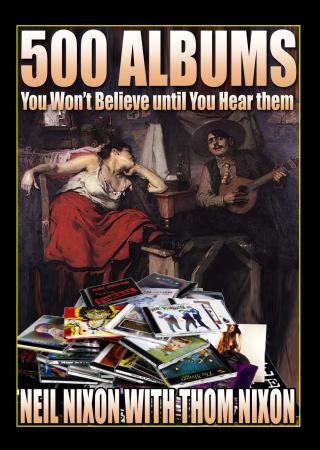
THE WORLDS FIRST CLONED CARTOON CHARACTER

mcdada@ninehenrys.com

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



Francois the moody Existentialist Mirror refused Henry his reflection



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

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

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

**The Firesign Theatre:** How Can You Be in Two Places at Once When You're Not Anywhere at All (Columbia, 1969) What? Head humour heads off to infinity.

Time hasn't been too kind to The Firesign Theatre. The LA based comedy troupe hit their heights early on, since when their particular brand of genius has been bypassed by time and technology. The four Firsesigners (so called because all have Zodiac fire signs) have proven resilient and able to adapt, but their early recordings (improbably on the major Columbia label) still elicit the most

critical respect. Basically, The Firesign Theatre produced recorded comedy involving dense narratives, surreal plot twists, multi-layered jokes and enough audio trickery to make their best works worthy of repeated plays.

In the 21st century there are two obvious downsides to any rediscovery of their early genius. Firstly, their early albums demand devoted listening; any attempt to play them in the background and/or dip in for a few minutes, is largely pointless. The rules involve: long attention spans, headphones, volume well up, closed eyes and treating the whole production like you would a well-loved book. Secondly, their magpielike marauding of all elements of popular culture in search of jokes has dated. Newbie fans simply have to trust that some of the jokes and diversions, like the occasional straying into radio adverts and the like, are superb parodies of contemporary American culture of the time.

Basically, these guys grew up in post-war USA, and their style suggests that from their earliest conscious moments they were critical of mass commercialism, tuned into radio and its infinite possibilities of mental scenery, and possessed of imaginations so explosive that real life would always seem dull. For British, and all lands once-owned by the British, listeners, The Goons (as in the radio shows produced by The Goons) are an obvious touchstone. Another way into the Firesign universe might be to imagine what might have happened if Monty Python had relocated to hippie-central west coast USA. Where the Pythons considered albums a diversion from the televisual work the Firesigns treated the form as the perfect repository for a brand of surreal humour that found a turned-on, semi-stoned audience willing to go with the journeys on offer.

If you're still reading then – frankly – any of their early Columbia albums is probably worth a punt. This, the second such creation, offers up cover pictures of Groucho Marx and John Lennon, (Marx and Lenin, geddit?!), which gives you a good idea of the general philosophy on offer. How Can you be... serves up just short of an hour of surreal sonic adventure. It's just about comprehensible when we meet the car salesman at the start of side one but, once we are near to the sale of a car, a demonstration of the in-car audio system takes us into sonic trickery and the laws of physics begin to dissolve. The new owner finds road signs talking to him. Realities - literally - change as the car's climate control system transports us all into a tropical paradise and...(bear in mind, we've hardly started yet). The twists come thick and fast, sketch-style highpoints of the action involve one character enlisting in the army and an advert for a dope dealership (touching on two counter-culture staples of the late-sixties) and once Nick Danger (a pulp detective character owing a lot to Raymond Chandler) appears we're well into classic Firesign territory. By this point, with the images and ideas cascading like a monumental acid trip, it's also very clear that America, and that country's view of itself, is the main subject of the comedy, a point made perfectly towards the end of the proceedings with a gag in which America decides to surrender after the attack on Pearl Harbour. Early Firesign, and this bizarre outing in particular, remains one hell of a ride, and an audio experience like very little else. The Firesign Theatre - who lost one of their quartet, Peter Bergman, in 2012 – continue to work on in their hugely inventive way.





#### 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



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/

I don't know whether any of you ever read the *Daily Express,* but if you do you might have noticed the following article which is partly about me:

https://www.express.co.uk/.../Mythical-ape-man-Orang-Pendek-c...

I would like to make a few comments:

 This footage is NOT new; it first surfaced last spring
 It was not uploaded by me, nor do I know who uploaded it

3. The figure in the video is certainly human, although whether or not claims that it is a member of an unknown tribe of pygmys are yet to be substantiated.

4. I have no idea whether or not it is a fake.

5. It most certainly does NOT show orang pendek.

6. Orang Pendek, which I most certainly believe does





exist, is - in my opinion - likely to be an upright walking ape closely related to the known species of orang utan. 7. This sentence: "Cryptids also aim to prove that some animals, that are known to be extinct, are in fact still alive in small numbers." makes no sense at all. Cryptids are species of animals suspected not proven to exist.

But apart from that it is an excellent article.

On top of it II, I have a cold and I am feeling sorry for myself. See you next week, Hare bol

Jon

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