



We interview **Ian Jones**
from everyone's fave
Welsh rockers
Karnataka, Doug muses
on **Rush**, Alan grieves
for **music venues under**
threat, John goes to see
Santana, and Jon
expounds on **hippydom**
and reviews a book by
John Lennon's mistress,
while Biffo goes
Ghostbusting!



#191

KOOL KARNATAKA



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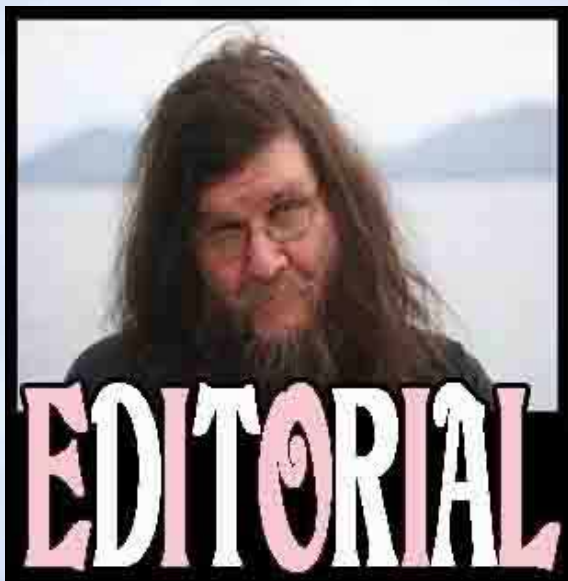
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 (what I sincerely hope is) your favourite weekly magazine. I would once have said "music magazine", but of course these days we carry a whole lot more as well. I am tempted to write "hippy magazine", but again that is a massively outdated term.

The term hipster was coined by Harry Gibson in 1944. By the 1940s, the terms hip, hep and hepcat were popular in Harlem jazz slang, although hep

eventually came to denote an inferior status to hip. In Greenwich Village in the early 1960s, New York City, young counterculture advocates were named hips because they were considered "in the know" or "cool", as opposed to being square. In a 1961 essay, Kenneth Rexroth used both the terms hipster and hippies to refer to young people participating in black American or Beatnik nightlife. According to Malcolm X's 1964 autobiography, the word hippie in 1940s Harlem had been used to describe a specific type of white man who "acted more Negro than Negroes".

A few years ago when I mentioned that I vaguely identified as being a hippy (if I may use one of the more irritating pieces of modern cant) a friend of mine (who is now in his early seventies) told me that I couldn't possibly be a hippy. I was far too young.

Of course, at the end of the First Summer of Love, after many people left at the end of summer to resume their college studies, those remaining in the Haight wanted to commemorate the conclusion of the event. A mock funeral entitled "The Death of the Hippie" ceremony was staged on October 6, 1967, and organiser Mary Kasper explained the intended message:

"We wanted to signal that this was the end of it, to stay where you are, bring the revolution to where



A friend of mine (who is now in his early seventies) told me that I couldn't possibly be a hippy. I was far too young.

you live and don't come here because it's over and done with."

I identify (and there I go using that annoying phrase again) more with the politically charged anarchism of the Yippies; the Youth International Party, whose members were commonly called Yippies, was a radically youth-oriented and countercultural revolutionary offshoot of the free speech and anti-war movements of the 1960s. It was founded on

December 31, 1967. They employed theatrical gestures, such as advancing a pig ("Pigasus the Immortal") as a candidate for President in 1968, to mock the social status quo.

They have been described as a highly theatrical, anti-authoritarian and anarchist youth movement of "symbolic politics". Since they were well known for street theatre and politically themed pranks, many of the "old school" political left either ignored or



اللجنة لهم إذا كانوا لا تأخذ نكتة



denounced them. According to ABC News, "The group was known for street theatre pranks and was once referred to as the 'Groucho Marxists'." Many of the "old school" political left just found them irritating and either ignored or denounced them.

But look at the name. YOUTH International Party. It has been three and a half decades (at least) since I could have been described as a "youth" of any description. I have always been exceptionally childish (my wife says *peurile*) and there is, of course, that old hippy (there we go again) axiom that it is never too late for a happy childhood. But I find the antics of those people who - like me - are not too far shy of their sixtieth birthday, pretending to still be young, mildly irritating, and I certainly don't want to emulate them.

The people that I admire are those like Mick Farren, who - when I interviewed him a few months before his tragic and untimely death - still insisted that he was a revolutionary, and espoused the anarcho-syndicalist cause with a vengeance.

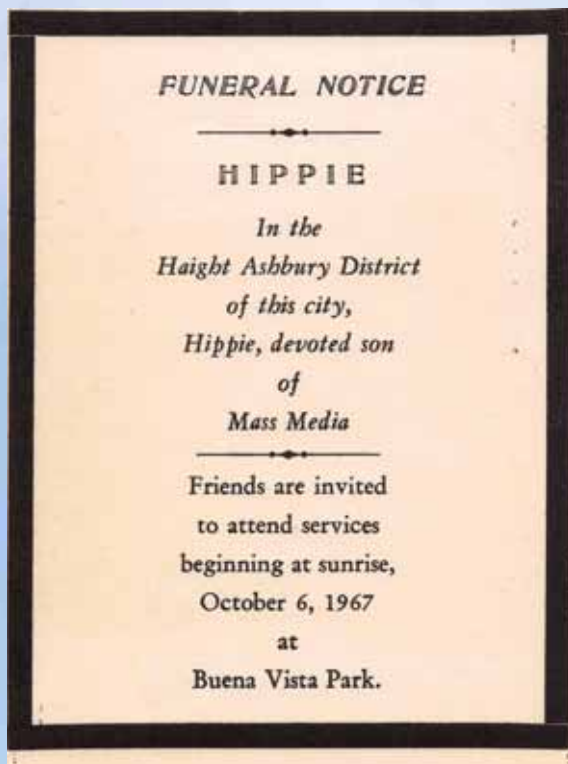
But I doubt whether it will come as any great surprise to anyone to find that my personal politics and lifestyle choices are very close to the ones I learned when I was still a youth from the liner notes of various *Crass* albums. Their branch of green rural anarchism has been the basis for most of my life.

As they (probably Penny Rimbaud) said: "It's our world stolen from us every day. We set out to demand it back. Last time they called us hippies. This time they call us punks."

But do I describe myself as a "punk"? Not really. Because although - to my mind, at least - it is perfectly acceptable to hang on to the political and social ethics given to one in one's youth, to still identify with (here I go again) a youth cult when one is pushing sixty is pretty damn undignified. I still remember, when I was a youth, the small gaggle of middle aged men in Teddy Boy drape coats and brothel creepers who used to hang out in a certain pub in one of the less well trodden byways of Bideford. And I thought then how silly they looked.

So what am I? I am a husband, a stepfather, a grandfather, an uncle, an employer, a journalist, a musician and all sorts of other things. If you don't believe me look me up on Wikipedia, but these are all provable things. I have written novels, for example, therefore I am a novelist. I got married (for the second time) on July 21 2007. Therefore I am a husband.

But how does one quantify which sector of society one identifies with? (OK I am getting tired of apologising for using that particular phrase). When



one is young it is all down to which shirt you want to wear, which girls you fancy, and which music you listen to. But when one grows older and no longer needs the shelter of a homogenous pack, things get more difficult.

Personally I would say the same, as I very recently said to a friend with mental health difficulties who couldn't work out exactly what she was using online mental health indicator charts which said that she was schizophrenic, schizoaffective, bipolar, autistic and had at least two personality disorders. Rather than saying "You'm euchred me anse" in my best Devonshire accent, I told her that in my opinion labels were for bottles of pickles not for people, and that everyone is unique, and everyone has a unique mix of talents and failings.

So I would say roughly the same to the 57 year old Jon Downes asking whether he is a hippy, or a punk or whatever. The answer Mr Downes is that it doesn't matter. So stop asking stupid bloody questions.

But yes, they still owe us a living.

Anarchy, peace and wassnames,

JD

The RAZ Band, John Shuttleworth, Yoko Ono, Dolly Parton, Jon Anderson, Trevor Rabin, Rick Wakeman, David Gilmour, Meat Loaf, Led Zeppelin, Robert Plant, Jimmy Page, Randy California, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Steven Young, Danny Smythe, Gladys Hermiston-Hooper (née Nash), Arthur Brown, The Beatles, The Golliwogs, James Young, Cymbalic Encounters, Richard Brautigan, Karnataka, Ian Jones, Rush, Alan Dearling, John Brodie-Good, Santana, Mr Biffo, Roy Weard, Hawkwind, Xtul, John Lennon, May Pang, Elvis, Jimi Hendrix, The Beatles, Glastonbury, Paul McCartney, Neil Nixon, Cantona,

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Douglas Harr,

(Features writer, columnist)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator
and all round good egg)

John Brodie-Good

(Staff writer)

Alan Dearling,

(Staff writer)

Mr Biffo,

(Columnist)

A J Smitrovich,

(Columnist)

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:

Jonathan Downes,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM



THE RAZMAN WRITES:

I just wanted to let you know that The RAZ Band will be playing on August 2nd at Molly Malone's in LA as part of the International Pop Overthrow Festival. For this show it will be 3 man RAZ Band.

We are also playing in New Jersey on Saturday September 17 at The Brighton Bar. This show will be with Joey Molland. Playing at the Jersey Shore on a Saturday Night at the end of summer will be great.

The Raz Greatest Hits album is currently available from Gonzo

GOZZO CURRENTLY IN STOCK AT GONZO (UK)

GOZZO CURRENTLY IN STOCK AT GONZO (USA)



NEWS FROM THE SHUTTLEWORTH ORGANISATION:

Greetings, ...

Ken Worthington here with details of an action-packed itinerary for my client, John Shuttleworth. Having said that, his most prestigious gig of the season - Swanland Village Hall, East Yorks, on July 15th - has been cancelled due to the non-allocation of a designated parking space. plus apparently the tea urn's on the blink, so I've had to pull it, daddio. Sorry to anyone who was hoping to catch John there. (And I've apologised to John too who was very upset, especially as he initially thought - yet again - that I was offering him - not a gig in a village hall, but a gig with Billy Joel!) But there are other opportunities to see Mr Shuttleworth on his mellifluous organ this Summer:

"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

firstly, John will be headlining in a half hour set of greatest hits - plus a catchy new one, "The A1111" - at the Greenwich Comedy Festival on Sunday July 31st. NOT on the Saturday as advertised here. (hopefully by the time you click on the link they will have amended the details!)

<http://greenwichcomedyfestival.co.uk/line-up/apple-top/saturday-mid/>

For the treeticklers and wellywearers amongst you, why not pop along and see John perform on Friday August 19th at the Green Man Festival somewhere in Wales. Find out exactly where here:

<http://www.greenman.net/artists/john-shuttleworth>

For those of you with spiky hair and ear rings through your nose (but no spitters, please!) punk one hit wonder, Jilted John performs a half hour set (first time ever!) at the Rebellion Festival in Blackpool on Saturday, August 6th, with an acoustic set and Q&A also that weekend with that nice young man, Graham Fellows.

<http://www.rebellionfestivals.com/news/item/100-jilted-john-back-for-rebellion/100-jilted-john-back-for-rebellion>

And you can hear Graham discussing Jilted John among other things on Monday August 1st at 2.30PM on the Radcliffe and Maconie wireless show on 6 Music.

That's about it for now. Remember you can keep up to date with John's goings on on his Twitter page (46,000 followers and counting!) @johnshuttleworth and John new radio series - John Shuttleworth's Lounge Music will begin airing on radio 4 in Mid November, but I'll write to you nearer the time to remind you.

Oh, I nearly forgot.. John's going on the road in 2017 with a brand new UK tour called "MY LAST WILL AND TASTY MINT" Yes, I know I got the last two words wrong, but John told me over the phone and I was munching a Rocky Bar at the time, and misheard him. Still, it's a much better title now, I think you'll agree. And you can see all the confirmed dates and buy your tickets by following this link to the JSAS website.

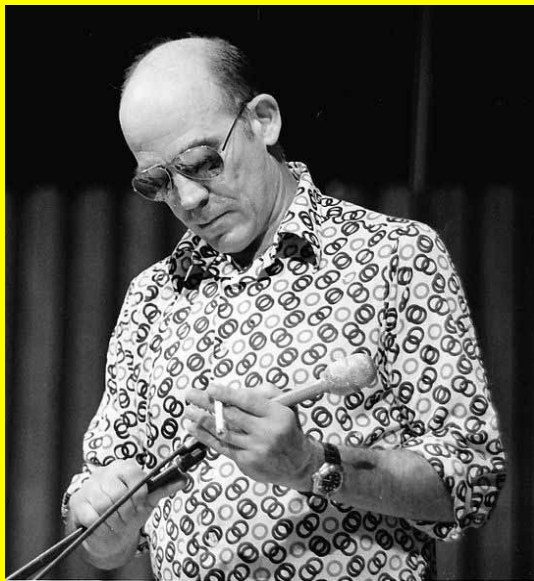
<http://www.shuttleworths.co.uk/pages/tour.html>

Tata for now

Kenny x

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



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...

"Walk tall, kick ass, learn to speak Arabic, love music and never forget you come from a long line of truth seekers, lovers and warriors."

Hunter S. Thompson



OH NO!: Matt Everitt's First Time with Yoko Ono airs this Sunday 17 July at 1pm on BBC Radio 6 Music.

In the interview, Yoko talks for the first time about how John felt about turning 40, recalls her very first meeting with John Lennon in 1966, how the world reacted to the music she and John started making together and the writing of songs like Give Peace A Chance and I'm Your Angel.

This programme airs as part of 6 Music Celebrates Psychedelia for BBC Music's My Generation season which – across the year, through the decades – is telling the history of pop music through TV, radio and online programming. **Read on...**

I AM SEVENTY YEARS OLD LGBT COUNTRY: Dolly Parton (70) has pushed back plans for a gay dance album since bigger projects keep popping up. The Jolene singer revealed she was working on a record geared towards the LGBT community back in 2014, but hasn't given fans an update on the project since divulging her original intentions. Now that she recently kicked off her first major North American tour in over 25 years to promote her new Pure & Simple album, fans will have to wait even longer for the gay-centric record.

"Every time I start to work on that, something else comes up, like this big tour," she tells U.K.

The Brighton Bar Proudly Presents...
Gonzo Multimedia Recording Artist

One Night Only



Featuring Joey Molland from "Badfinger"



Doors Open at 7:00 PM

Saturday
September 17,
2016

Also Appearing:



Stone Baby

And

The Grip Weeds

MARK YOUR CALENDARS, TICKETS WILL GO ON SALE SOON!

The Gospel According to *BART*

My favourite roving reporter this week sent me an enigmatic little story about the long awaited collaboration between Jon Anderson, Trevor Rabin and Rick Wakeman:

Jon Anderson says his collaboration with fellow ex-Yes men Trevor Rabin and Rick Wakeman will release new music – but there won't be an album. Anderson, Rabin & Wakeman have confirmed tour dates in North America this year and the UK in 2017, to include material from their old band alongside fresh compositions.



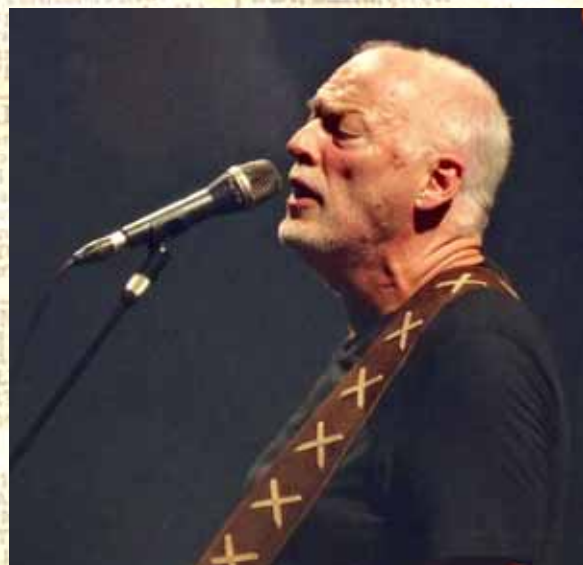
The vocalist had previously confirmed writing was underway, while keyboardist Wakeman had sounded a note of caution over the chances of an album. Anderson tells *Something Else*: "We want to do something creatively new. Of course, a lot of fans want to hear us do Yes music, so we're working on songs from Talk and 90125. "Rick has always wanted to work with Trevor so we're picking out some classic Yes songs and rearranging them like we did with Anderson/Ponty.

<http://teamrock.com/news/2016-07-07/anderson-rabin-wakeman-wont-have-new-album-per-se-yes>



newspaper *The Guardian*. "I'll have to put that dance album on the shelf again. But one day I promise you I will get that out. One of the songs is I'm a Wee Bit Gay. It's a fun, tongue-in-cheek type of song. I promise I'll get it out." **Read on...**

SHINE ON U CRAZY WASSNAME: This week David Gilmour performed two spectacular shows at the legendary Pompeii Amphitheatre in the shadow of Mount Vesuvius, marking the first time he has played there in 45 years. The performances were the first-ever rock concerts for an audience in the stone Roman



THE ^{gonzo} NEWSROOM

amphitheatre which was built in 90 BC and entombed in ash when Vesuvius erupted in AD 79.

The amphitheatre was only uncovered after the Second World War and David Gilmour's concerts are the first time that there has been an audience present in the arena in almost 2000 years. In 1971 when Pink Floyd played at the amphitheatre for the film 'Pink Floyd Live At Pompeii' there was famously no audience present, but this time the 2600 strong crowd stood exactly where gladiators would have fought in the first century AD. **Read on...**

A BAT OUT OF WASSNAME: Meat Loaf has vowed to go on a diet and get himself fit after collapsing at a concert last month (Jun16). The rotund rocker, real name Michael Lee Aday, was hospitalised with dehydration after falling to the floor at the gig in Edmonton, Canada, resulting in the cancellation of a



number of tour dates. The Bat Out of Hell musician puts his on stage struggles down to being unable to keep fit due to a series of debilitating injuries, but is now on a diet and has signed himself up to an intensive fitness programme. "I'm okay," he told Britain's Classic Rock magazine. "Weak. I've gotta go to physical therapy. I had back surgery and knee surgery within the last two years, and the knee surgery failed, so I haven't been able to work out on tour."

Read on...

GOING TO CALIFORNIA WITH AN ACHING IN MY HEART: Not only did Led Zeppelin win their case in the lawsuit brought by the estate of Spirit guitarist Randy California over the song Stairway to Heaven, but they are now using a recent court ruling to seek \$800,000 in legal fees from the estate. Led Zeppelin opened for the band Spirit in the late 60's and may or may not have heard an instrumental track by the band called Taurus that included a guitar line similar (but not the same) to the classic opening of Stairway to Heaven. California was aware of the similarities when he was alive but chose not to pursue any legal cases.

After California's death, his estate moved forward



with their claim that Led Zeppelin songwriters Robert Plant and Jimmy Page had, in fact, plagiarized their song opening from the Spirit song. After over a year of legal wrangling, a judgement was made in favour of Plant and Page, stating that, while they may have heard the song previously, there was not enough similarities to find that they were stealing. **Read on...**

STRANGE DAYS



NIET ROBOTSKI

<http://tinyurl.com/z8xsdam>

A robot in Russia caused an unusual traffic jam after it "escaped" from a research lab, and now, the artificially intelligent bot is making headlines again after it reportedly tried to flee a second time, according to news reports. Engineers at the Russian lab reprogrammed the intelligent machine, dubbed Promobot IR77, after last week's incident, but the robot recently made a second escape attempt, The Mirror reported.

THIS BIRD HAS FLOWN

<http://tinyurl.com/zjgv67z>

On July 6, "The Guardian" reports, a birds of prey show at Alice Springs Desert Park in Australia's



Northern Territory went awry after a Wedge-Tailed Eagle seemingly tried to carry off a small boy who'd been fumbling with the zipper of his bright-green jacket, but was stopped by bystanders.

UNGRATEFUL DEAD

<http://tinyurl.com/hx3eogp>

Does death really mean the end of our existence? Great thinkers from Plato to Blue Öyster Cult have weighed in on the question. Now, a study shows that that at least one aspect of life continues:

Genes remain turned on days after animals die. Researchers may be able to parlay this postmortem activity into better ways of preserving donated organs for transplantation and more accurate methods of determining when murder victims were killed.

Before you ask, microbiologist Peter Noble of the University of Washington, Seattle, and colleagues were not trying to find out what allows zombies to stalk Earth and slurp the brains of the unwary.

"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...

NEVER MIND THE SYMBOLLOCKS

And so, the UK has a female Prime Minister again; only the second in our long history. And already the lines are being drawn. The lines between right and left? The lines between rich and poor? Even the lines between Brexit and Remain? Nope.

The lines that I am talking about, are the lines between those who think that it matters that she is a woman, and those who don't. And one side are calling the other side sexist, and the other side is saying equally pat phrases back at them.

Me?

I hated Thatcher. She was a horrible woman, but not all women are horrible, and I sincerely hope that Mrs May is part of this larger subset. She has started off better than Thatch at any rate. Those of you who remember May of 1979 will remember Margaret Thatcher quoting the prayer of St Francis of



Assisi whilst simultaneously making the symbol with two fingers often associated with a two letter phrase that rhymes with "Luck Cough". she was apparently trying to be Churchillian by referencing the wartime leader's famous V for Victory gesture.

As it was, all she did was provide a cover for 'We are all Prostitutes' by *The Pop Group*. So far Theresa May has avoided anything quite so symbolically ridiculous, but as I write this on Thursday evening she has only been in power for about 24 hours so there is still time.



The subscriber, by appointment from the Commissioner of Patents, agent of the U. S. Patent Office, receives and forwarding to the said, models, machines or manufactures to be patented, & deposited there, which will be sent free of expense, and risk and will disburse the proper Costs, Specifications, Assignments, and all the necessary Papers and Drawings; will make entries into American and foreign books, to test validity of inventions, and receive notice of such, and will file and

AGRICULTURAL and HORTICULTURAL IMPLEMENTS AND MACHINERY. Also, Grass, Hurdles, Field and Flower SEEDS. Together with a general assortment of *Woodsen's* Haws, Baskets, &c. &c.

All persons wishing to purchase any of the above men-
tioned articles, are invited to call and examine his stock,
with the assurance that they will find a choice selection,
of good quality, and at low prices.

Worcester, May 20, 1854. **OTIS CONVERSE.**

NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER.

THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
ALL KINDS OF GROCERIES,
and a large assortment of goods, which he solicits with every article
of the season.

THE subscriber continues to run THE EX-
PRESS between Boston and Worcester, fol-
lowing the same transmission of Packages, Family,
Liquor, Groceries, and Merchandise generally
Three Times each week Daily.

Particular attention given to paying, collecting, and re-
ceiving money, drafts, bills, and purchasing and selling
merchandise, produce, &c.

All packages must be directed to his care.

The subscriber is alone responsible for property entrusted
to his care, and no claim is assumed by the Boston and
Worcester Rail Road Company.

Packages by this line forwarded from Worcester to
Boston, Newbury, Fitchburg, Taunton, Lowell, and New Bedford;
and also, as directed, to all parts of Maine.

Freight paid for goods to be returned by this Express.

Office—HARNDEN & CO'S, Opposite Court Street
Boston; J. H. KNIGHTS HAT STORE, 105 N. Main St.
Worcester. E. S. LEONARD. dt

Feb 25, 1877.

PRATT, DOWNES & SCOTT,
CORN AND FLOUR DEALERS,
105 N. Main St., Worcester, Mass.

IT IS TIME TO STAND UP AND BE COUNTED

THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



I always promised that this magazine would never endorse a political candidate. I am afraid that, as a person of integrity, that I have no option but to rescind that promise...

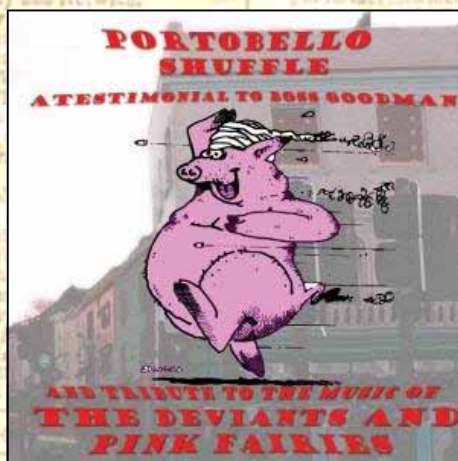


In New Hampshire, a man calling himself Vermin Supreme filed for the presidential primary. He said in his administration, every American will receive a pony. He also plans to defeat ISIS by going back in time.



I'M ON BOARD!

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



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

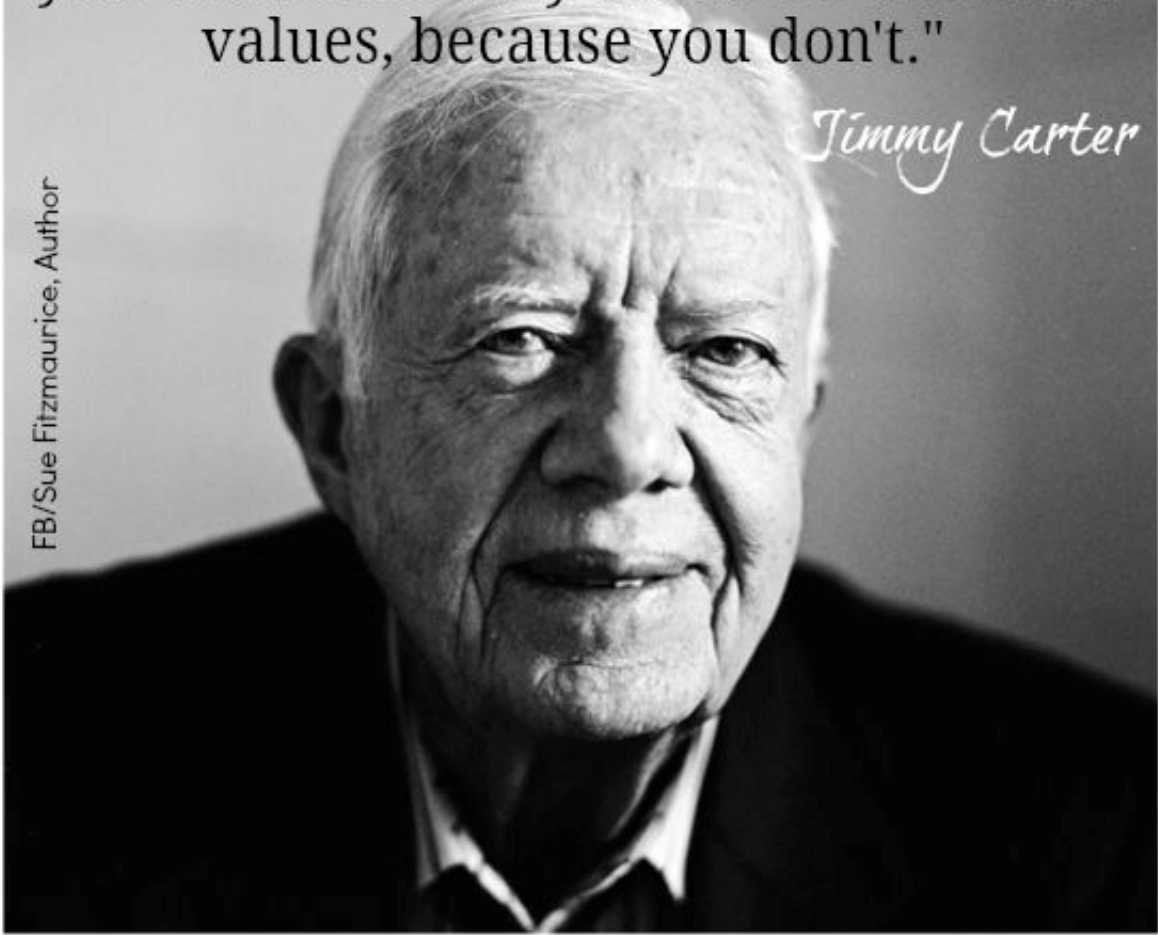
MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
 SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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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.

Dog Saves Seven-Year-Old From Rattlesnake

A German shepherd is bitten three times by the venomous snake after leaping to the rescue of the girl and refusing to back down.

<http://tinyurl.com/h8kjebq>



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



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



Sex?



No...

Prog



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





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!



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.



SF 171 – 3 July 2016 – Comfort Stand Recordings
Big Album: Various – Wakka Chikka Wakka Chikka

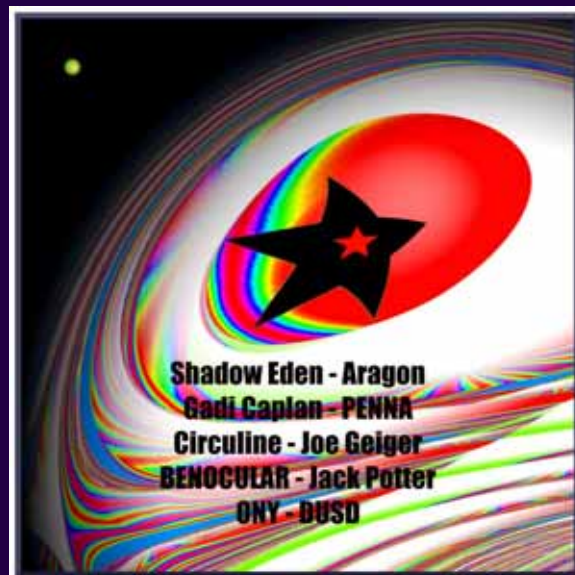
Messer Chups: Intro Monstro Crescendo
 The Twilight Singers: Strange Fruit
 Zeke: Telepathy Boy
 The Lounge King: Ici La Femme
 The Gentle People: Groovin' With You
 Robbie Fulks: Sweet as Sweet Comes
 Julian Cope: Safesurfer
 Diana Dors: The Gentleman is a Dope
 Outkast: Prototype
 The Space Lady: The Price of Freedom
 Anais Mitchell: Your Fonder Heart
 Thybbuk: Silk And Sweat
 Aphrodite's Child: Infinity
 Chris Abrahams: The Stones Continued
 Intermittently
 The Kamikaze Pilots: Sharon Signs to Cherry Red
 Nine Inch Nails: Hurt
 Cab Calloway: The Ghost of Smokey Joe
 Mr Fab: Bossa Super Nova
 Joni Mitchell: Shine
 Kate Bush: Misty
 Rothko: Words Melt Away
 Nick Chapman: Take me Now
 DJ Bootsie: Vululuke Khall
 Eldad Tsabary: Lophophora Williamssii
 The Yardbirds: The Nazz are Blue
 Muddy Waters: I'm Going Home

**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:

Shadow Eden

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

Aragon

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

Gadi Caplan

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

PENNA

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

Circuline

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

Joe Geiger

<http://www.facebook.com/joe.geiger.393?fref=ts>

BENOCULAR

<https://www.facebook.com/benvangeest.nl/>

Jack Potter

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

ONY

<http://www.facebook.com/Ony-128343966123/?fref=ts>

DUSD

<http://www.facebook.com/MarquissMusic/?fref=ts> — with Andrew Colyer, David Mercado, Jack Potter, Aragon, Joe Geiger, Greg P Onychuk, Gadi Caplan, Benjamin van Geest, Leslie Dougan and David Penna.

**Listen
Here**

Friday Night Progressive



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

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

He's a member of SKY CLUB, Gonzo



recording artists. He's been a radio host since

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

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Mack in the Shack, Chuck's Noodle-Fry and the CIA's Giant Claw

Mack returns from 3 weeks of writing his book in a cabin on a lake where he encounters not solitude by black helicopters, a haunted refrigerator and a lake monster, maybe. Also Rob Beckhusen with Iran's Baby Buggy Tank, Deana Joy talks with Chuck Stansburge about his latest UFO adventure, Switchblade Steve on the Ghost Rockets and Commander Cobra on the Mystery of the Glo-Ma Explorer.



**Listen
Here**

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



**Steven Young,
(? – 2016)**

Young was a British musician and member of electronic pop groups Colourbox and M/A/R/R/S) and songwriter ("Pump Up the Volume").

Young and his brother Martyn formed Colourbox in 1982. They released two self-titled albums in 1983 and 1985. In 1986, the band recorded "The Official Colourbox World Cup Theme," a song that Martyn Young said "the BBC came very close to choosing" as the tournament's official song.

A year later, in 1987, Young and other members of Colourbox joined with the duo A.R. Kane to form M/A/R/R/S (an acronym of their names). The collaboration yielded just one single, "Pump Up the Volume" b/w "Anitina (The First Time I See She Dance)." "Pump Up the Volume" became a worldwide hit and earned the group a Grammy nomination for Best Pop Instrumental Performance in 1989. In 2012, the 30th anniversary of Colourbox's formation was celebrated with a retrospective box set that collected their various studio recordings, mixes, singles, and albums.

Young died on 13th July.



**Danny Smythe
(1948 – 2016)**

Smythe was the original drummer for the Box Tops. He was an art major in college before getting into music as a profession. He was self taught on the drums, and in 1963 he became a co-founder of the Memphis based band The Devilles who became popular in the region. He made his national debut in 1966, when he appeared on Ted Mack's Amateur Hour.

In 1967, Smythe was the only remaining founding member of the band who now also included Alex Chilton, John Evans, Bill Cunningham, Gary Talley and Larry Spillman. Changing their name to the Box Tops, they went in the studio with producer Dan Penn and recorded their first single, "The Letter". It became an international smash, going to number 1 in the U.S. and Canada, number 4 in Australia and number 5 in the U.K.

Their followup, "Neon Rainbow" only reached number 24, but in 1968 "Cry Like a Baby" made number 2.

By the time Cry Like a Baby was released, Smythe and Evans had left the band to go back to school, allowing them a draft deferment. Danny went on to

THOSE WE HAVE LOST

form the group The Fifth Movement, playing soul music after being influenced by the artists like Wilson Pickett with which the Box Tops had toured.

After four years with The Fifth Movement, Danny returned to Memphis where he played in a blues oriented band but, in the late-70's, he left the music business and returned to the world of art, at first painting murals in restaurants but eventually becoming an in-demand freelance artists for advertising firms.

In the early-90's, Danny returned to music as a side job, playing with a number of oldies groups. In 1996, he returned to the Box Tops along with the rest of the original lineup, recording and touring through 2010.

He died on 6th July aged 67.



**Gladys Hermiston-
Hooper (née Nash)
(1903 – 2016)**

Hermiston-Hooper was an English super centenarian who became the oldest living person in the United Kingdom as of January 2015.

She was born in 1903 in West Dulwich, South London, and in 1916, witnessed the German airship *Schütte-Lanz SL 11* being shot down by Leefe Robinson, who was later awarded the Victoria Cross for his actions. Hooper also met Thomas Edison, co-inventor of the light bulb,

when he visited her school. Hooper went to college with aviator Amy Johnson, the first woman to fly solo from England to Australia, they became friends, with Hooper saying "She was good fun and a very good friend". Hooper was also a concert pianist, and played with bandleaders including Jack Payne, Mantovani, Debroy Somers and Maurice Winnick.

She moved to Sandown on the Isle of Wight in 1979, to be closer to her family, and lived independently until the age of 101, when she moved to the town of Ryde, also on the Isle of Wight, to live with her son Derek.

In October 2015, at the age of 112, she had a hip replacement operation after falling out of bed and breaking her hip. She is believed to be the oldest person to have undergone such an operation. Hooper died on 9 July 2016 at Highfield Nursing Home in Ryde.



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



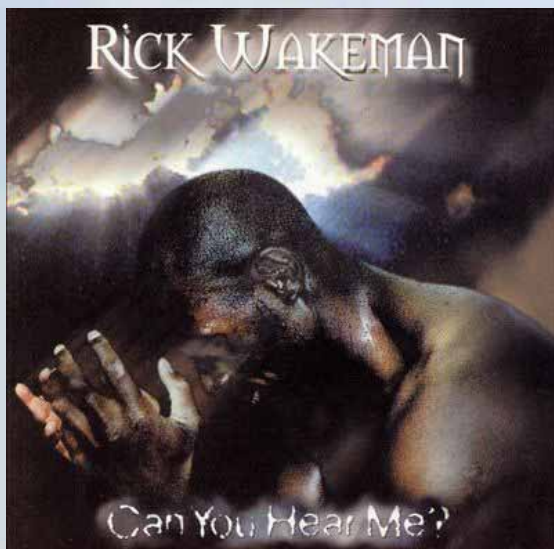
Yer original Gonzo Weekly shirt

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/gonzowebkly>

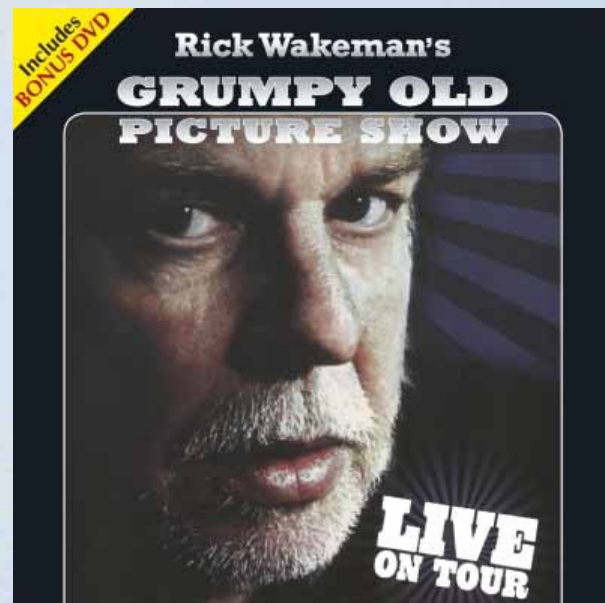


Artist Rick Wakeman
Title Can You Hear Me?
Cat No. HOPEGZ002CD
Label Gonzo

Rick Wakeman is one of the foremost keyboard players of his generation, and therefore needs no introduction to anyone reading this. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. Wakeman's discography includes over 90 solo albums that range from several musical styles. He has made many television and radio appearances; in recent years he became known for his contributions to the BBC comedy series Grumpy Old Men and his radio show on Planet Rock that aired from 2005 to 2010. Wakeman has written three books; an autobiography and two memoirs.

Rick is a devout Christian, and this unjustifiably

obscure album reflects the faith which is such a cornerstone of his life. Kid Byron writes: "This brilliant CD by the keyboard king Mr. Rick Wakeman is an absolute gem and should be in my opinion bought by anyone who loves incredible music with a spiritual message attached to it. This inspiring recording touches on spirituality and the love of GOD like no other that I have ever heard. The vocals and use of a choir are truly awe inspiring and Mr. Wakeman's playing is very harmonious and complements the recording in a masterful way as only he could manage to accomplish. Buy this CD you will be very glad that you did"

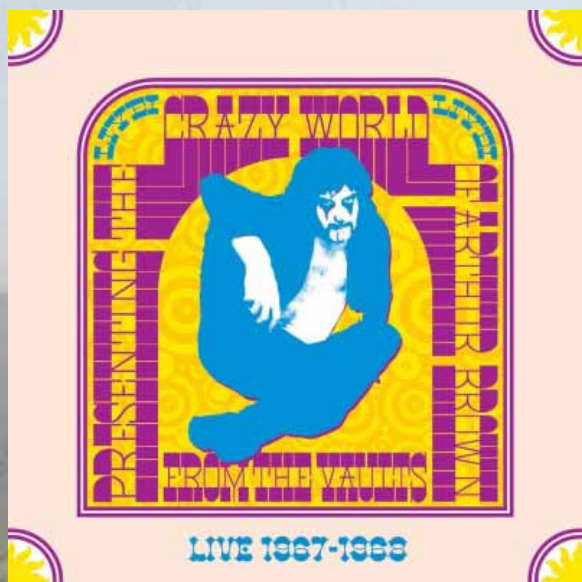


Artist Rick Wakeman
Title Grumpy Old Picture Show
Cat No. GZO110CD
Label Gonzo



Rick Wakeman is one of the foremost keyboard players of his generation, and therefore needs no introduction to anyone reading this. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released in the 1970s. Wakeman's discography includes over 90 solo albums that range from several musical styles. He has made many television and radio appearances; in recent years he became known for his contributions to the BBC comedy series *Grumpy Old Men* and his radio show on Planet Rock that aired from 2005 to 2010. Wakeman has written three books; an autobiography and two memoirs.

This DVD sees him reprise his very popular role from the BBC Hit Series, 'Grumpy Old Men', in a hilarious one-man show. Take a front row seat as one of Rock's most legendary stars groans, moans and rants his way through the frustrations, irritations and issues with modern life. Delivered in side-splitting fashion, this hilarious one-man show also traces the extraordinary life, times, and escapades of Grumpy Old Wakeman, enhanced with rare photographs, music and previously unseen footage. The iconic rock legend identifies with the masses, as he moans and rants his way through the frustrations and irritations of modern life. Delivered in a highly amusing fashion, Wakeman creates a riotous pastiche of his extraordinary life and escapades, which every self-confessed 'grump' will chortle in relation to.



Artist Arthur Brown
Title Live 67/68
Cat No. HST302CD
Label Gonzo

Arthur Wilton Brown (born 24 June 1942) is an English rock singer best known for his flamboyant

theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa. Though Brown has had limited commercial success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music. Following the success of the single "Fire", the press would often refer to Brown as "The God of Hellfire" in reference to the opening shouted line of the song, a moniker that exists to this day. These live recordings from the late 1960s go a long way towards explaining why Arthur is so admired, and why the world would have been a much poorer place without him.



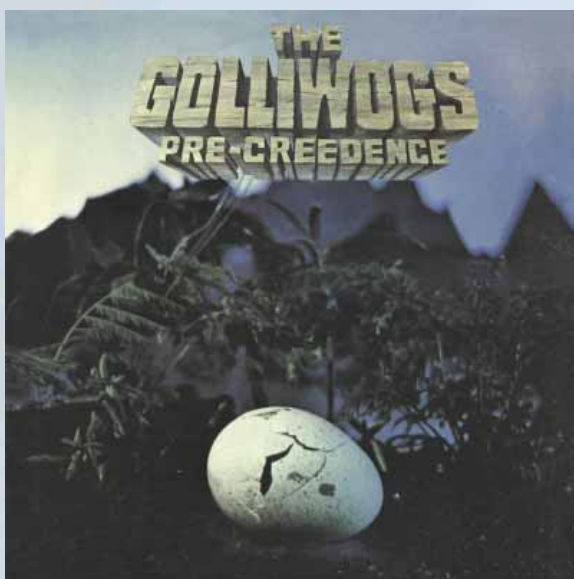
Artist The Beatles
Title The Beatles and WWII
Cat No. TPDVD191
Label Tony Palmer

Take a group of some of the most famous solo artists of the 70s - Elton John; Tina Turner; The Four Seasons; The Bee Gees; Peter Gabriel; Bryan Ferry; Rod Stewart; Leo Sayer; Keith Moon; Helen

Reddy; Jeff Lynne & Frankie Valli; get them to sing cover versions of some of the most famous Beatles songs ever written; add a considerable dollop of documentary footage of the Second World War telling the story of that epic encounter, AND.....what do you have?

The Beatles & World War II !!

Sound crazy? It is. But enormously entertaining, and occasionally quite chilling. A unique blend of music and film like no other. Of that much we can be absolutely certain.



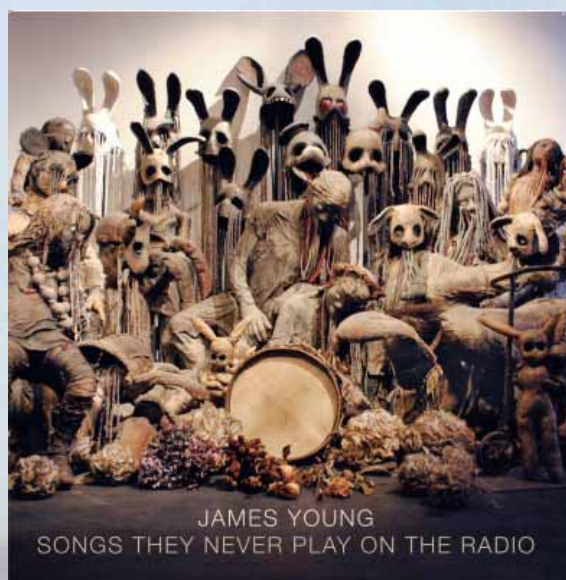
Artist The Golliwogs
Title Pre-Creedence
Cat No. GSGZ001CD
Label Gonzo

John Fogerty, Doug Clifford, and Stu Cook (all born in 1945) met at Portola Junior High School in El Cerrito, California. Calling themselves The Blue Velvets, the trio began playing instrumentals and "juke box standards", [9] as well as backing Fogerty's older brother Tom at live gigs and in the recording studio. Tom soon joined the band, and in 1964 they signed with Fantasy Records, an independent jazz label in San Francisco that had released Cast Your Fate to the Wind, a national hit for jazz pianist Vince Guaraldi. The record's success was the subject of a National Educational Television special, which prompted budding songwriter John Fogerty to contact the label. For the band's first release, Fantasy co-owner Max Weiss renamed the group the Golliwogs (after the children's literary character, Golliwogg).

Band roles changed during this period. Stu Cook switched from piano to bass guitar and Tom Fogerty from lead vocals to rhythm guitar; John became the band's lead vocalist and primary songwriter. In Tom

Fogerty's words: "I could sing, but John had a sound!" In 1966, the group suffered a setback when John Fogerty and Doug Clifford, having received draft notices, enlisted in the military. Fogerty joined the Army Reserve while Clifford joined the United States Coast Guard Reserve. In 1967, Saul Zaentz bought Fantasy Records and offered the band a chance to record a full-length album on the condition that they change their name. Having never liked "the Golliwogs," in part because of the racial charge of the name, the four readily agreed. Zaentz and the band agreed to come up with ten suggestions each, but he enthusiastically agreed to their first: Creedence Clearwater Revival (CCR), which they took in January, 1968.

The rest is history but as a wise man once said, one doesn't know where one is going until one knows from whence you came. CCR are justly lauded as one of the greats of American popular music. But check this album out. Then it will all begin to make sense.

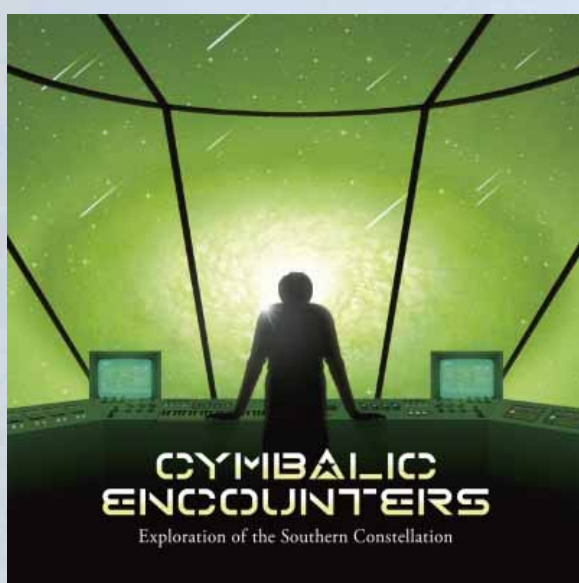


Artist James Young
Title Songs They Never Play On The Radio
Cat No. HST346CD
Label Gonzo

James Edward Young (born September 17, 1952) is a British musician and writer. Young grew up in Oldham, Lancashire and began learning piano at the age of 7. He studied Art History briefly at the University of East Anglia before moving to Oxford to study at the Polytechnic and in 1982 was accepted as an MPhil student at Oxford University. This period coincided with his meeting Nico (Velvet Underground) and Young took the decision to work with her instead of continuing with academic life. Young toured and recorded as keyboard player and arranger with the group

Faction until Nico's death in 1988. Since then Young has written books, recorded solo albums, created BBC radio features, written on Outsider Art and curated exhibitions.

Young's memoir of his years travelling with Nico Songs they Never Play on the Radio, was published to international critical acclaim in 1993, winning the In The City award for music book of the year. Described by Greil Marcus in Esquire as 'A coolly literary masterpiece about the geography of nowhere', the book was later serialized in 1996 for BBC Radio 4. In 1994 Young was invited by Alan McGee, founder of Creation Records, to record a musical representation of his memoir of the Nico years. This is it.



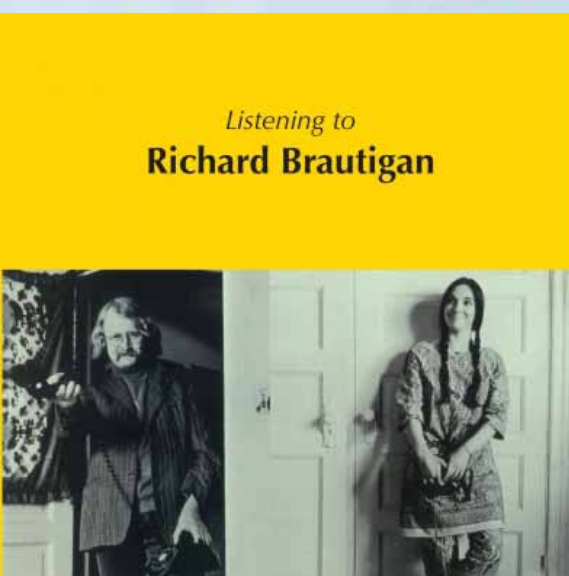
Artist Cymbalic Encounters
Title Exploration of the Southern Constellation
Cat No. HST374CD
Label Gonzo

'Exploration of the Southern Constellation' is a theme-based jazz-rock/prog-rock work. Composed by Mark Murdock and Brand X members; John Goodsall and Percy Jones and with Katsumi Yoneda featuring; Dave Juteau, Junko Minobe, Preston Murdock and more. DMME.net describes it further:

"From the moment Mark Murdock pulled into a prog orbit, first with Peter Banks from YES and then with the BRAND X alumni, there was no turning back for the American drummer, but it was with this band that he reached the point of no return. Based in Japan now, Murdock's latter-day journey has been one of fun – including the puns which marry "symbolic" to the metal part of his sonic palette when it comes to the ensemble's name, and the old synthesizer's brand to the night sky in the

title of "Trip To Alpha Syntauri" – although the scientific slant of Mark's music makes it all look serious.

It is so in songs, voiced by Dave Juteau, "Falling Off The Map" unfolding a Mellotron-laced surrealistic swirl of the "Strawberry Fields" kind over the orchestral tapestry, while electric violin gives an out-there edge to "The Sun In The Night (The Days Will Last Longer)" whose vista has an Oriental hue to it. Yet the tension set from "Magnificent Works" on, once Percy Jones' bass resolves its pulse into elastic lines and John Goodsall's guitar embroiders them with a filigree funk, is rather deceptive, and not for nothing the snare sound on there is deliberately rough as if destined to anchor the flight to the ground."



Artist Richard Brautigan
Title Listening to Richard Brautigan
Cat No. HST410CD
Label Gonzo

Richard Gary Brautigan (January 30, 1935 – ca. September 16, 1984) was an American novelist, poet, and short story writer. His work often employs black comedy, parody, and satire. He is best known for his 1967 novel Trout Fishing in America. Listening to Richard Brautigan, 1970 (which was intended to be released on The Beatles' Zapple label, but came out on EMI Harvest instead) - consists of Richard reading several poems and stories, friends reading "Love Poem" and sounds recorded in his apartment in San Francisco.

Barry Miles, MD of the short lived avant garde project has commented: "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."

JON MEETS ian

Karnataka is a Welsh progressive rock band that was formed in 1997 by bassist/guitarist Ian Jones, vocalist Rachel Jones and keyboardist Jonathan Edwards. The name Karnataka was chosen by the band, from a suggestion by Ian, following his trips to that state of India. The band very quickly built up a strong and staunch following. Over a period of twelve years Karnataka has released a number of well-received albums including Karnataka, The Storm, Delicate Flame Of Desire and more

recently, The Gathering Light.

Despite undergoing a number of key line up changes, the band is still led by Ian Jones. The new line up features, vocalist Lisa Fury alongside guitarist Enrico Pinnas, Keyboardist Gonzalo Carrera and drummer Ian Harris.

In May 2010, Ian Harris, Gonzalo Carrera and Lisa Fury announced on their websites that due to personal reasons they would be leaving the





band. It was announced in October 2010 that Ian Harris would be replaced by former Karnataka session drummer Louie Palmer, and in October 2010 multi-instrumentalist Colin Mold was revealed as having joined the band in a new role. In February 2011, it was announced that Hayley Griffiths was the new lead vocalist for the band replacing Lisa Fury. Hayley was previously the lead vocalist with global phenomena Riverdance and Michael Flatley's Lord Of The Dance. The band's new lineup was completed in March 2011, when Cagri Tozluoglu was announced as the band's new keyboard player. In Sept 2011 the new line-up announced an extensive 15 date tour of the UK would take place early in 2012, subsequently named the "New Light Tour". Due to the second departure of Palmer, the band were joined by session player Matt McDonough for the tour (and continued to tour with the band until 2014). Following the completion of the 2012 tour, Mold departed the band, and was not replaced.

The band filmed and recorded their show at The Met Theatre in Bury on the New Light Tour. The show was enhanced by lights and lasers, and filmed in high definition. The live DVD was released in late 2012. The band continued to tour this show into 2013.

The band revealed in August 2013 that they were working on a new album. It was revealed on 31 May 2014 that the band had hired drummer Jimmy Pallagrosi as an official replacement for Louie Palmer. The long

awaited album was released on 7th March 2015, with the first copies being available at the concert in Derby and pre-orders shipped the next week. The album contains 8 tracks, including the title track, a '20 minute epic opus'. Other tracks on the album include Forbidden Dreams, Poison Ivy and Home to Me, which were previewed on the Forbidden Dreams tour in 2012/13. The band went on a UK tour starting on 28th February, playing every track from the new album each night.

In recent issues we wrote about the band's plans to record a new live DVD, but as it has been a couple of years since I last spoke to them, I decided to give Ian a ring and see what else has been happening to them.....

**Listen
Here**



Douglas Harr Ear Candy for the Hungry Audiophile

Rush Balance Left and Right Brain

Rush could be described in any number of ways; they are rock gods, storytellers, and virtuosos. They are the rare band that evolved without trading away complexity or progressive tendencies and yet became incredibly successful, their popularity waxing rather than waning in the 1980s and beyond. As most readers will know, there is a question now as to how many more times Rush will play live, whether a one-off or a proper tour, given the status of the three band mates, and the vagrancies of time.

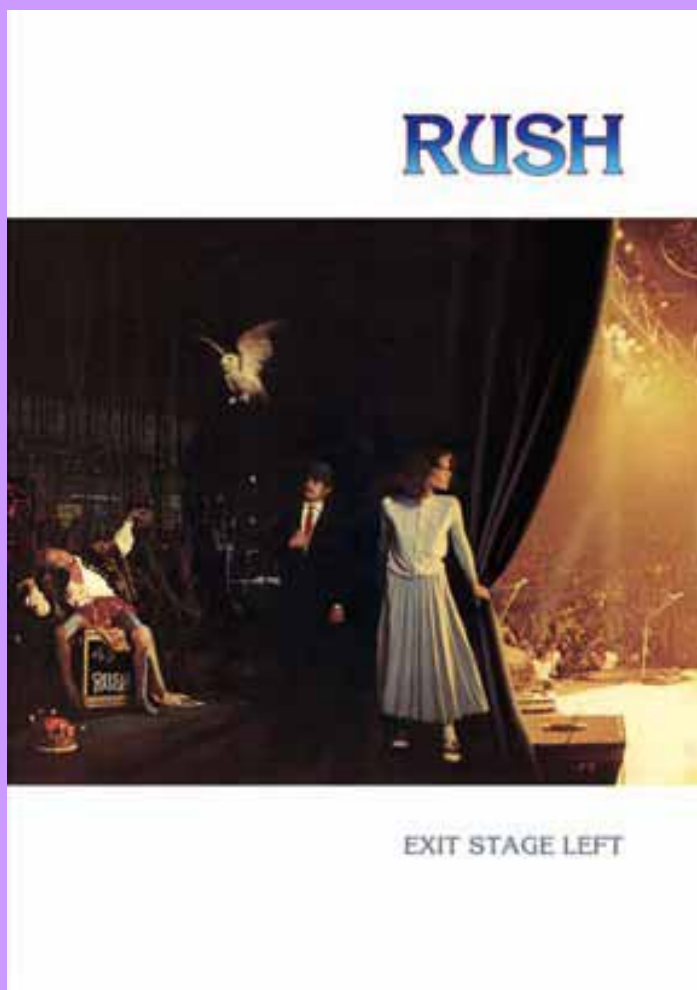
I missed seeing Rush in the 1970s and was first introduced to the band by my hard-rocking college roommate Dave Kain, who was a major fan. I really liked parts of *Farewell*

to Kings (1977), and had no exposure to *Hemispheres* (1978), instead I identified most with the sound and lyrics on *Moving Pictures*, released in 1981. Here is what I've learned while researching my book, on late 70s Rush.

Geddy Lee (bass, vocals) and Alex Lifeson (acoustic and electric guitars) formed Rush with drummer John Rutsey in Toronto in 1968. In 1974, they released their first album, *Rush*, which sounded a little like Led Zeppelin. It included the first classic Rush song "Working Man." Rutsey left after the first record and was replaced by ace stick-man Neil Peart. With that, Rush recruited not only one of the world's greatest drummers, but also one of rock's best lyricists. By 1977, Rush was bringing their epic songs and instrumental virtuosity to arenas in the US, Canada, and Europe.

The band's fifth and sixth studio albums, *A Farewell to Kings* (1977) and *Hemispheres* (1978), are two of a kind. They were both written in the Wales countryside and both contain lengthy compositions on grand themes such as space travel ("Cygnus X-1") and Greek mythology ("Hemispheres"), and songs inspired by Romantic poetry ("Xanadu") interspersed with short, intimate pieces ("Closer to the Heart"). The two albums are also connected by one long song in two parts. *A Farewell to Kings* ends with "Cygnus X-1," the first part of a two-part epic that lasts 28 minutes. The second part, titled "Hemispheres," kicks off the next album, *Hemispheres*.

Rush's concerts for the two albums were a feast for the ears and eyes. The success of *2112* (1976) had allowed them to buy some shiny new instruments. Peart added a wide array of percussion to his arsenal: a gong, orchestra bells, tubular bells, temple blocks, and crotales. These expanded his sound palette and helped him to become one of the most versatile drummers of the period. In addition, Lee bought some new synthesizers (a Minimoog, an Oberheim polyphonic) and a Taurus foot-pedal keyboard. Lifeson showed his versatility by switching from acoustic to electric guitar, playing foot-pedal keyboard and changing his sound with a wide array of effects pedals. Watching Lee sing, play intricate lines on his bass guitar, and play a pedal keyboard with his feet all at the same time was riveting. No matter how complex and cerebral their albums were, when they played live they were always raw and visceral, and no one ever seemed to make even the slightest mistake!



Rush: Exit ... Stage Left (1981)



(a) Lee, in one of many shots from stage right



(b) Lifeson, under bright lighting, with a clear view of fingers and frets



(c) Peart, in one of few shots that almost capture his face!



(d) Richly colored lighting looks great in this fine transfer



(e) One of the few wide shots ... more would have been welcome



The tours for these two albums were reportedly extremely difficult for the band, not only because of the complexity of the music, but also because of the everyday circumstances of being on the road in the 1970s. They headlined both tours, but, unlike Led Zeppelin, Rush didn't have a snazzy jet to fly from gig to gig.

Driving in a van 300 miles each day across the vast expanses of Canada and the United States to reach their next destination, they dubbed the *Farewell to Kings* tour the "Drive 'til You Die" tour. These die-hard musicians never wanted to disappoint their fans, playing when they were sick and sleep-deprived, rarely missing a gig.

Fans recall these performances as legendary in great part because of the backing films by Nick Prince, the swirling smoke effects, and the band's high-powered performances. The wider array of instruments expanded the overall complexity of the material, but the band still rocked hard, wringing emotion from Peart's two-part science fiction epic. These rock gods embodied the story's new deity, Cygnus, the god of balance: a perfect blend of Apollo (the logical thinker) and Dionysus (ruler of emotion). Mind and heart united, a balance of brain and boogie... Rush triumphed at the end of the 70s, perfectly positioned for the mega-success the experienced in the 80s.

***Exit ... Stage Left* (1981)
Replay X 3 box set
 Mercury (2006), 59 min., 1.33:1**

Although short clips of early Rush concerts have been included in documentaries and as bonus material on DVD



sets, the best way to see them during their epic period is to watch *Exit ... Stage Left*, filmed in Montreal. This concert video is on Disc One of the box set *Replay X 3*, released in 2006 (each of the three discs from the set is also available separately). Although the concert was filmed in late 1981, after they had released *Moving Pictures*, the band plays three classics from their epic period: "Xanadu," "Closer to the Heart" and "The Trees." Geddy and Alex's double-necked electric guitar and bass can be seen in action in "Xanadu," as well as Peart's wide array of percussion instruments. The sound is a bit muddy and the lighting could be brighter, but it hardly matters in this epic display of creativity.

Film Strip (top to bottom): (a) Lee, in one of many shots from stage right (b) Lifeson, under bright lighting, with a clear view of fingers and frets (c) Peart, in one of few shots that almost capture his face! (d) Richly colored lighting looks great in this fine transfer (e) One of the few wide shots ... more would have been welcome

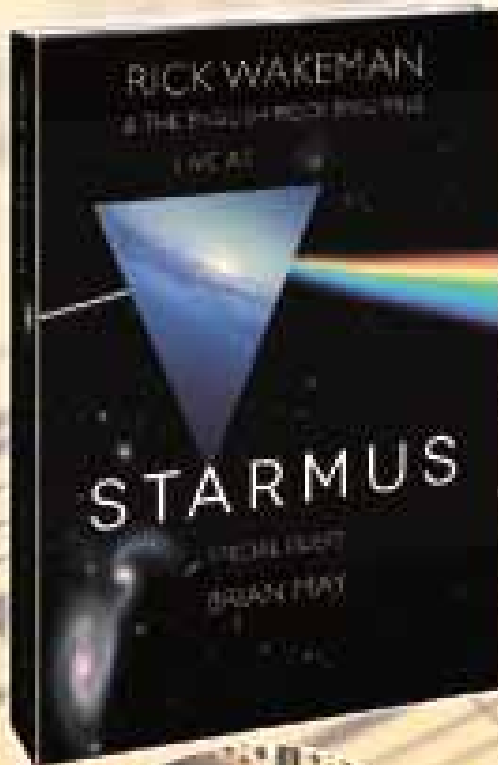
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Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the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



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



Available to pre-order from www.rickwakemansmusicemporium.com

THE COMPLETE GOSPELS

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

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



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

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

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Signed by Rick Wakeman and numbered certificate.

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MUSIC AND CULTURE UNDER THREAT

Here's a quick Cook's tour to some of the serious and significant challenges facing many of the UK's cutting-edge, music, arts and cultural venues. And many need your help!

Alan Dearling

Strict licensing laws, gentrification, property development, property prices, new neighbours moving into properties adjoining venues, noise problems, even the need for new homes – these are amongst the myriad reasons why the whole music venues' scene is under threat.

Come with Alan to discover more about some of the venues under threat of closure and noise abatement bans. Old Hackney mate, Chris Tofu, from major bookings/artists' collective, Continental Drifts told Alan:

“Passing Clouds is without doubt one of the finest venues EVER in London, bridging more cultures, bringing more people together, than any place I

ever witnessed since some of the big squatted '90s venues. If you know underground London Culture, you will know how crazy/tragic wrong the situation is, whereby the amazing, most multi-cultural Passing Clouds is being sold under the people who run it, please sign this if you care.”
www.passingclouds.org/latest-news/2016/6/20/how-you-can-help

New London Mayor, Sadiq Kahn, has pledged to support many London music venues. He has said that a key point in his campaign to become Mayor of London ‘was the need to save London night life’. According to various media reports, 40% of London venues have shut down in the past 10 years.

Passing Clouds is something of a musical and cultural institution in East London. It's a club, both a real, and an on-line community. It's also under threat from property development. It's especially famous for bringing together musicians from a diverse range of international backgrounds

alan dearling



to collaborate through the universal language of music and a collective desire for peace and harmony on the earth.

It's lively, edgy and for many who have passed through its doors, 'a way of life'. Passing Clouds celebrates the true diversity of culture in Hackney, London and the world, and provides a living demonstration of the ability for people of all backgrounds to come together in love, respect and understanding.

"Small music venues are places of activism and good for the community they belong in too."

Katie Gleeson, iStudent in 'The Independent', Thursday 21 January 2016

Katie continues, "The reason for these closures is

multifaceted; a combination of soaring rent prices, disproportionately tough licensing scrutiny (such as in the case of Soho's Madame Jojo's), and greedy property developers with no regard for the cultural value of the institutions their developments are destroying.

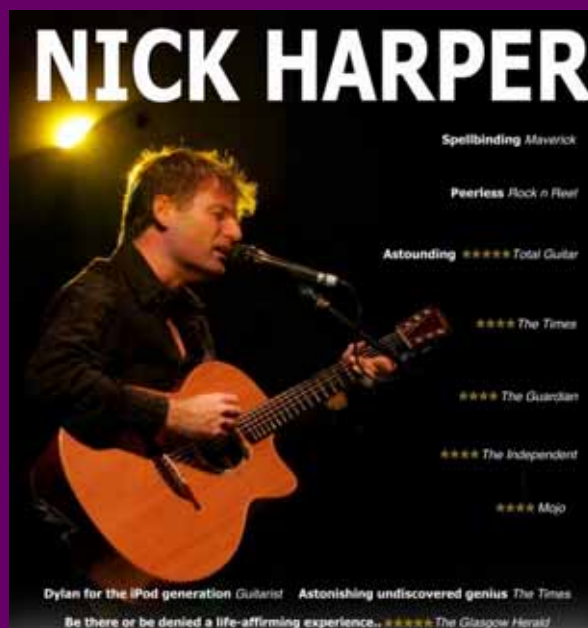
But, somehow, we need to counteract this. Small venues are the lifeblood of the British music scene. Currently valued at £3.5 billion, the music industry in the UK really is based on the small gig venue circuit. Without these venues, new acts have no platform to perfect their craft, to build up fan bases, and to eventually fill the same shoes of some of the biggest names around today. Millions are made off huge shows at places like the O2 Arena, but if grassroots venues aren't preserved, in some 30 years' time, there won't be any acts to



play these big gigs. Or the small ones.

It isn't just about the artists, either. These venues provide jobs for hundreds of thousands of people, from bar staff to promoters and technicians. To snatch away the livelihoods of so many for the benefit of some bourgeois group of property developers is a disgrace at a time when unemployment and poverty levels are so high. In fact, spaces for live music and culture can be great community adhesives in times of socio-economic hardship.

Small venues are often about more than just music, too. They can be places of activism and good for the community they belong in. The Owl Sanctuary was home to the Norwich Soup Movement, a DIY non-profit soup kitchen providing food and support for Norwich's homeless people, and there are patterns of this all over the country. Smaller DIY venues have a soul, a conscience, and a sense of moral duty which corporate ones lack. The redevelopment of music venues is part of a wider system of gentrification and it doesn't only affect music fans and pub-goers. After announcing its closure online, one Owl Sanctuary supporter, Adam Atkinson, wrote: 'It's not just about corporate greed; it's about closing down the meeting places of people with ideas, intelligence, diversity and non-conformist attitudes. They won't be happy until we're all drinking Tesco wine at home



watching the 50th series of Strictly Come Dancing'.

Well, this just about sums it up. DIY music venues are about non-conformity. They're for passion, for culture, for art, and for good times. And for that, we shouldn't stop fighting."

The Barrels Ale House in Berwick

Close to where Alan lives in the Scottish borderlands, lies the historic walled town of Berwick-upon-Tweed. And this time it is not the marauding Scots with their auld-alliance partners, the French, who are threatening the town's social and cultural life. It's a neighbour who relatively recently moved into premises adjoining the popular and eccentric, Barrels Ale House, and then complained to Northumberland County Council about excessive noise.

Folk-rocker, Nick Harper (son of Roy Harper) said on 14th June this year, "Really enjoyed my gig at The Barrels Ale House in May, as I have in the past - the venue, crowd and staff made for a great night and I was looking forward to coming back in the future.

Sadly, it's a shame to hear Northumberland County Council has banned live music there as of this week. It can be difficult for venues in residential areas to deal with noise issues, especially when new homes are built or existing homes are sold - this story is being repeated all over the UK."

Supporters of the pub have been getting



organised. The Barrels' basement has long provided the area's major music venue. Those supporters, including Nick and Gonzo staff writer, Alan signed a petition organised by Matthew Robson. 2,994 people signed the e-petition, which is roughly equivalent to 25% of the local population. The petition stated:

"For decades The Barrels Alehouse has been a cornerstone of the night-life and community in Berwick, as well as being the hub for live music in the area.

Their regular nights of live music not only provided a much needed source of entertainment, gave locals the chance to experience acts from out of town and from all over the world, but The Barrels also provided the opportunity for new bands, young acts and local performers to showcase their talents. It is the life and soul of the music scene in Berwick." And this almost understates how quirky this music venue has been

in offering the opportunity for reggae, garage, folk, punk, jazz and more to be shared in a venue that is akin to a living music museum.

The petition was submitted to Northumberland County Council to try and change their mind about the noise abatement order. However, in the report to the area committee from Paul Hedley, the Chief Fire Officer, he stated that, "in the view of an experienced Environmental Health Officer...the noise was not reasonable and amounted to a statutory nuisance." This led to the serving of an 'improvement notice' on Barrels Ale House owner, Simon Vickers. Sadly, the committee took the view that the Environmental Protection Act 1990, "...does not provide for appeals by other parties therefore the petition, although displaying significant support for the venue, carries no legal weight and the notice remains in force."

So, lots of long, sad faces in Berwick and the





local area it provides a music scene for. In the words of one of the Barrels' bar staff, "Hi, yeah, (at the Northumberland Council Area meeting) they said, and this is a quote from a county councillor, that 'our opinions don't matter', so they aren't doing anything."

The Silver Bullet – major music and cultural hub in Finsbury Park, London

As well as nurturing the talent of local musicians in a range of Blues, Rock, Jazz, Reggae and Hip Hop jam sessions from Sunday to Wednesday, the venue has played host to some big industry names including Rudimental, Laura Marling, Lords of the Underground, Congo Natty, DJ Derek & Don Letts. The Silver Bullet also launched the career of John Newman, who worked as a bartender at the venue in 2010, an experience he credits as introducing him to London's live music community. On 20th June 2016, it was announced that the Silver Bullet had successfully raised £12,950 with 379 backers in 28 days to stop the venue being taken over by Goodman Restaurants (owner of Burger & Lobster chain).

The music venues in London are trying to get organised and support each other.

Co-operation and collective action are more than ever necessary. And finding powerful, noisy supporters and advocates. Company director from Passing Clouds, Eleanor Wilson went down to the Silver Bullet recently to show some support and meet with the mighty Jeremy Corbyn, who is stepping on board to join the Save The Silver Bullet campaign! Jeremy seems eager to lend his notoriety and influence to help save the London music scene, and is proposing that there is a need to establish a league of independent live music venues.

www.thesilverbullet.co.uk

Collective action...

There are a few other rather amazing forces that are getting mobilized to try and support and save venues and night life. These include NTIA (Night Time Industries Association) and the Music Venue Trust. Follow the links to find out more about them, and learn more about how important





music venues are to the UK. They inform us that the night time industry is the UK's fifth biggest industry and accounts for almost 8% of the UK's employment. The Music Venue Trust is a charity which was created in January 2014 to protect, secure and develop the future of Grassroots Live Music Venues in the UK. Its immediate focus is on securing the long term future of the iconic venues which make up the grassroots circuit.

But hey, the core problem is not going to go away. No matter how creative, vibrant and innovative a venue is...No matter how socially responsible and innovative they are in giving space to new talent, or providing a bustling hub that successfully attracts great artists and a committed, lively audience. ..If the venue is in the way of multi-million pound 'development' or deemed a 'noise polluter' to luxury, newly moved-in yuppies - then you are 'in the way'.

Britain certainly has got talent. And it must support those who are trying to nurture it and help

it evolve and blossom.

Alan leaves the last words to Ray Jones, who wrote on Facebook in response to Katie's 'Independent' article:

"It's time to applaud those that are keeping it live, and it's to let audiences know that whilst shedding a tear for the closure of the 12 Bar on Denmark Street, the gentrification of The Marquee and the sad sad loss of The Astoria to Crossrail, there are new people and places that you should discover.

I sense there is a new wave - a new energy

Live music is on the move.

Let's go with it.

Lets discover, let's support, let's enjoy.

Now let's go invent the future of live music across the UK, because it's ours and no developer can ever take it away."

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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Santana – Live!

London, 3rd July 2016

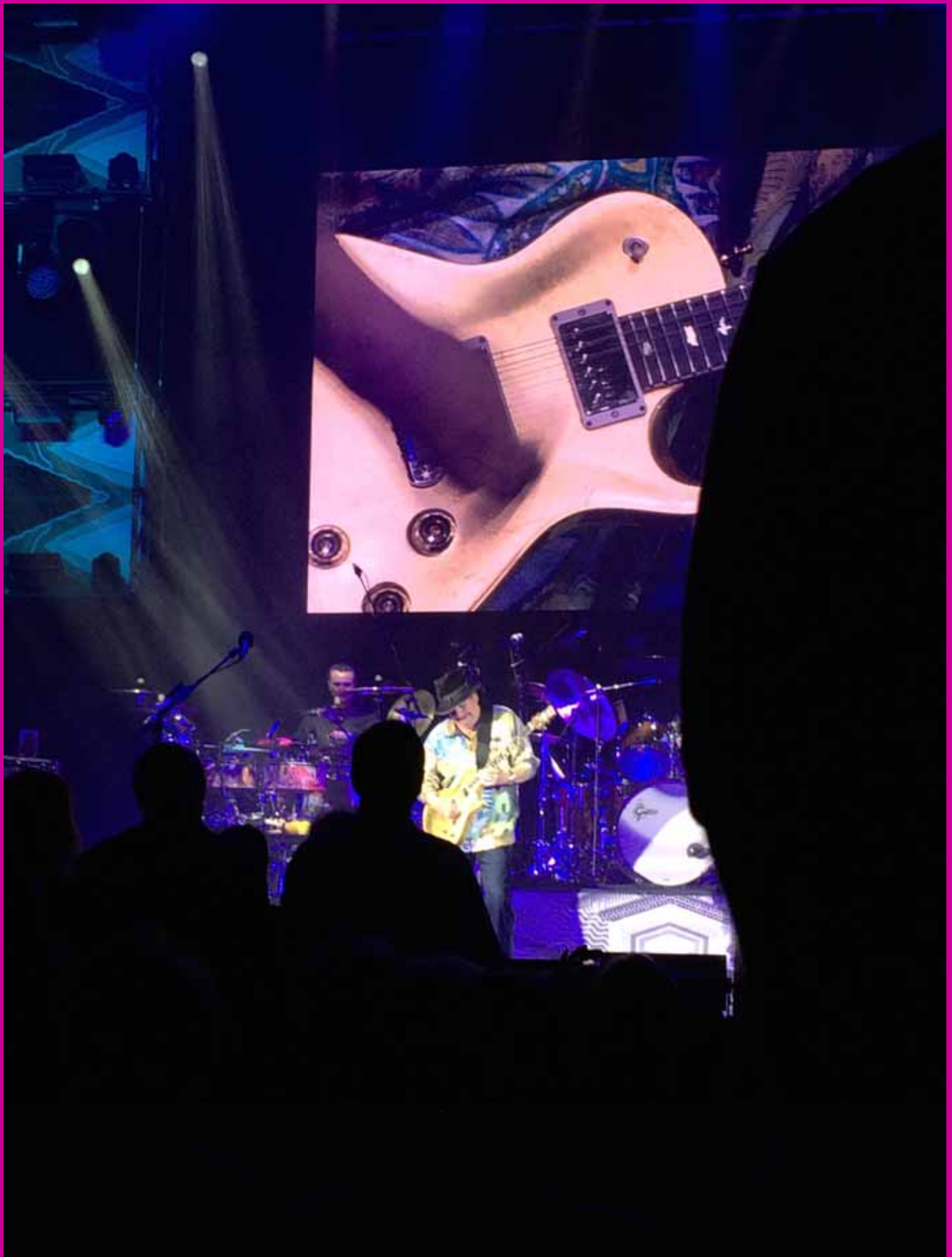
A sunny Sunday afternoon found us standing outside the Hammersmith Odeon (Eventim Apollo) with sold out signs and a few touts plying their trade. Just a few weeks after my musical pilgrimage to San Francisco, this time San Francisco was coming to us. Make no mistake, Santana exploded onto the world music scene from those heady days of the late '60s, he himself coming from an incredibly poor and hard background in rural Mexico. The film of the legendary Woodstock Festival introduced Carlos's flaming guitar work, the swirling keyboards and thunderous Latin rhythms of Santana to the outside world. Carlos himself says he was tripping throughout the set, and 'dealing with his guitar neck which kept turning into a snake!'. Like most of their contemporaries of the day, large amounts of psychedelics were being smoked and ingested until Carlos saw the light, and his spirituality took over. The 'original' band released 3 or 4 highly acclaimed LPs from Santana in 1969 through to Caravanserai in 1972. This band put bongos and timbales onto the modern musical map. After his inner revelations,

Santana has moved through the years and in recent times enjoyed a huge renaissance with more 'pop' material, often featuring guest singers, such as the massive hit single Smooth. African influences have also joined the Santana armoury. Earlier this year, Santana IV was released, the original band back together again, and it is a surprisingly fresh sounding set of songs, which do hark back to the simplicity and raw fire power of their earlier work, in spite of some cheesy lyrics in amongst it. Well worth a listen in fact. I saw Santana way back in 1976, The Empire Pool in Wembley from memory. I have to admit to not remembering much about that gig, except sitting a long way from the band and a stunning rendition of his guitar solo epic, Earth's Cry, Heaven's Smile. I wonder what happened to Angie, the young lady I went with?

In spite of his mixed material over the years, I've always been a sucker for a good Carlos Santana solo, when he is burning, he really does seem to go deep within. So, time to give him another live shot whilst he's still doing it.

We had good seats, only a few rows back from the stage in the stalls, the SQ however, was disappointing. The subs were sitting on each side of the stage, the main arrays flying very high up above us, firing straight into the rear stalls and circle. For

John Brodie-Good



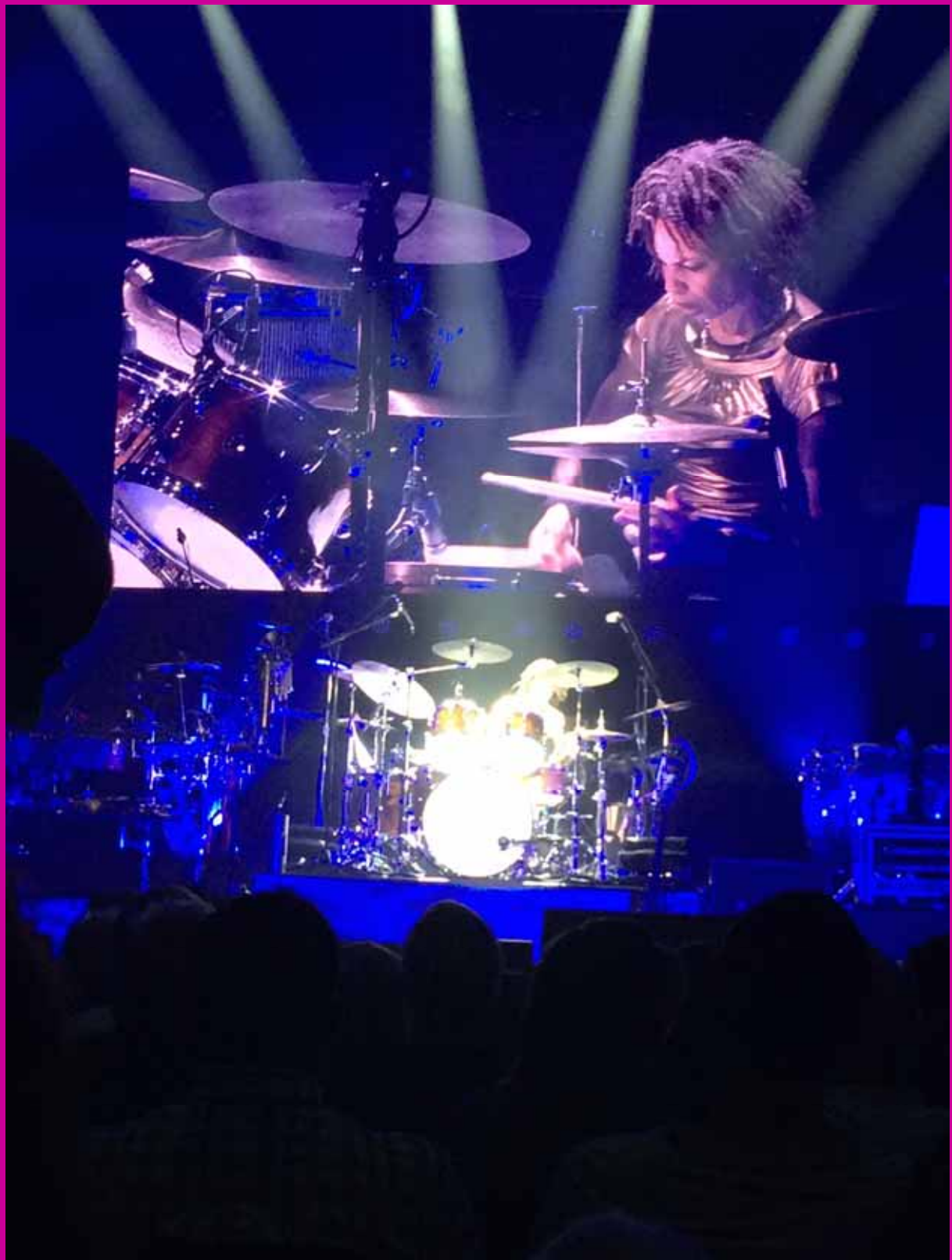


the first half it was difficult to hear Carlos's guitar, which was somewhat of a pisser. The audience interestingly seemed to comprise of two halves, the old white grey-hairs..... guitar-fans, often with previous Santana tour t-shirts but also plenty of younger Latin American/Spanish-type folk too. We got the impression that quite a few members of the audience had come to London to see this gig, in spite of the fact it was the first night of a European trek. (The 'Luminosity' Tour). What was clear as the band trooped out across the stage at around 8.15, is that Santana fans are rabid! They got a stunning welcome and as the great man himself plugged in, we were off, Soul Sacrifice, straight from Woodstock. Call me English and/or old-fashioned but chewing gum on stage is the pits Mr Santana! It also made me feel he was simply 'on the job' and unfortunately it set the general feeling for me throughout the rest of the evening that this was the Carlos Santana Show. Finding out afterwards that the band has a 'residency' in Las Vegas hasn't dissuaded me from that feeling. For the other 4500+ people there, I suspect that is all they wanted, and they clearly lapped every minute of it up.

A slick, high-tech lightshow illuminated the proceedings whilst a screen above the band showed footage taken by two cameramen moving around at the front of the stage. This was quite effective at

times, more so when showing the various band members playing in close up, rather than Carlos himself grimacing away, his face ain't very young anymore bless him. It was noticeable on occasion that there was some hamming up going on for the cameras, but we didn't see that footage. Carlos had what looked like a photo of his current guru on his amp stack but the person your eyes were most drawn to was the somewhat diminutive lady drummer. She may have been little but she could play that kit. Cindy Blackman; she claims to be a jazz drummer first and foremost but she can also play in a seriously hard-rocking style too, and for hours. The fans certainly got their value for money, the band were onstage for over two and a half hours. Cindy is in fact Carlos's second, and current wife. She was aided and abetted by a fantastic congo player on one side, and a timbales and other percussion player on the other. David Matthews was on keys, also a little hard to hear at times, Benny Rietveld (Miles Davis) played bass, and I think was credited as 'musical director' at one point. Rock and roll shouldn't have musical directors.....I never found out the rhythm guitar player's name, he seemed English? The duo of Ray Greene and Andy Vargas handled vocals. Both have good strong voices, but for me, too much of the more recent material involved similar singing styles with a somewhat bland and samey feeling resulting, more dynamics were required perhaps.

John Brodie-Good





Halfway through the first number half the audience in front of us got up and started jigging around. Wasn't expecting that, something that continued through the rest of the evening, and adding a slight 'carnival' feel to the proceedings. Carlos himself is a dude, he looks and sounds like a 'survivor' of a period which has taken many others along the way. He sounds like an ex-stoner. We did have to endure about five minutes of his thoughts on the world though, which was a bit tedious and naïve. There ain't going to be a human world without any aggression or violence, it has never happened and seems doubtful to happen anytime soon. Love one another is the right sentiment for sure, the grey hairs were very quiet at this point, they just wanted to hear some more guitar work man. He also told us he was on the same 'frequency' as Lennon and Marley, although after a heckler from the audience quipped something he replied with 'but I live at a different zipcode'. Not quite sure what was going on there, was that a big ego statement? Snippets of other people's songs, including Lennon, Harrison and somewhat bizarrely I thought, the Police (Roxanne!) were slipped in during the show.

The man and his band spent the next few hours working through a selection of his stuff from all the years, with the musicians taking solos along the way. The older stuff did sound stronger, and more original to me. Samba Pa Ti, Black Magic Woman and Oye Com Ova for example. What they didn't do at all was jam or improvise; perhaps I was simply expecting too much? Santana did move away from the original band sound in the early '70s and start

experimenting musically for a number of years but does now seem to have stuck with a bit of a formula for some years now. Having said that, he still is one of the original greats when it comes to guitarists with real feel, rather than simply great technicians.

Towards the end, the above band footage starting showing Santana playing live throughout the years, adding to the 'show' feeling. We were still up and down though, depending on how much Latin swing was coming off the stage, fun in London.....

We headed out into the night, warmed inside, if not exactly glowing. For a more burning version of Santana, try the Sacred Fire CD/DVD from 1993, Live in South America.

Having driven the 120 miles home from London, I noticed on You Tube in the early hours that the gig had been streamed live, however unlike the Haight St Fair of last month, this was pay-to-view, and it seemed to be being offered by three different companies. Having just paid to see the gig I wasn't tempted to spend more money then and there, although I did decide to record it a few days later, at least I could hear it all properly. A week or so later however, those links seem to have gone. Instead a number of individual videos have now gone up from the night. So, you can help yourselves to tasters, you may like to start with this one....

Santana (London July 2016) Oye como va
<https://www.youtube.com/watch?v=8csecPbLt84>
<http://www.santana.com>

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.

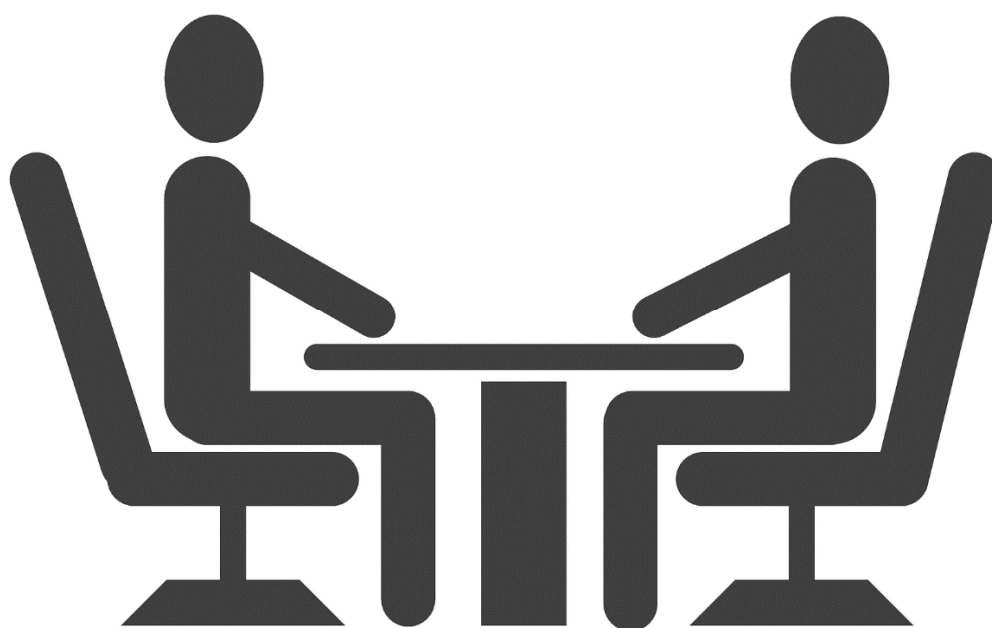
From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000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

COULD YOU BE A GHOSTBUSTER? FIND OUT WITH THIS GALLERY OF GHOSTBUSTERS COSPLAY!

If there is something strange in your neighbourhood... who are you gonna call? Well, it depends upon the nature of the problem. If it's a drug addict, shuffling around with his trousers down, urinating in the street, then it's probably best to call the police.

However, if the nature of the emergency is ghost-based, then perhaps you should consider calling the Ghostbusters. Could you ever become a Ghostbuster yourself? There is but one qualification: not being afraid of no ghost. Please take this non-interactive test to see if you have what it takes.





The Benefits of Hiring People with Autism

In the UK there are more than 700,000 individuals living with autism, however, less than 15% of these people are in full-time employment. This is a dispiriting figure when you consider the many skills and talents people with autism have, skills which are highly beneficial in the workplace.

Autism Spectrum Disorder is not a disease or illness and it cannot be cured - the unique elements of autism are an integral part of the person's make-up. As it is defined across a spectrum, people with autism will all experience it in a unique way, however, it usually has some effect on how individuals communicate and interact with others. As well, it is also important to remember that autism is not a visible disability.

In 2010, The Equality Act came into force in the UK and made it unlawful for any employer to discriminate on the grounds of disability. Perhaps this has made some employers

reassess their approach to autism, however, employing people with a disability is not a matter of filling quotas. Instead, the focus should be on the value each individual can bring to the prospective role. Those who fall within the spectrum of autism have a huge amount to offer companies. Individuals with autism are often excellent problem solvers; have outstanding concentration and memory skills; pay great attention to detail; and are highly dependable, just some of the traits that companies are looking for in employees.

While every applicant who applies for a job should be treated as an individual, there is common ground amongst people with autism that can be reached, which, when recognised by companies can make the hiring process run much more smoothly.

Things to consider:

Communication

Some individuals with autism will find understanding body language and facial expressions difficult and this can sometimes hinder communication.

Repetitive Behaviours

People with autism will often see the



Jobs for people with disabilities

world in a different way and thus they tend to enjoy the security of familiarity and routine. This is a positive trait in a working environment.

Interaction

Interaction concerns how individuals with autism behave in the presence of others. For example, if they are concerned, they may retreat within themselves; or they may sometimes appear insensitive, but only because they find it difficult to read cues from those around them.

The Interview Process

People with autism often develop a keen interest in a particular subject and become hugely knowledgeable about it. If you can discover what this interest is during the interview, and encourage the candidate to talk about it, it can help put them at ease.

Sometimes jokes and sarcasm are not understood well by individuals with autism, as physical cues are hard for them to read. Therefore, be straightforward and express yourself clearly. Also, if there are gaps in the conversation don't rush in to fill the silence, the person may just need a little longer to formulate their response.

The Induction Process

Once an individual with autism has been hired, there are simple steps you can take to make

their first few days with you as positive an experience as possible.

Send induction material to the new employee early so they can take the time to read through and absorb it before they start. This will help to lessen first day nerves.

If possible, try to seat the person away from noise or people passing by regularly, as this can be unsettling. It's also important to build structure into the day so individuals know what to expect.

People with autism can be perfectionists so it's important to give regular feedback on how things are going and provide reassurance where necessary.

Individuals with autism tend to have strong skills in particular areas and can often outperform their peers in these capacities. It's important therefore to tap into these strengths and allow the employee the freedom to utilise their skill-set within the working environment. When this happens much of the misunderstanding about autism falls away and employers recognise what a valuable asset the individual is to their business.

For more information :

<https://incluzy.com/benefits-employing-individuals-autism/>

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..

Before that, though, there was the Manfred tour to do. The band consisted of John Lingwood on drums, Matt Irving on bass, Steve Waller on guitar and vocals, Chris Thompson on vocals and guitar, and Manfred Mann on keyboards. There were some other staging ideas for this tour and Manfred had a few more jobs for me to do. He always liked to put on a big show in those days and this tour was no exception. There were some good back projected cartoon films and a full on light show. Down on the stage there was a long riser with a series of fibre glass heads, each with lights in them. Stage right of this riser was a manikin of a standing robot. And on stage left a robot seated at a table with an old fashioned radio on it. These were used in a similar, if not so separated version, for the cover of the 'Somewhere in Africa' album. There was also a follow spot pointed down at Manfred. One of the stage ideas was for me to take the place of the standing robot and cue the follow spot for 'Blinded By The Light'.

To this end Manfred decided I should take some mime classes from a guy from the *Ballet Rambert*. I went along and was met by a very camp dance teacher. He was already briefed by Manfred as to what he wanted, so we did a couple of lessons on movement to imitate a mechanical man. I do remember he made me walk away from him doing this movement and heard him say, 'hmmm, nice buttock action'. We played around with many ways of running the robot from one side of the stage to the other and came up with the high tech concept of a little trolley on wheels, being pulled over two pulleys by a rope. We had also embellished the exploding speaker cab routine. Steve Waller did the lead vocals and guitar on Manfred's version of the Sting song 'Demolition Man'. He would do most of the set in a top hat but, for this song I would go on and hand him a hard hat that had been painted silver. When he got to the solo he would turn the guitar down and stride confidently towards the audience, hit a chord - and nothing would happen. I would go out and play with the leads and make them squeak, give him an OK signal and he would repeat the actions, still with the guitar turned down. I would go out and play with

the leads again, give him another OK signal and off we would go again. On the third time I would pull the cable from his guitar, hold it up to his face, buzz it, give him the finger and walk off angrily. Waller would then turn on the guitar, hit the chord and the cab would explode! We did this in the full production rehearsals on a sound stage in Wembley for a few days, practising it to get the timing right for the lighting crew. As we drove away from the last of the rehearsals Dave Ed, the New Zealand monitor engineer, called over to me 'Hey Roy, is that fucking guitar going to go wrong in that song every night?' He had not realised that we had intended that to happen or, indeed, that it was part of the show.

The tour kicked off in France on 13th February and moved through Brussels, Luxembourg and up into Scandinavia. I was probably a bit wet behind the ears for this crew. They were friendly enough, but much more experienced in the real world of pro-touring than I was. Since I could not just be hired as an actor I had responsibility for setting out the stage set and then, during the show, I would look after Matt Irving and Steve Waller – not much of a task because neither of them needed a lot of looking after. Putting the stage set up was more of a task because I had to assemble a whole bunch of risers, bolt them together and build a set of cases behind the backdrop so we could get up onto the riser. I was not the only person to use the riser. Chris Thompson used to go up there to sing the Bob Marley-penned, 'Redemption Song', so it had to be sturdy and safe. I would set out all the heads in a row and put up the robots, as well as putting up the dolly that was to take me across the stage when I was in 'robot mode'.

After a few shows the dolly system showed its flaws. It was OK to start with but the wheels began to move out of alignment which meant that, on a couple of occasions it would veer close to the edge of the riser, usually just over the head of John Lingwood, the drummer.

The production manager had the task of hauling the rope, which dragged me across the stage and back so he had to also keep an eye on where the riser was in relation to the stage. I solved the problem by building a little monorail system across the top of the risers with a groove cut in the dolly so it would run straight. This did mean that I had to line all the rails up exactly to make sure the dolly did not get stuck from riser to riser.

There was one more drawback to the robot act. What would happen was this. I would go backstage during 'Don't Kill It Carol' (a Mike Heron song) and change into white boiler suit,

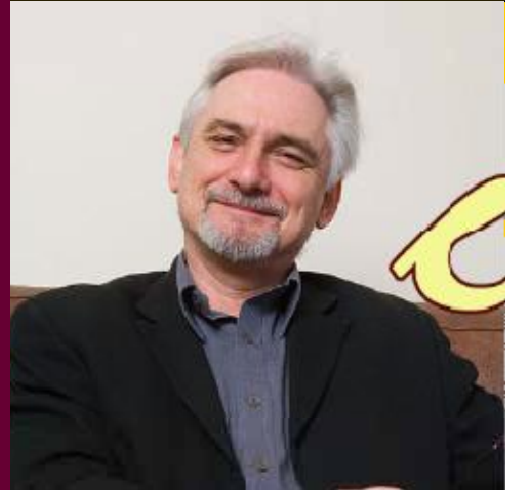
gloves and rubber robot head mask. I would then go up onto the riser at the back of the curtain and wait until Manfred did his solo spot in that song. All stage lights went down and Manfred was in a spotlight. At this point I would whip off the robot manikin and take its place on the dolly to wait to be pulled along. I could only see forward when I was wearing the mask – through a grille of small holes. Just to add to the problems I had an arrangement with Matt. I had known Matt for a bit because he had also played with Boltz in a band called *Zaine Griff* and, at the start of the tour, he came up to me and handed me a large lump of dope.

'I don't play in two parts of the set,' he said. 'Can you roll a couple of spliffs for me so I can come over and have a puff?'

I would do that and we would share a couple of joints during the show. We would often have a quick meal and a drink before the show and Steve Hill, who was the PA rigger for the tour, would also rack out the odd line of speed. It was with this combination of substances in me that I would try to stand still all through the end of 'Don't Kill It Carol' until the band launched into a piece of music which was a prelude to 'Blinded By The Light'. Although this was not a long time, anyone who has tried to stand still will know that it is not that easy. The more you try to stand still the more you wobble – especially when you have little visual frame of reference. I also did not know when the dolly would start to move so it all became a bit erratic.

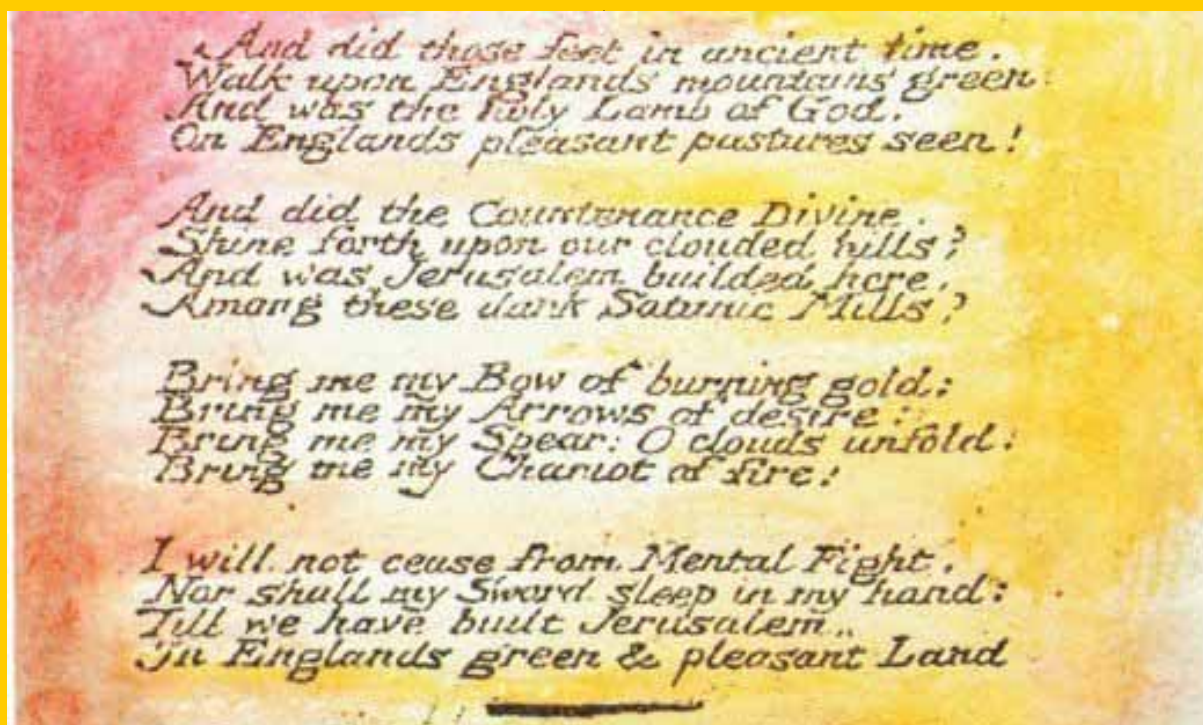
Once the dolly was moving I had to do a series of arm movements culminating in my pointing at the follow spot at the end of the riser. This would come on and bathe Manfred in light and he would launch into 'Blinded'. The dolly would then be pulled back to the original position and I would have to wait until the final chorus of 'Blinded by the Light' when the flares went off, and I could nip off and replace the original manikin.





c.j.stone

JERUSALEM POSTPONED



There was a strange item in the news the other week. It seems that the famous anthem Jerusalem can be sung at gay civil ceremonies, but not at straight weddings. This is because it falls between two camps. The clergy don't recognise it as a hymn because it is not a song addressed to God, whereas the civil authorities won't allow it because of its overtly religious theme. It was, however, sung at the Royal Wedding.

Sir George Young, the Conservative leader of the House of Commons, said, 'I think that Jerusalem should be sung on every possible occasion.' The

Daily Mail described it as 'England's most patriotic song,' while it has replaced the Red Flag as the Labour Party's official anthem.

Now this is all very odd. If you listen to the words of Jerusalem you will find that it is a call to resistance, and that it layers mystery upon mystery in the form of questions that have no answers. It is anything but patriotic.

The poem was written by William Blake and first appeared as the frontispiece to one of his prophetic books, Milton, addressed to John



Milton, Blake's favourite poet.

Milton was a civil servant who worked under Oliver Cromwell and who wrote possibly the greatest epic poem in the English language:

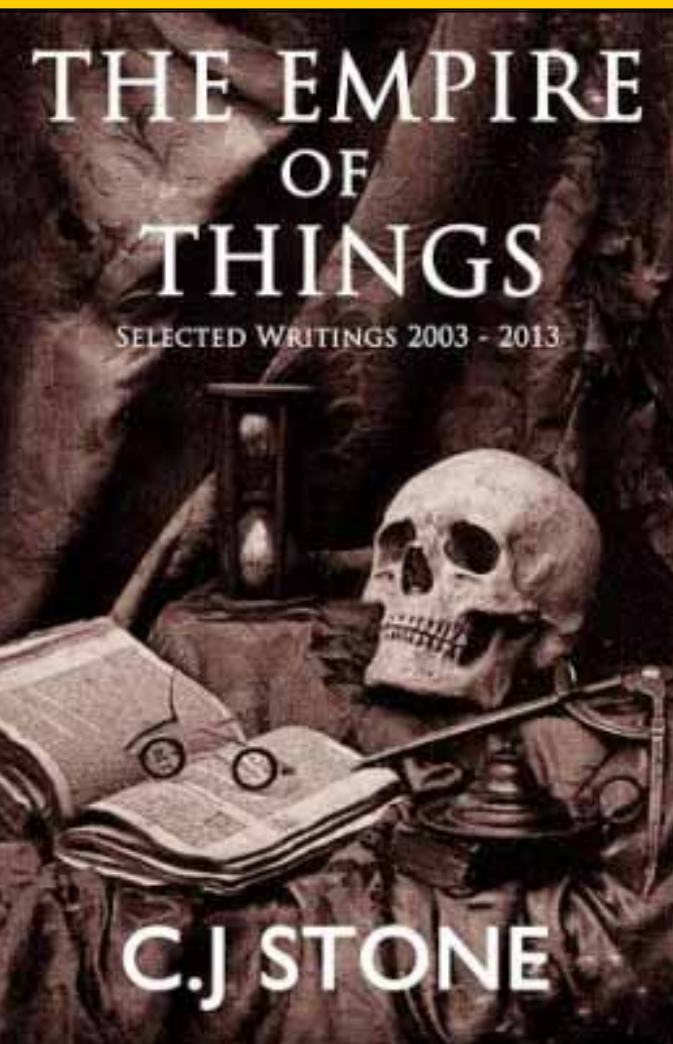
Paradise Lost. Samuel Johnson described him as "an acrimonious and surly republican". In his political writings he dealt extensively with the trial and execution of Charles I, praising it as a justifiable act.

Blake was also a republican. At the time of the French Revolution Blake could be seen wandering around London wearing a Liberty cap and was once arrested for sedition, having been overheard to make disparaging remarks about the King. He was a personal friend of that great radical thinker Thomas Paine, one of the leading lights of both the American and the French revolutions.

So how did it happen that a revolutionary anthem, written by a republican, in honour of a republican, has somehow transmuted itself into a patriotic hymn to be sung at Royal Weddings?

Stranger things have happened I suppose. But not many.

Read on



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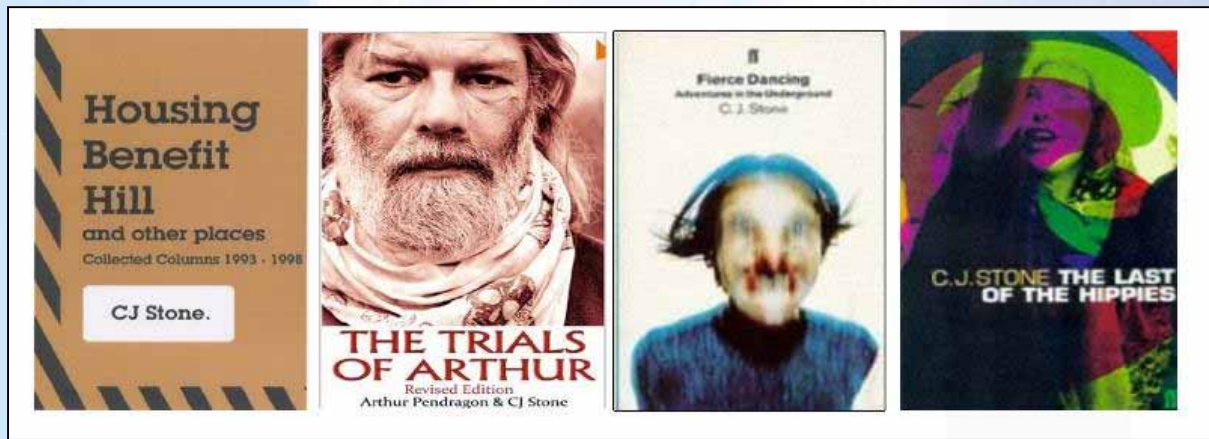
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Independent on Sunday



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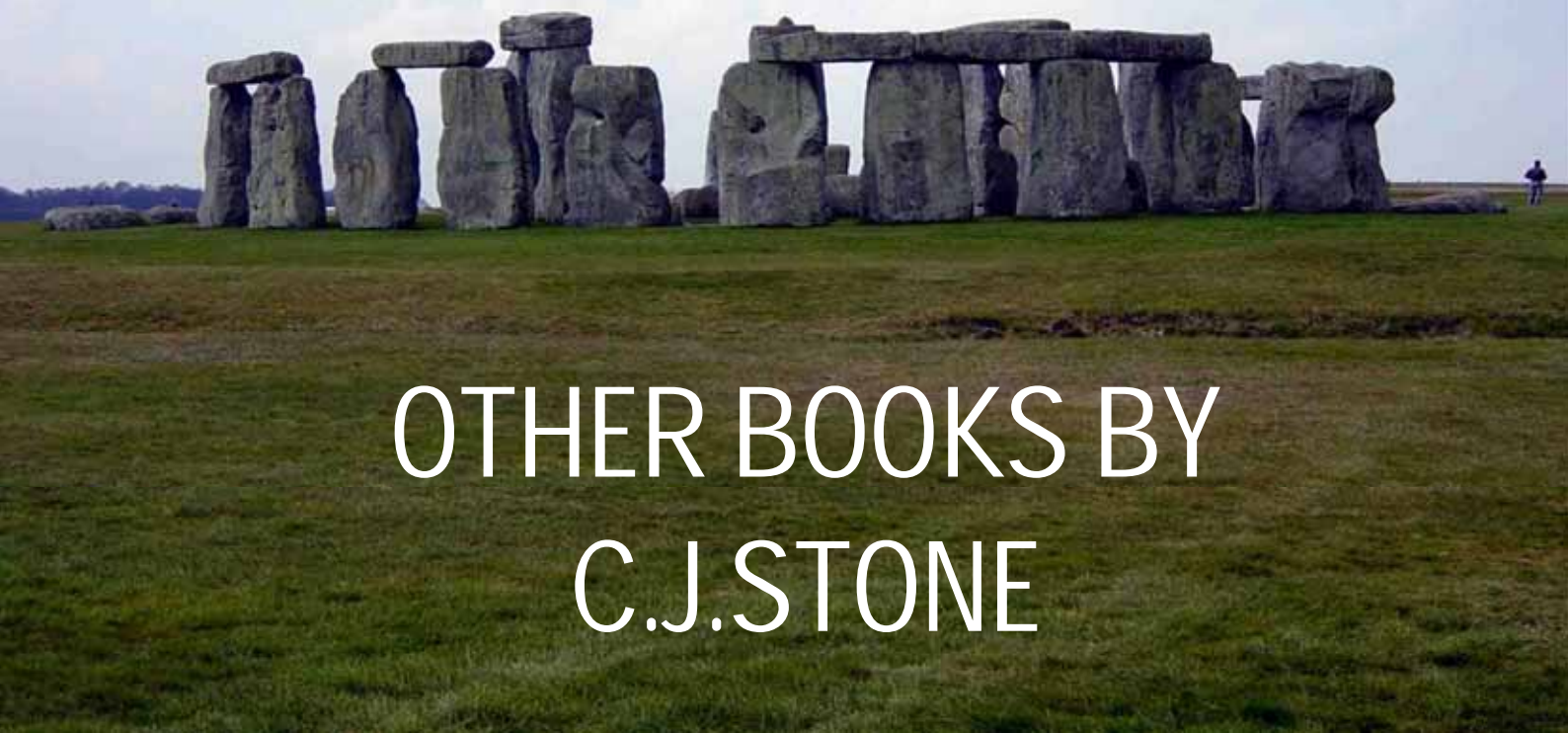
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YOU'VE NEVER HAD IT SO WEIRD

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..

A recent surprise on the Hawkwind page on Facebook was the release of a few photos supplied by Hawkwind's Dik Mik. Pedro Bellavista announced that he had a bunch of negatives that Dik Mik took back in 1971 (and presumably had developed soon afterwards) that have never been turned into photographic prints.

"I'm now off to get them processed," Pedro said, stirring considerable interest among the Hawkwind fans who saw that. Unfortunately, in the way of Facebook, the item soon sunk from view. However, a couple of days later, the first clutch of photos did appear on the site.

The three photos reproduced here are used with the kind permission of Dik Mik, with thanks to Pedro Bellavista for arranging that permission and for clarifying who's who in the photos.

This was taken when the band were setting up and soundchecking, soon after Lemmy joined



in late '71. The actual venue seems not to have been noted at the time. From left to right, there's four roadies (including the one at the drum kit) and then Nik Turner, Lemmy, and Dave Brock.

According to Starfarer's informational site, the membership of Hawkwind in these pre-Space Ritual times was Dave Brock, Lemmy, Terry Ollis (drums), Nik Turner, and Dik Mik and Del Dettmar on electronics. Appearances might be deceptive, though, as - on paper, or should we say on the website - the line-up appears unvarying for a good six months of continual gigging. In reality, things were probably somewhat more fluid than that!

Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



This is a great photo of Dik Mik tweaking his magic box of tricks; next to him, no prizes for guessing that the flute player is Nik Turner.

In late 1971, the bulk of Hawkwind's gigs were still in London or broadly within a 50-mile radius, but the band were regularly venturing further afield, occasionally even reaching Scotland. Recordings from these times are scarce, and Hawkwind fans who enjoy the early bootleg tapes will perhaps be most familiar with the Birmingham Kinetic recording, with its half-hour rendition of "Born to Go". That gig

was on the 6th December 1971.



Del Dettmar is the leftmost Hawk in this photo, with Nik Turner and Dik Mik next. A roadie named Bruce is wielding the sticks: presumably they're still setting up at this point. Pedro tells us the chap at the mic is Bob Calvert. Good job he told us that, as I'm blown if I'd have recognised him! And Lemmy is again in the striped tshirt.

On Starfarer's informational site, Bob Calvert isn't mentioned as a participant in the Lemmy-era line-up until February 1972, six months into that era. However, information on who did what, on which night, can be rather sketchy for those days.

Pedro referred to there being around a hundred of these photographic negatives, so it'll be interesting to see what else emerges from the Dik Mik Vault!



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

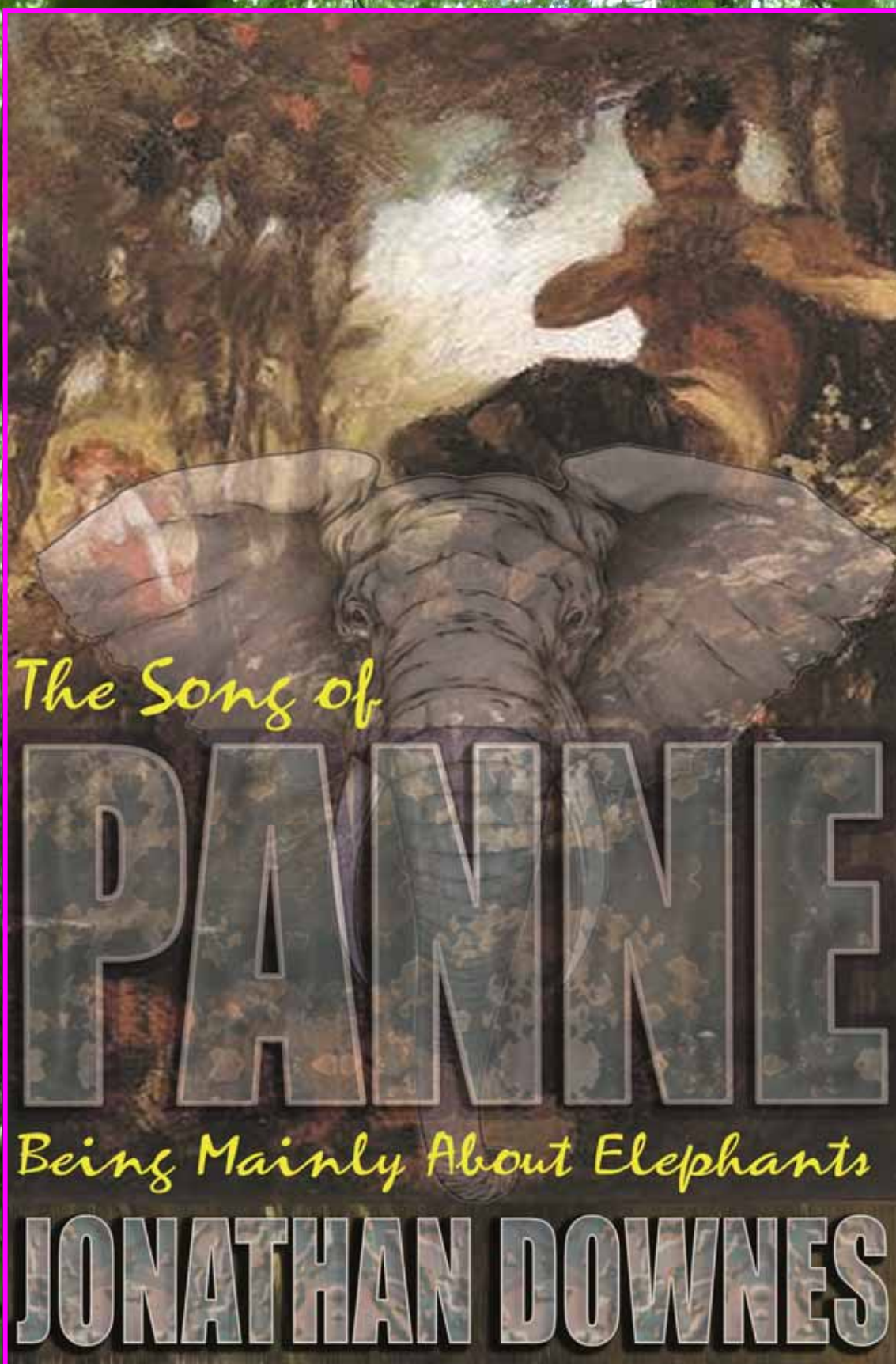
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

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.

XXVIII

One of the central arguments in Margaret Murray's 1954, book *The Divine King in England*, is a theory greatly extrapolated from Sir James Frazer's *The Golden Bough*, which claimed that societies all over the world sacrificed their kings to the deities of nature. In her book, she claimed that this practice had continued into medieval England, and that, for instance, the death of William II was really a ritual sacrifice. She also claimed that a number of important figures who died violent deaths, such as Archbishop Thomas Becket, were killed as a replacement for the king.



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



Although, like so many books of pop academia, the theory had quite a following amongst lay people who read the book, few if any academics took the suggestions seriously, and the theory lapsed into obscurity, only to be dragged kicking and screaming into the dog days of the 21st Century when - on the last day of summer - a princess named after the Queen of the Chase, died under mysterious circumstances in a Paris underpass. Me? I think the driver was drunk, and although back in the days when I used to drive three sheets to the wind, I not only never got caught, but never got in an accident, I am perfectly aware that drink driving causes accidents, and I have not done it for more than twenty years.

But Diana paranoia grabbed the collective psyche of the nation, and whilst most of the paranoiees (if I can coin another one of my half-arsed neologisms) believed that she had been assassinated by shadowy figures inside the

British establishment, a significant subset took this as a sign that Margaret Murray's most bonkers theory was correct.

Bizarrely these people included my mother.

Less bizarrely these people included the Rev Cymbeline Potts and his sister Britannia. This coincided with Cymbeline's researches into the methodology of raising a cone of power as described by Gerald Gardner.

As I have mentioned, the summer of 1997 was unparalleled in my experience for incidences of what is vulgarly called "weird shit" amongst the moorlands and sunken lanes of Devonshire, and whilst I cannot be sure whether these were caused by the Potts siblings' experimentation into the left hand path, or whether said experimentation was actually enhanced by whatever eddies in the fabric if the aether had been caused by these strange occurrences, I am convinced that these things are all somehow linked.



I think I probably added to the general psychic confusion in the Westcountry because I became involved with another bit of ritual magick in the south of the county at the same time. A couple of years before a stable girl called Jessie Hurlstone was battered to death in her caravan at Buckfastleigh. Probably because I was nowhere near as sane as I am now, I became convinced that the killer had been possessed by the spirit of one of the area's less salubrious historical figures.

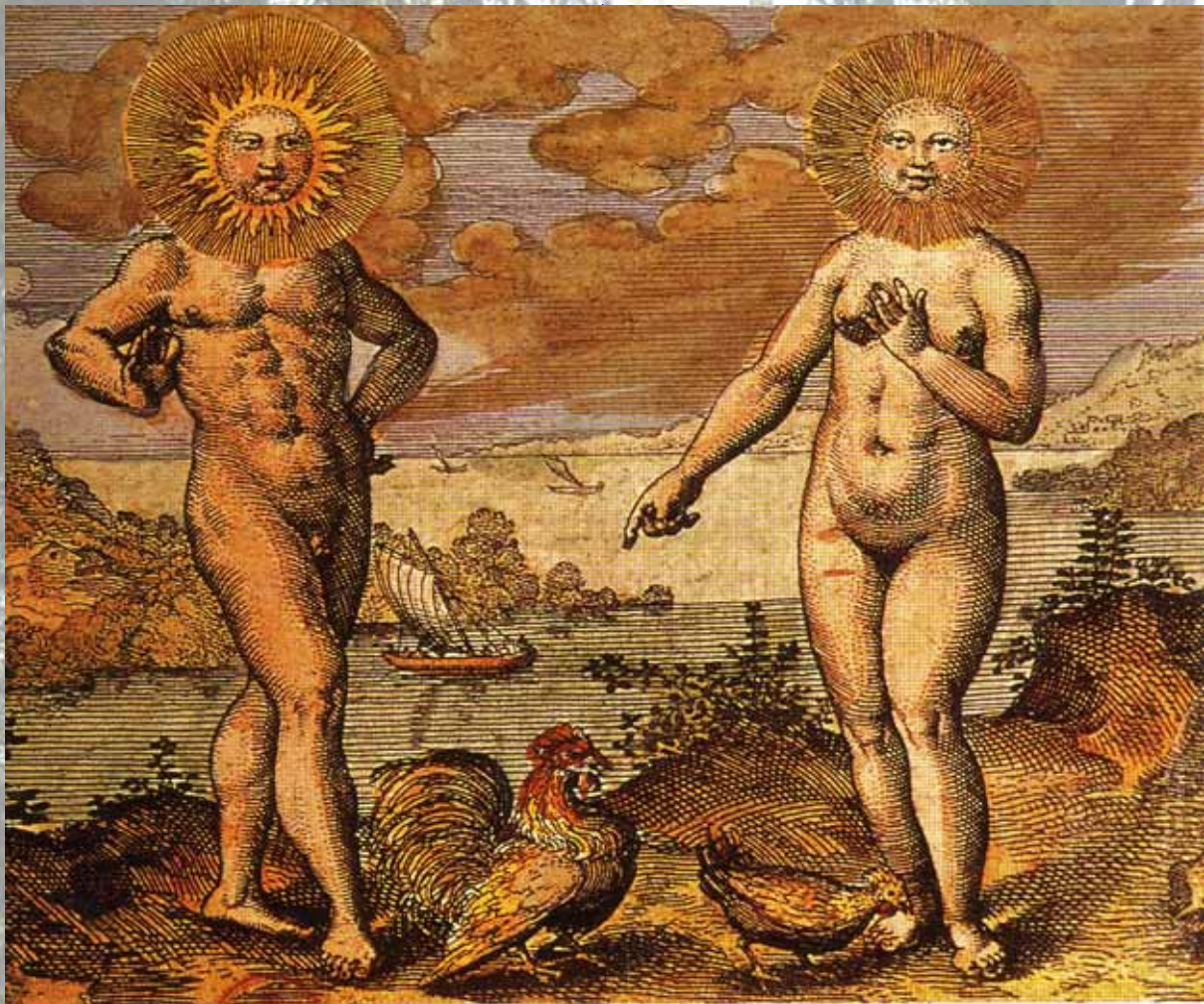
Hawson Court was once owned by Richard Capel, one of the most notorious men ever to live in Devon. He was the Lord of the Manor at Buckfastleigh in the 17th century. Little is known about his life, or indeed about the manner of his death, but his horrific exploits have become the stuff of legend.

The Devon folklorist Theo Brown wrote: 'We know practically nothing about him except that he rebuilt part of his house - the date 1656 is carved over the door - and enjoyed a terrible reputation as a persecutor of village maidens. Having captured one, he would keep her under lock and key across the valley at Hawson Court.

He had an unenviable reputation as a violent and powerful squire, and when he came to die in 1677 his end was unpleasant. One legend says he was chased across the moor by a pack of "whisht" hounds until he dropped dead." Brown went on to say in her 1982 book *Devon Ghosts*, that he was buried with a "square-shaped house with an iron grill" on top of his grave to keep away the demon Dartmoor hounds who allegedly killed him (an oft-cited inspiration for Conan Doyle's *Hound of the Baskervilles*).

Other self-styled experts on occult matters have claimed that the local people interred him *above* ground because he was too evil a character to be interred in consecrated ground, and he is even supposed - by some people - to have been in imminent danger of becoming a vampire, and that his "square shaped house" not only had an iron grill, but an oak door; oak and iron (forgetting the fact that there were no oaks in 1st century Judea) were popularly supposed to be the substances used in Christ's crucifixion, and therefore efficacious in keeping away the undead.

Local children, would often come to the porch at night, walk thirteen times around it widdershins, and insert a trembling finger into the keyhole of



the huge oak door, to see if the evil squire would gnaw at it.

In 1992 the church was gutted in an arson attack, and sometime between then and 1995 when I made an episode of *Mysterious West* for Westcountry TV there, the old oak door was broken in. Thus, I surmised in my paranoid state, the phantasm of the evil squire could walk again across the lands that he once owned. There were sightings of black dogs in the driveway of his old home, and then Jessie Hurlstone was murdered. I told my suspicions to a coven of equally paranoid witches, and some occult shenanigans involving naked witches, black candles and holy salt ensued. I have no idea if they were successful. I suspect not, partially because we didn't know what we were doing, partly because there is no real evidence that Stephen Webber, the farm labourer convicted of her murder, was possessed by anything except for a jealous rage, and partly because in matters of magick intention is everything, and my only real intention here was to see one of the aforementioned wyrd sisters naked.

But it was a weird summer, and all sorts of strange shit was going down, and it was a time, the like of which I hope I will never see again. There was a mutilated roebuck (the skull of which is still in my collection), a mutilated whale, alien abductions, UFOs, poltergeists, sightings of mysterious creatures, hooded figures, and even the story of the weird warbling whatsit that turned out to be a novelty alarm clock. And then on Tuesday 16th September it all stopped.

And I have never known why. Not until now.

"And the Master continued his workings," said Lysistrata. "Sometimes with me and Miss Britannia, sometimes alone. Sometimes skylad, sometimes clothed. And then at the Full Moon, without telling us what he was going to do, that was done which may not be done except in great emergency".

"Oh fuck," I said. But now I understood.



Thom the World Poet

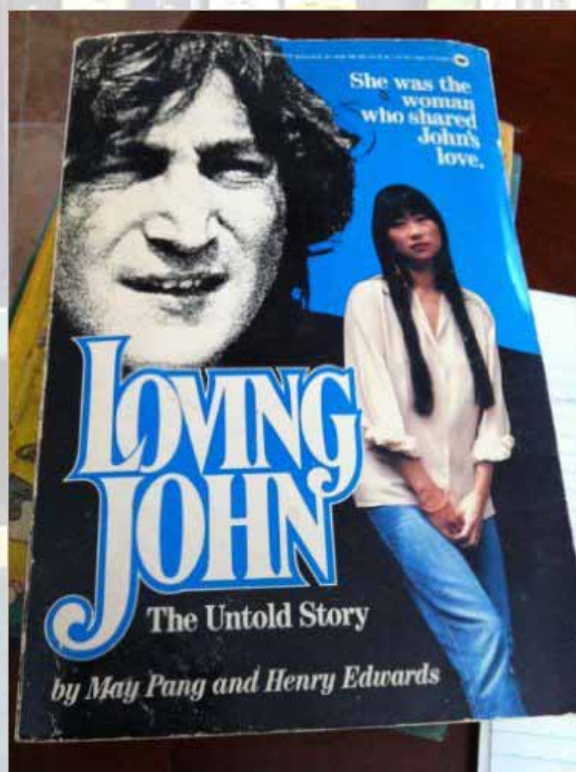
Rob Ayling writes:

"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!!"

OUTSIDE SKIN IS DIFFERENT TO DIVING WITHIN

SO EYE LISTEN TO POETRY IN RUSSIAN & UKRAINIAN
then in the Farsi of Kahlil Gibran, and Arabic
then soft seductive wine French roses
guttural German ,with command structures
Settle down with dialects-Southern drawl,Australian bent Cockney
Hear the Spanish music of Mexican and Argentine
Hear the differences between Chinese vowels and Japanese Zen
Language is a coat of many colors-we wear them out and in
Appropriate attire is required for Church Latin and Greek Liturgy
Nakedness for argot,street jargon,cliche,country and western
Swimming trunks for Esperanto and all attempts at Universal Languages
Here comes Wittgenstein /holding conversations with George Bernard Shaw
They know linguistic piracy expands all English Empires. Polyglot /perverse -
more expansive than French Academies,able to steal,beg,borrow and adapt easily
You know what i mean.Underneath languages,we are human.Only language divides us..

Yer Gonzo Bookshelf



Publisher: Warner Books (Aug. 1983)
Language: English
ISBN-10: 0446379166
ISBN-13: 978-0446379168
Product Dimensions: 22.6 x 15 x 2.8 cm

It may not be a new book, but I have been recently rereading this poignant, insightful, often horrifying and sometimes touching book by May Pang who was John Lennon's lover, companion, and assistant during the notorious "Lost Weekend" when John Lennon was separated from Yoko Ono between 1973-5.

Pang was born in Manhattan nine years before me, the daughter of Chinese immigrants. She grew up in Spanish Harlem with an elder sister and an adopted brother (both of whom were born in China). Pang's mother had a laundry business in the area, but the Pang family moved to Manhattan when the tenements where they lived were scheduled to be torn down.

May describes how - after graduating from college in 1970 at the age of twenty - she pledged to accept

the first job she was offered. She went for an interview in a big New York office block, and although she didn't get the job, on the way out she noticed that Apple Records had offices in the building. She went back inside and - much to her surprise - she actually landed a job working as a receptionist at ABKCO Records, Allen Klein's management office, which at that time represented Apple Records and three former Beatles: Lennon, George Harrison, and Ringo Starr.

She describes her sense of excitement when she first encountered John and Yoko, and how she had to obfuscate to them when Lennon telephoned Allen Klein who didn't want to talk to him. Her prose seems like that of an excited schoolgirl when Pang was asked to help Lennon and Ono with their avant-garde film projects, *Up Your Legs Forever* and *Fly*, in December 1970. Pang was then asked to be Lennon and Ono's secretary and factotum/gofer in New York and England, which led to a permanent position as their personal assistant when the Lennons moved from London to New York in 1971.

She worked on all their projects until 1973 when Yoko Ono called her aside one day with a remarkable proposition. Over to Wikipedia:

"In mid-1973, Pang was working on the recording of Lennon's *Mind Games* album. Lennon and Ono were having marital problems and decided to separate, and Ono suggested to Pang that she become Lennon's companion. Ono explained that she and Lennon were not getting along, had been arguing and were growing apart, and said that Lennon would start seeing other women. She pointed out that Lennon had said he found Pang sexually attractive. Pang replied that she could never start a relationship with Lennon as he was her employer and married. Ono ignored Pang's protests and said that she would arrange everything. Ono later confirmed this conversation in an interview. In October 1973, Lennon and Pang left New York for Los Angeles to promote *Mind Games*, and decided to stay for a while, living at the homes of friends."

In Yoko's defence, such an arrangement was not unusual amongst the Japanese upper classes from whence she came, but it has raised eyebrows amongst Beatles fans ever since. Whilst the couple were getting to know each other John Lennon embarked on two ill-starred recording projects, and

May Pang provides insider information on both of them.

The first was the ill-starred *Rock and Roll* album, which initially was produced by Phil Spector, whose insane behaviour became legendary. The alcohol-fuelled recording sessions became legendary. Every musician in L.A. wanted to participate, but soon Lennon's drinking and Spector's erratic behaviour (which included his firing a gun in the studio control room) caused the sessions to break down. Then Spector, who claimed to have been in a car accident, took the sessions tapes and was unreachable.

Eventually Lennon got the tapes returned and almost immediately fell under the influence of a notorious gangster who bootlegged some of the second lot of sessions and put them out on his own label, which sparked yet more litigation. But the LA sessions did spawn another project, as Lennon explained a year or so later:

"Anyway, it was really bummy. So I ended up hanging around L.A., waiting for him to come out. Sometimes I got annoyed. Then I said, "I can't be annoyed. I'm crazy, he's crazy. He's crazier than me, that's all. Maybe this is the way it's supposed to" — any rationalization. Then I got fed up. And I got fed up being drunk, and I got depressed. I never leave tapes in the studio. There is no unreleased work. It was driving me crazy. Then I decided — I was getting drunk with Harry Nilsson a lot — and one drunken morning I said, "Why don't we do some work instead? Instead of just getting into trouble?? My name gets in the paper, you never get mentioned ... and I get all the problems. I am the one with the immigration problems. So let's do something constructive." "Constructive" turned out to, "OK, let's make an album of Harry. And that was fine by me. I didn't want to make an album by me, I wasn't in the mood. So, we ended up doing it. Halfway through I sobered up. Cause I had this idea — if we all lived together: Ringo, Harry Nilsson, Klaus Voorman — somehow Keith Moon got in on it. This is my brilliant idea, to have us all live together and work together. And we'd all be in tune. But it was a madhouse."

The resulting album was called *Pussy Cats* and is actually considerably better than I had remembered it being. May Pang explains these sessions in depth, as well as the sessions for John Lennon's 1974 album *Walls and Bridges*.

But it is her account of two other sessions: one featuring Mick Jagger which produced a song called *Too Many Cooks* which eventually saw the light of day officially a few years ago, although it had been around on bootlegs for years. It is pretty good, in the style of the *Rolling Stones* early seventies output, and the production (by Lennon) is much better than much of the Stones' output at the time, especially the muddy *Exile on Main Street* and the lacklustre *Goats Head Soup*. The other session was the only known post-*Beatles* recording on which both Lennon and McCartney played. And guess what kids? It is fucking unlistenable. Check it out on YouTube if you don't believe me.

The salacious elements describe how John Lennon behaved like an obnoxious drunken twat as he cut a swathe of drunken crapulence across Los Angeles. But as our saviour said "let he who is without sin cast the first stone", and I have been a drunken twat on enough occasions that I truly have no moral high ground from which to point an accusing finger. But, in the same way as John Lennon was a better songwriter than me, he was also better at being a drunken twat than me. However, this is a subject that I don't really want to explore any further.

One ends up being fairly impressed with May Pang, but - just as I felt after reading autobiographical books by Cynthia Lennon, and Patti Harrison - one is left wondering why the hell she didn't either up sticks and leave him, or at least kick him in the balls. But I suppose it was a different time, and there wouldn't have been this book to read if she had!



North Devon Firefly Faery Fayre & Ball

23rd July 2016

11am till Midnight

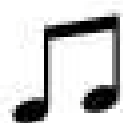
*Stalls, Workshops, Entertainers at The Fayre
& live bands & more at The Ball*

Food all day, Bar from 7.30pm

Clovelly Parish Hall

Wrinkleberry Lane Clovelly

Devon EX39 5SU



Contact: 01237 441777

[www.spanglefish.com/
northdevonfireflyfaeryfayreandball2016](http://www.spanglefish.com/northdevonfireflyfaeryfayreandball2016)

**ALL PROCEEDS TO
THE SMALL SCHOOL**



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...

Did you miss me these last two weeks? Don't all shout at once.

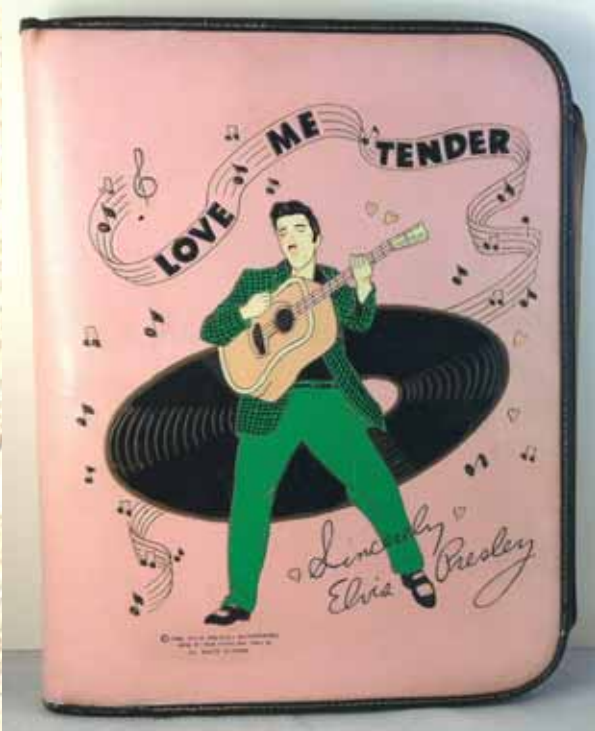
Well, never fear (if you were, indeed, feared). I am back. And be assured that I will do my utmost to attempt to treat any withdrawal symptoms that you may have suffered due to my absence. However, this is - of course - always dependent on what goodies I can find to place, or throw, into the cabinet. This week there has been a dearth of outstanding items unfortunately, but I suppose one could declare, 'What's new?'

ELVIS PRESLEY 1956 Original Pink Vinyl 3-Ring Binder - US \$700.00 (Approximately £543.39)

"1956 11" x 14" pink vinyl 3-ring binder. Some light scuffing and foxing, but overall in really great shape. Faint name written in pink on back cover."

The cabinet may already be bulging with items encompassing the ranges of good, bad and downright ugly, but there is always room to squeeze in some more just for the entertainment value if nothing else. There is not a lot that makes me

THE BITCH IS BACK



happier than wandering through a store that sells stationery. Je t'adore stationery. I used to think I was a bit odd for being so enamoured with such items, but found out over the years that many people feel exactly the same way about such things. That and going into a bookshop or secondhand bookshop and having a good waft of the pages of a book to breathe in the scintillating scent that only books can emanate.

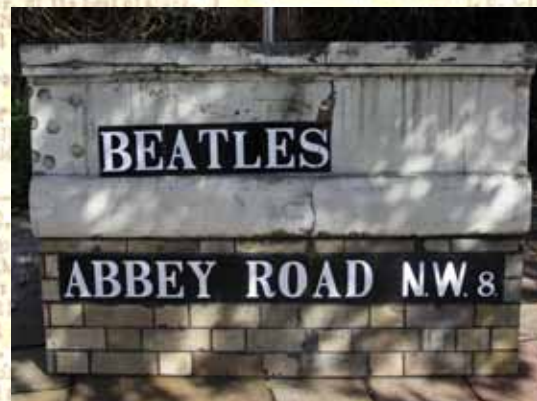
I had better rein myself back in here, before I lose sight in the reason for my ramblings, that reason being that this particular Elvis article is of course stationery. Je t'adore stationery. Sorry, I said that already didn't I?

Beatles The lost beatles wall sculpture 3d sign - EUR 2,000.00 (Approximately £1,718.91)

"The lost Beatles wall.

Up for sale is my life size 3-d replica of the rear cover of the Beatles Abbey Road Album. It is 105 cm high x153 cm long and about 8 cm thick at its maximum.

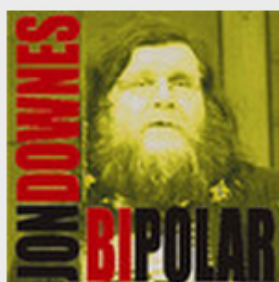
This is a Life-size reproduction of the original wall face and added 'Beatles' graphics that made up the rear cover of 'Abbey Road'. The wall was photographed on Friday the 8th of August 1969 by Iain McMillian shortly after the famous Zebra crossing shots were taken, down the other end of Abbey road. At the corner of Alexandra and Abbey road Iain McMillian lined up his camera, a girl in a blue coat spoiled the shot, and the rest is history!. The original wall (and street) was sadly demolished in the 1970s to make way for new housing.



This replica wall has been painstakingly sculpted using time-honoured movie prop techniques, not only from the album cover

SHAMELESS SELF PROMOTION TIME

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



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

photo, but from other outtakes and reference shots of London brick walls and black ceramic street name tiles. The wall is constructed from fiberglass, meticulously hand painted to match the brickwork and rendering on the original wall. This a fantastic and unique Item, a spectacular hand made and hand painted wall piece for an apartment ,house or resuarant/pub. All of the cracks, holes ,and mysterious circular marks that caused much scratching of bearded heads in the late 60's is faithfully reproduced.

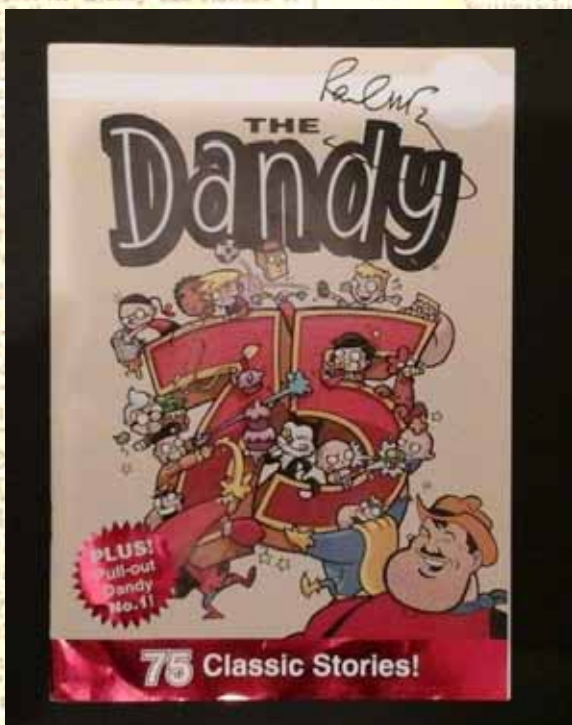
The original wall should have been preserved somehow, but lost out to mindless urban planning in the 70's.

This is your chance to own a unique and accurate real world representation of the lost Beatles Abbey road wall."

A lost wall? It's not that one I find myself so often talking to is it?

Paul McCartney, signed LAST EVER Dandy. MiSPRiNT comic. (ULTRA RARE) - £2,500.00

"The last ever publication of the legendary dandy comic which has been handsigned by sir paul McCartney. This is an extremely RARE copy, as it is a misprint. The last ever publication of the dandy was on the 4th, December, 2012 on it's 75th anniversary. This is in mint condition."



Fine and dandy. What a korker. Sorry, best I can do.

Bottled Atmosphere From Adeles Headline Set At Glastonbury 2016!!! - £500.00

"Atmosphere bottled from Adeles amazing headline set at Glastonbury 2016"

Yeah right.



Bottled Glastonbury atmosphere during Coldplay's headline set Sunday 26/06/2016 - £0.99

"Bottled Glastonbury 2016 atmosphere during Coldplay's headline set on the Pyramid stage. Comes with Limited edition Coldplay wristband worn at the set. Contains the astounding Glastonbury atmosphere, from Chris Martin's "favourite place in the world." The air at Glastonbury is like no other, to give you an idea, imagine the feeling of a first love and multiply it by 100. Reserve is £100."



So although this is priced less than the Adele atmosphere, at least it is in a Glastonbury-labelled bottle. And it has a wristband to boot. Surely these two things alone will offer it some advantage over the previous auction? Isn't it exciting?! Who will win in this latest 'let's

have a laugh and/or treat people like suckers' game? I would bet 20p on this one purely because of the wristband.

12 LOT or ONE CASE ELVIS PRESLEY THE KING TALK 12" COLLECTIBLE TOY DOLL FIGURE - US \$169.05

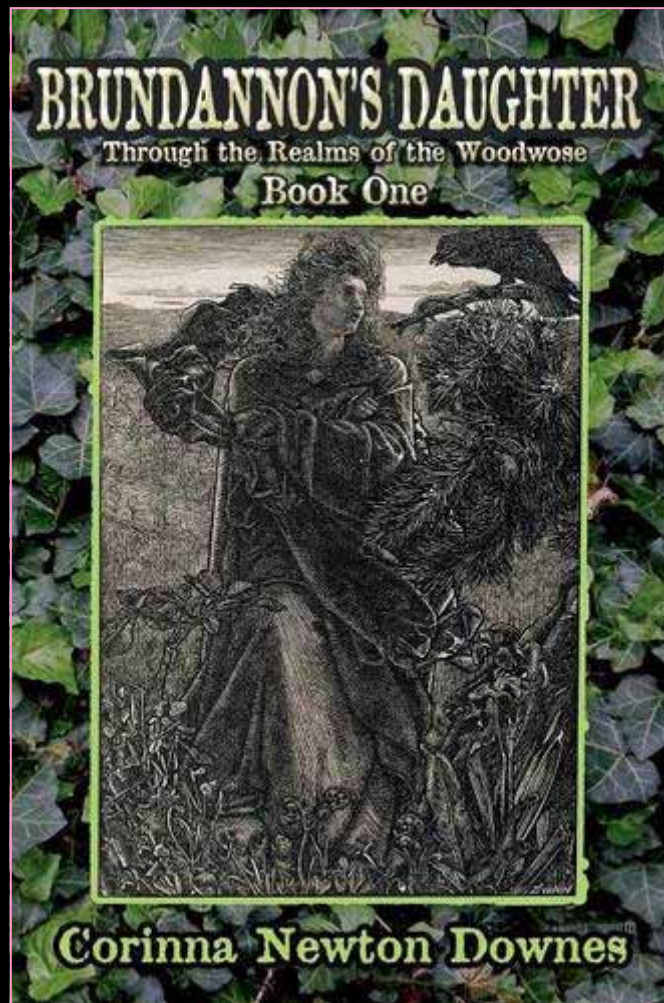
"12 LOT of ELVIS PRESLEY TALKING FIGURES DOLLS

To clarify: ONE CASE contains a total of 12 elvis dolls, all the same doll

Measures Approximately: 12" inches in overall size. Includes: one RED/BLACK OUTFIT Elvis. Three LR44 batteries required (not included)

Features:

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



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

WYRD
music

MIKE DAVIS

How CAN I TELL YOU?



Available from iTunes, Amazon etc



"The King" has more than a dozen sounds...
Includes talking about cars, women, early success,
his philosophy of life, telling jokes and getting
serious taken during his early years of fame from
1954 - 1961
Box has black/white photos of elvis during various
events in his life
On the backside of box features a short biography
of Elvis"

It would be a fun exercise to set them all off talking
at half minute intervals secrete them around the
home, the office, the garden, the corner shop, down
the chip shop in fact anywhere really.

Jimi Hendrix Grave Monument Rubbing ART
Framed and Matted HUGE 58 by 25.5 inches -
US \$3,499.99

"unique art piece... For local pickup only... pretty
excellent condition..."



I am not sure where one would hang it; it is not
exactly something that one could say would brighten
up an otherwise dowdy room to be honest is it?

Ah well - that's about it for this week. I shall
endeavour to be slightly more productive next time
if auctions allow.

A night scene of a riot. In the background, a large fire burns brightly, casting an orange glow. In the foreground, a group of people, mostly men, are silhouetted against the light. They are wearing helmets and carrying shields, suggesting they are rioters or police. The scene is set on a city street with buildings visible in the background.

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

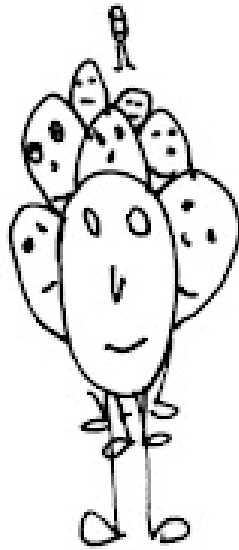
[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

A close-up of a guitar headstock. The strings are visible, and the tuning pegs are on the left. Superimposed on the headstock is a car's front grille and headlights, making it look like the guitar is a car. The car's grille has a central emblem, and the headlights are on either side.

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...

Making a Bacon Sandwich the Henry Way



Smooth evenly....



Oh!! Nice....



Watch you don't drip Pope Innocent X,
you'll never get it out of the carpet.



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.

Various Artists:

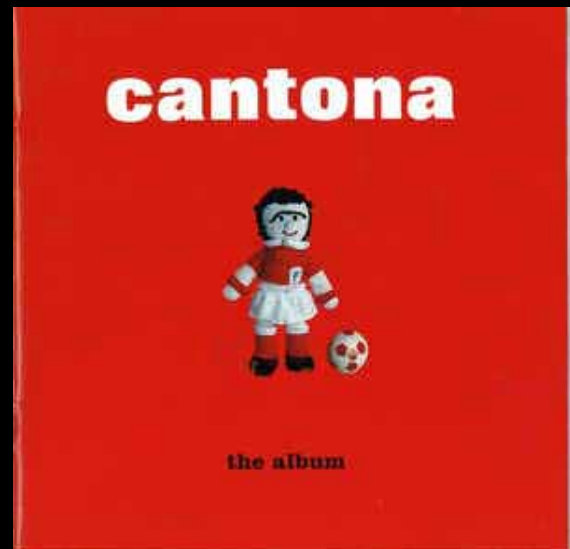
Cantona:

The Album

(Exotica, 1995)

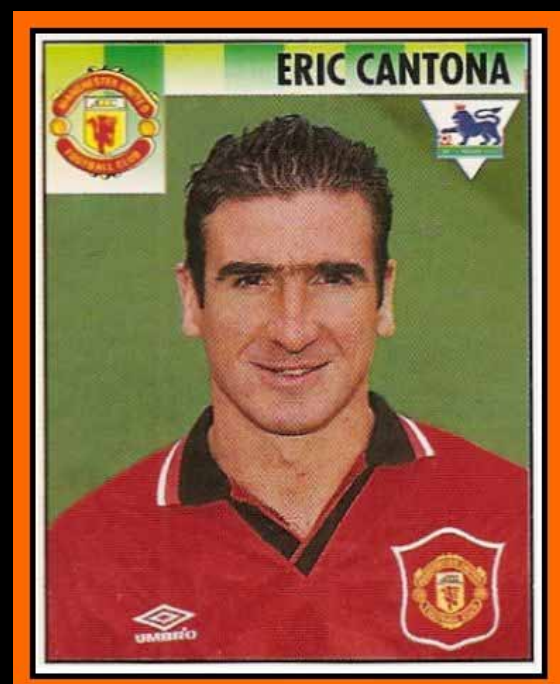
What? "We'll drink, a drink, a drink, to Eric the king, the king, the king..."

Your perception of this album and its subject



depends very much on your interest in football (or, if you're reading this in some part of the world that equates the word "football" with a brand of licensed brutality that involves mainly carrying a long-ball and colliding with opponents: "soccer"). Apologies if you already know this but: French-born Cantona (b. 1966) is one of the most enigmatic, gifted and impenetrable figures ever to become famous as a football hero. Under-appreciated by his national team, possibly because the old adage of there being no "I" in team, was applied, Cantona found adulation and news headlines in Britain.

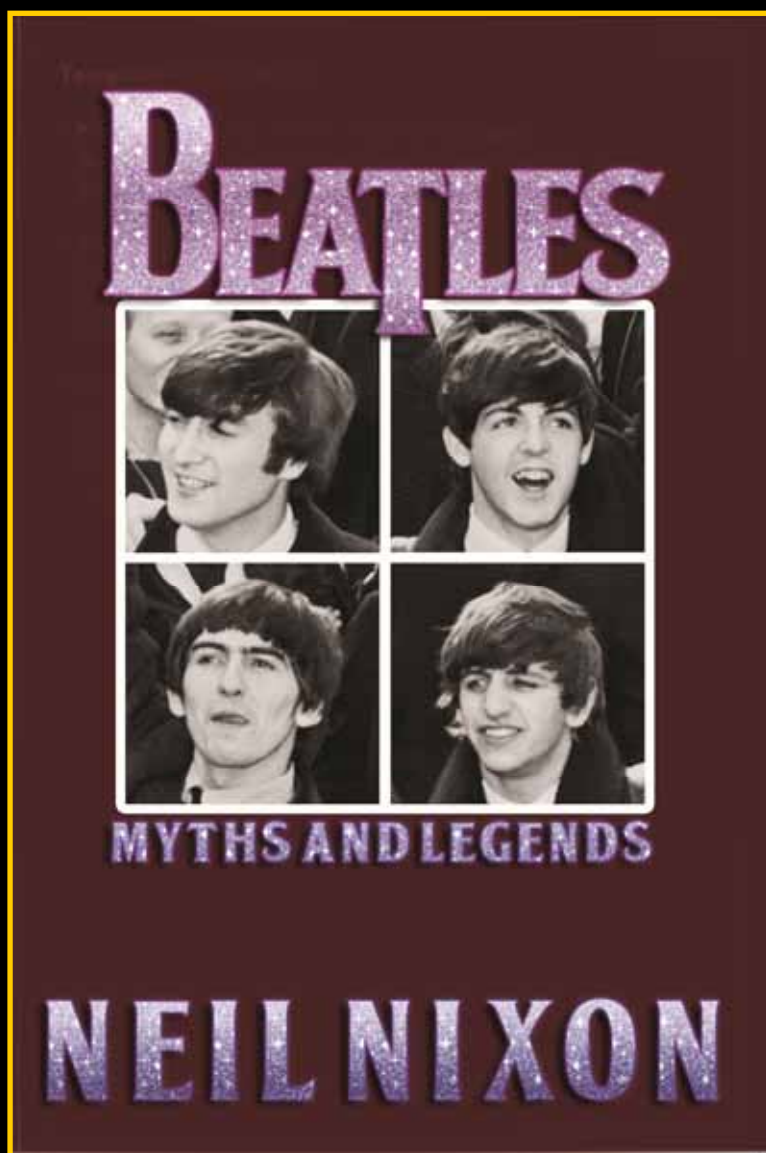
His tenure at Manchester United (1992-1997) saw him captain one of the world's biggest clubs in his final season, feature in notable cup wins and play a significant part in winning four league titles in five campaigns. It also remains memorable for an eight month ban from football and conviction for assault that resulted after Cantona launched himself into the crowd to attack an opposing fan



who taunted him after a sending off. If you've never seen the 1995 incident it remains a massive YouTube favourite and any combination of Cantona + Kung Fu Kick typed into a search engine should find it in seconds.

And there's an album. Cantona is one of a series of football compilations produced by the British Exotica label. Their Bend It compilations collected low-fi abominations, spirited and frequently tuneless cash-ins and a few genuine gems. Cantona is different if only because it packs a narrative. The featured acts include; The K-Stand and Captain Sensible, cult heroes, maybe but presented here as players in a great narrative as England's newly founded Premier League begins to flex its financial muscle and Cantona emerges as phenomenally gifted football magician, producing tricks that take him to national hero status in front of millions of television viewers. For the non football fan the moments of snatched commentary in which Cantona's gifts reduce experienced commentators to catch-up merchants spouting clichés like "Brilliant!" tell you all you need to know about why he mattered. News coverage of the fall-out surrounding his foray into the crowd, and his subsequent re-emergence as a major player in club success are teased out in sampled snatches of media coverage, and the music on offer includes inspired and, less-than-inspired novelty items. When we need gravitas it arrives in the form of George Best (arguably the one Manchester United star who may be considered more naturally gifted than Eric the King) and Alex Ferguson, the one managerial talent capable of taming and directing the mighty Cantona.

Cantona: The Album is occasionally tuneless, somewhat repetitive and does betray a sense of grabbing at any audio artefact that might add to the mix, but it's also a recording of history as it happened and a tribute to a true legend of his era. Cantona the man remains mystic and elusive as he floats above the fan-praise here like some minor deity. And that – pretty much – is the point of compiling everything on this album.



New from Neil Nixon
at Gonzo Books

£9.99



THE WORLD OF GONZO ACCORDING TO

Mark Raines



And so another week trundles to a close. It was a week that saw my eldest stepdaughter Shoshannah here to celebrate her Mama's birthday, and—as always—she left a great big gap in our emotional landscape when she went home again.

What else has happened?

Ummmmmmmm.

The most important thing, I suppose, was the release of issue 57 of *Animals & Men*, the magazine that I started twenty two years ago and named after a track from the first album by *Adam and the Ants*.

For those who are not aware, we changed the membership package of the CFZ over a year ago, with members now getting a monthly email newsletter. The magazine is available FREE to read or download online as a Flipbook magazine in the same format as *Gonzo Weekly*, and also for sale as a Kindle ebook and the traditional hard copy format. I think we must be doing something right because now we are getting readership figures of 15,000 plus each time.

Yay us.

So what else has happened?

Ummmmmmmm.

Archie went to the vet for an allergic skin condition, Graham has nearly finished repairing my house in Exeter, and I discovered that the new album by *Radiohead* is really rather terrific, and joins Bowie's swansong at the top of my personal hit parade for this peculiar year.



And a lot of my American friends have been asking what I feel about our new Prime Minister (a question which I hope that I have answered satisfactorily elsewhere this issue).

Finally — and now I am on the want again. It is time, once again, for me to remind you all about this year's Weird Weekend featuring our very own Steve Ignorant, sponsored by our very own Erik Norlander, compèred by me and the return of Nuneaton's Mr Entertainment, Barry Tadcaster with his pal Orang Pendek, and featuring a whole cornucopia of high strangeness and cerebral silliness. It would make me very happy if I could sell some more tickets..

find out all about the Weird Weekend

<http://www.weirdweekend.org>

buy tickets to the Weird Weekend:

<http://tinyurl.com/jnke>

See you next week. Love J



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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