

# GONZO

**EXCLUSIVE:**

**We interview Don  
Falcone of Spirits  
Burning**

As well as talking to  
**Don Falcone** about the  
new **Spirits Burning**

album which is an  
adaptation of a story by our  
very own **Mack Maloney**,  
John says goodbye to **Glenn  
Frey** as Doug remembers  
his role within **The Eagles**.  
Jon muses on the peculiar  
relationship we have with  
**celebrity deaths**, and  
introduces the utterly  
extraordinary **Ekat Bork**,  
and we look at **Miles'**  
extraordinary, and long  
overdue, book about **The  
Beatles'** most arcane  
record label, **Zapple**.

#166

**SPIRITS IN THE SKY**





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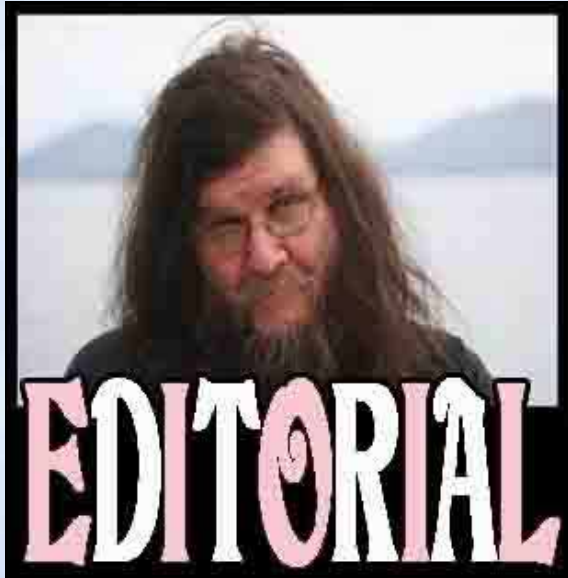


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this singular little magazine. Much of what is herein was planned for a couple of weeks ago, but the sudden deaths of Lemmy and David Bowie both spawned tribute issues, and we are still playing catch up.

I have found the way that social media users have reacted to the deaths of these two seminal rock stars to be more than slightly interesting. I was shocked to read the number of comments

basically saying that 'Bowie was a heavy smoker for much of his life, so what do people expect', particularly in the light of all the laddish comments about Lemmy's substance abuse, which was far more pronounced. It reminded me of all the self-righteous comments that one read after Freddy Mercury's death (and remember this was many years before the advent of social media) berating him for his lack of 'sexual continence' and not even insinuating but stating that his demise was completely his own fault. I cannot remember which newspaper I read that comment in, but I remember where and when I read it, because the peculiar phraseology has stuck with me ever since.

This all makes one (makes me, at any rate) ask some very awkward questions about the nature of celebrity, about our need for such people, and about our relationship with those people whom we have put into those roles.

There is absolutely no argument that David Bowie was a star. In fact, with the exception of Elvis Presley, it could be argued that he was the most important solo rock star that ever lived. It can also be argued that he was the most popular recording artist ever, who was predominantly driven by his art rather than by his money. And this makes the attitude of the people who have spent the last ten days bitching about Bowie even





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more incomprehensible.

For many years I noticed an interesting psychosociological syndrome surrounding the deaths of famous people. Whenever anyone famous died, especially as a result of acts of violence, within days someone would come up with a conspiracy theory about it. The resulting legend would often be that the deceased was not actually dead at all, that they had faked their own deaths, or alternately were hideously disfigured but still alive. Even in death our relationship

with celebrity is a complex and unsettling one.

In the past ten years or so, so-called 'Reality TV' has become a fixture on the entertainment airwaves, and has complicated our relationship with celebrity even further. Andy Warhol's oft quoted aphorism that "In the future, everyone will be world-famous for 15 minutes", was used by Warhol himself, and people like Frank Zappa to play sociopsychological games with the nature of fame. Zappa in particular took the concept to an extreme by producing anthropological field



اللعنة لهم إذا كانوا لا تأخذ نكتة





recordings and making records with people like Wild Man Fischer and The GTOs (the former of which has just been reissued by those jolly nice people at Gonzo Multimedia...oh, yes.... that's us, isn't it?) but since the first series of Big Brother everything actually HAS changed. Nowadays literally anyone can become a star for their allotted fifteen minutes. And the most extraordinary people have benefited from this new 21st Century career template. The late Ken Russell described one particularly notorious tribe of reality TV personalities as guttersnipes and slum dwellers, and - much as I would like not to be seen as being a judgemental old sod - it is hard not to agree with him.

And the Goody Mob are by far from being the

only ones of this ilk. There is a whole genre of reality TV show wherein people of no social, intellectual or cultural merit take it in turns to slut around the airwaves in different permutations. This has even permeated into the British educational system. One of my adopted nieces completely appalled me a few years ago when she showed me an essay question that she had been set in English class contrasting two singularly bollocks Reality TV shows. She looked very shocked at my reaction.

As has been discussed on numerous occasions in these pages, the music industry has changed beyond all recognition in the past few decades. Yes, a lot of it is because of the advent of file sharing technology which has led to a whole



generation of people who believe that they should get the music that they listen to for nothing. But this is far from being the only causative factor. The advent of the Reality TV paradigm is often seen as some sort of intellectualised levelling of the playing field, so that everyone has a chance to be a star in this brave new world. But of course it is nothing to do with that at all. Basically Reality TV is cheap to make, and does not involve the complex and expensive business of career development for a stable of stars. Because once everybody is a star (to coin someone else's phrase) then there is nothing special about stardom, and although it is something that everybody seems to aspire to these days, it is also something that anybody can achieve.

And the paradigm has overspilled into the music business. As the biggest records of the year are nowadays made by Reality TV stars, or the winners of fatuous TV talent shows, then they become completely interchangeable, and ultimately disposable. In 2013 and again this year David Bowie showed the world the shallowness of the contemporary *modus operandi*, and I would like to think that by his death he sent shockwaves through an industry which had become unrecognisable as the one that he joined back in the mid 1960s.

And this, I think, is why so many people have been making so many snide comments across social media. It is because David Bowie, by his art, by his life, and - above all - by the way that he turned his very departure from this vale of tears into a work of art unparalleled in modern times, he showed up so much of contemporary life as being pointless, boorish and ultimately meaningless. And nobody is going to forgive him for that.

And do I sound like a jaded old sonofabitch? Yes, of course I do. And yes, when I have finally kicked this bloody cold, and sorted various bits and bobs that I need to sort, then I will probably get back onto a more positive trajectory. But for the moment, I look around and I really don't like what I see.

Om Shanti

Jon Downes



David Bowie, Lemmy, Freddie Mercury, Frank Zappa, Lenny Kravitz, Elton John, Don McLean, Steve Ignorant, Slice of Life, Ozzy Osbourne, Geezer Butler, Black Sabbath, Steve Hackett, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Canterbury Sans Frontieres, Glenn Lewis Frey, Andrew Johnson, Clarence Henry Reid (Blowfly), Mic Gillette, Terence Dale "Buffin" Griffin, Gary Alexander Loizzo, Pete Huttlinger, Lee Abramson, The Pirates, Freddie King, Denny Laine, The Selecter, Galahad, Wild Man Fischer, Rick Wakeman, Don Falcone, Spirits Burning, John Brodie-Good, Paul Whitrow, Ekaterina Bork, Roy Weard, A J Smitrovich, My Dad's LPs, Mr Biff, Hawkwind, Xtu, The Beatles, Pete Sears, Elvis, Herman's Hermits, Michael Jackson, Kiss, Handel, Maria Malibran, Stephen Fry, Boards of Canada, Celtibeerian

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



## THE GONZO WEEKLY

*all the gonzo news that's fit to print*

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator and all round good egg)

**Kev Rowland,**

(Kiwi Reviewer)

**Lesley Madigan,**

Photographer *par excellence*

**Douglas Harr,**

(Staff writer, columnist)

**Jessica Taylor,**

(PA and laughing at drunk pop stars)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

(He ain't nothing but a Newshound-dog)

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

(The *Grande Fromage*,  
of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

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

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

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

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

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

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

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

You will have certainly noticed that it has all changed. In fact there is no certainly about it. But if you haven't noticed I would like to know what you have been smoking, and can I have a large packet of it please.

Yes. It has indeed all changed. Basically I have been wanting to upgrade the visuals of the magazine for some time, but now the technology to do what I have wanted to do for yonks has finally become within our budget (i.e free) and we are going to give it a go.

If things don't work out we can still go back to the previous method of putting the magazine together, and we shall still be utilising those jolly nice fellows at MailChimp in order to send out the subscriber notifications.

In fact, 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. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY



# THE <sup>gonzo</sup> NEWSROOM



**LENNY'S ROCK AND ROLL TAT:** Lenny Kravitz has turned the master bedroom of his plush pad in Paris, France into a shrine to all his musical heroes and wakes up to the keepsakes he has collected for years. The rocker has owned the four-storey townhouse, which was built as the U.S. Embassy, for the past decade and reveals the mantel in his bedroom there has become a little space where all the things that mean something to him live.

That includes things from his childhood, items he has bought at auction and even a harmonica his hero Bob Dylan gave him. "I see it when I wake up," he tells Rolling Stone. "I've picked it up a few times and looked at it... I'll play it someday. **Resd on...**

**WREG WRITES:** Sir Elton John never analyses his "strange" way of writing songs because all he cares about is that it works.



The 68-year-old musician teams up with Bernie Taupin for his tracks, with Elton creating the music and Bernie providing the lyrics. Rather than getting into the same room and discussing what they want from their songs, the two work completely independently. Elton realises this shouldn't be the case, but has decided not to question the approach as it's panned out fine so far. "I just go to the studio and there's 24 lyrics waiting for me and I look through them and see which one I want to start with, and then I try to write a song. I never, ever know what the lyrics are gonna be up front," he told US talk show host Jimmy Kimmel.

"When I first started working with Bernie it was exactly the same as it is now; I would get a lyric, I would go away and write the melody and play it to him. That's never changed. It's the same thing now and it's as exciting now as it was then. So if I write a song on this album and I've finished it I go and bring him in and



# THE <sup>gonzo</sup> NEWSROOM

say, 'Listen, this is the song,' and then the band come in and learn it and we put it down.

**Read on...**

**STARRY STARRY FIGHT:** Don McLean has been arrested in Camden, Maine for alleged domestic violence. Police were called to the 70-year-old singer-songwriter's home early Monday morning and placed him under arrest although they have not given details on the incident other than the victim did not require hospitalization. According to Maine law, for a charge of domestic violence, the victim must be either a partner or a member of the household. Local authorities say that, besides a

speeding ticket, this is the first incident of any type for McLean. The singer was taken to the Knox County Jail where he posted a \$10,000 bond and was released. He will next appear in court in Rockland, Maine on February 22.

McLean's popularity first peaked in the early-70's with the classic American Pie (1971 / #1) along with Vincent (1972 / #12), Dreidel (1973 / #21) and Castles in the Air which was from his first album but didn't become a minor hit until the 80's. He also wrote and recorded And I Love You So which went on to be a hit for Perry Como. **Read on...**





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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



"At midnight, all the agents and superhuman crew go out and round up everyone who knows more than they do."

— Desolation Row by Bob Dylan

When those who are in power over us, do something spectacularly stupid, or when something highlights their idiocy and ineffectualness, it turns up in this section. *Que Ipsos Custodes?* Us? We just make stupid jokes about them.

WE DO NOT CLAIM THAT ANY OF THESE STORIES ARE TRUE—ONLY THAT THE PEOPLE WHO POSTED THEM CLAIM THAT THEY ARE TRUE...

## USE YOUR LOAF—IT IS BETTER TO BE WELL BREAD

The failure to put folic acid in flour is leaving 150 babies a year severely from diseases like spina bifida and causing more deformities than the thalidomide health scandal of the 50s and 60s, researchers have warned.

Folic acid is crucial to the healthy development of a baby in the womb and yet although pregnant women have been urged to take folic acid supplements for decades the rates of neural tube defects - birth defects of the brain, spine or spinal cord - have not fallen.

The Food Standards Agency, the Scientific Advisory Committee on Nutrition and the Chief Medical Officer Dame Sally Davies have all called for it to be



added to bread, but the government has so far taken no action.

Now new research has shown the devastating cost of delays. Researchers from Queen Mary University of London compared Britain to the US, where bread has been supplemented with folic acid - the synthetic form of vitamin B9 - since 1998.



# Democracywatch





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

-Chris Packham



stop.the.cull



I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

Right On Chris

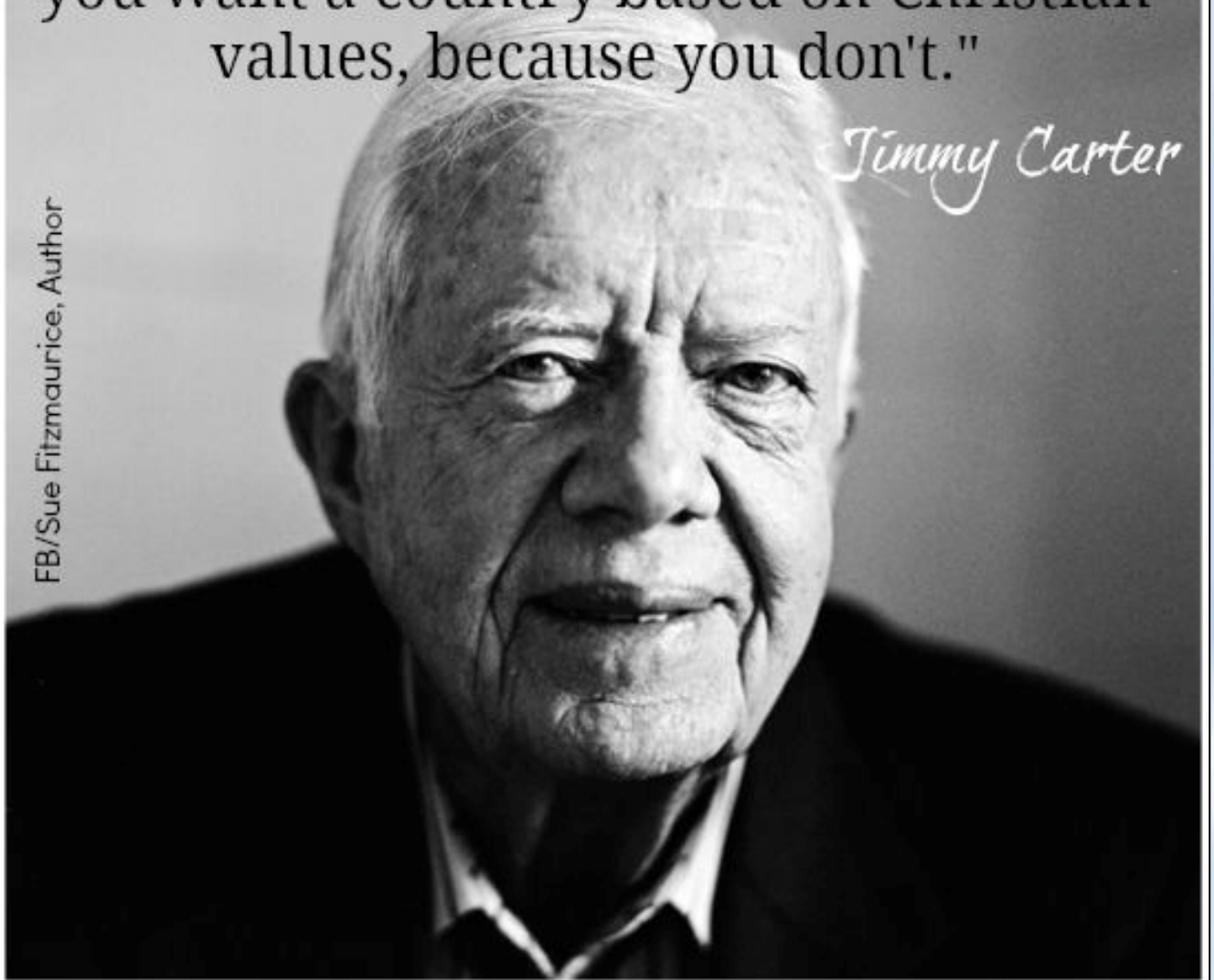
IT IS TIME TO STAND UP AND BE COUNTED



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author





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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

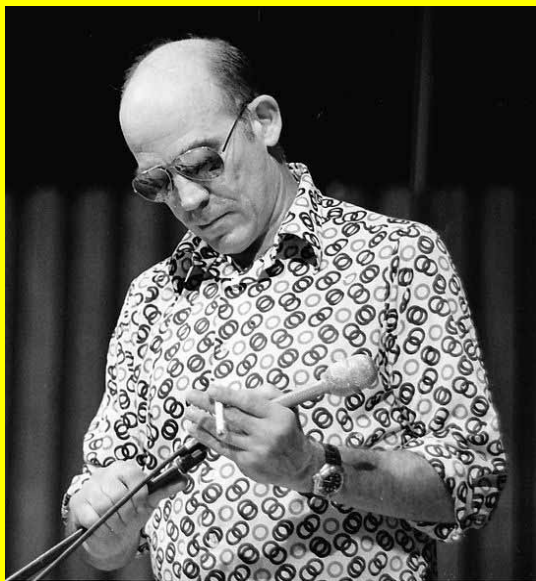
The weak and cowardly  
take a gun

**What sort of  
person are you?**

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







## 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...

"No More Games. No More Bombs. No More Walking. No More Fun. No More Swimming. 67. That is 17 years past 50. 17 more than I needed or wanted. Boring. I am always bitchy. No Fun — for anybody. 67. You are getting Greedy. Act your old age. Relax — This won't hurt"

Hunter S. Thompson

## STEVE IGNORANT WRITES:

Getting ready for another exciting year. First Slice Of Life gig at AWOD festival, London on 27th Feb. First Paranoid Visions gig at Get On With It Festival, Brighton on 27th March.



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

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

# the week that's past



# The Gospel According to *BART*

I had a particularly poignant email from my favourite roving reporter this week. In this peculiar year of endings, Ozzy Osbourne and Geezer Butler discuss the end of Black Sabbath:

Black Sabbath may no longer live every day like Caligula on his lunch break, but by Osbourne's estimation, their career has come full circle. On Wednesday, they will play the first date of their farewell tour, which they've dubbed "The End." "I don't want to drag it into the dirt," the singer says. The band members — Osbourne, Butler and guitarist Tony Iommi, who is 67 — so far have signed up for 80 gigs around the world that stretch into next year, though they may extend the run. And even though they opted out of recording a follow-up to their doomy comeback LP, 2013's 13 — which earned them their first Number One in the U.S. — they're not ruling out recording together when the tour is done. For now, the bassist has mixed emotions about the final run of Sabbath shows. "It'll be bittersweet," he says. "I'm glad we're finishing on a high note but sad that it's the end of what I've known for most of my life."

<http://www.rollingstone.com/music/news/black-sabbaths-ozzy-osbourne-geezer-butler-talk-bittersweet-finale-20160120#ixzz3xuPPzGxf>



Here are the latest updates to Steve Hackett's 2016 tour schedule ...

STEVE HACKETT - ACOLYTE TO WOLFLIGHT PLUS  
GENESIS REVISITED 2016  
NORTH AMERICA & CANADA

- 28 MARCH - NEPTUNE THEATRE, SEATTLE, WA, USA
- 29 MARCH - REVOLUTION HALL, PORTLAND, OR, USA
- 31 MARCH - THE WARFIELD, SAN FRANCISCO, CA, USA
- 1 APRIL - ORPHEUM THEATRE, LA, CA, USA
- 2 APRIL - THE TALKING STICK, SCOTTSDALE, AZ, USA
- 4 APRIL - BOULDER THEATRE, BOULDER, CO, USA
- 8 APRIL - LE GRAND THEATRE DE QUEBEC, QUEBEC CITY, QC,
- 9 APRIL - PLACE DES ARTS THEATRE MAISONNEUVE, MONTREAL, QC, CANADA
- 10 APRIL - LE THEATRE DU CASINO, GATINEAU, QC, CANADA
- 14 APRIL - PARKER PLAYHOUSE, FORT LAUDERDALE, FL, USA
- 15 APRIL - CAPITOL THEATRE, CLEARWATER, FL, USA
- 16 APRIL - PLAZA THEATRE, ORLANDO, FL, USA
- 17 APRIL - SYMPHONY HALL, ATLANTA, GA, USA
- 19 APRIL - CAROLINA THEATRE, DURHAM, NC, USA

JAPAN

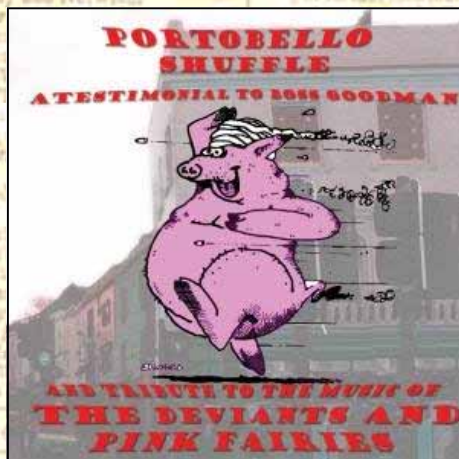
- 21 MAY - CLUB CITTA KAWASAKI, KANAWAGA-KEN (Sold Out)
- 23 MAY - OSAKA NAMBA HATCH, OSAKA

UK

- 19 JUNE - STONE FREE FESTIVAL, O2, LONDON







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](mailto:arsydeedee@yahoo.co.uk)

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

(FILLING IN FOR ANDREW LOOG OLDHAM)



# Peculiar News of the Week



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. This week however Hennis the Chicken and Wally the Comedy Rhinoceros have taken the helm...

**FARTS FROM 2,186 SHEEP  
FORCE PLANE TO MAKE  
EMERGENCY LANDING**

<http://tinyurl.com/z365hu6>







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

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

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

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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).

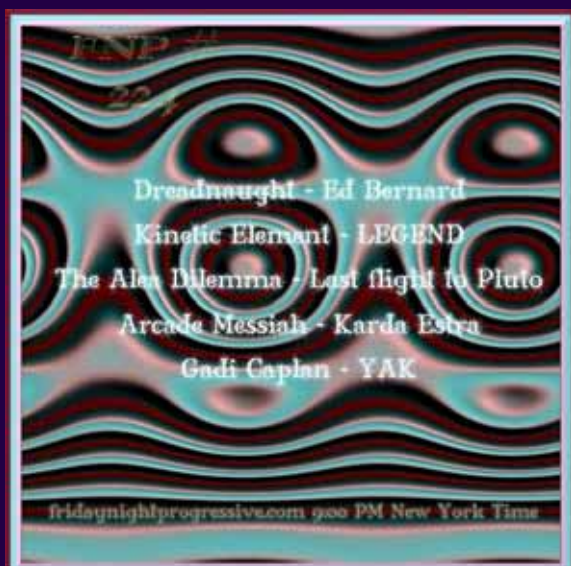
Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia.

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

Artist	Track
Mae West:	Day Tripper
John Grant (feat Tracy Thorn):	Disappointing
Loudon Wainwright III:	Acid Song
Rose McDowall:	Wings of Heaven
Rose McDowall:	(Don't Fear) The Reaper
Fela Kuti:	Fear Not For Man
Bessie Smith:	Sinful Blues
The City:	Now That Everything's Been Said
Lawrence and the Comfortable Society:	Heartache
Ani Glas:	Ffol – Little Things
U Roy:	Jah Son of Africa
Les Baxter:	Because of You
Shangri La's	Sophisticated Boom Boom
Promised Land Sound:	She Takes me There
Dark Hippies:	Six Feet
Us and Them:	Precious Moments
Eric Cheneaux:	Slowburner (with Stillness)
Ray Anderson, The Home Folks:	Sputniks and Mutniks
Hasil Adkins:	Up on Mars
Fela Kuti:	Beasts of no Nation
Nora Bayes:	Cheer Up, Eat and Grow Thin
Andy Williams:	Never Can Say Goodbye

**Listen  
Here**





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

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

#### ARTISTS:

Dreadnaught

<http://www.facebook.com/dreadnaughtrock/?fref=nf>

Ed Bernard



<http://www.facebook.com/edbernardmusic/?fref=ts>

Kinetic Element

<http://www.facebook.com/kineticelementband/?fref=ts>

LEGEND

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

The Alea Dilemma

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

Last flight to Pluto

<http://www.facebook.com/Last-flight-to-Pluto-1524667531102.../>

Arcade Messiah

<http://www.facebook.com/arcademessiah/?fref=ts>

Karda Estra

<http://www.facebook.com/kardaestra/?fref=ts>

Gadi Caplan

<http://www.facebook.com/Gadi-Caplan-176562585740440/?fref=ts>

YAK

<http://www.facebook.com/yaktunes/?fref=ts>

— with Alice Freya, Richard Habib, Richard Wileman, Ed Bernard, Martin Morgan, Mike Visaggio, Stephen Paine, Gadi Caplan, John Bassett and Danny Brymer.

**Listen  
Here**

# Friday Night Progressive





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

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

He's a member of SKY CLUB, Gonzo



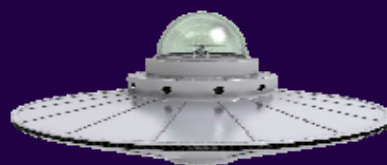
recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### "Surfing With The Hatman"

Mack talks to UFO researcher and surf rock legend, Merrell Fankhauser about his new CD, "Signals from Malibu." Also psychic William Stillman discusses his childhood encounters with "Hatman," Rob Beckhusen on Russia's new "Terminator Tanks," and Commander Cobra on a new conspiracy concerning Iran's recent seizing of ten US sailors in the Persian Gulf.



**Listen  
Here**

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





## CANTERBURY SANS FRONTIÈRES: Episode Thirty

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

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

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

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

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

Classics from Soft Machine and Caravan, a Spanish band clearly influenced by both of these groups, a pre-Kraftwerk curiosity, Alice Coltrane, Tortoise, some Bowie/Eno ambience and an exploration of the peripheral Canterbury contributions made by synth pioneer Francis Monkman. This episode also features a guest selection from, and chat with, local academic Alan Payne about this PhD research on the Canterbury scene..

**Listen  
Here**





## Glenn Lewis Frey (1948 – 2016)

Frey was an American singer, songwriter, producer and actor, best known as a founding member of rock band the Eagles. He was born in Detroit, Michigan. Growing up in Royal Oak, Michigan, he studied piano at 5, later switched to guitar and became part of the mid-1960s Detroit rock scene. One of his earliest bands was called the Subterraneans, named after Jack Kerouac's novel, and included fellow Dondero High School Class of '66 students Doug Edwards (later replaced by Lenny Mintz) on drums, Doug Gunch and Bill Barnes on guitar and Jeff Hodge on bass. During the 1970s, Frey played guitar with the band, as well as piano and keyboards. Alongside Don Henley, Frey was one of the primary singers of the Eagles; he sang lead vocals on songs such as "Take It Easy", "Peaceful Easy Feeling", "Tequila Sunrise", "Already Gone", "Lyn' Eyes", "New Kid in Town" and "Heartache Tonight".

After graduating from high school in 1966, Frey played for a while with the local band The Four of Us, modeled after The Byrds. In 1967 he formed the Mushrooms with Jeff Burrows, Bill Barnes, Doug Gunch and Larry Mintz. The group scored a coup in

getting Bob Seger to write their first single and made television appearances to promote it. In the later part of 1967, Frey pulled together another band called Heavy Metal Kids with Steve Burrows (piano), Jeff Alborell (bass), Paul Kelcourse (lead guitar) and Lance Dickerson (drums).

After the breakup of the Eagles in 1980, Frey embarked on a successful solo career. He released his debut album, *No Fun Aloud*, in 1982 and went on to record Top 40 hits "The One You Love", "Smuggler's Blues", "Sexy Girl", "The Heat Is On", "You Belong to the City", "True Love", "Soul Searchin'" and "Livin' Right".

Frey debuted as a recorded songwriter while fronting Longbranch Pennywhistle, a duo with Souther, in 1969. Frey wrote the songs "Run, Boy, Run" and "Rebecca" and co-wrote "Bring Back Funky Women" with Souther for their self-titled album. Frey also met Jackson Browne during this period. The three musicians lived in the same apartment building for a short time, and Frey later said that he learned a lot about songwriting from hearing Browne work on songs in the apartment below.

Frey met drummer Don Henley in 1970. When Linda Ronstadt needed a backup band for a single gig, she hired Frey, Henley, Randy Meisner and Bernie Leadon on the advice of her boyfriend, J.D. Souther. Frey and Henley later joined Ronstadt's backup band for her 1971 summer tour. Afterwards, Frey, Henley, Meisner and Leadon formed the Eagles, with Frey playing guitar and keyboards and Henley playing drums. The band went on to become one of the world's best-selling groups of all time.

The Eagles broke up around 1980 and reunited in 1994, when they released a new album titled *Hell Freezes Over*. The album had live tracks and four new songs. The *Hell Freezes Over* Tour followed. In 2012 on *The Tavis Smiley Show*, Frey told Smiley, "When the Eagles broke up, people used to ask me and Don, 'When are the Eagles getting back together?' We used to answer, 'When Hell freezes over.' We thought it was a pretty good joke. People have the misconception that we were fighting a lot."

# THOSE WE HAVE LOST



It is not true. We had a lot of fun. We had a lot more fun than I think people realize." At their first live concert of 1994, Frey told the crowd, "For the record, we never broke up. We just took a 14-year vacation."

After the Eagles disbanded, Frey achieved solo success in the 1980s, especially with two No. 2 hits. On May 8, 2012, he released his first solo album in 20 years, *After Hours*, featuring covers of pop standards from the 1940s to the 1960s.

As a television actor, Frey guest starred on *Miami Vice* and had a starring role in the "Dead Dog Arc" of *Wiseguy*. Frey's first foray into film was his starring role in *Let's Get Harry*, a 1986 film about a group of plumbers who travel to Colombia to rescue a friend from a drug lord. Frey's next film appearance was a smaller role in *Jerry Maguire* (1996).

Since about 2000, Frey had suffered from rheumatoid arthritis, which affected various joints of his body. The medication that he took to control the disease led to colitis and pneumonia. On January 18, 2016, Frey died at the age of 67 in New York City of complications from rheumatoid arthritis, acute ulcerative colitis, and pneumonia, while recovering from intestinal surgery.



### **Andrew Johnson (1959 – 2016)**

Johnson was a British artist best known for designing the record sleeves for The The, his brother Matt Johnson's band, in the 1980s and 1990s which were produced under the pseudonym Andy Dog. His work often featured tortured, grimacing figures coupled with dark, melancholic themes. His main medium was drawing and he consciously attempted to forge a new

connection with the English Neo-Romantic movement of the early to mid 20th Century.

He trained at Camberwell School of Art, and contributed to many underground comics and magazines and also worked for the music press. He was responsible for establishing the visual identity of the Some Bizzare record label.

Johnson was diagnosed with an aggressive brain tumour in April 2012, and died on 18 January 2016.



### **Clarence Henry Reid (1939 – 2016)**

Reid was an American musician, songwriter and producer, also known by the stage name and alternate persona Blowfly.

During the 1960s and 1970s Reid wrote for and produced artists including Betty Wright, Sam & Dave, Gwen McCrae, Jimmy "Bo" Horne, Bobby Byrd, and KC & the Sunshine Band. During this period he was also a recording artist, cutting many of his own songs, including "Nobody But You Babe".

Reid wrote sexually explicit versions of hit songs for fun but only performed them for his friends at parties or in the studio. In 1971, he along with a

# THOSE WE HAVE LOST



band of studio musicians recorded a whole album of dirty songs under the name Blowfly. The album, *The Weird World of Blowfly*, features Reid dressed as a low-rent supervillain on its cover. He created this alter ego to protect his career as a songwriter, and continued to perform in bizarre costumes as his Blowfly character and continued to record sexually explicit albums throughout the 1970s/80s. Blowfly's profane style earned Reid legal trouble. He was sued by songwriter Stanley Adams, who was ASCAP president at the time, for spoofing "What a Difference a Day Makes" as "What a Difference a Lay Makes".

Blowfly's *Punk Rock Party*, a 2006 album release from *Alternative Tentacles*, features several punk rock classics given the Blowfly treatment—including a rewrite of the Dead Kennedys song "Holiday in Cambodia" recast as "R. Kelly in Cambodia", which features Biafra (the song's composer and original singer) playing a trial judge. Blowfly completed his first tour of Australia in March 2007, and toured Germany with Die Ärzte in 2008. He performed at the 2010 Big Day Out music festival, held in Australia and New Zealand.

On January 17, 2016, an update to the Blowfly Facebook page announced Reid's death from liver cancer.

### **Mic Gillette (1951 – 2016)**

Gillette was an American brass player, born and raised in northern California's East Bay area. He was famous for being a member of Tower of Power, Cold Blood, and The Sons of Champlin. A child prodigy, Gillette picked up the trumpet and was reading music by age four. At 15, he joined the Gotham City Crime Fighters (which later evolved into the Tower of Power), playing both trumpet and trombone (as well as baritone and tuba). He took a brief break from Tower of Power to tour and record with the band Cold Blood, but re-joined Tower of Power a year later, hitting the road



and opening for Santana and Creedence Clearwater Revival.

As its reputation as a premier horn band grew, Tower of Power toured with Heart, Rod Stewart, and The Rolling Stones, among others. In addition, Gillette appeared on hundreds of recordings as a session player. But in 1984, fearing that his daughter Megan would not recognize him, Gillette quit touring to be a full-time father. In 1998 shortly after joining the Sons of Champlin he missed one of their concerts due to a split lip. According to Mic himself, he had split his lip due to not playing for 14 years after leaving Tower of Power.

After a 25-year absence, Mic Gillette rejoined Tower of Power (August 2009) for touring, replacing Mike Bogart; but he left the band again after just more than a year and a half on February 14, 2011.

Gillette died on January 17, 2016 of a heart attack.

### **Terence Dale "Buffin" Griffin (1948 – 2016)**

Griffin was an English drummer and founding member of 1970s rock band Mott the Hoople. He played in local bands with future fellow Mott the Hoople member Overend Watts and it was during this time he gained the nickname "Buffin". Griffin's

# THOSE WE HAVE LOST





bands during this time included the Silence and the Charles Kingsley Creation. He appeared on two singles in 1966 by Yemm and the Yemen. Also in 1966, again with Watts and also with Mick Ralphs, Griffin played in the Doc Thomas Group. Successful in Italy, the group performed until the summer of 1968 when further changes of band personnel took place. In 1969 they moved to London and with the addition of Ian Hunter, in June 1969 Mott The Hoople were formed.

Following the departure of Ian Hunter and Mick Ralphs, Griffin, along with Overend Watts and Morgan Fisher re-formed Mott with guitarist Ray Major and vocalist Nigel Benjamin. Following the departure of Benjamin in 1976 the remaining members regrouped as British Lions, with former Medicine Head member and songwriter John Fiddler, until their demise around 1978.

Griffin also produced numerous BBC Radio 1 John Peel sessions from 1981 to 1994.

Aged 58, Griffin was diagnosed with early-onset Alzheimer's disease. In January 2009 it was confirmed that Griffin and the other original members of Mott the Hoople would reform for three 40th anniversary reunion concerts in October 2009. Due to popular demand, the reunion was eventually extended to five shows. Having been diagnosed with Alzheimer's disease, Griffin only performed

during the encores. The Pretenders drummer Martin Chambers, a fellow Herefordshire native and friend of the band, played the main set and also covered for Griffin on the 2013 tour.

Griffin died in his sleep on 17 January 2016 at the age of 67.



### **Gary Alexander Loizzo (1945 –2016)**

Loizzo was an American guitarist, singer, recording engineer, and record producer. He is best known for being the lead singer with The American Breed, formed in the mid 1960s. They had several hit records, including the million selling single "Bend Me, Shape Me" in 1967-1968 and two other top 40 Billboard singles "Green Light" and "Step out of your Mind" and other top 100 hits.

# THOSE WE HAVE LOST



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Loizzo then went on to start his own recording studio called 'Pumpkin Studios' in the early 70's and become a two-time Grammy-nominated recording engineer. He worked with REO Speedwagon, Styx, Bad Company, Slash, Survivor, Liza Minnelli, Tenacious D, Nelson, and many others. Loizzo has been the lead recording engineer for albums that have sold over 25 million copies worldwide.

Loizzo died of pancreatic cancer on January 16, 2016, aged 70.



### **Pete Huttlinger (1961 – 2016)**

Huttlinger was an American guitarist. A graduate of Berklee College of Music, Huttlinger was a respected Nashville studio artist. In 2000, he won the National Fingerstyle Guitar Championship at the Walnut Valley Festival in Winfield, Kansas. He performed around the world with such artists as John Denver, LeAnn Rimes and many others. As a solo artist he performed across the U.S. and Europe.

By the age of 12, Huttlinger had begun music lessons and by 14 he had settled on the guitar. Soon after he graduated from high school, a relative left him a small inheritance. He decided

to use this windfall to study at Berklee College of Music.

During the early 1990's, guitarist John Denver's tour manager and producer Kris O'Connor heard Huttlinger on another project and recommended him to join Denver's band. Huttlinger toured, recorded and performed on television with Denver from 1994 until the singer's death in 1997.

As a recording artist Huttlinger released numerous albums and received wide-acceptance ranging from his critically acclaimed *Naked Pop to Things Are Looking Up*. In 2009 (on Instar Records) Huttlinger released *Fingerpicking Wonder: The Music of Stevie Wonder*. His most current release (2013) "*McGuire's Landing*" was a CD plus a short story that was written by Huttlinger.

In 2007, Huttlinger made his debut at New York City's Carnegie Hall. He was invited back in 2008 and made his first appearance there as a solo artist. He was scheduled to perform again at Carnegie Hall on January 9, 2010.

In 2004 and 2007, he was invited to participate in both of Eric Clapton's Crossroads Festivals. Huttlinger also made appearances as a side-man. He toured with John Denver for many years and appears with Country/Pop superstar LeAnn Rimes, including the BBC Television's "Live From Abbey Road," a series taped at the famous London studios, and ABC's "Dancing With The Stars."

In November 2010, Huttlinger suffered a stroke, paralyzing his right side and making him lose the ability to speak. Despite his recovery, Huttlinger eventually suffered end-stage heart failure, the result of a cardiac abnormality that had plagued him since childhood. He was airlifted to the Texas Heart Institute in Houston, where he was outfitted with a heart pump known as a VAD (Ventricular Assist Device) and spent the next four months in the hospital recovering.

In 2013 he released the long-awaited *McGuire's*

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# THOSE WE HAVE LOST

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Landing Project during a house concert on his birthday in Baltimore, Maryland.

He was a regularly featured performer with the Nashville Chamber Orchestra and had appeared with a number of other symphonies.

Huttlinger suffered a stroke on January 11, 2016, and died on January 15 at the Vanderbilt University Medical Center.



**Lee Abramson**  
**(1970 – 2016)**

Abramson was an American composer and musician. He is the first person to write music using ModelTalker, a computerized speech production program. He was diagnosed with Amyotrophic lateral sclerosis (Lou Gehrig's disease) in February 2005.

Abramson used adaptive technology, live musicians and electronic technology to create complex musical expressions, all with one finger. His music featured layers of electronic textures, synthesizers, piano, bass, and percussion.

His music was used as a subject for study in a Michigan State University class. Because of his disability, which limits his ability to control a computer to the use of only one finger, Abramson wrote music one note at a time using software such as Sibelius, LogicPro, ModelTalker to use computer recordings of his voice to "sing" on songs, Keystrokes from Assistiveware as an on-screen keyboard.

Abramson produced An educational series of YouTube videos explains the 5-step method of making music with ModelTalker, with a 6th video showing a real-time bounce of a Logic Pro project with ModelTalker samples "singing".

Tucker Stilley another musician with ALS, shared his custom KeyStrokes keyboard layout for Logic Pro, Abramson's Digital Audio Workstation without which he says, "Would have made what I do impossible".

Prior to his physical illness, Abramson was the bassist for numerous small bands, including Violet Wine and Punchy. His recent creations are classified as Rumi music, where he sets Rumi poetry to music. Abramson has performed under several noms de plume, including Ace NoFace, under which he wrote and produced the album Toxic Charm. In addition, under Rumi Music, he produced a self-entitled album, Rumi Music and later, Vow to Silence.

Abramson ran for President of the United States as an independent candidate in the 2012 election. His candidacy was endorsed by The Daily Swarm. Abramson did not appear on any state ballots in that election. He also sold pork rinds on the internet from 1998–2000.

Abramson died on January 20, 2016 at the age of 45.

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# THOSE WE HAVE LOST





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

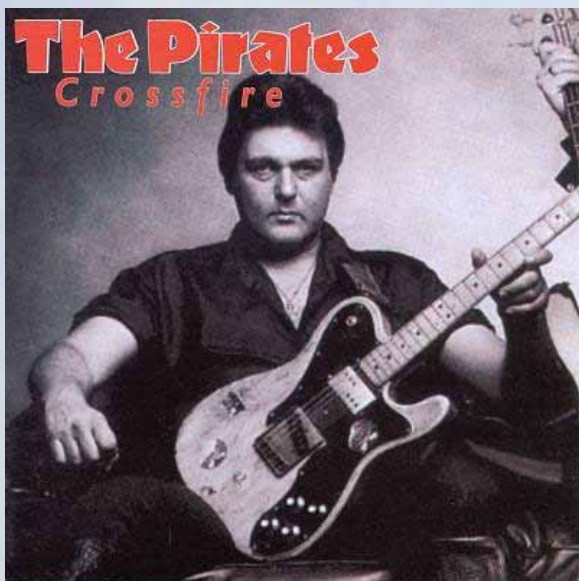
actions



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

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

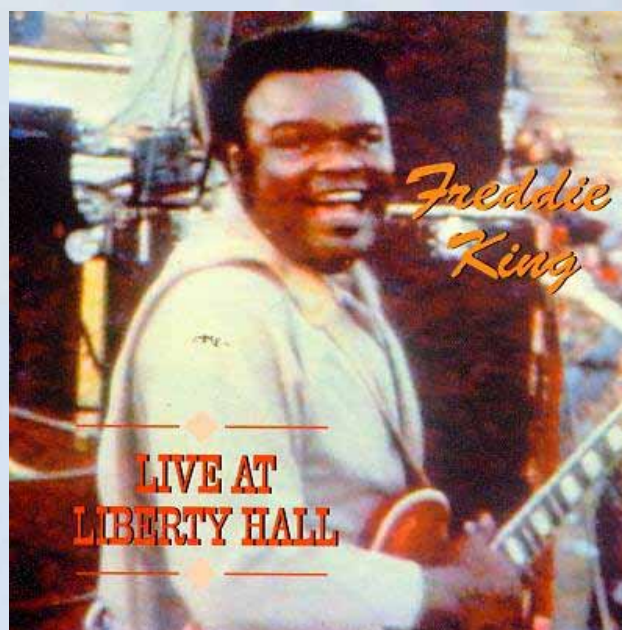




**Artist** The Pirates  
**Title** Crossfire  
**Cat No.** HST333CD  
**Label** Gonzo

The Pirates started off as the backing band to Johnny Kid, one of the greatest of the first generation of British rock and rollers. They introduced a level of theatricality previously unseen in British beat music. They influenced bands like the Led Zeppelin and The Who, and would of gone on to greater things had Kid not been killed in a car crash in 1966. Ten years later the band reformed, and versions of The Pirates have recorded and played live ever since. This album from 1999 includes versions of some of there most blistering hit record. Even a casual listen will reveal why this band, and especially guitarist Mick Green are so highly regarded amongst rock music, cognoscenti

Twangy Guy notes: "If you have none of "The Pirates" tracks this would be a good buy. For me being a big fan this was good to fill in a few blank spaces of tracks I did not have."



**Artist** Freddie King  
**Title** Live at Liberty Hall  
**Cat No.** HST364CD  
**Label** Gonzo

Like so many of the classic blues men his magic worked most keenly when he was on stage and this classic album which was recorded in the early 1970's contains a mix of classic blues tunes and a few more contemporary numbers. It was first released in 1995 through the good offices' of an organisation of Texas blues aficionados. Just one listen shows why such





legendary musicians such as Leon Russell were such big fans. King became an influential guitarist with hits for Federal Records in the early 1960s. He inspired musicians such as Jerry Garcia, Dickey Betts, Stevie Ray Vaughan and his brother Jimmie Vaughan. His influence was also felt in Britain through recordings by blues artists such as Eric Clapton, Peter Green, and Chicken Shack. He was inducted into the Rock and Roll Hall of Fame in 2012.

**Track Listing:**

- 1 Hey Baby
- 2 Feeling Alright
- 3 Ain't No Sunshine
- 4 Going Down
- 5 Have You Ever Loved A Woman
- 6 My Feeling For The Blues
- 7 I Love You So
- 8 Let The Good Times Roll
- 9 Kansas City



**Artist** Denny Laine  
**Title** Master Suite  
**Cat No.** HST366CD  
**Label** Gonzo

Denny Laine was for many years one of the most highly regarded British rock musicians. An early stint in The Moody Blues, and then two albums with Ginger Bakers air force who were one of the most critically acclaimed bands of their time, was followed in 1971 by a ten year stretch as Paul McCartney's chosen guitarist in his post Beatles band Wings. After Wings rather messily fell apart both McCartney and Laine embarked in solo careers. Master Suite, one of Denny Laine's many obscure solo releases, is an album devoted entirely to his virtuoso guitar skills. Denny is a great (and underrated) guitarist. Many Laine aficionados

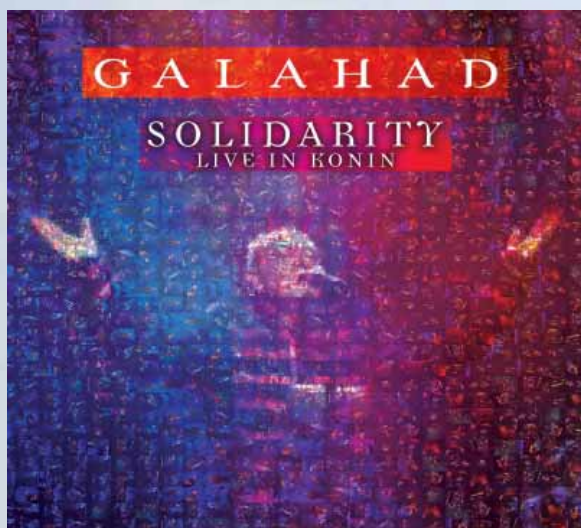
believe that the best song, by far, is the wonderfully oceanic "The Blue Musician." This album reveals a whole new side to Denny Laine; in which he almost enters Gordon Giltrap territory with a collection of intricately composed and sensitively delivered slices of guitar music. A real gem.



**Artist** The Selecter  
**Title** Live Injection  
**Cat No.** HST363CD  
**Label** Gonzo

In the late 70's after punk's year zero approach to music had done much to reset everybody's odometers one of the most exciting musical movements was Two Tone whose political and musical manifestos set a template for much of the music that was to happen in the 1980's. The Selecter featured a racially diverse line-up. Their lyrics featured themes connected to politics. Reinforcing the songs of Neol Davies were the voice and rude girl style of Pauline Black and the rhythms of Desmond Brown on the Hammond organ. The band's name is based on the term "selector", which is a Jamaican word for disc jockey. The band were one of the most successful ska bands of the 2 Tone era, notching up several top forty singles in the British charts. The Selecter reformed in 1991 and vocalist Black continued to perform and release music under The Selecter name until 2006. Some confusion emerged over two competing lineups for the Selecter in 2011, between that featuring Davies and that featuring Black and Arthur 'Gaps' Hendrickson. In June 2011 Black applied for, and won, The Selecter trademark and the right to use the name herself. This live album proves, as if any proof was needed what a killer live band they really are!





**Artist** Galahad  
**Title** Solidarity - Live in Konin  
**Cat No.** OSKAR10642CD  
**Label** Avalon

In 2013 Galahad embarked on a few selected live in shows the UK, Europe and Central America to promote their recent 'Battle Scars' and 'Beyond the Realms of Euphoria' album releases.

One of the venues the band played was a rather lovely modern theatre called the Oskard at Konin in Poland.

Galahad are pleased to announce that this particular show was recorded in both audio and film format which has subsequently been released in its entirety as a double CD and DVD triple disc set.

The audio was mixed by regular Galahad cohort Karl Groom at Thin Ice Studios in Surrey whilst the visuals were edited by our good friends at Oskar Productions in Poland.

The DVD also includes several extras including a photo gallery and, an at times, rather amusing band documentary/interview.

**Artist** Galahad  
**Title** Sleepers - 20th Anniversary Edition  
**Cat No.** OSKAR1065CD  
**Label** Avalon

Twenty years ago in September 2005 Galahad released 'Sleepers', their 'very difficult' third album. The album was recorded, engineered and mixed by Tony Arnold a cohort of Robert Fripp/King Crimson at the time and therein was the difficulty. Tony was recommended to the band in 1991 because of his work with Robert, however, unbeknown to Galahad and because of Tony's commitments to other projects including the King



Crimson 'Frame by Frame' boxed set the whole 'Sleepers' project became an extremely long and arduous journey culminating in Wild West style stand off when the final 'tranche' of money was exchanged for the album master and master tapes in Spring 1995!

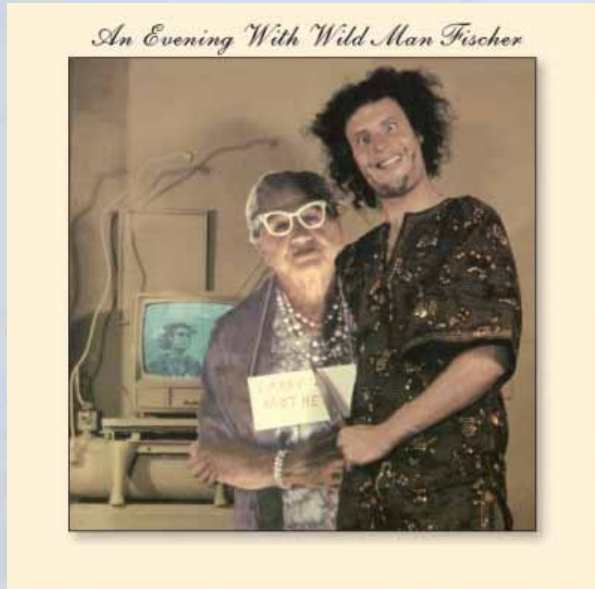
The album took over four years to come to fruition, which crippled the band's momentum which had been built up following their BBC Radio One Rock War win and release of their 'Nothing Is Written' album in 1991. It also caused considerable stress amongst the members and even their respective partners and also became the most expensive album to this day that the band have ever recorded, which was difficult as the band had no record deal at this point and were totally self-funded. Funds were borrowed from family and friends to pay for the ongoing recording sessions with no product to sell until its eventual release, which seemed like an eternity at the time.

However, Galahad remained bloody minded and resolute as usual and despite all the problems associated with the album's gestation it was released and all loans were repaid in less than twelve months after it hit shelves. Rob Ayling, head honcho at Voiceprint Records, helped the band massively by organising pressing and distribution resulting in Galahad achieving their best selling album to that point, one which still sells consistently to this day.

Fast forward to 2015, Galahad are still here, as bloody minded as ever, our good friends at Oskar have kindly agreed to release a 20th anniversary re-mastered version, including a couple of extra tracks. The band were never happy with the original production but there was little that could be done and the band were, frankly, mentally and



emotionally worn out! However, after having tweaked various aspects of the original recording, courtesy of Karl Groom, listening back to it now it actually sounds fine, very different to Karl's modern production of but then again the band were a very different beast in 1995, although there are certain trademarks which still and will always remain.



**Artist** Wild Man Fischer  
**Title** An Evening With Wild Man Fischer  
**Cat No.** HST398CD  
**Label** Gonzo



Wild Man Fischer was institutionalized at age 16 for attacking his mother with a knife. He was later diagnosed with two mental disorders, severe paranoid schizophrenia and bipolar disorder. Following his escape from the hospital (he said no one ever bothered to take him back there), Fischer wandered Los Angeles singing his songs a capella for 10¢US each to passers-by. Discovered on the street by Frank Zappa, with whom he recorded his first album, Fischer became an underground concert favorite. Zappa was responsible for Fischer's initial foray into the business of recorded music, an album called An Evening with Wild Man Fischer, which contained 36 tracks, some of which contained minimal musical accompaniment, and others which were more or less shouted rants.



**Artist** Rick Wakeman  
**Title** The Stage Collection  
**Cat No.** MFGZ004CD  
**Label** RRAW

Rick Wakeman needs no introduction; a musician, composer, and raconteur without parallel, he is responsible for some of the most extraordinary British music for the past 50 years this album collects together some of his best loved songs in one unforgettable collection. If you are going to buy a Rick Wakeman record this year, buy this one.

# Jon Meets

# DON

Don Falcone is a remarkable man. I first interviewed him some years ago when he explained to me the concept behind his band Spirits Burning. "The original concept was to basically celebrate space rock and so what I did was, I put out a call – I guess it was in 1997 – to a number of musicians to say would you be interested in gathering and celebrating space rock?

And what I think has developed over that time given some of my interests, and then also what I kind of perceive as the openness and possibilities of space rock, and that includes everything from synth and electronic music. There is a folk and a blues aspect in some space rock, prog rock and art rock and then if you take it a little further, what some might call experimental music. So at some point I think it has become a celebration of music possibilities and then the other side of it, I was real influenced and also a big fan of the Brian Eno albums, especially the early ones and things like Bob Calvert, places you'd have these interesting combinations of people.

Kind of unexpected combinations, so you'd have the more art rock, Roxy Music kind of people and Fripp from heavily respected King Crimson and you'd have members of Hawkwind and The Pink Fairies, and you'd get these kind of happy accidents. I really wanted to see what I could do bringing together people who you wouldn't normally see coming together. I wasn't in the position of – financially – of bringing in big name players, so we'd end up having a combination of some

people from more known bands of the '70s and the '80s, and then some people from bands who were influenced or liked those people and so you would have bands that were kind of up and coming – let's say at that period of time, late '90s early 2000s – so you have this interesting mix of past skilled musicians and a kind of fresh take on it."

The thing that I found so interesting about the project is that it was my first real exposure to the idea of making music via file sharing between people who might be on entirely different continents. Don explained to me how it worked:

"I have a home studio which is basically an extra room in the house here that has a Pro Tools system and I used to work for Digidesign for 11 years so I was kind of able to be on the cutting edge of inheriting equipment, and there was another system I used way back before I worked at Digidesign and people like Daevid Allen used to visit the bay area here in – you know we are pretty close to San Francisco – and he used to visit once a year and he would actually record here. But the majority of musicians are actually scattered across the world so there's a – I think on the newest CD, there's 10 to 15 people from outside the United States. Either in South America, or Europe, and then there's others.

I think that another thing that has happened is that there's a number of people who used to live in San Francisco and who have moved away. What's happened, going back to the old





days, some people long distance, would send me DAT tapes – it could go both ways also. I could start a tune, then send them something, and they would record their track, or I could actually have them start a tune and they would send me something first. But in the old days, which were not really that long ago, we're talking maybe 14/15 years ago, the majority of people were communicating with DAT or CDRs. Nowadays, it is more likely that people are posting to places like Dropbox or YouSendIt or SendSpace. For example, the person starting the piece can post a \*.wav or \*.mp3 to get the initial track started, to hear it..."

He expanded on this in an interview with our friend and colleague Doug Harr for this very magazine back in 2014: "Collaborating in this way, I thought it was a great way to write or start pieces and then have other people change that track and turn it into something else, and also to have them start pieces. So it wasn't just about me – I've always felt that the best band is one where everybody is as good as or better than me. The other thing is, from the beginning – I wanted to make this a celebration of space rock – over time what it's morphed into is a celebration of collaborating – the result is lots of space rock but there's prog and other elements – people taking

the chance to play with others they would not normally play with. Slowly over the years, I've asked people and they've said "yes" – so for example I asked Steven Wilson (of Porcupine Tree) and he agreed, Daevid Allen (from the band Gong) comes in when he is here. And there are several collaborators from Hawkwind. Most of the recent recording sessions now happen remotely, although Cyrille (Verdeaux from Clearlight) and others still come here to record. To continue being relevant, I do think I have to vary the classic artists involved and mix in more contemporary

performers."

And now there is a new album, but it is an album with a difference. A sci-fi musical adaptation of Mack Maloney's "Starhawk" novel, featuring Daevid Allen (Gong), Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Robert Berry (3), Keith Christmas (Bowie), John Ellis (Gabriel), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (VDGG), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & more . . .

It really doesn't get much better than this. Check it out boys and girls:



# ***Douglas Harr Ear Candy for the Hungry Audiophile***

## **Remembering Glenn Frey of the Eagles**

When I was a teenager in the 1970s, you couldn't turn on the radio without hearing an Eagles song. They were practitioners of the "Southern California sound," a mix of folk, country, bluegrass and rock played at a typically "mellow" pace (dude), made popular by artists like

Jackson Browne and Linda Ronstadt. The Eagles lyrics always struck a chord; somehow they seemed so much older and world weary than us fans. Songs like "Desperado," "Tequila Sunrise," "Lyin' Eyes" poetically exposed the human condition in the way of great country



<http://diegospadeproductions.com/>





records. "Take it Easy" admonished us to not let the sound of our own wheels drive us crazy, to "lighten up" while we still could. My first girlfriend chose their sweet ballad "Best Of Our Love" to represent us, and the song continues to be meaningful to me after all these years. Eventually, the radio overplayed many of these songs, and we "burned out" on a lot of them. In fact, this overexposure kept me from bothering to buy tickets to any of their shows in the 70s. We finally saw the band in Oakland a few years ago during what will now be their final proper tour, supporting their excellent documentary *The History of the Eagles*. It was a great show, full of classic songs, guest appearances, and interestingly, interludes where clips from the documentary were played on large screens that flanked the stage.

Their classic album, *Hotel California*, the band's fifth, hit

the airwaves in 1976 finding a receptive global audience. Their most polished, accomplished recording, it eventually sold more than 30 million copies. Packed with their signature sound, it's also a more rocking version of the band, which now included three guitarists, Frey, Don Felder, and new member Joe Walsh. Their excellent musicianship balanced grit and polish making huge hits of the Spanish tinged title track, along with "Life in the Fast Lane," "Victim of Love," and "New Kid in Town." The messages in the lyrics are clear cautionary tales of excess, drugs, and lost dreams, mixed in with more typical love songs. The title track was open to interpretation, as was the album jacket's imagery, which led many to draw outrageous conclusions, including accusations of Satanism. Yet the band was cagey about explaining the meaning, other than saying it was metaphor for a "journey from innocence to experience."

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<http://diegospadeproductions.com/>



Of the album as a whole, Don Henley told Rolling Stone "We were all middle-class kids from the Midwest. Hotel California was our interpretation of the high life in Los Angeles." A stark interpretation it was. The band embarked on a long and successful tour to support the album, which included a stop in Washington D.C. where the proceedings were filmed, and included in that recent documentary DVD.

A critic had accused the Eagles of loitering on stage, and it's true that the band exuded the laid back California vibe so perfectly captured in their music. It's one of the reasons they recruited rocker Joe Walsh into the band just before this album and tour. As the "film shows, there were no duck walks, no stagecraft; the most animated player was Walsh whose facial expressions mimicked his winding guitar solos, demonstrated most aptly during his hit "Rocky Mountain Way.

The most memorable moment of the film is the signature solo for the title track "Hotel California" which found Joe Walsh and Don Felder delivering their dueling guitar solo facing each other in an exciting jovial moment. Yet their laconic style does not seem a disadvantage all these years later. It's a pleasure to watch the band perform their many hits, including down-tempo classics like "Lyn' Eyes" which demonstrates Frey's ability to impress the audience, even with his eyes mostly closed! The

professionally filmed wide screen movie is crisp and clear, caught by multiple cameras and edited to include wide shots and close-ups that are well timed to maximize the experience. Only eight songs are included, but it's worth the price of the documentary set to have this content. Hopefully an unedited version of the film will eventually be released in the future.

We lost Glenn Frey this week, and while it means no more reunion tours for the Eagles, his music will surely live on all over the world. At the time of his 80s solo career success, Frey said he realized, "You don't have to give this up when you turn 30, 35 or 40. I'll always make records and write songs, I gotta do them, otherwise I'd go nuts."

He needn't have worried. Even after the band broke up in 1980 the classic rock format dominated radio stations in the U.S. where the next wave of British punk and dance music was being relegated to niche status. The format continues to this day, and the Eagles are still played frequently all over the world. Frey once said, "even though the band broke up they kept playing our songs all the time. It was like we never went away....we were still on the radio..." And it's still true. Frey and his body of work will remain in our hearts. R.I.P.



HISTORY OF THE  

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EAGLES



THE STORY OF AN AMERICAN BAND

# Glenn Frey – Take it Easy



“Death seriously needs to take a fucking holiday. STOP TAKING ALL THE GREAT MUSICIANS!!!!!!”

A rather apt comment on You Tube this evening, underneath The Eagles ‘Take it Easy’. I ain’t going to write an article about dead people next issue (please!) but hope to write my first gig review of 2016 instead.

Frey was one of the founding members of what was to become a huge record-selling band in the 1970s and beyond. The Eagles, like ‘em or not, brought American Country to rock/pop, call it what you like. They also brought it to the world outside of the USA too, big time. U.S. Country isn’t one of my most played musical genres, but the best is very good indeed. For me, The Eagles were a bit too polished to bear repeated listening (unlike Poco for example) but when you hear those early songs, you just can’t help tapping your foot along, the words going through your head as they are sung.

The BBC have shown ‘The History of the

Eagles’ documentary on BBC 4 (and may show it again, *Lemmy the Movie* is on January 22<sup>nd</sup>), I bumped into it by chance one evening a couple of years ago. It had just started as I was about to go to bed and I gave it the 10 minute test out of passing interest. Two hours later I staggered up to bed having been transfixed for two hours. The latter part is less pleasant, rows and litigation about money but all the more interesting for it. Americans do like their Dollars, that’s for sure. Their musical peak for me is well covered in the film, their early years from 1971 – 1975. The film makes it quite clear they were on a mission to some degree, but why not, at least they had talent, and lots of it. They had great song writers in the group itself plus close friends such as Jackson Browne. Frey is now being credited as a driving force behind the band, from a business point of view, as well as an excellent song-writer, singer and guitar player. The Eagles, Desperados, On the Border and One of these Nights contain some truly great songs, of a cinematic view of rural America at the time. The people and landscapes their songs and music painted struck a chord with not only millions of Americans, but millions of us elsewhere in the world who wanted to live in that Hollywood version of the modern west. Love songs and gentle country grooves was the name of the game, and they were very good at it indeed. The film shows their brief ‘psychedelic’ side with desert weed and mushrooms under the stars fun and all the other wonderful temptations that came along their way as their success grew and grew. Their first number 1 album was Their Greatest Hits, 1971-1975 which contains a pretty solid collection of their best songs from the period. Frey co-wrote Take it Easy, Lyin Eyes, Desperado, One of These Nights and Tequila Sunrise to name a few. Just the

## John Brodie-Good





song titles evoke a sense of the Americana the band were trying to successfully create. The old-fashioned word 'crafted' applies here, songs for the most part beautifully played and sung, with the kind of harmonies that the Americans can do so well. An instant escape from your city life or cold Northern European winter. The sun always shine in 'Eagles-land', and as I get older, that appeals.

1976 saw Joe Walsh join the band and, in my humble opinion, the truly awful Hotel California (the song and the rest of the album). Their biggest seller and success commercially, good for them. For me, turgid, contrived, the mock reggae of the title track, the off-kilter vocals and 'harmonies'. Just sounds wrong to my ears, wrong, wrong, wrong. Always has done. I certainly like some of Joe Walsh's solo stuff, The Smoker You Drink, The Player You Get album is a classic in it's own right. Walsh is quite amusing in the film, a real Keith Richards type character bless him. At least Fleetwood Mac's Rumours knocked it

off the top spot and slightly beat it in overall sales. Amazing to think that much of the proceeds of both albums went to South America and up the band's noses. The good old days.

Glenn Frey enjoyed a successful solo career after the Eagles implosion in 1980, scoring hits for movie and tv soundtracks (remember the original Miami Vice?) and of course re-joined them when they re-formed.

As someone remarked on Facebook today, the band that God is putting together upstairs should be pretty good by now. They need to rehearse before adding any new members surely?

The Eagles – 1971 – 1975

<https://www.youtube.com/playlist?list=PLsfmYXk2OnElqdpB7dSxh7QYudhcRs6lH>

"Lemmy, Glenn, David...why, God, WHY???????????????? TAKE BIEBER INSTEAD!!! (another gem from You Tube)

# John Brodie-Good

# EKAT CREPT IN



Many years ago during my mis-spent youth, my first wife and I were sat at a table full of bootleg tapes. We were at some hall or other in - I think - Cheltenham, and it was our first ever attempt at making money in that manner. We had sold absolutely nothing, when a young man with dark curly hair and an impish expression on his face strode up to our table confidently. "I'm from the BPI", he proclaimed, "You're busted". He wasn't, and we weren't, but he had *that* kind of sense of humour. His name was Paul Whitrow, and we have been friends ever since.

Over the years his career in the music industry and mine have progressed roughly in parallel. He makes records and I write about them, and every so often he contacts me to tell me about a new discovery. As he did on Wednesday evening this week. I was sitting in my favourite armchair desperately trying to write deathless prose on my iPad. I am completely deaf in my left ear and also have non infectious bronchitis at the moment, and am spluttering like a grampus every time that I speak. It is not the most auspicious time for me to be introduced to the next big thing. But this is exactly what happened, and the fact that the next

big thing made such an impact on me despite the inauspicious circumstances does, I believe, augur very well indeed.

According to her website: "Ekat Bork, a spirit of nature hovering in the air, leaves the past behind her, from the sunsets of Siberia to the lights in the house of fairies. She is both author and performer in our world, an inexhaustible storyteller that penetrates the heart."

Ekat Bork is from Vladivostok on the very eastern tip of Russia, a place which is nearer the United States than it is Moscow. It is a strange and mystickal land, a place where even some reputable scientists still believe that unbelievable creatures like the devil bear, the monsters of Lake Labyntyr and Steller's sea cow can eke out an existence half way between the shadows and the world that we inhabit.

Much the same could be said about Ekat Bork. Although the bare bones of her life are there in black and white for all to see, the reality (and I so dislike using that word) is something far greater. At 16 she absconded from her family on the legendary and iconic Trans-Siberian Express to St. Petersburg, where she began to sing her own songs on the streets and on the underground. Her website then picks up the story:

"In 2007 she moved to Switzerland where she studied "singing and contemporary writing and production" and made contacts within the musical world of Switzerland and Italy. Ambitious and aware of her ability, Ekat Bork shows patience in working towards defending her inner universe."

I am listening to her debut album Veramellious as I write this, and seldom have I heard such extraordinary music. How the hell can I describe this? The truth is that I can't. She has an extraordinary voice which veers between being a ravaged queen like Agnes Bernelle to being a pubescent pixie playing wantonly shocking tricks





in a schoolyard somewhere in an alternate universe where neither she or anyone else is entirely human.

The music is equally uncategorisable. There is a plant called goosegrass, with which most country dwellers will be familiar. It propagates itself through an unusual method of dispersal. Its leaves, stems and tiny green fruit are covered with little hooks which attach themselves to the coats of animals, or the clothes of humans passing by. Listening to her debut album I have the overwhelming visual simile that Ekat is an enchantress who has as a familiar some strange creature if the forests who went for a wander through a new habitat - the forest of music. Little burrs of all sorts of genres - hip-hop, rock, classical, and above all various strains of ethnic music from across Eurasia, and a dozen others - attached itself to its hide, and when it returned to its mistress she concocted a rich and heady broth mostly unlike anything that anyone has ever heard before, but with enough familiar reference points not to make it completely unpalatable. Maybe Ekat is the enchantress, maybe she is also the familiar. In a world like the one conjured up by this extraordinary music, all bets are off.

An easy reference point to give would be Bjork. But that would be lazy journalism, because they actually sound very little like each other. But whilst I am on this trail, I would like to say that whilst I have always thought that Bjork's music is

very clever, I have always felt that it was too contrived. Ekat Bork is completely without artifice. The music is complex, clever and cerebral, but also sensual and feels completely organic. Paul tells me that her new album is - in a break from what she has done so far - completely electronic, and the newest track that I have heard bears that out.

It is called *React* and is from the sessions for the new album. Imagine what would happen if Dr Dre produced a song by *Neu* written by Yoko Ono. Yup it is that good! And that weird! And the video? Heavens to Betsy! Last year there was a media furore about a video featuring a twelve year old dancer wrestling with a fully grown man. What the blinking flip are they gonna make of this? Ekat, with the bare legs of an old fashioned schoolgirl but wearing a gas mask, scampers about on all fours never quite proffering herself to a husky or a wolf or some other canid, interspersed with a game of hopscotch and some strange ligitage on a swing. This is simultaneously sacred and profane, but by Koschei it is the most striking thing I have seen for ages.

We all know that there is no justice in the universe, but despite that you can bet your bottom dollar that this strange little forest halfling is going to be an enormous star. I think that is what David Bowie died for.



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# YE GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



Steve Rider is a photographer, paranormal investigator, and all round good egg. He is the founder of Infinite Realities which is an internet based paranormal group, husband of Andrea (one of my ex-secretaries, and father of Deanie (one of my many assistants). So with all this going on in his life, we made him bugger off to a desert island with only ten albums for company...

# Steve's Top Ten albums

- 1: Dusk till Dawn - Emancipator
- 2: Pulse - Pink Floyd
- 3: Original Gangster - Ice T
- 4: The Lion goes from Strength to strength - Blade
- 5: Roswell ( special edition) - Janus.
- 6: The Horns of Jericho - Hijack
- 7: Purple Rain - Prince and the Revolution
- 8: The Fabreeze Brothers - Paul Nice and Phil Most Chill
- 9: Fallen Angels - Everlasting Dream (Dj Fab)
- 10: Endtroducting - DJ Shadow



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# 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..

came back from the Stones tour and felt pretty good about the whole thing. I thought I had coped well with the new world I had found myself in and I was ready for the next challenge. I did a bit of work for Brockum at some festivals and the band had a few stabs at doing some gigs, but it seemed to have pretty much run its course and I was hungry to get back out on the road. During the course of the Stones tour I had slipped back into having a spliff every now and then. Having been away for a few weeks I had dropped behind the Tai Chi class although I was still doing yoga. I decided not to attend the Tai Chi classes anymore.

Mick had an office in London on the Finchley Road, and I would go up there a lot to help get tour merchandise together. Although we were still preparing T-shirts using the iron-on transfers, at times a lot of the shirts were being silkscreened instead. This was a good thing because during one of the Stones festivals I had been preparing some shirts when the trestle table, that had the press on, collapsed. I caught the press on the way down, but it was still switched on and very hot. By the time I had found a place to put it down I had two severe burns, one on each arm. The scars are still faintly visible now – 37 years later. I had no wish to repeat this. Silkscreen was much easier.

The next tour I was sent out on was with *Richie Blackmore's Rainbow* at the end of August 1976.. The first show was at the *Bristol Hippodrome* and I seem to recall that there was one of those 'something or other 'On Ice'' spectacles on the day before our get in. They were melting down a huge block of ice, which was on a rink which covered the stage. Everything was wet and there were pipes and stuff all over the place. Richie's tour featured a large rainbow which needed to be set up on the stage. It was in several sections, all of which had to be flown in the air and bolted, then wired together. Back in the '70s the technology for this kind of thing was 'hammer and nail' primitive. The rainbow itself consumed so much power that there were times on the European leg when it drew the power from the stage and the guitar amps would falter.



This was also a much more hard core crew than others I had worked with previously, and I was to find out just how hard core a bit later. For the UK shows we travelled by van with the merchandise in the back. This was OK and no real problem, and it also gave us a chance to relax since we did not have to be at the shows until the middle of the afternoon.

For the crew it was much, much harder. The rainbow took a while to rig so, what with the trusses for the lighting, the get-ins became very early and the get-outs very late. No sound or backline could be rigged until all the lights and the rainbow were in, up and running.

The *Bristol Hippodrome* is a magnificent old building, all balustrades and boxes, plush but faded velvet seats and a marble edge that runs around the front of the stage. At the end of the set Richie Blackmore whipped off his guitar and began flailing away at the front of the stage. The Fender Strat obstinately refused to break. It took several blows before he managed to separate the neck from the body and throw the detritus into the crowd. He later got fined for breaking some lumps from the marble, and had to pay to have the stage repaired.

When the tour moved to Europe I realised how hard it was for the crew, and came a cropper. They had a very strict protocol. Lights in first and when they are rigged the sound goes in. After the gig the sound and backline come out and the respective crews get taken to the hotel. When the lighting is out the lighting crew go back to the hotel. One hour later everyone gets on the bus, and we head off to the next gig. The process for the crew was exhausting so they decided to cope with it sensibly, like all road crews did. They partied all night. This was an ordinary coach, not a modern tour sleeper bus. We slept upright in our seats – or didn't, if the party really went for it. It was OK for us and the sound guys because they got to go to the hotel when we arrived, but the lighting crew went straight to work. The guy who rigged the show was a superhuman. I saw him climb girders to put in the flying points for the rainbow and the trusses, and all of that after a night of partying. Two shows into the tour I made my first mistake. I packed down the merchandise and went to the bus to write up the evening's sales and count the money. I stood the two merchandise trunks by the back of the truck meaning to go out and load them in, and I fell asleep. I was woken by the sound crew complaining to me that they had to load my trunks and I should have been there. A few nights later I made a bigger error. I went back to the

hotel with the crew having helped with all the loading as a penance. I had just about got back into their good books. I took a shower and fell asleep and was woken by a pounding on the door. They did not know what room I was in because I was booking my own hotel rooms, and had been waiting for me to come out. More penance and more loading, but I never quite got back in with that crew. On one journey, after a particularly hard load out they laced a bottle of water with several acid tabs and passed it around. Everyone on the coach was tripping for the whole journey. The rigger, whose name I forget, fell asleep with his head resting on his hand. When he awoke he found he could not feel or move his hand. After seeing a doctor he was told he had shut off the blood supply to the nerves and it would take a while to come back to life. So he carried on climbing the walls and rafters with one hand until it did come back. I think Mick finally lost that contract when Richie grabbed Mick's sister's tit in a lift and he floored him. Oh well, Rock and Roll.

I came off that tour and went straight out with *The Sensational Alex Harvey Band*. I was quite happy about this. They were a great band and I was determined not to mess up on this one. I went out to meet the crew at the load out, after a rehearsal in London. They seemed a much easier bunch to get on with. The lighting designer was Bill Duffield and we got on immediately. Once we were out on the road it was clear there was some tension in Alex Harvey's band and management. Alex's long time manager Bill Fehilly had been killed in a plane crash just before the tour, and Alex was drinking a little more than usual. He was touring the same stage set he had when he did the *Yes* festivals in the summer. The backdrop of a house with the scaffolding in front of it was a big thing to put up each day (although not as bad as the rainbow had been). Every night Alex would walk through part of the wall, a section made of polystyrene bricks, and announce 'I was framed'. Every day, when it was put up, the guy who did it carefully replaced the bricks and repainted it back to being a wall.





THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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EXPLORING THE COSMOS OF ROCK 'N' ROLL

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My name is A.J. Smitrovich and I'm a 28 year-old "disc jockey" out of the San Fernando Valley region of Los Angeles, California. I was introduced to the blues by my father and consequently, I fell in love with rock 'n' roll and as the 1990s progressed and my passion grew deeper. I started listening to the classics: The Beach Boys, The Beatles, Jimi Hendrix and got rock history lessons from The Drifters, Jerry Lee Lewis and Chuck Berry. In college this grew deeper still, basking in The Doors, Bob Dylan, The Grateful Dead, The Byrds, Janis Joplin, and so many more. Then, on a trip home from college, I discovered my father's record collection and My Dad's LPS was born.

I strive to provide an eclectic radio program playing the hits, b-sides and forgotten classics of the rock 'n' roll era, the formative years of blues music and the melting pot of the 1960s and 1970s in a way that keeps you guessing...as we Explore the Cosmos of Rock 'n' Roll.

Our weekly column in Gonzo Weekly provides you, the reader, with ruminations on rock 'n' roll music, previews of the upcoming show and an outlet crucial for my personal sanity. It also allows for my research to unearth more than I can cram into a one-hour internet radio program. The mission of this show is to explore sonically the Universe of Rock 'n' Roll, in all its many forms. Join us!

We hit the internet airwaves Saturdays and Sundays at 4pm, Monday 12am PST on KONG Monster Rock at [rdsn.net/kong](http://rdsn.net/kong). If you're all about FM radio, catch us Sundays at 11pm on 93.3 KRHV-FM out of Mammoth, California or on TuneIn Radio here. For listening live, streaming episodes, air dates and much more head to [mydadslps.com](http://mydadslps.com)!

This month has been a hard month for fans of music. This week we lost Glenn Frey, guitarist and co-

founder of The Eagles. He was 67. He was an amazing guitarist (slide and otherwise) and the quarterback of the team that made up The Eagles. They even called him "coach". This week we pay tribute to him through playing some not-often-heard tracks from the California Jam in 1974. It took place at the Ontario Motor Speedway in Ontario, CA in the summer of '74. Bands on the bill included Black Sabbath, Rare Earth, Seals and Crofts, The Eagles, Deep Purple, Emerson, Lake and Palmer, Black Oak Arkansas and Earth, Wind and Fire. This huge outdoor festival saw the Eagles perform with Jackson Browne on acoustic guitar tracks from their newly released album "On The Border", one of they most successful releases. American football player Jim Brown was in attendance to witness this beautiful festival. We'll also play some music that deals with the element of death in life, a necessary yang to our yin with The Beach Boys, The Beatles and Jerry Garcia.

We also continue mourn the passing of David Bowie, who died January 10th at the age of 69, two days after the release of his album "Blackstar". It was an exceedingly well-planned and well-executed final message and gift to his fans that, until Bowie's death, was unknown to all but his closest family. We try our best to honor the man and explore some of his influences. Early blues from Willie Dixon and Howlin' Wolf cover his early days as a member of blues groups like The King Bees and the Manish Boys. He idolized Mick Jagger and wanted to be the "Jagger" of these small blues outfits. Little did he know he would go on to be great friends with Jagger later in his life and his star skyrocketed. We'll get into some live cuts as well, one with Pink Floyd somewhat recently doing "Arnold Layne" from *Piper at the Gates of Dawn* released by Floyd in 1967. You'll hear more of his contemporaries including Lou Reed and Iggy Pop and you'll hear the voice that Bowie himself described as The Voice of God.

To catch this very special hour of music and exploration of the life of David Bowie, head to [mydadslps.com](http://mydadslps.com) and check the archive, where you'll be able to hear this episode and more. To hear this week's tribute to guitarist Glenn Frey of The Eagles, tune in to [KONG Monster Rock](http://KONG Monster Rock) on Saturday and Sunday at 4pm and Monday at 12am, PST. You can also hear us on FM radio by tuning in to 93.3 KRHV-FM out of Mammoth, CA every Sunday night at 11pm. RIP **Glenn Frye** of the Eagles and **David Bowie** of the Spiders From Mars. You'll both be sorely missed.



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.



### PIXELS: THE NEW CLICHE - BY MR BIFFO

Here's something that will make you laugh/ think I'm an idiot; back when I reviewed the 3DO version of EA's Road Rash, at the start of 1994, I actually thought we'd reached "peak graphics".

I honestly couldn't believe what I was seeing: I sincerely thought they were the best graphics ever, and there was no way possible that games could get any better looking.

It took less than a year - until the release of the original PlayStation - for me to feel like one of those Victorians who fled the cinema when they first saw moving pictures, fearing they were about to be run over by a steam train.

The point of revealing my gross and humiliating stupidity is to underline that game graphics progress. They improve. At least, they should improve, but for some reason, a lot of game graphics seem to be stuck in the past right now. Which of these things might that be: good thing or bad thing?







# c.j.stone

## RUBBER SOUL



"I suppose - looking at it from where I am now, in the future - I can say, yeah, it's things like that you want. I mean, I'd be delighted to be on the main stage at a festival with thousands of people going wild about me and giving me an encore..."

I HAVE it on good authority that Steven Andrews and his friends have got up a petition demanding that the Guardian prints a story about him every week. The good authority is Steven himself. I typed up the petition. Well I'm not sure I could manage a story about him every week, or even every month, but I'm certain that he deserves at least one more

mention.

Steven Andrews - in case you've forgotten - is that old hippie friend of mine who had such a spectacular line in sartorial lunacy back in the '70s. He used to wear red satin trousers with yellow stars and a purple tee-shirt with black stars and a satin jacket and knee-length, metallic-blue platform boots, amongst other things. So if you imagine him dressed like that now, it should give you the flavour of the rest of the story.

Steve is quite tall and has a certain stoop. When his hair was long he used to wear it like a curtain to hide his face. He was often depressed. But even in the moments of the worst depression Steve was incapable of taking himself seriously. I used to say that he was a parody of himself. Whenever he speaks it is with a huge sense of the ridiculous, and he punctuates his conversations with snorts and guffaws, as if he's on the point of choking on his own absurdity. It's as if he's watching his life on TV, like an ITV sit-com, and providing his own canned laughter.

"I always wanted to be a rock star," he told me. "I suppose I wanted to be a protest singer, kind of Bob Dylan type. I used to think that somehow or another it would all come to me and I didn't have to do that much about it. But - well it didn't - it never did come to me."

"I used to do these crazy songs which I didn't really like doing. There was one called 'Extracting The Latex From A Rubber Ducky' which was just ridiculous. The whole concept was insane. It was inspired by a friend of mine who was schizophrenic. He used to often mutter to himself 'rubber ducky, rubber ducky, rubber ducky.' And one night we'd been smoking Durban Poison and it just came into my head. I said: 'Paul, I could write a song called Extracting The Latex From A Rubber Ducky.' And he said: 'Yeah, well - you know - go for it!'"

"So I went home, I wrote this stuff down. And I put a few chords to it and I thought, 'well, I've got my song, Extracting The Latex From A Rubber Ducky.' And I started playing it in Chapter Arts Centre. And people loved it and it was really stupid.

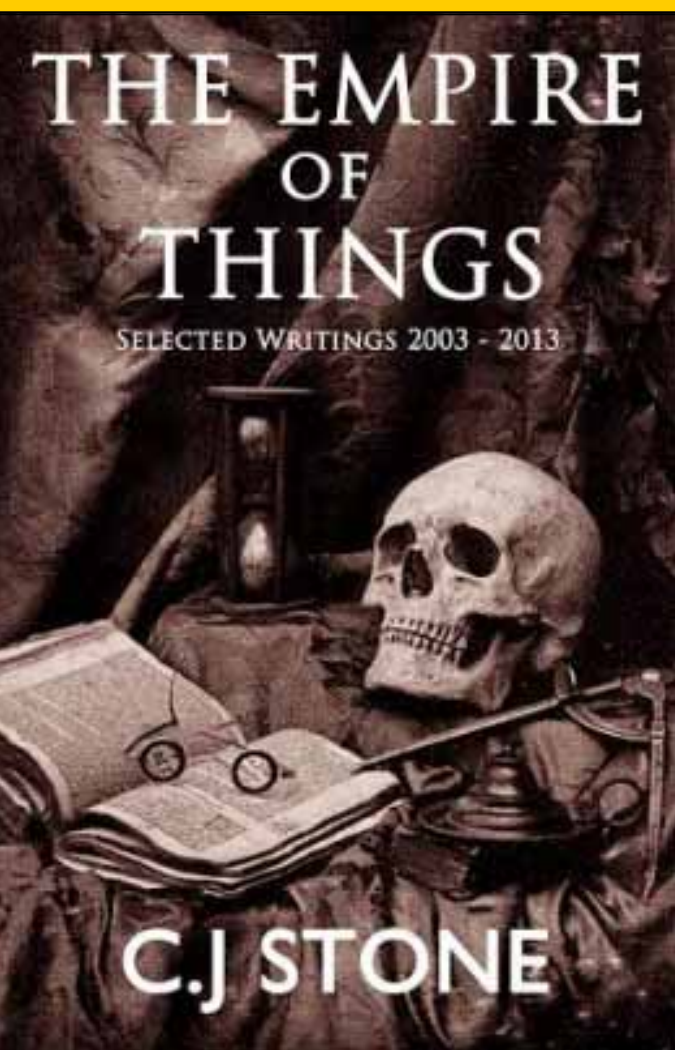
"It was a two chord song. It had crazy lines in it like, 'extracting the latex from a rubber ducky, gets you in a mess, yes, very mucky, will give you all a try if you're very lucky, extracting the latex from a rubber ducky.' That's the first verse of it. It carries on like that.

It's just rubbish."

And then one night he was doing a performance at the Arts Centre: Extracting The Latex From A Rubber Ducky, and a few other songs, including one or two cover versions. He was half way through A Hard Rain's A-Gonna Fall by Bob Dylan, when two of the strings on his guitar broke. He wasn't all that good a guitarist anyway, and now he couldn't even get a tune out of it. So he put on this voice. "Well actually this is the Bryan Ferry version," he said, and then he hammed it up like crazy to cover up for the jangling cacophony of his strangulated guitar.

"And then I got stuck with doing Bryan Ferry versions of everything. So I was doing this stupid Rubber Ducky song, and Bryan Ferry voices for covers of other things, and all this rubbish people seemed to be, like, really into."

**Read on**



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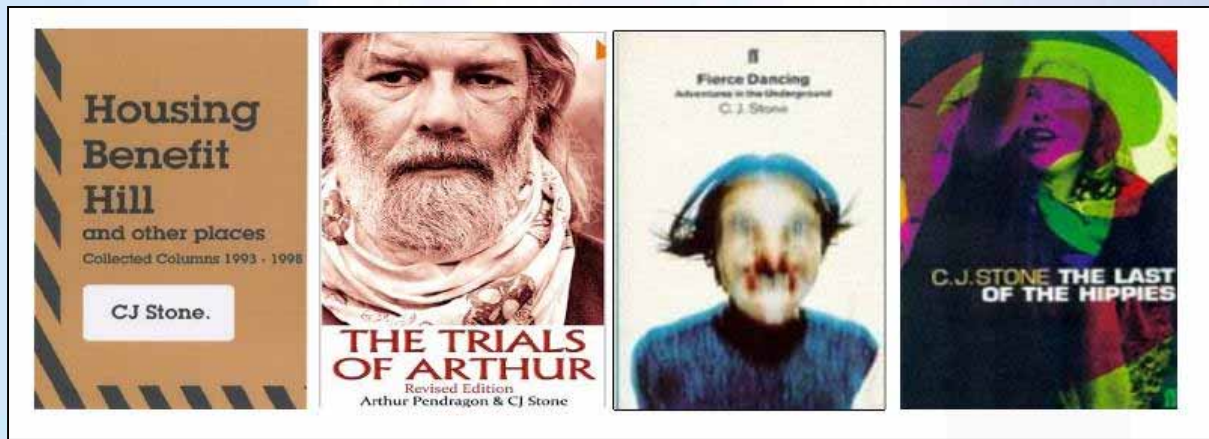
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*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:

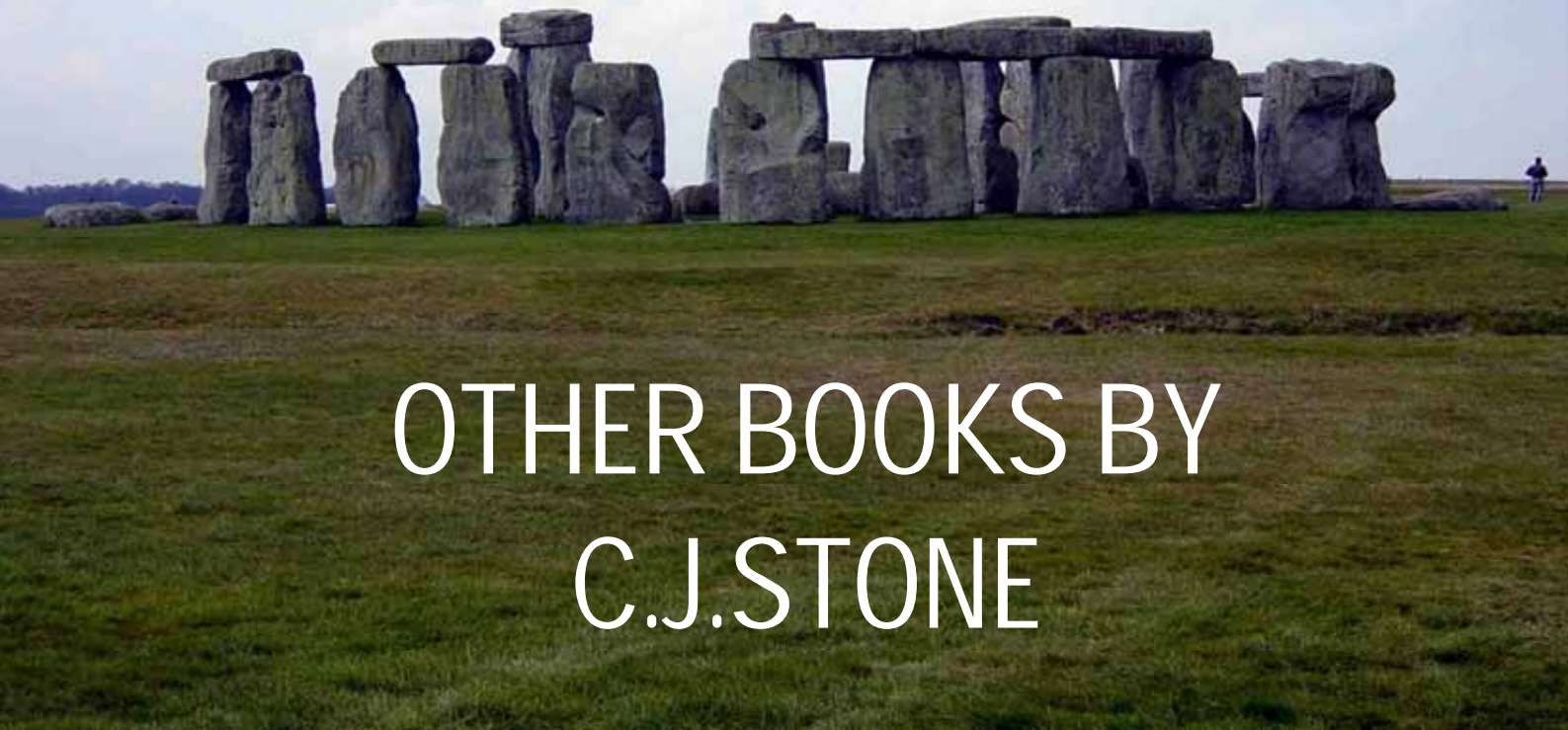
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

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/>



OTHER BOOKS BY  
C.J.STONE



# **Weird weekend** 2016

**19-21 August 2016**  
**Three Days of Monsters,  
Ghosts and UFOs**

**The Small School, Hartland, North Devon**



**YOU'VE NEVER HAD IT SO WEIRD**

[www.weirdweekend.org](http://www.weirdweekend.org)





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..

During news of Lemmy's death and memorial service, details started to emerge of Hawkwind's touring activities in 2016.

Firstly, Hawkwind are on the bill for this weekend's music stint at Butlin's in Skegness, where fans can pay for on-site accommodation and use of facilities in the holiday camp hosting the event.

It's not clear from the venue website which night the various bands are headlining on, so presumably Manfred Mann, Wishbone, and Arthur Brown are possible contenders for the non-Hawkwind nights.

As a sidenote, the Wishbone Ash portion of the proceedings is billed as "Martin Turner plays Wishbone Ash" after use of the touring name "Martin Turner's Wishbone Ash" resulted in use of that name being successfully challenged by Wishbone Ash's Andy Powell, in the courts.

Hawkwind are assembling a British tour in April, planned to coincide with the release of their new album "The Machine Stops". The latest date to be added is Stamford, making the current list as follows:

## THE GREAT BRITISH ROCK & BLUES FESTIVAL

— SKEGNESS RESORT, 22 - 25 JANUARY 2016 —

• • • • • WITH LIVE PERFORMANCES 1980 • • • • •

### ROCK STAGE

## HAWKWIND

MANFRED MANN'S EARTH BAND

TYGERS OF PAN TANG **FM**

**CRAZY WORLD OF**

**ARTHUR BROWN**

**AYNSLEY LISTER**

**MARTIN TURNER**

**PLAYS WISHBONE ASH**

JEFF RICH & THE TRIPLE J BAND

**HOUSE BERNIE**

**OF X TORME**

WILLE AND THE BANDIT'S

**BABAJACK** **LOST**

MINUTE

### BLUES STAGE

## OTIS GRAND

AND THE BIG BLUES BAND

**COLIN BLUNSTONE**

ANIMALS AND FRIENDS

**DR FEELGOOD**

**NINE BELOW ZERO**

EUGENE "HIDEAWAY" BRIDGES

PAUL LAMB & THE KING SNAKES

**CHERRY LEE MEWIS**

GILES ROBSON SEAN WEBSTER

AND THE DIRTY ACES

**REBECCA DOWNES**

**THE DELLA GRANTS**

### JAZZ AFTERNOONS

**COURTNEY PINE**

**BLUES MATTERS**

**STAGE**

**SHAKE DAVIS BAND**

INTRODUCING

**S T A G E**

3 NIGHTS ACCOMMODATION  
IN A SEASIDE LOCATION

HOT SHOWERS  
AND COMFY BEDS



# Spirits Burning

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

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

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



GONZO

Multimedia  
spiritsburning.com

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



Thu 14 April - Cardiff, Tramshed  
Fri 15 April - Glasgow, O2 ABC Main Room  
Sat 16 April - Holmfirth, Picturedrome  
Sun 17 April - Wrexham, William Aston Hall  
Mon 18 April - Gateshead, The Sage  
Tue 19 April - Nottingham, Rock City  
Wed 20 April - Leamington Spa, Assembly  
Sat 23 April - Norwich, UEA  
Sun 24 April - Stamford, Corn Exchange

So far, no word on a possible London gig has been heard; however, Hawkwind did play there a few weeks ago.

Additionally, a night at the Ramblin' Man Fair (Kent) is planned for July, with further details to be announced later.

**THE MACHINE STOPS!**  
A LIVE CONCEPT SHOW FROM THEIR NEW STUDIO ALBUM  
BASED ON THE SCI-FI CLASSIC

EM FORSTER'S DYSTOPIAN VISION OF THE FUTURE IS BROUGHT TO LIFE IN CLASSIC HAWKWIND STYLE, THROUGH A SPECTACULAR ARRAY OF MUSIC, LIGHTS, DANCE AND VISUAL EFFECTS

JOIN THEM ON THEIR JOURNEY FROM THE SURFACE OF THIS WORLD, TO THE CENTRE OF THE NEXT... WITH TIME FOR A FEW OLD FAVOURITES ALONG THE WAY!

**Hawkwind**

THE MACHINE STOPS

26.03.16 & 27.03.16 • HAWKEASTER SEATON GATEWAY  
14.04.16 • CARDIFF TRAMSHED  
15.04.16 • GLASGOW O2 ABC MAIN ROOM  
16.04.16 • HOLMFIRTH PICTUREDROME  
17.04.16 • WREXHAM WILLIAM ASTON HALL  
18.04.16 • GATESHEAD THE SAGE  
19.04.16 • NOTTINGHAM ROCK CITY  
20.04.16 • LEAMINGTON SPA ASSEMBLY  
23.04.16 • NORWICH UEA

TICKET DETAILS AT [WWW.HAWKWIND.COM](http://WWW.HAWKWIND.COM)





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

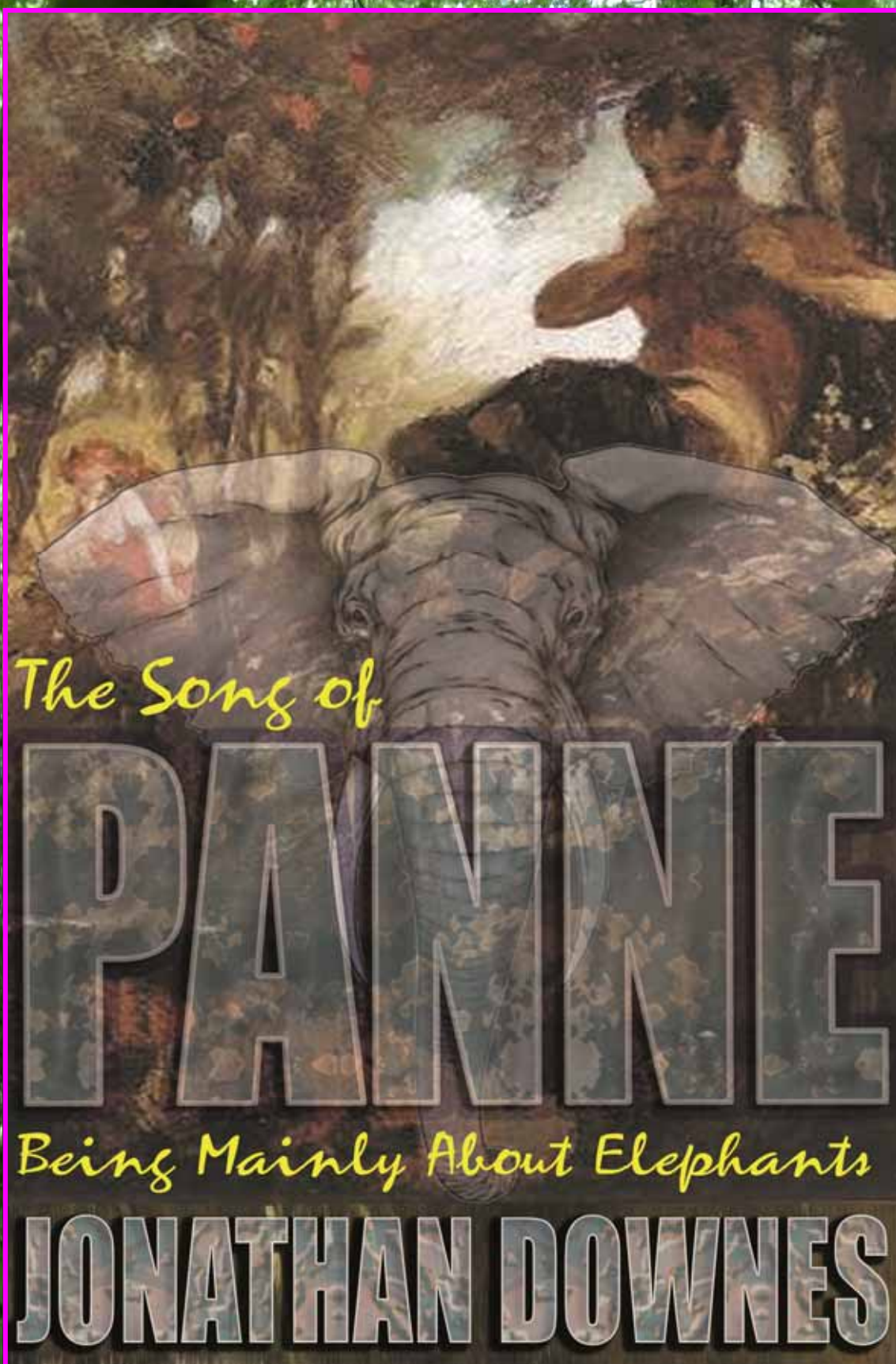
Telephone Number: .....

Additional info: .....

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

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







# Xtul II

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

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

Are you sitting comfortably? Good. I shall begin.

### IX

I hope that you don't mind me bellyaching on at you, but if I may misquote Penny Rimbaud, just because they say I am paranoid (and I do, by the way, suffer from a Schizoaffective Disorder only a few steps away from the Squirrel Farm) it doesn't mean that I am not surrounded by self-serving idiots. I don't mean my wife, or Graham, or Andy the Druid, but some of the other people in my general vicinity have been bleeding me dry for decades.

And now three of these social leeches seemed to have ganged up, and I hope that you will forgive



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



me, but I find that a very disturbing thought.

Knowing quite how devious Danny is, and indeed how devious Malcky and Emmz are, I was very careful how I proceeded, and successfully overcame my initial temptation which was to send an email full of blasphemous invective back to him, and instruct my e-mails client to send all future emails from him to the Spam Filter. But I didn't, and over the course of a series of e-mails I managed to piece together what had happened.

After the case had gone to court, and Malcky and Emmz had somehow managed to persuade the magistrates that the activities which had gone on in their house were not immoral in any shape or form but that it was their legitimate method of self expression, and that any monies that had changed hands had purely been birthday gifts from the visiting dignitaries to Emmz, and that the fact that they had placed bundles of bank notes in the cleft of her buttocks whilst she was rampaging around the room on all fours making pig noises was purely a local custom. Malcky had even quoted UN General Secretary Ban Ki-Moon "let us recognise the mounting threat posed by those who strive to divide, and let us pledge to forge a path defined by dialogue, social cohesion and mutual understanding," and somehow they had all got away with it. I couldn't help laugh aloud at that last revelation, even though I suspected that the

magistrates, had probably been clients of the gruesome twosome in the post-modern knocking shop they had run in what used to be my aunt's little cottage.

So Malcky and Emmz were free, and left the court without a stain on their characters. I could make a disgusting pun here, but it would be beneath me. After visiting the DSS, they went in search of somewhere new to live. They couldn't move back into my little cottage even if I had allowed them to because there was an enormous amount of work to be done before it would be habitable for my next tenants, and so with their worldly belongings stuffed into the back of their rusty old estate car, they went to the Job Centre. Not to look for a job, mind you, but to sign on and to look for somewhere to live in the small ads of the local paper.

Bizarrely, Malcky actually found a job and a new home all in one. And furthermore it was a job that was more than slightly well paid, and for which they only had to do the smallest modicum of work. When I was a boy, as I have written elsewhere, my parents were friends with many of the scions of what were left of the nobility and gentry who were still scattered around North Devon. Most of them have now died out or moved away, but even now there are still a few left. Just over the Cornish border from where I now live is the little town of Kilkhampton, and in a valley just inland from





Kilkhampton is a small network of man-made lakes, and for some reason that I have never been able to fathom, the tiny conurbation which has grown up around them has more than the average smattering from the higher echelons of society, and most of them are now in their dotage. One couple who were particular friends of my parents lived in a largish five bedroom cottage backing onto the sprawling forest which traverses the county border. The same forest that I have written about elsewhere, and from which I had rescued Panne nearly a year before.

He had no children, nor indeed any close relatives, but for reasons with which I can easily empathise he didn't want to sell the property, and so, newly widowed after a marriage that had lasted over sixty years, my father's friend decided that he no longer wanted to live alone in the big house and - making an error of judgement that would have seen him cashiered to the ranks had he made it whilst leading his troops into battle during the Malayan Insurgency (the war as a result of which he got his knighthood) he employed Malcky and Emmz as housekeeper and groundsman.

This was not a spectacularly wise move.

The night that they moved in, he invited his new staff to have a drink with him, and Malcky got the old man so drunk, that on the way upstairs he fell and broke his hip. In what was perhaps the only

decent move I ever saw them make, Malcky telephoned for an ambulance and the injured old man was admitted to hospital. Malcky and Emmz even visited him a few times, but a few days later the old man had a stroke which left him permanently paralysed and without the power of speech. He was shipped off to a local nursing home, and plays no further part in this story.

He was, however, unlike most of the local gentry who had fallen foul of decades of Capital Gains Tax and Death Duties, extremely wealthy, and apart from the broken hip and the effects that one would have expected as a result of his monumental Cerebro-Vascular Accident, was as healthy as an ox, and - as the Nursing Home administrator told his solicitor who told Malcky on the telephone - would probably live for another decade or more. The solicitor also told Malcky that, as the estate was entailed on a distant relative who had been missing for decades, it couldn't be sold, and so needed to be kept in order. Would Malcky and Emmz be prepared to stay there, with a generous stipend, for the foreseeable future?

Once again, Malcky and Emmz had fallen upon their unattractive feet!







# Thom the World Poet

Rob Ayling writes:

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

## TEXAS WINTER BLUE(s)

Walk out and sneeze with allergies  
Mold,oak pollen,juniper(called Cedar Fever)  
They were here before us and they remain  
despite our decimation of all elders  
Floods in Wimberley wiped away Old Growth

They still lay as broken roots claw at skies  
Blue to our eyes,while white winds wail and chill  
This is the best of all possible worlds!  
A brief winter,with sporadic sunshine  
And enough chill stress to complain all night long



# Pete Sears' Ramblings



Peter Roy Sears (born 27 May 1948) is an English rock musician. In a career spanning more than four decades he has been a member of many bands and has moved through a variety of musical genres, from early R&B, psychedelic improvisational rock of the 1960s, folk, country music, arena rock in the 1970s, and blues. He usually plays bass, keyboards, or both in bands.

Sears played on the classic Rod Stewart albums *Gasoline Alley*, *Every Picture Tells A Story* which was listed high in *Rolling Stone Magazine's* top 500 best albums of all time, *Never a Dull Moment*, and *Smiler* and the singles *Maggie May*, and *Reason To Believe*. During this period, Sears toured the US with *Long John Baldry* and with *John Cipollina* in *Copperhead*. Sears was with *Jefferson Starship* (1974 to 1984) and its offspring *Starship* (1985 to 1987). He went on to play in the *Jorma Kaukonen Trio* with *Kaukonen* and *Michael Falzarano*. He also played with *Kaukonen* and *Falzarano* along with *Jack Casady* and *Harvey Sorgen* in *Hot Tuna*.

In this occasional new series for *Gonzo Weekly*, Pete takes us with him as he carries out his

punishing schedule.

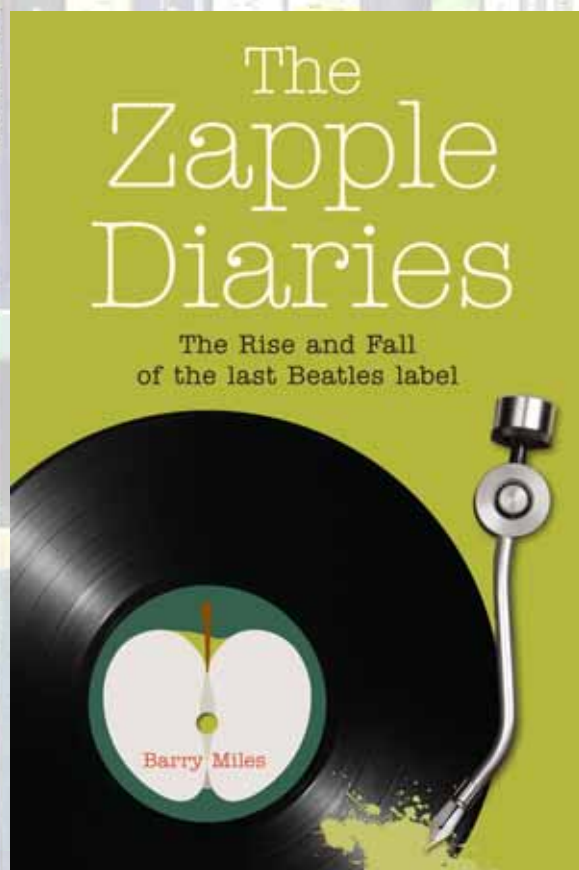
**EDITOR'S NOTE:** This actually arrived before last week's, but as last week's issue was a tribute to Bowie, I ran with it. Using my editorial judgement here I have removed the eighth word...it was "Yesterday"

Well, we had a long travel day. Woke up at 6:30am, major flight delay out of San Francisco, four hour layover in Seattle, but we finally touched down with band, crew and gear at Anchorage, Alaska late at night. It took several large vehicles to transport everyone and gear to the hotel at Girdwood. I woke up to a beautiful mountain view from my hotel room. Off to a radio interview, then sound check. No time to ski...I'd probably break a leg anyway.

Show almost sold out...should be a wild night in Alaska.



# Yer Gonzo Bookshelf



**Hardcover: 224 pages**  
**Publisher: Peter Owen Publishers**  
**Language: English**  
**ISBN-10: 0720618606**  
**ISBN-13: 978-0720618600**

Forty five years after the band split, The Beatles are still one of the hottest properties in showbusiness. I have been a fan for over forty years now, since a friend of mine first played me Sergeant Pepper's Lonely Heart's Club Band in 1974 when I was staying at his house for the weekend. I fell in love, and it has been a love affair that has lasted ever since.

I have been collecting books about The Beatles and associated subjects for most of the intervening period, and I have several hundred now. Over the past few years I have reviewed quite a few of them in these pages, and I have often mused on quite how extraordinary it is that new books, and

furthermore new books containing new information are still being published about a band who were only in the spotlight for about six years. Many of these books, like the Hunter Davies book that I reviewed last week basically retread old ground but in doing so uncover enough new information to make them well worth a read and a place on the shelves of a Beatles library, but others are something else entirely. And this week's volume is one of these.

I have always been fascinated by Apple Records. Apple Corps was such a gloriously Quixotic concept that one cannot help but find it admirable. Their idea of a "kind of Western Communism" which would challenge the Beatles millions into funding everyone else's art projects, was such a noble one, but because of the vicissitudes of human nature it was always bound to fail. One of the most peculiar Apple projects was Zapple Records.

Until now all that I (or most people) knew about Zapple Records, is this entry on Wikipedia:

"Zapple Records, an Apple Records subsidiary run by Barry Miles, a friend of McCartney, was intended as an outlet for the release of spoken word and avant garde records, as a budget label. It was active from 3 February 1969 until June 1969, and only two albums were released on the label, one by Lennon and Ono (Unfinished Music No. 2: Life with the Lions) and one by Harrison (Electronic Sound). An album of readings by Richard Brautigan was planned for release as Zapple 3, and acetate disc copies were cut, but, said Miles, "The Zapple label was folded by Klein before the record could be released. The first two Zapple records did come out. We just didn't have [Brautigan's record] ready in time before Klein closed it down. None of the Beatles ever heard it." Brautigan's record was eventually released as Listening to Richard Brautigan on Harvest Records, a subsidiary of Apple distributor EMI, in the US only.

The first record that was done for Zapple was by poet Charles Olson. According to Miles, a spoken word album by Lawrence Ferlinghetti, which had been recorded and edited, would have been Zapple 4, and a spoken word album by Michael McClure had also been recorded. A planned Zapple release of a UK appearance by comedian Lenny Bruce was never completed. An early 1969 press release also



# North Devon Firefly Faery Fayre & Ball 2016

## Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,  
Higher Clovelly, Devon EX39 5SU

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

named Pablo Casals as an expected guest on the label. American author Ken Kesey was given a tape recorder to record his impressions of London, but they were never released. Miles also had the intention of bringing world leaders to the label. Zapple was shut down in June 1969 by Klein, apparently with the backing of Lennon."

Now, forty seven years after Zapple closed its doors, Miles has sat down and written the extraordinary story of the label, and his own pivotal part in it all. And bloody hell what a story and a half it is! In literature a companion piece is a creative work that is associated with and complementary to another work.

While a companion piece does not necessarily need to take place within the same "universe" as the predecessor, it must follow up on specific themes and ideas introduced in the original work. It must also be intentionally meant by its creator to be viewed alongside or within the same context as the earlier work. This book is very much a companion piece to Richard DiLello's seminal *The Longest Cocktail Party* which tells the story of the rise and fall of Apple Records as told by their American 'House Hippy'. It is very funny, and ever-so-slightly scurrilous. This volume is just as amusing (in a totally different way), has about the same levels of scurrilousness (if that is a proper word, which I doubt) but is far more heavyweight in the literature stakes.

This is not just because Miles himself is a far more accomplished writer than DiLello, (he is, but that isn't the point). It is because the subject matter of Miles' book, in which he travels around

various parts of America visiting and recording literary heavyweights like Brautigan, Ferlinghetti, Bukowski and Ginsberg against a background where his awareness that the company that he is working for is likely to go spectacularly tits up grows by the day!

It tells the arcane story of the only two albums that Zapple managed to release, and also takes a wry look at what happens to a company when there are too many chiefs and only one, overworked and harassed, little Indian.

Something that impressed me from a personal point of view came from one or two of the pictures. All the pictures that I have ever seen before of Paul McCartney's St John's Wood home, show a young millionaire in a luxurious environment, but pictures in this book portray a pothead in his late twenties in an environment that doesn't look wildly different to the places where I spent much of my late twenties: feet and milk bottle on the table, and a milieu of slightly Bohemian squalor.

His writing, too, makes the Fab Four appear a damn sight less like the Avatars of a Higher Consciousness that they are so often painted, and more like four young hippies confused about the direction that their lives are taking.

This is an extraordinary book, and a worthy addition to my ever growing Beatles library, and I look forward to finding out more about it from Miles himself in the next few weeks.





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

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

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

Well that was a cheeky little frost many of us awoke to find the other morning. With cause to go out to work at 6.30 am that morning I deliberately left the house ten minutes earlier so that I could drive our newly acquired MOT failure replacement around the block a few times to get used to the gears etc., and ended up having to battle the art project etchings of Jack Frost Esq., instead, with the aid of only the car windscreen blowers and a tatty glove. And after that I had to drive a longer (surmised by me to be the safer) route like a 'Sunday afternoon lady driver' with awful clutch control for about a mile. All of this culminated in me being ten minutes late for my first visit of the day at 7.00 around seven miles away, with nerves as raw as a peeled tomato. Damn you Jack, keep your frosty fingers to yourself in future.



# THE BITCH IS BACK

**Original Alden/Harmony Stratatone Used & Played by Elvis Presley W/Original Amp - £29,950.00**

“A Harmony guitar & valve amplifier used and played by Elvis Presley during his Army years. A copper/bronze finished Alden Solid body electric guitar produced around 1958, owned by Elvis Presley (1935-1977) during his Army period. It is derived from the Harmony H44 Stratatone and has an “A” badge on the headstock. Comes complete with Elvis’ Valve amplifier of the same era.

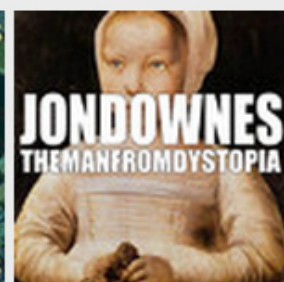
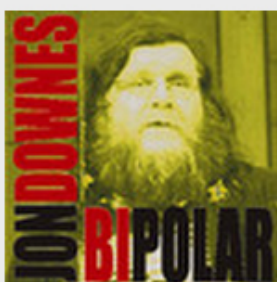
The guitar is believed to have been gifted to Captain Betts, Elvis’ commanding Officer. It is accompanied by unpublished photographs and a newspaper article relating to Elvis’ visits to Betts’ home in Germany. The photographs of images of Elvis playing piano and images of Elvis helping to erect a war memorial in Germany. Two of the photographs carry a stamp stating that they are for private use only and must not be published. Another photograph in this lot shows Elvis dressed in his army uniform with the guitar in Germany.

Accompanied by a signed letter of authentication from Walt Disney Attractions, Inc. certifying that the item has been examined by them and declared authentication”



## SHAMELESS SELF PROMOTION TIME

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



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



# HERMAN'S HERMITS 50TH ANNIVERSARY TOUR ... BACKDROP FLAG... ONLY 1 IN THE WORLD - £2,000

“A LITTLE BIT OF HISTORY TO BE HAD WITH THIS 15 FEET X 9 FEET HERMAN'S HERMITS BACKDROP.. 50TH ANNIVERSARY TOUR FLAG...

Selling on behalf of Barry Whitwam original drummer and member of Herman's Hermits... This Backdrop was used on the World 50th Anniversary Tour... its been around the Globe.. however it has been very well looked after and is in excellent condition. I will include a letter of authenticity to the winning bidder from Barry...

Its made from a quality lightweight fabric and has eyelets for tying and flying..

This is the only one ever made and is definately a collectors item..

Buy this highly collectable item for only £2000.00”



Or, of course, you could go out (or sit at your computer) and buy a flag and just write across the middle of it with the largest marker pen you can lay your enthusiastic little artistic hands upon. And then you could wake up in the morning feeling fine.

# Michael Jackson's Randy STAGE WORN VICTORY TOUR Owned Used Studed Costume Boots - US \$2,450.00

“\*RANDY JACKSON’S “JACKSON 5” STAGE WORN BOOTS FROM “MICHAEL JACKSON’S” PERSONAL POSSESSIONS AUCTION.\*  
- Worn throughout multiple Iconic Live Stage shows throughout the Jackson's 1984 VICTORY WORLD TOUR.

\*\*THE SHOES THAT HAVE BEEN SIDE BY SIDE NEXT TO "MICHAEL JACKSON" HIMSELF MANY TIMES THROUGHOUT THE VICTORY TOUR!! THIS IS A TREMENDOUSLY RARE OPPORTUNITY TO OWN A REAL PIECE OF JACKSON'S PERFORMANCE HISTORY... THESE BOOTS ARE VISUALLY DOCUMENTED IN MANY LIVE STAGE SHOW PERFORMANCES FOR EVERYONE TO SEE AND ENJOY!!”



Are these perhaps the soul (see what I did there? Clever eh?) brothers to those flibbertigibbet kinky boots I wonder?

# KISS Paul Stanley & groupies Color Photo for Sale Now with Best offer Option! - US \$100,000.01

“Paul & Groupies hanging out !”

He must be so thrilled.



WYRD  
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc



G.F. HANDEL (Composer): Original 18th Century Portrait - US \$12,500.00

“Original 18th Century Portrait  
Head and shoulders portrait after Thomas Hudson, oil on panel, probably late 18th century. 24 x 19 cm (9.5 x 7.5 ins), old gilt frame with title and artist label attributing the portrait to Thomas Hudson to lower edge, David Messum gallery label to frame verso. Provenance: David Messum Gallery [now Messum's], 1983.

Hudson is known to have made two

portraits of Handel - one in about 1748 and one in 1756 [now in the National Portrait Gallery, London], commissioned by Jennens, and similar to this example. A small whole-length sketch for the Jennens portrait is in the Royal Collection and



copies after the same painting are now in



the Fitzwilliam and at the National Gallery in London.”

Okay, so what would be the expected answer, if I were to ask you readers, “Which picture would you rather have on your wall out of this and Paul and his glamorous groupies?” But it does have to be said that Handel looks a bit upset at not having his own gorgeous groupies.

At the end of the day, though, I guess it would depend on which room in the house you were going to actually hang said picture.

**Maria MALIBRAN (Opera): Original Pen & Ink Drawing - US \$2,500.00**

“Malibran, Maria. (1808-1836). Original Pen & Ink Drawing.

Original sketch of the profile head of a male performer in pencil, sheet size 20 x 15.5cm (7.7 x 6.2 ins). Signed in ink lower right Mme Malibran, though not in the hand of the singer. Maria Malibran, creator of Donizetti's Maria Stuarda and works by Bellini and Mendelssohn, was one of the most celebrated singers in history, whose early death at the age of 28 contributed to her status as a figure of legend. As the Comtesse de Merlin recounts in her 1838 memoir of the singer, Malibran would often pass the time during rehearsals either drawing sketches and caricatures or jotting down songs.”

Separated at birth?



And now for some peculiar instruments of the week:

### Kalashnikov guitar

“Former UN Secretary-General Kofi Annan shows an AK-47 assault rifle that has been transformed into an electric guitar.”



### LEGO Harpsichord

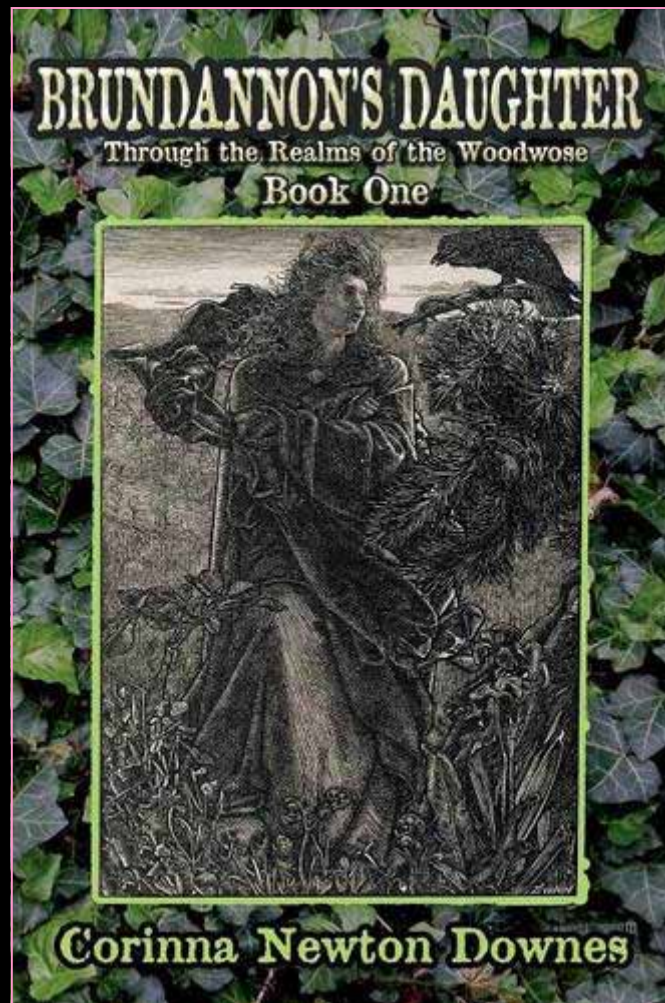
“With the exception of the wire strings, this fully working instrument is entirely constructed out of LEGO parts.”



And to finish and to take up this annoying little space I find myself embarrassingly unable to fill this week, here is an amusing little cartoon. Toodle-poo.







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





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

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

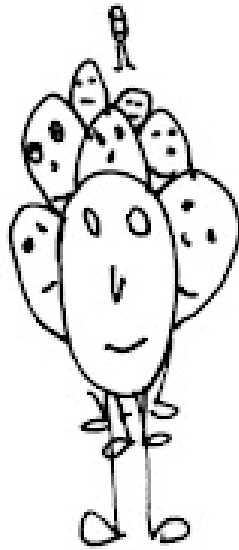


**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**



# THE NINE HENRYS



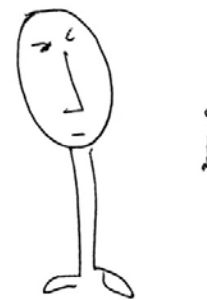
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Hair on the film





This book, which was released by Gonzo last year 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.

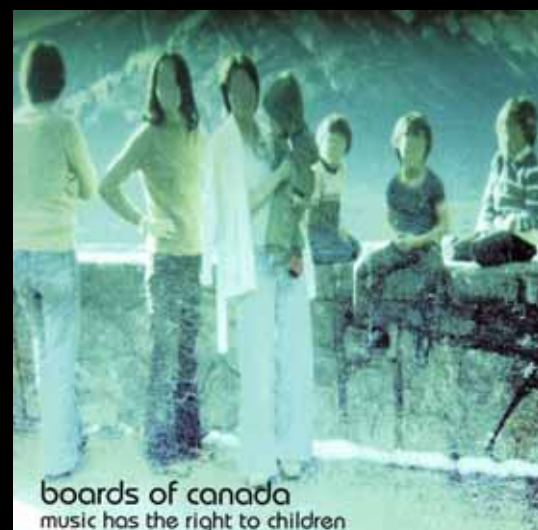
### **Boards of Canada: Music has the Right to Children (Warp, 1998)**

What? Cutting-edge electronica from...the Scottish borders/ "[A] thing of wonder....The aural equivalent of old Super 8 movies..." (Q magazine).

Like much of the company they keep in this book Boards of Canada defy easy description, achieve the most by ignoring the standard rules of achievement, and maintain a devoted cult following. Inspired – apparently - by nature films, some made by The National Film Board of Canada (hence the name), the duo produce music that apes the ambient and meditative dance structures of late nineties/21st century electronica but oozes the warm analogue

resonance of much earlier electronic music. Music has the Right... features some cuts from earlier releases but – to all intents and purposes – is the duo's opening album and, pretty much, the manifesto for most of what has followed. Their craft is expertly displayed on tracks like the (occasionally compiled and sampled) "Aquarius" a slow, hypnotic dance beat shuffles along under a warm chord wash, and a treated but very human voice intones "Orange" a few times. Spot colour comes in the form of other voices intruding, childish laughter and random keyboard trills; the generally unpredictable nature of when and how each component will next appear, and the gradual ratcheting up of these appearances gives the piece some narrative. Music has the Right... boasts 17 pieces like this, the shortest a shade under one and half minutes, the longest a shade over six and a half minutes.

Themes in such an abstract work are hard to identify, but Boards of Canada clearly draw inspiration from nature (and if you live in the Scottish borders you probably live in a place that will bombard you with such inspiration). They also draw from childhood and a tangible sense of love for their work, which, in the end, is where Boards of Canada lord it over much of the competition. Forget sound effects, this is music that Affects. The different meanings of the two words might be a regular feature of learning support worksheets, but Boards of Canada provide an object lesson in touching emotions rather than playing with the way something is experience. And, it is, more or less, all about the music. The band's profile has remained so low that it took years for music journalists to cotton on to the fact that Michael Sandison and Marcus Eoin are brothers. Granted, they played this down, just like they played down any conventional press and advertising for their works, but it matters – probably – because the intuitive and unspoken qualities of albums like Music has the Right... are the reason their works continue to be celebrated, whilst much else that made the initial wave of chill-out/Karma Lounge style compilations has slowly sunk into oblivion.







## CELTIBEERIAN

### Celtibeerian

Formed in 2011, Celtibeerian is a folk metal band from Spain that mixes traditional music and modern music inspired in tradition, and its own way of metal music. Lyrics are normally inspired from a mixture of tales and legends of different European traditions (Iberians, Celts, Castilians, Germanics...) sometimes with a special flavour of fun and jokes about feasts and getting drunk, other times about their land, feelings and freedom.

#### BAND MEMBERS:

Julián Yagüe ("Vasco"): Guitars, arrangements & back vocals.

Gustavo Infantes ("Gus"): Main vocals & bass.

David Sánchez ("Dagda"): Bagpipes, viola, whistles, bouzouki, arrangements & back vocals.

Victor Fernández ("Vity"): Drums, arrangements & back vocals.

Patricia San Martín ("Patri"): Violin, arrangements & back vocals.



Website

Facebook

Metal Archives



*You Tube*

Fields of Celtiberia

Warrior's Sorrow + Full Moon



And in the end the love you make is equal to something or other, or so we have been led to believe. This has been a bitch of a week, and I am more than glad to be putting it to bed.

I am not going to go into details, because this magazine has all sorts of functions, but providing a forum for me to



bellyache about stuff isn't really one of those aforementioned functions. But hey ho! Life is bollocks at times.

As the immortal Horace Coker once said:

"To be or not to be, that is the question,  
Whether 'tis nobler in the mind to suffer  
The wings and sparrows of outrageous fortune  
Or to take arms against a sea of bubbles  
And by composing, mend them!"

And I don't think I can say fairer than that!

We are living in very peculiar times and I seem to be dead in the thick of them at the moment. Let's see what the next few weeks have in store for us.



# THE BEST LAID PLANS



# BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

*Somewhere Over Detroit*

11 DEC 1980  
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980  
ON STAGE 20.30

# CAPTAIN BEEFHEART



& The

## Magic Band

ERIC DREW FELDMAN \* ROBERT WILLIAMS \* RICHARD SNYDER \* JEFF TAPIR/WHITE \* JEFF MORIS TEPPER

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